



SMASH

HITS

May 29 - June 11 1980
30p

FORTNIGHTLY

Words to the
TOP SINGLES
including

We Are Glass
Pulling Mussels
In The Kitchen At Paris

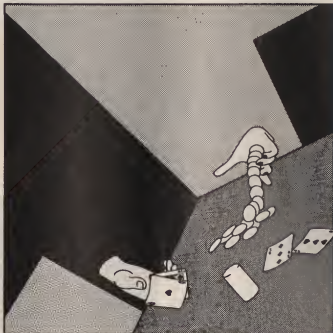
THE SPECIALS
ORCHESTRAL MANOEUVRES
HOT CHOCOLATE

NEW MUSIC
DEXY'S MIDNIGHT RUNNERS
in colour

THE BEAT
LPs to be won

ELTON JOHN

ELTON JOHN



LITTLE JEANNIE/CONQUER THE SUN

NEW SINGLE
"LITTLE JEANNIE"
FROM HIS FORTHCOMING
ALBUM
21 AT 33



Cat. No. XPRES 32



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May 29—June 11 1980 Vol. 2 No. 11

Fancy watching John Peel eat his dinner? No, come on, we're serious — it's our special prize (or part of it, anyway) for our competition this issue. If you still don't believe us, turn to page 28 where the grisly details will be revealed. Other notable notables in this issue include your last chance to win a mini-TV with the crossword competition, our special T-shirt offer (that's on page 36) and finally a big welcome to Mark Casto, whose illustrations have been appearing on the past few issues' singles reviews. Mark starts his own comic strip this week and you can find him on page 26. That's it for now — see you in two weeks . . .



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**NEXT ISSUE
ON SALE**

**JUN
12**

THE RESCUE

By Echo And The Bunnymen on Korova Records

PHOTO: KEVIN CLIMMINS



If I said I'd lost my way
Would you sympathise?
Could you sympathise?
I'm jumbled up
Maybe I'm losing my touch
I'm jumbled up
Maybe I'm losing my touch
But you know I didn't have it anyway

Chorus

Won't you come on down to my
Won't you come on down to my rescue?

Things are wrong
Things are going wrong
Can you tell that in our song?
Don't know what I want anymore
First I want a kiss
And then I want it all

Repeat chorus

Rescue, rescue, rescue

Things are wrong
Things are going wrong
Can you tell that in our song?
Losing sense of those harder things
Is this the blues I'm singing?
Is this the blues I'm singing?
Is this the blues I'm singing?
Is this the blues I'm singing?

Repeat chorus and *ad lib* to fade
Words and music by McCullough/
Sergeant/Da Freitas/Pattinson
Reproduced by permission
Zoo Music/Winner Bros. Music Ltd.

NO SELF CONTROL

By Peter Gabriel on Charisma Records



Got to get some food
I'm so hungry all the time
I don't know how to stop
I don't know how to stop

Got to get some sleep
I'm so nervous in the night
But I don't know how to stop
I don't know how to stop

Chorus

'Cos I don't know how to stop
I don't know how to stop

I got to pick up a phone
I will call any number
I will talk to anyone
I know I've gone too far
Much too far I've gone this time
Don't want to think what I've done

Repeat chorus

There are always hidden silences
Waiting behind the chair
They come out
When the coast is clear
They eat anything that moves
I go shaky at the knees
Lights go out
Stars come down like a swarm of bees

No self control

Repeat 10 times

You know I hate to hurt you
I hate to see your pain
But I don't know how to stop
I don't know how to stop

Street after street
Night after night
I walk on through the rain
I walk on through the rain

Repeat chorus to fade

Words and music by Peter Gabriel
Reproduced by permission Clofine Ltd./Hit & Run Music
Publishing Ltd.

GARY NUMAN

WE ARE GLASS

On Beggars Banquet
Records

We are young we can break
Watch us fall
We can take some trains
Down to the sea . . .
We are glass
We are glass

We are real you can touch
Just for now
And I say hey you
Which way is down . . .
We are glass
We are glass

We are strong we're unknown
We have time
And to you I'm just
One of those boys . . .
We are glass
We are glass

We are cold
We're not supposed to cry
But it's all just a thought
So here am I . . .
We are glass
We are glass

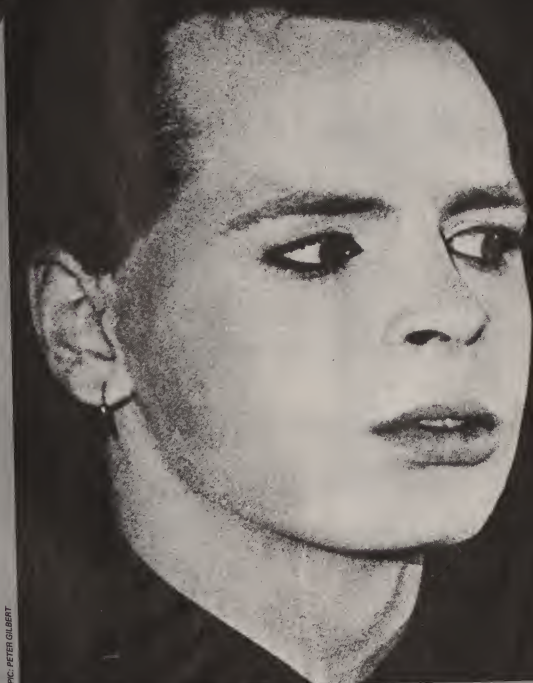
Chorus
They run past impressions
Of floors inviting
Stay with me
Stay with me
They run past with telephones
They scream we'll hold you
Turn all this down
Turn all this down

You are replaced
You are you . . .
And now dreams are real
And dreams are all . . . we need
We are glass
We are glass

Repeat chorus

Words and music by Gary
Numan
Reproduced by permission
Numan Music Ltd.

PHOTO: PETER GILBERT



The Acceptable Face Of Synthesizers

Steve Taylor meets **Orchestral Manoeuvres In The Dark**

IT'S A Friday night at a typical college gig somewhere near London's Elephant & Castle. The customary sweaty room is full of studious-looking types downing gassy beer and going through the ritual known as Waiting For The Band.

Eventually four rather neat young men take the stage. Two of them come forward with their fifty-looking metal frames which support various keyboards and Habitat-style reading lamps.

The third guy stands in the middle at the front, takes a minute at the ready. The last lad sits down behind a drumkit which appears to have been attacked by thieves on the way to the gig, hardly any drums left.

These are Orchestral Manoeuvres In The Dark and they proceed to pump out an extremely tasty set of songs; bouncy, danceworthy bass and electronic percussion (hence the mini-kit) with strong vocal melodies and a lacing of economically used synthesizers. No guitar, but no doomy Teutonic dirges either. Just healthy '80s pop with an enjoyable input of technology.

OUR LAST encounter with OMD — as they shall be referred to henceforth — was in the freezing but friendly port of Liverpool, on the Mersey from the Wirral, where all the push people keep a polite distance from the activities of the "Pool."

Paul Humphries, who plays keyboards, and Andy McCluskey, the singing bassist, both came from the Wirral and it was there that they began to play music together some four years back.

Paul had acquired a reputation for playing around with radios that got strange noises by swapping the components round, and a local band called Equinox allowed him to do it with them. Andy joined when they were looking for a bass player and their friendship blossomed "doing strange things with electronics in the back room on Saturday afternoon."

After Equinox folded, Paul found himself at technical college studying electronics. There he worked on projects in music with the encouragement of the lecturers, and eventually built his own design of synthesizer — even if it did keep going out of tune!

"Andy and I decided that we wanted to play live," recalls Paul. "Our friends thought we were

stupid. So we formed this offbeat rock band called The Id and played local youth clubs. It didn't last long, but we did play three times to a performance week at Eric's (a former Liverpool real club when — see below — Paul had been forced to stop playing regularly).

Roger and Pete, who ran the club, had a tape recorder behind them. Interested in our music so when we started OMD they gave us our first gig there."

Fastly through living on the Wirral, which kept the pair separate from the more affluent suburbs of young musicians over the water and partly through their musical tastes, the original idea of OMD took shape.

"I was very interested in Kraftwerk and similar German synthesizer bands like Neu and so on," Paul says. "Andy and I heard Kraftwerk's 'Autobahn' and thought it was exciting — why play rock and roll when there's something that different and exciting?"

Paul had played piano in The Id in '77 — it was the first proper instrument he's bought — and he began experimenting with writing actual tunes.

"We wanted to make highlights in all these electronic dirges we'd written, so we needed to put tunes into them somewhere. Gradually the records became more interesting — in the end they became pop songs!"

Andy disappeared for a month to join the only other Wirral band of any note, Dalek (Love You) Band, but he and Paul decided to abandon their attempts at a proper group line-up and just work as a duo.

Knowing that a friend, Paul Collister, had a 4-track tape recorder lurking somewhere and that he too liked their musical notions, the pair hit upon the idea of recording what they could while they themselves onto the tape machine.

Andy and Paul retired to Paul Collister's garage for a few weeks, emerging clutching enough material to play a live set at Eric's. One of the owners, Roger Eagle, then booked them into Manchester's Factory club run by Tom Wilson, who also runs the independent Factory record label.

Wilson asked them to do a single for Factory and the result was the excellent "Electricity," a tune Paul had had hanging around since he'd first acquired

the electric piano.

"ELECTRICITY" attracted the bands record companies' interest, as did the novel way they performed. Andy sang and strummed the bass, Paul fiddled with a hairy weedy-looking keyboard and Winston the tape recorder sat at the back of the club playing guitar, electronic persuasion, extra keyboard parts — even a saxophone. (Such a versatile chap.)

Some of the audience, however, couldn't take it. "We put him clearly on stage in full view so that no-one thought we were cheating," the band explain. "But people still felt it wasn't right, that it should be live."

The emphasis on recording meant that Orchestral Manoeuvres were looking for something rather special from a record company.

"We've always wanted the money to build our own studio. We need to get into a studio to test out our ideas properly, but don't like working in somebody else's because then you have to book time and you've got your two days or so to record a single and if it's not quite right by the end that's it!"

OMD didn't have to wrangle with many companies because Dindisc, the offshoot of Virgin Records who also release records by The Monochrome Set, Martha and the Muffins and the Revillos, thought the studio was a good idea.

"They liked the fact that we could spend a lot of time on our record, plus it does save a lot of money."

Given that recording an album in a commercially-oriented studio (where you pay by the hour), normally costs anything from £200 to £500, it's usually much more — it's been well worth it for OMD to spend £25,000 building their own. Their debut album, which was completely recorded and mixed at their own place, has already sold almost enough copies to pay back the cost.

Situated just down the street from the sadly-inactive Eric's, their studio is called The Gramophone Suite and is soon going to be made available for loan and to hire. In the face of this sort of competition, the small figure of Winston, their faithful old 4-track, seemed a little out of place.

"We were bored with it too," says Paul (rather heartlessly).

"After a year of it being just the two of us on stage it became boring for us so we decided to play virtually live."

"Now only five songs out of fifteen use tape — things like 'Myternality' because none of us can play sax, or others where it's too difficult to change the synthesizer settings between songs. I guess we've been spoilt by being able to do most of it before hand in the past."

THE FINAL stimulus to change came towards the end of last year when OMD were invited to support Gary Numan (gasp!) on his first British tour:

"Gary heard our single at Beggars Banquet (the record shop/label that Numan is on) and really liked it, came to see us play at the Nashville and liked that too, so he got his manager to ring us up and ask us to do the tour."

"We did really well on that tour. His fans seemed to take to us very easily, which surprised us 'cos our music is very different."

"We travelled in the same coach as him between gigs. He's a very shy person. He thought we didn't like him for the first week and didn't talk to us. Once he realized that wasn't true, he was very friendly. He's a really nice person; we like him a lot."

The exposure that tour gave OMD around Britain was certainly positive enough to send their album bobbing into the LP top 20 and set their current single "Messages" on its way chartwards. They've since played in Paris, Amsterdam, Germany and Belgium and are on their way to the States in June.

Can they think of any reason why they've had such rapid success in an area where other bands — The Human League for instance, with whom they shared a Top Of The Pops recently — have been struggling?

"We don't particularly like being put in the same league as the John Fooks and the Gary Numan; they're into a cold, robotic image that we don't want to be a part of at all. We like to think our image is quite warm, the warm side of electronic music."

For a band named after a song consisting of war noises recorded from a TV mixed with the sound of several radios interfering with each other, Orchestral Manoeuvres In The Dark have come a long way indeed. Just to show what a little warmth can do.



Messages

By **Orchestral Manoeuvres In The Dark** on **Dindisc Records**
It worries me a little of things
How you hope to live alone
And occupy your waking hours

We're taking sides
I just want to
Why would I

I want
I was a plan of yours
I want

Let me tell you that I've burnt them all
I send me your address
I kept them anyway

Don't take me if I think it's true
Let communication can bring hope to those
Who have gone their separate ways

I hardly touched me when it should have been
And memories are what I find
When people pass the station

Coded messages, personal letters
Coded messages, personal letters
Coded messages, personal letters

Steve Taylor and Neil O'Connell
Photograph by Neil O'Connell

The bucket OF WaTer sOnG

By The Four Bucketeers on CBS Records

Ladies and Gentlemen
This record proudly presents
The Four Bucketeers . . .

Chorus

This is the songs we lovers of water sing
We can't go wrong, we're happy as a king
We beat the drum as we march along
We clash the cymbal and bang the gong
We sing out strong the bucket of water song

Stand on one leg and point up at the sun
Grab hold of your nose, we're sure it must be fun
But no matter who or what you are
We know something you'll enjoy by far
To sing out the song, the bucket of water song

Repeat chorus

Though life is hard we do the best we can
Against evil we guard, to help our fellow man
We put the baddies in their place
We fight the foes of the human race
But whatever the case we take it in the face

Buckets, buckets, buckets, buckets

Rousin' chorus to fade

Words and music by John Gormin
Reproduced by permission FVA Music



Runaway
Linda and the Numbers
produced by Hugh Cornwell

new single
out now

modern records

step 1

W

B I T S

SECOND HAND DEALERS

ALTHOUGH THE Police did some recording while out in the Far East recently, they don't seem to have come up with anything strong enough for a new single and are instead going in for recycling old material in a big way.

This week they are releasing a pack of six singles, five of which have already been hits; the last 45 pairs a mono version of "The Bed's Too Big Without You" with a live recording of "Truth Hits Everybody".

The singles, which are pressed on blue vinyl (gosh), come in a transparent wallet with new colour shots of the band and lyrics to all the songs. This "special collectors edition" will cost you a mere £5.99.

A quick survey of opinion round the Smash Hits office suggests that most people reckon this is just a bare faced marketing manoeuvre unworthy of a band who have in the past given nothing less than value for money.

DOING IT HIMSELF

FORMER CHIEF Blockhead Zach Jankel has signed a solo deal with A&M Records. Expect a single in September.

IDENTITY CRISIS

I FORMED my first band at Charterhouse (a cut above yer average secondary mod) and made an enormous amount of money singing with them while dressing up as everything from a sunflower to germ warfare victim. Since leaving that band I've made three solo albums all with the same title and had more than one hit. Skip down to Page 11 and check me out.

SEASIDE SPECIAL

THE SPECIALS are taking advantage of the current fine weather by launching into a short tour of seaside resorts up and down the country during June.

They begin at Great Yarmouth Tiffanys on June 4th and continue as follows; Skegness Sands Show Bar (5), Bridlington Royal Spa Pavilion (6), Redcar Coatham Bowl (8), Barrow Civic Hall (9), Blackpool Tiffanys (10), Colwyn Bay Pier Pavilion (11), Friars Aylesbury (12), Worthing Assembly Rooms (13), Bournemouth Stateside (14), Hastings Pier Pavilion (16), Margate Winter Gardens (17), Southend Cliffs Pavilion (18) and Portsmouth Guildhall (19).

Support band on all dates will be The Bodysnatchers while Los Angeles combo, The Go-Go's are joining the tour for part of the trek.

A BIT ON THE SIDE



PAUL McCARTNEY is not the only member of Wings taking time off to do some solo work. While the boss releases his own second solo effort Denny Laine has put out a single called "Japanese Tears" on the Scratch label and will be touring during June with a band of his own.

Dates are as follows; Bradford St Georges Hall (21), Edinburgh Playhouse (22), Birmingham Odeon (23), Hammersmith Odeon (26), Bristol Colston Hall (27), Liverpool Royal Court (28), Manchester Apollo (29) and Newcastle City Hall (30).



EVERYBODY'S GOT SOMETHING TO HIDE DEPARTMENT: David Essex pictured in 1969 at the height of his third comeback.

THE CLASH SORT IT OUT (AT LAST)

DUE TO circumstances beyond the band's control, The Clash have been forced to make yet more changes to their short British tour for June. The tour schedule now stands as follows; Kings Hall Derby (June 9th), Bristol Colston Hall (10, 11), Mayfair Newcastle (12), Hammersmith Palais (16, 17) and Victoria Hall Stoke (18).

This means that the London dates scheduled for the 15th, 16th and 17th at the Liberty Cinemas at Balham and Mile End are now cancelled (the theatres having gone out of business) and ticket holders will have to get a refund at the place where they purchased tickets. Tickets for Hammersmith Palais will cost £3.00.

Because of the inconvenience that has been caused to Clash fans in Stoke (where the gig has been re-arranged no less than four times) the band are planning to put on a show with a few secret extras.



ERIC PENNIE SMITH

ULTRAFOXX

IN SPITE of objections from former lead singer John Fawks, Island are pressing ahead with their plans to release a compilation album of Ultrafox material culled from their three albums for the label. Called "Three Into One", the album will be released in June.



BILL NELSON, after disbanding Red Noise and leaving Epic Records, has started his own label, Coteaux, and will release a single called "Do You Dream In Colour" at the beginning of June.

AS A protest against the BBC's plans to cut back on the number of orchestras it employs, The Musicians Union is planning to take industrial action from June 1st.

It's not yet known what the full effects of this action will be but it seems likely that all programmes featuring music, either pre-recorded or live, will feel the pinch and shows like "Top Of The Pops" as well as much of Radio One's output, may have to be drastically reorganised.

Although this action is being taken on behalf of classical and MOR musicians, rock musicians, who have to join the union in order to appear on TV, are likely to feel the pinch.

10 SMASH HITS

LEWIE LEWIE

JONA LEWIE, the author of the very wonderful "You'll Always Find Me In The Kitchen At Parties", has definitely approached success via the scenic route.

In the late sixties as a session piano player on various British blues albums, he eventually joined up with Brett Marvin And The Thunderbolts (a jargon of sorts) who changed their name to Terry Dactyl And The Dinosaurs after Jonathan King picked up the rights to an old track of theirs called "Seaside Shuffle" (penned by Jona himself).

"Seaside Shuffle" went on to sell a million copies worldwide, reaching number two in Britain, but it wasn't enough to save the band from breaking up in late 1972. Jona then moved on to form one of the most influential early pub bands, The Jive Bombers, (with Darts drummer Thump Thompson) before going solo with a couple of singles on Sone.

After a longish period in obscurity Jona signed up with Stiff in 1977, releasing a marvellous single called "The Baby She's On The Street" and an album entitled "On The Other Hand There's A Fist" before taking part in the "Be Stiff" tour with Lene Lovich, Wreckless Eric etc. Commercial success was not, however, forthcoming.

He emerged at the end of last year with a brilliant single called "God Bless Whoever Made You" written by Nick Lowe and Ian Gonig and produced by Mumour pianist Bob Andrews, a record of such overpowering appeal that it even got a good review in "Smash Hits". Still nothing.

In fact, it's taken "Parties" a matter of months to show on the chart, but now it's here, it looks like Jona's here to stay.

Echo And The Bunnymen (left to right) Ian Gibb, McCulloch, Will Sergeant, new boy Pete De Freitas and Les Pattinson

Sometime last autumn, one of last year's most promising new independent labels, The Zoo in Liverpool, decided to concentrate their efforts on the fortunes of two local bands — Teardrop Explodes and Echo And The Bunnymen. After Zoo keeps Bill Drummond and Dave Balla had secured them publishing deals, they set about finding record labels to take care of each outfit's nifty pop tunes.

Echo And The Bunnymen got their first and their debut single "Rescue" recently arrived on the new Korova label, yet another offshoot of the mighty Warner Bros empire. Produced by fellow Liverpoolian Ian Bourdie (now with the Original Mirrors), "Rescue" is a pretty flowery some-what of the Bunnymen sound.

"Rescue" music for the '80's" is how one writer has described it and frontman and singer Ian McCulloch goes along with the description: "It is — kind of — but in a rock way. People always think of badster music as being folk, things like Al Stewart or Cat Stevens. I reckon it's more to do with a dark mood; dark music which is your own in the dark, which is how I like listening to my favourite music: stuff like Bowie and Leonard Cohen."

It all began at the end of 1978 when Mac was in the original nucleus of Teardrop Explodes. As he tactfully puts it: "It was made

to disappear from that". The ins and outs of group history being what they are, he reappraised a month later supporting Teardrop at a private party at Liverpool Eric.

Backed by fellow guitarist Will Sergeant, bass player Les Pattinson and a drum machine — "drummers in Liverpool never just want to drum, they always want to be something else" — they played the only song they had worked out, flopping it for a full fifteen minutes. Not a brilliant debut.

Despite this embarrassing start, tapes found their way to The Zoo who released "Pictures On My Wall" as a single and drummer Pete De Freitas was added to the line-up. Despite writing all the Bunnymen material together, the band's stage presence is inevitably dominated by Mac's lanky frame, just as the mood of the songs originates in his lyrics.

"They're usually down-mood, about the state of the world, the state of people, comments on what I see."

Just in case this is beginning to sound a bit on the grim side, Echo And The Bunnymen do have their share of dry "Scouse wit": their album is called "Crocodiles" because — you guessed it — it sounds "snappy".

Steve Taylor

TATTY BUY

BILLED AS "The Cheapest Novel of 1980", "The Great Rock 'n' Roll Swindle" by Michael Moorcock comes in the shape of a giant popular newspaper. Available for free from Virgin Books (Books?), it attempts to explore some of the themes raised by the movie in the form of a semi-fantasy plot, illustrated by grubby stills from the action.

Just in case anybody out there hasn't got absolutely sick and tired of buying brand name Pistols product, Virgin are also

releasing a new single that pairs "Stepping Stone" (from the soundtrack) with a track called "Pistols Propaganda" consisting of snapshots of old songs linked by the voice of a veteran BBC announcer John Snage.

The Great Rock 'n' Roll Swindle.



ALL TIME TOP TEN

Holly Vincent (Holly And The Italians)

1. CHEAP TRICK: Come On, Come On (Epic). My favourite teen love song.
2. THE RAMONES: I Don't Wanna Walk Around With You (Sire). Needs no explanation.
3. THE NEW YORK DOLLS: Trash (Mercury). Because I like The Dolls.
4. CHEAP TRICK: He's A Whole (Epic). Because it's such a good song and I really like Cheap Trick.
5. THE RAMONES: I Just Wanna Have Something To Do (Sire). I always listen to this before we go on stage.
6. THE SOFT BOYS: Insanely Jealous (Radar). A work of genius.
7. CHEAP TRICK: The Way Of The World (Epic).
8. TAMMY WYNETTE: Stand By Your Man (Epic). Great vocal performance.
9. ULTRAFOXX: Slow Motion (Island).
10. JAPAN: Quiet Life (Ariola). These last two I like for their mundanity.



Peter Gabriel auditioned for The Ramones

By PAUL COVATY



The Radio Stars

IN ONE of those rare moves that genuinely takes the music business by surprise, Jon Anderson and Rick Wakeman have left Yes and will be replaced by — wait for it — Trevor Horn and Geoff Downes, otherwise known as The Buggles.

Anderson and Wakeman are apparently content to devote themselves to solo projects and Horn and Downes, who share the same management as Yes, were drafted in to fill the gaps. The Buggles will continue to write and record under their own name while the Yes set will apparently feature tunes like "Video Killed

DARK SIDE OF THE LAW

CONGRATULATIONS TO the Government of South Africa for being the only body in the world dumb enough to regard "Another Brick In The Wall" by Pink Floyd as a threat — to the safety of the state". Turns out they only got round to banning it after it had spent several weeks at number one. Suppose all this will make those four millionaires feel like radicals.

GETTING OUT OF A RUT

ALot of things have gone wrong for The Ruts in recent months. Their hits of last year were followed by a flop with "Jah Wars" and by losing money on a European tour and then being sidelined for months by a throat ailment still afflicting singer Malcolm Owen.

Naturally enough, the success of "Stealing At The Rude Boys" has cheered them up more than somewhat, but still the fates wouldn't leave them alone.

First there was a run of reviews criticising the lyrics for inciting aggro. If you've ever been to a Ruts gig, you'll know that nothing could be further from their minds. If there's a fight, they'll stop playing and try to cool things down.

But the undeniable fact remains that "Rude Boys" realistically reflects the nastiness at their London Nashville dates of a few months back and highlights the fine line between evoking horror as a deterrent and stirring up further atrocities.

But The Ruts simply want to be honest. As bassist Sags says, "The last thing we want to do is glorify violence." Perhaps a group shouldn't be knocked too hard for placing some trust in their audience's intelligence. Anyway, The Ruts had just weathered the critical storm when they met some business boomer. The single shot up to the 50's to no. 31 Fine! Advance orders of 23,000 copies for the

(following week. Great! But then The Ruts in recent months. Their hits of last year were followed by a flop with "Jah Wars" and by losing money on a European tour and then being sidelined for months by a throat ailment still afflicting singer Malcolm Owen.

"We felt like pawns in their artistic and financial affairs. It's mostly business then. We're the floor sweepers. Everybody in the game's having holidays in the South of France except the musicians."

Trying to get a firmer grip on their artistic and financial affairs, The Ruts plan to record their next single in Nick Lowe's UK Pro Studios and produce themselves. The budget will be £500 instead of the £2,000 "Rude Boys" cost. It will be quite a breakthrough if a band like The Ruts can go back to independent label level of expense and show that it works.

Meanwhile as the band wait for Malcolm's throat to heal, Sags, Paul and drummer Dave Ruffy are working with veteran ska star Laurel Aitken who's reappraised with his "Rudie Got Married" single on I-Spy.

The trio have featured with him on recent Paul, Jensen and Read Radio One sessions, and it's likely that the next time you hear The Ruts on record it'll be as anonymous backers for Laurel on a new single called "Big Fat Man".

Mike Stand

TODAY COVENTRY

Terry Hall treats David Hepworth to a short course in Two-Tone and explains how to keep out of the Rat Race.



TWO BANDS lit a match under the year 1979. Both plugged into the main electricity of Jamaican rhythm, both made nothing but records you could dance to, and both knew how to present a good profile.

But while The Police have rollicked across their way around the international entertainment industry, so obviously leaping up the fame and all that goes with it. The Specials have steered an altogether less obvious course, modestly concentrating on consolidating the gains of last year.

AROUND THIS time in 1979, The Specials were just an unwieldy ensemble from Coventry, still smarting from a dead-end involvement with former Clash manager Bernie Rhodes and murmuring something about maybe starting their own label. By August they'd got their single, "Gangsters", out via the independent network and finalised an agreement with Chrysalis for wider distribution.

Just nine months later, 2-Tone is the most consistently successful record label in Britain (and probably the world) with a catalogue that can boast no less than eleven consecutive chart singles. That's the kind of tally that the major multi-nationals would give their plush offices for. But neither The Ska nor maverick Jerry Damners seem tempted to show their weight around. Ask them about 2-Tone and it's likely they'll shrug, agree that it all seems to be going quite well but point out that they don't lose any sleep over what's going to happen next.

Certainly Terry Hall's steady, rather intimidating eyes and deadpan speech give nothing away. When "Gangsters" first appeared there were many who considered Hall's blunt-speak-your-weight vocal delivery to be the band's weakest point. But the album proved the opposite.

It's the contrast between his abrasive Midland tones and the racy patter of Neville Staples that makes the whole punky reggae idea work, that make Specials songs like "Blank Expression" and "Concrete Jungle" dramatic stories rather than mere chirp throwaways.

It's tempting, therefore, to assume that Jerry Damners spotted Terry and recruited him for this purpose. The nucleus of

The Specials was at that time working under the name of The Automatics and they were supported at one gig by a rather aimless rentapunk called Squad, lead singer Terry Hall. Terry cherishes no particularly fond memories of Squad.

"It was just like 1-2-3-4 then make a noise for two minutes, and then stop and say 1-2-3-4 again," he recalls.

The Automatics, he says, were something like The Strangers with reggae overtones, and he said yes to Jerry's invitation to join purely because he liked their songs. It took time, however, to knit together a coherent style from all the various influences that were flying around the band.

Their eventual success Terry puts down to the right clothes as much as anything else.

"We did a gig in Aberdeen on The Clash tour and we were playing the same songs but we got gobbled at and flash cubes thrown at us — all because they didn't understand. But when we changed our image they understood it. And we understood it as well."

THE SPECIALS are astute enough to know that they have to make a move of some kind soon and leave their previous area of operation to the scores of "ska" bands currently crawling out of the woodwork.

They've said goodbye to the set they've been performing for the last year, and are currently ensconced in Coventry's Horizon Studios (in the goods yard of the railway station) working with band engineer Dave Jordan on a number of new tracks with a view to a second album.

The new single, "Rat Race", with its film score keyboard chords, adds a weight to hints Damners has dropped recently about his growing interest in soundtrack music and instrumental ratchets.

Terry explains a little more. "We've been listening to a lot of things like John Barry albums. There's so many good theme tunes around that are just wasted. Like one of my favourite songs is "The Thin Man" theme.

"It's just another idea. We're not going to do instrumental or ratchets. Jerry's written a song called "The International Jet Set" which stems from our touring America and all the crap that we went through, and he's just given that odd feel to it; it's a lot of kids. Terry thinks, haven't had this kind of thing presented to him in the right way."

"They've always thought of it

as something that Dad would like. The same thing happened when we presented it the other way, it's been going on for years but it hasn't been presented to the British public. And when it was, they liked it."

Certainly from ska to muzak is not such a big step as it might seem. Much early ska and bluebeat was little more than a funky up treatment of a popular tune, and The Selecters have had "The James Bond Theme" in their act for quite a while.

The release of the current single also marks another change of tack for The Specials. With Roddy Radiation Writing "Rat Race" and Lynval, Neville and Horace collaborating on "Rude Boys Out Of Jail", the band are demonstrating the development of their all round songwriting ability.

It also takes a little of the pressure off Jerry Damners, for too long regarded as the chairman of the board.

"I've always been being looked at like that at all," says Terry. "There's always one figure out every band that people write about. It had to be Jerry like it was Johnny Rotten in a sense. He was picked out because he wrote the songs and designed 2-Tone and formed the band."

Personality cults are something the band have never encouraged. On stage there is never one specific figure who attracts the attention; it's difficult to focus when there's so many bodies hurtling towards you. Terry in particular has little time for the teen idol business.

"I don't want to be on a big stage with bright lights and kids gaping at me. I'd much prefer them to turn their backs on me and just dance."

ALTHOUGH The Specials and 2-Tone have been profitable for selling a lot of records in the last year, nobody's getting particularly rich. Once all the expenses have been paid and all seven band members have been given their wages, there isn't any great pile of fivers building up. Even if there were, Terry assures me he wouldn't know what to do with them.

"I've never been interested in money. The only thing I want is somewhere to live and, when I get that, don't buy anything else. Personally I'd want to put any money I made, after I've bought a house, back into music. Maybe build a studio."

But all that's in the future. The emphasis at the moment is on keeping things fresh, keeping the interest bubbling and checking

out new approaches to old problems.

As a band they've become wary of discussing their plans with the press for fear that mere thoughts are written up as firm projects. Terry only mentioned the idea of doing some duets with Pauline Black and before the idea had got any further than the pipe dream stage, it was being discussed in the music weeklies.

What the band definitely are doing is a series of a dozen dates in seaside towns during June, then taking a couple of weeks off prior to touring the country comprehensively. Drummer Brad has definitely recorded a version of the old Rex Garvin Sax classic "Sock it To 'Em A.B." but there are no definite plans to release it as a single. It seems more likely that it could be contained in the second album.

"You've got seven individuals and seven sets of ideas. It's just a question of bringing them all together to represent The Specials."

2-Tone remains basically a launching pad for young bands that The Specials and The

Selecter (the thirteen man and one woman creative committee) happen to rate. So far it just happens that all the bands they've picked up on have played in one way or another. But the emphasis is on dance music.

"And you don't have to play ska to be a good dance band."

THE SPECIALS' determination to discourage violence in any form has proved a mixed blessing. The Specials are one of the few bands who actually write songs that deal with this subject specifically and not just as another arty generalisation. They see no glamour in it.

"I just don't see any point in it. Certainly not between punks and teds for instance. They haven't got a clue what they're fighting about anyway. They're just different fashions, and they're all the same. The only difference is they like different sorts of music and different ways of dressing. Music offers an alternative to fighting as well. It's easier to use your energy dancing than punching somebody in the mouth."

It's also a great deal more fun.

RAT RACE

By The Specials on 2 Tone Records

You're working at your leisure
To learn the things you'll need
The promises you'll make tomorrow
Carry no guarantee
I've seen your qualifications
You got a PhD
I got one Art 'O' level
It did nothing for me

Chorus
(You'll be) working for the rat race
You know you're wasting your time
(You're working) for the rat race
You're no friend of mine

You plan your conversation
To impress the college bar
Just talking about your Mother
And Daddy's Jaguar
Wear your political T-shirt
And sacred college scarf
Discussing the world situation
But just for a laugh

Repeat chorus twice

Just working at your leisure
To learn the things you don't need
The promises you'll make tomorrow
Carry no guarantee
I've seen your qualifications
You got a PhD
I got one Art 'O' level
It did nothing for me

Repeat chorus

Words and music by Roddy Radiation
Reproduced by permission Pango Visions Music Ltd.

PH: PAUL GALTERRY

You Gave Me Love

By Crown Heights Affair on De-Lite Records

Baby, I was thinking
What did you give me baby, that was good?
And the answer it came loud and clear
It was love, all the love that you could
It was love, love, love, love, love
That you gave to me
You gave it to me
It was love, love, love, love, love
That you gave to me, you gave it to me

Hon, the way you love me
The way you touch me
You send cold chills down my spine
I'm so glad you're mine
You better believe me
Don't deceive me
'Cause it would surely break my heart
If we were to part
What you gave me
Is the richest gift of all

Chorus

You gave me love (you gave me love)
You gave me love (you gave me love)

Baby, I was thinking
About the love that you have given me
From the first time I met you, dear
I knew that you would be my destiny
Hon, the way you love me
The way you touch me
You send cold chills down my spine
I'm so glad you're mine
You better believe me
Don't deceive me
'Cause it would surely break my heart
If we were to part
What you gave me
Is the richest gift of all

Words and music by Lisa Reid
Reproduced by permission Planetary Nom Ltd.



Just Can't Give You Up

By Mystic Merlin on Capitol Records

Can't give you up
Can't give you up
Just can't give you up

Just can't give you up
Just can't give you up

Just can't give you up
Just can't give you up

No matter how hard I try
I can't give you up (just can't give you up)
Just don't know the reason why
Ooh, I can't give you up (just can't give you up)
It's harder and harder
Yeah, for me to stay away from you
I love you, I love you
What more can I do?
I wanted to be on my own
And I thought I could leave you
But now I feel so all alone
And I know
I've got to come back just to please you
You're my baby and I need you
Oh ooh yeah
You're my sweet love
And I want you
Ooh ooh yeah

Just can't give you up
Just can't give you up
Repeat to fade

Words and music by C. Bullard/L. Dorsey
Reproduced by permission Dick James
Music Ltd.



ON HIS OWN



WITH HIS NEW ALBUM

McCARTNEY II

INCLUDES THE HIT SINGLE 'COMING UP'



AVAILABLE ON CASSETTE

WIN A MINI-TV!



LAST CALL, ladies and gentlemen, for that mini-TV! Next time we'll be moving on to a new prize (just wait and see!) so this will be your last chance to try for the fully portable mini-TV with 7 inch screen and radio combined that we'll be giving away to the winner of our crossword competition. Also in the bag for the winner and the twenty five runners up will be a copy of "I Just Can't Stop It", the glorious new album by The Beat. You know how it works: the first correct entry opened after the closing date (June 11) wins the mini-TV and a copy of The Beat's album. The next 25 correct entries opened will each receive a copy of "I Just Can't Stop It". And now on to the next bit...

How to enter

Simply solve our crossword puzzle, writing the answers in ink, pen or ball point. Complete the coupon with your own name and address then cut it out and post it in a sealed envelope to: SMASH HITS (Crossword No. 39), 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF. Make sure it arrives not later than June 11, 1980, the closing date. Sender of the first correct entry checked after the closing date will win the mini-TV. Senders of the next 25 correct entries will each receive a copy of The Beat's album. The Editor's decision on all matters relating to the competition will be final and legally binding. No correspondence can be entered into. The competition is open to all readers in Great Britain, Northern Ireland, Eire, Channel Isles and the Isle of Man, excluding employees (and their families) of Smash Hits and East Midland Allied Press.

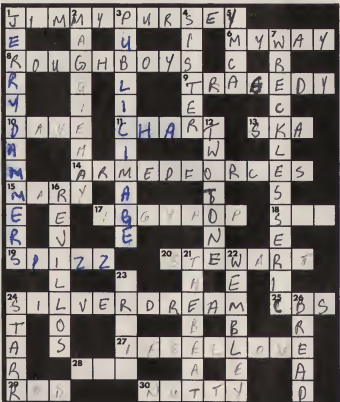
ACROSS

- The Hershram terror! (5,6)
- Ballad standard which will never sound the same after Sid's inimitable rendition (2,3)
- Recent Pete Townshend single (5,4)
- Bee Gees 45, or the kind of thing W. Shakespeare specialised in!
- Mr Vanian of The Damned
- It contains hits!
- Ask about a kind of music!
- Elvis Costello LP (5,6)
- "... Of The 4th Form"
- Real name Jimmy Osterberg, an outrageous American singer who influenced the early punks (4,3)
- Small brass instrument
- He recently topped the alternative charts with "Where's the Captain Kirk?"
- See 29
- Two thirds of a David Essex hit (6,5)
- Clash label
- Donna Summer oldie (1,4,4)
- Is it used to keep a star

- 29 & 20 Otters draw (anagram)
- 23 How Madness describe their funny walk — an Awayday to insanity!

DOWN

- Very special Special (5,7)
- One of 29 & 20 across' most famous oldies (6,3)
- Ice pig album (anagram 6,5)
- One Sledge to another?
- Village People's biggie
- Stiff Records eccentric whose current album is "Big Smash" (9,4)
- Black and white label (3,4)
- Eugene and Fay's band
- Ranking Roger's ska group (3,4)
- Famous for football and for big rock concerts
- See 30
- Ringo or Edwin
- The baker's favourite band?!



No. 39

NAME _____

ADDRESS _____

CROSSWORD NO. 37 WINNERS

TV WINNER: Alison Gregory, Bury, Lancs.

ALBUM WINNERS: C. Cowling, Gravesend, Kent; Carol Naish, Carlisle, Cumbria; Rachel Naylor, Longley, Sheffield; Anjana Patel, Kilburn, London; Sue Galloway, Harrogate, Yorks; Steve Moorhouse, Keighley, Yorks; Douglas Wright, Bedford; Sarah Brown, Stepps, Glasgow; Penny Eykelboson, Wotford, Herts; Jo Aston, Newmarket, Suffolk; Alison Cobey, Crawley, Sussex; Ross Edean, Worcester Park, Surrey; Corkie Sayers, Finchley, London; Mark Nolan, Stamford, Lincolnshire; Julie Burr, Chelmsford, Essex; Debbie Bradcock, Ilfracombe, Devon; Paul Fryer, Wiford, Nottingham; Martin Brain, Downend, Bristol; David Stones, Chappeltown, Sheffield; Ian Jolley, Malling, East Sussex; Ian Rutherford, Sandbach, Cheshire; Sarah Doss, Didsbury, Manchester; Sue Clark, Leeds; Gavin Rose, Surbiton, Surrey; Wendy Johnson, Newton Abbot, Devon.

ANSWERS TO CROSSWORD NO. 37

ACROSS: 1 Fern Kinney; 4 (Boortown) Rats; 6 Old Grey Whistle (Test); 8 Fast; 9 "Kool In (The Kaffan)"; 11 Jeff; 12 Ramones; 13 Anne; 15 (lan) Hunter; 16 Edwin (Star); 17 "Nobody's Hero"; 20 Cats (UK); 21 Terry Hall; 22 Chris (Stein); 24 Ska; 25 Ian (Dury); 26 (Jean) Jacques (Burnel); 28 (Billy) Idol; 29 "News On The World".

DOWN: 1 "Food For Thought"; 2 "Night Beat To Cairo"; 3 "News Of The World"; 4 Ruts; 5 "Kool In The Kaffan"; 7 Eekie Brooks; 10 "I Knew The Bride"; 11 Jean (Jacques Burnel); 14 "Sexy Eyes"; 17 Joe Jackson; 19 Paule (Yates); 22 Clash; 23 Slade; 27 Sid (Vicious).

The Chords

So Far Away

THE NEW ALBUM
FEATURING THE HIT SINGLES

**Maybe
Tomorrow**
AND
**Something's
Missing**

PLUS BONUS
FREE
SINGLE

FEATURING
Things We Said
AND
Now It's Gone
(RE-RECORDED EXTENDED VERSION)



ISCO

Talk about strange names... "Shallow Denim" is the first of Gene Scum's two recently released by Jubilee And The Chronicle Jam Company (Epic). It's a fancy asking for that in a way that's about as hip as a hat's a good variation, but it doesn't seem the same with out the high pitched voices.

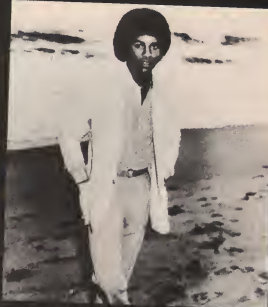
Another fact definitely will be asking for is the new EP by The Real Thing. It contains four really great tracks which are probably favored as with most people — "Takin' Through My Sunshine" (and "Can You Feel The Fire" in the '80s who the, by real "New T Me Are Everything"), and "Can't Get You With Out You" (PVC). Really good value for a single and well worth a listen.

"Fly" Thurston's addition of "Time and Grace" has a new single out. "You Got What It Takes" is the title track of his recent album. Let

personally I prefer the B side, "I Wanna Get It With You", also taken from the album. Gene Hammer also returns with "Fly Like A Free Sky", a very catchy little's single, which I reckon could probably do quite well.

There's quite a few good albums around at the moment. Most have just released "2 Med Classes Volume 2" which combines tracks from Stevie Wonder, Temptations, Four Tops and Smokey Robinson. Smokey also has an album out titled "Warm Thoughts" (Motown) my favourite tracks being "Let Me Be The Cowboy" and "Melody Man". A very relaxing, pleasant album.

The Supremes have a "Greatest Hits" (Motown) album out which certainly lives up to its name, as it has "Up The Ladder To The Roof", "Someday" and other great sounds such as "Fly, Fly".



"Stronger Than You Think I Am" is the new album from Edwin Starr (RCA) which, with the help of his strong voice, will really make an impression and put you. As the male singer whose voice is just as strong in a different way is Leon Haywood, whose new album "Naturally" (RCA) is very good indeed. My favourite track is "Lover's Key" which lasts about seven minutes.

That's your lot, see you soon!

Bev.

TOP 40

TWO THIS WEEKS	TITLE/ARTIST	LABB.	BPM
1	NEW BACK TOGETHER AGAIN ROBERTA & DONNY	ATLANTIC	111
2	7 LET'S GET SERIOUS JERMAINE JACKSON	MOTOWN	110
3	6 KEEP IN TOUCH FREEZ	CALIBRE	133
4	10 YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR	DELUTE	116
5	2 I SHOULD'VE LOVED YA NARADA MICHAEL WALDEN	ATLANTIC	117
6	16 SHE'S OUT OF MY LIFE MICHAEL JACKSON	EPIC	120
7	17 FUNKY TOWN UPPS INC	CASABLANCA	124
8	1 THE GROOVE RODNEY FRANKLIN	CBS	109
9	25 SRANITE MASS PRODUCTION	ATLANTIC	126
10	NEW SCRATCH SURFACE VOICES	WEA	
11	9 LET'S GO NOWHERE AGAIN AVERAGE WHITE BAND	RCA	126
12	3 JUST CAN'T GIVE YOU UP MYSTIC MERLIN	CAPITOL	123
13	3 JUST CAN'T GIVE YOU UP MYSTIC MERLIN	ENHNSN	122
14	NEW IT'S ALL RIGHT SHONUN	RSD	130
15	8 HOLD ON TO MY LOVE JIMMY RUFFIN	ASB	
16	NEW THEME FROM THE INVADERS YELLOW MAGIC ORCHESTRA	ATLANTIC	126
17	12 BODY LANGUAGE DETROIT SPINNERS	EPIC	120
18	4 CHECK OUT THE GROOVE BOBBY THURSTON	UJM	
19	NEW THIS FEELING FRANK HODDER	RCA (IMP)	128
20	34 USE IT UP, WEAR IT OUT ODYSSEY	ATLANTIC	
21	NEW TWILIGHT ZONE MANHATTAN TRANSFER	SAM (IMP)	118
22	40 JUST HOW SWEET IS YOUR LOVE RHYZE	ISLAND	REG
23	16 POLICE & THIEVES JUNIOR MURVIN	ICE	
24	NEW MY TURN TO LOVE YOU EDDY GRANT	ASB	120
25	15 OVERNIGHT SENSATION JERRY NIGHT	MOTOWN	116
26	23 BEHIND THE GROOVE TEDIA MARIE	ASB	103
27	11 IN THE THICK OF IT BRENDA RUSSELL	20TH CENTURY	114
28	5 DON'T PUSH IT ON HAYWOOD	OREAM (IMP)	127
29	NEW IN THE WOOD (TO GROOVE) AURA	POLYDOR	120
30	14 THE SEDUCTION JAMES LAST BAND	CALIBRE	VAR
31	20 CALIBRE CUTS VARIOUS	ROKEL	126
32	19 LOVE YOU FOREVER BUNNY MACK	WARNER BROS	
33	26 CLOUDS CHAKA KHAN	SOLAR	
34	NEW LADY WHISPERS	BBY (IMP)	
35	4 NEW IN THE FOREST BABY O	CHRYSALIS	144
36	4 CALL ME BLONDIE	DE LITE	
37	NEW HANGIN' OUT (REMIX) KODJ & THE GANG	UNITED ARTISTS	
38	30 EVERY GENERATION RONNIE LAWS	ARISTA	115
39	26 TWO PLACES AT THE SAME TIME M'LO	20TH CENTURY	110
40	NEW SWEET SENSATION STEPHANIE MILLS	COTILLION (IMP)	115
41	NEW DYNAMITE STACY LATTISAW		

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

Let's Get Serious

By Jermaine Jackson on Motown Records

Close my eyes and I see your face at night
Toss and turn, fall to sleep holding my pillow tight
All the time I think of you
You're with me no matter what I do

Walk around with a smile upon my face
In my mind you have taken up permanent space
I am feeling what I can't explain
And if what you feel is just the same

Chorus:
Let's get serious
Let's get serious
Let's get serious and fall in love
Let's get serious
Let's get serious
Let's get serious and fall in love

SERIOUS, baby, let's get serious
Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah

In your arms is the place I wanna be
With my love in you and your love inside of me
Longing for each other just ain't fair
When we got so much we want to share

Repeat chorus and sit lit to fade

Words and music by S. Wonder/L. Garrett
Reproduced by permission Jubilee Music Ltd.

Rob Jones Hit Pick

Joan Armatrading "Me Myself I" (A&M)
This marks a change in style for Joan. I gather she felt that she needed to get out of the rut she was in — which I personally thought was a very nice rut — and I think you'll enjoy this. It's different!



SMASH HITS

NEW MUSIK



NEVER MIND THE HORLICKS HERE'S

HOT CHOCOLATE

ROBIN KATZ JOINS THE OVALTEENIES



my proudest moment."

What most people don't know is that Hot Chocolate first got together to make a reggae single! Burtle John Lennon wanted a reggae version of his anti-war anthem "Give Peace a Chance." A group of musicians were brought together to carry out Lennon's request and that was the beginning of the story.

"Having an integrated band wasn't particularly fashionable or common in 1969," recalls Errol. "Attitudes were different then. We were the kids of the first generation of black immigrants to Britain. In many ways we were trying to be British first. There weren't a lot of us black kids about and we fitted in with the white kids without thinking about it."

It's odd, Errol says, that reggae single should have

brought Hot Chocolate together.

"I wouldn't do reggae myself by choice. I guess there's a snobgasm that exists about reggae music. I think to fully understand it, you have to grow up with the environment, the speech, the music. I don't think reggae was in my soul then—it was just another rhythm. We did the Lennon song just for the money."

After "Peace," Errol and former writing partner Tony Wilson walked into top hit producer Mickie Most's office and that was the beginning of the band and a string of over twenty hit musical bon-bons. (Chocolate/bon-bons—get it? (Flake off—got it? Ed.)

IN MANY ways, Hot Chocolate are a kind of fusion band. They have the grit of R&B, a dab of

"I know for myself that's the case too," Errol continues. "I love songs like Dennis Brown's 'Money in My Pocket.' I understand exactly what the men's on about."

"On the other hand, I also loved Pluto Sharvington's hit 'Dat' a few years ago. And I didn't know what he was talking about, but the spirit of the music just grabbed me. Me and everybody. I don't think anybody knew what that song was about until the music papers explained it." (It was about a Rasta trying to buy the forbidden item of pork!)

A hard core song freak, Errol could talk about songs all day. Hot Chocolate's songs have always been musically energetic. How come Errol Brown hasn't displayed the predictable case of rock 'n' roll raticitis yet?

"I think we all feel we haven't produced our best music yet," answers the mester hit-writer with genuine modesty. "No one is more surprised than I am that we've lasted this long. We've had more success than we ever bargained for."

Part of the reason for their long and healthy life, Errol reckons, is the they've had the freedom to create their own sound.

"I remember Mickie Most suggesting the title 'Every Y's A Winner', but he left it to me to write what I wanted to do about it. A suggestion from someone is one thing—a direction is another."

"I can't analyse it," Errol offers. "But I know that all of us are going into the 80's feeling ambitious as if we're going to begin again. I think when you go from single to single, as we do, it does keep you more on your toes."

"On the other hand, if we have a flop or two, it doesn't mean we're out for the count."

ANOTHER CRUCIAL factor in Hot Chocolate's lasting appeal has been that the band aren't trendy. They've never been that "in" so they've never been that "out," and they've never been pushed so hard that the public has overdosed on them. Hot Chocolate's approach is also low key because they don't tour much either.

"We don't tour beyond three months a year," explains Errol. "The other bands don't even take three months off a year. A lot of bands just work themselves to the bone, and even then they lose money. I hate touring just to lose money."

"But even when we're making money, the road is not my best friend. I start missing the simplest things, like a cup of tea when I want it. We did eighteen consecutive days last year and I was a nervous wreck by the end of it."

Errol prefers the impact of music on record to that of live performance. These days he's

pretty choosy about who he goes to see, partly because he doesn't always enjoy being recognised in his private time and partly because he hates the disappointment of seeing concerts when he is a fan.

"If you like an artist," he gestures, "your expectations are often very high. I remember once waiting to see the Motown group The Four Tops. Their version of 'Walk Away Renee' was one of my favourite songs of all time."

"When I got there, they gave the audience a melody of their own hits and then did a 'tribute' to Stevie Wonder. I mean, the only person who should sing Stevie Wonder is the man himself. And they left out so many of their own great songs. I was furious when I left."

"Yet," he sympathises, "as an artist I understand that you can get sick of doing the same songs over and over again. So we don't tour all that much but at least when we do, we give the people what they want to hear."

TALKING OF what people want to hear, Hot Chocolate's latest Top Ten entry, "No Doubt About It," is not one of the usual Errol Brown compositions but was brought to the group by UFO-spotting songwriters Steve Glen, Mike Burns and Dave Most.

"Steve and Mike spotted a flying saucer in January," Errol says. "The were on their way to a meeting with Dave when they spotted a flying saucer over the Finchley Road in North London. They followed the light for ninety minutes from Hampstead Heath to St. Johns Wood."

Also witnesses to the event, apparently, were members of a group called The Toys who were following in a van behind.

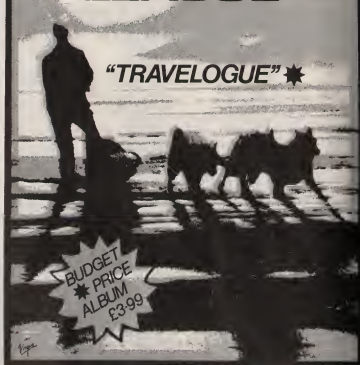
"Eventually the writers arrived at Rak," Errol continues. "As first they were embarrassed to say why they were late, then they mentioned they had seen a flying saucer. Dave Most got very excited—he had also seen one. As a result, they wrote the song within hours."

"I think the whole thing is quite credible," Errol says, antithetical the cynic. "The universe is so vast, it just seems natural that there are other beings out there."

Whatever you think of flying saucers, it does seem pretty certain that Hot Chocolate will be around a few more years yet. "I'm a survivor," Errol Brown concludes. "That's my personality and it affects everything I do. I'm determined not to fade away, and I think things out very carefully to let it go to my head."

"I suppose what I'd like is what I've had—to be able to produce music that goes to your head, heart and feet all at the same time. Communication is what it's all about."

THE HUMAN LEAGUE



"TRAVELOGUE" ★

THE HUMAN LEAGUE



"TRAVELOGUE" ★

MIDNITE DYNAMOS

By
MATCHBOX
on Magnet Records



You better beware
And you better take care
When we hit the town tonight
Kick away the blues
No time to lose
Honey, we can make it right
Pretty little thing
How your heart will sing
Fill it up with pure delight
In a supercharge from the gas garage
Explode like dynamite

Chorus

We are the midnite dynamos
Only come alive when the old moon shows
We are the midnite, we are the midnite
Midnite dynamos
We are the midnite dynamos
Baby, get a load of our fancy clothes
We are the midnite, we are the midnite
Midnite dynamos

So hurry on down
Pretty mama, we're bound now
We're really set to go
You've never been alive
Cut the fancy jive
Don't you ever tell me no
Come-a-come away, hear the hot band play
How they always steal the show
Gonna wear you out
Make you jump and shout
You won't have time to blow

Repeat chorus

Anyplace we're cruising
People know us one by one
Ready packed for action
Fun for all and all for fun

Repeat first verse and chorus to fade

Word and music by Steve Bloomfield
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THE LEGEND LIVES ON....
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BETRIAL



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Let's Go Round Again

By the Average White Band on RCA Records

Baby, I'm back
And right away I have come to you
To see if the love that we knew before
Has passed the test of time
Time, that changes almost everything
Can sometimes let us see a better side
Of the feelings we once shared
So baby

Chorus
Let's go round again
Maybe we'll turn back the hands of time
Let's go round again — one more time
Let's go round again
Maybe we'll turn back the hands of time
Let's go round again — one more time

Now, baby, I know
That you think I will be different now
Inside of me nothing has changed
So I'm asking you again
Please, no one else that could have brought me
back
No one that ever could shake me free
Of the memory I kept within my heart

Repeat chorus ad lib to fade

Words and music by Alan Gorrie
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THE FACE

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GRAHAM PARKER ▲ THE WHO

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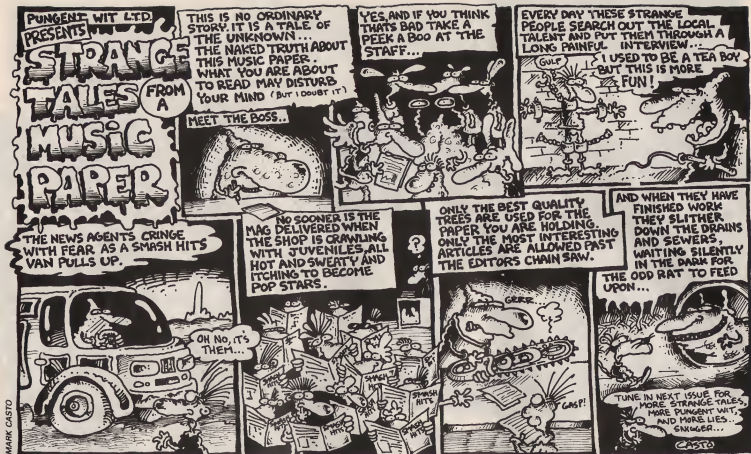
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COMPETITION WINNERS AND RESULTS

Right then, competition fiends, it's time to catch up on the results of some of our competitions which we've had to hold back because of lack of space. We'll start with the Joe Jackson competition of April 17.

ANSWERS: A = (2) Portsmouth; B = (1) Playboy Club; C = "Is She Really Going Out With Him?"; D = "Look Sharp!"; E = (1) Arms & Legs; F = (2) Mouth Organ.

MEET JOE JACKSON WINNER: Catherine Sumner, Blundellsands, Liverpool.

PACKAGE WINNERS: Georgina Calvey, Southsea, Hants; Gina Myrstris, Palmers Green, London; Wendy Atchison, Bromyard, Herefordshire; Lucy Tiltott, Saltash, Cornwall; Kate Lister, Herne Hill, London; Martin Collins, Darlington, Co Durham; Julie Butters, Milton Keynes, Herts; Lisa Horne, astern Green, Coventry; Diane Nelson, Gainsborough, Lincs; Peter Gatés, Faversham, Kent; Warren Barrett, Potters Bar, Herts; Helen Perkin, Bethus, Newport, Gwent; Stephen Bones, Folkestone, Kent; Chris Strange, Nailsea, Avon; Sarah Quinn, Ashby-de-la-Zouch, Leics; Elizabeth Balzani, London; Mark Williams, Kensal Rise, London; Jane Crocker, Finner, Middlesex; Clare Boyle, St Ninians, Strirling; Marilyn Partington, Walsand, Tyne & Wear; Kate Science, Hale Barns, Cheshire; Carolyn War, Ecclestone, Sheffield; Lewis Le Marochal, Parkstone, Poole, Dorset; Steven Crossman, Weston-super-Mare, Avon; Ashley Davenport, Newport, Gwent; D. C. Slead, Crostland Moor, Huddersfield; Margaret Coe, Alveston, Derby; Judith Allen, Keighley, W. Yorks; Pauline Lewis, Johnstone, Carmarthen, Dyfed; Karen Hemingway, Thornhill, Southampton; Mark Gillanders, Huyton, Liverpool; Cheryl Hurd, Brixton Hill, London; Mario Andrea, Southgate, London; Jeremy Howe, Colden Common, Hants; Elaine Wilson, Aldridge, Walsall; Jerry Williams, Bath, Avon; Ian Rutherford, Sandbach, Cheshire; Anne Ewen, Fortknockie, Banffshire; S. P. Vine, Kingssteignton, Devon; Joanne Wall, Lancing, Sussex; William Gibson, Newtownabbey, Co Antrim; Tracey Goza, Eastbourne, Sussex; Andrew Tomlin, Leicester Forest East, Leicestershire; Perry Barr, Birmingham; Paulette Anton, Handsworth, Birmingham; Gregor Caddies, Ardrossan, Ayrshire; Sarah Hatia, Camberley, Surrey; Jenny Leigh, Weaste, Salford.

Helen Torkildsen, Harlow, Essex; Fraser Bennett, Cantley, Doncaster; Iain Barnett, Bury, Lancs; Jonathan Blair, Whiteley Bay, Tyne & Wear; Gareth Heale, Whitchurch, Cardiff; Fiona Lynch, Walthamstow, London; Jane Outhbert, Oswestry, Salop; Stuart Bradburn, Darwen, Lancs; Anne Downton, Eastleigh, Hants; Tracey Broadhead, Islington, London; Julie Wilkes, Evesham, Wilts; Joanne Hollister, Thorpeness, Suffolk; Sally Howe, Oadby, Leics; John Whithurst, Osett, W. Yorks; Catherine Brown, South Shields, Tyne & Wear; Cameron Davis, Castlebridge, Stafford; Gary Taylor, Pentreban, Cardiff; Julie Homer, Dudley, W. Midlands; Maria Holland, Resham, London; Lorraine Keith, Dundee; Clare Stone, Wilton, Beds; Julie Lawrence, Newquay, Cornwall; Ms A. Cokhill, Harpenden, Herts; Elizabeth Penfold, London; Anna Mankowska, Tunnel Hill, Wores; Stephen Brown,

Glasgow; Browne O'Doherty, Wallington, Surrey; Chris Bowles, Hursley, Wiltshire; Peter Sharp, Wiston, Southampton; Gary Byrnes, Ballysmission, Limerick, Eire; Diane Deehan, Radford, Coventry; Timothy Hopkins, Honiton, Devon; Donald Penn, Smethwick, W. Midlands; J Harris, Plymouth, Devon; Simon Newbold, Dore, Sheffield; Joanne Ogden, Southport, Merseyside; Richard Galvin, Mount Nod, Coventry; Peter Farrow, Willenhall, W. Midlands; Phillip de la Mare, Gorey, Jersey; Paula Marples, Sheffield; Caroline Monaghan, Banbury, Oxon; Julie Pettit, Conary Island, Essex; Michael Robson, Newton Aycliffe, Co Durham; J. Todd, Immingham, S. Humberside; David Barker, Romford, Essex; Sarah Robson, Muncaster, York; Sheila Jeffrey, Chaddesden, Derby; Paul Emmerly, Weston-super-Mare, Avon; John Aizlewood, Rothham, Yorks; Susan Sheppard, Bromley, Kent; Michael Robson, Leek, Staffs.

And finally The Jam competition of April 3.

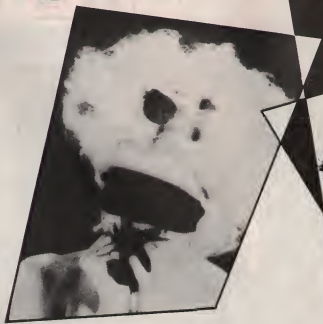
ANSWERS: A = Batman; B = "All Around the World"; C = "News Of The World"; D = "David Watts"; E = "Heatwave"; F = The Vapors.

WINNERS (Single and photo): L. Webb, Luton, Beds; Richard Reynolds, Ovingdean, Brighton; A. Sibbad, Dunston, Tyne & Wear; David Almond, Welling, Kent; David Fallows, Milton, Middlesexburg; John Hatton, Middlewich, Cheshire; N. R. Brooker, Norwich, Norfolk; Jason Kennedy, Glynde, Sussex; Jeremy Robinson, Katton, Lincs; Ruth Joyney, Tavistock, Devon; Tim Richardson, Drayton, Oxon; Karen Willman, Scotford, Lancashire; Ian Hutchinson, Norton, Stockton-on-Tees; Linda Burdan, Poole, Dorset; David Timms, Droitwich, Wores; Peter Woods, Droitwich, Wores; Mandy Mathison, Brenton, Birkenhead; Kevin Coulson, Kilaamsh, Sheffield; Amanda Davies, Reading, Beds; Jaynie Lally, Leicester; Dominic Redmond, Orpington, Kent; Billy Kerr, Drumchapel, Glasgow; Simon Edgar, Camberley, Surrey; Les Whitfield, Warrington, Cheshire; Martin Haywood, Lanley, Stoke on Trent; Jane Summerfield, Sutton, Surrey; David Timperley, Warrington, Cheshire; Steve Porch, Stanion, Northants; Kevin Hogger, Aveley, Essex; Dominic Keefe, Lytham, Lancs; Linda Cato, Harpenden, Herts; Brian Lawrence, Cheltenham, Glouce; Alison Gee, Leigh On Sea, Essex; Colin Milburn, Carnville, Durham; Peter Cooney, Kirkby, Liverpool; Robert Webb, Grays, Essex; Samantha Stimson, Hattersley, Cheshire; Paul Lockhart, Wavertree, Liverpool; Angela Window, East Ham, London; Susan Austin, Whitefield, Manchester; Maria Anton, Tottenham, London; Michael Conn, Grays, Essex; Julie Nugent, Garstang, Lancs; S. Williams, Dorchester, Dorset; Allan Appleby, Longbenton, Newcastle; Andrew Holly, Sheffield; Karen Bennett, Clutton, Avon; Bryan Taylor, Stourbridge, W. Midlands; Norene Steel, Tottenham, London; Stephen McKay, Desborough, Northants.

Winners of The Jam competition should already have their prizes by now; winners of Joe Jackson prizes should be hearing from us in the next couple of weeks.



**"Christine"
Proxie and the Banshees**



N E W S I N G L E



STAR TEASER

The names listed are hidden in the diagram. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in the right order, whichever way they run. Some letters will need to be used more than once — others you won't need to use at all. Put a line through the names as you find them.
Solution on page 37.

AIR SUPPLY
BAUHAUS
BLACK SABBATH
BOZ SCAGGS
BUGGLES
CLIVE LANGER
CRASS
CURE
DEVO
ENIO
ERIC CLAPTON
GERMS
GRACE SLICK
HEADLINE
INTERVIEW
JAN AND DEAN
JIMMY RUFFIN
JOAN ARMATRADING
JOAN JETT
JOE COCKER
JOHNNY LOGAN
KAYAK
LINTON KWESI JOHNSON
LOU RAWLS
MOTORS
NILSSON
NINA MAGEN
ONLY ONES
ORCHIDS
PETE SHELLEY
PHOTOS
PRAYING MANTIS
PROTEX
Q TIPS
SANTANA
SCARS
STEVE DIGGLE
STY BATORS
SUBWAY SECT
WARREN ZEVON

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

Well, What Did John Say?

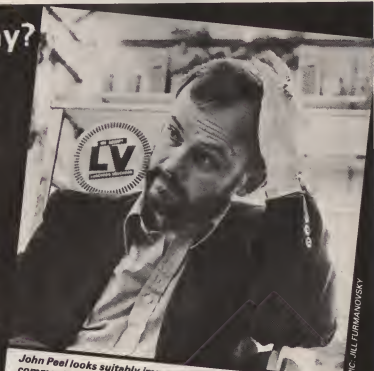
Another very different competition this issue, courtesy of the marketing strategies of Virgin Records and the good nature of Mr. John Peel.

Here's the low-down: First of all, you have to buy or otherwise lay your hands on a copy of The Motors' new single "That's What John Said." (Crafty marketing move by Virgin, you'll note.) All of these singles have picture sleeves featuring photos of twelve assorted Johns, each with an empty speech bubble coming from their mouths.

What we want you to do is fill in these speech bubbles — just a couple or all of them as you want — in the most entertaining way you can. Your entry can take the form of talling jokes, either forms of question and answer, comments, slogans, common sense — anything you fancy. The person coming up with the best "What John Said" will be the winner.

Where does John Peel come into all this? Well, Mr. Peel (one of the Johns on the cover) has kindly agreed to donate his time and company to have dinner with our winner, all expenses down to Virgin Records. (Your chance to get your own back!) Eating out with your No. 1 DJ — can't be bad, eh? In addition to this little cordon bleu excursion, the winner will also receive a complete set of Motors records. There will also be 25 runners-up prizes of the Motors' new album, "Tunement Steps."

Send your entries (on a piece of paper if you don't want to spoil your picture sleeve, but send this sleeve as well) to arrive by June 12 (the closing date) to: Motors Competition, Smash Hits, Lisa House, 52-55 Carnaby Street, London W1. (If you want your sleeve back again, don't forget to enclose a SAE as well.)



John Peel looks suitably impressed by the whole prospect. (No comments about Luncheon Vouchers, please.)

PHOTO: JILL FURMAN/ONYX

REVIEWS

SINGLES

By Deanne Pearson

GARY NUMAN: We Are Glass (Beggars Banquet). The Numan humanoid becomes the human Numanoid, that is to say he's getting a bit predictable now. But he keeps on churning them out in his (fairly) inimitable fashion, and on this alone sales are guaranteed. A hit? Maybe that's getting a bit predictable too.

JOAN ARMATRADING: Me, Myself, I (A&M). Genuine power and emotion. Armatrading comes up with her best single since "Love And Affection" doing the best possible justice and PR job to the new album, of which this is the title track. The song has a natural running melody that is sometimes absent from her more folksy material and the intensity of the lyrics and arrangements are softened to just the right degree, producing a pop song that contains thought, feeling and conviction.

ROCKY SHARPE AND THE REPLAYS: A Teenager In Love (Chiswick). Similar to the original version of this '50s classic, complete with doo wop backing

vocals and crazy zoot suited silver lurex image reflected, metaphorically speaking, in the vinyl. If you haven't got the original this is worthy compensation.

THE BOYS: You Better Move On (Safari). The Boys have been around for a while now, involved in the punk and powerpop scenes, but never totally enveloped. They always retained an individual identity and style which has stood them in good stead, and with this record it's obvious that they're reasserting that identity. An energetic "we're the lads" (but never the rowdies) combo, they still know how to inject their snappy, vibrant pop formula with new blood and showcase their genuine songwriting talents to the full.

QUIDA AND THE NUMBERS: Runaway (UA). An energetic number with throbbing insistent bass and scratchy guitar that dances all over it. Quida's voice is rather contrived, a high pitched whine which is addictive but could be lethal in large doses.

PEARL HARBOR AND THE EXPLOSIONS: Up And Over (Warner Bros). The trouble with this is that it instantly attracts attention more because of its

Boian-like riffs than anything original. Once you've got that sussed there's very little else to sustain interest.

MARK PERRY: Whole World's Down On Me (Deerford Fun City). Mark Perry becomes boring old fart (which some say he always has been). Despite newly acquired skinhead crop and panache, as displayed on the sleeve, Perry's chanting vocals and sparse, back and forth rhythmic repetitiveness (like a ping pong ball on elastic) is sadly regressive and nauseatingly hippyish. No wonder he sounds depressed.

CHELSEA: Look At The Outside (Step Forward). Aging punk band revitalised and updated. They have a thrusting rhythm without the rawness and rough edges of previous efforts but still retaining the spontaneous power and excitement of punk. Chelsea prove they do have imagination and can play.

REGENTS: See You Later (Arista). Remember television's "Mind Your Language" series where grown men and women play at juveniles and end up making fools of themselves, although not in the way intended? Well here The Regents, as the grown men and women, play at being a high school band, giggle, whisper, strum and make a blatant mockery of the record buying public — and underestimate them too hopefully.

ELTON JOHN: Little Jeannie (Rocket). Yeah Elt is still alive and kicking, but it's the same old football unfortunately. The catchy tune and romantic lyrics bring a tear to the eye and a catch at the heart (just like "Daniel"). But it's relaxing and comfortable, and whatever your taste, difficult to dislike.

ELLA FITZGERALD: Every Time We Say Goodbye (MGM). Ella sings, and boy can this lady sing. Puts you in the mood for slushy romantic '50s films on a Sunday afternoon complete with Clark Gable/Betty Grable (according to gender) and a box of chocolates.

Love the record, a classic in 1957 and a classic now. Personal record of the week.

FLOWERS: Ballad Of Miss Demeanour (Pop:Aural). Clever, quirky, and compelling. The new wave of pop is headed by bands



such as these and The Teardrop Explodes. They put a new meaning and direction to the word pop, updating the methods without losing the meaning, avoiding the cliches and repetition whilst remaining accessible. Record of the week.

DRINKING ELECTRICITY: Shaking All Over/China (Double 'A' Side) (Pop:Aural). And this band can join the above, even if they do try to place themselves above the others by calling their music "electric rockability" for some unknown reason. "China" is tuneful and constructive, as opposed to just fiddling electronic sound, whilst "Shaking All Over" is an electronic update of the original Johnny Kidd & The Pirates number — with an element of humour in it too, whether or not intended.

B.A. ROBERTSON: To Be Or Not To Be (Asylum). That is the question. The question of whether B.A. Robertson will have a hit with this one is out of the question. Bland, rollicking little number, with a gentle undulating rhythm that'll make you seep if it doesn't send you to sleep first.

SISTER SLEDGE: Reach Your Peak (Atlantic). Disco soul with the minimum of fuss and frill. Consequently worth the minimum of attention.





ALBUMS

GQ: GQ Two (Arista). Despite their success in America, GQ haven't really broken the ice here yet. It can't be far off, however, as they certainly have style and great quality. (They obviously agree, judging by the name GQ!) This second album is much better than the first and very professional, so perhaps a re-release of the best track "Standing Ovation" as a single might crack it for them. Verdict: great album, strong tracks and lovely vocals. (7½ out of 10).

Bev Hillier

RAYDIO: Two Places At The Same Time (Arista). Raydio are also big in America but not very well known over here, but unfortunately I don't think this album will change things a great deal. It contains a selection of ballads that are very light and easy listening but also very repetitive. The whole album doesn't really grab you at all so I'd be inclined to give it a miss — pleasant but boring! (5 out of 10).

Bev Hillier

AVERAGE WHITE BAND: Shine (RCA). Compared to the vitality and raw energy of Two Tone, this veteran white soul outfit sound positively (negatively?) laid back with their polished production and arrangements. But to be fair, the AWB have undergone something of a rebirth here with their short punchy songs and stronger melodies. If it's soul you want, then the AWB still do it better than 99% of current black Americans. (6 out of 10).

Red Starr



THE CHORDS: So Far Away (Polydor). For all their meaty guitars and rhythmic energy, The Chords are fated to walk in the shadow of The Jam just as long as they cling to those familiar riffs and sing as if their collars were overnight. The two non originals only serve to expose the limited range of the band's own rather clichéd compositions. Useful practice — now go and make your own music, lads. (5 out of 10).

David Hepworth

DEVO: Freedom of Choice (Virgin). For all their entertaining ideas, Devo still don't appreciate that a busy arrangement is no substitute for a good tune. This is more of their usual Disneyland futurism — relentless rapid fire rhythms and robotic vocals. Only the visual image (borrowed from the Flowerpot Men?) is new. It's amusing enough to listen to — side two is even quite good — but there's little here that's truly impressive. Freedom of choice? I'll take The Human League anyday. (6 out of 10).

Red Starr

JAH WOBBLE: The Legend Lives On... Jah Wobble In Betrayal (Virgin). Young Wob gets parole from PIL and goes off into a clutch of dubwise meanderings which are either smart and amusing or extremely self indulgent depending on how you look at it. Certainly it's a warmer proposition than the harsh music of PIL: the rhythms are soft and springy; the tunes almost tenebrous and the lyrics oddly fetching. Quite refreshing in a way. (6½ out of 10).

David Hepworth

JOAN ARMATRADING: Me Myself I (A&M). A brave and timely attempt to stiffen the commercial backbone of one of our finest songwriters by employing ex-Blondie producer Richard Gottehrer. It does the trick in places (the title track notably), but elsewhere the rather heavy handed arrangements tend to detract

from the easy intimacy of her delivery and touching honesty of the songs. Maybe next time she'll set off a few sparks. (6 out of 10).

David Hepworth

PAUL McCARTNEY: McCARTNEY II (Parlophone). Well, you pretty much know what to expect from Paul these days (unfortunately) and this one man effort is no exception — more home movies in vinyl. With its wide variety of musical styles it's not unlike a modern "Ram" but nothing like as satisfying, with Macca only occasionally sounding as if these pleasantly melodic but irritatingly shallow musical doodles really mean anything to him. "Band On The Run" is not. (5 out of 10).

Red Starr

THE DISTRACTIONS: Nobody's Perfect (Island). Where to begin? Soft but sometimes angry, bristling with graceful touches but almost clumsy, naive but bitter, rooted as much in psychedelic bubblegum as in Mancunian new music, this enchanting and vaguely disturbing collection of vulnerable pop could go straight over the head of the casual listener. Which would be a tragedy as this could well be the most attractive and hardest wearing debut album since The Pretenders. Get the picture? (8 out of 10).

David Hepworth

THE BEAT: I Just Can't Stop It (Go-Foot). Great album! A glorious soul stew of influences and styles here — reggae's rhythms and punk's energy, great dance music with strong lyrics, fine melodies and good execution (nothing too obscure and nothing too obvious), all fused into that natural, distinctive Beat style. (Pity no lyric guide though.) Powerful fun, and an album that deserves to be floating from a million open windows this summer. A real winner — get it! (9 out of 10).

Ian Cranna



FLEETWOOD MAC: Think About Me (Warner Bros.). Fleetwood Mac can write some great songs, and when they're good they're very good, but when they're bad they're appalling — as is the case here. Quality playing and vocals are wasted on insubstantial material.

LAMBRETTAS: D-a-a-ence (Rocket). Best Lambrettas single so far. Still very early Jam influenced, but portraying a much more mature, more confident band. They move up the mod scale (or what's left of it) and now slot in somewhere around the Chords instead of hanging around with The Merton Parkas. Picture disc single with union jack motif to boot.

COOLNOTES: Sugar Sugar (Gem). A ska/reggae version of everyone's favourite Archies number. Or is this bandwagon full up?

STIFF LITTLE FINGERS: Nobody's Hero (Chrysalis). Jake Burns doesn't give the old voice much of a chance does he? Rasping, gasping vocals spurt forth relentlessly, bobbing and fighting like a drowning man in a flood of ramlama instrumentation. This record doesn't stand a fighting chance.

LOOKALIKES: Can I Take You Home Tonight? (Riva). Or the Soundalikes as they have also been referred to — soundalikeismillionotherbands that is of no interest to anyone that they are presently on tour with Thin Lizzy.

ELECTRIC LIGHT ORCHESTRA: I'm Alive (Jet). A blatant lie. Product.

LITTLE NELL: Beauty Queen (Spare). If you've got a quid to spare buy this one for the cover alone, but forget about the vinyl.

Artist

SPARKS

Song

**THIS TOWN AIN'T
BIG ENOUGH**

Label

ISLAND

Year

1974

Requested by

**NOEL HEARNEY
KINSALE,
COUNTY CORK
IRE**

REQUEST-SPOT



This Town Ain't Big Enough

By Sparks on Island Records

Zoo time is *she* and you time
The mammals are your favourite type
And you want her tonight
Heartbeat, increasing heartbeat
You hear the thunder of stampeding rhinos,
Elephants and teaky tigers

Census
This town ain't big enough for the both of us
And it ain't you who's gonna leave

Flying, domestic flying
And when the stewardess is near
Do not show any fear
Heartbeat, increasing heartbeat
You are a khaki coloured limbo dancer
It's Hiroshima that you're hearing

Repeat chorus

Daily except for Sunday,
You dawdle into the cafe
Where you meet her each day
Heartbeat, increasing heartbeat
As twenty cannibals have hold of you
They need their protein just like you do

Repeat chorus

Show us, another show'er
You've got to look your best for her
And be clean every where
Heartbeat, increasing heartbeat
The rain is pouring on the foreign town
The bullets can not cut you down

Repeat chorus

Census, the latest census
There'll be more girls who live in town
Not enough to go round
Heartbeat, increasing heartbeat
You know that this town isn't big enough
Not big enough for both of us
This town isn't big enough
Not big enough for both of us
I ain't gonna leave

Words and music by Ron Mael
Reproduced by permission (Island Music Ltd.)

PULLING MUSSELS (FROM THE SHELL)

SWITZER

on A&M Records



PH. VIRGINIA TURBETT

They do it down on Camber Sands
They do it at Wo-ki-ki
Lazing about the beach all day
At night the crickets creepy
Squinting faces at the sky
A Harold Robbins paperback
Surfers drop their boards and dry
And everybody wants a hat

Chorus
But behind the chalet
My holiday's complete
And I feel like William Tell
Maid Marion on her tip-toed feet
Pulling mussels from a shell
Pulling mussels from a shell

Shrinking in the sea so sold
Topless ladies look away
A he-man in a sunken shower
Shelters from the rain
You wish you had a motor boat
To pose around the harbour bar
And when the sun goes out to bed
You hook it up behind the car

Repeat chorus

Two fat ladies window shop
Something for the mantelpiece
In for bingo, all the times
A panda for sweet little pieces
Coach drivers stand about
Looking at a local map
Ah, but the boy he's gone away
Down to next door's caravan

Repeat chorus twice

Words and music by Glenn Tilbrook/Chris Difford
Reproduced by permission Rondar Music/Deptford
Songs

I'm no good at chatting up
And I always get rebuffed
Enough to drive a man to drink
I don't do no washing up
I always leave the stuff piled up
A-piled up in the sink

But you will always find him in the kitchen at parties

Me and my girlfriend we argued
And she ran away from home
She must have found somebody new
And now I'm all alone
Living on my own
What am I supposed to do?

That's why you'll always find him in the kitchen at parties
You will always find him in the kitchen at parties
You will always find him in the kitchen at parties

And then I met this debutante
I said I like new wave rock
She was into French cuisine
But I ain't no cordon bleu
This was at some do in Palmers Green
I had no luck with her

You will still find him in the kitchen at parties
You will still find him in the kitchen at parties

At last I met a pretty girl
She laughed and talked with me
We both walk out of the kitchen
And danced in a new way

And now I've done my time in the kitchen at parties
I've done my time in the kitchen at parties
He's done his time in the kitchen at parties
Repeat to fade

Words and music by J. Lewie/K. Trussell
Reproduced by permission Street Music Ltd.

JONAS LEWIE



Kitchen At Parties

by Cliff Reinders



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877 MADNESS



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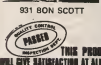
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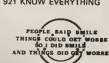
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CAUSED BY LACK OF ALCOHOL.



232 REALTY



921 KNOW EVERYTHING



257 SMILE



311 AC/DC (GLT)

LIFE IS A QUESTION
OF MIND OVER MATTER
I DON'T MIND
AND
YOU DON'T MATTER.

230 MIND & MATTER



334 DEEP PURPLE (GLT)



828 THE POLICE (GLT)



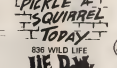
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636 WILD LIFE



124 LIE DOWN



854 CLASH



845 SID VICIOUS



888 UNDERTONES



852 STATUS QUD



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621 CONFEDERATE FLAG



897 PRETENDERS



849 THE JAM



678B STONES



988 QUEEN (GLT)



881 SHAM 69



327B PUNK



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929 RAINBOW



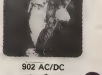
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Independent B's

VARIOUS ARTISTS: First Offenders (Cantebury 1980) (Criminal): Hicks From The Streets (Rockburgh)

An interesting pair of albums to contrast (both compilation jobs on semi-established larger independent labels, one from the well-fed South and one from the under-Industrial northern belt of England.

"First Offenders" features fourteen tracks from nine bands and the Canterbury area of East Kent and retails at £3.99.

Longport Buzz kick off the collection in great style with "I Wanna Have Some Fun", a

superb affectionate tribute to American 60's rocking pop, complete with doo wop style vocals. Great lyrics, fun style, energy, vamps and, best of all, a really good song.

"Who is Ha?" confirms this good impression with more splendidly over the top space tracks both, and far and away the best act on the album.

The Nannas have a reasonable song in "Living Underground", plus concentrated energy and plenty of attack, but they've been studying The Jam too much to show any personality of their own. "It'll Be Your Jet" is just plain weak.

Red Roll On sound like militant feminists but is come over as a wimpler version of The Detets 5. "Fied Piper" is a simple reggae version of the 60's odis, performed with much more style or conviction and sounding like a front room female singing along session. Their own "Wet Blanket", however, is much more interesting - a vaguely menacing, we-mean-business effort complete with the delaps, a nice organ sound and cat noises.

OFFENDERS

The Ignorants take us back to buzzaw guitar and bashing drums. "I Won't Be There" is quite good, a cross between the brashness of Sham 69 and the anguish of The Buzzcocks, but "Harbour Street" is a better, more predictable ramalama stuff their name suggests.

Atavis we get down to real barrel scraping, stiff indicated simply because it happens to actually exist in the area or because it's somebody's private joke rather than true talent demanding a place on merit.

The Purple Hipsters fall into the joke category with two tracks of reggaeified silliness as dodgy as their name. One man's humour is another man's boredom. The Famous Man may also be a joke. It's difficult to tell as his good riff gives way to a tuneful racket that sounds as if it was cobbled together five minutes earlier.

The Crazy Fixers also have sense of fun. Badly recorded but probably great live, "Flying Saucers Rock'n'Roll" mixes a near relative of rockabilly with its own with some equally loose raucous pop in a free for all context.

The Uncorrupted Band Breeders are yet more Costello imitators, this time with sax and all purpose hammer and tong band in tow. Lastly, The Red Squares' solitary offering is incomprehensible P.I. type wailing and electronics while Sheffield's I'm So Hollow tend to the ponderous and joyless for

however, for Bradford's Radio 5 with their "True Colours", a well written song with catchy chorus and good electronic treatment.

Overall, this LP is a much better investment than its insubstantial Southern counterpart. All the tracks are at least useful and there are no jokes or complete dud's, reflecting the real character of the North as opposed to the pampered South, too well-fed to have much character to offer.

Just more more Northern bands had the vision and confidence to go out and try to win the world over, rather than just sitting tight and playing to themselves.

One of the big disadvantages of this one-off approach is that a solitary sample (usually the band's best shot) isn't really enough to tell you much about the capabilities of the band. Also, it's been powerful short cuts these without any central link is a

lot of hard work for the listener. Unfortunately there isn't room here to mention each band in detail so we'll just pick out one or two of the more outstanding: **Hicks From A Kitecraft** open the album with "Move In Rhythm", a small gem of a song, even if it is clearly on more than nodding terms with Sailor's "Glass Of Champagne". Lots of good ideas and a very hummable little song so I'd be happy to hear any time. More please.

Ada Wilson & Keeping Dad from Wakefield do a very nice cover of "I'm A Fool" but rather disposable update of 60's pop songs with boy/girl lyrics, rhythm guitar and a nice arrangement - altogether likeable but doesn't exactly disturb much between the ears.

Modern Man are more of the current crop of dark bedtetter pop from Liverpool. "Choreography" is really quite good - a slower, rather wistful and moody little piece - definitely a name to look out for, as are **Wahl Heat** who are enthused about elsewhere in this



TAKE A good look at the guy in the middle. That's a budding superstar if ever there was one. Peter Wylie (that's him), together with bassist Washington (left) and drummer Rob Jones (right) forms the hard core of Liverpool's latest excellent export **Wahl Heat**, whose highly recommended "Better Screem" single currently sits at no. 11 in the singles chart.

A compelling performer whose heart-eared delivery leaves you in no doubt that you're watching someone special, Pete Wylie's songs and Wahl Heat's music are difficult to pigeonhole without getting pretentious. Let's Modern Man are more of the current crop of dark bedtetter pop from Liverpool's latest excellent export Wahl Heat, whose highly recommended "Better Screem" single currently sits at no. 11 in the singles chart.

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for six months now, formed after a reluctant Pete, commendably wary of the music business, was finally prodded into using studio time booked by an admiring Peter Fulwell of the sadly missed Eric's Club in Liverpool and now half of the band's management and label. Drummer Rob Jones came from Pete's all other previous band, the short-lived Corcorah, while Washington came as an old friend of Pete's.

Currently the three are touring with a temporary fourth musician to get as much experience as they can before returning to the studio. Dates are as follows: Manchester Polytechnic (May 31), Bristol Trinity Hall (June 4), Leeds Fan Club (8), Hull Wellington Club (9), Edinburgh Nite Club (13), Paisley Bungalow (14), London ICA (17) and Newcastle New Theatre (26).

Wahl Heat are too be missed.

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LETTERS

IN RESPONSE to the letter of Angela Snot (issue May 1), may I clear up a few facts?

It is now apparent that Mr. Bowie only releases records to make himself some pocket money when he wants to throw a party or buy a new dress. He is not bothered about his fans — he couldn't even be bothered to do his bi-annual concert tour this year.

Bowie is frightened that Numan is going to take most of his following (as he already has done with me) and therefore Bowie's record sales will drop off (examples: "Breaking Glass", "DJ", "Alabama Song"). It is a fact that Numan resembles Bowie only in his infinite talents and in the fact that they both wear make-up and gesture a lot.

Bowie has obviously taken note also that Gary Numan is unpretentious and honest, unlike himself, and that Gary Numan's hits with his fourth, fifth and sixth records have all been Top Ten. Nobody can compete with Numan.

Genesis Fan, Crossgates, Leeds.

TO THE Devoted Madness fan (issue May 1).

How can you say that Police songs are sexist? In "Roxanne", Sting was actually telling the prostitute to stop and "put away her make up". I don't call that sexist. As for "Sally", can't you see that Andy is just taking the mickey out of those pathetic blokes who use sex dolls? If you bothered to listen properly, you'd

see The Police respect women a lot more than Rainbow etc. *Police Fan, Shepherds Bush, London.*

CLAIRE of South Wales (issue May 1) asks where he is if records would be if people liked the tunes but ignored them because they disliked the lyrics? The answer is obvious — where they should be: gathering dust on record store shelves.

Should we all sing "The Horst Wessel Song" simply because it has a catchy tune, even if the lyrics pay tribute to Hitler? Would Claire buy a record on which the music was brilliant, only the lyrics were in praise of nuclear warfare?

For me lyrics are very important in determining whether or not I like a song. I liked the music to "All Night Long" but was disgusted by the sexist lyrics.

And if we were indeed true that men only like sex, good looking women, then No. 7 of Worcs probably wouldn't be around to say it.

A Rockette, on my way to Mars.

I AGREE entirely with anyone who criticises sexist songs BUT if Sasha Rosnell (issue May 1) knew her facts properly, she would know that "Hands Off—She's Mine" is an anti-sexist song, as stated by Dave Wakeling in NME 16 March 85.

He says, "It was supposed to be a comment on the way that boys deal with each other when

dealing with girls... But I think it's better to see irrational things like that for what they are rather than writing songs with titles like 'I Wish I Didn't Behave Like This.' That seems more repressive." *En Punka, Birmingham.*

LOOK, you so-called original mod of Fareham (issue April 17). We couldn't care if The Specials are the cleaners at the local public loo. Gary Numan wears No. 7 or Sting sings in an all-girl soprano choir — so long as the music is brilliant, what does it matter whether it is mod or ska etc?

We wouldn't be surprised to learn that you are plastic yourself and you don't really know the difference between Def Leppard and The Nolans, let alone The Who and The Specials.

Reita and Tracy, Rugby, Works.

IT REALLY annoys me that there are some people out there claiming to be original mods, while leaving us others with the title of "plastic mods" just because we wear badges that say "Specials" or "Selector".

I would like to point out that ska was very popular with the original mods of the 60's, so if we want this mod revival to be anything like it was in the 60's, they should be grateful to us so-called "plastic mods" for liking the music they are in the beginning.

Jack (Modette - Rude Girl), Stoke.

TO EVERYBODY who sent in

letters about mods, rockers etc at Easter.

Well, I was at Scarborough and really enjoyed myself. I think the television and newspapers exaggerated too much. I admit there was some bother but it was fine until the police came on the scene. I think they just picked on anyone for the least little thing so they could get a nice big number of arrests to spread all over the newspapers, and that's how we get branded as hoodlums. *Trina (proud modette), Sunderland.*

SO, RED Starr reckons that Bad Manners jumped on the bandwagon. Now let me give you some facts. Bad Manners have been together for around three years, a lot longer than some of those "true originals". I first saw them playing ska in February 1978. If they were "copying" then, they must have had ESP! (if you want an example of blatant "copycats", how about the over-rated, under-talented Bodysnatchers?)

I have one thing to say to Red Starr — why didn't you listen to the album before you reviewed it? If you'd really heard it, you wouldn't have said such rude (joke) things about such a great band! *Lesley Levenson (rate Bad Manners fan), Swiss Cottage, London.*

DEAR CORDON Bleu Mod (issue April 17).

So you think 2½ lbs. Status Quo

aim your missiles at: Smash Hits, Live House, 52-55 Carnaby St, London W1.

would go down well for committing suicide. Sorry, chum, you are in the minority, so slip into your parka, hop onto your scooter and nip round to the nearest phone box where the Mod Appreciation Society are holding their annual meeting. One of many Mod-haters, Edinburgh.

I AM writing to complain about the idiots who complain about the disco page. I think it's one of the best parts of the mag. If you don't like it then don't read it — it doesn't take up much of the mag after all. *Another Steve Clarke, Nottingham.*
P.S. Disco isn't dying — disco rules!

DEAR SIR/ADMAN. Groin, grumble, mutter, complain, stupid hypocrite, I hate Mods, I hate punk, heavy metal is noisy, heavy metal is boring. Hissing Sid was pushed, Humpty Dumpling is innocent, I hate Red Starr. I love David Essex, who is the lyotaham married, Mary is bankrupt, compliments, thank you and good night. Yours, Etc. Etc. of South.

AT LAST! A serious contender to Fern Kinney for Worst Single Of The Year. I am referring of course to that utterly pathetic record "Wriggly Worms". Who else did the ramblers their name does not warrant a capital letter) could be responsible for such a crummy disc? Is the worst record I ever had or had the misfortune to hear and puts us Manchester schoolkids in a very embarrassing position. My only message to the ramblers is Drop Dead! *Ed. Freeman, Heald Green, Cheshire.*

I SAW "Top Pop" (the Dutch equivalent of "Top Of The Pops") the other week and was most impressed. Only the best British hits were in the charts, and the arrangement was fantastic — info on gigs and LPs, and the Top 30 list was shown throughout the programme — all great ideas. So come on, British TV producers, go and see how it's done by the Dutch! *Jet-setting Femmie, Liverpool.*

ELLO GRETINS. I am one of thousands of distressed Heavy Metal freaks who are under 18 and get turned down from places like the Sheffield Top Rank. Now this isn't fair — either you don't go or you give yourself to wags and sluts so you can get in. I mean, it's no fun banging your head on the table when Motorhead are on Top Of

The Pops.

If anyone out there thinks they can help me, please get word to me at 16 Quaker Avenue, Ravenshead, Notts.

V. Angry H.M. Freak called Joek. P.S. If this letter isn't printed, I'll be even more of an angry H.M. freak and that won't be nice.

DEAR STEVE TAYLOR. You boobed! (Can I say that?) OMITD come from MEOLS (not MEOL) and it is pronounced MEOLS (not Mave). *Nutter L, Birkenhead, Wirral.*

DON'T THE shops and stores realise that a lot of the mods are under 16 with a weekly income of around £27. The price of clothes is terrible. Why don't they stop to think of the type of people who are spending the money instead of the fat profits they're making out of the kids?

Attila The Mod, Dumbarton.

I WOULD BE grateful if you would print that the letter at the top of the second column (issue May 1) referring to Bowie/Numan was by Andrew Pinder of Sandal, because no one will believe me! *Andrew Pinder, Sandal, Wateford.*

I HAVE valuable evidence concerning the disappearance of Ms. Bo Peep's sheep, i.e. that she was elsewhere when the said sheep are reported to have been abducted: Little Boy Blue, Come blow your horn, The sheep's in the meadow (where Ms. Peep left them) The cow's in the corn, Oh, where is the boy who looks after the sheep? He's in the haystack with Little Bo Peep.

So you see, she definitely has an alibi. Unless, of course, Little Boy Blue was the accomplice. *Little Miss Muffet, Manchester.*
P.S. I managed to get some DDT for the spider, you'll be glad to know.

LAST NIGHT I climbed Joe Jackson, sailed the Atlantic single handed, pole-vaulted across a pit of Heavies, de-activated the atom bomb, minded Andy. Sting and Stu, wrestled with a crocodile, shot J.R. and finally placed a box of chocolates on Gary Numan's synthesizer. *Miss Muffet, Manchester.*

ELISE McCormack, Peddled Cell No. 4, Somewhere in Manchester. P.S. All right, so the bit about the crocodile isn't really true...



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(And not, as Red Starr suggested, Hits For Your (Stomp) ED.) AFTER much prodding, bribing with their favourite sticky buns, and finally threats of physical violence, our multi-talented designer has finally done it — produced a Smash Hits T-shirt! This wonderful garment, as modelled here by Paul Waller, Debbie Harry and Sting (only joking!), has a four colour design and is printed on 100% best quality white cotton from America. (Stop that hooping!) Generously proportioned, it comes in various sizes ranging from wings to Buster Bloodvessel.

To be seen trendsetting in this highly fashionable item, simply fill in the coupon, making sure to state your chest size (blush) and send it along with a cheque or P.O. (payable to Smash Hits please) for £2.80 (INCLUDES P&P) to:

Smash Hits T-Shirt Offer, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF.

But please allow 28 days for processing and delivery, OK?

SMASH HITS T-SHIRT

NAME _____

ADDRESS _____

CHEST SIZE (circle as appropriate)

28/30 32/34 34/36 38/40 42/44

PUZZLE ANSWER

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 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
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When ordering please state size and colour. Send cash, cheque, postal order only.

100% Genuine Italy Ltd, 42 Ambard Road, London SE16 6LJ

Allow 7-21 days for delivery.

CLUB

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

Compiled by Bev Hillier



On the Beaten track (see below) ...

Friday May 30

Thin Lizzy London Hammermith Odeon
 Undertones Edinburgh Odeon
 Iron Maiden Swindon Brunel Rooms
 David Essex Scarborough Futurist
 10cc Dublin Simmons Court Centre
 UK Subs London Electric Ballroom
 Joe Jackson Band Hanley Victoria Hall
 UB40 Aberdeen University
 Saxon Blackburn King Georges Hall
 Matchbox Shrewsbury Music Hall
 The Beat Cambridge Corn Exchange
 Lambretta Scarborough Penthouse

Saturday May 31

Average White Band Leicester De Montfort Hall
 Thin Lizzy London Rainbow
 Undertones Glasgow Apollo
 Devo Maidan St Austell New Cornish Riviera
 Joe Jackson Band Leeds University
 UB40 Dundee University
 Saxon Manchester Apollo
 Matchbox Retford Porterhouse
 The Beat Norwich University Of East Anglia
 UK Subs Manchester Russell Club
 Lambretta Tunbridge Wells Assembly Rooms

Sunday June 1

Average White Band Bristol Colston Hall
 Thin Lizzy London Rainbow
 Undertones Aberdeen Fusion
 Iron Maiden Bristol Locarno
 David Essex Sheffield City Hall
 UB40 Ayr Pavilion
 Devo Glasgow Apollo
 Saxon Edinburgh Odeon
 Matchbox Birmingham Top Rank
 Toyah Brighton Jenkinson

Monday June 2

Whitesnake Leicester De Montfort Hall
 Undertones Fife St Andrews University
 Iron Maiden Malvern Winter Gardens
 Average White Band Bristol Colston Hall
 David Essex Derby Assembly Rooms
 UB40 Edinburgh Tiffans
 Devo Birmingham Odeon
 Saxon Aberdeen Capitol
 The Beat Poole Arts Centre

Tuesday June 3

Thin Lizzy Portsmouth Guildhall
 Whitesnake Southampton Gaumont

Undertones Newcastle City Hall
 Iron Maiden Portsmouth Locarno
 David Essex Leicester De Montfort Hall
 Saxon Glasgow Apollo
 Matchbox Cardiff Top Rank
 The Beat Coventry Tiffany's
 Toyah Sheffield Top Rank

Wednesday June 4

Average White Band London Lewisham Odeon
 Thin Lizzy Oxford New Theatre
 Whitesnake Bristol Colston Hall
 Iron Maiden Cardiff Top Rank
 David Essex Bradford St Georges Hall
 Vapors Bradford University
 Saxon Wakefield Unity Hall
 Specials Great Yarmouth Tiffans

Thursday June 5

Average White Band London Rainbow
 Thin Lizzy Oxford New Theatre
 David Essex Manchester Apollo
 Vapors Norwich University Of East Anglia
 UB40 Hemel Hempstead Pavilion
 Devo Newcastle City Hall
 Saxon Liverpool Royal Court Theatre
 Matchbox Stoke Tiffany's
 Toyah Newcastle Mayfair
 Specials Skegness Sands Show Bar

Friday June 6

Whitesnake Edinburgh Odeon
 Iron Maiden Cromer West Runton Pavilion
 Vapors Cambridge Corn Exchange
 UB40 London Camden Electric Ballroom
 Devo Sheffield City Hall
 Saxon Coventry Theatre
 The Beat Stoke Hanley Victoria Hall
 Toyah Wakefield Unity Hall
 Specials Bridlington Royal Spa Pavilion

Saturday June 7

Whitesnake Glasgow Apollo
 Iron Maiden Birmingham Odeon
 David Essex Douglas (Isle of Man) Palace Lido
 Vapors Birmingham University
 UB40 Cromer West Runton Pavilion
 Bob Marley/Wallers, Joe Jackson, AWB
 London Crystal Palace Bowl
 Devo Manchester Apollo
 Saxon Dunstable Queensway Hall
 Lambretta London Electric Ballroom

Toyah Manchester Russell Club

Sunday June 8

Iron Maiden Sheffield Top Rank
 David Essex Liverpool Royal Court
 UB40 Birmingham Top Rank
 Devo London Rainbow
 Matchbox Slough Fulcrum Centre
 The Beat Cardiff Top Rank
 Specials Retford Coatham Bowl

Monday June 9

Clash Derby Assembly Rooms
 Whitesnake Hanley Victoria Hall
 Average White Band Poole Arts Centre
 Iron Maiden Liverpool Royal Court
 David Essex Birmingham Odeon
 Vapors Bristol University
 Devo Southampton Gaumont
 The Beat Swindon Brunel Rooms
 Toyah Bristol Locarno
 Madness London Lewisham Odeon

Tuesday June 10

Clash Bristol Colston Hall
 Whitesnake Birmingham Odeon
 Average White Band Southampton Gaumont
 David Essex Coventry Theatre
 Vapors St Albans City Hall
 Saxon Doncaster Apollo
 Matchbox Exeter Routes
 The Beat Malvern Winter Gardens
 Toyah Cardiff Top Rank
 Specials Blackpool Tiffans
 Madness London Lyceum

Wednesday June 11

Clash Bristol Colston Hall
 Average White Band Brighton Centre
 Iron Maiden Sunderland Mecca
 David Essex Oxford New Theatre
 Madness Cardiff Top Rank
 Matchbox London Strand Lyceum
 Toyah Exeter Routes
 Specials Colwyn Bay Pier Pavilion

Thursday June 12

Clash Newcastle Mayfair
 David Essex Clifton Princes Theatre
 Madness Bath Pavilion
 Vapors Guildford Civic
 Saxon Oxford New Theatre
 Matchbox Portsmouth Locarno
 The Beat Westminster Grand Pavilion
 Specials Aylesbury Palace

T-SHIRTS

all prices include P&P.

Bondage tee with straps 'D' rings S.M.L. £3.50
 Wristbands in black (size to waist measurement) £1.00
 Punk armbands all multicoloured & elasticated Titles - Sid Vicious - Anarchy - XTC - Crass - Sex - Sade £1.50
 Rubber Bands - Bondage straps - two for £1.00
 Burrlips - red or blue £1.25
 Studded belts in black or brown £1.90
 Sex Pistols tee shirts - £2.95
 Punky socks - straps & 'D' rings £1.95
 Punk bodgies - £1.90
 Underwire £1.90
 Bodgies with belt £2.90
 Bondage tee with straps and 'D' rings £1.90
 Shiny PVC tee £1.00
 Real leather chokers with pointed studs on strong leather thide £2.90
 Sid Vicious tee shirts S.M.L. £2.95
 Pack of four Punk punk arsv-ens only £1.75

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 (also 12, near Atherstone)



I'm Alive

By ELO on Jet Records

I'm alive and the world shines for me today
I'm alive, suddenly I am here today
Seems like forever through the day
Thought I could never feel this way
Is this really me?
I'm alive, I'm alive

I'm alive and the dawn breaks across the sky
I'm alive and the sun rises up so high
Lost in another world all the way
Never another word through the day
But what can I say?
I'm alive, I'm alive, I'm alive

Suddenly came the dawn on the night
Suddenly I was born here tonight
How can it be real?
I'm alive, I'm alive, I'm alive

I'm alive and the world shines for me today
I'm alive, suddenly I am here today
Seems like forever through the day
Thought I could never feel this way
Is this really me?
I'm alive, I'm alive, I'm alive

I'm alive, I'm alive, I'm alive, I'm alive

Words and music by Jeff Lynne
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