

35p

Smash

# HITS

July 9-22 1981



U2  
KILLING JOKE  
TOM TOM CLUB  
HIT LYRICS including  
No Woman No Cry  
Razzamatazz  
THE MO-DETTES —  
SUMMER WARDROBE  
BUSTER BLOODVESSEL  
in colour  
BOOK OF LISTS part 2  
Autographed KIM WILDE  
albums to be won  
DEPECHE MODE

PIC: LYNN GOLDSMITH/ROCKSHOTS





## Chant No. 1

(I Don't Need This Pressure On)

By Spandau Ballet on Reformation Records

I checked the time, it was almost time  
 The curious smell, an intangible crime  
 I'm washing my clothes, but the stain still grows  
 Cover your eyes, the stain still shows

I feel the graze against my skin, I feel the graze against my skin  
 I know this feeling is a lie, I know this feeling is a lie  
 There is a guilt within my mind, there is a guilt within my mind  
 I know this feeling is a lie, I know this feeling is a lie

### Chorus

I don't need this pressure on  
 I don't need this pressure on  
 I don't need this pressure on  
 I don't need this pressure on  
 I don't need this pressure on  
 I don't need this pressure on

Oh, I should question not ignore, oh, I should question not ignore  
 Songs are always buried deep, songs are always buried deep  
 There's a lion in my arms, there is a motion in my arms  
 Oh, I should question not ignore, I should believe and not ignore

*Repeat chorus to fade*

You go down, down  
 Past the Talk Of The Town  
 You go down Greek Street  
 Then it's underground  
 Well it's Soho life  
 For this mobile knife  
 For this mobile knife  
 It's the place to shoot  
 Friday night Beat Route

Words and music by Gary Kemp  
 Reproduced by permission Reformation Publishing Ltd.



Vol. 3 No. 14

**SMASH HITS**



## LISTOMANIA!

THE SECOND part of *The Smash Hits Book Of Pop Lists* is modestly hiding behind our Mo-dettes centrespread, just waiting to be lifted out and fitted snugly into its own special cover (you know — the one we gave away last ish).

In fact, we're so snowed under with heaps of fascinating trivia that we *just* might print an extra section in a couple of issues time.

But in any case, don't forget the third part to be printed in the next *Smash Hits*, dated July 23. Be there or be square!



CHANT No 1 Spandau Ballet .....	3
NEW LIFE Depeche Mode .....	4
TAKE IT ON THE RUN Reo Speedwagon .....	6
BETTER THINGS The Kinks .....	6
PRETTY IN PINK Psychedelic Furs .....	7
WORDY RAPPINGHOOD The Tom Tom Club .....	10
SAT IN YOUR LAP Kate Bush .....	16
CAN'T HAPPEN HERE Rainbow .....	18
VISAGE Visage .....	26
RAZZAMATAZZ Quincy Jones .....	31
MEMORY Elaine Paige .....	32
FOR YOUR EYES ONLY Sheena Easton .....	33
STATUE OF LIBERTY XTC .....	35
YOU MIGHT NEED SOMEBODY Randy Crawford .....	39
NO WOMAN NO CRY Bob Marley & The Wailers ..	47
DEPECHE MODE: Feature .....	4/5
MODERN EON: Feature .....	9
IMAGINATION: Feature .....	9
TOM TOM CLUB: Feature .....	10
KILLING JOKE: Feature .....	19
THE MO-DETTES' SUMMER WARDROBE:	
Colour Spread .....	24/25
U2: Feature .....	36/37
BUSTER BLOODVESSEL: Colour Poster .....	48
BITZ .....	12/13/14
KIM WILDE COMPETITION .....	17
FACT IS .....	29
CROSSWORD .....	29
DISCO .....	31
STAR TEASER .....	39
REVIEWS .....	40/41
INDEPENDENT BITZ .....	43
LETTERS .....	44/45
GIGZ .....	46
BIRO BUDDIES .....	46

The charts appearing in *Smash Hits* are compiled by Record Business Research from information supplied by panels of specialist shops.

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

# Goii

ULTRAPOP THAT IS.

DEPECHE MODE INVITE  
STEVE TAYLOR TO BASILDON  
FOR A SHORT COURSE IN  
ONE U.P.MANSHIP\*

"WHEN SIMON Bates introduces us on Top Of The Pops," Depeche Mode's singer Dave Gahan is saying on the afternoon before their television debut, "he makes a special point about us coming from Basildon — why?" "Because nothing good ever comes out of here?" suggests one of Gahan's three synthesiser playing colleagues, Martin Gore. We all ponder for a minute or two, perched up here in a tacky plastic-lined pub above the concrete shopping mall. Silence. Next question.

Basildon deserves special mention as one of those sprawling new-ish towns built to house London's 'overspill' population in the post-war period. Like Basingstoke, it stands in some people's eyes as a cliché for soul-less suburban development around a boring — the word is 'alienating' — centre where the entertainment is hard to find. The very stuff of Plays For Today. The very stuff, you might be forgiven for thinking, of classic Urban Synthesiser Gloom.

Well, here's the surprise; not that Depeche Mode come from somewhere like Basildon, but the fact that they play frothy adolescent pop — with a tinge of moodiness, sure, but nothing that would qualify them for the Throbbing Gristle award for making the listener feel more suicidal than ever before.

Depeche Mode have a little joke about it. Vince Clark calls the other camp of synthesiser bands "B&I", standing for "bleak and industrial." Dave Gahan, swaggering and laughing more than usual after a pint and a



## DEPECHE MODE

### *New Life*

on Mute Records

I stand still stepping on a shady street  
And I watch that man to a stranger  
Think you only know me when you turn on the light  
Now the room is lit red danger

*Chorus*

Complicating, circulating new life, new life  
Operating, generating new life, new life

Transition to another place  
So the time will pass more slowly  
Your features fuse and your shadow's red  
Like a film I see, now show me

*Repeat chorus*

My face is hidden and we're out of sight  
And the road just leads to nowhere  
The stranger in the door is the same as before  
So the question answers nowhere

*Repeat chorus and first verse*

*Repeat chorus*

Words and music by V. Clarke

Reproduced by permission Mute Music/Sonet Music.



Andrew Fletcher

# ng U.P.!



Dave Gahan

half of lunchtime lager, gets the slogan wrong: "We're P&U", he proclaims. Everyone looks baffled. "You know," says Gahan, "pop and up." Vince puts him right. "The phrase is U.P. and it stands for Ultrapop!"

They have every reason to be cheerful right now, having achieved the enviable exposure of a Top Of The Pops slot — with an independent label single, mind — and having become one of the subjects of a forthcoming "Twentieth Century Box" on London Weekend Television within only a year of first playing together.

WITHIN THE last few months they've all given up whatever stopped them being Depeche Mode full-time. Gahan was politely asked to leave college, where he was studying shop window dressing; Clark's fellow synthesiser players Martin Gore and Andrew Fletcher gave up their jobs as bank clerk and insurance clerk. Vince — "I'm a Vince Clark" — with least to lose, signed off the dole. With a cheap and portable stage set-up they now survive solely on income from gigs — a fact which they're justly proud of.

"We've got no transport costs really," explains Gahan, "all our gear goes in the car. We don't employ any roadies. So if we get paid £250 for a gig and £50 goes on hiring the PA, we can come out of it with a reasonable amount each. Everything about us is independent, even the promotion for the new record we hired ourselves.

"Dreaming Of Me", Depeche Mode's last single on the Mute label, reached number fifty-seven in the singles charts and number one in the independent singles. "We're going to be The Beatles of the indies," crows Fletcher in a fit of bravado.

This is all a long way from the scene less than a year ago when Gahan remembers he stood outside the venue for their first performance as a four-piece, Nicholas School where Fletcher and Gore had been pupils. "You spent half an hour outside trying to calm down," says Fletcher. "You had about ten cans of lager." All Gahan can remember is repeatedly saying to himself, "I don't want to do it, I don't want to do it."

The three instrumentalists were old hands at this, having played all of two gigs as a trio of bass and two synths — once at Scamps in Southend and another at "Deb Danahay's party". Vince isn't going to let anyone ask a fool question like "What were they like?" "They weren't even minor successes," he



Martin Gore

says. Andrew puts Vince's assessment in context: "The crowd didn't react so Vince lost his temper with them — plugs were kicked out." "There were a lot of fourteen-year-olds," adds Martin, "who'd never seen a synth before, so they were fiddling with the knobs going 'What does this do?'"

Not that the three of them had been introduced to the synthesiser that long before. Vince and Andrew had their musical baptism in a gospel folk duo which played the local churches and youth clubs; Martin, who still goes to Methodist church once a month, was the guitarist in a middle-of-the-road West Coast orientated band which played "nice songs."

So, though they were too young to be early 1970s glitter kids and readily admit to not having been diehard punks, they were all musically involved enough to be touched by crucial innovations. As Clark says, "You appreciate things much more when they're past." Gahan describes the band's tastes as running "from folk to P.I.L."

"Punk," says Clark, "wasn't all good, but the enthusiasm . . ."

Fletcher takes up the thread: "We've always

liked groups like Roxy and people like Bowie who kept their respectability."

"Electronic music," says Vince, "connected the two, Roxy and punk." We liked groups that used synthesisers — OMD, Human League, Gary Numan — that was what we were listening to at the time we got together. And," he concludes with a grin, "synthesisers are very easy to get a good sound on."

WITH THE arrival of Gahan, who they heard crooning Bowie's "Heroes" at a jam session with another band, their distinctive style began to shape up and audiences reacted accordingly. Gahan recalls their four-piece debut at the Top Alex, a Southend pub that's normally an R&B stronghold: "We went down really well — they were banging their heads to our pop."

Circulating an early demo tape got them a valuable few gigs, mostly at the Bridge House in London's Canning Town — "Terry, the promoter there, was the only bloke who believed in us then" — and at Crocs in nearby Rayleigh. "We must have played at Crocs fifteen times," says Fletcher, "and that gave us a lot of encouragement; we weren't really nervous any more." "Speak for yourself," bounces back Gahan.

Crocs was also the place where their audience first started dressing up in frills and makeup, though now Gahan says that's toned down: "Everyone's not trying so hard to be different from one another, it's smarter." The band have swapped their cute Romanticism for macho leathers at the moment, though Gahan says it's not a policy decision, they just go for "anything that looks good."

The Bridge House, meanwhile, set them on the path for Top Of The Pops. They met Daniel Miller, the unassuming proprietor of Mute Records and an aficionado of electronic pop, there and were eventually invited to do a one-off single. After doing the dispiriting rounds of the major labels, Miller was "the first one we could trust; he said that if either party didn't like the other, we'd call it a day."

The imminent success of "New Life" and the fact that the formerly indifferent majors have suddenly started "finding" Depeche Mode's demo tape and 'phone number is a great confidence booster for both the band and Miller. "All the majors told him he wasn't going to make it and he's proved them wrong," says Gahan. "And as for us, so far things have just happened — and at this rate we're happy to just let them keep happening."



Vince Clark



# THE KINKS

## BETTER THINGS on Arista Records

Here's wishing you the bluest sky  
And hoping something better comes tomorrow  
Hoping all the verses rhyme  
And the very best of choruses  
To follow all the doubt and sadness  
I know that better things  
Are on the way

Here's hoping all the days ahead  
Won't be as bitter  
As the ones behind you  
Be an optimist instead  
And somehow happiness will find you  
Forget what happened yesterday  
I know that better things  
Are on the way

It's really good to see you  
Rocking out and having fun  
Living like you've just begun  
Accept your life and what it brings  
I hope tomorrow you'll find better things  
I know tomorrow you'll find better things

Here's wishing you the bluest sky  
And hoping something better comes tomorrow  
Hoping all the verses rhyme  
And the very best of choruses  
To follow all the doubt and sadness  
I know that better things  
Are on the way

I know you've got a lot of  
Good things happening up ahead  
The past has gone it's all been said  
And here's to what the future brings  
I know tomorrow you'll find better things  
I know tomorrow you'll find better things  
I hope tomorrow you'll find better things  
I know tomorrow you'll find better things  
I hope tomorrow you'll find better things

Words and music by Ray Davies  
Reproduced by permission Davray Music Ltd./Carlin Music Corp.

## REO SPEEDWAGON

# TAKE IT ON THE RUN

On Epic Records

Heard it from a friend who  
Heard it from a friend who  
Heard it from another you've been messing around  
They say you've got a boy friend  
You're out late every weekend  
They're talking about you  
And it's bringing me down

But I know the neighbourhood  
And talk is cheap when the story is good  
And the tales grow taller on down the line  
But I'm telling you babe  
That I don't think it's true babe  
And even if it is keep this in mind

### Chorus

You take it on the run baby  
If that's the way you want it baby  
Then I don't want you around  
I don't believe it  
Not for a minute  
You're under the gun  
So you take it on the run

You're thinking up your white lies  
You're putting on your bedroom eyes  
You say you're coming home  
But you won't say when  
But I can feel it coming  
If you leave tonight, keep running  
And you need never look back again

Repeat chorus twice

Heard it from a friend who  
Heard it from a friend who  
Heard it from another you've been messing around

Words and music by G. Richrath  
Reproduced by permission Warner Bros Music Ltd.



# THE PSYCHEDELIC FURS



## PRETTY IN PINK

on CBS Records

Caroline laughs and it's raining all day  
She loves to be one of the girls  
She lives in the place  
In the side of our lives  
Where nothing is ever put straight  
She turns herself round  
And she smiles and she says  
This is it, that's the end of the joke  
And loses herself  
In her dreaming and sleep  
And her lovers walk  
Through in their coats  
She's . . .

### *Chorus*

Pretty in pink  
Isn't she?  
Pretty in pink  
Isn't she?  
  
All of her lovers  
All talk of her notes  
And the flowers  
That they never sent  
And wasn't she easy?  
Isn't she  
Pretty in pink?

The one who insists  
He was first in the line  
Is the last to remember her name  
He's walking around in this dress  
That she wore  
She is gone  
But the joke's the same

### *Repeat chorus*

Caroline talks to you  
Softly sometimes  
She says I love you and too much  
She doesn't have anything  
You want to steal  
Well, nothing you can touch  
She waves  
She buttons your shirt  
The traffic is waiting outside  
She hands you this coat  
She gives you her clothes  
These cars collide

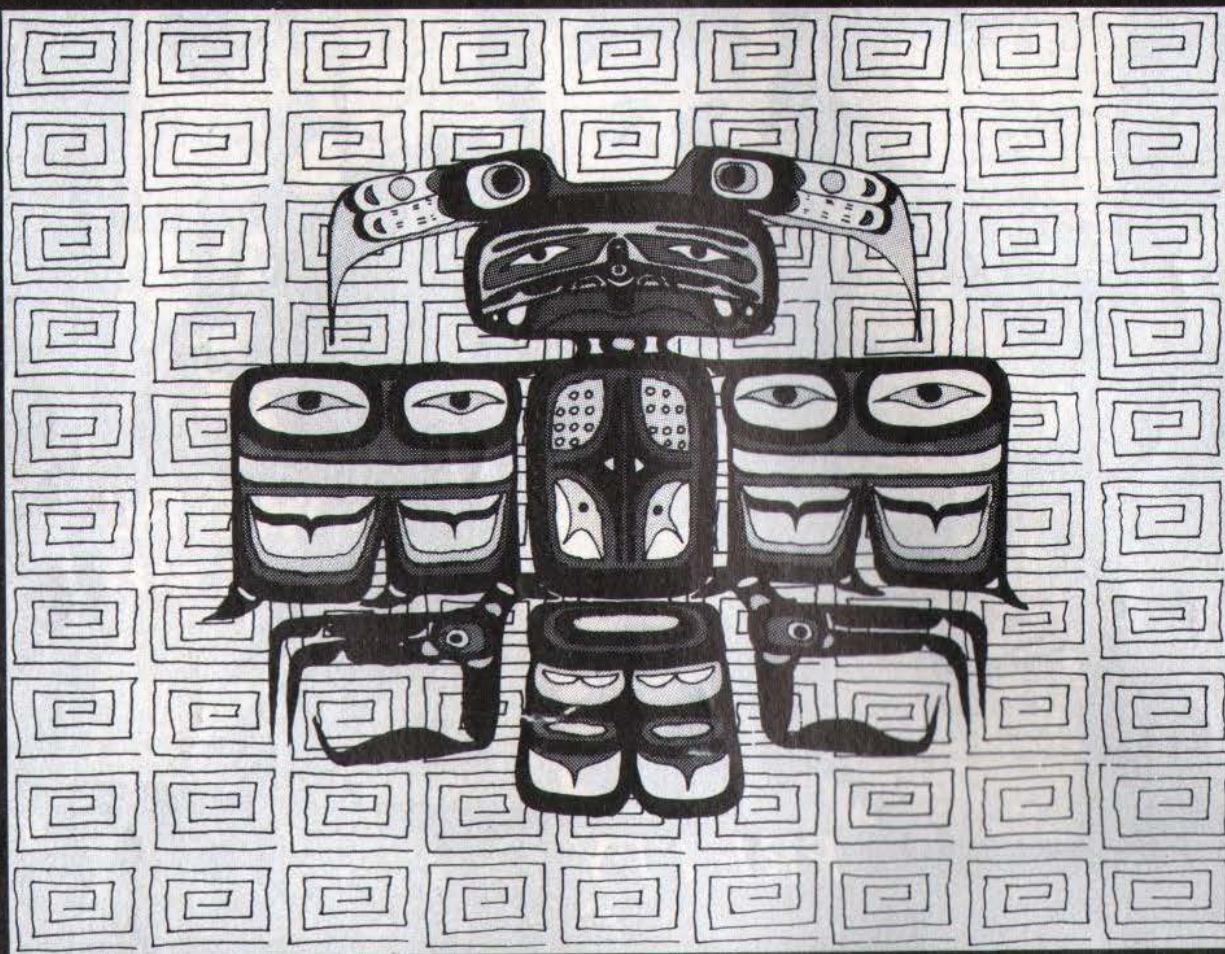
### *Repeat chorus*

Words and music by The Psychedelic Furs  
Reproduced by permission April Music Ltd.

• REFORMATION •

# Chant No.1

*(I don't need this pressure on)*



## SPINDLE BULLET

*A Single Available In  
12" & 7"  
Versions*

Composition · Gary Kemp    Producer · Richard James Burgess  
Horns · Beggar & Co.    Horn Arrangement · G Kemp · R J Burgess · Beggar & Co Horns    Design · Graham Smith

  
Chrysalis  
CHS 2528



# modern eon

A PROMISING NEW BAND FROM LIVERPOOL WITH AN ALBUM THAT'S QUIETLY MAKING A BIT OF A NOISE. IAN CRANNA PROVIDES THE LOWDOWN.

IMAGINE, IF you will, what kind of music would be produced by a group whose mini-epic compositions were written and arranged by a former graphic designer (wistful vocalist Alix) and a butcher's boy (powerful bassist Danny Hampson). Got that?

Now add a rather more mature Marvel comics illustrator on keyboards who wasn't selected so much for any technical ability as for his imagination (Bob Wakelin) and a drummer who's too young to have any settled musical ways (Cliff Hewitt). Finally sketch in Tim Lever, a very good guitar and sax player with an extremely varied non-career past and who was generally considered to be "a mess" until he shaved his head and has since become "crazy".

So, what do you get from such a collection of musical and visual misfits? Answer: you get Modern Eon, a Merseyside combo who don't fit into any ready-made stylistic pigeonhole either but who have just released a very good debut album called "Fiction Tales" on Dindisc, an attractive blending of calculated attack, channelled passion and broody, thoughtful reflections.

Not surprisingly perhaps, Modern Eon's careful but purposeful music took some time to mature, mostly through Alix's and Danny's instructions although the others are now settling in and starting to contribute their own fresh ideas.

"I really hate instant throwaway stuff," says lyricist Alix. "It's so manufactured and horrible."

Instead, atmosphere and emotion are the two items highest on the Modern Eon agenda, along with a desire to do

something different.

"Doing something different as long as it's tuneful," agrees Alix. "As long as it actually goes somewhere and has actually got a melody to it. I can't stand songs with no melody. They're not worth listening to."

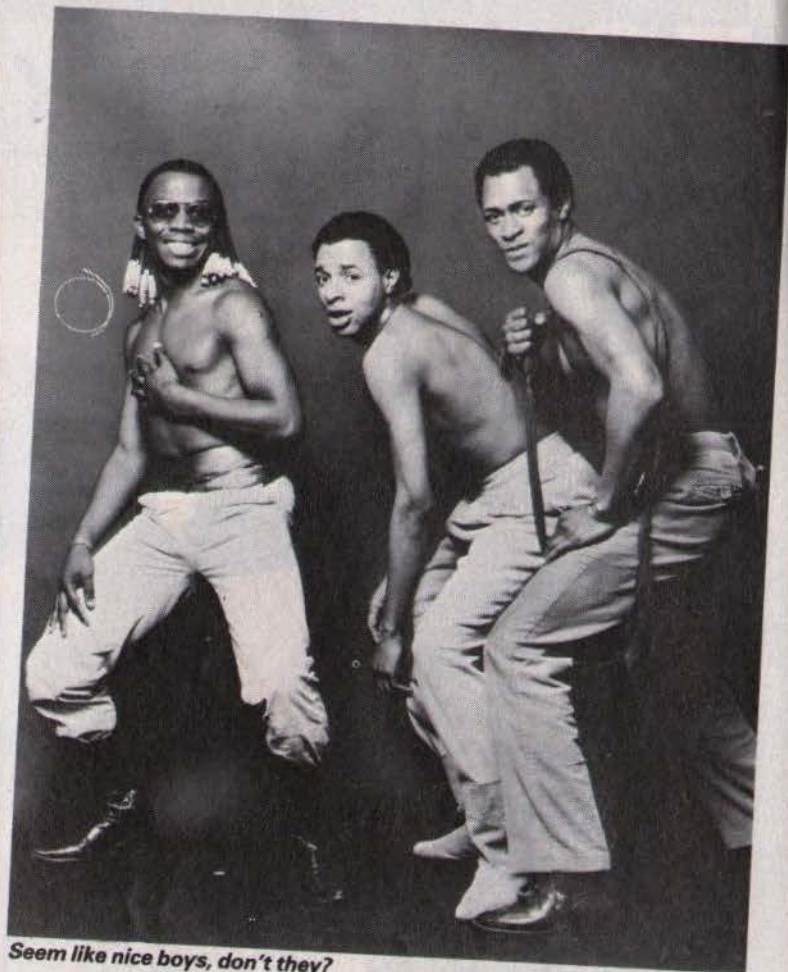
Alix has in fact been writing songs since he was thirteen, tinkering around on his father's piano at home in Skelmersdale. Later he tried to get a band together without success and then decided to try his hand in Canada, leaving just as punk was getting going in Britain. Canada, however, proved much too laid back for Alix's liking and he returned to Liverpool after a year to find the New Wave in full swing.

Much as he liked the energy, Alix still couldn't see himself in a punk band, his own tastes stretching to things like early Pink Floyd. It was bands like Ultravox and The Stranglers who provided the stepping stone from which, with the help of fellow Skelmersdale resident Danny, Modern Eon were brought together; the result being a band combining restraint with energy and atmosphere with emotion — melodic and musicianly in a modern way.

So far Modern Eon have held back from all the well-publicised Liverpoolian in-fighting, and while their fondness for wispy melodies amid moody landscapes may take a while to come up with a hit single, "Fiction Tales" is undoubtedly an album to be investigated without delay.



MODERN EON: left to right: Alix, Bob Wakelin, Tim Lever, Danny Hampson. Inset: Cliff Hewitt.



Seem like nice boys, don't they?

## IMAGINATION

THE OUTRAGEOUS LEEE JOHN TELLS A FEW TALL STORIES. ROBIN KATZ STEPS BACK IN AMAZEMENT.

WITH LINX, Light Of The World and Beggar and Co leading the British funk army it was only a matter of time before some band sprang up to take the role of court jesters. And here they are; Imagination.

Combine Bette Midler's subtlety, Gary Glitter's understatement and Muhamad Ali's modesty and you have some idea of what they're all about.

This trio are made up of Errol Kennedy (brother of cabaret singer Grace), Ashley Ingram and Mr Outrageous himself, lead singer Lee John.

Those three 'E's, he tells me (with a straight face) stand for Extra Exciting Energy. Or, as we call it in America, good old shuck and jive.

Leee is really a theatrical ham caught up in a smouldering situation when he sings "Body Talk". Once they get on stage Imagination fully intend to follow in the footsteps of Al Green by dispensing roses to the audience. (Champagne as well — their record company must be loaded!)

Raised in New York between the ages of ten and fifteen, Leee returned to his British birthplace and didn't let either school or being

unemployed depress him. While clearly under-age, he and Ashley sang back-ups for touring American bands like The Delfonics and Chairman Of The Board. They were wearing tunics and blankets from Baghdad way back in 1974.

"But it's only when white kids pick up on a fashion that it takes off. And they get credit for inventing it too."

Ashley and Leee tried various projects before meeting up with Errol Kennedy, one of these being TSB, an outfit that spawned several members of Light Of The World.

Leee describes "Body Talk" as a fantasy. "You should have this mystic feeling that you're in a desert and there's all this pounding going on," he says, flapping his arms around for atmosphere. "Otherwise, make up what you want to it."

Fashion note: the swishing effect achieved by Leee on TOTP is down to a Cuave. These medieval style trousers are apparently very popular in The Mediterranean. The BBC, however, have threatened to ban the group if Leee doesn't pin up the sides.

"I wonder what's going on in their imaginations," he laughs.

# TOM TOM CLUB

# WORDY RAPPINGHOOD

on Island Records



Three members of The Tom Tom Club: Chris Frantz; Tina Weymouth; Laura Weymouth

THE SONG in question is "Wordy Rappinghood", the band is The Tom-Tom Club, and "a diversion" is the way they describe this experiment outside their usual setting of Talking Heads.

Husband and wife Chris Frantz and Tina Weymouth (the Heads' drummer and bassist, respectively) formed the band only three months ago (as a sideline) and set up shop in the plush and tropical location of Compass Point Studios, Nassau, The Bahamas. No surprise, this, as they've just invested a fair slice of their Heads-earned cash in buying a house there, next door — it just so happens — to Island Records boss, Chris Blackwell, the man who first imported reggae to these shores in the shape of Bob Marley. Blackwell also owns the studios and, thus, couldn't help hearing the sounds within. These he liked enough to release on his Island label.

Teamed up with Steven Stanley, 21 year-old keyboard player and sound engineer on the soon-to-be-released Ian Dury album (also recorded at Compass Point), and a local guitarist by the name of Monte Browne from U.S. funk band T-Connection, Chris and Tina put their minds in motion and came up with "Wordy Rappinghood". (Fashion note: "rapping" is currently the hippest black trick being nicked by white musicians. Remember Blondie's "Rapture"?)

Originally, The Tom-Toms intended to experiment to the tune of one 45, but the foursome apparently felt sufficiently inspired by each other's company that the sessions have stretched to album length. The line-up has likewise grown to include a further two Weymouth sisters, Lani (a New York student in physiotherapy) and Laura (a freelance video technician). The trio, or "sweetbreaths", as they call themselves, supply the vocals on the single and parts of the album, which should reach English racks sometime in the autumn.

Chris and Tina insist that The Tom-Tom Club is "not their first priority". Still, with "Wordy" making the top ten at speeds rarely achieved by Talking Heads, they may find their time becoming sharply divided.

What are words worth  
What are words worth — words

Words in papers  
Words in books  
Words on TV  
Words for crooks  
Words of comfort  
Words of peace  
Words to make the fighting cease  
Words to tell you what to do  
Words are working hard for you  
Eat your words  
But don't go hungry  
Words have always nearly hung me

*Chorus*  
Ram sam sam a ram sam sam  
Kuni Kuni Kuni Kuni ram sam sam  
Ayka ye yooopi Ayka ye  
Aroo Aroo a ni ki chi

What are words worth  
What are words worth — words

Words of nuance  
Words of skill  
And words of romance  
Are a thrill  
Words are stupid  
Words are fun  
Words can put you on the run  
Mots presses  
Mots senses  
Mots qui disent la verité  
Mots mots dit  
Mots mentis  
Mots qui manque frit d'esprit

*Repeat chorus*

What are words worth  
What are words worth — words

*Repeat to fade*

*Repeat chorus*  
What are words worth  
What are words worth — words

*Repeat chorus*  
What are words worth  
What are words worth — words

Words can make you pay and pay  
Four letter words I cannot say  
Panty toilet dirty devil  
Words are trouble  
Words are subtle  
Words of anger  
Words of hate  
Words over here  
Words out there  
In the air and everywhere  
Words of wisdom  
Words of strife  
Words that write the book I like  
Words won't find the right solution  
To the Planet Earth's pollution  
Say the right word  
Make a million  
Words are like a certain person  
Who can't say what they mean  
Don't mean what they say

With a rap rap here  
And a rap rap there  
Here a rap  
There a rap  
Everywhere a rap rap  
Wrap it up for the common good  
Let us enlist the neighbourhood  
It's okay  
I've overstood  
This is the wordy rappinghood, okay

Words and music by T. Weymouth. Reproduced by permission Island Music Ltd.

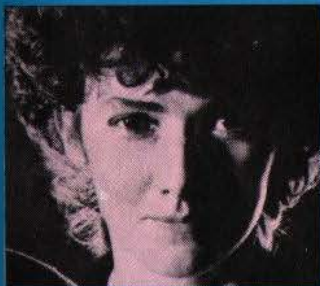




## HEAVY WEATHER

RAINBOW RETURN to The Rainbow Theatre on July 9th, before playing Newcastle City Hall on the 23rd. Tickets are priced at £4.50 and £4.50/£5.00 and Rose Tattoo will raise the curtain.

### ALL TIME TOP TEN



Barbara Gogan (The Passions)

1. **LOVE: Alone Again Or** (Electra). My all-time favourite. I even learnt to play it on guitar.
2. **IKE AND TINA TURNER: Nutbush City Limits** (United Artists). No comment (because it doesn't need one).
3. **SPEC RECORDS: You're The Gun** (Spec Records). Blood runs thicker than water.
4. **THE MEKONS: Where Were You? (Fast)**. Always identified with this.
5. **FATAL MICROBES: Violence Grows** (Small Wonder/Xntrix). Her voice, the words, the bass line...
6. **JONI MITCHELL: People's Parties** (Asylum). I've always loved her. This is only one of many of hers I like.
7. **THE PRETENDERS: Private Life** (Real). Great song-writer, great song. What more can I say?
8. **ROXY MUSIC: A Song For Europe** (Polydor). "Through silken waters my gondola glides/And the bridge it sighs..."
9. **THE WALKER BROTHERS: My Ship Is Coming In** (Phillips). The second record I ever bought.
10. **SIOUXSIE AND THE BANSHEES: Spellbound** (Polydor). The one I turn the radio up for at the moment.

## MERSEY BEAUCOUP

THE SPECIALS, after a brief pause in which to pursue individual interests, are back and touring again in support of the excellent new single "Ghost Town". The only date as yet confirmed is at Liverpool Royal Court on July 24. Night Doctor open a bill that begins at 7.30 and costs £3 a ticket.

## FILLING THE BOWL

THE BILL for this year's Milton Keynes Bowl concert (first mentioned in Bitz June 11) has at last been finalised. "Rock At The Bowl", as they're calling it, will kick off at 4.00 in the afternoon of August 8 with Trimmer and Jenkins, Q-Tips, Judie Tzuke, The Ian Hunter Band (probably featuring Mick Ronson) and concluding with Thin Lizzy.

Tickets on the day will be £8 each, but you can still get advance tickets by sending £7 per person (cheques, postal orders made payable to NJF/MK2 plus a SAE) to NJF/MK2, PO Box 45Q, LONDON W1A 4SQ.

## KADMON: THE SHAME!

SIGH FOR Arthur Kadmon who, following the break-up of The Distractions, has been forced to take the job of guitarist with Bucks Fizz in order to pay the rent. Meanwhile, ex-Distractions vocalist Mike Finney has been angling for a slot on the next "Video Entertainers" telly series.

Could a part in "Crossroads" be next?



PIC: SIMON REEVES

## PASSION CONSCIOUS

WHEN NOT playing bass with pop sensation The Passions, sultry Stamford Hill bombshell David Agar likes nothing better than to model his "look of the moment".

Here he is in some typical nitewear, fresh back from a spot of "clubbing"; sleeveless two-tone 'tinfoil' shirt, cumfy 'perma-crease' pegs, sheer whalehide loafer casuals, complete with a key-chain

lovingly hand-crafted in pure platinum.

Readers of "The Face" magazine will already be familiar with the other side of Agar. He appeared thus attired in an ad. for Marvelette, a *nouveau* clothes store in King's Road.

Oh yes, The Passions have a new single out, too, called — rather appropriately — "Skin Deep".

## WEBB FEAT

WHY — YOU may wonder — are we showing you this snap of the little-known London-based pop experience, Accent? Are they campaigning for the benefits of dental care? Or are they, perhaps doing for Foster Brothers what The Spans have done for Axiom?

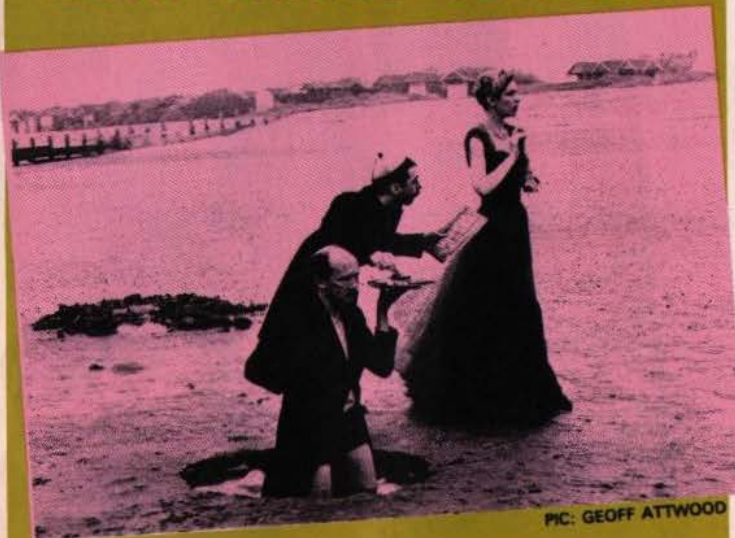
It's neither. It is, in fact, to allow you a rare peek at the geezer who drums, second from the left.

John Webb to his Mum; Gary Numan's brother to the rest. One thing's certain: that "happy/healthy" look has got to go.



PIC: PAUL SLATTERY

## HIT ME WITH EURYTHMICS SCHTICK



PIC: GEOFF ATTWOOD

EXIT THE Tourists, enter The Eurythmics. Our picture shows the selfsame Dave Stewart and Annie Lennox recording a video for their new band's current single "Never Gonna Cry Again". Despite the chilling drizzle of a typical English summer's day,

they seem quite content to be performing *a la plage*. Which is more than can be said of The Waiter who is being forced to tunnel under the sand, surfacing at regular intervals so that Mr. Stewart can refill his pen. Charming.

## CHANTS CRAZE

TAKING THE new electro/funk crossover trend one bold step further, Spandau Ballet have suddenly sprouted horns. Beggar And Co — better known as the brass part of Light Of The World — join the boys in both the pic below and on their latest crack at

Chartland "Chant No. 1 (I Don't Need This Pressure On)"/"Feel The Chant." The results should be competing for your dinner money from July 10, released (but aren't they *all* these days?) in both 7 and 12 inch guise with a special picture bag.

PIC: GEORGE BODNAR



HAZEL O'CONNOR is all set to play six summer concerts prior to the major UK tour currently being set up for the autumn. The support slots are yet to be confirmed (but likely to include Salsa band Havana Let's Go). Hazel and Megahype will open at Guildford Civic Hall (July 23), and move on to Nottingham Rock City

(24), Douglas (Isle Of Man) Palace Lido (26), St. Austell Cornwall Coliseum (August 8), Poole Arts Centre (9) and London Woolwich Odeon (10).

Tickets are available now: £3.50 for all except Woolwich Odeon where it's £4.00, £3.50 and £3.00.

## ALL THE WAY TO MEMPHIS

THE STRAY Cats are still said to be tinkering with the idea of recording an album in Memphis, the birthplace of rock'n'roll. Meanwhile they've been holidaying in the States where Brian Setzer had just achieved a lifelong ambition by becoming owner of a gleaming Harley-Davidson motor-bike, which he intends bringing to Britain. Need we remind you to look both ways next time you step off the pavement?

## ABOUT TIME TOO DEPT . .

THE PRETENDERS return to the stage, after a lapse of nearly nine months, when they play 13 dates in late July. Opening at Inverness Ice Rink (July 15), they follow on to Aberdeen Fusion Ballroom (16), Redcar Coatham Bowl (18), Mansfield Leisure Centre (19), Bath Pavilion (21), Torquay Town Hall (22), St. Austell Cornwall Coliseum (23), Poole Arts Centre (24), Portsmouth Guildhall (26), Aylesbury Friars (27), Hammersmith Palais (28), Guildford Civic Hall (29) and finally Hammersmith Odeon (30).

Presumably including material off the forthcoming album which they've been recording on-and-off for eight months, the gigs are all priced at £3.50 except Hammersmith Odeon which is £4.00, £3.50 and £3.00.

## PERSONAL FILE

**NAME:** Read, Mike.  
**B(J)ORN:** Borg.  
**PSEUDONYMS:** Records singles in various guises — The Trainspotters, The Ghosts, and now — The Grasshoppers!  
**STAGE NAME:** Wells Fargo.  
**FIRST RECORD PURCHASED:** "Tony Blackburn's Greatest Hits" (I've always been keen on singles).  
**FIRST LIVE SHOW ATTENDED:** Watching Bury play at Gigg Lane.  
**PREVIOUS JOBS:** Leaf-raker, playboy, bum and swashbuckling freelance intercontinental swordsman.  
**MARITAL STATUS:** Single — I collect 'em.  
**KIDS:** Oh yes, I'm always kidding.  
**LOWEST POINT OF CAREER:** Feet.  
**PROUDEST ACHIEVEMENT:** Nearly fixing a Hoover.  
**HERO:** John Lennon, Sir Barnes Wallis (inventor of the "Dam-Buster" bomb).  
**DESERT ISLAND DISCS:** "Sun Ain't Gonna Shine Anymore" by The Walker Brothers, "Survival" by Yes, "Dam-Busters' March" by The R.A.F. Band, "Across The Universe" by The Beatles.  
**FAVOURITE ITEM OF CLOTHING:** Stan Smith's (tennis shoes), shorts.

**FAVOURITE FOOD:** Brown bread, pepper steak.

**FAVOURITE BOOK:** "On The Road" by Jack Kerouac, "Lord Of The Rings" by Tolkien, "Roy Of The Rovers" comic.

**FAVOURITE FILM:** . . . er . . . Kodak 127 . . . er . . . "The Graduate"

**FAVOURITE BAND:** Elastic.

**PET HATE:** Lack of sun in my garden and fancying a game of tennis when no-one's around.

**FAVOURITE SINGERS:** Lennon, Scott Walker, Paul Weller, Bowie.

**BOOKS PUBLISHED:** "Guinness Book Of British Hit Singles — Volumes One, Two and Three", (3 is published in July).

"Guinness Book Of Hits Of The '70's"; "Mike Read's Pop Quiz Book" (to be published in September).

**T.V. SERIES:** "Pop Quest" (ITV) — '78; "TOTP" (BBC) — '78-'81; "Pop Quiz" (BBC) — '81.

**FAVOURITE FANTASY:** Ever changing! You can be in my fantasy if I can be in yours.

**FASCINATIONS:** Possibility of life in other galaxies or in another dimension on earth.

Teleportation and time travel.

**BIGGEST MISTAKE I EVER MADE:** Kidding myself I can sing and filling in this fact file.



PIC: BBC



## STING IS GOD — OFFICIAL

"ARTEMIS '81", the three hour long TV drama featuring Sting, is now likely to be screened by the Beeb in the Autumn.

A story of the occult, shot on location in Liverpool, Birmingham and Denmark, the film casts Sting as The God of Love. Co-star Hywell Bennett, we understand, plays someone a little less exalted!

## TOUR DE FOURCE

BAD MANNERS will be playing just four U.K. dates during July, then disappear off the face of the earth until Autumn, when they set out on an extensive tour to promote the release of their third album. In the meantime, you can catch 'em at Derby Assembly Rooms (July 23), London Rainbow (24), Folkestone Leas Cliff Hall (July 25) and Poole Arts Centre (July 26). And that's all, folks!

PUT ME Among The Girls Department — The Mo-Dettes new single is produced by Chris Neil, mastermind behind Sheena Easton's run of hits.

## WHEN YOU GOTTA GO

SHOCK FOR the Boomtown Rats recently when Gerry Cott, who has been guitarist with the band for five years, announced that he was leaving after playing a Bangkok gig at the end of the Rats' world tour.

"I've always worked on my instinct," he announced, "and now my instinct tells me that I should explore alternative ways of making music."

The Rats do not plan to replace Cott and go into the studios next week to cut their first album as a five piece.



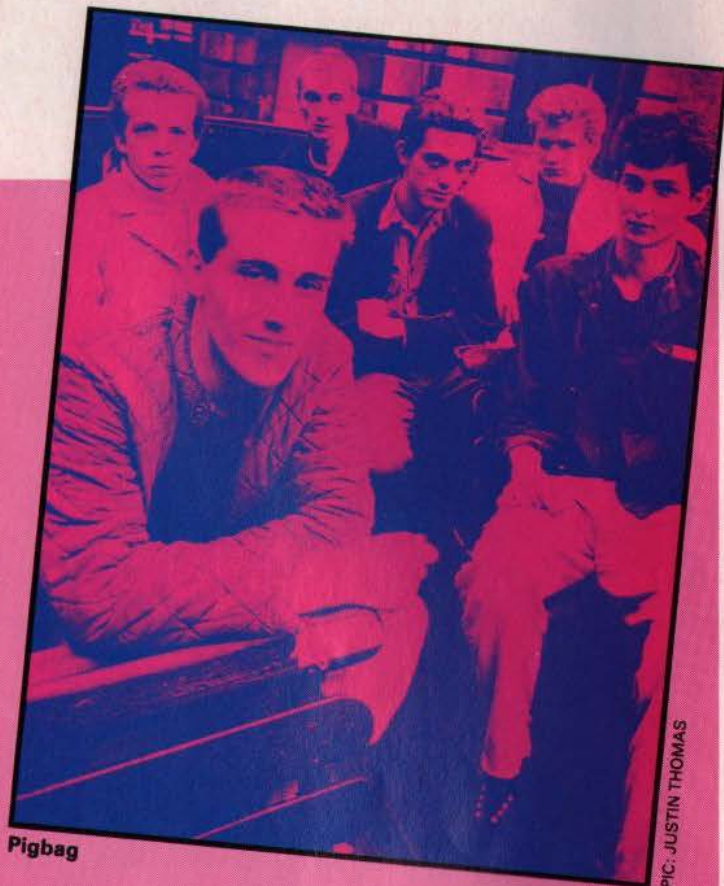
Gerry Cott

## DOOR TO YOUR HEART

SHAKIN' STEVENS' next single will be "Green Door", a song which provided a top ten hit for both Frankie Vaughan and Jim Lowe back in the '50s.

The idea of recording the number was first suggested by Nick Lowe as a joke. But Shaky's producer, Stuart Colman, felt that it was such a good idea that he promptly rushed the rockin' Welshman into the nearest studio to record the ditty.

"Shaky's next chart-topper," Colman calls it. Could be he's right.



Pigbag

PIC: JUSTIN THOMAS

## FROM RASHER WITH LOVE

PIGBAG, THE Bristol-based new funk outfit whose "Papa's Got A Brand New Pigbag" recently became a fixture on the Dave Lee Travis Show, are now recording a follow-up single for Y Records, which will be available in both 7" and 12" versions.

A new band in every sense of the term — bassist/violinist

Simon Underwood is the only one of the six members who has previously worked with any other unit — Pigbag added to their battle honours via a London Rainbow gig with the Specials just a short while back, and now they're planning a full-scale assault on the nation at large.

## THIS MEANS WAR

"Ugh! A Music War", the Derek Burbridge-directed rock concert film, is being lined up for British screenings at the beginning of August.

The movie, which opens in ten American cities during July, contains music by no less than 35 acts including The Police, Devo, Gary Numan, Toyah, John Otway, Au Pairs, Pere Ubu, Members, Steel Pulse, Echo And The Bunnymen, Magazine, Gang Of Four, 999, XTC, Dead Kennedys, Surf Punks and others. A soundtrack album is to be released by A&M Records on August 7.

## THE BIT WITH NO HEADLINE

AVOWED BOOKWORMS are pointed in the direction of "The Book With No Name", a new Omnibus publication which views rock'n'roll fashion from blue suede shoes days through to the Blitz Kids and beyond.

Not many words but the pics of the beautiful people are good and plentiful. Take £3.95 with you if you intend to buy.



### FAN CLUBS

Specials  
c/o Trigger  
258 Pentonville Road  
London N1

Mo-Dettes  
183 Kilburn Park Road  
London NW6


Whitesnake  
15 Broomacres  
Longdown Lodge Est  
Sandhurst  
Surrey

(Remember to enclose an S.A.E.)

# VISAGE

*the Single*



available in three picture bags 

(12" LIMITED EDITION)

## THE UNDERTONES

HAVE RE-RECORDED

JULIE OCEAN  
FROM THE L.P. POSITIVE TOUCH

TOGETHER WITH A NEW SONG

### KISS IN THE DARK

ARDS 9 • AN  DOUBLE AA SIDE

PRODUCED BY DAVE BALLE AND HUGH JONES





# KATE BUSH Sat In Your Lap

on EMI Records

I see the people working  
And see it working for them  
And so I want to join them  
But then I find it hurts me  
Some say that knowledge  
Is something sat in your lap  
Some say that knowledge  
Is something that you never have

I see the people happy  
So can it happen for me?  
'Cause when I am unhappy  
There's nothing that can move me  
Some say that knowledge  
Is something that you never have  
Some say that knowledge  
Is something sat in your lap  
Some say that heaven is hell  
Some say that hell is heaven  
I must admit, just when I think I'm king (I just begin)  
Just when I think I'm king, I must admit (I just begin)  
Just when I think I'm king (I just begin)

I've been doing it for years  
My goal is moving near  
Says look I'm over here  
Then it up and disappears  
Some say that knowledge  
Is something sat in your lap  
Some say that knowledge  
Is ha, ha, ha, ha

I want to be a lawyer  
I want to be a scholar  
But I really can't be bothered

Ooh just gimme it quick  
Gimme it, gimme, gimme, gimme, gimme

Some say that knowledge is ha, ha, ha  
Some say that knowledge is ha, ha, ha  
Some say that heaven is hell  
Some say that hell is heaven

I must admit just when I think I'm king (I just begin)  
Just when I think I'm king I must admit (I just begin)  
Just when I think everything's going great (I just begin)  
I get the break  
I'm gonna take it all (I just begin)  
When I'm king (just begin)

In my dome of ivory  
A home of activity  
I want the answers quickly  
But I don't have no energy  
I hold a cup of wisdom  
But there is nothing within  
My cup she never overfloweth  
'Tis I that moan and groaneth

Some grey and white matter  
Give me the Karma mama  
I'm coming up the ladder  
Hey I'm coming up the ladder  
A jet to Mecca  
Up the ladder  
Tibet or Jeddah  
To Salisbury  
A monastery  
The longest journey  
Across the desert  
Across the weather  
Across the elements  
Across the water

Words and music by Kate Bush  
Reproduced by permission Kate Bush Music Ltd

# RAMONES



NEW SINGLE

WE WANT THE AIRWAVES

c/w

YOU SOUND LIKE YOU'RE SICK

SIR 4051

Distributed by WEA Records Ltd  
© A Warner Communications Co.







# RAINBOW



## CAN'T HAPPEN HERE

on Polydor Records

Words and music by Blackmore/Glover  
Reproduced by permission Panache Music Ltd.

Contaminated fish and micro chips  
Huge supertankers on Arabian trips  
Only propaganda from the leaders lips  
All about the future  
People over here, people over there  
Everybody's looking for a little more air  
Crossing all the borders just to take their share  
Planning for the future  
Well, we're so abused, and we're so confused  
It's easy to believe that someone's gonna light the fuse

*Chorus*

Can't happen here, can't happen here  
All that you fear, they're telling you  
It can't happen here

Supersonic planes for a holiday boom  
Rio de Janeiro in an afternoon  
People out of work but there's people on the moon  
Looking for the future  
Concrete racetracks nationwide  
Juggernauts are carving up the countryside  
Cars by the million on a one-way ride  
Using up the future  
And we're so abused, and we're so confused  
It's easy to believe that someone's gonna light the fuse

*Repeat chorus twice*

Satellites spying for the CIA  
The KGB and the men in grey  
Wonder if I'm gonna see another day  
Somewhere in the future  
We got everything we need for a peaceful time  
Take what you want but you can't take mine  
Everybody's living on the Siegfried Line  
Worried 'bout the future

And we're so abused, and we're so confused  
It's so easy to believe that someone's gonna light it  
Easy to believe that someone's gonna light the fuse

*Repeat chorus to fade*



# Delta 5



new single - shadow  
by lead singer

on PRS records, marketed by charisma

# This'll Kill Ya...

THERE'S THESE FOUR GEEZERS, REAL MOODY LOOKING TYPES AND THEY'RE INTO THE OCCULT AND... WELL, LET DEANNE PEARSON DO THE REST. IT'S THE WAY SHE TELLS 'EM.

KILLING JOKE are notoriously difficult to interview and their press coverage has consequently been minimal and uninformative. Killing Joke, y'see, had all these theories about not conforming to "the system". They were against interviews, against radio airplay, even against regular live work, the idea being that their performances would benefit from being special events.

Unfortunately perhaps, the cold facts have been brought home to them — there's precious little room for those kind of ideals in this business.

"What we've learnt," drummer Paul Ferguson drily observes, "is that you have to promote product, to sell it and make some money in order to make another record. Our ideals still exist but they're totally impractical."

Paul is the only member of the band here to be interviewed, as vocalist and keyboards player Jaz and bassist Youth are apparently obnoxious and uncommunicative respectively, and peroxide blond guitarist Geordie, who was going to come, couldn't be bothered to drag himself out of bed when the time came.

Their attitudes haven't changed that much, but Paul is polite, co-operative; affable even. Along with Jaz, he is one of the founder members of Killing Joke. The two of them were previously in a group called The Matt Stagger Band but left to form a group more suited to their personal musical ideas, which happened to coincide, and enrolled Geordie and Youth.

They had two 45's, the "Nervous System" EP and "Wardance" out on their own independently distributed Malicious Damage label and then signed a deal with E.G. Records through which their first album, out towards the end of last year, and their current "What's This For" have been released. Killing Joke's music is made up of dense rhythmic coils of sound which capture the excitement and intent of punk and fuse it with a distinct funk feel which comes through strongly on both albums. Paul is adamant that this is one band who will never use a producer: "If a band can't get the sound they want themselves then they might as well give up."

Nevertheless, their own increased confidence has obviously resulted in the new album's superior sound. The lyrical themes however remain the same; songs like "Wardance", "Change" and "Turn To Red" are obsessively anti-system. "But that's because we still feel the same about those things. I don't know if they'll ever change. We obviously don't want to repeat ourselves too much but our feelings are so strong at the moment that they charge the music."

Other influences come out of their collective interest in astrology and the occult.

"There is a force behind each individual," Paul explains, "and the idea is to find these forces or powers and try to get them to work together. It's more than just star signs; it's a sub-conscious thing."

"There are four main elements; earth, water, air and fire, and when we started we



KILLING JOKE: left to right; Jaz, Paul Ferguson, Geordie and Youth.

tried to find a person from each element, to theoretically produce a more balanced and stronger whole." He laughs. "But we ended up with Geordie and I, who are fire, Jaz, who's water, and Youth who is... sort of wishy-washy."

Sometimes a seven pointed star is chalked on the floor when Killing Joke play live, but that is only when The Wizard is present. This long-haired and usually bare-torsoed male dances around both band and audience, leaping and bounding and breathing fire in an alarming and exciting visual display which puts an electric edge on Killing Joke's music and fires the atmosphere.

This always goes down well with their audience, a majority of whom are punks and obviously sympathetic to the band's words and ideas. It's a young audience but an audience generally aware of the politics which

were behind the early punk music. Paul insists that they're not just using it as a fashion bandwagon either: "I think there are far more exciting and attractive fashions to pick up on now if they wanted to. These kids come backstage to see us and they've definitely got something to say. They're very outspoken, still very aggressive in manner and opinion. They're using punk as an outlet to express themselves, definitely."

"However, we don't want to just stick to a punk audience," he stresses cautiously. "As far as we're concerned our music's got a far wider appeal."

He would also like to be drenched in spittle less often. "Jesus, we suffer from it. It's disgusting, but there again..." He breaks off and laughs again. "That's just another way of expressing themselves, I suppose."

# BETTE BRIGHT and THE ILLUMINATIONS

LIMITED EDITION  
7" PICTURE DISC

'WHEN YOU WERE MINE'

KOW 14P

EXPECT TO PAY AROUND £1.15

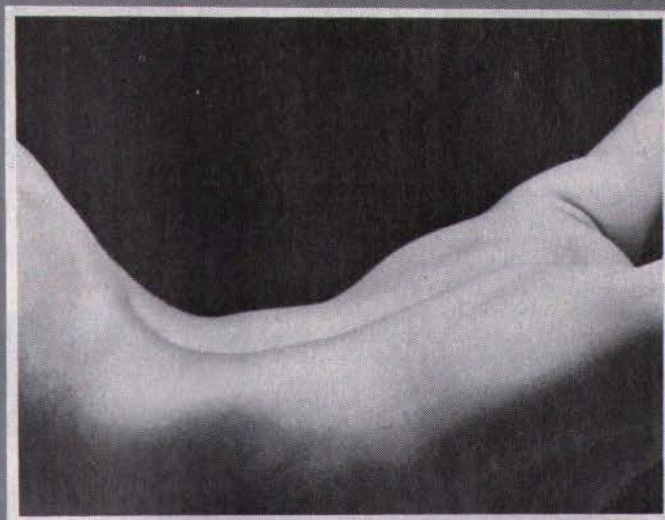
ALSO AVAILABLE ON BLACK VINYL  
IN A PICTURE BAG

KOW 14



Distributed by **WBA** Records Ltd.  
A Warner Communications Co.

# the passions



## skin deep

7" version with "I Radiate"

Limited edition 12" version with "Small Stones"



NEW 7 AND 12 INCH SINGLE

S.P.L.

## HIT MACHINES



PIC: ANDRE CSILLAG

GRAHAM GOULDMAN

The songwriters with the most UK No 1 singles during the past ten years.

- 1. Bjorn Ulvaeus & Benny Andersson**, better known as the bearded half of Abba, come top with nine.
- 2. Noddy Holder & Jim Lea** scored six No 1's during the heyday of Slade.
- 3. Nicky Chinn & Mike Chapman** were responsible for five chart topping songs when they used to provide the goods for bands like Sweet & Mud.
- 4. Marc Bolan** penned all four of T. Rex's chart toppers.
- 5. Graham Gouldman** collaborated with his colleagues in 10 CC on three No 1's. = **Gary Glitter & Mike Leander**, the artist and the producer respectively, managed to get three of their tunes to the top of the heap during the early '70's.
- = **Sting** has so far managed the trick three times for The Police.
- = **Giorgio Moroder**, the king of electronic disco, has provided three No 1's for various clients, Donna Summer and Blondie among them.
- = **Tony Hiller, Martin Lee & Lee Sheriden**. So now you know who to blame for the Brotherhood Of Man's three giant hits!
- = **Rod Stewart** co-wrote two chart toppers with his former guitarist Martin Quittenant and one with drummer Carmine Appice.
- = **The Bee Gees**. It shouldn't surprise anyone that these brothers found the top spot three times during the disco boom.
- = **Debbie Harry**. She's not generally known as a songwriter but she's collaborated separately with Chris Stein, Jimmy Destri and Giorgio Moroder on three No 1's.

10

## DEAR ANNIE . . .

Up until 1979 Anne Nightingale presented Radio One's Sunday afternoon request show. Listed below are the ten most consistently popular listener's choices from that period.

- 1. Led Zeppelin**: "Stairway To Heaven" (Atlantic).
- 2. Lynyrd Skynyrd**: "Free Bird" (MCA).
- 3. Derek And The Dominoes**: "Layla" (Polydor).
- 4. The Moody Blues**: "Nights In White Satin" (Decca).
- 5. Free**: "All Right Now" (Island).
- 6. Rolling Stones**: "Satisfaction" (Decca).
- 7. Jimi Hendrix**: "Purple Haze" (Track).
- 8. Procol Harum**: "A Whiter Shade Of Pale" (Zonophone).
- 9. The Beatles**: "The Long And Winding Road" (Apple).
- 10. The Who**: "My Generation" (Decca).



PIC: BBC

## DEAR ANNIE ('81) ...

Although requests for the old stuff still pour in to Annie's Friday Night show, there are signs of less predictable tastes. Below is Annie's list of the most requested modern records.

- 1. Christina**: "Is That All There Is?" (Ze).
- 2. Department S**: "Is Vic There?" (Demon).
- 3. Adam And The Ants**: "Dirk Wears White Sox" (Do It).
- 4. Radio Actors**: "Nuclear Waste" (Charly).
- 5. The Police**: "Bring On The Night" (A&M).
- 6. Barry Andrews**: "Rossmore Road" (Virgin).
- 7. The Fix**: "Lost Planes" (101).
- 8. Ultravox**: "Vienna" (Chrysalis).
- 9. The Teardrop Explodes**: "Treason" (Mercury).
- 10. Last Exit**: "Demo Tapes featuring Sting".

## I'VE BEEN SAVED

Ten musicians who found some kind of religion.

- 1. Cat Stevens**, one of the biggest singer-songwriters of the early '70's, changed his name to Yusuf Islam in 1976 on being converted to the Islamic faith. He hasn't recorded since.
- 2. John Travolta** is a fully paid up member of the controversial Church Of Scientology.
- 3. Carlos Santana** began his musical career in 1967 as a Los Angeles punk. He still records today but all his albums are dedicated to his guru, Sri Chinmoy.
- 4. Pete Townshend**, the leader of The Who, has been a disciple of the late Indian mystic Meher Baba since the late '60's. "Tommy" was dedicated to Baba.
- 5. Bob Dylan**, for many years a dedicated critic of organised religion, was baptised a "born again" Christian in '78 and since then has only performed sacred songs.
- 6. Jeremy Spencer**, original guitarist with Fleetwood Mac, stepped out of the band's hotel during an American tour in '71 and never came back, preferring to join up with The Children Of God.
- 7. Cliff Richard** is not only Britain's most consistent hit maker. He's also our best known Christian after the Archbishop of Canterbury.
- 8. Al Green**, the high priest of '70's soul music, returned to his gospel roots at the end of the decade when he was ordained as a Baptist minister. These days he records, but it's strictly songs of praise.
- 9. Hank Marvin**, bespectacled lead guitarist with The Shadows for nearly thirty years, has been a Jehovah's Witness for some time.
- 10. Mike Love**, Beach Boys' lead singer, was one of many musicians who sat at the feet of the Maharishi Mahesh Yogi in '68. Unlike The Beatles or Mick Jagger, however, he's still a firm believer.

## STRANGE BUT TRUE

"This Ole House", the recent Shakin' Stevens hit, was written and first recorded by Stuart Hamblen, who penned the song on an old paper bag after finding a dead man in a lonely hut, over 20 miles from the nearest road.

## CHAS SMASH'S FIVE DANCERS



PIC: CHRIS GABRIN

- 1. Mr. Fred Astaire**.
- 2. Mr. James Cagney**.
- 3. Ms. Ginger Rogers**.
- 4. Mr. Tony Hilton** ("one of my best mates and he's a great dancer")
- 5. Mr. Gene Kelly**.

## DAVID COVERDALE'S TEN GUITARISTS

- 1. Jimi Hendrix**.
- 2. Jeff Beck**.
- 3. Peter Green**.
- 4. Billy Gibbon**. (Z.Z. Top). = **Jimmy Page**.
- 6. John McLaughlin**.
- 7. Bernie Marsden** (Whitesnake).
- 8. Micky Moody** (Whitesnake).
- 9. Lowell George** (Little Feat).
- 10. Tommy Bolin**.

## GLENN TILBROOK'S TEN SONGWRITERS



- 1. Willie Nelson**.
- 2. Hank Williams**.
- 3. Lennon & McCartney**.
- 4. Rodgers & Hart**.
- 5. Cole Porter**.
- 6. Leiber & Stoller**.
- 7. Beethoven**.
- 8. Chuck Berry**.
- 9. Elvis Costello**.
- 10. O'Neill & Bradley** (The Undertones).

19

# THE GAME OF THE NAME . . .

They changed their name in search of fame, to find the Midas touch, sang David Bowie. And he should know; his real name was Jones. Here they are then. A brace of pop stars with the names their parents gave them.



Harry Webb



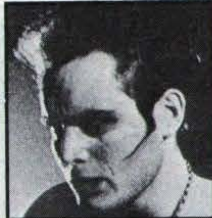
Declan McManus



Steve Harrington



Gordon Sumner



Stuart Goddard



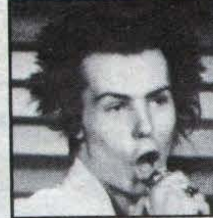
Reg Dwight



Fred Bulsaria



Susan Ballion



John Beverly

## TEN RECORD-BREAKING ALBUMS

1. **"Saturday Night Fever"** — the soundtrack to the Travolta film, with music by the Bee Gees and others, this one has become easily the world's biggest selling album, with sales exceeding 25 million.
2. **"Frampton Comes Alive"** — a live double by Peter Frampton, "Comes Alive" had logged over 8 million sales to date, making it the best-selling album ever recorded by a British artist.
3. **"Jesus Christ Superstar"** — when this album was first released in the UK it hardly moved a copy. But subsequent acceptance in the USA caused writers Andrew Lloyd Webber and Tim Rice to launch a hit show based around the album's music. To date the original album has been bought by over 6 million punters, making it the biggest album yet recorded in Britain.
4. **"The Sound Of Music"** — for many years, this soundtrack album was the world's biggest seller. Released in 1965, it eventually sold in excess of 19 million.
5. **"The Little Drummer Boy"** — certainly the biggest of all Christmas albums, this release by the Harry Simeon Chorale, under one name or another, has sold well over 14 million.
6. **"John Fitzgerald Kennedy — A Memorial Album"**. Recorded on the day of President Kennedy's death and marketed at the low price of 99 cents, this offering sold 4 million copies in six days (7-12 December 1963) to become the world's fastest selling album.
7. **"Johnny's Greatest Hits"**. Released in 1958, this Johnny Mathis compilation remained in the U.S. charts for 490 weeks.
8. **"Captain Fantastic And The Brown Dirt Cowboy"**. An Elton John release, 'Captain Fantastic' achieved fame by becoming the first album to ever enter the U.S. charts at No. 1.
9. **"Tapestry"** — perhaps the biggest selling album by a female artist, this 1972 Carole King recording sold over 13 million copies when first released and still sells well, gaining a U.K. re-release on Epic in 1977.
10. **"Oklahoma"** — released in 1949, this album featured music from Rodgers And Hammerstein's highly-successful stage show. By 1956 it had sold more than 1,750,000 copies, becoming the first 33 1/2 long player to sell in such quantities.

## MIDGE URE'S TEN SINGERS

(in no particular order)



PIC. BARRY PLUMMER

1. Frank Sinatra
2. Fred Astaire
3. David Bowie
4. Ella Fitzgerald
5. Scott Walker
6. (Early) Steve Marriott
7. (Pre-Army) Elvis Presley
8. Marlene Dietrich
9. Clint Eastwood
10. Akiko Yano  
(sings with Yellow Magic Orchestra and has a double album of her own on import)

## ALL PLATINUM



- One million copies sold in the UK since 1973.
- 1975 Queen: "Bohemian Rhapsody"
  - Simon Park Orchestra: "Eye Level"
  - 1976 Brotherhood Of Man: "Save Your Kisses For Me"
  - 1977 David Soul: "Don't Give Up On Us"
  - 1978 Boney M: "Mary's Boy Child"
  - Boney M: "Rivers Of Babylon"
  - Olivia Newton-John & John Travolta: "Summer Nights"
  - Olivia Newton-John & John Travolta: "You're The One That I Want"
  - Wings: "Mull Of Kintyre"
  - 1979 Blondie: "Heart Of Glass"
  - Village People: "YMCA"
  - 1980 Pink Floyd: "Another Brick In The Wall"



# CLASH OF THE TITANS

Metro-Goldwyn-Mayer Presents A CHARLES H. SCHNEER Production


## CLASH OF THE TITANS

Starring HARRY HAMLIN as Perseus JUDI BOWKER as Andromeda  
and BURGESS MEREDITH MAGGIE SMITH URSULA ANDRESS CLAIRE BLOOM  
SIAN PHILLIPS FLORA ROBSON and LAURENCE OLIVIER as Zeus

Creator of Special Visual Effects RAY HARRYHAUSEN Written by BEVERLEY CROSS Produced by CHARLES H. SCHNEER and RAY HARRYHAUSEN Directed by DESMOND DAVIS

Distributed by CINEMA INTERNATIONAL CORPORATION COPYRIGHT © 1980 Metro-Goldwyn-Mayer Film Co.

At  
your local  
cinema this  
summer

Look out for the  CLASH OF THE TITANS £10,000 Holiday Competition.

# SUMMER MO-DES

In this special style spectacular **The Mo-Dettes** mo-del their favourite togs and explain the whys and wherefores of looking good.

**JUNE:** "The jumper was from a little shop round the corner. I saw half a dozen wandering around at one of our gigs the other night. I think it's made of J Cloth. Nice colours, eh? Wish there was one piece of clothing I could wear all the time for everything but I get fed up with things so quickly. Well, most things..."

**JANE:** "Sometimes it's hard, sometimes it's not, but deciding what to wear comes easy. My mood is to be suited and my wardrobe is large, from slacks right through to stuff from Browns. Though I must admit this tartan hasn't been in the wardrobe as yet."



JUNE



RAMONA



JANE

**RAMONA:** "This is a dress dangerous to wear: firstly as it's crepe silk and so slinky, it gets me weird ideas. Secondly, the straps keep falling down..."



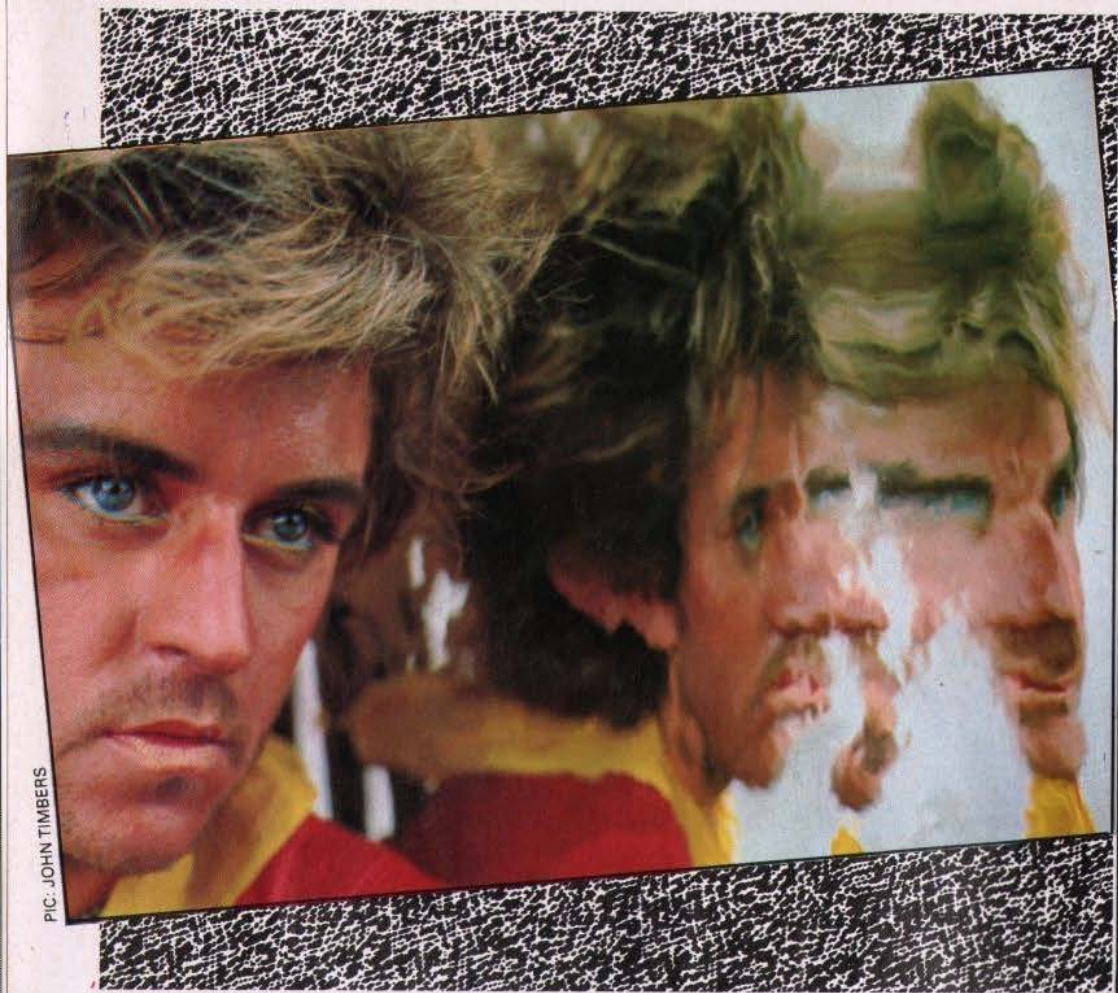
KATE

**KATE:** "I don't generally like fussy clothes but I wear this brazen belt with everything. The dress is special; luxurious, simple or simply, sumptuously soft and subtly slinky. It feels better than a second skin. Wonderful."





PIC: JOHN TIMBERS



# VISAGE VISAGE ON POLYDOR RECORDS

*Chorus*  
Oh my visage  
Oh my visage  
Oh my visage  
Oh my visage  
Oh my visage  
Oh my visage  
Oh my visage

New styles  
New shapes  
New moulds  
Right or wrong my passion takes

*Repeat chorus*

Visuals  
Magazines  
Reflect styles  
Past future in extremes

*Repeat chorus to fade*

Words and music by  
*Strange Ure Currie McGeoch Egan Formula*  
Reproduced by permission Island Music Virgin  
Music Copyright Control

## NEW SOUNDS NEW STYLES



**KRAFTWERK  
DEPECHE MODE  
ROCKATS  
BLUE RONDO  
SLY/ROBBIE  
SUITS/SHOES  
THE RHYTHM OF  
THE LATIN GROOVE**

Tune in to the biased magazine. New Sounds New Styles: biased in favour of artists, designers and bands; of entertainment and individual expression; of the best in original photos, writing, posters and information.

This month the hottest music is tropical latin: come and bask in the heat of the night. Kraftwerk reveal their data, Depeche Mode star in a play. The Look That Suits traces the coolest cuts in the capital and we have the first major feature on Blue Rondo A La Turk. Foot Fashion 81, rhythm masters Sly & Robbie, a profile of The Rockats. Nightclubbing round the nation and the world. And, of course, a giant colour poster of Duran Duran c/w Grace Jones.

New Sounds New Styles — colourful, original, unashamedly biased. August issue on sale Saturday July 18th, 65p from your newsagent. Order your copy now.

**ON SALE JULY 18**



## IMMORTAL LINES

The hits with the most awful names.

Part One — Dodgy Disco.

1. "(Are You Ready) Do The Bus Stop". The Fatback Band ('75).
2. "Disco Duck". Rick Dees And His Cast Of Idiots ('76).
3. "Fattie Bum Bum". Carl Malcolm ('75).
4. "I Wanna Dance Wit Choo". Disco Tex And The Sex-O-Lettes ('75).
5. "Mellow Mellow Right On". Lowrell ('79).
6. "7-6-5-4-3-2-1 (Blow Your Whistle)". The Rimshots ('75).
7. "You Sexy Sugar Plum". Rodger Collins ('76).
8. "Ain't Gonna Bump No More (With No Big Fat Women)". Joe Tex ('77).
9. "Boogie Oogie Oogie". A Taste Of Honey ('78).
10. "Shake Shake Shake (Shake Your Booty)". K. C. & The Sunshine Band ('76).

## IMMORTAL LINES/2

Part Two — They Don't Write

'Em Like That Anymore.

Ten hits from the '50s when songs had a tune and you could understand the words.

1. "Gilly Gilly Ossenfeffer Katzenellen Bogen By The Sea". Max Bygraves ('54).
2. "Giddy-Up-A-Ding-Dong". Freddie Bell And The Bellboys ('56).
3. "Pickin' A Chicken". Eve Boswell ('55).
4. "Where Will The Baby's Dimple Be?". Rosemary Clooney ('55).
5. "Zing A Little Zong". Bing Crosby & Jane Wyman ('52).
6. "Portuguese Washerwoman". Joe Fingers Carr ('56).
7. "Chicka Boom". Guy Mitchell ('52).
8. "Cowpuncher's Cantata". Max Bygraves ('52).
9. "Hot Diggity". Perry Como ('56).
10. "Never Do A Tango With An Eskimo". Alma Cogan ('55).



PIC: JILL FURMANOVSKY

8

## IMMORTAL LINES/3

Part Three — Baby Talk.

It has been said that you don't need to know the English language to write a hit song. In some cases it's a positive disadvantage. For example...

1. "Dick-a-dum-dum". Des O'Connor ('69).
2. "Ooh-wakka-doo-wakka-day". Gilbert O'Sullivan ('72).
3. "Shoo Doo Fu Fu Ooh". Lenny Williams ('77).
4. "Papa Oom Mow Mow". Gary Glitter ('75).
5. "Chirpy Chirpy Cheep Cheep". Middle Of The Road ('71).
6. "Doobedood'ndooobe". Diana Ross ('72).
7. "Gimme Dat Ding". Pipkins ('70).
8. "My Coo-ca-Choo". Alvin Stardust ('73).
9. "Shoo-be-doo-be-doo-da-day". Stevie Wonder ('68).
10. "Ram-bunk-shush". Ventures ('61).

## IMMORTAL LINES/4

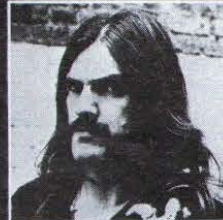
Part Four — Every One A Hit, A Cringe In Every Title.

10 discs you'd be ashamed to ask for in a shop.

1. "Leap Up and Down (Wave Your Knickers In The Air)". St. Cecilia ('71).
2. "The Seagull's Name Was Nelson". Peter E. Bennett ('70).
3. "Who's In The Strawberry Patch With Sally". Dawn ('74).
4. "Don't Jump Off The Roof, Dad". Tommy Cooper ('61).
5. "Donald Where's Your Troosers?". Andy Stewart ('60).
6. "Hand A Handkerchief To Helen". Susan Maugham ('63).
7. "Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini". Brian Hyland ('60).
8. "Puckwudgie". Charlie Drake ('72).
9. "Afternoon Of The Rhino". Mike Post ('75).
10. "Mind Blowing Decisions". Heatwave ('78).

## JULIAN COPE'S TEN SINGERS

1. Scott Walker ("surprise, that").
2. Tim Buckley.
3. Jim Morrison.
4. Arthur Lee.
5. Captain Beefheart.
6. John Cale.
7. Mark Smith.
8. Tom Verlaine.
9. David Thomas.
10. Neil Young.



Ian Kilminster



Kim Smith



Carl Smythe



Jeff Plewman



Brian Duffy



Brian Hines



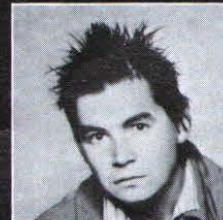
David Batt



Gary Webb



Steven Judkins



John Moylett



John Mellor



Robert Allen Zimmerman

PIC: PAUL SLATTERY

21

## YOU CAN'T KEEP A GOOD TOON DOWN (Part 1)

All these songs have entered the UK Top 50 in different versions at different times.

1. "Satisfaction" by The Rolling Stones ('65), Otis Redding ('66), Aretha Franklin ('67), Bubblerock ('74) & Devo ('78).
2. "She's Not There" by The Zombies ('64), Neil McArthur ('69), Santana ('77) & The UK Subs ('79).
3. "Only You" by The Platters ('56), Mark Wynter ('64), Jeff Collins ('72) & Ringo Starr ('74).
4. "White Christmas" by Mantovani ('52), Pat Boone ('57) & Bing Crosby ('77).
5. "Answer Me" by Frankie Laine ('56), David Whitfield ('56), Ray Peterson ('60) & Barbara Dickson ('76).
6. "Summertime" by Al Martino ('60), The Marjels ('61) & Billy Stewart ('65).
7. "Mary's Boy Child" by Harry Belafonte ('57, '58, '59), Nina & Frederick ('59) & Boney M ('78).
8. "Stay" by Maurice Williams & The Zodiacs ('61), The Hollies ('63) & Jackson Browne ('78).
9. "Till" by Tony Bennett ('61), Dorothy Squires ('70) & Tom Jones ('71).



PIC: SIMON FOWLER/IFI

UK Subs

## STRANGE BUT TRUE

Betty Driver, who plays Betty Turpin in "Coronation Street", was once a singer with The Joe Loss Orchestra — the same band that once employed Ross McManus (Elvis Costello's dad) as vocalist.

## AUTHOR! AUTHOR!

10 musicians who found time to write books.

1. **Ian Hunter**: "Diary Of A Rock'n'Roll Star" (1974).
2. **Bob Dylan**: "Tarantula" (1971).
3. **John Lennon**: "In His Own Write" (1964); "A Spaniard In The Works" (1965).
4. **Hugh Cornwell**: "Inside Information" (1980).
5. **Jet Black**: "Much Ado About Nothing" (1981).
6. **Charlie Watts**: "Ode To A High Flying Bird" (1964).
7. **Phil Lynott**: "Songs For While I'm Away" (1974); "Philip" (1977); "A Collected Works Of Philip Lynott" (1980).
8. **Peter Hammill**: "Killers, Angels And Refugees" (1974).
9. **Graham Parker**: "The Great Trouser Mystery" (1980).
10. **George Harrison**: "I, Me, Mine" (1980).

## YOU CAN'T KEEP A GOOD TOON DOWN (Part 2)

4 songs that have been recorded over 1,000 times.

1. "Yesterday". Penned by Paul McCartney and John Lennon in 1965, "Yesterday" has been recorded nearly 1,200 times. Oddly enough, the Beatles didn't have a U.K. chart hit with the song until 1976 when it was finally released as a single.
2. "Tie A Yellow Ribbon Round The Old Oak Tree". Written by Irwin Levine and L. Russell Brown in 1972, Dawn recorded the number and grabbed the biggest hit of '73, selling around six million discs worldwide. The song had something of a revival earlier this year when it became a welcome home theme for the U.S. hostages held in Iran.
3. "St Louis Blues". Despite having been recorded so many times, "St Louis Blues" has provided no-one with a million-seller even though it's been around since 1914. In 1958 a film called "St Louis Blues", based on the life of the song's writer, W. C. Handy, was released. The lead part was played by singer-pianist Nat Cole, father of Natalie Cole, while Handy as a boy was portrayed by a then 12 year-old Billy Preston.
4. "Stardust". There's said to be over 1,100 recorded versions of this 1929 Hoagy Carmichael song, which has provided million-sellers for the swing orchestra of Artie Shaw (1940) and for Billy Ward's R&B group The Dominoes (1957).

## THIS IS WHERE IT ALL BEGAN . . .

10 clubs and venues that played a crucial role in the evolution of rock.

1. **The 2 1's Coffee Bar**, Old Compton Street, London. A mecca for skiffle artists and British rock and roll bands during the '50's. Cliff Richard and Tommy Steele got their first breaks here.
2. **The London Blues and Barrelhouse Club**, Wardour Street, London. Established in the middle '50's in the Roundhouse pub by Alexis Korner and Cyril Davies, this club was one of the first in Britain to feature R & B.
3. **The Cavern**, Mathew Street, Liverpool. Probably the most famous cellar in rock, this former jazz haunt in the middle of Liverpool booked The Beatles so many times during their pre-fame days that the stage was eventually sawn up and auctioned off in tiny pieces.
4. **The Flamingo**, Wardour Street, London. Long before The Specials were even thought of, Georgie Fame And The Blue Flames built a reputation as the country's premier live act, playing jazzed up versions of ska and blue beat songs at Flamingo all-nighters.
5. **Eel Pie**, London. Situated on an island in the Thames, this mod club was home to bands like The Who and the early Jeff Beck Group.
6. **The Fillmore Ballroom**, San Francisco. Using psychedelic light shows and all manner of hippy paraphernalia, bands like The Grateful Dead and Jefferson Airplane played endless all-nighters in this broken down ballroom on the wrong side of town. Its heyday was around 1967.
7. **Middle Earth**, London. Originally situated in Tottenham Court Road, this British hippy club moved around a lot, settling for a long spell at the Roundhouse in Camden Town.
8. **CBGB & Max's Kansas City**, New York. The two Manhattan clubs that gave birth to American punk through the efforts of The Velvet Underground, Ramones and New York Dolls.
9. **The Roxy**, Neal Street, London. Formerly a gay club called Chaguaramas, this Covent Garden watering hole became a breeding ground for the British punk explosion in 1977. Run by Andy Czeowski, it featured The Pistols, Generation X, Heartbreakers etc.
10. **Blitz**, Parker Street, London. By day a wine bar, by night a posers palace as Steve Strange puts on the first of his electrow discow nights in 1979.

## MONEYSPINNERS

The U.K. singles that have spent most weeks at No. 1 since 1960.

1. **Queen**: "Bohemian Rhapsody" (EMI) — 9 weeks in '75.
2. **Wings**: "Mull Of Kintyre" (Parlophone) — 9 in '77.
3. **John Travolta & Olivia Newton-John**: "You're The One That I Want" (RSO) — 9 in '78.
4. **The Archies**: "Sugar, Sugar" (RCA) — 8 in '69.
5. **Everly Brothers**: "Cathy's Clown" (Warner Bros) — 7 in '60.
6. **Frank Ifield**: "I Remember You" (Columbia) — 7 in '62.
7. **The Beatles**: "From Me To You" (Parlophone) — 7 in '63.
8. **Tom Jones**: "Green, Green Grass Of Home" (Decca) — 7 in '66.
9. **Mungo Jerry**: "In The Summertime" (Dawn) — 7 in '70.
10. **John Travolta & Olivia Newton-John**: "Summer Nights" (RSO) — 7 in '78.

## COLLECTOR'S CORNER

The 12 rarest U.K. rock singles. All the below are normal issues — no promo specials or suchlike are included. All the prices are approximate, applying only to discs in excellent condition.

1. **Jackie Lee Cochran**: "Mama Don't You Think I Know" (Brunswick) — £120.
2. **Mac Curtis**: "You Ain't Treating Me Right" (Parlophone) — £120.
3. **The Penguins**: "Earth Angel" (London) — £120.
4. **John's Children**: "Midsummer's Night Dream" (Track) — £110.
5. **Peanuts Wilson**: "Cast Iron Arm" (London) — £100.
6. **Alvadean Coker**: "We're Gonna Bop" (London) — £100.
7. **Johnny Carroll**: "Hot Rock" (Brunswick) — £100.
8. **Alvis Wayne**: "Don't Mean Maybe, Baby" (Starlight) — £100.
9. **Roy Hall**: "See You Later Alligator" (Brunswick) — £100.
10. **Werly Fairburn**: "All The Time" (London) — £100.
11. **Davey Jones and The King Bees**: "Liza Jane" (Vocalion) — £85.
12. **Curly Jim Morrison**: "Air Force Blues" (Starlight) — £75.

This list was compiled with the help of Ted Carroll from "Rock On", Ray Topping and "Record Collector".

# FACT IS...



The Buggles. Where'd they go?

CLIVE WRIGHT, a frustrated Buggles fan from Bovingdon, would like to know if we're ever likely to hear from his fave band again.

Seems unlikely, Clive, for though Geoff Downes and Trevor Horn skipped out of Yes to start work on a new Buggles project, things didn't pan out and Geoff has now moved on to join Asia, the new supergroup, leaving Trev thinking about where to go next.

Meanwhile, Jeff L, who would appear to be homeless, has ripped a page from his history book in order to ask about Our

**Daughter's Wedding**, a band he recently saw playing support on the Classix Nouveaux tour. News here is that Keith Silver, Layne Rico and Scott Simon, the three synth players who comprise Wedding, originally worked together in San Francisco some years ago, then split, re-forming in New York during 1980. Their first U.K. single "Lawn Chairs" is now out on the EMI-America label and the band are currently at work in a British studio, recording their debut album.

Next, a note from an anonymous Ant fan (try saying

that quickly!) who's read about bootleg tapes and wants to know what they are. Thing is, according to law, such tapes shouldn't exist. They contain recordings usually made at concerts or from radio and TV shows and because such tapes (and discs) are sold privately or under-the-counter, the artist who worked so hard to make the music in the first place doesn't even cop a penny for his efforts, while some bootleggers make quite healthy profits. This is why the whole bootlegging business is illegal and why many of those involved have ended up getting hefty fines or facing prison sentences.

On the other hand, few people can resist obtaining otherwise unavailable recordings by their favourite artists and it's true to say that nearly every real record or tape collector in the country has a bootleg item of some sort or another.

Ever onward to deal with a letter from Matthew Rumbold of Surbiton, who wants to know if Depeche Mode have released anything apart from their "New Life" and "Dreaming Of Me" singles plus the track on the "Some Bizarre" album. This one

caused us to check immediately with Rough Trade, Depeche Mode's distributors, who said that they didn't know of any further material from the band. End of investigation.

Neil Moorhouse of Walsall wants us to print a Dave Clark discography. But this would take up so much space, we've decided to send him one, which should be arriving shortly.

Finally, a bundle of fax for B. Halfpenny of Sheperdswell, Kent, who needs info on Jan and Dean, the vocal duo who made such great surfing music back in the '60s. Jan (Berry) and Dean (Torrence) attended the same Los Angeles school as teenagers and later began cutting discs for Arwin, Dore and Liberty, logging over two dozen hits in the States — including a No. 1 with "Surf City" — before Jan became involved in a 1966 car crash that left him paralysed and suffering brain damage. He has never fully recovered from the accident but during the '70s, he and Dean (who became a successful album cover designer) got back together for a number of shows, Jan also cutting some solo singles for Ode.

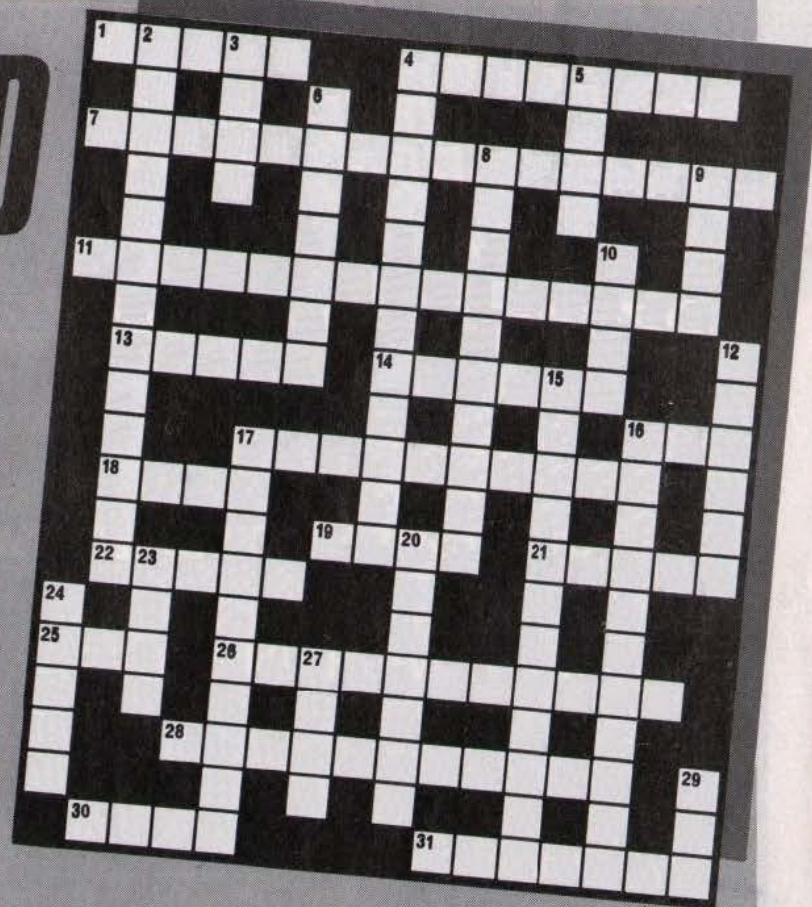
# CROSSWORD

## ACROSS

- 1 Travelling Ant?!
- 4 They recently lost Pauline Black
- 7 Beatle George remembers (3,5,5,3)
- 11 Shakin' Stevens is checking into the asylum! (3,5,2,5)
- 13 Whose runners?
- 14 A hit a few years back for Errol Dunkley (1,1,4)
- 16 Extract from the spillage!
- 17 See 24
- 18 Billy boy
- 19 & 29 Madness single for depressives!
- 21 Fassbinder or George
- 22 Motorheadman
- 25 Goodie in the timbermill!
- 26 "Going Left Right" is their new single (10,1)
- 28 Solo Queen (5,6)
- 30 Manchester club or Gladys' lot
- 31 "Going Back To My Roots" group

## DOWN

- 2 Follow-up to "Vienna" (3,5,5)
- 3 Rockabilly pets!
- 4 Born Stephen Judkins (6,6)
- 5 As a group do they make you feel better?
- 6 Phil probably
- 8 American singer-girlfriend of Clash's Mick Jones (5,5)
- 9 Glitter attachment?
- 10 Expandable sort of group!?
- 12 I leave Gillian to Ian!
- 15 Silly verse EP (Anag. 5,7)
- 16 UB40 album (7,4)
- 17 Jam LP (3,3,4)
- 20 Nutty Ken
- 23 Girls name/old Hot Chocolate hit
- 24 & 17 across The song of the dandy mugger? (5,3,7)
- 27 Skin John the radio man!
- 29 See 19.



Answers on page 46

HANDMADE FILMS  
Present

# TIME BANDITS

All the dreams you've ever had—and not just the good ones...

JOHN CLEESE • SEAN CONNERY  
SHELLEY DUVALL • KATHERINE HELMOND  
IAN HOLM • MICHAEL PALIN  
RALPH RICHARDSON • PETER VAUGHAN  
DAVID WARNER

starring DAVID RAPPAPORT • KENNY BAKER • JACK PURVIS  
MIKE EDMONDS • MALCOLM DIXON • TINY ROSS and CRAIG WARNOCK

Screenplay by MICHAEL PALIN and TERRY GILLIAM Songs by GEORGE HARRISON Produced and Directed by TERRY GILLIAM Executive Producers GEORGE HARRISON and DENIS O'BRIEN

Music Composed and Orchestrated by MIKE MORAN Photography by PETER BIZIOU Edited by JULIAN DOYLE Associate Producer NEVILLE C. THOMPSON

Music Produced by RAY COOPER Production Designer MILLIE BURNS Costumes by JIM ACHESON with HAZEL COTÉ Read the Hutchinson Paperback and Sparrow Souvenir



**IN THE WEST END FROM THURSDAY JULY 16**  
**ALL OVER LONDON FROM AUGUST 2 AND THROUGHOUT THE COUNTRY**

## Randy Crawford

THE ALBUM

## Secret Combination

INCLUDES THE HIT SINGLE  
**'YOU MIGHT NEED SOMEBODY'**

AND THE NEW SINGLE  
**'RAINY NIGHT IN GEORGIA'**

TOURING IN JULY



ALBUM K56904  
CASSETTE K456904

Distributed by **WBR** Records Ltd. A Warner Communications Co.





ODYSSEY ARE beaming from ear to ear, and with good reason. "Going Back To My Roots" marks their fifth entry into the British charts and coincides with their third visit to Britain.



The Odyssey trio is made up of the bubbly, braided and beaded Lopez sisters, Lillian and Louise, and, caught between them, the diplomatic Bill McEachern. Still native New Yorkers, Odyssey have taken a daring step with their new album, "I've Got The Melody". They've broken up with writer/producer Sandy Linzer

and enlisted Steve Tyrell, whose production credits include Dionne Warwick and The Crusaders. Gone are the days when they danced purely to the producer's tune. The shoe is on the other good foot these days. So how did they go about shopping for a producer?

"Most important for us," begins Bill, "is keeping the essence of Odyssey. We are a fusion group. We want a blend of jazz, r&b, disco and reggae. What we start with is not always what we end up with. We didn't kick off this album with "Going Back To My Roots", although that's ended up the dominant theme. We found that song while we were looking for a reggae number!"

"We got together with Steve," continues Lillian, "because we heard of him and he heard of us. We wanted to keep the fusion of our early work. But we also wanted to use our versatility a little more. He put forward his ideas and a list of songs. We did the same. We met over dinner a few times. We were sniffin' him out. We didn't want to just be handed a bill of goods. We wanted someone who was into what we were. And we could depend on him to come up with material while we were on the road performing. In the end we cut about fourteen tracks and used seven."

One of the oddest cuts on the album is a disco version of the well-known chestnut "Oh No Not My Baby". What makes it almost bizarre is the presence on backing vocals of Maxine Brown, the lady who originally made it a hit in 1963.

"It was a strange experience," laughs Louise. "We wanted to do an oldie and we not only got the song but the singer too!"

Breaking out of the disco stereotype, Odyssey have put a lot of energy into an elaborate

# DISCO TOP 40

TWO WEEKS THIS WEEK AGO		TITLE/ARTIST	LABEL
1	1	GOING BACK TO MY ROOTS ODYSSEY	RCA
2	3	ONE DAY IN YOUR LIFE MICHAEL JACKSON	TAMLA MOTOWN
3	10	BODY TALK IMAGINATION	R&B
4	11	RAZZAMATAZZ QUINCY JONES & PATTI AUSTIN	A&M
5	6	I'M IN LOVE EVELYN KING	RCA
6	2	BEING WITH YOU SMOKEY ROBINSON	MOTOWN
7	4	WIKKA WRAP EVASIONS	GROOVE
8	NEW	STARS ON 45 VOL 2 STARSOUND	CBS
9	NEW	ON THE BEAT B.B.&O. BAND	CAPITOL
10	34	NO WOMAN NO CRY/JAMMIN' BOB MARLEY	ISLAND
11	NEW	WORDY RAPPINGHOOD TOM-TOM CLUB	ISLAND
12	8	HOOKED ON LOVE THIRD WORLD	CBS
13	5	HOW 'BOUT US CHAMPAIGN	CBS
14	15	TAKE IT TO THE TOP KODOL AND THE GANG	DE LITE
15	22	ME NO POP I KID CREOLE	ZE
16	17	TRY IT OUT GINO SOCCIO	ATLANTIC
17	16	THROW AWAY THE KEY LINX	CHRYSALIS
18	21	EASE YOUR MIND TOUCHDOWN	RECORD SHACK
19	18	WON'T YOU LET ME MICHAEL MCGLOIRY	PINNACLE
20	26	YOU MIGHT NEED SOMEBODY RANDY CRAWFORD	WARNER BROS
21	13	LET SOMEBODY LOVE YOU KENI BURKE	RCA
22	9	PULL UP TO THE BUMPER GRACE JONES	ISLAND
23	NEW	YEARNING FOR YOUR LOVE GAP BAND	MERCURY
24	NEW	JINGO CANDIDO	EXCALIBRE
25	NEW	SHE'S A BAD MAMA JAMA CARL CARLTON	20th CENTURY
26	25	DRAGONFLY MORRISEY-MULLEN	BEGGARS BANQUET
27	24	NICE 'N' SOFT WISH	EXCALIBRE
28	12	I CAN MAKE IT BETTER WHISPERS	SOLAR
29	23	WIDE AWAKE IN A DREAM BARRY BRIGGS	DYNAMIC
30	36	VERY LAST DROP BOBBY THURSTON	EPIC
31	NEW	CAN YOU HANDLE IT (REMIX) SHARON REDD	PRELUDE (IMP)
32	NEW	WHAT'CHA GONNA DO FOR ME CHAKA KAHN	WARNER
33	NEW	ANOTHER ONE BITES THE DUST GEN. SAINT/CLINT EASTWOOD GREENSLEEVES	EPIC
34	20	IF YOU FEEL IT THELMA HOUSTON	RCA
35	NEW	WALK RIGHT NOW JACKSONS	EPIC
36	31	SHAKE IT UP TONIGHT CHERYL LYNN	COLUMBIA (IMP)
37	19	YOU LIKE ME DON'T YOU JERMAINE JACKSON	MOTOWN
38	NEW	HILLS OF CATMANDU TANTRA	AUTOMATIC
39	7	AIN'T NO STOPPIN' - DISCO MIX 1981 ENIGMA	CREOLE
40	NEW	CIMCO DE MAYO WAR	LAX

stage act, which they hope to bring to London later this autumn.

"You better watch out for us," says a confident Lillian. "We're

bringing our own band too. They're hot to trot!"

I can't wait. Neither can my feet.

Robin Katz

# Razzamatazz

By Quincy Jones

Don't believe those clouds in the sky  
'Cause they'll be moving on and the sun will shine  
If the world's been passing you by  
Just reach out for a star and you'll realise

Got to put back all the good times that we had  
We can make it better with a little bit of razzamatazz

If you feel your life's in a rut  
Just come on out tonight and we'll pull you up  
Ain't no use in dragging your feet  
'Cause something's in the air that just can't be beat

Got to put back all the good times that we had  
We can make it better with a little bit of razzamatazz

Bring out the rides with all those whitewall tyres  
Let's go out cruisin' like we used to do  
Get suited down let's see the town on fire  
Jump off your seat and let the music pull you through  
We can make it better with a little bit of razzamatazz  
We can make it better with a little bit of razzamatazz  
We can make it better with a little bit of razzamatazz

We can make it better with a little bit of razzamatazz  
We can make it better with a little bit of razzamatazz  
We can make it better with a little bit of razzamatazz

Got to put back all the good times that we had  
We can make it better with a little bit of razzamatazz

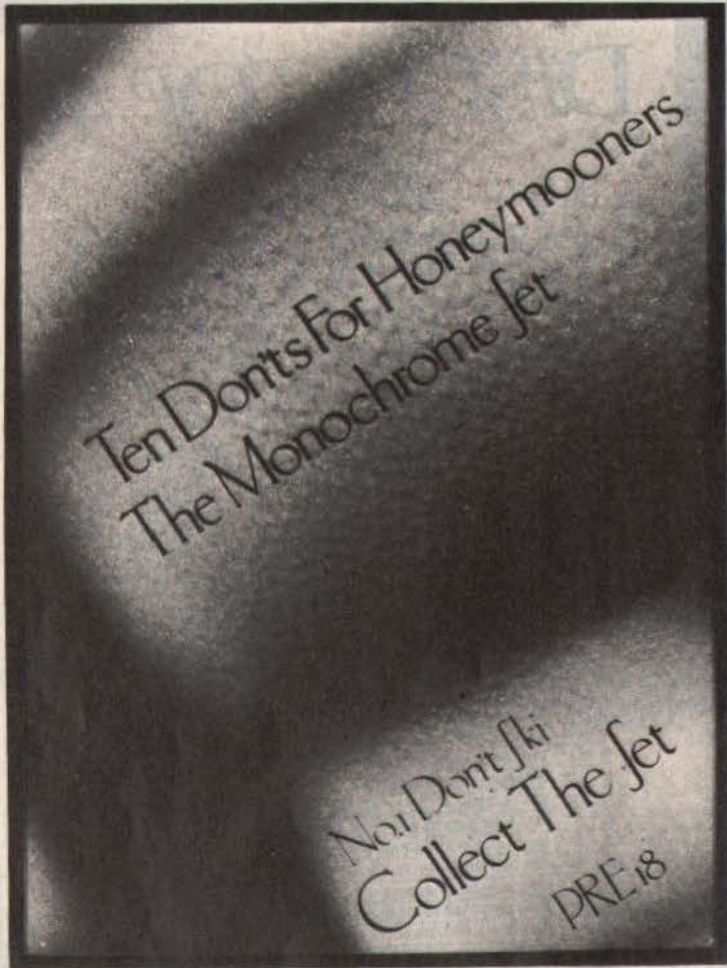
Bring out the rides with all those whitewall tyres  
Let's go out cruisin' like we used to do  
Get suited down let's set the town on fire  
Jump out your seat and let the music pull you through

You can lay your soul on the line  
'Cause we can make it work if we do it right  
Got to spread this message around  
The people of the world should be getting down

Got to put back all the good times that we had  
We can make it better with a little bit of razzamatazz  
Repeat and ad lib to fade

Words and music by R. Temperton  
Reproduced by permission Rondor Music Ltd.

on A&M Records



# MEMORY

By Elaine Paige  
on Polydor Records

Midnight not a sound from the pavement  
Has the moon lost her memory?  
She is smiling alone  
In the lamp-light  
The withered leaves collect at my feet  
And the wind begins to moan

Memory all alone in the moonlight  
I can smile at the old days  
I was beautiful then  
I remember the time I knew what happiness was  
Let the memory live again

Every street lamp seems to beat  
A fatalistic warning  
Someone mutters and the street lamp gutters  
And soon it will be morning

Daylight I must wait for the sunrise  
I must think of a new life  
And I mustn't give in  
When the dawn comes  
Tonight will be a memory too  
And a new day will begin


Burnt out ends of smoky days  
The stale cold smell of morning  
A street lamp dies  
Another night is over  
Another day is dawning

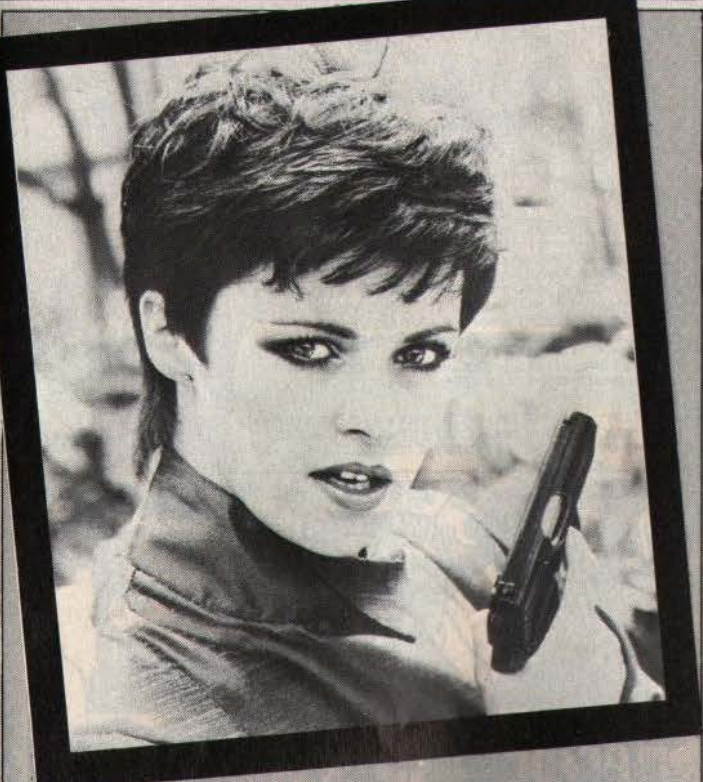
Touch me  
It's so easy to leave me  
All alone with my memory  
Of my days in the sun  
If you touch me  
You'll understand what happiness is  
Look a new day has begun

Words and music by Andrew Lloyd Webber/T.S. Eliot/Trevor Nunn  
Copyright 1981. Reproduced by permission The Really Useful Company  
Ltd./Faber Music Ltd.



KRAFTWERK  
COMPUTER  
LOVE—  
THE MODEL

7" & 12" REMIXED SINGLE  12 EMI 5207



# FOR YOUR EYES ONLY

By Sheena Easton on EMI Records

For your eyes only  
Can see me through the night  
For your eyes only  
I never need to hide  
You can see so much in me  
So much in me that's new  
I never felt 'til I looked at you

For your eyes only  
Only for you  
You see what no-one else can see  
And now I'm breaking free  
For your eyes only  
Only for you  
The love I know you need in me  
The fantasy you freed in me  
Only for you  
Only for you

For your eyes only  
The nights are never cold  
You really know me  
That's all I need to know  
Maybe I'm an open book  
Because I know you're mine  
But you won't need to read between the lines

For your eyes only  
Only for you  
You see what no-one else can see  
And now I'm breaking free  
For your eyes only  
Only for you  
The passions that collide in me  
The world would bend inside of me  
Only for you  
For your eyes only

Words and music by Bill Conti/Michael Leeson  
Reproduced by permission United Artists Music Ltd.

# 999

## NEW SINGLE

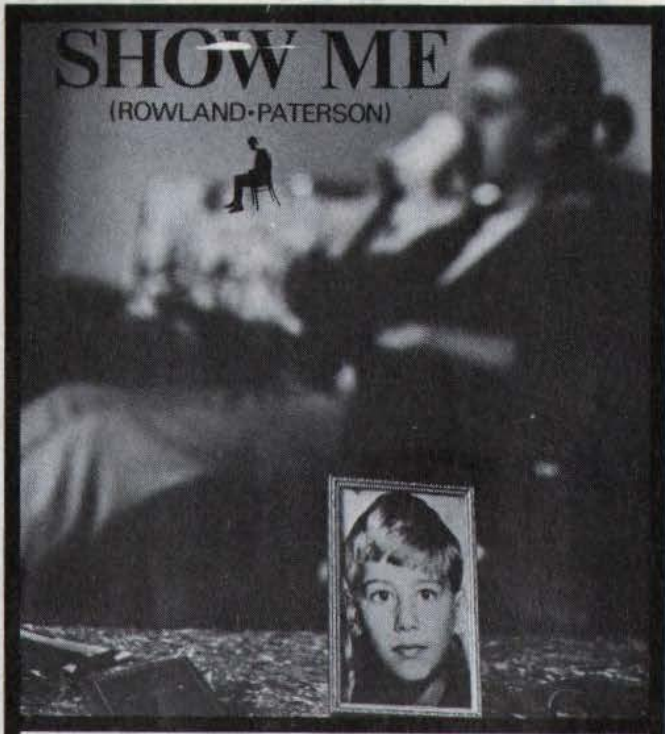
### 'LIL RED RIDING HOOD'

# IN SPECIAL STENCIL BAG



ALBION RECORDS  
ION1017





# SHOW ME

(ROWLAND-PATERSON)



## DEXYS MIDNIGHT RUNNERS

NEW SINGLE



DEXYS 6

Intense Emotions Limited, 4 The Willows, Four Oaks, Sutton Coldfield, West Midlands

# Direct printed ROCK TSHIRTS

from Roundroyce Ltd

**NOT TRANSFERS**

£3.65 EACH OR TWO FOR £6.95.  
WHEN ORDERING STATE, 1. THE DESIGN NAME 2. THE SIZE YOU REQUIRE AND REMEMBER YOUR OWN NAME AND ADDRESS.  
SIZES - SMALL 32"-34", MED 34"-36", LARGE 36"-38"  
(ADAM AND THE ANTS IS ALSO AVAILABLE IN SIZE 30")  
PLEASE ADD 30p PER GARMENT - POST AND PACKING.  
ALL PAYMENT MUST BE IN STERLING.  
ALLOW 28 DAYS BEFORE QUERIES (0272-848480)  
OFFER APPLIES TO U.K. AND IRELAND ONLY.

IMPORTANT: - PLEASE FOLLOW THE ORDERING INSTRUCTIONS CAREFULLY AND WRITE CLEARLY. THIS IS VITAL TO ENSURE THAT WE GIVE YOU THE BEST POSSIBLE SERVICE.



### POSTERS ● T-SHIRTS ● POSTERS ● T-SHIRTS

POSTERS £1.35 EACH + POSTAGE AND PACKING, 1 POSTER ADD 35p, 2 OR MORE ADD 45p.



T-SHIRTS £2.95 EACH POST FREE. SIZES S/M/L.  
S-SHIRTS £4.95 EACH POST FREE. WHITE/RED/BLUE/BLACK.



FREE CATALOGUE!!  
SEND S.A.E.  
(20p STAMP)  
OVERSEAS 3 I.R.C.

CHEQUES, P/Os WITH ORDERS TO:  
**TRADE ENQUIRIES  
WELCOMED**

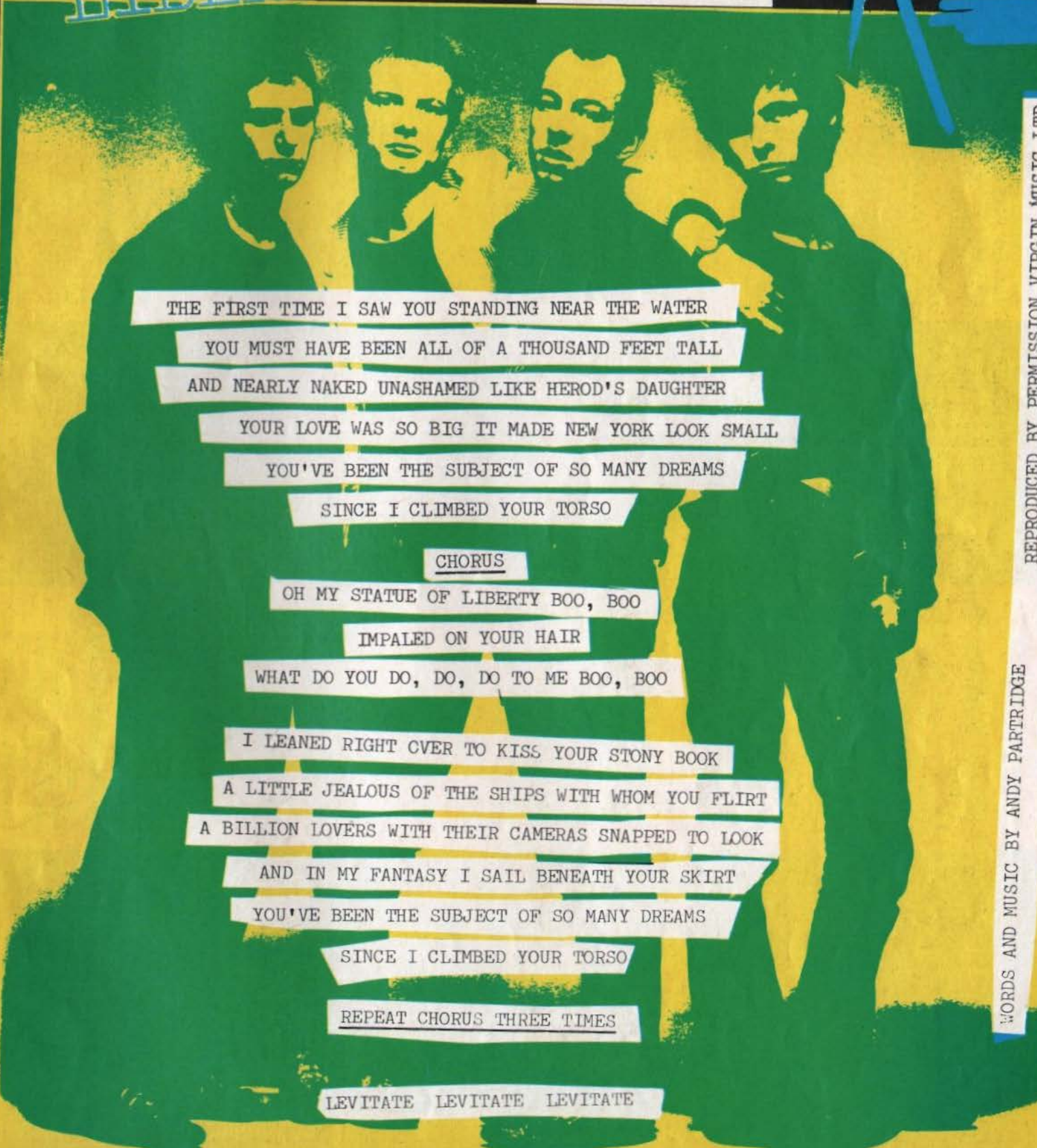
LONDON POSTERS (5-4),  
125 EASTERN AVENUE,  
REDBRIDGE,  
ILFORD, ESSEX.

SEND YOUR ORDER TOGETHER WITH CHEQUE OR P/O TO:  
ROUNDROYCE LTD (RSI) P.O. BOX 5, OLD MILL ROAD,  
PORTISHEAD, BRISTOL.

# STATUE OF LIBERTY

## REQUEST SPOT

Artist XTC  
Title STATUE OF LIBERTY  
Label VIRGIN  
Year 1978  
Requested by ANNA COX,  
LONDON



THE FIRST TIME I SAW YOU STANDING NEAR THE WATER  
YOU MUST HAVE BEEN ALL OF A THOUSAND FEET TALL  
AND NEARLY NAKED UNASHAMED LIKE HEROD'S DAUGHTER  
YOUR LOVE WAS SO BIG IT MADE NEW YORK LOOK SMALL  
YOU'VE BEEN THE SUBJECT OF SO MANY DREAMS  
SINCE I CLIMBED YOUR TORSO

### CHORUS

OH MY STATUE OF LIBERTY BOO, BOO  
IMPALED ON YOUR HAIR  
WHAT DO YOU DO, DO, DO TO ME BOO, BOO  
I LEANED RIGHT OVER TO KISS YOUR STONY BOOK  
A LITTLE JEALOUS OF THE SHIPS WITH WHOM YOU FLIRT  
A BILLION LOVERS WITH THEIR CAMERAS SNAPPED TO LOOK  
AND IN MY FANTASY I SAIL BENEATH YOUR SKIRT  
YOU'VE BEEN THE SUBJECT OF SO MANY DREAMS  
SINCE I CLIMBED YOUR TORSO

REPEAT CHORUS THREE TIMES

LEVITATE LEVITATE LEVITATE

REPRODUCED BY PERMISSION VIRGIN MUSIC LTD

WORDS AND MUSIC BY ANDY PARTRIDGE

LEFT TO RIGHT: LARRY MULLEN, BONO, THE EDGE & ADAM CLAYTON



PICTURE: PAUL SLATTERY

U2 don't ever want to grow up. But can they survive in the big bad world? **Ian Cranna** assesses the chances of Ireland's most impressive musical export.

# U2: INNOCENCE ABROAD

IF U2 ever tire of being a rock band, there can be no doubt that a career in diplomacy awaits them. Four likeable young men, attentive and pleasant without ever being insincere, they take pains to find out who you are and if there is someone in their gathering they don't know, they will ask you who that person is and then, after a suitably discreet period, will politely excuse themselves to make introductory conversation with the stranger. A minimum of fuss with the maximum of effect — that's U2.

This particular morning finds U2 in Paris, lodged in one of those tall hotels with iron balconies and peeling paint in the pleasantly seedy backstreets of the city's Montmartre district. The effects of long weeks on the road are beginning to show in the band's rather ragged appearance, but their workaholic energy remains undimmed.

Lead singer Bono, ever eager for human contact, has already been out shopping with some loyal fans who've struggled over from Britain just for this gig. The expedition completed, Bono now sits down to coffee and croissants in the hotel lounge, to be joined at various times by the three other individuals who make up U2 — guitarist The Edge, drummer Larry Mullen and bass player Adam Clayton.

Bono does most of the talking but he's also at pains not to hog the limelight and will try to involve the others if possible. Nobody gets to know U2 without learning that this is indeed a band and not a one man show.

"The most important thing about the beginnings of U2," Bono will tell you, "is just the fact that we were four people before we were four musicians."

IT WAS in fact Larry, the youngest member of the group, who started the band. By pinning a message seeking other musicians to the notice board of Dublin's Mount Temple School, he teamed up with Adam — the only member to have any previous band experience — The Edge and Bono. The four friends set about becoming a band in their own individual style, avoiding the extremes of punk and heavy metal to come up with a melodic, insistent, soaring music that is both subtle and powerful at the same time.

It was a natural, unhurried development, something that stood the band in good stead as they went on to build slowly but steadily, before

sweeping the Readers' Poll Awards in the Irish rock paper *Hot Press* and finally signing to Island Records in Britain. But there's more to U2 than being just another rock band, good as they are. Both on stage and off, Bono in particular can be almost embarrassingly intense in the trusting, uninhibited opening of his heart to people. Now part of this may be down to Irish openness about emotions in general but mostly it stems from a place called Lipton Village — an imaginary creation invented by a young Bono and Guggi, lead singer with Irish experimental outfit, The Virgin Prunes.

"We decided at an early age that we refused to grow up," admits Bono a little sheepishly. "We said we will not, we'll actually stay this way so we can laugh at things and not take things seriously. Like we used to mock people who got football shorts for Christmas and Manchester United tops. It was like a whole anti-world."

"That was the reason, for instance, I didn't want to get involved in the usual routine of things where I lived — which was growing up, getting a job, getting married and dying. I thought there had to be something more. And that's what led to putting so much faith in something like U2, which I did from the very start."

Apart from the refusal to give up childhood, part of the involvement in Lipton Village was the giving of names. One Paul Hewson became Bono Vox while a later convert to the village, Dave Evans, became The Edge.

"Just the giving of names, it was like, well, we didn't choose our names so why not choose one now? That was the idea. And it's now become something for me to hide behind and I like to be able to hide behind that in many ways. It was always a term of affection, so when I have an audience call me Bono there's something warm about it." This other-worldly idea of childlike innocence has also left its mark on the imagery in Bono's lyrics, and he often compares the group itself to a child growing up, learning to walk and run.

"I don't write stories," he explains. "The music is more like a painting or a picture. That's why the sound we get is very much like a cinema sound. It's very big, it's very grainy, and it's got a lot of depth of it."

"And the music is dotted with images, like *The Boy*, like *The Shadow*, and they mean a lot to me. They link together and I think they give an

overall picture. The lyrics take a long time to come out of me and I expect they probably take a lot of time to sink into a lot of people. But it's more a mood and an atmosphere than a story."

One noticeable thing about U2's lyrics and atmosphere is that they're positive. There's a general absence of protest, negativity or rejection. This Bono attributes to his realisation that the common things and everyday routine of life — like housewives' expressions or someone's washing always being hung in the same way — which used to irritate or worry him are in fact very interesting, even beautiful. "And I like ordinary things now," he says, "and realised that pop music — U2 music — is very much a celebration."

U2 music is not just joyful, however — it's thoughtful and subtle as well. But when it comes to discussing lyrics, Bono will become noticeably more hesitant. Instead of the usual passionate verbal torrent, his replies become carefully worded and sometimes just plain evasive.

This is because part of the meaning of the lyrics reflect the fact that Bono, like Larry and The Edge, is a committed fan of (surprise, surprise) God. But not of religion, Bono hastens to add. This is personal — he doesn't want to seem evangelical, still less be the Cliff Richard of the New Wave. His reluctance to expand on the subject is because he doesn't care for the risks involved in trying to get his views over through a journalist.

"What I have to say is so important that I'd only trust a song, or I'd only trust personal conversation, but I wouldn't trust print. I think people would get a misinterpretation."

We agree to leave it at that, but if U2's music seems to you to have something of a spiritual release about it then maybe now you're a little closer to understanding why.

IT IS in fact quite hard to define U2, except perhaps in terms of "good music" — something Bono acknowledges and, one suspects, is even quite pleased about.

"It's hard to even talk about U2 and what it is and what it's about, because it's not really about anything. The lyrics are about me," he grins, slightly embarrassed at putting himself so far forward. "they're autobiographical. The

music is four people who've come together and play the way they want.

"There's no *idea*," he insists. "It's not a *scheme*. It's not like we're all going to dress up in *this way* and we're going to be like *that* and that's the *idea*. I can't show it to you like that. There's no easy answers to U2. 'Boy', for instance, is only a beginning; it's only an introduction to U2."

A lot of the things U2 say when asked to explain themselves — like the insistence on the four individuals coming together — could be said by almost any band, but few bands expound their beliefs with such heartfelt passion as U2. Communicating with your audience is something all bands talk about, but Bono feels that *that's* what U2 are about, if you have to pick anything.

"See, when we talk about rock'n'roll, people talk about rockism and all the rest of it, I saw rock'n'roll not as a form of music but as a marriage between the audience and the performer, a real closeness, and I think that's what happens on a good night with U2. There are times when we feel very close to the audience."

Now while U2 are generally more intelligent and mature than many of their contemporaries, their rose-coloured optimism also borders on the wilfully naive. They're also given to making sweeping generalisations and dismissive comments about others, not through any high-handed arrogance but in their keenness to communicate their ideals.

Take, for example, their insistence on being an individual and their distaste for musical tribalism.

It's a very commendable attitude but their penchant for going over the top in these matters leads them to call this "rebellion". I can't really see U2 as a threat to anything in the present social order, especially when Bono dismisses complaining as "an old hippy trait" and says he feels embarrassed when other bands express strong wishes about changing the world. Me, I can't see any point to life unless you're going to aim for changing it for the better.

A long and exhausting argument about rebellion is finally ended by a rare outburst from Larry, who also neatly sums up U2 on this troublesome point:

"It's just that whereas most other bands are clichés — every band is just fitting into the same thing of you're fifteen, you grow up, you spike your hair — everybody does. We're not doing that. *That's* the rebellion: saying

no, I'm not going to join in and be like that."

U2 have decided that social issues are another point, not central to the band's existence. U2 is an outlet for expressing their feelings through the powerful, unchecked emotion of their songs to a wider audience who would consider themselves just music fans.

"I think that honesty scares people a lot," The Edge offers. "It's like a sad film — you see all the men, the big man, at the end looking away, looking at his shoelaces, because they're very scared they'll have a tear in their eye. A lot of people get very hassled about their emotions and if you actually start speaking about them it has the same effect."

AFTER THE almost overwhelmingly intense sincerity of the other three, the relaxed worldliness of Adam comes as something of a welcome counterbalance. He certainly enjoys living his life to the full and is usually to be found sporting a rakish grin where the others might be wearing more serious expressions. Adam's more cynical outlook — his school career came to a premature end when he chose to observe with amusement rather than join in the educational processes — also gives him a more down to earth view of U2 and the outlook of his chosen companions.

"I respect it for what it is. It's people who have an ideal, if you like, and maybe I don't think the ideal will work but the very fact that it's there and they've got a force and a drive towards it I think is healthy."

"It's all about retention of innocence, which is maybe dangerous. Everybody's going to lose it eventually. I just hope that when they do lose it there's something else for them to go on to."

I don't think there's anything to worry about just yet. From playing to a handful of people in a South London pub to selling out the largest dance hall in Britain (the Hammersmith Palais) and have Bruce Springsteen come down to make a personal call, it's been quite a year of steady if unspectacular growth for the U2 child. I think the public is beginning to like what it sees. Today Paris, tomorrow the world.

WAH!

NAH=POO-THE ART OF BLUFF.

WAH!

NAH=POO-THE ART OF BLUFF

ONLY 3.99.



All offers subject to availability.

363 OXFORD ST. (NEXT TO BOND ST. TUBE) TEL: 629 1240. BEDFORD: SILVER ST. TEL: 211354. BIRMINGHAM: NEW ST. TEL: 643 7029. BRADFORD: CHEAPSIDE TEL: 28882. BRIGHTON: CHURCHILL SQUARE TEL: 29060. BRISTOL: BROADMEAD TEL: 297467. COVENTRY: HERTFORD ST. TEL: 21001. DERBY: ST. PETERS ST. TEL: 364700. EDINBURGH: ST. JAMES CENTRE TEL: 556 1236. ENFIELD: CHURCH ST. TEL: 363 0184. EXETER: GUILDHALL SHOPPING CENTRE TEL: 35804. GLASGOW: UNION ST. TEL: 2211850. GLOUCESTER: KINGS WALK TEL: 32231. HOLLOWAY: HOLLOWAY RD. TEL: 6071822. HULL: WHITEFRIARGATE TEL: 226160. LEEDS: TRINITY ST. TEL: 35598. LEICESTER: KEMBLE SQUARE TEL: 537232. LEWISHAM: RIVERDALE TEL: 852 3449. LIVERPOOL: LORD ST. TEL: 708 8855. LUTON: ARNDALE CENTRE TEL: 35290. MANCHESTER: MARKET ST. TEL: 834 9920. NEWCASTLE: NORTHUMBERLAND ST. TEL: 27470. NORWICH: HAYMARKET TEL: 25490. NOTTINGHAM: BROADMARSH CENTRE TEL: 52841. NOTTING HILL GATE: NOTTING HILL GATE TEL: 2291476. PLYMOUTH: NEW GEORGE ST. TEL: 20067. PORTSMOUTH: COMMERCIAL RD. TEL: 29678. SOUTHAMPTON: BARGATE TEL: 32654. STRATFORD: BROADWAY TEL: 555 0312. STOCKTON: HIGH ST. TEL: 66174. SUNDERLAND: HIGH STREET WEST TEL: 41267. SUTTON: HIGH ST. TEL: 6420084. SWANSEA: THE QUADRANT CENTRE TEL: 462094. WOLVERHAMPTON: THE GALLERY, MANDER SQUARE TEL: 29978.

# YOU MIGHT NEED SOMEBODY

*Randy Crawford*  
**on WEA Records**

When somebody reaches for your heart  
 Open up and let them through  
 'Cause everybody needs someone around  
 Things can tumble down on you

You'll discover when you look around  
 You don't have to be alone  
 Just one lover is all you need to know  
 When you're feeling all alone

*Chorus*

Oh, you might need somebody  
 You might need somebody  
 (You might need somebody too)  
 You might need somebody  
 You might need somebody  
 (You might need somebody too)

If there's fire stirring in your heart  
 And you're sure it's strong and right  
 Keep it burning through the cold and dark  
 It can warm your lonely nights

*Repeat chorus to fade*

Words and music by T. Snow/N. O'Byrne  
 Reproduced by permission Rondor Music Ltd.



## STAR teaser

All Creatures Great and Small

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 | FRUIT EATING BEARS | RHINOCEROS         |
| ANIMALS           | GROUNDHOGS         | SANDPIPERS         |
| BEATLES           | IRONHORSE          | SCORPIONS          |
| BILLY SWAN        | KORGIS             | SPIDER             |
| BLUE CATS         | LAUGHING DOGS      | STRAY CATS         |
| BOOMTOWN RATS     | LEMON KITTENS      | TEDDY BEARS        |
| BYRDS             | LIEUTENANT PIGEON  | TYGERS OF PAN TANG |
| CAMEL             | LION               | WHITESNAKE         |
| CHICKEN SHACK     | MIGHTY FLEA        | WILD HORSES        |
| DONKEYS           | MONKEES            | WOMBLES            |
| DUCKS DE LUXE     | PARTRIDGE FAMILY   |                    |
| EAGLES            | PENGUINS           |                    |
| EDDIE RABBITT     | PIG BAG            |                    |
| FLYING LIZARDS    | POLECATS           |                    |
| FLYS              | PUSSYCAT           |                    |
| FOX               | RARE BIRD          |                    |

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

# REVIEWS

singles

by Red Starr



**THE PASSIONS: Skin Deep (Polydor).** Much more aggressive than "German Film Star", this. A near-instrumental with wiry guitar and hustling beat taking first place over choirs and bursting balloons while the band do little more than chant "CND" — no, sorry, "skin deep" — until Barbara Gogan sneaks in the back door halfway through to contribute some spirited but largely indecipherable wailing. Not exactly commercial but brave and definitely Single Of The Week.

**SPANDAU BALLET: Chant No. 1 (I Don't Need This Pressure On) (Reformation).** Talking of clothes horses, here we have the Splendid Wallfets with a touching domestic drama about the pressures involved in washing their many outfits set to a snappy riff. Actually this is easily their best effort to date, despite the Pearl & Dean cinema ad beginning and Tony Hadley's pompous foghorn vocals. Mostly however they drop the posing for trying to sprout a muscle or two in the funk department with the help of some excellent brass from Beggar & Co. Good dance record and hopefully a sign of better things to come.

**VISAGE: Visage (Polydor).** Forgive Us Our Synths Department (Part Two). Also heading slowly in the right direction are Visage who, despite sounding too much like an Ultravox 2nd XI to be convincing, have at least come up with something you can dance to. A remixed album track, this is another near-instrumental with loads of swooping synthesizers and somebody muttering something about "my visage" in ze notty French accent. The 'B' side "Second Steps" is good though, with some fine piano

from Dave Formula. There's hope yet.

**ORIGINAL MIRRORS: 20,000 Dreamers (Mercury).** A reasonable pop song going down for the third time under wave after wave of suffocating over-embroidery. This crew can still make it but they definitely need a hatchet man in the arrangement department.

**U2: Fire (Island).** Longer term U2 fans will recognise this as "Saturday Night" with new lyrics — lyrics which caused a delay in release lest they be thought in bad taste after the Dublin tragedy. Coupled with a new song "J. Swallow", this is part of a double-pack with fine live versions of "11 O'Clock Tick Tock" and "Cry/Electric Co." I'm not sure about their views off-stage (see feature), but on-stage there's no doubt that their melodic drive makes some uplifting music. A great little band.

**VIRGIN PRUNES: Moments And Mine (Despite Straight Lines) (Rough Trade).** Where their friends U2 took the straight and narrow path, fellow Irish band Virgin Prunes opted for the more adventurous experimental route. Their first EP, I'm told, was designed to alienate people and certainly succeeded as far as I was concerned with its tedious self-indulgence, but this is much better and incorporates such old fashioned ideas as being tuneful and disciplined as well as being weird and thought-provoking. Worth checking out.

**JIMMY PURSEY: Animals Have More Fun (Epic).** Quite what the fatal fascination Pursey's unremittingly awful records have for me, I wish I knew. This too is unremittingly awful, despite dragging in Peter Gabriel on production and co-writing (it says here), though when it comes to contributing gems like "Piggy banks and Russian tanks/Animals have more fun" to this low budget remake of "Games Without Frontiers" one cannot help feeling that Gabriel's influence was rather less than decisive. Expensive nonsense, in short.

**BETTE BRIGHT: When You Were**

**Mine (Korova).** Here Bette takes a break from her usual routine of singing good oldies very badly to tackle a modern song (by Prince) with all her customary lack of character and conviction. If this woman is as disinterested as she sounds, then why is she making records?

**ANY TROUBLE: The Trouble With Love (Stiff).** A pleasant surprise this, with former Costello imitators doing their best to clean up their act and make themselves interesting by adapting their vocals and adding rinky-dink piano to a jaunty backbeat. The end product is a catchy piece of medium-paced pop that's not unlike some of Squeeze's current material. Chart potential, as we say in the trade.

**TROY TATE: Thomas (Why-Fi).** Now this is more like it — a good, thoughtful solo outing from the current Teardrop Explodes guitarist concerning a meeting with a childhood pal now in the military and their remembering seeing war films as kids. An outside chance of a hit with its strong hook and chorus though the "London's Swinging" flip sounds like an out-take from "Scary Monsters."



**THE FRESHIES: I Can't Get 'Bouncing Babies' By The Teardrop Explodes (MCA).** A rather self-conscious effort this time I fear, with the humorous lyric about the indie collector with just one to go sounding rather mis-matched with the plaintive piano ballad format, while the "boing boing" girly chorus might be aimed at a Junior Choice residency. But the melody does grow on you and the Beatlish flip "Tell Her I'm Ill" (the age-old story of unequal romances) is well up to Sievey

standard, so buy it anyway.

**THE ASSOCIATES: Q. Quarters (Situation: 2).** And talking of Bowie influences, here's another of The Associates' desolately beautiful records — a quietly moving account of the scene of some military (science fiction?) disaster delivered in hushed tones to haunt the memory. Not much hope of being a hit but a very good record. Sit up and take notice.

**KATE BUSH: Sat In Your Lap (EMI).** In which Kate opts for a welcome change of style with this full frontal assault of thundering drums, neat piano riff and suitably over-the-top vocal performance on the benefits of education. A superb blast of energy and a great record which will be deservedly heading up the charts as you read this. If it isn't, me and Kate Bush are going to be very annoyed.

**SPLIT ENZ: One Step Ahead (A&M).** A pleasant but unremarkable hesitant ballad that seems to have been put out more for the sake of releasing something from the album than because of any real merits as a single. The flip, however, a previously unreleased item called "In The Wars", is much more like it — Space's "Magic Fly" meets The Buggles' "Clean Clean" and the result is a catchy, danceable piece of electro-rock that flies straight down the middle. Good one.

**THE MO-DETTES: Tonight (Deram).** As usual, the best thing about this band is their visual presentation of themselves. The Mo-dettes have yet to come up with a really convincing piece of music of their own and this bitty, Caribbean flavoured non-tune with incredibly banal lyrics certainly isn't it. It also shows up Ramona's deficiencies as a vocalist something dreadful. Still, it seems a shame to waste such visual strength — perhaps they could have a TV series like The Monkees with someone else writing the music for them.

**GANG OF FOUR: To Hell With Poverty (EMI).** This attack on political apathy riding on the tailgate of the white funk bandwagon is the Gang Of Four's most commercial effort for some

# albums

time. Somehow, like all their recent output, it's still much too wrapped up in itself and self-satisfied to stand much chance of moving anybody else.



**NASH THE SLASH: Novel Romance (Dindisc).** Several miles worth of bandages may well be a help when it comes to getting your picture in the papers but, correct me if I'm wrong, fiddling mummies are not the sort of thing people are inclined to take seriously. Least of all when they seem to have difficulty in coming up with a halfway memorable tune when attempting near-instrumentals like this. Time for a complete rethink.

**ICE HOUSE: We Can Get Together (Chrysalis).** A bunch of Australian cultural crusaders formerly known as Flowers (snigger), they sound not unlike a rocked-up version of OMD with this catchy piece of vaguely old-fashioned (I think it's the neat aaah-oooh backing vocals that do it) boy-wants-to-meet-girl hopefulness. Solid, energetic and purposeful with no glaring weaknesses — the album should be a treat. File under Highly Promising.

**BAUHAUS: The Passion Of Lovers (Beggars Banquet).** I must confess I'm totally at a loss to understand the success of Bauhaus. They don't write good melodies, their lyrics are obscure to the point of being pretentious and they do nothing that other people (like The Associates) don't do a great deal better. This record — complete with typically charming picture of a preying mantis in action — does nothing to enlighten me. Surely Peter Murphy's looks can't sell that many records?

**THE MODELS: Alphabravocharliedeltaechofoxtrotgolf (A&M).** On first hearing this smooth, clean, vaguely electronic Australian rock collection sounds hopelessly flimsy but after a few plays it does grow on you considerably. Main writers Kelly and Duffield's rather obscure lyrics show apparent concern for the brutality of war and modern life but the pair's melodies are listenable rather than tuneful and bassist Ferrie's humorous "Pull The Pin" and drummer Friedenfelds' poppy "Uncontrollable Boy" are easily the most memorable tracks. Less slickness and more bite are urgent future priorities but overall The Models are possible contenders. **(6 out of 10).**

*Red Starr*

**POINTER SISTERS: Black & White (Planet).** Since '73, this under-rated trio have handled everything from Be-Bop to Country Blues to Bruce Springsteen and made it credible. This album follows the same format as their latest Stateside smash, "Special Things"; it's sluggish but sophisticated disco on an adult level. Ironically, it's "Should I Do It?" that's the stand-out, a teenage plea in '62 style and the obvious sister track to the current Gary U.S. Bonds hit. Listen out for it. **(7 out of 10).**

*Robin Katz*



**JOE JACKSON: Joe Jackson's Jumpin' Jive (A&M).** A frivolous flight of fancy allowing Joe to indulge his passion for '40s jazz. Nothing new, but he's made the move into Swing that everybody else simply talked about, abandoning his own material in favour of tangling his tonsils round classics like "Tuxedo

Junction" and the irresistible "Is You Is Or Is You Ain't My Baby?" Presumably not so much a change in direction as an enjoyable homage to his heroes between self-originated albums. **(6 out of 10).**

*Johnny Black*



**WAH!: Nah = Poo — The Art Of Bluff (Eternal).** After the optimistic warmth of Teardrop Explodes and the plaintive melancholy of the Bunynmen, here comes the missing piece of the Liverpool jigsaw — the romantic but determined swashbuckling of Wah! (formerly Wah! Heat). Wah! concern themselves with not losing that vital edge — which here often means raggedness or unnecessarily odd structures in their enthusiasm — but mostly it means giving their nine hard, melodic songs the minimum of ego and the maximum of power and passion. Check out the wonderful "Somesay" for the genuine article. Overall a stylish but uneven debut from an inspiring band. **(8 out of 10).**

*Ian Cranna*

**KIKI DEE: Perfect Timing (Ariola).** One of our best singers for around 18 years now, Kiki has always somehow lacked that touch of individuality which separates the audience-pleasers from the arena-fillers. Here she tackles a batch of songs, aided and abetted by inventive keyboardist Bias Boshell, guitarist/producer Pip Williams and other makes of goodly noises. While it's hard to pick a real dud, there's no "Amoureuse" aboard, the best of the bunch being "Star", her recent hit, and a duet version of Stevie Wonder's "Loving You Is

Sweeter Than Ever" on which her ex-boss Elton John donated his most soul-filled vocal in yonks. Kiki, too, is pretty soulful at times but then, that's something you might expect from a singer once signed to Motown. **(6 out of 10).**

*Fred Dellar*

**POLECATS: Polecats Are Go (Mercury).** More cream for the cats. Expertly produced (who could go wrong with Dave Edmunds at the controls?), the Polecats come up with an older, more American feel to their bass-rappin' and geetar-pluckin' than fellow rockabillys The Stray Cats. Ironical, really, the Strays being American and the Poles, British. That's not putting the Stray Cats down, though; as much variety as possible in the cat-cloning stakes is what we need. On its toes and leaping with life, this is definitely music to move your shoes to. **(7½ out of 10).**

*Deanne Pearson*



**HENRY BADOWSKI: Life Is A Grand... (A&M).** Owing little to anybody (except perhaps the great pre-pop songwriters) and sounding like a cross between Bryan Ferry and veteran whimsy merchant Kevin Ayers, Henry Badowski finally delivers his album nearly two years(!) behind schedule, possibly due to his playing nearly every instrument himself. It's been well worth waiting for though — a wonderfully unhurried collection of simple shuffles and summery sounds, smoothly flowing pop melodies and lyrics of love and mildly cynical humour delivered in gently cultured tones. A surprise and a delight — I think the man's a star. **(8 out of 10).**

*Ian Cranna*



# QUEENACRE LTD.

(Dept HQ18) 15, The Mall,  
Southgate, London N14 6LR

Tel: 01-882 3992

Details as follows:  
Colours: Red, Yellow, Blue, Black and White  
Sizes: Sml, Med. and Large.  
T-shirts also available in child Sizes: 26", 28", 30"  
When ordering state size, colour and one alternative colour.  
Postage and packing: Please add 30p Per Garment.

PLEASE SEND S.A.E. FOR FREE CATALOGUE

Children's sweatshirts now available.  
Sizes: 26", 28" 30"



**T-SHIRT**  
£2.90 EACH  
OR £5.50 For 2

**SWEAT-SHIRT**  
HEAVY COTTON FLEECE  
LINED £5.45 EACH OR  
£10.80 for 2.

**T.185 DIRE STRAITS**  
**T.186 TOYAH**  
**T.200 BRUCE SPRINGSTEEN**  
**T.141 QUEEN**  
**T.160 STRAY CATS**  
**T.197 ADAM & GROUP**  
**T.132 JAM**  
**T.194 STIFF LITTLE FINGERS**  
**T.3 AC/DC**  
**T.190 JOY DIVISION**  
**T.202 PEACE SIGN**  
**T.15 RAINBOW**  
**T.35 SAXON**  
**T.151 SPECIALS**  
**T.195 ULTRAVOX**  
**T.157 UB 40**  
**T.181 STRONG ARM**  
**T.37 MOTORHEAD**  
**T.124 POTTY**  
**T.113 MADNESS**

# GIANT PATCHES

only £1

**ANTMUSIC** **OMITD**

1. ANTMUSIC
2. ADAM & THE ANTS
3. ADAM & THE ANTS - ZEROX
4. ADAM & THE ANTS - YOUNG PARISIENS
5. ANTS INVASION
6. ADAMANT
7. THE JAM
8. VISAGE
9. RUSH
10. THE BEATLES
11. BLONDIE
12. DEBBIE HARRY
13. PRETENDERS
14. LIZ
15. PIL
16. SILOUSXIE
17. SPECIALS
18. STATUS QUO
19. THE WHO
20. WHITESNAKE
21. 999
22. DEF LEPPARD
23. MOTORHEAD
24. GARY NUMAN
25. THE CLASH
26. UK SUBS
27. RAINBOW
28. HAZEL O'CONNOR
29. BOB MARLEY
30. SILF
31. SEX PISTOLS
32. UB 40
33. SECRET AFFAIR
34. PINK FLOYD
35. RUTS
36. DURAN DURAN
37. ELVIS
38. TOYAH
39. AC DC
40. SAXON
41. DAVID BOWIE
42. STRANGLERS
43. IRON MAIDEN
44. JUDAS PRIEST
45. SCORPIONS
46. TOURISTS
47. QUEEN
48. THE POLICE
49. STING
50. LED ZEPPELIN
51. THE DAMNED
52. GENESIS
53. IAN DURY
54. ANGELIC UPSTARTS
55. TED NUGENT
56. DEXYS MIDWINTER
57. THE BEAT
58. COCKNEY REJECTS
59. MO-DETTES
60. BOOMTOWN RATS
61. CRASS
62. REVILLOS
63. THIN LIZZY
64. UFO
65. XTC
66. SID AND NANCY
67. SID VIOCIOS
68. COAST TO COAST
69. MATCHBOX
70. ROCKABILLY
71. KISS
72. SELECTOR
73. BAD MANNERS
74. HAWKWIND
75. MOOS
76. TARGET
77. UNION JACK
78. CONFEDERATE FLAG
79. GILLAN
80. BLACK SABBATH
81. VAPORS
82. PHOTOS
83. PHIL COLLINS
84. ULTRAVOX
85. FREEZ
86. LIXX
87. DEVO
88. BUZZCOCKS
89. CLIFF RICHARD
90. VAN HALEN
91. MARC BOLAN
92. ROD STEWART
93. JAGS
94. B. A. ROBERTSON
95. KELLY MARIE
96. JOY DIVISION
97. THE EXPLOITED
98. BALHAUS
99. SPIZZ ENERGI
100. ANARCHY INK
101. ANARCHY
102. MAGNUM
103. LAMBERTAS
104. KATE BUSH
105. DIANA ROSS
106. STRAY CATS
107. GANG OF FOUR
108. SPRINGSTEEN
109. SPANDAU BALLET
110. SIMPLE MINDS
111. OMITD
112. TEARDROP EXPLODES
113. BRYAN FERRY
114. HUMAN LEAGUE
115. MCDONNOS
116. WASTED YOUTH
117. PSYCHEDELIC FURS
118. THE FALL
119. ELO
120. MEATLOAF
121. KILLING JOKE
122. DISTRACTIONS
123. SHAM 69
124. ABBA
125. SHEENA EASTON
126. JUDE TIZKIE
127. ROLLING STONES
128. DIRE STRAIGHTS
129. MADNESS
130. MADNESS - GROUP
131. MADNESS - HAT
132. MADNESS - BAGGY TROUSERS
133. JOHNNY ROTTEN
134. RUTS

All patches are available in the following Giant sizes, 8" x 12", 9" x 9", 12" x 12" only £1 each. Also Kingsize backpatches £2 each (20" x 12").  
-OFFER- Customers buying five or more sew-ons receive one extra, absolutely FREE. Please send your order + SAE together with cash, P/O or cheque. (Customers from Eire please check exchange rate.) Overseas customers please add 50p for P&P.

To **JARNO**, 9 Mill Lane, Newbold Verdon, Leicestershire.

**T.1179 ADAM & THE ANTS**  
**T.1188 ADAM**  
**T.1118 THE BEAT**  
**T.204 SHAKIN STEVENS**  
**T.191 DEAD KENNEDYS**  
**T.298**  
**T.34 DRIVE ON PAVEMENT WHITESNAKE**

ORDER FORM: Dept (HQ18), Queenacre Ltd, 15 The Mall, Southgate, London N14 6LR (FREE CATALOGUE SENT WITH EVERY ORDER)

NAME (Print Clearly).....  
ADDRESS .....

T-SHIRT (No's).....  
SWEATSHIRT (No's).....  
SIZES/COLOURS .....

ENCLOSE £..... (HQ18)

**MUSIC DIRECT BY MAIL**

P&P 60p for one book (20p each additional book)  
I enclose cheque/P.O. payable to Direct Mail Music,  
26 Chalk Farm Road, London N.W.1.

Name.....  
Address.....



**Mackenzie & Rankine Associates**  
39 Lyon Street  
Dundee

All sorts of records a speciality. Mark Milligan goes through the books and finds a bewildering variety of projects going on.

UNEMPLOYMENT IS one thing that won't be affecting up and coming Scottish band The Associates during 1981. Vocalist and founder-member Billy Mackenzie has hatched

a plan to release a total of ten singles and an album during the year under one name or another.

So far they've released one single under their own name called "Tell Me Easter's On Friday" (a classic track which unfortunately only achieved cult status) and there's another, called "Kitchen Person", coming very soon.

However, these young gentlemen have their fingers in more than one pie and, under the peculiar name of 39 Lyon Street (which basically stands for The Associates backing up the delicate voice of Christine Beveridge), they have just put out their own version of Simon Dupree's '60's hit, "Kites". With its poised melody driven along by a bass-led arrangement it's the perfect rendition of a perfect song.

Billy explains the idea behind 39 Lyon Street: "Around 1976 a lot of us (including Alan Rankine, the other founder member of The Associates) were living in a flat at 39 Lyon Street in Dundee. We used to hold parties almost every night and the kind of music we used to play was sophisticated club-style music. Some of us even used to sell 1920's clothing. Christine was one of the people who lived there.

"When me and Rankine played the cabaret circuit we used to play the 'Kites' number. The next thing to be released by 39 Lyon Street will be a quasi-Neil Sedaka song called '18 Carat Love Affair'."

Under their own name, The Associates' singles will be put out by the Situation 2 label

(part of Beggars Banquet) while their 39 Lyon Street offerings will surface on RSO. As if this wasn't complicated enough they are also negotiating a deal with another major label for the release of the LP which, along with the last in a sequence of singles, they're recording at the moment.

But don't they feel that they owe their loyalty to one particular record company?

"I don't think it's right for a band to be tied down to one particular label. They should have the freedom to go and do different things for different companies," replies Andy.

Mr Mackenzie and his partner, Alan Rankine, have some very colourful ideas for the way they want to channel their energies in the future. Apart from this imminent flood of vinyl they've also got plans for a 45 minute two man show to cover versions (similar to "Kites") at a leading "exclusive" London hotel.

As for the records, Andy describes "Kitchen Person" as "a musical version of Buster Keaton meets Gloria Swanson".

Other titles include "White Car In Germany", "I Never Will", "Club Country", "Australia" and "Wait For The Love". The album currently has two provisional titles; either "Nothing And Something Particular" or "Love Of Argument".

By the end of this year Andy hopes he'll be able to look back on the release of 36 new tracks. If they're up to the standard of the ones he's released already they should be well worth hearing.



PIC: SHEILA ROCK

Billy Mackenzie (left) and Alan Rankine with guest vocalist Christine Beveridge.

**independent singles top 30**

	TWO THIS WEEKS AGO	TITLE/ARTIST	LABEL
1	3	NEW LIFE/SHOUT! Depeche Mode	Mute
2	1	TOO DRUNK Dead Kennedys	Cherry Red
3	6	PAPA'S GOT A BRAND NEW PIG BAG Prig Bag	Y
4	2	TEDDY BEAR Red Sovine	Starday
5	9	WIKKA WRAP Evasions	Groove
6	NEW	NEU SMELL EP Flux Of Pink Indians	Crass
7	4	I WANT TO BE FREE Toyah	Safari
8	10	FORGET THE DOWN! Wah!	Eternal
9	7	THE RESURRECTION EP Vice Squad	Riot City
10	5	DON'T LET IT PASS YOU BY/DON'T SLOW DOWN UB40	DEP International
11	8	GO FOR GOLD Girls At Our Best	Happy Birthday
12	NEW	Q. QUARTERS Associates	Situation 2
13	14	NAGASAKI NIGHTMARE Crass	Crass
14	11	WHY Discharge	Clay
15	15	REBEL WITHOUT A BRAIN Theatre Of Hate	Burning Rome
16	NEW	PUPPETS OF WAR Chrom Gem	Gargoyle
17	NEW	ANOTHER ONE BITES THE DUST General Saint and Clint Eastwood	GreenSleeves
18	22	DREAMING OF ME Depeche Mode	Mute
19	NEW	IT'S OBVIOUS Au Pairs	Human
20	NEW	CALIFORNIA UBER ALLES Dead Kennedys	Fast
21	NEW	BLOODY REVOLUTIONS/PERSONS UNKNOWN Crass/Poison Girls	Crass
22	NEW	NUMBER ELEVEN Dead Or Alive	Inevitable
23	16	HOBBY FOR A DAY Wall	Fresh
24	18	DOLE AGE/FREE SPEECH Talisman	Recreational
25	28	DEMYSTIFICATION Zounds	Rough Trade
26	23	ORIGINAL SIN Theatre Of Hate	SS
27	12	CHARM Positive Noise	Statik
28	24	FOUR SORE POINTS EP Anti-Pasti	Rondelet
29	13	OUR SWIMMER Wire	Rough Trade
30	29	LOVE WILL TEAR US APART Joy Division	Factory

**independent albums top 10**

	TWO THIS WEEKS AGO	TITLE/ARTIST	LABEL
1	NEW	PENIS ENVY Crass	Crass
2	1	PRESENT ARMS UB40	DEP International
3	2	ANTHEM Toyah	Safari
4	3	PLAYING WITH A DIFFERENT SEX Au Pairs	Human
5	4	PUNKS NOT DEAD Exploited	Secret
6	8	SIGNING OFF UB40	Graduate
7	6	ODYSHAPE Raincoats	Rough Trade
8	NEW	FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedys	Cherry Red
9	10	STATIONS OF THE CRASS Crass	Crass
10	5	HE WHO DARES WINS Theatre Of Hate	SSSS

# LETTERS



Smash Hits Letters  
52-55 Carnaby Street  
London W1V 1PF

IF YOU were to leave out all the songs and artists that your writers criticise, you'd be able to fit your rag on to a postage stamp.  
*Anon, Hastings, Sussex.*

**This page would be a darned sight shorter, too.**

UPON LOOKING back at an old copy of Smash Hits (March 5), I noticed a review for Smokey Robinson's "Being With You" which read: "The trouble with having such a voice that can sing any old rubbish and make it sound acceptable is that too often you're tempted to do just that." Well, Hepworth, how come it got to No. 1?  
*Ann Phillips, Bream, Glos.*

**Same way as Joe Dolce and Lena Martell, I should imagine.**

SO WHAT if Adam's watch does play "Yellow Rose Of Texas"? I happen to know that it's one of those bargains offered on the telly over here for only \$39.50 — and for that you also get a complementary ladies watch! Still impressed, Antpeople?  
*Fax Bureau, Knoxville, USA.*

THANKS FOR the recent article on Adam And The Ants. I've just returned from two years in America and have just turned on to "Antmusic". It was refreshing to find an article that gave us more insight into Adam.

It's nice to know that there are still some groups around who want to entertain, which is surely what pop music is all about. Adam has brought back a bit of class to a tired old scene.  
*Melanie M. Burgess, Aberystwyth, Wales.*

I BOUGHT a copy of Smash Hits because it contained an article on Whitesnake and thought the interview was quite good. But just because Jon Lord is forty it doesn't mean he's old, which is what your reporter implied. And I was also disgusted by the pictures of David Coverdale you ran down the side of the page. Considering that he is the most beautiful bloke in the world they weren't very flattering.  
*A Cross Reader, Coventry.*

CONGRATULATIONS TO Chris Charlesworth on his Whitesnake feature. This was an interesting, informative feature on one of the most popular rock bands, but it was spoilt by the childish remarks below the pictures of

Dave Coverdale. The photographs ridicule not only Coverdale but the whole heavy rock scene.  
*Alan Skipper, Braunton, Devon.*

Heh heh heh . . .

WHO IS Steve Bush? How old is he and what sort of music does he like? After answering these questions please print a piccy of him just to convince me that he's not an old age pensioner who's into James Last, Frank Sinatra and anything other than the music of the '80s.  
*Julie G., Birkenhead, Merseyside.*



*Steve Bush. The last available picture.*

AS A regular reader of Smash Hits, I notice a conspicuous absence of articles on reggae music. It's because reggae gets so little publicity in the music press that relatively few people get to hear about it. Believe it or not, UB 40 isn't the only great reggae band in Britain and groups like Black Uhuru, Aswad and Steel Pulse are just as exciting.

Reggae is more than just cult music concerned with rastas and legalising strange substances — it's also socially aware and very rhythmic.  
*Dennis Abbott, Ulverston, Cumbria.*

**Come on Dennis, pull yourself together.**

ON THE inside cover of your May 28 issue you said that one reason for having two covers was so that some dummy would buy it twice. Well, I nearly bought it twice until my friend noticed what I was doing.

Please, please promise never to print anything upside down again.  
*Soul Boy, Kingston, Surrey.*

**Promise.**

CAN YOU solve this problem? How can UB 40's "Don't Slow Down" be above The Dead Kennedys' "Too Drunk" in the BBC charts and yet in the independent charts the Dead Kennedys are above UB 40?  
*Anthony Barlow, Rochdale, Lancs.*

**The chart that the BBC uses is compiled from many sources, including chains which refuse to stock the Kennedys' single for obvious reasons. So on their chart UB 40 are placed higher. But the indie chart is compiled from shops which can stock anything they like, and in these shops "Too Drunk" is more popular.**

PENNY RIMBAUD (June 25 issue) says he wouldn't expect to hear a psalm being sung in a punk club. Neither would Crass fans, which is undoubtedly why they go there — to have their expectations fulfilled. The criticism that Rimbaud applies to churchgoers who want to hear things that "confirm their particular form of belief" is equally applicable to the people who go to Crass concerts. They go because they know that Crass will live up to their preconceptions. They go because they think that a ticket for a Crass concert is a ticket for a world of shocks, subversion and questioning. But it's not.

If Crass really wanted to shock their audience then they would not have carved such a cosy little niche for themselves whereby they give their audience what's expected and the audience love them for it (and anything that's expected cannot come as much of a shock, eh?) Far from questioning anything, the band and the audience are just reassuring each other. I don't believe that Crass followers go to concerts to "question the myths". They go to perpetuate and contribute to one of the biggest myths of all, that of Crass.

If Crass followers (and the band themselves) really believe that Crass successfully confront the subjects of marriage, sex, love, the greed and fears attached to them and the way they have been distorted by the mass media, then I suggest they take a listen to

Graham Parker ("Squeezing Out Sparks"), Tim Buckley ("Greetings From L.A."), Elvis Costello or even that most unsubversive, non-shocking, non-questioning group of all, Squeeze ("East Side Story").  
*Annelise Jespersen, Lowestoft, Suffolk.*  
P.S. This is probably the most intelligent letter you've received since my one concerning Dexy's last summer.

**It's the longest for sure.**

HOW DARE Fred Dellar compare Abba with Bucks Fizz? As a punishment he should be forced to bring me every issue of your mag by foot — although I'll allow him to swim the Channel between us with the mag between his teeth.

After all he's not God and can't walk on water!  
*Yves Guillaume, Hennebont, France.*

**You're as bad as Dennis.**

WATCHING ALMOST any music show on TV you soon realise just how much the present music business is geared up to videos — even the highly influential, TOTP has settled into showing at least a couple of them each show.

These promotional videos — often made by bands who are rich and famous already — give their makers an unfair advantage over other acts. After all, a record that is accompanied by a video is likely to be more memorable than just a song performed by a band onstage — and how many people do you know buy records they can't remember? Personally, I believe that such a problem could be solved by putting all the videos on a show of their own.  
*David Quinn, North Shields, Tyne and Wear.*

**A valid point — and one that wins you a £5 RECORD TOKEN.**

LAST WEEKEND, while out for the evening, my boyfriend and I were stopped as we were about to enter a pub. "Sorry, you can't come in here," said the guy by the door. "But if you wash your face you can come in."

I stood back, indignantly, about to ask since when it had been a crime to wear make-up, when I realised he wasn't talking to me but my boyfriend! He was wearing just a mere touch of eye-liner and certainly didn't look offensive.

"Excuse me, have I got to wash my face as well?" I asked. "Course not," he answered and

# LETTERS

offered my boyfriend a handkerchief. But I was livid. Surely he had heard of the New Romantics? Futurists? Apparently not. Would he have turned Adam Ant away, I wondered?

"We're going to write to Smash Hits about you," I told him furiously.

"Never 'eard of em, love," he answered. (*This is getting serious: Ed.*)

Surely this is the age of equal rights and if he turns my boyfriend away because he's wearing make-up, then surely he ought to turn everyone away who's wearing any, including girls?

Provide me with an answer and I'll take it to the guy and show him.

Wendy Riley, Leicester.

**Our advice is to just stay away and hit 'em where it hurts — in the cash register.**

JUST A little word in *Coco The Mod's* ear (June 24). What a poor misled child you are! Mod is as dead as a doornail. Just because every Mod in the UK, except you, goes to Scarborough doesn't mean much. Just 6,000 mods in Scarborough count for very little when compared to the total UK population of over 58,000,000.

Also there are still loads of Mod bands around, are there? I defy you to name more than five true Mod bands operating at this moment, not including The Jam and The Chords, who are rock outfits, and bands like Q-Tips, Dexy's and The Bureau, who are not even remotely Mod.

I can only think of one real Mod band at the moment — Secret Affair — and they've done nothing for months.

Bernie, Somewhere In Lancs.

HOW DARE Bev Hillier insult Duran Duran's first album! As first albums go, this is very good. I wonder how many times Bev listened to this album before she reviewed it. I am sure many people do not like an album on first hearing. I certainly don't, but after a few plays it sinks in and becomes really enjoyable.

There are several other points I would like to make:

1. Simon Le Bon does not have a "dull, lifeless voice" and the rest of the band are very talented. They are not just pretty boys who dress up and come under the heading "futurist".

2. "One long drawn-out single"

does not have gaps between the songs!

3. Bev is a disco expert and so she is not the person to review this album as Duran Duran do not play "white disco".

4. If you can't find anyone suitable to review albums for your mag, I am desperate for a job and would love it!

P. Graves, Peterborough, Cambs.

I HAVE kissed the beautiful, macho-bodied Julian.  
Cathi Kelly, Blackley, Manchester.

**Julian who?**

I HAVE kidnapped Julian Cope and tied him to the bed. He says hello but asks you not to send help as he's loving every minute of it. I will return him in a few months time, after the clone I made destructs at one of the band's concerts.

Sexy Lexy, Kirkintilloch.

**Oh, that Julian.**

WE WERE recently able to buy Smash Hits for the very first time! No, we don't live in Outer Mongolia or anything like that. It's just that we finally put our brain cells, grey matter and what have you together and came up with the great idea of pooling our 20p per month pocket money so that we could buy your mag and still have enough left over to buy five halfpenny blackjacks as a special treat.

Lisa and Diane, Wanstead, London.

**Friends of Dennis, by any chance?**

EPITAPH ON A Cult Figure  
This is a little ditty  
In memory of our Zitty  
Who passed away not long ago  
I miss him so, oh woe.

A Latter Day Wordsworth,  
Birmingham.

P.S. It is something they put in the water.

I WAS outraged to read Andrew Mustin's letter in last week's issue. His flimsy criticism of The Movement — that is futurism — failed to impress anybody. Just one question Andrew. What's wrong with being original? We forget the doom and gloom around us and leave the likes of you to worry about unemployment and the bomb.

And lastly I leave you with this quote from an unknown futurist:

"We might look frivolous but that's how we want to be. We've learned the hard way that we have no choice."

I hope you print this letter in response to that shoddy piece of villification passing as a reader's letter.

William White, Epsom, Surrey.

DEAR IDIOSYNCRATIC,

I was most distressed to hear about your problem involving pink elephants in your back garden. Try spraying them with a well known brand of toothpaste. I cannot guarantee that it will rid you of the immediate problem but at least it will give them nice strong tusks.

Marge Proops, Birmingham.

P.S. This is the age of the snail.

DEAR "DEVOTED Madness Fan, Stalybridge",

With reference to your letter (Issue June 25):—

Forgive us, we were innocent of any deception. Some evil scribe was at work here in leading you astray. Us poor musicians rarely have any say in what these music papers print.

I've seen so many innocent lives ruined and reputations destroyed by their fantastic stories.

"In the cinema sharing a boiled sweet"? Such imagination is truly amazing. 'Twas a Polo mint I tell you!

As for Jill Furmanovsky though, say no word against the poor, sweet lass. A single mother with several young children to support must turn her camera to many a sordid scene and intimate moment in order to bring home the bacon, bless her cotton socks.

Thank-you though, "dear devoted", for your concern. Do not worry, our games of scrabble have yet to be made public. We still at least have that left us, unless you fancy a game anytime?

Love,

Jane and Woods Woodgate,  
Chiswick.

**(The real Woodgates — we checked!)**

I'VE GOT a £5 bet on you printing "G.T. Records of King's Lynn" in this mag.

Andrew.

**Give us £2.50 and we'll spell it right.**

IN THE NEXT ISSUE OF  
SMASH HITS  
ON SALE JULY 23

UNDERTONES  
IN FINLAND

BAD MANNERS

25 AUTOGRAPHED  
SIOUXSIE  
ALBUMS TO BE WON

PART 3 OF THE SMASH HITS  
BOOK OF POP LISTS

# C102

Editorial and Advertising:  
Smash Hits  
52-55 Carnaby Street  
London W1V 1PF

Editor  
David Hepworth

Design Editor  
Steve Bush  
Features Editor  
Mark Ellen  
Production Editor  
Kasper de Graaf  
Design  
David Bostock

Editorial Assistants  
Bev Hillier  
Linda Duff

Ad Manager  
Rod Sopp  
Ad Assistant  
Adie Hegarty  
(Telephone: 01-439 8801)

Contributors  
Mark Casto  
Ian Cranna  
Tim de Lisle  
Fred Dellar  
Jill Furmanovsky  
Robin Katz  
Deanne Pearson  
Pete Silverton  
Mike Stand  
Red Starr  
Steve Taylor

Founding Editor  
Nick Logan

Publisher  
Peter Strong

Circulation Department:  
EMAP, Bretton Court,  
Bretton, Peterborough PE3 9DZ

Remember to check locally before setting out in case of late alterations. Compiled by Bev Hillier.

**THURSDAY JULY 9**

**Duran Duran** London Hammersmith Odeon  
**Revillos** Sheffield Limit Club

**FRIDAY JULY 10**

**Rainbow** Edinburgh Royal Highland Agricultural Hall  
**Duran Duran** Oxford New Theatre

**SATURDAY JULY 11**

**Rainbow** Edinburgh Royal Highland Agricultural Hall  
**Duran Duran** Birmingham Odeon  
**Chas & Dave** Westcliff-On-Sea Cliffs Pavilion  
**Revillos** Middlesbrough Rock Garden

**SUNDAY JULY 12**

No gigs. Wash hair

**MONDAY JULY 13**

**Chas & Dave** Enfield Charity Show  
**Rainbow** Leeds Queens Hall

**TUESDAY JULY 14**

**Rainbow** Leeds Queens Hall

**WEDNESDAY JULY 15**

**Rainbow** Leicester Granby Halls  
**Chas & Dave** Saffron Walden The Common  
**The Pretenders** Inverness Ice Rink

**THURSDAY JULY 16**

**Rainbow** Leicester Granby Hall  
**The Pretenders** Aberdeen Fusion Ballroom

**FRIDAY JULY 17**

**Chas & Dave** Aylesbury Hazels Club

**SATURDAY JULY 18**

**Rainbow** Stafford Bingley Hall  
**The Pretenders** Redcar Coatham Bowl

**SUNDAY JULY 19**

**Rainbow** Stafford Bingley Hall  
**The Pretenders** Mansfield Leisure Centre

**MONDAY JULY 20**

**Rainbow** St. Austell Cornwall Coliseum

**TUESDAY JULY 21**

**The Pretenders** Bath Pavilion

**WEDNESDAY JULY 22**

**Rainbow** Manchester Belle Vue  
**The Pretenders** Torquay Town Hall



PIC: BARRY PLUMMER

Chrissie Hynde comes home ...

**ANSWERS TO CROSSWORD ON PAGE 29**

**ACROSS:** 1 Marco; 4 Selector; 7 "All Those Years Ago"; 11 "You Drive Me Crazy"; 13 Dexys; 14 "O.K. Fred"; 16 PIL (from *spillage*); 17 "... And Deliver"; 18 Idol; 19 "Grey ..."; 21 Susan; 22 Lemmy; 25 Tim (Brooke-Taylor — from *timbermill*); 26 Department S; 28 Roger Taylor; 30 Pips; 31 Odyssey.  
**DOWN:** 2 "All Stood Still"; 3 Cats; 4 Stevie Wonder; 5 Cure; 6 Collins; 8 Ellen Foley; 9 Gary (Glitter); 10 Band; 12 Gillan; 15 Elvis Presley; 16 "Present Arms"; 17 "All Mod Cons"; 20 Everett; 23 Emma; 24 Stand ...; 27 Peel; 29 "... Day".

## Biro buddies

My name is Karen, my interests are: Gary Numan, Dramatis, Japan, O.M.D., Man City FC and money. Oh yes, and Numanoids. Please write to: Karen Jackson, aged 18, of 19 Rose Avenue, Irlam, Manchester.

13 year old Adam And The Ants fanatic would like male penpal aged 14-16. I have dark blonde hair and blue eyes. I like discos and most sports. Photo if possible to: Debbie Wimblett, 5 Littledown, Shaftesbury, Dorset.

Urgently wanted 2 futuristic males 18+ for 2 females (18) into: Gary Numan, Duran Duran, Ultravox, Visage, Spandau, Skids and Depeche Mode. Must like going to futurist clubs, preferably London area. Pics to: Sandra & Jane, 21 George St, Dover, Kent.

2 girls, Mandy and Sandra, require 2 boys (must be honey's!) either skinheads or punks (14+). We're into Specials, Madness and Crass. Anyone with similar tastes please write to: "Glenish", Maitland St, Leven, Fife, Scotland KY8 4RE.

We are 3 modettes and wish to hear from mods all over the country. Our interests are anything to do with the 60's, especially Tamla Motown. Please send photos. Write to Maria, Julie and Karen, 43 Jutland Road, Billesley, Birmingham 13.

Humorous male (18) seeks female with wide tastes. No mods. Likes: Sad Cafe, Gary Numan, Visage etc. Dislikes: Specials, Selector, cheese on toast. Contact: Mike Moody, 34/5 Clovenstone Drive, Edinburgh.

My name is Patrick and I'm 17½ years old. I'm into soul, jazz, funk, reggae and blues. Require ladies with sweet personalities and not bad faces. Also into sports and parties. Reply with the wind if you're sweet and funky. Almost forgot, I'm black and not bad looking, so they say. Contact: Patrick White, The Bec, Tooting, 48 Lanhroyd Rd, London SW17.

I'm looking for penpals of any age, living anywhere. My musical tastes are mainly U2, Bunnymen, Teardrop Explodes, Jam, Beatles and Purple Hearts. Outside of music, I like television and films, and love Larry Hagman and Patrick Duffy. A.L.A. Write to: Pam Cavanaugh, 3180 Boisclair, Brossard, Quebec, Canada J4Z 2C2.

A numanoid who is very unpopular with teachers but not her class would like to correspond with similar, aged 14-15. Interests: Numan, Toyah, punk, futurist, John Peel, Chicken boxes. Dislikes: heavy metal, disco (not discos), M. McLaren. Contact: Kay Powner (14), 11 Cumberland Rd, West Heath, Congleton, Cheshire.

## PUZZLE ANSWER

MREYLIIMAFEGDDIRTPAP  
AIAKGAHNEKCIHGGOT  
DGGFRUIEAGLEFFXLES  
AREPENQUINSLLUEDTS  
MTLAUPEFWXAYKORRA  
SEKNOHEMREAYAFEN  
FRNEKIXIESTTSPDRS  
BLAXYTDGKHSSUPLAN  
ENWKKKXKFRDISEE  
IASDSSKXKGGGKJAY  
TKXURUOXENKCLAY  
ECLPMMCHADKLEGGD  
AFLSIAATSGMMXESDE  
TGIATRAGPXXORTREN  
RLLMKZRJWEXXKOTTO  
NOUEXIDGMMGAGOFASH  
GUDLWKLKFRDISEE  
BWAALSSHIFEDANATLL  
EYUQTTRAKKREKUEEP  
ARDOEFLNDAKANLICI  
NOREKJYTHKCTRLEOP  
SGDDKANTANGDSTLND  
RSELTUVOHEDDYSLIN  
FOUSTARCMABHRTINA  
NKOFLGEBRHOHLWBS

# BOB MARLEY AND THE WAILERS

## on Island Records

No woman no cry  
No woman no cry  
No woman no cry  
No woman no cry

Said, said, said I remember when we used to sit  
In the government yard in Trenchtown  
Observing the hypocrites  
As they would mingle with the good people we meet  
Good friends we have  
Oh, good friends we've lost along the way  
In this great future  
You can't forget your past  
So dry your tears, I seh

And no woman no cry  
No woman no cry  
Little darlin', don't shed no tears  
No woman no cry

Said, said, said I remember when we used to sit  
In the government yard in Trenchtown  
And then Georgie would make the fire light  
As it was, log would burnin' through the night  
Then we would cook cornmeal porridge  
Of which I'll share with you  
My feet is my only carriage  
So I've got to push on through  
But, while I'm gone I mean  
Everythin's gonna be alright  
Everythin's gonna be alright  
Everythin's gonna be alright  
Everythin's gonna be alright  
Everythin's gonna be alright  
Everythin's gonna be alright  
Everythin's gonna be alright  
Everythin's gonna be alright

So woman no cry  
No woman  
No woman no cry  
Woman little sister don't shed no tears  
No woman no cry

I remember when we used to sit  
In the government yard in Trenchtown  
And then Georgie would make the fire light  
As it was, log would burnin' through the night  
Then we would cook cornmeal porridge  
Of which I'll share with you  
My feet is my only carriage  
So I've got to push on through  
But while I'm gone  
No woman no cry  
No woman no cry  
Woman little darlin'  
I say you don't shed no tears  
No woman no cry  
Little darlin' don't shed no tears  
No woman no cry  
Little sister don't shed no tears  
No woman no cry

Words and music by Vincent Ford  
Reproduced by permission Rondor Music Ltd.

No Woman  
No Cry.



**SMASH HITS**

**BUSTER BLOODVESSEL**

*Vest by M&S. Hair by Tanquin at Scowl*

