

SMASH

HITS

30p June 12-25 1980

FORTNIGHTLY

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TOP SINGLES

including

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ALBUM & CASSETTE



CONTENTS

June 12-25 1980 Vol 2 No 12

It's tough at the top. Jerry Dammers just popped in to borrow a picture of himself. Seems he was trying to cash a cheque at the bank and the people didn't recognise him... Our apologies next to the folks who were disappointed by the absence of the promised Dexy's colour poster in the last issue. See, the cover had already been rattled off to the printers before the actual shot arrived and we decided we needed to do better. So have patience and we'll bring you one soon. This time around we've definitely got a fantastic video game for our new crossword prize, our irresistible T-shirt offer on page 26 plus a Suzi Quatro competition on page 28. So just think yourself lucky — we used to live in a rolled up newspaper in the middle of the road.



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NEXT ISSUE
ON SALE

JUNE
26

| | | |
|---------------------------------------------|--------------------------------------|-------|
| NEW AMSTERDAM | Elvis Costello | 4 |
| TIN SOLDIERS | Stiff Little Fingers | 4 |
| CHRISTINE | Siouxsie & The Banshees | 5 |
| CRYING | Don McLean | 8 |
| CHINATOWN | Thin Lizzy | 14 |
| THEME FROM M*A*S*H | The Mash | 14 |
| LITTLE JEANNIE | Elton John | 16 |
| IF LOVING YOU IS WRONG | Rod Stewart | 16 |
| EVERYBODY'S GOT TO LEARN SOMETIME | The Korgis | 19 |
| BACK TOGETHER AGAIN | Roberta Flack & Donny Hathaway | 22 |
| THE MAN WHO DIES EVERYDAY | Ultravox | 29 |
| TO BE OR NOT TO BE | B. A. Robertson | 34 |
| DA-A-ANCE | The Lambrettas | 35 |
| FUNKY TOWN | Lipps Inc. | 39 |
| TWILIGHT ZONE | Manhattan Transfer | 39 |
| ROXY MUSIC: Feature | 6/7 | |
| SQUEEZE: Colour Photo/Feature | 12/13 | |
| ORCHESTRAL MANOEUVRES: | Colour Centrespread | 20/21 |
| JERMAINE JACKSON: Mini-Feature | 26 | |
| MATCHBOX: Feature | 32/33 | |
| B. A. ROBERTSON: Colour Poster | 40 | |

| | | | |
|---------------------------|---------|----------------|-------|
| BITZ | 9/10/11 | LETTERS | 36/37 |
| PRIZE CROSSWORD | 18 | GIGZ | 38 |
| DISCO | 22 | | |
| INDEPENDENT LABELS | 24 | | |
| STAR TEASER | 28 | | |
| COMPETITION | 28 | | |
| REVIEWS | 30/31 | | |

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elvis costello new amsterdam



on F Beat Records

You're sending me tulips mistaken for lilies
You give me your lip after punching me silly
You turn my head 'till it roll down the brain drain
If I had any sense now
I wouldn't want it back again

Chorus

New Amsterdam, it's become much too much
Till I have the possession of everything she touches
Till I stop on the brake to get out of her clutches
Till I speak Double Dutch to a real Double Duchess

Down on the mainspring
Listen to the tick tock
Clock all the faces
Who move in on your block
Twice shy and dog tired
Because you've been bitten
Everything you say now
Sounds like it was ghost-written

Repeat chorus

Beck in London they'll take you to heart after a little
while
Though I look right at home
still feel like an exile

Somewhat I found myself down at the dockside
Thinking 'bout the old days of
Liverpool and Rotherhithe
The transparent people who live on the other side
Living a life that is almost like suicide

Repeat chorus

Words and music by Elvis Costello
Reproduced by permission Plangent Visions Music Ltd.



Christine

By Siouxsie & The Banshees on Polydor Records

She tries not to shatter: kaleidoscope style
Personality changes behind her red smile
Every new problem brings a stranger inside
Helplessly forcing one more new disguise

Chorus

Christine, the strawberry girl
Christine, banana split lady
Christine, the strawberry girl
Christine, banana split lady (saves her faces unfurl)

Singing sweet savages lost in our world
This big eyed girl sees the faces unfurl
Now she's in purple, now she's a turtle
Disintegrating

Repeat chorus

Now she's in purple, now she's a turtle
Disintegrating
Christine, Christine

Repeat chorus

Christine, Christine, Christine, Christine
Twenty two faces, disintegrating
Christine, Christine, disintegrating

Words and music by Sioux/Sevenin
Reproduced by permission Pure Noise/Chappell



Tin Soldiers on Chrysalis Records

He joined up to get a job
And show he wasn't scared
Swapped boy scout hat for army cap
He thought he'd be prepared
At the age of 17 he was forced to choose
At the age of 21 he's in Catch 22

He joined up for just three years
It seemed a small amount
But they didn't tell him
That the first two didn't count
At the age of 17 how was he to know
That at the age of 21 he'd still have one to go?

Chorus
Tin soldier — he signed away his name
Tin soldier — no chance for cash or fame
Tin soldier — now he knows the truth
Tin soldier — he signed away his youth

He joined up 'cos Dad knew best
To do right by his son
And now he hates and counts the dates

That mark time on square one
At the age of 17 he did as he was told
Now at the age of 21 tin still won't turn to gold

Repeat chorus

If at the age of 17 you fall in line too soon
Then at the age of 21 you'll still march to their tune

Tin soldiers — you sign away your name
Tin soldiers — no chance for cash or fame
Tin soldiers — now you know the truth
Tin soldiers — you sign away your youth
Tin soldiers — you go and join the queue
Tin soldiers — do what they want you to
Tin soldiers — they take away your name
Tin soldiers — they treat you all the same

Sing away your life
Sing away your life



Words and music by Fingers/Opaline
Reproduced by permission Rykodisc Music

PHOTO: BARRY PLUMMER

PHOTO: PENNIE SMITH

JUST OVER a year ago, a brief history of Roxy Music might have ended by wondering whether changes in musical fashion might not have overtaken those basic settlers of the glitter era.

Well, cast your mind back to the first post-reunion hits of "Dance Away" and "Angel Eyes" or to the way "Over You" steamed up the charts and there's your answer.

And if you've copped a good earful of "Flash & Blood," the new Roxy album, then any doubts ought to be well and truly knocked on the head. Roxy are back with a vengeance.

Like the title track from "Manifesto," said, "Stronger through the years."

BUT ROXY Music's position hasn't always been quite so assured. After their initial storming success in the early seventies when they dreamt up such an original mixture of musical styles and such a striking image, things haven't always run smoothly.

First Eno, their weirdo dreamer and synthesizer wizard, left — supposedly because of tussles for the microphone between him and Roxy's founder and vocalist Bryan Ferry. Then Ferry himself began pursuing a solo career which began to conflict with his role within the band.

Finally, under circumstances of continuing commercial success but nagging personal differences, Roxy Music went their separate ways in 1975. It was Ferry who received most of the blame for Roxy's failure to develop along the lines set by their original star. Often cast as the villain of the piece, he's been portrayed as being so convinced that to serve his own ends while leading a lifestyle of international jetsetting, wealth and glamour, Bryan Ferry was better off in the rather cold formality of his management's London offices, than in the warm embrace of the ultra-stylish playboy of his media image. It's true he's tanned, well dressed and composed but he's

surprisingly warm and open too. Although I was always insistent that Roxy's break was a deliberately temporary one to allow them to pursue their individual projects, there was a feeling at the time that the band's time was up. Now that Roxy Music are once again a major feature on the rock landscape, how does Bryan see their "trial separation"?

"I had this very successful solo career at the time," he replies, "but I'd never toured as myself. I just felt I wasn't being fair to that particular career, seeing as I was two people, Roxy Music and Bryan Ferry.

"I'd done a tour every year with the band, but I'd also had more success in a lot of countries as Bryan Ferry."

In fact Bryan Ferry the solo artist had platinum records in countries like Holland and Australia, where his version of Bob Dylan's "A Hard Rain's A-Gonna Fall" was such a hit.

That was typical of the kind of outrageous gamble Ferry was able to pull off. "Hard Rain" was an smothered and anguished anti-nuclear war song, to sing it in a highly artificial and stylised manner had to make a pop hit of it required a special sort of talent. Even if it was only the ability to imagine what might just happen.

THE ALBUM from which "Hard Rain" came, "These Foolish Things," Bryan describes as "a personal history of pop music." The way he recorded it, taking a collection of personal favourite players into the studio to work on a set of songs, immediately began to affect his songwriting for Roxy, moving it away from the impressionistic pieces which had appeared on the first two albums.

"I felt I wanted a more crafted approach," Bryan says, "and that needed more expertise. When I first started Roxy, I knew there were better players around, but I didn't know if there were people I could count on to work with as well. But you become more specialised as you get into music as a way of life.



ROXY. STRONGER THROUGH THE YEARS

Steve Taylor talks to Bryan Ferry and finds he's more than just a gigolo

Bryan also had a strong need to prove himself as a musician and writer, feeling that the musical establishment hadn't accepted his art-school and teaching background.

"As far as paying my dues, I just didn't pay them in the conventional way. I felt I paid them by going to college and working there.

"Even when I was at school I did all the paper rounds and working on a building site in the summer holidays. So it wasn't as if I'd stepped right out of the classroom and onto a stage thinking 'Life is so easy.' Nothing ever came that easily to me."

Looking back, Bryan now sees the Roxy albums on which he tried to apply the "more crafted approach" in "Stranded", "Country Life" and "Siren" as only partial successes. Although they sold well, he's sure the band could have reached a wider audience. They were, for example, notably unsuccessful in America.

But meanwhile, experimenting in the studio with a shifting selection of some of the best session players around, Bryan had begun to develop a way of recording which really suited his temperament — which he insists revolves around working very hard indeed.

"Most of the things I've done have been very layered — recorded bit by bit — that way you can keep an eye on what's

happening, which I must have. Every overdub, I must be sitting there.

Bryan sets out a control-room drama — very far removed from someone who's supposed to be so cool — descending with mock-heroism on an imaginary session musician.

"I don't like that note!" "It really is," he admits. "I almost as had as that."

AS THIS side of Bryan Ferry progressed with the very successful "Another Time, Another Place" and the rock 'n' roll-based "In My Mind", the crunch came for the other side.

After "Siren", Bryan felt there was so much personal bad feeling in Roxy towards him that he didn't want to record with them again. So, after the "Siren" tour, he went straight into the studio to do "In My Mind" and stepped on the piano for a round-the-world tour — as himself.

The three-month long jaunt wound up in Los Angeles, where Ferry stayed for six months, "because of the weather initially; I was completely knackered; I needed a holiday."

His time there has been labelled, though, as a deliberate attempt to "tailor" his songs to capture the still elusive American market. True?

"No, not really. I got an Anglo-American rhythm section and I obviously felt that by being there for a while I'd get the feel of

the place. Not in a bad way, saying myself 'How do I become commercial?' Ah, I'll listen to American radio all day if you don't do a thing like that. "I thought it would just happen. And it did to a certain extent. Subconsciously."

In fact Bryan wrote just two songs there, "This Island Earth" and "Can't Let Go" which reflected his very depressed personal state of the time especially after his girlfriend, Texan model Jerry Hall, had left him for Mick Jagger.

"A hundred sleepless nights have left me wicker and so cold, but I can't take it, I'm hanging on" is one lyric which made its way onto his next solo album "The Bride Stripped Bare", which he recorded in the depths of the Swiss winter.

Bryan still stands by his music on "The Bride".

"At least I got something good out of that strange winter. I got on with the music. If bad things happen to you, you should at least channel it into something useful."

But "The Bride" failed to sell. Bryan's first "failure". He blames the change in his fortunes on the rise of the image of Bryan Ferry, playboy and darling of the gossip columnists — the rock star who spent his year away from Britain living it up.

Even though, as had always been the case, the other members of Roxy hadn't been in touch with him in the meantime (except saxophonist Andy Mackay, who rang him once in Switzerland), Bryan began to feel that "Roxy's name was in a much better state than mine."

"It always was a great theme, that," Bryan smiles. "But I have written a lot of non-love songs compared with most people, so I don't feel guilty about it, as long as they're not too corny or banal."

Even though he was a kid I listened to a lot of blues, that's my role in life, to be a singer of sad songs, I don't really mind, because most of the things I write are emotional pieces of music that require emotional things."

"I can't really sing convincingly about ...", here he casts his gaze out of the window over the Kings Road below. "... taxis."

Most noticeable of all in this respect is that original Roxy drummer Paul Thompson is completely absent from "Flash & Blood". Bryan is very coy about this and won't really say why. What he does say about the new album is that it's more controlled.

"Some songs escaped on "Manifesto", he adds, "they weren't fully realised. Cry Cry Cry" being the major offender. To me that song shaped out of the single and we never really got it right. It's a bit wooden."

Well, there's nothing wooden about "Over You" or any of the other obvious chart certainties on "Flash & Blood", but it is right to imagine the songs have become even more personal, more about lost love than before.

"It's always a great theme, that," Bryan smiles. "But I have written a lot of non-love songs compared with most people, so I don't feel guilty about it, as long as they're not too corny or banal."

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Crying

By Don McLean on EMI Records

I was all right for a while
I could smile for a while
But when I saw you last night
You held my hand so tight
When you stopped to say "hello"
And though you wished me well
You couldn't tell, that I'd been crying over you
Crying over you
Then you said "So long"
Then you standing all alone
Alone and crying, crying, crying, crying
It's hard to understand
That the touch of your hand
Can start me crying

I thought that I was over you
But it's true, so true
I love you even more than I did before
But darling, what can I do?
Oh, you don't love me and I'll always be
Crying over you, crying over you
Yes, now you're gone and from this moment on
I'll be crying (crying), crying (crying)
Crying (crying), crying
I'm crying, crying over you

Words and music by Roy Orbison/John Mellison
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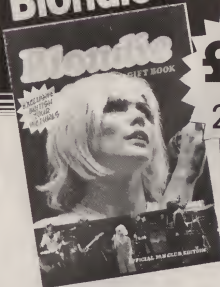
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BITZ

JAH JOE

THE NEW Joe Jackson single pairs Joe's version of the Jimmy Cliff reggae standard "The Harder They Come" with two new songs, "Out Of Style" and "Tit", neither of which are available on any other record.

GETTING UP AUNTIE'S NOSE

THE SPECIALS have once again managed to offend the BBC. You may have noticed that Top Of The Pops were in the habit of fading the last verse of "Too Much Too Young", just in case anyone under the age of thirty should happen to find out about disgusting things like

contraceptives.

Well, now the producers of this go ahead series have decided that the sight of Jerry Dammers dressed up as a schoolmistress is a good enough excuse to ban the band's excellent video for "Rat Race". Why not write to them and ask why they don't ban Dave Lee Travis for being offensive to people with brains?

Mr Dammers, meanwhile, has been consoling himself by producing the new single from the Bodysnatchers, "Easy Life".

QUEEN RELEASE "The Game", their first studio album since 1978, on June 20th. Included in the set will be both their recent hit singles, "Crazy Little Thing Called Love" and "Save Me".

GLEN MATLOCK'S new band, The Spectres, have their first single, "This Strange Effect", issued in a limited edition of 5,000 on the Direct Hits label during June. The band are expected to sign with a major record company in the near future.



KLARK KENT (see page 11) casts a beady eye over Bitz. Doesn't look a bit like Stewart Copeland, does he?

STRANGE TALES FROM A... MUSIC PAPER

IT WAS SATURDAY NIGHT AT THE LOCAL HOP.

MOST PEOPLE WERE HAVING A GOOD TIME LEAPING ABOUT UNTIL SOME GREASY BOYS CRAWLED IN THE BACK DOOR.

OH NO! LOOK, IT'S THE GROSSOME GREASER TWINS.

LOOK THEY'RE YEAH SICKNING HAVING FUN IN IT!

THE INJURY'S CAME THICK AND FAST AS THE GREASER TWINS GOT STUCK IN.

SUDDENLY ONE OF THE TWINS FROZE WITH FEAR.

ROAR

THE GHASTLY GHOUL SCUTTLED OFF INTO THE NIGHT, WITH THE GREASER TWINS IN ITS GUMS...

TAKE THAT PUNK

HEY TOM LOOK!

HEY LOOK YOUR FACE IS BLUE LIKE YOUR HAIR ARE

IT'S HORRIBLE

WHAT IS IT?

I DON'T KNOW, LOOKS LIKE MY DAD

COOSH...

WHAT CAN IT ALL MEAN... HAS THE WORLD GONE MAD. WHAT IS THE STRANGE CREATURE... DON'T MISS THE NEXT STRANGE TALES FROM A MUSIC PAPER

B I T Z

JAM TAKE THE HIGH ROAD

THE JAM are set to headline The Loch Lomond Festival this year on June 21st. They will be supported by The Tourists, Stiff Little Fingers (still to be confirmed) and The Regents. On the following day Gillian is the main attraction of a bill that also features Saxon, Kraken, Lindsayferne and The Only Ones. Tickets, priced at £5.50 per day, are available by post from Loch Lomond Bear Park, Loch Lomond, Scotland. Postal orders only will be accepted and events may be made payable to "Music Festival Scotland Ltd"; please enclose S.A.E.

HAVING SOLD out their shows on June 21st and 22nd at Amersham and Otford, they are heading south on the 29th.

DEXY'S MIDSUMMER RUN

DEXY'S MIDNIGHT RUNNERS set out on a major national tour during June and July, supported by The Black Arabs, one of the bands featured in "The Great Rock'n'Roll Swindle".

Dates are as follows: Canterbury Odeon (June 11), Hastings Pier Pavilion (12), Brighton Top Rank (13), Dunstable Queensway Hall (14), Sheffield Top Rank (15), Doncaster Rotters (16), Coventry Tiffanys (17), Norwich University Of East Anglia (18), Penzance Demelzas (20), Exeter University (21), Bristol Locarno (22), Swindon Brunel Rooms (23), Reading University (24), Loughborough University (25), Newcastle Mayfair (26), Ayr Pavilion (27), Glasgow Tiffanys (29), Edinburgh Tiffanys (30).

In July they hit Blackburn King George's Hall (3), Stoke Kings

Hall (4), Bradford St. Georges (5), Guildford Civic (7), Swansea Top Rank (8), Derby Assembly Rooms (9), Cleethorpes Winter Gardens (10), Wigan Casino (11), Manchester Apollo (12), Cardiff Top Rank (13), Birmingham Cedar Club (16, 17, 18) and Oxford New Theatre (19).

The gig at the Birmingham Cedar Club on July 18th will be a special under-eighteens night.

COPIRIGHT OUT

THE POLICE are set to headline the first major outdoor event at Milton Keynes in Bedfordshire on July 26th under the title, "Rockets & Bowls". Tickets for the show, which will run from the early afternoon through to 10.30 p.m., are available by post from NJF/MK 1, P.P. Box 450.

LONDON W1A 4SQ for £8.00 each. Cheques and postal orders (absolutely no cash) should be made payable to NJF/Markue. Because of income tax complications the band can no longer afford to be paid for playing live in Britain (the tax they would owe would effectively mean losing money) and so all

ME, MYSELF, I

THE NEW Siouxsie And The Banshees single, "Christine"/"Eve White/Eve Black", was inspired by a book called "Eve", the autobiography of American Christine Sizemore. Apparently Christine suffered from such acute schizophrenia that she possessed 22 different personalities.

proceeds from the tour in go to donating musical equipment to various youth charities. Support bands will be announced in due course.

Meanwhile Stewart Copeland has a new album issued on A&M by his, ex, protege, Klark Kent. You may remember Klark, who looks not unlike Stewart himself, from 1978 when he had a minor hit with "I Don't Care" on A&M.

Music is apparently only one of the mysterious Mr Kent's fields of study. Stewart knows only that he dabbles in politics, religion and anthropology and runs a huge multinational company called The Kent Foundation, an organisation whose sinister influence he believes is behind many world events.

It's unlikely, however, that Kent will tour to promote his ten inch album debut. According to Stewart, Klark makes music at such a level of intensity that a vaguely unpleasant odour comes off him, making it difficult for other musicians to tolerate his company for long periods.

Stewart would like to emphasise that there is absolutely no truth in the rumours that Klark Kent is actually just himself in disguise. Absolutely no truth at all. Just because they sound the same!



GARY NUMAN locked in intense conversation with two members of Yellow Magic Orchestra while on tour in Japan.



ALL TIME TOP TEN
Eddie Tenpole (Tempole Tudor)

1. THE ROLLING STONES: Gut Of My Cloud (Decca). The first job in the history of the world.
2. THE PRETENDERS: Talk Of The Town (Real). Magical and into sciencing.
3. CAPTAIN BEEFHEART AND THE MAGIC BAND: Golden Blinks (Polygram). Eight blues and milk.
4. SHAM 69: Bristol Breakout (Polygram). I didn't like this.
5. MOZART: Clarinet Concerto 1 often feel like this.
6. DAVID BOWIE: Can You Hear My Music? (Scepter). This boys are under-rated.
7. THE PROFESSIONALS (Cook and Jones): Just Another Dream (Polygram). This is a beautiful song for services to the country.
8. MALCOLM MACLAREN: You Need Hands (Virgin). A serious a lightweight for services to the country.
9. THE ROLLING STONES: Hey You (Mercury). Rolling Stones. See 10.
10. ARBA: Chi-White (Epic). The first twenty seconds is the best time I've ever heard. The rest is rubbish.

"BACK TOGETHER Again", the current Roberta Flack and Donny Hathaway hit, was one of the last tracks that Donny worked on before his tragic death last year in New York.

Roberts and Donny had worked together on an album of duets back in 1972, a record which yielded a major hit single that year in the shape of "Where Is The Love". "Back together Again" is a track from the new album, "Roberta Flack (featuring Donny Hathaway)".

ALL CHANGE

JUST AS we speculated a month ago, Darts has shuffled their line up. In come Rob Davis (formerly of Mud) on guitar, Keith Gotheridge on drums and Mike Deacon on piano to replace George Currie, John Dummer and Hemmy Howie who have all departed for good. For Mike Deacon, this is the second time that he's joined the band.

The band have recently been in the studios working on a new album with Tommy Boyce and Richard L. Hartley. We'll secure you a specification form and more details.

REVERSIBLE ROCKERS

IN YET another attempt to inject new ideas into the frantic world of A&B sides, The Buzzcocks, who've recently been recording new material in London, are hoping to release a succession of singles throughout the coming year dispensing with the normal format of A and B sides.

In other words, there will be no distinguishing factor between either songs, leaving the listener — and the radio stations — to make their own minds up on the song's merits. The first of these singles should be out soon and is called "Our Everything/Why She's A Girl From The Chaintores" — or vice versa.

The band are also contemplating entering the world of videos as well as toying with the idea of a full length feature film to be written by the band themselves. There's a feature film album planned until Easter 1981.

FAN CLUB NEWS

THE ADDRESS for the Secret Affair Fan Club has been changed. All correspondence should now be sent c/o Dorry, Flat 3, 1, Hyde Park Place, London W2.

B. A. Robertson still doesn't have a fan club, due to his very strong feelings that if fans wish to join such a club, they shouldn't have to pay for the privilege. However, fans may write to him c/o P.O. Box 189, London W9 1BY.

Gary Numan's Fan Club have asked us to pass on the message that their newsletter has been held up owing to disputes at the printers, so don't panic if yours hasn't arrived yet. Same goes for certain items ordered through the fan club where demand has temporarily outstripped supply, but everything will be sorted out.

Finally, Madness now have what they call an Information Service. They hope eventually to put out a newsletter in the form of a comic, but meanwhile an SAE to post c/o 3-11 Woodfield Road, London W9 will secure you an application form and more details.



THE PHOTOS release their debut album produced by Roger Bachlin during June. Included with the first pressings will be an additional free album called "The Blackmask Tapes" comprising some early demos from 1979.

CASH FROM MASH

NOBODY IS more surprised than their record company, CBS, to see "Theme From M.A.S.H." go straking up to the top of the charts. Since its first appearance on the soundtrack to the original movie back in 1970, CBS have released it as a single no less than four times, each time without any success.

This time around, instead of crediting it to the composer, Johnny Mandel, they dreamed up the name, The Mash, and struck gold. Without the benefit of blanket radio play or any major publicity campaign it just seemed

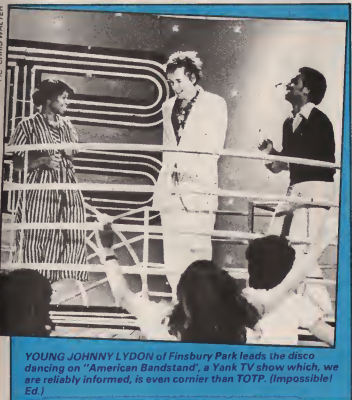
to touch a chord with the British public and sold in vast quantities. Nobody knows just to those people are singing the song; they were apparently session singers brought in when the soundtrack was being recorded. No doubt they were paid by the hour.

Another major hit single made by the same method is the infuriatingly catchy "Funky Town" from Lips Inc. vocals again courtesy of some nameless group of session singers brought together by producer Steve Greenberg. The name, Lips Inc, is a pun on the technical term for miming to a song; lip synchronising, often shortened to "lip-synching". Don't say you don't get yer money's worth with Smash Hits!



MESSRS TRIMMER and Jenkins, a couple of gents with a sense of humour and an eye for the main chance, have decided that the time is right for the revival of The Protest Song. They've sent copies of their single, "Times are B.A.D.", which they confidently expect to stop the imminent World War, to all major world leaders with an accompanying letter complaining that a nuclear holocaust "would make the world most unpleasant to live in".

Their mailing list includes Jimmy Carter, Brezhnev, The Queen and Ayatollah Khomeini as well as "Princess Grace Of Monaco" and "This Week's Prime Minister, Italy". More of this kind of thing, please.



YOUNG JOHNNY LYDON of Finsbury Park leads the disco dancing on "American Bandstand"; a Yank TV show which, we are reliably informed, is even cooler than TOTP. (Impossible) Ed.



IT'S TOUGH IN THE MIDDLE

SQUEEZE find that success brings problems. Coffee and sympathy — Ian Cranna

IT'S A Monday lunchtime at the Smash Hits offices, and we have visitors. In a small side room, away from all the hurrying and scurrying, one of the finest songwriting teams in the country sit quietly toying with their mugs of coffee.

Packed bags at their feet, Squeeze's Chris Hillier and Glenn Tilbrook have just completed one hefty tour and are on the verge of embarking on another—America this time. The rest of the band's equally wincecracking pianist Jools Holland, quiet bassist John Bentley and that hearty prince among drummers Gilson Lewis—have already gone on ahead, leaving Chris and Glenn to follow on after an interview with glossy American magazine *Newsweek*.

"I can't believe they want to talk to us," Chris shakes his head. "It's so weird. The pop articles I've seen in their magazines have usually been about Dolly Parton or Bruce Springsteen."

Unlikely surroundings for the Deptford lads it's true, but not the sort of recognition to be sneezed at. With that sort of interest plus world tours and hit records, you'd think that Chris and Glenn would be pretty pleased with life right now.

But one look at their tired, drawn faces and that general take-me-home look tell you that Squeeze are finding out the hard way that life for a band on the way up ain't necessarily a magic carpet ride.

"THE FRIDGE has never been fuller than a bottle of milk. So that shows you how much I've been at home..."

That's Chris, the band's lyricist and the quieter, more introverted character of the two, giving you a graphic illustration of just how much time Squeeze have put in this year travelling the globe to establish their name.

"Actually doing it" offers Glenn, the easier, more forthcoming of the two and the partner responsible for most of the band's music. "Like the British and Australian part of the tour—they've been enjoyable. I've got good memories of those, simply because of the gigs."

"But the actual experience of being on the road for four months I don't look forward to at all, just because it wrenches you away from everything at home."

Not only that, but the picaresque you do end up visiting don't necessarily give you that charge you need to revitalise your fading batteries. Austral for instance, Glenn recalls as one great suburban sprawl.

"The main thing about being there I found is that there's almost a total lack of character about Australia. There's nothing

typically Australian—except the Australian beer swilling man."

And Chris sees being in New York as learning to be a man living there for four years and was saying, "oh, it's nothing to worry about." And then she went back there just recently having been there for five months, and she was scared to go out!"

Also, while there's a lot of time to kill during touring, most of it is spent hanging around waiting for something so there's not a lot of time that's yours to do as you want in. It can end up becoming one big zombie-like trance.

"I'm beginning to feel really exhausted," Glenn slumps in his chair. "All of a sudden it starts to catch up."

TIME OFF. Chris and Glenn agree wistfully, is what they're really looking forward to. But even back home amongst your favourite cronies, this business of becoming a rock star can still play havoc with your life.

Had Chris and Glenn noticed much change in people's attitudes towards them recently?

"I noticed it in the pub last night, funnily enough," Chris admits. "There was some people who went to Hammersmith to see the band and there was a very great distance that they kept. I was really willing to find out what they thought, but there was a very great distance all of a sudden between me and them."

Glenn agrees this happens with his local crowd as well, but for a different reason...

...simply by virtue of the fact that the only thing I've got to talk about is the last two months that I've been on the road. Which I really don't want to put down people's throats but if I don't talk about that, I'm left with nothing to say!"

Talking of other people's attitudes, how does it feel to have acres of newspaper written about you, some of it by people who haven't understood the band or haven't bothered to try and find out?

"It all depends who's written them, I think," is Chris's answer. "I've got a really bad memory as to what they've said, which is always the way I wanna feel about it. I don't want to remember what somebody's written and take it seriously too much because it'll probably end up affecting me."

Glenn, however, doesn't always get by so easily.

"There was a time when we

were getting practically nothing but bad reviews, whether it was live or album reviews or whatever I mean, to be accused of doing all sorts of things that you know you're not doing—like blatant commercialism and having ears like radios and stuff like that..."

"It doesn't bother me now, but about a year ago I got really upset about it for a while. Because it seems like a lot of people don't take enough trouble to listen to the band..."

THREE albums they now have to their credit, each showing a different side of their talents and each a step forward, especially the latest one "Argy Bary" which marks a great leap in Squeeze's writing maturity.

"I felt very aware from my end of the writing," Glenn says earnestly, "that a lot of people had said 'about 'Cool Cats' that it didn't seem to have any substance beneath the initial poppiness. Which I disagree with, but it can't help but have a certain influence over the way you write."

"There's a certain part of me that wants to prove we can do things besides straight, superficial pop. So I tried to incorporate pop all the way through but with something that's deeper than just straightforward pop."

"Pop's such a broad subject, after all," Chris takes up the argument. "From Hot Chocolate to The Monkees—it's such a wide scope to move around in."

Had Chris also felt the need to add substance to his side of the partnership? His lyrics on "Argy Bary" are very different from "Cool Cats" and much more adult.

"Yeah," Chris considers slowly. "They're straightening up a bit. But I think it was just a natural progression from the last album really. If I had stayed in the same kind of frame, I don't think this album would have been half as good. I don't think I would have been happy writing another 'Cool Cats'."

"I do feel," Glenn continues "that pop still hasn't got enough respect from a lot of people. It's still treated as a secondary music that a bunch of guys who don't particularly care about what they're doing will come along and hopefully rake in some money."

"I can see why bands like The Clash are taken seriously, but I can't see why we're not taken just as seriously for what we're doing at a different end of the field."

IT'S VERY important to Squeeze that "Argy Bary" sells well, not just because they've put a lot of work into it but because they haven't had a hit album yet, despite the quality of previous outings.

"Once again," Glenn explains, "it's a question of credibility. You can't really establish any sort of credibility with a mass of people just through singles. You have to prove you're capable of being an album band."

Which, on the excellent evidence of "Argy Bary" they certainly are, but curiously enough for a collection of what are easily Squeeze's best songs so far, the singles from it have been toiling a bit in the charts, despite extensive airplay.

To be fair to Squeeze, however, there are tracks (notably the mighty "If I Didn't Love You") which would have made better 45's, and of course "Argy Bary" is climbing the album charts! It's interesting to hear, though, that for their next album Squeeze are considering getting right back to the basics.

Glenn again: "Like we used strings and quite complex arrangements on this one, I'd like to bang everything down in one and see how things work out. It'd be a stimulating way to record and also a lot less time consuming."

Glenn also fancies working out all the material at home and then using a mobile studio to record the album, still from home. It would, he grim, be like getting TWO months off.

"Yeah," Chris quips. "We're getting lazy and reclusive!"

"I feel like I've got loads of ideas to get out," Glenn continues, gesturing helplessness, "but when I write, I need to sit at home and write—I can't write very well at all on the road; no time, no inspiration or anything..."

Ah yes, the old problem of time and the road again—which is where we came in, and where Chris and Glenn leave for *Newsweek* and greater things in general.

SQUEEZE HAVEN'T chosen an easy route to the top—they haven't even a frontman or a pose to oblige the image makers—but they care about their craft and they are intelligent musicians whose progress owes nothing to fads or fashions.

Provided their business guardians don't undo the good work achieved so far by running them into the ground on the road and denying them the time they need to maintain writing standards, then Squeeze's talents and creativity should see them at the top clear through the nineties, never mind the eighties.

Chinatown

By Thin Lizzy on Vertigo Records



Living and dying in Chinatown
Yes, they're living and dying
Down in Old Chinatown
In Chinatown you better look around
Then you don't stand a chance
If you go down in Chinatown
Then you don't stand a chance
If you go down

Laughing and crying
You know it's a fact
They're not laughing, they are crying
'Cause they won't be back
Oh no, you don't come back
Back from Chinatown
Then you don't stand a chance
If you go down in Chinatown
Then you don't stand a chance
If you go down in Chinatown

Chinatown, it's a different scene
There are people there
They are so alone
If you see what I mean
Then they've sold you the dream
Down in Chinatown
What goes up, it must come down

Living and dying
There is no release
There is no relief
There is no beliefs
Not in Chinatown
Then you don't stand a chance
If you go down in Chinatown
Then you don't stand a chance
If you go down in Chinatown

Words and music by
Lynott/Gorham/Downey/White
Reproduced by permission Chappell/PUK.

Theme From M*A*S*H (Suicide Is Painless)

By The Mash on CBS Records

Through early morning fog I see
Visions of the things to be
The pains that are withheld from me
I realise and I can see

Chorus
(That) suicide is painless
It brings on many changes
And I can take or leave it
If I please

The game of life is hard to play
I'm gonna lose it anyway
The losing card I'll someday lay
So this is all I have to say

Repeat chorus

The sword of time will pierce our skin
It doesn't hurt when it begins
But as it works its way on in
The pain grows stronger, watch it grin

Repeat chorus

A brave man once requested me
To answer questions that are key
Is it to be or not to be?
And I replied, "Oh, why ask me?"

Repeat chorus

And you can do the same thing if you please



Words and music by M. Altman/J. Mandel
Reproduced by permission Chappell Music Ltd.

THE SPECIALS

THE BODYSNATCHERS

+ 6060'S

ON CERTAIN GIGS ONLY

- JUNE 4*
GT YARMOUTH, Tiffanys
- JUNE 5*
SKEGNESS, Sands Show Bar
- JUNE 6*
BRIDLINGTON, Royal Spa Pavilion
- JUNE 8*
LEEDS, University
- JUNE 9
BARROW-IN-FURNESS, Civic Hall
- JUNE 10
BLACKPOOL, Tiffanys
- JUNE 11
COLWYN BAY, Pier Pavilion
- JUNE 12
FRIDARS AYLESBURY
- JUNE 13
WORTHING, Assembly Rooms
- JUNE 15
BOURNEMOUTH, Stateside
- JUNE 16*
HASTINGS, Pier Pavilion
- JUNE 17*
MARGATE, Winter Gardens
- JUNE 18*
SOUTHEND, CMFs Pavilion
- JUNE 19*
PORTSMOUTH, Guild Hall

BRAVO DELTA '80.
SEASIDE SPECIALS TOUR...
IS IN TOWN
OVER!



08



If Loving You Is Wrong (I Don't Want To Be Right)

By Rod Stewart on Riva Records

If loving you is wrong
I don't wanna be right
If being right means being without you
I'd rather live a wrong-doing life
Your mama and daddy say it's a shame
It's a down right disgrace
Long as I got you by my side
I don't care what your people say
Your friends tell you there's no future
In loving a married man
If I can't see you when I want to
I'll see you when I can

Chorus

If loving you is wrong
I don't wanna be right
If loving you is wrong
I don't wanna be right

Am I wrong to fall
So deeply in love with you?
Knowing I got a wife and two little children
Depending on me too
And am I wrong to hunger
For the gentleness of your touch?
Knowing I got somebody else at home
Who needs me just as much
And are you wrong to fall in love
With a married man?
And am I wrong trying to hold on
To the best thing I ever had?

Repeat chorus

Are you wrong to give your love to a married man?
And am I wrong trying to hold on
To the best thing I ever had?

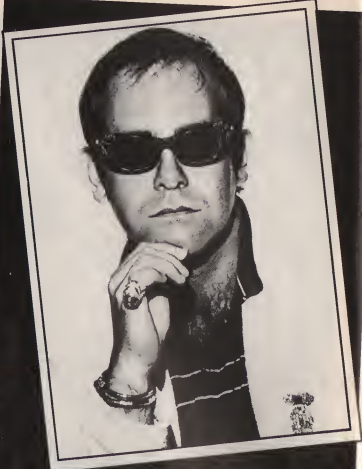
Repeat chorus

I don't wanna be right
If it means sleeping alone at night
I don't wanna be right
If it means coming home at night
I don't wanna, I don't wanna
I don't wanna never, never, never be right

Words and music by Hampton/Banks/Jackson
Reproduced by permission Mews Music Ltd.



PH: JANET MACOSKALER



Little Jeannie

By Elton John on Rocket Records

Oh, little Jeannie
You got so much love, little Jeannie
And you take it where it strikes
And give it to the likes of me

Oh, little Jeannie
She got so much love, little Jeannie
So I see you when I can
You make me all a man can be

And I want you to be my acrobat
I want you to be my lover
Oh, there were others who would treat you cruel
And oh, Jeannie, you are always someone's fool

Little Jeannie
You got so much time, little Jeannie
Though you've grown beyond your years
You still retain the fears of youth

Oh, little Jeannie
You got so much time, little Jeannie
But you're burning it up so fast
Searching for some lasting truth

And I want you to be my acrobat
I want you to be my lover
Oh, there were others who would treat you cruel
But oh, Jeannie, I will always be your fool

And I want you to be my acrobat
I want you to be my lover
Oh, there were others and I've known quite a few
But oh, Jeannie, I'm still in love with you

(You) stepped into my life from a bad dream
Making the life that I had seem
Suddenly shiny and new
Oh, Jeannie, I'm so in love with you

Repeat last verse to fade

Words and music by Elton John/Gary Osborne
Reproduced by permission Pig Pig Music Ltd.

QUEEN



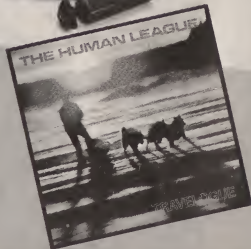
Play The Game

The new single

EMI

EMI 5/06

WIN A VIDEO COMPUTER GAME!



Starting this issue, we here in the Smash Hits Control Tower have secured a great new prize for the lucky winner of our Crossword Competition — a video entertainment computer, no less!

Translated into plain English, that means a video computer unit measuring approximately one foot square by three inches deep, complete with power transformer and instructions on how to plug into your TV set (colour or black and white). Along with that, you also get two handset controls which can vary time length and speed as well as stop and start, plus two pre-programmed cartridges giving you a total of six different games to play. You even get the appropriate sound effects! Not bad, eh?

And that's not all — what could be a more appropriate musical companion prize to all this enjoyable technology than the excellent new "Travelogue" album by those synthwave supremos, the very wonderful Human League? Now that's what we call a prize!

Here's the deal: the first correct crossword entry opened after the closing date (June 25) cops the video set and a copy of "Travelogue". The next 25 correct entries opened will each receive a Human League album. Now read on . . .

How to enter

Simply solve our crossword puzzle, writing the answers in ink, pen or ballpoint. Complete the coupon with your own full name and address then cut it out and post it in a sealed envelope addressed to: SMASH HITS (Crossword No 40), 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF.

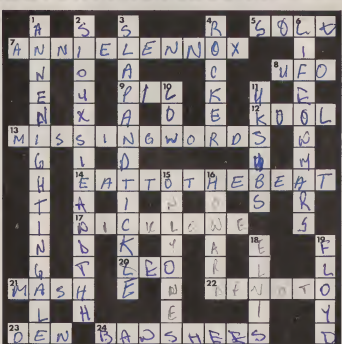
Make sure it arrives not later than June 25, 1980, the closing date. Sender of the first correct entry checked after the closing date will win the computer game and the LP. Senders of the next 25 correct entries will each receive a copy of the Human League album. The Editor's decision on all matters 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

- 1 So lonely being this type of performer!
- 7 Tourists' singer (5,6)
- 8 Heavy metal band or flying saucer!
- 9 Does it make Wobble feel better?
- 12 Sings soul with The Gang
- 13 Selector single (7,5)
- 14 Blondie LP (3,2,3,4)
- 17 Wine rock mix-up! (4,4)
- 20 He's hiding in Cleo's bag!
- 21 Sham turn into a chart-topping single!
- 22 See 16 Down
- 23 Mr Hegarty, ex-Dart
- 24 See 2 Down

DOWN

- 1 Ain't hanging Lene (anag of DJ, 4,11)
- 2 & 24 across Punk band formed from early Pistols' fans (8,3,3,8)
- 3 Squeeze 45 (4,3,6)
- 4 No friend of the mod?
- 5 Bowie single from his Hunky Dory period: are we alone in the universe? (4,2,4)
- 6 Bowie again . . . not the highpoint of his albums?
- 7 Charlie Herper's punk band (1,1,4)
- 8 New wave outfit fronted by Peter Perrett (4,4)
- 9 & 22 across Former Buzzcock, leader of Magazine
- 10 Mr Cor the late Mr P
- 11 What's pink but not the panther?



No. 40

NAME _____

ADDRESS _____

CROSSWORD No 38 WINNERS

TV WINNER: Angie Sibleid, Gateshead, Tyne & Wear.

ALBUM WINNERS: Deborah Foster, Sheffield; Anthony Ciaramella, Sale, Cheshire; Dave Thornley, Blackpool; Mark Boyd, Hamilton, Lanarkshire; Steve Hirschfield, Greenhithe, Kent; Dudley Christenson, Burgess Hill, W Sussex; Craig Kearney, Kings Heath, Birmingham; Val Burr, Chelmsford, Essex; Sally Taylor, Halesowen, W Midlands; Caron Townson, Bolton; John Griffiths, Swansea; Andy Poutney, Luton, Bedfordshire; Julie Cheney, Saxmundham, Suffolk; Jane Punting, Exeter; Devon; Kevin Gil, Broadstairs, Kent; J Hunnisset, Houghton Regis, Bedfordshire; S Smith, Redhill, Surrey; Jane Emery, Portsmouth, Hampshire; David Kelleit, Chesterfield, Derbyshire; Brian Knotts, Reading, Berkshire; Belinda Little, Leeds; Barry Butcher, Lowestoft, Suffolk; Jackie Gordon, Brentwood, Essex; John Collins, Great Yarmouth, Norfolk; Teresa Walter, Hove, Sussex.

ANSWER TO CROSSWORD No 38

ACROSS: 5 Jam; 7 'Coming Up'; 9 (Rosal) Royce; 10 (Chris) Stein; 11 Richard Jobson; 12 Dave (Edmunds); 14 Monty Python; 16 'Denis'; 17 Soul; 18 Leo (Sayer); 20 Davy Jones; 22 'Wow'; 24 'Regatta De Blanc'; 26 Mick Fleetwood; 27 Sky.

DOWN: 1 "Don't Make Waves"; 2 "Hi Fidelity"; 3 "Quadrophenia"; 4 "My Oh My"; 5 Jerry Hall; 6 (Fleetwood) Mac; 9 "British Steel"; 13 (Brian) Eno; 15 Paul Weller; 19 Osmonds; 21 'Jet'; 23 'Echo (Beach)'; 25 (Tubeway) Army.

Everybody's Got
To Learn Sometime

KORGIS

on Rialto Records

Change your heart
Look around you
Change your heart
It will astound you
I need your loving
Like the sunshine

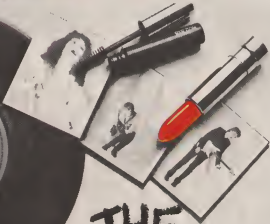
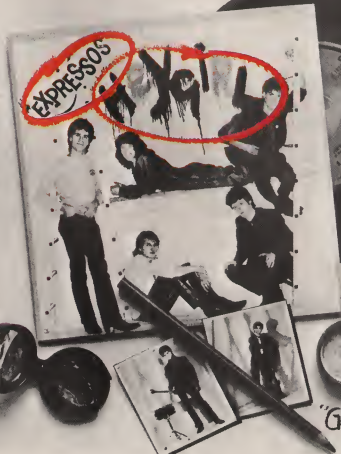
And everybody's got to learn sometime
Everybody's got to learn sometime
Everybody's got to learn sometime

Change your heart
Look around you
Change your heart
It will astound you
I need your loving
Like the sunshine

And everybody's got to learn sometime
Everybody's got to learn sometime
Everybody's got to learn sometime

And everybody's got to learn sometime
Everybody's got to learn sometime
Everybody's got to learn sometime

Words and music by James Warren
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Heath Music Ltd/Warner Bros. Music Ltd



THE EXPRESSOS
HEY GIRL

Their new single

"Get the taste for EXPRESSOS"

K18246
wea

SMASH HITS

ORCHESTRAL MANOEUVRES IN THE DARK



DISCO

TOP 40

| THIS WEEK | TWO WEEKS AGO | TITLE/ARTIST | LABEL | BPM |
|-----------|---------------|------------------------------------------|--------------|-----|
| 1 | 10 | SCRATCH SURFACE NOISE | WEA | 119 |
| 2 | 25 | BEHIND THE GROOVE TEENA MARIE | MOTOWN | 116 |
| 3 | 1 | BACK TOGETHER AGAIN ROBERTA & DONNY | ATLANTIC | 111 |
| 4 | 7 | FUNKY TOWN LIPPS INC. | CASABLANCA | 124 |
| 5 | 2 | LET'S GET SERIOUS JERMAINE JACKSON | MOTOWN | 119 |
| 6 | 4 | YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR | DE-LITE | 119 |
| 7 | 15 | TREME FROM THE INVADERS YELLOW MAGIC ORC | A&M | — |
| 8 | 3 | KEEP IN TOUCH FREZ | CALIBRE | 123 |
| 9 | 11 | LET'S GO ROUND AGAIN AVERAGE WHITE BAND | RCA | 126 |
| 10 | 19 | THIS FEELING FRANK HOOKER | DJM | 110 |
| 11 | NEW | JUMP TO THE BEAT STACY LATTISAW | ATLANTIC | 120 |
| 12 | 22 | POLICE & THIEVES JUNIOR MURVIN | ISLAND REG | — |
| 13 | 5 | SHE'S OUT OF MY LIFE MICHAEL JACKSON | EPIC SLO | — |
| 14 | NEW | LIGHT UP THE NIGHT BROTHERS JOHNSON | A&M | 122 |
| 15 | 13 | IT'S ALL RIGHT SHO NUFF | ENGLISH | 122 |
| 16 | 12 | JUST CAN'T GIVE YOU UP MYSTIC MERLIN | CANTON | 123 |
| 17 | 5 | I SHOULD LOVE YA NARADA MICHAEL WALDEN | ATLANTIC | 117 |
| 18 | 20 | TWILIGHT ZONE MANHATTAN TRANSFER | ATLANTIC | 128 |
| 19 | NEW | SUBSTITUTE LIQUID GOLD | — | — |
| 20 | NEW | YOU GOT WHAT IT TAKES BOBBY THURSTON | POLO | — |
| 21 | 34 | IN THE FOREST BABY O | EPIC | — |
| 22 | 9 | SHANTE MASS PRODUCTION | BAFF (IMP) | 126 |
| 23 | 14 | HOLD ON TO MY LOVE JIMMY RUFFIN | ATLANTIC | 126 |
| 24 | NEW | UNDER YOUR SPELL PHYLLIS HYMAN | RSD | 130 |
| 25 | 28 | IN THE MOOD (TO GROOVE) AURA | ARISTA | — |
| 26 | 16 | BODY LANGUAGE DETROIT SPINNERS | DREAM (IMP) | 127 |
| 27 | NEW | G.O. DOWN G.O. | ATLANTIC | 126 |
| 28 | NEW | LET'S GET IT TOGETHER EL COCCO | ARISTA | 122 |
| 29 | 6 | THE GROOVE ROONEY FRANKLIN | AVI | 117 |
| 30 | NEW | LAST NIGHT IN DANCELAND RANDY CRAWFORD | CBS | 109 |
| 31 | NEW | ODES SHE HAVE A FRIEND? GENE CHANDLER | WARNER BROS | 106 |
| 32 | 23 | MY TURN TO LOVE YOU EDDY GRANT | 20TH CENTURY | 90 |
| 33 | NEW | I WANT YOU BACK FERN KINNEY | ICE | 118 |
| 34 | 36 | TWO PLACES AT THE SAME TIME RADVIO | WEA | — |
| 35 | 19 | USE IT UP, WEAR IT OUT ODYSSEY | ARISTA | 115 |
| 36 | 21 | JUST HOW SWEET IS YOUR LOVE RHYZE | RCA | 128 |
| 37 | NEW | GOT TO BE ENOUGH COIN FUNK SHUN | SAM (IMP) | 118 |
| 38 | NEW | OO YAH THANG ONE WAY WITH AL HUDSON | MERCURY | — |
| 39 | 17 | CHEEK OUT THE GROOVE BOBBY THURSTON | MCA (IMP) | 118 |
| 40 | 27 | EVERY EXPERIMENT RONNIE LAWS | EPIC | 120 |
| | | UNITED ARTISTS | | |

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

I don't know why it is, but sometimes the charts go for weeks without any soul and disco hits then suddenly they're overrun with them!

A few newies gradually moving up are "Light Up The Night" by Brothers Johnson (A&M)—the title track from their latest album and really then at their best — and Teena Marie's "Behind The Groove". This is taken from her "Lady T" album (Motown) but despite her good voice, this isn't really one of her best though it contains lots of disco tricks: whistle blowing, whoops etc.

Surface Noise has a catchy little instrumental "The Scratch" (WEA) which I reckon will probably be quite a biggie. "It's Alright" by Sho Nuff (English) is also doing reasonably well, as is the new sound by, wait for it, Liquid Gold! Could they be classed as disco? No! Okay, forget that one.

Further up, The Detroit Spinners are onto a winner with "Body Language"

(Atlantic). It's probably the Michael Zager "your body, my body" chorus that does it. Mystic Merlin hold on for a bit longer with their "Just Can't Give You Up". Their album (on Capitol) is really quite good, a surprise after their very repetitive single.

A record definitely heading for the top is "Back Together Again" by Roberta Flack and Donny Hathaway (Atlantic). Her voice is so strong and really makes the single what it is. Crown Heights Affair and Nerada Michael Walden have been around for quite a while, possibly too long. That's the only trouble with chart sounds — they end up getting overkill and liked by all the local wailies (That's why imports are so popular in most of the heavy clubs.)

Lipps Inc. get the award for worst record in quite a while. I don't know what it is about it, but every time I hear those screams of "Funky town" it makes me cringe! Michael Jackson and Hot Chocolate, however, are still very much on top and certainly deserve to be there.

More on new sounds on the 26th.
 Bv



Back Together Again

By Roberta Flack featuring Donny Hathaway on Atlantic Records

Seems we've weathered hard times we've been through
In silence I've waited
I've missed you (I've missed you too)

Chorus
Cause you, you and I, back together again
Got the world in a spin
You, you and I, back together again
Got the world in a spin

It's all come together
Problems we've defeated
Now we're hot again
You take all that I've got if you need it, baby

Repeat chorus

Love will last forever (forever)
We can make it real (got to be real)
Say you'll leave me never (leave me never)
We can truly feel
What you feel?
I feel like getting
Back together (yeah, yeah, yeah)

Younger and wiser, time has shown the way
We've come full circle to stay
Don't go away

Repeat chorus

The truth is alive
It's the joy that we both share
Make love day and night
It's so easy to do when you care

Repeat 3rd verse

Words and music by J. Mtume/R. Lucas
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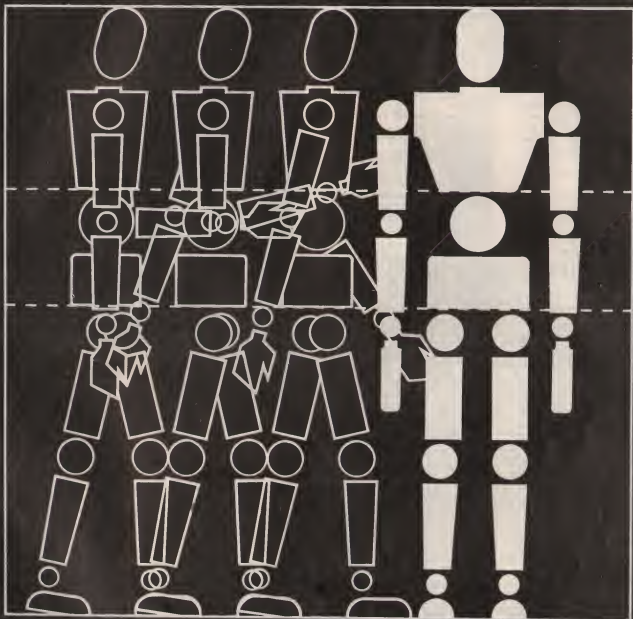
Rob Jones Hit Pick

Spider: "New Romance" (Dreamland)
The first release on Chapman and Chinn's new label, it's surprisingly not written or produced by them but a good record all the same. Spider are three fellas and a girl with a distinctive sound and a catchy tune that grows on you. It'll be interesting to see how this does.

A C O M P I L A T I O N A L B U M

U L T R A V O X

T H R E E I N T O O N E



ULTRAVOX



ILAS 9443

HA HA HA!



ILAS 2575

SYSTEMS OF ROMANCE



ILAS 2565

THREE INTO ONE



ILAS 9411



ISLAND

Independent BITZ

PINK MILITARY: Do Animals Believe In God? (Erica). Pink Military are basically vocalist Jayne (pictured) and co-ordinator John (Nicky) the writers, plus a variable selection of Liverpool musicians. Jayne was formerly with Big In Japan who recorded an EP for Zoo before splitting in summer 1978, while Pink Military is John's first band. The pair got together in autumn 1978 after meeting at — where else? — Liverpool Erica.

Compared to the other more straightforward "dark pop" Liverpool bands, Pink Military are the jokers in the pack. Starting as a reaction against the extrovert

Big In Japan, they preferred spirit and exploration to song structure.

Not having been greatly impressed by this approach on their earlier "Blood And Lipstick" EP (Erica), it comes as a pleasant surprise to report that this LP is really very good.

It's an album of two sides — all the more immediate songs on the first side with the weirder, less accessible material on the reverse. Side one is great, all positive, emotional stuff with elements of electronics, dubbed effects and insistent rhythms blending with husky vocals, strong tunes and distinctive piano into a beautifully enticing mixture.

Side two is the more freaky, experimental stuff, much less direct but still good, enjoyable and melodic, if rather not so memorable. The whole album, however, certainly repays careful listening and comes through as one of the strongest independent LPs yet. Well worth buying. (Available through Rough Trade. Contact: SAE to 4 Rutland Ave, Liverpool 17.)



PIC: KEVIN CUMMINS

Independent singles top 30

| THIS WEEK | WEEKS AGO | TITLE/ARTIST | LABEL |
|-----------|-----------|-------------------------------------------------------|-----------------------|
| 1 | 1 | BLOODY REVOLUTIONS/PERSONS UNKNOWN/Cross/Poison Girls | Cross |
| 2 | 17 | REALITY ASYLUM/Cross | Cross |
| 3 | 19 | BACK TO THE GRIND/White Spirit | Neat |
| 4 | 4 | DEATH AND DESTINY/Mythra | Streetbeat |
| 5 | 8 | NAME RANK AND SERIAL NUMBER/Fist | Neat |
| 6 | — | FINAL DAYS/Young Marble Giants | Rough Trade |
| 7 | 5 | WHERE'S CAPTAIN KIRK/Spiz/Energy | Rough Trade |
| 8 | 7 | YOU CAN BE YOU/Honey Bane | Cross |
| 9 | — | NO ROOM/Amelica/Spiz/80 | Rough Trade |
| 10 | 3 | YOU/ANTICIPATION/Delta 5 | Rough Trade |
| 11 | 8 | TREASON (IT'S JUST A STORY)/The Teardrop Explodes | Zoo |
| 12 | 12 | ALTERNATIVE ULSTER/Shift Little Fingers | Rough Trade |
| 13 | 8 | IN THE BEGINNING/WHERE THERE'S A WILL/Sits/Pop Group | Rough Trade |
| 14 | 13 | REALITIES OF WAR/Discharge | Clay |
| 15 | 23 | NANTUCKET SLEIGHBIDE/Quartz | Reddington's |
| 16 | — | GIVE EM HELL/Witchynde | Randell |
| 17 | — | TRAVELLING MAN/Parallax | Reddington's |
| 18 | 2 | FOOD FOR THOUGHT/UB40 | Graduate |
| 19 | 29 | HYMNS OF FAITH/Crisis | Crisis |
| 20 | 25 | TRANSMISSION/Joy Division | Factory |
| 21 | 20 | SUSPECT DEVICE/Soft Little Fingers | Royal Dights |
| 22 | 11 | BETTER SCREAM/Wahl Heat | Inevitable |
| 23 | 10 | FEEDING OF THE 5,000/Cross | Small Wonder |
| 24 | 21 | SOLDIER SOLDIER/Spiz/Energy | Rough Trade |
| 25 | 18 | MOTORHEAD/Meteorhead | Big Beat |
| 26 | 16 | WARDANCE/Killing Joke | Malignant Damage |
| 27 | — | ROCKERS DELIGHT/Mikay Dread | Dread At The Controls |
| 28 | 14 | WARIN GIRLS/Girls At Our Best | Record |
| 29 | — | DISCO IN MOSCOW/Vibrators | Ret Race |
| 30 | — | YEA/Toyah | Safari |

singles

First stop is Rough Trade, where Athletic Spiz '80's "No Room" has finally been released after weeks of technical problems. Different again to any of the previous singles, this opens with a slow, lonely piano and violin introduction before switching between a more orthodox harder band sound and further quieter passages. A complex structure with a good hook line, this does grow on you but "Captain Kirk" it isn't.

Talking of whom the 'B' side, "Spock's Missing" is a disappointing piece of silliness about a solitary Captain Kirk which alternates between solo acoustic guitar and a band thrash. Listen before purchasing. Young Marble Giants, however, are well up to standard with their "Final Day" three track EP (Rough Trade). Very similar to their excellent LP, this features their already instantly identifiable sound — quiet, composed songs with clipped, purposeful rhythms and minimal keyboard colouring, delivered in Alison Statton's small, clear, flowing voice. Also included for some obscure reason is a very badly recorded live version of their "Colossal Youth" album track. (Contact for Rough Trade and distributed labels: SAE to Scott, 202 Kensington Park Road, London W11).

Definitely becoming a name to watch are Silent Records. After Janet Armstrong's wonderful "Two Hearts In Pain" come two more overall appeal goodies. Tex Rubinowitz (whom Silent call "a mental case" from Texas) offers two definitive slices of powerful rockabilly in "Hot Rod Man"/"Ain't It Wrong". Great straightahead fun — one listen will convert. Even better is "Love All Over The Place" by Bubba Lou & The Highballs, which is simply a near-classic piece of homemade acid. A good song, a strong pop arrangement and a fine vocal delivery bring the best of sixties soul bang up to date. The 'B' side "Over You" is equally good — simpler, more rhythmic and another excellent vocal performance. Thoroughly recommended. Three bullseyes in three releases — more power to you Silent! (Contact: SAE to 118 Talbot Road, London W11)

Red Starr



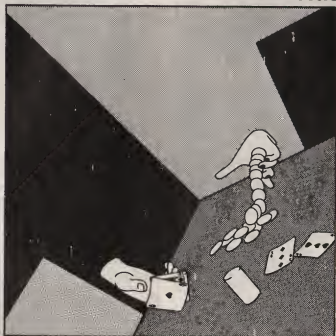
Independent albums top 10

| THIS WEEK | WEEKS AGO | TITLE/ARTIST | LABEL |
|-----------|-----------|--------------------------------------------|-------------|
| 1 | 1 | TOTAL'S TURNS (IT'S NOW OR NEVER)/The Fall | Rough Trade |
| 2 | 2 | STATIONS OF THE CROSS/Cross | Cross |
| 3 | — | DO ANIMALS BELIEVE IN GOD?/Pink Military | Erica |
| 4 | 4 | GIVE 'EM HELL/Witchynde | Randell |
| 5 | 3 | COLOSSAL YOUTH/Young Marble Giants | Rough Trade |
| 6 | 10 | UNKNOWN PLEASURES/Joy Division | Factory |
| 7 | 7 | INFLAMMABLE MATERIAL/Shift Little Fingers | Rough Trade |
| 8 | — | THE BLUE MEANING/Toyah | Safari |
| 9 | 6 | FOR HOW MUCH LONGER/Pop Group | Rough Trade |
| 10 | 5 | BOOTLETT RETROSPECTIVE/Sits | Rough Trade |

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

ELTON JOHN

ELTON JOHN



LITTLE JEANNIE/CONQUER THE SUN

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



Cat. No. XPRES 32





The Best For Your Chest!

(And not, as Red Starr suggested, Hits For Your (Stop! ED.)

AFTER much prodding, bribing with their favourite sticky buns, and finally threats of physical violence, our multi-talented design team have finally done it — produced a Smash Hits T-shirt!

This wonderful garment, as modelled here by Paul Weller, Debbie Harry and Sting (only joking!), has a four colour design and is printed on 100% best quality white cotton from America. (Stop that boring!) Generously proportioned, it comes in various sizes ranging from wimp to Buster Bloodvessel.

To be seen transgressing in this highly fashionable item, simply fit 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 £2.90 (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

Fans

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PHOTOGRAPH BY ROBERT LEGGON

GETTING SERIOUS

Robin Katz talks to Jermaine Jackson

JERMAINE JACKSON of "Let's Get Serious" fame has certainly lived a different life than most of us. Mucking about as kids and teens, most people don't think about "getting serious" 'til they're older.

But Jermaine Jackson lost a great deal of the carefree days between ten and twenty. As one of the Jackson Five, Jermaine rehearsed with his brothers every day after school for years. Weekends meant packing into a crowded car and driving to faraway shows, then getting homework miraculously completed by Monday. By the time the Jacksons became international hitmakers with Motown, Jermaine was expert at putting showmanship before personal happiness.

When the other Jacksons left Motown in the mid 70's for a new career with Epic, Jermaine stayed behind with his bride Hazel Gordy (the president of Motown's daughter). He continued making albums in the mid-70's, but freely admits that he gave his personal life priority for a long time.

"I like going from one extreme to the other," he says in the same softspoken tones that Michael talks in. "So, I liked

coming off the road and working on a ranch where it was peaceful and quiet. Although my first solo albums didn't sell as well as the things I did with my brothers, I learned a lot more about production than I'd ever had a chance to."

"Let's Get Serious" came about because Jermaine had cut a Stevie Wonder track with his brothers that he liked and wanted to recut again. One thing led to another, but it took several years to get the album completed.

"Pinning Stevie Wonder down is not the easiest thing in the world," Jermaine grins. "But it was worth the wait. Also, I have a new eudience now, which is great. I no longer get referred to as a teenage sex symbol, which is the kind of thing people used to write when I was sixteen."

Though Jermaine refused to appear on "Top of the Pops" because he didn't think their musicians could reproduce the complex Stevie Wonder production, he did love the musical excitement in the UK enough to announce that he wants to buy a house in London and move here for a few years.

"I told you I like going from one extreme to the other," he smiles.

PAUL McCARTNEY
WATERFALLS



Don't go jumping waterfalls
Please keep to the lake
People who jump waterfalls
Sometimes can make mistakes

And I need love, yeah I need love
Like a second needs an hour
Like a raindrop needs a shower
Yeah I need love every minute of the day
And it wouldn't be the same
If you ever should decide to go away

And I need love, yeah I need love
Like a coffee needs a toaster
Like a garden needs a flower
Yeah I need love every minute of the day
And it wouldn't be the same
If you ever should decide to go away

Don't go chasing polar bears
In the great unknown
Some big friendly polar bear
Might want to take you home

And I need love, yeah I need love
Like a second needs an hour
Like a raindrop needs a shower
Yeah I need love every minute of the day
And it wouldn't be the same
If you ever should decide to go away

Don't run after motor cars
Please stay on the side
Someone's glossy motor car
Might take you for a ride

And I need love, yeah I need love
Like a coffee needs a toaster
Like a garden needs a flower
Yeah I need love, soul I need love
Like a raindrop needs a shower
Like a second needs an hour
Every minute of the day
And it wouldn't be the same
If you ever should decide to go away

Don't go jumping waterfalls
Please keep to the lake



THE NEW SINGLE FROM HIS CURRENT ALBUM **Mc CARTNEY II**
SINGLE B6037 · ALBUM PCTC 258



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.

ANGEL
BLONDIE
BOBBY VEE
BODYSNATCHERS
BRUFORD
CARS
CHRIS REA
DRONES
FAST EDDIE
GENE VINCENT
GERRY RAFFERTY
GIRL
JERMAINE JACKSON
JOE JACKSON
JOE PERRY
JOE SUN
JUDAS PRIEST
JUDIE TZUKE
KIM CARNES
LINK WRAY
MONOCHROME SET
MYSTIC MERLIN
NICK LOWE
NOLANS
POLICE
QUEEN
RIOT
ROY LONEY
SAD CAFE
SCORPIONS
SHOOTING STAR
SKY
SPORTS
SUBURBS
SUZI QUATRO
TAPES
UNDERTONES
VIC GODARD
WAH HEAT
WILLIE NILE

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

QUATRO QUOMPETITION

WELL, after Spotting The Boot and Eating With John Peel, it's back to sensible competitions again. This issue we have 25 copies of Suzi Quatro's "Greatest Hits" album to give away: fourteen slices of as good rocking pop as you're likely to find anywhere, no less.

If you think you'd make a good owner for one of these classy collections, then fill in your answers to the six Quatro Questions below on the entry form and send it to arrive by June 26 (the closing date): Smash Hits Suzi Quatro Competition, 14 Holkham Road, Orton Southgate, PETERBOROUGH PE2 0UF.

The first twenty-five correct entries opened after that date will each receive a copy of Suzi Quatro's "Greatest Hits" album. (If some of the questions seem a bit hard, try looking through your back issues of Smash Hits!)
A) Suzi Quatro and Tamla

Motown both sprung from the same American city.

- Which one?
B) Name the British hit record producer and label boss who discovered her there.
C) What was Suzi's first No. 1 hit?
D) Name the songwriting team

who wrote that and countless other hits for Suzi and other pop merchants.

- E) Suzi's lead guitarist is also her husband. Name him.
F) "Stumblin' In" was a hit for Suzi and Chris Norman. With which band does Chris usually sing?

SUZI QUATRO COMPETITION

A _____
B _____
C _____
D _____
E _____
F _____

Name _____
Address _____



Artist
ULTRAVOX

Song
**THE MAN WHO
DIES EVERY
DAY**

Label
ISLAND

Year
1977

Requested by
**NICK LOVETT,
CARLTON,
NOTTS.**

REQUEST-SPOT



The Man Who Dies Every Day

Someone stood beside me
For a moment in the rain
A silhouette, a cigarette
And a gesture of disdain
I felt a dark door open
Saw a sudden ghost come through
A spark leap from my fingertip
And I knew it must be you

Chorus

Ain't you ('Cause you're) the man who dies
everyday
You're the man who dies everyday
You're the man

We never saw you walk in
We never saw you leave
You flick the ashes of a laugh
On everybody's sleeve
You always played that funny pack of cards
Without an ace
And every street you ever walked
Is mapped out on your face

Repeat chorus

You always kept a sunset
Behind your lonely shoulder
You never showed us photographs
And you never grew much older
You flicker like a shaky shadow
Move in like a thief
You never drop your facade
And you never seek relief

Repeat chorus to fade

Words and music by Ultravox
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SINGLES

By Deanne Pearson

SIOUXSIE AND THE BANSHIES: *Christine* (Polydor). Barely recognizable as the Banshees. They've left behind their previous stark, plodding death-warmed up arrangements and have produced a much lighter, fear-flooding affair this time, though their taste for the bizarre and melodramatic remains.

Listening carefully however, the style is familiar in part. Saxe's deep booming bass, Budgie's insistent supportive drumming — but Siouxsie is completely transformed. Her voice is still enough to chill the bone, but containing more feeling and conviction, as if she is really relating to the song this time.

STRANGLERS: *Who Wants The World* (UA). After a clutch of weak singles, the Stranglers took a break to assess their goals, and along with the Banned shine out as this week's single of the weekers. The song, as always, is best powerfully, welded together by Dave Greenfield's instantly recognizable, mesmerizingly snarling bass, but what makes this one special is the multi-tentacled hookline and dubbed haunting vocals which really bring home the intensity of a song still very much in the "Raven" vein.

ELVIS COSTELLO: *New Amsterdam* (F-Best). Conversely his sound may actually have no trouble producing chart tunes falls miserably on his latest E.P. Of the four tracks none stand out as remotely catchy or interesting. Bland, unadventurous and unmemorable all, their only saving grace is Costello's distinctive, plaintive vocals, particularly in the last track "Just A Memory" — a touching love 'n' regret song. A pity the words and the sentiment are let down by the music.

JOE JACKSON: *The Harder They Come* (A&A). Once hailed as a Costello impersonator, Joe Jackson, on the other hand,

profers a three-track single that shines the way through and makes it easily the best value for money this week. All tracks possess that light, springy, addictive melody of which JJ is so good at writing — or choosing in the case of A-side, a Jimmy Cliff cover version. Sprinkled with emphatic drum breaks and searing hot harmonic played with crazy zeal, this single screams of success.

SEX PISTOLS: *Stepping Stone* (Virgin). "The swindle continues... the song isn't even in the film," the sleeve proudly announces underneath the advertisement for "The Great Rock 'n' Roll Swindle". Head those first few words, please, you may love the Sex! Pistols for nostalgic reasons or whatever, but this record is unlistenable through its deliriously distorted, destructive production job. **THIS IS NO SONG TO LISTEN TO** — don't be swindled again!

CHICKENHEAD: *So Proudly* (Mercury). It's a shame that the CD version of this album isn't available yet, but what makes this one special is the multi-tentacled hookline and dubbed haunting vocals which really bring home the intensity of a song still very much in the "Raven" vein.

RACHEL SWEET: *Spellbound* (Stiff). Rachel looks like Elkie Brooks now, but unfortunately that's as far as the comparison goes. She still retains her babyish spoilt-child whiney voice for this trite Q&W number that will no doubt suit the folks back home in Ohio just fine, but sounds like the tail end of New Faces here.

DARTS: *Let's Hang On* (Magnett). Their type of song but not their own. When bands start going into identical cover versions as singles you know something's gone wrong. It sounds like Darts recorded this round the pub piano this time, and if that's so, congratulating talents have dried up that's where they'll stay.

THE ORCHIDS: *The Boy Can't Dance* (RCA). All-gilt glitter from Los Angeles, Nothing more than an updated, more with-it version of the Nolans really, except this lot plays it more. Short, snappy (as in stilted), little number with abrasive guitar the kind that rates not inagorates) and lots of weak drum flourishes which they probably find imagine will catch the tail end of the powerpop era here, since The States are always two years behind in matters musical.

JOHN COOPER CLARKE: In Man (Epic). The manical Manoussin continues his series of Hits on Hilarity. He spouts crazy but intelligent (if you get the drift) words to a musical backdrop which has just the right balance: interesting, easy listening that does not intrude on the star's glory and yet also manages to stay above wallpaper schmaltz.

THIEVES Like Us: Mind Made (Pye). This sounds like the opening to a spy-thriller that you know from the first ber is not going to be anywhere near so thrilling. Mock-mean vocals only qualify this feeling, and the song flops due to lack of conviction and content, musically and vocally.

BOB MARLEY & THE WAILERS: *Could You Be Loved* (Island). Commercial, but strong stirring stuff from the much-respected reggae rasta. Lighter and more instantly attractive than a lot of heavy dubby cut, which, though often good stuff, is also often weighed down by the belief that real reggae is only for a certain elite. Marley's music is for everyone, and loses none of its quality and forcefulness for that.

DENNY LAINE: *Japanese Tears* (Scratch). Denny Laine takes a solo flight from Wings, and hopefully will soon return to the nest. If he's going to write and play similar pop concepts to McCartney they might as well do it together. The only identify this record has is the oriental/Japanese instrumental flair.

SAD CAFÉ: *Nothing Left* (Toulouse (RCA). Mournful and

SNIPS: *You're A Wonderful One* (EMI). A pastiche of West Coast American Surfer pop. Pure sleep-ly-indulgence with a sluggish rhythm that drones on and on, swirling elaborately here and there and spattered with effusive horn blasts. Not today thank-you.



BAD MANNERS: Lip Up Fatty (Magne). The words are limited to say the least (ha ha) although repeated often enough, but it's the rhythm, that driving dancing beat, the snappy bass, the funk and enthusiasm. If all you want to is dance and have fun then this is for you.

ALICE COOPER: Clones (We're All) (Warner Bros.). Catching up with the times, Cooper goes electronic and becomes a Numan cartoon strip. If just doesn't sound quite right, the "aparks" (ouch) are missing and there is no life or feeling to the music. He'll probably take to short-circuiting robots now onstage, as opposed to cutting up baby dolls.

DENNY LAINE: *Japanese Tears* (Scratch). Denny Laine takes a solo flight from Wings, and hopefully will soon return to the nest. If he's going to write and play similar pop concepts to McCartney they might as well do it together. The only identify this record has is the oriental/Japanese instrumental flair.

SAD CAFÉ: *Nothing Left* (Toulouse (RCA). Mournful and

mooring into gives away to the vocalist's familiar Jaggs impersonations, with the band running doggedly and respectfully behind. R&R draw set to R&R drag.

HAZEL O'CONNOR: Writing On The Wall (A&M). This singer/songwriter/actress has received a lot of publicity hype but hasn't done much to justify it. "Writing" is taken from the film "Breaking Glass", in which she plays, true to life, a struggling, aspiring pop star. The song sounds what it is, a film soundtrack, and Hazel sounds what she is, an actress who can just about stay in tune.

BASEMENT FIVE: *Silence* (Chip Island). 10' of experimental blues and bleeps and eratic reggae rhythm, original but lost-sounding, as if someone has found some interesting noises but hasn't a clue how to put them together.

KLARK KENT: Away From Home (A&M). Clark Kent's voice and music don't sound anything like the Police, and why should they, just because he bears a startling resemblance to the drummer? A raucous schoolboy chanting at a swaggering bumst out-of-bounds bed will probably out of something you'd really rather forget.

U2: 11' of Clock Tick Tock (Island). U2 are another Irish import, already highly rated live and doing full justice to these reports on vinyl. Their music is a subtle mix of whistler harmonies and sharp incisive chords, very like the Cure — what better recommendation?



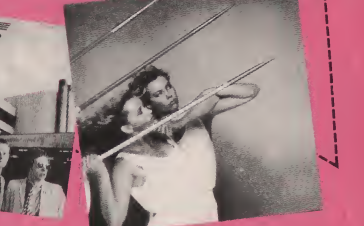
ALBUMS

MYSTIC MERLIN: *Mystic Merlin* (Capitol). Mystic Merlin claim to combine music with magic to create what they call "Muzik" (a spectacular stage show perhaps) but how much magic makes it into the grooves? Quite a lot, actually. The sounds range from pure funk ("Burn To Learn") through easy listening ("Dreams" — the band's anthem) to soul ballads ("Dark Side"). Also includes "Just Can't Give You Up": Verditt: not bad — should at least get them an oCCULT following! (Jade) (6½ out of 10.) *Bev Hillier*

GRACE JONES: Warm Leatherette (Island). Ex-model Grace attempts to justify her "darling of the late-set" tag with this third album. Her attempts at cross-breeding new wave and disco, however, fail dismally. Grace covers tracks by Tom Petty, The Pretenders and The Normal but the ultimate sceptre must be her version of Roxky's "Love Is The Drug" which will undoubtedly cause Bryan more than Jerry Hall ever did. Muzik for old trendsies: file under Amanda Lear clones! (8 out of 10.) *Bev Hillier*

KAREL FIALKA: Still Life (Blueprints). This album of electronics and old fashioned impressionist futurism divides neatly into two parts. The first is good, short, tuneful songs, like the recent "The Eyes Have It" near-hit. The second attempts longer, more dramatic sketches without any real talent to carry it off, and all the synthesizers in the world won't turn standard work into mystery pieces. Mr Fialka's future hinges on which side he chooses to develop. Passable start. (5 out of 10.) *Red Starr*

THE VAPORS: New Clear Days (UA). The vapors may not be one of the more original new bands in the country but they're certainly among the most capable. David Fenton knows how to fashion a song, the rhythm section are capable of slipping things along without labouring the point and, best of all, they can really sing.



This debut is an altogether even tempered and artful set of light and varied contemporary pop. No complaints, except for the title. (8 out of 10.) *David Heworth*

SHAM 66: The Game (Polydor). Like cover, like album — godawful. Beaten at his own barrel-racing game by the Cockney Rejects, ex-pianist Pursey has taken to preaching "philosophy" instead, bowling pretentious, meaningless drivel that would have made the Moody Blues cringe with embarrassment — e.g. "Will you ever know your name?" Meanwhile the band blatter away regardless at tuneless rants (he changing by any other name, with only Dave Parsons' quieter "Simon" passing muster. File under unlistenable. (1 out of 10.) *Red Starr*

THE JAGS: Evening Standards (Island). Surprise, surprise — it was definitely more to do than just being Costello clones. Lots of brisk, concise, hard hitting songs with good hooks and melodies, infectious energy, some strong lyrics plus neat touches like good use of brass — these keep drawing you back for more. They still have to work at losing those occasional Costello vocalis and song constructions, but this is a good album and shows a lot of promise. Recommended. (7½ out of 10.) *Red Starr*

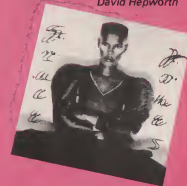
PETER GABRIEL: Peter Gabriel (Charisma). Basically a collection of set-piece numbers built on varying percussion ideas, this tends to lack the central unity of its predecessors; but what it sacrifices in melody it more than makes up in drama and sheer dogged individuality. Nobody else could have made this album, for sure. I'd just like to think that he has the nerve to release the splendid, rousing "Biko" as a single and that the radio support it. Some hope. (7½ out of 10.) *David Heworth*

ELTON JOHN: 21 At 33 (Rocket). Without ever reaching jackson status this is certainly John's best since the now infamous "Brick Road." A melodically stronger and

musically lighter album led by his familiar vocals (though the piano is well buried in the busy band sound). Elton's co-writers here range from Bonnie Tarrain (powerful), Tom Robinson (personally), Jude Tzuke (strong ballad) — the only real off point being Gary Osborne's dreadful Song Contest efforts. Otherwise, welcome back! (7 out of 10.) *Jan Granna*

ROXY MUSIC: Flash And Blood (Polygram). Taking a fat and flexible disco-tinged beat as a foundation, Roxy bob and weave through a succession of uniformly relaxed medium-paced pop, with Ferry crooning in his best world weary fashion. Original followers may find it low on character and surprise while lovers of the mighty "Over You" should be suckers for its mature, silky charms. Car radio music for the pricier kind of car. (6½ out of 10.) *David Heworth*

GRAHAM PARKER: The Up Escalator (S&W). This man is the heavy weight champion, the artist against whom everybody else must stand and be measured. He's never less overwhelming than last year's "Squeezing Out Sparks" masterpiece, this nevertheless strings together enough commanding musicianship, hair raising vocalising and plain inspired songwriting to light fires in the hardest heart. Try the dut with Springfield on "Endless Night", the insistent feverish "Empty Lives" or the spooky "Devil's Sidewalk". Try any and all of it; rock and roll gets this this convincing. (9 out of 10.) *David Heworth*



REBELS WITH A CAUSE

Fred Dellar goes into the fine details of rock 'n' roll with Matchbox.

By Paul Slatary

HANDS UP! all those who think Matchbox are a rockabilly band! Right. Now go to the bottom of the page because you've got it WRONG!

Who says so? Fred Foke and Graham Fontenay say so. And they should know, because they're two of the band's founder members, being the bassist and vocalist respectively.

Fred, who also appears to act as Matchbox's official historian, claims that getting lumbered with that rockabilly tag is really the band's own fault.

"We're really just a 50's rock 'n' roll band—but if you had gone to anyone and told them that two or three years ago, you wouldn't have stood a chance. The record companies, the newspapers—they just didn't want to know."

"But once we started telling them we were a rockabilly band, they all said 'What's that?' and began talking to us and coming to our gigs. But we've never been a hundred per cent rockabilly—we've just used the term to make people listen."

So what is rockabilly? Fred and Graham claim that the answer to this is not straightforward, the dividing lines between rock 'n' roll and

rockabilly being narrow at times.

"Basically though, rockabilly is just a cross between country music (once called hillbilly) and rock 'n' roll. It's a type of music which we think is the poor Southern white man's equivalent to the blues."

Certainly most of the leading white singers and musicians of early rock history had country roots. Elvis Presley toured on a country show known as the "Louisiana Hayride" during the formative days of his career, while the Everly Brothers, Jerry Lee Lewis, Buddy Holly and Gill Haley were amongst others who worked on the country circuit before moving into rock.

"Some of them have even started calling Gene Vincent rockabilly now," Graham says. "And there's no way that you can call him that. Everything's now being termed rockabilly—and some of it is just out-and-out country while much is just plain rock 'n' roll."

GRAHAM, AN amiable guy who's obviously enjoying the attention the band are now receiving, and Fred, who's more serious and business-like, know the British rock 'n' roll scene inside out.

From West London ("near the airport"), they first got together

with guitarist Steve Bloomfield several years ago, while guitarist Gordon Scott and drummer Jim Redhead joined early in 1977. The newest member, multi-instrumentalist Dick Callan, only moved in a few weeks ago, replacing Steve who had grown tired of the constant touring.

"Dick was an old friend," Graham says. "We'd seen him work with other bands and knew his capabilities. We were going to take him on as a sixth member of the band anyway, but when Steve said he just wanted to write and concentrate on studio activities, we snapped Dick up because he's such a good guitarist. He likes being on the road too."

When the band was first formed, Matchbox all agreed that they didn't want to do the usual rock 'n' roll standards like "Blue Suede Shoes" and "Heard Dog".

"We didn't want to be living jukeboxes. What we did do was to delve into the roots and find out exactly how people did make records in the 50's. So we listened and discovered that they might take a country or blues tune and alter the arrangement—and we began doing this same thing."

"Also when we listened to

those old records, we heard the musicians using mandolins, steel guitars, harmonicas, dobros—just about anything they could lay their hands on. We were a bit sick of the two guitar, bass and drum line-up used by most bands on the rock 'n' roll circuit so we too began using different instruments—something that nobody on the circuit had ever done before.

"The audience were sorta 'What's that? That's a funny looking guitar' and all that sort of thing at first. However, everything worked because though it was a different sound it was all still real rock 'n' roll."

Fred, who often plays electric bass onstage—something that early rock bands seldom did—also plays the old-fashioned double bass, once known to country musicians as the "bull-fiddle". The pioneer rockers often made the instrument one of the focal points of their act. The bassist would climb all over it, leap off it and even lay underneath it—any thing to rouse an audience.

But it's the instrument's sound, Fred believes, that really makes it important to a 50's band. Though an upright bass hasn't got such a strong sound as an electric model, it's much

more rhythmic and danceable. "If you listen to the old rock 'n' roll recordings, you'll find that the bass player virtually takes the place of the drums—that was the original idea of the slap technique. A lot of the country radio stations in America would not play a record if it had drums on it. So the bass players began slapping in like that a drum sound."

MATCHBOX DO include some rockabilly material in their act—featuring either little known songs by early rockers, or originals penned by Steve Bloomfield, who writes 50's material with such ability that you'd imagine he'd been raised in Memphis and had Elvis Presley as a school chum.

But, and once more the media got it wrong, neither of the band's first two hits were rockabilly records. "Take 'Buz' Buzz A Diddle It"—that was a Freddie Cannon number and not rockabilly by any means. It's been accepted as that by the media but really it's quite rock 'n' rollish.

"That's what I mean by recording the more obscure numbers. We could have gone in and recorded 'Tallahassee Lassie', which was a bigger hit by Freddie Cannon. But we didn't, because we like using the more obscure numbers. "Rockabilly Rebel" our own song, wasn't rockabilly either. It's just a song about rockabilly and rebels rather than being a true rockabilly song. Of course, we do play rockabilly but it's healthy to have a variety of

sounds and material rather than to just go on making one number sound exactly like the next."

Matchbox's first album, *Riders In The Sky*, available now on Charly Records, was recorded in two and a half days on a four track tape machine, which as Fred says, was very limiting. Later, someone else became interested in getting the band onto record.

"We were at this gig one night and a chap came up to us and gave us a lot of bullshit about having a fortune and a record company. We eventually went in and recorded for him, though it turned out that he didn't have the money to pay for the studio. Considering it only cost eight hundred quid it was a pretty reasonable album—but he couldn't release it because the record company he was going to form proved virtually bankrupt. Eventually he licensed the record to Chiswick."

"Trid" "Sattin' The Woods On Fire", the album came out nine months late due to various hassles. Several major labels heard the disc and liked what they heard.

Eventually, after borrowing £1,500 from the bank to get them out of their previous contract, Matchbox signed to Magnet because they admired the way the company had worked on Darts after everyone else had claimed that a British doo-wop band would never sell any records.

GRAHAM ADMITS that a few months ago he'd never have believed that the band would

have Top 20 singles within such a short space of time, though he, just like everyone else in the band, knew they'd make the breakthrough eventually.

"Y' see," explains Fred, "we take everything in steps. The first thing was to become accepted on the rock 'n' roll circuit. The next ambition was to become the biggest band on the circuit. Next we wanted to get a record deal, then a better deal, the final stage being a hit record. And our ambition was to get that hit record without changing our style—which we did."

"We've got something in common with say, Status Quo. People can knock them but when you buy a Quo album or go to one of their concerts you know what to expect and they always deliver. They've developed a strong hardcore following that way and I really respect people like Status Quo."

Matchbox are also happy to see other '50s acts, like Whirlwind and Shakin' Stevens, succeeding. "Though we had one so-called journalist completely misquote us recently," Fred states, visibly annoyed with the offending pen-pusher. "He made it sound as though we were knocking the other bands on the circuit but we really like to see them all doing well."

"We'd like to see more of them in the charts," agrees Graham. "That way they add foundation to what we're doing and make our music more acceptable. At present, we're a little bit like freaks."

Consistent freaks though, their current hit "Midnite Dynamos" gives the band three winners in a row, even though it wasn't originally planned as a single. "We were thinking of putting out yet another album track as a single," Graham says. "And the band had actually got round to re-recording 'Love's Gone Out Of Fashion' for release. But then Steve came up with 'Midnite Dynamos' which we tried in the studio and liked, and that was it."

WITH ALL the band's original ambitions fulfilled, they've now set their sights on making some impact in America, from where they've just returned.

It's therefore now possible that Matchbox, who in their time have worked with such U.S. stars as Bo Diddley, Ray Campi and Carl Perkins (whose song "Matchbox" provided the band with its name) could be taking their amalgam of rock 'n' roll and rockabilly back to the land of its birth, where, as in Britain, such music is enjoying a revival.

But why the sudden interest in this sound? Fred and Graham have a theory.

"Over the past couple of years everything has been discoed to death—at one point it seemed that ninety per cent of the chart was disco. Now there's a reaction and you've got lots of varied music and records by live bands coming back into the charts."

"Madness, The Specials—even Fiddler's Dram... they're all live bands. And when those sort of bands start selling records, then the scene has to be healthy for everyone!"



To Be Or Not To Be

By B. A. Robertson on Asylum Records



PIC: SIMON FOWLER/L.F.I.

Now I'm a little shy
I like to stay home
Shakespeare's my guy
Julia and Romeo
Now I have found a girl so dear
She cares not if Will was a queer
She knows that Hammy really loved his Ma

Chorus
To be or not to be my lover
To me there could not be another
To be or not to be's my plea
It's as you like it, you know
To me there could not be another
In hardback or in paper cover
To be or not to be's my plea

Some like the sun
They'd be a Barbadian
We think it's fun
Here in Stratford on Avon
Kids go out to a disco show
We stay and praise Malvolio
Who cares if Will
He dressed his guys as chicks

Repeat first four lines of chorus
We are a couple, heaven knows
Undo my doublet, baby
And I'll undo your hose

Repeat chorus
It's as you like it, you know
To be or not to be's my plea
It's as you like it, you know

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| 14 Rumors | 34 Siouxsie | 54 The Cure | 74 The Cure |
| 15 Damned | 35 SLP | 55 Wings | 75 Hissing Sid |
| 16 John Fox | 36 Sine | 56 The Dury | 76 US 40 |
| 17 Jam | 37 Slnk Squad | 57 ELO | 77 Cockney Rejects |
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By The Lambrettas on Rocket Records

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Say yes and it's alright
Too much too soon
Do you want to stay the night?
If you want to, it's alright

You've had enough
And you want to be alone
Okay, that's rough
If you want I'll walk you home
But don't go on your own

Chorus
D-a-a-ance with me tonight
At least you might (een) just
D-a-a-ance, I want you more than I can stand

I've asked before
I'm going to ask again
Just one chance more
So you want to stay just friends
So that's the way it ends

Repeat chorus twice

You must be blind
Oh look, they're telling you you're wrong
Just change your mind
There's only one more song
There's only one more song

Repeat chorus to fade

Words and music by Jaz Bird
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Joan Armatradng Oxford New Theatre
Whitesnake Manchester Apollo
Iron Maiden Glasgow Apollo
David Essex Margate Winter Gardens
Madness Torquay Town Hall
Vapors Sheffield Polytechnic
Rush Newcastle City Hall
Saxon Chatham Central Hall
Matchbox Bogner Regis Church Farm
The Beat Wakefield Unity Hall
Toyah Dunstable Civic Hall
Thin Lizzy Brighton Conference Centre
Dexys Midnight Runners Brighton Top Rank
Cockney Rejects Grimsby Community Centre
Bad Manners Dundee College of Education

Saturday June 14

Joan Armatradng Coventry Theatre
Iron Maiden Middlesbrough Town Hall
David Essex Burslem Queens Theatre
Madness St Austell New Cornish Riviera
Vapors Newcastle University
The Beat Leicester University
Toyah West Runton Pavilion
Thin Lizzy Southampton Gaumont
Dexys Midnight Runners Dunstable Queensway
Cockney Rejects Derby Ajanta
Three Degrees Blackburn King Georges Hall
Bad Manners Grangemouth Town Hall

Sunday June 15

Vapors Dundee The Barracuda
Rush Leeds Queens Hall
The Beat Bristol Locarno
Toyah London Lyceum
Thin Lizzy Cardiff Sophia Gardens
Dexys' Midnight Runners Sheffield Top Rank

Monday June 16

Fleetwood Mac Stafford Bingley Hall
Joan Armatradng Bristol Colston Hall
Iron Maiden Wakefield Unity Hall
David Essex Croydon Fairfield Hall
Vapors Edinburgh Tiffanys
Rush Chester Deeside Leisure Centre
Clash London Hammersmith Palais
Dexys' Midnight Runners Doncaster Rotters
Three Degrees Newcastle City Hall

Tuesday June 17

Joan Armatradng Bristol Colston Hall
Fleetwood Mac Stafford Bingley Hall
Iron Maiden Leicester De Montfort Hall

David Essex Southend Cliffs Pavilion
Vapors Aberdeen Ruffles
Rush Manchester Apollo
The Beat Portsmouth Locarno
Clash London Hammersmith Palais
Dexys' Midnight Runners Coventry Tiffanys
Cockney Rejects Cardiff Top Rank
Three Degrees Hull City Hall

Wednesday June 18

Whitesnake Newcastle City Hall
Iron Maiden Chatham Central Hall
David Essex Ipswich Gaumont
Vapors Glasgow College of Technology
Rush Manchester Apollo
Clash Stoke-on-Trent Victoria Hall
Dexys' Midnight Runners Norwich University of East Anglia
Matchbox London Lyceum
Three Degrees Sheffield City Hall

Thursday June 19

Joan Armatradng London Victoria Theatre
Iron Maiden Guildford Civic Hall
David Essex Reading Hexagon
Whitesnake Newcastle City Hall
The Beat Blackburn King Georges Hall
Cockney Rejects Leeds Branigans
Denny Laine Leicester De Montfort Hall
Bad Manners Port Talbot Troubadour

Friday June 20

Fleetwood Mac London Wembley Arena
Whitesnake Bradford St Georges Hall
David Essex Gloucester Leisure Centre
Iron Maiden London Rainbow
Rush Birmingham Odeon
The Beat Middleton Civic Hall
Styx London Hammersmith Odeon
Dexys' Midnight Runners Penance Diametza
Matchbox Cathness Lybster Community Centre
Cockney Rejects Northampton Paddock
Joan Armatradng London New Victoria Theatre
Three Degrees Oxford New Theatre
Bad Manners Dudley College

Saturday June 21

Fleetwood Mac London Wembley Arena
Iron Maiden Macknail Sports Centre
Dexys' Midnight Runners Penance Diametza
Vapors Bath University
Rush Leicester De Montfort Hall
Matchbox Glasgow Strathclyde University
The Beat Manchester Russell Club

Dexys' Midnight Runners Exeter University
Cockney Rejects Sheffield Limit
The Jam, The Tourists, Shift Little Fingers etc. Loch Lomond Festival
Joan Armatradng London New Victoria Theatre
Three Degrees London Wembley Conf' Centre
Bad Manners London Electric Ballroom

Sunday June 22

Fleetwood Mac London Wembley Arena
Whitesnake Sheffield City Hall
David Essex Plymouth New Palace Theatre
Vapors Cardiff Top Rank
Rush Brighton Centre
Iron Maiden Swansea Brangwyn Hall
Dexys' Midnight Runners Bristol Locarno
Matchbox Herringhorne Showground
Joan Armatradng London New Victoria Theatre
Bad Manners Wolverhampton Lafayette

Monday June 23

David Essex St Austell New Cornish Riviera
Vapors Plymouth Fiesta
Matchbox Edinburgh Tiffanys
Dexys' Midnight Runners Swindon Brunel Rooms
Joan Armatradng London New Victoria Theatre
Bad Manners Shrewsbury Tiffanys

Tuesday June 24

David Essex Southampton Gaumont
Vapors Bournemouth Stateside Centre
The Beat London Hammersmith Palais
Iron Maiden Norwich St Andrews University
Dexys' Midnight Runners Reading University
Matchbox Aberdeen Ruffles
Joan Armatradng London New Victoria Theatre
Bad Manners Nottingham Boat Club

Wednesday June 25

Fleetwood Mac London Wembley Arena
Iron Maiden Derby Assembly Rooms
David Essex Portsmouth Guildhall
Vapors Leicester University
Dexys' Midnight Runners Loughborough University
Matchbox Inverness Caledonian Hotel
Bad Manners Reading Porterhouse

Thursday June 26

Fleetwood Mac London Wembley Arena
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Ocelot fabric
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Leopard Leggings £8.95
Tartan (zips and D-rings).....£10.95
Bum flaps Tartan, Leopard or Ocelot print + plain colours as Bondage trousers.....£1.60

ALL ONE PRICE
£43.95
£22.95
£9.95

Money back if not entirely satisfied

All prices include P.P.

Enquiries welcomed with S.A.E.

Twilight Zone/ Twilight Tone

By Manhattan Transfer on Atlantic Records

With a key you unlock a door to imagination
Beyond it is another dimension
A dimension of sight
A dimension of mind
You're moving through a land
Of both shadow and substance of things and
ideas
Guiding you through this wondrous journey
Is the hypnotic sound of the Twilight Tone

When I hear this melody
This strange illusion takes over me
Through a tunnel of the mind
Perhaps a present or a future time
Out of nowhere comes this sound
This melody that keeps spinning round and
round
Pyramidal locomotion
From this mystic unknown zone

Chorus
Hearing the twilight
Hearing the twilight, twilight tone

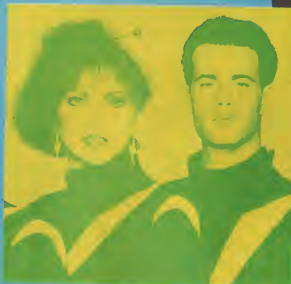
Unpretentious girl from Memphis
Saw the future through her third eye
People came with scepticism
Picking, testing her precision no, wo-oh-oh
Suddenly they heard this sound
This melody that keeps spinning round and
round
A signpost up ahead is calling
From this mystic unknown zone

Reprise *Chorus* *Twilight*

On a cold and rainy night
One Mister Miller had a rare flight
Glenn was up there bopping a rhythm
Then the engine stopped to listen with him
Play the beat oh, oh

Suddenly he heard this sound
This melody that keeps spinning round and
round
Now he resides and plays trombone
In the mystic unknown zone

Hearing the twilight
Repeat to fade



Words and music by
Herrman/Graydon/Paul.
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Funkytown

By Lipps Inc. on Casablanca Records

Gotta make a move to a town that's right for me
Town to get me moving, keep me grooving with
some energy

Well, I talk about it, talk about it, talk about it, talk
about it

Talk about, talk about, talk about moving

Gotta move on, gotta move on, gotta move on

Won't you take me to funkytown?

Won't you take me to funkytown?

Won't you take me to funkytown?

Won't you take me to funkytown?

Won't you take me to funkytown?

Won't you take me to funkytown?

Won't you take me to funkytown?

Won't you take me to funkytown?

Won't you take me to funkytown?

Gotta make a move to a town that's right for me
Town to keep me moving
Keep me grooving with some energy

Well, I talk about it, talk about it
Talk about it, talk about it
Talk about, talk about, talk about moving

Gotta move on, gotta move on, gotta move on

Won't you take me to funkytown?

Won't you take me to funkytown?

Won't you take me to funkytown?

Won't you take me to funkytown?

Won't you take me down to funkytown?

Won't you take me down to funkytown?

Won't you take me down to funkytown?

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THE
UNDERTONES

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IN COLOUR

ULTRAVOX
LPs TO BE WON

PLUS ALL YOUR USUAL
CHEAP THRILLS



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