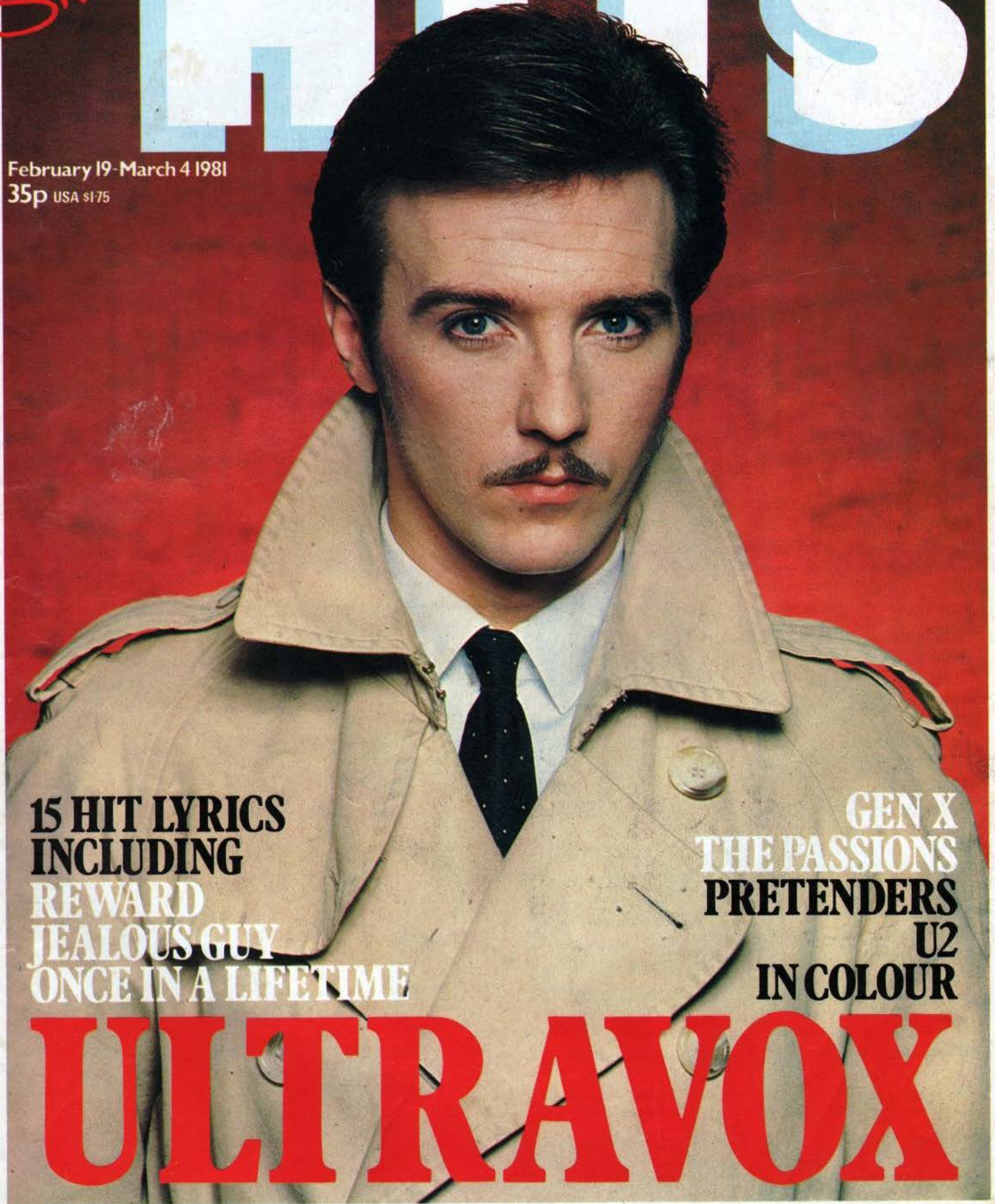


Smash

HITS

February 19 - March 4 1981
35p USA \$1.75



**15 HIT LYRICS
INCLUDING
REWARD
JEALOUS GUY
ONCE IN A LIFETIME**

**GEN X
THE PASSIONS
PRETENDERS
U2
IN COLOUR**

ULTRAVOX



ONE DAY, deep in the heart of the Enchanted Forest, as the birds twittered gaily in the branches of the Magic Smarties Tree and the bunnikins gambolled happily in the glade, a dreadful noise was heard. Gerald Sick was force-feeding bricks to Billy The Badger. "Why's he doing that?" said Sammy Squirrel to Beryl Hedgehog. "Well," explained Beryl, "Billy forgot to order Gerald's copy of the latest Smash Hits. You know, the one with features on Ultravox, The Passions and Gen X and a super pin-up of The Pretenders. He's extra angry because he had his heart set on winning a Stranglers album."

"Oh," said Sammy. "It still seems a bit harsh, the bricks and all."

"Well," replied Beryl. "He also hates badgers . . ."

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*The Jam have asked us to point out that this is NOT an official Jam single and that the record contains two tracks already available elsewhere.

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ONCE IN A LIFETIME

By Talking Heads on Sire Records

And you may find yourself
Living in a shotgun shack
And you may find yourself
In another part of the world
And you may find yourself
Behind the wheel of a large automobile
And you may find yourself in a beautiful house
With a beautiful wife
And you may ask yourself
Well, how did I get here?

Chorus

Letting the days go by
Let the water hold me down
Letting the days go by
Water flowing underground
Into the blue again
After the money's gone
Once in a lifetime
Water flowing underground

And you may ask yourself
How do I work this?
And you may ask yourself
Where is that large automobile?
And you may tell yourself
This is not my beautiful house
And you may tell yourself
This is not my beautiful wife

Repeat chorus

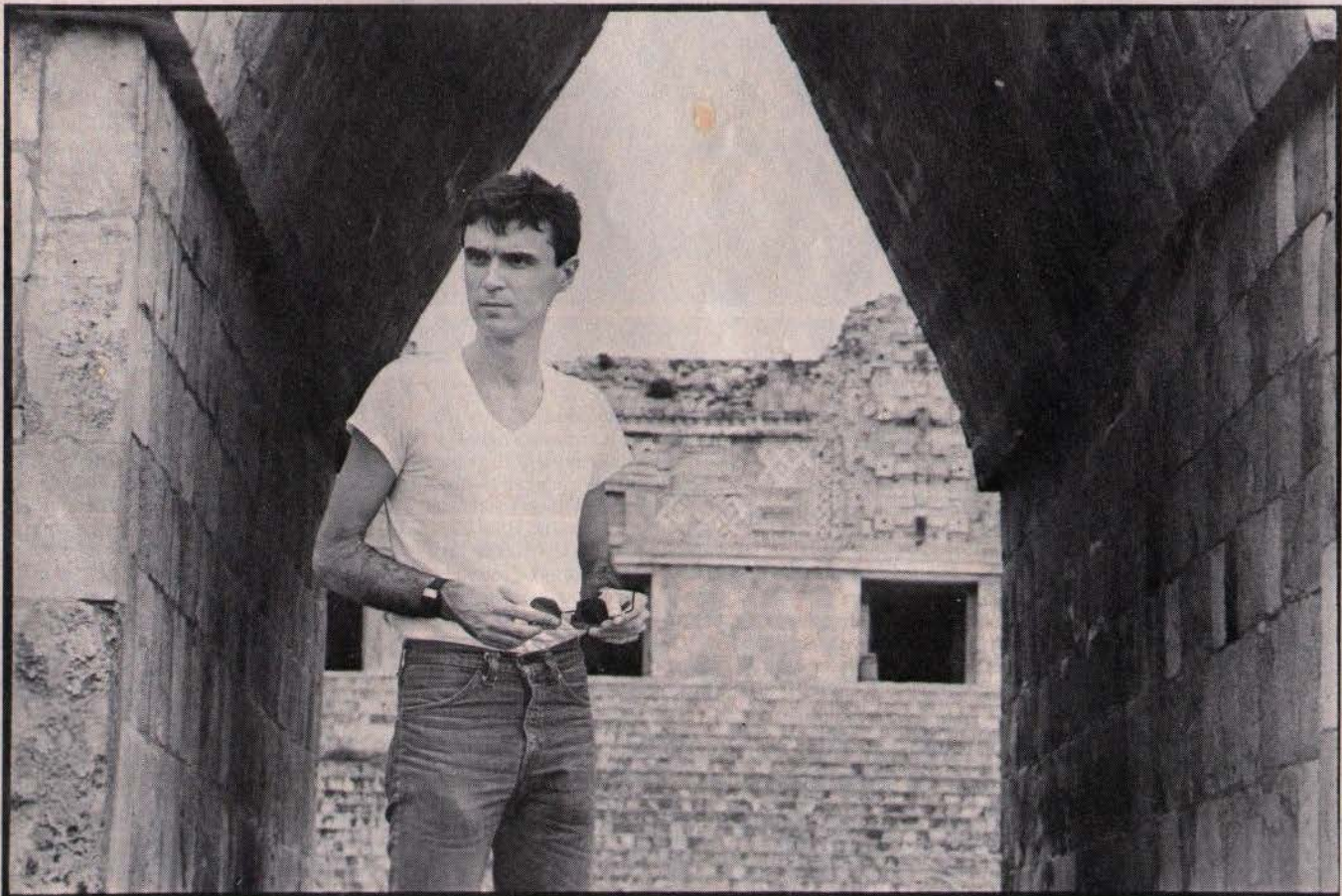
Same as it ever was
Same as it ever was
Same as it ever was
Same as it ever was
Same as it ever was
Same as it ever was
Same as it ever was
Same as it ever was

Repeat chorus

You may ask yourself
What is that beautiful house?
You may ask yourself
Where does that highway go to?
And you may ask yourself
Am I right? Am I wrong?
And you may say to yourself
My God! What have I done?

Repeat chorus ad lib to fade

Words and music by David Byrne/Brian Eno/Talking Heads
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PIGS: LYNN GOLDSMITH/ROCKSHOTS

THE ROOM looks like a set from "Dr. Who". Banks of keyboards are stacked on metal frames amidst bulky cabinets covered in sliders, switches and meters. Somewhere in the middle a conventional drumkit can be detected; squint through the matt black boxes and there's even a guitar in there!

This just has to be the room where Ultravox are rehearsing — it simply couldn't be The Teardrop Explodes or B. A. Robertson, both of whom are also working somewhere in the complex. They'd stand about as much chance with this collection of gear as you or I would with the Inland Revenue computer.

Swivel your gaze around the room to a scruffy black sofa lumped into the corner and you discover one of the four young men who can operate these technical mysteries — Ultravox's violinist and keyboard player Billy Currie.

Stretched along the sofa and wearing black shoes, cardigan, socks and trousers, set off by a white shirt and pale complexion, Billy Currie looks distinctly tired.

Introductory words over a cup of watery machine (appropriate, huh?) tea reveal that the band were swanning around the classical-looking plaza in London's recently-opened Covent Garden shopping precinct until four the previous morning.

They're in the middle of filming a video for "Vienna", following a pattern now common to an expense-conscious music industry, whereby videos to go with singles don't go into production until the record shows sure-fire signs of success. Too many burnt fingers, one suspects.

Billy confirms the fact that the last Ultravox single "Passing Strangers" had a video made to accompany it. As the single bombed unceremoniously, the video only got shown once, and several thousand pounds were virtually wasted.

So, any conversations with the band have to be snatched somewhere in the hurried schedules for the "Vienna" film. In this case, between last night's shooting in the shadowy arches of Covent Garden and tomorrow's day trip to Vienna itself by private plane to finish the shooting.

This flash jaunt should prove educational to Midge Ure, who confided not long after the Ultravox album of the same name was finished that he had never set foot in the Austrian capital: it was just a "feeling" he'd had.

ULTRAVOX HAVE waited a long time for the chart success that "Vienna" has brought. Three albums were made with Island Records, their style and liking for electronics ahead of their time and rejected by the punk generation and the press. Then a miserable year without a record company, singer or guitarist.

EURO VISION

The success of "Vienna" marks the end of a five year struggle for Ultravox. Billy Currie (keyboards) looks back and forward. Another Steve Taylor Pale and Interesting Production. Pics by Brian Aris.



Billy Currie

"Sleepwalk", their first single after teaming up with former Slik-er and Rich Kid Midge Ure, made a brief showing in the singles charts while the first fruit of a new deal with Chrysalis, the "Vienna" album, sold to the devoted following that they've always maintained in Britain.

But it's a huge surprise that this particular track should have cracked the top five, sending the album sweeping back into charts for a second run.

"When Midge first sang it in the rehearsal room," Billy recalls, "I thought 'What is he going on about,

singing about bloody Vienna?' I didn't want it out as a single, I was so pissed off. I thought 'Have we got into this situation already — having to release things I don't want to?'"

Despite its success, Billy hasn't changed his mind. Nevertheless, he'll vigorously defend the song, especially from accusations that the chorus sounds like the dreaded Yes, with Midge's soaring vocal getting dangerously close to Jon Anderson's airy tones.

"There aren't many people who will sing out with that sort of emotion," says Billy. "Midge gets so fed up about his voice and keeps

slipping into more contrived styles. "I encouraged him to let himself go, even though I'm more into these half-speaking voices from working with John Foxx and especially Gary Numan."

Billy's spell with Numan bridged the dispiriting gap between Ultravox Mk. 1 and Ultravox Mk. 2, before his meeting Midge Ure and an early involvement in Visage. The other members of Ultravox turned to session drumming, photography and — for the more fortunate Midge — stints with Thin Lizzy in America and Japan.

"We had to do other things to survive. It was always a big fight between me and John Foxx in that band; this was a different kind of fight."

Billy always tries to see the better side of this time, drawing attention to the benefits of "getting back to that survival level after the comfort of regular money".

But it wasn't easy: "I remember going up to Island Music, my publisher, looking like a tramp and feeling really embarrassed about asking them for fifty quid."

WHEN MIDGE Ure and Rusty Egan contacted Billy about joining the beginnings of Visage, "I thought it was great — get me out of such a depressing mess."

Visage began rehearsing in a converted church in South London, as Billy recalls.

"I just got off on Midge shouting his head off at Rusty, who had this drum machine that was out of control, belting out noises like hell. We did a week's rehearsal and I came out of it feeling like a nutter."

Billy stresses that it was great fun, which Ultravox clearly wasn't; they hardly kept in touch with each other by that time, even by phone.

Billy fitted into Visage's emerging style with ease.

"I was able to use a lot of ideas that I had stockpiled from before the last Ultravox album, 'Systems of Romance'."

The band then disappeared into Berkshire to record at the home of producer Martin Rushent, who planned to put Visage's records out on his own Genetic label. When his source of finance fell through, they started hoiking the tapes around.

"No record company would take us seriously, they just laughed at us." More frustration.

In the cramped, converted bungalow in Rushent's garden, however, Billy had been most impressed by Midge's contribution.

"He was very conscientious and tough — you had to be to record Rusty." As Midge himself has said, when he discovered how shaky Ultravox's future stood, he decided they were "too good to go to waste".

Ultravox had an experimental week of rehearsals with Midge — "he came out very much on top, he's such a hard worker" — though

Continues over page...

Ultravox: (left to right) Midge Ure; Warren Cann (drums); Chris Cross (Bass); Billy Currie.



ULTRAVOX



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ULTRAVOX

From previous page
 Billy had his doubts.
 "Even when Midge seemed to be working well with us, I couldn't forget that he's been in such a teenybop pop group as Slik. I couldn't help wondering if he was a dilettante, moving from one thing to another and not getting involved."

Looking back, Currie puts his doubts down to the confused state of mind that the upheavals of the previous year had caused. Though he'd enjoyed the Numan tour: "I think I got very caught up in his success, I got more known myself and wanted things to move more quickly for me."
 Almost immediately, however, Ultravox decided to tour America, where they had established a solid following on a trip just before John Foxx's departure. The line-up gelled and the reaction to the tour was a huge encouragement; they sold out the Whiskey Club in Los Angeles nine shows in a row, setting a new house record.

"We still find the U.S. really fascinating," Billy says, "the size of it and the clubs — there's this huge, very open-minded audience and I'd like this band to be around when they surface. They're just hidden at the moment by the radio stations, which don't let them hear anything new."

Although Billy says that, as did their colleagues Magazine, they found a warm reception in tiny clubs in the most out-of-the-way corners of America, next time they tour later this year, they'll be more selective.

"Devo and The Cars, they get into the top ten because they sell in a quarter of the country. It's too easy to think the place is too big for you."

ULTRAVOX MIGHT have been forgiven for thinking that Britain was even less likely to yield to their brand of electronic music, especially given the frosty reaction which greeted their return from America last year. No one reported their success in L.A. and when they showcased themselves in the early spring at London's Electric Ballroom only one British record company turned up, Chrysalis.

Riding high on their success of marketing Two-Tone to a broader public, Chrysalis took the band on, immediately persuading brilliant German producer Conny Plank over to London to record the album.

Plank, who has a distinguished association with Can and many of the pioneer German groups to use electronics and synthesisers, rarely leaves his Cologne studio. He had liked working on "Systems Of Romance" so much, though, that he'd already offered to fund the recording of the next Ultravox album himself, way before the

Chrysalis deal.
 It was Plank, curiously, who put his finger on the nub of the song "Vienna", as Billy explains.

"He has more idea of European history than us and when he heard 'Vienna' he laughed himself stupid and started rabbiting on about Vienna's history and how it had once been a really grand city producing epic music and then both had gone into a decline. Suddenly he put the song all in perspective."

"Things like all those cymbal crashes at the end of the song — almost over the top, but very grand — that gives it the feeling of something impressive that's on the edge of decay."

"The video is designed to show a society that's cracking, literally. Which is why you see the upper classes dancing and enjoying themselves, but when they turn to the camera they're all a bit wrong. Like the guy with a huge tarantula on his face."

This feeling of melancholic decadence is what Billy thinks is responsible for the success of such an unlikely single.

"It's just the right time for 'Vienna'; that kind of feeling, this time of year. It fits in with the kind of fashion we wear, '40s-ish, with the whole image of the band. It feels just right for us, this moody European sound."

NESTLING CLOSE to Ultravox's successes in the singles and album charts are two other vinyl artefacts close to Billy Currie's heart — "Fade To Grey" and the "Visage" album. The single is a source of particular satisfaction, as Billy co-wrote it with Midge Ure and his fellow keyboardist in Gary Numan's touring band, Chris Payne.

With the single top-tenning in various European countries and showing at number forty in the American disco charts, would you believe, Billy feels "what I've done over the last couple of years is just beginning to pay off".

This week Ultravox are off to Cologne to record a new album with Conny Plank.

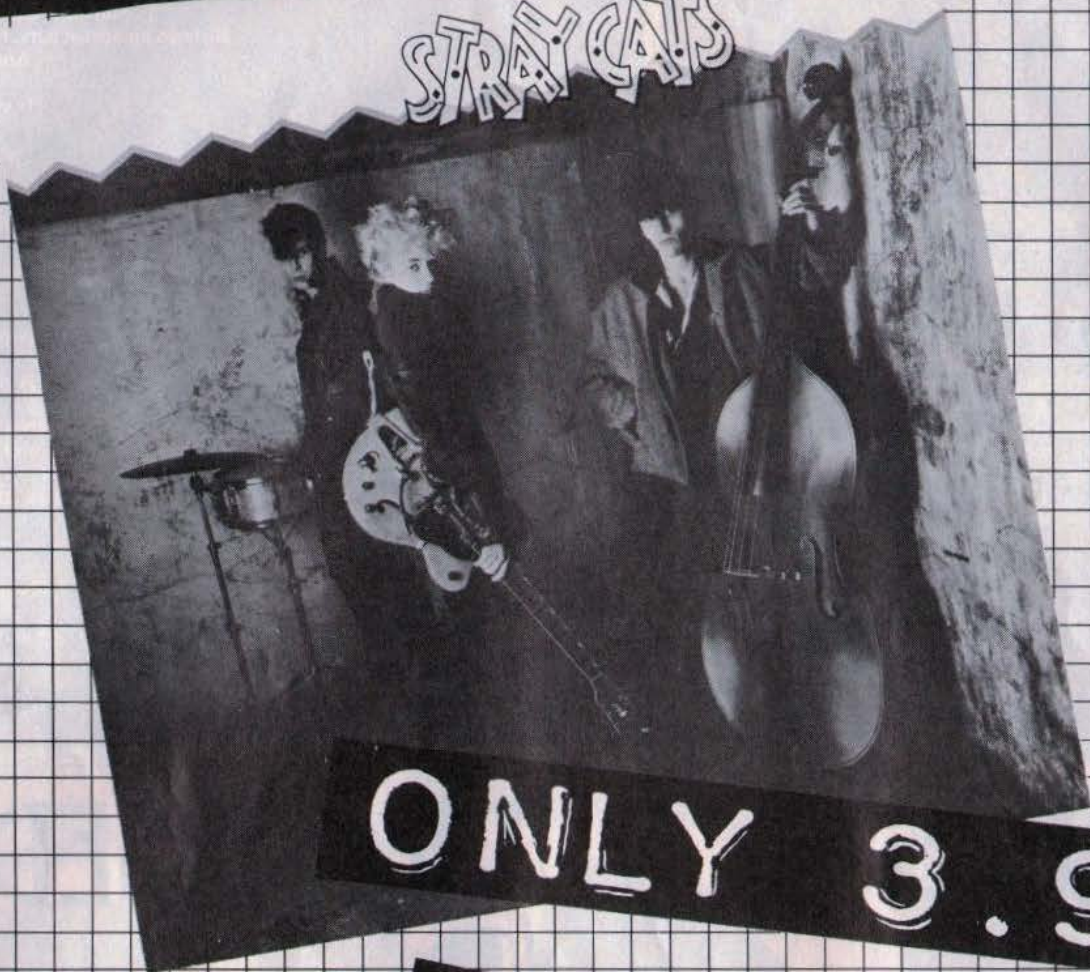
"It's our first real luxury. We've booked five weeks in the studio, so that there's enough time to actually write songs there. 'Vienna' was the start of a new group; we're more of a unit now, we've done all that touring together. When we get an idea we seem to click together, straight away."

It seems like a good time then, for Billy Currie and the band; after so much time in the wilderness, history finally seems to be catching up with them. As Billy says, wandering off to catch an early night before the morning journey to Luton Airport, they're ready to grab the chance.

"We've got more of an identity now than ever before. And more strength."

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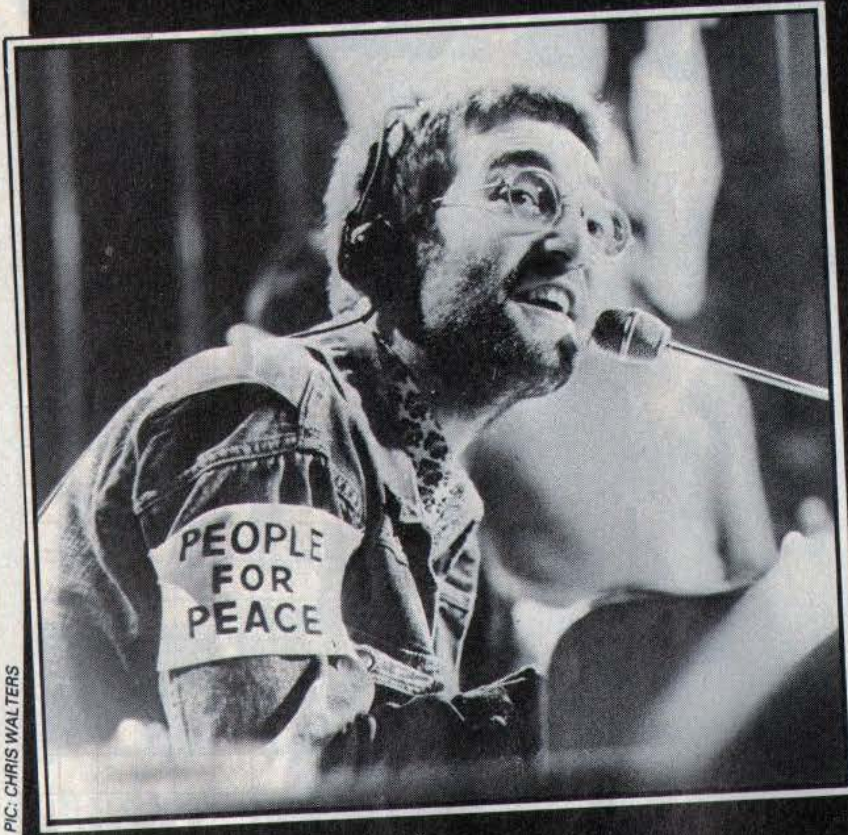


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Give Peace A Chance

By The Plastic Ono Band on Apple Records.



PIC: CHRIS WALTERS

Two, one two three four
 Everybody's talking about bagism
 Fagism, slagism, madism, ragism, bagism
 Thisism, thatism, ismismism
 All we are saying
 Is give peace a chance
 All we are saying
 Is give peace a chance

Everybody's talking about ministers
 Sinisters, banisters and canisters
 Bishops and preachers, rabbis and popeyes
 And bye bye, bye bye
 All we are saying
 Is give peace a chance
 All we are saying
 Is give peace a chance

Let me tell you now
 Everybody's talking about revolution
 Evolution, masturbation, flagellation
 Regulations, integrations, meditations, United Nations
 Congratulations
 All we are saying
 Is give peace a chance
 All we are saying
 Is give peace a chance

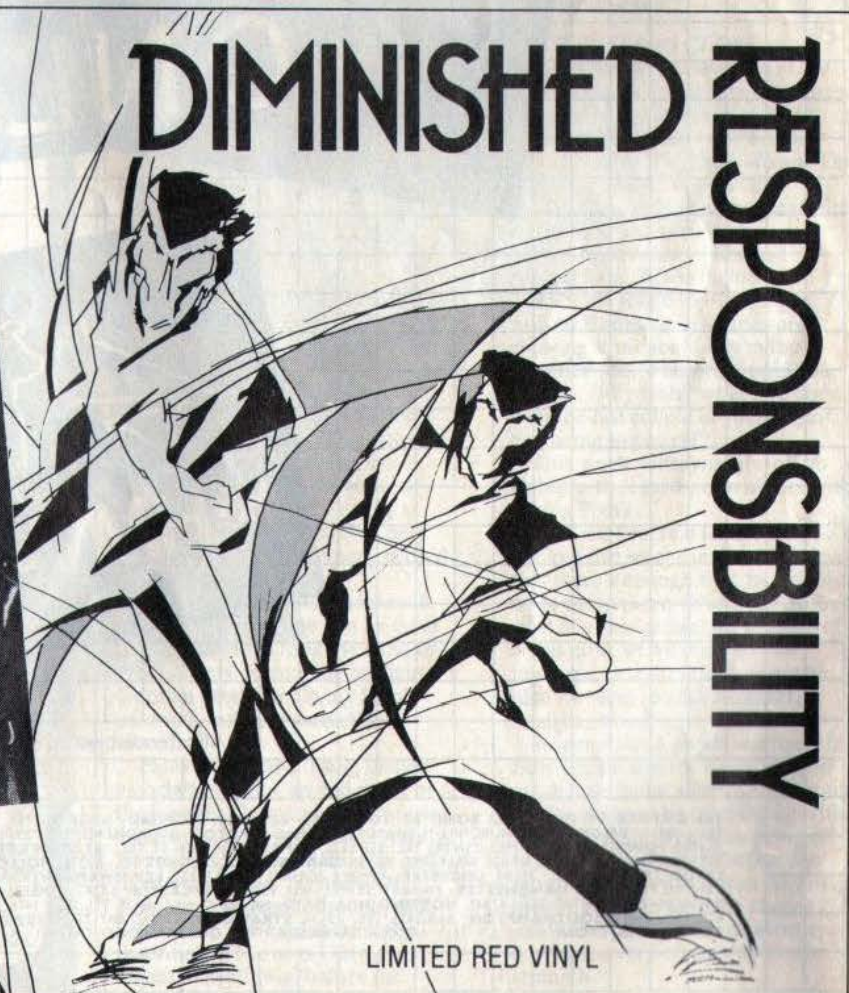
Everybody's talking about John and Yoko
 Timmy Leary, Rosemary, Tommy Smothers, Bobby Dylan
 Tommy Cooper, Derek Taylor, Norman Mailer
 Alan Ginsberg, Hare Krishna, Hare Hare Krishna
 All we are saying
 Is give peace a chance
 All we are saying
 Is give peace a chance

Repeat and ad lib to fade

*Words and music by Lennon/McCartney
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U.K. SUBS

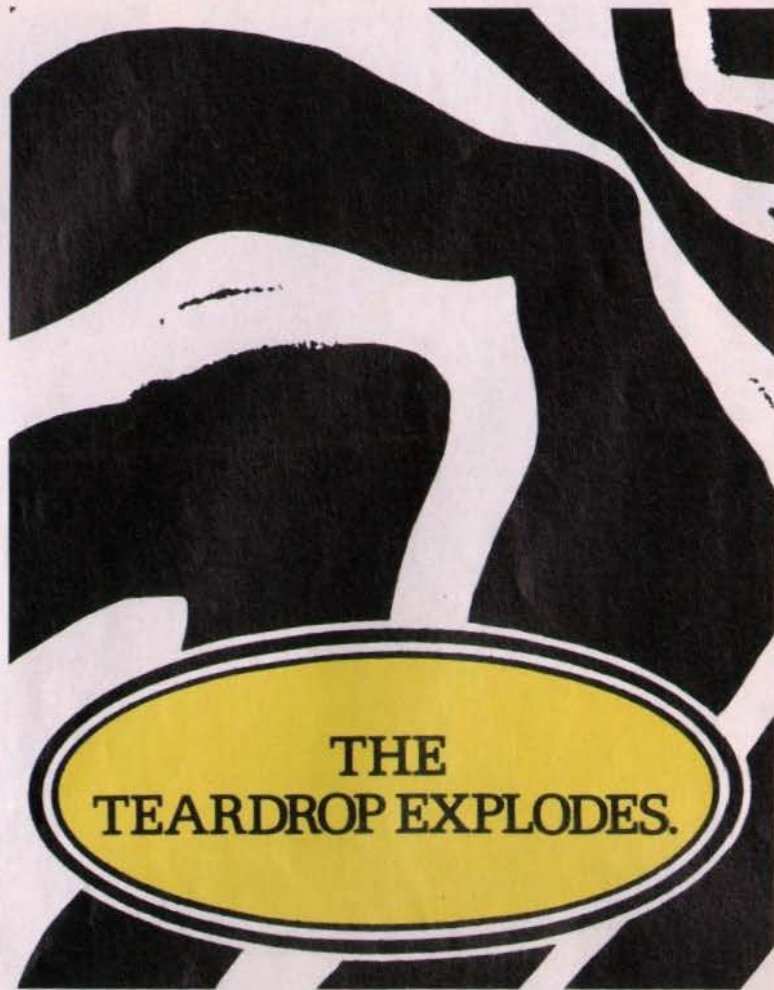
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REWARD

By The Teardrop Explodes on Phonogram Records

Bless my cotton socks, I'm in the news
The king sits on his face but it's all assumed
All wrapped up the same
All wrapped up the same
They can't have it
You can't have it
I can't have it too
Until I learn to accept my reward

Prisoners stand in queues and stand in queues
Live in solitude like Howard Hughes
All wrapped up the same
All wrapped up the same
Silence has it
Arrogance has it
I can't have it, ooh
Until I learn to accept my reward

Suddenly it struck me very clear
Suddenly it struck me very clean
It's all wrapped up the same
It's all wrapped up the same
They can't have it
You can't have it
I can't have it too
Until I learn to accept my reward

Until I learn to accept my reward
Until I learn to accept my reward
Until I learn to accept my
I learn to expect my
I learn to accept my reward

*Words and music by Alan Gill/Julian Cope
Reproduced by permission Zoo Music/Warner Bros Music Ltd.*





LEAGUE DIVISION

THE FIRST product from the new line up of The Human League, a single called "Boys And Girls", is released by Virgin on February 20th. The band have no touring plans at present and it's unlikely that they'll be working live until Susan and Joanne, the two new recruits, have completed their 'A' Levels and left school. An album is expected in August although, as with all matters concerning The Human League, this is subject to change.

Meanwhile, Ian Marsh and Martyn Ware, who left the band to form British Electric Foundation, also go into action in March. The first "product" from the foundation is a single called "(We Don't Need This) Fascist Groove Thang" by Heaven 17. Heaven 17 consist of Ware, Marsh and a singer called Glenn Gregory.

On the same day, Virgin also release "Music For Stowaways", a cassette-only album from BEF. This all-instrumental set is designed to be "a preliminary manifesto of the musical intent of BEF for at least the next several minutes".

BUREAU DE CHANGE

THE BUREAU, the band put together by the musicians who left Dexys Midnight Runners last year, have signed to Phonogram and will release their first single in the near future. The line-up consists of Andy Growcott, Steve Spooner, Pete Williams, J.B. and Mick Talbot from Dexys, plus singer Archie Brown and guitarist Rob Jones (formerly of The Upset) and ex-Gonzales trombone player, Jake.

READERS IN the Capital Radio area will be delighted to hear that Charlie Gillett's Sunday afternoon independents show, "Undercurrents", will be continuing for at least the next six months. Following a favourable audience response to the first thirteen hour-long shows, the powers-that-be have renewed Gillett's contract. You'll also be deliriously happy to know that success has so gone to Mr Gillett's head that he has invited Messrs Cranna and Hepworth from this very magazine to come along and air their tiresome views and play their favourite discs on the show on March 8th. That should give you time to make alternative plans.



BOWWOWWOW PLAY London's Rainbow Theatre on Saturday, February 28th. All tickets are priced at £3.00.

ALL TIME TOP TEN



Mark Bedford of Madness

1. THE DOORS: Love Her Madly (Elektra). Simple but effective. Great organ sound, great chorus, pure pop from the weird ones!

1. JAMES BROWN: I Feel Good (Polydor). Great for doing swimming dances to. Magic organ and sax break. Mr Superbad gives his all (again).

1. KILBURN AND THE HIGHROADS: Rough Kids (Dawn). Ian Dury's lyrics totally sum up teenage adolescence. Madness used to cover this song and it always brought up the goosebumps. Maybe we'll dig it out and do it again.

1. THE CRYSTALS: Da Doo Ron Ron (Spector). Out of the many good records from the Phil Spector sound, this has everything. You can dance to it, clap to it and sing along with it. It

also has one of the best sax solos ever.

1. THE CLASH: Complete Control (CBS). Pure power from the Fab Four. Reminds me of the gigs. Great "woah-o-oo's" from Mick Jones.

1. THE VENTURES: Walk Don't Run (Liberty). Guitar instrumental. Again another great number to do the jerk, aqua scuba, pony, etc., to.

1. TEARDROP EXPLODES: Treason (Zoo). Good song, full stop. Good production by Clive Langer and Alan Winstanley.

1. ELVIS COSTELLO: (What's So Funny 'Bout) Peace, Love And Understanding. (Radar). Elvis covering the old Brinsleys song on the B side of a Nick Lowe record. Masterful singing and great playing by the Thomas Bros., one of the best rhythm sections around. (N.B. This track was actually credited to The Nick Lowe Sound)

1. PROFESSOR LONGHAIR: Baldhead (Atlantic). Great singalong from the old boy. Also a weird "is it in tune or out of tune?" piano solo.

1. TENPOLE TUDOR: Three Bells In A Row (Stiff). Great pop song — although they probably won't like me for saying that — should have been on the radio ten times a day. That would have got the housewives bopping.

MORE GOOD news for the Dave Wakeling Appreciation Society. Remember the *Photo Love* photo-novel we told you about in issue January 22 that was to feature Mr. Wakeling in his own starring role? Well, the finished article (titled "Temptation"!) has now been completed and will appear in *Photo Love's* February 25 issue. Meanwhile we present an exclusive preview (below) which shows Dave undergoing hypnosis prior to a brain transplant.



DANCE CRAZE



"DANCE CRAZE" — the long awaited 2 Tone film — opened in Sheffield, Leeds and Manchester last weekend, with a further 38 cities to follow this month.

Taking its cue from old cinema newsreels — complete with hilarious voiceovers — "Dance Craze" consists of two sections of straightforward, uninterrupted live performances shot last year with a middle section of some truly wonderful vintage film of past dance crazes.

There's no attempt to turn the film into a "serious" documentary — no storyline, no interviews, no theorising — which, though it tends to turn it into one big ska TOTP, does have the double advantage of giving you a good idea of what it was actually like to be there while sparing you from the intellectuals who weren't.

Inevitably there's a slight feeling of yesterday's news — too much footage goes to acts of dubious worth (The Bodysnatchers, The Selector) and not nearly enough to the excellent Beat. Madness fans will be delighted at the extensive



coverage given to their favourites and Bad Manners acquit themselves well throughout, though The Specials opt for a noticeably low profile throughout. (Such modesty.)

Sound quality is good and, all things considered, a trip to your local fleapit to catch this is well in order. A fifteen track live album featuring all six acts is already out on 2 Tone.

Sir Tiffy Gatew

THE LAST radio interview that John Lennon gave before his death, with Andy Peebles, forms the basis of a book from BBC publications called "The Lennon Tapes". All royalties from the paperback (£1.95) are being donated to charities nominated by Andy Peebles and Yoko Ono.

SHEILA HYLTON has big brown eyes, a pert smile and a hit on her hands in the shape of the "rockers style" version of Sting's "The Bed's Too Big Without You". Sheila, a top model and a stewardess with Air Jamaica, had never thought of singing until she started working as a secretary for noted Jamaican producer, Harry J.

After someone suggested that her speaking voice would be ideal for singing, she cut a trial single which established her name even though it wasn't a hit. Since then she's chalked up a couple of minor chart successes with "Breakfast In Bed" and "Don't Ask My Neighbour" but it's the Police song which has had the greatest impact.

Roz Reines

SPIZZNESS AS USUAL

FORGET SPIZZ, Spizz Oil, Spizz Energi, Athletico Spizz '80. Welcome The Spizzles, the latest product of the fertile Spizz imagination. This new line up makes its vinyl debut on February 20th with a single called "Risk".

"SOMETHING 'BOUT You Baby I Like" is the title of the new single from Status Quo, released on February 20th. Also available on that day is the first offering from The Photos in 1981, a 45 entitled "Life In A Day".



The Photos

THE TEARDROP Explodes who recorded the current hit "Reward" are no more. In future The Teardrop Explodes name will be used to cover the activities of singer/songwriter Julian Cope and drummer Gary Dwyer. Cope has dropped the bass (well, you know what I mean) and will spend more time leaping around and, er, projecting himself.

Three new musicians have been recruited — Troy Tate on guitar, Alfie Agius on bass and Jeff Hammer at the keyboards — and the new look Teardrop will be recording a brand new single later this month.

After hearing the original on Jamaican radio, she worked out the backing track with ace rhythm section Sly Dunbar and Robbie Shakespeare, both of whom also contribute to her first solo album which is due in March.

Up to now Sheila has stuck to singing but she is learning keyboards in order to be able to arrange her own songs. She is in the process of forming a band to tour here later in the year. Does this mean she'll be giving up her job as an air hostess? "Well, I haven't said anything to Air Jamaica yet. But if the demand is for music, I guess I'll just have to go with it."

PERSONAL FILE



FULL NAME: Julian David Cope
BORN: 21/10/57 in Deri, Glamorgan
BROTHERS AND SISTERS: Joss
EDUCATION: Wilnecote High School, Tamworth
HIGH SPOT OF EDUCATIONAL CAREER: Leaving "education" behind
FIRST CRUSH: My Mother
FIRST RECORD PURCHASED: "A.B.C." by Jackson Five
FIRST LIVE SHOW ATTENDED: Faust
PREVIOUS JOBS: None
PREVIOUS BANDS: None Of Importance
MARITAL STATUS: Married to Kathryn Cherry Cope
CHILDREN: None
PRESENT HOME: Liverpool 8
LOWEST POINT OF CAREER: Having to sack Michael Finkler
PROUDEST ACHIEVEMENT: Putting together Scott Walker compilation for Zoo Records
HERO: Tim Buckley
DESERT ISLAND DISC: "Alone Again Or" by Love
FAVOURITE FILM: "Erasarhead"
FAVOURITE TV PROGRAMME: "Coronation Street"
FANTASY: Running naked through soup
TRUE CONFESSION: I love "Summer The First Time" by Bobby Goldsboro
FAVOURITE ITEM OF CLOTHING: 1942 British flying jacket & 1951 leather jodphurs (both total bargains)
FAVOURITE BREAKFAST FOOD: Bacon & Egg
PET HATE: Trustee Savings Bank Adverts
THE BIGGEST MISTAKE I EVER MADE: Not learning the piano
COLOUR OF SOCKS: White



PIC: PAUL COX/L.F.I.

THE SELECTER are touring in March to mark the release of their second album, "Celebrate The Bullet" which is in the shops on February 27th. The tour kicks off at Cardiff University on March 7th and continues with dates at the following venues: Bristol Locarno (8), Malvern Winter Gardens (9), Reading University (10), Brighton Top Rank (11), Hanley Victoria Hall (12), Liverpool Royal Court Theatre (13), Preston Polytechnic (14), Newcastle City Hall (15), Edinburgh Tiffanys (16), Glasgow Tiffanys (17), Manchester Polytechnic (19), Sheffield Polytechnic (20), Nottingham Rock City (21), Dunstable Queensway Hall (22) and Hammersmith Palais (24).

THE FIRST album from the Stray Cats, wittily entitled "Stray Cats", is released this week on the boys' own "Pin Up" label, distributed by Arista. As well as their two hit singles, "Runaway Boys" and "Rock This Town", the album features such old Rock 'n' Roll classics as "Ubangi Stomp", "Jenie, Jenie, Jenie" and "My One Desire". Production was for the most part courtesy of Dave Edmunds; the remaining tracks were put on tape by the band themselves. A free miniature Stray Cats tattoo is available with the initial pressing.

THE BEAT'S Go-Feet Empire expands further this month with the release of "Heart Of The Congos", a three year old reggae album by The Congos, ace Jamaican vocal trio. This disc has been such a band favourite as an import that they decided to arrange for its British release as a "Go-Feet Gold Spinner", which means a retail price of only £2.99, possibly less. Beautifully sung and refreshingly cliché-free, "Heart Of The Congos" is hereby nominated as the Smash Hits Bargain Of The Month.

While we're on the subject of lending a helping hand, we ought to draw your attention to Race Records, the new company founded and run by Specials drummer Brad. Race has just released its first pair of singles; the first is "Just Enough" from High Wycombe reggae combo Nightdoctor and the second "Move Into The Rhythm" by Team 23, the outfit that supported The Specials on their recent British tour.



MONEY IN THE BLANK

THE STEVE Winwood album, "Arc Of A Diver", has been made available as a cassette in an intriguing new format. Island Records have embarked on a policy of producing cassettes with the music on one side and the other side blank. This means the customer can use the second side for recording at home. If the idea proves popular then all Island tapes will be produced in the same way, and no doubt other record companies will follow suit.

THE FAME of your favourite music mag spreads far and wide indeed. Below, believe it or not, is a full-size reproduction of what is believed to be the world's tiniest fanzine, "Minuskala". Three action-packed issues of the little Italian publication have so far seen the light of day, full of news, lyrics and interviews with the likes of Sting and Ian Dury. To read it you may have to brush up a little on the lingo, though, so here's an extract for you to practise on: "Nuovo John Foxx gialla e flexi incluso gratis nello 'Smash Hits' magazine". Quite so.

If you want to know more, drop a line to Maurice Bertolino, c/o Baltimore, Casella Postale, 12022 Busca, Cuneo, Italy.



THE LONG GOODBYE

GARY NUMAN has confirmed details of his farewell concerts at London's Wembley Arena. There will be two shows, on April 27th and 28th. Tickets will be available from the Arena box office or via the usual agents from February 16th. Meanwhile, postal applications can be made to Wembley Box Office, Wembley, Middlesex HA9 0DW. Cheques and postal orders — tickets are £5 or £4 — should be made payable to "Wembley Stadium", with SAEs enclosed.

STING'S ACTING career is moving right along during The Police's long awaited vacation period, with plans for him to star as a musician in the film of the rock novel "While My Guitar Gently Weeps". He's also slated to appear in a major BBC TV movie called "Artemis" playing — wait for it — an angel!

On the musical front he has recorded a version of Bob Dylan's "I Shall Be Released" for the soundtrack of an American TV serial.



THE LOOK continue to slog around the nation this month with dates at Hull University (19), Sheffield University (20), Glasgow Technical College (21), Dundee Technical College (22), Helensborough Trident Club (23), Aberdeen Fusion Club (24), Salford University (27) and Walsall Town Hall (28).



Hot Love

By Kelly Marie on Calibre Records

Ooh what's he doing when he looks in my eyes
 I get the feeling that I know I can't hide
 My heart is pounding and my lips are on fire
 My pulse is rising and I feel with desire
 And when he looks at me I know there's gonna be some hot love

Chorus

Hot love, a lot of hot love
 Hot love, a lot of hot love
 Oh . . . hot love
 Hot love, a lot of hot love
 Hot love, a lot of hot love

I fall into his arms and he holds me tight (me tight)
 He smiles and asks me if I'm feeling alright (alright)
 He's got the kind of looks that I can't resist (resist)
 He's got the kind of lips that I long to kiss
 Then when he looks at me I know there's gonna be some hot love

Repeat chorus

He's just the one that I wanted
 He's got that look in his eye
 When he stands next to me I feel that ecstasy
 Creeping up on me, I'm on fire

Hot love, a lot of hot love
Repeat 8 times

Then when he looks at me I know there's gonna be some hot love

Repeat chorus

He's just the one that I wanted
 He's got that look in his eye
 When he stands next to me I feel that ecstasy
 Creeping up on me, I'm on fire

Hot love, a lot of hot love
Repeat to fade

Words and music by Peter Yellowstone/Steve Voice
 Reproduced by permission Red Bus Music (Int) Ltd./Grade One
 Records Ltd.



*some
 bizzare*
 ALBUM

ILLUSTRATION · THE THE · DEPECHE MODE · B MOVIE
 JELL · BLAH BLAH BLAH · BLANCMANGE · SOFT CELL
 NEU ELECTRIKK · NAKED LUNCH · THE FAST SET · THE LOVED ONE

A PASSION PLAY

In which David Agar plays the part of one of a highly promising new quartet who make it into the charts without the aid of make up, tartan or other artificial stimulants. Adapted for Smash Hits by Jon Swift.

THREE GUYS, one girl. She sings, they play. Wearing a lacy white shirt, setting off her curly red hair, Barbara Gogan sways gently behind the microphone, punctuating the lyrics with her hand. "I'm in love with a German film star," she sings, sounding uninvolved and distant as the Top Of The Pops cameraman work on presenting her as the focus, the star of The Passions.

The guitarist, Clive Temperley, wears a baggy pastel suit and looks studious. Bassist David Agar wields his guitar as though he were using it to stir lumpy porridge. Drummer Richard Williams, being a drummer, is at the back and virtually invisible.

As presented by Top Of The Pops, The Passions are a one girl, three guys rock band who fill the gap left by The Pretenders' long silence of last year. The sweetly chiming guitar and their unemotional expressions make The Passions the personification of reserve. Truly, in these days of fading to grey, a band of our times.

A browse through their press coverage of the past two years presents a rather different image, however. A West London band, they were formed from the ashes of The 101ers and The Derelicts, two well meaning and occasionally inspiring bands who specialised in benefit gigs but who were too rooted in their own small world to mean much outside of London.

The Passions share many of the concerns and ideas now more usually associated with Rough Trade — feminist, personally political, play lots of benefits, are unconcerned with fashion and marginally danceable — though their musical style is too simple, too orthodox for the home of the independent label. In short, neither fish nor fowl.

THE GLIMPSE of David Agar sprawling his lanky frame across a sofa and twisting the strands of his currently slicked back hair doesn't fit either image. Like most truths, they're partial and say as much about the explainers as the explained. With a chart record under his belt, however, David can afford to be more amused than offended.

"Top Of The Pops is an awful programme. Everyone knows that. But it's all there is. Unless you play it, a lot of people are never going to hear of you. And

we want to reach a lot of people.

"We put a lot of thought into that TOTP appearance. Normally Barbara plays guitar. But 'German Film Star' she doesn't play on. And we spent a lot of time wondering if we should get her just to pick up the guitar to show she does normally play it, that The Passions aren't a girl singer with three backing musicians, that we're a band. Finally, we decided it would be best if she just sang.

"And what's most encouraging is that people don't seem to have got the wrong idea from it. Because we're getting so much airplay and we did TOTP, we're selling out at all our gigs where before we would have only got two hundred people. We're getting all these very young kids at the gigs and they're coming up after the show — which is very different to us on TOTP — and saying 'You're everything I thought you'd be.' So at least they're getting the right idea."

DAVID IS the newest member of The Passions, having joined last summer after the sudden departure of founder member Claire Black. Almost simultaneously, they parted company with their record label — hardly the most encouraging time to join. Previously David had been working as a freelance illustrator ("but I wasn't very good"), and before that had been on the dole before forming his own punk band.

"I was one of the first punk rockers in Bedford," he recalls. "I lost lots of friends because of it. They couldn't take me wearing paint splattered shirts. I couldn't understand it — I'd always looked a mess.

"And then when there were loads of punks, they couldn't take me either. I used to ride a motorbike and they'd say 'Who ever heard of a punk on a motorbike?' I never quite did the right thing — maybe that's why I like The Passions.

"Punk did blow everything out of the window for me," he adds, twisting his limbs into yet another seemingly impossible contortion. "That's when my musical history starts. I know it's not the same for the rest of the band. They all go back quite a bit further.

"In fact," he smiles mischievously, "when I first joined the band they weren't openly proclaiming how old they

were. It was quite some time before I realised quite how old they were."

Suffice it to say that the original Passions were formed around the summer of 1978. The line-up stabilised in early spring of the following year, around when they released their first single, "Needles & Pills", on the Soho label. A contribution to "Live At The Moonlight Club" followed, at which time they met up with Fiction Records boss Chris Parry who invited them to make a single.

"Hunted" duly appeared in November 1979, followed by an album, "David And Miranda", before the band and the label decided on a parting of the ways. The Passions were then promptly signed by Polydor who issued "The Swimmer", which probably received more enthusiastic reviews than it sold copies, and now the haunting, addictive "Film Star".

DAVID, MEANWHILE, had fitted into the band quickly and smoothly.

"I'd really liked The Passions album. It was bought by people who buy albums, which is why it sold four times as many copies as the singles. It had a lot of the Rough Trade aura surrounding it, an alternative feel.

"I still like the songs but the performances are ragged — not unexpectedly considering Claire was about to leave. It's only since then that we've started to get things right."

But this past year has seen a retreat from the earlier, more consciously political Passions, hasn't it?

"In the sense that we're less specific now," David agrees.

"The Swimmer" was a gesture of defiance at a time when we were really down. All that swimming analogy — keeping your head above water — it's a positive statement.

"And 'Film Star' — well, okay, it doesn't say a lot but it says it very well. It's a true story. Barbara wrote the lyrics and they were from personal experience. But when we did that short tour recently supporting Roxy Music, we could see how it did reflect the immense pressures on the stars and people around them. Ferry — and make no mistake, he is a star — can't go places without people touching him."

David shudders at the thought of that happening to him but

does admit to enjoying some of the attention that The Passions' recent success has brought.

"We stopped at a motorway service station on the way back from a gig in Middlesbrough. This was the day after Top Of The Pops. All these people were staring at us, nudging one another and one girl was pushed up to us by her mum to get our autographs. All these young kids coming up for autographs — it's hard to get used to.

"The only attention I crave is the recognition of playing in a good band. People going wild at gigs is great. Of course, it's your ego working. But I don't want to be like James Brown with someone following you around all the time, attending to your smallest need.

"But it does give you a warm glow when someone asks you for your autograph."

Inevitably, David has ideas for his own projects — a choir with a heavy funk backing, for example — but the immediate future for The Passions is two months of hard work. Their two week tour has been extended to the end of February to cope with public demand. After that, the band start on their second album.

"We've got the album to think about but, fortunately, we're not being pressured. We're enjoying touring, we're tightening up all the time. Below fifty per cent of the set is from the album. The rest is newer stuff: the singles, their B sides, songs that aren't recorded yet. We've also got some more stuff that we haven't played live yet.

"Basically, we've got the whole album ready. Just three or four things need finishing off."

THE PASSIONS' so far small scale success has already brought a few more of the good things to David's life, though not as many as you might expect.

"All it means is you start to be a little less cautious. Before we were living on forty pounds a week and we were having difficulties. Which is why I get fed up at gigs when kids who are earning three times as much as you tell you you're selling out. Sixty pounds a week — which is what we're paying ourselves now — is no one's idea of a dream life."

A dream life for David Agar is probably a garage full of motorbikes. Right now I'd say that he's well on his way.



The Passions (above, left to right): Clive Temperley, Barbara Gogan, David Agar and Richard Williams.



I'm In Love With A German Film Star
By The Passions on Polydor Records

I'm in love with a German film star
 I once saw in a bar
 Sitting in a corner in imperfect clothes
 Trying not to pose
 For the cameras and the girls
 It's a glamorous world

I'm in love with a German film star
 I once saw in a movie
 Playing the part of a real trouble maker
 But I didn't care
 It really moved me
 It really moved me

Repeat first verse

I'm in love with a German film star
 I once saw in a movie
 Playing the part of real trouble maker
 But I didn't care
 It really moved me
 It really moved me
 It really moved me
 It really moved me

I'm in love
 I'm in love
 (Repeat to fade)

*Words and music by The Passions
 Reproduced by permission of The Passions*

INDEPENDENT



albums

GREETINGS, COMRADES! Having returned safe and well from rockin' round Russia (must be a joke about dance steppes in there somewhere), I can now report that while the Russkis are in fact a fine friendly people, they do suffer horrendously from Boney M mania and Abba ailments. Actually since that's about the only Western music they hear apart from Diana Ross and Shirley Bassey, it's a miracle they still want to be friends if you ask me. With musical missiles like that, who needs nuclear warfare?

With home grown Russian music seeming to be virtually non-existent apart from disco and MOR, it was with a certain feeling of joy that I returned home to find **The Fire Engines** LP awaiting me. Packaged by **Pop:Aural** as an accessory in its own plastic carrier bag, it goes under the name of "**Lubricate Your Living Room**" and consists of a collection of raw, noisy and energetic tracks improvised around basic songs and executed with refreshing vigour and a distinct lack of posing. Ridiculous claims have been made about this band elsewhere; this is simply good and very enjoyable background music that's very well worth the £2.49 asked and should replace muzak in public places immediately. (Contact: SAE to Pop:Aural at 3/4 East Norton Place, Edinburgh 7.)

Another interesting release awaiting my return was "**A Factory Quartet**" (**Factory**) which is a beautifully packaged double album in which four Factory acts each get a side to

show their paces. Side one belongs to **The Durutti Column** about whom I have enthused before and this is no let-down. This time Vini Reilly plays electric guitar with drums and piano backing, and executes three immaculate instrumentals, each imaginative, atmospheric and supremely tasteful. There's nothing to compare with this man's melodic masterpieces and his talent deserves much wider recognition.

Unfortunately the rest of the album isn't in nearly the same class. **Kevin Hewick** is a neurotic folkie who sounds like nothing so much as a young Al Stewart with an inferiority complex and a weak line in four letter words and sexist retorts to his audience.

Blurt are a sax/guitar/drums three piece who go in for long, virtually tuneless bursts of free improvisation — wild, rattling, squawking instrumentals with occasional interruptions from a vocalist who sounded as if he might be interesting if you could make out what he was saying.

Last and by all means least are **The Royal Family & The Poor**, who have a great name but absolutely nothing else going for them. They try to combine The Fall, PiL and politics and fail miserably, resulting only in whining clichéd propaganda over an entirely tuneless background which is sheer purgatory to listen to. God they're awful.

Conclusion: an expensive way to complete your Durutti Column collection. (Contact: SAE to 86 Palatine Road, Didsbury, Manchester 20).

singles

Also new out on **Factory** is a 12 inch from **A Certain Ratio** which combines "**Blown Away**" with "**Flight**" and the excellent "**And Then Again**". If they made disco for cathedrals this would be it — lightweight, spacey funk but somehow moving and haunting without being especially memorable melodically. Fine record.

Finally, **Crass** have a new single out which pairs a couple of lengthy tracks on the subject of the atom bomb — "**Nagasaki Nightmare**" and "**Big A Little A**" (**Crass**) — in a fold-out sleeve with lyrics, information and some horrific pictures. The music remains basic in Crass' own energetic style. Worth having.

Incidentally, **Crass** have now started a mail order service for those who are finding it hard to get Crass records locally. It's a lot of work

CONNOISSEURS OF the Liverpool rock battleground will recognise the extraordinary character on the left as the unique figure of **Pete Burns**, once of **Nightmares In Wax** and now of **Dead Or Alive**. Leaving pale young men in tartan trailing in his wake, Britain's greatest dresser has now added yet another bizarre dimension to his already awe inspiring appearance — all black contact lenses, which according to local legend, had to be specially made for him by a vet!

Dead Or Alive also have a new single out, a vast improvement over their last **Nightmares** effort. "**I'm Falling**" / "**Flowers**" (**Inevitable**) has very strong psychedelic overtones with a marked resemblance to the dark, heavy sound of **The Doors**, especially in the doomy vocal department. Both sides have good melodies, with "**I'm Falling**" moving smartly along and "**Flowers**" being a slower, more dramatic song about the fate of flower children in this world (which sounds dumb but isn't). With its massive arrangement, it sounds too ponderous at first but the power and the passion really grow on you and this is already one of this year's firm favourites. Good record; buy it.

Also on **Inevitable** but overlooked recently is

independent singles top 30

TWO WEEKS AGO	THIS WEEK	TITLE/ARTIST	LABEL
1	2	CARTROUBLE Adam & The Ants	Do It
2	1	ZEROX Adam & The Ants	Do It
3	4	IT'S OBVIOUS/DIET Au Pairs	Human
4	—	FOUR FROM TOYAH (EP) Toyah	Safari
5	3	BULLSHIT DETECTOR Venous	Crass
6	—	TRANSMISSION Joy Division	Factory
7	7	DECONTROL Discharge	Clay
8	—	LAST ROCKERS Vice Squad	Riot City
9	—	LET THEM FREE Anti-Past	Rondaleit
10	—	IS VIC THERE? Department 5	Demon
11	8	ATMOSPHERE Joy Division	Factory
12	5	SIMPLY THRILLED HONEY Orange Juice	Postcard
13	10	GET UP AND USE ME Fire Engines	Codex Communications
14	29	STOP THAT GIRL Vic Godard & Subway Sect	Rough Trade
15	6	ORIGINAL SIN Theatre of Hate	SS
16	20	LOVE WILL TEAR US APART Joy Division	Factory
17	—	FOUR SORE POINTS (EP) Anti-Past	Rondaleit
18	—	WHAT BECOMES OF THE BROKEN HEARTED Dave Stewart	Broken
19	16	SEVEN MINUTES TO MIDNIGHT Wah! Heaf	Inevitable
20	15	KILL THE POOR Dead Kennedys	Cherry Red
21	12	IT'S KINDA FUNNY Josef K	Postcard
22	17	CALIFORNIA UBER ALLES Dead Kennedys	Fast Product
23	9	HOLIDAY IN CAMBODIA Dead Kennedys	Cherry Red
24	30	WARDANCE/PSYCHE Killing Joke	Malicious Damage
25	—	TWENTY TENS (I'VE BEEN SMOKING ALL NIGHT) Virgin Prunes	Baby
26	11	DANCED Toyah	Safari
27	26	BLUE BOY Orange Juice	Postcard
28	24	EXPLOITED BARMY ARMY Exploited	Exploited
29	19	TRY Delta 5	Rough Trade
30	21	REQUIEM/CHANGE Killing Joke	Malicious Damage

independent albums top 10

TWO WEEKS AGO	THIS WEEK	TITLE/ARTIST	LABEL
1	1	DIRK WEARS WHITE SOX Adam & The Ants	Do It
2	2	SIGNING OFF UB40	Graduate
3	4	CLOSER Joy Division	Factory
4	10	LUBRICATE YOUR LIVING ROOM Fire Engines	Accessory
5	5	UNKNOWN PLEASURES Joy Division	Factory
6	6	FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedys	Cherry Red
7	—	THIRST Clockova	Fetish
8	—	IN THE FLAT FIELD Bauhaus	4AD
9	3	TOYAH! TOYAH! TOYAH! Toyah	Safari
10	7	GROTESQUE (AFTER THE GRAMME) Fall	Rough Trade

they say, so please don't tax their resources unnecessarily. They charge the normal retail price plus 25p per shipment for any quantity of records. For more details: SAE to Crass Mail Order, PO Box 279, London N22 4NU.

Red Square, er, Starr

"**Euthenics**" by **Modern Eon** who contributed the excellent "**Choreography**" to "**Hicks From The Sticks**" and have now joined **OMD** at **Dindisc**. This doesn't quite reach the same heights as "**Choreography**". The band do a lot of good things with sound textures, musicianship, etc., but their tunes are not the strongest — an impression confirmed by the B side "**Waiting For The Cavalry**". Both sides have an energetic, almost military feel to them though the overall sound is restrained, almost subdued — echoes of **The Psychedelic Furs**. Very listenable but not very memorable — interesting.

(Contact for **Inevitable**: SAE to 4 Rutland Avenue, Liverpool 17).

Still on **Merseyside**, **Roy White and Steve Torch** are worth seeking out. "**Who's Asking You?**" / "**Stand Alone**" (**Open Eye / Rough Trade**) is fine work in a tuneful, tasteful, mainstream fashion — straightforward songs given the big treatment: large drum sound, huge arrangements and **Walker Bros** power-ballad vocals somewhere in the near background. "**Who's Asking You?**" also boasts a catchy hookline that would spell h-i-t all over the country, were our radio programmers even half awake. (Contact: SAE to 90-92 Whitechapel, Liverpool 1.)



PIC: FRANCESCO MELLINA

ROXY MUSIC

POLYDOR RECORDS

I was dreaming of the past
And my heart was beating fast
I began to lose control
I began to lose control

I didn't mean to hurt you
I'm sorry that I made you cry
I didn't mean to hurt you
I'm just a jealous guy

I was feeling insecure
You might not love me anymore
I was shivering inside
I was shivering inside

I didn't mean to hurt you
I'm sorry that I made you cry
I didn't want to hurt you
I'm just a jealous guy

I was trying to catch your eye
I thought that you was trying to hide
I was swallowing my pain
I was swallowing my pain

I didn't mean to hurt you
I'm sorry that I made you cry
I didn't need to hurt you
I'm just a jealous guy

Words and music by John Lennon
Reproduced by permission Northern Songs Ltd.

JEALOUS GUY

PICTURE BY BARRY PLUMMER



ADAM & THE ANTS



DOG EAT DOG

DOG EAT DOG
CBS 9039



**THE WILDFRONTIER
ADAM AND THE ANTS
KINGS OF THE WILD FRONTIER**

KINGS OF THE WILD FRONTIER
CBS 8877

two singles re-issued
due to popular demand



both in picture bag
both from the No.1 album





FANCY THAT. The Gap Band arrive in the UK and *only then* discover they've created a whole new fad with the 'rowing dance'. When group members Ronnie, Charles and Robert Wilson grew up in Tulsa, local groups used to kill themselves inventing dance tunes and persuading the fans to tie themselves into the appropriate knots.

The L.A.-based trio were amazed to find on their arrival in London that hordes of disco

enthusiasts, dressed up to the eyeballs, got down onto the floor to start rowing.

"Of course we had to get down and do it too," explains Ronnie. "And it was agonising! Doing that dance is like doing sit-ups. And I have to admit, I haven't done a bunch of those in years."

Will the band now follow their string of hits with one to glorify the fad that's putting floorcleaners out to grass?

"We've been advised against it," Ronnie says. "I guess by the time another record comes out people will have moved on. And I'm not sure if the same dance would catch on in the United States."

As the disco fans are rowing themselves to a threadbare wardrobe, the Gap Band are rowing all the way to the bank. The key to their success, surely the envy of a zillion other groups, is that they've got their own recording studio.

"In L.A. it can cost £100 an hour for a studio. That makes it rough for a group who like to get their sound together in the studio. We have trouble getting time booked in our own place, but once we do, we can create to our hearts' content."

Robin Katz

SOUTHERN FREEEZ

By Freeez on Beggars Banquet Records



Love
Saw it in your eyes
Sensed it in your smile
Boy I like your style
When I saw you on the floor
Doing the southern freeez
I knew you were the one
The only one for me
Lust
I feel it in your touch
In the way you move
Like it very much

Time
Time for moving on
Guess it's getting late
Soon you'll take me home
People everywhere doing the southern freeez
Laughing all the time
This is the life for me
Heartbeat
Whisper in my ear
Now it won't be long
Just you and me my dear
Sweet darkness
Making love so slow
You're so beautiful
Got me all aglow

Words and music by Stennett/Maas/Rocca
Reproduced by permission Carlin Music Ltd.

disco top 40

TWO WEEKS AGO	THIS WEEK	TITLE/ARTIST	LABEL	BPM
8	1	SOUTHERN FREEEZ Freeez	Beggars	128
2	2	DON'T STOP Yarbrough & Peoples	Mercury	98
1	3	RAPTURE Blondie	Chrysalis	108
3	4	BURN RUBBER ON ME Gap Band	Mercury	117
4	5	GANGSTERS OF THE GROOVE Heatwave	GTO	113
7	6	MYSTERIES OF THE WORLD MFSB	TSOP	120
NEW	7	SLIDE Rah Band	DJM	124
16	8	(SOMEBODY) HELP ME OUT Beggar & Co	Ensign	116
13	9	DON'T STOP K.I.D.	Groove/EMI	114
5	10	ALL NIGHT LONG (RE-MIX) Cloud	Champagne	128
NEW	11	TAKIN' IT TO THE TOP Spectrum	Record Shack	115
19	12	JUST WHEN I NEEDED YOU Barbara Jones	A-Side	Reg
15	13	THE BED'S TOO BIG WITHOUT YOU Sheila Hylton	Island	Reg
21	14	UNDERWATER Harry Thumann	Decca	131
11	15	MR MACK Inversions	Groove Productions	120
NEW	16	L.A. 14 Breakfast Band	Disc Empire	115
6	17	TO PROVE MY LOVE Ned Doheny	CBS	112
14	18	(YOU KNOW) YOU CAN DO IT Central Line	Mercury	122
27	19	WHAT'S ON YOUR MIND George Benson	Warner Bros	105
NEW	20	JOURNEY Powerline	Elite	—
12	21	HERE'S TO YOU New York Skyy	Excaliber	123
24	22	HANG TOGETHER Odyssey	RCA	115
23	23	IT'S MY TURN Diana Ross	Motown	Slow
NEW	24	INSIGHT Wilton Felder	MCA	—
NEW	25	A LITTLE BIT OF JAZZ Nick Straker Band	CBS	117
22	26	LOVE MONEY Funk Masters	Tania	127
9	27	YOU'RE TOO LATE Fantasy	Epic	121
17	28	I AIN'T GONNA STAND FOR IT Stevie Wonder	Motown	114
28	29	THE BOTTLE Gil Scott-Heron & Brian Jackson	Vintage Champagne	116
20	30	ALL MY LOVE L.A.X.	Epic	118
NEW	31	LATELY Rudy Grant	Ensign	Reg
NEW	32	DON'T KNOW WHAT TO SAY Blackbyrds	Fantasy	119
37	33	IT'S A LOVE THING Whispers	Solar (Imp)	—
NEW	34	NIGHTS Billy Ocean	GTO	116
NEW	35	I HAD TO SAY IT Millie Jackson	Spring	110
36	36	GET YOURSELF TOGETHER Mystic Touch	Reflection (Imp)	118
NEW	37	CAN YOU HANDLE IT Sharon Redd	Epic	—
25	38	NEVER GONNA GIVE YOU UP Patrice Rushen	Elektra	118
30	39	I HEAR MUSIC Unlimited Touch	Epic	113
38	40	LOVE NO LONGER HAS A HOLD Johnny Bristol	Ariola/Hansa	111

THE JAM
THAT'S ENTERTAINMENT



On Metronome Records (Import)

A police car and a screaming siren
Pneumatic drill and ripped up concrete
A baby wailing and stray dog howling
The screech of brakes and lamp light blinking

That's entertainment, that's entertainment

A smash of glass and the rumble of boots
An electric train and a ripped up phone booth
Paint splattered walls and the cry of a tomcat
Lights going out and a kick in the balls

I tell you, that's entertainment, that's entertainment

Days of speed and slow time Mondays
Pissing down with rain on a boring Wednesday
Watching the news and not eating your tea
A freezing cold flat and damp on the walls

I tell you, that's entertainment, that's entertainment

Wake up at 6am on a cool warm morning
Opening the windows and breathing in petrol
An amateur band rehearsing in a nearby yard
Watching the telly and thinking about your holidays

That's entertainment, that's entertainment

Wake up from bad dreams and smoking cigarettes
Cuddling a warm girl and smelling stale perfume
A hot summer's day and sticky black tarmac
Feeding ducks in the park and wishing you were far away

That's entertainment, that's entertainment

Two lovers kissing amongst the scream of midnight
Two lovers missing the tranquillity of solitude
Getting a cab and travelling on buses
Reading the graffiti about slashed seat affairs

I tell you, that's entertainment, that's entertainment

Words and music by Paul Weller
Reproduced by permission of And Son Music Ltd.

THE MOONDOGS

NEW SINGLE

**TALKING
IN THE
CANTEEN**

ARE 14

**FREE MOONDOGS NECKERCHIEF
- LIMITED EDITION**

MOONDOGS MENU - FEB '81

- 10- LEEDS WAREHOUSE
- 11- LEICESTER POLY
- 12- DAVENTRY YOUTH CLUB
- 13- BIRMINGHAM YMCA
- 15- TIFFANYS, BATH
- 14- ST. PAULS AND ST. MARYS COLLEGE,
CHELTENHAM
- 16- SCAMPS, OXFORD
- 17- MOONLIGHT CLUB, LONDON
- 18- BERKELYS, BRISTOL
- 20- PORTERHOUSE, REDE FORD
- 21- FRISKNEY YOUTH CLUB
- 25- MARQUEE, LONDON
- 26- LIMIT CLUB, SHEFFIELD
- 27- EDGE HILL COLLEGE, LIVERPOOL
- 28- GREAT LUMLEY COMMUNITY CENTRE,
BODDLE



Distributed by Ursa Records Ltd. A Warner Communications Co.

Smooth Hits
The Pretenders
PART 1



FACT IS...

FRASER LEWIS, a dedicated follower of O.M.D., writes from Cardiff of the difficulty he's encountered obtaining a compilation album called "Street To Street". This disc was released on the Open Eye label in 1979 and features examples of the early work of Echo And The Bunnymen as well as O.M.D.'s forerunner, The Id. We've checked it out and the album is still available either from Open Eye at 90-92 Whitechapel, Liverpool, or via Rough Trade. A good shop should be able to order it; the catalogue number is OELP 501.

Dave, a Simple Minds fan from Liverpool, wants to know more about "Death Watch", the movie that the band were involved in. Bit of a misunderstanding here. Simple Minds didn't write the music for the film, but "Real To Real Cacophony" did provide the incidental sounds for a TV documentary which was made about the filming of "Death Watch", a documentary which has already been shown on the tube. Savvy?

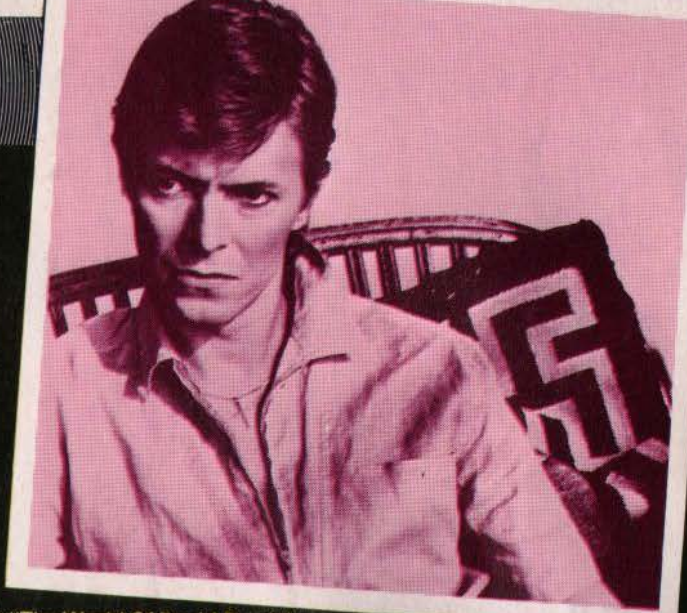
Ian Tatum of Suffolk requires the birthdays of the four members of Status Quo. Easy. Francis Rossi first blinked into the light of day on May 29th 1949,

Rick Parfitt on October 12th, 1948, Alan Lancaster on February 7th 1949 by which time John Coghlan was already taking solids, having shown up on September 19th, 1946.

In response to numerous requests, we've put together a list of all the David Bowie long players still available in this country. RCA still manufacture the following: "Space Oddity" (1969); "The Man Who Sold The World" (1970); "Hunky Dory" (1971); "The Rise And Fall Of Ziggy Stardust" (1972); "Pin-Ups" (1973); "Alladin Sane" (1973); "Diamond Dogs" (1974); "Young Americans" (1975); "Station To Station" (1976); "Low" (1977); "Heroes" (1977); "Lodger" (1979) and "Scary Monsters (And Super Creeps)" (1980).

In addition to the above, there are two live albums — both of them doubles; "David Live" comes from the year 1975 while "Stage" was released in 1978. "Changes One Bowie" was a compilation of his most important material up to 1976 while this year K-Tel have issued "The Best Of David Bowie" which draws on all the RCA albums.

All of Bowie's work for Decca during the mid sixties is collected



on "The World Of David Bowie" and a double album called "Images". Finally, for those folks who must have absolutely everything, there's "Peter And The Wolf" from 1978 on the RCA label, with Bowie providing the narration for the famous orchestral piece.

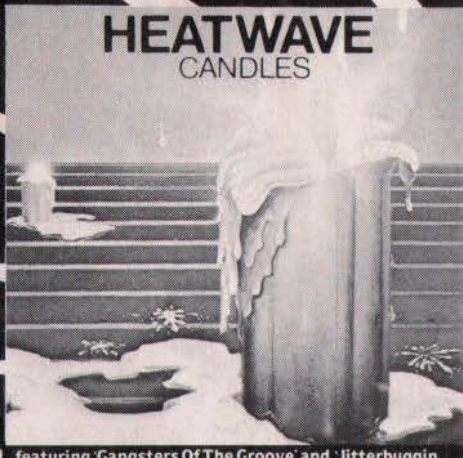
Phillip De La Mare of Jersey in the Channel Islands thinks he may be missing a single to complete his Stranglers collection. He suspects that "Peaches" was not their debut 45 and he's right. The first Stranglers single was a double A

side, coupling "(Get A) Grip (On Yourself)" with "London Lady" and first appeared in January 1977.

Clearing up further loose ends of The Stranglers story, Hugh Cornwell's solo album, "Nosferatu", yielded one single in the shape of "White Room" and Jean Jacques Burnel's "Euroman Cometh" set brought forth "Freddie Laker (Concorde And Eurobus)", the only one of these singles which is not still available.

HEATWAVE

HEATWAVE CANDLES



featuring 'Gangsters Of The Groove' and 'Jitterbuggin'

What's hotter than Heatwave's hit single 'Gangsters Of The Groove'? 'Candles' their new album. It's full of sounds that'll burn like hot wax, and remind you of classic hits like 'Boogie Nights'. Get 'Candles' and feel the heat.



'Candles'
GTLP047 GTMC047

CANDLES

featuring 'Gangsters Of The Groove'

Shaddap You Face

By Joe Dolce on Epic Records

Hello I'm-a Giuseppe
I've gotta something special for you
Ready? Uno — due — tres — quatro . . .

When I was a boy
Just aboutta fifth grade
Mama used to say
Don't stay out late
With the badda boys
Always shootta pool
Giuseppe gonta flunka school

Boy, it make-a me sick
All the thing I gotta do
I can't-a getta no kicks
Always got to follow rules
Boy, it make-a me sick
Justta make the lousy bucks
Gotta feel like a fool
And the mama used to say all the the time

Chorus

Whattsa the matter you — hey?
Gotta no respect
Whatta you think you do?
Why you look-a so sad?
It's-a not so bad
It's -a nice-a place
Ah! Shaddap you face!

Thatsa my mama can remember
Big accordian solo . . .

But soon-a come a day
Gonna be a bigga star
Then make a TV shows and the movies
Getta myself a new car
But still I be myself
I don't want to change a thing
Still I dance and sing
And think about the mama
She used to say

Repeat chorus twice

Hello everybody
That's outsa there in the radio and TV land
Did you know I hadda big hitta song in Italy with-a-this?
Shaddap you face
I sing-a this song all of my fans applaud
They clappa their hands
That make-a me feel so good
You ought to learn this song
It's-a real simple
I sing — "what's-a matter you"
You sing — "hey"
Then I sing-a the rest
Then at the end we can all sing
Ah shaddap you face

Repeat chorus to fade

Words and music by Joe Dolce
Reproduced by permission Remix Music



Oldest Swinger In Town

By Fred Wedlock on Rocket Records

When you score with a chick in a disco bar
Take her home in your hairy little car
Then you find you went to school with her ma and pa
You're the oldest swinger in town

When you won't look in a mirror in the light of day
Swear you dyed it when your hair turns grey
When you zip up your Wranglers and your belly's in the way
You're the oldest swinger in town

Here you come and there you go
Wide wheels, sports and a stereo
But the engine's clapped and the driver, old soul
Is the oldest swinger in town.

When your barber takes a little less time each week
The kids don't understand a word you speak
When you walk into a disco and they offer you a seat
You're the oldest swinger in town

You prefer a pint of mild to Bacardi and Coke
The sounds are too loud and there's too much smoke
You'd like another dance but you're scared you'll have a stroke
You're the oldest swinger in town

Here you come with your chest all bare
A little gold ingot and a lot of gold hair
Like the disco king meets Yogi Bear
You're the oldest swinger in town

When you're feeling as stiff as a skinhead's boot
Rub on Vic where you used to splash Brut
And the latest punk fashion is your wedding suit
You're the oldest swinger in town

When you have to go shopping for your sex appeal
Travolta shades and nine inch heels
You say a man is just as old as the woman he feels
You're the oldest swinger in town

Here you come with your lips closed tight
You never smile you know it wouldn't look right
'Cause your dentures glow in ultra-violet light
You're the oldest swinger in town
Oldest swinger in town
And you look so mean 'cause your pants are too tight
You're the oldest swinger in town
(Oldest swinger in town)
And it takes you all night to do
What you used to do all night
You're the oldest swinger in town

Words and music by Pickford/Wedlock/Newman
Reproduced by permission Sunset Music

REVIEWS

singles

by David Hepworth

TOYAH: Four From Toyah E.P. (Safari). Well, hon, it would appear that all the column inches and centre spreads that the Press can bestow and all the air time that telly can afford, won't turn a dreadful racket into a commercial proposition. Household name you may be; hit you're not. Like an actress who finds herself stuck with a poor script, Toyah falls on these songs like a woman possessed, clawing, spitting and yodelling through every last one as if she means to teach it a lesson. Not that they don't deserve it. And meanwhile, out in the wings, Honey Bane sits and bides her time . . .



GRACE JONES: Demolition Man (Island). And talking of people who are primarily famous for being famous, here we have Grace. Thankfully Grace is too busy shaving her head to attempt to forge her own material. Grace leaves that tiresome chore to other, better qualified souls. First Chrissie Hynde, whose "Private Life" she gave a right seeing to. Now Sting, of all people, volunteers a slightly out of character song which it would be hard to imagine him singing himself. Grace, who knows the extent of her expertise, reads it straight off the sheet, enjoying the snarling, boastful lyrics. Good loud listening.

SUZI QUATRO: Glad All Over (Dreamland). It's amazing really. With all the sophisticated gadgetry and super hi fi of 1980s recording techniques they still haven't managed to equal the butcher's boy clout of Dave Clark's 1964 original. Still, it remains a wonderfully idiotic song and this version, despite being about as authentic as Bob Monkhouse, should chart. Wonder if anyone notices that she hasn't changed the lyrics to suit the fact that she's a girl and, presumably, singing it to a bloke.

Or am I helping to perpetuate sexual stereotypes? Answers on a postcard please . . .



THE MOONDOGS: Talking In The Canteen (Real). The Moondogs certainly aren't after any awards for tidiness. The drums sound like a door slamming in a gale and the climax at the end seems to have been achieved by the slinging in of more than one kitchen sink. The general all-lads-together lustiness of the arrangement contrives to bury not only one lovely guitar figure but also some potentially fine lyrics which even, at one point, mention The Nolan Sisters. The Undertones would, I think, have made a better job of it.

RUTS DC: Different View (Virgin). The Ruts always had more fight, spirit and wit than a whole raft of bum-flapped pogo-a-go-go merchants and this is their usual meaty performance, muscle without being muscle-bound. It may not be a hit but it is a pointer to their continuing strength. One of these days they're going to make an album that will cause a few ears to prick up. I feel it in my water.

SHONA LAING: Overboard (EMI). Deodorised girlie pop, like a countrified Sheena Easton, mainly notable for the fact that every line of the song reads like the title to another. Consequently, the effect is akin to a musical rendition of the Top Fifty. Very "Two Ronnies".

URGE: Bobby (Arista). Between its ska backing and cute girlie backing vocals this contrives to sound like nothing so much as "The Specials Sing Selections From Grease". Make of that what you will.

THE BOYS: Let It Rain (Safari), **THE VAPORS: Spiders** (Liberty). When they come to make the late Seventies nostalgia movie, I fear

that one of these two bands will be playing in the background during the party scenes. Competent, tasteful, a little melody on the quiet; but neither band arrogant enough to grab the era by its lapels and change it. Course, I may be wrong.

BRIAN COPSEY AND THE COMMOTIONS: Boys In Love (Chrysalis), **KIRSTY MacCOLL: Keep Your Hands Off My Baby** (Polydor). More tales of Young Love And Related Stuff from artists who no longer seem to be particularly close to the actual stuff. Copsey hits the button marked "tuneful" and we are immediately plunged into a Beatle world where harmonies coo and guitars gently tinkle. But The Beatles were never as watery as this, nor as self-conscious. MacColl chooses the button marked "epic" and the producer gets to play at being Phil Spector for a while as she flings herself into an old Carole King number. It just don't wash anymore. Don't ask me why.

AERIAL FX: So Hard (Square). At last a band who are unashamedly and entertainingly *modern*. Brooding, electronic and tough, this even gets away with slipping a little reggae in there. Stands an outside chance.

THE HUMAN LEAGUE: Boys And Girls (Virgin). Sometimes I wonder whether these boys (and nowadays girls) seriously crave a hit or not. The song is neat enough and sung with the sort of skill and taste that you expect from Phil Oakey but it doesn't, er, get anywhere. I fear that until some kind of dull, boring and conventional rhythm section is employed Human League product will always sound like one long, drawn out intro, wound up and threatening to burst but never quite getting there. Shape up, people.



HOLLY AND THE ITALIANS: Youth Coup (Virgin). "O.K. you guys. Youse just keep on clouting that riff over in the corner. Tell the chick to keep her hands in her pockets when she's singing and I'll go send out for some more echo . . ."

SLY DUNBAR: Hot You're Hot (Taxi/Island). If you've heard more than one reggae record, the chances are your dance muscles have already made the acquaintance of Doctor Sly Dunbar's drummetry. Along with buddy Robbie Shakespeare he comprises what is widely regarded as the finest riddim section on the planet at this point in time. No doubt the SAS occasionally borrow his right foot for busting down doors. Anyways, when he drops his full weight in at the back of this cool, gum-chewing chant, you get up and you stay got up. Nothing quite like it for warming the blood.

THE SELECTER: Celebrate The Bullet (Chrysalis). On stage they bounce and thunder; they have fearsome punch. But once in a studio they seem to tense up, trying to come on super-significant and generally refusing to trust their instincts. Even the crack rhythm track, snappy vocal and looming trombone can't quite lift this out of a rut.

CLAIRE HAMILL: First Night In New York (WEA). Pleasant, unsensational stab at the old "poor little me all alone in the Big Apple" scenario which is mainly notable for the fact that Gary Numan played on the flip. Is that notable?

GILLAN: Mutually Assured Destruction (Virgin). I get it. The reason that Heavy bands have a taste for songs about war and destruction is because they generally afford them the opportunity to go "WAAAAAH!" at some point. This comes as a bit of a shock to the casual listener who, in this case, thought he was in for a relatively quiet, unremarkable plod.

JUDAS PRIEST: Don't Go (CBS). Whump, grunt, toil. This must be good because they're obviously working so *hard*.



ELLEN FOLEY: The Shattered Palace (Epic). Produced, written and directed by Strummer and Jones, this goes way beyond even the farthest shores of "Sandinista" and sounds so much like Abba that I originally checked to see that it hadn't been mis-labelled. I suspect there's some irony at work here though I'm blessed if I can pin it down.

BARBRA STREISAND: What Kind Of Fool (CBS). One of those cringeworthy "where did we go wrong darling?" ballads so beloved of Michael Parkinson and other folks who like to see some real *quality music* in the charts. The adenoidal sheep noises are actually produced by the tonsils of Barry Gibb, who apparently wrote the wretched thing.

DURAN DURAN: Planet Earth (EMI). If all these New Age Romantics really mean what they say about the music only being a part of what they're all about, then why don't they send the synthesizers back to the shop, trash the "Play In A Day Guide To Funky Bass" book and leave the sounds to bands like Sparks, who did this kind of thing years ago with considerably more style and grace and didn't make half the fuss about it. This would then leave their days free to pursue the important business of life — like running up new jodphurs and scanning maps of Germany for snappy song titles. Talk about pop music. This isn't just dull. It's an old kind of dull.

ROXY MUSIC: Jealous Guy (EG). The new super tasteful Roxy Music take on one of the better songs from John Lennon's solo years as a "tribute" and treat it with due respect. Ferry croons through half closed eyes, saxophones serenade breathily and some individual takes it upon himself to whistle for the last half hour.

UK SUBS: Diminished Responsibility (Gem). Diminished responsibility, eh? So that's their excuse for dishing up the time honoured coloured vinyl and punk clichés. "Just Another Jungle", "New Order" and "So What" seem to imply that if you can't be part of the solution then it takes no effort at all to just reel off a list of the problems. Even the guiding hand of former Gary Glitter producer Mike Leander can't rescue this miserable effort. (2 out of 10).

Robin Katz

THE BARRACUDAS: Drop Out With The Barracudas (Zonophone). Like a one-band nostalgia society, The Barracudas regard it as their duty to heave the 60s around in a sack with them. Two variations are on view here: they masquerade as Californian surf punks on the first side and then come over all hard bitten and decadent à la Stones on the flip. Each and every track tips its hat to some forgotten oldie or other. While this may warm the heart of an old vinyl bore (like myself), it's unlikely to capture many contemporary imaginations. (5½ out of 10).

David Hepworth



MOON MARTIN: Street Fever (Capitol). Owner and operator of the most attractively nasal tones in California, Moon offers up his third helping of meaty but clean pop/rock. At his best he comes on like Rockpile without so many jokes and proves that "boogie" doesn't have to be a term of abuse. On the other hand there are patches here where he seems to be bleeding the formula dry. I tell you this, though. The "Best

Of" will pack a truly fearsome punch. (6 out of 10).

David Hepworth

JETS: Jets (EMI). The Cotton Brothers are rockabilly revivalists. This 14-track debut album makes you wonder who they're slicking their hair back for. Purists will hate them for touching classic Presley, Vincent, and Burnette tracks. It won't convert newcomers either. It's technically true to yesteryear, but lacking the invisible sparkle to make the music jump off the turntable. Maybe their live act contains the missing magic? (5 out of 10).

Robin Katz



NASH THE SLASH: Children Of The Night (Dindisc). Mummified Canadian one-man rock acts don't exactly fall out of the trees, so Nash has attracted a lion's share of attention for his wacky stage shows and clever cover versions. His own songs, however, are less spectacular; heavy on sixth-form electronics, sawing electric violin and stodgy production; short on economy or style. A cut below average. (4 out of 10).

Steve Taylor

WALKIE TALKIES: Surveillance (Rialto). Rob Spensley, a rock solid bassist, and Dave Fuller, an acoustic guitarist who succeeds in sounding power-assisted, gather around them a number of distinguished hired hands to produce music that touches several bases. Along the way you get high-flyin' harmonies, spacey synth sounds, healthy dollops of jazz and even a smattering of Police style reggae, performed to a high standard. Even so it's unlikely to get within sniffing distance of the charts. Are all the groups from Guernsey as confusing as this? (6 out of 10).

Fred Dellar

JOE SAMPLE: Voices In The Rain (MCA). Classy keyboard capers from The Crusaders man at the Joanna. All very jazzy and often Latin-flavoured, the brace of female guest singers giving it all the appeal of a Brazilian beach

party. The final track commences with ye olde tea shoppe violin before Joe moves into exploratory vein, assisted by various highly-skilled veteran jazz musicians. All as sophisticated as a Martini at midnight. (7 out of 10).

Fred Dellar

THE BOYS: Boys Only (Safari). The Boys were playing their light hearted brand of pop/punk long before it was fashionable to do so and, now it seems, long after. The sad thing is they've never received the success which is their due. Having lost their keyboard player, their music's become more rock-oriented than before but their built-in pop sensibility still shines through. If you like The Undertones, give this lot a try. (6½ out of 10).

Bev Hillier



THE SELECTER: Celebrate The Bullet (Chrysalis). Despite undergoing pretty major personnel changes and departing 2-Tons, The Selector's second album shows how little they've actually changed. The material may be of a respectable standard but they still lack an instantly identifiable sound. In fact, when Pauline isn't singing they could be any one of a number of outfits. This isn't a bad effort, but I wish they'd branched out a bit more. Best tracks are "Celebrate The Bullet" and "Their Dream Goes On". (5½ out of 10).

Bev Hillier

NINE BELOW ZERO: Don't Point Your Finger (A&M). Nine Below Zero have reached the point where they must start to trade their familiarity with the R&B classics into something a little more individual and 1981. This first studio effort shows how hard it can be. Their sound is lean and hungry enough to make the most of the up-tempo barnstorming numbers but the slower stuff reveals a slight lack of depth and a tendency towards cardboard vocals. A halfway to paradise job, methinks. (5 out of 10).

David Hepworth

CROSSWORD

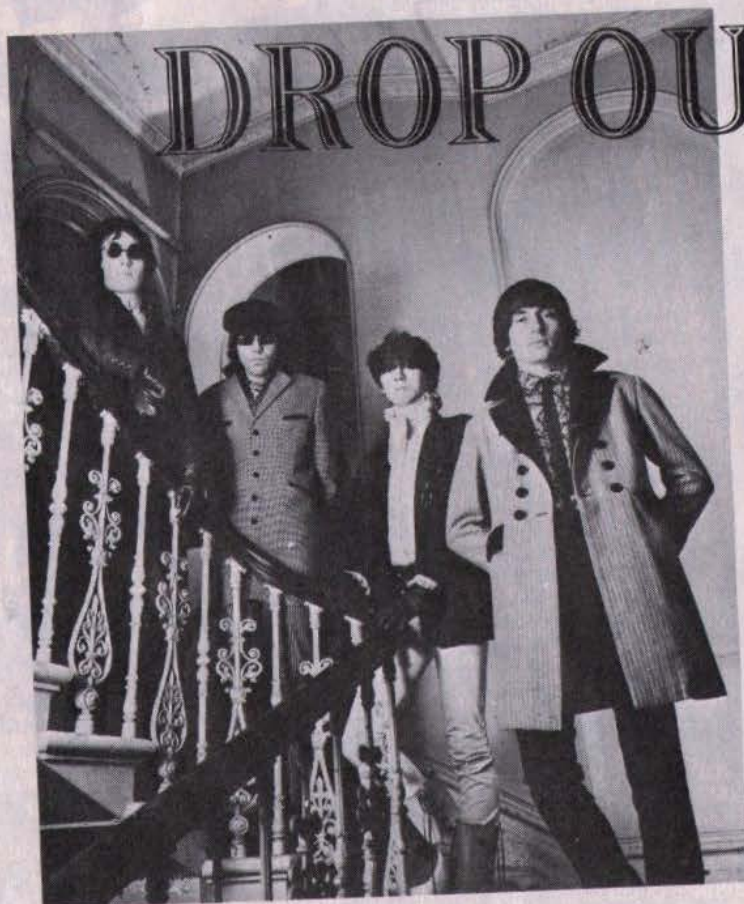
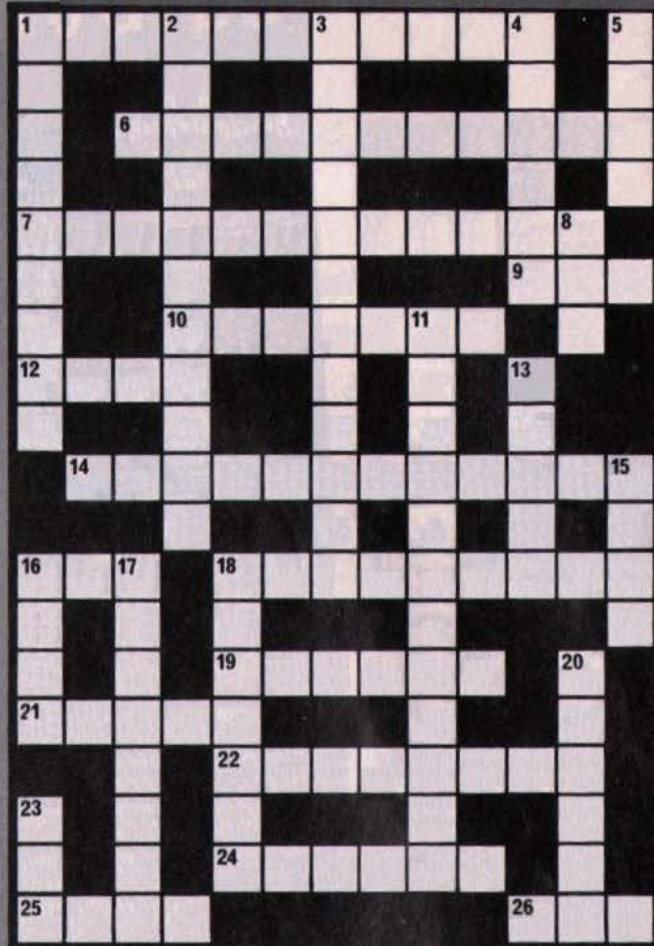
ACROSS

- 1 His album is "Face Value" (4,7)
- 6 Young violin/synthesiser whizz who joined 18 across (5,6)
- 7 Abba smash (5,7)
- 9 See 22
- 10 Black of Selector, or Murray the Invisible Girl
- 12 Instrument
- 14 John, but not Elton (6,6)
- 16 & 21 *Bland boy* in a different guise!
- 18 Their early albums include "Siren" and "For Your Pleasure" (4,5)
- 19 B-52's label
- 21 See 16 across
- 22 & 9 A singular sort of rodent!
- 24 Think about Stevie!
- 25 TV-derived hit from 1980 (1,1,1,1)
- 26 He was half "Bridge Over Troubled Water" partnership . . .

DOWN

- 1 . . . and he was the other half! (4,5)
- 2 Probably the world's biggest-selling heavy rock and (3,8)
- 3 Dr Feelgood vocalist (3,9)
- 4 One of those Sledge girls?
- 5 First name of (recently quiet) "Lucky Number" lady
- 8 Farm animal, or early McCartney solo LP
- 11 & 17 Pistols at 33 rpm (5,4,3,8)
- 13 Simon, DJ
- 15 Rockpile's first name
- 16 Musicians collectively
- 17 See 11
- 18 Ritchie Blackmore's outfit
- 20 TV series which starred what'sisname and George Cole
- 23 Mr Robinson; repeated he's an African drum!

ANSWERS ON PAGE 35



DROP OUT

WITH THE

barracudas

FIRST ALBUM
LIMITED EDITION
AVAILABLE AT £3.99

(But shoparound....)

ZONO 103

STRAY CATS

ON TOUR THROUGHOUT MARCH WITH THE

SMASH HITS

stranglers

COMPETITION

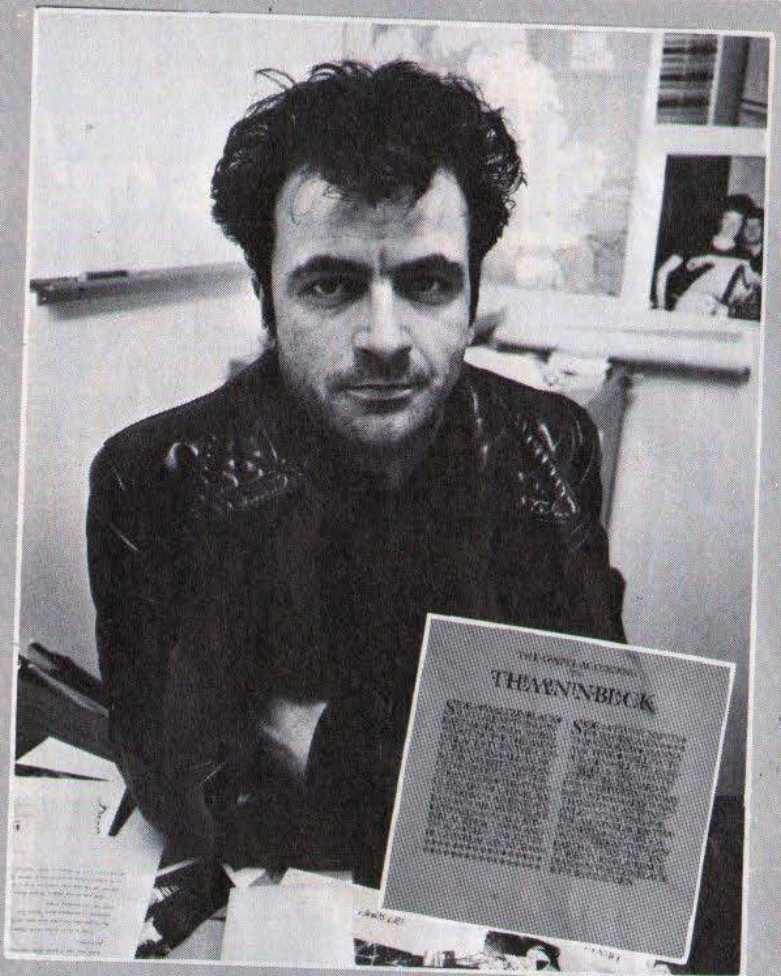
IF YOU think you know a little about The Stranglers, then here's your chance to win a copy of their latest album, "TheMenInBlack".

All you have to do is write the answers to our questions, numbered 1-5, on a postcard, add your name and address in block letters and send it to STRANGLERS COMPETITION, Smash Hits, 14 Holkham Road, Peterborough PE2 0UF to arrive no later than March 4th.

Thanks to those generous people at EMI Records, a copy of this latest offering from Hugh and boys will then be swiftly despatched to each of the first fifty correct entries opened on that day.

Got all that? Then here are the questions:

1. The original name of The Stranglers reflected their town of origin. What is it?
2. Who, according to a controversial and now retracted statement by Hugh Cornwell, have "smaller brains"?
3. What was the name of the 'bodyguards' surrounding The Stranglers in former years?
4. Which Strangler is the author of a recent booklet on his prison experiences?
5. The Stranglers' first single was a double A-side. One track was called "London Lady". What was the other?



PIC: PAUL SLATTERY

A NEW SINGLE FROM THE NEW HUMAN LEAGUE

THE HUMAN LEAGUE

«BOYS AND GIRLS c/w TOM BAKER»



IN NICE FULL COLOUR GATEFOLD SLEEVE

Virgin

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 38.

- | | | |
|-------------------|--------------------|----------------|
| ADAM AND THE ANTS | JAMES BROWN | SPANDAU BALLET |
| ALAN PARSONS | JANE KENNAWAY | STATUS QUO |
| AMBROSIA | JOHN LENNON | STEVE WINWOOD |
| BARRON KNIGHTS | LIGHT OF THE WORLD | STYX |
| BARRY MANILOW | MAC DAVIS | SUSAN |
| BILLY JOEL | MADNESS | FASSBENDER |
| BLONDIE | MATCHBOX | TAVARES |
| BOOMTOWN RATS | MOTELS | ULTRAVOX |
| CLASH | PASSIONS | VISAGE |
| CLIFF RICHARD | PATRICE RUSHEN | |
| DIANA ROSS | PHIL COLLINS | |
| DIRE STRAITS | PLASTIC ONO BAND | |
| GAP BAND | POLICE | |
| GEN X | RACEY | |
| HONEY BANE | SAD CAFE | |
| | SELECTER | |
| | SMOKIE | |

PLEOJYLLIBVISPSDUW
 LRETCELESISUHTILAO
 AANPXCSSSNSIEATDDL
 SRAEAAOLOALVNRNI I I
 TGEMHRGSECEESAARGAN
 IVADASREOTTVPEHMBBA
 CDNNNAULNAOSSSTBEP M
 ASAWPELRTXCMORNAGY
 NIENOIBUELTFOATAUR
 DGAYNRSSACTSBRPLER
 NLI SAQBSSHIYIBTFSA
 AVHMUWHSEASASTB
 BSTOEJAWENFNTCTTHE
 OTEKCOONOMDNDAAIGD
 NELIRNHNSAAAYPAIR
 OVLELN BONESJMS SRNA
 CEADOONSHLKE MIUTKH
 IWBMPHSTIPEEVAOSNC
 TIUA OODEAVINNAJEOI
 SNAJLNTSRDAXNASRRR
 AWDBAYS SNASDROJIRF
 LONMLISORTVHCANDAF
 POAOAL IYRRABAVIBI
 GDPNPBDXOBHCTAMALL
 ALSTARNWOTMOOBVATC



NASH THE SLASH

"listen to them, the CHILDREN OF THE NIGHT; what music they make."

bram stoker - DRACULA circa feb. 1867.
 NASH THE SLASH - DINDISC circa feb. 1981.
 deadly music from the album that features
 the single 'DEAD MAN'S CURVE'

the tour: february 23 plymouth fiesta, 24 bath tiffany's,
 26 bristol le berkeley, 27 london city poly, march 1 brighton jenkinson's
 3 warwick university, 4 london marquee, 6 rexford porterhouse, 8 edinburgh valentinos,
 7 middlesboro' rock garden, 9 leeds warehouse, 10 sheffield limit, 11 oxford scamps,
 13, scarboro' penthouse



PIC: L.F.I.

Request Spot

Artist: Steve Harley & Cockney Rebel

Title: (Come Up And See Me) Make Me Smile

Label: EMI

Year: 1975

Requested by: Allan Oldham, Top Valley, Nottingham

You've done it all, you've broken every code
 And pulled the Rebel to the floor
 You spoil the game, no matter what you say
 For only metal — what a bore!
 Blue eyes, blue eyes, how can you tell so many lies?

Chorus

Come up and see me, to make me smile
 Or do what you want, running wild

There's nothing left, all gone and run away
 Maybe you'll tarry for a while
 It's just a test, a game for us to play

Win or lose, it's hard to smile
 Resist, resist, it's from yourself you have to hide

Repeat chorus

There ain't no more, you've taken everything
 From my belief in Mother Earth
 Can you ignore my faith in everything?
 'Cause I know what faith is and what it's worth
 Away, away, and don't say maybe you'll try to

Repeat chorus to fade

Words and music by Steve Harley
 Reproduced by permission Trigram/Rak Publishing Ltd.

2ND GENERATION!

Tony James and Billy Idol start afresh. Jon Swift lends a sympathetic ear.

THE FIRST punk group to appear on "Top Of The Pops", Generation X were also the first to lose their way. Seemingly more concerned with hairstyles and posing than music or politics, the band drifted aimlessly, turning up one week with the pop of "Ready Steady Go" and the next with the Mott The Hoople meets Ritchie Blackmore guitar thrashing of "Beyond The Valley Of The Dolls".

With no style to call their own, they were an easy target for a music press always suspicious of anyone endowed with large quantities of teen appeal. Hesitant to open up to potentially hostile interviewers, Generation X retreated into a nervous and unforthcoming shell and generally managed to lose what few press sympathisers they had left.

Not a little of the criticism aimed their way was true, however. Three years on, even Tony James owns up.

HE'S GOT precious little to show for his four years of false starts and wrong turns. His only valuable possession is a stereo with a dicky amplifier. The large record collection he no doubt considers essential research for his job.

Tony lives with Magenta, his girlfriend of long standing, and she owns the lease on their flat. Formerly the residence of Sid Vicious, it's in a North London mews, otherwise the territory of small car repair shops and motorcycle messenger firms. A perfect location for "Minder".

The records are stacked against the wall behind the torn sofa; "The Best Of The New York Dolls" is placed upright on a long, low shelf. The colour TV and video machine which dominate the L shaped living room are both rented. What else do rock stars do when they're off the road except play each other's records and watch "Fawcety Towers"? Tony's wide and varied book collection, however, hints at a side of his character not often shown.

Gen X (only the name has been changed to protect the guilty) have not toured officially for nearly two years. Their latest single, "Dancing With Myself", is their first vinyl for eighteen months. The long gap has seen both the break up of the old line-up and the end of their relationship with their original manager.

Tony has chronicled these events himself in the record company biography that accompanied the new album, "Kiss Me Deadly". As a veteran reader of pompous press releases, I can fairly say that Tony's effort is one of the wittiest, most honest I've come across. He seems genuinely surprised and flattered when I tell him how good it is.

"I think I've got a career ahead of me. I was sitting here one day and I wrote it for fun. Three weeks later, Chrysalis said they wanted a biog and I said I've got one. Everybody looked at it and said 'I don't like that bit about me'. Finally, one day, about three o'clock in the morning, I got the vibe again and wrote it straight out.

"It's all true. I've tried not to be nasty about people being fired. I've made them funny. And the things about Stewart Joseph (the departed manager) are all true."

Let us quote: "*Chrysalis eventually signed us with promises of ceaseless faith, creative control and huge advances which they handed over to the group's managers to invest in Alfa Romeos for their wives and themselves.*"

More amused than anything else, Tony refuses to blame anyone but himself and Billy Idol for the erratic progress of their career. Managers may have pushed them in wrong directions, but it was Tony and Billy who signed the contracts because they hated sitting in lawyers' offices and wanted it over and done with.

What's the manager doing now, I enquire.

"Rotting in hell, I hope."



The bitterness of the words is lightened by the ironic look of his mascara'd eyes. Mascara. Once conscious of image, always conscious of image. Even resting at home in white shirt and jeans, Tony can't resist adding a black scarf to his waist and gold straps to the boots.

THE COLLAPSE of the old group occurred at the same time as the management split, throwing Tony and Billy into further confusion and dismay. Not that it's ever been smooth. Even their record company press officer admits watching the old Generation X play live was an embarrassment.

"Some of my most embarrassing moments were at Gen X gigs," agrees Tony. "But it was good fun. We might have played awful but it was good fun."

"We did degenerate into the



murk of heavy metal. But it's not fair to just blame the other two (drummer Mark Laff and guitarist Derwood Andrews). Everyone somehow went with it. No-one said 'Hold on'. Two people's influences came from that area and we just drifted towards it.

"The early gigs were great. But we started to play long songs, listened to too many Mott The Hoople and Springsteen records, thought we were something we weren't. The second album was good, but it wasn't this group. And it was boring to play the majority of those songs onstage."

The new album, for the first time, finds Billy singing well, holding notes, projecting feelings.

"I think he sings really good. People have always knocked his voice but it's been harder for him when he was trying to be

heard over out of time drums, wailing guitar and me jumping about, looking good but forgetting to hit the strings. It's pretty hard to sing against all that racket."

The new line-up came together gradually. Drummer Terry Chimes — who played on the first Clash album under the name of Tory Crimes — was first to arrive. Steve Jones and John McGeogh helped out on guitars while auditions were held. Both Danny Kustow and Steve New were considered before James Stevenson, formerly of Chelsea, was signed up.

"James is still learning. Like, he used to be in Chelsea," Tony dissolves into giggles. "He can play *and* spit. We were playing a gig in Liverpool and all these guys at the front were spitting at us. And he was spitting *back!* I thought, 'Hell, a bloke in my

group spitting at people!' We used to have to wear maccs!"

BILLY EVENTUALLY arrives, a mere two hours late. He's had some trouble with his car. He lives all of five minutes walk away.

Not long out of bed, Billy looks as if he's spent most of the time perfecting his costume. Tight black vinyl trousers tucked into black over-socks and cuban heeled boots, a studded belt and wrist band and three gold earrings. The ensemble is completed by a shiny black frock coat and Gen X T-shirt. Sudden, I think my tailor would call it.

Examining those film star features and the way the left side of the lip curls up as he talks, it's easy to see what the teeny mags saw in him. Like Dirk Bogarde, he'll still have the looks of a teen idol when he's

drawing his pension.

Billy doesn't quite see it that way.

"I watch groups on TV now and they make us look rough. They've got created images. They're so see-through. It doesn't look like it *is* them. Whereas we're projecting ourselves."

Fortunately for Billy, his charm makes you forgive his obsession with style. Like Tony, he's had a lot of pretensions and certainties knocked out of him over the last two, inactive years.

"We started to live like normal human beings, rather than as somebody in a group. All those changes have distracted me from thinking.

"Now we know what we're doing. The new record's not quite one hundred per cent . . ."

Tony finishes the sentence for him. . . . but it's looking for it."

We'll Bring The House Down

By Slade on Cheapskate Records

Oh oh oh oh (oh oh oh oh)
Oh oh oh oh (oh oh oh oh)

Turn the megawatts way up loud
Send an earth tremor through the crowd
C'mon, heads down, shakin', c'mon

120 in decibels
A rock around of armpit smells
C'mon, heads down, shakin', c'mon

Chorus

We'll bring the house down
We'll bring the house down
We'll bring the house down
You're gonna get it
You're gonna get it
You're gonna get it

Headbangers don't buy no soul
All they wanna do is rock and roll away
Let the bass blow you away

Imaginary playing heavy riffs
No diminished or fancy fifths
C'mon, heads down, shakin', c'mon

Repeat chorus

Oh oh oh oh (oh oh oh oh)
Oh oh oh oh (oh oh oh oh)
We'll bring the house down (oh oh oh oh)
We'll bring the house down (oh oh oh oh)

Days later your ears are still ringing
No voices from shouting and singing it out
Sweating and getting it out

We'll bring the house down (oh oh oh oh)
We'll bring the house down (oh oh oh oh)
We'll bring the house down (oh oh oh oh)
You're gonna get it
You're gonna get it

We'll bring the house down (oh oh oh oh)
We'll bring the house down (oh oh oh oh)
We'll bring the house down (oh oh oh oh)

Oh oh oh oh
Oh oh oh oh
Oh oh oh oh
Yeah!

Words and music by Lea/Holder
Reproduced by permission Wild John Music Ltd.



Mutually Assured Destruction

By Gillan on Virgin Records

From where I stand
I see a blind man on a hill
From where I stand
I see the teacher in the valley
From where I stand
I see the blind man on a hill
And he is standing very still

The way it's planned
They'll only let the fools survive
The way it's planned
You would not want to stay alive
Just one big bang
Is all they're leaving you to think about

From where I stand
I know just what they're planning
I know they're planning one big bang
And they call it
Mutually Assured Destruction

From where I stand
I can see the mushrooms in the sky
From where I stand
I can watch the bleeding children cry
And they will die
And you who have no wings will fly

From where I stand
I know just what they're planning
I know they're planning one big bang
From where I stand
I know just what they're planning
I know they're planning one big bang
And they call it
Mutually Assured Destruction

From where I stand
I see the blind man on a hill
And he is standing very still

Words and music by Gillan/McCoy/Torme/Towns/Underwood
Reproduced by permission Pussy Music Ltd/Chappell Music Ltd.



BIRO buddies

I would like a lad (skinhead or ska, rudeboy) aged 17-19, if possible from London. Into UB40 and most ska, except The Beat. Interest in gigs, ska and reading Smash Hits! I'm nearly 17. Write to: Miss Debbie Spencer, 39 Windmill Lane, Penketh, Warrington, Cheshire WA5 2AT.

15 year old Yorkshire lad who sucks marbles would like to write to a lass or lad, 15-16. Interests nearly everything, except (whisper) mods, punks and Kelly Mariers. Enjoys football and rigger and has (giggle) a sense of humour. Write to: Paul D. Scott, 10 Woodhall Crescent, Copley, Halifax, W. Yorkshire.

Ant people to write to me (Karen). Aged 18-20 years, no 1980's please. Photos if possible to: Karen Martin, 10 Churchill Road, Weston-Super-Mare BS23 3HD.

Would like to write to boy or girl aged 12-15. I like all types of music, but my favourite group is The Police. I want penpals who are (like me) happy, funloving and witty. I'm not interested in sports or anything like that. Contact me, Jane Rowley, at: 10 St Hilary's Close, North Hykeham, Lincoln.

As une autre Numanette (15), I would like to communicate with a fanatical Numan and John Foxx mad boy, who likes wearing dinner suits and trench coats (no dyed hair please), and spotting other "true" Numan fans, and who generally likes to look mysterious and weird. Must be into synths and lyric writing etc, aged 15+. Write to: Sarah Hatia, 9 Linkway, Camberley, Surrey.

Boy or girl wanted! Must include, as interests, skating. Also The Beat, Specials, Madness and Selector. No Elvis freaks. Send photo if you're aged 13-16 to: Kate, 28 Showell Lane, Lower Penn, Wolverhampton, West Midlands.

15 year old with extremely silly sense of humour, two kittens called Sylvester and Theodore, a 10 gear racing bike and weird blonde hair would like to correspond with anyone into contemporary rock and weird blonde hair. Interested? Then write to: Lucy Morris, Glanaber, Llangynhafal, Near Denbigh, Clwyd, N. Wales.

Hello silly people! I like S.L.F., U2, Queen, Bruce Springsteen, ballet dancing, asylums, my Mum, peroxide, poseurs, church, big words and Noddy cartoons. Contact me (+ my mum): Tim Cole (15), The Old Cottage, Warmington, Nr. Banbury, Oxon.

Sally, into Adam And The Ants, Psychedelic Furs, Photos, Ultravox and Human League, wants to write to decent kids 14+. Address: 1 The Red Lion, Kings Stanley, Stonehouse, Gloucestershire GL10 3JB.

I'm 17 and my musical interests include Echo And The Bunnymen, Joy Division, Teardrop Explodes, Kate Bush and Dave Edmunds etc. Like to write to anyone, anywhere of the same age with vaguely similar musical tastes. Contact me at: 26 Alderidge Avenue, Hull HU5 4EQ, East Yorkshire.

2 female headbangers would like to write to other headbangers (14-16). Likes: Quo, Kiss, Saxon, AC/DC, Deep Purple, Rainbow etc. Also Tiswas, T.O.T.P. and parties. Can't stand mods, skins and punks. Contact: Donna Manzi and Susan Walkingshaw, 43 Huron Avenue, Howden, Livingston, West Lothian, Scotland.

Boys and girls wanted from all over the world aged 16-20. I like The Beat, Specials, Police and enjoy going to discos, writing letters and most sport. Hate punk and rock 'n' roll. Write to: Deborah Saunders (16), 124 Drake Way, Walcot, Swindon, Wiltshire SN3 3EH.

My name is Cathryn Price and I enjoy all music and like travelling and meeting lots of people. I would like to write to anyone anywhere aged 16+, as long as they enjoy writing letters. I live at: 4 Church View, Charlton-on-Otmoor, Oxon OX5 2UF. I am 16.

14-year-old human being (I don't go in for class distinction eg mod, punk etc) would like to write to any male human (15-18) who's into The Police, Jam, O.M.D., Adam And The Ants (with knitting an optional extra). Dislikes: disco and heavy metal. If interested, write to: Jenny O'Brien, Walthamstow Hall, Holly Bush Lane, Sevenoaks, Kent TN13 3UL.

Boy or girl into O.M.D., Numan, funk, reggae. Dislikes: heavy metal. Loves Fawtly Towers. Must have a sense of humour or else... Tracy Powell, 28 Carnegie Drive, Wakeside, Cardiff CF2 6DH.

Anyone into madness (and the group), Specials and who wants to join "Ethel and Agnes The Blushing Nuns Appreciation Society" and the "Lena Martell Needs Lynching Club" read on. If not interested, don't bother. Age 15-18. Write to: Carole Hume, 41 Eden Terrace, Lynemouth, Morpeth, Northumberland NE61 5TX.

Rock 'n' roll rockabilly fan would like to hear from other rockabillys, also your interests, likes and dislikes. Will answer every letter. Age 17+. London and Surrey areas. Photos if possible to: Mr. G. A. Khan (age 20), 22 Swanage Road, London SW18 2DY.

Hi there, I would like a male penpal about 16-18. I love reading and collecting soft toys. Fave groups are Madness, Queen and Abba. Contact: Linda Ferguson (16), 24 Acredyke Crescent, Balornock, Glasgow G21 3QH.



LETTERS

THE MYSTERY OF THE MISSING PAGE

IN YOUR issue Jan 22 you clearly stated that Madness and Spandau Ballet would be in your next issue. Well, you put Madness in, but what happened to SPANDAU BALLET??? Did you forget about them or don't they exist anymore? When I read in your last issue that they would be in me, being an avid Spandau Ballet fanatic, rushed out and placed an order in my nearest newsagents.

I believe the only reason you stated that they would be included was because you intended fanatics like me to rush out and immediately buy your magazine, so earning you more and more money. I think it's disgusting and dishonest and I am now disinterested in your magazine.
Spandau Ballet Fan, Skegness.

What can we say? WE'RE VERY

I HAVE silently endured it for the last eighteen months, but now I have reached boiling point. Why oh why (melodramatics employed here) do you hardly ever mention the fabulous Roxy Music? Instead you prattle on about their would-be imitators (eg Spandau Valley). If you will print a picture of the gorgeous Gary Tibbs (drool drool), bassist with Roxy, I promise faithfully to read every copy of "Smash Hits", even when it prattles on about Roxy's inferiors, for the next 200 years.

Alison Boothby, Leicester.



VERY SORRY. We did honestly plan to use Spandau in the centre spread, honest injun. The band, however, strictly vet any pictures taken of them and the ones we received were not up to our usual high standard for colour posters. So rather than print a less than splendid shot, we decided to wait until we had something that did them justice. We'll get there eventually.

PENGUINS

RE. OTTO Krantz on Adrian Juste. Pity the poor dead penguin. Give him a decent burial.
Penguin Lover, London.

ANTS

TA VERY much for de vunderbar sweaty piccy of de one und only Adam Ant. (Yah volt mein hair).
An Ecstatically Happy Adam Ant And Police Fanatic, Who Likes To Think She Can Speak Germanish.

P.S. We voted Adam Ant head of our form and would like to

know why he won't take our register.

MICE

LATELY IN your mag we have been seeing more and more of The Beat. I'm not saying that everybody hates them but I myself can't stick them and I am speaking for a large majority of people. (Oh, yes?) In your last issue we even had to suffer a photo story (!!!) starring this bunch of illiterate peasants as car thieves, muggers, burglars and "pinkie sniffers". In my opinion this was a waste of paper and ink. In its place you could have put something sensible and interesting. I am sure that if this sort of crud doesn't stop you will lose a lot of readers and I will be the first to go, I assure you.
Monty The Mouse.

GASP! GASP! Pass the tranquilisers. Can it be possible or was I seeing things in your last issue. I'm talking about the photofunny of The Beat. After reading it and falling about at it, I happened to notice hidden away in a corner the name of — wait for it — Red Starr!!!

Can it be possible that Starr has actually done something GOOD for a change, or did Steve Bush (fab bloke that he is) do all the work?
Jackie, Brum.

The Fab Steve Bush did most of it,
Yours Sincerely,
The Fab Steve Bush.

RONNIE GURR: WHO IS HE?

WHO ON earth does that Ronnie Gurr reckon he is? How dare he call the "AutoAmerican" album by Blondie a catastrophe? ('s easy-peasy when you practise. R. Gurr.) Has he honestly listened to all the material on this excellent album? Surely not, for if he had he would have enjoyed the wonderful music being played. Tracks such as "T Birds" and "Go Through It" show the skill that Blondie have obtained over their



years of existence. I recommend taking Ronnie Gurr to the vets!
Pauline Crabtree, Stockport.

He's already been done, dear.

IN DEFENCE OF DISCO

SO, JAMES Benning of Brighton; you think Mike Read moving to the breakfast show is an historic event? Personally, I can't see what you're getting at. I miss Dave Lee Travis in the mornings as he soothed my ears with tasteful music. Now when I turn on all I hear is some unknown group singing about their local chip shop and making desperate attempts to revive punk rock.

To be a disco lover is no great crime, and I am quite sure that because he played a lot of disco that everybody rushes out to buy it. Disco doesn't need an unfair advantage. If it figures high in the charts it's because it is highly appreciated.

I therefore sum up my case. Long live disco with its class and style. I hope that all the Top Ten are disco records, just for you!
Michelle, Nottingham.

A REALLY INTERESTING LETTER

DOES BEV Hillier have a pen friend? If not, perhaps she would like to write to me, because I'm really interesting, you know? Ever since you printed a picture of her, I fell feet over ears to write this letter.

I am 18 years of age and my hobbies include not having any hobbies and crying to sad records. I also like disco, soul power, power soul, northern dancing, tar, summers, sitting down, standing up and eating (especially when I'm hungry).

I like all the hip bands of the day so there's no problem.
James Stewart, Edinburgh.

READER OF THE WEEK

I MUST write and congratulate you on the cover photography for

Continues over . . .

ANSWERS TO CROSSWORD ON PAGE 26

ACROSS: 1 Phil Collins; 6 Eddie Jobson; 7 "Super Trouper"; 9 Rat; 10 Pauline; 12 Oboe; 14 Olivia Newton (John); 16 Bob; 18 Roxy Music; 19 Island; 21 Dylan; 22 Boomtown; 24 Wonders; 25 "M.A.S.H."; 26 Art (Garfunkel).

DOWN: 1 Paul Simon; 2 Led Zeppelin; 3 Lee Brilleaux; 4 Sister; 5 Lena; 6 "Ram"; 11 "Never Mind The . . ."; 13 Bates; 15 Nick (Lowe); 16 Band; 17 ". . . Bollocks"; 18 Rainbow; 20 "Minder"; 23 Tom.

LETTERS

From previous page

issue dated January 23rd. Please thank John Timbers for a superb photo.

I was so impressed that I cut it out and framed it (unfortunately defacing my copy). Thank you once more.
Melanie Lusher, Cambridge.

FAN MAIL

I AM writing to thank June Mo-dette for the photograph, badges and message inviting me to say hello to the band at their next local gig. If more bands were to take such a keen interest in their fans, who after all are the people who have put them where they are, then the music industry would be in a hell of a better state.

Thanks a lot, June. Please print this as I have lost June's address and really want her to know how grateful I am.

Timbo, St Boswells, Roxburghshire.

We're glad she wrote back and we're glad you're glad. But don't forget that not all bands have the time to reply to fan mail. If Sting, for instance, had to sit down and pen a response to every letter he got, he'd have no time for eating, drinking or sleeping, never mind making music.

I AM writing to inform you of the complete and utter failure of The David Hepworth Fan Club. I started this last year and since then I have only received two letters, the gas bill and Hepworth's application form.
The President.
P.S. The gas has been cut off!

THE NOLANS SAGA (NO. 47 IN A SERIES)

OH, RAPTUREOUS Joy! Whilst peering over the rim of the sick

bag during "TOTP", I was overcome to see that the lead "singer" of those wallies extraordinaire, The Nolans, has got ZITS!! Tons of 'em, all over her dimpled chin. Tut, tut, the Beeb's make up department didn't use a big enough trowel when applying the aforementioned's foundation. Zitty Ben beware, you have a rival!

And I do wish the Funky Foursome would pop into C&A's lingerie section. If I have to sit through four minutes of the lovely ladies (ho, ho) bouncing around my TV screen, I think I'll slasn my ankles.

Yours, trembling in fear, waiting for the onslaught of threatening letters from The Nolans fan, Jane, Bexley.

Why C&A?

JOHN LENNON

DEAR DAZED And Confused Ace Led Zeppelin Fan,

Of course you're entitled to your opinion, for what it's worth, but I don't think you should allow your prejudices to get in the way of your judgement. Before you write an insulting letter like this you should consider one or two things.

John and Yoko took a lot of criticism from the press and public for their beliefs. If they merely wanted to make money they could have chosen the easy way out, like so many other "respectable" groups.

The Beatles changed the face of pop music. Without them there would have been no Led Zeppelin, no AC/DC. I think John Bonham would have agreed with that.

For a "boring, humdrum musician", John Lennon certainly made a big impact on

the world. His death shocked people from America to the U.S.S.R. I agree that people have cashed in on his death, but that doesn't alter the fact that rarely since the death of Kennedy has there been such universal grief. I think that speaks for itself.

Please in future don't criticise something you are too blind or ignorant to understand.
Daized & Confused Music Fan, Lancs.

TAKING A BAU

AT LAST! A page on Bauhaus in Smash Hits! But was it really there? Did I really see it or was my wishful thinking really imagining the whole thing? Glad to see you've finally woken up.

However, it's just as well I wasn't interested in winning one of the boring Bombtown Prats albums! I suppose I don't need to tell you, but you'd put the entry form on the back of Peter Murphy

and Daniell Shame on you.
The Vampire.

POINTS . . .

EXCELLENT SYNTHESISER, but why oh why did you have to print the photograph in which I was smiling? Why couldn't you print one of the pics in which I was adopting a cool, aloof and detached pose?

Dave Wiggins, Liverpool.

P.S. Synthesiser is magnifique, so expect a copy of our first single for Independent Bitz by 1982.

DEAR JOHNSON'S Cotton Wool Bud (issue Jan 22nd),


So what? I was lost in a forest for six years.

Kate Bush's hairbrush.

You think that's bad? I was once trampled by a bellowing elephant.

Kelly Marie's left sock.

EYES RIGHT



O.K., WHO'S peeping through the letterbox this week, then? He's a he, for a start, and he plays guitar with one of this year's hotter combos. Reckon you've put a name on him? Well, dot it down on a postcard with your name and address and send it with all speed to EYE CONTACT, Smash Hits, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF, to arrive no later than March 4th. The first ten correct entries will each win an autographed copy of the latest single from this man's band. Go to it . . .

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GIGZ

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THURSDAY FEBRUARY 19

The Who Edinburgh Playhouse
Stranglers Nottingham Rock City
Bad Manners Corby Festival Hall
Slade Hanley Victoria Hall
Matchbox Warrington Parr Hall
Iron Maiden Oxford New Theatre
Siouxsie & The Banshees Poole Arts Centre
Darts Sheffield Limit Club
Judie Tzuke Coventry Lanchester Polytechnic
The Look Hull University

FRIDAY FEBRUARY 20

The Who Edinburgh Playhouse
Bad Manners Birmingham Aston University
Stranglers Liverpool University
Slade Newcastle Mayfair
UK Subs Oxford New Theatre
Matchbox Aberystwyth Kings Hall
Iron Maiden Lancaster University
Siouxsie & The Banshees Portsmouth Guildhall
Darts Newcastle Polytechnic
Judie Tzuke Leeds University
The Look Sheffield University
Moondogs Retford Porterhouse

SATURDAY FEBRUARY 21

Bad Manners St Albans City Hall
Stranglers Manchester Apollo
Slade Sunderland Polytechnic
UK Subs Manchester Polytechnic
Matchbox Ashington Leisure Centre
Iron Maiden Derby Assembly Rooms
Darts Glasgow Strathclyde University
Toyah London Rainbow Theatre
Judie Tzuke Bradford University
The Look Glasgow Technical College
Moondogs Skegness Friskney Youth Club

SUNDAY FEBRUARY 22

Slade Derby Assembly Rooms
UK Subs Glasgow Tiffanys
Matchbox Redcar Coatham Bowl
Iron Maiden Manchester Apollo
Siouxsie & The Banshees Leicester De Montfort Hall
Darts Redcar Coatham Bowl
The Look Dundee Technical College
Odyssey Stoke Jollies
Moondogs Cleethorpes Peppers

MONDAY FEBRUARY 23

Bad Manners London Hammersmith Palais
Stranglers Durham University
Slade Liverpool Empire
UK Subs Blackburn King Georges Hall
Iron Maiden Hanley Victoria Hall
Siouxsie & The Banshees Derby Assembly Rooms
Dr Feelgood Belfast Ulster Hall

The Look Helensborough Trident Club
Odyssey Stoke Jollies

TUESDAY FEBRUARY 24

The Who Newcastle City Hall
Stranglers Edinburgh Playhouse
Bad Manners Canterbury Odeon
UK Subs Cardiff Top Rank
Iron Maiden Dunstable Queensway Hall
Darts Reading University
Judie Tzuke Guildford University
The Look Aberdeen Fusion

WEDNESDAY FEBRUARY 25

The Who Newcastle City Hall
Stranglers Glasgow Apollo
Slade Reading Top Rank
UK Subs Liverpool Warehouse
Matchbox Bournemouth Winter Gardens
Siouxsie & The Banshees Leeds University
Darts Worthing Assembly Hall
Dr Feelgood Leicester Polytechnic
Judie Tzuke Nottingham University
Odyssey Doncaster Rotters
Moondogs London Marquee

THURSDAY FEBRUARY 26

Stranglers Newcastle Mayfair
Slade St Austell Cornwall Coliseum
UK Subs Nottingham Rock City
Matchbox Southend Cliffs Pavilion
Iron Maiden Guildford Civic Hall
Darts Canterbury Kent University
Dr Feelgood Newcastle University
Odyssey Liverpool Rotters
Moondogs Sheffield Limit

FRIDAY FEBRUARY 27

Stranglers Lancaster University
Slade Exeter University
UK Subs Birmingham Top Rank
Iron Maiden Bristol Colston Hall
Siouxsie & The Banshees Edinburgh Playhouse
Darts London City University
Stray Cats Southampton University
Dr Feelgood Aberdeen University
Ruts D.C. London Marquee
Judie Tzuke Manchester Apollo
The Look Salford University
Odyssey Cleethorpes Peppers

Moondogs Ormskirk Edgehill College

SATURDAY FEBRUARY 28

The Who Deeside Leisure Centre
Stranglers Leeds University
Slade Cardiff University
UK Subs Cambridge Corn Exchange
Iron Maiden Taunton Odeon
Odyssey Nottingham Rock City
Dr Feelgood Dundee University
Ruts D.C. London Marquee
Judie Tzuke Birmingham University
The Look Walsall Town Hall
Moondogs Great Lumley Community Centre

SUNDAY MARCH 1

The Who Manchester Apollo
Elvis Costello & The Attractions St Austell Coliseum
UK Subs London Strand Lyceum
Iron Maiden Bournemouth Winter Gardens
Siouxsie & The Banshees Liverpool Royal Court
Stray Cats Bristol Locarno
Simple Minds Glasgow Tiffanys
Dr Feelgood Hull City Hall

MONDAY MARCH 2

The Who Manchester Apollo
Stranglers Cleethorpes Winter Gardens
Elvis Costello & The Attractions Exeter University
Slade Coventry Lanchester Polytechnic
Gillan Bournemouth Winter Gardens
Iron Maiden Southampton Gaumont
Siouxsie & The Banshees Blackburn King Georges Hall
Stray Cats Swansea Top Rank

TUESDAY MARCH 3

Stranglers Leicester De Montfort Hall
Elvis Costello & The Attractions Bristol Colston Hall
Slade York University
Gillan Blackburn King Georges Hall
Siouxsie & The Banshees Newcastle City Hall
Stray Cats Cardiff Top Rank
Dr Feelgood Norwich East Anglia University
Odyssey Manchester Golden Garter

WEDNESDAY MARCH 4

Elvis Costello & The Attractions Birmingham Odeon
Slade Leeds Polytechnic
Gillan Nottingham Rock City
Iron Maiden Bradford St Georges Hall
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Dr Feelgood Bristol University
Odyssey Manchester Golden Garter

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

Editor
Ian Cranna

Features Editor
David Hepworth
Design Editor
Steve Bush
Production Editor
Kasper de Graaf

Editorial Assistants
Bev Hillier
Linda Duff
Editorial Consultant
Nick Logan

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

Contributors
Robin Katz
Red Starr
Fred Dellar
Mike Stand
Jill Furmanovsky
Mark Casto
Steve Taylor
Mark Ellen
Deanne Pearson
Ronnie Gurr

Publisher
Peter Strong

Circulation Department:
EMAP, Bretton Court,
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It's My Turn

By Diana Ross on Motown Records

I can't cover up my feelings in the name of love
Or play it safe, for a while that was easy
And if living for myself is what I'm guilty of
Go on and sentence me I'll still be free

It's my turn, to see what I can see
I hope you'll understand this time's just for me
Because it's my turn there's no apologies
I've given up the truth
To those I've tried to please
But now it's my turn
If I don't have all the answers
At least I know I'll take my share of chances
Ain't no use in holding on
When nothing stays the same

So I'll let it rain
'Cause the rain ain't gonna hurt me
And I'll let you go
Though I know it won't be easy
It's my turn with no more room for laughs
For years I've seen my life
Through someone else's eyes
And now it's my turn
To try and find my way, and if I should get lost
At least I'll home today
It's my turn, yes it's my turn
And there ain't no use in holding on
When nothing stays the same

So I'll let it rain
'Cause the rain ain't gonna hurt me
And I'll let you go
Though I know it won't be easy
It's my turn to see what I can see
I hope you'll understand
This time's just for me
Because it's my turn
To turn and say goodbye
I sure would like to know
That you're still on my side
Because it's my turn
It's my turn

It's my turn
To start from number one
Trying to undo some damage that's been done
But now it's my turn
To reach and touch the sky
No one's gonna say
At least I didn't try
It's my turn
Yes it's my turn
It's my turn
(Repeat to fade)

Words and music by M. Masser/C. Bayer Sager
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Don't Stop The Music

By Yarbrough & Peoples on Mercury Records

Don't you stop it
Don't you stop, stop the music

Don't you know you've got me mesmerised
With the beat I've always fantasised
Don't stop the music 'cause it tends to soothe
I can tell you want to groove

Don't you stop it
Don't you stop, stop the music

The beat keeps going round and round
Turns me upside down
I just wanna rock you all night long
I just wanna rock you all night long
I gotta love song

Everything we do is right on time
The beat's so smooth it blows my mind
Don't stop the music, it's so satisfying
It feels so good to me that is no denying
Just because it's two o'clock
Don't stop the music
Don't you feel like dancing and prancing?
Don't stop the music

Don't you stop it
Don't you stop, stop the music

You don't really wanna stop, no
You don't really wanna stop
You don't really wanna stop, no
You don't really wanna stop

You've got me moving
You've got me grooving
Don't stop the music

Don't you stop it
Don't you stop, stop the music

I just wanna rock you on and on
I just wanna rock you all night long
I can tell you wanna boogie
I can tell you wanna boogie

Don't you stop it
Don't you stop, stop the music

Repeat and ad lib to fade

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SMASH HITS

U2

