

SMASH

HIITS



30p FORTNIGHTLY

May 1-14 1980

THE SPECIALS
THE CHORDS
in colour
Genesis
LPs to be won

Words to the
TOP SINGLES

including

Coming Up

Love And Loneliness

Mirror In The Bathroom

PETE TOWNSEND

SIOUXSIE

& THE BANSHEES

BODYSNATCHERS

Wheels Of Steel

By Saxon on Carrere Records

When my foot's on the throttle
There's no looking back
I leave my motor toling over
When she's parked on the track
I've got it all Chevy
With pipes on the side
You know she's my idea of beauty
And that's what I drive
She's got wheels, wheels of steel
She's got wheels of steel, wheels of steel
Talking 'bout my wheels of steel
I don't take no jibe from no motorway pits
When I'm cruising down the freeway
I don't give no lifts
If you see me coming
Get out of my way
You know a Trans Am didn't
And I blew it away
She's got wheels, wheels of steel
Wheels of steel
My my my wheels of steel
Wheels of steel
Talking 'bout my wheels of steel
She's got wheels, wheels of steel
She's got wheels of steel, wheels of steel
My my my wheels of steel, wheels of steel
Repeat ad lib to fade
Words and music by
Byford/Quinn/Oliver/Dawson/Gill
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My Oh My

By Sad Case on RCA Records

When I'm on my back
I'm lying up in this bed
You know I been laid up three days or more to ease my head
And the TV's always on by my side
I can't get enough to turn it off
Not even if I tried, not even if I tried
For some strange reason I got out of my bed,
Walked across the room
Looked in my mirror, what did I see?
I saw the devil, he was looking at me
My oh my, boy am I wasted, yeh but she tasted good
Don't criticise, I know you can take it, I always knew that you would
My oh my, boy am I wasted, she so tasted fine
Don't criticise, I know you can take it, it's just a question of time
My oh my, boy am I wasted, yeh but she tasted yummy yummy so good
Cry and cry, tears can't erase it
My oh my, boy am I wasted, but she tasted fine
Cry and cry, tears can't erase it, it's just a question of time

Yeh, I'm sick of driving round in this car
I've been three thousand miles or more and I still ain't got too far
And the radio's always on by my side
I can't get enough to turn it off
Not even if I try
For some strange reason I pulled over to the side
Started thinking about you
Looked in my mirror, what did I see?
I saw the devil creeping up on me

My oh my, boy am I wasted, yeh but she tasted good
Don't criticise, I know you can take it, I always knew that you would
My oh my, boy am I wasted, she so tasted fine
Don't criticise, I know you can take it, it's just a question of time
My oh my, boy am I wasted, yeh but she tasted yummy yummy so good
Cry and cry, tears can't erase it

Words and music by Young/Emerson
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RIGHT then, it's singalong time. To the tune of the Topic advert, everybody... (clears throat): "Oh, what has the songwords in every issue? *Smash Hits!*" "Oh, who makes a cock-up in every issue? *Smash Hits!*" "Er, yes, well... Apologies to everybody who searched page 36 of the last issue in vain for the promised binder offer. Due to a last minute reshuffle at the printers, we had to shelve it for an issue but you did get an extra song out of it so you didn't do too badly, did you? Anyway, the binder offer is definitely in this issue (we hope) and you'll find it lurking on page 33. Other noteworthy items in this issue are another chance to win a mini-TV on page 17 and a very enticing Beat competition on page 26. We may be a little crazy but we do our best..."



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This magazine is published
by EMAP National Publications
Ltd, Peterborough, and is
printed by East Midland Litho
Printers, Peterborough.
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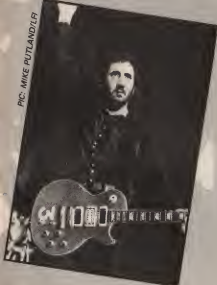
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Europe (airmail): £14.40
Write to: Park House, 117 Park
Road, Peterborough PE1 2DS.



NEXT ISSUE
ON SALE

MAY
15



Something's Missing

By The Chords on Polydor Records

There's a million kids out waiting for you
They're standing round with nothing else to do
Been waiting for so long it ain't true
Got little to fight for, nothing to lose

Chorus
Always staring, waiting and listening
Got a feeling something is missing
Something's missing (and it's true)
Something's missing (you got little to lose)
Something's missing (so you're gonna find)
Something's missing for you

Too much confusion, nothing is right
I can't tell what will and what might
I've been laughing and crying about today,
it's you
Can't tell the difference between a promise
and the truth

Repeat chorus

Not a word that I can't say
About what is happening today
Not a word left inside my head
But what the hell, it's already been said

Repeat chorus

Words and music by Chris Pope
Reproduced by permission And Son Music Ltd.

Staring At The Rude Boys

By The Ruts on Virgin Records

It's a very small world in the middle of a crowd
The room gets dark when the music gets loud
The treble cuts through when the rhythm takes a bite
But there's no room to move cause the floor's
pecked tight
A voice shouts loud, "We'll never surrender"
A voice in the crowd, "Never surrender"
A head in the clouds, "Blind propaganda"
Never surrender, we'll never surrender
The skins in the corner are standing at the bar
The rude boys are dancing to some heavy, heavy ska
And it's getting so hot, people dripping with sweat
The punks in the corner are speeding like a jet

Chorus
Staring at the rude boys, staring at the rude boys
Dancing with the rude boys, dancing with the rude boys
Staring at the rude boys, staring at the rude boys

A bunch of B.M.'s march in on D.M.'s
And some stand there saluting the air
They wanna be pirates but the sea's not calm
Tattooed crossbones on their arms
A voice shouts loud, "We'll never surrender"
A voice in the crowd, "Never surrender"
Another head bowed, blind propaganda,
"Propaganda, propaganda"
The lights come alive in a blinding flash
The dance floor clears as the victims clash
Everyone leaves when the heavies arrive
Someone hits the floor someone takes a dive

Repeat chorus twice
We'll never surrender
Repeat to fade



Words and music by Owen/Jennings/Fox/Ruffly
Reproduced by permission Virgin Music Ltd.

MIRROR IN THE BATHROOM

By The Beat on Go Feet Records



Mirror in the bathroom, please talk free
The door is locked, just you and me
Can I take you to a restaurant that's got
glass tables
You can watch yourself while you are eating

Mirror in the bathroom, I just can't stop it
Every Saturday you see me window
shopping
Find no interest in the racks and shelves
Just a thousand reflections of my own
sweet self, self, self, self

Mirror in the bathroom
You're my mirror in the bathroom
You're my mirror in the bathroom
You're my mirror in the bathroom

Mirror in the bathroom, recompense
For all my crimes of self defence
The surs you whisper make no sense
Drift gently into mental illness

Mirror in the bathroom, please talk free
The door is locked, just you and me
Can I take you to a restaurant that's got
glass tables
You can watch yourself while you are eating

Mirror in the bathroom
Repeat to fade

Words and Music by The Beat
Reproduced by permission of The Beat



PICS: PAUL SLATTERY



PICS: PAUL CANTY/LEI



IF YOU KNEW SUZIE...

WAY BACK in '71 I cut a photograph out of a music paper. It wasn't a photo of a band or singer. It was a photo of an audience. This audience was at the famous "Screen On The Green" Pistols gig. Three people stood out from the crowd — two girls and a boy. Within the next few weeks I learned that the girls were called Dabbie and Suzie and the boy was called Steve. They were part of the Bromley Contingent, punks who had their own scene and their own groups.

In September 1976 I went to the very first Punk Festival in London's 100 Club. On the first night, the bill was headed by the most infamous Punk band — the Sex Pistols. Second on the bill were The Clash, their first gig without a fifth member.

Rumours were also running that Sid, the well known Sex Pistols fan, was going to be on stage with his own band. One band, Subway Sect, had already played a noisy set and the buzz went round that Sid was next. He was, but I was more interested in the singer — it was Suzie from my pic.

The band were called Suzie and The Banishes, the drummer was Sid Vicious and the bass player was that guy, Marco. His full name was Steve Nevco. The guitarist was called Steve. They played a twenty minute set

Vincent McHardy remembers where The Banishes have been and finds out where they're going.

which mainly consisted of a very bizarre version of "The Lord's Prayer", interrupted occasionally by pizze snippets of "Knocking On Heaven's Door" and "Twist And Shout" and all sorts of riffs and guitar noises.

The set was loose, rough and totally chaotic. The bass player had first lifted a bass only twenty six hours earlier and the drummer had set in on only half an hour of rehearsal. In all conventional senses, Suzie and The Banishes were a terrible group, but there was something that made them seem great.

After the 100 Club, Suzie and her Banishes disappeared. Then five months later a band called Siouxsie And The Banishes hit the scene with a manager called Nils Stevenson. Nils had joined the group as a guitarist, then decided to make use of the skills he had learned from Melcolm McLaren and became the manager.

It was obvious that the new Banishes were not the whizz-bang combo that had played the punk festival. Only Suzie (now Siouxsie Sioux) and bass player, Steve, remained. They had a powerful collection of

original material and were playing almost seven nights a week.

A year later, after a few personal changes, Siouxsie and The Banishes handed over the crown of being everybody's favourite unrecorded band. They signed to Polydor and brought out a single, "Hong Kong Garden". The single charted and established Siouxsie and The Banishes' status as a "real group" or as they say in the business "a force to be reckoned with".

Two albums later, in September 1979, drummer Kenny Morris and guitarist John McKay walked out on the second date of a full scale British tour. This left only Siouxsie and the original bassist, Steve Severin. This was a big blow, but it only took five months to have a new combo on the road.

That, apart from the release of the magnificent "Happy House" single, brings us to now in the Siouxsie and The Banishes story.

TONIGHT I was going to see the Banishes again. I had a long interview with Siouxsie after the show and I didn't want to have to

tell her that I didn't like the group. Siouxsie is known for her low opinion of the press.

After the show, including two encores, Nils Stevenson takes me backstage to meet the group. They're all in a good frame of mind and eventually I end up in a corner talking to Siouxsie.

I ask her how much effect an audience has on their show, telling her that I had seen the show last night when she refused to play an encore because the crowd hadn't been dancing.

"Well, we always try to give 100 per cent, but it's difficult trying to put your heart and soul into a song when you're faced with a couple of hundred critics. I mean, when the audience all stand about waiting for you to make a mistake or do something shocking it's no fun. Then if you get an audience that's out to enjoy itself you can feel it and it helps you relax."

"There was a period a while back when it must've been very trendy to go to a Banishes show. We used to get all these posers coming along and standing watching us, they'd never dance. A lot of the feeling went out of our show then. That was when I got the "Ice Queen" tag."

Have n't The Banishes always been very fashionable? Didn't they come from the elite Bromley Contingent and start at a very fashionable time?

"No, we haven't always been fashionable. Okay, Steve and I used to be part of the Bromley Contingent, but that was only because we lived round there."

"When we went on stage that first night at the Punk Festival we weren't trying to join any movement. Originally we did it because it was fun. It still is fun."

"The press have always enjoyed labelling us as posers. Like when we held out for so long without accepting a record deal. They said we were trying to put over a pose, that we could easily bring out records on a small independent label. We could have, but what's the use of bringing out records that aren't available everywhere?"

"Our music is written as much for the young kid in Scotland who buys her records from Boots or Woollics as it is for the guy who shops in Rough Trade. Anyway, isn't it fashionable to be on a small label these days?"

WHAT ABOUT the most recent turning point in the Banishes' career? That split last September?

"It wasn't a split! Two members of the band left. One has already been replaced, the other'll be replaced soon."

"When it happened it was the last thing we expected. It was especially in the sly way that they left. We had actually asked the two of them before we went on tour if they wanted to tour. We realised that they were unhappy to a degree, but when they said everything was fine we believed them."

Why do you think they left the Banishes?

"They never really acted like part of the Banishes. Both of them came into the band quite late and I think they created some tension by sticking together and putting a gap between them and me and Steve."

"We tried to make them feel more a part of the band, although we always wanted them to express themselves however they wanted musically. John was worse, maybe, because he had seen the group live before he joined. We were sure they were right for the Banishes, but as it turned out we were wrong!"

Do you ever see them now?

"No!"

What are they doing now, musically?

"I don't know. They're probably trying to be very modern. Trying to be Emo. I don't know and I don't really care."

Is it true that "Drop Dead" was written about John and Kenny?

"No. I suppose, to a certain extent, it was inspired by them, but it's not about them. I've forgotten about John and Kenny. Life must go on. Change is a healthy thing anyway!"

Change being a healthy thing, how do you think Siouxsie and The Banishes have changed?

"We have changed. I don't really know how. When you get into a situation where you're making records things change. You have to be more organised and when more people want to hear you, you've got to tour."

"Soundwise, I think our songs now have more depth, but they're still as much Banishes' songs as "Hong Kong Garden" was."

What about "Happy House", where did it come from? What's it about?

"Happy House started out as a title. We wanted to call the fan club The Happy House, then I got an idea for a song. It's really just a happy song. The kind you make up as you go along when you're happy, for no real reason."

I know, when you're sitting in the bath or when you're walking home late at night.

How do you feel about bands that started at the same time as you compare yourself to them?

"Do you mean the Clash and that lot? Well, I don't really feel anything about them. I suppose they did something to keep the music scene alive, but that's about it. I don't compare the Banishes to any band. The only comparison I drew was to how good the Banishes could be."

Are there any bands about just now that you particularly like?

"I like the Cramps. They're a good band, and they're made even better by the fact that they don't take themselves too seriously. Too many groups these days want to be part of the latest craze, the latest movement — the Cramps have managed to avoid this and maintain their own identity."

Where do Siouxsie and The Banishes go from here?

"At the moment there are three of us. Me, Steve and Budgie. Budgie's really fitted into the band really, and there are four of us. Nils has been with us for a long time and works really hard for the band. The next step is for us to find a permanent guitarist then we'll do some tours. Maybe go to America."

Do you have anyone in mind for the new guitarist?

"No, nobody definite. Soon after Kenny we were to let someone else in to touch with Budgie and he seemed to be right for us. Guitarists are different, we've auditioned hundreds and none of them seem to have anything to offer our sound."

SIOUXSIE and The Banishes seem to be going through a difficult period just now. Live, they've lost a lot of their characteristic spontaneity. They're touring with a borrowed guitarist. Yet, they still manage to put out an excellent single. Siouxsie and The Banishes have been down before and somehow managed to use it to their advantage. It looks as if they'll do the same again.



THE SPECIALS • PUBLIC IMAGE
MADNESS • THE CLASH • DEXYS
IAN DURY ON ELVIS PRESLEY
COLOUR: COSTELLO, DEBBIE HARRY
64 PAGES OF PHOTO ACTION



A NEW ROCK MONTHLY A No. 1 ON SALE TODAY

COMING UP

By Paul McCartney on
Parlophone Records

You want a love to last forever
One that will never fade away
I want to help you with your problem
Stick around, I say

Coming up, coming up, yeah
Coming up like a flower
Coming up, I say

You want a friend you can rely on
One who will never fade away
And if you're searching for an answer
Stick around, I say

Coming up, coming up
Coming up like a flower
Coming up, yeah

You want some peace and
understanding
So everybody can be free
I know that we can get together
We can make it, stick with me



Coming up, coming up
Coming up like a flower
Coming up for you and me

Coming up, coming up
Coming up, coming up, I say
Coming up like a flower
Coming up
I feel it in my bones

You want a better kind of future
One that everyone can share
You're not alone, we all could use it
Stick around we're nearly there

Coming up, coming up everywhere
Coming up like a flower
Coming up for all to share
Coming up, yeah
Coming up anyway
Coming up like a flower
Coming up

Words and music by McCartney.
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SQUEEZE

THE NEW HIT SINGLE PULLING MUSSELS (FROM THE SHELL) FROM THE ALBUM 'ARGYBARGY'



BITZ

GARY NUMAN SOUND & VISION

GARY NUMAN makes his entry into the world of commercial video this month with the release of a 45 minute cassette filmed at Hammersmith Odeon on his last tour.

This will be the first time that a major pop act has put a videocassette on the market (though Blondie's "Eat To The Beat" has also been announced) and the first time that a recording will be available that can be played on all the various different video systems.

Begger's Banquet are manufacturing VHS, Phillips, Betamax and Sonomatic versions of the film which features a promotional film of "Cars" plus the following live tracks: "Me I Disconnect From You", "M.E.", "We Are So Fragile", "Everyday I Die", "Conversations", "Remember I Was Vapour", "On Broadway", "Down In The Park", "My Shadow In Vain", "Are Friends Electric?" and "Tracks". Assuming that you're lucky enough to own or rent all the proper video equipment, you can purchase the cassette for either £19.99 for VHS and Betamax formats or £29.99 for Sonomatic and Phillips machines from Beggers' Banquet, 8, Hogerth Road, London W5.

IDENTITY CRISIS

I SPENT years playing piano around my Portsmouth home, made a couple of dumper singles with a band called Arms And Legs and then had to do arrangements for a cabaret band called Koffee 'N' Kreme for a while just to pay the rent. Then, as soon as I buy a pair of white shoes and start wearing the louder kind of suit, I find the world is beating a path to my door. Turn to the bottom (blush) of Page 11 to discover my true identity.

PHOTOURS

THE PHOTOS, who have spent April as special guests on the European leg of The Police World Tour, return to Britain in May to play a short series of gigs in support of their new EP on Epic Records. Dates are as follows: Glasgow Technical college (7), Aberdeen University (8), Dundee University (9), Edinburgh Nite Club (10), Ayr Pavillion (11), London Marquee (14), Loughborough University (15), Kidderminster Town Hall (16) and Bangor University (17).

The band's first album, produced by Undertones/Lane Lovich man Roger Bechirian, will be in the shops at the end of May.



WHO'S THE FACE?

WONDERING WHAT Ian Dury's been up to lately? Well, amongst other things he's been penning a review of the Elvis '56 book for a brand new monthly magazine called "The Face" which should be in your newsagent right now.

"The Face" — the brinchild of the same Nick Logan who founded "Smash Hits" — is a glossy publication covering all kinds of aspects of the music scene but with particular emphasis on the best of rock photography. Very good it is too, but just you make sure you fork out for your "Smash Hits" first



Suggs smiles uneasily as a palm leaf works its way up his leg. Sing Lofty!



PHOTO: PAUL COY/BBCL/LEL

FERN KINNEY is arriving in Britain in May for her first live appearances on these shores. She will be supporting The Stylistics at London Dominion Theatre (4), Manchester Thameside Theatre (6) and Bristol Hippodrome (11). (There will be two shows per night at each of these venues.) Fern is also doing two gigs of her own; Manchester Jolly's (5) and Hatfield Forum (10).



AC/DC have found a new singer to replace the late Bon Scott. He is Brian Johnson, previously the singer with Newcastle band Geordie, who chalked up a couple of hits in 1973 with "All Because Of You" and "Can You Do It". Brian is currently rehearsing with the band prior to recording a new album for summer release.

EVAPORATION!

THE VAPORS have announced their first major headline tour for the month of June to coincide with the release of their first album, "New Clear Days", on United Artists.

Dates are: Bradford University (4), Norwich University (5), Cambridge Corn Exchange (6), Birmingham University (7), Bristol University (9), St Albans Civic Hall (10), Guildford Civic (12), Sheffield Polytechnic (12), Newcastle University (14), Dundee Barcudra (15), Edinburgh Tiffanys (16), Aberdeen Ruffles (17) Glasgow College Of Technology (18), Bath University (21), Cardiff Top Rank (22), Plymouth Fiesta (23), Bournemouth Stables Centre (24), Leicester University (25), Hull, Withersand Grand Pavilion (26), Rainbow, London (26).

SONJA STARTS AGAIN

FORMER CURVED Air lead singer Sonja Kristina, who has been working in the live theatre since her old band broke up, is currently releasing a new band with a view to playing a few live gigs. Her recording career has also been reactivated through a deal with Chrysalis Records. A single called "St Tropez" is expected soon.

ROCKY BURNETTE has been confirmed as the support act on Doctor Hook's short tour of Britain.

BOB MARLEY and The Wailers play their first British date for three years when they headline an open air concert at Crystal Palace Bowl on Saturday June 7th. Support acts include The Joe Jackson Band, Average White Band and Q-Tips. Tickets are available either from branches of Virgin Records for £7.00 or from Garden Party, GP Productions, PO Box 47L, London W1A 4TL for £7.50 per ticket. Postal orders will be accepted and applicants should include SAE.



GAYE DAYS

MARVIN GAYE, who was forced to cancel his January British tour because of domestic problems, has now rearranged his dates for June. The venues are the same as before: Manchester Apollo (6), Liverpool Philharmonic Hall (8), London Royal Albert Hall (13), Birmingham Odeon (14), London Reinbow (15), Slough Futurum Centre (18), Brighton Centre (19) and Edinburgh Usher Hall (21).

Dundee Barcudra (15), Edinburgh Tiffanys (16), Aberdeen Ruffles (17) Glasgow College Of Technology (18), Bath University (21), Cardiff Top Rank (22), Plymouth Fiesta (23), Bournemouth Stables Centre (24), Leicester University (25), Hull, Withersand Grand Pavilion (26), Rainbow, London (26).

ANARCHY IN THE REAR STALLS

THE STORY of the making of "The Great Rock 'n' Roll Swindle" would make a good movie in its own right. Originally conceived in 1977 as "Who Killed Bambi?", under the direction of veteran American pop peddler Russ Meyer, it changed title, plot and format numerous times until he abandoned it in disgust.

Malcolm McLaren repeatedly changed his mind about the kind of film he wanted and then Rotten swore he would have nothing to do with it in any shape or form; After the band broke up and were declared bankrupt, young director Julien Temple, who had been in on the project all the way, was left to piece together the best film he could from the thousands of feet of film and videotape that had built up.

Under the circumstances, he hasn't made a bad job of it. Documentary meets wild fantasy, cartoons rub shoulders with promo film, sharp satire mixes it with casual pornography, and the resulting mixture makes, much of the time, for fairly amusing viewing.

McLaren is the real star in his role as The Embezzler, intent on swindling huge amounts of cash out of the record industry purely by the brilliant manipulation of the media. Steve Jones as The Crook pursues him for his share of the lot. Unconsciously.

Running parallel to all this we have the actual Pistols (or parts of it), from early London gigs to final break up in San Francisco. This last is the film's most striking sequence, Rotten turning on the crowd at the end of an appalling version of "No Fun" and spitting "Did you ever get the feeling you've been taken?"

The remainder of the movie suffers from the absence of his abrasive intelligence. Rotten was The Pistols and the picture of the band is consequently top-sided. Glen Matlock scoresly gets a look in, while the footage of Sid is strictly fantasy stuff—all motorbikes and "My Way". The pathetic Rio/Ronnie Biggs episode comes over as it actually was—a last desperate publicity stunt.

The funniest part is an interview with Rotten's former singing tutor (so much for McLaren's claim that the band shouldn't be able to play). A terribly nice clean lady, she sings us a snatch of "Submission" in a fruity soprano to illustrate a point. So what did you expect? A nice tidy rags to riches fantasy? The chaotic "Swindle" at least doesn't try to justify anything—it'll probably leave you more confused than ever. The stuff of which legends (and money) are made. Oh, and yes, it's an "X" certificate.

WEMBLEY WAIL

LIKE the good West Ham fanatics they are, The Cockney Rejects are marking their team's appearance in the FA Cup Final by recording their own individual version of the team's song, "I'm Forever Blowing Bubbles". Haven't they got enough problems with their defence?

CHISWICK RECORDS are releasing an album of previously unreleased material from Joe Strummer's pre-Clash band The 101ers in May.

THE UNDERTONES have been forced to cancel their May 3rd date at Belfast's White Hall because of a ban on "new wave" bands which followed an earlier concert by The Selecter at the venue.



ANY TIME TOP TEN

Yvoh Wilcox

1. ZAGER AND EVANS, In The Year 2525 (RCA)
2. DAVID BOWIE, Bewley Brothers (RCA)
3. MARC BOLAN, Spaceball Ricochet (EMI)
4. PIERE UBU, The Modern Dance (Mercury)
5. LOU REED, Berlin (RCA)
6. BRIAN ENO, Baby's On Fire (F.D.)
7. FAD GADGET, Back To Nature (Mute)
8. JIMI HENDRIX, Centies Made Of Sand (Track)
9. LAURA LYNN, Emma (CBS)
10. TIM BUCKLE, Starweller (Straight)

Like all these songs equally, because of the emotions they convey and also because of the unusual feelings they trigger in me.

MORE KINK KRONIKLES

A NEW compilation of old Kinks classics from the sixties just out on Poly and the title "You Really Got Me" contains the original versions of a couple of recent hits, "David Watts" and "Stop Your Sobbing", as well as much other fine stuff. Stands the time test and makes for interesting comparative listening.

A NEW Joy Division album, entitled "Close", has just been completed and is expected on Factory at the end of May.



REPEATO TO FADO

THOUGH YOU might be interested to see the job that a Spanish translator made of "Video Killed The Radio Star" for the sleeve of Bruce Woolley's version over there.

"I heard you won the Wallace back in '52
Lying awake from the beginning I heard you won the Wallace back in '52
Lying awake it come teeming in on you
If was wrong it didn't stop you coming through

I saw your picture in the magazines I read
Imagined footlight on the wooden fence ahead
Sometimes I thought you were controlling me instead
How many children?
What did you tell them

Pictures came and took you heart
And now we live in the abundance of New York
We hear the playback and its seems so long ago
And you remember the genius of your age
You were the first one
You were the first one . . .
And you thought WE made mistakes . . .

REMEMBER IN the last issue we told you all about "The Rock Primer"? Well, proving once and for all that whatever we British do the Americans do bigger if not always better, we've just received "The Rolling Stone Record Guide" edited by Dave Marsh (Virgin Books £5.25), a more comprehensive and much thicker variation on the same idea.

Marsh lists 10,000 currently available rock, pop, soul, country, blues and jazz albums and offers capsule reviews of each one. Unlike the primer, this book lists its fair share of bad albums. Quite right too; bad records are often very influential. Frappened with factual errors, though it is, this volume repeats the odd fable, if only because of Marsh's odd flashes of wit.



IF THERE has been a battle going on in the Liverpool area for the most elaborately named band, then Orchestral Manoeuvres must win hands down over Echo & The Bunnymen, The Teardrop Explodes, Lora & The Chameleons and even Pink Military Star Alone.

Not quite Liverpoolians, OMID live a 21p ferry ride away across the Mersey, in the Wirral—in a "silly little place" called Meolf (but pronounced Melval). Until quite recently, the gigantic name concealed a mere two people—Paul Humphreys and Andy McCluskey.

Together they'd been in The Id who, according to Andy, were the only band on that side of the Mersey, apart from Dalek I Love You (not bad, but not quite obscure enough) whom Andy joined briefly when The Id folded. Ruminated with Paul, he remembers, they faced up to the fact that they "couldn't play for toffee" by teaming up with Winston, their famous tape recorder.

Winston was programmed with all kinds of music by the pair—electronic percussion, synthesiser, saxophone—all of which he reproduced faithfully on stage, sharing the limelight with Andy's vocals and bass and Paul's keyboards.

After a year of this—including the very fine single "Electricity" on Manchester independent label Factory—Winston was replaced by Dave Hughes on keyboards and occasional bass and Malcolm on drums and electronic percussion. "Electricity", meanwhile, had caused a few brains to light up at Dindie and was re-released by them, followed by the band's first album, recorded in their own small studio.

Since Winston "retired from the stage", OMID's equipment has been built into similar looking frames which surround Andy on three sides as he sings. Watching the band go through their imaginatively varied and highly danceable set, it's not hard to see why they say they object to being classified with John Fox and Gary Numan.

"We're not entirely electronic. We only use tapes and synths if they're interesting. We may play discs, but we do pop things too!"

Steve Taylor

HUMANOEUVRES



THE HUMAN League have their second album, "Travelogue", released by Virgin on May 14th. First 10,000 copies will appear at £3.99 before reverting to the list price of £5.25.

GIRL SNAKES

There are some things you can't cover up with lipstick and powder. Ryan Kelly unveils The Bodysnatchers.

Hey, I want to tell you about something new. We rude girls skanking just as well as you. You may have forgot about us up to now. But take care boys, we may well show you how!

BODYSNATCHERS



The learning shower of Bodysnatchers: from the left: Nicky (bass), S.J. (front lead guitar), Stele (rhythm guitar), Rhoda (vocals), Miranda (sax), Penny (keyboards) and Jane (drums).

THAT, briefly, is what The Bodysnatchers are all about. An all-girl, seven-piece ska band, they were considered laughable on their first public outings, basically because they had no idea as to how (or when) to play their instruments.

But suddenly The Bodysnatchers are laughable no more. They may not be in the Mamovani class just yet, but they've proved their worth by getting a deal with Two-Tone, which has spawned the hit debut single, "Let's Do Rock Steady," and a place on The Selector's recent tour. Not bad at all for seven girls who, up to now, had never even heard of each other.

It was bass player Nicky's idea to form a group, after she had seen The Specials in a London club. She took the usual steps of advertising in the music rags for recruits, exclusively female, then wasted months sifting through no-go applicants for the job. It was only when Jane came along four months later the show got on the road, at least now able to boast a rhythm section, in theory if not in practice.

The other members followed one by one, from schoolgirls saxist Miranda to fashion designers (guitarist Sarah Jane, or S.J., all linked by two factors — (a) total musical inexperience and (b) being female. So why weren't men allowed in?

"I don't think we would have joined a group, I know I certainly wouldn't have, if there had been men involved," says Miranda, who at seventeen could become the new Penelope Keith, with her daunting self-possession and aristocratic manner.

"Boys usually start learning an instrument at about 14 or 15, and as we were all joining to learn as we went along, it would have made us look ridiculous."

So, instead of appearing inept in front of experienced colleagues The Bodysnatchers set out to look ridiculous in front of club audiences, learning as they went along. Still in the infant stage at their second gig, they were offered a place as support on a tour with The Selector, who disregarded technique in favour of style.

being in the right place at the right time," continues Miranda. "What we play is just very popular at the moment."

"Of course," she adds, "being all girls has helped us a lot, merely because it's not a novelty to find seven females in one band — because music is still very much a male dominated field."

Do they think that all girl bands immediately inherit a bad reputation?

"I think that men have a pretty bad idea of girls in bands," mutters Rhoda, their black-haired lead singer.

"I think everyone underestimates girl bands really," says keyboard player Penny, the one with the slight lisp and prime offender in the "gling" stakes.

"One girl came up to me after a show — towards the end of the tour by which time we could play the whole set without falling to pieces — and practically gaped that she didn't think we'd be able to play our instruments for the night."

"Also," adds Miranda, "a lot of people came up to me when we were on tour, and quite bluntly said they didn't think that we'd be any good, so they just didn't turn up in time to see us. It's not that we're any good, the drawbacks you have to put up with."

"It's that idea that makes a lot of girls seem to think that if they're in a band they've got to prove themselves all the time instrumentally, or have got to put across some heavy point about sexism or feminism," announces Penny, "so that in the end there's no fun in them at all and they end up downright bored."

"There are still some strange ideas about girl bands," says Rhoda. "People immediately assume that you are all young feminists and hate men. If there are half a dozen men in the band, though, it's a different thing altogether — no one assumes they must immediately be gay, or macho or something, it only happens to girls."

But then, it's mostly men who write about bands in the first place.

"We've also seen the Two-Tone backlash gather steam in the reviews we've had," says Miranda. "One paper called us

Two-Tone Tessias, yet you notice that once something like Two-Tone, for instance, becomes very successful people start to resent it. You can see in the press that many writers just seem to be trying to impress each other — and maybe Two-Tone is a dirty word now.

"If you're playing for fun, forget it," she finishes sarcastically. "Something popular and commercial doesn't prompt any interest, but you'll find Siouxsie and The Banshees and The Slits getting Records of the Week, because if you're obscure and misunderstood artists, everyone sympathises."

SOMEHOW it seems almost impertinent after that heated outburst to venture that someone, people just might not happen to like "Rock Steady," but we do talk about the single and how it came to be.

"We never really had that much time or choice when it came to choosing the single," says Jane, a rather vivacious blonde drummer who spent much of the interview clinging to some unnamed guy's knee.

"We didn't set out to record a cover song, because so many of the other Two-Tone bands had had success that way. We found that none of our other material was strong enough at that point, and that 'Rock Steady,' which has a catchy tune and simple words, was always gone down particularly well with audiences."

"Strangely though, we've had a lot of people tell us that they prefer the song that we did write on the B-side, 'Ruder Than You.'" I ask whether they will be staying with the Two-Tone set up?

"We're committed to doing another single with them, but after that I don't know," says Rhoda. "We don't even know what the next single will be, because we haven't had a chance to write and rehearse anything new while we've been on tour."

It's not necessarily all our decision either. The record company has a large say, as they've got a lot more experience in these matters."

The Bodysnatchers are nothing if not ambitious. Apart from throwing themselves into the deep and as far as writing and playing go, they do not yet have an intention to keep them in the straight and narrow. Don't they find it difficult to keep things moving at this early stage?

"Not really," answers Jane. "The selector tour was more or less all arranged for us, and there have always been people we could go to for advice if we needed it. But it is a very democratic set up within the band. There are no leaders who take control of the decisions and let's face it, with seven of us around it's pretty easy just to take a vote!"

"We may get a manager —

we've had plenty of offers — but on the other hand we might just opt a secretary who'll actually organise things for us."

IF YOU haven't seen The Bodysnatchers live, you may well be able to see them in a film which will hopefully appear in the summer, featuring live footage of them, plus The Specials, Madness, The Selector and The Beat. It will be on release in cinemas, and will be accompanied by a compilation album, and possibly a booklet — although plans at this point are still hazy.

But although the tour has been successful for The Bodysnatchers, it was not for the group who were originally second on the bill, Holly and The Italians. They had to quit, half-way through amidst a blaze of publicity, leaving The Bodysnatchers to move up to main support act.

"Though I was sorry to see Holly go, I found things much better when we were second band on," says Jane. "The first band has the job of really warning the audience up, most of whom are still arriving, and also it means that you are very rushed."

"We'd just late around travelling to the gig, then we'd be last to do the soundcheck, run off to put our make-up on, and have to be back on in ten minutes to play the set. By the time we had finished though, we'd have so much energy left and nothing to do with it."

Holly and the Italians are a good band, but it was completely the wrong tour for them," continues Miranda. "The audience had come along to hear one thing and then were affronted by something completely different halfway through — so it's not surprising they were given a hard time. Also I think the Two-Tone audience is particularly narrow-minded."

"I don't think so," bursts out Rhoda indignantly. "I don't think you can blame the audience at all. If you come to see a Two-Tone or a med band, you expect to see just that. You wouldn't expect, or want, to see The Lambrettas supported by Red Lepard, would you?"

Another great debate breaks out emphasising the real difference between groups of men and of women. Men talk in turn — women tend to rush in all at once and present an inaudible argument.

But despite their inability to agree on anything else, the Bodysnatchers are unanimous as far as their own careers are concerned. They are fed that they have proved it's attitude, not ability that counts. As Miranda points out, there are hundreds of groups around that are musically superior, yet really boring.

As far as the record buying public are concerned, it seems that they're right.

Dear Miss Lonely Hearts

By Phillip Lynott on Vertigo Records

Dear Miss Lonely Hearts
I had to write this letter
To tell you how I came to meet her
She was sweet but I dated her sister
That's how I've made my mistake and I can't forget her
I felt depressed
Till a friend of mine suggested that I write to this address
So unless you can find a cure for my loneliness
It will persist, it will persist

Chorus

Lonely boy, looking for another
Lonely girl, to love one another
Lonely hearts, turn to each other
Lonely souls, (lonely souls)

Dear Lonely Boy

I doubt if my reply will bring much joy
It seems from your letter that you lied
Or strongly implied that you were
Satisfied to take her sister by your side
I became distressed at your total lack of tactfulness
So at least all I can suggest
Is that you resist and you put an end to
Such thoughts of silliness

Repeat chorus

Dear Miss Lonely Hearts

I've got problems
You're the only one I know that can solve them
I love a girl but I'm dating her sister
And if I persist in my pursuit I will kiss her

Dear Lonely Girl

I doubt if this reply will bring much joy
But you must not trust this boy
You must not lust this boy, resist him
Do not kiss this boy

Repeat chorus and ad lib: to fade.



Wanted
One lonely boy looking for another
lonely girl, must be attractive.
Please send photo to
Dear Miss Lonely Hearts
Poor lonely souls...

Words and music by Lynott/Bain
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independent BITZ

DESPERATE BICYCLES: Remorse Code (Refill Records LP).

Well, I can certainly see why they're desperate. An East London band, Desperate Bicycles were among the very first of the do-it-yourself single pioneers, eventually ending up with four singles on their own Refill Records to their name.

And so to this, their first album, still featuring two of the original foursome, which was recorded in October of last year. I'm not familiar with the singles but this is, er, well, um — frankly, it's awful. And I do mean awful — the kind of well intentioned but utterly hopeless hippy claptrap that the New Wave was

supposed to sweep away, not revive.
Poor old Desperate Bicycles — they can't do anything well, from their silly name and painful, meaningless title onwards. Their jarring, jangling tunes (I use the term loosely) are poor at best, their playing and arrangements utterly without a spark of imagination and their general expectation (now there's an idea) is artless and sluggish.

In fact, the only thing that can be said in their favour here is that the vocals are clearly audible — in this case a distinct disadvantage, as their lyrics too are firmly on the wrong side of dreadful.

Really, it's hard to believe that there could be a band so relatively competent at their chosen instruments and yet so completely without natural talent.

Not that it's actually offensive — it's too nice and well meaning for that — it's just so overwhelmingly fifth rate that I feel sorry rather than irritated.

So why prolong this agony? Mainly because I'm staggered to see this awful artefact enter the independent album Top Ten and

there are clearly unwary people who must be warned. Look, the only recommendation I can honestly make about this dreadful warning to us all is to listen long and hard before buying. Just because it's independently produced — or by

people who were active around 1977 — doesn't mean that it's necessarily any good. Contact address? Desperate Bicycles didn't even manage one of those . . .

Red Starr



You'll Always Find Them In The Kitchen At Parties Dept: The Delta Five, nicely poised at No 2 in the singles chart. Left to right: Roz Allen (bass, vocals), Julia Sala (vocals), Bethan Peters (bass, vocals), Kelvin Knight (drums) and Alan Riggs (guitar).

independent singles top 30

TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	FOOD FOR THOUGHT UBAD	Graduate
2	YOU/ANTICIPATION Delta 5	Rough Trade
3	WHERE THERE'S A WILL Sits/Pop Group	Y (Rough Trade)
4	TREASON The Teardrop Explodes	Zoo
5	REALITIES OF WAR Discharge	Clay
6	S.Y.S.I.F.M. (THE LETTER SONG) Q.Tips	Shogun
7	WHERE'S CAPTAIN KIRK Spizz Energi	Rough Trade
8	SOLDIER SOLDIER Spizz Energi	Rough Trade
9	YOU CAN BE YOU Honey Bane	Cross
10	CARTROUBLE Adam And The Ants	Do It
11	WARDANCE Killing Joke	Melicious Damage
12	FEVER Cramps	Illegal
13	FEEDING OF THE 6,000 Crass	Small World
14	TRANSMISSION Joy Division	Factory
15	BETTERSOREM Wahl Heat	Invariable
16	ABRAUCA Robert Wyatt	Rough Trade
17	SILVERHAMMER Sledgehammer	Veliant
18	RICKER'S HAND Fed Gogdog	Mute
19	THREE MANTRAS Caberlet Voltaira	Rough Trade
20	YAP YAP YAP Piranhas	Atrix
21	GIVE EM HELL Wishybone	Rondelet
22	MOTORHEAD Motorhead	Big Beat
23	PIERY JACK Fall	Step Forward
24	MANUCKET SLEIGHBIDE Quartz	Reddington's
25	ALTERNATIVE ULSTER Soft Little Fingers	Rough Trade
26	REALITY ASYLUM Crass	Cross
27	KEBAB TRAUME Deutsche Amerikanische	Franzschacht Mute
28	WARM GIRLS At Our Best	Record
29	ENGLISH BLACK BOYS X.O. Ours	Factory
30	DEATH AND DESTINY Myhrle	Guardian

independent albums top 10

TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	BOOTLEGG RETROSPECTIVE Sits	Y (Rough Trade)
2	FOR HOW MUCH LONGER Pop Group	Rough Trade
3	STATIONS OF THE CROSS Crass	Cross
4	COLOSSAL YOUTH Young Merbis Giants	Rough Trade
5	COUNT CRACIA AND OTHER LOVE SONGS Quartz	Reddington's
6	SONGS THE LORD TAUGHT US Cramps	Illegal
7	UNKNOWN PLEASURES Joy Division	Factory
8	NINE MONTHS TO THE DISCO Clash Babies	Heartbeat
9	INFLAMMABLE MATERIAL Soft Little Fingers	Rough Trade
10	REMORSE CODE Desperate Bicycles	Refill

Compiled by Record Business from a nationwide panel of specialist shops. Only titles not connected with major record companies are eligible.

singles

"Wind-Up Girl", the first release on London based Gun Records, is by heavy metal band Spittire. Not mindless like most offerings from the established HM bands, but a neat, well produced commercial rock song from a band with a certain style and originality. Which is much more than can be said for the EP by Discharge on the new Stoke-on-Trent label, Clay Records. The four identical tracks, about society and war and that sort of thing, are only distinguishable from each other by the screaming, gabbled vocals. Makes the UK Subs sound like the Welsh Male Voice Choir. (Contact: SAEs to Gun Records, 101-103 Baker Street, London W1; Clay Records, 26 Hope Street, Hanley, Stoke-on-Trent.)

Another new label that has emerged this year is London's Vandyetta Records. They have just released their second single, The Meanies' "Waiting For You"/"It's True" which is average and forgettable.

More interesting is the label's first offering, "Don't Let Go" by Seventeen. The 'A' side comes across as a rather self-conscious attempt at a clean simple pop song, but "Bank Holiday Weekend" succeeds where the other side fails, and re-creates the happy-go-lucky feel of holidays and general sives. (Contact: SAE to Eric Gavin, 193 Half Moon Lane, London SE24.)

Hearing of Jerry The Ferret on Dead Horse Records conjures up images of more 1976-style punk, but their EP is anything but. The two tracks that stand out most were both written by Tony Sales — "The Music Goes On And On"

and "Ginny". Gentle and melodic, with harmonies backing vocals and all things, '60s, plus a smidgeon of Gerry Rafferty. (ET from Jerry The Ferret, 50 South Park Terrace, Ilford, Essex.)

A Welsh Company called Discos Incorporated are currently promoting "Femmes Sous Callophans" by French new wave band Edith Nylon. Fresh, well constructed pop with . . . er . . . nice synthesiser intro and catchy vocal effects and chorus, even though I have no idea what the female singer Mylene is on about (I didn't get the 'O' level!) (Contact: SAE to Discos Incorporated, 53 Madoc Street, Gwynedd.)

This issue's charm quota is supplied on a 4 1/2 track EP by Exeter band The Impossible Dreamers (A Merciful Release). An abundance of acoustic guitars, along with Nick Waterhouse's matter-of-fact vocals give the songs a folksy feel. The best are "Books Books Books", a singalong ditty, and the funny "Not A Love Song" with Nick singing an imaginary guitar solo. A gem for collectors of real home made records. (Contact: SAE to Scott, Rough Trade, 202 Kensington Park Road, London W11.)

Steve Bush



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- 11 Walt Jables
- 12 Dancing
- 15 TDD MCH
- 17 Rude Girl*

- 18 The Beat
- 19 Stars
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Don't Make Waves

By The Nolans on Epic Records

Let our hearts go free if you wanna love me
Oh, then don't, don't make waves

If you feel uneasy and you can't trust me
And you don't believe me and you're in too deep
'Cause you take my love
And you give me nothing
Oh, holding on is only right
Love, we'll never make it over night

So please don't, don't make waves
Let love run smooth, babe
Oh, let our hearts go free
If you wanna love me
Oh, then don't, don't make waves

If you feel abandoned on a restless sea
And you're still uncertain, can't you let it be?
'Cause the tide will turn if we stay here together
Oh, holding on is only right
Love, we'll never make it if we fight

So please don't, don't make waves (no, don't make waves)
Let love run smooth, babe
Oh, let our hearts go free
If you wanna love me
Oh, then don't, don't make waves
Are you listening, baby?
Don't, don't, don't make waves
No, no, no, no don't, don't, don't make waves

Words and music by Findon/Myers/Puzey
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ANSWERS TO CROSSWORD No. 35

ACROSS: 1 "Moonlight (And Muzak)"; 5 The Jam; 7 "Going Underground"; 11 Lee (Chappell); 13 Def (Leppard); 14 (Ian) Hunter; 16 (Graham) Parker; 17 Chas (Smash); 18 Who; 20 "Off The Wall"; 21 Sad Cafe; 22 Kiki (Dee); 23 Post; 25 "Echo (Beach)"; 28 (Statue) Quo-ta; 29 Abba; 31 Mud; 35 Rod (Stewart); 36 "Alabama (Song)"; 37 (Rod) Stewart; 38 Logo.

DOWN: 1 "My Girl"; 2 "Green Onions"; 3 "Guns Of Navarone"; 4 The Knack; 5 "Together We Are (Beautiful)"; 6 ELO; 8 "Good (Times)" 9 "(If The Kids Are) United"; 10 Freddie (Mercury); 12 "(Are Friends) Electric"; 15 "(Together We Are) Beautiful"; 19 Orchestral (Menoeuvre In The Dark); 24 The Beat; 26 "Hot Dog"; 27 "(Good) Times"; 30 Adam (Faith); 32 (Kiki) Dee; 33 Ska; 34 Bat.

CROSSWORD No. 35 WINNERS

TV WINNER: Diane Turner, Hull.

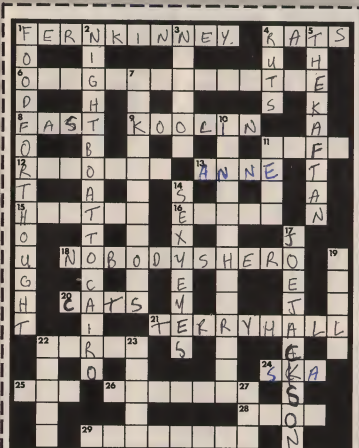
ALBUM WINNERS: Andrew Tharme, Bebington, Merseyside; Clare O'Neill, Earley, Reading; David Fryer, Upper Gornal, W. Midlands; Iain Smith, Llangefni, Anglesey; Steve Teague, Burgess Hill, Sussex; Richard Turner, Worthing, W. Sussex; Tim Knight, New Southgate, London; K. M. Cook, Kilburn, Derby; Matt Stillwell, Morden, Surrey; Andrew Stone, Chaddesden, Derby; Steven Giles, Blackbird Leys, Oxford; John Cheves, Nettleham, Lincoln; Brendan Monaghan, Newtownards, Co. Down; Jackie Brown, Oldbury, W. Midlands; Sean Pulley, St. Ives, Cornwall; B. Gut, Purley, Surrey; Angela Jones, Chapstow, Gwent; Jeffrey Tibber, Kenton, Middlesex; Carolyn Aucott, Farnham Common, Bucks; Paul White, Chadderton, Oldham; Jackie Harrison, St Andrews, Bristol; David Astles, Little Heath, Herts; Anita Varndell, Smethwick, W. Midlands; John Hurst, Exeter; Virendra Shah, Ilington, London.

ACROSS

- 1 She sings "Together We Are Beautiful" and sounds like a plant! (4,6)
- 4 Surfacing artists hiding in the young brat's room!
- 6 What kind of test? (3,4,7)
- 8 Not a tortoise-like independent label
- 9 & 5 down. B.A. Robertson 45 (4,2,3,6)
- 11 Lynne or Beck?
- 12 Some ran into an anagram!
- 13 Ms Nightingale
- 15 Ian, ex of Mott the Hoople
- 16 Soul Starr
- 18 Stiff Little Fingers LP (7,4)
- 20 The UK lot had a hit with "Luton Airport"
- 21 Specials frontman (5,4)
- 22 Mr Stein, no relation to Franklin!
- 24 Music from Alaska!
- 25 Do-it-Yourselfer?
- 26 See 11 down
- 28 Billy boy
- 29 See 3 down

DOWN

- 1 Current hit: It'll satisfy your stomach and stimulate your mind! (4,3,7)
- 2 Anybody for a nutty tour of Egypt? (5,4,2,5)
- 3 & 29 across Early Jam hit, sold a lot on Sundays! (4,2,3,5)
- 4 Punks who had a hit with "Babyforn's Burning"
- 5 See 9 across
- 7 i.e. Berk's look (anagram of singer) (5,6)
- 10 Old Dave Edmunds single written by Nick Lowe (when he used to rock 'n' roll) (1,4,3,5)
- 11 & 26 across Two thirds of a Strangler
- 14 Dr Hook single (4,4)
- 17 "Is She Really Going Out With Him" was his first hit (3,7)
- 19 Ms Yates, Bobby's girl
- 22 "White Riot" was their 1977 45
- 23 Noddy Holder's band
- 27 A star of the Swindle



No. 37

NAME

ADDRESS

TOP 40

TWO WEEKS AT NO. 1	TITLE/ARTIST	LABEL	BPM
1	NEW THE GROOVE (RODNEY FRANKLIN)	RCA	
2	27 JUST CAN'T GIVE YOU UP (MYSTIC MERLIN)	CAPITOL	
3	4 PUNCH OUT THE GROOVE (RODNEY FRANKLIN)	CAPITOL	
4	7 CALL ME BLONDE	EPIC	
5	3 DON'T PUSH IT (LEON HAYWOOD)	CHRYSLER	
6	2 WORKING MY WAY (DETROIT SPINERS)	20TH CENTURY	
7	1 STOMP BROTHERS (JONHIN)	ATLANTIC	
8	8 IN THE THICK OF IT (BRENDA RUSSELL)	ASM	
9	NEW I SHOULD'VE LOVED YA (NARADA MICHAEL WALDEN)	ATLANTIC	
10	9 LOVE YOU FOREVER (BUNNY MACK)	ATLANTIC	
11	5 DANCE YOURSELF DIZZY (LIQUID GOLD)	ACE	
12	NEW SUPREMES (MELBY DIANA BOSS & THE SUPREMES)	VEVO	
13	NEW YOU GAVE ME LOVE (CROWN HEIGHTS AFFAIR)	MOTOWN	
14	NEW POLICE & THIEVES (JUNIOR MURVIN)	DE-LITE	
15	NEW GO FOR IT (HERBIE HANCOCK)	IMPACT	
16	15 SEXY DANCER (PRINCE)	CBS	
17	25 RIGHT IN THE SOCKET (S.H. MEETS)	WARNER BROS.	
18	NEW LET'S GET SERIOUS (JERMAINE JACKSON)	214	
19	NEW SHE'S OUT OF MY LIFE (MICHAEL JACKSON)	MOTOWN	
20	NEW STAY THE NIGHT (BILLY OCEAN)	EPIC	
21	NEW OVERNIGHT SENSATION (JERRY KNIGHT)	EPIC	
22	NEW IF YOU COULD READ MY MIND (VIA WILLS)	ASM	
23	NEW HOLD ON TO MY LOVE (JIMMY RUFFIN)	ARIELA HANSEN	
24	16 THE LIQUIDATOR (HARRY J. & THE ALL STARS)	HSI	
25	NEW LET'S GO ROUND (RAIN AVERAGE WHITE BAND)	TR LISA	
26	NEW CALIBRE CUTS (VARIOUS)	ICA	
27	10 MOTIVATION (ATMOSPHERE)	GILBERT	
28	23 (OOPS) (UPSIDE YOUR HEAD) (GAP BAND)	MCA	
29	25 RUNNING AWAY (ROY AYERS)	MERCURY	
30	NEW TWO PLACES AT THE SAME TIME (RAY JAY)	FLETCHER	
31	NEW SPECIAL LADY (RAY GODDARD & BROWN)	ASBETA	
32	6 TOGETHER WE ARE BEAUTIFUL (FEIN KINNEY)	MERCURY	
33	12 YOUNG CHILD (RONNIE LAWS)	WTA	
34	11 HOLDING ON (TONY RALLO)	UNITED ARTISTS	
35	NEW NOW I'M FINE (GREY & HANKS)	CALBRE	
36	25 AND THE BEAT GOES ON (WHISPERS)	P&C	
37	12 THE GET DOWN MELLOW MELLOW SOUND PLAYERS	SLASH	
38	NEW THE SEDUCTION (JAMES LAST BAND)	VANGUARD	
39	17 TONIGHT I'M ALRIGHT (MICHAEL WALDEN)	POLY OR	
40	14 IF YOU WANT IT (NITELYTE)	ATLANTIC	
		AMICA	

COMPILED BY RECORD BUSINESS MAGAZINE FROM SALES AT SPECIALIST DISCO SHOPS. IMP = IMPORT BPM = BEATS PER MINUTE.

"Great," I thought when the new Thelma Houston album "Breakwater Cat" (RCA) arrived on my desk. "Must give it a spin." The first side was good, I thought — a couple of really nice tracks and what a great voice she has. I went to play the other side when, oh dear, it stuck to the turntable! Heave, tug, pull — I finally managed to get it off, but also removing half of the stereo. But after much persuasion and a few naughty words I got it back and played the other side, which wasn't quite as good as the first but worth struggling for.

A few more albums that I managed to play without any trouble were "Two Tons O' Fun" by Two Tons Of Fun (Fantasy), "Lady T" by Teens Marie (Motown) and "The Beginning" by Midnight Star (Solar).

The "Two Tons O' Fun" happen to be two rather large ladies and Sylvester's backing group. Their album's absolutely great, containing a number of really good tracks. Some of the stuff sounds similar to the old Sylvester sounds, but nevertheless are really strong and full of energy. Two of the best tracks are "Earth Can Be Just Like Heaven" and "One Sided Love Affair".

Teens Marie's album unfortunately was a bit of a disappointment. I really

wanted about her smash single of last year, "I'm Just A Sucker", and expected the album to be along the same lines, catchy, loud and danceable, but she must have changed somewhere along the way. Two tracks that I quite liked were "Behind The Groove" and "Boogie I Need".

Midnight Star are a new eight piece band who have just signed to RCA. Besides the album, "The Beginning", they have a single out taken from it titled "Make It Last". It's a really good track and by far the best on the album.

Now to the singles. The new one by Narada Michael Walden, "I Should Have Loved Ya" (Atlantic), is definitely chart bound, and easily as good as his recent hit "Tonight I'm Alright". Rodney Franklin is climbing steadily up the charts with "The Groove" (CBS), a jazz funk instrumental. This is really big in the clubs at present, with lots of stops and starts and can be quite embarrassing if it finishes suddenly and you're left dancing!

Herbie Hancock has a new record out "Go For It" (CBS) taken from his new album "Monster". The B side is one of the best records he's made, "Tell Everybody". That's it until the 15th. Bev

I Shoulda Loved Ya

By Narada Michael Walden on Atlantic Records

Chorus
I shoulda love ya
I shoulda loved ya
Ooh when I touched ya
I shoulda loved ya

There you were, I was blinded
After love, swore I couldn't find it
A seduction grabbed my hand
Ooh, my body screamed
But my heart just didn't understand
Life between the sheets is fine
If all you wanna make is time
But if you wanna make it last
Ooh you lose control if you drive too fast

Repeat chorus

Going down for the count
Now I'm in but you are out
My memories are my obsession
Begging for attention, ooh yeah
Apprehending all my criminal need
I stole your heart and then left you to bleed
Those days are over baby
Yes, I swear, just say the word and I'll be there

Repeat chorus and ad lib to fade

Words and music by N. M. Walden/
T. M. Stevens/A. Willis
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Rob Jones's Disco Pick

Mystic Merlin "Just Can't Give You Up" Capitol

Mystic Merlin's import album has been going down a storm in clubs and discos around the country for months now, and at last Capitol Records have decided to release the best track here in the UK. "Just Can't Give You Up" is really jazz funk at its best and although this is Mystic Merlin's debut single, with music like this they are going to be around for a long time.



SMASH HITS THE SPECIALS





THERE'S NO FACE LIKE AN OLD FACE

**A revitalised Pete Townshend
talks to Steve Clarke**

A GROUP of 1979-style Mods were waiting outside the London Rainbow to see their heroes, The Who. It was the venerable band's first gig since Keith Moon's death. An occasion with a capital O.

As they were queuing a tallish geezer with not the world's smallest nose came up and asked them how long they'd been waiting. What business was it of his?, replied the surly second generation Mods. Not waiting to

introduce himself, Pete Townshend stalked off into the night.

The episode exquisitely demonstrates Townshend's attitude towards the Mod renaissance. "I just can't wait for

the flower-power revival," he says with heavy irony.

MOD REVIVAL or not, 1979 was a good year for The Who, even if it was marred by the Cincinnati stadium disaster where 11 fans were crushed to death. The Who had returned to touring after a lengthy absence. Townshend played two charity shows in London, for Amnesty International and Rock Against Racism. He also embarked on his second solo album, "Empty Glass," produced by Chris Thomas, fresh from his triumph with The Pretenders.

Despite the release of "Who Came First" in 1972, Townshend regards the new album as his first solo record.

"I didn't write any new material for 'Who Came First'. It was made up of fragments I had lying around. Also, I didn't use a record producer as such. It was of demo quality," he says.

In the past Townshend has said that he thought more people would listen to his songs on a Who album than if they appeared on a Pete Townshend solo record. So why then, has he made "Empty Glass"?

"That's true, but there's two reasons I did it. One because The Who is becoming increasingly difficult to write for in an honest way. The second reason is that when I signed my solo deal (a three album commitment) I didn't think The Who would record again.

"Like everybody else, I thought they were finished. Or at least if they weren't finished I thought they'd only exist as a touring band. Or maybe concentrate on films, without doing any road work. So I'd have plenty of time."

As things turned out, The Who are now committed to an extensive touring schedule, and have recently signed a recording contract which guarantees them "quite considerably more" than the reported £15 million for delivering four albums. The deal is for America and Canada; they have yet to sign a contract for the rest of the world.

Currently the band are in the studio with Bill Szymczyk, he of Eagles and Joe Walsh reknown. Townshend hopes they will have finished recording by the time his kids break-up for their summer hols.

"The reason why it's difficult to write for The Who," he continues, "is because The Who have always grown up, evolved — you could say growing old, with great pain.

"I think a lot of it has got to do with that side of our band 'cause we're so obsessed with various aspects of rock — the idealistic side of it, the spiritual side of it, the potential-for-improvement-of-society side of it — that's always made us incredibly self-conscious.

"I've felt that writing solo material I can be completely open. Just write off the top of my

head like I used to do when I was a kid. Just let it breathe. And then look at The Who situation in a slightly more calculating manner, slightly more aware of the fact that we are now a group.

Roger's feelings as an artist and a creative person, although he never writes, have to be very carefully measured. He really has to believe in a song to give a really good performance of it."

Does this mean there's no longer any animosity within the band?

"There's odd little things but I don't think there's anything like with Roger to have. My relationship with Roger is very realistic. I think we can tell one another the truth without hurting one another anymore."

So the fighting is a thing of the past?

"Well, I don't know... It could happen again. It only happened a couple of times anyway. It was very overblown. It was not so much hating one another's guts. Probably that's partly true. But we're very, very different. And we're different sides of The Who coin."

DOES PETE now see The Who going on forever?

"I'm not really sure anymore. In fact I don't really care anymore. That's the thing. I don't care anymore about being told I look odd or told I look half dead or whatever. I just don't give a damn. I just work as hard as I can. I write as well as I can and if I come out on top sometimes and sometimes mediocre, then that's the name of the game anyway."

"I think as far as the band is concerned I think I'll always do my best, but I have to admit that in the past my best hasn't been good enough and it might not be good enough in the future. But I'm definitely putting 100 per cent in."

In the latter part of the '70s, Pete declared that he no longer wanted to tour because he'd had enough of live work disrupting his family life. In an attempt to lead a more nine-to-five existence Pete involved himself in projects outside The Who, and even outside the music business. Now he's once again committed himself to full-time rock 'n' roll.

"The motivation for me to go back on the road with The Who was quite a simple one," he explains. "When Keith died we probably went through the deepest and most honest heart searching we've ever done. We were really sensitive to our fragility. And how much we needed to make room for one another."

"I've got to do what I'm good at," he adds. "I've got to do what I find fulfilling. I've tried the other route and it hasn't worked out. It's not true that I could afford to retire. I could if I sold everything at a thumping loss, but I don't want to do that unless my family and I decided we wanted a

drastic change of lifestyle."

DOES PETE do the number of interviews he does because he wants to keep in touch with the audience?

"No. Sometimes I can't speak at all. Touring the States this time I just couldn't speak. I didn't feel I had anything to say. I used to feel when I was younger, up until the time of 'Quadrophonia', that what I had to say, aside from the songs I wrote, was really important. And valuable. I felt that rock needed commentary in a sense."

"I feel that a lot less now. Not just in our own band, but in other bands. I don't need to read what Joe Strummer says to know that I like his work and respect him as a man. And I know there's been a lot of people in that position for years."

"I don't really know why it is. I think I probably do interviews today more out of a sense of duty than anything else."

Song-writing too, he says, is done out of a sense of responsibility, "rather than a great inspirational drive all the time".

"I've got a silver suitcase of about 400 songs," he says. "I'm also constantly writing new songs. I think I begin to write out of a sense of duty. Then strangely enough once you start to work you get fired up. It's like a bell ringing..."

It's well known that Townshend is a fervent supporter of the new wave. He has boundless enthusiasm for The Clash, and has recently gone through phases of playing The Boomtown Rats and The Pretenders. As far as he's concerned the Pistols' "Never Mind The Bollocks" is THE album of the '70s. His zeal for contemporary rock isn't, however, shared by the rest of The Who.

"I tried to warn the rest of the group what was about to happen in that '75-'76 period and they didn't really care that much. And it's weird 'cause even till this day they don't care that much. Roger's not very excited by any new bands at all. He quite likes Boomtown Rats and Elvis Costello but outside of that... I don't think he'd get halfway through The Sex Pistols' album."

"One day I'm going to have to sit him down and make him listen because I'm sure when our first album came out, people who'd been listening to Cliff Richard and The Shadows, maybe even people like Chuck Berry, found it very, very difficult to wade through that terrible tinny sound that English bands used to make."

How does he find Public Image Limited?

"I'm sort of growing on it a little bit," he says with scant enthusiasm.

FINALLY, how responsible does he feel for the Cincinnati

disaster?

"You'll have to make it clear that I'm not speaking for the group when I say this, or for the promoters of the group or the managers of the show, or the people who run the stadium. But yes I do feel responsible."

"Not totally, but in as much as I have profited and have always profited greatly from rock 'n' roll. And profited directly from that concert. And I think that anybody who made money out of it should feel slightly responsible, because they're going to continue to do the same kind of things and continue to behave in the same kind of way. But I don't think that everybody in the group feels quite that way about it."

"I know that within about five minutes of hearing about it we were all saying we'll never work again. And within another five we were saying we must go on above everything else 'cause we had a show the very next day."

"And we were terrified that

that would be cancelled, and we wouldn't be able to play, so we'd spend another night brooding. And then maybe several concerts would be cancelled and we'd have difficulty playing until there had been an enquiry."

"But luckily the parents of the kids were incredibly sympathetic to us. So were the press and the authorities, with one exception. The parents are suing, but in America that doesn't necessarily suggest animosity. It's just difficult to share their grief in an appropriate way. We never saw it happen except on the news reels. And I said we had to put the armour on immediately and not get too deeply upset about it."

"I saw Roger go through the whole machinations. One second there were tears welling up in his eyes and then he suddenly went like that... He could have just collapsed in a blubbering heap, or soldiered on. It's an unfortunate expression but that's how it felt."

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I'm the face, baby, is that clear?
I'm the face if you want it
I'm the face if you want it, dear
All the others are third class tickets
by me
Baby, is that clear?

Wear Ivy League jackets
White buckskin shoes
I wear Ivy League jackets
White buckskin shoes
So many tickets down The Scene,
honey
That I could blow a fuse

I'm the big wheel, baby
Won't you roll with me?
I'm the big wheel, baby
Won't you roll with me?
So many tabs down The Scene,
honey
That they can hardly see

I'm the face, baby, is that clear?
I'm the face, baby, is that clear?
I'm the face if you want it
I'm the face if you want it, dear
All the others are third class tickets
by me
Baby, is that clear?

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All For Leyna

By Billy Joel on CBS Records

She stood on the tracks
Waving her arms
Leading me to that third rail shock
Quick as a wink
She changed her mind

She gave me a night
That's all it takes
What will it take until I stop
Kidding myself
Wasting my time

Chorus

There's nothing else I can do
'Cause I'm doing it all for Leyna
I don't want anyone new
'Cause I'm living it all for Leyna
There's nothing in it for you
'Cause I'm giving it all to Leyna

We laid on the beach
Watching the tide
She didn't tell me there were rocks
Under the waves
Right off the shore

Washed up on the sand
Barely alive
Wishing the undertow would stop
How can a man take anymore

Repeat chorus

I'm falling in school
Losing my friends
Making my family lose their minds
I don't wanna eat
I don't wanna sleep
I only want Leyna one more time

Now I'm in my room
Watching the tube
Telling myself she still may drop
Over to say
She's changed her mind

So I wait in the dark
Listening for her
Instead of my old man saying stop
Kidding yourself
Wasting your time

Repeat chorus

All for Leyna
Repeat to fade

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892 MADNESS



854 CLASH



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888 UNDERTONES



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892 MADNESS



854 CLASH



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897 PRETENDERS



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SPECIALS



873 SPECIALS



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251 TOO THICK



902 AC/DC



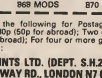
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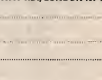
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881 SHAM 69



868 MODS



870 SOOPTOWN RATS (GLT)



839 POTTY



861 THE POLICE



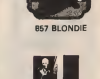
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- JOE JACKSON
- JOHN HIATT
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C	H	R	I	S	I	D	O	I	E	E	A	I	N	R	B	I	D
L	S	R	E	L	G	N	A	R	T	S	E	A	J	O	A	R	D
O	S	U	B	W	K	P	K	R	O	N	B	A	B	R	A	R	G
A	T	J	O	E	O	E	O	D	I	S	C	B	B	M	A	H	E
E	S	S	E	U	L	A	F	W	E	T	Y	N	A	M	W	S	N
R	D	S	T	I	L	S	L	U	T	V	A	B	A	I	P	U	I
S	I	U	I	K	A	I	L	A	E	I	S	L	U	A	B	T	
I	K	V	S	H	R	B	I	E	R	L	M	L	L	C	R	E	A
R	H	W	S	P	Y	H	E	B	L	O	I	L	L	A	B	T	L
H	C	I	A	B	N	I	S	Y	M	E	E	O	I	E	E	A	Y
C	I	L	X	H	O	A	J	K	N	U	N	I	G	H	K	T	
M	R	L	O	U	T	O	A	E	A	T	T	R	O	E	S	T	R
A	I	J	N	Y	E	H	L	T	E	O	K	A	R	E	T	A	E
N	C	E	O	L	S	S	G	J	L	B	U	L	M	N	E	J	F
E	H	J	E	E	O	F	D	I	E	S	E	L	S	E	O	J	F
E	C	D	H	N	J	F	P	I	N	O	S	T	S	Y	J	O	A
T	C	M	R	T	C	A	R	S	N	E	E	I	D	S	H	I	R
L	O	I	F	A	D	A	C	O	R	J	R	I	S	T	S	E	Y
E	T	E	M	S	M	O	X	K	R	I	V	D	S	E	G	F	R
S	T	S	U	A	F	A	A	A	S	I	R	U	T	A	N	F	R
S	O	M	N	A	A	Y	T	H	S	O	R	E	Y	H	E	E	
U	N	E	G	K	O	S	C	I	T	N	O	G	E	G	E	G	
R	E	O	A	V	E	I	O	R	C	H	V	E	I	L	L	I	W
T	Y	M	M	O	R	N	T	C	E	S	Y	A	W	B	U	S	N

AND THE BEAT GOES ON . . .

And it's another multiple goodie prize special that we've got lined up for the lucky thirty winners of this issue's Beat competition.

First of all, let's see what the first five correct entries opened after the closing date (May 14) will be receiving:

- (1) A huge poster of The Beat
- (2) A not-so-huge Beat T shirt
- (3) A copy of The Beat's superb new single, "Mirror in The Bathroom"
- (4) A copy of the 12 inch version of The Beat's "Hands Off — She's Mine"
- (5) A pair of Beat badges

A handsome package, right? But there's more — our benevolent buddies will also be donating a poster and a pair of badges to the runners up, the next 25 correct entries opened.

If you think you'd make a good owner for one of these very fine packages, then fill in your answers to the six questions on the entry form and send them to arrive by May 14 (the closing date) to: Smash Hits Beat Competition, 14 Holkham Road, Orton Southgate, PETERBOROUGH PE2 0UF.

The first thirty correct answers opened after that date will win the prizes as explained above.

- A) Who wrote and had a hit with the original "Tears of A Clown"?
- B) The Beat have now appeared on two record labels. Which two?
- C) Name the gentleman who produced The Specials LP and has also written a song called "The Beat"?
- D) Which is The Beat's home town?
- E) Which other reggae influenced band from the same area have just scored a top five hit?
- F) In his previous band, which instrument did Ranking Roger play? (1) Drums (2) West Indian nose flute (3) Ukrainian zither.

BEAT COMPETITION

A SMOKEY ROBINSON

B TWO-TONE GO-FEET

C _____

D _____

E _____

F _____

Name _____

Address _____

Artist
DAVID BOWIE

Song
LIFE ON MARS

Label
RCA

Year
1973

Requested by
**JAMES FOLEY
REOCAR
CLEVELAND**

DAVID BOWIE



PHOTOGRAPH BY STELLA WATTS

LIFE ON MARS

On RCA Records

It's a god-awful small affair
To the girl with the mousy hair
But her Mummy is yelling "No"
But her Daddy has told her to go
Now she walks through her sunken dream
To the seat with the clearest view
And she's hooked to the silver screen
For she's lived it a saddening bore
She could spit in ten times or more
As they ask her to focus on
Sailors fighting in the dance hall
Oh man! Look at those cavemen go
Take a look at the freakiest show
Beating up the wrong man
Oh man! Wonder if he'll ever know
He's in the best selling show
Is there life on Mars?
It's on America's tortured brow
That Mickey Mouse has grown up a cow
Now the workers have struck for fame
Cause Lennon's on sale again
See the mice in their million on hordes
From Ibiza to the Norfolk Broads
Rule Britannia is out of bounds
To my mother, my dog, and clowns
But the film is a saddening bore
Cause I wrote it ten times or more
It's about to be writ again
As I ask her to focus on
Sailors fighting in the dance hall
Oh man! Look at these cavemen go
It's the freakiest show
Take a look at the wrong man
Beating up the wrong guy
Oh man! Wonder if he'll ever know
He's in the best selling show
Is there life on Mars?

Words and music by David Bowie.
Reproduced by permission Chrysalis
Music Ltd./Titanic Music.

SINGLES

By a small creature (in shorts)



LORI AND THE CHAMELEONS: *The Lonely Spy* (Korova). Their previous 45, "Touch," a kind of Oriental comic book romance, was masterful, the sort of record that results when a shot in the dark finds its target. This time The Chameleons tramp the Steppes of Russia with swirling Casack choruses in an attempt to evoke a world of James Bond and glamorous espionage. Lori sings acceptably, whereas previously she talked, and the whole thing is kept firmly tongue-in-cheek, but maybe the basic idea is a mite tired.

THE DEVILS: *Scuba Scuba* (DinDisc). While The Revillos are beginning to grow on me, it's not hard to understand why they don't really have hits. All that frantic energy and calculated tackiness can sometimes be self-defeating. Maybe they should bury their fascination with the cheap and garish a little further inside their songs and then we might see what their actual abilities amount to.

THE HUMAN LEAGUE: *Holiday '80* (Virgin). A double single package from the band who, along with OMD, seem to be able to use synthesizers without getting used to them. A couple of new tunes, "Marianne" and "Dancevision," plus a new recording of "Being Boleed," set the scene for a well judged reworking of Gary Glitter's "Rock 'N' Roll" which thumps along in

perfect daadman manner until it collides with Iggy Pop's "Nightclubbing". Check in here for the Gary Glitter revival; eye make-up optional.

THE MONOCHROME SET: *The Strange Boutique* (DinDisc). Never have there been more clever people making pop records than there are now. Pop is an acceptable career for the Clever Person. Maybe, The Monochrome Set would be better off exercising their wit and imagination on the more difficult kind of crossword. We are dealing here with an inability to entertain. Monochrome Set are so intent on fascinating us that they leave us bored stiff.

PROTEX: *A Place In Your Heart* (Polydor). On the other hand Protex are busy being dumb and elementary. They're quite right in realising the importance of those rare basic chords but they don't seem to have absorbed the idea that it's the arrangement of simple sounds that makes the stuff fizz. Without knowing it, they've crossed the thin line from the plain and simple to the simply plain.

LEW LEWIS: 1-30 2-30 3-35 (Stiff). Is it possible? Could it be that most eaten but mighty Lew Lewis has something like a hit on his hands here? I'd like to think so. This here is the betting shop blues, splendidly produced, ruffing like an old steam train and homing in on that chorus line like a war party of avenging Apaches. More power to him. Maybe the day come when he can afford to dunk his gob iron in real champagne.

LIGHTNING RAIDERS: *Psychedelic Musik* (Arista). All those old Eddie Cochran riffs that The Pistols were so keen on obviously made a deep and lasting impression on Steve Jones, the producer of the record. It's all been done before and it wasn't that great then.

BOB AND EARL: *Herlem Shuff* (Sus/Island). They had so much fun ransacking the archaic down at Island Records that

they've turned their attention to all the mid sixties soul that used to come out on the Sue label. This gorgeous fat fandango has weathered exceedingly well. Nevermind that Bob and Earl plummeted to obscurity after making this record, their names will forever be remembered by people who prefer moving about to sitting still. Which is more than can be said about the majority of this week's singles.

VIC GODDARD AND SUBWAY SECT: *Split Up The Money* (MCA). Now if this wasn't the work of a guy who's been hailed in various quarters as a major talent, then I'd describe it as an untidy, lazy and highly boring record.

JAH WOBBLE: *Batravay* (Virgin). This provides a better argument for P.I.L.'s much discussed modern dance music than any of the records that have appeared under their own name. It takes the upswing of reggae without seeking to ape the whole form and dances along on synthesizers and power chords while Wobble sings almost pleasantly. Haphazard but quite compulsive and deserves to be heard.

CLIVE LANGER AND THE BOXES: *Splash* (A Tear Comes Rolling Down) (F-Beat). Former Deaf School inmate and Madness producer Langer takes his first tentative solo steps with this single and not that convincingly. Wistful but appealing effort. The arrangement is an object lesson in instrumentation and the whole thing is as uncluttered as the work of the only other bloke on the F-Beat label, Elvis Costello.

GANG OF FOUR: *Outside The Trains Don't Run* (Time EMI). Usual spartan sound and tuneless vocals conspiring to be "hypnotic" or something. You can admire Gang Of Four's attempts at forging their own style without finding them that remotely attractive. I can't imagine this getting any repeated tubular exercise.

IAN GOMM: *Slow Dancing* (Ablon). Tolerable remake of recent minor hit for Address Brothers. This version is not quite as wet.

it doesn't set out to be mindbogging which is probably why it makes such good company.

DAVE EDMUNDS ROCKPILE I: *Hear You Knocking* (Bluprint). This crisp, witty reworking of an ancient New Orleans classic was the record that gave Edmunds his first hit under his own name back in 1971. It was a great record then and it sounds even better now. Although he probably doesn't know much about this raiisus, I doubt that he'll object.

COCKNEY REJECTS: *The Greatest Cockney Rip-Off* (EMI). It's not the fact that The Rejects can't play that offends me. Nor their blustering attempts at songwriting. Neither is it the fact that they haven't got two ideas to rub together. What bothers me is that there are apparently people who can't see through it all. It's records as boring and self-congratulatory as this that make you wonder if punk achieved anything at all. Or did it run up a list of one and zero's and continue banging its head against the wall?

MARtha AND THE MUFFINS: *Sue* (DinDisc). Someone was in the office the other day expounding the theory that most bands only have one really good single in them. With "Echo Beach" it looks like Martha And The Muffins got their cockney bolt. Maybe they should have left this on the album.

GANG OF FOUR: *Outside The Trains Don't Run* (Time EMI). Usual spartan sound and tuneless vocals conspiring to be "hypnotic" or something. You can admire Gang Of Four's attempts at forging their own style without finding them that remotely attractive. I can't imagine this getting any repeated tubular exercise.

IAN GOMM: *Slow Dancing* (Ablon). Tolerable remake of recent minor hit for Address Brothers. This version is not quite as wet.



THE BEAT: *Mirror In The Bathroom* (Go-Fat). In short, their best yet. Pumping rhythm, clipped guitar, a song that is the very model of simple insistence and the whole thing is topped off with some marvellous sax playing that weaves in and out of the structure. Hear it twice and you feel like you've known it for years.

GUNS FOR HIRE: *I'm Gonna Rough My Girlfriend's Boyfriend Up Tonight* (Korova). The top side is crude but likeable ska'n'b — the violence is pure slapstick. It's the flip, "I'm Famous Now", which does it for me. Bearing more than a little resemblance to certain Madness tracks, it pokes fun at instant fame and personality cults very effectively.

ECHO AND THE BUNNYMEN: *Rescue* (Korova). First major release from this much fancied Liverpoolian orchestra is attractive left field pop; steady, sparse guitaring reminiscent of early cure and plenty of deafening melodic bite. Good record.



ALBUMS

BOBBY THURSTONE: *You Got What It Takes* (Epic). The fact that this only contains five songs doesn't do it any favours. Mainly a mixture of average danceable numbers, it also features the 7½ minute version of the hit "Check Out The Groove". A couple of fairly strong others are "I Wanna Do It With You" and a version of the George Fame oldie "Sitting In The Park". 3 out of 10 tracks can't be bad, so could be worth a listen. (5 out of 10).

Bev Hillier

PHYLLIS HYMAN: *You Know How To Love Me* (Arista). Great album. Relaxed, pleasant, easy listening and anything similar you can think of. Her voice is absolutely amazing and perfectly used. The hit track is a really good number and will probably end up as one of my faves of the year. The other eight tracks follow on from this and become just good. What else can I say, except how does she hang on to those notes? (8 out of 10).

Bev Hillier

JOHN COOPER CLARKE: *Snapper* (Arista) *And Bop* (Epic). His instinct for words, clichés and twisted slop is rarely equalled in rock and roll, but am I alone in finding his nasal rhythmic delivery much of a nuisance? Producer Martin Hannett has coloured the background with imaginatively almost jazzy arrangements but ultimately J.C.C. is going to have to either make the crossover into actual singing or find some new method of presentation for his brilliant workmen. (7 out of 10).

David Haworth

THE MEMBERS: *1980 — The Choice Is Yours* (Virgin). No great departures here; just standards maintained. Tough, nifty songs that treat serious subjects (employment and the opposite sex) in witty, sympathetic terms. Repeated plays reveal I thought has gone into the songs, each one a soap opera with a sting in

the tail. Their very lack of glamour is what makes them so strong. Sadly though, there's no hit single here. (7½ out of 10).

David Haworth

BAD MANNERS: *Bad Manners* (Magne). Here we go again — first the true originals then all the copycats. Mind you, some jump bandwagons better than others. Thus Bad Manners offer their "ska'n'b" — the reggaified dance music of the moment — in a jolly but supremely mindless sort of way, all fashion tags and silly grin but absolutely no depth or taste. All the best tracks are other people's songs — one listen and you've heard all that's left to hear. Still, there'll be half a hundred worse along shortly. . . . (6 out of 10).

Red Star

BRUAN TCHAIKOVSKY: *The Russians Are Coming* (Redar). This band's greatest asset is their way with powerful guitars. They play a flamboyant hard rock without resorting to the tired vocabulary of heavy metal; some tracks here have wonderful drive. But unfortunately they lack character in the songwriting department, so much of the time the second album the songs come over as exercises in style rather than vital units. (6 out of 10).

David Haworth

BOB SCAGGS: *Middle Man* (CBS). Another impeccably tasteful collection of sophisticated white soul; useful as background music in the more sedate kind of nit spot. It's hard to criticise a job so well done, but I recall the time when Bob sounded as if he meant it and made albums that were thrilling as well as perfectly formed. This sounds as if they designed the sleeve first and then made the record to go in it. (5 out of 10).

David Haworth

PETE TOWNSHEND: *Empty Glass* (A&E). "Tommy" was the worst idea Townsend ever had. It turned him into a slave to empty grandeur, a junkie who overblown irrelevant concept albums (eg "Quadrophenia").

This sees Pete well down the road to recovery with its honest songs with real melodies, though the lyrics still lean too heavily on unloading his complexes on to rather than true inspiration or focused ideas. Hardly essential listening, but the enjoyable raw edge and concentrated energy show he's still in force to be reckoned with. (7 out of 10).

Red Star

NEW MUSIK: *From A To B* (GTO). Now this is more like it! Apart from one truly cringeworthy kiddie noclinton (yuck!), this is a superbly enjoyable album and well up to "Living by Numbers" standards. Packed with potential hits — good, catchy tunes, brisk and clean, some neat lyrics, a strong full group sound with synthesizers adding distinctive melodic touches — this is modern without the posing. If only all pop records were as well made as this! Genuinely recommended. (8 out of 10).

Red Star

THE CURE: *Seventeen Seconds* (Fiction). After a brilliant debut of similar songs in "Three Imaginary Boys", The Cure now expand into more ambitious territory. Their powerful melodic intensity is still there, along with the distinctive instant drumming, jangling guitar and pent-up vocals, but now the numbers are longer, slower and more exploratory with obscure lyrics and synthesizers lurking in the dark background. An impressive and maturing talent though not quite the most memorable end product this time. Investigate. (8 out of 10).

Ian Crauna

Do You Remember ROCK 'N' ROLL RADIO?



PH: JILL PURMAN/NOTSY/LEI

By The Ramones on Sire Records

This is rock 'n' roll radio
Come on, let's rock 'n' roll with the Ramones . . .

Chorus
Rockin' rock 'n' roll radio, let's go!
Rockin' rock 'n' roll radio, let's go!
Rockin' rock 'n' roll radio, let's go!
Rockin' rock 'n' roll radio, let's go!

Do you remember Hullabaloo?
Uppbeat, Shindig and Ed Sullivan too?
Do you remember rock 'n' roll radio?
Do you remember rock 'n' roll radio?

Do you remember Murray The K?
Alan Freed and high energy?
It's the end, the end of the 70's
It's the end, the end of the century

Do you remember lying in bed
With the covers pulled up over your head?
Radio playing so one one can see

We need change and we need it fast
Before rock's just part of the past
'Cause lately it all sounds the same to me

Repeat chorus

Will you remember Jerry Lee, John Lennon,
T. Rex and Ol' Mouly?
It's the end, the end of the 70's
It's the end, the end of the century

Repeat verse 3

Repeat chorus

This is rock 'n' roll radio
Stay tuned for more rock 'n' roll . . .

*Words and music by The Ramones
Reproduced by permission Warner Bros. Music
Ltd.*



PH: ROBERT LEGON

Love And Loneliness

By The Motors on Virgin Records

You used to think that love was worth the time
When love was all we had
We didn't need distractions all the time
Or being made to laugh
And then you said we had to build a home
And love alone could not provide
You said that money would never get us down
You didn't know you lied
Now loneliness is there despite the love we make
Oh and loneliness knows where to find the friends we
make
And the place we live is just a new street number
On an old address called love and loneliness

I sometimes wonder how you see us now
I'd read your mind if I had the chance
Although I don't know if I'd ever find our love in there
Or just old photographs
Now loneliness is there despite the love we make
Oh and loneliness knows where to find the friends we
make

And you ask them round and they act amazed
You show them round and they stand and praise
The life we live that's just a new street number
On an old address called love and loneliness

Love and loneliness
Repeat to fade

*Words and music by Garvey/Hann
Reproduced by permission Virgin Music*



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

GLAZ

Compiled by Bev Hillier

PH. JUSTIN THOMAS



Martha of the Muffins goes for a knockout in the fifteenth round.

Friday May 2

The Chords Cambridge Corn Exchange
Genesis Liverpool Empire
B.A. Robertson London Hammersmith Odeon
Dr Hook Brighton Centre
Thin Lizzy Newcastle City Hall
Judie Tzuke Derby Assembly Rooms
Madness Carlisle Assembly Rooms
Martha & The Muffins Manchester Russell Club
Undertones Belfast Queen's University
Cure Aberdeen University
Saxon St. Albans City Hall
Purple Hearts Birmingham Cedars
Members London Music Machine
UK Subs Birmingham Top Rank

Saturday May 3

Genesis Liverpool Empire
Dr Hook London Rainbow
Thin Lizzy Dundee Caird Hall
Judie Tzuke Wolverhampton Civic Hall
Madness West Calder Regal Suite
Martha & The Muffins London Electric Ballroom
Purple Hearts Blackpool Norbrook Castle
Members Manchester Polytechnic
UK Subs Bath Pavilion

Sunday May 4

The Chords Wolverhampton Lafayette
Thin Lizzy Edinburgh Odeon
Judie Tzuke Birmingham Odeon
Madness Aberdeen Fusion
Members Dumfries Stagecoach
Saxon London Lyceum

Monday May 5

Genesis London Drury Lane Theatre Royal
Thin Lizzy Glasgow Apollo
Madness Irvine Magnum Leisure Centre
Martha & The Muffins East Anglia University
Saxon Bradford St. Georges Hall
UK Subs Plymouth Fiesta

Tuesday May 6

Judie Tzuke Croydon Fairfield Hall
Thin Lizzy Glasgow Apollo
Martha & The Muffins Canterbury Odeon
Cure Sheffield Top Rank.

Purple Hearts Pönance Demelas
Members Aberdeen Ruffles
UK Subs Cardiff Top Rank

Wednesday May 7

The Chords Manchester University
Genesis London Lyceum
Thin Lizzy Liverpool Empire
Judie Tzuke Ipswich Gaumont
Madness Belfast White Hall
Martha & The Muffins Brighton Top Rank
Saxon High Wycombe Town Hall
Purple Hearts Plymouth Top Rank
Members Dundee Maryatt Hall

Thursday May 8

The Chords Guildford Civic Hall
Showaddywaddy Ebbw Vale Leisure Centre
Madness Dublin Olympic Ballroom
Thin Lizzy Liverpool Empire
Human League Portsmouth Locarno
Cure Exeter Routes Club
Saxon Colwyn Bay Pier Pavilion
Purple Hearts Port Talbot Troubadour
Members Inverness Caledonia Hotel
UK Subs Cleithorpes Winter Gardens

Friday May 9

The Chords Melton Mowbray Painted Lady
Showaddywaddy Swansea Leisure Centre
Revillos York University
Judie Tzuke London Drury Lane Theatre Royal
Human League Birmingham University
Undertones Cambridge Corn Exchange
Cure Birmingham Digbeth Hall
Genesis Portsmouth Guildhall
Saxon Middlesbrough Rock Garden
Purple Hearts Farnham Prices College
Members Edinburgh Nite Club
UK Subs Retford Porterhouse

Saturday May 10

The Chords Newcastle University
Showaddywaddy Bridgend Leisure Centre
Revillos Manchester Polytechnic
Thin Lizzy Leeds Queens Hall
Human League Manchester University
Undertones Aylesbury Friars
Cure Liverpool University

Saxon Birmingham Odeon
Purple Hearts Peterborough Focus Club
Members Sheffield University
UK Subs Manchester Osborne Club
Madness Lanelli Glen

Sunday May 11

Madness Cardiff Top Rank
Thin Lizzy Preston Guildhall
Cure London Rainbow
Human League Cardiff Top Rank
Undertones Norwich East Anglia University

Monday May 12

Madness Bath Pavilion
The Chords Doncaster Rotters
10cc Glasgow Apollo
Thin Lizzy Sheffield City Hall
Undertones Hemel Hempstead Pavilion
Judie Tzuke Reading Hexagon
Members Hull Wellington Club
UK Subs Nuneaton 77 Club

Tuesday May 13

Madness Torquay Town Hall
The Chords Reading University
10cc Glasgow Apollo
Thin Lizzy Stafford Bingley Hall
Mike Oldfield Brighton Centre
Human League Bournemouth Stateside Centre
Undertones Portsmouth Locarno
Members Norwich Cromwells
UK Subs Sheffield Limit

Wednesday May 14

Madness St Austell New Cornish Riviera
10cc Newcastle City Hall
Mike Oldfield Stafford Bingley Hall
Members Birmingham The Exit

Thursday May 15

The Chords Port Talbot Troubadour
10cc Newcastle City Hall
Mike Oldfield Manchester Apollo
Human League Newcastle Mayfair
Undertones Birmingham Odeon
Iron Maiden Lincoln Drift Hall
Members Retford Porterhouse
UK Subs Hull Wellington Club

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5 Sex Pistols	18 SIF	30 Modis	42 Lambretta
6 Sid Vicious	19 Toyah	31 Bowie	43 Nutty
7 Pil	20 Sid & Nancy	32 Shem 69	44 Where's Captain Kirk?
8 The Damned	21 Specials	33 Secret Affair	45 Blonde
9 999	22 Madness	34 Back 2 Back	46 Jay Division
10 God Save The Queen	23 The Beat	35 Rockability	47 Kiss
11 Punks	24 Police	36 Skids	48 John Foxx
12 Siouxsie	25 Gery Numan	37 Strengers	49 Undertones
13 Skinhead Moonstomp			

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THE CURE



A Forest

By The Cure on Fiction Records

Come closer and see
See into the trees
Find the girl
While you can

Come closer and see
See into the dark
Just follow your eyes
Just follow your eyes

I hear her voice
Calling my name
The sound is deep
In the dark

I hear her voice
And start to run
Into the trees
Into the trees

Into the trees

Suddenly I stop
But know it's too late
Lost in a forest
All alone

The girl was never there
It's always the same
I'm running towards nothing
Again and again and again...

Words and music by
Gallup/Hartley/Smith/Tolhurst
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Music Company Limited

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