

*Smash*

# HITS

35p USA \$175  
April 16-25 1981

**15 HIT LYRICS**  
including:  
**DROWNING**  
**MAKING YOUR MIND UP**  
**SKATEAWAY**

**PUBLIC IMAGE LTD**  
**PAUL WELLER**

**DURAN DURAN and**  
**POLECATS in colour**

**HAZEL O'CONNOR**





BEVERLY HILLIER'S 21st had been quite a party. The new editor had to remember not to drink like that. David Hepworth, for it was he, rose gingerly into an upright position and, pausing only to retrieve the Paul Weller feature from the comatose figure of the newly recruited Mark Ellen, assid his throbbing head in the general direction of the bathroom. With half a bottle of aspirin inside his protesting body, he braced himself to look at the colour posters of Duran Duran and The Polecats and, having searched in vain for a brightness control, then proceeded to give Hazel O'Connor a brisk rub-down with a damp cloth. The feature, that is — it having had a close encounter with a stray trifle. What a mess now and somebody had had to throw a bucket of water over Bev and Geoffrey Deane but at least the Public Image feature was safe amid the best china where he had thoughtfully hidden it. Doops — there went a dinner plate! Mum would be cross but never mind. Must remember The Cure competition, he muttered, stumbling towards the front door and the light of day. Outside, The Cockney Rejects were waiting . . .

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# THE BEAT

**DROWNING**  
on Go-Feet Records

Compromise around the corner  
Can you hear accountants call?  
Could you refuse another dollar?  
Could you stop yourself from falling?

So in between the sleepless nights  
You dream that you are winning fights  
But then it happens, dreadful thing  
A wave appears too big to swim  
You're drowning, you're drowning

Buy a beach before next summer  
How do you feel in the mornings?  
If the light's an awful bother  
I could always close the curtains

Just close your eyes and count to ten  
See if you still remember when  
Your life seemed easy, you had friends  
But that was different, that was then

You're drowning, you're drowning  
Round and round and round (drowning)  
In a frenzy now (drowning)

You want to go in a de ocean, ah so me say  
I saw you drowning in slow motion, and now me learn

Far too late to make a commotion  
Too late to see you show easy motion  
That's why you go down to the bottom  
Say you can't reach the top  
Get stuck down the bottom,  
Say you can't reach the top  
Ah two days later, say they find you 'pon the rocks  
Say ha, ha, ha, ha, ha, ha, bad luck eh so

Tell yourself until you're certain  
When you hear accountants call  
You'll buy a beach before next summer  
Swim away and leave it all

So underwater deaf and blind  
Under such pressures you might find  
A secret right before the end  
That makes you want to breathe again

You're drowning, drowning  
Round and round and round you're drowning  
In a frenzy now (drowning)  
Drowning  
Round and round and round (drowning)  
Drowning  
Round and round and round you're drowning

Words and music by The Beat  
Reproduced by permission Zomba Music/Beat Bros. Ltd.



# WHAT KATY DID NEXT

HAZEL WAS on the phone when I arrived. "I'll only be a minute," she says. "Park yourself in the sitting room."

I spent the next quarter of an hour examining the comfortably shabby flat, the stuffed Pierrot on the window ledge, the tiny record collection, the Hazel O'Connor promotional clock, the hard back copy of "A Better Sex Life". As an apartment it wouldn't win any design awards but it has the lived-in look.

She eventually rolled into the room. "Sorry about that; that was an interview with an Irish magazine and it was only meant to take ten minutes but you know how those Irish can go on." I hesitated to mention that, from what I'd heard of the conversation, the interviewer didn't seem to have got more than five words in.

She looked at me carefully.

"I get letters saying, 'Did you change your name to Hazel O'Connor for stage work? Is your name really Kate?' They won't even let you keep your name in peace."

Hazel leaves Breaking Glass behind.  
Pete Silverton reports. Pictures by Virginia Turbett.

"You've put on some weight, chuck—you're getting all fat around the face." The one thing I don't expect girl singers in West Hampstead flats to call me is "chuck". But Miss O'Connor is so doggedly down to earth that it sometimes borders on the ludicrous.

Her spare time passion is going for walks on Hampstead Heath so we take advantage of the fine weather and head for the wide open spaces, Hazel in her fifteen year old Volkswagen, your reporter's car attempting to stay on her tail as she executes a number of unannounced lefts and rights.

The walk across the Heath is

brisk. She strides with purpose, despite her elfin black booties. On the way she tells me about herself, her friends, the stage door Johnnies and old film fans that the success of "Breaking Glass" has brought her into contact with.

"Little men in raincoats, all crunched up, asking for my autograph. When I lived with Kenny (then the Banshees drummer), I used to think that it was really horrible when Siouxsie used to refuse to give autographs but now I'm beginning to understand. But that's not as bad as the people who want to touch you . . . or, like the other night when I came home and there were these three skinheads walking away from where I lived and I wondered if they were Hazel O'Connor fans or if they were . . ."

She rarely finishes off her sentences. She tails off as soon as the meaning is grasped, flitting on to another subject. But she's not as self-obsessed as most non-stop talkers. She asks questions and listens to your replies. She'll say whatever comes into her head but manages to avoid supposedly profound statements. Perhaps she just enjoys chatting for its own sake or maybe she's just nervous.

THERE ARE two halves to the Hazel O'Connor Story. Pre "Breaking Glass" she was just one of a host of girl singers hustling on the fringes of the music business; since "Breaking Glass" she's become A Star (of sorts) with her name in the gossip columns and her face firmly in the public eye. "I got the star treatment at the Cannes Film Festival last year. Enough to last me a lifetime. I didn't enjoy it—that was the problem. I might have enjoyed it if it'd come in fits and spurts because anybody can enjoy something sometimes.

"I might enjoy it when people come up and ask for your autograph and they're polite and you're polite back and it's a very cordial affair because it doesn't happen very often. But in Cannes it was happening everywhere, any time you walked in any street. Because I set myself up. And I'd been set up."

Shortly after the film was released Hazel began touring with her own band, Megahype, trying hard to make it in a way that strongly echoed the plot of the movie. The irony wasn't lost on

Hazel who is aware just how much her own identity has become blurred with the character of Kate.

She didn't mind the producers of the film modelling Kate on her own personality and appearance but it did lead to problems in the end. "By the time it finished they'd used what I was so much that people didn't believe that that was what I was anymore. I even got letters saying 'Did you change your name to Hazel O'Connor for stage work? Is your name really Kate?' They won't even let you keep your name in peace.

"It was very much like the film started to take over in everybody's watching of me. It was like they wanted me to trip over or see me cry . . . because human beings are basically very cruel as well.

"God, it was horrible sometimes. I mean, Cannes was the worst. That was the pinnacle of it all."

In an effort to put Kate firmly behind her she has washed out the peroxide, hoping the image will go the way of the dye. It's only just starting to work. Although her first solo single proper, "Time", failed to chart, the album it was taken from, "Sons And Lovers", has chalked up a respectable 50,000 sales and the runaway success of "D-Days", Hazel's comment on the decadence she sees around her, is bound to give it a further boost.

"How I came to write that song was I got invited down to Teenage Legend 1980 last year at the club, Legends. It wasn't the sort of thing I'd normally be invited to. It was only because of the film. And on came these young boys dancing in satin shorts and everyone was looking at them. It was very strange, it was like this second hand sex, watching other people do it for you in a very voyeuristic way. And I think that's one of the reactions that people have when times are hard like they are now, like it was in Germany before the war."

The album itself was originally meant to be divided into two entirely separate sides, each with a distinct theme, but her record company reprogrammed it all. The proposed first side, including "D-Days", was inspired by things that have happened to her while the second was to be made up of love songs. It's a subject which Hazel's well acquainted with. Names of former loves regularly come up in her conversation. Her official press biography is mostly a tale of "and then I fell in love with him and we went there and then he left me and then I fell in love with . . ." I ask whether she makes a habit of falling head over heels in this fashion.

Continued over page





# PERSONAL FILE

**FULL NAME:** Hazel Theresa O'Connor.  
**BORN:** Coventry, 16/5/55.  
**EDUCATED:** Wyken Croft Infants & Foxford Comprehensive, Coventry. Leamington Spa Art College.  
**FIRST CRUSH:** The boy next door.  
**FIRST RECORD PURCHASED:** "Everlasting Love" by The Love Affair.  
**FIRST LIVE SHOW ATTENDED:** The Rolling Stones.  
**PREVIOUS JOBS:** Dancer, seamstress, farmer, glider/painter.  
**PREVIOUS BANDS:** Hazel O'Connor & Boys & Gary Tibbs (1978). Hazel & Unknowns (1979).  
**MARITAL STATUS:** Divorced, but not what you'd ever call married either!  
**PRESENT HOME:** London.  
**LOWEST POINT OF CAREER:** New Year 1979.  
**PRODEST ACHIEVEMENT:** Giving Tony Visconti and David Bowie haircuts and getting my dog Sam through his eighteenth birthday.  
**FAVOURITE FANTASY:** Being locked in a Viennese Whirl with Midge Ure.  
**HERO/HEROINE:** Jack Nicholson/Paula Yates.  
**DESERT ISLAND DISC:** "Rock And Roll Suicide" by David Bowie.  
**FAVOURITE BOOK:** "Slaughterhouse Five" by Kurt Vonnegut Jr.  
**FAVOURITE FILMS:** "Don't Look Now" and "Satyricon".  
**FAVOURITE TV PROGRAMME:** "Star Trek".  
**FAVOURITE ITEM OF CLOTHING:** Old black coat from Kensington Market.  
**FAVOURITE BREAKFAST FOOD:** Yoghurt.  
**PET HATE:** Middle Class Rebels who try to shape the tastes of the Working Class.  
**TRUE CONFESSION:** Me and Steve Strange once went to nick a black leather jacket for me. It was a long time ago and of course we decided not to.  
**THE BIGGEST MISTAKE I EVER MADE:** Being honest.  
**COLOUR OF SOCKS:** White.



PHOTOGRAPH BY ROBERT LEGGON

From previous page

"I do. All the time. I'm in love now with somebody."

Anyone we know?

She dissolves into girlish giggles. "Yeah, probably."

She tries to create a diversion by feeding cake to a wandering Alsatian.

"I couldn't bear telling you who because you'd print it and then everybody would laugh at me.

They always do anyway. Nobody takes me seriously so I'm not going to let my one little fantasy slip.

Is this mysterious person in love with you?

"I doubt it." More giggles. "He doesn't even know. I've only seen him once in the last three years. I've just got a crush . . . stop it, ask me something else now."

**FUTURE FILM** plans seem like safer ground. She's auditioned for distinguished director Lindsay Anderson but the part wasn't right. Apart from that, she has no concrete plans. She's currently collaborating with a showbiz writer on her "autobiography".

Although this will tell the story of her rise to fame, she reckons that she won't be able to set down all the details of her past life for another twenty years. A lot of the things she did in her footloose days, she says, would cause problems for other people were they to be described in print.

"I've smuggled. I've done all sorts of weird stuff. But if you start elaborating on it you bring people in and you could get them into lots of trouble. And I wouldn't like that . . . and they probably wouldn't like that either."

It might make people take her a bit more seriously. Not that she cares much.

"You say I'm profoundly unhip. I know I am. It's just funny

because all those people that really want to be hip, that are 'hip' . . . I mean, where do all these

New Romantics come from? As far as I can see the starting point was

those Bowie discos and I know that David Bowie likes me, that he took the bother to come and see me do a gig, that he follows my career sort of quietly from the background.

"And that means I'm flattered. I respect him, he's one of my

favourite people, as an artist. So I don't really mind if I'm unhip to lots of people because it doesn't matter . . . they just know what they're told really.

"One day it will become apparent one way or another

whether I was meant to be a singer or an actress or just a

spokeswoman. And I don't even know that yet. So I guess I'll just tinker around.

"And I'm happy that some people like me."

We go our separate ways. "Goodbye, chuck."

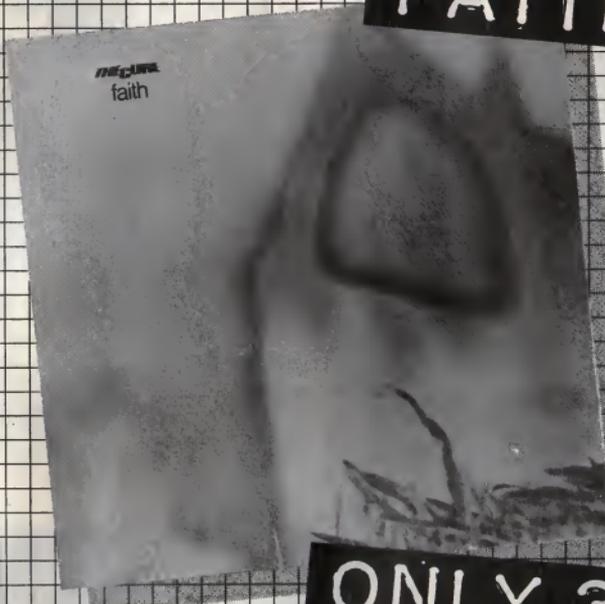
Chuck. Really. I can't think of anyone else I'd let call me chuck.



Hazel with Smash Hits reader Ann Cornthwaite, backstage at Lancaster.

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All offers subject to availability.

# ·ULTRAVOX· SLOW-MOTION



## ISLAND RECORDS

NO REPLY  
I'M TRYING HARD TO SOMEHOW FRAME A REPLY  
PICTURES, I'VE GOT PICTURES, AND I RUN THEM IN MY HEAD  
WHEN I CAN'T SLEEP AT NIGHT

LOOKING OUT AT THE WHITE WORLD AND THE MOON  
I FEEL A SOFT EXCHANGE TAKING PLACE  
MERGING WITH THE PEOPLE ON THE FRAMES  
BLURRING MY FACE, AND CONVERSATION

SLOW MOTION  
SLOW MOTION

HUSH CAN YOU FEEL THE TREE SO FAR AWAY  
HUSH CAN YOU FEEL THE BREEZE OF ANOTHER DAY

WHEN WE HELD EACH OTHER CLOSE IN THE NIGHT  
WHILE WE WHEELED AWAY IN OUR OWN LIGHT  
STEPPING SIDEWAYS INTO OUR OWN TIME  
SUCH A SIMPLE WAY

SLOW MOTION  
SLOW MOTION

AND WE HELD EACH OTHER CLOSE IN THE NIGHT  
WHILE WE WHEELED AWAY IN OUR OWN LIGHT  
AND SOME OF US FOUND ANOTHER TIME  
AND DRIFTED AWAY

SLOW MOTION  
SLOW MOTION

WORDS AND MUSIC BY ULTRAVOX  
REPRODUCED BY PERMISSION ISLAND MUSIC LTD.

PICTURE BY BRIAN BOOTH

## Is Vic There?

By Department S on RCA Records

The night is young  
The mood is mellow  
And there's music in my ears  
Say, is Vic there?

I hear ringing in the air  
So I answer the phone  
A voice comes over clear  
Say, is Vic there?

Oh

The night is young  
The mood is mellow  
And there's music in my ears  
Say, is Vic there?

I hear ringing in the air  
So I answer the phone  
A voice comes over clear  
Say, is Vic there?

The night is young  
The mood is mellow  
And there's music in my ears

Is Vic there?  
Hello, this is a recorded message,  
please leave your name and number after  
the tone, thank you

*Repeat to fade*

*Words and music by Toulouse/Herbage  
Reproduced by permission Modern Publ. Ltd. /ATV Music Ltd.*

## Primary

By The Cure on Fiction Records

The innocence of sleeping children dressed in white  
And slowly dreaming stops all time  
Slow my steps and start to blur  
So many years have filled my heart  
I never thought I'd say those words

Further we go and older we grow  
The more we know the less we show  
Further we go and older we grow  
The more we know the less we show

The very first time I saw your face  
I thought of a song and quickly changed the tune  
The very first time I touched your skin  
I thought of a story and rushed to reach the end too soon

Oh remember, oh please don't change

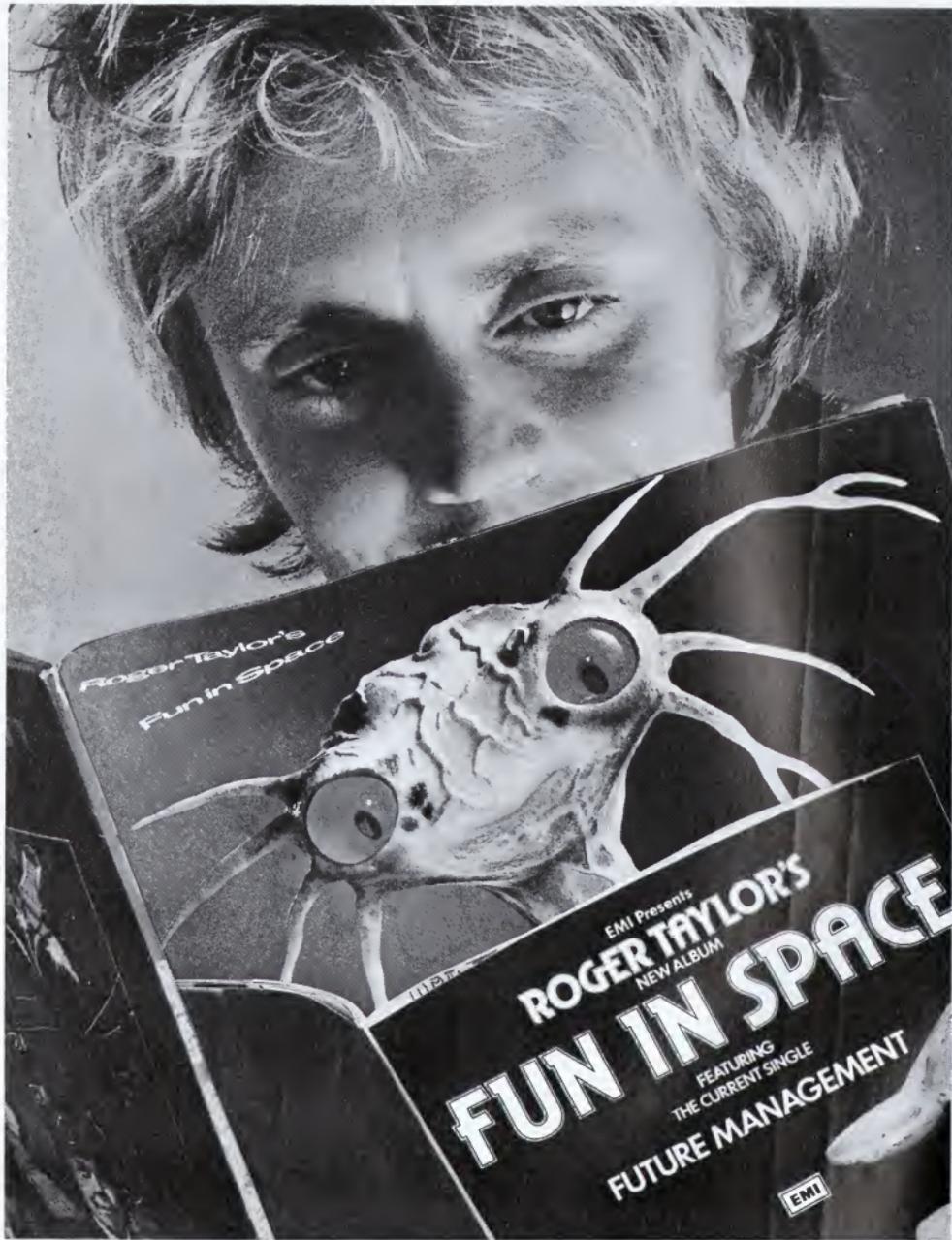
So the fool came thirteen years a shining ring  
And how I could forget your name  
The air no longer in my throat  
Another perfect lie is choked  
But it always feels the same

So they close together dressed in red and yellow  
Innocent forever sleeping children  
In their blue soft rooms still dream

Further we go and older we grow  
The more we know the less we show  
Further we go and older we grow  
The more we know the less we show

*Words and music by Smith/Tolhurst/Gallup  
Reproduced by permission APB Music Company Ltd.*





# DIZ

## BURNS' NIGHT

JOINING A seemingly endless stream of musicians-turned-actors, Stiff Little Fingers' Jake Burns has just completed his first "speaking part" for BBC TV.

Jake's debut attempt to be Ireland's answer to Robert De Niro can be seen in a Play For



PIC: CHRIS GABRIAN

Today entitled "Iris In The Traffic, Ruby In The Rain", though the screening date has yet to be fixed. The rest of the band will also appear — "silent" roles only — and SLF's music comprises some of the soundtrack.

Their spring tour kicks off in their native Belfast on April 21, the date originally scheduled for Dublin's TV Club but cancelled due to newly imposed fire regulations.

## SHAKY GROUND

"THIS OLE House" may have been a huge hit in 1954 but Shakin' Stevens heard it for the first time last Christmas.

"A pal of mine in L.A. and I were having lunch," he explains, "and he has an incredible record collection. He invited me along to his place to hear some records and that's how I heard 'This Ole House'. What's really amazing is that nobody thought to cover it before."

And so, after a decade of hard graft, Welsh-born Shakin' Stevens finds himself at the top of the charts, running ahead of such rockability revivalists as the Polecats, Stray Cats and Matchbox.

"I prefer to dig up obscure, original songs from the 50s,"



PIC: JILL FURMANOVSKY

## BUSINESS AS USUAL

AFTER MONTHS of uncertainty The Undertones have finally settled on a new record company. EMI will release all future Undertones music on the band's own Ardeck label (we're reliably informed that Ardeck means nothing at all to a non-Undertone).

A new album, entitled "Positive Touch", is already in the can and will be released on May 4th, preceded on April 24th by a 45 called "It's Going To Happen". This will be backed with a tune called "Fairly In The Money Now", which apparently dates from the days when The Tones traded under the name of Tommy Tate And The Torpedoes. (Fascinating stuff, eh?)

But enough of this title-tattle. It's the four dates you want. The following centres of population will be Undertoned on the

appropriate days.

Glasgow Apollo (April 25th), Edinburgh Playhouse (26), Newcastle City Hall (27), Middlesbrough Town Hall (28), Manchester Apollo (30), Stratford St Georges Hall (May 1), Leeds University (2), Leicester De Montfort Hall (5), Derby Assembly Hall (5), Birmingham Odeon (7), Blackburn King Georges Hall (8), Nottingham Rock City (9), Liverpool Empire (9), Sheffield Top Rank (11), Hems Hempstead Pavilion (13), Brighton Top Rank (20), London Rainbow (21), Aylesbury Friars (23), Hammarstrand Palais (24), Norwich University (25), Ipswich Gaumont (26), Coventry Tiffanys (28), Cambridge Corn Exchange (29), Swindon Oasis (30) and Reading Top Rank (31). June dates will appear in the next issue.

says Shaky. "There's no point in doing a classic like Elvis's 'Don't Be Cruel' or things by Jerry Lee Lewis or Eddie Cochran. There's no way you can stand up to the original version and it alienates people, but to rearrange something in a new way or reintroduce a lost song, then people of all ages enjoy it."

Based in Surrey, Shakin' will be packing his blue suede shoes in May for a national tour. Opening at the Birmingham Odeon (May 13), the May dates so far confirmed are Liverpool Empire (14), Corby Festival Theatre (15), Warrington Parr Hall (17), Chelmsford Odeon (18), Chatham Central Hall (19), Portsmouth Guildhall (20), Bournemouth Winter Gardens (22), Brighton Dome (23), Gt. Yarmouth ABC (24), Derby Assembly Rooms (25), Edinburgh Usher Hall (27), Aberdeen Capitol (28), Newcastle City Hall (30) and Glasgow Pavilion (31). June dates to follow later.

"I'm glad the British charts are so varied," he continues. "It's healthy to see so many different kinds of music. Disco was so boring. It's great to see so many bands putting across the basics of music again. Music got to a point where people took it too seriously and made it like it was only one colour. Music comes in many colours. It's entertainment. Sure, you should respect music, but that doesn't mean you can't have fun with it."

Robin Katz



## BEATING TIME

THE BEAT are back on the road in May to mark the release of their second album which is as yet untitled. Starting out at Cardiff's Sophia Gardens on May 2nd they continue with dates at Bristol Locarno (3), Nottingham Rock City (4), Leicester De Montfort Hall (7), Aylesbury Friars (9), Hanley Victoria Hall (11), Birmingham Locarno (12/13), Lancaster University (15), Leeds University (16), Glasgow Tiffanys (17), Edinburgh Tiffanys (18), Manchester Apollo (21), Liverpool Royal Court Theatre (22), Wolverhampton Civic Hall (24), Gloucester Leisure Centre (25), Portsmouth Guildhall (26) and London Rainbow (31).

Various support bands, including The Mood Elevators (new signing to Go-Feat), Nervous Kind and The Au Pairs, will be opening the show.



PIC: TOM SHEEHAN/L.F.I.

THE NEW Echo And The Bunnymen release, an E.P. containing four live tracks with a total running time of almost 30 minutes, is also being released as a special cassette. The second Bunnymen album is already completed and will be released in May.

# THE LIST

**FULL NAME:** Graham Bonnet  
**BORN:** Skopness, Unes  
**EDUCATED:** A little in Skopness  
**HIGH SPOT OF EDUCATION:** Learning about water-boutism  
**FIRST CRUSH:** Grumpy  
**PREVIOUS JOBS:** Butcher, waiter  
**PREVIOUS BANDS:** Southern Comfort, Rainbow, Mahones  
**MARITAL STATUS:** Single  
**CHILDREN:** None  
**PRESENT HOME:** Los Angeles  
**LOWEST POINT OF CAREER:** None  
**PRODEST PERSONAL ACHIEVEMENT:** The "Only One Woman" single in 1969 with The Herbies  
**HERO:** MA  
**DESERT ISLAND DISC:** "Surf's Up" by Beach Boys  
**FAVOURITE TV PROGRAMME:** Have you got to see an interlocking programme  
**FAVOURITE FILM:** "Wool Side Story"  
**FAVOURITE FANTASY:** To be a shrew  
**TRUE CONFESSION:** I love doing absolutely nothing at all  
**WORLD CLOTHES:** Nuda  
**FAVOURITE BREAKFAST FOOD:** Don't eat breakfast  
**PET HATE:** My dog hates anything  
**AMBITION:** To be successful

## BUZZCOCKS BOW OUT

SO FAREWELL then, Buzzcocks. It's by no means a secret by now that the band have split. Said this may be; surprising it certainly isn't. Rumours of a division in the ranks have been creeping southwards for a year or more. Seeds of confusion were officially sown by Pete Shelley last May when he announced he was more deeply involved in solo music and film projects than in the collective force of the Buzzcocks.

Since then, ties have been further severed. None of the band, it seems, felt they could continue within the limitations the group had come to impose. John Maher is currently drumming with the Invisible Girls in Sweden, Steve Diggle composing, Paddy Garvey "working on his own projects" (one of which was an application for the job of bass Ant-rejected) and Shelley has been writing music with the aid of a computer.

## THEY'S RIGHT

I BET you thought we were never going to let you in on the solution to our recent spate of "Eyes Right" competitionettes. Well, we hadn't forgotten, so the

The first pair of mystery eyes (issue Feb 5) belonged to Sheena Easton, a fact which was spotted by the following folks each of whom win an autographed Sheena single: John Walker, Leeds; F. E. Connell, Birmingham; Mandy Harris, Dursley; Nick Williams, Maidenhead; Liz Crawford, Scunthorpe; Barry Hilton, Polegate; Claire H. Moxon, Portcarr; Helen Dinmore, Stramare, J. R. Tidbury, Stanford-le-Hope; Martin Rhodes, Mappery.

The second "Eyes Right" (Feb 19) featured Martin Kemp of Spandau Ballet and copies of their 45 are winning their way to: Karen Ashworth, Poulton Le Fydie; Lorna King, Strichley; Paul Curtis, Norwich; Sarah Shrubb, Thorford; Katina James, Easton; Barry Hilton, Polegate; Timothy Rowland, Sheffield; Val Tucker, Broadbourne; Tracey Binnell, St Leonards-on-sea; Susanne Ottell, Oldham.

And finally here are the names of the folks who spotted Lane Lovich peeping out of the "Eyes Right" column on March 5th: Mary Elliot, Paisley; R. Langley, Stockport; John Stephenson, Durham; Jennifer Bendelow, Hull; Liane Curtis, Brassington; Paul Timon, Hornchurch; Paul Baker, Reading; Sara Riley, Westdene; Judith Hunt, Warrington; Kathleen Brooks, Alsager.

WELL, THERE'S *Soul/Jazz* and *Jazz/Funk*, so there's no earthy reason why there shouldn't be a *Soul/Jazz/Funk* festival, now is there?  
 The first circled, i.e. the very first Northern/Midland and Scottish National Soul/Jazz/Funk festival and it's to be held in Leeds at the 3,000 capacity Queen's Hall on April 20th. Under the lights will be H. Tension, Shaketa, Index and "Is of the North" (a Top Mafia Jocks' "What more do you want



PROVING THAT persistence pays off, here are Sharon Bawn and Rossetta Wolf, who shared the joy of lead singing a duet for the collaboration with Sting also published the work by Virgin Books as "The Message in a Bottle" a volume in which their work is used to illustrate some of Sting's album's stories. The defining notes of pencils being sharpened all over the country.

A NEW Chord has been recruited in the shape of Kip, a former Vibrator. He replaced Billy Hasselt who reckoned it had all ended in tears around last December.

Kip and the remaining three Chords are currently working towards a live set to coincide with the May release of a new single.

DRAMATIS — that's the Gary Numan band to you and me — have signed a long-term worldwide deal with Elton John's Rocket Records. The band, which consists of four-piece after Gary's last stand at Wembley in April, and consist of Rumsley Bell, Denis Haines, Cedric Sharpley and Chris Payne who was part-responsible for penning the Visage hit "Fade To Grey".

## SCOTTISH EDITOR IN "QUIT" RIDDLE!



Left to right, Ian Craana.

IAN CRAANA, lead pencil with the Smash Hits Creative Combo for the last two, heady years, has shocked the publishing world by announcing his plans to go solo.  
 "I'd like to stress that the split has been entirely amicable," said Mr Craana last week in a statement from his Scottish retreat on the shores of Loch Tivelis. "There is no personal animosity between myself and the rest of the editorial team (except for the designer who I'd like to staple to a cake stand)."  
 Ian apparently feels that his creative drives can no longer be contained in a group framework and feels the need to branch out into new and challenging areas,

## BOWIE BY THE BOOK

JUST BEFORE you get completely swamped by New Romanticism, screeves and eye-line, forget not, humble reader, who it was that first started the whole shabang.  
 Omnibus Press certainly haven't forgotten. Their "David Bowie Black Book" is out this week in return for your 6s.95, you get a brisk, informative, no-nonsense text spanning his

career from the maddy days of '63 right up to "Scary Monsters" The snaps — part glossy colour, part moody black & white — inform you of exactly how David Jones and The King Bees brought forth Ziggy, the Thin White Duke and even the dapper figure of '76 in the Byrlescream and cricket funnels who bears an uncanny likeness to Jobbo Kidd. Or is it the other way round ...?



such as video, musical comedy and jumping up and down on bits of straw a lot.  
 During his two years at the helm, Ian has corrected 1852 Pantol three times a day on average and written the word Squeeze on 627,893 occasions.  
 Mr Craana's last act before leaving was to hand over the coffee money and editorial aspires to David Hesperorth. Although he has many plans to pursue, Craana will continue to contribute articles and reviews to the pages of your favourite magazine, despite the presence in the Features Editor's chair of the Readers' Choice, Mark Ellen.

## ON THE RHODES AGAIN

THE CLASH (above) have just shocked the Western World by reuniting with their former manager, Bernie Rhodes. Bernie — just we forget — has had various managerial pacts with the likes of The Specials, Decks and Vic Goddard, and has just brought The Clash to the brink of popularity (well, to '78 anyway), received thanks in the form of a sackin'.  
 Rhodes says he's "back to managing the unmanageable". The Clash aren't saying much at all.  
 Meanwhile a new single, a re-mixed version of "Magnificent Seven"/"Magnificent Dance" hit the racks on April 10.

THE MEMBERS end a lengthy pause in their recording career with the single "Working Girl". It's released by Albyn on May 1st.

## ALL TIME TOP TEN



1. **JIM KERR** (Simple Minds) "Waiting For The Man" (MGM), Music from the original *Fatboy* by Lou Reed — America's premier journalist.  
 2. **KEE & TINA TURNER**: Nutbush City Limits (UA). Best ever making pot where synthesiser shows its soul in solo.  
 3. **ENO**: Needles In The Camel's Eye (EG). Not many pieces could live up to the promise of such a title — beautiful and sad.  
 4. **MAGAZINE**: The Light Pours Out Of Me (Virgin). Where Howard the insect and true star climbs on producer John Locke's marble wall — best song of the last three years.  
 5. **T. REX**: "Get It On (Fog)" For the saxophone and the crack of full of ego.  
 6. **NEU!**: Neu 2 LP (UA). Sheer feelings, clear sounds, new music settles for me. Take it to the hard hinterland.  
 7. **PETER GABRIEL**: The Intruder (Charisma). The darker side of Gabriel that maybe does exist. Look into his eyes and you'll see what I mean.  
 8. **JOY DIVISION**: Love Will Tear Us Apart (Factory). The most uplifting single in a long long time. It floats around me.  
 9. **IGGY POP & DAVID BOWIE**: The Idiot (RCA). Bass, drums, refrigerator and straight combine — the offspring is: *Wahy, baby, I like your pants.*  
 10. **TALKING HEADS**: Don't Worry About The Government (Sire). The building is over there a mixture of greatness and overpowering admiration for Tina Weymouth. Unworkable and uncontrollable.

## HEAVY MONSTER SOUND

A HEADLINING act has at last been finalised for this year's Castle Donnington Monsters Of Rock Festival on August 22. It's to be AC/DC, the occasion being their only European appearance this year.  
 The remaining Monsters on the bill have yet to be announced but those wishing to book early could expect £3.50 per ticket enclosing an SAE to Woolfrite Limited, PO Box 123, Walsall, W55 4QG.



CONTINUING OUR FOUR PART SERIES ON THE INDIVIDUAL MEMBERS OF THE JAM, MARK ELLEN CHEWS THE FAT WITH MODEST PAUL WELLER AND DISCUSSES PUNK ROCK, CONCEPT ALBUMS, COPING WITH FAME AND SHOPPING AT TESCO  
MORE FOLLOWS IN THE NEXT ISSUE.

JAM PROFILE

# Paul Weller (part 1)

QUIET BUT attentive, Paul Weller sits by an open window in a back room of The Jam's London office. He's decided against doing the interview at his home because, he says, with all the infringements on his privacy that success has brought, he needs *somewhere* that is "mine alone."

For someone who's renowned for keeping himself to himself, he seems wary but unusually talkative. Questions are approached with the same caution as the toasted cheese sandwich on the table in front of him. Delivered by his girlfriend Jill, it's carefully examined and then left untouched for the length of our 90-minute chat.

Like several others of his status—notably Sting—Paul lists The Beatles and The Sex Pistols as his two biggest influences. The Beatles first sparked an interest in music, the Pistols overhauled his attitudes. "I've always been a Beatles fan," he admits. "Since I was about eight or nine, I was pretty choked when John Lennon died. I thought a lot of his ideas were misplaced, maybe, but his intentions were always good."

Along with his fellow Jam members, Paul cared little for the available rock music when he was a young teenager at Sheerwater School in Woking. The re-emergence of Slade, Sweet and Gary Glitter in 1981 may appear now as light relief, but to the 13-year-old Weller, whose only alternative was Heavy Rock, they presented a pretty dismal picture. He didn't, he admits, see any bands till he was 15, and the first of those was Status Quo.

"I never used to like contemporary bands like Slade. I detested them. That just Pretenders single, 'Message Of Love', reminds me of the whole Glam Rock period. The whole '60s thing with the Rolls and the mansions and all that was just lingering on in the 70s. It was still the same with Glam Rock; it was all about being flashy."

"Bands were simply manufactured and started out on that level of stardom. It's incredible now to think of the amount of success that Gary Glitter

achieved for someone fat and middle-aged."

In '71, Paul was dividing his time between riding a scooter, being a 'suede-head', going to the flicks every Sunday ("a ritual"), and a fringe involvement in the local Soul Clubs. 'Suede-heads' were a short-lived movement combining skinhead and mod ideals, so called on account of their severe half-inch-all-over trim.

"I got involved with that movement because of the clothes really," he recalls.

"Crombies, Sta-Prest, Ben Shermans and stuff. It didn't have any bearing on the music or anything 'cause at the time I used to detest the music in clubs anyway."

"It was only years later that I got into Rocksteady and Motown and all that stuff. The guys I used to hang around with were into that whole Northern Club thing but the only reason we hung around together was because we all had scooters."

THE ORIGINAL Jam line-up came into being when Paul was 14: another case of knowing three chords and never looking back.

"When we first started—it was really just me and this other guy who's now got a music shop in Woking (Steve Brooks)—the main thing I wanted to do was become rich and successful. There was no musical movement that had the same ideals as Punk at the time, nothing that had dismissed that way of thinking."

"However clichéd this may sound, it's true. It was Punk that changed my ideas a lot. Well... totally. I realised that the music was more important."

"A lot of bands these days are talking about destroying rock'n'roll. If that's the aspect of rock'n'roll they're talking about then I agree with them 'cause it does need destroying. It's totally negative and it's got nothing to do with the music."

Has he any sympathy with bands who claim to be destroying the "structure" of rock'n'roll? "I don't know really. As far as

we're concerned, our playing is orthodox—but I don't see it as 'traditional' rock'n'roll structure 'cause our influences come from so many different places.

"Regardless of whether or not it shows in the music, my favourite form of music is still soul."

Has Paul's position as a songwriter taken on any more significance with the band's current success?

"I think music itself has become more important than just entertainment. I don't think there's any other medium for young people that's as important or as direct as music. That's why I think music's got to become more responsible now, because it has more responsibility put upon it anyway."

So how much has his approach to lyric-writing altered since the early days?

"Prior to 'In The City,'" he says, "I didn't put much thought at all into the lyrics. I never really used to worry about them, they were just words. But a lot of my attitudes have changed now. Like on 'Setting Sons', most of the songs are pretty bleak—so at the end of it, it's like... what's the next stage from here?"

"I've been accused of sitting on the fence with my lyrics which, in retrospect, I think is true. Also, I've been a bit pessimistic. On 'Sound Affects' I've definitely tried to get away from all that."

THERE WAS A time, he says, when such criticisms really affected him deeply. But as he points out, it's only the ego that suffers, and it doesn't take long to shake that off.

"For about a day and a half you might walk round in a daze because someone's said something very personal about you or whatever. But if you believe what you're doing is right, then it doesn't really matter, does it?"

There must have been occasions when a lot of adverse criticism at once made him question whether he really was right.

"If I'd really started doubting that," he says simply, "I'd have given up. I constantly review what

I'm doing, and what the band is doing, anyway. I think I'd take more notice if a kid wrote me a letter than if someone slagged me off in the papers."

Have there been times when he's taken his fans' advice?

"Oh yeah. I remember when we'd said in the Press that we were thinking of turning 'Setting Sons' into a concept LP and we had quite a few letters saying, like 'that's the worst thing you could do 'cause it's like Jethro Tull 1969'. So we thought... well, they're right!"

But just because Jethro Tull used to do it, that doesn't necessarily make it wrong.

"No," agrees Paul, "but it is outdated. There's no point in getting into concept LPs anymore. It's not important. You can make a variety of statements in, say, 12 three-minute songs anyway, without getting into 'operas'. 'Tommy', for instance, might have seemed very different when it was released, but I don't think it says as much as 'My Generation' does. That's why I like singles. I think LPs are pretty boring in general."

How does he regard LPs then? As just a collection of potential singles?

"I don't know really. LPs are something you have to do at some point in time. The only trouble is that people tend to view your 'artistic achievements' through LPs rather than singles. There's a lot of importance returning to singles, and that suits me fine."

Surely there's a lot of space on LPs which—like B-sides—could be used to more experimental effect. Isn't it an advantage to be able to record a song now and again without having to worry whether it sells or not?

"Yes, you can experiment more. I think we've done some great B-sides actually. The trouble is that we've come to a stage now where people think 'another Jam album' and that's it. Maybe our albums are losing a sense of importance. Maybe that's just inevitable after so many records."

"The thing about 'Sound Affects' was that we really wanted to break away from our old sound. I don't



PIC: STUART FRANKLIN

From previous page

know if we've really succeeded in doing that on record. The songs are much better live.

"Then again," he smiles, "maybe you get trapped into thinking like that. Maybe you get in a rut, 'cause you're trying to be so different you forget what you're doing in the first place."

The Clash's "Sandinista" seems to be a prime example of this pitfall.

Paul agrees. "It's pointless to try and diversify as much as possible. It's not a question of sticking to a safe formula, just sticking to what you intended to do in the first place."

And what's that?  
"To be direct and simple," he says without hesitation.

I ask which songs he's been the most proud of and he lists all the singles from "Tube Station" to "Going Underground", and most of the songs on "Sound Effects". Are there any he's embarrassed by, or wishes he'd never released?

"It's too late to be embarrassed by them now but yeah, a couple of things. Sometimes I think, 'maybe I shouldn't have done that' but it's good in a way 'cause it gives you something to look back on and you notice your mistakes. Things like 'Girl On The Phone' . . . which is crap. It's just nothing." He shakes his head.

"It's just boring. I kind of view it

as a waste of time. An idea that could have been used to more positive ends."

FINALLY THERE'S the delicate question of how Paul's adapted to The Jam's gradual but now consistent focus in the public eye. Regular press, TV and video appearances have ensured that he's "stopped going to Tesco's now; fewer people recognise me in the corner shop."

Is he afraid of losing his private life altogether?

"I don't know about private life." He considers the question. "That makes it sound as though my other life is an *alter ego* or something. I don't know how success affects me, it's hard to say. I don't think it affects me in an egotistical way. Whenever I say that, people think I'm being complacent about things, taking too much in my stride, but I'm not. Actually," he adds, "I find fame unnerving, embarrassing" — which reveals about as much of Paul Weller as his modesty will allow.

Does he feel cut off now from the early days of The Jam? Are they beginning to feel distant?

"Not really. Not *distant*. Obviously I feel a bit cut off from them, but it's difficult to say anything about those memories as you don't know how much of it is

your real feelings at the time and how much is nostalgia.

"Some of my best memories, though, are those early club days, when we first played the 100 Club and The Marquee. Everything seemed to be happening then. There really was a whole movement. There's a little bit missing these days," he adds a little wistfully.

It must have been a temptation in those early days to fall into the sort of character role that the press were trying to construct for every Punk contender. Weller was the "arrogant, stroppy type with a chip on his shoulder about everything". But it's obvious why he didn't try and live up to that.

"Well, it's not totally me, is it? It's pointless trying to become an image anyway."

I REMIND him of the time in '78 when he said he wasn't interested in looking round New York City because he'd "read it all in the history books already". Did he mean it or was that just the "arrogant" image talking?

"A bit of both really." He smiles at the memory. "I was different then. I was a 19-year-old arrogant and cocky little bastard. I've changed a bit since then!"

In the next issue of *Smash Hits* — Paul Weller talks about books, politics, class warfare, ecology . . . and Blitz: Kids and nuclear bombs (not all in the same breath).



# HAZEL O'CONNOR



THE HIT SINGLE

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2) DO ANYTHING YOU  
WANT TO  
3) SARAH  
4) CHINATOWN

FEATURING ON  
SIDE ONE...

1) WHISKY IN THE JAR  
2) WILD ONE



3) JAILBREAK

BREAKOUT



4) THE  
BOYS ARE  
BACK IN  
TOWN!

5) DON'T BELIEVE A WORD.  
6) DANCING IN THE  
MOONLIGHT.



5) KILLER  
ON THE  
LOOSE!

☆ Action! Thrills! Excitement!  
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hit-singles  
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**POLYSTAR**



## SKATEAWAY

By Dire Straits on Vertigo Records

I seen a girl on a one way corridor  
Stealing down a wrong way street  
For all the world like a urban toreador  
She had wheels on, on her feet  
Well the cars do the usual dances  
Same old cruise and the kerbside crawl  
But the roller girl she's taking chances  
Just love to see her take them all

### Chorus

No fear alone at night  
She's sailing through the crowd  
In her ears the phones are tight  
And the music's playing loud

Hallelujah, here she comes Queen Rollerball  
Enchanté, what can I say, don't care at all  
You know she used to have to wait around

She used to be the lonely one  
But now that she can skate around town  
She's the only, only one

### Repeat chorus

She gets rock 'n' roll and a rock 'n' roll station  
And a rock 'n' roll dream  
She's making movies on location

She don't know what it means  
And the music make her wanna be the story  
And the story was whatever was the song, what it was  
Roller girl don't worry

D. J. play the movies all night long, all night long

She tortures taxi drivers just for fun  
She like to read their lips  
Says toro toro taxi see ya tomorrow my son  
I swear she let a big truck graze her hip  
She got her own world in the city yeah  
You can't intrude on her no (no no)  
She got her own world in the city  
The city's been so rude to her

### Repeat chorus

She gets rock 'n' roll and a rock 'n' station  
And a rock 'n' roll dream  
She's making movies on location  
She don't know what it means

But the music make her wanna be the story  
And the story was whatever was the song, what it was  
Roller girl don't worry  
D. J. play the movies all night long, all night long

Slippin' and a slidin'  
Yeah life's a rollerball  
Slippin' and a slidin'  
Skateaway that's all  
Shala shalay hey, hey skateaway  
Now shala shalay hey  
She's singing shala shalay hey

Words and music by Mark Knopfler  
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Ltd./Straitjacket Springs Ltd.

## GOOD THING GOING

By Sugar Minott on RCA Records

Och see that girl  
She does something to my chemistry  
And when I'm close I'm sure  
She raise my temperature 'bout three degrees  
Everyday, everyday  
In every way she makes my motor purr  
And I reciprocate, my life I dedicate  
To loving her

For we've got a good thing going  
A real good thing going  
Yes that girl and me  
And I don't have to ask  
I know that it's gonna last eternally  
(Now let me tell you what began)

Understanding we're never handing in the alibi  
For you know, what you do, where you've been  
So what's the use, in telling lies  
For we've got a good thing going  
A real good thing going  
Yes that girl and me

We've got it good  
So let's get it on  
Let's get it on  
Let's get it on girl

So we've got a good thing going  
A real good thing going  
Yes that girl and me  
And I don't have to ask  
I know that it's gonna last eternally

Yeah babe we've got it  
We've got it good  
We've got it good  
So let's get it on

So we've got a good thing going  
A real good thing going  
Yes that girl and me  
And I don't have to ask  
I know that it's gonna last eternally

Yes we've got a good thing going  
A real good thing going  
Yes that girl and me

Words and music by The Corporation  
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PHOTOGRAPH BY JEAN BERNARD SCHNEZ

NEW  
ALBUM

# THE WALL

NEW SINGLE  
JUST FADE  
AWAY

- 
- APRIL 21 BELFAST Ulster Hall  
23 GUILDFORD Civic Hall  
24 PETERBOROUGH Werrina Stadium  
25 LEICESTER University  
26 SOUTHAMPTON Gaumont  
27 CARDIFF University  
28 WOLVERHAMPTON Civic Hall  
29 BLACKBURN King Georges Hall  
30 HANLEY Victoria Hall
- MAY 1 MALVERN Winter Gardens  
2 AYLESBURY Friars Club  
3 BRISTOL Colston Hall  
4 OXFORD New Theatre  
6 NORWICH University of East Anglia  
7 IPSWICH Gaumont  
8 CANTERBURY Odeon  
9 BIRMINGHAM Odeon  
10 LONDON Rainbow  
11 LIVERPOOL Royal Court Theatre  
12 MANCHESTER Apollo  
13 DERBY Assembly Rooms  
14 BRADFORD St Georges Hall  
15 SHEFFIELD Polytechnic  
16 MIDDLESBROUGH Town Hall  
17 CARLISLE Market Hall  
18 NEWCASTLE City Hall  
20 INVERNESS Ice Rink  
21 ABERDEEN Capitol  
22 DUNDEE Caird Hall  
23 EDINBURGH Odeon  
24 GLASGOW Apollo

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# SOUL EXPRESS

SPRING '81

## THE MAGNIFICENT FIVE ARE OUT!

Five soul albums from The Gap Band, Kool and the Gang, Light of the World, and Yarbrough and Peoples are getting soul'd at all good record stores.



### THE GAP BAND

'The Gap Band II' with hit singles 'Oops upside your head' and 'Party Lights'. LP 9111 062



### THE GAP BAND

'The Gap Band III' with hit singles 'Burn Rubber on me' and 'Humpin'. LP 6337 110. MC 7141 110.



### KOOL AND THE GANG

'Celebrate' with hit singles 'Celebration' and 'Jones vs. Jones'. LP 6359 029. MC 7150 029.



### LIGHT OF THE WORLD

'Round Trip' with hit singles 'London Town,' 'I shot the Sheriff,' 'Time,' and 'I'm So Happy.' LP ENVY 14. MC ENCAS 14.



### YARBROUGH AND PEOPLES

'The two of us' with hit single 'Don't stop the music.' LP 9110 162. MC 7142 745.

### ADVERTISEMENT

Psst... Don't forget the new Light of the World single: - 'TIME' 11 minute remix.

12" MERX 64

### LATEST NEWS

'Humpin' the new single from The Gap Band is out now!

12" MERX 63  
7" MER 63

12" MERX 64

7" MER 63

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RECORDS



can't buy (only joking). The Chi-Lites have released a new version of one of my favourite songs ever, "Have You Seen Her?" (20th Century Fox). This comes from their album, "Heavenly Bodies" and differs slightly from the original. However, it could be just as big a success the second time around.

Eddy Grant, the father of British funk, has turned up trumps again with "Can't Get Enough Of You" (Ensign), an instant dance hit with all the normal Grant trademarks.

Bruce Ruffin's latest, "Get It Up For Love" (RCA) is one that I'm sure I've heard before and don't really want to hear again. Very run of the mill.

Jazz-rock meets jazz-funk as Stanley Clarke and George Duke combine on "Sweet Baby" (Epic) but the end result is not so much laid-back as laid-out. You'd have thought that two such talents could manage something stronger than this wishy-washy ballad.

Duff name of the week is The Altniters whose "A Chance On You" (Flamingo) is an unusual sound, reminiscent of early Motown. However, weaknesses in the vocal and production departments let things down. Possibly worth keeping an eye on for the future.

SMASH HITS certainly gets around. Last week I received a letter from Gregory Van Nickler from Selpark Springs, South Africa. He's a regular reader and an avid disco fan. Although some of the clubs he talks about sound great Gregory's main complaint is that he has to wait several months before he can get hold of any of the singles mentioned in this column.

Sorry about that, Greg, but thanks for your letter. If there are any more disco freaks around the globe I'd be pleased to hear from them.

Now on to the singles that Greg

## MAKE THAT MOVE

By Shalamar on Solar Records

Make that move right now baby  
Make that move right now baby

So many times by holding back  
I let the good things pass me by  
And then one day I asked myself

The reason why  
Like an answer from above  
You came into my life  
And showed me one thing for sure

With love nothing is certain  
You've got to go for it when you feel it  
Everybody, everybody needs somebody to love  
And I choose you baby

So let's make that move right now baby  
You only go round once in a lifetime  
Make that move right now baby

So natural to give in to feelings deep inside  
When love is due, and I knew something was missing  
"Cause I feel brand new  
And motivation's in my heart whenever I'm with you

So girl whatever you do  
Just remember, love is emotion  
You got to hold on tight  
When you know it's right  
Everybody, everybody needs somebody to love  
And I choose you baby

So let's make that move right now baby  
You only go round once in a lifetime  
Make that move right now baby  
The longer you wait on love  
The more you'll be without it

Why don't you

Make that move, make that move, make that move  
Make that move, make that move, make that move  
Make that move, make that move, make that move  
Make that move, make that move, make that move  
Come on

Make that move right now baby  
Make that move right now baby  
Make that move right now baby  
You only go out once in a lifetime

Words and music by Spencer/Shelby/Smith  
Reproduced by permission Chappell Music Ltd.



"Rockabilly Fever" by The Cruisers on Feelgood Records is an uptempo rock 'n' roll number ... hang about, this shouldn't be on my pile!

Finally, I'm not normally one to sing the praises of compilation albums as they're invariably put together with the sole aim of making money. However, an exception to this rule is "Roll

On", a superb collection of songs just issued by Polystar. Because it features such tracks as "You're Lying", "Celebration", "Amigo" and the wonderful "Oops Upside Your Head", this long player is a must for any party. It certainly went down a storm at my 21st a few weeks back. (So did the punch. Ed.)

Bye for now,

Bev

## disco top 40

| WEEKS ON CHART | TITLE/ARTIST                                | LABEL             | PIVOT |
|----------------|---|-------------------|-------|
| 1              | 2 INTUITIVE Love                            | Chrysalis         | 126   |
| 2              | 1 LET'S LOVE THING Wetmore                  | Sire              | 117   |
| 3              | 15 GOOD THING GOING Sugar Minott            | RCA               | 161   |
| 4              | 8 LATELY Steve Winwood                      | Motown            | 110   |
| 5              | 11 TIME Light In The World                  | Mercury           | 122   |
| 6              | 25 LOVE GAMES Level 52                      | Polygram          | 118   |
| 7              | 7 CAN YOU FEEL IT Jackie McLean             | Epic              | 125   |
| 8              | 5 JIMES VS JIMES Kool & The Gang            | De Lite           | 94    |
| 9              | NEW BY ALL MEANS Al Johnson/Mo'Nique        | Excalibur         | 113   |
| 10             | 12 HIT 'N RUN LOVER Carol Jones             | Chameleon         |       |
| 11             | 15 AI NO CORONA Quincy Jones                | AM                | 121   |
| 12             | 3 CAN YOU HANDLE IT Sharon Bell             | Epic              | 120   |
| 13             | 22 MAKE THAT MOVE Shalamar                  | Solar             | 115   |
| 14             | NEW HUMPHY Gap Tan                          | Mercury           | 108   |
| 15             | NEW FLYING HIGH Frazier                     | Polygram/Polygram |       |
| 16             | 4 LOVE IS GONNA BE ON YOUR SIDE Firefly     | Excalibur         | 113   |
| 17             | NEW CAN'T GET ENOUGH OF YOU Eddy Grant      | Isa-Thomas        | 123   |
| 18             | 14 JITTERBUGGIN' Heatwave                   | Atlantic          | 116   |
| 19             | 3 GET TROUC Koolhaas                        | Sire              | 119   |
| 20             | NEW JUST THE TWO OF US George Washington Jr | Baystate/Atlantic | 128   |
| 21             | 4 SOUTHERN FREEZE Frazier                   | World (IMP)       | 121   |
| 22             | 21 CAN I TAKE YOU HOME Mel Stewart          | ETI               | 129   |
| 23             | NEW GRAND PRIX Faye Cla                     | Excalibur         | 119   |
| 24             | 15 PECK IT UP Jay McInnis                   | WEA               | 115   |
| 25             | 13 YOUR PLACE OR MINE Gerald Beck           | Stacy (AM)        | 111   |
| 26             | 18 GROOVE CONTROL Shynique                  | Solar             | 118   |
| 27             | 25 BODY MUSIC Sinners                       | Profile (IMP)     | 117   |
| 28             | 22 (SOMEBODY) HOLD ME OUT Sugar & Co        | Empire            | 115   |
| 29             | NEW LOOK UP Patricia Spinks                 | Elektra           |       |
| 30             | NEW IT'S UP TO YOU Tough                    | EMI               | 120   |
| 32             | NEW AIN'T NO STOPPIN' DISCO MIX ONE Vanitas | Round Shack       | 130   |
| 33             | NEW I CAN'T TURN YOU LOOSE Aretha Franklin  | Arista            |       |
| 34             | NEW DON'T PANIC Liquid Soul                 | Rain              |       |
| 35             | 27 PRAISE Marvin Gaye                       | Motown            | 117   |
| 36             | 5 ONE MORE CHANCE Tiend B-us                | Motown            |       |
| 37             | NEW AVING TO BE DANCING Ensign              | Profile (IMP)     | 125   |
| 38             | NEW WON'T YOU LET ME Michael McCallery      | Arista (IMP)      | 125   |
| 39             | 21 LIVING IN THE U.K. Shalamar              | Polygram          | 117   |
| 40             | NEW NOW HEUT US Chameleon                   | CBS               |       |



Smash Hits

**DURAN  
DURAN**

PH. FRASER GILF



## Public Image Ltd.

NOW IN SUMMER I COULD BE HAPPY  
OR IN DISTRESS  
DEPENDING ON THE COMPANY  
ON THE VERANDAH TALK OF THE FUTURE  
OR REMINISC  
BEHIND THE DIALOGUE WE'RE IN A MESS  
WHATEVER I INTENDED  
I SENT YOU FLOWERS  
YOU WANTED CHOCOLATES INSTEAD  
THE FLOWERS OF ROMANCE  
THE FLOWERS OF ROMANCE

I GOT BINOCULARS  
ON TOP OF BOX HILL  
I COULD BE NERD  
FLY THE EAGLE START ALL OVER AGAIN  
I CAN'T DEPEND ON THESE SO CALLED FRIENDS  
IT'S A PITY YOU NEED TO DEFEND  
I'LL TAKE THE FURNITURE  
START ALL OVER AGAIN

WORDS AND MUSIC BY LEVENE/LYDON  
REPRODUCED BY PERMISSION VIRGIN MUSIC  
(PUBLISHERS) LTD./WARNER BROS. MUSIC LTD.

Flowers of Romance

Virgin Records



## STIFF LITTLE FINGERS Just Fade Away

CHRYSALIS  
RECORDS



She asks for more and I give less  
Why can't she see it's obvious  
I mean no but she takes yes  
I make it clear but she don't guess  
She comes around it gets me down  
But she don't catch a hint I drop  
She turns up it turns me off  
And she don't know when to stop

What am I supposed to do?  
How to gently break the news?  
How to get the message through  
Perhaps I should just fade away

She asked me out and I gave in  
Then she gave out and I felt mean  
I really want no more of us  
So I stay home she comes across  
She comes around I turn her down  
But she bounces back again  
She comes on I turn her off  
But she don't get what's really plain

What am I supposed to do?  
Got to get the message through  
Got to make her see the truth  
I wish she would just fade away

Do you want to know, do I love you?  
The answer's no, is that straight enough for you?

She asked for it I told her flat  
That I don't want no more of that  
I've really had you up to here  
And I don't even like you near  
If you come round I won't be in  
I can't stand to see your face  
If we meet up then count me out  
Why don't you just fade away

Fade away, fade away, fade away  
Fade away, fade away, fade away

When love's not love  
When love's not love  
When love's not love fade away

Words and music by Fingers/Celivie  
Reproduced by permission Rigid Digits Music

# CROSSWORD

## ACROSS

- 4 Term common to tennis and musicians!
- 6 Drummer for the Woking wonders (4,7)
- 8 Chas's mate
- 9 Sans radio but avec talent! (neg. 5,4)
- 12 & 10 Not a second-rate station!
- 13 The occasions when Hazel springs into action? (1,4)
- 14 & 26 Early Blondie smesh
- 17 Pretty-boy rock guitarist (ex Humble Pie) who became huge success in US in '70s (5,8)
- 19 Who's single? (3,6,3,3)
- 22 & 3 1975 Bryan Ferry solo hit, sounds intoxicating! (3,2,2,4)
- 23 & 16 Follow-up to "Fade To Grey" (4,2,1,3)
- 24 Urleh --- (oldfart rock band)
- 25 Kind of sax?
- 28 One of Midge Ure's old bands (4,4)
- 29 Wendy Wu's outfit
- 30 See 4 down

## DOWN

- 1 A wide milk shake! (3,5)
- 2 They're camouflaged by his kid sister!
- 3 See 22
- 4 & 30 Pioneers of the New Sounds and New Styles
- 5 Movie starring Bette Midler which was supposedly based on the life of Janis Joplin (3,4)
- 7 Feline quiffability (5,6)
- 10 See 12
- 11 Abbe hit (5,7)
- 15 Group by another name
- 16 See 23 across
- 17 & 23 down Now solo, before she was with Penetration
- 18 Madness's nickname for themselves (5,4)
- 20 Punkette who's also known for her acting
- 21 Vienna means nothing to them ...
- 23 See 17 down
- 26 See 14
- 27 Barry or Robin?
- 29 Label for baking?



ANSWERS ON PAGE 43

New Single

the Mood Elevators

on Go-Foot.

ANNAPURNA

c/fu

Driving By Night

# LETTERS

## singles

by Fred Dellar

**THE CLASH:** The Magnificent Seven (CBS). The working man's 8 to 5 (or rather 8 to 5) clocking in, knocking out, bussing home, dosing down—brought to you in startling Clash-O-Scope. Funky-butt bass, rat-a-tat lyrics, heavy handclaps and a liberal scattering of electric piano chords add up to a Blockbuster-type boogaloo of one's potency.

**FREEZE:** Flying High (Beagars Banquet). A great gutsy bass sound just about sells this one. But busy-busy meanderings, clipped brass punctuations and a harmonic vocal train repeating the line "You an' me we're flying high" hardly constitute classic disco.

**THE KEYS:** One Good Reason (A&M). Er... this ain't a bad little firm. They've latched onto a great line in catchy hooks, fashioned all the right sort of guitar riffs and have Joe Jackson as producer and man-to-point-their-noses-in-the-right-direction. When you see "em" "Top Of The Pops"—you'll notice that their drummer is ex-Wings man Geoff Brumner.



**ECHO AND THE BUNNYMEN:** Shine So Hard (Korova). Not so much a single as a four-track 12" E.P. featuring songs from the Bunnyman's forthcoming movie. Included are live versions of "Crocodiles" and "All That Jazz" which accredited lapin-lovers will already know and revere. Buy two copies and put them in a room together. You'll be amazed at the results when you turn on the laser later!

**THE MOONDOGS:** Imposter (Real). Poor Moondogs, born too late. Their name (one used by The Beatles in their early days) is a dead giveaway, and though "Imposter" does attempt to break the mould, being a mile heavier than the Dogs usual brand of Derrybait, "Baby Snatcher" on the reverse, is yet one more pleasing but pointless ferry' cross the Mersey.

**THE INNAMES:** I Thought I Heard A Heartbeat (Rader). Well, there's a definite pulse, though the patient's not quite ready for the rock'n'roll marathon yet awhile. Maybe if I'd used a stethoscope instead of headphones I might have detected more than a willingness to survive.

**MIKEY JUPP:** Don't Talk To Me (Siff). Love it, love it. Jupp's blue wailin' again, giving the elbow to his one-time lady love with the aid of a keyboardner who just rolls and rolls, utilizing a synth to provide the necessary touch of impact—making brass. Nothing original, just a touch of rhythm and blues—but immediately done to a true Southend peer.

**KEN LOCKIE:** Dance House (Virgin). Last time I heard this sort of heavy laden stomp was in a summer horror flick, when an unstoppable mummy went on the rampage. Pity he didn't stumble into this Steve Hillage-produced session while he was about it. It might have done us all a power of good.

**U.K. SUBS:** Keep On Running (Till You Burn) (Gem). It's the old repetitious-phrase-plus-insistent-beat-play, which always stands a reasonable chance of success given a fair following mind. Basically though, "Running" is just another s-b-standard Subs standard, pressed on boat-race winning, Oxford blue vinyl.

**SHOES:** Your Imagination (Elektra). That Hepworth broke keeps nudging and winking as if to tell me that this one is a winner. But after a brace of plays I'm still unconvinced by this latest offering from Illinois' potent oop paraders. In fact, I reckon the flapside "The Things You Do," a kind of Beatles for the '80s state is much more worth spending time with.

**BRAM TCHAIKOVSKY:** Shall We Dance? (Arista). Great bubbling bathbaths, of Bram's back with Nick Garvey (producer and back-up vocals) again! And he certainly sounds happy to be reunited with his one-time Motors mate, offering the type of non-stop bounce favoured by all the best trampoliner testers. Happy, happy—even his new album's called "Funiland". Makes you sick, don't it?

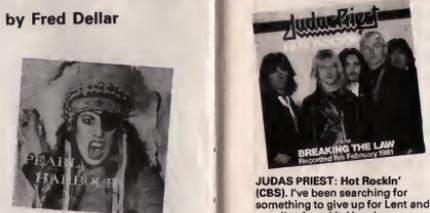


**THE MOOD ELEVATORS:** Annappa (Go-Fest). Nepalese fans you may not know—The north face of Annapurna was climbed in 1950 by the French and the south face by the British in 1970, the latter triumph being celebrated in 1981 by this Mood Elevators single aimed directly at the sneaking-market. Produced by the Punjab Brothers indeed!

**ROY WOOD'S HELICOPTERS:** Green Glass Windows (EMI). If the Floyd can have a hit using the fourm fact at Ilington Green, why shouldn't Whiskers McWood have one using the Kempsey Primary school choir? A dufo Eurovision type chorus might be the answer. Stay in after class.

**QUADS:** Gotta Get A Job (Big Bear). Four pop-world Brummies prove a comment on the wonderful way we educate folk up to full unemployment standard. Sounds a mile like that famous "Money, Money, Money" showstopper—which may or may not indicate a touch of satire.

**FLYING LIZARDS:** Hands 2 Take (Virgin). Patti Palladin reiterates Max Bygraves' "You Need Hands" philosophy in best dramatic fashion, while David Cunningham's wayward space invaders donate sounds that vary from those of cats at midnight through to backdrops for Arab-classic seriatim. Mighty messy yet strangely compelling.



**PEARL HARBOR:** Cowboys And Indians (Warner Bros). Turned on by a viewing of "Coolininer's Daughter" Pearl E. Gates reveals an urge for cowboy ways and rodeo days as her piano-man opts for a touch of the Jerry Lee Lewis and slams his elbows all over the Steinway. Amusing who-hoo rock of little chart potential.

**WHITESNAKE:** Don't Break My Heart Again (Liberty). Coverdale doesn't exactly get down on his knees and plead, preferring instead to strut his stuff in best male chauvinist mode. And though the result may not be heart-rending, this kind of heavy metal does no harm to the ears whatsoever. Mucho macho, mucho monemaking.

**CARL WILSON:** Heaven (Caribou). Beach Boy Carl breathily emotes on a ditty that's as drifty as one of those pink, monster-size Valentine cards. Even his high, honeyed harmonies fail to save the day.



**TEDDY PENDERGRASS:** The Whole Town's Laughing At Me (Philadelphi Int.). Tasty Ted's gone lost his lady love once more. "Maybe if I had spent more time with you," he muses. Frankly, any bird's worth turn her back on a guy with such a soulful voice has got to be a little short in the marbles division and hardly worth mooning over. Pure fantasy then—but of the uptown sort.

**JUDAS PRIEST:** Hot Rockin' (CBS). I've been searching for something to give up for Lent and now I've found it. Very heavy, very enigmatic. Asprin manufacturers should raise a cheer.

**ROGER TAYLOR:** Future Management (EMI). "You don't need nobody else but me," sings Queen's tub-thumper. And he means it, having produced, arranged and performed everything you hear on the disc. As a technical exercise it's certainly impressive. But one-man bands often end up claiming an equally low number of listeners.

**SPIZZLES:** Dangers Of Living (A&M). Oh dear! Spiz sounds nearly as sterile as the world he's singing about. Time, perhaps, to return him to the bridge of the Enterprise alongside Captain Kirk. Beam him aboard, Mr. Scott!

**THE REGENTS:** Ride Cowboy Ride (MCA). Patti LaBelle sings with forked ascotids. Go get 'em, Cochie!



**THE FRESHIES:** Wrap Up The Rockets (MCA). Only Chris Stevey would view the end of civilisation as a reason for merriment—"I'll spend the four minute return sending champagne with a bin on the big wheel" etc. Yet, oddly enough, his dotty yet dot-to-earth way of seeing things makes more impact and certainly better music than most of the heart-cries from other members of the No Nukes brigade. Stevey's here to stay—unless that four minute warning goes, of course!

# albums

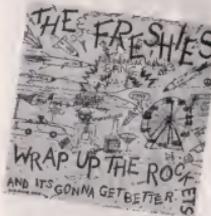


**JUDAS PRIEST: Hot Rockin' (CBS).** I've been searching for something to give up for Lent and now I've found it. Very heavy, very anonymous. Aspirin manufacturers should raise a cheer.

**ROGER TAYLOR: Future Management (EMI).** "You don't need nobody else but me," sings Queen's tub-thumper. And he means it, having produced, arranged and performed everything you hear on the disc. As a technical exercise it's certainly impressive. But one-man bands often end up claiming an equally low number of listeners.

**SPIZZLES: Dangers Of Living (A&M).** Oh dear! Spizz sounds nearly as sterile as the world he's singing about. Time, perhaps, to return him to the bridge of the Enterprise alongside Captain Kirk. Beam him aboard, Mr Scott!

**THE REGENTS: Ride Cowboy Ride (MCA).** Pathetic parafaces sing with forked adenoids. Go get 'em, Cochise!



**THE FRESHIES: Wrap Up The Rockets (MCA).** Only Chris Sievey would view the end of civilisation as a reason for merriment — "I'll spend the four minute warning sipping champagne with a bird on the big wheel" etc. Yet, oddly enough, his dotty yet down-to-earth way of seeing things makes more impact and certainly better music than most of the heart-cries from other members of the No Nukes brigade. Sievey's here to stay — unless that four minute warning goes, of course!

**DAVE EDMUNDS: Twangin' (Swan Song).** There's this grizzled old geezer called Edmunds, see, and just about every year he makes a long player with his like-minded mates (Nick Lowe, Stray cats etc.) and all of the songs are oldies (except for the new ones — which only sound like oldies) and it always comes out sounding warm and funny and impacably played and people like me tap our feet and play it every day until he gets around to doing it again. So what do you expect? Dry ice? futurium??? (7½ out of 10).

David Hepworth



**INCOGNITO: Jazz Funk (Ensign).** Not content with moonlighting as Beggar & Co, various members of Light Of The World (plus friends) reveal the laid back side of their personalities under the name Incognito. Eight tracks, each one a perfect example of high class, easy listening jazz funk as its best. Tubbs' bass playing is as distinctive as ever and there's some great soprano sax courtesy of Ray Charles. Both "Shine On" and "Wake Up The City" would make great singles. (8 out of 10).

Bev Hillier

**PUBLIC IMAGE LTD: Flowers Of Romance (Virgin).** Another phase in Lydon's retreat from "rock" or just the product of lazy hours in the studio? PIL repeatedly taunt the listeners, asking them to abandon all expectations of hearing something that even resembles the last PIL record. This time we're down to ultra-heavy drums and sketchy guitar electronics with Lydon wailing about everything from

Irish prisoners to belligerent ghosts. Enjoyable is hardly the right word. More like provocative. (8 out of 10).

Steve Taylor

**STIFF LITTLE FINGERS: Go For It (Chrysalis).** A small progression here. While managing to retain most of their raw excitement, S.L.F. have toned down the frenzy in favour of being a mite more adventurous musically. This, while showing off their good, tuneful songs to better effect, does also tend to expose their shortcomings, lyrics especially. Unfocused away from Belfast, they stand exposed as either relentlessly clever word plays (ill at ease with the band's natural passion) or cringeworthy naive clichés (doors in my mind?!). Still, their best LP since their first and a healthy pointer for the future. (7 out of 10).

Red Starr

**THE CURE: Faith (Fiction).** A third album which isn't much of a departure for The Cure. Instead they choose to consolidate the advances they made on "Seventeen Seconds", sticking to their slow, ghostly compositions and their sparse but insistent instrumental work with Robert Smith's vocals drifting in and out of focus. Despite some rather stilted lyrics they continue to develop one of the most individual and pleasing styles around. (7 out of 10).

David Hepworth

**WHITESNAKE: Come An' Get It (Liberty).** It's a bit unfair to label Whitesnake as another heavy metal outfit. Despite the clichéd guitar work, embarrassing lyrics and long hair, this mod can't really have that much in common with your average headbangers. They're actually a straightforward rock band who perform melodic rock songs in a capable fashion. Having said that, I must admit that this album gave me about as much enjoyment as a severe attack of migraine. No doubt there are thousands who'll disagree. (4½ out of 10).

Geoffrey Deane

**THE JAGS: No Tie Like A Present (Island).** Pity the Scarborough Costellos, living proof that too much too soon can drive off a potential audience. They sound awfully defensive here, world weary and stuck in the '60s. Recorded in sunny Nassau, this second album is fence sitting pop music with no particular leanings in any distinctive direction. It may however find a home with the Kids In America, especially those who find Elvis Costello too British to comprehend. (4 out of 10).

Robin Katz



**COCKNEY REJECTS: Greatest Hits Vol. 3 (EMI).** It's strange how two sorts of music as different as punk and heavy metal can so easily be merged into one. The Rejects are not bad at what they do, which is produce a thrashing din suitable for oiks to jump about to. Mind you, I did once hope that punk might mean a little more than that. I bet if society ever did change this lot would turn up somewhere near the bottom again. (11 out of 10).

Geoffrey Deane (a coward)

**ROGER TAYLOR: Roger Taylor's Fun In Space (EMI).** In which Queen's jovial drummer lets himself loose in a Swiss studio with 157 synthesizers and a keyboard-playing engineer. The result is an inoffensive, but succession of take-offs, from heavy metal ("Airheads") and Bowie-ish acoustic tunes ("Magic Is Loose") to the synthesised pomp of the title track. The most pleasing thing is the complete absence of Freddie Mercury. (3 out of 10).

Steve Taylor



**B. A. ROBERTSON: Bully For You (Asylum).** The cover idea is borrowed from an old Paul Simon album and the music is specially for people who enjoy doing their homework. B.A.'s agile mind covers the kind of subjects fantasised about by bored students: The Bermuda Triangle, a spy adventure in Munich and the theme from the TV series "Maggie". Should appeal to anyone who finds Sploggenasounds hysterically funny. (6 out of 10).

Robin Katz

# 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 46.

ADAM AND THE ANTS  
CHIC  
COAST TO COAST  
COLIN BLUNSTONE  
DAVE STEWART  
DIRE STRAITS  
DOLLY PARTON  
DURAN DURAN  
EDDIE RABBITT  
EXPRESSOS  
FREEZE  
HARRY THUMANN  
HEATWAVE  
IRON MAIDEN  
JACKSONS  
KIKI DEE

KIM WILDE  
LANDSCAPE  
LINX  
NEW ORDER  
NOLANS  
PASSIONS  
PHIL COLLINS  
POLECATS  
POLICE  
QUEEN  
RAH BAND  
RAINBOW  
ROD STEWART  
ROXY MUSIC  
SHAKATAK  
SHARON REDD

SISTER SLEDGE  
SQUEEZE  
TALKING HEADS  
T.S. MONK  
ULTRAVOX  
VISAGE  
WHISPERS  
YOKO ONO

EGDELSRETSISPEERFK  
DOZEEERFOCWA VNPNI  
SNILLOCLIHPAOHAKCI  
HDAVAPTSIOWTIRIODR  
ASTSAIUSLTSLUDLINX  
KSOSTMPEANCDEIRNOP  
ASNRYECEUONENGAVAS  
TDOXR AHLQACBRMASTH  
AIOSTH BURQTOURSSAT  
KRKSSNEUSRAHTIMRID  
PEORIEDDATTLOTRIXIV  
OPYLNTRWDYUNEYSROR  
LAOBAOEPRISZSHEAEV  
ECCRNTORXEENASTDOE  
BSUHS LAIDEORTURUTC  
ADVEIHKLUSORAOLSWG  
TNVCTCIQKNANWB DOWA  
SAESEWSCRIAESOBMDS  
DLIRMXAETMNHRIIBI  
NSIIOJDSAAGIKAHTV  
ADKRIDS DTRRAHITLUT  
BDNEDIAMNORIKEOKOY  
HEBSTNAEHTDNAMADAN  
ARAHSNOTRAPYLLDOST  
RTRAWETS DORAKNOMST



## THE BEAT

new single  
**DROWNING**  
c/w  
**ALL OUT TO  
GET YOU**

feet 6





stray  
EAT  
STRUT



b-w  
DRINK THAT BOTTLE DOWN  
recorded 1974



NEW SINGLE BUT NOW!  
(scat 3)

KEITH  
MARSHALL

ONLY CRYING

On Arrival Records

Ain't no big sensation, committed no crime  
Only recollections of forgotten old affections  
Lost in time, only crying  
Sometimes I wish, on a night like this

Only crying, well the moonlight kind of threw me  
Only crying, and the red wine's getting to me  
Only crying

It's my broke heart that is healing  
Can't a man show his feelings?

Am I meant to be a clown in pantomime?  
Just a raindrop in the ocean, just a simple sad emotion  
Only crying, ooh-oo

I don't understand it, what's all the fuss?  
No, I never planned it  
Should we leave now empty handed?  
Guess we must, dust to dust  
It's a crying shame  
I'll never be the same

Only crying, well the moonlight kind of threw me  
Only crying, and the red wine's getting to me  
Only crying

And the wind blows soft and gentle  
Call me foolish, sentimental  
I'm a man, I'm not a stone without a heart  
Well I know I ain't supposed to  
It's the man who loved you most who's  
Only crying, ooh-oo

Only crying, na-na-na-na, na-na-na-na  
Only crying, na-na-na-na, na-na-na-na  
Only crying, na-na-na-na, na-na-na-na  
Only crying

Only crying, ooh-oo, ooh-oo

Words and music by Keith Marshall  
Reproduced by permission Your Music Ltd.





## Making Your Mind Up

By Bucks Fizz on RCA Records

You got to speed it up  
 And then you gotta slow it down  
 'Cos if you believe that a love can hit the top  
 You gotta play around  
 But soon you will find that there comes a time  
 For making your mind up

You got to turn it on  
 And then you got to put it out  
 You got to be sure that it's something  
 Everybody's gonna talk about  
 Before you decide that the time's arrived  
 For making your mind up

Don't let your indecision  
 Take you from behind  
 Trust your inner vision  
 Don't let others change your mind

And now you really got to burn it up  
 And make another hit by night  
 Get a run for your money and take a chance  
 And it'll turn out right  
 And when you can see how it's got to be  
 You're making your mind up

And try to look as if you don't care less  
 But if you want to see some more  
 Bending the rules of the game will let you find  
 The one you're looking for  
 And then you can show that you think you know  
 You're making your mind up

Don't let your indecision  
 Take you from behind  
 Trust your inner vision  
 Don't let others change your mind

And now you really got to speed it up (speed it up)  
 And then you gotta slow it down (slow it down)  
 'Cos if you believe that a love can hit the top  
 You gotta play around  
 But soon you will find that there comes a time  
 For making your mind up

Repeat last verse

For making your mind up  
 For making your mind up  
 For making your mind up

Words and music by Hill/Dexter  
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 & Nickelodeon Music/Paper Music Ltd.

ION 1011

Approved by S.M.A.R.T.  
**ALBION**  
 RECORDS

FREE SEW ON PATCH  
 AS 8502

999

WITH FIRST 10,000

RELEASE DATE 10th APRIL

NEW SINGLE

**OBSSESSED**  
 From forthcoming album "Concrete"

C/W  
**CHANGE & LIE, LIE, LIE**

999 ON TOUR

| DATE     | LOCATION      |
|----------|---------------|
| MAY 20   | MIDDLESBROUGH |
| MAY 28   | RETFORD       |
| MAY 30   | LONDON        |
| MAY 31   | LONDON        |
| MAY 26   | BIRMINGHAM    |
| MAY 27   | LIVERPOOL     |
| MAY 28   | MANCHESTER    |
| MAY 29   | NOTTINGHAM    |
| MAY 30   | WOLVERHAMPTON |
| MAY 31   | WAKEFIELD     |
| APRIL 22 | SHEFFIELD     |
| APRIL 23 | EDINBURGH     |
| APRIL 24 | NOTTINGHAM    |
| APRIL 25 | CHELTENHAM    |
| APRIL 26 | MANCHESTER    |
| APRIL 27 | LIVERPOOL     |
| APRIL 28 | WOLVERHAMPTON |
| APRIL 29 | WAKEFIELD     |
| APRIL 30 | EDINBURGH     |
| APRIL 31 | SHEFFIELD     |

TOP RANK  
 UNITY HALL  
 NITE CLUB  
 ROCK CITY  
 EYES CLUB  
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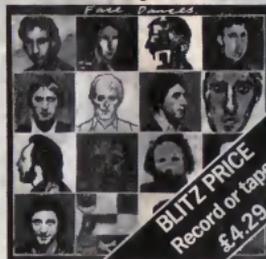
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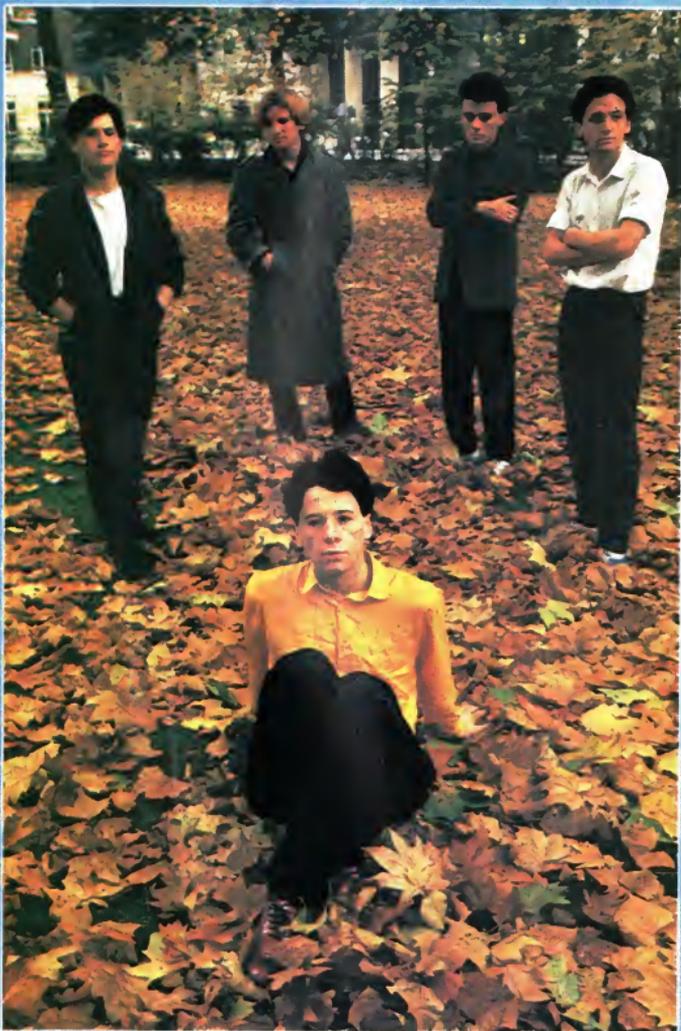
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# SIMPLE MINDS



**Changeling**  
By Simple Minds on Arista Records

Overground, underground  
Pulsating through  
Street parade in day arcade  
No cloning you  
Uniform won't conform, a hero who dies  
Find a boy, kill a toy  
Get no reply

Changeling, changeling, for you  
We're coming out for you  
Changeling, changeling, for you  
We're coming out for you  
Vision . . . lost . . . out of control . . . lost . . .  
Vision . . . lost . . . out of control . . . lost . . .

Down in the club Beau Bells can ring  
Look good in blue, help me to sing  
Exposé, fade away, contact ressed  
Call a friend that's tailor made  
Do as I say

Changeling, changeling, for you  
We're coming out for you  
Changeling, changeling, for you  
We're coming out for you  
Vision . . . lost . . . out of control . . . lost . . .  
Vision . . . lost . . . out of control . . . lost . . .

Overground, underground  
Overground, underground  
Down in the club  
Down in the club  
Down in the club  
Club

Words: Jim Kerr/Music: Simple Minds  
Reproduced by permission EMI Music Ltd.

Artist: Simple Minds  
Title: Changeling  
Label: Arista  
Year: 1979  
Requested by:  
Alistair Debbs, Bramhope, Leeds

# Lydon Levene & Lee

Not a firm of solicitors but the directors of Public Image Ltd.

Steve Taylor checks the accounts while Stuart Franklin takes away photographic evidence.

IT ISN'T exactly reassuring to pass one third of a band which minutes driving off-leather in the opposite direction. I'm heading towards Virginia's West London headquarters for a chinwag with Public Image Limited on the day their brand new single "Flowers Of Romance" steams into the chart at number fifty and there's Keith Levene. He's behind the wheel of a red car, his pointed face hidden under a trilby and a tinge of orange hair. He looks unusually determined, purposeful. He's also heading East.

Inside, John Lydon is in an upstairs office making himself a cup of tea. I shake his hand, taking in the garish orange checked jacket, army strides and black work shoes. "Keith's just gone to the bank," says John. "and to look at a car he wants to buy. That's the sort of thing he's into."

Jeanette Lee appears, tiny and black haired and — dare one observe? — pretty. "Keith's a bit unreliable. You know, I don't think we ought to rely on him being a desk." We do.

Lydon settles into a chair behind a desk, a mock chairman sipping tea and belching.

Close-up he has a remarkable appearance; his long face is a slightly yellow colour under the curly hair and the skin has the strange shine of a waxwork mannequin. Lydon's blue eyes, which seem to stare out in faintly different directions, add to this distracted, haunted look. The effect is disturbing and keeps you on your guard.

WHY, I wonder aloud, has the PIL corporation strunk to just three members? Since the departure of bass-player Jah Wobble a few months ago, "accountant" Dave Crowe has also gone. "We've just eliminated a few problems," says Lydon, sounding like a Mafia godfather. "What happened to Crowe? He came to a stop," explains Lee. "He did nothing, so we got rid of him."

Lydon and Lee refuse to explain what that has meant for the division of labour within PIL. "There are no set roles," says Lydon. "We all do everything that needs to be done," adds Lee. Does that mean she is involved

in making the music for the new album, also titled "Flowers Of Romance"? "Of course," says John forcefully. "I didn't play anything," she explains, "but I was involved with the mixing. We talk about everything we do, but I sound so ambiguous, do I? It that's the way it does work." Has it put any extra strains on them, having to cope with everything including all the business side of their activities, themselves? "It's made life so much much easier," says John. "Once you start adopting fixed roles, it gets really poisonous because people start saying 'This is my role, I will do nothing else.' This, as I discover later from Wobble's departure, PIL thrive on commitment.

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country," Lee chips in: "The Government's changed since we made the last album."

Do they feel more drawn into that political arena now? "You can't afford to pretend it's not happening," he replies. "You see I don't like escapism of any kind, and it's about time somebody was very clear about where they stand."

"I think that in all the songs I write I have to be very clear about what I'm dealing with, I can't get involved with the intellectual ins and outs of it. I'm very specific, but each line can mean several different things. As long as it stirs your mind..."

"Under The House", which closes the first side of "Flowers Of Romance", is one of the album's most stirring tracks, with its dramatic atmosphere of Gothic doom and gloom. That, it turns out, is about the Manor, Virginia's country house recording studio outside Oxford.

"It's seen a few things I didn't like," says Lydon, significantly. "I ended up sleeping in the coal shed, I couldn't bear it in the house any longer. When a place has that sort of an intensity which is insufferable, I do tend to see a lot of that kind of thing in photos and movies. I saw shadows, people in rooms who weren't there, intense cold for no reason." Could this not be the result of excessive laser consumption? "I don't put it down to that," he replies, "though I'd dearly like to."

THE ALBUM closed with what is perhaps its most personal little story, "Francis Massacre", which Lydon says: "I'm maybe got an obsession with religion? No," he replies, cheekily. "It's there as a political threat." Afghanistan and all that, I guess.

IT MAY be a deliberate change of policy or attitude on Lydon's part, but he seems more than usually willing to discuss the lyrics on "Flowers Of Romance". Perhaps he's never been asked nicely enough in the past? I suggest that "Go Back" with its references to the extreme Right, is one of the most explicitly political things he has yet written.

"In what way did you see that: for or against?" he enquires. Against. "Good. That's just summing up what things are going in this

anguished expression and shakes imaginary prison bars — "Aaargh, let me out!" Lydon was in there just two days, but "that was long enough, believe me, I don't want to have to go through that ever again."

Our John and the police force seem to get together with unhealthy regularity. There hasn't been another incident like supposed 'drugs' raid when he confronted the police at the top of the sword (out of sheer fright) but he says he's "waiting for" John and Jeanette are laughing off the "incompetence" of this event when Levene arrives, two hours after he left for the bank. It's a bit like shift work, Keith taking over as the other two leave.

When he can be distracted from discussing the workings of a photographer, Levene settles on the sofa and into explaining non-musical activities. They've always stressed that PIL, which really is a limited company (I've looked up their registration at Companies House but only found that the board of directors changed every time a member of the band left), is a vehicle for a lot more than merely fulfilling the demands of their Virgin contract, but nothing concrete has yet appeared.

Keith reiterates that what John has said earlier, that they're learning to use the video and film equipment which they now own, sticking to Lydon's motto that Doing It Yourself is no substitute says: "No amateur hours, thank you."

Keith puts the visual side of PIL's aspirations down to Jeanette's influence: "She worked a lot with Don and she punked me, more than she's ever been credited for. She's got a very good movie camera and a video system which I put together from the best choice out of the domestic stuff you can get in the shops."

Nobody is letting on about specifics although Lydon has gone as far as saying that they will use "Flowers Of Romance", which was to have been called "Ten Short Stories" as a jumping off point for some short video or film just as "Rockout", promotional videos where the band leave all the technical side to professionals, are nothing about the medium for the masses.

Levene also reveals plans to manufacture electronic equipment, one project being based on Lydon's experiments and another based on the guitar. He's plans for a sophisticated portable miniature

recording studio. Our discussion of this becomes bogged down between Keith's fears of having his ideas nicked and my digital computer systems. Pass. Levene has the speedy temperament of a real enthusiast, to point out that they're dead, serious about what they do. He's concerned to turn the conversation, finally, from his own obsessions back to the all-important joint venture, Public Image Limited. Why bother at all, the answering: "I know it's going to be it's... spiritual... it just feels right, it's the right way to do it, the best way to work. I couldn't think of a better way to move ahead if I wanted to."

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# WATCHING THE WHEELS

By John Lennon & Yoko Ono on Geffen Records



People say I'm crazy  
Doing what I'm doing  
Well, they give me all kinds of warnings  
To save me from ruin  
When I say that I'm okay  
Well they look at me kind of strange  
Surely you're not happy now  
You no longer play the game

People say I'm lazy  
Dreaming my life away  
Well they give me all kinds of advice  
Designed to enlighten me  
When I tell them that I'm doing fine  
Watching shadows on the wall  
Don't you wish the big time boy  
You're no longer on the ball

I'm just sitting here watching the wheels go round and round  
I really love to watch them roll  
No longer riding on the merry-go-round  
I just had to let it go

Ah, people ask me questions  
Lost in confusion  
Well I tell them there's no problem  
Only solutions  
Well they shake their heads and they look at me  
As if I've lost my mind  
I told them there's no hurry  
I'm just sitting here doing time

I'm just sitting here watching the wheels go round and round  
I really love to watch them roll  
No longer riding on the merry-go-round  
I just had to let it go  
I just had to let it go  
I just had to let it go

Words and music by John Lennon  
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# STRAY CATS - STRAY CAT STRUT

on Arista Records

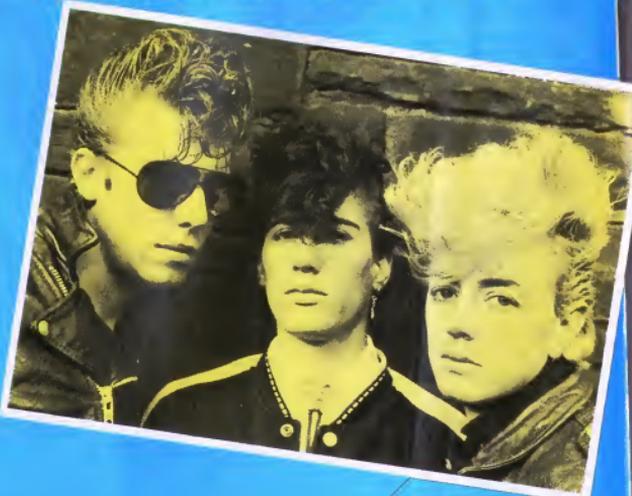
Black and orange stray cat kitting on a fence  
Ain't got enough dough to pay the rent  
I'm flat broke but I don't care  
I strut right by with my tail in the air

Stray cat strut  
I'm a ladies cat  
I'm a ladies cat  
(Hey man that's that)  
Got a shoe thrown at me  
From a mean old man  
Get my dinner from a garbage can

Yeah don't cross my path

I don't bother chasing mice around  
I stink down the alley looking for a fight  
Howling to the moon on a hot summer night  
Singing the blues while the lady cats cry  
Wild stray cat yours is a real gone guy  
I wish I could be as carefree and wild  
But I got cat class and I got cat style

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Words and music by Brian Setzer  
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# COMPETITION WINNERS

EACH OF the following folks won a Dindies Sempier album in our December 11th competition last year. Congratulations.

Julia Edwards, Poignton, Devon; Michael Brown, High Wycombe, Bucks.; John Hayto, Brantwood, Essex; Gairin Savaris, Finchley, London; Bryan Thompson, Walmer, Kent; Wayne Austick, Sutton Estate, Salford; Ian Rutherford, Sandbach, Cheshire; Tracey Hope, Nelson, Lancs.; Jonathan Beard, Nuthall, Nottingham; M. Priestley, Woodlesford, Leeds; Ian Turner, Walton-on-Naze, Essex; Laura Stephens, Leiston, Suffolk; Malcolm Warner, Alderhot, Hants; Alison Yeasay, Luton, Beds.; Rod Lower, Brimington, Bristol; Peter Brown, Lower Upham, Hants.; P. Netherway, Great Barr, Birmingham; S. Barrell, Edgware, Middx.; Malcolm Bowdye, Welton Milton, Hants.; Sue Malik, Chertsey, Northampton; J. MacDowall, Torquay, S. Devon; Sean Peiry, West Briggford, Nottingham; Michael Barnes, Wednesfield, Wolverhampton; Alasdair Champion, Henley-on-Thames, Oxon; Steve Morgan, Welwyn Garden City, Herts.; L. Kewin, Urmoston, Manchester; David Bennett, Cannoek, Staffs.; Andrew Kay, Gainsborough, Leics.; Graham Emery, Rugby, Warks.; C. H. Davies, Atherton, W. Lancs.; Noelle Woreley, Budleigh Salterton, Devon; Tom McDermott, Radford, Coventry; Pats Westbury, Cannock, Staffs.; Andrew Barrow, Redditch, Wores.; Stuart Moore, Haleswood, Northwich; Stephen Gregory, Keynsham, Nr. Bristol; T. Bond, Stafford; Julie McLaren, Aldershot, Hants.; R. Hanson, Poulton-le-Fyde, Lancs.; R. Smith, Jarrold, Tyne & Wear; M. Duckworth, Burnley, Lancs.; Andrew Tookey, Hitchin, Herts.; Terry James, Portsmouth, Hants.; M. Leach, Horsham, West Sussex; Lesley Bathgate, Dunstable, Beds.; Alan Rumble, Hitchin, Herts.; Angela Henderson, Woolton, Liverpool; Alison Fawcett, Cambridge; John Miles, Chapelton, Sheffield; Stephen White, Stockton-on-Tees, Cleveland; D. Wilson, Siltton, Peterborough; Daren S. Orage, Woodwallton, Huntingdon; Maureen Ward, Leitham, Perth; David Leigh, Bolton, Gr. Manchester; Janice Cooke, Congleton, Cheshire; Sarah Nuttall, Southampton, Hants.; Debra Smith, Hendonworth, Sheffield; R. Langley, Stockport, Cheshire; Linda Duncan, Haywick, Roxburghshire; Julie Oxeon, Southcorpe, South Humberdale; S. G. Walter, Attleborough, Norfolk; Michael Naim, Arbroath, Tayside; Della Morley, Kenaworth, Beds.; Jenny Laws, Hatfield, Herts.; Ian Brock, Bulwell, Nottingham; Carole Weighman, Sunderland, Tyne and Wear; Mark Reynier, Sliden, W. Yorks.; David Shad, Halifax, W. Yorks.; P. W. Aubrey, Denton, Manchester; J. Rowland, Wetherby, West Yorks.; Fiona Rose, Stepps, Glasgow; Tina Jockel, Uxbridge, Middx.; Neil Miller, Chester, Cheshire; Keith Burton, Barrow-in-Furness, Cumbria; Clive Edmonds, Mitchem, Surrey; Simon McChally, Hoyton, Liverpool; Alan Donovan, Maidstone, Kent; Rita Tacy, Pershore, Wores.; Diane Bagley, Chesterfield, Derby; R. W. Hoare, Quilford, Surrey; Alan Thornton, Romford, Essex; Ruth Turnbull, Rufford, Lancs.; Anita Wilson, Ipswich, Suffolk; Julian Bayneta, Enfield, Middx.; Harvey Tyler, Chelmsford, Essex; Saul Shaheen, London NW2; John Stephenson, Newton Hall Park, Durham; Gail Biggin, Barnsley, S. Yorks.; Jason Smith, Birrall, Leics.; Karen McJannet, Normanton, W. Yorks.; James Filton, Stockport, Cheshire; Joana Lord, Royston, Herts.; Julie Ellis, St. Neots, Cambs.; David Blaha, Hertford; Tracey Booth, Truro Cornwall; Kristine Wright, Stapleford, Nottingham; Givran Wright, Stapleford, Nottingham; Miles Bartley, Handon Way, London; Panny Robinson, Prescott, Merseyside; Catherine Baines, Gosforth, Newcastle-upon-Tyne.

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# LETTERS

## LET ME ADAM . . .

O.K. KAREN,

You may have followed the Ants from the "Jubilee" film, but from your letter I got the impression you wished the Ants could have stayed small with an average following. Well, I think if you are a really devoted Antperson, then you should be delighted and proud that the Ants have got the success they deserve. I've learnt and understood Ant music and I believe in what Adam says and, if I could go back in time, I would have followed the Ants from the start.

So come on, Karen, why not greet the new Antpeople with some respect as we all like the same music and we are all a special group of people. Just remember what Adam says — be proud. Antmusic for Sexpeopel Carol (A Leyland Antperson).

I AM writing in response to the three wallies whose letters were published on April 2nd. Karen of Blackpool has my every sympathy, as do all original Ant followers. I watched — with increasing despair since last summer — the Ants decline from being a great band to becoming just another teenybopper group. This is great for Adam (because he's rich and famous) and for all the kiddiwinks who saw them on TOTP and decided that they would be better than The Police (after all, they were getting a little stale).

So now I watch with pity as the soulies and all other such plebs buy fold-out Adam and The Ants posters, go and see them at their "Thanks" gigs and wear warpaint (how subjective) and swoon all over their new-found hero — Ad

Ant. They probably used to leugh at punk and all that and probably think the Ants didn't exist until September '80.

Lots of people can remember seeing them at the beginning (when Jordan was in the band). So can your own Deanne Pearson who once wrote "Punk's dying and Adam and the Ants are dying with it." Vile, Kent.

YESTERDAY I turned on my radio and I heard Adam and The Ants. I went out to buy a music paper and there was a page feature on Adam and The Ants. Watching "Nationwider" I saw the creeps again and there's always the proverbial slot on TOTP. I just can't escape them. My life is being destroyed.

A week ago I destroyed my "Kings Of The Wild Frontier" album. I got some solace as I saw it lying there in smithereens. If I ever want to hear any of the songs again I could simply turn on my radio. They're bound to release another track soon and within ten minutes it will get overkill on the airwaves. I am now sitting in my bedroom, alone, contemplating suicide.

I hate all you pathetic music journalists who worship every photo session he does. Please, for my relatives' sake, spare me. Someone who doesn't like Adam And The Ants or, apparently, the whole of Britain's youth.

## LEMMY AT 'EM

IN THE upper-class areas of the highly rich village of Wombourne, one is constantly dismayed at the horrendous criticisms directed at the pugilistic group Motorhead.

Those with an IQ surpassing 3 can perceive that this group has deep and meaningful lyrics. One

is astounded how any intelligent being cannot appreciate these educational and cultural works of art. One finds it obvious that anyone reading this offensive trash is capable of comprehending Motorhead. By not printing this letter, one acknowledges that Smash Hits is obviously terrified of the truth. Two upper-class Motorhead appreciators, Wombourne, Middle-Of-Nowhere.

That's blacked isn't it? —  
Terrified Ed.

## CREDIBILITY GAP

SEEING AS a really upper-crust crowd of frustrated people seem to read this page, I thought I'd write and ask them an intelligent question for once (can't let all these brains go to waste!).

Q: Why is such an emphasis put on credibility nowadays? OK, it's very nice to be street credible — a real 'clone' — but more and more it seems people like what they feel they should like rather than what they really do like. "I can't be a proper rocker . . ." cos I like the Nolans. I'd better spit at that mod . . . we punks are supposed to hate them. I'm a futurist . . . so I can't smile and I'm meant to be moody, a deep thinker, and anyway my make-up might crack . . ."

Why does so much depend on image? BE YOURSELF — YOU



CAN'T BE THAT BAD!!  
Sue (God I'm so boring, I haven't sworn once . . .)

## HEPWORTH IN "IDIOT" SHOCK

OK, OWN UP. Who's this idiot who hired this Hewporth chappie to review records for this crummy little rag? So "Making Your Mind Up" is "moronic" is it? Yet Bucks Fizz just happened to win the Eurovision Song Contest. David Hewporth — and anyone else who thinks they can sing better — should enter for next year's competition and see how far they get. A Numanoid Insect, Plymouth.

We can hear it now: "Hewporth — No points. 'Epworse — Zero pwan!"

## DINGAWANG A BINGBOOM!

LIKE ANY other sane human being, I would not normally dream of watching "A Song For Europe", but this year, feeling extra-specially patriotic, I switched on the idiot box just as that mindless nutcase introduced the first act.

I was disgusted, horrified, frustrated, annoyed, nauseated, Continues over page

ANSWERS TO CROSSWORD ON PAGE 27  
ACROSS: 4 Set; 8 Rock Bucker; 9 (Chas & Dave); 9 Diana Ross; 12 Radio (One); 13 "O-Days"; 14 "Picture (This)"; 17 Peter Frampton; 19 "You Better You Bad"; 22 "You Go To My Head"; 23 "Mind Of A Toy"; 24 Heep; 25 Alto; 28 Rich Kids; 29 Photos; 30 Ballet.  
DOWN: 1 Kim Wilde; 2 Sids (his and sister); 3 "You Go To My Head"; 4 Spandau 5 "The Rose"; 7 Brian Setzer; 10 (Radio) One; 11 "Super Trouper"; 15 Combo; 16 "Mind Of A Toy"; 17 Pauline; 18 Nutty Boys; 20 Toyah; 21 Ultravox; 23 Murray; 26 "Picture (This)"; 27 Gibb; 29 Pye.

BEHOLD, THE second of the three tokens you'll need to qualify for a full set of Smash Hits badges. All you have to do is cut them out and, for the price of a couple of stamps, badges featuring Adam And The Ants, The Stray Cats, OMD, Status Quo and The Beat can be yours.

We'll be publishing full details of addresses to send off to and so on in the next issue. Meanwhile, cut out the coupon, keep it in a cool dry place and keep your eyes skinned for further details. (If you missed the first one, panic not. We'll be printing one extra coupon for the slowcoaches.)

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# LETTERS

From previous page

reduced to tears, etc, etc, by the appalling, revolting, pathetic, peculiar songs and their equally cringe-making singers.

If this is the best that the British Music business can come up with, I think I'll move to the North Pole. Why can't some decent group (Adam And The Ants?) enter the Eurovision for Britain and make the programme worth watching?

An Adam And The Ants Fan, Kent.

Any sane human being knows the ESC and "The British Music Business" are poles apart as it is.

## HEPWORTH IN "FOOL" SHOCK

"DEAR" HEPWORTH,

You're a fool. "A word of advice" you graciously offer in your singles review (March 19). "Do not waste time looking up 'Euthenics' in the dictionary . . . it does not exist".

As any fule kno, Davy,

'Euthenics' is the science aiming at the improvement of the race through the bettering of environmental conditions, originating from the Greek 'Euthenai' — to flourish.

Obviously this morsel of fairly basic knowledge greatly enhances one's enjoyment of this single, and perhaps — more importantly — one's comprehension of the intrinsic value of the statement Modern Eon are attempting to convey. See?

The Bouncing Baby, Kilimanjaro. P.S. I'm like this all the time.

Well, the band told us it means "the science of the quality of life", but we can't find the word anywhere (least of all, a dictionary). It's all Greek to Hephworth anyway.

## CRASS COURSE

I'M WRITING to tell the "Crass Fans" what they support.

Crass have a vivid imagination

I THINK that if Hazel O'Connor wants to go prancing about in a bra on TOP, with boobs flying all over the place, she should lose some of that excess middle of hers. This really is too much for anyone with good eyesight on a Thursday night!

If you agree with me and would like to join the "Squash The Bra Act Club" then please contact Queen Ant. Nicci, Anti-H.O.C Antperson. Don't be so "fattist", Nicci.



to think that Britain's only future is to get rid of the Government, navy, etc. . . You can see why their supporters are usually 11-plus. Their latest single reflects a new unrealistic idea of Nuclear Disarmament. Anyhow, if we did disarm, Russia would not and she would probably take advantage of it.

Crass's ideas are far too often based on bygone realities and what disgusts me is that they cash in on millions of British soldiers who fought hard and died for the freedom of our country.

Someone who wishes that love did not tear him apart.

## SOUR KRAUT

UNDEAR NOLAN fans,

I write to tell you of my German teacher's views on your ideas! In an exercise we had to re-arrange words to form a sentence; one of the correct sentences was: "Ich habe nicht gern die Nolans, weil sie nich gut singen". Which means "I don't like the Nolans because they don't sing well".

I'd have put it a bit stronger myself. Auf Wiedersehen.

Mr X, Banbury.

P.S. Wonder what heading this letter will get.

## SPAN MAIL

I WOULD like to know if Steve Norman or Martin Kemp have finished with their kilts, can I have them? (It would be excellent if they were still wearing them.)

I would also like to know if any of them are married. If not, could you post them to me as I'll know what to do with them. A Scottish Nut, Living In A Bog.

All five of them are free agents. We tried to despatch a few of them in your direction but unfortunately we couldn't agree on a wrapping paper design.

## POINTS

WAS I dreaming? Could it really be true that Smash Hits actually did a feature on Heavy Metal without criticising it? I'm referring to the feature on the fabulous Ritchie Blackmore which was truly brilliant, great, fantastic, etc.

OK, that's enough of the praise. I should have known it was too good to be true. Moving on a few pages I came to the review of Russ Beller's new album which said that heavy metal fans are "cretins". I'd managed — though

## TELL US THE TOOTH

ME AND my mates are having an argument. Has Woody from Madness got any teeth at all, or is he just another toothless wonder like Jerry Dammers? 'Cos every picture we see of him, he's either not smiling, or smiling with his mouth shut.

So please — honourable Ed — is it possible to print a picture of Woody showing his teeth? Chairman of the Whitnash "Woody" Fan Club, Whitnash.

PHOTO: DAVID WAINWRIGHT/PHOTOFEATURES



Woody — teeth like stars: they come out at night. (Only joking).

with some difficulty — to put up with Red Starr so far, but this is going too far! Just because someone disagrees with Red Starr doesn't mean they're cretins. And HM fans are not cretins!

A female HM fan who thinks Ritchie Blackmore and Phil Taylor are great.

PLEASE PRINT a pic of Julien Cope's wife and Albert Tatlock 'cos I think they're one and the same.

A Queen Bitch, Kilimanjaro

TO BE PUBLISHED

If someone puts "I don't expect to see this published", it gets published. If someone puts "Why do letters that say 'why won't this get published?' get published?", it gets published.

Therefore, will letters that say "This will be published" — or don't mention why it won't/will be published — get published? A.C., the observant yellow-belly. P.S. I don't expect to see this letter published.

Nor do I.



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BY THE CLASH ON CBS RECORDS

PICTURE BY PENNIE SMITH

The magnificent seven

Ring, ring, it's seven a.m.

Move y' self in go again

Cold water in the face

Brings you back to this awful place

Knuckle merchants and your bankers

for

Must get up air! learn those rules

Weather man and the crazy chief?

One says sun and nine says steel

AM the FM the PM too

Churning out that boogie too

Gets you up and it gets you out!

But how long can you keep it up?

Simon Mendis gimms Sony

So cheap and real phoney

Hong Kong dollar Indian cents

English pounds and Eskimo pennies

for

You lot! What? Don't stop! (Give it all

you got!)

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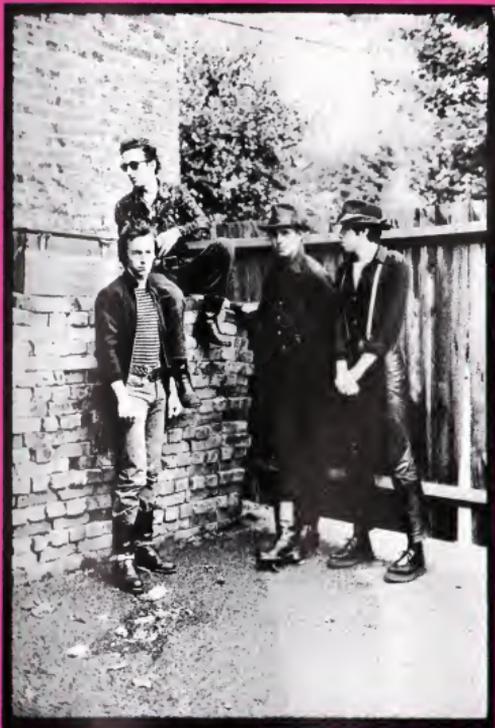
you got!)

You lot! What? Don't stop! (Give it all

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You lot! What? Don't stop! (Give it all

you got!)



Italian mobster shoots a lobster  
Sea-food restaurant gets out of hand  
Car in the fridge  
A fridge in the car  
Like cowboys do in T.V. land.

You lot! What? Don't stop! (Give it all you got!)

So get back to work an' sweat some more  
The sun will sink an we'll get out the door

It's no good for men to work in cages  
Hit the town, he drinks his wages  
You're frantic you're sweating  
But did you notice you ain't getting?

You're frantic you're sweating  
But did you notice you're not getting anywhere?

Don't you ever stop long enough to start  
To get your car outta that gear  
Don't you ever stop long enough to start

To get your car outta that gear  
Karin Max Friedrich Engels  
Came to the checkout at the seven eleven  
Marx was skint but he had sense  
Engels lent him the necessary yance  
What have we got? Yah-O  
What have we got? Yah-O  
What have we got? Magnificence, I said  
What have we got?

Words and music by The Clash  
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IN THE NEXT ULTRA-FAB ISSUE OF SMASH HITS

# GARY NUMAN

IN COLOUR

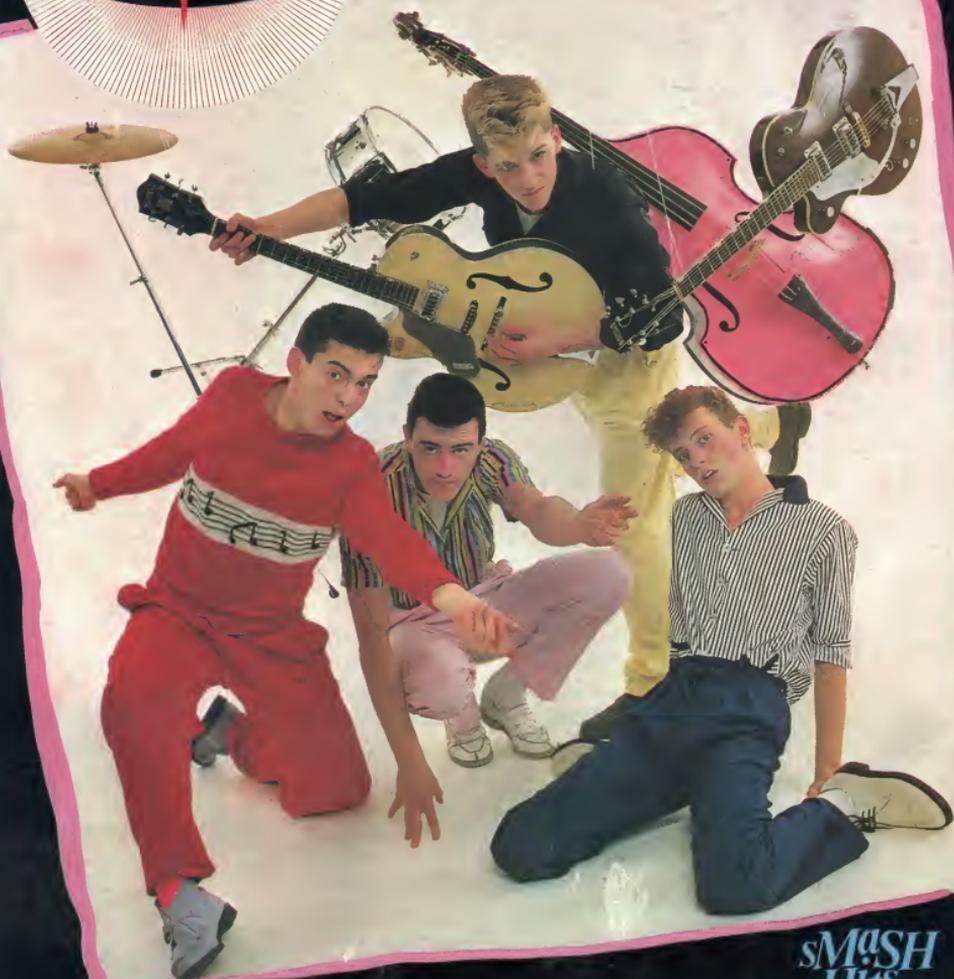
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