

Smash
HITS

35p USA \$175
April 30-May 13 1981



**GIRLSCHOOL
PAUL WELLER
THE FALL**

**IS HIT LYRICS including:
GREY DAY
CAN'T GET ENOUGH
AND THE BANDS PLAYED ON**

**GARY NUMAN
ADAM
ECHO & THE BUNNYMEN in colour
TEARDROP EXPLODES**

M A D N E S S

GREY DAY ON STIFF RECORDS

When I get home it's late at night
I'm black and bloody from my life
I haven't time to clean my hands
Cuts will only sting me through my dreams

It's well past midnight as I lie
In a semi-conscious state
I dream of people fighting me
Without any reason I can see

Chorus

In the morning I awake
My arms my legs my body aches
The sky outside is wet and grey
So begins another weary day
So begins another weary day

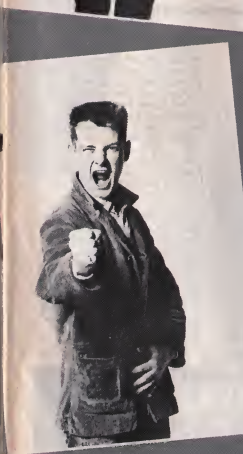
After eating I go out
People passing by me shout
I can't stand this agony
Why don't they talk to me

In the park I have to rest
I lie down and I do my best
The rain is falling on my face
I wish I could sink without a trace

Repeat chorus

In the park I have to rest
I lie down and I do my best
The rain is falling on my face
I wish I could sink without a trace

In the morning I awake
My arms my legs my body aches
The sky outside is wet and grey
So begins another weary day
So begins another weary day
So begins another weary day
So begins another weary day



Words and music by M. W. Barson
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BLESS HIS COTTON SOCKS

He's Julian Cope, he's twenty-three, he's married and he sings and writes songs for The Teardrop Explodes, a group he formed in 1978 when he moved to Liverpool from his native Tamworth to study drama at teachers training college.

So many musicians have passed through The Teardrop Explodes since then that even Julian has difficulty recalling them all. Ian McCulloch and Pete Dinklage (nowadays leading Echo And The Bunnymen and Wah! Heat respectively) were just two.

After making three singles for the Zoo label, they signed up with Phonogram and put out an album. This they called "Kilimanjaro". "Kilimanjaro" was packaged in a sleeve that still makes Julian Cope wince. (It's currently being re-packaged.)

Their first Phonogram single, "When I Dream", scraped into the charts and scraped out again. "Reward", its successor, did better. It made the top ten and Julian got to be on telly.

By this time The Teardrop Explodes had gained a few more ex-members. Alan Gill and Dave Balfe left and were replaced by Troy Tate, Alfie Agius and Jeff Hammer. These days The

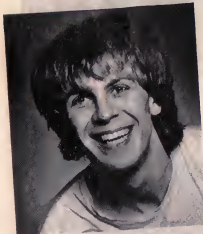
Teardrop Explodes is basically Julian Cope and drummer Gary Dwyer plus help.

The new Teardrop Explodes single is an old one called "Treason". The new Teardrop Explodes album is finished, says Julian. All they have to do is record it.

Julian Cope likes psychedelic music from the 60's, baggy trousers, flying jackets, talking and writing epic songs, some of them seven minutes long. His hero is ballad singer Scott Walker and at the moment he's compiling an album of Walker songs which he's going to call "Fire Escape In The Sky — The God-like Genius Of Scott Walker" which is just the kind of understatement that Julian goes in for.

Julian generally makes quite an impression on the people he meets. We talked to him about himself and then we asked various friends, colleagues and relations for their comments on the phenomenon that is Cope.

A Hepworth — Ellen Production. Portraiture by Jill Furmanovsky.



MUM: She used to teach English and History, so it was never a chore to learn. She used to read me bits of Robert Browning and she used to quote me things and I didn't even know that it was poetry. I just thought that was how mothers spoke . . .

CLASS: Being called Julian in the Midlands was like the worst name in the world. Particularly in a comprehensive school.

Especially with my voice which is a really posh Midlands accent. And I was determined not to hide it or deny it because I've got too much respect for my parents, too much love for them. But at the same time I got on with most people because I used to make them see how silly their accent was.

SINGING: I just had a desire to be a great singer. It used to be a real joke in Liverpool, the idea that I was going to sing. The Teardrop Explodes was going to be the band that was going to make it despite my vocals . . .

"WHEN I DREAM": That was the easiest song in the world to write. All it is is just a celebration of being in love . . .

"REWARD": Phonogram said it wasn't commercial. But I knew it was commercial because it's good and anything that's good is commercial. I kept hearing reports about it while we were in The States and it was like watching another band going up the charts. Then I came back and suddenly loads of people recognised me on the street and I just couldn't believe it.



THE BREAK UP OF THE LAST LINE-UP: We were doing that gig at Leicester and everybody's shouting for more and I just came off totally cold. And it was just a rock and roll band. It was Dave Balfe and me. I was totally against being professional and he was utterly consumed with professionalism . . . I believe that everybody has a role that they do best, and I don't believe it's any good asking Gary what he thinks of a lyric just because it's democratic . . .

LOOKS: The weirdest thing was playing America and getting a load of real groupies at the front of the stage. I'd be singing away and I'd look down and they'd all be staring and I'd be thinking "this is ridiculous". That's why I like these trousers, because they're baggy. I really like baggy clothes because I really hate my body. It's really pale and skinny and horrible and it's so un-macho . . .

Continued on page

HE'S IN THE NEWS

WORK: I can't believe that it's working, apart from when I do things like 'Jackie' photo sessions and stuff like that. That's work because I'd rather not do it. But like I'm sitting at Phonogram the other day and a girl comes in and gives me the words for the French version of 'Tresson' and I'm thinking 'God, this is work?' It's just like a total ego trip. It's

not 'aren't it's wonderful; it's just like 'isn't it great that this is what I'm doing . . .'

FAME: Because I've always assumed that I'd love to be famous, it's come as a real surprise that when it happens I don't really care for it that much.

GLAMOUR: I think a lot of people have this sort of lifestyle and

they're moaning all the time. They say 'it's not all glamour'. Whereas I'm walking down the street and I'm looking in mirrors all the time and I'm thinking 'oh yeah, really good!'. And it's like a film . . .

You want to glorify what you're doing — you can't help it. I glorify it in my mind so I might as well glorify it actually . . .

ADULATION: I like it, I do like it, but I don't believe any of it. I don't believe anything that people write about me. And I know that when you come down to it I'm the same idiot that started two years ago. Exactly the same idiot. And it's great to go and see your parents from time to time and they say 'brush your teeth' and all that stuff . . .



The (Newest) Teardrop Explodes: (left to right) Troy Tate (guitar), Alfie Agius (bass), Jeff Hammer (keyboards), Gary Dwyer (drums) and Julian Cope.

A WORD IN EDGEWAYS

TROY TATE

"When Gary Dwyer and I were trying to form this band called The Gin And Tonics last Christmas, the following conversation ensued . . .

Gary: We need someone who looks a bit like Adam Ant and Luke Skywalker . . .

Troy: Oh, you mean that pseudo with the flying jacket and inflatable trousers?

Gary: Yes, A. B. Copleman, the

famous intellectual gymnast.

Troy: Is he willing to give up his job stacking shelves at Tesco?"

BILL DRUMMOND

"He's gullible, lovable, laughable; a bastard, a friend, a business associate and I never want to see him again . . ."

JULIAN'S MUM

"At last I can get back at him for

all the things he's said about me! He's terrific — extrovert, bright and funny. When he's here the house is full of him. He's a great clown and really cheers us up. He writes daft poems on our birthdays and talks in ten different accents at the same time. Turns on the charm to all my friends . . ."

MARK SMITH (OF THE FALL):

"J.C. & Co. are great wallahs in

the average Romantic Merseybeat tradition. From his recent interviews he doesn't seem to have changed much since I knew him, but why he is so obsessed with me is something I wonder about a lot."

PETE WYLIE (OF WAH!HEAT):

"He's given dunderheads everywhere an even chance. But I'm mad about him really."



ARPEEK

SINGLE ARDS8

THE UNDERTONES

IT'S GOING TO HAPPEN!

B/W FAIRLY IN THE MONEY NOW

(B SIDE NOT AVAILABLE ON THE L.P.)

FROM THE L.P. POSITIVE TOUCH

PRODUCED BY ROGER BECHIRIAN • AVAILABLE FROM **EMI**

TOUR

APRIL

25 GLASGOW APOLLO
26 EDINBURGH PLAYHOUSE
27 NEWCASTLE CITY HALL
28 MIDDLESBROUGH TOWN HALL
30 MANCHESTER APOLLO

MAY

1 BRADFORD ST. GEORGES
2 LEEDS UNIVERSITY
4 LEICESTER DE MONTFORD HALL
5 DERBY ASSEMBLY HALL
7 BIRMINGHAM ODEON
8 BLACKBURN KING GEORGES
9 NOTTINGHAM ROCK CITY
10 LIVERPOOL EMPIRE
11 SHEFFIELD TOP RANK
19 HEMEL HEMPSTEAD PAVILION
20 BRIGHTON TOP RANK
21 LONDON RAINBOW
23 AYLESBURY FRIARS
24 LONDON HAMMERSMITH PALAIS

UNIVERSITY NORWICH 25
GAUMONT IPSWICH 26
WINTER GARDENS CLEETHORPES 28
PAVILION WEST RUNTON 29
OASIS SWINDON 30
TOP RANK READING 31

JUNE

TOP RANK SWANSEA 1
TIFFANYS COVENTRY 9
PAVILION BATH 10
RIVIERA ST. AUUSTELL 11
ODEON TAUNTON 12
POLYTECHNIC PLYMOUTH 13
GUILD HALL PORTSMOUTH 14
WINTER GARDENS MALVERN 16
TOP RANK CARDIFF 17
COLSTON HALL BRISTOL 18
TOWN HALL TORQUAY 19
NEW THEATRE OXFORD 20
CIVIC GUILDFORD 21
ARTS CENTRE POOLE 22



ECHO AND THE BUNNYMEN



CROCODILES ON KOROVA RECORDS



I've read it in a magazine
I don't wanna see it again
I threw away the magazine
Looked for someone to explain
I don't wanna look back
I can't look around
I gotta see what's coming round

Now listen to the ups and downs
Listen to the sound they make
Don't be scared when it gets loud
When your skin begins to shake
'Cos you don't wanna look back
You gotta look tall
Gotta see those critics crawl

I know you know
I know you know

I can see you've got the blues
In your alligator shoes
Me I'm all smiles
I got crocodiles
I don't wanna look back
I gotta look round
I gotta see what's coming down

This is the voice speaking . . . this is the band speaking . . . the world's a prettier place . . . when you got something to take . . . the world's a prettier place . . . when you got something to take . . . when you got something to take . . . when you got something to take . . . it's easy . . . it's easy . . . work all day live on hay . . . you get pie in the sky when you die . . . work all day live on hay . . . you get pie in the sky when you die, die, die . . . you get pie in the sky when you die . . . you gotta bop, bop, bop, bop . . . you gotta sing, sing . . . you gotta move, move . . . you got bop, bop, bop, bop . . . you gotta sing . . . you gotta bop, bop, bop, bop . . . you gotta sing . . . you gotta bop, bop, bop, bop . . . you gotta bop, bop, bop, bop . . . you gotta run

Met someone just the other day
I said wait until tomorrow
I say hey what you doing today
He said I'm gonns do it tomorrow

Repeat last verse to fade

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

You should have seen by the look in my eyes baby
There was something missing
You should have known by the tone of my voice maybe
But you didn't listen

You played dead but you never bled
Instead you lay still in the grass all coiled up and hissin'

And though I know all about those men, still I don't remember
'Cos it was us baby way before them, and we're still together
And I meant every word I said
When I said that I love you
I meant that I love you forever

And I'm gonns keep on loving you
'Cos it's the only thing I wanna do
I don't wanna sleep, I just wanna keep on loving you

And I meant every word I said
When I said that I love you
I meant that I love you forever
And I'm gonns keep on loving you
'Cos it's the only thing I wanna do
I don't want to sleep, I just want to keep on loving you
Baby I'm gonns keep on loving you
'Cos it's the only thing I wanna do
I don't want to sleep, I just wanna keep on loving you

Words and music by K. Cronin
Reproduced by permission Warner Bros. Music Ltd.

REO SPEEDWAGON

on Epic Records



KEEP ON LOVING YOU

THE UNDERTONES

IT'S GOING TO HAPPEN!

ARZELK



Chorus

Happens all the time
It's gonna happen, happen, 'til you change your mind
It's gonna happen, happen, happens all the time
It's gonna happen, happen, 'til you change your mind

The best story I've ever heard
The truth about fat Mr X and the young girl
See how far he'll let you go
Before he persuades you when you're walking home

Repeat chorus

Watching your friends passing by
Going to sleep without blinking their blue eyes
Too slow to notice what's wrong
Two faced to you when you're taking them on

Repeat chorus

Everything goes when you're dead
Everything empties from what was in your head
No point in waiting today
Stupid revenge is what's making you stay

Repeat chorus

Words and music by D. O'Neill/M. Bradley
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West Bank Songs Ltd.



GARY NUMAN



LIVING ORNAMENTS '79
BEGA 24
LIVING ORNAMENTS '80
BEGA 25
LIVING ORNAMENTS BOX SET
BOX SET 1

ALL AVAILABLE ON CASSETTE
LIMITED EDITIONS

Beggars Banquet

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bitz.

HISTORY-IN-THE-MAKING SPOT

The birth of a rock 'n' roll legend, or just four blokes making a racket in a record shop? Well, a bit of both, as it happens. Glasgow's own Shakin' Pyramids (for they it is), not content with just watching the sales of their debut LP "Skin 'Em Up", decided to speed things up with a few live extracts.

The scene being the Virgin Megastore, Marble Arch, beyond their surprise — not to say delight — when the character on the left comes leaping out of the steaming throng clutching a very large violin. Much strummin', slappin' and howlin' was the outcome and so pleased were the Pyramids, they enlisted the bassman on the spot.

Preston Rumbaugh, who's already changed his name to Preston Lanks, was formerly in a

Nashville rockabilly ensemble, Rock Therapy, when he heard the distant strains of the London quill revival, packed his bass and headed for sunnier climes. He'll be joining the Pyramids: May Invasion of Poland. And why Poland, you may wonder? Because a member of the Polish State Agency heard the band at Dingwalls and claimed they were exactly what "the oppressed people of Poland need for cultural appeasement". Wait 'til he gets to Glimsby.

The Shakin' Pyramids are signed to the Scots Cube Libre Label (now distributed by Virgin). Cube Libre being a cocktail containing lime juice, Coke and rum (and a good deal more intoxicating than Bucks Fizz, that's for sure).

Pyramids hit the racks. (Left to right), Preston Lanks, James G. Creighton, David Duncan. "Railroad" Kah.



COCK-UP CORNER

BUZZCOCK PADDY Garvey did not once audition for the Ants, as reported in Bitz (April 16-29), nor was he therefore rejected. Apologies to all concerned.

THE PHOTO credit for last issue's Hazel O'Connor cover was accidentally overlooked. It came courtesy of the fair lens of Jill Furmanovsky, as did this week's pic of Julian Cope.

ALL TIME TOP TEN

SAL SOLO (CLASSIX NOUVEAUX)

1. **THE BEATLES: I Am The Walrus** (Parlophone). I don't know how anyone could have written a song like this, and the production amazes me. I love records you can listen to again and again and still hear something new.
2. **THE MOVE: Fire Brigade** (Zonophone). This is one of the records that excited me so much as a kid. It made me want to get into the music business, and I told Roy Wood so when I met him recently. (I liked "Blackberry Way" too!)
3. **THE ROCKY HORROR SHOW: Don't Dream It, Be It** (Polydor). I've seen the live show and the film about a dozen times altogether, and I'd still go and see it again. Tim Curry is one of my favourites performers, and I love his singing too.
4. **GINA X: No G.D.M. (Dedicated To Quentin Crisp)** (EMI). One of the more original "futurist-type" sounds, and we hope to get her over here for our next tour.
5. **THE FOUR SEASONS: Rag Doll** (Fontana). I discovered Frankie Valli's voice quite late on, and wondered how someone ever came to sing like that. I love this song, and lots of other hits they wrote too.
6. **THEATRE OF HATE: Original Sin** (SS). It was great having



them on tour with us recently, and they dedicated this song to me when I went to see them in Stevenage!

7. **JANIS JOPLIN: Piece Of My Heart** (CBS). It may be old hippy music, but I've never heard a singer to top Janis!
8. **ROCKETS: Electric Delight** (Rockland). Francis' top electronic band, and if they could only sing in English, they could be big here too.
9. **EDITH Piaf: No Regrets** (EMI). My manager says I'm like a modern version of her, and I think I might do a cover of this song one day (in French, of course!).
10. **GARY GLITTER: The Leader Of The Gang** (Bell). One of the great all time pop stars, and this record always makes me think of hundreds of kids with hands in the air chanting "Come on — Come on!"

SHEENA EASTON is all set to sing the theme song from the upcoming James Bond movie, "For Your Eyes Only".



BEFORE GOING into the studio to record their fifth album, XTC have planned a short British tour for the month of May. Dates are as follows: Sheffield University (May 15), Edinburgh Odeon (18), Newcastle City Hall (19), Liverpool University (20),

Hammersmith Odeon (21), Brighton Top Rank (22), Birmingham Odeon (24), Norwich University Of East Anglia (29), Dunstable Queensway Hall (June 1) and Cardiff Top Rank (2).

TOUCH AND GO . . .

THE UNDERTONES play the following June dates to round off the tour to promote the new LP on Ardeck: "Positive Touch", Swansea Top Rank (June 1), Bath Pavilion (10), St. Austell Riviera (11), Portsmouth Guildhall (14), Malvern Winter Gardens (16), Cardiff Top Rank (17), Bristol Colston Hall (18), Torquay Town Hall (19), Northampton Lines (20), Guildford Civic (21) and Poole Arts Centre (22).

MADNESS — THE MOTION PICTURE

A MERE four weeks under the lights and greenpainted and the Madness movie, "Take It Or Leave It", has already "finished shooting" (as they say in the biz). Cliff boss and film director Dave Robinson informs us that much fun was had, despite his falling off a ladder and bruising an ankle — which held things up for three days — and everyone having to get up at 6 in the morning.

The Big Screen Epic should come to your theatre around September. Meantime Madness undertake what they succinctly describe as their "Absolutely Madness One Step Beyond Far East Tour" taking in Australia, New Zealand and Japan before playing dates in L.A. and New York.

The single "Grey Day" is also out on cassette, a snip at £1.15.



Dave Robinson breaks an snick. Madness just break into one.



Depeche Mode (left to right): Martin Gore, Vince Clarke, Andrew Fletcher and Dave Gahan.

"WE JUST liked the sound of 'Depeche Mode' — it has no meaning at all." That's how the band describe the way they came to adopt their name (literally "hurtled fashion") (*I thought it meant Fashion-conscious fish — Ed*), from a French magazine, but in some ways it also neatly sums up the band themselves.

Depeche Mode have been in existence for just over a year now, formed initially by Basildon school pals Martin Gore and Andrew Fletcher with songwriter and ex-folkie (i) Vince Clarke. Vocalist Dave Gahan arrived later after auditions and completed the present line up.

Around this time the band were still using conventional instruments but these were abandoned, according to Vince, because the band were "fed up with the sounds, or their inability to create interesting sounds. Intrigued by a synthesizer which Martin had acquired, they opted

instead for all-synthesiser instrumentation. This in turn attracted the interest of Daniel Miller, head of Mute Records, this country's most important electronic label and already the home of The Silicon Teens and Fad Gadget. The outcome of Daniel's interest was the excellent "Dreaming Of Me" which has been hovering outside the Top Forty for the past few weeks.

Apart from the single, the band have also contributed "Photographic" to the recent "Some Bizzare" futurist compilation but, despite the fact that Dave was once a regular Blitz attendee, it's a connection which the band are keen to play down. Already their own use of make-up and flamboyant clothes has been toned down. They view futurism as an artificial creation and it's not an image they want to be saddled with for life. "It's just a fashion," says

Vince. "It's a word that's caught on, that's all."

"Just because we use synthesisers," echoes Dave, "we get classed as a futurist band. Our music's not futurist. Vince just writes pop songs."

In fact Depeche Mode are quite happy to describe their light, uncomplicated and very melodic sound as "pop", something they see as covering lots of fields.

"Nice" and "happy" are other words they use when talking about their music. "It's not serious," Vince agrees. "That's quite good in itself."

Nor are there any messages coming over in the lyrics. Andrew maintains that the music is more important than the words while Vince admits that his main interest in the lyrics is in "the sound of words rather than the meaning."

Which is where we came in, is it not? *Jan Crain, Is*

BORN TO RUN AND RUN

SPRINGSTEEN FANS UNABLE to get tickets for his postponed UK dates could do worse than invest the equivalent sum (£4.95 in fact) on the new biography from Omnibus Press. Titled (inevitably) "Born To Run", it's already been the subject of the kind of praise usually reserved for the man himself. Tacking up the story from the forming of The E. Street Band, it's packed with photos and enlivened with a well-written and exhaustively researched text by Dave Marsh.

More authentic than most, this includes sections of Bruce's onstage monologues, almost as integral a part of the show as the music.



A STING IN THE TALE

STING'S FIRST venture into book publishing, "Message In A Bottle", may not be the longest read in the world but it's bound to cause a few storage and display problems for the nation's bookshelves.

Why? Because it's bottle-shaped, that's why. As you put each perfectly sculpted page your gaze is greeted by a couple of lines from The Police's mega-hit illustrated in colour by Rossetta Wooff and Sharon Burn. Normally this item would set you back £3.95 but Virgin Books in their generosity have donated twenty-five copies for the winners of this "ere special Blitz competition.

What you have to do is suggest another hit song suitable for publication in an appropriately shaped book. For instance you might suggest that "This Old House" be made into a bungalow shaped volume or that "Mind Of A Toy" be turned out like a baby's rattle.

But no doubt readers of your intelligence and imagination can come up with something more original than that. Send your entry on a postcard to "Message In A Bottle", Sma's, £2-55, Carnaby Street, London W1 to reach us no later than May 14th. On that day we'll sift through the mailbag and choose twenty-five winners. And don't forget to include your address!



PEACE ARTISTS

DESPITE IT being nearly 16 months since the Kampuchea concerts at Hammersmith Odeon in late '79, neither the event nor its message have lost any impact. If you've seen the TV benefit, you'll recall the impressive roster of musicians that assembled to try and raise some funds to save the Kampuchean people from the threat of further war, famine and disease.

The occasion, one of the most successful and significant of its kind, was hosted by Paul McCartney and the double LP features some now-historic tracks from Wings, Clash, Costello, Ian Dury, Pretenders, Queen, Rockpile, Spacials, Who and the "cast of thousands" Rockestra. It'll set you back around £5.

FAN CLUBS

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

DEPARTMENT S
50 Pinner St
Holborn London W1C
STIFF LITTLE FINGERS
c/o Sarah and Jane
45 Park Road
Dulwich
Croydon

THIN LIZZY
9 Disraeli Road
Putney
London SW15
BALHAUS INFOS CLUB
224 High Road
East Finchley
London N2

TO COINCIDE with the release of the Popeye movie, Virgin Books have put out "Popeye: The First Fifty Years". As the title suggests, this book is a guide to the birth and development of the legendary cartoon speech eater rather than just a collection of old funnies. A large format paperback, it's generously illustrated but somehow rather lifeless after the TV cartoons. Inspect before parting with your £9.95.

Also published by Virgin Books is "Wond'ry", a weighty American paperback subtitled "writings and drawings for the child in us all." With a handle like that you can bet it's aimed at adults — at £5.95 the price certainly is — but actually it's nothing like as corny as the blurb suggests. In fact it's a pretty neat collection of illustrated poems and short stories to dip into from time to time. Check it out.

SPECIAL GIG

THE SPECIALS will be playing a one off gig at London's Rainbow Theatre on May 1 as a benefit for the unemployed march from Liverpool to London. Among the other bands on the bill will be The People, the new group formed by ex-Selander men Charlie Anderson and Desmond Brown.

THE MAEL brothers, better known as Sparks, have been signed to a world-wide deal by Why-Fi Records. There's a new single planned for release on May 15. It's "Taps For Tears", taken from their new and gloriously titled LP, "Whomp That Sucker".

ROB DEAN, of Japan, has decided to hang up his guitar strap. He leaves the band, he says, "to give both parties more freedom to work in their chosen directions". Rob will still play on their tour (starting May 7) but isn't featured on the single "The Art Of Parties", released May 1.

DURAN DUE IN

DURAN DURAN bassist John Taylor (his hair an arched new burgundy shade) and drummer Roger Taylor dropped in at Carnaby Street the other week to tell us the details of the band's forthcoming tour, which looks like this:

Brighton Dome (June 29); Southampton (June 30); Leicester De Montfort Hall (July 1); Manchester Apollo (3); Newcastle City Hall (4); Glasgow (5); Edinburgh Odeon (6); Liverpool Royal Court (8); Oxford New Theatre (9); London Rainbow (10) and Birmingham Odeon (11).

The boys' fame is continuing to spread around the globe, with the Japanese magazine "Music Life" taking the prize for cock-up of the month with its pin-up picture featuring John Taylor of "Dulcan Duran".

And talking of Fame, a cover version of Bowie's song is to appear on the flip of a soon to be released twelve incher of "Careless Memories", the next single.

LOWEST POINT OF CAREER: Rehearsal tour.

PROUDEST ACHIEVEMENT: Making a record.

HERO/HEROINE: David Bowie.

DESERT ISLAND DISC: "Heroes. True Confession". Nearly all my teeth are false.

FAVOURITE ITEM OF CLOTHING: Red jumpers.

FAVOURITE BREAKFAST FOOD: Tea & Toast.

PET HATE: Loud-mouthed people.

THE BIGGEST MISTAKE I EVER MADE: Being born.

COLOUR OF SOCKS: Blue or black.

FULL NAME: Sean Fergal Martin Sharkey.

BORN: Derry, N. Ireland, 13.8.58

ALBUMS AND SISTERS: Diarmuid, Jimmy, Michael, Biarruid, Ursula, Bridgin and Patricia.

EDUCATIONAL INSTITUTIONS ATTENDED: Christian Brothers.

HIGH SPOT OF EDUCATIONAL CAREER: Failing every plus.

FIRST RECORD PURCHASED: "19th Nervous Breakdown" by The Rolling Stones.

FIRST LIVE SHOW ATTENDED: The Undertones.

PREVIOUS JOBS: TV Man.

MARRIED SINGLE: Wife-to-be, Ellen.

CHILDREN: None.

PRESENT HOME: Derry, Ireland.



REQUEST SPOT

Artist Adam And The Ants
Title The Magnificent Five
Label CBS
Year 1980
Requested by Danny Payne, London EC1

ADAM & THE ANTS

Long ago in London town
A man called Ant sat deeply sighing
He was wondering
Which side of the fence he was on
Prick up your ears
Prick up your ears
Prick up your ears
Prick up your ears

Time went by and soon
The one was five young hombraes
Burning fire
They were in no doubt
Which side of the fence they were on
(Mag-nificent five) prick up your ears
(Mag-nificent five) prick up your ears
(Mag-nificent five) prick up your ears
(Mag-nificent) prick up your ears

He who writes in blood
Don't want to be read
He who writes in blood
Don't want to be read
He who writes in blood
Don't want to be read
He who writes in blood
Don't want to be read

He must be learned by heart
He must be learned by heart
He must be learned by heart
He must be learned by heart

They believed in sex and looking good
With their own brand of music
They weren't pandering
So which side of the fence
Are you on?

(Mag-nificent five) prick up your ears
(Mag-nificent five) prick up your ears
(Mag-nificent five) prick up your ears
(Mag-nificent) prick up your ears

He who writes in blood
Don't want to be read
He who writes in blood
Don't want to be read
He who writes in blood
Don't want to be read
He who writes in blood
Don't want to be read

(Mag-nificent five) he must be learned by heart
(Mag-nificent five) he must be learned by heart
(Mag-nificent five) he must be learned by heart
(Mag-nificent five) he must be learned by heart

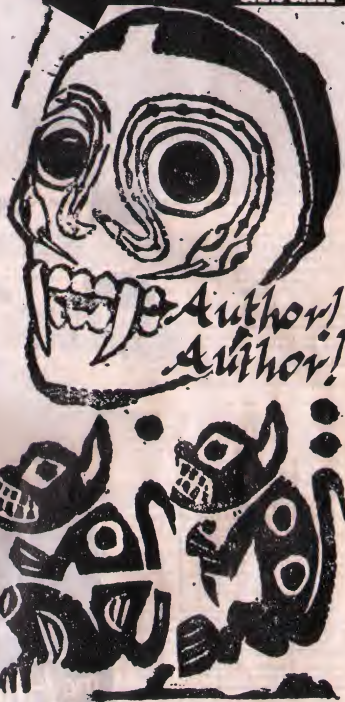
(Mag-nificent five) prick up your ears
(Mag-nificent five) prick up your ears

Repeat to fade

Words and music by Adam Ant/Marco Pirroni
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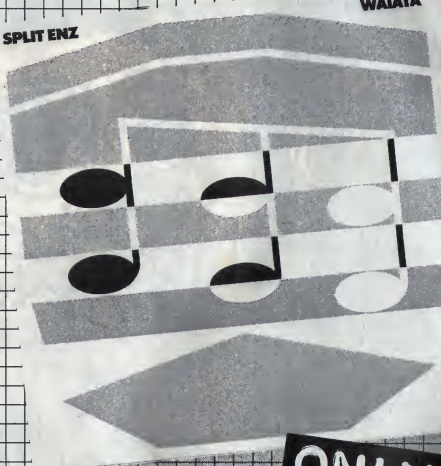
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INDEPENDENT

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SPECIAL

FREE FALL

DEANNE PEARSON
DISCUSSES THE FUTURE
WITH MARK SMITH, LEADER
OF MANCHESTER'S MOST
MILITANT COMBO.

IF YOU'RE one of the millions who never buy records, don't read the music papers and hear the radio only as a background buzz, The Fall (that's a band) may just appeal to you, according to founder member, singer, songwriter and leader Mark E. Smith.

The Fall — from Manchester and proud of it



Left to right: Mark Smith, Paul Hanley (drums), Mark Riley (guitar), Steve Hanley (bass) and Craig Scanlan (guitar).

— were formed just over three years ago and the line-up has seen several changes since. Although their records have never made the main BMRB charts, they regularly reach the upper echelons of the independents.

"Which means," laughs Mark, "we sell a few hundred records — enough to put out our next record. That's a popular joke around Manchester you know."

Mark Smith — thin and wiry, his voice as dry and cracking as his wit — looks and is distinctively north-country working class (without the flat cap) and could be anything from 15 to 55 years old. He is the thinking man's Andy Capp.

The band he's always building around himself (currently Paul and Steve Hanley, Craig Scanlan and Marc Riley) are much the same. They're a very elitist bunch — or, as Mark freely admits, they've attracted an elitist audience through producing music which is not strong on melody; their approach to the recording studio is hardly traditional.

What The Fall are about is playing for themselves. Anyone who wants to listen is welcome, so long as they don't come with preconceived ideas or make demands.

Mark's lyrics are long, confusing and heavily political. They may take you years to decipher and even then you may never understand them. They're personal to Mark E. Smith, who will only sit back and laugh at outsiders' efforts.

The Fall, in short, are not an instant pop band who passers-by can pick up on, hum and dance to for a week, and then just as instantly forget.

BUT MARK has been thinking about The Fall's audience.

"I've decided there's a vast mass of people out there who have little or no interest in music, who've stopped buying records, and who could like The Fall. They're the people I'm trying to reach."

Now, if they don't buy records, don't listen to the radio, don't read the music papers, will they reach them?

"Well I don't know really," he admits, adding hastily — "I mean I know exactly what I'm doing though. I know we could lose the audience we've got now and end up with nothing doing this."

"This" refers to "Slates", The Fall's new 10" vinyl offering on Rough Trade, which is deliberately neither single nor album.

It's radically different from the band's

previous material (four albums and six singles, variously on Step Forward and Rough Trade). It's more melodic, jazzier. There seems to be more obvious thought and direction, though that's no reflection on the earlier records which were certainly rich in spontaneity and ideas.

"It's probably technically better too," Mark concedes somewhat grudgingly. "We never deliberately played badly, despite what a lot of people think. Everybody in The Fall has always played to the fullest of their ability and obviously everyone's improved, just from playing fairly regularly over the last three years."

THE FALL's records have never been noted for production, although this too has improved with each recording. They try to produce themselves, but again they don't have enough technical experience.

"But a producer hasn't got, and probably couldn't understand or won't accept our ideas," explains Mark. "I mean I have a theory about production. I believe that good production is one of the things that's sort of killed off music. I'm not saying that all good production is bad, but I think there's a lot of things that could be covered up by good production — personality, I suppose."

"Personality in music is not coming through any more and our ears are becoming dulled because we're looking at everything through rose-tinted glasses."

"Every studio The Fall go in to we have a huge battle every time, trying to convince guys who're, like, ten years out of synch, that there are other ways of doing things. But they try to dazzle new bands with all their flash equipment. And it is a bit awesome, so young kids get frightened and hand over the reins to these blokes who used to be musicians ten years ago and want to lay their sound on everyone else."

"That's the mockery of the whole new underground music scene in Britain I think, that it's all run by acid-damaged hippies really. It's not a youth movement at all. Basically I'm fed up with the whole thing."

Thus, The Fall are shortly off to fresher fields, to Germany and America, and won't be gigging in this country for a while. It may seem as if they're anti everything, set to self-destruct, but there's method in Mark Smith's madness.

He wants people to listen and think more for themselves. The reception of "Slates" will show whether the public are ready for him.

independent singles top 30

WEEK	WEEK AGO	TITLE/ARTIST	LABEL
1	4	DREAMING OF ME (Various M)	Shan
2	1	FUDGE OF WAR (Various)	Secret
3	23	WERN WITHOUT A BRAIN (Various)	Shan
4	7	FOUR FROM TITAN (IAP) (Tyrish)	Shan
5	2	CLASH (Various)	Shan
6	9	WINDY (Various)	Shan
7	4	NAGASAKI NIGHTMARE (Chris)	Chris
8	6	ALL SYSTEMS GO! (Various)	Chris
9	8	WYK (Various)	Chris
10	11	3000 ME A (Various)	Chris
11	3	CELEBRITY (Various)	Chris
12	5	ONE (Various)	Chris
13	2	CANDYMAN (Various)	Chris
14	1	JUST LIKE GOLD (Various)	Chris
15	10	OBSESS (Various)	Chris
16	14	ORIGINAL SM (Various)	Chris
17	12	FEELINGS (Various)	Chris
18	3	CAPTAIN (Various)	Chris
19	14	UNEXPECTED (Various)	Chris
20	12	TELL ME (Various)	Chris
21	10	WORK (Various)	Chris
22	15	ME A (Various)	Chris
23	13	FROM (Various)	Chris
24	11	WALK (Various)	Chris
25	12	LET (Various)	Chris
26	14	CARTON (Various)	Chris
27	13	WINDING (Various)	Chris
28	11	BALLAD (Various)	Chris
29	12	ATMOSPHERE (Various)	Chris
30	15	BLUES (Various)	Chris

independent albums top 10

WEEK	WEEK AGO	TITLE/ARTIST	LABEL
1	1	HE WHO (Various)	Chris
2	1	OWN WEARS (Various)	Chris
3	1	TO EACH (Various)	Chris
4	1	PRELUD (Various)	Chris
5	1	SLATES (Various)	Chris
6	1	NO (Various)	Chris
7	1	UNEXPECTED (Various)	Chris
8	1	STATUES (Various)	Chris
9	1	TYRISH (Various)	Chris
10	1	MEAN (Various)	Chris

AI NO CORRIDA

By Quincy Jones on A&M Records

I hold you, I touch you
In a maze can't find my way
I think you, I drink you
I'm being served you on a tray
You see girl, that's what I go
through every day
Is this the way it should feel?

Pinch me, I'm dreaming
But if it is don't let me know
I'm drowning don't save me
It's just the way I'd like to go
You see girl
You thrill me
Half kill me
That's what you do

Chorus
Ai no corrida, that's where I am
You send me there
Your dream is my command
Ai no corrida, I find myself
No other thought
Just you and nothing else
You and nothing else

Before my heart saw you
Each day was just another day
Night, the lonely interlude
Just came, then blew away
You know girl
Everything was come what may
Until you fell in my life

This spell that I'm under
Has caught me, I'm in a daze
Your lightning and thunder
Sets my poor heart ablaze
You see girl
You thrill me
Half kill me
That's what you do

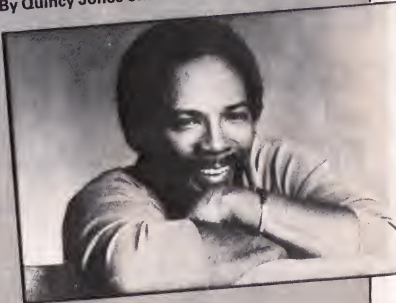
Repeat chorus three times

I hold you, I touch you
In a maze can't find my way
I think you, I drink you
I'm being served you on a tray
You see girl, that's what I go
through every day
Is this the way it should feel?

Pinch me, I'm dreaming
But if it is don't let me know
I'm drowning don't save me
It's just the way I'd like to go
You see girl
You thrill me
Half kill me
That's what you do

Repeat chorus to fade

*Words and music by Chas Jankel/Kenny Young
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Intersong Music Ltd.*



BERMUDA
TRIANGLE

BY BARRY MANILOW
ON ARISTA RECORDS



We decide to get away and have some fun
Book a room and catch a flight
For two weeks in the sun
She says Hawaii's too expensive
I say Barbados isn't bad
She says I'd love to see Bermuda
And I say woman are you mad

Bermuda triangle it makes people disappear
Bermuda triangle don't go too near (don't go too near)
But she doesn't see my angle
And she thinks I'm being dumb
So Bermuda triangle here we come

Lying with my woman on the island sand
I look up and see her with
A stranger hand in hand
I see her sitting on his blanket
I see them going for a swim
And when I run to find my woman
I find her running after him

Bermuda triangle makes my woman disappear
Bermuda triangle don't go too near (don't go too near)
Looking at it from my angle
Do you see why I'm so sad
Oh Bermuda triangle very bad

Lying lost and lonely on the island sand
When a lovely stranger says
Hello and takes my hand
And soon she's sitting on my blanket
And then we're going for a swim
When I say what about your boyfriend
She turns and waves goodbye to him
Bermuda triangle it makes people disappear
Bermuda triangle don't go too near (don't go too near)
Look at it from my angle
And you'll see why I'm so glad
Now Bermuda triangle not so bad

Everybody, Bermuda triangle it makes people disappear
Bermuda triangle don't go too near (don't go too near)
Look at it from my angle
And you'll see why I'm so glad
Bermuda triangle not so bad

*Words and music by Manilow/Sussman/Feldman
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TO:
GARY NUMAN

Thanks Gary for
3 great years as the
Numan Band
Good luck for the
future from
'Dramatis'

Chris Payne Cedric Sharpley
R Russell Bell Dennis Haines

DRAMATIS

New single

'EX LUNA SCIENTIA'



Renny



*If you want
me to stay*
12" and 7" single

 pavilion



who make up this group (the others being Marcus Hutson, Leavelle Degree and identical twins Scotty and Walter Scott). "We always look for the same ingredients in a song: sophistication and good taste. "Disco really got people to be involved," he continues. "Instead of going to a club and taking a seat to be entertained, the audience gets itself dressed up to go out and entertain. The audience these days is the show in itself."

"Since people are constantly looking for a new image, they candidate what groups have always gone through. Disco fans who want to keep pace have to do a little research as to what looks good under the lights. We don't want to compete with that audience."

"So we just keep our image conservative and traditional and let the music come first."

"Imagination," the album which includes "It's A Love Thing", is a slickly produced collection of everything from disco to ballads with a lot of sentiment between the lushly arranged strings.

"We sure weren't going to make an album consisting of four non-stop disco cuts," says Nicholas. "I think that's cheating the public. People aren't in the mood for disco 24 hours a day. We put some mood music on the album especially for when you come home from the disco."

"We want to be part of people's lives when the lights are up in the dance hall and when the lights are low in the living room."

Robin Katz



THE WHISPERS, who've just topped the success of "And The Beat Goes On" with their latest smash, "It's A Love Thing", have no hang-ups about the feeble image of disco stars. "We don't want to go to any extremes," says Nicholas Caldwell, one of the five singers

disco top 40

THIS WEEK	TW WEEKS AGO	TITLE/ARTIST	LABEL	WPM
1	3	GOOD THING GOING Sugar Minott	RCA	Reg
2	7	IT'S A LOVE THING Whispers	Solar	117
3	NEW	STARS ON 4! Stars Band	CBS	
4	1	INTENTION Luv	Chrysalis	121
5	5	TIME LIGHT 'N The Wind	Mercury	125
6	8	BY ALL MEANS Alabama Music in	Capitol	113
7	7	CAN YOU FEEL IT Jacksons	Epic	125
8	13	HIT 'N RUN LOVER Carl-Jann	Cherry Lane	
9	11	AFRO CORNERA Cuncy Jones	ASW	123
10	NEW	CANDIDATE FOR LOVE T. S. Monk	Mingie	
11	17	CAN'T GET ENOUGH OF YOU Eddy Grant	Island/Ensign	Reg
12	5	LOVE GAMES Level 42	Polygram	116
13	14	JUMPIN' Jay Rand	Mercury	116
14	15	MADE THAT MOVE Shalamar	Solar	116
15	32	AIN'T NO STORIES — DISCO MIX TWO Engino	Cosmos	120
16	4	LARELY Steve Wonder	Mo-Town	120
17	20	JUST THE TWO OF US Steve Washington Jr.	Black	120
18	22	CAN I TAKE YOU HOME Mel Stanger	TRI/Time	121
19	15	FLYING HIGH Forest	Benjamin	120
20	26	BOY MUSIC Jacksons	Philadelphia	
21	23	GRAND PRIX Funk Inc.	CTI	120
22	24	EDC-IT-UP Leechman	Esoteric	119
23	NEW	EASE YOUR MIND Touchstone	Record Shack	
24	NEW	TODDY TALK Imagination	R&B	
25	NEW	ARE YOU SINGLE Aurore	Salsoul/Ink	
26	16	LOVE (IS GONNA BE ON YOUR SIDE) Aretha	Esoteric	113
27	18	JITTERBUGGIN' Heathcote	GTO	112
28	NEW	MONSTER MAN Jeff Lister Futato	Arista	
29	NEW	MR. BLUEFACE Lee Stansler	Bloque	
30	18	GET TOUGH Koolha	Atlantic	116
31	27	GROOVE CONTROL Lynsey	Snap	119
32	26	YOUR PLACE OR MINE Scorch'N'Heat	Brava/EMI	111
33	4	HOW BOUT US Champaign	CRG	
34	NEW	IF YOU FEEL IT Thelma Houston	RCA/Ink	
35	NEW	THE BREAKS Kiki Gumbi	Universal/Ink	
36	31	IT'S UP TO YOU Luv	EMI	119
37	NEW	I'LL BE YOUR PLEASURE Esther Williams	J&J	
38	NEW	TAKE IT TO THE MAX Fikses	Salsoul/Ink	
39	NEW	WHO'S BEEN KISSING YOU Hit-Couane	Kaloung/Ink	
40	8	JONES VS. JONES Koolha & The Gang	The Soul	98

Can't Get Enough Of You

EDDY GRANT

on Ensign Records

Just sit down in the back row
If you wanna play in my game
Guess you won't have to worry
'Cause all films look the same
Just put your arms around me
And I'll make you sing out of tune
Won't nobody watch you
'Cause we're lovers in the same room

Chorus
One, two, three
Put your sweet lips up closer to me
This is not F one, two, three
And this is not the back row anymore
I can't get enough of you
Can't get enough love
Can't get enough of you
I can't get enough of your love
Can't get enough of you
Can't get enough love
Can't get enough of you
I can't get enough of your love

Sit yourself beside me now
And imagine that we're one and not two
I don't wanna shock you
But baby I'm in love with you
Sit yourself beside me now
You better close your pretty eyes when I say

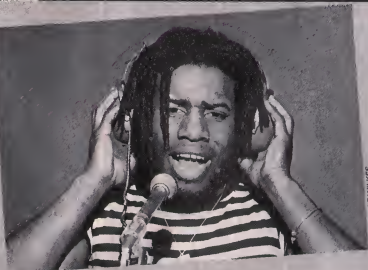
Repeat chorus

Oh just one knock on my door baby
And when your people ask you, at home
If you enjoyed the show

Did you like Clark Gable
Say I think so but I don't know
Oh say you saw a sweet guy
Oh can't remember his name
And the way that he kiss was
Like Clark Gable all the same

Repeat chorus to fade

Words and music by Eddy Grant
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Marco Music Ltd./Intersong Music Ltd.



PIC: GEORGE WILKES

SMASH HITS

STIFF LITTLE FINGERS

COMPETITION

ANOTHER COMPETITION? Go on, admit it — we spoil you! Especially those of you requiring a copy of the brand new Stiff Little Fingers album, "Go For It". Readers of less generous music papers will actually have to part with hard-earned cash for this item, but Chrysalis Records have kindly handed us 25 cassette copies to give away FREE.

Ponder the five brow-craasers opposite and send your answers, including your name and address, on a postcard to STIFF LITTLE FINGERS COMPETITION, Smash Hits, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF to arrive no later than May 13th.

The first 25 correct answers to be picked out of a bag on that day will find a cassette winging its way in their direction.

1. What town do the band come from?
2. To what label were the band originally signed before Chrysalis?
3. The band's manager also writes their lyrics. What's his name?
4. What was the name of the original drummer (who quit soon after "Inflammable Material")?
5. What's the title of the BBC Play For Today in which Jake Burns is soon to appear? (UK/Eire only)



PH. GEORGE WILKES

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Wed 13 may, Liverpool, Royal Court Theatre
Thurs 14 may, Birmingham, Odeon
Fri 15 may, Luton, Roundwood Odeon
Sat 17 may, London, Roundwood Odeon



MADNESS

NEW SINGLE
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GREY DAY



SMASH HITS
GARY NUMAN

PH. FIN COSTELLO



DON'T BREAK MY HEART AGAIN

By Whitesnake on Liberty Records

I'm gonna take it
To the limit of my love
Before I turn and walk away
I've had enough of holding on
The promises of yesterday
Everyday of my life it seems
Trouble's knocking at my door
It's hard to try and satisfy
When you don't know what you're fighting for

Time and again I sing your song
But I've been running on empty far too long
I've had enough holding on to the past
Make no mistake it could be your last

Don't break my heart again
Like you did before
Don't break my heart again
I couldn't take anymore

I never hide the feeling inside
And though I'm standing with my back to the wall
I know that even in a summer love
A little bit of rain must fall
But every road I take
I know where it's gonna lead me to
Because I've travelled every highway
And they all keep coming back to you

Time and again I sing your song
But I've been running on empty far too long
I've had enough holding on to the past
Make no mistake it could be your last

Don't break my heart again
Like you did before
Don't break my heart again
I couldn't take anymore (don't break my heart)

Repeat last verse to fade

Words and music by David Coverdale
Reproduced by permission Warner Bros Music Ltd./C.C. Songs/Whitesnake

AND THE BANDS PLAYED ON

By Saxon on Carrere Records

Just before dawn in the cold light
We came out of the night
Great expectation
From the man who ran the show
Will it shine, will it snow
Will it shine, we don't know
Are there clouds up in the sky
We sat in the sun woa-oh

Chorus
And the bands played on
And the bands played on
And the bands played on

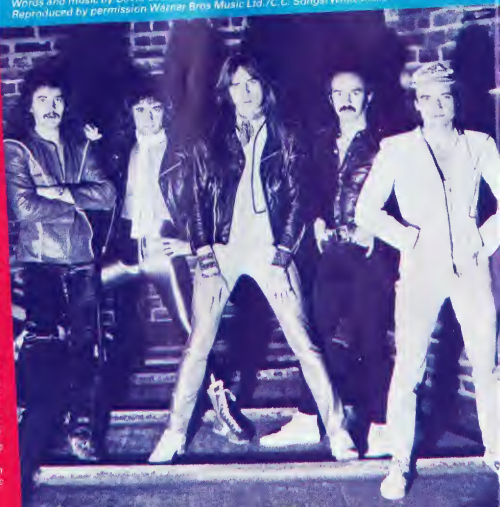
See the people feel the power
There were sixty thousand there
Just like thunder
The crowds began to roar
Were you there, did you know
Did you see all the show
There was magic in the air
We sat in the sun woa-oh

Repeat chorus

See the rainbow shining brightly
Shooting rockets to the sky
Making music
And it rolled on through the night
You could hear on the air
Rock 'n' roll everywhere
We were strangers in the night
We sat in the sun woa-oh

Repeat chorus to fade

Words and music by Saxon
Reproduced by Saxings/Carlin Music



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Virgin

LISTEN

SPRIT: We've Got A Lot To Learn (Beggars Banquet). A track from the "Potatoland" LP, inexcusably shelved for high on a decade and only released as a stab at the nostalgia market. Spirit were later to progress to a more caustic kind of psychedelic tapestry so these gushing hippie sentiments are doubtless a source of great embarrassment. The fact that the song's still palatable is a measure of the band's timeless excellence.

999: Obsessed (Ablon). Picture the scene down the stockade... Red Indians whipping it up with Pirates, highwaymen cavorting with Camel-herds, when suddenly a bouquet of bullets rings through the night air. To a cantering disc romp-up of a Clint Eastwood movie theme, replete with tribal grunting, 999 thruster across the skyline in a desperate bid for the "Wild Frontier" stakes. It couldn't happen, could it?

ORANGE JUICE: Felicity (Postcard). Not so much a single, more a fanzine with true feel. "Felicity" is not, I hasten to add, the most sympathetic setting for the imitable Edwin. The sound's flimsy at best and the song leans hard on a worn '60s stratum almost falls off on its face. Great for half a quick though. (Band \$39 • \$4.95 • 67 Grosvenor Rd., West Finchley, N3. First 150 get fanzine plus free flexi.)



THE UNDERTONES: It's Going To Happen! (Ardent). Coveting that six months minus a recording deal still can't dampen an Undertone's spirit, an irrepressible duoyent pop that roars off to muted guitars, a flourish of brass and a slippid post-psychedelic section. It's a celebration of the ancient Irish motto: "Life's a melody if you'll only hum the tune." Top 20 even as it writes!

BERLIN BLONDES: Framework (EMIL) Tricki stuff. Just as you're beginning to think you've had it up to here with intensely modern Bowie-spawned disco tracks, they strip off the vocal, sieve it through a beanbag and slap it on again, backwards. Fooled me, anyway.

THE WANDERERS: Ready To Snap (Polydor). Sad to relate, time has stood still for this bunch. A shotgun wedding of a Dead Boy Stiv Baller and half of Sham 69, they are, they claim, "living in the Rat Race! In a high-rise concrete shaft." If they had any brains, they'd evict themselves.

SANTANA: Winning (CBS). Whitesnake, Hot Chocolate and now this from the prolific pen of Russ Ballard. Versatile he may be, compelling he certainly ain't. Still, "Winning" weathers a deal better than Santana's recent spall of aimless jazz noodling and I'm sure that's nobody's loss but theirs.

JAPAN: The Art Of Parties/Life Without Buildings (Virgin). These being times of the rapid image change and corporate facelift, Japan ride out the storm by playing what's known as "a safety shot." This keeps a finger in every pie known to modern music. A 12" with titles filched from the Talking Heads camp, the topside's technical funk with Sylvian's voice a rare bond of operatic Bowie and Ferry at his most plaintive. The reverse is a feast of their favourite synths. Good.

THE TOYS: Ba Ba Badep (Open Door). The Toys — a feast of Bath's Independents — fit so snugly into the Americanised teen-pop bracket it seems a crime they still have to sell advertising space on their record sleeves. "Ba Ba Badep" is The Monkees; the flip is The Beatles, complete with Cavern scoustics and paint-stripping harp. Brilliant.



THE PSYCHEDELIC FURS: Dumb Waters (CBS). It's about time sometime — the first "cover" version. No, not that kind. You actually play the cover. Its grooves conceal a three-track taster of the forthcoming "Talk Talk Talk" album relayed in such featherweight guise that you're really none the wiser. Let's hope it overcomes the mixed identity of "Dumb Waters". It's part a didactical fire shouldered by a sluggish Velvet Underground backing, and part scored with a gleaming Teardrop-type horn arrangement, but never really commits itself to either. Best yet, mind you.



HOLLY AND THE ITALIANS: I Wanna Go Home (Virgin). Right Box to Marketing Dept.: "Could be on a winner here, Oscar. These Italian folk in the studio with some Big Name producer chappie who'll make 'em sound like The Gitter Band. Y'know, all beefed-up powerchords and team ranning. Then give 'em a chord sequence that's made the Top Twenty at least 4,000 times. Something like Teenage Kicks'. Can't fail, old boy." By rights, it shouldn't. Had to be re-mixed though.

JONA LEWIE: Louise (We Get It Right) (SWE). A one-time bar-room R&B vendor, Jona's enjoying something of a second wind on the strength of "Stop Me The Cavalry". This may well make the same ascent for the simple, essential, reason that there's nothing remotely like it in earshot. A deluge of machine-made sounds chug at a sedate pace — cut with a Bee Gee chorus — as Jona falls limply in love. Must be the weather.

THE CHICANES: Cry A Little (Dinosaur Dicks). Sublime crack at coasting classic pop that knocks the muthballs out of "The Boys Are Back in Town" and puts Hazelmare on the map.

singles

by Mark Ellen



THE STRAY CATS: Stray Cat Strut (Arista). **THE BLUE CATS: Wild Night** (Cherry). The running battle current in all matters cat seems to be a tooth-and-claw drive for "authenticity." Frankly, I don't give a micro-vat of Bat's grass who's got the longest quiff or back record. When it comes to the jukebox, there's just no contest. The Strays parade a glowing beas and bin lid drums, streak it with a glistening jazz/blues guitar. Real Tin Can Alley stuff with lashings of spit and polish. The Blues are a little less essential, a ferocious steam-engine backbeat blunted with a distinctly doolie vocal. Rockably Rule One: never say "street," say "jungle."

DURAN DURAN: Careless Memories (EMI). Sensibly side-stepping the over-ploughed "sensitive" disco field (Spandau etc.), the persuasive force of the ten duran record is not lost on this lot. Buried beneath layers of silk finish is a construction so staggeringly basic you wonder if their punk roots don't extend back to the Dry-Ice Age.



MARTIAN DANCE: The Situation (EMI). Drums take a tribal "Keep Fit" course, bass jumps a row of hurdles, guitars produce a smokescreen of doom-laden powerchords while a voice tries to resist suffocation. Just what a morose sort of way. Just what the "situation" is, however, is impossible to deduce.



THE MODERATES: Yes To The Nuclear Bomb (Hypocore). Whaddya mean, a gimmick? I'm sure The Moderates are absolutely sincere about their pro-Bomb propaganda. Have Bomb, they reason, and you can blow people up and then nick all their money. Beats working any day. Hear it quick, it was only released on bail.

TV SMITH'S EXPLORERS: The Servant (Kaldesonic). Those recalling the Adverts' a raged mob at best will welcome the confidence and precision brought to bear by TV's new charges. A pity the delicate structure is blurred by his annoyingly overblown vocal. As the title reveals, he's been in for a "role reversal." This may be the problem.

OTTAWAN: Hands Up (Give Me Your Heart) (Carre). Side A is the whole works; Side B is just the backing, no vocals. Ply it isn't E.P. Then we can have the best of no vocal/no backing version. I know which I'd prefer!

THE HUMAN LEAGUE: The Sound of the Crowd (Real). I see it now... the year is 2000! Revivalist groups are trying to reconstruct the genuine sound of the synthesiser. This they achieve by banging a hammer on a corrugated roof in time to an assortment of fog-horns. Inevitably knitties and a finely-tuned cake tin. Much like this in fact. And very good it is, too.

THE DIAGRAM BROTHERS: Bricks (New Horizons). Four bricks, one surname — Diagram — and this release under the Buzzcocks umbrella. An uneasy tunk, in which two guitars appear to throttle each other, celebrates the much-maligned house-brick as "a very pleasant object." As arresting as Neon's legends, "Don't Eat Bricks" and almost as sound advice.

Albums

GILLAN: Future Shock (Virgin). Get out your cardboard guitars kids; Gillan's back in town. "Future Shock" contains all the ingredients necessary to send headbangers everywhere into a frenzy. From the 16-hour guitar solos to the drummer who sounds like he trained on a building site, it conforms exactly to the standard formula. It includes their fab hit "New Orleans" and comes complete with colour booklet containing such useful info. as "Bernie Torme can play guitar with his teeth." Wow, I bet he could manage Three Shredded Wheat! (4 out of 10).

Geoffrey Deane



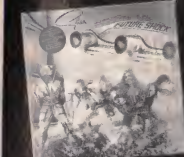
THE MODERATES: Yes To The Neutron Bomb (Hyped Records). Whaddya mean, a gimmick? I'm sure The Moderates are absolutely sincere about their pro-Bomb propaganda. Have Bomb, they reason, and you can blow people up and then nick all their money. Beats working any day. Hear it quick, it was only released on bail.

TV SMITH'S EXPLORERS: The Servant (Kaleidoscope). Those recalling The Adverts as a ragged mob at best will welcome the confidence and precision brought to bear by TV's new charges. A pity the delicate structure is blurred by his annoyingly overblown vocal. As the title reveals, he's been in for a "role reversal". This may be the problem.

OTTAWAN: Hands Up (Give Me Your Heart) (Carrere). Side A is the whole works; Side B is just the backing, no vocals. It isn't an E.P. Then we could have the no vocal/no backing version. I know which I'd prefer!

THE HUMAN LEAGUE: The Sound Of The Crowd (Red). I see it now... the year is 2000! Revivalist groups are trying to reconstruct the genuine sound of the synthesiser. This they achieve by banging a hammer on a corrugated roof in time to an assortment of fog-horns, humming kettles and finely-tuned cake tins. Much like this in fact. And very good it is, too.

THE DIAGRAM BROTHERS: Bricks (New Hormones). Four blokes, one surname — Diagram — and this release under the Buzzcocks umbrella. An uneasy fun, in which two guitars appear to throttle each other, celebrates the much-maligned house-brick as "a very pleasant object". As arresting as Neon's legendary "Don't Eat Bricks" and almost as sound advice.



GIRLSCHOOL: Hit And Run (Bronze). With more punch and fewer pretensions than your average thud and blunder specialists, Girlschool do at least keep things reasonably direct and to the point. But even they can't seem to extricate themselves from the hard rock straightjacket which dictates that songs are little more than convenient pegs to hang spare riffs on. I mean, if the world really needed another tune called "The Hunter", there would have been a petition or something. What's wrong with singing about something, girls? (5 out of 10).

David Hepworth

TENPOLE TUDOR: The Swords Of A Thousand Man (Stiff). Thankfully Tenpole's new-found Cavalier warlike doesn't result in a lyric "theme" on this, their first LP, it merely gives advance warning of the kind of re-upholstered '50s rock 'n' roll, boozed trampoline beat and raucous vocal revelry that comprise its 13 slightly similar tracks. If you like your music rowdy, rough-edged, compulsive

and — most of all — fun, then this should do nicely. (7 out of 10).

Mark Ellen

REO SPEEDWAGON: Hi Infidelity (Epic). Programmed power rock, interspersed with hook-attached ballads and even a snippet of soundtrack from a 1937 "Our Gang" short to thrill nostalgia freaks: Yes folks, it's the sound of middle America brought to you by a band who are almost as big as Kentucky Fried Chicken on their own side of the Concorde run. But in downtown Hartlepool they won't mean much, or even in central London come to that. Then, we Brits never went in for outfits that started out in zit cream ads! (4 out of 10).

Fred Dellar

THE KEYS: The Keys Album (A&M). Twelve tracks of pure pop: light, bright and commercial. The vocals strike a deliberate balance between Secret Affair's Ian Page and The Keys' producer Joe Jackson: the music's a cross between second-rate Sixties beat and second-rate Joe Jackson with second-rate Beatles overtones. Not much substance, but a marketing eye in the right direction. (5 out of 10).

Deanne Pearson

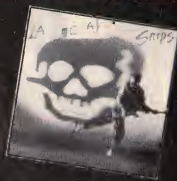
QUINCY JONES: The Dude (A&M). Aply-named Quincy Delight Jones once more leads the disco dance. "The Dude" being his most deliberate stab at chart domination to date. Stevie Wonder and Michael Jackson are just two of the stars aboard, while the music has its own fair share of pulling in power, the hit parading version of Chas Jankel's "Ai No Corrida" being matched in punter appeal by the Wonder mashed "Betcha Wouldn't Hurt Me" and the ready rapped title track. Not bad for a 48 year old! (7½ out of 10).

Fred Dellar

SHARON REDD: Sharon Redd (Epic). A debut album that proves conclusively that Sharon's no one hit wonder. Apart from "Can You Handle It" (included) there's enough good material here to suggest that Ms Redd can easily hold her own with the Natalie Cole and Candi Staton of this world. "Try My Love On For Size" is an up tempo dance number which would make a good 45 while "Leaving You is Easier Said Than Done" shows that she can turn her hand to slower, more soulful numbers just as easily. (8 out of 10).

Bev Hillier

SNIPS: La Rocca (EMI). What we have here is one of our most talented singer/songwriters still



suffering through lack of real musical identity. Having gone for long periods without a regular band, Snips has had difficulty developing a recognisable style and has often been prey to producers with Grand Schemes. His collaboration with Midga Ure worked well (see "Nine O'Clock") but Chris Spedding has rather blunted his pop instincts and what emerges is well-drilled, intelligent but ultimately lacking in fizz. (6 out of 10).

David Hepworth

THE ISLEY BROTHERS: Grand Slam (Epic). "Ain't got no soul..." This album is arranged and produced so that any kick, drive or character the assorted congas, harp and keyboards might have impressed on the music given half a chance, have been gently but firmly repressed, creating mere background music to lazy laid-back vocals which sound as if they'd really rather be somewhere else. The record has a similar effect on the listener. (5 out of 10).

Deanne Pearson



THE SCARS: Author! Author! (Pra). A taste of great things to come! Retaining virtually nothing of their '77 punk roots, Scotland's own Scars flash back with a delicious (and well-timed) blend of florid spine-tingling pop wrapped around a muscular Bunnyman/Teardrop core. The production mirrors the music; adept, ambitious, supremely colourful but never once using textures solely for effect. Even if the second side plumbs depths of gloom at odds with its buoyant flow, Side A is, quite simply, brilliant. Buy! Buy! Buy! (8 out of 10).

Mark Ellen

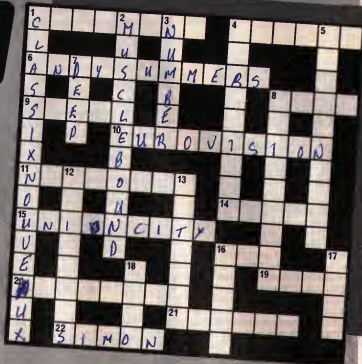
CROSSWORD

ACROSS

- 1 Formal event for New Order?
- 4 I'll nag rocker Ian!
- 7 A Police lieutenant? (4,7)
- 8 What Gladys hears when the phone's engaged?
- 9 & 18 down UK reggae band from Handsworth area of Midlands
- 10 Annual TV bore
- 11 & 5 down Vintage Blockheads costume drama (in a manner of speaking) (3,5,3,7)
- 14 A powerful new use for leads!
- 18 Debbie Harry movie; Blondie had a hit with a song with a similar name (5,4)
- 16 See 20
- 19 She's extracted from Tokyo!
- 20 & 16 across This was a massive '70s hit for singer/writer Don McLean
- 21 Music to get religious by!
- 22 Paul/-----/Bates

DOWN

- 1 Futurist combo fronted by recent Smash Hits cover personality (7,8)
- 2 Current smash from "Journeys To Glory"
- 3 Lane's was lucky. . .
- 4 Former Roxy person who's now one of Adam's Ants (4,5)
- 5 See 11
- 7 Like the river or the colour purple
- 8 Human Leaguer (4,5)
- 12 Obviously an under-stated disco band!
- 13 & 17 A Jam pún at 33rpm
- 16 See 9
- 17 See 13
- 18 Something repetitive about Ian McCullough



ANSWERS ON PAGE 46



IN THE LAST OF OUR FOUR PART SERIES ON THE INDIVIDUAL MEMBERS OF THE JAM, MARK ELLEN SEES PAUL WELLER TURN POLITICIAN, PHILOSOPHER AND PUBLISHER, AND STILL LISTEN TO A FEW RECORDS AS WELL.

JAM
PROFILE

PAUL (part 2)

PAUL WELLER forcefully stubs out a fag, sighs, then skates a thin paperback across the table-top towards me. A second volume follows close on its heels.

"People keep saying 'why don't musicians try and do something outside the sphere of music?' They criticise you for being too narrow-minded. But when you actually *do* do something, they just ignore it. They don't take a blind bit of notice."

The books in question are "Notes From A Hostile Street" and "Mixed-Up Shook-Up". Both collections of poetry; both compiled and edited by Paul and published—along with the fanzine "December Child"—by his company Riot Stories. The first is the work of his long-time friend Dave Waller; the second's a collection of verse from about twenty assorted young poets. It's easy to see why Paul likes them; they both reflect something of his carefully observed, romantic, but slightly vulnerable tone, so often the backbone of his own lyrics from "In The City" up to "Setting Sons".

He's annoyed that neither earned much more than a scant reference in the music weeklies when they came out (late '79 and mid-'80), though, I should imagine, that's because they don't feature The Works Of Paul Weller. Nor, it should be stressed, could his intentions have been less self-serving. Some people, it seems, consider such ventures to be Paul's attempt to 'keep in touch with his roots'. Needless to say, it's nothing of the sort.

"That gets me really annoyed. Like, there was this reporter in Sweden who said something like that. Something like 'what's going to happen when you lose touch with your ordinary people?' As if, y'know, The Bomb drops tomorrow and I can't be affected because I'm a 'pop star' and 'pop stars' are immune to nuclear bombs. As if," he exaggerates to drive home the point, "I've got some bomb-proof recording studio where The Jam's going to hide so we can release the first record after the nuclear war! Anything that's going to happen is

going to affect me, so—therefore—I'm involved in it. So my involvement keeps my interest open and that keeps my ideas open."

"What ideas?" I enquire, and he gives me a sideways smile, tapping his head furtively as if it contains his answer to "The Thoughts Of Chairman Mao".

"I've got my manifesto in here," he grins. "I work it out in the bathroom every night and then forget it the next day."

This is somewhat typical of Weller. He tends, in conversation, to keep the barriers up, but every so often forgets and careers off at full throttle on some vividly conceived political theory or other. In Paul's case, a little idealism certainly goes a long way.

Does he feel obliged to give away more of himself simply because a lot of people have become interested in him?

"No, I don't feel that responsibility. I think that anything I feel is in my songs anyway. Regardless of what people seem to think, I don't hold anything back." He applies the brakes for a moment to reconsider. "Well... maybe that's not quite true," he reflects. "I've tried to develop a new attitude on 'Sound Affects' 'cos it's just pointless sitting on the fence. Anyway," he adds, "it gets boring. This kind of 'social reporting' and that, like on 'Setting Sons'."

"I mean, a pop song ain't exactly going to change the world, but it can act as a vehicle for thoughts and carry those thoughts world-wide. Touring gets boring—travelling's boring anyway—but the good thing about it is the more people you meet in different countries, the more you realise that they're exactly the same as you and everyone else you know. So that's the optimistic side of it. That's really inspiring. Despite language barriers, we can all speak the same language." He checks himself again. "I'll admit I am talking about a *type* of person—the person you meet at our gigs."

It must be reassuring that—in any country—the songs seem to speak for themselves.

"Well, that's why I want to go to



PIC: GEORGE CHIN

Russia and places like that, 'cos that would be the *real* proof of it. I'm sure that if you could talk to the people there, they'd virtually say the same things as you anyway.

"That's where the importance of

music lies—in that communication. And it's up to the bands to see that... and the audiences to see that. That's where the responsibility lies. With all of them, not just one person."

Continued over page

THE WORD "communication" is a frequent fixture in the Weller monologue. A few months back, he reveals, he actually wrote to the producers of the TV programme "Something Else" to ask if he could direct one of their shows. He outlined a few experiments he thought could usefully be tried and was pleasantly surprised when they got in touch with him and arranged a meeting. They seemed sympathetic, though there haven't been any concrete plans since to get his ideas on the air.

Paul elaborates: "One plan I had was to get some young kid interviewing Margaret Thatcher — which they thought was a bit 'far-fetched'. Another was maybe to do something on Class. Like, get one group of people from one class and another from a very different environment, put them together, get them to discuss their different viewpoints.

"I've written a lot about class," Paul admits when I bring up the subject of "Eton Rifles".

"But it's all true, all that stuff about that 'Right To Work' March that went through Eton last year" — (when Eton school-boys openly jeered at unemployed marchers) — "so 'Eton Rifles' wasn't that 'far-fetched' at all. I mean I exaggerated it out of all proportion trying to put a bit of humour in it."

In terms of breaking down class barriers, the very fact that Jam albums sell to both 'privileged' Eton boys and working-class kids is surely a positive step in itself.

"Yeah, it is," Paul agrees, "but I want to get that situation and take it one stage farther."

"In fact," he pauses for a second, "there's just as much 'inverted snobbery' in the working class."

The main reason he disapproves of a lot of the daily Fleet Street papers is the fact that they maintain this kind of 'working-class-and-proud-of-it' mentality. It only makes people more aware of their social differences.

"I'm proud to be working class," he declares, "but I want to work towards a time when I'm completely class-less. And everybody is. Even now," he points out, "it's crazy. People still treat you as 'inferior' just because you're working-class."

I suggest that, by definition, 'class' has come to mean something different over the last twenty odd years. 'Upper' class used to mean you had — basically — more money than the 'middle' class, who, in turn, had more than the 'lower' class. Now people tend to be judged a certain class by their attitudes.

Paul takes up the lead. "Well this is it. Money's got nothing to do with it anymore, and yet the rich — especially in this country — really proudly parade their wealth. I find that astonishing. It's like, a few months back, there was this story in the papers about all these rich people flying all the way to the south of France for some stupid party and then flying all the way back on the same day or something stupid. And the papers made a

really Big Thing out of it. Splashed it all over the covers saying — in so many words — 'y'know: 'Isn't this great? Wallow around in all your glory and then forget all about it by reading how the other half lives. Isn't it exciting?' I really hope the working class won't take that much longer."

Don't the papers get away with stuff like that because so many readers are impressionable? A lot of people just tend to accept the way a story's slanted without really questioning it.

Paul sees it differently. "I don't think that's true of the young working class these days. I don't think they're ready to put up with any more."

"I think that if it came to the crunch, there'd be a lot of trouble. And deservedly so. But I shouldn't think it would get to that stage."

What kind of "crunch" are we talking about?

"Well, it's hard to talk about 'revolution' 'cos Britain's never experienced one, probably because Britons have always been so level-headed. But revolution is possible. This is such a weird era," he adds, somewhat bitterly. "If people are desperate, anything's possible."

ALL PAUL'S interests, he says, revolve around music. Two years ago he used to complain about having a mental block about reading books, but that's something he's recently overcome. He refers, with obvious passion, to the author George Orwell, who's best known

for what's becoming an increasingly accurate and ominous account of future politics. "1984". Paul says he finds a lot of similarities between Orwell's vision and his own ideals about music.

"I've just finished reading 'Homage To Catalonia' by Orwell (written in '38). It's about the Spanish Civil War. The main thing that struck me is the first few chapters, when he describes getting to Barcelona when all the workers have taken over the city. I mean there's a lot of talk these days about the 'Egalitarian' society" — (a state where all people are supposedly equal) — "but this was it, actually in existence, which I'm sure — and for a lot of people for me — is something that's very hard to imagine."

"That actually existed, even though it was for a short time. And it worked! So it is possible. I wish that could be possible world-wide, y'know, but I suppose that's the kind of thing that's got to evolve slowly."

Where does he feel there's common ground between his ideas and Orwell's?

"I think in placing more importance on the individual. Thinking for yourself more, which is what music's really all about. Or should be about."

How does he feel then about the New Romantics (for want of a better label)? They've been accused by some of not thinking for themselves, of blindly following their leaders. Acting how they feel they should act, not how they'd like

to. He's typically broad-minded about the whole movement. "Well, at least they're putting a lot of thought into what they're wearing. So it's only about clothes, I know, but they're still thinking about them. Alright, so that's very superficial and it doesn't really mean very much, but it's a thousand times better than thousands of brainless people flocking to Wembley to see . . . I don't know who plays there. . . . Rod Stewart or someone."

So what's his impression of the return of Glam 'Pop' groups?

"There's some good music coming through. And there's been some great singles coming out, that's another change I've noticed in the last few years. I'm glad there's a lot of different styles as well. If you're going to talk about 'pop' groups as such then it's going to be anyone, I think it should be Adam And The Ants who at least have got a bit of style and do it with a bit of class."

"There's loads of good bands though," he resumes. "I really like The Beat and Department S. And I love the Teardrop Explodes album. Their music's so enthusiastic, so optimistic. Their words mean absolutely nothing to me," he adds, laughing. "I don't know what Julian Cope's talking about but it doesn't matter 'cos the music's great."

"It's on an emotional level so therefore it's important," is the way Paul sees it. "It's the same with Madness. They're great. They're inspiring. They lift you!"

As he blatantly dislikes a lot of the attitudes in the weekly music papers, I wonder if there's any fanzines he reckons capture the enthusiasm of the times?

"Well, 'Making Time' is really enthusiastic. When you read it, the words seem to leap off the page. We need all the enthusiasm we can get at the present time. The other papers," he explains, "are becoming closer and closer to Fleet Street. They've got their politics and that's it. They won't move an inch. It's boring and it's irresponsible. In fact," he decides, "it's dangerous. It dampens people's enthusiasm. I know I'm always saying this but everyone knows we're going through a crappy time and so the last thing we can afford is to be narrow-minded."

He seems acutely conscious of world events.

"Everything worries me."

IS THERE still something of the "fatalist" in Paul Weller?

"Hard to say," he reflects. "Sometimes. But then things that happen are going to happen anyway. That's the other thing I've felt differently about recently," he reveals, referring to his lyric writing. "You've got to retain some kind of optimism or else it's pointless. However misplaced or naive that sounds, you've got to retain some."

Had there been more than two of us in the room, I'm sure we'd have heard applause.



STAR teaser

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

ADAM WILLIAMS
ASTON BARRETT
BILL WYMAN
BRUCE FOXTON
CHRIS SQUIRE
COLIN MOUNDING
DUCK DUNN
GARY TIBBS
JACK BRUCE
JACO PASTORIUS
JIM LEA
JOHN DALTON
JOHN DEACON
JOHN FARRAR
JOHN MCVIE

JOHN PAUL JONES
LARRY GRAHAM
LOUIS JOHNSON
MARK BEDFORD
NICK LOWE
PAUL MCCARTNEY
PAUL SIMONON
PETE WAY
PHIL LESH
PHILLYNOTT
POPS POPWELL
RICK KEMP
ROGER GLOVER
ROGER WATERS
RONNIE LANE

SID VICIOUS
SKETCH
STANLEY CLARKE
STEVE YORK
STING
STU COOK

H	S	E	L	L	I	H	P	S	B	B	I	T	Y	R	A	G	E	
E	R	I	U	Q	S	S	R	H	C	J	S	I	U	O	L	R	I	
P	J	N	A	P	N	B	W	Y	J	I	M	L	E	A	N	I		
J	O	A	I	C	A	E	O	I	E	D	O	R	O	R	I	A	U	
H	U	C	C	H	H	S	T	S	V	I	E	O	R	C	D	S	Q	
N	F	L	O	K	R	N	R	T	I	N	V	V	Y	K	A	K	R	S
F	M	P	L	B	R	Y	K	C	O	O	H	G	C	M	E	I	Y	S
A	C	M	O	L	R	I	O	L	N	R	O	W	M	C	O	T	I	
R	C	E	W	Y	O	U	G	O	A	B	I	J	K	N	A	R	R	
R	A	K	E	U	P	R	C	H	C	L	A	K	S	N	H	M	H	
A	R	K	S	T	E	A	A	E	L	U	R	R	L	I	A	O	C	
R	T	C	O	G	E	M	U	I	N	O	T	E	R	R	U	O	J	
S	N	I	O	D	I	H	A	L	G	N	Y	S	K	E	L	O	J	
E	N	E	R	N	V	C	M	P	E	S	C	U	B	N	I	T	O	L
N	Y	H	D	T	S	E	R	K	L	I	E	D	N	A	H	T	B	
O	O	I	E	L	T	W	R	A	R	D	M	M	K	N	T	R	I	
J	S	K	L	E	A	E	R	O	F	O	O	O	D	C	U	S	L	
L	S	I	W	T	I	K	T	O	N	U	Y	A	N	C	U	N	L	
U	B	A	E	N	E	S	R	P	L	N	L	E	E	O	D	D	W	
A	Y	R	N	N	A	D	S	D	V	T	I	F	V	L	N	E	Y	
P	S	O	H	P	G	P	I	E	O	I	O	E	M	E	O	A	M	
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HEAR, DANCE, ADD YOUR VOICE.

HUMAN LEAGUE



THE SOUND OF THE CROWD

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NEW 7" SINGLE OR
12" WITH INSTRUMENTAL

BIRO buddies

Witty, insane, ironic, very humorous and totally mad 15 year old female desperately needs penpals. All letters answered. No mind needed. Musical tastes, don't mind, willing to agree about anything. Write immediately to: Lia, 5 Ashburton Close, Dore, Sheffield S17 3NN.

I'm 14, have Auburn hair and am 5' 10" tall. I am not into any type of pop but I do like The Look, Visage and some Gary Numan. I'm not really outrageous, don't go to discos often, but if there is a lonely led or less out there of any age, write to: Julie Doyle, 7 Granville Gardens, Shaftesbury, Dorset SP7 6BG.

15 year old Jem, Who and Lambrettas fanatic who loves all things mod (especially scooters and parkes) would like to write to 15-17 year old male mods. Send letters to: Ailac McAdam, 11 Raikes Avenue, Skipton, North Yorkshire.

Rude boy (nearly 14) wants rude girl or skinhead girl (13-15). Must be attractive like Madness, Specials, Beat, Bodysatchers, Bad Manners etc. Send photograph if possible to: Ian Darcy, 104 Priory Avenue, Chingford, London E4 6AD.

Robert McDonald (17) into most good music, such as Adam And The Ants, 2-Tone, especially Madonnas, wants to hear from females (15-18). Write to: 20 Winfield Street, Kirkcaldy, Fife.

I am 17 and interested in roller discos, spending a fortune on "Police" posters and buying pop magazines and papers. Music likes: Police, Police and more Police. Dislikes: Showeddywaddy, Darts, Abba. Please write to: Michelle Dune, 36 Sespark, Malahide, Co. Dublin, Eire.

2 soul girls wish to contact some soul boys aged 14-16. We both like Yerborough & Peoples, Gap Band, Light Of The World and Stevie Wonder. Our hobbies are: ice skating, buying records and, of course, boys. Pics if possible to: Rita or Tracey, 82 Buxton Drive, Bexhill-on-Sea, East Sussex.

Hi, I'm Debbie and I would like a good looking boy who is aged 12-14 and likes The Police, Madness, Specials and Bad Manners, and hates tedds, heavy rock and punks. And you must have at least some humour. Photo if poss. Please, please write quickly to: Debbie Green, 26 Southfield Road, Hinckley, Leics.

2 young boys, 18 and 16, would like to hear from 2 young girls who are into 2-Tone groups, Specials, Satchers, Madness, UB40, The Beat, Bodysatchers and Gary Numan. Pics if possible. Send all replies to: Kevin and Darren, 30 Bramber Avenue, Hove 4, Sussex BN3 9GW.

Nunenoid (17), also into other electronic music wants to hear from male/female aged 15-20 with some interests, living anywhere. Also anyone m/f who would be interested in forming an electronic group. Send photo to: Stephan Bird, 38 James Docherty House, Patriot Square, Butehall Green, London E2.

Wanted! Attractive girl into Police and Specials. Must be 15-18 and prepared to go to gigs around London and the South. Don't miss your one and only chance. Scribble a note to Stuart Welling (16) at: 29 Hawkstoun Crescent, Halesham, Sussex BN27 1JA.

We are two girls Geyer (14) and Janet (15) who would like to write to 2 boys aged 14-17. We like going to football matches and discos. We are into Madness, D.M.D., Specials, Adam And The Ants etc. Need to be mates. Please send pics to us at: 11 Hartley Grove, Higher Irlam, Manchester M30 6HL. Thanks a load.

14 year old modette would like to hear from any other modettes/skins/rudies/mods etc of around the same age. Into Madness, Specials, The Beat etc. Dislike heavy metal and rock 'n' roll. Photo if possible to: Julie Ashby, 71 Wycliffe Road, Norwich, Norfolk NR4 7DU. All letters answered.

Girl (16) into loud, pulsating noises (not HM) would like penpals with good sense of humour and outrageous dress sense. Likes a good night out on the town. Pic not essential. Write to: Julie Brathwaite, 2 Hooks Farm Way, Bedhampton Havant, Hants PO9 3DX.

My name is Anne Hall. I like badminton, hockey, discos, make up, lively people, listening to records and Radio 1. I like most pop groups (The Clash, The Police) and don't like heavy metal, Elvis etc. Female penpals 12-13 preferred. Write to: "Lynwood, 54 Hamgreen, Pill, Nr. Bristol BS20 0HS.

Mele (15) who lives around the Liverpool area is looking for someone who lives around the London area. Must be into Madness, Specials, Beat and Jem. Also must like Discos, fashion and parties. If interested, write to: Michael Leason, 8 Ferguson Avenue, Eilensere Port, Merseyside.

3 desperate, ravishingly beautiful (guaranteed) 14 year olds want immensely good looking boys aged 14-16. Must be a fan of all or any of the following: Police, Bowie, Adam And The Ants, XTC, Beatles. Interests besides music are: Smash Hits, boys, discos (but not disco music) and parties. Also, avoiding hockey, netball, school showers and f.m. Lots of love, write soon with pics, if possible, to: Jane, Julie, Lucia, 76 Huntington Road, York YO3 7RN, North Yorks.

I would like a penpal aged 12-14. I like The Police, Siobhan Besside, Hazel & Connor. I enjoy most sports and love watching TV, especially Dallas and California Fever. I think that Patrick Duffy and Jimmy McNichol are great. Write to: Andrew Taylor, 110 Chapel House, Siobhan Chapel House, Newcastle upon Tyne NE5 1AN.

Mark, Nathan, Richard, Julien and Jason; we are rude boys and like all ska groups. Nathan and Mark are into surfing and surf casing. The others are into judo. We are a good sense of humour. We are looking for rude girls or modettes aged 14-16. Hate punk, disco and H.M. Write to us at: 7 Passage Street, Fovey, Cornwall.

Sarah and Mandy (14) want to write to two 14-18 kids (boys) aged 14-18. Must be into Bowie, Spandau Ballet, Visage and Japan. Also like skins and punks. Dislikes include heavy metal and Numanoid. Write to us at: 15 Beale Close, Tottenham Hall, Palmers Green, London N13. Please enclose photo.

PLEASE — No more entries just now!

REQUEST SPOT

Artist **T Rex**
Title **Ride A White Swan**
Label **Cube Records**
Year **1970**
Requested by **C Quinn, Reading, Berks**



PG. 1.F.1

Riding on out like a bird in the skyways
Riding on out like you were a bird
Flying on out like an eagle in a sunbeam
Riding on out like you were a bird

Wear a tall hat like the druid in the old days
Wear a tall hat and a tattooed gown
Ride a white swan like the people of the beltane
Wear your hair long babe you can't go wrong

Catch a bright star and you place it on your forehead
Say a few spells and baby there you go
Take a black cat and you sit it on your shoulder
And in the morning you'll know all you know (know)

Wear a tall hat like the druid in the old days
Wear a tall hat and a tattooed gown
Ride a white swan like the people of the beltane
Wear your hair long babe you can't go wrong

Da da de de da
Repeat to fade

Words and music by Marc Bolan
Reproduced by permission Essex Music International

I was out in the cold
Alone in the night
How could I carry on
Felt so empty inside
All you gave me were promises
Nothing better than lies

Hit and run
Hit and run
Hit and run
Hit and run

Told me how it could be
Showed me how to believe
But I just didn't realise
It was all in my dreams
All you gave me were promises
Nothing better than lies

Hit and run
Hit and run
Hit and run
Hit and run

But I know better now
I found another way
One thing I know for sure
I'm gonna live for today
Say good-bye to the bad times
Now I'm free on my own
Say goodbye to the bad times
Now I'm free on my own

Hit and run
Hit and run
Hit and run
Hit and run

Repeat to fade

Words and music by
McAuliffe Johnson
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Acton Green Music Ltd.

HIT AND RUN BY GIRLSCHOOL

on Bronze Records



LIZZY KILLERS

LIZZY KILLERS MAKE YOU AN OFFER... AT AN INCREDIBLY LOW PRICE!!

Thin Lizzy's new 12" single contains 4 live tracks:
Are you ready? "Dear miss lonely hearts", "Bad reputation" and
"Opium Trail". Also available as 7" (Lizzy 5) and 12" (Lizzy 612).

baby love

HONEY BANE
on Zonophone Records

00-00-00-00

Baby love my baby love
I need you oh how I need you
But all you do is treat me bad
Break my heart and leave me sad
Tell me what did I do wrong
To make you stay away so long

'Cause baby love my baby love
Been missing you, miss kissing you
Instead of breaking up
(don't throw our love away)
Let's do some kissing and making up
(don't throw our love away)
Don't throw our love away
Babe in my arms why don't you stay?
Need you
Need you
Baby love, ooo baby love

Baby love my baby love
Why must we separate my love
All of my whole life through
(don't throw our love away)
I never loved no one but you
(don't throw our love away)
Why'd you do me like you do
I get this need
(Need you love, need you love, need you love)
Baby love

Need to hold you once again my love
Feel your warm embrace my love
Don't throw our love away
(don't throw our love away)
Please come to me to stay
(don't throw our love away)
I'm not happy like we used to be
Loneliness has got the best of me my love
My baby love
I need you oh how I need you
Why'd you do me like you do
(don't throw our love away)
After I've been true to you
(don't throw our love away)
So deep in love with you
Baby baby baby

This is hurtin' me
This is hurtin' me
Baby love ooo baby love
Don't throw our love away
(don't throw our love away)
Don't throw our love away
(don't throw our love away)
Don't throw our love away
I get this need
Need to hold you
Once again my love
Feel your warm embrace my love
I'm still in love with you (baby love)
Repeat to fade

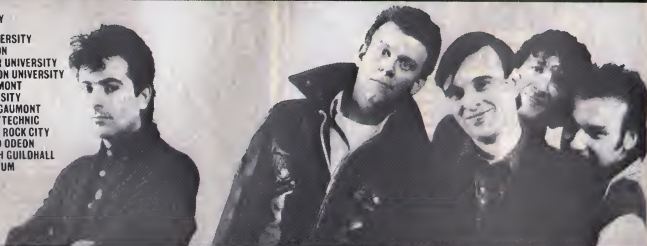
Words and music by Holland-Dozier-Holland. Reproduced by permission Jobete Music (UK) Ltd.



SQU EZE

ON TOUR MAY

- 5 EXETER UNIVERSITY
- 6 BATH PAVILION
- 8 MANCHESTER UNIVERSITY
- 9 SOUTHAMPTON UNIVERSITY
- 12 HANLEY GAUMONT
- 13 YORK UNIVERSITY
- 14 DONCASTER GAUMONT
- 15 OXFORD POLYTECHNIC
- 16 NOTTINGHAM ROCK CITY
- 17 CHELMSFORD ODEON
- 18 PORTSMOUTH GUILDHALL
- 21 LONDON LYCEUM



NEW SINGLE IS THAT LOVE

MOONDOGS

NEW SINGLE



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'MOONDOGS MATINEE'

TUES 4-15 I.T.V.

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COMPETITION WINNERS

Thirty people won copies of K-Tel's "Best Of Bowie" album in our competition featured on January 8th. They were:

David Read, Sutton, Surrey; Michael Papworth, Conington, Peterborough; Christopher Leach, Saltash, Cornwall; Debby Tudge, Woolley Gate, Birmingham; Victor Gemmill, Inverclyde, Renfrewshire; Judith Gibbons, Harpenden, Herts.; Donald Mulline, Peckham, London; Tom Wallis, Threlford, Norfolk; Maria Hinton, West Nor. Berks.; Mark Williams, Stoke-on-Trent, Staffs.; C. White, Richmond, Surrey; Debra Butts, Fir Cottage, Northampton; Howard Aycard, Clitheroe, Lancs.; David Marsh, Rotherham, South Yorkshire; Ian Reid, Forest Hill, Newcaste Upon Tyne; C. W. Eaton, Weymouth, Dorsetshire; Johnnie Sheave, Walsington, Surrey; Max Thomas, Southport, Merseyside; Sarah Ball, Rotherham, South Yorks.; Bernadette Smith, Wakefield, West Yorkshire; Mark Joseph, London N16; Sue Hadfield, Gateshead, Tyne & Wear; Gary Himer, Lea Village, Birmingham; Ian Reid, Forest Hill, Newcaste Upon Tyne; C. W. Eaton, Weymouth, Dorsetshire; Johnnie Sheave, Walsington, Surrey; Max Thomas, Southport, Merseyside; Marie Cudde, Woolsey, North Devon; Anthony Aah, Seabridge, Wiltshire; Angela Slocum, Gateshead, Tyne & Wear; Jacqui Hazard, Peterborough; D. Phelan, Wyldehouse, Manchester.

On January 22, the prize of 25 "Mondo Bongo" albums by The Boomtown Rats was won by:

Jane McGuire, Gillingham, Co. Antrim; John Allison, Cheshire, Lancs.; Abigail Mortimer, Walford, Herts.; Martin King, Enfield, Middlesex; Thelma Cutler, Jane Shepherd, Matthew Riley, Flay, North Yorkshire; Adrian Turner, King's Lynn, Norfolk; Jackie Ford, Manby, Sheffield; Michael Johnson, Gateshead, Tyne & Wear; Duncan Sheave, Benfleet, Essex; Amanda Gurney, Haverley, Shropshire; Jennifer, Wiltford, Surrey; Andrew Pynn, Deybrook, Glos; Andrew Rainey, Bretton, Peterborough; Alastair Malcolm, Preston, Lancashire; Roger Solive, Cowlesley, Huddersfield; Patrick Chawick, Brookway, Haywards Heath; Kenny Watkins, Gillingham, Kent; Jane Castle, Long Stratton, Norfolk; Fran Vothouar, Cheshire; Ghislain, Jennifer Sanderson, Nelson, Hall, Dudley, Guyan, Madison Avenue, Glasgow; Katherine Byrd, Saltdale, Brighton, Herts; Denise Dunne, Leytham, Lancs.; Jonathan Mackie, Weylyn Garden City, Texas; Glenn Hill, Newcastle-upon-Tyne; Brian Spangin, Chesham, Bucks; Erika Jay Taylor, Kendal, Cumbria; Steven Newday, Frimley Park Lane, Leeds; Tim Riley, Shaws Cross, Macclesfield; Donna Jane, Springfield Road, Wigan; Julie Hayes, Bolton, Lancs.; Caryn Pearce, Barton Hill, Bristol; Kenneth Moon, Walsley, Leicestershire; Mike Hinton, Hems, Herefordshire; Herts.; Adrian Thomas, Burgess Hill, Sussex; C. A. Barrett, Tisbury, W. Yorks.; Simon Burrough, Whitehall Road, Bristol.

Next came a collector's item, "Kiss Me Deadly", the final LP by Gen X which was on offer in our competition of February 5th. It went to:

Fate! Westbury, Cannock, Staffs.; Mark Reeves, Barley Green, Birmingham; Neil Campbell, Crawley, W. Sussex; Paul McDowell, Dacry, Leicestershire; Chris Reed, Bideford, Devon; Trent Nutts, Sue Wilson, Luton, Beds.; Scott Scholze, Worcester, Manchester; Roger Solive, Cowlesley, Huddersfield; Patrick Chawick, Brookway, Haywards Heath; Kenny Watkins, Gillingham, Kent; Jane Castle, Long Stratton, Norfolk; Fran Vothouar, Cheshire; Ghislain, Jennifer Sanderson, Nelson, Hall, Dudley, Guyan, Madison Avenue, Glasgow; Katherine Byrd, Saltdale, Brighton, Herts; Denise Dunne, Leytham, Lancs.; Jonathan Mackie, Weylyn Garden City, Texas; Glenn Hill, Newcastle-upon-Tyne; Brian Spangin, Chesham, Bucks; Erika Jay Taylor, Kendal, Cumbria; Steven Newday, Frimley Park Lane, Leeds; Tim Riley, Shaws Cross, Macclesfield; Donna Jane, Springfield Road, Wigan; Julie Hayes, Bolton, Lancs.; Caryn Pearce, Barton Hill, Bristol; Kenneth Moon, Walsley, Leicestershire; Mike Hinton, Hems, Herefordshire; Herts.; Adrian Thomas, Burgess Hill, Sussex; C. A. Barrett, Tisbury, W. Yorks.; Simon Burrough, Whitehall Road, Bristol.

The Strangers were featured in our competition of February 19, and fifty copies of their latest album, "TheMentBlack" were distributed to:

Leslie Jackson, High Wycombe, Bucks.; Francis Anderson, Southall, Middx.; Dawn Rughadge, Brighmet, Milton, Sue Casali, Croxson, Surrey; Mark Knight, Ipswich, Suffolk; Sam Craven, Barry Island, Str. Glamorgan; Gavin Curry, Walsley, Merseyside; David North, Swinton, Wiltz.; Timothy Smith, Shilby, West Yorks.; Stephen Fichter, Hereford, Norfolk; Katherine Pillans, Sunderland, Tyne & Wear; C. Currie, Darlington, Co. Durham; M. Lynch, Darlington, Co. Durham; P. Martin, King's Lynn, Norfolk; Andrew Pynn, Haverley, Shropshire; Amanda Gurney, Benfleet, Essex; David Marshall, Gillingham, Kent; Martin King, Enfield, Middlesex; Gavin Moss, Gillingham, Kent; Mark Joseph, London N16; Sue Hadfield, Gateshead, Tyne & Wear; Gary Himer, Lea Village, Birmingham; Ian Reid, Forest Hill, Newcaste Upon Tyne; C. W. Eaton, Weymouth, Dorsetshire; Johnnie Sheave, Walsington, Surrey; Max Thomas, Southport, Merseyside; Marie Cudde, Woolsey, North Devon; Anthony Aah, Seabridge, Wiltshire; Angela Slocum, Gateshead, Tyne & Wear; Jacqui Hazard, Peterborough; D. Phelan, Wyldehouse, Manchester.

And finally — or should we say, to cut a long story short — 25 copies of "Journeys To Glory" by Spandau Ballet (Issue March 5th) were won by:

H. Playford, Broadstairs, Kent; Charlotte Sellers, Denon, Manchester; D. Orman, Trowbridge, Wiltshire; Sarah Fortham, Grovesend, Kent; C. O'Shea, Cagenham, Essex; Sharon Cole, Harpenden, Herts.; Andrew Brown, Southport, Merseyside; David Marshall, Gillingham, Kent; Martin King, Enfield, Middlesex; Gavin Moss, Gillingham, Kent; Mark Joseph, London N16; Sue Hadfield, Gateshead, Tyne & Wear; Gary Himer, Lea Village, Birmingham; Ian Reid, Forest Hill, Newcaste Upon Tyne; C. W. Eaton, Weymouth, Dorsetshire; Johnnie Sheave, Walsington, Surrey; Max Thomas, Southport, Merseyside; Marie Cudde, Woolsey, North Devon; Anthony Aah, Seabridge, Wiltshire; Angela Slocum, Gateshead, Tyne & Wear; Jacqui Hazard, Peterborough; D. Phelan, Wyldehouse, Manchester.

If you haven't received your prize yet, don't panic. It will soon be on its way!

STRANGE TAILS FROM A MUSIC PAPER

ZITTY BEN, A PRISONER ON THE SPACE SHIP INTERGLUT, IS BEING TAKEN TO THE MUSICIANS CELLS.



I HOPE YOU DON'T MIND ME ASKING, BUT WHAT ARE YOU GOING TO DO TO ME?



WIDDLE WIDDLE WIDDLE WIDDLE WIDDLE WIDDLE WIDDLE WIDDLE



PASSING BY THE FIRST MUSICIANS CELL ZITTY IS PUT IN WITH THE DICK HEADS

O.K. UGLY, WHAT CAN YOU PLAY



YEAH GREAT! BUT WILL CAPTAIN SPAK LIKE IT?



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Please send me the book(s) I have ticked. I enclose £ which includes post/packing (post FREE if you order all 6 books). Cheques and postal orders should be made payable to Mail Order Music and crossed.

Name BAIAN MC CLOSKEY
Address _____

LETTERS

LIPS SCHTICK

WHILST READING your issue dated April 16-29 at work (what a busy lot we are), we came across a photo of Undertone Feargal Sharkey doing a rather good impression of Mick Jagger. It caused an uproar as none of us could agree on what he was using as a spare mouth. Maggie thinks it's a sandwich, 'Arry says it's a pair of false rubber lips and Hissing Sid says it's a piece of water melon.

Could you please solve this little fracas so that our office can get back to its normal busy boring everyday routine.

Yours for one week only, 'Arry, Hissing Sid and Maggie, Rugby.

In fact it's a very rare pile of Feargal before "the operation". Looks better now, dunnee?

FIRST DEGREE BURNS

IN YOUR issue with dear old (not so much of the old, thank) Midge on the Front, you printed a picture of Pete Burns. So what's wrong with that, I hear you ask? (wonderful ears). Well, you wassocks, you didn't show us his legs. Has he got any? How the hell can I hope to clone his

strangely wonderful style when I don't know what to wear from the waist down? Do I go about naked below my Ballet button? *Original Osmond Fan, Chez Moi.*

Long as you keep yer naughty Blitz covered!()

ANTAGONY

AFTER BUYING your mag, I flicked through it and came to the Letters Page. There were various letters of heated discussion on who actually is an "Antperson". I read these letters with a mixture of humour and disgust.

As I am a good few years older than your average reader (I'm 21), I was lucky to see the Ants in their early days (late '77/early '78). Then, they were a force to be reckoned with. Their music was real 'Sexmusic'; songs with titles like "Red Scab", "Friends", "Bathroom Function", "Christian Dior", and many more. They were exciting and sharp, much better than the wishy-washy half-baked crap they churn out these days.

The original Antpeople have all deserted the Ants now, disgusted and disillusioned with them. The Antpeople were people who emerged in '76/'77. Yes, punks, — real punks — not the mail-order plastic punks who have emerged since then, trying

to recreate something they missed 'cos they were too young.

But still if you "kids" are having a good time, go ahead, buy their records, posters, T-shirts, concert tickets. Put warpaint across your face. Make them rich. Just leave me alone with my memories and don't call yourselves Antpeople (try "consumers"). Or better still, buy a bootleg tape of the early Ants and hear what you missed. *Juanito The Bandito (Retired).*

DEAR CAROL, and all the recently recruited "Antpeople",

OK, so I am proud that Adam and his haves hit it high, and they deserve it, but I am also disgusted that they are being exploited so much. I can't pick up a mag now without some prat or other offering "Adam's Hussers Jacket"; either it's a cheap imitation or else it costs about £30 and is still a cheap imitation.

I don't think that people have caught on that the whole thing about "Ant" is to be original. Now, how many people have I seen with that bloody stripe across their nose? *Cleo, Somewhere in Egypt.*

SACRÉ BLEUGH!

'ELLO MES petits choux! Wat iz all zis? You — 'even forbi'de — arr trying to copy moi mutherre language, n'est pas? Tz, tz, tz. Very naughty of yoo. No matter. I 'ave ze peu mots petits et well chosen to dire a yoo. I zink zat 'Oney Bane et Cote a Cote ne peuvant pas chenter. Ma Grendmere can zing baetour zan zer while 'anging off le Tour Eiffel.

Au revoir mes comcombres!
Isabelle, Leighton Buzzard

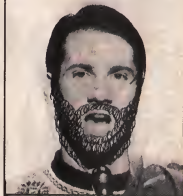
DART ATTACK

WHY OH why does everyone take the micky out of Kelly Marie? She may not be able to sing, dance, etc., but there is one good thing about her — her posters make jolly good dartboards. Telling her to sing is like telling Dennis Healey to go and join Legs and Co.
A thing on Mars



MY FRIENDS and I have been arguing about the singer in Spandau Ballet. Is his name Tony Bradley and did he recently grow a beard?
President of the A.A.A.A. (Adam Ant Adoration Association).

His name's actually Hadley, but it's funny you should mention the facial fungus...



IF THE CAPSTICKS . . .

HOW THE hell can you print that song by Mr Tony Capstick? He may work 23 1/2 hours a day and have rickets and eat Hovis, but I couldn't honestly care.
A devoted Stumpy Ant fan

He speaks well of you, too.

FUNKIN FOR SOUTHAMPTON

HAVE YOU ever wondered why hardly any songs about Great Britain and British towns get into the charts, whereas efforts about other parts of the world manage to frequently? Why is it apparently so unfashionable to sing about Rochdale, Cardiff and Torquay?

There are a few good exceptions such as "London Town", "Living In The UK", "Hersham Bus", "England" and "Hooray For The English", but Radio One DJs seem to be biased towards playing records about

SAL SOLO WRITES

I AM anxious to clear up an impression given in a paragraph of the recent *Classix Noveuses* interview mentioning Richard Burgess in connection with The News.

Around four years ago, when The News had no permanent drummer, Richard was asked by the band's manager to audition with a view to recording an album.

There was never any question of him becoming a full-time member, as he was at the time in two other bands, one of which was Landscape.

Sal Solo, EMJ Records.

MITCH JENKINS



LETTERS

From previous page

foreign towns and places. Is it possible to *Briticise* records? — e.g. "Kids In Birmingham", "Grimasy In Spring", "Live In Luton", "Paris Collections" and "Funkin' For Southampton". The patriotic, *Self-Adhesive Sex Object*, Cambridge.

Don't quite have the same ring though, do they?

OH! BANDAGE UP YOURS

DEMENTED SMASH HITS, You seem to have become incredibly fond of a certain "creature" known as Nash The Slash. First you had a flexi-disc of it, then you probed further into the horror by doing a Personal File on this gruesome being. How much longer do we have to be confronted with its uncanny bandaged "face"?

All its talk of requiems and cold pizzas gave me the shivers to say the least. Please stop printing pictures of this mummified monster or I will stop reading your mag and that will be a slap in the face, I can tell you! Holly, Hove.

TAM FOR JAM SCAM

DEAR EDITOR,
ANNOUNCEMENT: Tam McCombe is a mod, and he does like The Jam.
The two Green Men, Mars.

Well that's a relief!

HIPPY SHAKE DOWN

IN YOUR issue dated April 2-15, we — and we're sure many other heavy metal fans — read your interview with Dave Stewart and were very angry. Why? We'll tell you why!

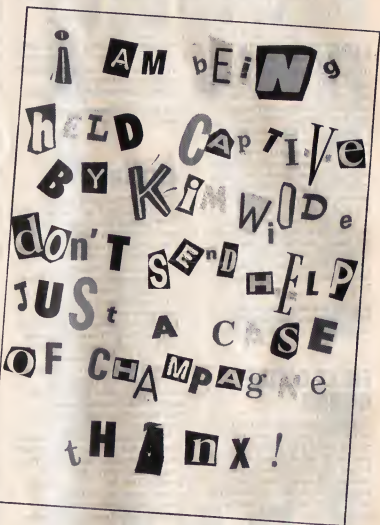
In saying that David Stewart was a former hippy, you referred to them as "long-haired, blue jeaned bores". This we must disagree with. Hippies are free-going people who want peace with others. As for wearing jeans, nearly everyone does! We don't refer to Modettes and Punks as weirdoes etc. because of their taste in music, so please leave us alone to enjoy our music and reading.

Two heavy metal fans, Blackpool.

IS TERRY HALL A VENUE?

I'M WRITING this letter with plastic gloves on my hands. You see I've just been to the National Youth Unemployment Rally and had my hand autographed by the 2-Tone leader himself (yes folks, your hero and mine, Jerry Dammers).

My friend and I spoke to Jerry, Lynval and Brad and, as we suspected, they don't think much of Margaret Thatcher. But they thought even less of the skinheads who were chanting the occasional "Seig Heil!". One of the offenders had the nerve to come clad in a 2-Tone T-shirt, which I presume indicates that



the wearer is so ignorant he probably thinks Terry Hall is a concert venue in the East End.

I thought everybody knew Ska came from the West Indies, and the 2-Tone movement (the best thing to come about in my short

but sweet lifetime) is all about Blacks and Whites.

After all, Walt Jabsco is decidedly black & white, is he not?
A soldier in the 2-Tone battle.

YOUR COUPON — collecting of this last few weeks is about to be rewarded. Here's the third of our tokens and that's enough to earn you the complete set of five Smash Hits badges featuring Adam And The Ants, the Stray Cats, OMD, Status Quo and The Beat.

All you have to do is send the three tokens with an S.A.E. to Smash Hits

Badge Offer No. 4, Checkmate Ltd., Competition House, Farndon Road, Market Harborough, Leicestershire — and we'll take care of the rest.

If by now you've only managed to accumulate two coupons, there's no need to worry. We'll be printing an extra gratis bonus token in the next fun-filled ish.

BADGE OFFER

1

TOKEN

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

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PLEASE SEND S.A.E. FOR FREE CATALOGUE
Children's sweaters now available.

Sizes: 26", 28", 30"

T.160 STRAY CATS



Status Quo

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UB40

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T.187 ADAM & GROUP



T.138 NUMAN



T.3 AC/DC



T.190 JOY DIVISION



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Rainbow



T.15 RAINBOW



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THE JOHN LENNON



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T.111 THE BEAT

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ADAM GEAR



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Superb value in black drill with yellow gold expand printed braiding. Size: Small, Med or Large. + 80p P&P
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- T187 Talking Heads
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- T188 Fischer 2
- T190 Joy Division
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HQ13

KEEP ON RUNNING (TIL YOU BURN)



U.K. SUBS

ON GEM RECORDS

Run boy run
You've got some road to burn
Don't let them shoot you down
When your back is turned

Chorus
Keep on running 'til you burn
Keep on running 'til you burn
Keep on running 'til you burn
Keep on running 'til you burn

Run boy run
Don't look around
Too many blades
Wanna cut you down

Repeat chorus

Run boy run
Put yourself in overdrive
The city girls are pretty
One could be yours tonight

Run boy run
Run out of the crowd
You don't have no future
In the underground

Repeat chorus to fade

*Words and music by
Gibbs/Herges
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Sparks Records Music*

BAUHAUS

KICK IN THE EYE ON BEGGARS BANQUET RECORDS

They spoke of pastures green
I was never told why
Each journey lasts an age
My throat feels dry
It must be the lesson
Deep inside
It must be the lesson
So roll the tide

So I began the crossing
My throat burned dry
Searching for satori
A kick in the eye
And the end of reproduction
Given no direction
Every care is taken
In my rejection

Kick in the eye
Kick in the eye
Kick in the eye
Kick in the eye

Every care is taken
With my rejection
And my injection
For my addiction

Every care is taken
With my protection
And my abduction
From my addiction

Kick in the eye (oh, oh, oh)
Kick in the eye (oh, oh, oh)
Kick in the eye (oh, oh, oh)
Kick in the eye (oh, oh, oh)

Kick, kick, kick
Repeat to fade

*Words and music by Bauhaus
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PHOTO: PAUL SLATTERY

IN THE NEXT THRILL PACKED EDITION OF SMASH HITS . . .

THE HUMAN LEAGUE

(honest injun)

Tenpole Tudor albums to be won plus . . . wait for it . . . details of a special double sided colour poster offer which is guaranteed to blow the few remaining circuits in your already thoroughly boggled minds!

ON SALE THURSDAY MAY 14



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