

# SMASH HITS

30p **FORTNIGHTLY** January 10-23 1980

## PRETENDERS

LPs  
to be  
won

## THE SELECTER MIKE OLDFIELD

Words to the  
TOP SINGLES  
including

**Moonlight And Muzak**

**I Have A Dream**

**Too Much Too Young**

**PINK FLOYD  
CLASH**  
in colour

# Strange Little Girl

The New Hit Single from

## SAD CAFÉ

Taken from the album  
**FACADES**  
which includes the smash hit  
'Every Day Hurts'



## Day Trip To Bangor

*Chorus*

Didn't we have a lovely time,  
The day we went to Bangor,  
A beautiful day, we had lunch on the way  
And all for under a pound, you know  
That on the way back, I cuddled with  
Jack

And we opened a bottle of cider,  
Singing a few of our favourite songs  
As the wheels went round.

Do you recall the thrill of it all  
As we walked along the sea front?  
Then on the sand, we heard a brass band,  
That played the 'Tiddley-pom-te-ra-ra'.  
Elsie and me had one cuppa tea  
Then we took a pedalo boat out,  
Splashing away as we sailed round the  
bay  
And the wheels went round.

*Repeat chorus*

Wasn't it nice eating chocolate ice,  
As we strolled around the funfair?  
Then we ate eels on the big Ferris Wheel  
As we sailed above the ground, — but  
then

We had to be quick, 'cos Elsie felt sick  
And we had to find somewhere to take  
her.

I said to her lad, what made her feel bad,  
Was the wheel going round.

*Repeat chorus*

Elsie and me, we finished our tea  
And said good-bye to the seaside,  
Climbed on the bus, Flo said to us,  
'Oh, isn't it a shame to go!  
Wouldn't it be grand to have cash on  
demand

And to live like this for always?  
It makes me feel ill, when I think on the  
mill

And the wheels going round!

*Repeat chorus*

By Fiddler's Dram  
on Dingle's Records

Words and music by Debbie Cook  
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# CONTENTS

Jan 10-Jan 23 1980 Vol 2 No. 1

So these are the 80's, eh? What do you think of them so far? Oh well, never mind — here's the latest issue of all that's brightest and best in music to lead the way. In addition to all the goodies listed on the right, we've also the results to our Mad Hatters competition which you can find on page 12, and that extra token we promised you for our fab free calendar offer on page 27. Unfortunately pressure on space has meant that we've had to hold over our Readers' Poll voting form this time, but it'll definitely be in the next issue, we promise. Right, that's it for this time — warp factor five and away you go ...



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**NEXT ISSUE  
ON SALE**

**24 JAN**

<b>DAY TRIP TO BANGOR</b>	
Fiddler's Dram .....	2
<b>TEARS OF A CLOWN</b>	
The Beat .....	4
<b>TOO MUCH TOO YOUNG</b>	
The Specials .....	5
<b>UNION CITY BLUE</b>	
Blondie .....	6
<b>MOONLIGHT AND MUZAK</b>	
M.....	7
<b>I HAVE A DREAM</b>	
Abba .....	13
<b>I WANNA HOLD YOUR HAND</b>	
Dollar .....	13
<b>WITH YOU I'M BORN AGAIN</b>	
Billy Preston & Syreeta .....	14
<b>CAN'T LET GO</b>	
Earth, Wind & Fire .....	15
<b>PLEASE DON'T GO</b>	
KC & The Sunshine Band .....	15
<b>I'M BORN AGAIN</b>	
Boney M .....	21
<b>MY GIRL</b>	
Madness .....	23
<b>THE WALK</b>	
The Inmates .....	25
<b>WHAT DO I GET?</b>	
Buzzcocks .....	26
<b>JOHN I'M ONLY DANCING</b>	
David Bowie .....	31

<b>THE PRETENDERS: Feature</b> .....	10/11
<b>PINK FLOYD: Colour Centrespread</b> .....	16/17
<b>MIKE OLDFIELD: Feature</b> .....	18/19
<b>THE SELECTER: Colour Photo/Feature</b> .....	24/25
<b>THE CLASH: Colour Poster</b> .....	32

<b>BITZ</b>	8/9	<b>SMASH HITS SUBSCRIPTIONS</b>
<b>DISCO</b>	14/15	Home and Overseas (Surface mail): £10
<b>CROSSWORD</b>	20	(Airmail rates on application).
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<b>STAR TEASER</b>	22	Write to: Park House, 117 Park Road, Peterborough PE1 2DS.
<b>REVIEWS</b>	23	
<b>LETTERS</b>	28/29	

# Tears Of A Clown

By The Beat on  
Two-Tone Records

I say oh yeah baby baby  
Now if there's a smile on my face  
It's only there trying to fool the public  
But when it comes down to fooling you  
But now honey that's quite a different subject  
So don't let my glad expression  
Give you the wrong impression  
'Cause really I'm sad (so sad)  
Look I'm hurt and I want you so bad  
Like a clown I appear to be glad

## Chorus

Ooh yeah now there's some sad things known to men  
But ain't too much sadder than  
The tears of a clown  
When there's no one around  
(I say oh yeah baby baby baby  
Oh yeah baby baby baby)

Well if I appear to be carefree  
It's only to camouflage my sadness  
In order to shield my pride I try  
To cover this hurt with a show of gladness  
But don't let my show convince you  
That I've been happy since you  
Decided to go  
Oh I need you so  
Look I'm hurt and I want you to know  
Just for others I put on a show

## Repeat chorus

Just like Pagliacci did  
I'm gonna keep my selfish hid  
Hiding in the doom I try  
But in this lonely room I cry  
The tears of a clown  
When there's no one around

Now if there's a smile on my face  
Well don't let my glad expression  
Give you the wrong impression  
And don't let this smile I wear  
Make you feel that I don't care  
The tears of a clown (tears of a clown)  
The tears of a clown (the tears of a clown)  
Tears of a clown (I'm going down town)  
The tears of a clown (I'm going down town)  
The tears of a clown  
Tears of a clown, tears of a clown (to fade)

Words and music by Cosby/Robinson/Wonder.  
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You've done too much, much too young  
Now you're married with a kid  
When you could be having fun, with me  
(Oh no don't give me no more picknee)  
You've done too much, much too young  
Now you're married with a son  
When you should be having fun with me  
(We don't want, we don't want, we don't want no more picknee)

Ain't he cute, no he ain't  
He's just another burden on the welfare state  
You've done too much much too young  
Now you're married with a kid  
When you could be having fun with me  
(Don't give me, don't give me, don't give me no more picknee)  
Call me immature, call me a possum  
I'd love to spread manure in your bed of roses  
Don't wanna be rich, don't wanna be famous  
But I'd really hate to have the same name as you

You've done too much, much too young  
Now you're married with a kid  
When you could be having fun with me  
(Do eat the birth control, we don't want a picknee)  
You've done too much much too young  
Now you're chained to the cooker making currant buns for tea  
(Oh no don't give me no more picknee)  
Ain't you heard of the starving millions?  
Do you really wanna programme of sterilisation?  
State control of the population, no!  
It's in your living room  
Keep the generation gap  
Try wearing a cap

You've done too much, much too young  
Now you're married with a kid  
When you could be having fun with me  
(Oh no don't give me no more picknee)  
You've done too much much too young  
Now you stay in every night watching programmes on TV  
(We don't want, we don't want, we don't want no more picknee)

You've done too much, much too young  
Now you're married with a son  
When you should be having fun with me  
(Don't give me, don't give me, don't give me no more picknee)  
You've done too much much too young  
Now you're chained to the cooker making currant buns for tea  
(Do eat the birth control, we don't want a picknee)

You've done too much, much too young  
Now you're married to a man  
When you should be having fun with me  
(Oh no don't give me no more picknee)  
You've done too much  
You've done too much much too young  
Now you're chained to the cooker making beans on toast for tea  
You've done too much much too young  
Now you're married with a kid  
When you could be having fun with me  
(Oh no don't give me no more picknee)  
You've done too much much too young  
Now you stay in every night watching programmes on TV

You've done too much, much too young  
Now you're married to a man  
When you could be having fun with me  
(We don't want, we don't want, we don't want no more picknee)  
You've done too much much too young  
Now you're chained to the cooker making cheese on toast for tea  
(Don't give me, don't give me, don't give me no more picknee)

You've done too much, much too young  
Now you're married with a kid  
When you could be having fun with me  
You've done too much much too young  
Now you stay in every night watching programmes on TV  
(Oh no no give me no more picknee)

You've done too much, much too young  
Now you're married with a son  
When you could be having fun with me  
Words and music by Jerry Dammers, nick to L. Charmers  
Reproduced by permission Plangent Visions Music Ltd.

PHOTOGRAPH BY ADRIAN BOOT

# TOO MUCH



# TOO YOUNG

By The Specials on Two-Tone Records.



PH: PAUL COX/IF

# Union City Blue

By Blondie on Chrysalis Records

Oh, oh, oh, oh what are we gonna do?  
Union, Union, Union City Blue  
Tunnel to the other side  
It becomes daylight  
I say he's mine

Oh, oh, oh power passion plays a double hand  
Union, Union, Union City man  
Arrive climb up four flights  
To the orange side  
Rearrange my mind, in turquoise

Union, Union, Union City Blue  
Skyline passion Union City Blue

Power passion plays a double hand  
Union, Union, Union City man  
I say he's mine, I have a plan  
I say he's my Union City man  
Oh, oh, oh, oh what are we gonna do?  
Union, Union, Union City Blue  
Repeat last two lines to fade

Words and music by D. Harry/N. Harrison.  
Reproduction by permission EMI Music  
Publishing Ltd.

Out Then

SPARKS, NEW SINGLE.



When I'm With You.

18.1.80



## Moonlight and Muzak

on MCA Records

In a TV world getting smaller all the time  
You're the kind of girl I'd like to wine and dine  
Things go better with a subtle harmony  
It's the international motel fantasy  
Are you the girl I wanted to be  
Collaborating on the balcony?

Moonlight and muzak tonight  
Moonlight and muzak tonight

We danced all night and I lost all sense of time  
To another damn tune I can't get out of my  
mind

She's a cold war baby from behind the Iron  
curtain  
I think we made contact but I can't be certain  
Am I the man you wanted to be  
Operating the strategy?

Moonlight and muzak tonight  
Moonlight and muzak tonight

I'm sentimental but don't betray me  
With all that incidental music you play me

Moonlight and muzak tonight  
Moonlight and muzak tonight  
Repeat to fade

Words and music by Robin Scott  
Reproduced by permission Platinum  
Productions International



© 1978 MCA Records



BADGE TREK  
THE MOTION PICTURES

THEY KLINGON YOU

## BETTER BADGES

LIVE ON'S - ALL IS LOVELY  
WHISKEY'S CAPTAIN KIRKY  
KILLING JOCKS (4:50)  
THE CHIPS  
WIDE 154  
THE BEAT  
FELICE FLANG  
FUNKIE BEATS  
MADNESS 'TIG N'  
EASY KAYLES  
SPRING BONS  
RICKENBACKER  
RICKENBACKER BASS  
201 SQUAD\* 101 MAX 101  
4115 WALK IN SHOE  
BAR PCA BARR CALICOME

BADGES

## Are You Ready For 1980?

Last chance to bring a splash of colour to your  
new year with the free Smash Hits poster  
calendar. Turn to page 27 (last one there's a  
cissy!).

286 PORTOBELLO RD LONDON W10 0K

# B O T T O M L I N E

## SPRINGTIME FOR ELVIS

ELVIS COSTELLO has completed his new album in Holland although it's unlikely to be released until the spring. We also understand that the bespectacled one dashed off an EP's worth of cover versions during the sessions, one of which was the wonderful old Merseybeats standard, "I Stand Accused".

## TWO TONE TV

BECTO are currently filming *The Specials* at work for a documentary about the Two Tone label which will be broadcast in the "Arena" series sometime in March.

THE NEW Squeeze album, "Argy Bargy", is expected to be released sometime in February when the band will be embarking on a tour of the country. They're currently looking for a warehouse of some kind in which to get the right sound for their fourth album which they hope to record in the summer.

## A WALK ON THE R&B SIDE

WHAT WITH Dr Feelgood's career currently at a low ebb, it's good to see The Inmates carrying the flag for British R&B. Their scorching update of the Jimmy McCracklin song from the fifties, "The Walk", currently taking its time strolling up the charts, will hopefully encourage more people to check out their hugely appealing debut album, "First Offence".

The Inmates are a London band, born and bred. They formed while holding down various jobs such as messenger and science teacher while playing the pubs and clubs of the capital. Eventually they drummed up enough enthusiasm with their potent mix of old and new boogie to put out a single, "Dirty Water", on their own Soho label earlier this year.

It wasn't long before Radar Records stepped in and signed them up. Despite losing their original drummer during the recording of their album, they turned out a fine debut with the help of the mysterious "Eddie". Now they've recruited seasoned rock 'n' roll percussionist Jim Russell and are looking to get the rest of the country jumping just like the metropolis.



## A TREK TOO FAR

"STAR TREK — The Motion Picture" should have energised during the holiday to give you a screen-size helping of sci-fi adventure in your local cinema. The film is a spin-off from the American TV series which hasn't actually been produced for ten years, although it's been repeated all over the globe ever since. Now we have the movie, much to the delight of its ever faithful followers.

The original crew are back on board. Mr Spock, Scotty, Bones and Chekov still hold their positions, though Captain Kirk now moves up to Admiral. There's also an addition to the crew in the shape of Ilia, the totally bald alien beauty.

But that's where the similarity ends. No doubt the special effects bill did run into millions but the little things that made Star Trek the television series that it was don't even make an appearance in the motion picture.

Much to my disappointment, there is no "Beam me up, Scotty", hardly any sign of "Report to the bridge, Mr Spock" and not one phaser, let alone "All phasers on stun".

There is too much emphasis on classical music, very little action and, would you believe, not one monster! Nevertheless, die-hard Trekkies will doubtless be over the moon (ho ho) with the film and will still want to join in the galactic wars against the baddies who want to give Kirk & Co a few sleepless solar nights.

But for me the magic has gone. This film could well be the last entry in the Captain's log. The Enterprise may quietly slip into Warp 5 and boldly go where no man has gone before — but this time I don't think she'll be coming back.

Julie Milton



The Inmates: (l-r) Ben Donnelly (bass), Peter Gunn (guitar), Bill Hurley (vocals), Tony Oliver (guitar) and Jim Russell (drums).





PHOTO: JILL FURMANOVSKY

## WITH A RILLY-DILLY ME . . .

MICK JONES and Topper Headon prepare for phase three of The Clash Masterplan, Morris Dancing! Their next album will be a triple set going under the title, "Yeovil Calling"

## FOUR IMAGINARY BOYS

NOTHING has gone smoothly for The Cure this winter.

In September they seemed to be sitting pretty with a critically applauded LP, "Three Imaginary Boys". On its release they set off on a national tour with Siouxsie and the Banshees, only to find the whole thing disrupted by the headliners splitting up.

Cure leader Robert Smith rescued the enterprise by standing in with the Banshees on guitar after learning their set in about three days. In the best trouper traditions that show went on all right but the trouble was it put an enormous strain on Robert and his own band. No sooner was the tour over than The Cure all but collapsed themselves.

Robert decided he just couldn't face playing with bassist Michael Dempsey any longer. "I didn't even mind if the band split up and we dropped the name," he said, showing how desperate things were considering the groundwork that would have been wasted.

But drummer Lol Tolhurst stuck with him so it was Michael who got the dreaded phone call,

completely out of the blue as far as he was concerned. The pressures of a year on the road had wrecked yet another friendship.

The Cure might still have died if Smith and Tolhurst hadn't been able to draw in two more of their mates from Morley (in the London commuter belt near Gatwick airport). Simon Gallup replaced Dempsey and Matthew Hartley was added to the line-up on keyboards to give their sound more scope.

"It had to be them. We would never have placed an ad in the music papers and accepted somebody we didn't know," said Robert. Now they're in good spirits having completed their first headlining tour — spoiled only by the break-up of their support band The Associates after two nights (1).

Unruffled by the commercial failure of three excellent singles and their album, the boys are looking forward to recording a new LP called "17 Seconds" in January, followed by a first trip to America. If Talking Heads can make the charts there it must be a good omen for the Cure's sparse style but catchy songs.

Let's hope their "Jumping Someone Else's Train" does a Police/Dire Straits/Joe Jackson and boomerangs back to Britain as a smash come summer.

Mike Stend

## THAT SEX PISTOLS ARTICLE . . .

DUE TO a teensy cockpette on our part, the credit for the Sex Pistols epic in our last issue was accidentally left out. The man who blew your tiny little minds was none other than Mr Tony Parsons who, with his wife Julie Burchill, just happens to be the author of "The Boy Looked At Johnny", the best ever book on rock 'n' roll. That all right now, Tone?



TONY PARSONS BY CHALICE DAVIES

The boy looked embarrassed . . .

## SWINDON ON A THIN WIRE (VERSION)

ANDY PARTRIDGE of XTC has been working on an album of dub remixes of various band tracks for an album to be called "Take Away (The Lure Of Salvage)". It's not the first time that the band have experimented with this reggae technique; the original copies of their second album, "Go 2", contained an EP of similar tracks.

The album, which will be released sometime in the first quarter of 1980, is credited to "Mr Partridge" and the idea is to make the original songs as hard to identify as possible.

## METAL BEAT

JOHN FOX, former lead singer with Ultravox! and a personal hero of one Gary Numan, has formed his own label called Metal Beat with the intention of signing and helping young bands with similar interests to his own. Metal Beat, which is distributed by Virgin, gets off the ground in January with a Foxx album called "Metamatic," and a single entitled "Underpass".

## MY TOP TEN

By Jo Callis (Shake) Form 2c



- 1) In truth, I can't say that I have one favourite record above all others. Even the records below are not strictly in order of merit, so pick your own No. 1 from some of these faves: "Anthrax" — Gang Of Four, "96 Tears" — And The Mysterians, "Hellraiser" — The Sweet, "Moonage Daydream" — David Bowie, "Shoorah Shoorah" — Betty Wright, "Get Dancin'" — Disco Tex & The Sex-o-lettes, "Hate And War" — The Clash etc etc.
- 2) BARRY GRAY ORCHESTRA: Captain Scarlet Theme. Great theme tune to one of my favourite TV progs. "Stringray" and "Thunderbirds" are equally fab, both as programmes and theme tunes. I could go on all day enthusing about Barry Gray's music and Gerry Anderson's supermaration!
- 3) GENERATION X (our Generation (Chrystalis). A great headbanging pop single.
- 4) SAM AND DAVE: Soul Man (Atlantic). How many supposed "Mod" revivalists have heard this gem? Great guitar by Steve Cropper.
- 5) BARRY GRAY ORCHESTRA: Century 21 Theme. Another great piece by Barry Gray that no one reading this will have heard. It was often featured as background music in "Thunderbirds" and is on the original "Trip To Marineville" album. Swell Maps will know what I'm on about.
- 6) VARIOUS PEOPLE: Eascom 1 (Fast Product). I decided not to pick any one track from this record as it is an entity in itself and features examples of the remarkable talent that exists OUTSIDE of London which would otherwise probably go unnoticed. Check it out: The Prats, Graph, The Flowers, Blank Students.
- 7) THE DAMNED: New Rose (Stiff). I go mental when I hear this!
- 8) THE UNDERTONES: Male Model (Sire). The Derry City Rollers rock on. These lads are no slouchers on the football field either!
- 9) THE RAMONES: Shock Treatment (Sire). Waaa, chew, tree, faw . . . Despite tensions in 1977 when The Rezzillos toured with The Ramones, I still bang my head off the wall to 'em.
- 10) KATE BUSH: Wuthering Heights (EMI). Most of my mates will slag me for putting this in. Tough bananas.



The Cure. L-r: Lol Tolhurst, Matthew Hartley, Robert Smith and Simon Gallup.

# PRETENDERS

L-r: Pete Fardon, Martin Chambers, Chrissie Hynde and James Honeyman-Scott.



Yankee girl and Hereford lads finally make good. Not before time, says Steve Clarke.

NINETEEN SEVENTY-NINE was a vintage year for singles, was it not? The Boomtown Rats. The Police. The Specials. CHIC—to name but a few—all came up with a single or two. But despite the deluge of seven inch goodies, one band stands head and shoulders above the rest as purveyor of superlative singles.

Ladies and gentlemen, let's hear it for The Pretenders. At long last on the brink of mass acceptance, The Pretenders have finally moved out of the lower reaches of the charts with their hyper-catchy "Brass In Pocket".

As with the previous two Pretenders singles, "Stop Your Sobbing" and "Kid," it's not only a 24 carat gem itself but also boasts a B side of the highest quality. If you thought The Pretenders couldn't rock, then check out "The Wall" and "Tattooed Love Boys." Either would have stood proudly as an A side.

To make you're not familiar with these tracks, all is revealed on The Pretenders' first album, simply titled "Pretenders." One of the first albums to hit the record racks this year, I can't think of a better recipient of that record taken Auntie May gave you for Christmas.

Produced by Chris Thomas, whose pedigree includes The Sex Pistols and Wings, "Pretenders

has been a long time coming, especially when you consider that the band's debut single was released almost a year ago. As The Pretenders guitarist James Honeyman-Scott points out, Thomas is a perfectionist in the studio.

"Chris is so meticulous that he'll record a vocal four times and then edit a line from each for the final mix. It's hard work but it's satisfying. It's the complete opposite of working with Nick Lowe (producer of 'Sobbing') who just steams into a track."

Honeyman-Scott, extroverted and no stranger to the odd tripple, makes no excuses for the four previously released songs being included on "Pretenders."

"They're all excellent records. If they'd have been shoddy it would be an insult to the people who buy the record to include them on the album. 'Kid' is one of my all time favourites. I was devastated when that wasn't a hit."

James's enthusiasm for the record is no idle boast. It's more boundless enthusiasm. The song wasn't even written by him, but by The Pretenders' best known member, Chrissie Hynde. In fact anyone who's spent any time at all with the band will testify to the mutual admiration society that exists in the Pretenders.

Like the group's two other male members, Martin Chambers (drums) and Pete Fardon (bass), Honeyman-Scott hails from Hereford. Strangely enough, despite the seclusion of

the Hereford rock scene, the three never played in a band together until Ms Hynde enlisted them. BORN 26 years ago in Akron, Ohio, then in its pre-Devo days just another faceless American industrial town, Chrissie Hynde has won quite a reputation for herself since she arrived in Britain in 1974.

Stories of her alleged arrogance both on stage and off are rife in the music press. Such is her supposed contempt for the rock press that it's been said that she intends doing a Rock Against Rock Journalists gig. Interesting since Chrissie put in some time herself as a rock scribe.

"I don't like to judge anybody through what I've surmised through the media," she says. "Because the way that I'm portrayed in the media is like some real obnoxious loudmouth American, and probably am. But not all the time. That's a bit of a generalisation."

As an interview subject, Chrissie plays it close to her chest. While others love having their egos stroked by being interviewed, Chrissie is clearly uncomfortable with a microphone thrust in front of her.

"It's like a lot of people like going to a drink and talking about themselves for an hour but I find it..." She hesitates.

"Rock journalism can be and should be an art. I'm not trying to be difficult. I don't want to sit and talk about myself for hours. I'd rather go out and play, go on the roller coasters across the

street. But I want to be helpful and everything."

Chrissie describes her background as "very normal". Her father worked for "the phone company" and her mom was a secretary. She has one brother, four years older than herself.

"I can remember vividly that when I was three or four years old I wanted to be a singer. It wasn't something that occurred to me when I was 18 years old. And always sang. Walking down the street or whatever."

The British explosion in America happened when Chrissie was about 14.

"That bowled me over" cause I wasn't very interested in going out with boys. I had no inclination to go steady. In fact I didn't even like that scene too much. I was much more into listening to bands.

At the same time, Chrissie was also inspired by straight ahead American rock bands like Mitch Ryder And The Detroit Wheels, blues bands like Paul Butterfield and the early American punk like Question Mark And The Mystifiers, preferring them to the psychedelic thing that followed.

But like most musicians, she also has her black music roots.

"There's nobody that I like more than James Brown and there's no one I like more than Jimi Hendrix. I don't think any of the music that we listen to today would be what it is without James Brown. He was one of the key figures in changing the face of music."

AC: PAUL COVBY & G. K. I.

MS HYNDE'S own considerable vocal talents have been compared to those of Ronnie Spector, leading light of the 60's girl group The Ronettes. Says Chrissie: "I think she's a marvelous singer. I don't know if I sing similar to her. Maybe that's true. I certainly hope so."

"I'm not into reviewing anything. The way I see music is that there's good music and bad music and that's about as simple as like classification to get. "I'm very critical of what I do. If it was me with a back-up band I'd be bewildered. I don't think what I do is particularly special. I think The Pretenders are an excellent band. I admire everyone in the band musically."

"I enjoy it so I'm doing it. That's the only reason I've ever pursued anything. I don't want anything out of it. I'm not doing it for a reason. I just like it," she shrugs.

Prior to The Pretenders, Chrissie's attempts at forming bands seemed singularly ill fated. She'd played guitar since she was 16, and her ultimate ambition had always been to learn to play in a band. "Not front a band as a solo singer," she emphasizes.

Previous experiments include Paris punk band The Franchies, Jack Rabbit—an R&B band based in her native Ohio—and numerous associations with the British punk elite back in the formative days of 1976.

At one point Malcolm McLaren wanted to present Chrissie as an asexual figure alongside New York punk Richard Hell in an outfit called The Loveboys. Other projected bands included Chrissie teaming up with various members of The Damned and The Clash, as well as being linked with Johnny Moped. Chris Speedling and Nick Lowe.

The turning point in her fortunes came when she met Dave Hill, then working as a talent scout for Anchor Records. So impressed was he with Chrissie's songs that he put his money where his mouth was.

Under his supervision she put a band together. One of the musicians auditioned was Pete Fardon, fresh from a stint Down Under with Australian folkies.

The Bushwackers. The two got along well, but more musicians were needed. After a sequence of events, Fardon eventually introduced Chrissie to Honeyman-Scott and Chambers.

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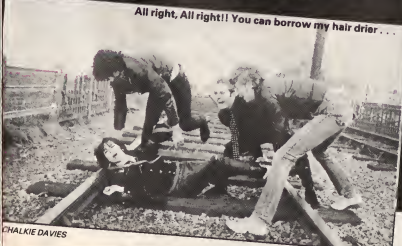
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PC: CHALKE DAVIES

MS HYNDE'S own considerable vocal talents have been compared to those of Ronnie Spector, leading light of the 60's girl group The Ronettes. Says Chrissie: "I think she's a marvelous singer. I don't know if I sing similarly to her. Maybe that's true. I certainly hope so."

"I'm not into reviewing anything. The way I see music is that there's good music and bad music and that's about as tight as I like classification to get."

"I'm very critical of what I do. If it was me with a back-up band I'd be bewildered. I don't think what I do is particularly special. I think The Pretenders are an excellent band. I admire everyone in the band musically."

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WITH THE exception of Ray Davies' "Stop Your Sobbing", Chrissie has written the lyrics to all The Pretenders songs.

"Bress In Pocket", a song The Pretenders first took into the studio last February, has a peculiar origin. The band had just played their first ever gig and were eating out afterwards with the other band on the bill, a Yorkshire outfit called The Strangeways.

During the course of the meal one of The Strangeways asked, his manager if he'd picked up his trousers after the gig, and if he'd noticed whether there was any brass (i.e. money) in pocket. Chrissie was so struck with this Yorkshire phrase that she wrote a song around it.

"I suppose my songs are all based on some sort of a real experience," she says. "Not necessarily my experience but just something I can see. I don't want to try to tell you what they're about because what they're about is what they sound like to you."







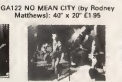















Even if they had tons of original material, Chrissie says, she'd always like to include other people's material.

"I don't want to give the definite statement on what my songs are about. They're just songs. They're just stories. It gets a little too much like school where everybody reads a play and has to talk about it."

"I THINK The Pretenders' job is to entertain. I think that if you think that you're going to get up there to enlighten somebody, you've got a pretty hot doggish attitude. You've got to have a little more humility than that. I have been very enlightened by watching people, but that's been people who haven't set out to enlighten."

The Pretenders tour kicks off at the end of January and plays through until early March. If you want entertainments, then look no further. You might even be enlightened too.

# POSTERS

 B250 BLONDE 23" x 33" £1.30	 P228 SEX PISTOLS 38" x 25" £1.40	 G122 NO MRAIN CITY (by Rodney Matthews) 40" x 20" £1.95	 B281 BOB GELDOF 22" x 33" £1.30
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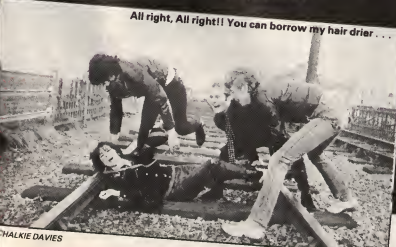
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CHALKIE DAVIES

# MADNESS... WE CALL IT MADNESS!

Hats off to our nutty readers, honestly, we had no idea there were so many loonies roaming the country! We had such a great response to our win-a-Madness-album-by-making-a-fool-of-yourself competition that it was a difficult task having to sort out the winners from the also-rans.

They were all so good that we talked Stiff Records into giving us another 25 albums for prizes, meaning that we could pick a total of 50 winners from your thoroughly-crazed entries. What you see on this page is a selection of readers' mugshots taken from the batch of 50 winners. We're just sorry that we can't give prizes to each and every one of you.

The 25 entrants who win a Madness LP PLUS a poster are as follows:

Matthew Hemsworth, Gravesend;  
 Kent, Caroline Patterson, Watlington;  
 London; Jerry, Rachel Hall, Maidstone;  
 Kent; L. Sharp, Billingham, Cleveland;  
 Jayne Lally, Leicester; Peter  
 McMillan, Monifieth, Dundee; Scott  
 Watkins, Sully, Durrow, Chester;  
 Kay Bristol, Farnhams, Wiltshire;  
 Jan Post, Ivybridge, Devon; Gary  
 Byrnes, Ballyvaughan, Limerick; Bob  
 Kelly, Fulnoe, Bedford; Laurence  
 Black, Enfield, Middlesex; Alan Tompkins,  
 Farnborough, Garsfords, Essex; May,  
 Sedwirth, Nuneaton; Tracey  
 Hickmott, Walton-on-Thames, Surrey;  
 P. Short, Bourne-mouth, Robert  
 Wilton, Blackheath, London SE3;  
 Jane Humble, High Wycombe, Bucks;  
 Nutts Willard, Syston, Leicester; Chris  
 Shaw, Brimley, Bristol; Manly  
 Timpany, Grantham, Lincs; Carol  
 Roath, Hesham, Wotton-on-Thames;  
 Brian Morgan, Walsaton;  
 Southampton; Dabllie Harrison,  
 Barking, Essex; Robby Candler,  
 Epping, Essex.

The following 25 win a Madness LP only:

Tacy Miralles, Clichy St  
 Metlock, Leek, Staffs; Miria Reeves,  
 Wimbledon, London; Susan Abbott,  
 Ipswich, Suffolk; Carol Stannard,  
 Wernley Park, Midx; Tina Hilday,  
 Loughdon, Essex; Phillip Duff, Kirtin,  
 Rishon, Tany Therapold, Stevenage,  
 Herts; Darren Josling, South Herrow,  
 Midsx; Helen Fisher, St Andrews  
 Estate, Leicester; Paul Downing,  
 Harpenden, Herts; Chris Vize,  
 Cambridge; Julie Carr, Nagenham,  
 Essex; John Cavano, North Ormesby,  
 Middlesbrough; Jimmy Kisko,  
 Cambridge; Jonathan Matthews,  
 Cottingham, East; J. Sue and Louise  
 Trowaxes, Wokingham, Berks; Zoe  
 Stansell, Rochester, Kent; Michelle  
 Hanson, Ussett, West Yorks; Leo  
 Spencer, Sitterre Park, Southampton;  
 George Fitch, Forest Gate, London;  
 Shirley Jayo Ogden, Penn.  
 Wolverhampton; Beverly Stokes,  
 Sutton Coldfield, Chxchs White,  
 London; M.P. Rissin Walling,  
 Nuneaton, Warwick; Mark Gill,  
 Spalding, Lincs.

The prizes will be posted within the next fortnight. If you sent an SAE for return of your photo, this will arrive by separate post.



# I Wanna Hold Your Hand

By Dollar on Carrere Records

Oh yeah I tell you something  
I think you'll understand  
When I say that something  
I wanna hold your hand  
I wanna hold your hand  
I wanna hold your hand

Oh please say to me  
You'll let me be your man  
Woah please say to me  
You'll let me hold your hand

I wanna hold your hand  
I wanna hold your hand  
And when I touch you I feel happy inside  
It's such a feeling that my love  
I can't hide  
I can't hide  
I can't hide

Oh yeah I tell you something  
I think you'll understand  
When I say that something  
I wanna hold your hand  
I wanna hold your hand  
I wanna hold your hand

And when I touch you I feel happy inside  
It's such a feeling that my love  
I can't hide  
I can't hide  
I can't hide

Oh yeah I'll tell you something  
I think you'll understand  
Woah I'll say that something  
I wanna hold your hand  
I wanna hold your hand  
I wanna hold your hand  
I wanna hold your hand

Oh please, I wanna hold your hand  
Oh please

Words and music by Lennon/McCartney.  
Reproduced by permission Northern Songs  
Ltd.



PHOTO: PAUL COX/BBC/IFA

# I Have A Dream

By Abba on Epic Records

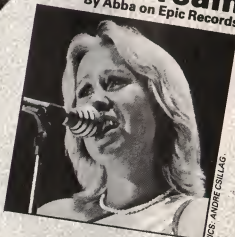


PHOTO: ANDRÉ CSILLAG

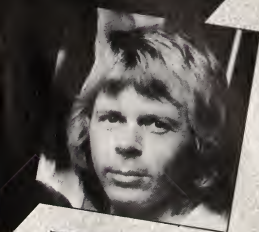
I have a dream, a song to sing  
To help me cope with anything  
If you see the wonder of a fairy tale  
You can take the future even if you fail  
I believe in angels  
Something good in everything I see  
I believe in angels  
When I know the time is right for me  
I'll cross the stream, I have a dream

I have a dream, a fantasy  
To help me through reality  
And my destination makes it worth the while  
Pushing through the darkness, still another mile  
I believe in angels  
Something good in everything I see  
I believe in angels  
When I know the time is right for me

I've crossed the stream  
I have a dream  
I've crossed the stream  
I have a dream

I have a dream, a song to sing  
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When I know the time is right for me  
I've crossed the stream, I have a dream  
I've crossed the stream, I have a dream

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



# DISCO



## With You I'm Born Again

By Billy Preston & Syreeta on Motown Records

Come bring me your softness  
Comfort me through all this madness  
Woman, don't you know with you I'm born again

Come give me your sweetness  
Now there's you there is no weakness  
Lying safe within your arms I'm born again  
(Woman, don't you with you I'm born again)

I was half not whole, in step with none  
Reaching through this world, in need of one

Come show me your kindness  
In your arms I know I'll find this  
Woman, don't you know with you I'm born again  
Lying safe with you I'm born again

Repeat whole song

Words and music by Carol Connors and David Shire  
Reproduced by permission Jobete Music (UK) Ltd.

## TOP 40

Discs Top 40 reproduced by permission of Record Business magazine, compiled from sales at specialist disco shops

TWO WEEKS AGO	TITLE/ARTIST/LABEL	WEEKS ON CHART
1	RAPPER'S DELIGHT SUGARHILL GANG SUGARHILL 112	112
2	CHRISTMAS RAP/WIN NIGHTS FLOW MERCURY 112	112
3	OFF THE WALL MICHAEL JACKSON EPIC 123	123
4	DUE SEVA MI VICA (I'm The Sheriff) GILSON BATTISTES ISLAN 123	123
5	NO MORE TEARS (Enough Is Enough) NINA & BARBARA CASALS/MCA 126	126
6	IS IT LOVE YOU'RE AFTER? BEATRYCE WHITFIELD 126	126
7	MY SIMPLE HEART THREE DEGREES ARELLA 113	113
8	IT'S MY HOUSE MIANA ROSS MCA 121	121
9	MY FEET KEEP DANCING CHIC MCA 121	121
10	I WANNA BE YOUR LOVER PRINCE ATLANTIC 112	112
11	MUSIC ONE WAY WITH AL HUFUS/WIN WINNER DISCS 11	11
12	BRICER SHEILA F. NEW TUN MCA 121	121
13	MELLOW MELLOW NIGHT ON L'WELL CARRIERE 132	132
14	CAN'T A DISCO NIGHT BECK DON'T STOP! ISLEY BROTHERS AVI SL/W 136	136
15	CAN'T LET GO BIRTH WINE & FIRE EPIC 136	136
16	35 JAZZ CARNAVAL RYMOUTH MILESTONE 135	135
17	WE GOT THE BUNK FORTITUDE SUGARHILL 112	112
18	LADIES NIGHT KIX & THE GANG SUGARHILL 112	112
19	IT'S MY HOUSE ST. JIM MERCURY 111	111
20	THE SECOND TIME AROUND SHALAMAR SCOTTS LEGGAGE 116	116
21	WITH YOU I'M BORN AGAIN BILLY BRISTON & SYREETA S-LAR 116	116
22	THE HIVER DRIVE (EAST) JUNITA 'KEY' MC MCA 122/124	122/124
23	DANCING IN OUTER SPACE ATM SFEAR FIVE NT 123	123
24	GREEN ONIONS B. W. KEEN & THE MO'S MCA 122/124	122/124
25	MCNKEY CHOP (AN) ATLANTIC 117	117
26	GET UP & BOogie FRENCH JAMES ISLAN 112	112
27	I DON'T WANT TO BE A FREAK YNASTY WARNER BROS 124	124
28	STILL COME UP TONES SPIDER 119	119
29	RISE HERE ALBERT M. F. NEW SL/W 119	119
30	ARE YOU READY BILLY COEN RAM 119	119
31	DANCE TO THE MUSIC SLY STONE EPIC 119	119
32	SO YOU LOVE WHAT YOU FEEL HUFUS EPIC 120	120
33	CONDON FLEU STIX H. TEE MCA 119	119
34	LOVE INJECTION THUSLETT MCA 119	119
35	NEW DANCE BREAK CHAIN REACTION ELEKTRA IMP 113	113
36	SWEET TALK BOSTON PECK S-LINE F. NEW YORK IMP 121/124	121/124
37	ROLLER SKATIN' MATE EGGES & HEWITT MERCURY 117	117
38	READY FOR THE B'S VILLAGE PEOPLE POLYGRAM 130	130
39	I JUST CAN'T CONTROL MYSELF NATURE'S BIVINE MERCURY 133	133
40	NEW MARY'S EGY CHILDREN ENEY M ATLANTIC HUNTS 114	114



## Can't Let Go

By Earth Wind & Fire on CBS Records

Love that's born in truth  
All the doubt removed  
Lovers' eyes are blessed  
Only see the best

### Chorus

I can't let go  
Of a love that grows  
You're my woman, baby love  
You know I love you so

Empty hearts are free  
Bring your love to me  
Soul chase the moon  
Shadows hug the room  
Turn off the light  
Sneak in bed at night  
Darkness shuts its eyes, baby  
I open mine to you

### I can't let go

Of a love that grows  
You know I love you so  
Woah woah woah, can't let go  
No, I love you so

Repeat chorus ad lib to fade

Words and music by Maurice White/  
Billy Myers/Ailee Williss.  
Reproduced by permission Randor Music...

## Please Don't Go

By KC And The Sunshine Band on TK Records

I love you (yeah)

Babe I love you so  
I want you to know  
That I'm gonna miss your love  
The minute you walk out that door  
So please don't go  
Don't go, don't go away  
Please don't go  
Don't go  
I'm begging you to stay

If you leave, at least in my lifetime  
I've had one dream come true  
I was blessed to be loved  
By someone as wonderful as you  
So please don't go  
Don't go, don't go away  
Please don't go  
Don't go  
I'm begging you to stay, hey, hey, hey  
Yeah

Baby I love you so  
I want you to know  
That I'm gonna miss your love  
The minute you walk out that door  
So please don't go  
Don't go, don't go away  
Hey, hey, hey I need your love  
I'm down on my knees  
Begging please, please, please don't go

Don't you hear me baby?  
Don't leave me darling  
Oh no, no don't go  
Please don't go  
I want you to know  
That I, I love you so  
Please don't leave me babe  
Please don't go

Words and music by H. W. Casey/R. Finch.  
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**SMASH  
HITS**

**PINK FLOYD**

PICT. JILL FURMAN/VSKY





**Mike Oldfield finds out that success has its problems.**

**Chartered Surveyor: Fred Dellar**

PIC: JILL FURMANOVSKY



# Who Wants To Be A Millionaire?

MIKE OLDFIELD strokes the tabby cat that sits on his lap. Though in the comfort of his own home, he's uneasy, unsure. It's a bad time in his life. Financially, that is. Every interview is going to touch on the subject of his bank balance and how it disappeared.

Embarrassing, of course. But such interviews have to be done if he is to obtain publicity for "Platinum", his latest album, and hopefully sell more copies, thus helping him to balance the books once more. Sometimes it's tough at the top.

"I'm not broke in the popular meaning of the word," begins Mike, lightly strumming a tabby tum. "I've obviously got money. It's just that I've got to be very careful during the next year because I made huge losses on my last tour and Virgin Records now want to recoup this money because they were the ones who lent it to me.

"That adds up to a lot of money, so things are difficult right now and I'm in a large overdraft situation rather than having money in the bank. But I'm not broke. You could say that I'm just having a cash flow situation."

Certainly Oldfield hardly appears to be on his uppers. His Buckinghamshire home, which contains a fully-equipped 24-track recording studio, is worth a cool £160,000. Outside is parked a truly status symbol car, while at a nearby aerodrome resides Mike's private Beechcraft airplane — though this is currently up for sale to anyone who has a handy £20,000 or so!

**MIKE'S BEEN** in the chips since 1973, when Virgin released his "Tubular Bells", an album brimming with multi-dubbed guitars, keyboards and various other instrumental sounds, which moved up the British charts occupying the No. 1 spot in October, 1974 — by which time, "Hergest Ridge", Mike's follow-up album, could be found in second position.

Used as part of the soundtrack to Academy Award winning movie "The Exorcist", "Tubular Bells" also brought the Reading-born multi-instrumentalist



PIC: PAUL COVLER

overwhelming success in the States — though the subject of American releases is a sore point with Mike right now.

"Nothing of mine has been released in the States for a long time — since 'Ommadawn' (1975) in fact. Virgin are currently unwilling to put out 'Platinum' over there in case it won't happen. They say they want to put out the right album at the right time. Meanwhile nothing is being released there and though I think it's ridiculous, I can't do anything about it."

Oldfield's original tie-up with Virgin came about soon after the break-up of an erratic but often brilliant band known as Kevin Ayers and The Whole World.

An outfit ahead of its time? Mike nods, then adds: "Well, it would have been if we hadn't drunk so much. That was Kevin and his wine!"

Previously, after learning to play guitar at the age of eight, Mike had worked on the folk circuit.

"I played at a Reading club when I was 11. I was a very premature developer all round — I got puberty and a beard and everything at a very early age.

"I was also a much better acoustic guitarist when I was 13 than I am now. I was really brilliant then, because guitar playing was something I did all the time — except for one brief excursion into painting."

Later he and his sister Sally formed a folk-duo called Sally and Mike and recorded an album for Transatlantic. Mike

was then 14. Subsequently came the association with Kevin Ayers, after which he began planning the piece of music which was to become "Tubular Bells".

"I'd always had this idea about doing one long piece on an album," explains Mike as his feline friend leaves his lap for the nearest bowl of warm milk. "So I put it together on a demo-tape I made at home and then began playing it to various people."

ONE OF the people who heard the tape was Tom Newman, a slightly nutty but extremely likeable recording engineer who was about to put Virgin's first recording studio together at Kidlington Manor, near Oxford. Eventually, Richard Branson, the company's boss, agreed that Mike could have a week in the studio to see what he could do.

"I managed to come up with something that they liked — and after that I used up all the spare time they had available for the next six months."

An odd pair — Oldfield, a depressive who at that time hardly spoke a word to anyone, and Newman, who's always been totally irrepressible — they gradually placed the album together, thus providing the newly formed Virgin label with an instant winner that eventually sold over nine million copies worldwide.

But whereas "Tubular Bells" was a joyous affair, the then hippy-like Oldfield remained morose and uncommunicative, his interview technique generally comprising a succession of grudging "yes" or "noes" in answer to various questions.

Then in June, 1978, he attended a three day seminar called Exagisis which provided him with a different outlook on life. Since then, he's shaved off his beard, chopped off his flowing locks, got married (to a lady named Sally) and generally tried to come to terms with the world at large.

Part of his reward came shortly before Christmas when Sally presented him with a daughter named Molly (M.O. being Mike's initials and the 'ly' bit stemming from the latter part of his wife's moniker) who is currently the light of Mike's life.

But still Oldfield fails to get the buzz out of life that his all-round good fortune should bring.

"You see, it's possible to be successful and yet not get any satisfaction out of it. That's the state I was in originally. I just couldn't enjoy my success — and I still don't feel very successful. I was reading an interview that Dudley Moore did in which he claimed that he lacked self-esteem — and that certainly relates to me.

"It's all very silly really, if you've achieved something, you should be able to appreciate it yourself. It's not a matter of self-criticism, it's just merely trying to actually get some sort of kick out of what I am doing!"

NOW, AFTER completing "Platinum" an album that reunited him with Tom Newman ("I was looking for a producer who could actually contribute something, so I went back to Tom because I know him well and love his sense of humour"), he's also provided the music to a movie titled "Reflections".

"I don't think many people will ever see it — it's about archeology and architecture, about Stonehenge and other

stone circles and how they relate to the philosophies of the time."

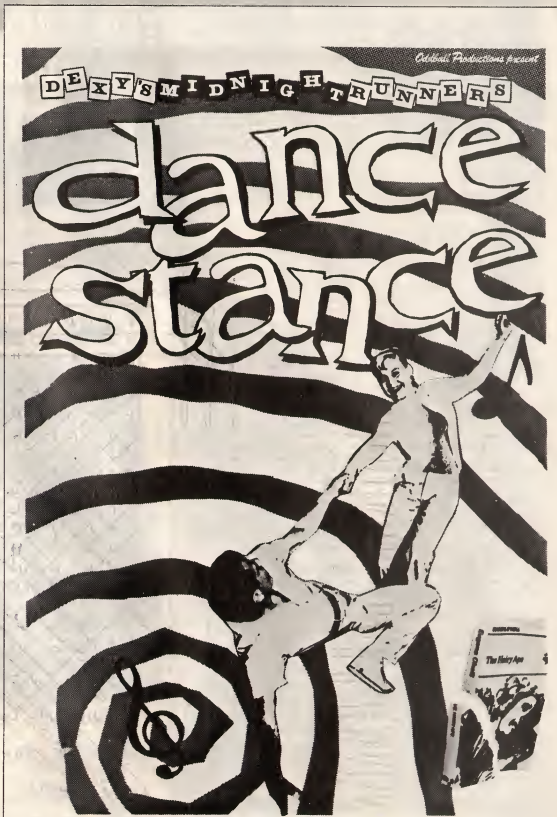
Mike is currently working on plans for his next tour — which simply must not lose money.

"Andrew Miller, a London promoter, is trying to organise the whole thing," explains Mike. "And we're trying to get sponsorship from Guinness because I really like Guinness. We want to play small halls this time, appearing in about 20 towns. Then we go to Scotland,

Northern Ireland and Dublin."

Meanwhile, while Virgin dream up gimmicks like black PA gear with white tops for the tour (think about it), Oldfield's "Blue Peter" single continues to chart quite merrily. Though this news is of little cheer to Mike in his efforts to please his bank manager, for all profits from the disc are being donated to the Blue Peter Cambodia Appeal!

Like I said — sometimes it's tough at the top.



# PRETENDERS

Not to be confused with poseurs, of course, and it's the genuine article that we've got here. 25 copies of one of the first albums

PRETENDERS



to hit 1980 from one of the premier bands for the 80's are here and waiting for the lucky winners of our crossword competition, plus of course the Sanyo radio cassette player. You know how it goes: first correct entry opened after the closing date (January 23) gets the radio cassette player plus a cassette of "Pretenders". The next 25 correct entries opened each get a copy of The Pretenders album. Ready? Then off you go, kid...



## How to enter

Simply solve our crossword puzzle, writing the answers in ink, pen or ballpoint. Complete the coupon with your own full name and address, then cut it out and post it in a sealed envelope addressed to: SMASH HITS (Crossword No. 29), 117 Park Road, Peterborough PE1 2TS.

Make sure it arrives not later than January 23, 1980, the closing date. Sender of the first correct entry checked after the closing date will win the Sanyo radio cassette. Senders of the next 25 correct entries will each receive a copy of the Pretenders album. The Editor's decision on all matters relating to the competition will be final and legally binding. No correspondence can be entered into. The competition is open to all readers in Great Britain, Northern Ireland, Eire, Channel Isles and the Isle of Man, excluding employees (and their families) of Smash Hits and East Midland Allied Press.

## ACROSS

- Mend death and uncover a punk foursome! (anagram 3,6)
- "Ma Baker" and "Rasputin" were two of their early hits (5,1)
- Successor to "Parallel Lines" (3,2,3,4)
- Outrageous American rock group fronted by Fee Waybill (5,7)
- See 17 across
- 2-Tone ska combo
- & 37 across is Lane Lovich a superstitious lady?!
- & 10 across Fairest fece (anagram 8)
- Message container?
- A little chicklet sounds good in the disco!
- Disco Runners — will they be competing in Moscow in the summer?
- "How ---- is Your Love" Bee Gees
- Gordon and Julie were the other characters in his 1978 hit of the same name (6,4)
- Dan-'s kind of chop?
- Young or Sedaka
- First name of Video Show Star
- "Hey ---- Don't Bother Me" The Tams
- Miss Lennox of The Tourists
- Beach Boys iddle which starts with the lines "I may not always love you/But I 3 as there are stars above you..." (3,4,5)

- Sting's part in Quadrophonia? Or group which had a hit with "How Long"?
- & 21 down is it Buzzy or The Clash on the line?!
- See 14 across

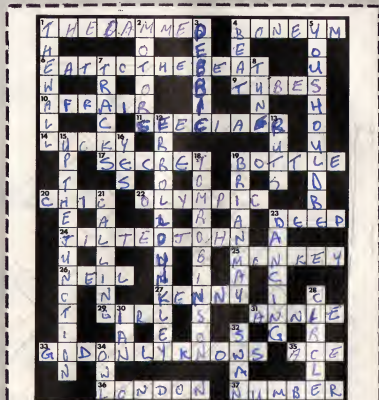
## DOWN

- Pink Floyd's LP chart-topper (3,4)
- Their big hit was "Airport"
- Blonde who has the most fun!
- In the charts with a ska version of an old Motown hit
- & 23 down What the DJ said to the disco wallflower! Or a 1976 Bee Gees smash... (3,8,2,7)
- Of My Tears" Smokey Robinson & The Miracles
- Melody
- "OK Frad" hitmaker (6,7)
- Punk group who hit with "Babylon Burning"
- "I never thought it would happen/With me and a girl from Clapham" were the opening lines of this 1979 smash (2,3,8)
- Rock group featuring Jon Anderson and Chris Squire
- His band's big hit was "2-4-6-8 Motorway" (3,8)
- Queen guitarist (no relation to Rod's Maggie!) (5,3)
- See 36 across
- See 5 down
- Inner ----: a reggae band
- Mr Page of 17 & 10 across
- "Ride A White ----" T. Rex
- "Night ----" Gerry Rafferty

## ANSWERS TO CROSSWORD NO. 27

ACROSS: 1 "One Step Beyond"; 7 The Undertones; 10 Fast; 11 Rickie Lee Jones; 12 "Eton Rifles"; 14 Den (Hegarty); 16 Rose (Royce); 18 Wings; 21 (Rickie) Lee Jones; 22 Radio; 23 "(Lyn) Eyes"; 25 Hugh (Cornwell); 26 "(God Save The) Queen"; 27 "(New) Kid In Town"; 28 Exit (from Sex Pistols); 30 "Three (Times) A Lady!"; 31 "Bang (Bang)".

DOWN: 2 "Night Fever"; 3 Siouxsie; 4 Pete Townshend; 5 "Easter"; 6 Nile (Rodgers); 8 Nick Lowe; 9 Skids; 13 "The Long Run"; 15 Noddy Holder; 17 John Lennon; 19 I-SPY; 20 "God Save The (Queen)"; 23 "Ernie"; 24 Rocket; 26 (Status) Quo (from liquor store); 29 XTC.



Name BRIAN MC CLOSKEY No. 29 Age 10

Address DERRY

N. IRELAND

Winners of Crossword No. 27 are on page 27.

# I'm Born Again

By Boney M on Atlantic Records

I'm born again, I feel free  
No longer alone  
A bright light is shining  
And shows me a world that I own  
I can see my way through  
I know I will walk beside you  
All those prayers of mine weren't in vain  
I'm born again

I'm born again, I feel free  
There's a quite different me  
No longer I'm tossed like a ship  
On an unruly sea  
I've been blessed with a love  
That's meant for the rest of my time  
All those prayers they were not in vain  
I'm born again

Since love touched my heart right  
My life has a meaning  
I feel I'm no longer drifting in space  
I believe once again that there is a tomorrow  
A brand new tomorrow I know I can face

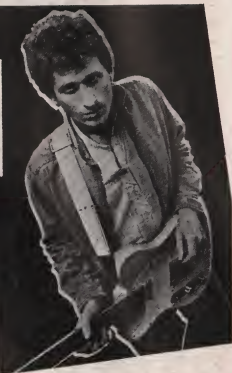
Repeat first verse

All those prayers of mine weren't in vain  
'cause I'm born again  
All those prayers of mine weren't in vain  
'cause I'm born again

Words and music by Rulot/Jay.  
Reproduced by permission Hansa Productions  
Ltd/ATV Music Ltd.



S I N G L E



PHILIP

RAMBOW

THE REBEL KIND  
(WILD IN THE STREETS)  
c/w CADILLAC

EMI 5025

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SMASH HITS 21

# G I G Z

Compiled by Bev Hillier

Remember to check locally before setting out in case of late cancellations

**Friday January 18**  
Clash Dundee Caird Hall  
Ramones Cambridge Corn Exchange  
Revillos Aberystwyth University  
The Boys Retford Porterhouse

**Saturday January 19**  
Revillos Sunderland Polytechnic  
Ramones Norwich East Anglia University  
Blondie Deaside Leisure Centre (nr. Chester)  
Clash Aberdeen Capitol  
Matchbox St. Austel New Cornish Riviera

**Sunday January 20**  
Clash Edinburgh Odeon  
Blondie London Hammersmith Odeon

**Monday January 21**  
Clash Edinburgh Odeon  
Ramones Exeter University  
Marvin Gaye Edinburgh Usher Hall

**Tuesday January 22**  
Ramones Cardiff University  
Clash Glasgow Apollo

**Wednesday January 23**  
Marvin Gaye Liverpool Royal Philharmonic Hall (2 shows)  
Ramones Aylesbury Friars  
The Boys London Marquee

**Thursday January 24**  
Ramones Portsmouth Guildhall  
Clash Blackpool Tiffany's

**Friday January 11**  
Blondie London Hammersmith Odeon  
Clash Crawley Leisure Centre  
Alex Harvey Newcastle City Hall  
The Boys Gloucester The Alternative Venue

**Saturday January 12**  
Blondie London Hammersmith Odeon  
Clash Hastings Pier Pavilion  
Matchbox Aldenham Walhall College  
The Boys Dudley J.B.'s

**Sunday January 13**  
Blondie London Hammersmith Odeon  
Alex Harvey Birmingham Odeon

Clash Bristol Locarno  
The Boys Newbridge Club & Institute

**Monday January 14**  
Alex Harvey Sheffield City Hall  
Clash Ipswich Gaumont

**Wednesday January 16**  
Clash Leicester De Montfort Hall  
Ramones Brighton Top Rank  
The Boys London Marquee

**Thursday January 17**  
Ramones Leicester De Montfort Hall

# 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 sequence; which ever 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 29.

- Adverts
- Beach Boys
- Byrds
- Cat Stevens
- Child
- Dickies
- Drifters
- Eagles
- Elvis Costello
- Four Tops
- Ian Hunter
- Isley Brothers
- Jess Roden
- Joe Tex
- Journey
- King Tubby
- Leo Sayer
- Meco
- Michael Jackson
- Molly Hatchet
- Moody Blues
- Mz Rig
- Olays
- Rainbow
- Ray Charles
- Reg Presley
- Rick James
- Rockpile
- Rose Royce
- Sears
- Searchers
- Secret Affair
- Shebub
- Simple Minds
- Space
- Status Quo
- Sugar Hill Gang
- Talking Heads
- Tavares
- Television
- Three Degrees

# REVIEWS

## SINGLES

By David Hepworth

**JON AND VANGELIS: I Hear You Now** (Polydor). Dropping on to the doormat just seconds too late to collect The Drippiest Record Of 1979 Award, this is the first real contender in the 1980 Slush States.



The Jon is Anderson, singer and purveyor of acutely embarrassing lyrics with Yes (a very old and very boring group). Vangelis is a large, keyboard playing Greek gentleman who's been associated with the aforementioned bores for many years. The record in question is the kind of directionless, filmmy drive regarded as "beautiful" by the same people who think The Moody Blues are "profound".

**BEE GEES: Spirits Having Flown** (RSO). Otherwise known as "I Love The Sound Of) Barrels Being Scraped", here we have Los Brothers Gibb at their soupiest giving the maximum castrato treatment to a song from their last album which tiptoes in one ear and then slips directly out the other without leaving any evidence that it was ever there in the first place.

**ZAINE GRIFF: Tonight** (Automatic). Confident, polished rendition of a real high flying pop toon. But even the powerful production courtesy Tony Visconti can't give it the character it would need to hit.

**PIRANHAS: Space Invaders** (Virgin). Is there anything in the world as sad as a cash-in record which fails to cash in? The gimmick is the current fashion in electronic games while the song is one of those lame all-you-gets-when-you-rant-that-should-have-gone-out-of-style ten Sham 69 records ago.

**THE LINES: On The Air** (Red). Now, is this futuristic or is it dated? The song scoots around without deigning to stop for a chorus of any kind but it's quite attractively performed in a sort of Strangers/Only Ones manner.

**ROB GRILL: Rock Sugar** (Mercury). Which just goes to show that friends in high places (i.e. Fleetwood Mac) can't help you make a strong record if you write a forgettable song in the first place. The fact that you've got the kind of voice that has me thinking of chest wigs doesn't help much either.

**HERB ALPERT: Rotation** (A&M). Not at all bad in its MORish way. Herb blows a predictable but pleasantly cool trumpet over some cleverly arranged keyboards and a restrained rhythm section.

**AMII STEWART: The Letter** (Hansa). The Many Feathered One once more revives a fine, nay, brilliant, number from The Sixties and discifies it in predictable but impressive fashion. I also love the way she credits her clothes designer on the sleeve.



**MADNESS: My Girl** (Stiff). One of the strongest tracks from their rather patchy first album, this song finds them in almost melancholy mood. It's a nice, fat reggae sound with strong sax breaks and a sympathetic vocal from Suggs. Hit.

**PHIL RAMBOW: Rebel Kind** (Wild In The Streets) (EMI). Excellent offering from this Canadian gentleman's hugely enjoyable first album, "Shooting Gallery". Tuneful, hard driving music for cruising with the top down. It even works on a bike.

## ALBUMS

By Red Starr

JUST a minute — there's no ro-



## My Girl

By Madness on Stiff Records

My girl's mad at me  
I didn't wanna see the film tonight  
I found it hard to say  
She thought I'd had enough of her  
Why can't she see?  
She's lovely to me  
But I like to stay in and watch TV  
On my own every now and then

My girl's mad at me  
Been on the telephone for an hour  
We hardly said a word  
I tried and tried but I could not be heard  
Why can't I explain?  
Why do I feel this pain?  
'Cause everything I say  
She doesn't understand, she doesn't realise  
She takes it all the wrong way

My girl's mad at me  
We argued just the other night  
I thought we'd got it straight  
We talked and talked until it was light  
I thought we'd agreed  
I thought we'd talked it out  
Now when I try to speak  
She says that I don't care  
She says I'm unaware  
And now she says I'm weak

Words and music by M. Barson.  
Reproduced by permission Warner Bros. Music.



# Up To The black and white that's the whole thing

Mike Stand (a sort of grubby grey) checks out The Selecter

WHEN YOU get right down to it, The Selecter's music is nowhere near as simple as it might seem. There's a lot happening in that big beard jumping bass and drum rhythms, fat melody lines from the organ and organ, further embroidery from the two guitars, not to mention the attack of the black and white of Gopps and the two singers who command your visual attention.

And happy as it may sound, what The Selecter actually sing about isn't happy days and sunshine, being in love or dancing through flower-strewn meadows.

With titles like "Murder," "Out On The Streets," "Lonely Faces" and "Too Much Pressure", a lot of the time they don't even look particularly cheery themselves. Gopps mostly wears a fearsome frown, while guitarist Neal Davis's strong face looks pretty fierce with those lights glaring down on his shades.

Then there's the mock fight during "Too Much Pressure" which they act out so well that when I first saw it I was fooled and thought some terrible brawl had broken out between them in mid-song. The fight is too horrible for anyone to feel it's glamorous and want to be a part of it.

When I asked Neal about the apparent contradiction between their serious words, this outbreak of violent action, and the glow of happiness they bring out in people, he suggested that in effect it might be like drawing the poison out of an abscess.

That could be it. So far the record favours The Selecter. They've only had one rough night in six months on the road which is quite a feat considering the miserable way some gigs went for much of last year.

Yeah, gigs is good medicine. It works within The Selecter too of course. They set high standards for themselves and at the Lyceum they made mistakes in their new songs and were disappointed at the sound quality but they danced out the bitterness.

Pauline even took the unprecedented step of losing her tribly away, unpinning her hair and shaking it out into a muppet mop—she said it really did make her feel better.

And afterwards there were no accusing fingers pointing to who did what wrong, only a Cockney roadie entertaining them with a few calculated insults such as "the best thing to come out of Coventry is the M1 heading south."

Except that we Londoners can't get away with that sort of a jab any more. Although Pauline might not have exaggerated a touch when she sneered the Selecter's hometown to be "the Garden of Eden", we have to admit now that Coventry is, er, a Special place.

IN THE dressing-room turmoil before

the gig I gathered Neal, Pauline, Gopps and bassman Charlie Anderson into a huddle and posed a reambling question which amounted to "Why Coventry?"

Because, they said, somehow blacks and whites had always gone to the same gigs there, sharing and mixing their tastes. White kids heard ska coming from their neighbour's window and black kids heard Mersey best coming back. A lot of people ended up liking all kinds of music, second-hand record shops thrived and an excitement grew which looked backwards and forwards with equal enthusiasm.

Thus, while Charlie is proud of a family connection going back to Prince Buster, the original Jamaican ska king himself, Pauline will testify that for her the key moment was seeing the venerable Rolling Stones about four years ago in Leicester and

realising just how much contact a band could achieve with an audience. It all in their mid-20s) before the current question which amounted to "Why Coventry?"

THE SELECTER members played together in various groupings (they're all in their mid-20s) before the current line-up was formed in spring of last year. They named themselves after Neal's track on the B-side of The Specials' "Gangsters", the first 2-Tone record. (The line-up that played on that occasion was just Neal with Prince Rimshot—the Specials' drummer—and local trombonist Barry Jones.)

After a series of sensational early gigs it became clear that the band would have to decide whether or not to commit themselves to 2-Tone label and their good friends The Specials. Charlie says it wasn't a step taken lightly.

It was suggested we might be overshadowed by them and we considered that.

But they went through with it, and within weeks found themselves co-directors of the hottest record company in the country. And not by chance they think.

"We are one big militant A&R department, all 14 of us," said Charlie. When the groups are iron they go out to see other bands. When they were on the first 2-Tone tour they played cassettes from dozens of hopefuls over the coach's hi-fi, and shouts of "Sign them!" and "Rubbish!" were hurled up and down the aisle. It was the nearest they got to a formal board meeting.

Somehow agreements were reached, records made and hits smashed—though they admit that a bit more organisation is called for. Some of the accrued profits will be invested in an MC in Coventry from which they intend to continue giving hot newcomers start chances.

It's not exactly orthodox, but together the two bands feel strong.



Back row, l-r: Crompton Amanor, Charles "H" Bainbridge, Charlie Anderson, "Gopps" Hendricks; Front row, l-r: Neal Davis, Pauline Black and Desmond Brown

Pauline won't wear any trace of doubt.

"It's easy to say this or that might go wrong in two years. People like to do that. But we've experienced and averted the pitfalls."

One of these pitfalls might be labelling themselves, drawing lines round their music and their message. But the band know it and they won't do it. As Neal said, "we're not into slogans."

Consequently when I suggested they might be British black music finding its own identity at last they snarled protests and Gopps was so moved that he uttered the one sentence he contributed to this interview, summing it up concisely: "2-Tone, black and white, that's the whole thing."

Pauline added that they didn't need to preach any lessons. All people had to do was look. That says it all.

HERE THE pre-gig running around set in and I was left with Pauline who didn't have anything to tune up or change into, just the set lists to write out for everyone. She was friendly, her expression taking great leaps between tranquility and floodlight smiles. She told me some more about her background.

"I've always been quite aggressive," she said. "I grew up in Romford in East London and I never knew my parents. I was adopted so I was the only black kid in my street and my school. I had to be strong. 'I've always had to fight for my position.'"

The only Selecter song she's written so far, "They Make Me Mad", is about those days.

Later Pauline moved up to Coventry to take a science course in college but got booted out rather quickly. She eventually qualified as a radiographer in a hospital and worked away steadily that until, at the age of 28, she became a pop star.

Pauline had been learning her music through.

"I played solo in folk clubs for a while. But nobody really liked what I did. They wanted finger-in-your-ear

stuff and I was singing Janis Joplin still, you could make ten quid some nights."

That brought her to a subject close to her heart, though she's a bit nervous of talking about it because she doesn't want to be seen as a hard-line feminist laying down the law. But—

"Most female musicians," she said, "just pose around and look pretty. Well, I decided to take the bull by the horns."

"Women are usually daunted by the hassles of forming a band but I think they tend not to go about it in the right way. I knew an all-girl band in Coventry who were waving feminists—then you go to a rehearsal and you find they borrowed all the gear of guys and they don't even know how to plug in their amps."

"You have to take the time to learn all that. It's not a question of you should be given a chance because you're a woman. You should get a chance because you're a good musician."

And Pauline is just that—an all-action singer with plenty more possibilities. She's also an attractive unusual-looking person though she dismisses the impact she makes. "It's only that people think I'm a bloke and then they're surprised when they discover I'm not. I nobody recognises me I don't wear that hat."

But she is pleased that, whatever it is she's got, it has somehow brought her through these 12 months of being without a single drunken slob yelling "Get 'em off!" at her—and if some bark out there it's winding up to be the first, then don't bother—she's got an answer which will leave you half an inch high.

THE NEXT test for The Selecter after their debut headliner was a heavy session in a Coventry studio. There they recorded their new single, which should be available by now, plus their debut album, due out in February when they will also tour again.

And if that LP confirms that the riotous presence of The Selecter can be transported into your living room, there'll be no holding them.

# the INMaTES

**The Walk**  
on Radar Records

Well, I know you've heard of Susie Q  
And I know you've heard of The Chicken too  
(And I know you've heard of The Soul Twist too  
But The Walk is a dance that you can do  
(You) just walk, oh you walk  
Come on and walk, everybody walk  
You just walk, come on let's walk

Well, I know you've heard of The Texas Hop  
And I know you've heard of the old Foxtrot  
When you do the walk you do it in style  
You just shake your hips and close your eyes  
And then you walk, I say walk  
Come on and walk, everybody walk  
You just walk come on let's walk, oh yeah

Repeat 1st verse

Oh you've got to come on now  
Come on, do it fast  
You've got to, you've got to keep on walking  
All in a straight line  
You've got to walk

Words and music by McCrackin/Garlic  
Reproduced by permission TriStar Music Ltd.



Back row, l-r: Crompton Amenor, Charles "H" Bainbridge, Charlie Anderson, "Geppe" Hendricks; Front row, l-r: Neol Davis, Pauline Black and Desmond Brown.

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HERE THE pra-gig running around set in and I was left with Pauline who didn't have anything to tune up or change into, just the set lists to write out for everyone. She was friendly, her expression taking great leaps between tranquility and floodlight smiles. She told me some more about her background.

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"It's only that people think I'm a bloke and then they're surprised when they discover I'm not. Nobody recognises me if I don't wear that hat."

But she is pleased that, whatever it is she's got, it has somehow brought her through six months of gigs without a single drunken slob yelling "Get 'em off!" at her — and if some berk out there is winding up to be the first, then don't bother — she's got an answer which will leave you half an inch high.

THE NEXT test for The Selecter after their debut headliner was a heavy session in a Coventry studio. There they recorded their new single, which should be available by now, plus their debut album, due out in February when they will also tour again.

And if that LP confirms that the riotous presence of The Selecter can be transported into your living-room, there'll be no holding them.



Artist  
**BUZZCOCKS**

Song  
**WHAT DO  
I GET?**

Label  
**UA**

Year  
**1978**

Requested by  
**IAN MCCOVRT  
HALTON, LEEDS**

**REQUEST-SPOT**

I just want a lover like any other  
What do I get?  
I only want a friend who'll stay 'til the end  
What do I get?

*Chorus*  
What do I get? Ooh ooh  
What do I get?  
What do I get? Ooh ooh  
What do I get?

I'm in distress, I need a caress  
What do I get?  
I'm not on the make, I just need a break  
What do I get?

*Repeat chorus*

I only get sleepless nights  
Alone here in my half empty bed  
For you things seem to turn out right  
I wish that only happened to me instead

*Repeat chorus*

Aah

*Repeat last verse*

*Repeat chorus*

I just want a lover like any other  
What do I get?  
I only wanna friend who'll love 'til the end  
What do I get?

*Repeat chorus*

Well let me tell you now

(What do I get?)  
(What do I get?)  
(What do I get?) I get no love  
(What do I get?) I get no sleep at nights  
(What do I get?) I get nothing that's nice  
(What do I get?) I get nothing at all  
At all, at all, at all, at all, at all, at all  
'Cos I don't get you

*Words and music by Pete Shelley.  
Reproduced by permission Virgin Music.*

**BUZZCOCKS**  
WHAT DO I GET?



# SMASH HITS

## CALENDAR OFFER

### 1 TOKEN

POST TO:  
Smash Hits Calendar Offer, P.O. Box 162, Hendon, London NW4.

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**RIGHT** — here's that extra token we promised you last time for those of you who missed out along the way or didn't want to cut up Gary Numan! The calendar you'll shortly be receiving is a poster measuring 20ins x 30ins featuring Gary Numan, The Police, Debbie Harry and The Boomtown Rats among others in glorious full colour, plus the birthdates of some of your favourite stars.

To get your calendar, simply fill in the address coupon above and send it PLUS stamps to the value of 14p, PLUS your three cut out tokens to: Smash Hits Calendar Offer, PO Box 162, Hendon, London NW4. We'll take care of the rest. Happy New Year!

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Portsmouth; Fiona Lindsay, Oban, Argyll; Neil Kerr, Queensferry, W. Lothian; Allan Kopsch, Tottenham, London N17; Michael Flynt, Newton-Le-Willows, Merseyside; Andy Weal, Canterbury, Kent; R. J. Edwards, Amptill, Bedford; Julia Windmill, Moseley, Birmingham; Richard Lew, Shifnal, Shrop; Andrew Hincliffe, Tinsley, Sheffield; Susan Todd, Histon, Cambridge; T. Bradbury, Boston, Lincs; Yvonna Davenport, Bedford, Nottingham; Kathy Eccles, Blakenhead, Merseyside; Alison Regdale, Brighton, nr. Wolves, Staffs.

IN THE NEXT ISSUE OF

# SMASH HITS SPARKS

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in colour

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# LETTERS

**DURING** the past few months we've received quite a few letters from readers abroad. This issue we've gathered them all together and here they are. Letters Page goes international . . .



**LISTEN**, you morons, I just want to see my photo in Smash Hits! Punk from Warsaw (Kazess Stasrewski), Polish Punk Club, 00-098, WARSZAWA, U1 Niecaca 12 m 7, POLAND.  
PS. Come to Poland and listen to our groups "Poland" and "Krzvys"!!

**YOUR MAG** is absolutely wonderful and all that stuff, but I think you should print the Top 30 singles and LP lists. Yes, I'm aware that your magazine is fortnightly, but then you could print lists for two weeks. It's very interesting for me who lives in Sweden to see how singles and

albums sell in Britain, and I think many other readers would appreciate this too.  
**Magnus Palm**, Hovvegen 36, 175 38 Järfälla, SWEDEN.

Hmmm — not too sure about that. See, Smash Hits has to be ready a whole week before it actually comes out so any charts printed really would be well out of date. Besides, we think too much importance is placed on charts and not enough on your own likes and dislikes. Still, maybe some kind reader might like to send them to you — how about it, gang?

**FIRST OF ALL** I will thank you for a great magazine, but it's always arrive to the shops at least two weeks late. But it doesn't matter — Smash Hits is always first with the latest here in Sweden.

I can give you one example, Boomtown Rats' "I Don't Like Mondays". Yours was the first magazine to write about this song, and for one week before the Swedish Radio played the song on the radio. But I use to listen to the English radio stations. I've heard this song millions of times and I love it, but now my friends have now also found out that the song is great.  
**Agneta Gustafson**, c/o Johansson, Kommandorsgatan 43, 414 63 Göteborg, SWEDEN.

**I THINK** I have something interesting to say about the South African government. My friends and I are great punk fans

but unfortunately the stupid S.A. government won't import any punk records, saying it's too violent. So now we are stranded without anything to listen to except the rubbish groups such as Abba etc.  
**Darren Harper**, PO Box 9784, Newcastle, Natal, SOUTH AFRICA.

**LIEBE** Smash Hitz, Seeing as you are an international mag, I just thought I'd write and tell you about the land where Sauerkraut rules. In all of Vienna there are 25 punks, 3 teds, 3 mods and around 7,900 muppets walking ze streets. Zo you zee, it's a hard life. Must go now, my modelling lessons have started.  
**Susie Schnitzel** (Ex-Wiganer now a Viennese Whirl).

**I HAVE** been reading your magazine and finding it most interesting and most resourceful. I would appreciate very much if you could send me the required data.  
**Bassima Abujaber**, PO Box 312, Amman, JORDAN.

**Er**, what kind of data was it you wanted, Bassima? If you mean the subscription rate, just take a look at the bottom of the contents list on page 3 and you should find it all there. If you can't afford a whole year, just halve the amount and that will bring six months of Smash Hits.

**TO BRITISH** mods who read this magazine (and others), I am a 15 year old living in Canada, having moved from England a few years ago. During the summer I returned to England and realised that over here in Canada it is boring and Britain's where the action is, especially musically.

Over here people have never heard of mods and their idea of punk is Kiss (ugggh!) I would really appreciate it if a mod or punk would correspond with me to tell me what goes on over there. Thanks very much.  
**Mark Matthews**, 16 Buckland Street, St. Catharines, Ontario, CANADA L2P 2V1.

**WHEN** I saw the letter in issue 24 from the French girl asking for a pen friend, I decided to ask for



**HII** I think your mag is fab, but it's sad to see how you seem to have completely forgotten Danny Kustow. So please, an interview or at least some pics of him, and Smash Hits will be impeccable!  
**Roxanne**, SWEDEN.

Since the TRB split up, Danny's been doing a lot but nothing likely to lead to anything permanent. He's played with Stiff Little Fingers, recorded an unreleased single with Rat Scabies of the Damned, played with Glen Matlock's loose band and may do so again when Glen returns from touring with Iggy Pop.

Danny's also apparently considering forming a band with Nick Pflugas, one time TRB keyboard player.

Talking of the TRB, Tom's new band are currently doing secret warm up gigs and apparently sound (gulp!) like a cross between The Cure and Gary Numan!!

Meanwhile, Roxanne, here's your pic of Danny which we managed to sneak out of Bev's collection!

one too. So anyone, boy or girl, aged 15-17, who wants a pen friend in Cyprus — I'm available. Please write soon. — I'm dying to get in touch with you. By the way, I'm 15.

**Christina Demetriadou**, 20A St Demetrios Street, Acropolis — Nicosia, CYPRUS.

**HELLO!** (HALLA!) I am a Swedish teenager who hates Abba and loves punk! Reasons to be cheerful Part

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have been arrested  
for the murder of a woman

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**MAXIMUM SPEED No. 9 - 20p**  
JAM INTERVIEW

WARNING: Some of these publications may not be suitable for parents over 30yrs of age.

**Aim your missiles at:  
Smash Hits** Lisa House, 52-55 Cernaby St, London W1.



3½: Ebba Green, Rude Kids (Swedish Punk Group), Sex Pistols, Malmö FF, Clash, Kevin Keegan, Liverpool, Undertones, Ramones, Blitzkrieg Bop.  
Reasons not to be cheerful part 1½: Disco, John Travolta, Elvis Presley!!!  
**Tommy "A punk fan on the quiet eastern front" Nilsson, Ystad, SWEDEN.**  
P.S.: I hate The Stranglers' song "Sweden, All Quiet On The Eastern Front". Sweden isn't quiet! It's noisy!

PLEASE, write something about my dear little Harry. Harry who? Harry Kakoulli, of course. I think he is left behind.  
**Ms 007 med ratt adda (Ulja Akerstrom), Kungälv, SWEDEN.**  
P.S.: Godley & Creme rule, OK?

Since Harry parted company with Squeeze, he's made some demo tapes with various Deptford friends and played a few gigs with the band called The Sadista Sisters. His intentions were to concentrate on reggae and he was planning a band with two bass players, but the piece of news is that Charlie Gillett is showing an interest and a deal with Oval Records now seems likely.

HELLO. I'm a Japanese girl of 18 years of age and want a British friend who likes Billy Idol or Sid Vicious. Let's talk about punk! I can't have informations of punk very much, so please teach me them. Please write to me.  
**Midori Takamori, 111 Takayashiki, Takko-machi, Sannohe-gun, Aomori-ken, 039-02, JAPAN.**

HELLO. Punk of Brazil here, sending in long range communication. I am illiterate, so I have to type. Your mag is alright, although not for sale here in darkest Brazil — someone sends me it. Very enlightening, thank you.

**PUZZLE ANSWER**

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

Yes, there are some real punks out here in the Southern Hemisphere — not many though. If you are wondering why I am lost out here in darkest Brazil, it's because Mother and Dad are missionaries. Yes, there are a few of them around as well.  
**Gerald Myhill, CP 59 Nova Londrina, 87 970 Parana, BRAZIL.**

YOUR MAG is ace, but can't something be done about the time of arrival in South Africa? The latest copy out now is September 20 (the one with Secret Affair on the cover) and the date today is December 9. It's shocking.

One more thing — can we here in SA send in those coupons for your offers? We could pay by International Money Order, you know.  
From: 137 Disco Heaven (L. Papadopoulos, 266 Malherbe Street, Capital Park, Pretoria, SOUTH AFRICA.)

I'm not sure there's much we can do about time of arrival in South Africa — unless you want to take out an airmail subscription (see address on page 3 to write to find out how much.) But yes, you certainly can send in your tokens for any offers, OK?

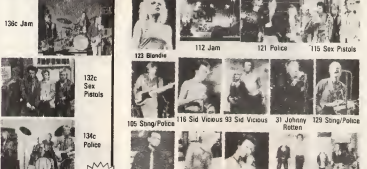
IF YOU'D ever visited our country, you'd be alarmed how the youngsters love and admire your artists. But quite often we only dance to the beat for we do not grasp the wordings of the music. Believe me, you mag is the wisest idea this century for drawing the youths and artists closer.

But what we are saying is how to get the mag? So why not tell me the arrangements and the remittance to be paid to you?  
**Abiodun Adebisi, Oyo State College of Arts And Science, PM Bag 5555, Ik-Ife, Oyo State, NIGERIA.**

WHEN I walk in to any record shop and ask for some punk records, the same answers from those guys is: what is punk? And then they will show me some disco stuff instead but I HATE DISCO! The trouble is that I can't find a single punk record in Malaysia.  
**Chua Czik Leng (New Wave/Punk/Mod fan), Kuala Lumpur, WEST MALAYSIA.**

This has been a Smash Hits World Service Special. Next issue we hear from our readers on Mars and Venus.

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# John, I'm Only Dancing

By David Bowie on RCA Records

Anna is pretty neat,  
She always sets her meet,  
Joey is awful strong,  
Bet your life he's putting us on.

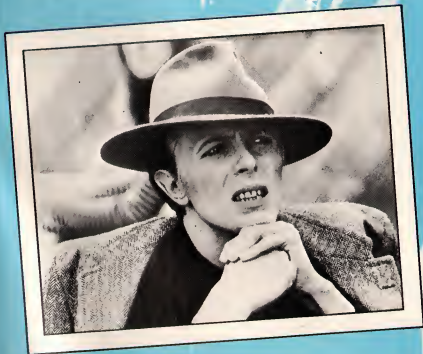
Chance,  
Oh steady, oh steady,  
You know I need some lovin',  
Make me  
Touch me,  
John, I'm only dancing,  
She turns me on,  
But I'm only dancing,  
She turns me on,  
Don't get me wrong,  
I'm only dancing.

Ah, shadows love was quick and then,  
Life's a real thumbed machine,  
I see you watching from the stars,  
You're everyone that ever cared.

## Repeat Chorus

John, I'm only dancing,  
She turns me on,  
But I'm only dancing,  
She turns me on,  
Don't get me wrong,  
I'm only dancing,  
Dancing,  
Why's someone dance with me?  
Touche me,  
Oooh.

Words and music by David Bowie.  
Recorded at the former MGM 410,  
Chrysalis Music Ltd. Studios, Regis, London.



**SMASH  
HITS**  
THE CLASH