

Smash

# HITS

A

35p  
JULY 23-AUGUST 5 1981  
FOR 2 WEEKS ONLY!



*Starring* **STEVE STRANGE**  
*Featuring* **BAD MANNERS • KATE BUSH • THIRD WORLD**  
*With Guest Stars* **KIM WILDE • PETER MURPHY** and **DAVID BOWIE** *in Living Colour*  
*Hit Soundtrack includes* **MOTORHEAD • JUMPIN' JIVE** and 13 others. **BOOK OF LISTS** Part 3



"SETTLE DOWN now, ladies and gents. Just a few words, if I may, before the world premiere of the long awaited epic 'Smash Hits — The Movie'. I don't of course have to remind you of the glittering array of stars we have lined up for you but I'd just like to mention that the final instalment of The Book Of Pop Lists is positioned just next to the centrespread, free, gratis and for nothing. You might care to drop in at Bitz on your way for your assembly instructions. Right, we're off. Hang about, the curtain's jammed . . ."



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

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# TEMPTED

BY

# SQUEEZE

ON A&M RECORDS

I bought a toothbrush, some toothpaste, a flannel for my face  
 Pyjamas, a hair brush, new shoes and a case  
 I said to my reflection, let's get out of this place  
 Past the church and the steeple, the laundry on the hill  
 Billboards and the buildings, memories of it still  
 Keep calling and calling but forget it all I know I will

*Chorus*

Tempted by the fruit of another  
 Tempted but the truth is discovered  
 What's been going on  
 Now that you have gone  
 There's no other  
 Tempted by the fruit of another  
 Tempted but the truth is discovered

I'm at the car park, the airport, the baggage carousel  
 The people keep on crowding, I'm wishing I was well  
 I said it's no occasion, it's no story I can tell  
 At my bedside empty pocket, a foot without a sock  
 Your body gets much closer, I fumble for the clock  
 Alarmed by the seduction, I wish that it would stop

*Repeat chorus*

I bought a novel, some perfume, a fortune all for you  
 But it's not my conscience that hates to be untrue  
 I asked of my reflection tell me what is there to do

*Repeat chorus to fade*

Words & music by Tilbrook/Difford  
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# SHOW ME

BY DEXY'S MIDNIGHT RUNNERS ON PHONOGRAM RECORDS

SHOW ME THEM NOW  
THOSE WILD LITTLE BOYS  
THE ONES THAT SPELLED TROUBLE  
AND STOLE ALL THEIR TOYS  
YOUNG BOYS WITH CONTEMPT, DREAMS AND SCHEMES IN THEIR EYES  
STRONG, RICH IN SPIRIT, MILK STAINS ON THEIR TIES

A LITTLE WHILE LATER  
THE FIRST ONES TO SMOKE (SHOW ME THEM)  
OH, I JUST STOOD THERE IN AWE  
LAUGHING LOUD AT THEIR JOKES (SHOW ME THEM)  
TINNY TRANSISTORS (HONG KONG MADE)  
AND THIS WEEK'S "PARADE" (SHOW ME THEM)  
AH, IF THEY'D ACCEPT ME  
I'D HAVE GIVEN ANYTHING

*CHORUS*  
SHOW ME THEM NOW  
LET ME LOOK AND SEE HOW THEY'VE GROWN UP NOW  
SHOW ME THEM NOW  
LET ME LOOK AND SEE HOW THEY GROWN UP NOW

(SHOW ME NOW, SHOW ME NOW)

STOLEN WRIST WATCHES  
AND BIG STUDDERED RINGS  
TALL TALK OF GIRLS  
AND ALL THAT KIND OF THING  
AH, THEY JUST HAD SOMETHING  
YOU KNOW WHAT I MEAN (SHOW ME THEM)  
SUCH WISDOM AND STYLE  
LIKE I'D NEVER SEEN (SHOW ME THEM)  
THEY HELPED ME GET OLDER  
PULLED ME THROUGH EACH BAD PHASE (SHOW ME THEM)  
SHOW ME THEM NOW  
THOSE BOYS FROM "THOSE DAYS"

*REPEAT CHORUS AND AD LIB TO FADE*



# STEVE STRA

By Mark Ellen

**EASTERN SLIPPERS** on feet, tea-cup in hand, Steve Strange is partly visible behind dark glasses and the hood of an Arab bath-robe. It's two in the afternoon in the spacious West London house he shares with Rusty Egan (who's upstairs sound asleep).

There's a video in the corner, a broken TV set and a stereo pumping a steady dose of Clubland disco past the French windows and out across the street. The walls are lined with mirrors and oil paintings, the mantelpiece with clocks and engraved glass candlesticks.

Elegance, *chez* Steve and Rusty, is the order of the day.

Steve's heading off to the States the next morning. The five week tour includes jugglers, fire-eaters, magicians, strippers and drag-queens. There'll be fashion shows on the club circuit and video shows to promote the new "Visage" single and various other Romantic soundtracks.

Steve seems polite and not a little nervous. I ask him some questions and here's how he answers.

**Q: What's your first childhood memory?**

**A:** Being forced to eat broad beans and not liking them and sticking them in my pocket and trying to flush them down the toilet. My father gave me a good hiding.

**Q: Any brothers or sisters?**

**A:** I've got a sister called Tania who's still at school. She's 14.

**Q: What do your parents think of what you're doing now?**

**A:** Well, my father's dead now, but my mother never stopped me doing what I wanted as long as it didn't harm me. Even when I was banned from school for having orange hair, she stuck to her guns and said "it's not affecting his education". After 4 weeks she did suggest I dyed it black. I was 14 at the time.

**Q: Where would you most like to live in the world?**

**A:** Paris. I like being able to walk around at night where there's no trouble.

**Q: What's your dream**



**house?**

**A:** Here.

**Q: What's your favourite item of furniture?**

**A:** My bed.

**Q: Do you ever watch the news on TV?**

**A:** I do, yes. I sometimes get annoyed when people say how shallow we (The Romantics) are, and about how we "dress up and don't care about what's going on". I know there's a big unemployment thing and all these riotings worry me, but what we're doing is encouraging all these young kids to run clubs, and all these new designers, and

all these new bands to form and employ people to work for them, and all these new photographers to hold exhibitions. That's more productive than all these people who sit at home and watch TV and complain about unemployment.

**Q: What are your most treasured possessions?**

**A:** My clothes, obviously. My collection of Pierrot dolls (I've got 40), and a Cartier Lighter I was given for my 21st birthday.

**Q: What's the best place you've ever been?**

**A:** Paradise Island in The Bahamas. You'd just get up in the morning and climb up a coconut

tree. You could live off all the fruit.

**Q: What would you do with a million pounds?**

**A:** Run a club seven nights a week.

**Q: Rather than expand Visage?**

**A:** Visage is going fine, except for the drawback that we can't actually play. We can't assemble all the members at the same time. There are ideas now that we might be doing something in the near future.

**Q: What's the worst thing anyone's ever written about you?**

**A:** When "Fade To Grey" went into the Top Ten, someone wrote

PIC: ROBYN BEECHE

# CHANGE Q&A

a letter to a paper saying us and Spandau Ballet were just "silly little rich kids drinking champagne all night on Daddy's credit card". When I left home we were living in a council house and I didn't want to go back to borrow money, 'cos whatever I did when I left, I wanted to prove I could do it on my own. And I did. And that letter hurt me.

**Q: Whose approval would you most like to win?**  
**A:** One of my heroes is Dirk Bogarde, but I doubt very much if he likes our music!

**Q: What's the worst job you've ever had?**  
**A:** Being a butcher. £7.50 for Fridays and Saturdays. See this? (*Indicates scar on right palm*). That's how not to chop up a joint of beef!

**Q: Which paper would you most like to be on the cover of?**  
**A:** Well, I was promised the cover of "Rolling Stone" and . . . (*sighs — picks up new Rolling Stone which features Tom Petty*). That and the Italian "Vogue".

**Q: Did you learn anything at school?**  
**A:** Hated school. But I took Art and that helped me a lot. In the early days of the Pistols I compiled a folio, met Billy Idol and he offered me a job.

**Q: What's your favourite drink?**  
**A:** Bacardi and Coke.

**Q: Ideal menu?**  
**A:** Italian melon and ham, anti-pasti, veal steak and vegetables. It's so fattening!

**Q: Do you ever take public transport?**  
**A:** Sometimes. If I'm on my own, I get very paranoid.

**Q: How would you like to travel?**  
**A:** By carpet.

**Q: How do you feel when people make fun of the way you dress?**  
**A:** I just think it shows people's ignorance when they shout abuse. It's got the point where I no longer hear it.

**Q: Do you ever wear any of the following: a) denim jacket; b) woolly socks; c) anorak; d) track suit; e) Doc. Martens?**  
**A:** I wore a denim jacket two years ago. Ten sizes too big and with Mexican boots and spurs. A sort of Moroccan-type Cowboy. I wore an anorak at school, going up The Sugarloaf Mountain in Abergavenny. I wear a track-suit

to go to the Gym, to work off the alcohol from the night before. I've got woolly socks on now (*points footwards*).

**Q: And Doc. Martens?**  
**A:** No.

**Q: What would you wear if you had to paint this ceiling?**  
**A:** A boiler-suit.

**Q: What's the word you hate the most?**  
**A:** "Poser". To me, a "poser" is a person who looks on at something but hasn't got the courage to do it himself. *This is my lifestyle; the make-up, my clothes, my music, the clubs. It's not an 'act'. It's me ever since I can remember.*

**Q: What's your favourite word?**  
**A:** At the moment, "dross".

**Q: Have you achieved your ambition?**  
**A:** I don't think I have ambition. Everyone else does.

**Q: How do you eat peas — prod 'em or scoop 'em?**  
**A:** I use a fork. I scoop 'em but I don't squash 'em first.

**Q: What's your favourite building?**  
**A:** The Pope's house.

**Q: What do you hate doing the most?**  
**A:** My washing. You can hear the washing-machine on now. (*Shuddering sound from kitchen.*) Makes you feel you're going to take off!

**Q: Is there anything worse in life than being a Traffic Warden?**  
**A:** Being a bouncer.

**Q: Have you got a fantasy?**  
**A:** Playing a concert on the Moon.

**Q: What was your favourite toy when you were young?**  
**A:** My Chopper bike. My least favourite was one my father gave me when I was about two. A teddy bear that used to drink milk out of a glass. I could never suss out where that milk disappeared to. His eyes used to light up as well. It used to petrify me.

**Q: Which of the following characters do you find the most appealing: a) Rob Roy; b) Ned Kelly; c) The Scarlet Pimpernel; d) Sherlock Holmes; e) Yogi Bear; f) Tarzan?**  
**A:** Sherlock Holmes. Great the way he always found things out.

Sometimes, when I've been going out with someone and I've wondered where they are, I've always managed to track them down. It's like a mystery, and I like that.

**Q: Which of these do you prefer? a) MacDonald's. b) Burger King. c) Wimpy.**  
**A:** MacDonald's. I had one yesterday.

**Q: As Prime Minister, what would be your first move?**  
**A:** To make sure Police don't get guns.

**Q: What's the funniest joke you've ever heard?**  
**A:** I don't really like jokes 'cos either I laugh at the wrong moment or else I don't get them and then they think "Why isn't he laughing?"

**Q: Love affairs always end in tears: true or false?**  
**A:** True.

**Q: What's the worst experience you've ever had?**  
**A:** On a flight back from Cologne and there was all this turbulence and the "Life Jacket" sign went on.

**Q: If you were invited to The Royal Wedding, would you a) go; b) refuse on political grounds; c) stay at home and watch it on telly; d) offer to be a Page Boy?**  
**A:** I've had to turn my invite down. I'm going to America.

**Q: Page Boy?**  
**A:** No.

**Q: Any message to anyone?**  
**A:** The only message I've got for the people who see me on the street and *admire* me is: "Be yourself and try and do something that's different."

PIC: ROBYN BEECHE



... and dancer Perry Lister

# UB 40

# ONE IN TEN

### Chorus

I am the one in ten, a number on a list  
 I am the one in ten, even though I don't exist  
 Nobody knows me, but I'm always there  
 A statistical reminder of a world that doesn't care

My arms enfold the dole queue  
 Malnutrition dulls my hair  
 My eyes are black and lifeless  
 With an underprivileged stare  
 I'm the beggar on the corner  
 Will no-one spare a dime  
 I'm the child that never learns to read  
 Cause no-one spared the time  
 Repeat chorus

I'm the murderer, the victim  
 I'm licensed with a gun  
 I'm a sad and bruised old lady  
 In an alley in a slum  
 I'm a middle-aged businessman  
 With chronic heart disease  
 I'm another teenage suicide  
 In a street that has no trees  
 Repeat chorus

I'm a starving third world mother  
 A refugee without a home  
 I'm a housewife hooked on valium  
 I'm a pensioner alone  
 I'm a cancer-ridden spectre  
 That's covering the earth  
 I'm another hunger baby  
 I'm an accident of birth  
 Repeat chorus to fade



Words and music by UB 40  
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on Dep International Records



## STARS ON 45 (2) by Star Sound



Ride a horse, sail your boat  
 Drive your car along the road  
 Fly away in the sky, walk, dance, laugh or cry  
 But don't, don't, don't, don't, don't forget  
 The stars on 45 keep on turning in your mind  
 Like "We Can Work It Out", remember "Twist And Shout"  
 You still know "Tell Me Why" and "No Reply"

Voulez-vous, take it now or leave it  
 Now is all we get  
 Nothing promised no regrets  
 Voulez-vous  
 So when you're near me  
 Darling can't you hear me S.O.S  
 The love you gave me  
 Nothing else can save me, S.O.S.  
 When you're gone how can I even try to go on  
 Like a bang, a boomer-boomerang  
 Dum mi dum dum mi dum mi dum dum  
 A bang, a boomer-boomerang  
 Love is a tune you hummy hum hum  
 Money money money  
 Must be funny in a rich man's world  
 Money money money  
 Always sunny in a rich man's world  
 Ah-ha-a-ah-ha, all the things I could do  
 If I had a little money  
 It's a rich man's world  
 Knowing me, knowing you, ah-ha  
 There is nothing we can do  
 Knowing me, knowing you, ah-ha  
 We just have to face it

This time we're through  
 Breaking up is never easy I know  
 But I have to go  
 Knowing me, knowing you  
 It's the best I can do  
 There was something in the air last night  
 The stars were bright, Fernando  
 They were shining there for you and me  
 For liberty, Fernando  
 I don't wanna talk  
 About things we've gone through  
 Though it's hurting me  
 Now it's history  
 I've played all my cards  
 And that's what you've done too  
 Nothing more to say, no more ace to play  
 The winner takes it all  
 The loser standing small  
 Beside the victory  
 That's her destiny  
 Super Trouper beams are gonna blind me  
 But I won't feel blue  
 Like I always do  
 Cause somewhere in the crowd there's you

The stars on 45 keep on turning in your mind  
 Like "We Can Work It Out", remember "Twist And Shout"  
 You still know "Tell Me Why" and "No Reply"

Words and music by B. Ulvaeus/B. Andersson;  
 S. Andersson/J. Eggermont/M. Duiser.  
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This record is a medley of the following Abba songs: "Voulez-vous", "S.O.S.", "Bang-a-boomerang", "Money, Money, Money", "Knowing Me, Knowing You", "Fernando", "The Winner Takes It All" & "Super Trouper".

on CBS Records

# JULIE OCEAN



So sad to see you've got silver  
She's gonna break your dancing heart  
Nothing good lasts forever and sometimes  
nothing starts

*Chorus*  
Julie Ocean  
Always on fire  
Julie Ocean  
Crazy desire

You can't scratch her serious anger  
Or touch her sensitive mood  
Watch her faking her powers  
Smiling sweetly as she would  
*Repeat chorus*

That's typical girl  
Now that's typical girl  
That's typical girl  
*Repeat chorus twice*

Words and music by J. J. O'Neill  
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Warner Bros Music



# THE UNDERTONES

ARPELK

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That's an offer you can't refuse! Her exciting debut album features the hit singles 'Kids in America' and 'Chequered Love'.

And because it's our Album of the Month, the album and tape are the same price – just £3.99.

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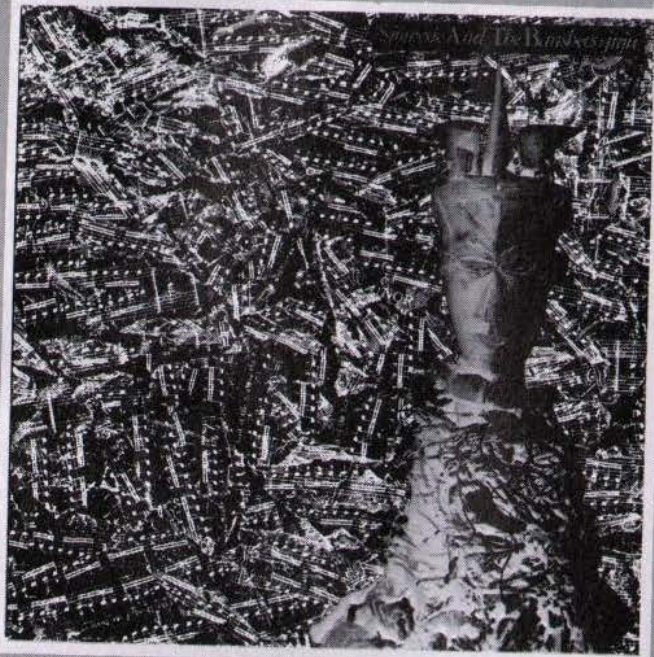
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for the Special Touch



# A FREE ALBUM WITH EVERY AUTOGRAPH



STEP RIGHT this way, folks, for bumper summertime knockdown bargains. Absolutely free of all charge, we give you — ALBUMS GALORE!!

Well, 25 to be exact. All autographed by the fair hand of Siouxsie herself. Those tempted by this unrepeatably offer, fetch hither a pencil and paper and ponder the following puzzle.

Cleverly concealed in the breath-taking piece of prose that follows are the titles of five well-known Banshee singles. Seek them out, jot them on a postcard in the order they occur and send them with all speed to **Smash Hits Banshees Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF** to arrive not a minute later than August 6th. not

forgetting to include your name and address. The first 25 right answers will find a surprise in the mailbag.

"Christine could hardly believe her eyes. There she was, pegged out on a blonde stretch of rolling sand, her bags scarcely unpacked for three glorious weeks of holidays in the sun, and what a grey day! Raining household pets it was, "Welcome to Weston-Super-Mare", the brochure had fibbed. "Sun, sea, surf and all the chips you can eat. More heat than a Hong-Kong garden on bonfire night. Makes Israel look like Alaska in a blizzard." Gingerly she tipped the water from her wellies, unrolled a fresh Packamac and gazed forlornly at her sodden beach-hut. Hardly the happy house she'd been dreaming of. More like a bleedin' ghost town, she mused. Never been so spellbound since I took that break-away to Vienna and landed up in Luton Airport."

# FACT IS...

FIRST OUT of the trap this week is Michael Hussey from County Galway, who wants to know what the term "dub" means when it's placed after a record title. The answer is that you're getting a backing track, usually without vocals, which has been treated electronically. In the hands of a master like **Augustus Pablo**, the reggae emperor of dub, the results can be fascinating. But nowadays all too many people turn the 'B' side of their discs into a dub version of the 'A' side merely to save the expense of providing a proper 'B' side. Beware, brother, beware!

Poor ol' Stuart Bradburn of Darwen, Lancs, is a bit put out because he bought a copy of **The Teardrop Explodes'** "Killimanjaro" album sometime ago and found that it didn't contain a lyric sheet. Does, he asks, the new re-packaged version feature such a desirable item? Fact is, it does, and so did the first pressing of the original album. But as these sold out and the disc was re-pressed, Phonogram skipped putting in a lyric sheet until the new album (the one containing the extra track in "Reward"), was released a few weeks ago.

All of which reminds us that an anonymous Teardrop Explodes fan from Mitcham (why so shy when you're among friends?), wants a Teardrop discography.

**Julian:** "Call me a camel . . ."

This one's easy because, apart from the album, which first surfaced on Mercury in Oct. 1980, the band have only put out six singles, three on Zoo — "Sleeping Gas" (Feb 1979), "Bouncing Babies" (Nov 1979) and "Treason" (Feb 1980) — plus three on Mercury — "When I Dream" (Sept 1980), "Reward" (Jan 1981) and "Treason" (remix — May 1981).

Next is a missive from the wonderfully named Wunpie, who belongs to Ripon (Yorks not Angela) and wants to know if **The Professionals** have got around to providing an album yet. The answer is that they haven't, though they've got one in mind and might even get Chris Thomas to produce it — though this isn't entirely certain as yet.

Emma Parker of Farnham is only one of thousands of people (well, three actually) who are biting their nails down to the quick in their anxiety over the marital status of **Chris Foreman of Madness**. Is he, they whisper, married?

Much as we hate to be the bringers of bad tidings, it is our duty to tell you that Mr Foreman is in fact spoken for, and legally too. He's been married for a number of years now, to a lady called Susan, and the pair of them have a young son called Matthew to prove it. Pass the Kleenex.



PIC: SUSAN PHILLIPS/ROCK SHOTS

**Editor:** "O.K., Jools. You're a camel . . ."

# HAZEL O'CONNOR'S NEW SINGLE



**(COVER PLUS)  
WE'RE ALL GROWN UP**

**AVAILABLE 20th JULY  
MINI TOUR**

## JULY

Thursday 23rd	Guilford Civic Hall
Friday 24th	Nottingham Rock City
Sunday 26th	The Palace Lido, Douglas, Isle of Man

## AUGUST

Saturday 8th	St Austell, Cornish Coliseum
Sunday 9th	Poole Arts Centre
Monday 10th	Woolwich Odeon
Sunday 16th	Plat Irish Festival, Slane Castle, Dublin



# What I Did On My Holidays by KATE BUSH

AS TOLD TO IAN BIRCH

"I was almost empty. I had to fill myself up again."

Late last year not even jump leads would have revitalised the Kate Bush batteries. She was so exhausted that she took the only sensible course — six months hibernation. Consequently since her November single, "December Will Be Magic Again", nothing has been released until the current chart contender, "Sat In My Lap".

During the lay-off she caught up with some sleep, saw her closely knit family (brother John, for example, is in charge of all her photography) and, most important of all, discovered a brave new whirl of electronic instruments.

Peter Gabriel had introduced her to the 'rhythm box' when they worked together on songs like "No Self-Control" and "Games Without Frontiers". It was the micro-chip that set everything in motion. Kate experimented with oscillators, sequencers and the like. "This whole new world," Kate marvelled, "struck me with awe".

But don't expect her to adopt the showroom dummy-style dour faces and a relentless electronic bleep. Her aim is to combine the old with the new, craft with discovery. As she explained: "I'm very fond of nostalgia and new sounds. But I'd like to apply the future to nostalgia rather than the future to the future."

And "Sat In My Lap" is exactly that. Over a beast of a rhythm which nods in the direction of the

Burundi Big Beat, she hollers words about the kind of spiritual pilgrimages that hippies used to make to India in the '60s.

Talking of which, she has put "Lord Of The Reedy River" on the B-side — a song written by Donovan, the wispy folk-rock minstrel who reigned during the '60s. Originally she couldn't decide whether to cover a Donovan or a Captain Beefheart composition but the former won the day after a number of odd events . . .

Like the evening she was half-watching the Crystal Gayle show on telly and half-discussing the dilemma when, lo and behold, Donovan appeared as Crystal's guest star. "It was like he was planted in my room", exclaimed Kate. "I couldn't believe it!"

At the moment Kate is busy on her fourth album. She has more or less completed five tracks, one of which involves the Irish folk band, Planxty. She asked the group if they would be interested in working with her, they said yes, she flew to Dublin, found she had a "strong feeling for Ireland" (mum has Irish blood) and together they came up with "Night Of The Swallow". Once again Kate enthuses: "They're fantastic musicians with open, receptive minds which is unusual for people who work with traditional folk music."

Maybe we're in for a revival of Irish folk music. Kate wants to investigate further while John Lydon is fast discovering his Irish roots. Could it be the Shamrock Shimmy?





PIC: JOHN BUSH



## I'M GAZZA, FLY ME

IF YOU think "Stormtrooper In Drag", the new single from ex-Gary Numan Band bassist Paul Gardiner, sounds a tad like the old paleface himself, here's why. Gary plays everything on the disc bar guitar and drums and even ended up singing it too.

Gary reappears in his own right at the end of August with the engagingly titled "She's Got Claws" single and, in September, with a new album, "Dance".

Meantime, the Numan 'plane collection has risen to two; one for "personal use", the second being a 12-seater that he intends to use for "commercial operations".

In other words, book an inland flight and you might be putting your life in his hands.

You have been warned.

THREE MORE dates have been tacked onto the current Siouxsie And The Banshees tour. They're at Chelmsford Odeon (July 26), Lancaster University (August 8) and Hemel Hempstead Pavilion (September 2).

There's a change of venue, too. They'll be playing Derby Assembly Hall on August 21 instead of Nottingham's Rock City.

Two new Banshees singles are set for release on July 24; the 7" "Arabian Knights"/"Supernatural" and the 12" version including "Conga Conga".



## MUNCH BREAK

NEVER ONES to miss the boat, Stiff Records have just released their answer to "Stars On 45".

"Tenpole 45", the new single by Eddie, Old Bob, Dick, Gary and introducing new guitarist Munch Universe (that's Munch, second from right in the pic below), features "Wonderbar" on the 'A' side and a 248 second "melange" on the flip. This consists of an intro, "Real Fun", "Confessions", "Swords Of A Thousand Men", "Three Bells In A Row", "Judy Annual", "There Are Boys", "Real Fun" (again!) and an outro.

The Tenpoles have also recorded a video upon the "Wonderbar" theme. Five blokes in a Viking Longboat somewhere near Chertsey. Buy lots of copies and you'll see it on TV! (Cruel old world, isn't it?)



## MINE'S A GUINNESS

YET AGAIN, "The Guinness Book Of British Hit Singles" has been updated and is yours for £4.99. Compiled by the combined brains of Jo and Tim Rice, Paul Gambaccini and Mike Read, the new improved third edition gives details of the 7,000 hit singles between '52 and '80 and rivals even The Book Of Lists as the definitive pop encyclopaedia!



## THE BLOND(E)S ARE BACK

KEEP YOUR eyes peeled on July 31st for the first Debbie Harry solo album. Entitled "KooKoo", it's a collection of ten songs from the assorted pens of Debbie, boyfriend Chris Stein and Nile Rodgers and Bernard Edwards (of Chic), who also take care of production.

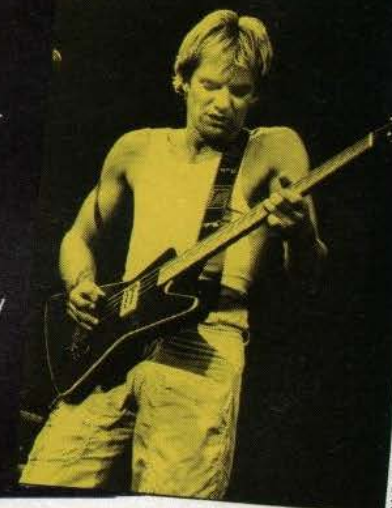
Quite what it'll sound like — with Chic musicians plus "Spud and Pud" from Devo — is anybody's guess but you'll get a taste of it when two tracks, "Backfired"/"Military Rap", are released as a single a week earlier on July 24.

WE HEAR sounds, at last, from the Police camp. Having pulled out of the last leg of their European Tour in February, promising themselves a six-month break from both touring and recording, the trio have returned to the studios after only four months.

A fourth LP is in the making. We don't know many details yet, only that it's scheduled for release around the end of September and it's being recorded in Montserrat in the West Indies and produced largely by the group themselves.

There's also likely to be a full-length UK tour to promote the LP in December, though that's none too certain at this stage either.

Keep your fingers crossed.



## WHAT TO DO WITH YOUR SHBOPL

THE BOOK of Pop Lists is complete — official. Nestled around the Kim Wilde centrespread, you'll find the third and last instalment.

Once you've surgically removed the pages from the vice-like grip of the staples, and added them to the first two lots already in the warm embrace of your SHBOPL cover, secure them with a couple more staples from the front cover through to the back. We've thoughtfully left a margin on each page so you won't be stapling through any of the print.

And don't lose it! It'll prove invaluable when trying to impress lesser mortals with your infinite wit and wisdom.

We're still ankle-deep in useless facts that we couldn't squeeze in, so they'll be turning up in Bitz from time to time.

'Til the next Smash Hits Accessory Kit . . .

# SOME MOTHERS...

## HEAVY METAL KIDD

WHEN THE film comes, can the sound-track album be far behind?

If you missed the Eddie Kidd death-or-glory epic, "Riding High", fear not as you'll get a squarer deal from the LP of the same name. A meagre £4.99 will unearth a list of minor classics all assembled on the same disc (saves all that *ghastly* business of having to change singles every three minutes).

Mercifully, there's only one offer from the heavy metal Kidd himself, and that's shuffled between tracks by The Police ("Walking On The Moon", "Deathwish"), Pretenders ("Brass In Pocket"), Boomtown Rats ("Keep It Up"), Squeeze ("Pulling Mussels"), Madness ("One Step Beyond"), Numan ("Remember I Was Vapour"), Lene Lovich, Joe Jackson and Dire Straits.



PIC: VIRGINIA TURBETT

## ALL TIME (DISCO) TOP TEN



Phil Oakey (The Human League).

1. **JERMAINE JACKSON: Let's Get Serious (Motown).** This is by Stevie Wonder, really.
2. **AMII STEWART: Knock On Wood (Atlantic).** I think The Human League stole more from this than any other single.
3. **THE EMOTIONS: I Don't Want To Lose Your Love (CBS).** My all-time favourite single.
4. **THE MEKONS: Rosanne (Fast).** Whatever happened to my favourite live band?
5. **CHIC: Good Times (Atlantic).** Simple but brilliant.
6. **NOEL: Is There More To Life Than Dancing? (Virgin).** I still reckon this is Sparks.
7. **GIORGIO: Oh, What A Night (GTO).** Roadshow disco rides again.
8. **VICKI-SUE ROBINSON: Turn The Beat Around (RCA).** Reminds me of my youth.
9. **LYN COLLINS: Rock Me Again, And Again, And Again, And Again, And Again, And Again (Six Times) (Polydor).** Funky and bonkers. Has a great line in lyrics.
10. **KC AND THE SUNSHINE BAND: That's The Way I Like It (TK).** The all-time archetypal disco record. Every home should have one.

THE FIRST of an occasional Blitz Spectacular brings you, large as life and twice as meaningful, Mark "Bedders" Bedford and his mum Kathy. Virginia Turbett took a day trip to Bedford Towers, Islington, to bring us a Mum's-eye view of Madness from the word 'go'.

"Mark always liked music. When he was five he had loads of plastic instruments — a plastic drum-kit and a Beatles' guitar.

"He was whistling at one year and when he was five his

favourite record was 'Talstar' by The Tornadoes.

"Mark left school when he was 17 — and that was 1978. I never really worried about his future or his career. I let him be what he wanted to be. The only worry I had about him joining a band was that he might get involved in drugs, but I think every parent worries about that.

"I'm a real fan of Madness. I went to their first gig at the Acklam Hall and I've been to quite a few since. Even my Dad

goes, and he's 69.

"I like lots of bands besides. Who's that band... The Poodles? Oh no, I mean BowWowWow. And I like Teardrop Explodes and The Doors.

"Mark still lives at home, which isn't very often as he's off on tour so much. He's always been quite normal really. He never climbed any trees, never got into any fights. Well... only once. He never really had any girlfriends, either."

## JIVE TALKIN'

RELAX! IF you don't understand the lyrics of Joe Jackson's "Jumpin' Jive" (see page 19), then you're in good company.

The song was first recorded in 1939, when Swing was king and being "hep" (aware of all that was happening) made you a real "killer-diller" (a main man) causing cries of "hubba hubba" (hooray hooray) from those "hip to your line of jive" (similarly aware) and not content to be mere "ickaroonies" (dopes).

When you "cut a rug" (danced) and jitterbugged to a "flagwaver" (fast instrumental), you conversed in "jive", a kind of slang initially created by musicians to bewilder outsiders in much the same way that Rastas use their Jah Wars patois to retain their own identity today.

A mixture of obscure references and sheer nonsense,

jive was put to music and the first to record "The Jumpin' Jive" was the song's co-writer Cab Calloway, a baggy suited singer and bandleader who recorded such items as "Utt Da Zay", "Zah Zuh Zah" and "Boo Wah Boo Wah", titles that were merely 'scat' phrases — vocal sounds that could be used in place of those made by instruments. Cab also made a hit record about a lady called "Minnie The Moocher" (who was a low-down hoocher-coocher), featured in the movie "The Blues Brothers", in which he used the phrase 'Hi-di-hi-di-hi, Ho-de-ho-de-ho' which won him the title of "The King Of Hi-do-ho" or "The Hi-do-ho Miracle Man".

But Cab was "hipper" (wiser) than many "dug" (understood). In 1942, he "waxed" (recorded) "I Want To Rock", a title which proved him to be well ahead of all the other "flat foot floogies" with the "floy floys" (whatever that meant!).

Doncha flee the scene, Salty, Harry The Hipster.

HEADING SQUARELY for the Value For Money market, The Human League release a new 7", "Love Action"/"Hard Times", on July 31. The 12" version features the same pair of tracks, extended on one side, dubwise on the flip. Total running time 21.18 minutes; price £1.49.

## FAN CLUBS

BILL NELSON  
P.O. Box 134 A5  
Thames Ditton  
Surrey

SIOUXSIE/BANSHEES FILE  
c/o 1 Carthusian St  
London EC1

BOWIE FRIENDS  
104 St. John's Wood Tce  
London NW8

PRETENDERS  
c/o Winda  
60 Parker St  
London WC2



Clare as sobby Susan in "Gregory's Girl".



Clare as Clare in Altered Images.

WE BROUGHT you Hazel O'Connor, we brought you Debbie Harry, we even brought you Toyah Willcox. And now . . . to add to the ever-escalating index of screen dreams-turned-pop-singers (or should that be the other way round?), we bring you the one and only Clare (no surname) of Altered Images!

If you've already munched popcorn through the new movie, "Gregory's Girl", you won't need reminding of the events that transform hapless Clare into the

envy of millions. If you haven't, it goes something like this: Gregory (that's Gordon John Sinclair) flags badly on the footy field, so enamoured is he of sultry Barbara. Alas, Babs doesn't go much for Greg but kindly engineers a meeting 'twixt him and his most ardent admirer, (you've guessed) sobby Susan (our pal Clare). True love, credits roll, hotdogs all round.

Will she get as lucky with the new Altered Images single, "A Day's Wait"? Only time will tell!

## PLEASE YOUR SHELF

ONCE AGAIN another batch of pop books are vying to make a dent in your holiday bank-balance, three-quarters of them inspired, inevitably, by the omnious number of recent deaths in the music world.

"Marc Bolan" (Essex House) is the latest (and by no means the first) in the line of tributes to the late teen-idol whose influence on early punk and glam-pop was only computed long after he was killed in a car-crash in September '77. Despite the dreaded 'astrological charts', the snaps are great and the quotes from Famous Friends don't overlap too much. A contender at £4.95.

"The Beatles — A Day In The Life" (Omnibus) is strictly for the complete Beatle nut. A painstaking labour of love, it tells you exactly what the foursome (and anyone remotely connected with them) was doing between 1960-1970. Not quite down to every time they changed their socks, but nearly. This varies from the fascinating — "June '52; Lennon draws pictures later used on 'Walls And Bridges' sleeve in '74" — to the utterly useless — "Sep 29th '69; George Harrison's niece is 10 years-old." All this and more for £4.95.

And lastly there's "Bob Marley. Soul Rebel — Natural Mystic" (Eel Pie) which — although it's



PIC: ADRIAN BOOT

Bob Marley. A pic from "Soul Rebel — Natural Mystic".

been rush-released — deserves to be the first such tribute to hit the stalls. Very few people (especially in the press) ever got close to the heart of Marley and Adrian Boot (photos) and Vivien Goldman (words) come as near as you can hope to get. Especially for £2.95.

And let's not forget "A Man For All Seasons" (Crepuscule), better known as Richard Jobson with his poet's hat on. He says in the intro that he enjoys "proposing words to paper", so it's no surprise to find these verbal doodles are about as boring as they're wilfully obscure. It's distributed by Rough Trade and will set you back £3.50. Look before you leap.

**ANT FANS, beware!** The official Ants Fan Club in London has contacted us with many a tale of woe concerning fake Fan Clubs. Several such organisations have opened up illegally selling Ant merchandise, occasionally trying to boost their sales by spreading

rumours about Adam's supposed 'ill health'.

These are lies, as Adam himself told us. He made it emphatically clear to all Ant fans that there is one — and only one — official Fan Club. It's "The Bivouac", PO Box 4QT, LONDON W1A 4QT.



## HELP US WITH OUR ENQUIRIES

ALL THOSE wishing to interview Toyah, send out for pencils and paper this instant.

Well, actually, we do the interviewing, you supply the questions. Anything you fancy from "Are you really a Buddhist?" to "What's your average dry-cleaning bill?" and all stations in between.

Send the question you've always wanted to ask Toyah (one only) on a postcard to TOYAH Q&A, Smash Hits, Lisa House, 52/55 Carnaby Street, LONDON W1V 1PF — not forgetting your name and address — and make sure it arrives before August 6th.

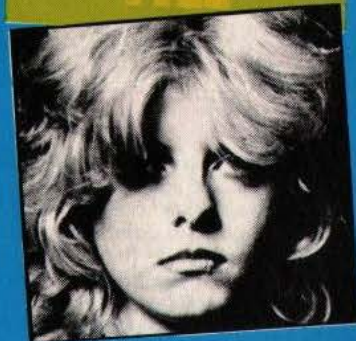


PIC: BARRY PLUMMER

Ms Willcox awaits your questions.

The questions used in the interview will be printed along with the sender's name (who'll also receive an autographed copy of the new Toyah single).

Hurry while stocks last!



### KELLY (OF GIRLSCHOOL)

FULL NAME: Kelly Jean Johnson.  
DATE AND PLACE OF BIRTH: Edmonton, London. 20.6.58.  
EDUCATIONAL INSTITUTIONS ATTENDED: Edmonton County.  
HIGH SPOT OF EDUCATION: When I left.  
FIRST CRUSH: Lassie.  
FIRST RECORD PURCHASED: "I Feel Fine" by The Beatles.  
FIRST LIVE SHOW ATTENDED: Freddy And The Dreamers, Cilla Black, The Fourmost and Jimmy Tarbuck at The Palladium.

PREVIOUS JOBS: Babysitter, lampmaker, shopwork.  
MARITAL STATUS: Single.  
NAME OF MATE: Les Paul.  
PRESENT HOME: No fixed abode.  
LOWEST POINT OF CAREER: Going to do a gig in the south of France in a Bedford Van which could only go at 2 mph.  
PREVIOUS BANDS: 2 bands which shall remain nameless (because they never had any names!).  
PROUDEST ACHIEVEMENT: "Hit And Run" album in Top 5.  
FAVOURITE FANTASY: Putting Margaret Thatcher and Ronald Reagan up against a firing squad.  
HERO/HEROINE: Bowie.  
DESERT ISLAND DISC: "Aladdin Sane".  
FAVOURITE BOOK: "The Magus".  
FAVOURITE FILM: "2001 — A Space Odyssey".  
FAVOURITE TV PROGRAMME: "Top Of The Pops".  
FAVOURITE ITEM OF CLOTHING: Birthday Suit.  
FAVOURITE BREAKFAST FOOD: Curry (Vindaloo).  
PET HATE: Prejudice.  
TRUE CONFESSION: I read Smash Hits.  
THE BIGGEST MISTAKE I EVER MADE: I haven't made any big ones yet.  
COLOUR OF SOCKS: Fluorescent.

# Siouxsie And The Banshees



## Arabian Knights

7" version with SUPERNATURAL THING

12" version with SUPERNATURAL THING and CONGO CONGA

### The Tour

#### JULY

*Thur 23rd	WOOLWICH	Odeon
*Sat 23rd	IPSWICH	Gaumont
*Sun 26th	CHELMSFORD	Odeon
*Mon 27th	SOUTHEND	Cliffs Pavilion
*Wed 29th	TORQUAY	Town Hall
*Thur 30th	ST. AUSTELL	Cornwall Coliseum
*Fri 31st	BRISTOL	Colston Hall

#### AUGUST

Sat 1st	BRIGHTON	Conference Centre
Sun 2nd	POOLE	Arts Centre
*Tue 4th	CARDIFF	Sophia Gardens
*Wed 5th	GLOUCESTER	Leisure Centre
*Fri 7th	MANCHESTER	Apollo
*Sat 8th	LANCASTER	University
*Sun 9th	LIVERPOOL	Royal Court Theatre
†Wed 12th	GLASGOW	Apollo
†Thur 13th	EDINBURGH	Playhouse
†Fri 14th	INVERNESS	Ice Rink
†Sat 15th	ABERDEEN	Capitol Theatre
†Sun 16th	PERTH	City Hall
†Tue 18th	NEWCASTLE	City Hall
Thur 20th	BRADFORD	Tiffany's
Fri 21st	DERBY	Assembly Rooms
*Mon 24th	LONDON	Hammersmith Palais
*Tue 25th	LONDON	Hammersmith Odeon
*Wed 26th	BIRMINGHAM	Odeon
*Fri 28th	PETERBOROUGH	Wirrina Stadium
*Sat 29th	COVENTRY	Theatre
*Sun 30th	OXFORD	New Theatre
*Mon 31st	SOUTHAMPTON	Gaumont

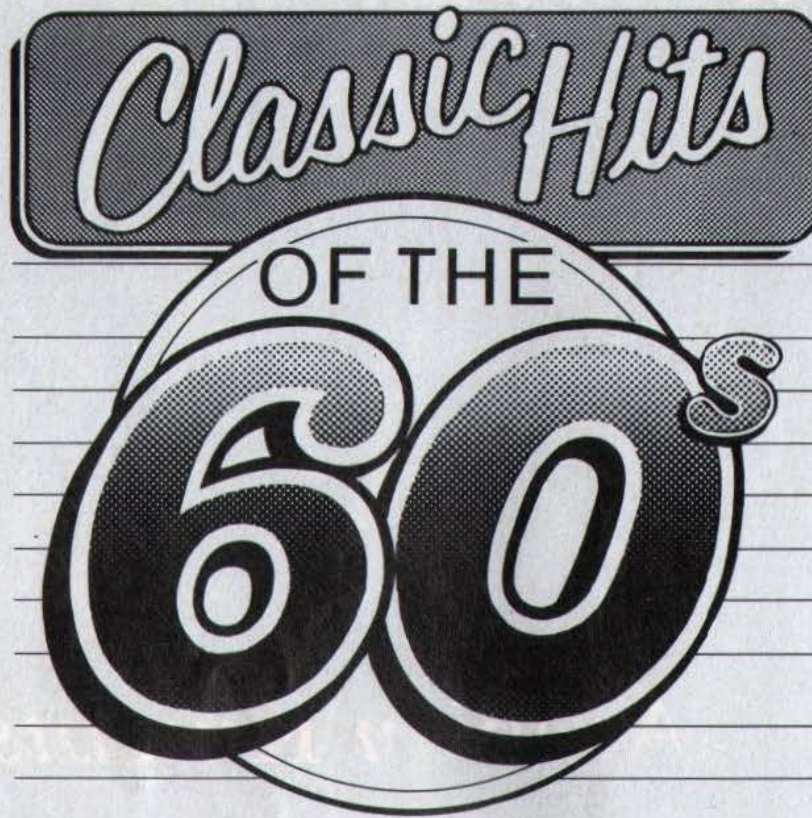
#### SEPTEMBER

*Wed 2nd	HEMEL HEMPSTEAD	Pavilion
*Thur 3rd	LONDON	Hammersmith Odeon
*Fri 4th	BRACKNELL	Sports Centre

Tour Promoted by Derek Block  
in association with Dave Woods.



# CLASSIC HIT SINGLES BY ORIGINAL ARTISTES



**ARTHUR CONLEY**  
SWEET SOUL MUSIC • LET'S GO STEADY

**SONNY & CHER**  
I GOT YOU BABE • THE BEAT GOES ON

**SERGE GAINSBORG & JANE BIRKIN**  
JE TAIME... MOI NON PLUS • JANE B

**BOBBY DARIN**  
MACK THE KNIFE • CLEMENTINE

**NOEL HARRISON**  
THE WINDMILLS OF YOUR MIND • LEITCH ON THE BEACH

**KENNY ROGERS AND THE FIRST EDITION**  
RUBY, DON'T TAKE YOUR LOVE TO TOWN •  
GIRL GET A HOLD OF YOURSELF

**TRINI LOPEZ**  
IF I HAD A HAMMER • LA BAMBA

**DEAN MARTIN**  
GENTLE ON MY MIND • KING OF THE ROAD

**LORRAINE ELLISON**  
STAY WITH ME BABY • I'VE GOT MY BABY BACK

**THE EVERLY BROTHERS**  
CATHY'S CLOWN • WALK RIGHT BACK

**THE ROUTERS**  
LET'S GO • MASHY

**THE CASCADES**  
RHYTHM OF THE RAIN • THE LAST LEAF

**ALLAN SHERMAN**  
HELLO MUDDAH, HELLO FADDAH •  
A WASTE OF MONEY (A TASTE OF HONEY)

**PETER, PAUL AND MARY**  
PUFF (THE MAGIC DRAGON) • LEAVING ON A JET PLANE

**MASON WILLIAMS**  
CLASSICAL GAS • GREENSLEEVES

**MAJOR HARRIS**  
LOVE WON'T LET ME WAIT • AFTER LOVING YOU

**ROBERTA FLACK**  
KILLING ME SOFTLY WITH HIS SONG •  
THE FIRST TIME EVER I SAW YOUR FACE

**MANHATTAN TRANSFER**  
CHANSON D'AMOUR • POPSICLE TOES

**BONEY M**  
RIVERS OF BABYLON • BROWN GIRL IN THE RING

**DARYL HALL & JOHN OATES**  
SHE'S GONE • WHEN THE MORNING COMES

**THE DOORS**  
RIDERS ON THE STORM • CHANGELING

**JUDY COLLINS**  
AMAZING GRACE • BOTH SIDES NOW

**EAGLES**  
HOTEL CALIFORNIA • PRETTY MAIDS ALL IN A ROW

**FRANK SINATRA**  
MY WAY • BLUE LACE

**NORMAN GREENBAUM**  
SPIRIT IN THE SKY • MILK COW

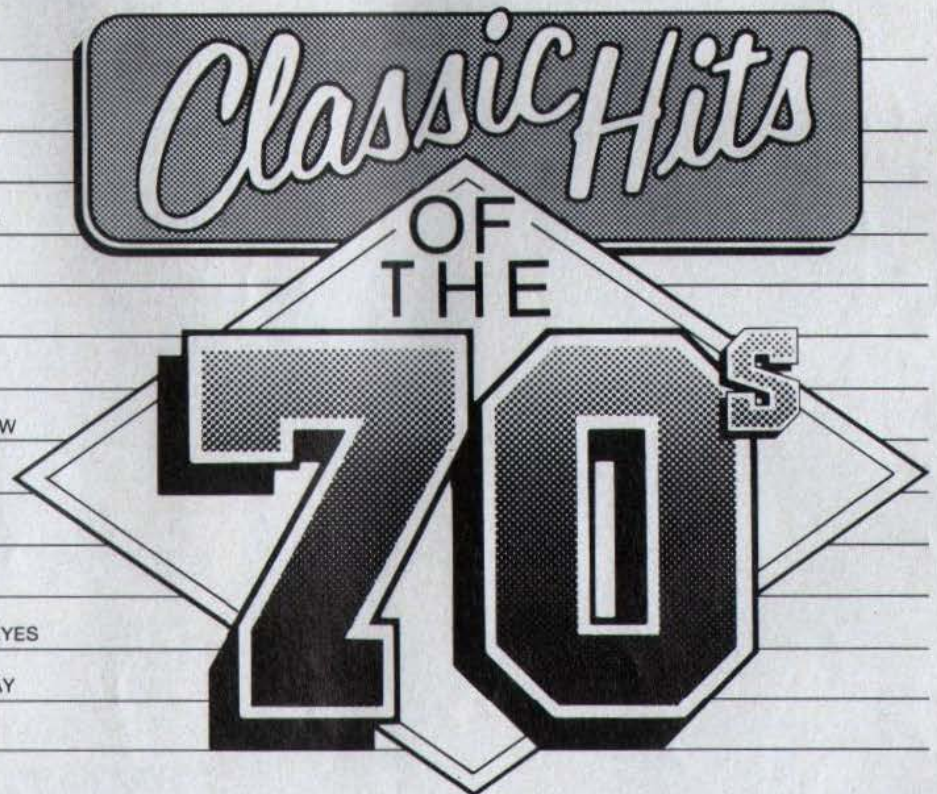
**RALPH McTELL**  
STREETS OF LONDON • SUMMER LIGHTNING

**JAMES TAYLOR**  
YOU'VE GOT A FRIEND • YOU CAN CLOSE YOUR EYES

**FRANKIE VALLI & THE FOUR SEASONS**  
DECEMBER, 1963 (OH, WHAT A NIGHT) • SLIP AWAY

**CANDI STATON**  
YOUNG HEARTS RUN FREE • I KNOW

**AMERICA**  
A HORSE WITH NO NAME • VENTURA HIGHWAY



## AVAILABLE NOW IN SPECIAL PICTURE BAGS



NO REGGAE single of the last five years has had such worldwide barrier-crossing appeal as Third World's "Now That We've Found Love." No single Bob Marley record could match its instant crossover success. It was a piece of near divine inspiration; the band had taken a Gamble and Huff song, turned it inside out and still managed to retain harmonies that wouldn't have shamed, say, The O'Jays.

Three years on, with six albums behind them, Third World are back in the UK charts with "Dancing On The Floor (Hooked On Love)", a song every bit as joyous and infectious as their last hit, only this time it's written by Bunny "Rugs" Clarke, the group's irrepressible lead singer.

"We hope this single is even bigger than 'Now That We've Found Love'," says Rugs. "Then we can buy six more planes and load 'em up for Africa, man. Everybody wanna go-o-o-?!! Let's go-o-o-!!! We're re-e-a-a-dy!!!"

"Dancing On The Floor" is from "Rock The World", Third World's first album for CBS, a collection that will not disappoint those who to this day cannot keep "96 Degrees In The Shade" or "Journey To Addis" off the turntable. Apart from the single, there is Michael "Ibo" Cooper's and Stephen "Cat" Coore's beautiful "There's No Need To Question Why", some magnificent dub on "Who Gave You (Jah Rastafari)" and the pleasantly soulful "Standing In The Rain".

"Soul" is perhaps a key word Third World-wise, for they were one of the first Jamaican groups to incorporate the influence of American music into their sound,

# MUSIC FROM PARADISE ISLAND

Third World bring it to the UK. Barney Hoskyns dangles a toe in the water.

thus helping to popularise reggae around the world.

Rugs and Ibo are the last people to deny this. Says Rugs: "Jamaicans like all kinds of music. On the radio station we used to get music from Miami — you know, The Drifters, Patti Labelle and the Bluebelles . . ."

"There is a lot of disco influence on Jamaican music," adds Ibo.

RUGS: "MANY groups in Jamaica now are starting to play the kind of music we play. They're realising the thing is to

stretch out and reach a larger quantity of people. You have to experiment with sound, you know, different kinds of equipment. In Europe and America people are constantly listening to good guitar sounds, good vocal harmonies and keyboard playing and this is what we are doing."

Do they feel they have to stray from their roots in order to stretch out?

Rugs: "What is a man's roots, man? My roots is my work — the spoken word, movement, whatever I see, whatever I hear. Your roots is your learning. Whatever you do — for peace,

love and unity — is your roots. So a man can never 'stray' from his roots. You cannot stray from your being.

"Jamaican artists don't use this word 'roots'; it's the people who think they know about Jamaica who use these words — 'roots', 'disco', 'culture', 'rockers' and 'dub'. Did Sly and Robbie stray from their roots when they made this record with Grace Jones?"

THE FACT that this year's Reggae Sunsplash, the big summer festival Third World headlined two years ago, features such soul megastars as Stevie Wonder and Teddy Pendergrass would seem to bear out what Rugs says and what Third World are all about.

"The people here in Brixton, man," declares Rugs, "or the people in Manhattan — they think they know what is happening in Jamaica. But they never been there. Jamaican people listen to music — it tickles them and turns them on. You know what is No. 1 in Jamaica right now? 'Stealing Love On The Side' by a brother named Billy Paul

"What we're trying to show is the good side of things. We have watered down our music — we just play sweet, good music — but right now people want to know how to start loving, giving, sharing and living."

And the paradise we saw on the TOTP video?

"Right, man," says Rugs, "a lot of people come to Jamaica and they don't want to leave."

"Jamaica is a paradise," agrees Ibo. "The country is beautiful. The beaches are the best in the world. It's like we say on the record, you know. *Look around at the world, you'll see/Man in his misery/But the earth?/Still beautiful!*"

And plans for the future?

Rugs: "Man make plans and God wipe them out."

THIRD WORLD. Left to right: Ibo, Carrot, Rugs, Cat, Richie and Willy.



# ABBA

on Epic Records



## Lay All Your Love On Me

I wasn't jealous before we met  
 Now every woman I see is a potential threat  
 And I'm possessive, it isn't nice  
 You've heard me say that smoking was my only vice  
 But now it isn't true, now everything is new  
 And all I've learned has overturned  
 I beg of you  
 Don't go wasting your emotion  
 Lay all your love on me

It was like shooting a sitting duck  
 A little small talk, a smile and baby I was stuck  
 I still don't know what you've done with me  
 A grown-up woman should never fall so easily  
 I feel a kind of fear when I don't have you near  
 Unsatisfied I skip my pride  
 I beg you dear

### Chorus

Don't go wasting your emotion  
 Lay all your love on me  
 Don't go sharing your devotion  
 Lay all your love on me

I've had a few little love affairs  
 They didn't last very long and they've been pretty scarce  
 I used to think that was sensible  
 It makes the truth even more incomprehensible  
 Cause everything is new and everything is you  
 And all I've learned has overturned  
 What can I do

Repeat chorus twice

Words and music by Benny Andersson/Bjorn Ulvaeus  
Reproduced by permission Bocu Music Ltd.

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 Novelisation

**NOW IN THE WEST END** ALL OVER LONDON FROM AUGUST 2 AND THROUGHOUT THE COUNTRY

# JOE JACKSON'S



Boys (what ya gotta say down there?)  
 Oh boys (what ya gotta say down there?)  
 Palamar shalamar swanee shore  
 Let me dig that jive once more  
 Boys (take it right on down to the gator)  
 Oh boys (gotta take the side elevator)  
 Can't you hear those hep cats call  
 Come on boys, let's have a ball

The jim jam jump is the jumpin' jive  
 Makes you dig your jive on the mellow side  
 Hep hep hep hep  
 The jim jam jump is a solid jive  
 Makes you nine foot tall  
 When you're four foot five  
 Hep hep hep hep

Now don't you be that ickaroo  
 Get hep, come on and follow too  
 When you get your steady foo  
 You make the joint jump like the gators do  
 The jim jam jump is the jumpin' jive  
 Makes you like your eggs on the Jersey side  
 Hep hep hep hep  
 The jim jam jumpin' jive makes you  
 Hep hep on the mellow side

The jim jam jump is the jumpin' jive  
 Makes you nine foot tall  
 When you're four foot five  
 The jim jam jump is the jumpin' jive  
 Makes you dig your jive on the mellow side

Now don't you be that ickaroo  
 Get hep, come on and follow through  
 When you get your steady foo  
 You make the joint jump like the gators do  
 The jim jam jump is the jumpin' jive  
 Makes you like your eggs on the Jersey side  
 Hep hep hep hep  
 The jim jam jumpin' jive makes you  
 Hep hep on the mellow side  
 Skiddleydo, skiddley-diddley-diddley-diddley  
 Diddley-going-going-going-gedadda  
 Now I told you bout the jumpin' jive  
 Jim jam jumpin' jumpin' jive  
 I know you dug this mellow jive  
 Cause you dig it on the mellow side

Words & music Calloway/Froebe/Palmer.

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# JUMPIN' JIVE

on A&M Records



# WÄNDERBAR



# Temple Tudor

NEW SINGLE FROM

# Temple Tudor

OUT NOW

# WÄNDERBAR

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New album  
Produced by MUTT LANGE

# DEF LEPPARD

## SPECIAL OFFER\*

If you present your ticket stub from any of the eleven tour dates at any HMV store you will receive an extra 50p reduction on the album which will really leave you High 'n' Dry.

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*Colston Hall*  
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19 JULY EDINBURGH  
*Odeon*

20 JULY SHEFFIELD  
*City Hall*  
22 JULY LIVERPOOL  
*Royal Court*  
23 JULY MANCHESTER  
*Apollo*  
24 JULY WOLVERHAMPTON  
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Concerts promoted by  
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LP 6359 045  
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\*Offer closes August 31st.

marketed by  
phonogram 

## THE MERRY JINGLE OF THE CASH REGISTER



Chas & Dave

Ten songs that owed their chart success to exposure via TV ads.

1. "I'd Like To Teach The World To Sing" by **The New Seekers**. The theme song for a Coca Cola campaign, this made No 1 in 1971.
2. "The Smurf Song" by **Father Abraham** sold a lot of petrol for National when it reached No 2 in 1978.
3. "Jeans On" was written and performed by **David Dundas** for Brutus Jeans in 1976. The tune proved so popular that he deleted the brand name and achieved a No 3 hit.
4. "Luton Airport" by **Cats UK**. Taking their catchphrase from Lorraine Chase's Campari commercial, this bevy of beauties nauseated their way to No 22 in 1979 for their first and (so far) last hit.
5. "Lipsmackin' Rock'n'Rollin'" by actor **Peter Blake**, borrowed from a Pepsi Cola ad, made No 40 in 1977.
6. "(You're Fabulous) Babe" by **Kenny Williams** started life selling perfume and got as far as No 35 in 1977.
7. "Don't Be A Dummy" reached No 33 in 1979 in a version by **John Du Cann**. However it was Gary Numan who had originally performed the tune for a Lee Cooper jeans ad.
8. "Gertcha" by **Chas And Dave** was the first of a string of hits which the rockney duo adapted specially for Courage ads and then released as singles. No 20 in 1979.
9. "The Sideboard Song" by **Chas And Dave**. No 55 in 1979.
10. "Rabbit" by **Chas And Dave**. No 5 in 1980.

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## THINK OF A NAME . . .

A list of all the bizarre band names ever dreamed up would take up more space than we have available here. Here is a small selection of the wackiest, corniest, least attractive and hardest to pronounce. A few of them achieved a small measure of fame but most of them were only good for compiling lists of this kind.

1. **The Strawberry Alarm Clock.**
2. **Max Headroom & The Car Parks.**
3. **The Dog That Bit People.**
4. **Public Foot The Roman.**
5. **Erkey Grant & The Earwigs.**
6. **Ultimate Spinach.**
7. **Stark Naked & The Car Thieves.**
8. **Danger Quintin, There's A Dog Behind You!**
9. **Duke Duke & The Dukes.**
10. **Gnidrolog.**
11. **Ted Mucus & The Membranes.**
12. **A Foot In Coldwater.**
13. **Frabjoy & Runcible Spoon.**
14. **The Electric Prunes.**
15. **? & The Mysterians.**
16. **The Nice Men.**
17. **Johnny & The Self Abusers.** (A big hi to Simple Minds!)
18. **The Mystic Nights Of The Oingo Boingo.**
19. **Splodgenessabounds.**
20. **Stupid Name.**

## SKETCH'S TEN BASS PLAYERS



1. **Stanley Clarke.**
2. **Alfonso Johnson**
3. **Chuck Rainey.**
4. **Graham Maby.**
5. **Sir Horace Gentieman.**
6. **Jaco Pastorius.**
7. **Andy Fraser.**
8. **Robbie Shakespeare.**
9. **Norman Watt-Roy.**
10. **Lewis Johnson.**

## STEVE STRANGE'S TEN BEST-DRESSED MEN

1. **Quentin Crisp**  
Someone I thought had a lot of courage and guts to do what he did and dress the way he did so long ago.
2. **Edward Fox**  
Because of the clothes he wore so stylishly in "Edward & Mrs Simpson".
3. **Dirk Bogarde**  
Because he fits so perfectly in any role and always looks so great in any clothes.
4. **David Bowie**  
I believe, as he does, in the need for constant change in music as well as appearance.
5. **Anthony Price = Giorgio Armani**  
Two great designers who wear their own fabulous clothes so well.
7. **Romay Harg**  
German drag artist. A man in woman's clothing that's so good one would find it hard to tell the difference.
8. **James Dean**  
For making casual clothes look smart.
9. **Humphrey Bogart**  
He's not conventionally good-looking but he has such movie star style that he looked wonderful in everything he wore. Even in an old mac.
10. **Myself**  
But that's for other people to decide.

PIC: DARLENE HAMMOND/L.F.I.



Humphrey Bogart

## CLIVE LANGER'S NINE PRODUCERS



As well as conducting his own solo career, Clive Langer produces records for Madness and The Teardrop Explodes.

1. **Chris Thomas.**
2. **Phil Spector.**
3. **David Bowie.**
4. **Lee Perry.**
5. **Todd Rundgren.**
6. **Bjorn & Benny from Abba.**
7. **Jack Nitzsche.**
8. **Nick Lowe.**
9. **Bernard Edwards and Nile Rodgers of Chic.**

## KERRANG!

A selection of the most ear-splittingly loud bands in history. N.B. It's difficult to establish just exactly how loud is too loud. To a Motorhead fan most other bands must just seem like a little pleasant background noise. According to The Noise Abatement Society the threshold of pain is round about 117 decibels and equivalent to standing 50 metres away from a Jumbo Jet as it takes off. So check this lot out . . .

1. When **Deep Purple** played The Rainbow in 1972 three of the audience were rendered unconscious. Not surprising when you consider they were cranking out **117 decibels**.
2. In 1976 **The Who** played Charlton F.C.'s ground and readings of **120 decibels** were recorded 50 metres from the stage.
3. Although **Motorhead's** road crew claim that their boys never exceed a modest **133 decibels**, others reckon that they habitually clock **145**.
4. It is rumoured that **The Gang Of Four** actually broke a decibel meter during rehearsal. The poor unsuspecting machine got to **130 decibels** and then gave up the ghost.
5. With their usual restraint and good sense **Judas Priest** once took a **15 Kilowatt P.A.** into the Marquee. 12 Kilowatts are reckoned to be quite sufficient to fill a hall the size of the Hammersmith Odeon.

15

## RICH KIDS

The rock stars with the fattest bank balances.  
In 1977 *The Sunday Mirror* drew up this list of those musicians who'd made fortunes that we can only dream of.

1. Elton John.
2. Led Zeppelin.
3. Paul McCartney.
4. Rod Stewart.
5. Peter Frampton.
6. Pink Floyd.
7. The Rolling Stones.
8. The Who.
9. The Bay City Rollers.
10. ELO.

Obviously some of the names featured above make just as much money in 1981 while some of them will have slipped into relative poverty. However, here's a selection of names who've been as shrewd as they've been successful. British individuals only.

**1. Paul McCartney.**  
A couple of years ago *The Sunday Times* reckoned him to be the richest person in the UK. It's a fact that his McCartney Productions Ltd enjoyed a turnover of \$80,000,000 in 1980/81. Not only does he still sell millions of records nowadays but he also pulls in an enormous amount from royalties on the old Beatles material, which still sells more than most band's current repertoire. In an average year his income from Beatle songs is around \$2,000,000. His companies have also invested heavily in music publishing and McCartney owns the rights to such lucrative song catalogues as Buddy Holly's.

**2. Elton John.**  
Although his career has hit the doldrums of late, it mustn't be forgotten that in 1975 2% of all the records sold anywhere in the world were by Elton John. "Caribou" went gold in New York State alone.

**3. Jimmy Page.**  
As Led Zeppelin's guitarist, songwriter and producer he obviously comes in for the major part of their earnings. And, in the period 1970-75 alone, *The Sunday Mirror* estimated those earnings to be £85,000,000.

**4. Freddie Mercury, Brian May, John Deacon and Roger Taylor.**  
As managing directors of Queen Productions Ltd, they each drew £690,000 in salary in the year 1978-79. This makes them the highest paid directors in British industry. (It works out at just under £1900 a day or, if you like, £1.31 per minute!)

## GIMMIX

In their constant pursuit of huge sales, the record companies have come up with some pretty strange packaging ideas to attract that potential customer.

*The Unusual Cover.*

1. "Think Pink" by **The Fabulous Poodles** had a sleeve which was four times the usual size. Naturally very few shops could be bothered to stock it.
2. "The Akron Album", a compilation album on Stiff, had a sleeve which gave off the smell of rubber when scratched.
3. "School's Out" by **Alice Cooper**. The cover folded out to make a school desk and came wrapped in a pair of girl's panties.
4. "Sticky Fingers" by **The Rolling Stones** was distinguished by an Andy Warhol designed sleeve which depicted a pair of jeans with a real zip. When you unzipped it (and who didn't) a pair of occupied underpants were revealed.
5. "Catch A Fire" by **The Wailers** came in the shape of a flip-top cigarette lighter.
6. "Metal Box" by **PIL**. Three twelve inch singles packaged in what appeared to be a sort of pancake tin.

*Then there's the Special Vinyl Job . . .*

1. "Loneliness" by Irish group **Horslips** was issued (in Ireland only) as a green, shamrock-shaped 45.
2. "Roxanne" by **The Police** was issued in the US as a picture single in the shape of a policeman's badge. It even came in a special imitation pigskin wallet but was used for promotional purposes only.
3. "Just For You" by **Alan Price** was red, twelve inches across and heart-shaped.
4. "Fait Divers" by a French group called **Telephone** was yellow and telephone-shaped.
5. "Keep On Rollin'" by **Cirrus** was brown and shaped like a Yorkie bar.
6. "Strawberry Letter 23" by **The Brothers Johnson** was — you guessed it — red and smelt of strawberries.
7. "It Takes Two To Tango" by **Richard Myhill** was one of the few square singles to be put on sale.
8. "Camembert Electrique" by **Gong** came on cheese-scented vinyl.
9. "Pop Muzik" by **M** was initially issued as a "double groove" single with another track running simultaneously. When the stylus was placed on the record it was a toss-up as to which tune played.
10. "Gimmix" by **John Cooper Clarke** was appropriately pressed on orange coloured vinyl in the shape of a triangle with curved sides. Picture bag? Natch.

## BLOCKBUSTERS

RECORDING is an expensive business even if you do it on the cheap. Listed below are a few notable examples of enormous extravagance.

1. "River Deep, Mountain High" by **Ike & Tina Turner**. Reckoned by many people to be one of the greatest singles ever made, this Phil Spector production from the year 1966 cost at least \$22,000, a staggering amount of money for those days. As if that wasn't bad enough, it flopped in America and Spector never recovered from the shock.
2. "Sergeant Pepper's Lonely Hearts Club Band" by **The Beatles**. The first Beatles album was made in sixteen hours. Four years later, in 1967, they spent nine months in EMI's biggest studio making their masterpiece. When the bills came in for the sitar hire, the sound effects, the huge orchestras and the Peter Blake cover, the tab was an estimated £40,000, making it certainly the most expensive album of its day.
3. **The Rolling Stones**. Ever since they became superstars, The Stones have prided themselves on doing everything the expensive way. When they recorded "Exile On Main Street" all the recording equipment had to be transported to Keith Richard's home in the South of France. When it was completed it had to be remixed no less than six times. On another occasion the band are said to have booked a London studio for three months and then not bothered to turn up.
4. "Tusk" by **Fleetwood Mac**. Almost certainly the most expensive album of all time. Recording took almost two years and the \$1,000,000 final bill included the location recording of a huge marching band for the title track. The packaging was lush to say the least. Even the shiny inner sleeves had shiny inner sleeves of their own. And after all that it only sold a measly 2 million copies, a mere fraction of the amount its predecessor "Rumours" notched up. There's a moral there somewhere.
5. "Communique" by **Dire Straits**. Notable for some very expensive catering arrangements. This album was recorded in The Bahamas and producer Jerry Wexler didn't trust the local food. So he would ring his wife in New York every morning and order dinner. She'd go out and buy the goodies which would then be air-freighted eleven hundred miles every day for that night's snack.

## MARCO PIRRONI'S TEN HAS-BEEN ROCK STARS



1. Screamin' Lord Sutch.
2. Dave Berry.
3. Link Wray.
4. The Ventures.
5. Johnny Thunders.
6. Frank Ifield.
7. Jess Conrad.
8. Screaming Jay Hawkins.
9. David Bowie.
10. The Darts.

## FAST EDDIE'S TEN MOST BEAUTIFUL WOMEN

1. My old lady.
2. Queen Elizabeth II.
3. Princess Anne's horse.
4. Cleopatra.
5. Ethel Merman.
6. Danny La Rue.
7. Wendy O. Williams.
8. Denise (the waitress from St Paul's airport in Minneapolis.)
9. Girlschool.
10. Kathy, Sue & Motorcycle Irene.

## TOYAH'S TEN ACTRESSES



1. Marilyn Monroe.
2. Billie Whitelaw.
3. Bette Davis.
4. Sissy Spacek.
5. Bo Derek.  
= Lorraine Chase. (Tacky, but nice faces.)
7. Katherine Hepburn.
8. Joan Crawford. (Look into her eyes — they're frightening.)
9. Divine.
10. Elizabeth Taylor.

# YOUNG AMERICANS

By David Bowie on RCA Records

They pulled in just behind the fridge  
He lays her down . . . he frowns  
"Gee my life's a funny thing  
Am I still too young?"  
He kissed her then and there  
She took his ring, took his babies  
It took him minutes, took her nowhere  
Heaven knows she'd have taken anything

(All night) she wants the Young American  
(Young American, Young American — she wants the Young American)  
(All right) but she wants the Young American

Scanning life through the picture window  
She finds the slinky vagabond  
He coughs as he passes her Ford Mustang  
Heaven forbid she'll take anything  
But the freak earned his title for nothing  
Misses a step and cuts his hand  
Showing nothing he swoops like a song  
She cries "Where have all papa's heroes gone?"

(All night) she wants the Young American  
(Young American, Young American —  
she wants the Young American)  
(All right) but she wants the Young American

All the way from Washington  
Her breadwinner begs off the bathroom floor  
"We live for just these twenty years  
Do we have to die for the fifty more?"

(All night) he wants the Young American  
(Young American, Young American —  
he wants the Young American)  
(All right) but he wants the Young American

Do you remember your President Nixon  
Do you remember the bills you have to pay  
Or even yesterday

Have you been the un-American  
Just you and your idol singing falsetto  
'Bout leather, leather everywhere  
And not a myth left from the ghetto  
Well, well, well would you carry a razor  
In case, just in case of depression  
Sit on your hands on a bus of survivors  
Blushing at all the Afro-sheeners  
Ain't that close to love  
Well ain't that poster love  
Well it ain't that Barbie doll  
Her heart's been broken just like you

(All night) you want the Young American  
(Young American, Young American —  
you want the Young American)  
(All right) you want the Young American

You ain't a pimp, you ain't no hustler  
Pimp's got a Caddy and Lady got a Chrysler  
Black's got respect, White's got his soul train  
Mama's got cramps and look at your hands ache  
(I heard the news today, oh boy)  
I got a suite and you got defeat  
Ain't there a man who can say no more  
Ain't there a woman I can sock on the jaw, an'  
Ain't there a child I can hold without judging  
Ain't there a pen that will write before they die  
Ain't you proud that you've still got faces  
Ain't there one damn song that  
Can make me break down and cry

(All night) I want the Young American  
(Young American, Young American —  
I want the Young American)  
(All right) but I want the Young American, Young American

*Ad lib to fade*

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

## REQUEST SPOT

ARTIST **DAVID BOWIE**  
TITLE **YOUNG AMERICANS**  
LABEL **RCA**  
YEAR **1975**

REQUESTED BY **ANDY BLOCK, BARBICAN, LONDON**





*Smash Hits*  
**KIM WILDE**

PIC: LFI



# motorhead

By Motorhead on Bronze Records

Sunshine, wrong side of another day  
Skyhigh six thousand miles away  
Don't know how long I've been away  
Wound up in an amazing state  
Can't get enough and you know it's righteous stuff  
Goes up like prices at Christmas

*Chorus*  
Motorhead, remember me  
I'm Motorhead, alright

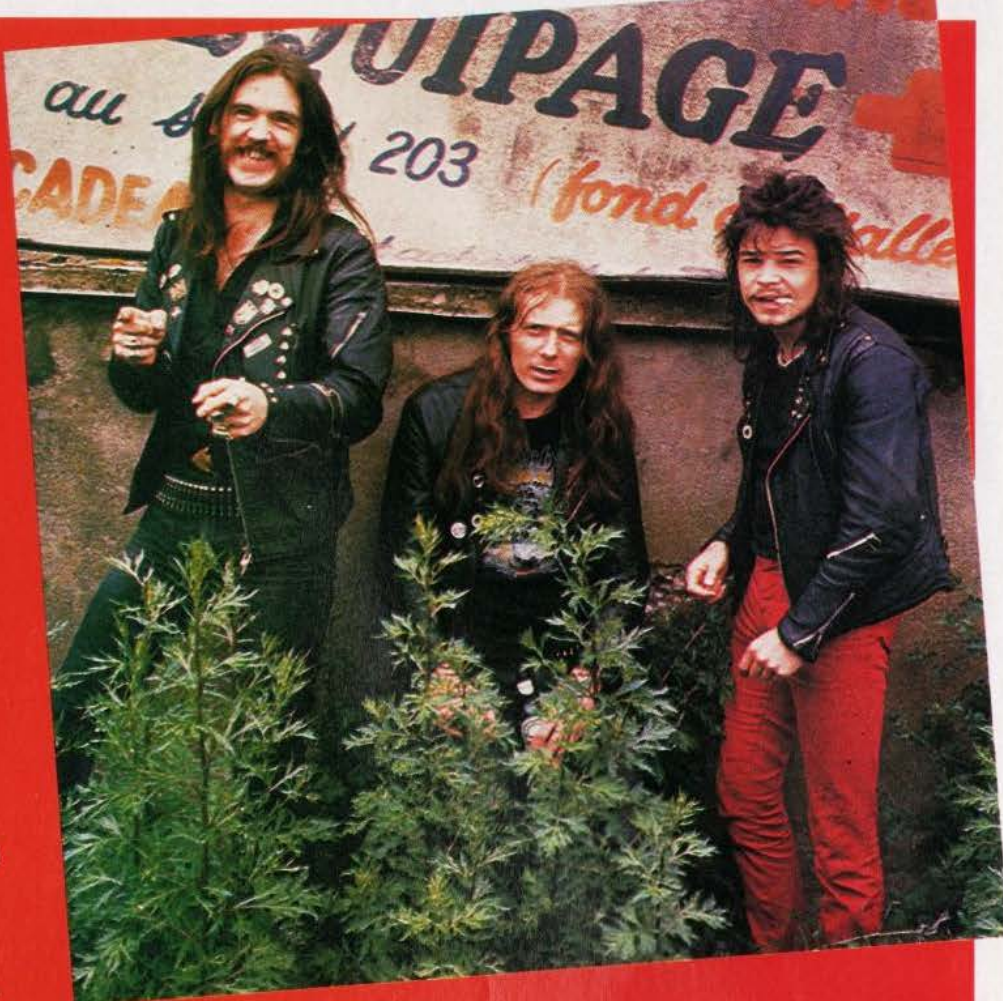
Four days, total amnesia  
Get some mental anaesthesia  
Don't move, shut the door and kill the lights  
I guess I'll see you all on the ice  
All good clean fun, have another stick of gum  
Man you look better already

*Repeat chorus*

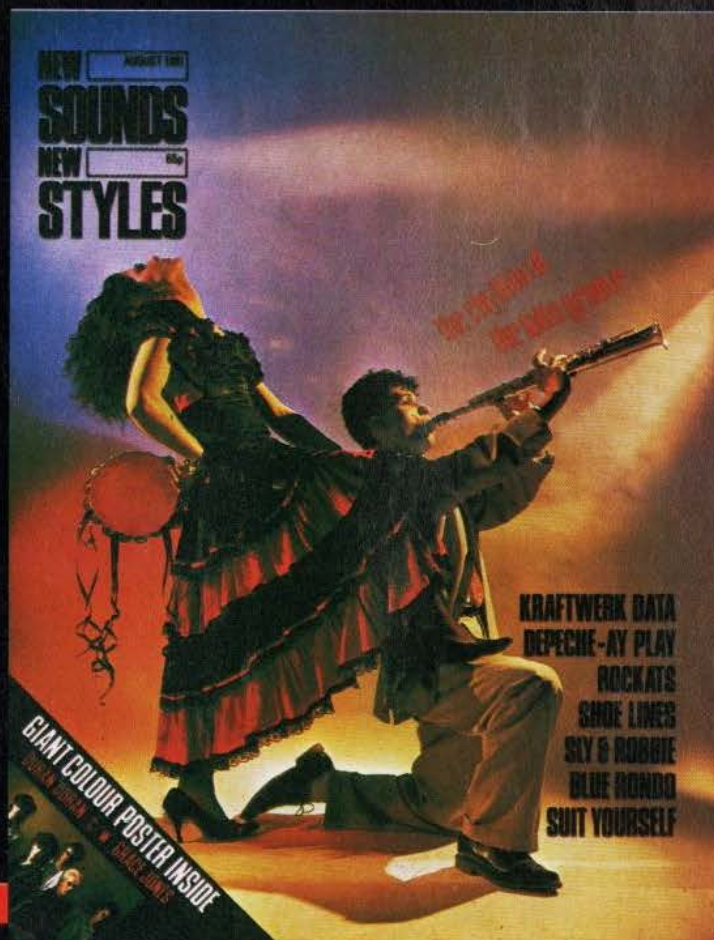
Four days, five-day marathon  
We're moving like a parallelogram  
Don't move, shut the door and kill the lights  
If I can be wrong, I must be right  
Fly through the weekend, I know I am a little wired  
Ain't felt this good for an hour

*Repeat chorus and ad lib to fade*

Words and music by Kilminster/Clarke/Taylor  
Reproduced by permission United Artists Music Ltd.

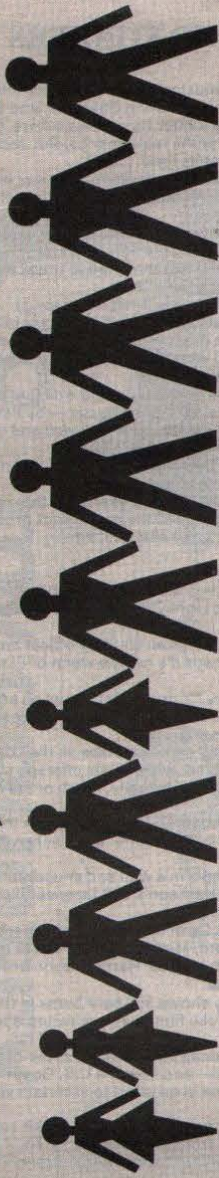


Arriba! Arriba! The rhythm of the latin groove is featured large in the August issue of New Sounds New Styles, on sale at your newsagent now. We have the first, exclusive feature on Blue Rondo A La Turk and a barely intelligible account of Havana Let's Go! We look at the stylish suits that are the look of the moment, and at some rather unusual footwear. The giant full-colour poster (34" x 22") shows a stylish and moody pose by Duran Duran, with



Grace Jones on the reverse. Other features include Kraftwerk, a play starring Depeche Mode, The Rockats and rhythm masters Sly and Robbie. Plus, of course, Nightclubbing, news, letters and competitions to win the August playlist and a suit specially designed for the winner. This and more for just 65p. If you have difficulty getting it from your newsagent, send 65p to NSNS Circulation, EMAP, Bretton Court, Peterborough PE3 9DZ.

# THE LONG, THE SHORT & THE TALL



- Lynsey De Paul 4' 11"
- Suzi Quatro 5' 0"
- Leo Sayer 5' 2"
- Ian Dury 5' 3"
- Debbie Harry 5' 4"
- Andy Summers 5' 6"
- Adam Ant 5' 9"
- Brian Setzer (without hair) 5' 9"
- Paul Weller 5' 10"
- Chas Smash 5' 11"



- Paul McCartney 5' 11"
- Brian Setzer (with hair) 6' 0"
- Grace Jones 6' 0"
- Terry Hall 6' 0"
- Stewart Copeland 6' 1"
- Tony Hadley 6' 2"
- Joe Jackson 6' 2"
- Richard Strange 6' 5"
- Luke Sky 6' 9"

## STAYING POWER

The U.K. singles that have spent most weeks in the charts.

1. "My Way": Frank Sinatra — 122 weeks (9 chart runs).
2. "Amazing Grace": Judy Collins — 67 weeks (8 chart runs).
3. "Rock Around The Clock": Bill Haley — 57 weeks (8 chart runs).

In the U.S.A. the single that stayed longest in the charts was Paul Davis's "I Go Crazy" which only reached No. 9 when released in 1977 but managed to linger in the "Billboard" listing for no less than 40 consecutive weeks. An odd fact: while "Hey Jude" proved the biggest of the Beatles' US successes, grabbing a spot on the "Billboard" charts for some 19 weeks, it was beaten by Dame Vera Lynn's "Auf Wiederseh'n Sweetheart", which remained in these charts for 21 weeks, spending 9 of them at No. 1.

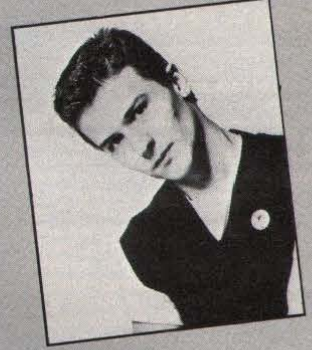
## THE RINGO LIST

When The Beatles first conquered America in the mid-sixties it was Ringo Starr who really captured American hearts, so much so that there was a glut of records dedicated solely to him. Here are ten . . .

1. "Ringo, Ringo": Daws Butler (*Merri*).
2. "Ringo Beat": Ella Fitzgerald (*Verve*).
3. "Ringo for President": Rolf Harris (*Epic*).
4. "R Is For Ringo": Tina Ferra (*Limelight*).
5. "You Can't go Far Without A Guitar (Unless You're Ringo Starr)": Neil Sheppard (*Almont*).
6. "Ringo For President": Young World Singers (*Decca*).
7. "Ringo Bells": Three Blonde Mice (*Atco*).
8. "Ringo Comes To Town": Chug And Doug (*Charger*).
9. "What's Wrong With Ringo": Bon Bons (*Coral*).
10. "Minuet For Ringo": Viv Prince (*Columbia*).



## WOODY'S TEN DRUMMERS



"All first equal".

1. Terry Smith from London band Temper. "Many thanks", adds Woody.
2. Pierre Moerlen from hippie diehards Gong.
3. Joe Blocker for his work with ex-Gong man, Steve Hillage.
4. Andy Anderson for his work with Mr. Hillage, as well.
5. Buddy Rich, the veteran jazz drummer known for his flamboyant technique.
6. Steve Gadd for his work with Steely Dan on "Aja".
7. Chester Thompson when he played with Weather Report on their "Black Market" album.
8. Narada Michael Walden when he played with John McLaughlin in the Mahavishnu Orchestra.
9. Aynsley Dunbar for his playing with David Bowie on "Pin Ups".
10. Dennis Davis for his work with Bowie again on "Heroes" and "Low".

## RICKY WILDE'S TEN PRODUCERS

(in no particular order).

- |                      |                   |
|----------------------|-------------------|
| 1. Steve Lillywhite. | 6. Brian Eno.     |
| 2. Pip Williams.     | 7. Nick Lowe.     |
| 3. Phil Spector.     | 8. John Wood.     |
| 4. Mick Glossop.     | 9. Tony Visconti. |
| 5. Sam Phillips.     | 10. Chris Thomas. |

## THERE'S NO PEOPLE LIKE SHOWPEOPLE

A selection of the most outrageous, over the top shows ever put on in the name of rock entertainment.

### 1. Screamin' Jay Hawkins

Black American R&B singer of the 50's & 60's who had himself carried on stage in a coffin, the mirrored lid of which would slowly open as a gloved hand crawled over the edge. Once out of the coffin and prancing around in a Dracula cape and waving a skull-topped wand, he'd pull his wife out of an apparently boiling cauldron by her hair. American undertakers were so outraged by his antics that the National Casket Company asked its members not to lend, rent or sell a coffin to him.

### 2. Arthur Brown

Son Of Screamin' Jay. This 60's underground hero had one hit, "Fire", and built his whole act around it. He'd emerge on stage covered in war paint with a coal brazier on his head glowing away merrily. On one notable occasion he was lowered on to the stage by crane, his head piece burning brightly.

### 3. The Rolling Stones — 1976

The stage was a vast flower whose petals folded down as the band came onstage. Mick Jagger swung above the audience on a trapeze, tipped buckets of water over the front rows and showered the baying hordes with confetti from a vast thirty foot long vacuum cleaner tube (working in reverse). The bills for the tour reflect the restraint of the entire operation. Thirteen articulated lorries — £105,000. Portable stage — £150,000. Mick's clothes — £25,000. Lighting — £125,000. Sound — £44,000.

### 4. Genesis

The setting for "The Lamb Lies Down On Broadway" (1976) reached new

heights of extravagance, with Peter Gabriel wearing what looked like an outfit made up of spawn from a fifty foot frog.

### 5. The Tubes

Their classic stage act focussed on lead singer Fee Waybill's character Quay Lude, the embodiment of sex and drugs and rock and roll. Tottering around on six inch heels he could hardly move for midgets, fire eaters and general weirdos. These days they've calmed down, restricting themselves to a show choreographed by Kenny Ortega of "Xanadu" fame and featuring a Chinese dancer dressed as a geisha girl octopus.

### 6. The Damned (Captain Sensible)

Always out of step with the harsh, street manners of early punk Mr Sensible was very fond of appearing in a rather fetching little ballet skirt. His most memorable appearance, however, was made trailing a ten foot inflatable tail. Presumably he felt it impaired the precision of his playing as he eventually took to appearing stark naked. Very chic, very sensible.

### 7. Devo

In their "Comeback Jonee" period they recreated "The Gunfight At The OK Corral" with checked shirts, bandanas, leather chaps, ten gallon hats and, of course, twin Colt 45's all round. For their first video they appeared most effectively as doctors from your worst nightmare, brandishing syringes like switchblades.

### 8. Echo & The Bunnymen

These boys went to see "Apocalypse Now" and never recovered. So they recreated the settings on stage. All dressed up as if they were waiting for the chopper to airlift them out of the Mekong Delta, the Bunnymen peeked out from a stage draped in camouflage netting and jungle foliage with most of the lighting coming up from behind and giving the effect of anti-aircraft searchlights.

### 9. The Plasmatics

When permitted they will place a car centre stage and blow it up. When this isn't allowed, they'll set about the car with chainsaws and cut the metal into small bite-sized pieces. Purely for art's sake.

### 10. The Pink Floyd

On "The Wall" tour, the 8-piece Floyd opened the show as an army of roadies gradually erected a 40-foot wall between them and the audience. Once completed, all except Waters and Gilmour remained completely invisible until — in the inevitable finale — the wall was exploded to rubble.

## SCREEN GEMS & CELLULOID STINKERS

Ten best films of rock interest (no particular order).

1. "The TAMI Show". Simply the greatest array of musical talent ever assembled in one flick — The Stones, The Beach Boys, James Brown, Marvin Gaye, Jan and Dean, The Supremes, Smokey Robinson and The Miracles, Chuck Berry, plus others. (1964).
2. "Easy Rider". Just two motorcyclists searching for the real America. But Jack Nicholson is great and the soundtrack unbeatable for its time. (1969).
3. "Babylon". Black life in South London, with rastas, soundsystems and sus laws. Arguably the finest of all reggae movies, with Dennis Bovell supplying a tight-fit score. (1980).
4. "American Graffiti". US small-town kids on one evening in 1962. A hilarious use of celluloid which features scores of golden oldies as a virtually non-stop soundtrack. (1973).
5. "A Hard Day's Night". The first Beatles film and the one that tried to break the mould in which most pop movies had been previously set. (1964).
6. "Woodstock". An imaginatively shot, if bum-aching (it's three hours long) documentary about the Bethel, N.Y. festival which attracted 400,000 punters in 1969. Jimi Hendrix, Sly Stone and Santana are among the many top-line acts that appear. (1970).
7. "Yellow Submarine". A full-length cartoon, filled with Beatle songs and Beatle characters in search of Pepperland. Simply enchanting. (1968).
8. "The Girl Can't Help It". The first rock film to have both colour and a decent script. Though the storyline is plain daft, the gags are amusing and the music — by Fats Domino, Gene Vincent, Little Richard etc — is of the sort that put rock well and truly on the map. (1956).
9. "Don't Look Back". A cinema-verite view of Bob Dylan's first British tour. An absorbing study that reveals far more than most films of its type. (1967).
10. "The Graduate". Perhaps it hasn't held up so well over the years, but this comedy set Dustin Hoffman on the road to superstardom in '67, and the soundtrack provided Simon and Garfunkel with a no. 1 single ("Mrs Robinson") plus a hit album.

Ten music-oriented films to be avoided at all costs.

1. "Xanadu" — Olivia Newton-John as a roller-skating, disco-dancing goddess: a daughter of Zeus, no less. Even aid from the Electric Light Orchestra and The Tubes didn't prevent this one being dubbed "Xanadon't". (1980).
2. "Kissin' Cousins" — Elvis Presley gets a double role as an air force officer and Jodie, his blonde-haired, hillbilly clone. On reflection, perhaps it's not the worst of El's. But then, that's a difficult decision to make. (1964).
3. "What's Good For The Goose" — Can you believe Norman Wisdom as an assistant bank manager who joins the flower-power set, pulls dolly Sally Geeson and leaps around to the music of The Pretty Things? Embarrassing. (1969).
4. "Rinaldo and Clara" — Bob Dylan's four hour long mess-de-piege. In the concert shots he appears either with his face painted or masked, while in the offstage shots he plays Rinaldo while Ronnie Hawkins claims to be Dylan. Actually, much of the music's great but the rest is a right load of cobblers. (1977).
5. "I've Gotta Horse" — Billy Fury, once Britain's answer to Elvis, appears in this one as a singing animal lover. In the States they retitled it "Wonderful Day" — but they had to be kidding! (1965).
6. "Wonderwall" — Some geezer peers through a hole in a wall and encounters a world full of sex'n'drugs'n'raga roll. One of George Harrison's daft incense-filled ideas and enough to make anyone's guitar gently weep. (1968).
7. "Skidoo" — Lotsa ageing stars — Peter Lawford, Carol Channing, Groucho Marx (as God), George Raft, Burgess Meredith, Ceasar Romero, Mickey Rooney, etc. in a satirical mess about gangsters getting involved with hippies. Harry Nilsson provides most of the music and even sings the credits! (1968).
8. "Film No. 4" — A film by Yoko Ono which merely shows 350 bare bums in the space of 90 minutes. Possibly better than "Fly" in which Yoko filmed a fly crawling about for 50 minutes. But the choice is yours. (1967).
9. "The Phynx" — All about Albania's attempt to kidnap all America's show-biz personalities — including Tarzan and James Brown — and how the U.S. Government form and fame push a rock band known as The Phynx in an effort to ascertain where the missing entertainers have been taken. (1970).
10. "How To Stuff A Wild Bikini" — Acclaimed by many as the worst of the wonderfully awful beach movies starring Annette Funicello and Frankie Avalon "How To Stuff" had its title changed to "How To Fill A Wild Bikini" in readiness for U.K. release — but nobody bothered to put it out anyway! (1965).



Dave Vanian and Captain Sensible

# STAR teaser

The names listed are hidden in the diagram. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in the right order, whichever way they run. Some letters will need to be used more than once — others you won't need to use at all. Put a line through the names as you find them. Solution on page 46.

ARDECK  
ARIOLA  
ARISTA  
BEGGARS  
BANQUET  
BOARDWALK  
BURNING ROME  
CAPITOL  
CARRERE  
CHAMPAGNE  
CHARLY  
CHERRY RED  
CHISWICK  
CHRYSALIS  
DECCA  
DREAMLAND  
ELEKTRA  
ENSIGN  
EPIC  
FICTION  
GEFFEN

GO-FEET  
GRADUATE  
HALLMARK  
ISLAND  
LIBERTY  
MAGNET  
MERCURY  
PARLOPHONE  
PEOPLE UNITE  
PICKWICK  
POLYDOR  
POSTCARD  
REFORMATION  
REGAL ZONOPHONE  
ROCKET  
ROLLING STONES

ROUGH TRADE  
SALSOL  
SECRET  
SITUATION  
SMALL WONDER  
STIFF  
TAMLA MOTOWN  
VERTIGO  
VIRGIN  
WARNER BROTHERS

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

# roger taylor



new single  
from the album  
**FUN IN  
SPACE**



# my country

# WALK RIGHT NOW

By The Jacksons on Epic Records

Here when all my work is done  
She calls and says dear can I come  
I say to her that you know our love has gone, yeah  
But aggressive heart, no you're really not the one

She comes to the door  
Crying at my feet  
Guilt shines in her eyes  
As she slowly sinks in deep  
You know my love couldn't last forever  
Persuade your way but you ain't clever  
I close the door and I say never

*Chorus*  
I don't care what you're sayin'  
Walk right now, I ain't playin'  
Love elsewhere for you I'm prayin'  
Don't look back, you ain't stayin'

Here I'm cryin' I can't sleep  
I sigh cause I thought this would never be, yeah  
I say ooh, ooh, I'm screamin' out for someone  
And now she's knockin' on the door for me  
She just won't leave me alone  
She wants to speak with me (speak with me)  
And persuade me in her arms  
And now she's callin' on the phone for me

Just won't leave me alone  
Deep down inside she's trying to be clever  
To love once more then leave me forever  
I close the door and I say never

*Repeat chorus twice*



I try so hard to cope with you  
I can't bear the things you put me through  
To love as friends I wish that we could see  
But persuasive heart just won't let pure friendship be  
You know my love couldn't last forever  
Persuade your way but you ain't clever  
I close the door and I say never

*Repeat chorus and ad lib to fade*

*Words and music by M. Jackson/J. Jackson/R. Jackson.  
Reproduced by permission Carlin Music Corp.*

LIVE

# U2

U WIP 6679

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ISLAND

# DURAN DURAN

## GIRLS ON FILM

on EMI Records

See them walking hand in hand across the bridge at midnight  
Heads turning as the lights flashing out are so bright

Then walk right out to the fourline track  
There's a camera rolling on her back, on her back  
And I sensed the rhythm coming in a frenzy

All the way down her spine  
Girls on film, girls on film  
Girls on film, girls on film

Lipstick cherry all over the lens as she's falling  
In miles of sharp blue water  
Coming in where she lies

The diving man's coming up for air  
Cause the crowd all love pulling Dolly  
By the hair, by the hair

And she wonders how she ever got here  
As she goes under again

Girls on film (two minutes later), girls on film  
Girls on film (got your picture), girls on film

Wider baby, smiling, you've just made a million  
Fuses pumping out heat, twisting out on a wire  
Take one last glimpse into the night

I'm touching close, I'm holding bright, holding tight  
Give me shadows with a whisper

Take me up till I'm a shooting star  
Girls on film (she's more than a lady), girls on film  
Girls on film (two minutes later), girls on film  
Girls on film (see you together), girls on film  
Girls on film (see you later), girls on film

Words and music by Duran Duran

Reproduced by permission Tritec Music/Peterman/Carlin Music



STUDIO

U2

UWIP 6679

FIRE · J. SWALLO

PRODUCED BY STEVE LILLYWHITE



THEIR NEW DOUBLE SINGLE AVAILABLE IN A SPECIAL LIMITED EDITION PACK



# UB40

I AM THE ONE IN TEN  
 A NUMBER ON A LIST  
 I AM THE ONE IN TEN  
 EVEN THOUGH I DON'T EXIST  
 NO-BODY KNOWS ME  
 BUT I'M ALWAYS THERE  
 A STATISTIC, A REMINDER  
 OF A WORLD THAT  
 DOESN'T CARE

**ONE IN TEN  
 PRESENT ARMS IN DUB**

7" SINGLE ON

**7DEP2**

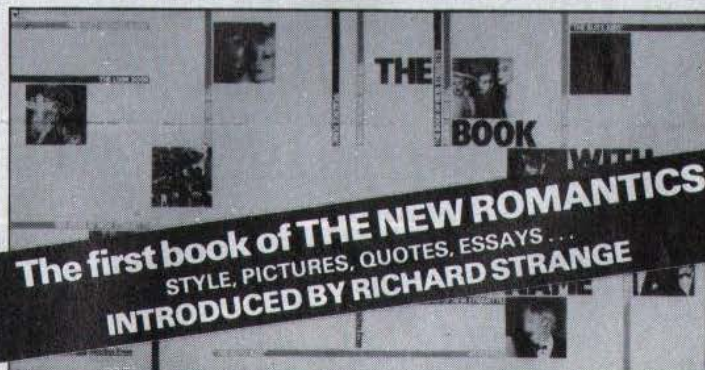
**DEP**  
INTERNATIONAL

# JANE KENNAWAY



**NEW SINGLE • DERAM • DM444  
 YEAR 2000**

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You said something will change  
 We were all dressed up, somewhere to go  
 No sign of rain  
 But something will change  
 You promised

You said nothing will change  
 We were almost near, almost far  
 Down came the rain  
 But nothing will change  
 You promised

*Chorus*  
 A promise  
 A promise  
 A promise

It's exactly the same  
 You said it's always the same  
 But I'll make it change  
 Into something the same  
 I promise

*Repeat chorus*

Light on the waves  
 Light on the waves  
 Light on the waves  
 A promise  
 A promise  
 A promise  
 A promise

There's light on the water  
 We could sail on forever  
 A promise  
 A promise

Words and music by Sergeant/McCulloch/Pattison/De Freitas.  
 Published by permission Zoo Music/Warner Bros. Music Ltd.

on Korova Records

*Repeat to fade*

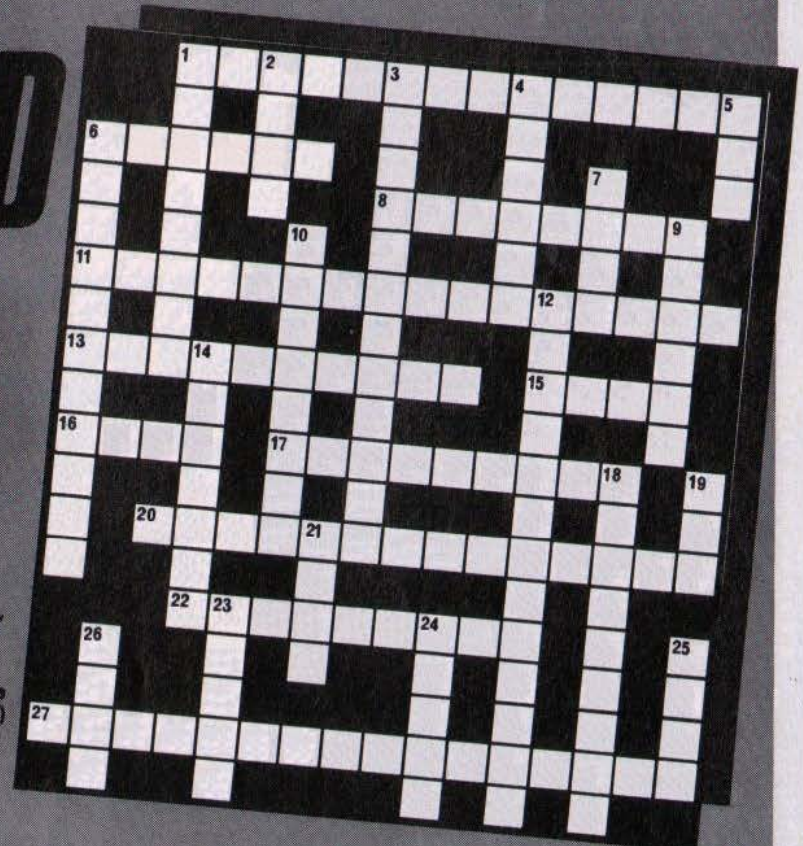
# CROSSWORD

## ACROSS

- 1 A hit from the maths syllabus — the original was by Bobby Darin.
- 6 Two containers for Bad Manners (3,3)
- 8 Kit's shed reconstructed as a group (3,5)
- 11 A hit from "Wha'ppen" (5,2,4,5)
- 13 Heavy metal reptile
- 15 Jamaican musician associated with The Specials
- 16 Nick's in the flower arranging class!
- 17 One-time pop idol, he's become a successful actor (*Budgie, Stardust*) and manager (Leo Sayer) (4,5)
- 20 Kool & The Gang know where it's going (4,2,2,3,3)
- 22 Born Reginald Dwight (5,4)
- 27 What Buck's Fizz want (who said "A one-way ticket to Australia"?) (5,2,3,6)

## DOWN

- 1 . . . you no Oli Voil (2,2,3,1)
- 2 Graham Bonnett puts the rail in reverse!
- 3 Third hit 45 for the Sex Pistols (6,6)
- 4 Joy Division album
- 5 & 24 . . . talking of the above, this is what JD became
- 6 She's one of The B-52 girls (5,6)
- 7 & 26 Radio 1 DJ hosting Saturday pop prog
- 9 Old Merseys hit that David Bowie recorded on "Pin-Ups" and made into a hit
- 10 Clark Kent's true love (4,4)
- 12 Jazz funk star who sounds like a bit of a Disney character (6,7)
- 14 & 25 Dave Edmunds in cahoots with the Stray Cats (3,4,2,2)
- 18 TV dancers (3,6)
- 19 Talkover type of disco music
- 21 Billy boy
- 23 It informs on a record!
- 24 See 5
- 25 See 14
- 26 See 7



ANSWERS ON PAGE 46



INDEPENDENT

bitz

by Red Starr

ONE OF last year's best singles was undoubtedly "Unofficial Secrets"/"Original Mixed Up Kid" on Fried Egg by the relatively unknown — or unhip, anyway — Various Artists. (That's the band's name, by the way. Dumb, isn't it?) Whatever, the group now have an LP — "Solo Album" — out on their own Various Artists label.

If there's nothing here quite as excellent as the single — except perhaps the powerful "Stephen's Body" with the sting in its tail — the standard is still very high indeed, with the emphasis on such boring old cliches as well-turned songs with intelligent lyrics and good playing. If anything it's a shade overambitious, trying to cram too much clever



The Raincoats: New Brooms & Cardies

lyrics onto a spindly base, but if you like your songs around the lighter side of Paul Weller then this album of serious pop music is heartily recommended. It's well packaged too with a lyric sheet, though it's a pity they couldn't have come up with something more imaginative and less sexist for a sleeve. (Contact: SAE to 13 Worcester Terrace, Clifton, Bristol 8.)

Certain members of Various Artists also form part of another Bristol outfit called The Art Objects. They too had a very good single out last year — "Showing Off To Impress The Girls" — and now it crops up again on their album, "Bagpipe Music" on Heartbeat Records. Needless to say, it's nothing at all to do with bagpipes but another attempt at the age old problem of marrying poetry with rock.

The album sleeve bears the inscription that "where power corrupts, poetry cleanses" which gives a fair idea of what to expect — a lot of grandiose declarations meaning very little — set to a sympathetic light-rock backing. Still, it's an interesting effort with some good moments, and if you like the Various Artists approach then you could do worse than lash out on this as well. (Contact: SAE to 4 Melrose Terrace, Clifton, Bristol 8.)

SINGLES

THE LATEST package from funky Brussels has arrived, bearing three new releases from Factory Benelux and one from Crepuscule.

The first Factory item is a 7 inch re-release of the Durutti Column 12 inch, "Lips That Would Kiss"/"Madeleine", in a new sleeve. Everybody should have something by Durutti Column in their home, and this beautiful pair of melodic guitar instrumentals — possibly the man's best so far — would make a very fine start.

Second up is a 7 inch from Section 25 — "Je Veux Ton Amour"/"Oyo Achel Ada". The former is a typical piece of colourless Factory funk, virtually indistinguishable from A Certain Ratio except for the absence of trumpets and the addition of a bad French accent. The 'B' side is coming it a bit even by Factory's trance 'n' dance standards — a single rattling rhythm riff repeated over and over while barely audible noises drift in and out towards the end.

Thirdly, there's a 12 inch from Crispy Ambulance called "Live On A Hot August Night". However, instead of a live Neil Diamond double album, you get two long studio tracks comprising twenty-two minutes of "The Presence"/"Concorde Square". Messrs Ambulance have clearly been led astray at Factory — one side sounds like a jangly "up" version of Joy Division (which is actually rather good until it fades into a drone half way through) and the other like more of A Certain Ratio's anaemic miserabilist funk. Bring back rock 'n' roll!!!

Finally, there's the Crepuscule single, "23 Skidoo"/"Subliminal" by Eric Random. Crepuscule is French for twilight, which gives a fair idea of the flavour of their records. This is a pair of sound montages, using taped treatments of instruments and rhythms, not unlike the manner of Cabaret Voltaire. This is okay — accessible if not exactly tuneful. (Available through Rough Trade.)

APART FROM the Belgian 45 listed above, Eric Random has a second single out from the same recording sessions — "Dow Chemical Company"/"Skin Deep" (New Hormones). Not surprisingly, it's more of the same taped dubs and effects. (Contact: SAE to 50 Newton Street, Manchester 1.)

Lastly, Crass Records aren't half knocking them out these days, the latest being "New Swell" by A Flux Of Pink Indians. It's terrible. Look, if I go into a studio with a noticeable lack of talent and try to cover this up with energy or ramalama "punk", my concern for good causes like vegetarianism and nuclear power will not transform the dreadful racket into a good record, okay? (Contact: SAE to Crass Mail Order, PO Box 279, London N22 4NU.)

ALBUMS

AT THE other end of Mute Records' electronic spectrum from tuneful chartsters Depeche Mode lies an American character called Boyd Rice. He now has an album out, self-titled though you have to feel for the logo raised out of the all-black sleeve!

There's no information on the sleeve and not much more on the label except to say that this was recorded way back at the end of 1975 and beginning of 1976. The album itself is a collection of untitled selections which seem to be a single piece of music treated and distorted in various ways, and which can be played at any speed. If the idea appeals to you then you'll probably like the album. (Contact: SAE to 16 Decoy Avenue, London NW11.)

TAPES

THE LATEST from Rough Tapes is that, apart from The Raincoats' "Odyshape" (identical to the LP) which is already out, two more releases are due very shortly: a posthumous Wire collection "Document And Eye Witness" (identical to the forthcoming album) and "Kangaroo" by Red Crayola, which will contain two tracks not on the album — "Sword Of God" and "Born In Flames". (Contact: SAE to Promo Info, 137 Blenheim Crescent, London NW11.)

independent singles top 30

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	1	NEW LIFE Depeche Mode	Mute
2	6	NEU SMELL (EP) Flux Of Pink Indians	Crass
3	3	PAPA'S GOT A BRAND NEW PIG BAG Pig Bag	Y
4	2	TOO DRUNK Dead Kennedys	Cherry Red
5	12	Q. QUARTERS Associates	Situation 2
6	16	PUPPETS OF WAR Chron Gen	Gargoyle
7	17	ANOTHER ONE BITES THE DUST General Saint/Clint Eastwood	Greenleaves
8	5	WIKKA WRAP Evasions	Groove Production
9	NEW	U'L RED RIDING HOOD 999	Albion
10	NEW	MOTORHEAD Hawkwind	Flickknife
11	8	FORGET THE DOWN! Wahl	Eternal
12	7	I WANT TO BE FREE Toyah	Safari
13	9	THE RESURRECTION (EP) Vice Squad	Riot City
14	NEW	CEREMONY New Order	Factory
15	10	DON'T SLOW DOWN/DON'T LET IT PASS YOU BY UB40	DEP International
16	13	NAGASAKI NIGHTMARE Crass	Crass
17	11	GO FOR GOLD Girls At Our Best!	Happy Birthday
18	14	WHY Discharge	Clay
19	NEW	LAST ROCKERS Vice Squad	Riot City
20	15	REBEL WITHOUT A BRAIN Theatre Of Hate	Burning Rome
21	29	OUR SWIMMER Wire	Rough Trade
22	NEW	DOGS OF WAR Exploited	Secret
23	18	DREAMING OF ME Depeche Mode	Mute
24	22	NUMBER ELEVEN Dead Or Alive	Inevitable
25	30	LOVE WILL TEAR US APART Joy Division	Factory
26	20	CALIFORNIA UBER ALLES Dead Kennedys	Fast
27	21	BLOODY REVOLUTIONS/PERSONS UNKNOWN Crass/Poison Girls	Crass
28	NEW	LET THEM FREE Anti-Pasti	Rondelet
29	26	ORIGINAL SIN Theatre Of Hate	SS
30	4	TEDDY BEAR Red Sovine	Starday

independent albums top 10

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	1	PENIS ENVY Crass	Crass
2	2	PRESENT ARMS UB40	DEP International
3	NEW	THE ONLY FUN IN TOWN Josef K	Postcard
4	3	ANTHEM Toyah	Safari
5	5	PUNKS NOT DEAD Exploited	Secret
6	4	PLAYING WITH A DIFFERENT SEX Au Pairs	Human
7	6	SIGNING OFF UB40	Graduate
8	NEW	CLOSER Joy Division	Factory
9	NEW	UNKNOWN PLEASURES Joy Division	Factory
10	7	ODYSHAPE Raincoats	Rough Trade

# Delitas

$\Delta$ prox 6

See the Whirl

353

Delitas records & tapes marketed by charmond

Liverpool,	Pickwicks	July 29 <sup>th</sup>
London,	Venne	July 30 <sup>th</sup>
York,	Frope	August 2 <sup>nd</sup>
Manchester,	De Viller	August 7 <sup>th</sup>

# TEARS OF A

HE HAS EATEN THIRTY BIG MACS . . . BUT NOT ALL AT ONCE. DOUG TRENDLE DROPS THE FACADE AND TALKS ABOUT A BAND IN NEED OF A HOLIDAY. PETE SILVERTON LENDS A HANKIE.

TO START at the end: the interview's finished, the day's over, the fierce sun has finally dipped behind the curling Welsh hills. I'm driving Buster Bloodvessel back to London (the excuse: "I did own a car once but I never quite got round to getting a licence.").

There's little to do but smoke and talk quietly. It's the dead of night. The road's almost deserted. It's time for reminiscences of the soul.

"I grew up in Stoke Newington," says Buster, "and I was kind of a mini-skinhead the first time skinheads were around. And I remember this time — I

really remember it, the day and everything — we all went down Stoke Newington Town Hall to see Prince Buster. The big skinheads — the *grown-up* ones — all went in to see him, but us little ones just sat around outside listening for a while . . . then we all went home.

"But I remember it so clearly, the big sign saying 'Prince Buster' and everything . . . Little did I think that years later that man and his music would have such an effect on my life."

The big man sighs.

BAD MANNERS have just started recording their third album.

They're at Rockfield, a tiny idyllic studio on a farm outside Monmouth. The Teardrop Explodes, The Cockney Rejects, Squeeze — they've all left their names scratched on the control-room door.

The band's just come off a successful tour of Britain. Their latest single, "Can Can", is number three in the Charts. The sun is shining. They should — to quote Trevor Brooking — be over the moon. They're not.

Exhausted by incessant touring — eighteen months of work without a real break — they're jumpy and edgy. They try — not very successfully — to cover their

Bad Manners suffer the effects of another full moon: (left to right) Louis Alphonso, Brian Chew-It, Andrew Marson, Gus Herman, Doug Trendle, Winston Bazoomies, David Farrer, Chris Kane and Martin Stewart.

# CLOWN

emotions with a stream of nervous laughter. They act more like a platoon of soldiers just returned from a war zone than a pop group with a number three hit.

They're questioning everything. They might not have expected untold riches to come rolling their way, but they certainly hoped for a little more than the sixty quid a week each they're all still drawing. With nine mouths to feed, the cash is spread a little thin. They still haven't had that break and the pressure has, for the moment, turned what was once a nine-piece band into an eight-piece. Harmonica player, Alan 'Winston Bazoomies', "cracked up" and is now at home, recuperating. They expect him back in the fold, but when?

"Soon" — an expression more of hope than certainty.

CONFUSED, THEY'VE started looking back. Things were never quite as they might have seemed. Over dinner, I'd kept a careful watch on Buster. I noticed he looked like three pink balloons balanced sloppily, one on top of each other. I noticed he didn't eat very much at all — not what you'd expect from a man whose stated ambition in life was to eat thirty Big Macs in one go.

"I can eat a lot," said Buster when challenged. "Sometimes I'm like a gannet. I can eat and eat and eat. But I don't really eat that much. In fact, I'd say sometimes I eat a lot less than other people.

"How it started was people saw I was fat and asked me if I ate a lot. I said yes. And they would say: 'What's the biggest amount you've eaten?', and I would tell them 'Twenty-eight Big Macs'. It is the truth, but . . ."

I can't see behind his back but I'm sure he's got his fingers crossed. As it is, he's fighting a losing battle to stifle the giggles.

"Us all being Arsenal supporters. This is also another of our early myths. Three of us used to go to the matches. Me, I used to go a lot. The other one used to go when he could. And the other one didn't used to go much at all. Not hardly at all. I only remember him at about two games, like."

But the big man realised that tales of vast appetites and fanatical football supporters made news, and news got the

band noticed. Just as the sheer bulk of Buster did.

"Everybody does home in on me. It was apparent from the start that it was gonna be like that. I'm like a freak, and people home in on freaks."

Sax player and arranger, Andrew Marson, joins the congregation. "All the rest of us are freaks."

"Yeah, I know you are," says Buster, "but they need to home in on one rather than nine."

THE OTHER nine are also getting their fair share of pressure this particular afternoon. They've been asked to appear on a Newcastle TV show at twenty-four hours notice. Magnet, their record company, want them to do it, but the band don't want to lose a day's very important recording.

The man from Magnet calls back about very five minutes to prompt a change of mind. Each time he calls, a different member of the band troops to the phone — all bravado walking there, all meek and polite once they're talking.

Finally, Louis Alphonso and his moustache take the phone. Obviously something has been said about the dangers of not helping TV producers in trouble. "Well, that's just a sacrifice we'll have to make," I hear Louis say. Today's pressure has been pushed to one side. But it can't always be shoved aside that easily.

"When Alan cracked up," says Buster, the words coming out slowly, almost painfully, "it was the thing we were all frightened of, like. Because we realised it could have happened to us. It could've happened to any one of us. That sort of hit us all. I started thinking 'you could all be cracking up'. I've just carried on smiling since then. . . . It's been pretty false, though, just travelling around like a zombie most of the time."

Andrew isn't about to make it seem an easy life either. "Man for man, we work about six times as hard as The Police, considering there's only three of them and there's three times as much of us."

Inevitably, the humour bubbles back. "And we can lift three times our own weight in pints," says red-faced Martin Stewart.

Andrew tells him to be quiet.



Of course it's not all gloom and despondency. They're not asking anyone to feel sorry for them. How can they when they've got one of the summer hits of '81 in "Can Can"? "It's just the business," says Andrew. "The actual playing is brilliant, it's just all the rubbish in between we can't stomach."

They're still full of enthusiasm about their music. Buster runs down a list of their current listening. "Lots of types of music, so all the influences come out of it. We listen to a lot of Cha-Cha, a lot of Bluegrass, a lot of Classical Music, a lot of Dub, Perez Prado (*Italian/Cuban big-band leader*). Cha-Cha's great. It's perfect for brushing your teeth to. And I've been listening to a lot of *apres-Skin* music. That's music to unlace your boots to."

On the first Bad Manners album, "Ska'N'B", amid all the ska and stupidity was "Caldonia", a song by '40s R&B genius Louis Jordan, a name now found in all the fashionable pages since Joe Jackson chose to pay homage to him by recreating his seedy Harlem nightclub music.

"I heard Joe Jackson's version of some Louis Jordan song," says Buster, "and it's quite good.

Louis Jordan was brilliant. We've been saying that for ages. Our harmonica player, Al, was always going on about him. He also predicted Pirate Music would take off this year, and we didn't know what he was talking about. And then Adam And The Ants came along. He definitely knows what's good music."

Buster thinks about Alan for a while. Then he thinks about the band as a whole. "It's a laugh, but it's a bit taxing on the old brain sometimes."

LATER, MUCH later, I'm waiting with Buster as he's trying to get a cab home from the car-hire firm. He looks very tired, slightly scared and a quarter of his normal size.

I remember something he said earlier, almost casually: ". . . We only wanted to be in a group . . ."

He gets in the cab. Tomorrow morning he'll be in Newcastle, recording a TV show. And he'll be Buster Bloodvessel, the fat and jolly Arsenal-supporting frontman of Bad Manners whose life's ambition is to eat thirty Big Macs.

# NIGHT MOVES

## Mike Stand gets the lowdown on electro-disco from Rusty Egan.

DISCO? A geezer in a slick '40's haircut with baggy trousers suspended around his ribcage by braces cruises up to the bar, orders an orange juice, gets on his toes and then pirouettes while the barman goes about his business without batting an eyelid.

Two matadors make for the dance floor, one (male) all in white and the other (female) all in black. It feels like the set for a weird movie and in a sense it is. This is "Heroes", the latest Rusty Egan/Steve Strange nightclub in London's Baker Street, and they've been recording a Visage video with a cast of club regulars.

But what may be more important is the music they're playing. Talk to Rusty Egan and he'll tell you this is the elegant front line of a disco revolution. As he says: "What I want is for DJ's all over the country to wake up to what's happening!"

"Electro-disco" is the label that's been slapped on it. Among the most requested items are such unusual fare as "Self Portrait" by Rodelius, "News" by Mobius and Conny Planck as well as sundry other tracks by La Dusseldorf and, the founding

fathers of the whole style, Kraftwerk.

But that's not even the half of it. The "Heroes" repertoire doesn't fit into one pigeon hole. "Heroes" policy is to welcome almost any rhythm and sound as long as it stirs the blood. So you get to do different dances. Apart from the Euro-rockers there's Nigerian Fela Kuti's "Black President" album, August Darnell offshoot The 42nd Street Rhumba Band's "I'm An Indian Too", Marc Bolan, Lori And The Chameleons' "Touch", Bauhaus's "Kick In The Eye", Linx's "Throw Away The Key" and even selections from the work of such odd bedfellows as Throbbing Gristle and Gustav Mahler.

Rusty sees some kind of logic in all these diverse elements coming together. In the mid-70's he went to discos and enjoyed the standard Fatback Band/Hamilton Bohannon stuff at the same time as he was following Roxy Music. Then, while disco stood still, he plunged into punk.

Nowadays he's drawing his sources together and that's how The Velvet Underground come to meet up with Donna Summer and in turn meet Mathematiques Modernes. Or something like that. Over to Militant Rusty for a few words, or possibly The Word. "We do play straight funk like Parliament and Michael Jackson, but that's what you get if you go to a disco. So many clubs don't think about their music."

"We want to create something here. I first got the idea in 1978. People have got to have something more to do than just listen to The John Peel Show in their bedrooms."

"The music papers keep on accusing us of being elitist, but that's rubbish. It's the ordinary discos who won't play anything that's not American, and won't play anything from the Top Thirty and won't play oldies. Why not? Enjoyment is what you're there for after all. I'll play anything . . .



"People have got to have something more to do than just listen to the John Peel Show in their bedrooms." Rusty braces himself for another gruelling stint on the night shift.

well, except when some sarcastic bloke comes up and asks for PiL. I mean, it's got to be a bit musical . . ."

Rusty's a campaigner but, aside from the propaganda, "Heroes" sounded good and interesting. It was comfortable and even friendly, the ultra-fashions happily not

accompanied by any excess of cool. The affable atmosphere was summed up by an encounter I overheard between a visiting Polecat and a long-lost acquaintance.

"Blimey," said the cat, "I ain't seen you since 'Seditionaries' closed."

Get up and get down!

## DISCO TOP 40

	THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	8		STARS ON 45, VOL 2 STAR SOUND	
2	NEW		CHANT NO. 1 SPANDAU BALLET	CBS
3	3		BODY TALK IMAGINATION	REFORMATION
4	5		I'M IN LOVE EVELYN KING	R&B
5	25		SHE'S A BAD MAMA JAMA CARL CARLTON	RCA
6	NEW		LAY ALL YOUR LOVE ON ME ABBA	20TH CENTURY
7	12		HOOKED ON LOVE THIRD WORLD	EPIC
8	1		GOING BACK TO MY ROOTS ODYSSEY	CBS
9	11		WORDY RAPPINGHOOD TOM-TOM CLUB	RCA
10	4		RAZZAMATAZZ QUINCY JONES & PATTI AUSTIN	ISLAND
11	10		NO WOMAN NO CRY - JAMMIN' BOB MARLEY	A&M
12	20		YOU MIGHT NEED SOMEBODY RANDY CRAWFORD	ISLAND
13	35		WALK RIGHT NOW JACKSONS	WARNER BROS
14	9		ON THE BEAT B.B. & Q. BAND	EPIC
15	7		WIKKA WRAP EVASIONS	CAPITOL
16	2		ONE DAY IN YOUR LIFE MICHAEL JACKSON	GROOVE
17	NEW		DANCIN' THE NIGHT AWAY VOGUE	TAMLA MOTOWN
18	NEW		BRAZILIAN DAWN SHAKATAK	MERCURY
19	NEW		YOU'LL NEVER KNOW HI-GLOSS	POLYDOR
20	24		JINGO CANDIDO	EPIC
21	NEW		GIVE IT TO ME BABY RICK JAMES	EXCALIBRE
22	15		QUE PASA - ME NO POP I KID CREOLE	MOTOWN
23	16		TRY IT OUT GINO SOCCIO	ZE
24	27		NICE 'N' SOFT WISH	ATLANTIC
25	31		CAN YOU HANDLE IT (REMIX) SHARON REDD	EXCALIBRE
26	6		BEING WITH YOU SMOKEY ROBINSON	PRELUDE
27	21		LET SOMEBODY LOVE YOU KENJI BURKE	MOTOWN
28	34		IF YOU FEEL IT THELMA HOUSTON	RCA
29	29		WIDE AWAKE IN A DREAM BARRY BIGGS	RCA
30	NEW		ROBERTO WHO? CAYENNE	DYNAMIC
31	26		DO LIKE YOU MORRISSEY MULLEN	GROOVE
32	22		PULL UP TO THE BUMPER GRACE JONES	BEGGARS BANQUET
33	NEW		UPTOWN FESTIVAL SHALAMAR	ISLAND
34	14		TAKE IT TO THE TOP KOOL & THE GANG	GOLDEN GROOVES
35	NEW		LOCO-MOTO INVERSIONS	DE LIFE
36	36		SHAKE IT UP TONIGHT CHERYL LYNN	GROOVE
37	30		VERY LAST DROP BOBBY THURSTON	COLUMBIA
38	13		HOW 'BOUT US CHAMPAIGN	EPIC
39	17		THROW AWAY THE KEY LINX	CBS
40	23		YEARNING FOR YOUR LOVE GAP BAND	CHRYSALIS
				MERCURY



A couple of heroes.

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# REVIEWS

singles

by Johnny Black



**THE UNDERTONES: Julie Ocean (Ardeck).** Lush balladeering might not sound typical Undertones country, but the passionate intensity that distinguishes all their work is here in spades. It has been re-recorded and is, on the whole, improved over the album version. The other 'A' side of this double 'A', "Kiss In The Dark," is more direct, more to my taste and the twosome adds up to the perfect single of the fortnight.

**TOM PETTY AND THE HEARTBREAKERS: A Woman In Love (Backstreet).** The nervous edge that made Petty's first album a perfect debut has never re-surfaced, and it certainly isn't to be found on this mediocre ditty. The voice is as twitchy as ever, but smacks of someone going through the motions. Despite which, I still feel it is Petty, and not Bruce Springsteen, who is the only hope for mainstream American rock. Petty and Co. also turn up on Stevie Nicks' single this week, "Stop Draggin' My Heart Around," and the blend works well despite the apparently advanced state of dementia displayed by Ms. Nicks on the picture cover.

**THE DEL-BYZANTEENS: Girl's Imagination (Don't Fall Off The Mountain).** Easily the best American offering of the fortnight. Hypnotic, eastern, snakey rhythm offset with harmony vocals and (gasp) an intelligent lyric. They sound like no-one else and, on side two, they manage a remarkable re-working of the Motown classic, "My World Is Empty", grafted onto a menacing, nameless number of their own.

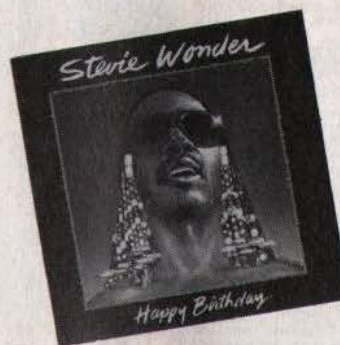
**MATCHBOX: Love's Made A Fool Of You (Magnet).** Their usual, fairly predictable, oldies rehash finds them turning a Buddy Holly full-sized original into a Matchbox model. I can't find it in my heart to blame them though, because they've hit a successful formula and presumably have no ambitions to do anything worthwhile. Why shouldn't they just pump out the hits until *rigor mortis* sets in?

**POINTER SISTERS: Slow Hand (Planet).** For years these ladies have gone their own way, avoiding cliché in favour of class. This is as smooth and silky as ever, except that they sound a mite like a black, female version of the Eagles in their early days. It oozes sex and sophistication in equal measures and (if this kind of thing appeals to you) you could turn it up, turn out the lights and dance together real close.

**BARRY ANDREWS: Rossmore Road (Virgin).** Just when I had this pegged as a smoochy jazz instrumental, Barry started singing his way through the A-Z of London. I prefer the 'B' side, "Pages Of My Love", where a relentless vocal chant provides him with an opportunity to express some confusion about his love life. The fact that he was once in XTC should not be held against him.



**SQUEEZE: Tempted (A&M).** Clever and entertaining lads, these, but this cut plods a bit. The song is undeniably good, well served with melody and harmony, but it lacks conviction, drive and enthusiasm. I'd like to hear what Stevie Wonder would make of this one but, instead he's come up with . . .



**STEVIE WONDER: Happy Birthday (Motown).** Well-intentioned, catchy plea for the creation of an American National Holiday in honour of black leader Martin Luther King, who was shot in 1968. While I sympathise with Stevie's motives, this is a million miles from his best.

**ROSE TATTOO: Rock 'n' Roll Outlaw (Carrere).** Relentlessly, amazingly, pulse-poundingly, energetically, multi-colouredly dull. Heavy? Obese. Even worse than the new Saxon single which I have no intention of reviewing.

**ECHO AND THE BUNNYMEN: A Promise (Korova).** I want to wind this one up, because it doesn't find its groove until about a minute in, after which it sticks in it too long. I do like the layered rhythms and the mannered vocal, but they seem to have forgotten to put a song anywhere in the mix.

**GREGORY ISAACS: Front Door (Pre).** Quite simply a gem. Easy as falling off a Jamaican log, Gregory slouches through a sparse reggae backing, tooting sax and bubbly organ, wafted along on the wings of a song that nestles easily in the ears. Music for balmy sunsets and, hopefully, Indian summers.

**DEXY'S MIDNIGHT RUNNERS: Show Me (Mercury).** Despite myself, I can't help liking this. They're performing with conviction and precision. Pretentious nurds they may be, but this is soul, wrapped up in a tasteful nostalgia-for-the-sixties sleeve, battering away at an insistently infectious brass riff, reaching parts of the body I thought had fallen off.

**KIMBERLEY REW: My Baby Does Her Hairdo Long (Armageddon).** Flashes of wit in the back-up vocal dept. do much to improve a song that was impressive to start with. Kimberley (whoever he may be) has most of the dBs in tow, thrashing out a no-nonsense pop song that could buckle your turntable. The fact that I too love long-haired girls does not constitute a vested interest.

**DURAN DURAN: Girls On Film (EMI).** The first five minutes are the worst. After that it goes into a bit of a decline, with a disco beat, jazz-funk implications and echo in all the right places. My toes didn't tap once. I could go on like this for hours. They do.

**SPROUT HEAD UPRISING: Throw Some Water In (Stiff).** A breath of fresh air. Country swing with a French accent and massed percussion. At breakneck pace they draw comparisons between car maintenance and physical fitness, scratch at fiddles and pick at banjos. They used to be called Suns Of Arqa, which either will bring a gleam to your eye or a grunt of indifference from your lips. Unconditionally guaranteed.



**SMOKEY ROBINSON: You Are Forever (Motown).** An immaculate follow up to "Being With You", deserving similar success and likely to achieve it. Much the same sort of pace and feel, and Smokey is clearly back on another winning streak. Pity he was so long away.

**DOWN TO EARTH: Interference (Island).** Fast, frantic, facile. The group can't seem to decide whether to pose as Kraftwerk, Ultravox or three clones of Brian



Ferry. As a result the music has no identity, nothing original to offer and will probably be a top ten hit.

**PAUL GARDINER: Stormtrooper In Drag (Beggar's Banquet).** Gary Numan is credited with guitar, bass and keyboards on this effort, but I'd say he also sings it. Apart from being slightly more guitar based, it is otherwise indistinguishable from any one of ten Numan numbers. I happen to enjoy Gazza's monotonous droning, so this suits me fine.

**METRO: America In My Head (Polydor).** I once heard an album by these chaps which I didn't like, but this is much improved. Clean, jangly pop-disco but perversely, I find their original version easier to dance to than the specially mixed dance version on the twelve inch.

**BLACK SLATE: Live A Life (Ensign).** Identikit reggae. Even I recognise all the elements in the kit from which this piece of superficial froth was assembled. The trouble is, there are ten of these for every one as good as Gregory Isaacs. There's no justice.

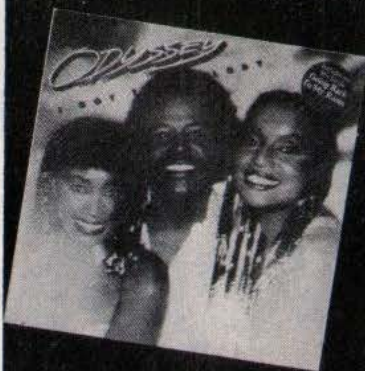
**MONOCHROME SET: Ten Don'ts For Honeymooners (Pre).** Starts well with big, chordy rhythms but quickly deteriorates, demonstrating that this Monochrome Set is tuned to the wrong station. I remember a time when they had promise and potential, but now they seem content to re-live the career of the Bonzo Dog Band. Might get them an appearance on the Neil Innes Show, but is that what they really want?

**JON AND VANGELIS: The Friends Of Mr Cairo (Polydor).** Accrington's vocal answer to Alan Ball once more teams up with his Greek mate for an album that's as tune-filled as a cage of larks if, occasionally, lamentable lyric-wise. "State Of Independence" provides the album's high-spot; as for the rest, "Back To School Boogie" has Anderson returning to his rock roots while the remaining three tracks feature the ex-Yes man in more familiar guise, wandering melodically through worlds full of moonshots and romance. One to conquer America, maybe. (8 out of 10).

Fred Dellar

**THE EQUATORS: Hot (Stiff).** Another good outfit in search of a songwriter. Donald Bailey is as capable a vocal lead as any working on the pop side of reggae today. He's able to switch from abrasive to smooth-as-silk at the drop of a rasta hat, while the band leave little to desire musically, as their instrumental "Rockin' Discipline" readily proves. Nevertheless, only the trumpet-assisted "Mister Copper", which comes on like Smokey Robinson at the roots of dub, calls for much in the way of instant replay action. (6 out of 10).

Fred Dellar



**ODYSSEY: I Got The Melody (RCA).** Odyssey have been responsible for some of my favourite singles but I doubt if this album will be on the turntable too often. Every track has been written by a different hand and a variety of musicians and arrangers have been used throughout. The result is a collection of highly polished

songs that don't hang together and I doubt if any of them are capable of following "Going Back To My Roots" (included here) up the charts. (5 out of 10).

Beverly Hillier



**ANGELIC UPSTARTS: 2,000,000 Voices (EMI).** Or 14 variations on a theme. The age-old Mensi text still stands: dole queues snaking down rain-swept back-alleys, running riot and getting nicked, with the blame landing squarely on the doorstep of No. 10, Downing Street. And the variations? Spoof patriotic hymns, military reels, rough-shod punk, grubby street anthems and soapy odes intoned by piano, violin and Honey Bane. Any offers? Mine's (5 out of 10).

Mark Ellen

**THE BROTHERS JOHNSON: Winners (A&M).** Together with mentor Quincy Jones, productive brothers Louis and George Johnson have created a highly successful rhythm formula; a little jazz, a little sass, a little disco. All very smooth and sophisticated. Predictably enough, this album sounds like their existing back-up work for Michael Jackson and George Benson, but there's no presence at the front to make their adequate material at all special. The Johnsons are undeniably chart winners, but they don't shine like stars. (7 out of 10).

Robin Katz

**WAS (NOT WAS): Was (Not Was) (Ze).** . . . And yet another product on New York's ultra-chic Ze Records, the label that brought you Kid Creole, Coati Mundi and Richard Strange. These two sweet middle-class Jewish boys, David and Richard Was, hail from

Detroit where they've forged a superior style of intellectual disco that marries Andy Williams (the beautifully soppy "Where Did Your Heart Go?") to Kurtis Blow ("Out Come The Freaks") and early Frank Zappa to heyday Motown. For those who favour dancing chic-to-chic . . . (7 out of 10).

Pete Silverton

**THE RAMONES: Pleasant Dreams (Sire).** If you've ever watched a comic trying to breath new life into the same old gag then you'll have some idea of the flavour of this album. These days Da Brudders change producers like most people swap socks in the hope that an outsider can provide them with a positive direction. This time it's Graham Gouldman of 10 C.C. in the driving seat and he fills out the sound to good effect. But despite the inclusion of three or four very strong new songs, their moronic appeal is beginning to wear rather thin. (5 out of 10).

David Hepworth



**KIM WILDE: Kim Wilde (Rak).** I'm inclined to suspect the rebel credentials of any teen idol whose songs are written by little brother and Dad. Hanging over this debut set there's a distinct whiff of calculation, particularly in the lyric department. Still, Kim is an able enough singer in a delightfully off-hand way and young Ricky is no slouch when it comes to reproducing the sound of the moment. Maybe it would be a little snide to suggest that this is the best Blondie album for a couple of years but let's hope Kim asserts herself a little more the next time around. (6½ out of 10).

David Hepworth



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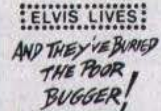
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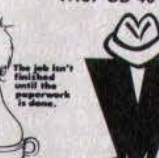
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# SAXON

## NEVER SURRENDER

on Carrere Records

I was born on the back-streets  
On the rotten side of town  
I never had me nothing  
Just people putting me down  
I'm living on the dark side  
Across the railroad track  
Leaving wasn't easy  
But I'm never going back

Chorus

Never surrender  
When you're up against the wall  
Never surrender  
Stand up, fight them all  
Never surrender  
When you're up against the wall  
Never surrender  
Stand up, fight them all

I'm sticking in the fast lane  
I never wanna quit  
I'm taking all my chances  
I'm gonna take 'em quick  
I started from the bottom  
I'm heading to the top  
Ain't nobody gonna help you, boy  
Cause we're never gonna stop

Repeat chorus  
Repeat first verse  
Repeat chorus to fade

Words and music by Quinn/Oliver/Gill/Dawson/Byford.  
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# GIRLSCHOOL

**C'MON LET'S GO**  
on Bronze Records

Let's go

Speeding down the motorway  
Let the slow life pass us by  
A thousand miles another day  
Get some action in our lives  
We're on our way  
Living for today

Chorus

C'mon let's go, let's go  
C'mon let's go, let's go  
C'mon let's go, let's go  
Let's go

Engines scream in red-hot rage  
We're gonna reach an all time high  
Speed-crazed racer rip my mind  
Cause you know we're gonna hit the sky  
We make our move  
And you know we never lose

Repeat chorus

We're on our way  
Living for today  
We make our move  
And you know we never lose

C'mon let's go, let's go  
C'mon let's go, let's go  
C'mon let's go, let's go  
C'mon let's go, let's go  
Let's go

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| 11. BLONDIE                          | 44. JUDAS PRIEST     | 78. CONFEDERATE FLAG | 113. BRYAN FERRY                       | 146. SHAKIN' STEVENS           |
| 12. DEBBIE HARRY                     | 45. SCORPIONS        | 79. GILLAN           | 114. HUMAN LEAGUE                      | 147. TENPOLE TUDDER            |
| 13. PRETENDERS                       | 46. TOURISTS         | 80. BLACK SABBATH    | 115. MOONODDS                          | 148. BILL NELSON               |
| 14. U2                               | 47. QUEEN            | 81. VAPORS           | 116. WASTED YOUTH                      | 149. AU PAIRS                  |
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| 23. MOTORHEAD                        | 56. DEXYS MIDNIGHT   | 90. VAN HALEN        | 125. SHEENA EASTON                     | 158. DEPARTMENT 'S'            |
| 24. GARY NUMAN                       | 57. RUNNERS          | 91. MARC BOLAN       | 126. JUDIE TZURKE                      | 159. NASH THE SLASH            |
| 25. THE CLASH                        | 58. THE BEAT         | 92. ROD STEWART      | 127. ROLLING STONES                    | 160. EXPRESSOS                 |
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| 30. SLF                              | 63. REVILLOS         | 97. THE EXPLOITED    | 132. MADNESS - BAGGY TROUSERS          | 165. JOE JACKSON               |
| 31. SEX PISTOLS                      | 64. THIN LIZZY       | 98. BAUHAUS          | 133. JOHNNY ROTTEN                     |                                |
| 32. UB 40                            | 65. UFO              | 99. SPIZZ ENERGI     | 134. RUTS                              |                                |
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# LETTERS



HERE ARE the latest scores in the "Smash Hits" letters pages so far this year: Anti-Ants — 8; Pro-Ants — 14; Bowie — 6; Numan — 4; Toyah — 4; Honey Bane — 3; Anti-Hepworth — 6; Pro-Hepworth — 4.

In the reviews, the team managed to give crap reviews to 5 records which — thanks to them — made No. 1. 21 records managed to do very well, again thanks to bad reviews from you, and you put the dampers on 13 records by giving them good reviews.

So far this year you've also managed to call Steve Bush "small but perfectly formed" 4 times and, of course, there's the obligatory "cock-ups", — 5 of them.

Can I have a real answer, not just a sarcastic comment? *Someone who adores the war-dance Adam And The Ants do at their concerts.*

**So far this year there's been 9 "real answers" and 517 sarcastic comments." Sorry, 518. (Snicker).**

ADAM ANT fans are called "Ant-People", Gary Numan fans are called "Numanoids" and Bucks Fizz, Nolans and Abba fans are called "Pratts".

I'm nuts on Spandau Ballet, so does that make me a "Ballerina"? *A Tube Of Smarties, Ipswich.*

**If you say so, Tube. (Anything for a quiet life).**

WHY WAS "9 O'Clock" by Snips never a hit? Why are The Cure and the Bunnymen brilliant? Is Jim Kerr the most talented man in the entire world?

Answer these questions and, in return, I shall give you the secret of The Universe. *Annette, Bradford.*

**Let me guess . . . they're a four-piece from Wood Green with a single called "Doom-Bang-A-Bang" and they're all stone deaf. OK, I give up!**

I CAN'T get "I Can't Get Bouncing Babies" by The Teardrop Explodes" by The Freshies. Why not? *A New Recruit, Grimsby.*

**Well don't tell Julian Cope, ferGawdssake. He might feel a stanza coming on.**

A WARNING: Don't read this incredibly long and serious letter if you're a trendy and only into dead-end bands that no-one's

ever heard of. Because, basically, I can't stand cult-loving, cowardly, hypocritical so-called "fans" who begrudge a band getting what it wants which is — in almost every case — fame, status and lots of money.

How long will it be before people start knocking The Teardrop Explodes? After all, they've done things that most rock critics, trendies and "I-was-an-original-punk"-types can't abide. They've joined a bigger company, entered the National Charts, been on TOTP, re-released old material to "cash-in" on new-found popularity and appeared in the papers when they let a certain tennis-player drum with them on stage. Julian "Waaaaugh! Scott Walker. Amazing!" Cope is rapidly becoming a teen-idol. "Ordinary" kids buy their records.

Surprisingly, JC and chums have done quite well so far. They climbed out of the "tres hip/trendy/Bohemian" — but usually dead-end — Liverpool circuit remarkably unscathed, and entered the dreaded "Pop Market". Other small-time bands have even admitted they envy the way the Teardrops have made the transition from Indies Charts to National Charts without losing their cult status (or fans).

We see Adam And The Ants appearing in a family show for charity and retaining all their old ideals of giving value for money and generally earning every penny they get, and then getting slagged off by the music press and original Ant-People alike.

What's wrong with becoming rich and famous, as long as you still make good music? I like The Teardrop Explodes and the Ants and it just makes my blood boil to think that some misguided trendy out there is wearing one of those new "Anti-Ant" T-shirts. *Clare McGann, Liverpool.*

**Agreed. Daft, isn't it? JC and Adam will doubtless file it all under "The Price Of Fame" etc. A £5 RECORD TOKEN is yours for keeps.**

EXCUSE ME, but could anyone tell me what a New Romantic wears on the beach? *A. Villein, Truro, Cornwall.*

**A touch of eyeliner.**

WHY NO articles on Mark Griffiths, or isn't he big enough yet? *A Mark Griffiths Fan (who also happens to be his sister), Lancs.*

**You've got to be 4 foot 10 to qualify.**

DEAR SMASH Hits,

After helping my daughter recover from her "fit of anger" when she read the letter reply to the UB40 fan (Issue June 25), I had to write to you.

I was looking at the "Biro Buddies" column in your magazine. I had serious thoughts about banning it from the house as a porno rag, judging by some of the remarks made by the kids. I am thinking of passing the column on to Mary Whitehouse for her opinion. "Into Adam And The Termites"! I've never heard such Entimological porn in my life! Maybe a squirt of DDT would help the poor soul.

Yours sincerely,  
*Mrs G. C. Smith, Birmingham.*

**You could try, but I should think Mary's immune to it by now.**

DO YOU really get permission to print the words from songs off record companies or do you guess them?

After watching TOTP, I found out that the Beeb edit the records. (Yes, that surprised you didn't it?). Not only that, but they added a whole verse to "Wikka Wrap" (weird lot at the Beeb). *Trapper, Bristol.*

**Virtually every song lyric we**

print is owned by a Publishing Company (often different from the record label). Obviously we have to get permission, as they own the copyright, thus printing lyrics without asking first is illegal. We only change the words when they're clearly different on record from what's on the official lyric sheet, and if we're still not sure of them, we try to contact the songwriter.

As regards the Beeb, they sometimes edit songs down to allow more room for others but never add to them. In fact their version of "Wikka Wrap" was shorter than ours: theirs was the 7" version; ours the 12".

FRIDAY THE 3rd of July was a fantastic night at the Duran Duran concert at Manchester Apollo. Due to the early info about this tour on the Bitz page, we managed to acquire 3rd row tickets. Thanks a million for an early tip-off.

*Two "Le Bon" Fans, Rochdale.* P.S. You'll be happy to know Melody Maker readers were in the 8th row, Record Mirror readers in the 15th row and Jackie readers didn't even know Duran Duran were on tour.

**Where do you think the band read about it?**

WELL, SMASH Hits, That issue (May 28) was most confusing. I dunno, what wiv half

DEAR DARLINK Smash Hits,

I am vonderink if you could kindly print a small piktur of ze fab vonderful quartet, Kraftwerk, unt also inform me vich vonderful male is vich in ze

group. Please could you also inform me if any of zese beautiful Kraftwerk creatures are married? Thank-you lots und lots, *Deborah Reilly, Birmingham.*



**KRAFTWERK (1977): left to right; Karl Bartos, Ralf Hutter, Florian Schneider and Wolfgang Flur. Your question does not compute.**

# LETTERS

of it downside-up and wot wiv havin' to read it standin' on yer 'ead.

But this time you've really dunnit. You said the next issue would be the right way round, but instead — to my amazement, shock, horror, etc. — you went an' printed the 'ole bloom' thing upside-down!

Wot are you gonna do wiv ve next one then? Give us a warning an' I'll practice a suitable yoga position.  
*Bruce, Australia.*

**They're two issues behind down there, so don't anyone tell him about The Book Of Lists or he'll have a fit.**

TIM DE Lisle,

Sorry that you are deaf and blind (not to mention daft). I saw Ultravox at the Crystal Palace bash and they were brill. You failed to mention how well they played, the ace violin solos from the one and only Billie Currie and the fact that Warren can play more than half the set live while managing to mix in his drum-machine.

You gave them three lines. The rest of the page you filled with a lot of meaningless crap like "Bet my T-shirt is hipper than your T-shirt". For God's sake, if you're going to review something, do it and cut the crap.

*The right half of Midge Ure's moustache.*

**Poor old Tim. He's rather attached to that T-shirt as well.**

"DEAR" SMASH Hits,

Having recently returned from Germany, I was catching up on the June 25 issue when I noticed in Bitz an article on the Bowie compilation album "Wir Kinder Vom Bahnhof Zoo", a film made in Hamburg.

Teardrops were exploding as I read that this film (according to you lot) was about "teenage love" etc. I went to the cinema a number of times in Germany (including seeing an AC/DC film with Angus Young cavorting around naked on stage!). My overall favourite, however, was "Wir Kinder Vom Bahnhof Zoo" which actually tells the story of a Hamburg girl who becomes a heroin addict at 12 and a prostitute at 13. The film is very disturbing as it contains many horrific scenes of drug abuse. If you think Heroin Addiction and

Prostitution occur during "teenage love" then I'm the re-incarnation of Ian Curtis (RIP). *Concerned Non-New Romantic, Elderslie.*

**"Teenage love" was all we could gather from what little info that was available, so thanks for a more accurate preview. (Mind you, Angus Young in the nude sounds pretty disturbing too). "Wir Kinder . . ." still isn't on release over here, so you'll all know what to expect.**

I WAS quite happily reading Marco Pirroni's Personal File when I came across "the worst venue I ever played" bit. Of course . . . it must be . . . yeah, I was right — Middlesbrough Rock Garden.

We don't have many places for up-and-coming stars to test our ears and I wouldn't be surprised if the Ants bypass us on their next tour. Of course, we can go to Newcastle to see "Big Name People" but you know what the trains are like — it's not as cheap as Mr. Savile makes out.

If we are lucky, Ellerman Bee-Line will be doing a trip up here. We do have a town-hall where "stars" can book gigs. *Lee, Middlesbrough.*  
P.S. The Rock Garden is as bad as the local football club directors.

**The Ants are almost bound to miss out the Rock Garden next time around as it just isn't big enough for a band of their status, but it's rough on you if smaller bands avoid the place claiming it's not up to standard. We mentioned the Rock Garden to Chris Cross and he agreed it was a lousy gig. He then went on to detail ten others that were even worse (see Book Of Lists, page 23).**

**Show this to the manager. It might encourage him to pop down the paint shop.**

THIS LETTER can be summed up in five words: WHERE HAVE THE POLICE GONE?!!!

I've been waiting for a single to come out since "De Do Do Do . . ." (And that was about a year ago).

Have they dropped dead, or have they been ship-wrecked in the middle of the Mediterranean Sea? I'm getting frustrated! *A Police Fan who's falling asleep listening to "Zenyatta Mondatta", Wales.*

PS. My pillow's been nicked.

**Police: see Bitz. Pillow: how about under the bed?**

DEAR SIRS,

I'm a super-intelligent 50 year-old father of three. This means I have to buy three copies of your magazine. I read through each one to check the material is OK. Trouble is, I cannot understand a lot of it.

When are you going to do something about Bing Crosby or George Gershwin?  
*George Gatling, Bickley, Kent.*

**We've heard of George Gatling, but who's this Gershwin geezer?**

MY COPY of "Kilimanjaro" is warped. Can I have the £5 record token to renew it?  
*Chris Batton, Brighton.*

**2 out of 10 for effort.**

I LIKE Adam And The Ants, Shakin' Stevens and The Teardrop Explodes. Please send me a £5 record token.  
*Brian McDowell, County Down, Northern Ireland.*

**1 out of 10.**

£5 RECORD Token, please. *Someone's who's trying to beat inflation and still keep doing as little as humanly possible.*

Hop it.

**JUST THOUGHT I'd write and say "merci" pour the beaut Madness/Toyah poster.**

Suggs is such a gorgeously handsome being that it's a real treat to have him looking at me first thing in the morning.

Do you think we could have a centre colour poster of him so I could look at him on every one of my walls (there's only one wall on which he isn't stuck!)

Danke schön again and if you could kindly do what I insist you do(?!), I'd be really grateful.  
*A Devoted Madness/Suggs Fan Called Mary.*

I'D LIKE to say how violently I disagree with the letter in the top left hand corner.

*Dougie, Somerset.*

**DON'T FORGET, YOU'VE GOT NO CHANCE OF WINNING THE £5 RECORD TOKEN FOR THE BEST LETTER IF YOU DON'T INCLUDE YOUR NAME AND ADDRESS.**

## COMPETITION WINNERS

**Specials Competition (Issue June 11), 25 Songbook Winners:**

Alison Conley, Hartlepool, Cleveland; Fiona MacMillan, London W1; Alison Fisher, Middlesbrough, Cleveland; Marion Hill, Birmingham; C. Perkins, Bromley, Kent; Brian Starr, Emsworth, Hants; Ryan Sharp, Paignton, Devon; Paul Findlay, Hayes, Middlesex; Sarah Pottle, Harlow, Essex; Darren Woods, Camberley, Surrey; Mark Curtis, Highworth, Swindon; Andrew Cake, Loughborough, Leics; Helen Mather, Retford, Notts; D. Crownshaw, Hillsborough, Sheffield; P. Fenton, Dewsbury, W. Yorks; Nicholas Smith, Didsbury, Manchester; Jane Storer, North Shields, Tyne & Wear; Andrew Stuart, Gateshead, Tyne & Wear; Derek Brydon, Walkergate, Newcastle upon Tyne; Michael Williams, Addlestone, Surrey; Rona MacPherson, Giffnock, Glasgow; Leslie Hartill, Bury St. Edmunds, Suffolk; Nikhil Lakhani, Thurnby, Leicester; D. Bulman, Old Cotton, Norwich; Alison Hill, Harpenden.

**"Fundertones" Competition (Issue May 28), 25 Undertones Album Winners:**

David Carr, Northallerton; James Cunningham, Surrey; Stephen Bentley, London; Michelle Dalgety, Bradford; Jeffrey Horsley, Co. Durham; Tim Docker, Solihull; Alice Gregson, Mid Glam; Pauline Charman, Surrey; Debra Howe, Tyne & Wear; Shaun Campbell, Perthshire; David Boast, Suffolk; Liz Milroy, Bristol; Caroline Weaver, Hassocks; Kevin McDonald, Midlothian; Carol Beer, Swansea; Elizabeth Hurriion, Dorset; Julie Rossie, Hants; Neil Watson, Leamington Spa; Debby Wright, Suffolk; Vikki Lewis, Worcs; Julie Noake, Derbyshire; Rachel Sarpas, Swansea; Chaz McDerment, Renfrew; Lisa Thyer, Pontypool; Mark Greenan, Romford.

**25 Undertones Tee Shirt Winners:**

Siobhan Delaney, Nairn; Claire Riding, Belfast; Maria Healey, Chasetown, Nr. Walsall; Stephen Beirne, London; Kenni Hamilton, West Lothian; Sarah Macleod, Dunfermline; "Tones Fan, Newport; Mark Chalcraft, Hershaw; Ken Cromb, London; Susan Jones, Dyfed; Colin Webb, Oxford; Kevin Prince, Lancs; Brian O'Neill, Co. Antrim; Sian Richards, Hants; Joanne Rees, Mid Glam; Diane McGee, London; Kathryn Miller, Sheffield; Marion McLaughlin, Belfast; Susan Canlin, Cumbria; Matthew Jagger, Halifax; Claire Boal, Tyne & Wear; Jane Miller, Surrey; James Fitton, Stockport; Derek Cottrell, Weston-super-Mare; Melanie Power, Powes.

# CLASH

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

## THURSDAY JULY 23

Hazel O'Connor Guildford Civic Hall

Rainbow Newcastle City Hall  
Bad Manners Derby Assembly Rooms

Depeche Mode London The Venue  
The Pretenders Yeovil Johnson Hall

Siouxsie And The Banshees London Woolwich Odeon

## FRIDAY JULY 24

The Pretenders Poole Arts Centre  
Hazel O'Connor Nottingham Rock City

Bad Manners London Rainbow  
Specials Liverpool Royal Court  
Wah! Wolverhampton Lafayette

## SATURDAY 25

Bad Manners Folkestone Leas Cliff Hall  
The Monochrome Set Edinburgh Nite Club

## SUNDAY JULY 26

Hazel O'Connor Isle of Man Douglas Palace Lido  
The Pretenders Portsmouth Guildhall  
Bad Manners Poole Arts Centre

Wessex Hall  
Siouxsie And The Banshees Chelmsford Odeon  
Wah! Edinburgh Valentinos

## MONDAY JULY 27

The Pretenders Aylesbury Friars  
Siouxsie And The Banshees Southend Cliffs Pavilion

## TUESDAY JULY 28

The Pretenders London Hammersmith Palais

## WEDNESDAY JULY 29

Ian Dury And The Blockheads London Hammersmith Odeon  
The Pretenders Guildford Civic Hall

The Meteors Bromley Open Air Festival

Elvis Costello/U2/The Polecats Newcastle Rock On The Tyne Festival

Siouxsie And The Banshees Torquay Town Hall

## THURSDAY JULY 30

Hazel O'Connor London Lewisham Odeon  
The Pretenders London Hammersmith Odeon  
Rory Gallagher/Dr Feelgood

Newcastle Rock On The Tyne Festival

## FRIDAY JULY 31

Reluctant Stereotypes London The Marquee  
Siouxsie And The Banshees Bristol Colston Hall

## SATURDAY AUGUST 1

Matchbox Ilchester Navy Club  
Siouxsie And The Banshees Brighton Conference Centre  
Black Sabbath/Motorhead Portvale Festival

## SUNDAY AUGUST 2

Matchbox Blackpool Tiffanys  
After The Fire/Q-Tips Aberdeen Fusion Club

## MONDAY AUGUST 3

After The Fire/Q-Tips Dundee Ice Rink

## TUESDAY AUGUST 4

Siouxsie And The Banshees Cardiff Sophia Gardens  
After The Fire/Q-Tips Glasgow Tiffanys

## WEDNESDAY AUGUST 5

Siouxsie And The Banshees Gloucester Leisure Centre

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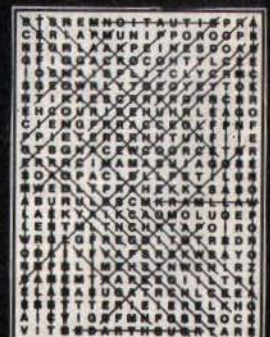
Publisher  
Peter Strong

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

## ANSWERS TO CROSSWORD ON PAGE 33

ACROSS: 1 "Multiplication"; 6 "Can Can"; 8 The Skids; 11 "Doors Of Your Heart"; 13 Whitesnake; 15 Rico; 16 (Nick) Lowe; 17 Adam Faith; 20 "Take It To The Top"; 22 Elton John; 27 "Piece Of The Action".  
DOWN: 1 "Me No Pop I"; 2 "Liar"; 3 "Pretty Vacant"; 4 "Closer"; 5 New (Order); 6 Cindy Wilson; 7 Mike (Reid); 9 "Sorrow"; 10 Lois Lane; 12 Herbie Hancock; 14 "The Race ..."; 18 Hot Gossip; 19 Rap; 21 Idol; 23 Label; 24 "(New) Order"; 25 " ... Is On"; 26 (Mike) Reid.

## PUZZLE ANSWER



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Shut up you naughty boy  
And put your clothes back on

*Chorus*

Mucky pup, cover up  
Strip it down, cover round  
Dirty muck, cover up  
Look at us we got cover plus  
'Cos we're all grown up  
We're all grown up

Peel off black nylon in the red light  
Sad old men leer through their gun sights  
Naughty girl turn round  
I'll show you what's right

*Repeat chorus*

Dirty muck, cover up

Strip it down, cover round  
*Repeat three times*

Mucky pup, cover up  
Look at us, got cover plus  
Look at us, got cover plus  
We're all grown up, all grown up

Why don't you go and fix your face up good  
Why not buy some paint and hide your woodworm good  
But let the children play the way they feel and should

Dirty muck, cover up  
Strip it down, cover round  
Mucky pup, cover up  
Look at us, got cover plus  
Dirty muck, cover up  
Look at us we got cover plus  
'Cos we're all grown up

All grown up  
*Repeat to fade*

Words and music by Hazel O'Connor  
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*Smash Hits*

*Peter Murphy of Bauhaus*

PIC: ANTOINE GIACOMONI