

SMASH

HITS

30p

August 7-20 1980

Words to the
TOP SINGLES
including

Private Life
All Over The World
Ashes To Ashes

BOB MARLEY
NEW MUSIK
LIVERPOOL

BAD MANNERS
JOHN FOX
in colour

SIOUXSIE
LPs to be won



Ashes to ashes.



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Rhubarb rhubarb rhubarb talk talk mutter an official spokesman said today rabbit rabbit the usual superlative video game prize on the crossword gabble gabble gabble official waffle drive drive waste of time talk talk really good competition this time with 100 Siouxsie albums (that's on page 26) natter natter natter rabbit rabbit why are you reading all this? rhubarb rhubarb rhubarb mutter mutter takes a lot of talent and training to do this you know rabbit rabbit talk talk see you in two weeks (it gets more sensible from here . . .)



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**NEXT ISSUE
ON SALE**

AUG

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"OH YEAH" ROXY MUSIC

on Polydor Records

Some expression in your eyes
Overtook me by surprise
Where was I, how was I to know? Ooh
How can we drive to a movie show
When the music is here in my car?

Chorus

There's a band playing on the radio
With a rhythm of rhyming guitars
They're playing "Oh Yeah" on the radio, ooh

And so it came to be our song
And so on through all summer long
Day and night drifting into love, ooh
Driving you home from a movie show
So in tune to the sounds in my car

Repeat chorus

It's some time since we said goodbye
And now we lead our separate lives
But where am I, where can I go? Ooh
Driving alone to a movie show
So I turn to the sounds in my car

There's a band playing on the radio
With a rhythm of rhyming guitars
There's a band playing on the radio
And it's drowning the sound of my tears
They're playing "Oh Yeah" on the radio

Words by Bryan Ferry; Music by Roxy Music
Reproduced by permission EG Music Ltd.



Private Life

By Grace Jones on Island Records

Chorus

Your private life drama
Baby, leave me out
Your private life drama
Baby, leave me out

Repeat chorus

J'en ai marre with your theatrics, your acting's a drag
It's OK on TV but you can turn it off
Your marriage is a tragedy but it's not my concern
I'm very superficial, I hate everything official

Repeat chorus

Sentimental gestures only bore me to death
You've made a desperate appeal, now save your breath
Attachment to obligation, that's so wet
And your sex life complications are not my fascination

Repeat chorus

You ask my advice, I say use the door
But you're still clinging to somebody you deplore
And now you wanna use me for emotional blackmail
I just feel pity when you lie, contempt when you cry

Repeat chorus to fade

Words and music by Chrissie Hynde
Reproduced by permission Hynde House Of Hits/Modern
Publishing/ATV Music Ltd.

David Bowie Ashes to ashes.

on RCA Records

Do you remember a guy that's been
In such an earthy song
I've heard a rumour from Ground
Control

Oh no, don't say it's true
They got a message from the Action
Man

I'm happy, hope you're happy too
I've loved all I've needed love
Sordid details following

The shrieking of nothing is killing
Just pictures of Jap girls in synthesis
And I ain't got no money and I ain't
got no hair
But I'm hoping to kick but the planet
is glowing

Ashes to ash and funk to funky
We know Major Tom's a junkie
Strung out in heavens high
Hitting an all time low

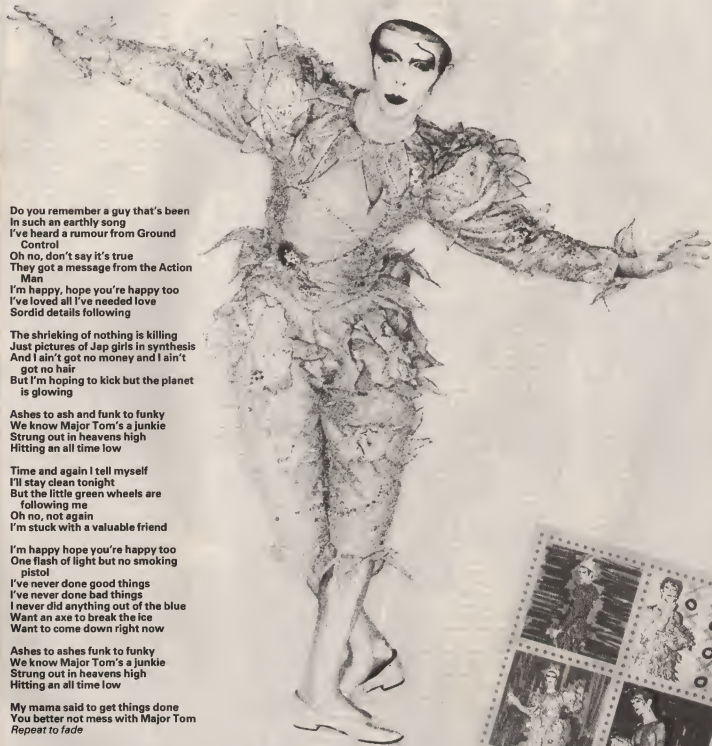
Time and again I tell myself
I'll stay clean tonight
But the little green wheels are
following me
Oh no, not agsin
I'm stuck with a valuable friend

I'm happy hope you're happy too
One flash of light but no smoking
pistol
I've never done good things
I've never done bad things
I never did anything out of the blue
Want an axe to break the ice
Want to come down right now

Ashes to ashes funk to funky
We know Major Tom's a junkie
Strung out in heavens high
Hitting an all time low

My mama said to get things done
You better not mess with Major Tom
Repeat to fade

Words and music by David Bowie
Reproduced by permission Bewlay
Bros Music/Fleur Music Ltd



TOOTS

MIKE STAND TALKS TO BOB MARLEY

IF the first time you heard Bob Marley and the Wailers was when "Could You Be Loved" came skanking out of the radio, you probably thought something undramatic like "That's nice." And probably quite appropriate too, in those relaxed circumstances.

But when I got the chance to do a short interview with Marley recently, I can tell you that my knees were knocking and my one prayer to the journalistic gods was "Please don't let me make a fool of myself." Because Bob Marley wears a lot — in fact I'd venture to suggest that he wears worldwide he's the most important artist working in any aspect of rock.

I'm sure there are a couple of dozen groups who've sold more records in the last few years, but that's not the point. It's not even of the greatest significance that he is the major influence behind the white reggae of The Police, Elvis Costello, The Clash and Joe Jackson.

The really impressive thing about Bob Marley is the status he has achieved in the black nations of the Third World as champion of social and political change. He's acquired this through a succession of songs, summed up in one line from the "Natty Dread" album: "Them bally full but we hungry."

Just how deeply he'd touched people was proved when he was invited to play at the Zimbabwe independence celebrations this year. When I asked Marley what it he smiled and sort of gazed with quiet pride but said very little, as if the occasion had been a private one, although the concert and ceremonies were conducted in front of tens of thousands in a football stadium.

He did mention one jarring note though. Before the historic midnight, a disturbance among the crowds jostling to get in was answered by the police firing tear gas. But Marley wasn't going to let a minor upset spoil the honour and happiness he felt.

"It was an experience for I and I y'know, strong fah watch the 'ting workin' out," he said in his calm, quiet sing-song manner. "And we feel good fah taste little tear gas in Zimbabwe, get a little of 'th' oppression there."

Marley is no tourist talking about "oppression" from a safe distance. He grew up in poverty in Jamaica and even when he became an international "star", he stayed so close to the front line that in December 1976 gunmen in Kingston attempted to kill him two days before a

Wailers concert which was being organised by supporters of Prime Minister Michael Manley. Marley was wounded, but he played the gig.

"I s no wonder he's become a hero and an inspiring figurehead. But when I suggested this to him, he waved the idea aside as if it was far too pompous to have anything to do with him: "No, music is the one that is the hero. We help the music. It is the universal language and we carry the message. But Jamaican people not look on you as 'star'. Them have love an' respect an' 't'ing. To tell the truth I am not enormous person, me just a man of 'th' ghetto."

THE PLAIN man of the ghetto has been recording for 19 years now, and it's worth telling his story briefly. He was born in 1945, son of an English army captain and a Jamaican woman, and by his own account he had become involved with the dynamic music scene in what Toots and the Maytals christened "funky Kingston".

There is some disagreement about when Marley cut his first disc, but the earliest offering I've seen was a single called "Judge Not" from 1961 which is described as "lighter, uptempo pop". The big step forward came three years later with the formation of the Wailing Wailers, then purely a vocal group, including legendary Marley sidekicks Peter McIntosh (later "Tosh") and Sunny Livingston (later "Waller").

Marley's initial Jamaican hit "Simmer Down" was a seven-number (covered this month by London band Mobbster). He also came up with "Rude Boy", which is reckoned to be the first song about the snappy-dressing gangsters of Kingston's shantytown. Despite all the sunny romance the name conjures up, it remains a violent city (over 200 deaths by shooting in the first six months of this year).

The Wailing Wailers didn't sell enough records to feed five mouths and so they split up. Marley then spent a while in America with his mother before returning to join up with Tosh and Waller again in a short-lived attempt to go independent with their own Wailing Souls label.

Its collapse led to a confused phase for Marley which had one distinctive result: in 1967 he began working with Texan soul singer Johnny Nash. Nash came to record at Kingston and later had a series of reggaed singles in the British charts culminating

four years later with "Strife It Up" which was written by Marley.

Marley and Bunny Waller touched bottom with jail sentences for possession of marijuana, then in '68 emerged into one of their classic periods. Recorded by the most famous reggae producer of them all, Lee "Scratch" Perry, they came up with two LPs and the singles "Duppy Conqueror" and "Small Axe". (You can find later versions on their island album "Burnin'"). It was at this stage that their rastafarian religion became the core of their music. I couldn't pretend to make informed comment on it, but its visible signs are the long, tightly-wound dreadlocks (like Marley's), often piled up into a red, green and orange wool tammy.

Their beliefs relate to Christianity while including a faith in the late Emperor Haile Selassie of Ethiopia as the Christ reborn. One of its major practices is smoking marijuana ("ganja" or "kaya", the title of Marley's 1978 LP), which they see as having a mystical healing power.

Of late The Wailers have been trying to express their rastu goodwill in action by investing some of the group's profits in community and youth projects, such as farms owned by Jamaican people rather than vast, foreign (particularly British) companies.

It won't solve all problems, but it is a beginning," said Marley. "Is something the government shoulda done, but them don't do it and them won't do it."

So their religion has its political side. However, when I asked him about this, Marley was keen to stress its spiritual strength:

"Politics — it dirty, y'know. A politician never know you till you 'enough to vote."

DESPITE THE hostility their faith attracted from some of their fellow countrymen, the group's career was on the upward curve which is still pointing skywards. They launched their own label, Tuff Gong, in 1970, successfully this time, and enlisted the Barrett brothers, reputedly the hardest rhythm section on the island.

Speaking of which, their breakthrough to recognition outside the Caribbean followed when they signed to the British label Island, who had discovered them through the albums "Catch A Fire" and "Burnin'" (including "Shot of the Sheriff" which Eric Clapton made into a hit single). In 1975 the Wailers went

through their last great upheaval with the departure of Peter Tosh and Bunny Waller, who both went solo. Then the key album "Natty Dread" was released. Marley, one of those small men who somehow look huge on stage, followed up with two stunning concerts at the Lyceum in London and triumphantly braved through the supposed barrier between British and West Indian musical tastes. Pop was never the same again.

Marley says quite frankly that he couldn't live in the ghetto because he feels so strongly drawn to his African roots and "I like to be able to just walk upon the concrete and be a dread," but he loves the music scene here. With a chuckle he acknowledged: "It rockin' in England, 'Natty' is the place man. And 'Natty Dread' is a special album for us, the feelin' of it. Sayin' children get your culture, won't win no battle if you just sit there."

Those Lyceum concerts were recorded for an excellent "Live!" album which produced the group's first UK hit single, the tender love song "No Woman, No Cry". With their ideals and seductive dance rhythms, The Wailers captured minds and souls everywhere.

WHILE THE chart ratings on five albums and numerous singles since "Live!" have never looked back and despite him remaining the favourite in Jamaica, British critics have gradually come to accuse Marley of various forms of "sell-out" because of his moves away from Jamaican spirit and reggae style. I asked Marley how he felt about the occasional slaggings and he said with the gentlest of smiles: "We love them."

Me (taken aback): "And do you agree with them?"

Marley: "Sometimes. It not always really true, but we understand why people say these things. I figure a great help (chuckle). An' yet music can't stick to the same 'ting otherwise it become mechanical; music have to have a fluent, music have to have some kinda adventure, enjoyment. It go and you come." He wonders where he placed the new album, "Uprising", in his 19 years of recording.

"'Uprising' come like the first album," he said, "the first from now. It recorded in my own vicinity. It special for me. I do work at all our records with full energy an' . . . full self. So when we finish it we know wha' we put on it, we respect it. We don't record a song if we don't love it."



PHOTOGRAPH BY MICHAEL O'NEILL

PHOTOGRAPH BY MICHAEL O'NEILL

All Over The World

By Electric Light Orchestra on Jet Records

Everybody around the world
Gotta tell you what I just heard
There's gonna be a party all over the world
I got a message on the radio
But where it came from I don't really know
And I heard these voices calling all over the world

Chorus

All over the world
Everybody got the word
Everybody at the world's gonna feel tonight

Everybody walking down the street
Everybody moving to the beat
They're gonna get hot down in the U.S.A.
(New York, Detroit, L.A.)

We're gonna take a trip across the sea
Everybody come along with me
We're gonna hit the night down in gay Paree

Repeat Chorus

London, Hamburg, Paris, Rome,
Rio, Hong Kong, Tokyo
L.A., New York, Amsterdam
Monte Carlo, Shard End and

Repeat Chorus

Everybody all around the world
Gotta tell you what I just heard
Everybody walkin' down the street
I know a place where we all can meet
Everybody gonna have a good time
Everybody will shine till the daylight

Repeat chorus to fade

Words by Jeff Lynne

Reproduced by permission April Music Ltd.



PH. MIKE FOTLAND/LEI

IT'S 730 AND JENNY AND SUE ARE GETTING READY FOR THE OFFICE PARTY.

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BITZ

WON, CHEW, FREE, FOUR... FIVE!

THE RAMONES pay a short visit to Britain this month to play five dates. These are: Hammersmith Odeon (19), Belfast Ulster Hall (21), Dublin Mansion House (22), Edinburgh Playhouse (24) and Liverpool Rotters (25). Support band is The Spectres, the new group formed by Glen Matlock and Danny Kustow.

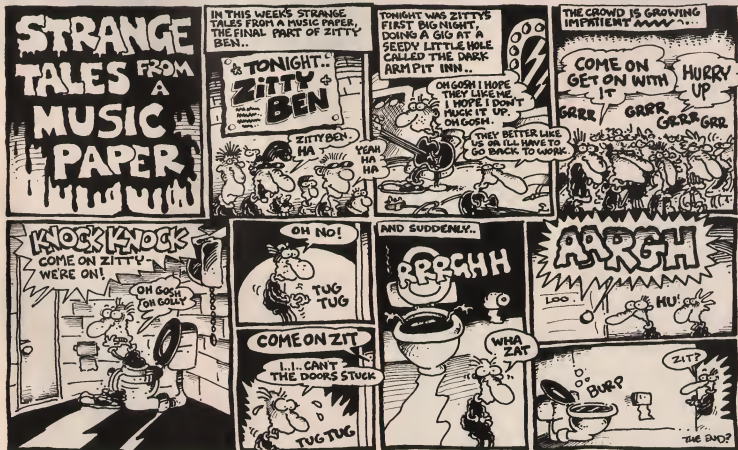
HAVING ALREADY completed production chores on the upcoming album by After The Fire, New Musik's Tony Mansfield is about to get down to work on a joint project with Mike Oldfield. Mike and Tony share the same management and mutual admiration has led them to collaborate on a few tracks. Whether these will see the light of day as singles or an album is not yet known.



THE PAINED looking hairy above is none other than Dave Edmunds, the Welsh Wizard, pictured back in the year 1971. The reason this less than flattering shot has been dusted off and unleashed on an unsuspecting public is that EMI have just compiled yet another album of old Edmunds material dating from his late sixties days with Love Sculpture and beyond. We here think they should let this man alone.



DESMOND DEKKER, the man behind such reggae smashes of the past as 'The Israelites' is back with a new album on the Stiff label called... wait for it... 'Black and Dekker'! Here he is pictured with some specially bred 2-Tone dogs. No doubt it will only be a matter of minutes before some greedy clown starts knocking out special ska dog badges!



WRITE RIOT

THE JAM release a new single which pairs "Start" with "Liza Radley" on August 15th. A new album is currently being completed for October release.

Paul Weller would also like to make it clear that his publishing venture, Riot Stories, cannot accept any more material for publication until further notice. Seems manuscripts are piling up to the ceiling down there.

JOHN MAYER, an Edinburgh record dealer, has highlighted the plight of people trying to get large record companies to listen to demos. To tie in with the release of an independent single by Holocaust, the heavy band he manages, he decided to test out the A&R men who decide which talent will be signed up.

Taking some cheap cassettes, he recorded some already established artists and sent them off to certain major companies under the name CBS. CBS rejected it, despite a tape of "Embraceable You" by the world's top jazz trumpeter, Miles Davis, under the name Sam Brown. CBS rejected it, despite the fact it's available under their own label.

ABM received two Steely Dan tracks credited to Joseph Shaughnessy. They returned them with a curt note that described them as "standard." RCA turned down Neil Young, WEA and EMI gave the thumbs down to Washbone Ash, while A&M emerged with the biggest clanger of all by rejecting a Neil Young track which they'd only recently released.

There were a lot of red faces in pluck offices when Mayer reveals his game, declaring that his theory that the record companies are out of touch had been borne out. Small wonder the majors are claiming that times are bad!

ON AUGUST 13th, Ultravox play Manchester Ardri and not Rottler's as previously announced. They have also added two dates to their own schedule; they play Derby Ajanta on August 8th and Coventry TIFany on the 12th.

10 SMASH HITS

WHISPER OF DISCONTENT

THE SELECTER, the band who have run 2-Tone along with The Specials since the label's inception, have resigned from the company and will in future release records under their own logo.

The band feel that the label's commercial success has been stifling for new talent and has resulted in young groups modelling themselves on the 2-Tone "sound" when they should be developing a style of their own. Having failed in their attempts to introduce a major change of direction, they feel it is best for them to part company with The Specials and strike out on their own.

The first release under The Selecter's new arrangement with Chrysalis is "The Whinger" backed by "Train To Skiville", available in both seven and twelve inch versions. Although only one of the most highly respected new bands to emerge in the last year, The Selecter have not managed to notch up really consistent record sales, unlike bands like Madness and The Beat, who used 2-Tone as a stepping stone to launching their own careers.

No doubt they feel launching their own label is the first step to establishing their own identity and getting out of the shadow of The Specials.

THE GAP Band got their start in Tulsa, Oklahoma, when the three Wilson brothers, Ronnie, Charles and Robert, were a vital part of the choir at the church where their father ministered. As they grew up, their parents' influence was vital in encouraging them to take up an array of musical instruments.

Nowadays, Ronnie plays trumpet, Hughelhorn, piano and percussion while Charles, as well as singing, takes care of the keyboards. Youngest brother Robert, who plays the bass, admits to being influenced heavily by Yes and is inclined to say all kinds of gushing things about them. No doubt this embarrassing ailment will soon pass.

The band's current hit, "Ooops Upside Your Head", is taken from their second album, their first for new label, Mercury.



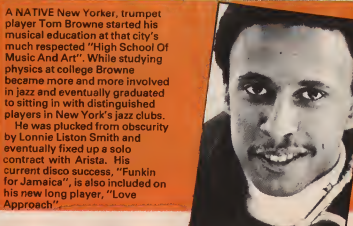
Breaking Glass: Hazel O'Connor as Kate.



The lust and passion: Koto and her band, played by (l-r) Jonathan Pryce; Gary Tibbs (Rory Music and ex-Victorio); Phil Daniels (Quodrophie) and Mark Wingett.

THOUGHT YOU might like to know that a particularly hysterical press release we got concerning the upcoming rock movie, "Breaking Glass", starring Hazel O'Connor and Phil Daniels. Not content with claiming that the movie "mirrors the problems, the temptations, the power, the lust and passion of life behind the rock music scene", they modestly describe Ms O'Connor as "the most exciting talent to emerge in the entertainment world of the 1980s".

Nothing like a little quip understatement, is there? We can't wait to see it. That is, if we're not too busy lapping up the lust and passion of life behind the rock music scene in Carnaby Street. Only lust and passion you get round here is when Bev buys everybody an ice cream.



A NATIVE New Yorker, trumpet player Tom Brown started his musical education at that city's much respected "High School Of Music And Art". While studying physics at college Brown became more and more involved in jazz and eventually graduated to sitting in with distinguished groups in New York's jazz clubs. He was plucked from obscurity by Lonnie Liston Smith and eventually fixed up a solo contract with Arista. His current disco success, "Funkin For Jamaica", is also included on his new long playing, "Love Approach".

BEAT THE BOMB

ALL THE proceeds from the sales of the new Beat single, "I Just Can't Stop It", are going to the British Anti-Nuclear Campaign. As well as "Best Friend", the flip side of the 45 features a remixed dub version of "Stand Down Margaret".

The band are currently working up a substantially new set to be debuted on their upcoming French tour on which they support The Police.

ALL TIME TOP TEN

Jan McCulloch (Echo And The Bunnymen)

1. LEONARD COHEN: Famous Blue Raincoat (CBS). This song has more atmosphere in any other I've heard. Len put me there on Clinton Street with him and for that I'm eternally grateful.
2. THE KINGSTON TRIO: Try To Remember (Capitol). It makes me feel older than I am — nostalgic for now.
3. IGGY AND THE STOOGES: Search And Destroy (CBS). One of the all time nihilistic classics. A toe tapper.
4. THE FALL: Meas Of My Lunacy (Unrecorded). My favourite Fall song.
5. VELVET UNDERGROUND: Sister Ray (Varul). Seventeen minutes of sheer inspiration.
6. DAVID BOWIE: The Bewlay Brothers (RCA). As "modern" as anything he does now without the conscious effort. It's got everything.
7. DAVID BOWIE: Lady Stardust (RCA). This song, more than any other, made me want to "Jump up on stage". Pure atmosphere.
8. ECHO AND THE BUNNYMEN: Over the Wall (Unrecorded). This does something for me but I don't know what.
9. SEX PISTOLS: Anarchy In The UK (EMI). I've picked this one out for the way it made me feel when I came out — when The Pistols were perfect. Also for the doors it kicked open.
10. JOHN LENNON: Mother (Apple). Honest, soul and sadness — sung by the rock 'n' roll voice.

ONE MOVE AND THE ALBUM GETS IT!

DEXY'S MIDNIGHT Runners, not content with attracting ridicule by their high handed refusal to do interviews, have been ruffing feathers at their record company, EMI. Unhappy with the terms of their deal with the company, signed when they were young and naive (about six months ago) and number one singles were just pipe dreams, they decided to force EMI into giving them a better shake.

On the day that their debut album was completed at Clipping Norton Studios (pretty funky ill of place, sho' nuff), producer Pete Wingfield was lured out of the control room by various Runners whilst other band members swiftly removed the irreplaceable master tapes and made off at top speed. They then curtly informed the company that the tapes wouldn't be ready until they were interviewed to their satisfaction.

Wingfield, the producer of all their successes so far, is apparently sufficiently tired of the band's pranks that he has resolved to terminate their working relationship. Although he agrees their deal was a little on the unfair side and remains fond of their music, he feels that tactics like these are taking their tough guy image a little far.

CAT TRACKS

THE FIRST 2-Tone single from new signing The Swinging Cats will, of course, be a double A side, now pairing "Mantovani" with "Away". The band are gigging throughout August, starting off at J.B.'s Dudley on August 8th and continuing as follows: Birmingham Cedar Ballroom (9), Wolverhampton Lafayette (10), London Horse And Anchor (11), London Rock Garden (12), Nottingham Theatre Royal (13), London 101 Club (20), Sheffield LMI Club (21), London Half Moon (22) and London Electric Ballroom (23).



BEHOLD the new look. Sting with cropped barnet and National Health welding goggles. Could it be, we ask ourselves, that this new sinister visage is anything to do with the fact that the man is negotiating to play the part of the villain in the new James Bond flick? Since the success of "Quadrophonia", Mr Sumner has been showered with all manner of movie offers, one of them coming from heavy American director Francis Ford Coppola, but the Bond project is apparently the one that's tickled his fancy. Meanwhile the band are cloistered in a studio in Holland putting down tracks for their third album which is slated for autumn release.

THE MO-DETTES have announced a short string of dates for August. On the 14th and 12th they will be supporting Madness at Nottingham Theatre Royal at two concerts which will be filmed for showing on TV later in the year.

They then continue on their own with Manchester Mayflower (15), Dudley JB's (16), Leeds FC Club (17), Liverpool Latsby (20) and London Electric Ballroom (23). Following this the girls depart for The New World and a string of U.S. dates.



THE NEW line up of The UK Subs, with Steve Roberts on drums and Kevin Giblin on bass, play London's Music Machine on August 8th prior to setting off on a mammoth tour which takes in France, Holland and Belgium. They are expected back for the British dates in October.

Knee deep in keyboards and cables, Tony Mansfield makes New Musik. Tape Op: D. Hepworth. Stills: V. Turbett.

WAY DOWN south of the River Thames lies Tooting, like a town that's been in the city so long it's begun to peel. Come out of Tooting Broadway station (as Wolfe Smith does each week), note the boarded up facade of Tooting Municipal Baths, hang a right into Mitcham Road, proceed past the Tooting Granada and you'll find Tooting Music Centre above a disused shop.

Downstairs a sign issues a stern warning about the consequences of drug smoking on the premises. It's something that seems unlikely to unduly bother the small, eager to please individual who occupies the upstairs control room.

Right now Tony Mansfield is more concerned with his diet. And his permanent cold. He reaches for another Kleenex and blows.

Tony Mansfield is credited on the record company crib sheet as **Writer, Producer, Singer, Guitarist and Keyboard Player with New Musik.** They neglect to mention whether he also makes the tea and collects the pools money. He fusses around the control room, flicking switches and adjusting faders with practised ease until a backing track comes swirling out of the studio's giant monitors.

Mansfield is laying the foundations for New Musik's second album and at this stage he does most of the work alone. A rhythm box ticks away, a pre-programmed bass line negotiates the scale while various synthesizers lay a cushion of soft, agreeable sound for the vocalist to relax on at a later date.

ISHOW Tony the biography that was provided by GTO. The little information it provides, the titles and chart positions of four hit singles, seems hardly enough to base an interview on. I ask him to give me some background.

He grins, looks nervous, grins again and offers, "We don't really come from anywhere. We've just been hanging basically what we're doing now, but for other people."

Further questioning elicits the fact that Tony, drummer Phil Townner and bassist Tony Hibbert went to school together while keyboard player Clive Gates was an acquaintance from Tooting, their home base.

On leaving school, Tony endured a spell as a menial in the Art Department of Decca Records before leaving to work for his father's building firm. That way he thought he'd be able to buy a better guitar and devote more time to his real obsession, playing in bands.

He got the guitar and continued to operate a succession of semi-pro outfits, Reeman Zeegus and The End Of The World being but two, trying to get his foot in the door of various recording studios as a session man and using any spare time at the end of bookings to put down his own ideas.

Tony declines to tell me just how desiccated he took part in prior to the formation of New Musik, claiming they were either embarrassments or flops or embarrassing flops. Phil Townner is the only one with anything to boast about, having provided the thumping bass drum on "Video Killed The Radio Star". The rest was all put down to experience.

Came the day when Tony had a decent selection of tapes, he legged it to GTO Records who were suitably impressed, particularly with a couple of Eurodiscs which were currently in the process of being covered by Delegation and The Three Degrees.



New Musik (left to right): Clive Gates, Tony Mansfield (foreground), Tony Hibbert and Phil Townner.

Against the company's wishes, who saw him as a solo act, he brought in Phil, Tony Hibbert and Clive and insisted that the songs should be pushed as a band project.

BUT SURELY, I argue, except for the rare occasions when New Musik perform live, it's hardly a band in the normal sense. The other three don't seem to carry a lot of clout. Not entirely true, "Tony counters, they're all quite happy with the arrangements and Clive has been allowed to contribute an instrumental to the material for the second album.

However, it's clear that New Musik is Mansfield's baby and it's up to him what goes out under his name. He's confident that the other three wouldn't submit anything that didn't accord with the concept.

So what's the concept? Tony explains it in terms of musical history: it's terms of the musical history of The Seventies. Back in the Reeman Zeegus days, when his hair was so long he got dandruff in his turn ups, the bands he admired belonged to the progressive rock tradition, the acoustic side of Led Zepplin, the Transcendental Rex, Genesis.

He confesses having been a snob where pop bands like The

long-dead German army man reacted to "culture". I reach for my revolver.

Surely even band mucks around in the studio until it achieves its desired effect. This doesn't qualify them to call themselves experimental. Plus it seems to me that New Musik's experiments stop pretty abruptly when they land on a commercially appealing tune.

Tony clarifies matters. "A lot of people don't realise that certain sounds don't work with other sounds."

He is very difficult indeed of bands who simply hire a synthesiser for a session and fall for the first vaguely appealing sound they can get out of it. This seems fair criticism.

"You're not learning all the time," he emphasises. "I'm going to be learning in ten years' time, if I'm still around."

He is very another backing track, the bare bones for a song he intends to call "Churches" which he plans to write on the subject of religion. He explains that the song isn't written yet; he starts with a title from a list of doomy phrases he keeps in an exercise book. I'm not sure if he's joking.

No, he says, that's just the way he is. Pessimistic. His songs are all about serious subjects. "World Of Water", he informs me sunnily, is about "drowning in society". "Dad Fish" details his fears of nuclear war.

At this stage it gets difficult to tell someone that you find their observations on the human condition a little on the trite side. "That's just me being honest," he says without a trace of arrogance. "Coincidence will tell you how wonderful life is. We're just trying to make people think."

"You switch on your telly and there's always something going wrong. The song we were going to be around? That's what's all about. That's what is to be happy about? That's what I'm asking."

But surely it's just as much a distortion to say that life is all doom as it is to pretend it's all smiles?

At this Tony does at least admit that he's thrilled about the baby his wife is expecting.

TONY MANSFIELD comes over as a pleasant, talented pop craftsman, but one who should sort out what he says at it before he says it. At the moment he seems to undervalue his skills and overestimate his originality.

Pop can be the vehicle for an enormous range of ideas and emotions. But the ideas that make an impression are the ones that reach out and shake you a little. New Musik haven't done that so far and it's Mansfield's self-consciousness that stands in the way.

I think he should start again by writing about something a little closer to home. He could start with the baby.

THE APPLIANCE OF SCIENCE



Sweet were concerned.

"The hero bands," he explains, "were the bands that made albums. They were the bands worth getting into. New Musik is a band that writes music that takes the deeper aspects of an album band and puts them into a pop mould."

"It's fashionable now to be a pop group whereas a few years ago it wasn't and, let's face it, to reach people you've got to get on the radio. That we seem to have succeeded at."

They certainly do. "Straight Lines", "World Of Water", "Living By Numbers" and now "Sanctuary" makes it four records on the top tripping easily on to radio playlists and clambering up the charts.

But Tony's theory strikes me as a bit woolly. He can only justify his light, seductive pop by pointing to the underlying "seriousness" of his lyrics and "sophistication" of his arrangements. He seems to imply that pure pop is not quite enough.

"The thing with New Musik is that although it's a pop group there's no reason why you can't produce more experimental music. We call it an experimental band which is literally experimenting with what does and doesn't work."

NOW I tend to react to the word "experimental" the way some

Warpalound Spex
DARK RED BLUE GREEN
W/2 POST FREE

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AROUND IN THE STUDIO UNTIL IT
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Send The Last
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PILL
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Agate the
New
Musik



My Guy My Girl

By Amii Stewart and Johnny Bristol on Atlantic Records

Nothing you could say could tear me away from my guy
 Nothing you could do 'cos I'm stuck like glue to my guy
 I'm sticking to my guy like stamp to a letter, like
 Birds of a feather we stick together

Chorus

There's nothing you could do to make me untrue
 Nothing you could do to make me untrue to my guy

I got sunshine on a cloudy day
 Now when it's cold outside, I got the month of May
 Well I guess you would say what could make me feel this way
 It's my girl, I'm talking about my girl

I got sunshine (sunshine) on a cloudy day
 When it's cold outside, I got the month of May
 Well I guess you could say what could make me feel this way

My girl
 My guy
 I'm talking about my girl, my guy
 My girl
 My guy

Repeat chorus

Nothing you could do to make me untrue to my guy
 Nothing you try could make me tell lies to my guy
 I'm sticking to my guy like a stamp to a letter, like
 Birds of a feather we stick together

Repeat chorus

No matter what I do I'm gonna stay true to my baby (my guy)
 There's nothing you could do to make me untrue
 Nothing you could do to make me untrue to my guy
 I won't tell no lies to my baby no, no, no

My guy
 My girl

Repeat chorus to fade

Words and music by Robinson/White
 Reproduced by permission Jobete Music Ltd.

Burnin' Hot

By Jermaine Jackson on Motown Records

Chorus

(Burnin' fever, you give me fever) Burnin' hot
 (Burnin' fever, hey, hey, hey) Hot
 (Burnin' fever, you give me fever) Burnin' hot
 (Burnin' fever)

Light my flame with your desire
 And make me burn with raging fire
 (Hey, hey, hey) Hot

Repeat chorus

(Hey, hey, hey) Ooh...
 You know how much I want you pretty baby
 You got the kind of love that drives me crazy

(Burnin' fever, a-burnin' fever) Hot
 (Burnin' fever, a-burnin' fever) Burnin' hot
 (Burnin' fever, you give me fever) Hot
 (Burnin' fever)

Turn me on, turn me round
 Turn me loose, but don't turn me down
 (Hey, hey, hey) Ooh Hot

Ad lib chorus

(Hey, hey, hey) Ooh...
 You know how much I want you pretty baby
 You got the kind of love that drives me crazy

Ad lib chorus

(Hey, hey, hey) I'm burnin' hot, hot, hot, hot
 I'm burnin' hot, hot, hot, hot
 Gotta have your love, hot
 Hey, hey, hey, burnin' hot

I got fever, fever
 From the yearnin' fever
 I got fever, fever
 From the yearnin' fever

Repeat verse

I'm burning (fever) I'm burnin' (fever)
 I'm yearnin' (fever) I'm burnin' hot
 (Hey, hey, hey) Ooh...
 You know how much I want you pretty baby
 You got the kind of love that drives me crazy

Alright, hot
 I'm burnin' hot, yeah, yeah
 Hot

Words and music by Jackson/Molinary/Foelber
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PHOTOGRAPH BY LEGGON

BREAKING GLASS

HAZEL O'CONNOR



**A DOZEN ORIGINAL SONGS
FROM THE FILM ON ONE ALBUM**



Album AMLH 64820
Cassette CAM 64820

This major motion picture will soon be at a cinema near you. **GTO FILMS**

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WIN A VIDEO COMPUTER GAME!

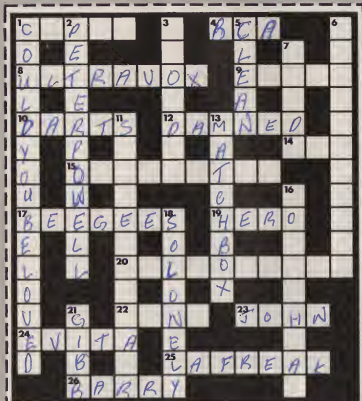


Fancy a video entertainment computer? Then here's your chance to win one. What the lucky winner of our Crossword Competition receives is as follows: (a) a video computer unit measuring approximately one foot square by three inches deep, complete with power transformer and instructions on how to plug into your TV set (colour or black and white); (b) two handset controls which can vary game time and speed as well as stop and start; and (c) two pre-programmed cartridges giving you a total of six different games to play. You even get the appropriate sound effects! On top of that there'll be a copy of "Uprising", the new album from Bob Marley & The Wailers which includes their current hit "Could You Be Loved".

Here's how it works: the first correct crossword entry opened after the closing date (August 20) cops the video set and a copy of "Uprising". The next 25 correct entries opened will each receive a Bob Marley 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. 44), 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF. Make sure it arrives not later than August 20, 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 Bob Marley 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.



No. 44

ACROSS:

- 1 Spinners love song
- 4 Bowie's label (1,1,1)
- 8 John Fox's old band
- 9 Female singer
- 10 A game sort of group!
- 12 Punks going to Hell?
- 14 His real name was John Beverly
- 15 Biggest group of all!
- 17 English-born trio given new life by disco (3,4)
- 19 Selector's was a three-minute one
- 20 The Jam's third album (3,3,4)
- 22 Followers
- 23 What Elton and Lydon have in common
- 24 Hit musical written by Tim Rice and Andrew Lloyd

Webber

- 25 Chic's strange French dance (2,5)
- 26 & 21 Eldest of 17 across

DOWN:

- 1 Bob Marley single (5,3,2,5)
- 2 Radio 1 DJ (5,6)
- 3 Turn a bone lid into something good to see and hear!
- 5 Hygienic, like a Buggles hit
- 6 All girl band who have a hit with an old Stones song (3,8)
- 7 Scottish new wave group
- 11 Fierce FA star (ansg. 6,6)
- 13 Group you could strike sparks off!
- 16 Lemmy's hard rock outfit
- 18 Police single (2,6)
- 21 See 26

CROSSWORD No. 42 WINNERS

VIDEO GAME WINNER: Dave Killock, Stoke-on-Trent, Staffordshire.
ALBUM WINNERS: Stephen Thomas, Oldbury, W. Midlands; Barbara Bobulak, Warley, W. Midlands; Robbo Ford, Cardiff; Miss D. Degan, Bishop Auckland, Co. Durham; Ruth Stringer, Truro, Cornwall; Lesley Moody, Cheltenham, Gloucestershire; Richard Cooper, Rugeley, Staffordshire; Margot Tomkins, Tenthorn, Worcestershire; Chaitanham, Gloucestershire; Philip Jordan, Worcester; Duncan Gaddes, Cranleigh, Surrey; Julian Francis, Cardiff; Rustin Kelly, London SW16; Roy Heath, Rednal, Birmingham; Wayne Harding, Honiton, Devon; J. Glover, Shanklin, Isle of Wight; Laura Graeux, Small Heath, Birmingham; Paul Haynes, Longlevens, Gloucestershire; Sean Evans, Oakenshaw, Near Redditch; Neil Houghton, Bicester, Oxford; Lisa Devenport, Bowness-on-Windermere, Cumbria; Thomas Kearney, Southfield, London; Phil Cuthbert, Withernsea, N. Humberside; Alan Pattenden, Mid Glamorgan; Maria Dineen, Sutton Coldfield, W. Midlands.

ANSWERS TO CROSSWORD No. 42

ACROSS: 1 "Wednesday Week"; 7 (Average) White (Band); 9 (Peter) Gabriel; 10 "Electricity"; 12 Sister Sledge; 15 "Talk Of The Town"; 17 "Waterfalls"; 19 Regents; 20 Clash; 21 Don (McLean); 22 Jeff Lynne.
DOWN: 1 "Who Wants The World"; 2 David Essex; 3 Sax; 4 (Secret) Affair; 5 "(Close To The) Edge"; 6 Eric (Clapton); 8 (Kenneth) Everett; 11 The Chords; 13 "Sultans Of (Swing)"; 14 (Brian) Eno; 16 Peter (Gabriel); 18 "Silly (Games)".

NAME _____

ADDRESS _____

C-30
C-60
C-90
GO

**BOW
WOW
WOW**

on EMI Records

Every day I get a brand new show
Off the TV, records and radio
I breeze with the sleaze on my cassette
Cos I got the affirmative Magnolia! — Man

Chorus

C30, C60, C90 Go
C30, C60, C90 Go
(C30, C60, C90 Go)
C-3-0, C-6-0
C30, C60, C90 Go
C90 Go, 3-0, 6-0, 9-0 Go

A bip bam boogie and a booga rooga
My cassette's just like a bazooka
A blinga a blanga a bipppy bop
Well I'm going down to the record shop — yeah!
And the boss said
L.P. single picture cover or plain
I got all the hits and all the big names
You get the biggest discounts in my store
If you buy three records
I'll give you four

Second chorus

C30, C60, C90 Go
Off the radio I get a constant flow
Hit it! Pause it! Record it and play
Turn it rewind it and rub it away

Repeat chorus

It used to break my heart
When I went in your shop
And you said my records

So I don't buy records in your shop
Now I tape them all cos I'm Top of the Pops — yeah!
Now I've got a new way to move
It's shiny and black and don't need a groove
But I don't need no album rack
I carry my collection over my back

Repeat second chorus

Policeman stopped me in my tracks
Said hey you, you can't take that
You're under arrest
'Cos it's illegal
So I shrugged him off
And he blew his whistle
I'm a pirate and I keep my loot
So I blew him out with my bazooka

Repeat second chorus

If you're rich enough
To have a record collection
I'll bring my bazooka round for an inspection
Sometimes in bed I get a hit twice as fast
'Cos I press my playback to make it last
I breeze with the sleaze on my cassette
I got the affirmative Magnolia! — Now

Repeat second chorus

Repeat chorus

Words and music by
McLaren/Barbe/Ashman/Gorman.
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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 33.

- ANY TROUBLE
- ATOMIC ROOSTER
- BAD COMPANY
- B A ROBERTSON
- BEE GEES
- BOZ SCAGGS
- CHANGE
- DARK STAR
- DISCHARGE
- DOLLY PARTON
- FRANK HOOKER
- GENESIS
- HOT RODS
- HUEY LEWIS
- HUMAN LEAGUE
- IGGY POP
- J J CALE
- JOE WALSH
- KORGIS
- LINDA RONSTADT
- MOTELS
- PHOTOS
- PINK FLOYD
- RICHARD TEE
- SHEENA EASTON
- SKAFISH
- SOS BAND
- SPACE
- SQUIRE
- STEVE HACKETT
- STEVE WONDER
- SUPERTRAMP
- TAJ MAHAL
- TED NUGENT
- TOM BROWNE
- TUBES
- VARDIS
- VIBRATORS
- WHISPERS
- WHO

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

DISCO

INTRODUCING ODYSSEY . . .

EVERY INCH of the American professionals, Odyssey are a threesome consisting of Billy McEachern and the glamorous Lopez sisters, Lillian and Louise, and they're over here to promote their number one hit, "Use It Up".

Big sister Louise first trod the boards with teething problems at the age of three, and Billy's been yodelling in his own high style since time out of mind, receiving his first acknowledgment of the public's approval when his name appeared on a Sunday School programme.

Both sisters, meanwhile, studied piano and voice. They further explained the intricacies of making and selling records, all sharp points being levelled down to the big factor. As the lady said:

"Let's face it, it's primarily a business."

The trio's ultimate ambition, apart from making money, is not only to be established as a madly successful international band, but one whose records will still be going the rounds in five years' time, preferably at 33 1/3 rpm but 45 would do.

"Hang Together" is their third album and features a diverse range of

music. Never mind the quality, feel the width. . . There's no problem in seeing why they mix 'n' match the brands — it's simply because, out of eight tracks featuring standard disco, grilling funk, drip dry airy ballads and friendly pop songs, you're bound to like at least one!

Liquorice allsorts have nothing on this band when it comes to the stage repertoire either. They do the hit singles, of course, but you also hear jazz versions of three Beatles oldies, songs from "Evita", "Sound Of Music" and "J.C. Supersstar", the edge being added to the evening with a sprinkling of rock 'n' roll numbers.

I'm told these last do just fine to set the mums and dads slight and reel in the stales, and Louise adds:

"We would like that if the kids came with their mothers. . ."

But for now it's the future that matters. They may record some old soul hits by Smokey Robinson and especially Sam Cooke, the latter recently remembered in the charts with The Detroit Spinners' rendition of "Cupid".

But best of all, they ended, "It's all so important that it's danceable."

Linda Duff

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL	BPM
1	8	UPSIDE DOWN DIANA ROSS	MOTOWN	118
2	1	USE IT UP, WEAR IT OUT ODYSSEY	MOTOWN	118
3	16	GIVE ME THE NIGHT GEORGE BENSON	RCA	120
4	7	FUNKIN' FOR JAMAICA TOM BROWNE	WARNER BROS	112
5	2	COULD YOU BE LOVED BOB MARLEY	ARISTA	110
6	26	BURNIN' HOT JERMAINE JACKSON	ISLAND REG	118
7	15	(OOPI) UPSIDE YOUR HEAD GAP BAND	MOTOWN	119
8	NEW	PRIVATE LIFE GRACE JONES	MERCURY	106
9	3	JUMP TO THE BEAT STACY LATTISAW	ISLAND	—
10	11	IN THE FOREST BABY O	ATLANTIC	120
11	5	A LOVER'S HOLIDAY CHANGE	CALIBRE	126
12	6	BACKLASH LOVE AFFAIR GEORGE DUKE	WEA	117
13	13	DOES SHE HAVE A FRIEND? GENE CHANDLER	EPIC	126
14	9	THEME FROM THE INVADERS YELLOW MAGIC ORCHESTRA	20th CENTURY	90
15	17	TAKE YOUR TIME (OO IT RIGHT) SOS BAND	ASB	120
16	30	MARIJANA GIBSON BROS	TARU	119
17	19	MY GIRL WHISPERS	ISLAND	118
18	4	CUPID I'VE LOVED YOU DETROIT SPINNERS	SOLAR	118
19	26	ARE YOU GETTING ENOUGH HOT CHOCOLATE	ATLANTIC	124
20	21	LOVE MEETING LOVE LEVEL 42	BAK	116
21	36	I'VE JUST BEGUN TO LOVE YOU DYNASTY	ELITE	80
22	12	GIVE UP THE FUNK B. T. EXPRESS	SOLAR	115
23	33	GIRLFRIEND MICHAEL JACKSON	CALIBRE	118
24	NEW	YOU'VE BEEN GONE CROWN HEIGHTS AFFAIR	EPIC	103
25	NEW	BACK STROKIN' FATBACK	MERCURY	122
26	24	STEPPIN' SHAKATAK	SPRING	118
27	NEW	SOUL SHADOW CRUSADERS	POLYDOR	99
28	25	STRETCHIN' OUT GAYLE ADAMS	MCA	88
29	27	SHINING STAR MANHATTANS	EPIC	111
30	49	MY GUY AMI STEWART & JOHNNY BRISTOL	CBS	110
31	14	REALLY REALLY LOVE YOU CECIL PARKER	ATLANTIC	110
32	29	ON THE ONE CALMED	EMI	112
33	NEW	POP IT ONE WAY WITH AL HUDSON	CASABLANCA	116
34	15	THIS FEELING FRANK HOOKER	MCA	118
35	NEW	FEELS LIKE I'M IN LOVE KELLY MARIE	DJM	116
36	22	HANGIN' OUT (REMIX) KOOL & THE GANG	CALIBRE	121
37	NEW	POP YOUR FINGER ROSE ROYCE	DE-LITE	117
38	23	FUNKY TOWN UPPS INC	WHITFIELD (IMP)	—
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COMPILED BY RECORD BUSINESS FROM SALES AT SPECIALIST SHOPS.
IMP = IMPORT. BPM = BEATS PER MINUTE.

Does She Have A Friend?

By Gene Chandler on Twentieth Century Records

She's so easy to look at
She's got style, she's got grace
I would do anything
Just to be in your place
You're my best friend, you know that
I would do you no wrong
There's a moon out tonight
And I don't wanna be alone

Chorus

Ask her, ask her, does she have a friend for me?
Does she, does she, does she have a friend for me?

We could drive down to Gino's
Maybe take in a show
We could come back to my place
Where the lights are down low
I know love is a gamble
Got my eyes open wide
Spin my heart like a wheel
I feel lucky tonight

Repeat chorus

I just wanna know
Cos that pretty little thing you got there

Oughta know someone out there
Does she, does she?
I got a little money in my pocket
And I wanna hone just like you've got
Is there one out there for me?

You could do me the favour
Help me shake off the blues
Here's a dime for the phone
I don't think she'll refuse
You're my best friend, I know that
You would do me no wrong
I just want me a woman
I could call all my own

Repeat chorus twice

I just wanna know
Cos that pretty little thing you got there
Oughta know someone out there
Does she? does she?

I got a little money in my pocket . . .

Words and music by Bob Stone/Mark Gibbons
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SMASH HITS

BAD MANNERS



THE QUALITY OF MERSEY

The grapevine says Liverpool is going to be the Next Big Thing (again). Steve Taylor investigates.

BEING A band from Liverpool has loads of credibility on a cult level, according to Teardrop Explodes' lead singer, Julian Cope. Only — he grits his teeth at the other end of the telephone line — "I don't want us to be associated with that at all."

It's an opinion shared by a whole broad swathe of new Liverpool groups. They've seen too many others settle for a short-term existence spent in fighting and cross-slagging each other while ignoring the all-important problem of breaking out of local fame and stamping their musical identity on the collective mind of the nation.

It's simply been too easy since the heady days of Merseybeat in the early 1960s, when the city indisputably dominated "Beat Boom" scenes, to take a romantic view of the 'Pool as a bottomless well of talent and world-beating rock audises.

That, unfortunately, has never been the case. Liverpoolians old enough to remember that first bonanza will recount a painful time when everyone you met in Liverpool either was, or had

been, a "pop" musician.

As one native remarked, "After the Merseybeat boom, even the guy who drove your taxi had grits his teeth at the other end of the telephone line — 'I don't want us to be associated with that at all.'"

The truth is that originality was thin on the ground even in those halcyon days. Very few of the musicians got beyond absorbing the American influences which steamed into the port as early Motown discs, comics and so forth.

Once the Stateside influences which produced their distinctive regional hybrid had been digested, the city fell back on past laurels and waited for the next boom. It never came.

LIVERPOOL MUSICIANS — the younger ones that is — now look back over a very lean time indeed and tell you that since Merseybeat nothing has come out of the city save the little lamented Liverpool Express and the somewhat more worthy Deaf School.

Deaf School occupy a peculiar slot in 'Pool history. They failed to capitalise on their cocktail of

the showbiz and exhibitionist tendencies which seem to lurk inside many of the city's young hopefuls, but have since made far more impact after their dissolution through the individual efforts of the band members.

Clive Langer, for instance, has channelled his wackiness into a neat line in bright poppy production work, i.e. his transferring of 'Madness' on stage lunacy onto their debut album in outstandingly successful fashion. Bette Bright, Ian Brodie of Original Mirrors and Olive Allen of The Planets are other Deaf School graduates with promising new careers.

Travelling to Liverpool from London always makes you feel like you've moved in the right direction. The people are friendly and less aggressively competitive, and there seems to be a more democratic social life, places where punks rub shoulders with poets. And, if you're with the right band, the fun can go on all night.

But Liverpool musicians talk about the opposite journey as though it's a mythical route of

escape. "The last ones to make it were The Yachts," they'll sigh, wistfully, dreaming of a letter from the London record company and a listful of train tickets.

Yet all is not smooth for the bands who do make the fateful connection. Deaf School sunk under a massive weight of general hype; Big In Japan, even with the support of the rock press, knocked on the door for two years before splitting; and The Yachts have fared little better with a modicum of American success only to release a very disappointing second album, "Yachts Without Radar."

CURRENT INTEREST in the city focusses on the wave of bands who surfaced around the autumn of last year. They have been more successful in negotiating the kind of major label record deals needed for large scale successes, while retaining their local roots. Orchestral Manoeuvres in the Dark, Echo & The Bunnymen, Teardrop Explodes now all have major deals yet still live in Liverpool. OMD have gone to the trouble



Mathew Street, outside Erics

PHOTOGRAPH BY GUY AARON

The soon to be huge Teardrop Explodes with Julian Cope second from left.

PHOTOGRAPH BY GUY AARON

of building their own studio in that small area of streets which makes up the city's musical stomping ground (which is basically anywhere that Pete Burns, the bizarrely defunct leader of the recently derailed Nightmares in Wax, is likely to be spotted "hanging out").

Julian Cope, Teardrop Explodes' lead singer, says that their recent tie-up with Mercury has already been fraught with difficulties arising from the distance from London, adding:

"We were lucky, really. The Bunnymen started at the same time, so we were able to share rehearsal facilities and things. And the Zoo label started at the same time. Dave [Baile] and Bill [Drummond] who run the label thought it was a really complacent thing to record local bands for the sake of it, the ultimate chauvinism!"

"They were into doing it on a major level: we didn't spend £30 on our first single because it's more ethnic or anything — if we'd had £2,000, we'd have spent it. I hate all this revelling in being underground."

"I like Liverpool as a place because I wasn't brought up here and didn't come here until I was 18 in '76. I was at college for six months and left in May '77 because of the punk thing."

"As we were getting Teardrop going it was as if a lot of people like the NME's Paul Morley seemed to want a Liverpool scene; they'd drained Manchester. We came along at the right time for us and them."

COPE, WHO'S just polishing off the forthcoming Teardrop

Explodes album at Rockfield studio in Wales, has good cause to be thankful for the timely founding of The Zoo.

Baile and Drummond have consistently argued against staying isolated and even against the outlook and principles behind small labels altogether. They now manage three bands who are signed to London record companies: Teardrop, Echo and OMD associates Dalek 1, Add Pink Military and much-touted newcomers Wah! Heat to the list and Drummond says:

"It sounds kind of nasty, but I look upon those five bands as the only things that are any good in Liverpool now. Occasionally someone will get something together for a month, but it'll fall apart. People don't work on things; that's typically Liverpoolian."

"Even bands that seem to have been around for some time and about to go somewhere fall apart without getting anywhere. Nightmares in Wax have just done it; Pete Burns is about to get married, so goodness knows what'll happen to him..."

"Apart from that, there are countless bands getting together like in any other city. I think all the Liverpool bands have been associated with each other. The bands sets each other, there's constant friction, and they all hate the Liverpool label."

AS FAR as live music goes, Pete Burns, who was one of the partners in Erics, Liverpool's premier live club, has just explained how it had met its end in March of this year:

"It was on a financially dodgy

basis by then, through a combination of making a loss and being under pressure from the police, who were objecting to the renewal of the drinks licence."

"We'd decided to close anyway and on the last night we were putting on a final bill of Wah! Heat and The Psychedelic Furs. We were taping Wah! Heat and suddenly the police steamed in, dogs and everything. Most of them were plain clothes, wearing mob hats. It was very heavy physically — on their part."

Erics has since been taken over and is re-opening next month as Brady's which, some Liverpool punters suspect will be a Blitz-type Bowie/Ultravox club. Fulwell thinks this unlikely, as dogs and everything. Most of them were plain clothes, wearing mob hats. It was very heavy physically — on their part."

There are also a smattering of one-off gigs — the Original Club, Rotters, Pickwicks — which Fulwell sees as "almost like 'after Hiroshima, here comes the storm.' It's as if people are trying to cash in on the aimless Erics' audience who are wandering around looking for somewhere to see bands."

At the time of Erics' dramatic demise, Fulwell and his partner, Roger Eagle, were in the middle of recording the current Post of Military album "Do Animals Believe in God?" for the Eric's label. Through a licensing deal with Virgin, they were able to finance the complete session at Rochdale's Cargo studio.

Fulwell and Eagle agreed, however, as to the merits of another new local band, Wah! Heat, so the former released their

"Better Screen" debut single on his own inevitable label. By all accounts Wah! Heat are the most interesting band to emerge from Liverpool since the OMD/Zoo phase.

Naturally, they'd been connected with just about every other group in some way; the leading light behind the band, Pete Wylie, once shared the stage with Teardrop's Julian Cope and Bunnymen's Ian McCulloch. With typical modesty they were christened The Crucial Three.

As to criticisms that while hearted Wah! Heat are still rather ragged live in spite of a memorable debut single, Fulwell says in Wylie's defence that

"He's always saying after gigs that he's spouting out his heart to them and there they are, just wanting to be entertained! He'll have to come to terms with it sooner or later."

BUT MAYBE he won't have to. Liverpool bands seem to thrive on the contradictions between their showbiz instincts and their sensitive souls, on their conflicting interdependence and jealousy, on their need to stay close to home and a strong drive towards recognition and success.

When the next wave of new outfits comes through, which Fulwell estimates should be in the late autumn — though he's naming no names — one wonders just what strange mixture of those qualities they'll each display. These days, for sure, will be on Liverpool in eager, but slightly wary, anticipation.



Wah! Heat, with the incomparable Pete Wylie (centre).

PHOTOGRAPH BY GUY AARON



PHOTOGRAPH BY GUY AARON

The unmistakable Pete Burns, late of Nightmares in Wax, now of



Sleepwalk

By Ultravox on Chrysalis

Sleepwalk
Sleepwalk
Sleepwalk

Rolling and falling
I'm choking and calling
Name after name after name

Sleepwalk
Sleepwalk
Sleepwalk

Naked and bleeding
The street lights rain by me
Hurting my eyes with their glare

Sleepwalk
Sleepwalk
Sleepwalk

Helplessly braking
Exchanging my faces
Destined, we had to collide
Sleepwalk!

Caught on the outside
I'm crumbling and crawling
Watching the day drag away

Spiralling deeper
I can't feel my fingers
Grip round my throat as I dream
Dream dream dream

Sleepwalk
Sleepwalk
Sleepwalk

Repeat to fade

*Words and music by Ultravox
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Sweetheart Contract

*By Magazine on
Virgin Records*

We drank from cups
On standard issue sofas
Under scaffolding

Informed sources said
We were seen by observers
It's a meeting

I received an education
I was dominant for hours

I won myself a wealth of weapons
Supermassive wealth
Under a sweetheart contract
Which clearly stated
Strength is always health

I had one upper hand
I was dominant for hours

I want to be there
On the far side of sin
I've been putting myself through
hell
Waiting for hell to begin

I got insurance
I was dominant for hours

My tour-de-force is to forget
All that's gone on around and
about me

My manners are forever
And whatever sells the
newspapers suits me

I got an education
I was dominant for hours

I had one upper hand
I was dominant for hours

I got insurance
I was dominant for hours

We'd better give it back
It's not ours

*Words By Howard Devoto; Music
by Magazine;
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SUMMER SOUNDS

For night and day. 60's originals by

The Small Faces, Shangri-Las, Chiffons,
High Numbers, Flamingos, Hondells,
Spanky and our Gang, Dobie Gray,
Angels, on Allnighters and
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Allnighters
LP 6-898 025
MC 7133 025

Sweet Sounds of Summer
LP 6463 053
MC 7345 053



ADAM AND THE ANTS

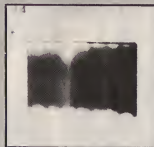
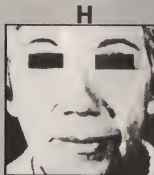
KINGS
OF THE
WILD
FRONTIER

new single out now



8677

Siouxsie and the Banshees



IT'S SILLY question time again here at the Smash Hits Competition page. Now then, would you like a copy of "Kaleidoscope", the new album by Siouxsie & The Banshees? Well of course you would. And now, not entirely by coincidence, here's your chance to get one for free, seeing as how we've got no fewer than (gasp) 100 copies to give away. Listed below are the eleven song titles of the tracks from the new album, and each of these titles is represented by one of the eleven symbols pictured. To be in with a chance of winning one of our prize albums, all you have to do

is match up the titles with their matching symbol. When you think you've worked out what symbol goes with which title, fill in your answers on the entry coupon provided and send it to arrive by August 20 (the closing date) to: Smash Hits Siouxsie Competition, 14 Holkham Road, Orton Southgate, PETERBOROUGH PE2 0UF. The first 100 correct entries opened after that date will each win a copy of "KALEIDOSCOPE".

THE TITLES

- Happy House
- Tenant
- Trophy
- Hybrid
- Clockface

- Lunar Camel
- Christine
- Desert Kisses
- Red Light
- Paradise Place
- Skin

SIOUXSIE COMPETITION

Symbol A Title: _____
 Symbol B Title: _____
 Symbol C Title: _____
 Symbol D Title: _____
 Symbol E Title: _____
 Symbol F Title: _____
 Symbol G Title: _____
 Symbol H Title: _____
 Symbol I Title: _____
 Symbol J Title: _____
 Symbol K Title: _____

Name _____

Address _____

REVIEWS

SINGLES

By Deanne Pearson

ADAM AND THE ANTS: *Kings Of The Wild Frontier* (CBS). This is the new Ants line-up and Adam has obviously chosen well, as the fresh enthusiasm and drive bursts out of this record. Plenty of handclapping, drumbats (two drummers, Terry 1 and Terry 2), chanting and strong melody line. A record packed with activity and sounding like a new wave Indian war dance.

COMATEENS: *Late Night City* (Criminal). Delicious number with clear, creamy synth/organ that seems to run underneath and all over everything, while the Teens (if I may be so familiar) sing a repetitive but addictive pop ditty that sounds like something The Archies might have done.

SHAKIN' STEVENS: *Marie Marie* (Epic). Good ol' rock 'n' roll with a touch of C&W in the vocals. As such it breaks no new ground, and doesn't leave much of an impression in the old. The sort of record that gets put on jukeboxes everywhere but never played.

SECRET AFFAIR: *Sound Of Confusion* (I-Spy). Confused? You're telling me. I don't know what Secret Affair are playing at, but they're changing the name of the game, that's for sure. Forget about mod, because this record's spokesman for a generation (Ian Page) has. Unfortunately the conviction in Secret Affair's music and Page's voice has disappeared hand in hand with the mod tag and we're left with, well, confusion. Even the horns have piped down.

KINKS: *Live EP* (Arista). Like The Beatles, The Kinks wrote some great songs which hardly date, this live EP kicking off with the original version of David Watts, which has more drive and guts than The Jam could ever kick into it. But it's the live atmosphere that complements the record the most — toned down enough not to drown out anything, but apparent enough to give that extra kick. Other tracks are "Where Have All The Good Times Gone", "Attitude" and "Victoria".



THE PHOTOS: *Now You Tell Me That We're Through* (CBS).

You've doubtless heard this a hundred times already, as the poor man's Blondie is guaranteed maximum airplay, and therefore success. A good, catchy song this, but how many variations on the lost lover theme do we need? There's something distinctly familiar about this whole song but it's probably just that it's as wet, lacklustre and insincere as everything else The Photos have done.

DAVID BOWIE: *Ashes To Ashes* (RCA). Rather a strange choice for a single. It sounds like it's been lifted from the middle of an album, where it should have been left as it needs things around it. That said, it is an interesting collection of sounds rolled into a clean, fluid melody punctuated by hollow echoey snare drumming and Bowie's beautiful voice just gliding and flowing and mixing with perfect skill and clarity. Not a hit, but bows well for his next album in September.

RELUCTANT STEREOTYPES: *Confused Action* (WEA). Reluctant maybe, but still pretty predictable, Ska'd backcloth decorated with a rocky rhythm interrupted by occasional horn bursts and all overlaid with smooth west coast America type vocals. This lot don't believe in jumping just anybody's bandwagon, they hitch rides from everyone.

TOOTS AND THE MAYTALS: *Stick It Up Mister EP* (Island). I bow my head in shame to put this original ska artist anywhere near the previous record. This is slower, more measured, clear and bright and soulful, nearer to straight reggae than ska (especially if you consider Bad Manners and Mobster ska). Every track is laid down with the same care and attention, and the last is the original version of The Specials' "Monkey Man".

ANGELIC UPSTAIRS: *Last Night Another Soldier* (EMI). I was in a good frame of mind, I really was, after listening to Toots, but I'm plunged into instant depression and painful nostalgia by this squalid mess of sound, raucous, shouting, vicious voices and matching instrumentation. It is a little more subdued than usual Upstairs platter, but that thankfully just makes it all the easier to forget.

TOUR DE FORCE: *Nightbeat* (UA). Tour De Force are an all-girl feminist band, and this song, predictably, is about a girl alone at night, walking the streets. There's a certain hard determination and tension in the music, but on the whole the song lacks drive and momentum and never really gets anywhere.

MANICURED NOISE: *Faith* (Pre). Grey and gloomy this, its only redeeming factor being the wandering sax which attempts to pull some musical shape into apparently lifeless matter. It fails and the song sinks heavily into the mire.

SUSPICIONS: *The Laughing Policeman* (Arista). Any hope for a Ska/reggae version of *The Laughing Policeman*? I didn't laugh the first time round.

LINDA MCCARTNEY: *Seaside Woman* (A&M). Delightful front cover portraying fiendish yellow women wearing green hats and striped bathing costumes, and a scruffy collection of colourful wooden toys on the back. The song comes somewhere in between and should be played in



nursery schools everywhere — guaranteeing the kids go off to sleep. Linda hasn't got a bad voice (and hubby Paul backs her up all the way) but it sounds so homely and true, with a simple domestic melody.

MOBSTER: *Simmer Down/Mobster Shuffle* (Ensign). And while we're flirting with ska... Mobster too are trying it on, with all the subtlety and charm of Bad Manners' Buster Bloodvessel. No thanks boys, I've heard that line before.

ATHLETICO SPIZZ '80: *Hot Deserts* (A&M). Never did see what all the fuss was about, but at least Spizz changes his tune as often as his band name. This one's bright and bouncing with a cheeky guitar solo midway and rather strange lyrics. Not as instantly addictive as "Captain Kirk" but takes in more thought and inventiveness.

DON McLEAN: *Since I Don't Have You* (EMI). Oh dear, the poor chap just doesn't seem to have any luck with his women does he? It sounds like he's getting bored with telling the tale now, certainly of finding ways of expressing himself. It really is becoming a bit tedious. Sounds as if he made this up in the bath while the music gurgled away discreetly beneath him.



MAGIC MICHAEL: Millionaire (Atomic). Help Michael pay the rent by giving this single a great review, begs the press release. Well, he won't go homeless but neither will he be living in a mansion as a result of this. It's very ordinary, very orderly (surprising with Damned members Rat Scabies and Captain Sensible contributing) with yawning, affectations vocals. Magic it ain't, and Michael a Millionaire won't make. Sorry.



CHEAP TRICK: Everything Works If You Let It (Epic). Great revving intro which drives straight on through the number chased by Rick Neilson's powerful vocals. Plenty of go in this song, but it's a bit like driving down the motorway — no change of scenery and quickly becomes monotonous.

THE B52'S: Give Me Back My Men (Island). Not as shrill and vibrant as previous B52's singles, with more electronic emphasis toning everything down. Even the vocals are smoother and mellower. The running rhythm is punctuated with echoey snare and darting keyboards but somehow it's all too subdued and has none of the unique chattering appeal of "Rock Lobster".

TUXEDO MOON: Scream With A View (Jobboy). Tuxedo Moon are a San Franciscan electronic band, and this is full of variety, real experimentation with sound and effect yet still keeping that all-important human feel. Muffled voices are surrounded by active cluttered sounds, and yet the whole is cleverly arranged and obviously under perfect control.

ALBUMS

LINDA CLIFFORD AND CURTIS MAYFIELD: The Right Combination (RSO). But the wrong idea, since while duets might work well enough for one or two songs, seldom is the material strong enough for a whole album. Linda Clifford has a superb voice and Curtis Mayfield has written some great soul material in the past, but sadly there's very little to get excited about as the pair sing, stomp and go all gooey through this remarkably unmemorable disco-funk outing. Pass. (4 out of 10).

Red Starr

STANLEY CLARKE: Pebbles And Sand (Epic). Apart from one obvious funk track, a newcomer might well think this belonged to the heavy rock brigade. Side one is over the top but likeable



driving technoflash rock, while 't'other side is a three part concept affair and rather less straightforward. Great funky bass playing in the middle of mainstream American hard rock — check it out as it could well appeal to a wide variety of musical tastes. (6 out of 10).

Red Starr

ELO/OLIVIA NEWTON JOHN: Xanadu (Jet). The film soundtrack, it's split between the two big names. You know what ELO sounds like so there are no surprises on side one (which also contains the title hit). Side two, however, is vastly different. Written by John Ferrar (who

penned some of ONJ's earlier hits), it ranges from whispering acoustic material to big band music and includes duets with Cliff Richard, The Tubes, and co-star Gene Kelly. Very much soundtrack music. (6 out of 10).

Red Starr

THE KINKS: One For The Road (Arista). From the cliched title to the boozy, self congratulatory atmosphere, this double set is as convincing an argument for banning live albums as you'll find. The Kinks lumber through their paces with all the elegance and zip of a superannated boogie band while large American audiences bellow their approval. Rarely can so many great songs have been assembled in one place. There are few survivors. (4 out of 10).

David Hepworth

DAVE EDMUNDS AND LOVE SCULPTURE: A&B Sides (Harvest). A rather unflattering compilation of early Edmunds taking in his flashy blues guitar period as well as his early stabs at revamping classics. It's only recently that Edmunds' cleverness has been matched with good taste and this album only hints at what he's capable of. Besides the compiler didn't include his brilliant version of "Promised Land" and must therefore be regarded as clinically deaf. (6 out of 10).

David Hepworth

DESMOND DEKKER: Black And Decker (Stiff). Moderately successful comeback from the original ska maestro which leans heavily on re-recorded versions of his big hits of yesteryear. With the help of some nimble playing and occasional writing contributions from The Rumour, Desmond turns out some amiable dance music and proves that his quirky vocals are in as good a shape as ever. Worth forty minutes of any rude person's time. (7 out of 10).

David Hepworth

SPLIT ENZ: True Colours (A&M). A monster hit in their native Australia after years of work, but it's tempting to assume this has

more to do with patriotism than taste. What we have here is a rather slight collection of high tech pop which takes in a wide variety of post-punk styles and does boast the odd appealing melodic flourish. But it does lack substance in the songwriting department and tends to come across as a mite secondhand. (5 out of 10).

David Hepworth

JOHN OTWAY AND WILD BILLY BARRETT: Way & Bar (Polydor). Despite all appearances to the contrary, John Otway is quite a clever bloke and a more than reasonable songwriter. Why he persists with this nutter act is beyond me, since no one is likely to take his talents at all seriously, however entertaining he is. That said, this is still a good, varied album with some neat, tuneful songs and a few smiles along the way. Recommended, despite the clown prince image! (7 out of 10).

Ian Cranna

LOU REED: Growing Up In Public (Arista). An album of two moods — personal songs about Reed's childhood and more detached, cynical observations. Unfortunately the personal songs are delivered in a passionate quiver that sounds like a bad imitation of Bruce Springsteen, while the witty, clever songs — like most witty, clever songs — become irritating after a few plays. The music is inventive but too often the words get in the way: an unhappy mixture that doesn't work. (4 out of 10).

Alistair Macaulay

SIOUXIE AND THE BANSHES: Kaleidoscope (Polydor). Not a significant move in any new direction and so should satisfy their fans. The distinctive Banshees sound is still there — soaring Siouxsie vocals and air of modern mystery — with the exceptions of "Red Light" which uses drum machine and clicking camera to great effect. Both recent singles are included and side two is excellent. A fair album by their own standards, good by anyone else's, but where do they go from here? (7½ out of 10).

Alistair Macaulay

Artist
**X-RAY
SPEX**

Song
**OH BONDAGE,
UP YOURS!**

Label
VIRGIN

Year
1977

Requested by
**FRANCIS
RICHARDS,
BLAGDON,
AVON.**

OH BONDAGE UP YOURS!

Chain store, chain smoke
I consume you all
Chain gang, chain mail
I don't think at all

Repeat chorus

Thrash me, crash me
Beat me till I fall
I wanna be a victim
For you all

Repeat chorus

Repeat first verse

Repeat chorus

Repeat first verse

Repeat chorus twice

Some people think little girls should be seen and not heard
But I think:
Oh Bondage, up yours!
One two three four . . .

Bind me, tie me
Chain me to the wall
I wanna be a slave
For you all

Chorus
Oh bondage, up yours!
Oh bondage, no more
Oh bondage, up yours!
Oh bondage, no more

Words and music by Poly Styrene
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EKTACHROME X H



PROJECT 200

BANKROBBER

The Clash

on CBS Records



Chorus
[My] Daddy was a bankrobber
But he never hurt nobody
He just loved to live that way
And he loved to steal [take] your money

Some is rich and some is poor
And that's the way the world is
But I don't believe in lying back
And saying how bad your luck is

So we came to jazz it up
Never loved the shovel
Break your back to earn your pay
And don't forget to grovel

Repeat chorus

An old man spoke up in a bar
He said, I've never been in prison
But a lifetime serving one machine
Is ten times worse than prison

Imagine if all the boys in jail
Could get out now together
What do you think they'd wanna say to us
While we was being clever?

Someday you'll meet your rocking chair
Cos that's where we're spinning
There's no point to wanna comb your hair
When it's grey and thinning

Repeat chorus

And so we came to jazz it up
We never loved the shovel
Break your back to earn your pay
And don't forget to grovel

Getaway getaway getaway getaway
Getaway getaway getaway

Repeat chorus

Run rabbit run

Strike out boys, for the hills
I can find that hole in the wall
I know that they never will

Repeat chorus to fade

Words and music Strummer/Jones
Reproduced by permission Riva Music/Nimaden Ltd

On cheap returns to summer places
Awayday herd all out in heat
Kicking black looks in sunshine faces
A race to vote with their feet
Back to front

Flock off to find someone to play with
He's not like us, he must be done
Buckets of spades to make your day with
It hurts so good it must be fun

Chorus
And it's made in London town
Fists are up to knuckle down
Because we are the boys who got the noise and clout
And it's argue upside down
Black and white and wrong way round
Inflight, outright, uptight, downright, inside out
Back to front

Fight on the beaches and back home streets
Welcoming in with outclenched hand
Standing on others with your own feet
You got to prove that you're a man

Repeat chorus

I glance over my shoulder
As they head for the past
But I've still got my eyes up ahead
I'm not going back to front

Back To Front

Stiff Little Fingers

on
Chrysalis
Records



PH. VIRGINIA THURRETT

Back to front
Back to front
Back to front

Black and white, upside down,
inside out, wrong way round
Black and white, upside down,
inside out, wrong way round

Back to front
Oy!

Words and music by Fingers/Ogilvie
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Compiled By Bev Hillier

G I G Z

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



Elvis at Edinburgh

Hot Chocolate St Austell New Cornish Riviera Athletic Spiz '80 Middlesbrough Rock Garden Sector 27 Reford Porterhouse Denny Laine London Lewisham Concert Hall Mo-Dettes Dudley JB's

Sunday August 17 Ultravox London Strand Lyceum Elvis Costello Edinburgh Playhouse Sector 27 Kirkevington Country Club Mo-Dettes Leeds F Club

Monday August 18 Lene Lovich Nottingham Theatre Royal Denny Laine London Marquee

Tuesday August 19 The Stranglers Nottingham Theatre Royal Ramones London Hammersmith Odeon Denny Laine London Marquee

Wednesday August 20 Mo-Dettes Liverpool Gatsby's

Thursday August 21 Sploognessounds London Woolwich Tramshed Gene Washington Norwich Cromwells Ramones Belfast Ulster Hall

Friday August 8 Ultravox Wakefield Unity Hall Pink Floyd London Earls Court Athletico Spiz '80 London Marquee Merton Parkas Blackpool Norbreck Castle U.K. Subs London Music Machine Odyssey Leysdown Hotel

Saturday August 8 Barbara Dickson Gloucester Leisure Centre Pink Floyd London Earls Court Merton Parkas High Wycombe Nags Head Lambrettes London Music Machine Ultravox Derby Ajanta

Sunday August 10 Ultravox Brighton Jenkinsons Barbara Dickson Taunton Odeon Merton Parkas Leeds Fan Club Lambrettes Brighton Top Rank

Monday August 11 Madness/Mo-Dettes Nottingham Theatre Royal Barbara Dickson Poole Arts Centre Odyssey Sheffield Genevieve

Tuesday August 12 Madness/Mo-Dettes Nottingham Theatre Royal Ultravox Coventry Tiffanys Odyssey Southend Talk Of The Town Bill Nelson Edinburgh Nite Club

Wednesday August 13 Selecter Nottingham Theatre Royal Ultravox Manchester Ardri Barbara Dickson Jersey Gloucester Hall

Thursday August 14 Athletico Spiz '80 Manchester Ratters Sector 27 Sheffield Limit Odyssey Nottingham Palais

Friday August 15 Ultravox Birmingham Cedar Ballroom Athletico Spiz '80 Scarborough Penthouse Sector 27 London YMCA Odyssey London Southgate Royal Mo-Dettes Manchester Mayflower

Saturday August 16 Rainbow/Judas Priest/Saxon etc Castle Donnington, Leicestershire Ultravox St Albans City Hall



PIC. GERARD INYAMARA



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The Winner Takes It All

By Abba on Epic Records

I don't wanna talk
About things we've gone through
Though it's hurting me
Now it's history
I've played all my cards
And that's what you've done too
Nothing more to say
No more ace to play

The winner takes it all
The loser standing small
Beside the victory
That's her destiny

I was in your arms
Thinking I belonged there
I figured it made sense
Building me a home
Building me a home
Thinking I'd be strong there
But I was a fool
Playing by the rules

The odds may throw a dice
Their minds as cold as ice
And someone way down here
Loses someone dear

The winner takes it all
The loser has to fall
It's simple and it's plain
Why should I complain?

But tell me does she kiss
Like I used to kiss you?
Does it feel the same
When she calls your name?
Somewhere deep inside
You must know I miss you
But what can I say?
Rules must be obeyed

The judges will decide
The likes of me abide
Spectators of the show
Always staying low

The game is on again
A lover or a friend
A big thing or a small
The winner takes it all

I don't wanna talk
If it makes you feel sad
And I understand
You've come to shake my hand
I apologise
If it makes you feel bad
Seeing me so tense
No self-confidence

But you see
The winner takes it all
The winner takes it all

So the winner takes it all
Then the loser has to fall
Throw a dice... cold as ice
Way down here... someone dear
Takes it all... has to fall

Words and music by Benny Anderson and Bjorn Ulvaeus
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9 to 5

By Sheena Easton on EMI Records

I wake up every morning
I stumble out of bed
Stretching and a-yawning
Another day ahead
It seems to last forever
And time goes slowly by
Till babe and me's together
Then it starts to fly

'Cos the moment that he's with me
Time can take a fight
The moment that he's with me
Everything's alright
Night time is the right time
We make love
That is his and my time
We take off

Chorus

My baby takes the morning train
He works from 9 to 5 and then
He takes another home again
To find me waiting for him

Repeat chorus

He takes me to a movie
Or to a restaurant
We go slow dancing
Anything I want
Only when he's with me
I catch alive
Only what he gives me
Makes me feel alright

Repeat chorus

All day I think of him
Dreaming of him constantly
I'm crazy mad for him and
He's crazy mad for me
When he steps off the train
Amazingly full of fight
Work all day to earn his pay
So we can play all night

Repeat chorus to fade

Words and music by Florrie Palmer
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Music/Chappell Music Ltd.

IN THE NEXT
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SMASH HITS
THE
BEAT

BOW
WOW
WOW
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JOHN FOXX

STUDIO CITY

