

Smash

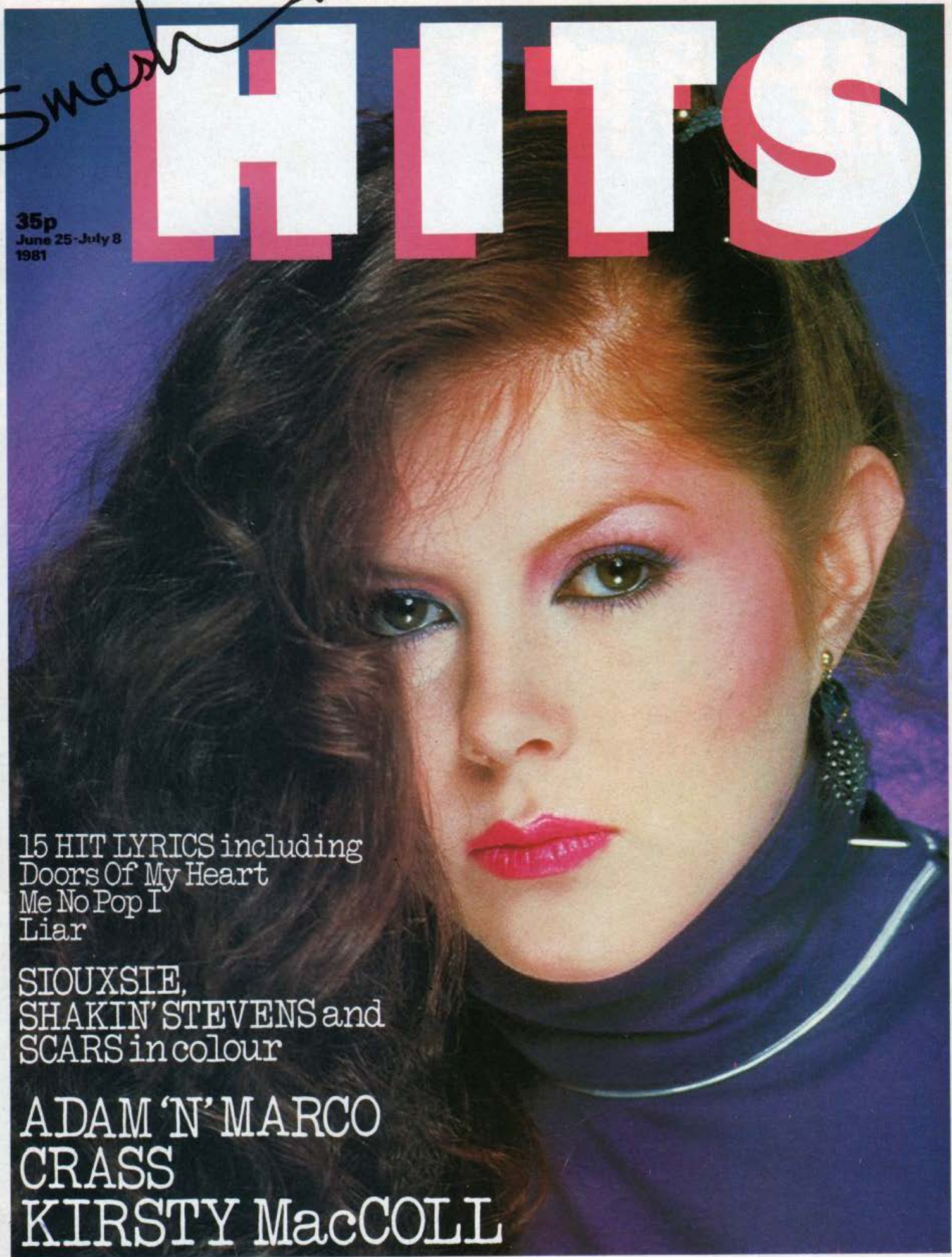
HITS

35p
June 25-July 8
1981

15 HIT LYRICS including
Doors Of My Heart
Me No Pop I
Liar

SHOXSIE,
SHAKIN' STEVENS and
SCARS in colour

ADAM 'N' MARCO
CRASS
KIRSTY MacCOLL



ME NO POP I



ON ZE RECORDS Words and music by A. Hernandez. Reproduced by permission Island Music Ltd

KID CREOLE AND THE COCONUTS FEATURING GOATMUNDI

Sure your love was there
Like the dandruff in my hair
Like pollution in the air
Like a fruit fly on a pear
But I don't really care
I throw my hands in the air
And I'm steppin' to the music
Like a Fred Astaire, you dig

Me may not be a Gable
But I'm ready, willing and able
Dig on this
Check me out

I'm the George Raft of the leisure class
I'm the James Dean of the music scene

They call me Eddie G 'cause I do what I please
They call me Lenny Bruce 'cause I tell the truth

I wear baggy pants and two tone shoes
I'm a gentle man, with me you can't lose
I'm five foot three but if you mess with me
You're gonna lose your manhood
I hope it's understood
You dig

I tell you, there'll be another Bi-Centennial
Before I hear the truth from your mouth

You better hear me out
You better hear me out

Me no Pop I, you no Oli Voil

Repeat five times

The groove is so mighty real

When I came from the V.D. Clinic
I thought our love was finished
How could you be so crude
Making love to so many dudes
But you love to get it on
Like a Mr King Kong and a sexy blonde

Aye, aye, aye, uh-huh, uh-huh

You're a heathen you got no culture
Uglier than an ulcer
You ain't got no class
With brains made out of glass
You're full of fertilizer
Number two is your appetizer
Now wise up, get along
Sticks and stones only break your bones
But my rama lama rap'll
Do you mental harm
If lust you must remember dust to dust

Aye, aye, aye, huh-huh, huh-huh
(That's right children, speak the truth)

Kid Creole lets you know
He says your love for me is zero
But I hope you realise
Love will never die
You can never say bye-bye
No matter how much you try
You're asking me to stop it
Go on to another topic
Oh I-I-no-no-go-go, ya dig

Aye, aye, aye, huh-huh, huh-huh
(Speak the truth children)

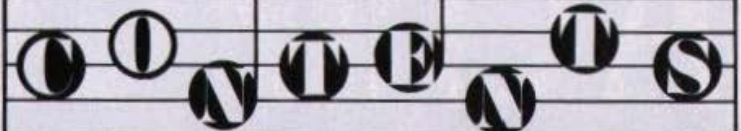
I'll tell you, intellectual constipation
Will be the death of this here great nation

You better hear me out
You better hear me out

Me no Pop I, you no Oli Voil
Me no Pop I, you no Oli Voil
Repeat to fade

Vol. 3 No. 13

SMASH HITS



AND SO it came to pass on the fifth day, young Samuel did journey out of the village of his birth and down the road, even unto the newsagents to fetch hence his Smash Hits; for he had laboured in the fields for seven days and seven nights and felt he deserved a break. But on the way back he tarried and sat by the wayside to read the magazine.

"Lo!" he declared — for he was the excitable type — "features on Adam, Kirsty MacColl and Crass! Colour pictures of Shakin' Stevens and Siouxsie! And the words to all the latest psalms! I fear my heart will burst with joy."

And so Samuel did go joyfully to the house of his father, singing songs of praise. But his father, who was named Barry, did wax exceeding angry and did say unto Samuel, "Boy, whither hast thou tarried? Your mother and I have been waiting, waiting for the first instalment of The Smash Hits Book Of Pop Lists. Take that, fishface!"

And 'th that he did send Samuel to bed without any cocoa. But Samuel did take his Smash Hits with him. No flies on Samuel . . .

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The first instalment of The Book Of Pop Lists is placed either side of the centre spread. See Bitz for instructions.

The charts appearing in Smash Hits are compiled by Record Business Research from information supplied by panels of specialist ahcps.

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A CHIP OFF THE OIL

Ian Birch comes out of the fish shop with a saveloy, a quart of Tizer and the Kirsty MacColl Story. Stuart Franklin manages to ketchup.*

"DON'T ASK a lot of questions about me Dad!" pleads Kirsty MacColl, flicking back the glorious swathe of hair dotted with tell-tale Red Indian braids. Only minutes previously she had blown a kiss in the direction of an Adam Ant poster. Imitation is still the sincerest form of flattery.

Although Kirsty has a point, there is an odd phenomenon popping up at the moment. Have you noticed how many chartland contenders are the children of "popular artistes" from the '50s and '60s? Kim Wilde is the daughter of bygone heart-throb Marty Wilde. Brothers Ali and Robin Campbell in UB40 sprang from folk veteran Alex Campbell. And, of course, Kirsty's Dad is another folk music legend, Ewan MacColl. Maybe they had plectrums instead of the proverbial silver spoons.

The catch in Kirsty's case is that as a child she only saw her father once a week. Her parents were separated and she grew up with her Mum, Jean MacColl, who teaches movement to actors like "Stud", Oliver Tobias. But that doesn't stop her having enormous respect for her dad.

"I'd like to be able to achieve in what I'm doing as much as he's been able to achieve in what he's been doing. Obviously our areas are totally different. His is much less compromising than my business, where you have to sell yourself. Like you have to talk to people when you don't want to. Or you have to be dynamic for people when you don't feel like it."

Kirsty knows what she has to pay out in order to get the highest dividends. But back to the life-lines, because until her bittersweet single, "There's A Guy Works Down The Chip Shop Swears He's Elvis" (surely an award-winning title), she had been out of the spotlight for some time.

Her family wanted her to go to university to study science but she wasn't too enthusiastic. By way of a compromise she went to art school. That didn't work out too well either. "Most other people at college were only there because their parents expected them to do something and art college is an easy way out — easier than finding a job or really applying yourself to a project. When I realised I was there for the same reason, it seemed dishonest and I left after 6 months."

So what did she do then? "I learnt snooker. They don't like girls going into the clubs much. Pool halls are like the unemployed equivalent of a men's club."

While not potting a black (or cleaning flats or working in the mail order department of Bonaparte Records), she played

with a combo called The Drug Addix who later shortened their name to The Addix.

Why that awful name?

"We were called that for a laugh. It was the time of punk and everyone expected an outrageous, Sex Pistols type of band. But we weren't. We were all slide guitar and R&B. I was just

the token boiler on back-up vocals . . . Of course that annoyed me but you've got to start somewhere. If you can't really sing and you can't really play anything, you can't argue about it."

The band recorded a four track demo which Chiswick promptly released as a single. It whipped



DBLOCK

up a mini controversy because, in Kirsty's words, it was "quite rude". One song, "Gays Boys In Bondage", became a talking point for obvious reasons. Written by Rick, it was meant to be a parody of the Lou Reed School Of Seediness, a piece of camp corn that lent itself to stage dramatics.

Enter the Stiff label. They paid for the Addix to make some more demos but nothing came of the venture. The band fell apart. Kirsty stayed with Stiff who in June '79 released her first solo single, "They Don't Know". Produced by Akron madcap Liam Sternberg, it was a rousing beat ballad. The radio played it endlessly but a strike in Stiff's distribution department threw a spanner in the works. You could hear the song but it wasn't easy to buy it. "It wasn't down to Stiff," explains Kirsty. "It was down to industrial action. Isn't everything?"

Matters became more complicated. She recorded a follow-up called "You Caught Me Out" which was co-written with Pete Briquette and Simon Crowe of the Boomtown Rats. Not only was the release date delayed as many times as a British Rail train but also no-one could agree on a final mix for the song. "There were so many people mixing it that in the end it became a joke. People literally used to come up to me in pubs and say 'You don't know me but I mixed your single'." The song never saw the light of day.

Her relations with Stiff became tricky. "We didn't come to blows at all. Most of my best friends work at Stiff but I wanted too much control really . . . or more control than I was getting. There were any number of little things but I think it was really because they didn't have my publishing." In February last year they parted company.

Enter Polydor. Her hard-bitten business sense meant that everyone knew where they stood from the start. Still, there was the occasional shady spot. Bazza, engineer to such stars as Rockpile and Elvis Costello, asked her to add a vocal to a backing track of the '60s anthem, "Keep Your Hands Off My Baby".

"It would have been an 'illegal' single but I thought 'So what?' because no-one will ever hear it. When we did it, I thought it's so much better than the stuff I'd

done for Polydor that I ought to tell them. So I did and we put it out because it was ready to go."

The only problem was that it went nowhere, sinking faster than a concrete overcoat. But it paved the way for the latest toe-tapper and potential chart-topper, "Chip Shop".

Interestingly, she wrote the song with Phil Rambow, a man who has been tipped for success more times during the '70s than he'd probably care to remember. Armed with some miniatures of tequila that Stiff were using to help promote Joe King Carrasco, the duo developed the title that Kirsty already had. "After the first couple of bottles," she smirked, "it was easy".

This time around it looks as if the daughter of Ewan MacColl is going to have a spell on Top Of The Pops. She knows what she wants and how she can get it. "Rock'n'roll is about having a good time and just because the people who play it don't wear curtains around their heads, that doesn't mean it's not modern. That reminds me," she laughed, "I must get a blanket to put over my head. It's like being a budgie."

THERE'S A GUY WORKS DOWN

THE CHIP SHOP

SWEARS HE'S ELVIS

By Kirsty MacColl on Polydor Records

Oh darling why d'you talk so fast
Another evening just flew past tonight
And now the daybreak's coming in
And I can't win and it ain't right

You tell me all you've done and seen
And all the places you have been without me
Well I don't really want to know
But I'll stay quiet and then I'll go
And you won't have no cause to think about me

Chorus

There's a guy works down the chip shop swears he's Elvis
Just like you swore to me that you'd be true
There's a guy works down the chip shop swears he's Elvis
But he's a liar and I'm not sure about you

Oh darling you're so popular
You were the best thing new in Hicksville
With your mohair suits and foreign shoes
News is you've changed your pick-up for a Seville

And now I'm lying here alone
'Cause you're out there on the phone
To some star in New York
I can hear you laughing now
And I can't help feeling that somehow
You don't mean anything you say at all

Repeat chorus twice

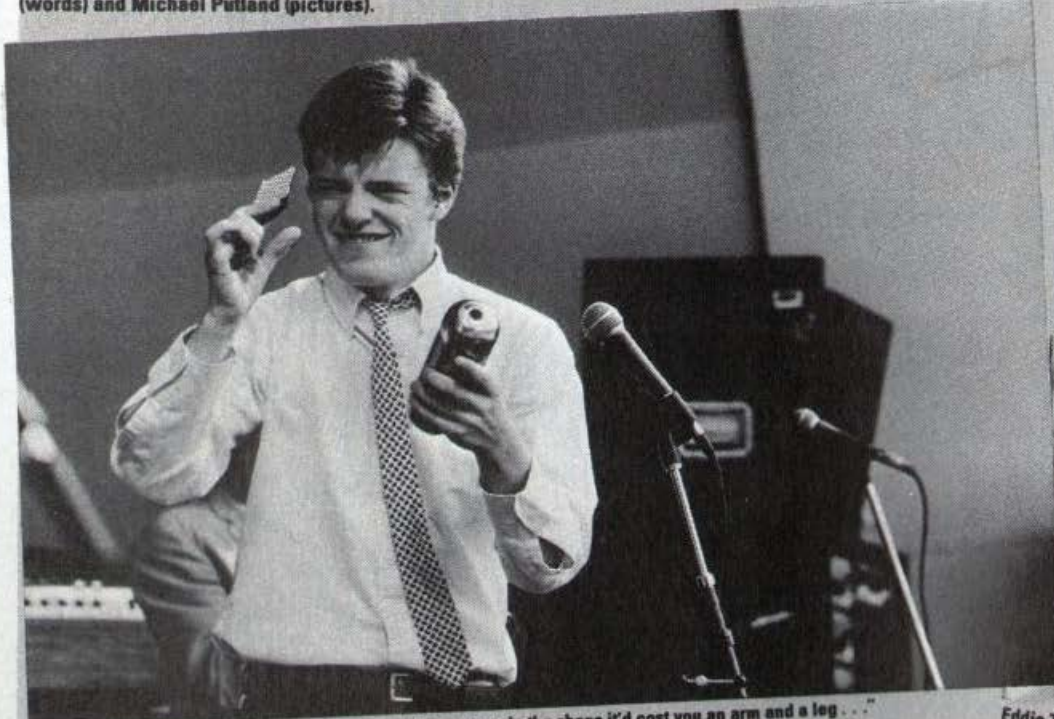
I said he's a liar and I'm not sure about you
I said he's a liar and I'm not sure about you
He's a liar and I'm not sure about you

Words and music by MacColl/Rambow
Reproduced by permission Chrysalis Music/Blackhill Music



An Afternoon In The Garden

with Ultravox, Madness, Tenpole Tudor, The Polecats and numerous famous faces, not including Tim de Lisle (words) and Michael Putland (pictures).



Suggs: "Now then lady, if you were to buy one of these cans in the shops it'd cost you an arm and a leg..."



Eddie Tenpole: "And now we'd like to change the mood a little with a tune I wrote called 'Dennis Bites The Heads Off Whippets'..."



All together now. Aaah!



Disappointed Teardrop fans commit ritual suicide by drowning.



Midge Ure: "Will the owner of the green Capri please move it as it's on my foot."



Gentleman takes Polaroids...

The Crystal Palace Garden Party went off not so much with a bang as a contented whimper. The sun shone, the grass was green, the trees swayed in the breeze and the atmosphere was more in keeping with that other Palace Garden than any rock gig.

It all ran with oily smoothness except that The Teardrop Explodes didn't turn up. Their absence was put down variously to tiredness, double booking and a misunderstanding.

The Party began with a 25-minute queue at the ticket-holders' gate which caused most of us to miss Our Daughter's Wedding, the New York synth band who opened the proceedings.

By the time the Polecats came on for a burst of rockabilly the crowd had settled down nicely. It had a hamburger and a drink and then some of it drifted off to sleep while the

rest played that old gig-goers' game, Bet My Tour T-Shirt is Hipper Than Your Tour T-Shirt.

No one paid much attention to the music until Madness arrived at 4.00. With Suggs in top form they cantered through a mixture of old hits and new songs, encored with "Madness" and were gone by five.

Meanwhile the liggers poured in. There was Kim Wilde (escorted, they say, by a Tenpole; talk about Beauty and the Beast), Steve Strange, Rusty Egan, Bette Bright, Phil Lynott, Jake Burns, Rico, Kirsty MacColl and Clem Burke, to name but a few.

And so to Ultravox, who dressed like gentlemen, took Polaroids on stage and played very expertly for the last hour and a bit. The sun stayed out, the crowd got burnt, and a fairly good time was had by all.

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WIKKA WRAP

by The Evasions

Funk, where rhythm is life and life is rhythm, man
Here the tropically sensuous beat
Makes you want to do things
most self-respecting people could be arrested for
It's not uncommon to find yourself
throwing caution to the wind and yourself to the floor
The heat and excitement is somewhat reminiscent
of a Calcutta sauna

Here today (here today)
Groove away (groove away)
Feel the beat (feel the beat)
It's so neat (it's so neat)
Hit the town (hit the town)
And party down (party down)
Where it's at (where it's at)
Laid back (laid back)

What's going on brother (oh not a helluva whole lot)
Love one another
One Nation Under A Groove (but for what)
This is some of the Lingua franca of the funk business
And people come from miles around
with an almost religious devotion to get on down

Chorus

The Wikka Wrap is what it is
Gotta get interviews
The Wikka Wrap is what it is
He's gotta get interviews

As you can see it's all too easy to get wrapped up
in the kaleidoscope of sounds
The hand claps and the bass throb erotically
And the piano tinkles invitingly like
So much crushed ice into a dry Martini
Utterly far out, man
It don't matter if the lyrics don't scan
You bad mother (shut your mouth)
They may say
But you know the right one

Strut your stuff (strut your stuff)
Take the smooth (take the smooth)
With the groove (with the groove)
Get on down (get on down)
Yes party down party down)
Get laid back with your bad self one time

Repeat chorus

In the last few years funk has become
an industry
And one thing's for sure this
industry is full of funk

So as they say here everybody say woh (woh)
I said woah (woah), thank you
So fundamentally it's a question
of moving your wheels (move your wheels)
Making your deals (make your deals)
You know how good it feels
With a gin and lime the beat's sublime
Hey diddle diddle dance straight down the middle
Walk long proud and tall
'Cause the writing's off the wall
Shake your booty do it all
Have yourself a good time
(Good times, we all have good times,
leave your cares behind)
One, two, three, four get your woman on the floor
You've got to get up to get down so really go to town
Don't stop 'til you get enough,
wanna rock with you and shake your stuff
Boogie nights, where it's all right
Ring my bell, it's out of sight

Repeat chorus

Good times, we all have good times
Leave your cares behind

Shut your mouth
Strut your stuff, take the smooth, with the groove
Get on down, party down

Repeat chorus

Oh, shoot
Get the funk outta my face
Get the funk outta my face
Tear the roof off,
We're gonna tear the roof off the mother sucker
Tear the roof off the sucker

So there you have it
A society within a society
A world within a world
Where words are the music of life
And life is the music of words
And where the southern freez
is not a cold day in Bournemouth
This is a place where good roots don't grow on trees
Love it, hate it, but you can't ignore it
Here good is bad and bad
is about as good as you can possibly get

Words and music by A. Sear.
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on Groove Records

DAVE EDMUNDS WITH THE STRAYCATS

THE RACE IS ON

I feel tears wellin' up going deep inside
Like my heart's gonna get broke
And a stab of loneliness sharp and painful
That I may never shake
You might say that I was taking it hard
Since you broke me off with a call
But don't you wager that I'll hide my sorrow
When I may break right down and fall

Now the race is on
And here comes pride up the back stretch
Heartaches are going through the inside
My tears are holding back
They're trying not to fall
My heart's out of the running
True love scratched for another's sake
The race is on
And it looks like heartache
And the winner loses all

One day I ventured in love
Never once suspecting
What the final result would be
How I lived in fear
Of waking up each morning
Finding that you'd gone from me
There's ache and pain in my heart
For the name of the one that I had to replace
Somebody new came up to win her
And I came out in second place

Now the race is on
And here comes pride up the back stretch
Heartaches are going through the inside
My tears are holding back
They're trying not to fall
My heart's out of the running
True love scratched for another's sake
The race is on
And it looks like heartache
And the winner loses all

*Words and music by Rollins
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on Swan Song Records



NO LAUGHING IN HEAVEN

I used to be a sinner
Used to have my cake and eat it
They warned me of my fate
But I was quite prepared to meet it
You'll go to hell they smiled at me
And told me of the roaring fires
But I was happy living wild
And fueling my own desires

I was a wild man
Drinking, smoking and messing around with women
Lots of women, no not swimming, women, women

I wanna go to heaven
The place to be is right up there
I wanna go to heaven, it's gonna be good so I won't despair

I decided to reform and pray beg mercy for my soul
I prayed in church threw away my bad habits
Prayed out of church
Adopted an entirely different role
I gave money to the poor until I was poor
But at least I ensured that I would go up there
Instead of down below to the inferno
Where the evil flames of desire
Burned higher and higher and higher and higher

We're gonna go to heaven
Paid the dues so I'm getting in
I'm gonna go to heaven, it's looking good, if I abstain from sin

I knocked on the pearly gates
Neatly sidestepping the long queue
Waved hi to Saint Peter
Who checked my card and let me through
I smiled threw my hands in the air and laughed
And got arrested
They said hey man you're in the wrong place
Your behaviour is a disgrace
Here we pray every hour on the hour
Read extracts from the bible and look solemn
What, say I, no party, no party? Let me out

Let me out of heaven
I got it wrong no I can't stay here
No laughing in heaven
Let me out I just can't stay here

Oh let me out of heaven
I got it wrong no I can't stay here
No laughing in heaven, oh god it's awful here

Going crazy in heaven
Take me out let me go to hell
No laughing in heaven, don't laugh this place is hell

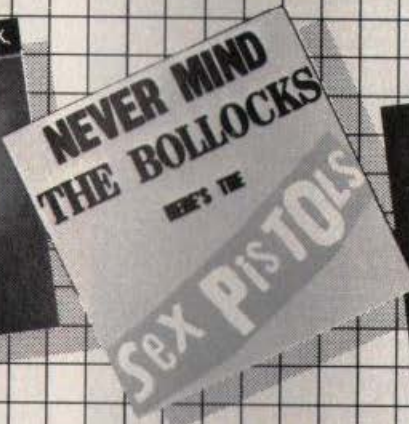
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bitz.

THE TEARDROP REBOUNDS

IF YOU can't get a copy of "Bouncing Babies" by The Teardrop Explodes, fret not, as it's being re-released in July.

Chris Sivey of Manchester's merry pranksters The Freshies couldn't get one either. So distraught was our Chris, he wrote the lament "I Can't Get 'Bouncing Babies' By The Teardrop Explodes" which apparently caused sufficient stir to persuade Phonogram to come to his rescue.

And if The Teardrops can't get a copy of his single . . .

DOCTOR FEELGOOD have recruited a new guitarist. Replacing Gypie Mayo is former Count Bishop Johnny Guitar.

BINDERS KEEPERS!

O.K., WE hear you say, we've got our special Book Of Pop Lists cover. Now what in tarnation are we supposed to fill it with?

The answer, oh impatient ones, is hidden behind the centrespread. With a little concentration and the help of the instructions below, you can start to assemble your own personal book. And remember, this is just the first instalment. Further Book Of Pop Lists pages will follow in the next two issues.

Place an order today.

ZOO STORY

FOR THE second time in six months a new David Bowie compilation album hits the shops. This time it's the soundtrack to a German film entitled "Wir Kinder Vom Bahnhof Zoo" which, as any fule kno, means "Children From Zoo Station".

To judge from the sleeve, the film, which should be doing the "art" circuit over here before long, is a tale of teenage love, loneliness and hero-worship, which is where our David comes in. He doesn't act in the film but footage from his German concerts of Spring '78 is used.

The album brings together nine tracks recorded between '76 & '79, including "Station To Station", "Boys Keep Swinging" and "Helden", the German version of "Heroes".

40,000 copies of the LP have been imported and will retail at normal price.

COCK-UP CORNER

AND THERE was a wailing and a gnashing of teeth and the editorial staff did tear their hair out in great big clumps when they saw that the first part of our Adam Spectacular (June 11) contained a lulu of a typographical error.

No doubt you also noticed that one paragraph of the feature managed to wangle its way in there twice.

Still, it's not as if we missed anything out, is it?



KIM CARNES doesn't have Bette Davis eyes. For a long time though people thought of her mostly as having Linda MacCartney looks and Rod Stewart's voice. She never realised the resemblance to Linda till the dj's of America pointed it out. As for having Rod's voice — well, the croaky larynx is natural.

Stateside, Carnes has been a hot property in recent years, racking up hits with Smokey Robinson's "More Love" and "Don't Fall In Love With A Stranger", a duet she sang with Kenny Rogers.

But Kim is no stranger to Britain, having worked with David Cassidy during his heyday, and she feels quite at home with our music scene.

"The British charts are so fantastic. I've been playing my Ultravox album to pieces," she boasts. "I love The Pretenders and Duran Duran, but I also love my old Van Morrison and Ry Cooder albums. Wouldn't be without them."

By American standards Kim took a big risk in recording her latest album, "Mistaken Identity", live in the studio with her road band.

"I hate spending hours doing overdubs and making sure every single note is perfect. Too many American albums may be perfect but they have no feeling in them. Sometimes the mistakes are the best part."

"Bette Davis Eyes" is an eight year old song written by Donna Weiss and '60's legend Jackie De Shannon and the real Bette Davis has been so delighted to see it in the charts that she's arranged a photo session with Kim.

This summer sees Carnes headlining her own tour in America and working hard on future videos to match up with her album tracks. She's convinced the video of "BDE" had a lot to do with its success.

"I have to sing what feels right to me," she explains. "I can't pull off a song that's not in line with how I feel. It sounds false. And I'm not rushing to do just any old song because it will be a hit."

"That's what happened to David Cassidy. I remember seeing him at the height of his success feeling completely unable to enjoy it. That's not going to happen to me."

Robin Katz

YOUR EASY TO FOLLOW STEP BY STEP INSTRUCTIONS!

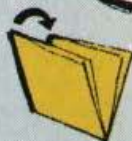
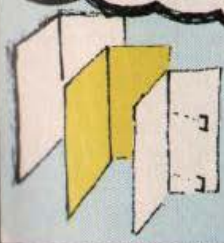
CAREFULLY REMOVE THE CENTRE SPREAD AND THE BOOK OF LISTS PAGES

THEN SKILLFULLY FOLD THEM IN HALF, BOTTOM TO TOP, LIKE SO

..... RESULTING IN SOMETHING LIKE THIS. IF NOT, START AGAIN

NEXT, SNIP DEEPLY UP THE CLOSED EDGE WITH A SHARP INSTRUMENT.

AND — PRESTO! — YOU HAVE THE FIRST INSTALMENT READY TO TUCK SNUGLY INTO ITS COVER. HOLD YOUR STAPLES TILL YOU'VE COLLECTED THE PAGES FROM THE NEXT TWO ISSUES.



WAH — APPEN?

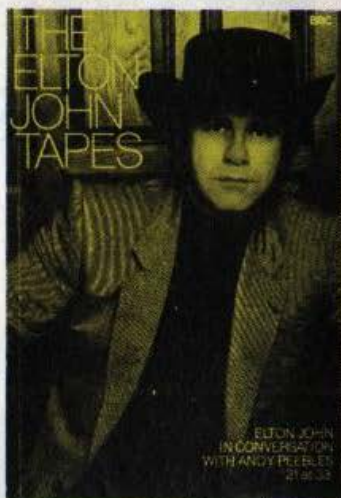
THE MIGHTY Wah! Heat — now clipped down to just Wah! — have signed a recording arrangement with WEA. The latest in an endless line of drummers is John Maher, late of Buzzcocks, and the upcoming LP is fetchingly titled, "Nah Poo — The Art Of Bluff".

No, we don't understand it either.

BENEATH THE truegrit exterior of Bruce Springsteen, there's a thoroughgoing softie at heart. We have proof! He bought tickets to the West End Spectacular "Nicholas Nickleby" given the seal of approval by his guitarist Steve Van Zandt, who saw the show and apparently loved every minute.

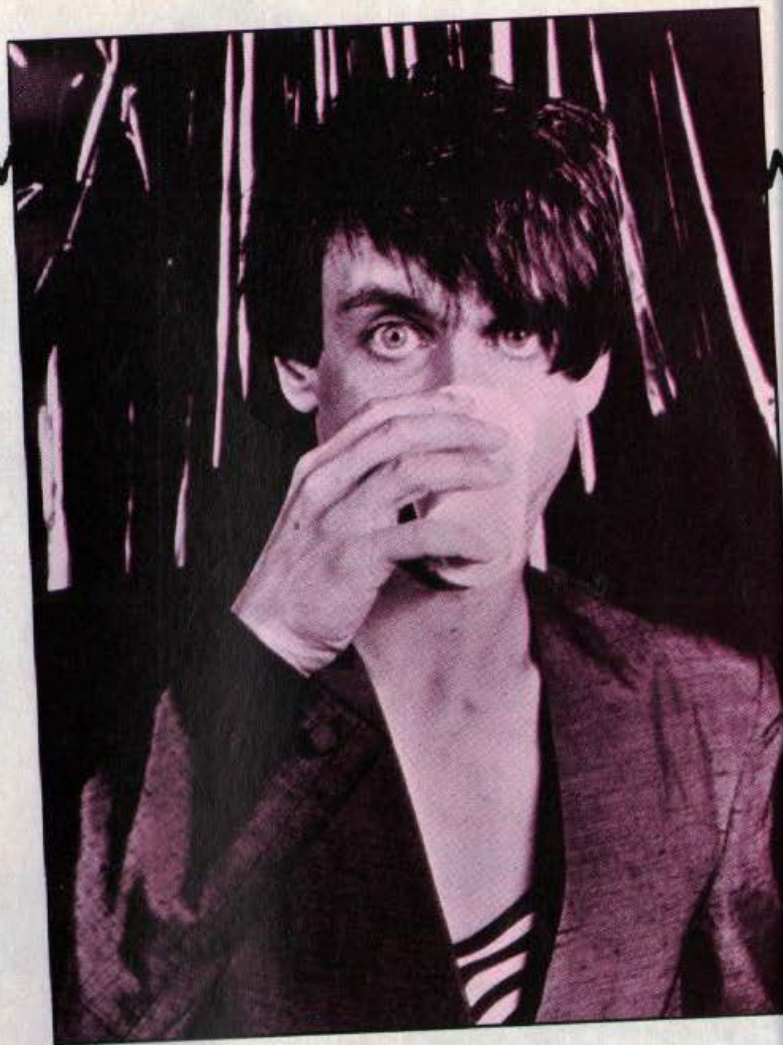
He missed the chance however, having to cut short his stay to return to his native New Jersey, but not before a visit to Hammersmith Palais. Bruce was spied mixing with the mortals to the beat of U2.

"Best sound I've ever heard," was the alleged comment, but then he never gets to hear his own.



JUST OUT is "The Elton Tapes", the lengthy and entertaining transcript of a conversation with DJ Andy Peebles, broadcast on his Radio One Show last August. Peebles it was who was also responsible for "The Lennon Tapes", an interview recorded only days before John's murder in December.

In both books, Peebles' knowledge and ability to draw out two such occasionally cautious characters makes them well worth a purchase. "The Elton Tapes" is yours for £2.



"IF PEOPLE are waiting for me to die, they can forget it," growls Iggy Pop. "I died long ago."

Drinking steadily in the lounge of the Gore Hotel, London, is a man who, like Lou Reed, had stayed too long in the shadow of David Bowie. No-one would dispute it if he claimed to have invented Punk, but he doesn't, and takes it badly if anyone suggests that Bowie invented him.

Born James Osterburg into an Irish/Swedish family in Muskegon, Michigan, 1947, he took the name Iggy from his first band, The Iguanas, and became Iggy Stouge when he formed primal punk band The Stooges, in '68. Their destructive energy burned like a cancer inside The Love Generation. Songs like "No Fun" and "I Wanna Be Your Dog", plus Iggy's apparently suicidal inclinations on stage, didn't exactly endear him to audiences wearing flowers in their hair.

In '73, his career was in tatters. He linked up with Bowie who produced a come-back album, "Raw Power", but it was not until '76, after nearly a decade blazing a trail to nowhere, that his music started to make sense in the punk context.

Re-christened (again!) Iggy Pop, his songs became anthems. Now, five albums further down the line, they're covered by

everyone from Grace Jones to The Human League and his influence is openly acknowledged. All he lacks is hits.

He's currently touring in support of his eleventh album, "Party" (Arista), but lest anyone suspects he has matured with age, chew on this: "If I was in the Air Force, I'd steal an F-15 plane, head for Moscow and nuke 'em. Give me a Russki and I'll make him a hamburger."

One popular Iggy myth credits him with an I.Q. of 140. "Well, obviously I'm a genius, but that's just coffee to a cup — a certain substance in the right setting. My I.Q. is no greater than average."

Since Reagan's Presidency, he's moved back to America and spends more time with his 12 year-old son, Eric. "A very beautiful young man. Ridiculously tall, brawny and narrow-minded for his age. He's so self-sufficient I frequently have to borrow money from him."

One of two cover versions on the new album opens with the line: "I can't wait forever". Iggy says: "I just love that sentiment. It's perfect for me."

Make your choice of which "me" he's referring to — proud dad, war-monger, genius or suicidal survivor waiting for the world to catch up with his music.

Johnny Black.

PERSONAL FILE

NAME: John Taylor (Duran Duran).
BORN: June 20th '60, Solihull, Warwickshire.
EDUCATION: Our Lady Of The Wayside Juniors; Abbey High, Redditch; Birmingham Polytechnic (Foundation Dept).
FIRST CRUSH: Jill St. John in "Diamonds Are Forever".
FIRST RECORD PURCHASED: "Maggie May" by Rod Stewart.
FIRST LIVE SHOW ATTENDED: Mick Ronson at Birmingham Town Hall.
PREVIOUS JOBS: None.
PREVIOUS BANDS: Shock Treatment, 262, Dada.
MARITAL STATUS: Single.
PRESENT HOME: Birmingham.
PROUDEST ACHIEVEMENT: (Will be) headlining Birmingham Odeon.
FAVOURITE FANTASY: "Maitresse" by Allen Jones.
HERO/HEROINE: Sean Connery as James Bond/Amanda Lear as Modesty Blaise.

DESERT ISLAND DISC:

"Sentimental Fool" by Roxy Music.

FAVOURITE BOOK: "This Side Of Paradise" by F. Scott Fitzgerald.

FAVOURITE FILM:

"Performance", "The Apartment", "Cabaret".

FAVOURITE TV PROGRAMME:

"The Invaders", "The Saint" and lots of other '60s British Detective Stories.

FAVOURITE ITEM OF CLOTHING:

An old "Anthony Price" cream silk shirt.

FAVOURITE BREAKFAST

FOOD: Bacon, sausage, eggs, beans, tomatoes with Silver Shred marmalade on Kellogg's waffles.

PET HATE:

Bad photos of me! TRUE CONFESSION: We don't play on our records.

BIGGEST MISTAKE I EVER

MADE: Staying on at school. (Should read: The Biggest Waste Of Time!).

COLOUR OF SOCKS: White.



THE KING AND DI



"Maybe we should get ourselves a manager, darling."

YOU'VE BOUGHT the ash-tray, you've ordered the tea-towel, you've seen them on TV, now get the record. The Royal Wedding record, that is.

Nobody, of course, would accuse record companies of ever "cashing in", now would they? Obviously we'd expect the odd Souvenir Disc to edge its way onto the market as July 29th looms large on the horizon.

But 25 of them?? This is getting ridiculous! We dare you to go to the shop on the corner and ask for one of the following contenders: "Now We Know It's Diana" — Bobby And The Girls Next Door (WEA); "Diana Divine" — 60 year-old Blackburn schoolteacher, Doris Taylor (Edge); "Diana" — Mike Berry (Polydor); "Lady Di" — The Royals (Remington); "White Wedding" — Sheila Southern/"Here's To The Couple" — The Spinners/"She Wears My Ring" — Solomon King (EMI EP); "Lady D" — Typically Tropical (Whisper); "Lady Diana" — Mick Gannon (Smile); "Royal Wedding Waltz" — Mike Sammes Singers (President); "The Wedding" — Julie Rodgers (Mercury); "This Is My Royal Wedding Souvenir" — Blurt (Armageddon); "Fairytale Princess" — The Pearly Eights (M.J.) or even "Charlie's Angel" by Mini And The Metros (EMI).

But the one that's nudging even "Charlie's Getting Married

At Last" by ex-Welshmen Men Of Harlech out of the running is by Australian songbirds, the Hon. Nick Jones and Ian MacRae.

Touting their fearful "The Ballad Of Lady Di" (Stiff), they rang Smash Hits to explain it had all been a terrible mistake.

"We didn't realise there was another Prince Charles," gasped breathless Nick. "A Pommie called Charles did visit Australia, but we didn't know he was a Prince. We thought he was a trick horseman. He kept doing these cossack routines where the horse goes over the jump and he goes underneath it."

The pair performed "The Ballad" live in England and had a captive audience. "They were glued to their seats," enthuses Nick. "Good idea, really. It kept them from leaving!"

But what, you may wonder, do The Royal Couple themselves make of all these touching tributes? There's loads of them, we told the Buckingham Palace spokesman. "There aren't really."

There are. There's at least 25. "Well I wouldn't like to say that Charles and Diana have heard all of them." Have they heard any of them? "It's not beyond the bounds of possibility. There are copies floating about, obviously."

Wouldn't you just love to know which? Us, too.



Australia brings forth another pair of good-lookers; The Hon Nick Jones (left) and Ian Macrae.



bitz.

OCEANS AWAY

THE UNDERTONES are having a second crack at the charts with "Julie Ocean"/"Kiss In The Dark", a double-A side released on July 6.

It's a different version from the one on "Positive Touch" and produced by the magic fingers of Dave Balfe and Hugh Jones who perform the same service for The Teardrop Explodes.



PIC: ANDRE CSILAG

SNOW BUSINESS

NOT CONTENT to be just a music paper, Smash Hits has now become "The Switchboard To The Stars".

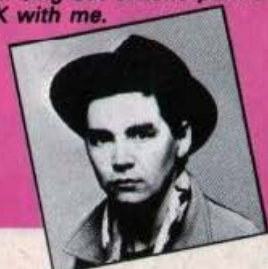
Thomas Johannson, manager of Abba and their label Polar Records (Sweden), has just rung The Compact Organisation (England), expressing interest in signing Virni Lindt, notable Abba girl lookalike and recorder of the famed 45, "Attention Stockholm".

Where did he read it first? Independent Bitz, May 28, no less.

ALL TIME TOP TEN

JOHNNIE FINGERS (BOOMTOWN RATS)

1. FRANK SINATRA: Chicago (Capitol). My kind of song, Frank.
2. HEAVEN 17: (We Don't Need This) Fascist Groove Thang (Virgin). *Qu'est-ce que c'est?*
3. YOKO ONO: Walking On Thin Ice (Geffen). *This one's great.*
4. TALKING HEADS: Born Under Punches (Sire). OK.
5. DAVID BOWIE: The Laughing Gnome (Decca). *The worst record ever.*
6. TENPOLE TUDOR: Swords Of A Thousand Men (Stiff). *Not my favourite but good enough.*
7. TOM JONES: What's New Pussycat? (Decca). *This one's damn good.*
8. ADAM AND THE ANTS: Los Rancheros (CBS). *I like this one.*
9. MICHAEL JACKSON: Off The Wall (Epic). *Great.*
10. TONY BENNETT: San Francisco (CBS). *Anyone who can sing out of tune permo is OK with me.*



FAN CLUBS

(Remember to enclose an S.A.E.)

SCARS INFO
80 Berwick St
London W1

THE CRAMPS
c/o Lindsay Hutton
10 Dochart Path
Grangemouth
Stirlingshire

THE BUREAU
92 Bristol St
Birmingham 5

SHAZNAD

Mercy, mercy, mercy
 And I saw you under the disco lights
 And I saw you poised in your disco stance
 And I saw you out on the disco floor
 And I saw you move to your disco dance

Chorus
 Going left right
 Left right
 Left right
 Left right
 Left right
 Left right
 Left right
 Left right

And I saw you up at the disco bar
 And I saw you leaving the disco zone
 And I saw you move in for the disco kill
 And I saw you leave the disco on your own

Repeat chorus

And I saw you dressed in your army greens
 And I saw you marching with the army losers
 And I saw you at ease in the army ranks
 Out of the army out on manoeuvres

Repeat chorus twice

*Words and music by V. Toulouse/M. Herbage/M. Taylor
 Reproduced by permission Modern Publ/ATV Music*



GOING LEFT RIGHT

on Stiff Records

FIG. PARNY CHARRINGTON

KINKS

NEW SINGLE BETTER THINGS

**B/W MASSIVE REDUCTIONS
 PLUS
 FREE LIVE SINGLE
 LOLA/DAVID WATTS**
 with initial quantities
ARIST 415

**FOUR GREAT SONGS
 STANDARD SINGLE PRICE**
 Ring Teleguide on 01-499 9471
 and hear the Kinks now!

ARISTA

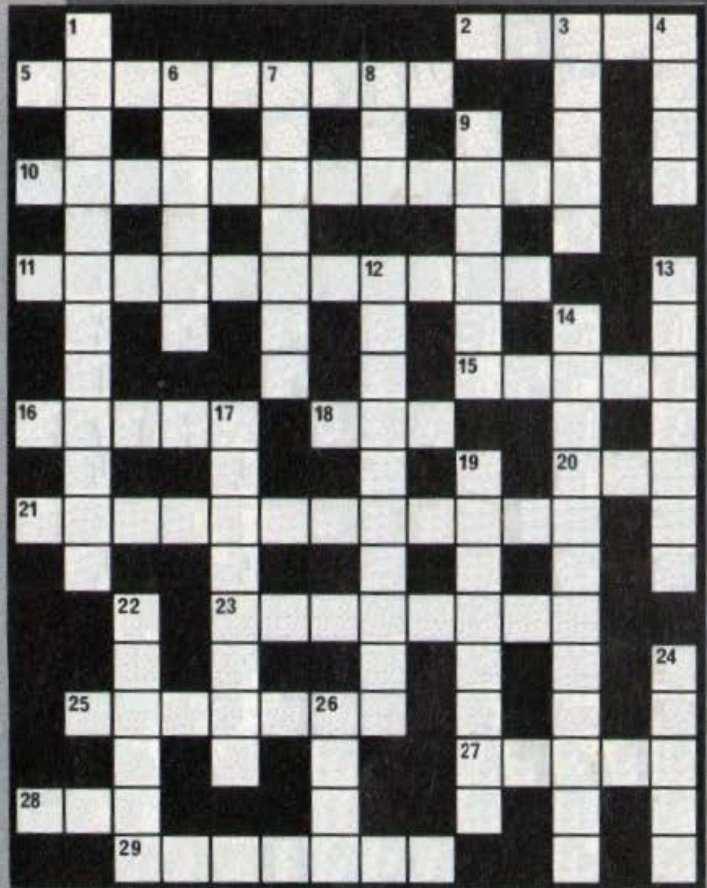
CROSSWORD

ACROSS

- 2 A tearaway of a girl
- 5 Belated follow-up to "Do Nothing" (5,4)
- 10 A bedtime drink! (3,9)
- 11 Soap opera songstress (4,7)
- 15 See 17
- 16 Pete of Wah!
- 18 A small instrument
- 20 Rock event
- 21 One of the authors of 17 down (5,7)
- 23 Group with a use for a mere puss!
- 25 Of "Billericay Dicky" and "What A Waste" (3,4)
- 27 Fly attachments?
- 28 See 1 down
- 29 Ossie's dreamers (5,1,1)

DOWN

- 1 & 28 Follow-up to "Intuition" (5,4,3,3)
- 3 Stuck on a record!
- 4 See 24
- 6 Like the affair
- 7 The 3 down that 5 across is on! (3,4)
- 8 Good question!!!
- 9 The other Kim
- 12 Miner's lad made good (5,5)
- 13 See 14
- 14 & 13 Moody Blues LP (we trust it was a one-way ticket!) (4,8,7)
- 17 & 15 The new epic Squeeze LP (4,4,5)
- 19 & 26 Brown's tomato (anagram)
- 22 Ms Knight of the soulful voice
- 24 & 4 Visage drummer, electro DJ, and all-purpose Man About Town
- 26 See 19.



Answers on page 50

"2,000,000 Voices... fiery vengeance... passionate... driving optimism... magnificent... surging..."

2,000,000 VOICES

NEW ALBUM - ZONO 104

ANGELIC UPSTARTS

SINGLE - OUT NOW - 7 & 12 INCH VERSIONS

I UNDERSTAND

ZONOPHONE

CRASS HYSTERIA

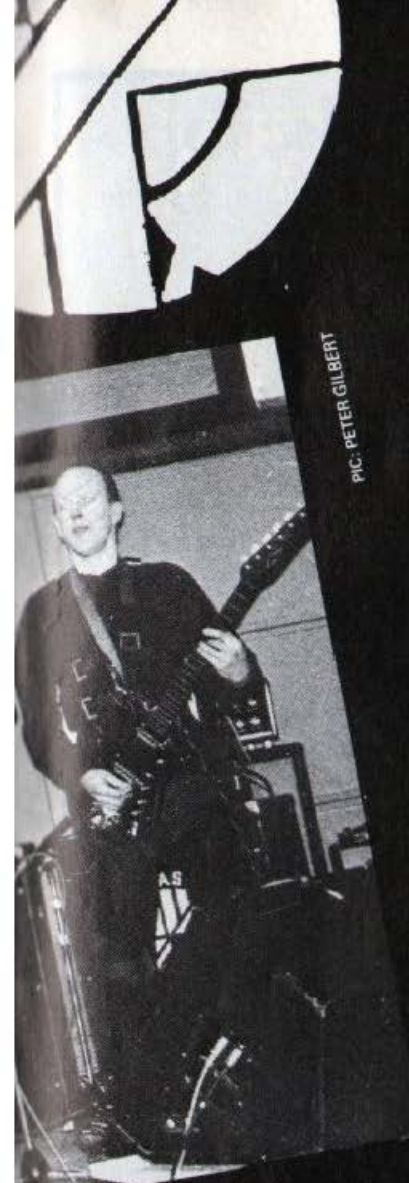
Francis Drake and Peter Gilbert analyse the ideas of pacifist anarchists Crass (a quarter of a million sold).

PIC: PETER GILBERT

Left to right: Steve Ignorant, Penny Rimbaud, Andy Palmer & Phil Free.



PIC: PAUL SLATTERY



PIC: PETER GILBERT

Left to right: G, Steve Ignorant, Andy Palmer & Phil Free.

Steve Ignorant vents his anger.

CRASS SELL far more records than most people realise — nearly a quarter of a million of their own plus a further 50,000 of people like Honey Bane and The Poison Girls whom they've helped — and their records are never out of the Alternative Charts. Their following is now so big that it seems inadequate to describe them as a cult. Crass don't advertise. They don't need to and if they manage to arrange a gig somewhere, their following soon get the word around.

Crass, like it or not, are very successful. Yet very little is actually known about them, not least because they like to keep their individual personalities in the background as much as possible. They actually live in a North London vegetarian household that has been in existence (with people coming and going) for about twelve years now. It works, according to flautist G, on the "mutual respect" of a number of individuals who happen to hold very similar views.

The band itself was formed after Steve Ignorant had come to live in the household and told Penny Rimbaud that he wanted to set up a band with himself as vocalist.

"Penny had a set of drums," Steve recalls, "and offered to drum for me. Then all the members joined as they passed through the house; it just sort of grew like that."

But why was the band formed? "I went to see The Clash in Bristol," answers Steve, "and Joe Strummer was up there saying 'Go out and do it' so I thought 'I will'. I just felt I wanted to say something and do something — y'know, make my own stand. But I think we've all got different reasons for joining the band."

Why did they feel the need to make records?

"We didn't feel a need to at all," Penny replies. "We did some tapes because we wanted to get gigs and you can't get gigs unless you've got a tape."

Crass didn't intend to make any records at all but one of their tapes came into the hands of Pete at Small Wonder Records.

"Pete was absolutely knocked out by it," continues Penny, "and got in touch with us. So we went to see him and he said he wanted to put out 'Do They Owe Us A Living' as a single. We then asked him what we should put on the 'B' side and he said 'I like the lot'. So we said 'OK — we'll do the lot!'"

AND SO "The Feeding Of The 5,000" (an eighteen track 12 inch single) was unleashed on an unsuspecting world. And with the record came Crass's first taste of the poison pens. Crass have come in for a lot of criticism from all sides. The majority of the music press have slagged them for various reasons, one particularly ill-informed critic describing them as "middle class

hippy drop-outs". There are at least two working class people living there at the moment in Steve and G, though G doubts whether backgrounds are really relevant.

"It's totally varied," adds Penny. "It always has been. There's never been any sort of formula."

But perhaps more hurtful has been the criticism from the other side of the musical spectrum, from their contemporaries. Adam & The Ants, for example, who for a long time shared much of the same audience as Crass, have described them in print as "dirty people", "the new puritans" and "doomladen". This seems more than a little unfair because the Crass vision of the future is far different from and far less pessimistic than, say, Killing Joke's vision of destruction and mayhem or The Sex Pistols' "No Future" claim.

Yet neither do Crass believe in burying their heads in the sand with a "let's have a good time while we can" attitude. Instead they prefer to tell people the situation as they see it and through that let people know that there can be a better future for all of us as individuals. They believe we don't have to accept what's dished up for us and that society doesn't have to sit back waiting for the buttons to be pressed.

How do Crass answer the critics who say that Crass are just using music to get their politics across?

"I quite agree with them!" Penny says. "You'd have to define how you're using that term really," G considers. "Pacifist anarchists maybe. We're anarchists in thought."

WOULD CRASS deny that some of their songs are of a blasphemous nature?

"I don't consider the statements we make are blasphemous as such," Penny replies. "They don't deny anything. They say, well, so what if Christ died on the cross? What's that got to do with me? Why should I have to carry the burden of everyone else's guilt?"

"What we're attempting to do with those songs is not to be blasphemous but to de-mythologise, to rid people of the guilt that they've been forced to carry through other people's prejudice."

And what if there is someone in the audience who is offended by what they hear?

"We're not going into churches and singing the songs we sing," says Penny, "and I don't suppose we'd want to. Which is a very different situation to the people in the churches who seem to believe that they have the right to come into clubs where they can't expect to hear things that confirm their particular form of belief."

"I mean, you don't expect to hear a psalm being sung in a punk club. You go there because you want to question the myths.

We're attempting to always go for the roots in things.

"The effect of what we do is a long term thing and not an immediate argument with someone, because we don't have arguments with anyone. We only have an argument with the roots of the myths that might be attached."

But what about the ordinary person who doesn't have such definite views about politics, religion and society?

"We're not a dictatorship," G replies. "I mean, we're not trying to thrust anything down anyone's throat. We're just making a statement — you can do what you like with it. We're just making it available!"

Are Crass looking for converts or recruits to their way of thinking?

"No!" declares lead guitarist Phil Free. "No way, because that would be setting up yet another system. What we're trying to do is to get people to question things instead of just accepting everything that comes along."

So how would Andy (rhythm guitarist N. A. Palmer) describe the band?

"Well, I'd describe Crass as a punk band from the ideas that punk started out to be. But I would say we're taking them even further. We're taking them where the Pistols really should have taken them — well, we're attempting to do that anyway."

"People come up to us and ask, 'Are you a punk band?' but I don't like using the word 'punk' because of the way that punk has turned out."

BOTH ON and off stage Crass all wear black clothes. This might look as if they're connected with some sinister organisation, so why do they do it?

"It's because of the anonymity," replies bassist Pete Wright. "There's no separation, no identification."

"There's no camouflage," adds Phil. "There's nothing which can stand between us and other people."

Penny says that he also likes the idea of dispelling the "macho-aggressive thing".

"Like at one of our gigs there was this guy who looked like the archetypal sort of skinhead, psychopath — a great big bloke with Crass engraved in his head. He looked like the end of the world but on his back were the letters CND (Campaign For Nuclear Disarmament) and he meant it. He was the most kind and gentle person you could wish to meet. And what we are doing is allowing people to be gentle and kind."

So there you have it. No political manifestos, no appeal for converts to their cause, not even any conclusions. Just questions, opinions and some alternative ideas to those that most of us have come to accept passively. The rest is up to you!

Siouxsie And The Banshees: jujju



◆ Take It To The Top ◆

By Kool & The Gang on De-Lite Records

Chorus

Climbing, climbing, climbing
Keep movin' up, don't you ever stop
Whatever it is, take it to the top
Keep movin' up, don't you ever stop
Whatever it is, take it to the top

The world's out there waiting
And it's yours for the taking
So come on, get up, it's time to go
Stop hesitating and anticipating to the top
That's your mark, get ready, set go

So let's go take it to the top
Don't stop, 'cause we'll be movin', yeah
You can make it to the top
Don't stop, we'll be groovin', ah

We're gonna reach that higher ground, yeah
Take it on up, take it on up, a little higher (higher)
Take it on up, take it on up
We will climb together
Take it on up, take it on up
To your highest dreams (higher)
Take it on up, take it on up
So let's go to the top

Repeat chorus

You can do what you want to
In your heart it will come true
If you reach for the stars
You can go that far
Stop hesitating and anticipating
To the top, that's your mark
Get ready, set go

So let's go take it to the top
Don't stop, 'cause we'll be movin', yeah
You can make it to the top
Don't stop, and we'll be groovin', ah

We will reach that higher ground, baby
I can feel it in my bones
So come on along
Take it on up, take it on up
A little higher (higher)
Take it on up, take it on up
We will climb together
Take it on up, take it on up
To your highest dreams (higher)
Take it on up, take it on up
So let's go to the top

Climbing, climbing, climbing
Let's go, take it to the top
Don't stop, 'cause we'll be movin'
You can make it to the top
Don't stop, and we'll be groovin'
Let's go, take it to the top, don't stop.
You're bound to reach that higher ground
You can make it to the top, don't stop
So everybody, keep on movin' down
Let's go, take it to the top, don't stop
The world's out there waiting for you, baby
You can make it to the top, don't stop
You and me, we're gonna be reaching to the top



Words and music by Ronald Bell/Kool & The Gang. Reproduced by permission Planetary Nom Ltd.

MULTIPLICATION

By Showaddywaddy on Arista Records



When you see a gentlemen bee
Round a lady bee buzzin'
Just count to ten, then count again
There's sure to be an even dozen

Chorus

Multiplication, that's the name of the game
In each generation, they play the same

Now there were two butterflies castin' their eyes
Both in the same direction
You'd never guess that one little yes
Could start a butterfly collection

Repeat chorus

Let me tell you now
I say one and one is five
You can call me a silly goat
You can take two minks, add two winks
Ah, you got a real mink coat

A girl gets coy in front of a boy
After three or four dances
You can just bet she'll play hard to get
Multiply her chances

Repeat chorus

And hear me talking now
Mother nature's a clever girl
She relies on habits
You take two hares with no cares
Pretty soon you got a room full of rabbits

Parakeets in between tweets
Sometimes get too quiet
But have no fear 'cause soon you'll hear
A Parakeet riot just try it

Repeat chorus to fade

Words and music by Bobby Darin
Reproduced by permission Carlin Music Corp



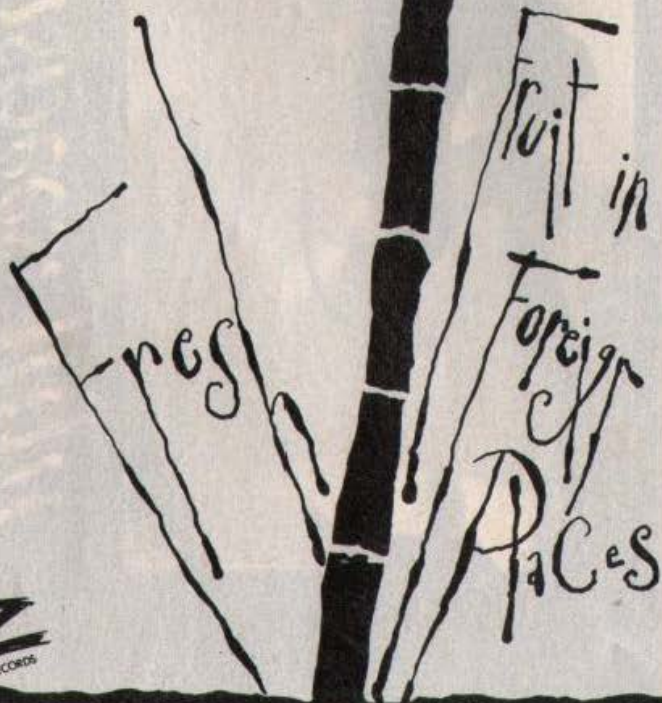
Spellbound · Into The Light · Arabian Nights · Halloween · Monitor · Night Shift · Sin In My Heart · Head Out · Voodoo Dolly

Siouxsie And The Banshees: jiji

ALSO AVAILABLE ON CASSETTE

Kid Creole and the Coconuts

THEIR
NEW
ALBUM



AVAILABLE NOW ON 1+1 CASSETTE
ALSO AVAILABLE ON RECORD



THE FIRST DIVISION

The acts who scored the most Top 10 singles in the UK between 1952 and 1981.



1. **Elvis Presley** (56)
2. **Cliff Richard** (45)
3. **The Beatles** (23)
4. **The Rolling Stones** (20)
5. **The Shadows, Abba, Frankie Laine, Lonnie Donegan** (17)
6. **Manfred Mann, McCartney/Wings** (16)
7. **David Bowie, The Bee Gees, Rod Stewart, The Who, ELO** (14)
8. **Slade, Status Quo, Perry Como, Everly Brothers, Tom Jones, The Kinks** (13)

PAUL WELLER'S TEN GUITARISTS



1. **Wilko Johnson**
"My first real influence of the '70s."
2. **Pete Townshend** (his '65 work)
"My second and most overwhelming."
3. **Stuart Adamson of The Skids**
4. **Eddie Phillips of The Creation**
"Great effects with feedback and violin bow."
5. **Syd Barrett** (his '67 work)
"Crazy playing."
6. **Viv Albertine of The Slits**
7. **Steve Marriott**
"His playing on all the Small Faces' records. He used a mixture of Steve Cropper and Pete Townshend."
8. **Dave Davies of The Kinks** ('64-'69)
9. **The guitar work on 'Revolver' by The Beatles**
10. **Myself**
"I enjoy my style and it's exciting to think there's so much more to learn."

ALL ROUND ENTERTAINERS

Ten musicians who appeared in straight acting roles.

1. **Mick Jagger**: appeared successfully in "Performance" but less effectively in the title role of "Ned Kelly".
2. **Ringo Starr**: small parts in "Candy" and "The Magic Christian", a much-praised role in "That'll Be The Day". However his performance in "Blindman", a rather violent spaghetti Western, has yet to be seen in Britain.
3. **John Lennon**: acted on film only once outside of The Beatles movies, as a cowardly private in "How I Won The War".
4. **Sting**: a small part in "Radio On" and a small but important part in "Quadrophenia".
5. **Roger Daltrey**: flexed his muscles in the title roles of "Lisztomania" and "McVicar".
6. **David Bowie**: on celluloid in "Just A Gigolo" and "The Man Who Fell To Earth"; on the boards in "The Elephant Man".
7. **Toyah Willcox** has been the most active in this area, taking parts in the films "The Corn Is Green", "Quadrophenia", "The Tempest"; the TV productions "Minder", "Shoestring", "Quatermass", "Little Girls Don't", "Dr Jekyll & Mr Hyde" and "Blue Marigolds" as well as such stage plays as "American Days" and "Sugar And Spice".



Debbie Harry in "Union City"

8. **Debbie Harry**: re-coloured her hair and played down the glamour for her part in "Union City".
9. **Lene Lovich and Les Chappell** played gangsters in the Dutch movie "Cha Cha".
10. **James Taylor** made a distinguished acting debut (along with Dennis Wilson of The Beach Boys) in "Two Lane Blacktop" but has chosen not to repeat the adventure.

6

TEN GIGS I NEVER WANT TO PLAY AGAIN

By Chris Cross (Ultravox) (no particular order)



1. **The Grey Topper, Jacksdale**.
"There were more people in the fish shop opposite than at the gig."
2. **Vikings, Goole and the Top Hat, Spennymoor**.
"No comment, just bad."
3. **Shrewsbury Rugby Club**.
"Instructions from the management were: 'set your gear up under the TV, lads!' — the area was 3ft. square."
4. **76 Club, Burton-on-Trent**.
"We were instructed 'you can't miss it', and after finding numbers 75, 77 and 78 we realised you had to walk through a fish shop to get to the gig. Even the equipment had to go through that way!"
5. **Liverpool Stadium**.
"(Supporting Eddie And The Hot Rods) — to be played only in wearing thermal underwear, the place was freezing."
6. **Pied Bull, Islington**.
"It had the worst promoters in the world — ourselves!"
7. **Bogarts, Birmingham**.
"The scene of a St. Valentine's day massacre. The place is like a prison, with pictures of gangsters all over the walls."
8. **The Limit, Sheffield**.
"The most aptly-named club in England."
9. **The Dolphins, Morecambe**.
"A disco bar in Morecambe! Can you imagine anybody discoing in Morecambe?"
10. **Country Club, Ashby de la Zouch**.
"Not even the bar staff attended! We played to one person."

WOMBLEMANIA

Commentary by Mark Ellen — a fan
The man behind the music for this furry epidemic was Mike Batt. He sang, arranged and produced eight wombling classics.

1. **"The Wombling Song"**. This devastating debut climbed to No. 4 in Jan '74.
2. **"Remember You're A Womble"**. Distinct "soccer hooligan" chorus line. No. 3 in April '74.
3. **"Banana Rock"**. A brave new wombling backbeat. No. 9 in June '74.
4. **"Minuetto Allegretto"**. Its dainty classical offbeat was the dizzy pinnacle of Batt's compositional flair. It was downhill from here onwards. No. 16 in Oct '74.
5. **"Wombling Merry Christmas"**. Shameless commercial cop-out. No. 2 in Dec '74.
6. **"Wombling White Tie And Tails"**. A masterpiece of the sensitive. A joke to the rest. No. 22 in May '75.
7. **"Super Womble"**. Pitiful. No. 20 in Aug '75.
8. **"Let's Womble To The Party"**. A Nation was invited and nobody went. No. 34 in Dec '75.



PIC. MICHAEL POTLAND/L.F.I.

ON YOUR FEET

Top Disco DJ Chris Hills lists ten records guaranteed to get an audience up and moving.

1. **"Disco Nights"** by GQ (Arista)
2. **"In The Mood"** by Glenn Miller (RCA)
3. **"I Love Music"** by The O'Jays (Philadelphia)
4. **"Young Hearts Run Free"** by Candi Staton (WEA)
5. **"Ain't No Stoppin Us Now"** by McFadden & Whitehead (Philadelphia)
6. **"Living On The Front Line"** by Eddy Grant (Ice)
7. **"Body Music"** by The Strikers (Prelude)
8. **"My Baby Just Cares For Me"** by Nina Simone (CBS)
9. **"Dominos"** by Donald Byrd (Bluenote)
10. **"Boogie Nights"** by Heatwave (GTO)

23

IT'S A FAMILY AFFAIR

Groups formed from relations.

- The Osmonds:** Alan, Wayne, Merrill, Jay, Donny, Marie & Jimmy.
- The Jacksons:** Jackie, Tito, Jermaine, Marlon, Michael & Randy.



Michael Jackson

- The Isley Brothers:** Ernie, Marvin, Ronald, Rudolph, O'Kelly and Chris Jasper (brother-in-law).
- The Nolan Sisters:** Linda, Colleen, Bernadette, Maureen, Ann (left the group); Denise is a solo act.
- The Staples Singers:** Roebuck, Mavis, Cleo & Yvonne. (Purvis left the band.)
- Sister Sledge:** Kathie, Debbie, Kim & Joni.
- Sly & The Family Stone:** Sylvester, Freddie and Rosie Stone.
- The Gibson Brothers:** Chris, Patrick & Alex.
- The Bee Gees:** Robin, Maurice & Barry. (Andy is a solo.)
- The Beach Boys:** Brian, Carl & Dennis Wilson plus Mike Love (cousin).

THE BROTHERS

Bands that include a pair of brothers.

- Devo:** Jerry & Bob Casale.
- Spandau Ballet:** Gary & Martin Kemp.
- Sparks:** Ron & Russell Mael.
- UB 40:** Ali & Robin Campbell.
- The Undertones:** John & Damian O'Neill.
- The Whispers:** Walter & Wallace Scott (identical twins).
- The Kinks:** Ray & Dave Davies.
- Japan:** David Sylvian & Steve Jansen.
- The Everley Brothers:** Don & Phil.
- Bachman Turner Overdrive:** Randy & Bobbie Bachman.



The Ramones

NO RELATION

Bands pretending to be brothers, sisters, etc.

- The Doobie Brothers**
- The Flying Burrito Brothers**
- The Righteous Brothers**
- The Walker Brothers**
- The Partridge Family**
- Family**
- The Ramones**
- The Mamas & Papas**
- The Thompson Twins**
- The Diagram Brothers**



Jerry & Bob Casale (Devo)

EPIC SOUNDTRACKS!

10 hit songs from '70s movies.

- "You're The One That I Want" (RSO):** John Travolta & Olivia Newton-John. One of three enormous hits from the soundtrack of soda pop epic "Grease", this held the top spot for 9 weeks in '78.
- "Summer Nights" (RSO):** Travolta & Newton-John. Their second love duet only managed a measly 7 weeks at No. 1.
- "Night Fever" (RSO):** Bee Gees. Culled from "Saturday Night Fever", this opened the door to the disco bonanza and made No. 1 in '78.
- "Bright Eyes" (CBS):** Art Garfunkel. Written for the cartoon version of "Watership Down", this became the best selling single of '79.

- "Wandrin' Star" (Paramount):** Lee Marvin.

Despite having the least musical larynx ever to be committed to tape, tough guy actor Marvin spent 3 weeks at No. 1 in '70 with this sustained piece of groaning from musical Western, "Paint Your Wagon". If you think that's weird you should hear the flip, which features Clint Eastwood torturing "I Talk To The Trees".

- "Grease" (RSO):** Frankie Valli. The third smash from the movie of the same name. Former Four Season Valli manages a respectable No. 3 in '78.
- "Evergreen" (CBS):** Barbra Streisand. Another No. 3, this time from '77, this was the love theme from La Streisand and Kris Kristofferson's remake of a Hollywood cornball classic.

- "Theme From Shaft" (Stax):** Isaac Hayes.

A No. 4 hit from '71, this slick item was written for the soundtrack of the black cops 'n' robbers movie and launched both former backroom boy Hayes and the wah-wah pedal as major commercial forces.

- "(Where Do I Begin) Love Story" (CBS):** Andy Williams. Not the only version of the love theme from "Love Story" to chart in '71, but its No. 4 placing made it the most successful.

- "Star Wars Theme — Cantina Band" (RCA):** Mecc. Orchestral recording of main title of the movie that dominated the decade. Peaked at No. 7 in '77.

OFFSPRINGS ETERNAL

6 children of distinguished parents.

- Jane Kennaway.** The lady who fronts the band, Strange Behaviour, is the daughter of the late novelist James Kennaway.
- Carlene Carter.** A complicated one. Carlene is the daughter of Carl Smith and June Carter, both well-known country & western singers, who later divorced. June then married Johnny Cash, another celebrated C&W singer. Carlene's half-sister, Rosanne Cash, is also a C&W singer.
- Kim & Ricky Wilde.** Son and daughter of Marty Wilde, himself a teen dream from the early '60s.
- Debbie Boone.** The lady who had a huge hit with "You Light Up My Life" in '77 is the daughter of Pat Boone, heart throb in the '50s.



- Julian Lennon.** Member of the Lennon Drops and son of John.
- Kirsty MacColl.** Her father is folk-singer, Ewan MacColl.

CAPITAL RADIO'S ALL-TIME HALL OF FAME

Based on a readers' poll held by Capital Radio in May, 1978.

- 10CC** "I'm Not In Love"
- Simon and Garfunkel** "Bridge Over Troubled Water"
- Moody Blues** "Knights In White Satin"
- Procol Harum** "A Whiter Shade Of Pale"
- Queen** "Bohemian Rhapsody"
- Derek and The Dominoes** "Layla"
- Beatles** "Hey Jude"
- Rod Stewart** "Maggie May"
- Elvis Presley** "Jailhouse Rock"
- Led Zeppelin** "Stairway To Heaven"



REQUEST SPOT

Artist **THE SCARS**
Title **AQUARAMA**
Label **PRE**
Year **1981**
Requested by **DEBBIE LEYSHON, SWANSEA.**



NOW I'M LOOKING UP
NOW I'M LOOKING DOWN
LOOKING THROUGH YOU
WHAT'S THE MATTER NOW

WIND BLOWS MY HAIR
SALT WATER HITS MY FACE
JUST ONE PUSH TO THE ROCKS BELOW

FALL TO THE ROCKS BELOW
SMASH LIKE A DOLL

THE SEA CAN WASH MY BLOOD AWAY
WASH AWAY MY BONES

WIND BLOWS MY HAIR
SALT WATER HITS MY FACE

NOW I'M NOT LOOKING AT ALL

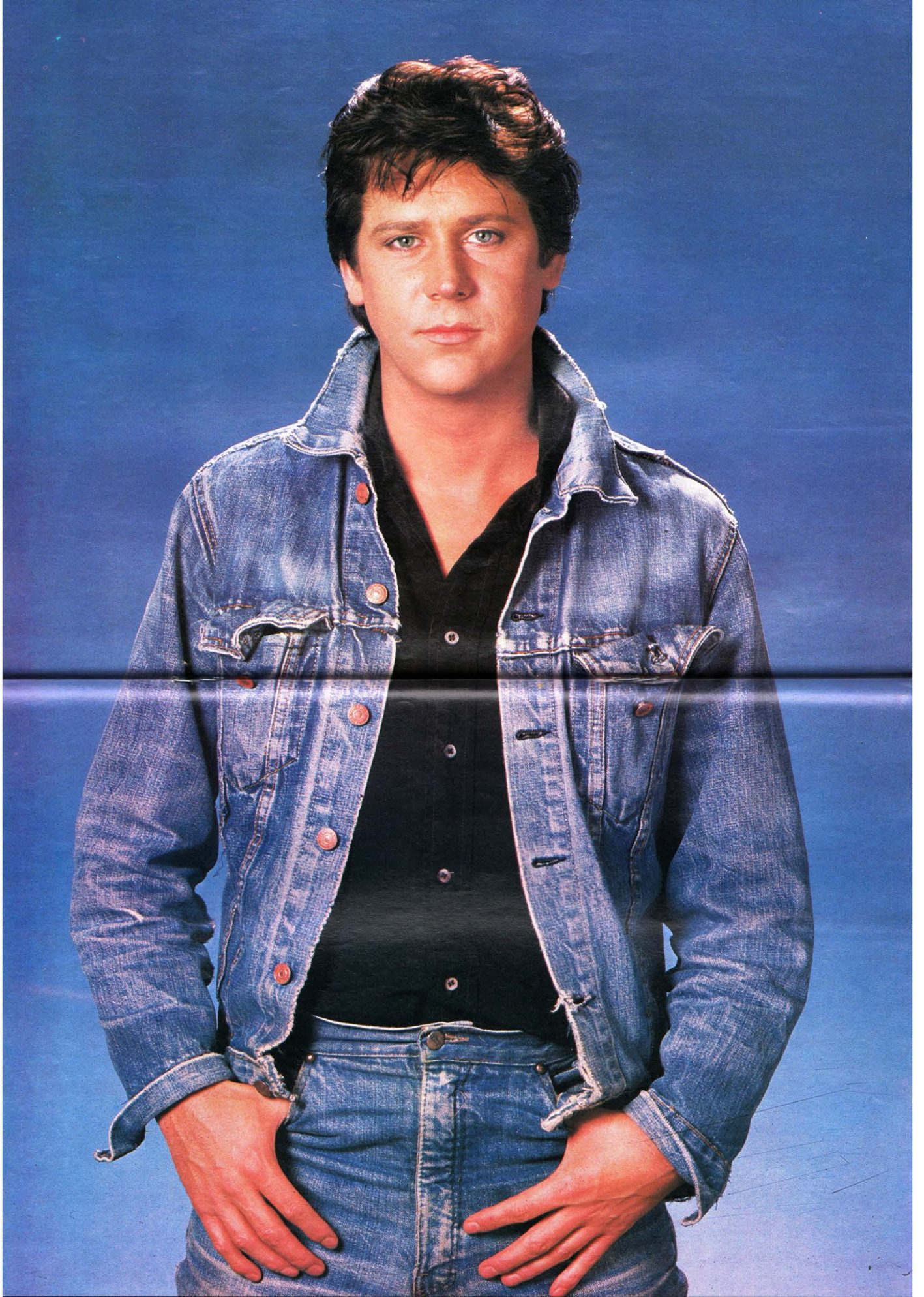
I SEE YOU WATCHING
A HAND GOES TO YOUR MOUTH
YOU CAN'T BELIEVE IT'S HAPPENING

WIND BLOWS YOUR HAIR
SALT WATER SLAPS YOUR FACE
YOUR TURN YOUR BACK
WALK AWAY, AWAY

WORDS AND MUSIC BY THE SCARS
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CONTROL

SCARS





SMASH HITS

SHAKIN' STEVENS

PIECE OF THE ACTION BUCKS FIZZ



PIC: PAUL COX/LEI

On RCA Records.

Words and music by A. Hill. Reproduced by permission Paper Music Ltd.

I feel so lonely when I'm left at home
And I know you're having fun with all the other boys in town
Why am I the only one
I'm a first class loser that you don't wanna have around
I keep calling in the dead of night
Until you say you're gonna start treating me right

Chorus

And well I know it sounds funny
But I don't wanna be in love
Just want a piece of the action
And there's no amount of money
That could ever be too much
To get a piece of the action (get a piece of the action)
To get a piece of the action (just want a piece of the action)
To get a piece of the action

Piece of the action, piece of the action

Little by little I'm beginning to learn (I'm beginning to learn)
You're a many man woman and it's heavy on my mind
Any time you've wanted love
You just snap your fingers and it's not very hard to find
I don't wanna tie you down
But it'd be so good with you around

Repeat chorus

Piece of the action, piece of the action

I don't wanna be the life of the party
I just want a little excitement laying down

Well I know it sounds funny
But I don't wanna be in love
Just want a piece of the action
And there's no amount of money
That could ever be too much
To get a piece of the action

Repeat last verse to fade

New Sounds New Styles is on sale now — the July issue of the magazine that steps into the middle of the moment, displaying in original full colour and black-and-white the music and the modes that matter. There's a heady report on how New York withstood the assault by Spandau Ballet/Axiom Fashions, August Darnell talking a tasty tale of Kid Creole, Linxmen David and Sketch revealing their soul, and the full flavour of funk.

From Birmingham there's the outrageous Ya Ya look and we feature some hair-raising reports and pictures on headonism, the latest in beehives, baldheads and laser beams. Then there's the poster, a giant fold-out portrait of David Bowie specially painted for NSNS by Fashion keyboards player Mulligan backed with a stunning full colour shot of Linx.

All this available now for 65p. Get it from your newsagent, or if you have difficulty send 65p to New Sounds New Styles Circulation, EMAP, Bretton Court, Peterborough PE3 8DZ.



The last twenty five years of pop have thrown up more new dances than you can shake your booty at. So come on people, it's time to

DO THE...

Twist, Jive, Pony, Monkey, Bird, Alligator, Rat, Chicken Hop, Funky Chicken, Funky Gibbon, Dead Fly, Horse, Duck, Dog, Crocodile Walk, Philly Dog, Camel Walk, Hucklebuck, Shake, Majestic, Monster Mash, Hanky Panky, Sophisticated Boom Boom, Bongo Stomp, Boogaloo, Hully Gully, Wiggle Wobble, Slide, Freddie, Hitch-hike, Bristol Stomp, Shingaling, Hootchie Coo, Bump, Hustle, British Hustle, Latin Hustle, Spanish Hustle, Mashed Potato, Walk, Stroll, Bossa Nova, Shotgun, Bounce, Bus Stop, Jerk, Cool Jerk, Shake, Pogo, Simple Simon, Slam, Breakdown, Block, Crawl, Madison, Sloop, Locomotion, Freeze, Hula Hop, Frug, Slop, Shortstop, Martian Hop, Shimmy, Swim, Limbo, Popcorn, Magilla, Continental Walk, Switcharoo, '81, Popeye Waddle, Watusi, Sway, Ubangi Stomp, Deep Sea Diver, Hip-o-crit, Shugaloo, Moonstomp, Freak, Creep, Loop-di-Loop, Moppity momp stomp and (for those who prefer to do their dancing in a sitting position) **The Hand Jive.**

Thanks to Robin Katz

STRANGE BUT TRUE

Thomas Edison introduced the first long players in 1926. They revolved at 80 R.P.M. and contained 450 grooves per inch. Later, in 1931, RCA Victor marketed the first microgroove discs that spun at 33 1/3 R.P.M. but the heavy magnetic pick ups of the day soon wore them out. The idea was then ditched until 1948 when CBS released the first modern LP's.

TEN HITS FROM TV PROGRAMMES



- 1. Simon Park: "Eye Level"** (Columbia). Otherwise known as the theme tune from ITV's cop series, "Van Der Valk", this held the No. 1 position for 4 weeks in '73.
- 2. Ennio Morricone: "Chi Mai"** (BBC). The man who made his fortune composing music for Clint Eastwood westerns finally gets a British hit with the theme from BBC-2's series about Lloyd George. No. 2 earlier this year.
- 3. George Zamfir: "The Light Of Experience"** (Epic). Proving that nothing succeeds quite like a good Grecian pipe, this theme from a BBC-2 chat series was No. 6 in '76.
- 4. The Muppets: "Halfway Down The Stairs"** (Pye). The No. 7 placing achieved by this ballad in '77 remains a frog record.
- 5. Yannis Markopoulos: "Who Pays The Ferryman?"** (BBC). Another BBC-2 series gives birth to another exotic-sounding instrumental, a No. 11 hit from '77.
- 6. Vienna Philharmonic Orchestra: "Theme From The Onedin Line"** (Decca). Awash at No. 15 in '71.
- 7. Mike Oldfield: "Blue Peter"** (Virgin). No. 19 in '79.
- 8. Mankind: "Dr Who"** (Pinnacle). The perennial Doctor had the synthesiser treatment at No. 25 in '78.
- 9. Richard Denton and Martin Cook: "Theme From The Hong Kong Beat"** (BBC). Rickshaws and revenge ruled at No. 25 in '78.
- 10. Pratt and McLain with BrotherLove: "Happy Days"** (Reprise). The song that introduced the series about the '50s, family life and the Fonz made No. 31 in '77.

So where are the Wombies? Because this particular list would have been swamped by Mike Batt's furry creations, we decided to give them their own list. We still didn't have room for such forgotten gems as John Inman's "Are You Being Served, Sir?", Maggie Bell's "Hazel" or "Benny's Theme" by Paul Henry of "Crossroads" infamy. Believe it or not, they all charted.

EUROVISION CLASSICS

Some magic moments in the 26 contests since 1956.

NO POINTS SCORED

- 1. 1978: "All Kinds Of Everything"** by Jan Teigen (Norway).
- 2. 1980: "Aldril Livet"** by Finn Kalvick (Norway).

MEMORABLE TITLES

- 1. "A-B-Ni-Bi"** — Israel, '78.
- 2. "Boum Boum Boum"** — Monaco, '67.
- 3. "Boom Bang-A-Bang"** — UK, '69.
- 4. "Oj Oj Oj"** — Norway, '69.
- 5. "Ding Ding-A-Dong"** — Holland, '75.
- 6. "Pump-Pump"** — Finland, '76.
- 7. "Boom Boom Boomerang"** — Austria, '77.

UNFORGETTABLE LYRICS

- 1. Norway, '73:** "Come and join us! In the game of girl and boyness".
- 2. Switzerland, '73:** "Tomorrow there'll be time enough to think about life/To have children, to invest all our savings. Hurrah!".
- 3. Ireland, '73:** "Are the mountains blue and hazy/Or am I a little crazy?".
- 4. Norway, '80:** No lyrics, unfortunately, but this entry — in a long line of honourable Norwegian failures — was on the gripping subject of plans to build a hydro-electric power station on reindeer pastures.

PHIL(THY ANIMAL) TAYLOR'S TEN BEST DRESSED MEN



- 1. Worzel Gummidge**
- 2. Patrick Moore**
- 3. Benny from "Crossroads"**
- 4. Michael Miles**
- 5. Len Fairclough**
- 6. Steve Elsey (from Trans-Am)**
- 7. Michael Fish The Weatherman**
- 8. "Fast" Eddie Clarke**
- 9. Lemmy**
- 10. Maggie Thatcher**

"I READ A BOOK ONCE . . . I THINK IT WAS GREEN"

Bands who have copped their names from the literary world.

- 1. Steely Dan, Dead Fingers Talk, Soft Machine, Naked Lunch** — all from works by American writer, William Burroughs (from whom David Bowie stole the idea of cut-ups).
- 2. Doors, Feelies, Eyeless In Gaza** — from works by Aldous Huxley.
- 3. The Boomtown Rats** — from Woody Guthrie's autobiography, "Bound For Glory".
- 4. Josef K.** — from Franz Kafka's "The Trial".
- 5. Pere Ubu** — the title of a play by French writer, Alfred Jarry.
- 6. Uriah Heep** — from Charles Dickens' "David Copperfield".
- 7. Generation X** — the title of a '60s paperback on mods.
- 8. Velvet Underground** — the title of a soft-porn paperback from the '60s.
- 9. Heaven 17** — from "Clockwork Orange" by Anthony Burgess.
- 10. Supertramp** — from "The Autobiography Of A Supertramp" by W. H. Davies.

PAMELA STEPHENSON'S TEN COMEDIANS



- 1. Richard Prior**
- 2. Robin Williams**
- 3. Charlie Chaplin**
- 4. Lenny Bruce**
- 5. John Cleese**
- 6. Mel Brooks**
- 7. Bette Midler**
- 8. Billy Connolly**
- 9. Mae West**
- 10. Peter Sellers**

THE DAYS THE MUSIC DIED

20 deaths that shook rock'n'roll.

- Buddy Holly** — February 3, 1959. The day the music died, according to Don McLean. His small, private plane goes down in an Iowan snow-storm. With him die the Big Bopper ("Chantilly Lace") and Richie Havens ("C'mon Let's Go"). Holly only took the flight so he could get his laundry done before the next show.
- Eddie Cochran** — April 17, 1960. His taxi hits a lamp post on the road back from Bristol. Fellow passengers Gene Vincent and Cochran's girlfriend, Sharon Sheeley, survive the wreck.
- Sam Cooke** — December 11, 1964. The first king of soul music was shot by a woman (not his wife) that he'd taken to a Hollywood motel.
- Otis Redding** — December 10, 1967. On the threshold of fame, this 27 year old sultan of soul dies as his plane crashes into a frozen Wisconsin lake. With him die three of his backing group, the Bar-Kays.
- Brian Jones** — July 3, 1969. Within a month of leaving the Rolling Stones, Jones was found dead in the swimming pool of his Hartfield home. The coroner's verdict was "death by misadventure".
- Jimi Hendrix** — September 18, 1970. Dies in a London apartment from inhaling his own vomit following "barbiturate intoxication".
- Janis Joplin** — October 4, 1970. She takes a heroin overdose in Hollywood's Landmark Hotel.
- Jim Morrison** — July 3, 1971. Having moved to Paris, he suffers a heart attack in the bath. The other members of the Doors were trying to persuade him to rejoin the group.
- Duane Allman** — October 29, 1971. His motorcycle runs into a truck in Macon, Georgia. Some claim that it was suicide.
- Elvis Presley** — August 16, 1977. The details of the autopsy have never been published but the popular story runs that "the King" had a heart attack in his bathroom while reading the Bible. He was overweight and had been taking stimulants for many years.
- Marc Bolan** — September, 17, 1977. His Mini skids into a tree on Barnes Common. His girlfriend, Gloria Jones, who was driving, survives.
- Lynyrd Skynyrd** — October 27, 1977. American hard rock band decimated when their hired plane runs out of gas as it approaches touch-down. Singer,

- Ronnie Van Zandt, guitarist Steve Gaines and backing singer, Cassie Gaines, all die. The rest of the band survive.
- Keith Moon** — September 7, 1978. Rock'n'roll's most infamous prankster overdoses on a drug he's been prescribed for his alcoholism. He dies in the same London flat where Cass Elliott from West Coast band Mamas and the Papas died four years previously.
 - Sid Vicious** — February 2, 1979. Charged with the second degree murder of girlfriend Nancy Spungen (who was found with a knife in her stomach) and on bail for £30,000, Sid has also been undergoing a cure for his heroin addiction. After 55 days without the drug, he took some and died. He was 21.
 - Bon Scott** — February 19, 1980. The 33 year old singer with AC/DC has one double whisky too many. Left in a car to sober up, he dies of acute alcohol poisoning.
 - Ian Curtis** — May 18, 1980. Shortly after finishing the "Closer" album, the Joy Division vocalist had a period of severe depression. The result of this was that he hanged himself. He was 23.
 - John Bonham** — October 2, 1980. Another victim of inhaling his own vomit, the Led Zeppelin drummer had apparently knocked back 40 measures of vodka in the 12 hours before his death.
 - John Lennon** — December 8, 1980. Returning home from an evening at the Record Plant studio, John and Yoko are stopped by Mark David Chapman who asks for Lennon's autograph. Chapman, obsessed by Lennon's myth, shoot him five times.
 - Bill Haley** — February 10, 1981. The Sun reported that in the year before his death Haley's behaviour was "eccentric". At one gig during a tour of Germany he began to strip on stage. The tubby dance band leader with the famous kiss curl had the first rock'n'roll record to enter the U.S. charts. His "Crazy Man Crazy" became a hit in 1953. Haley dies of a heart attack in his Texan home, aged 55.
 - Bob Marley** — May 11, 1981. The prince of reggae succumbs to cancer and dies in Miami's Cedars of Lebanon hospital. He was about to receive Jamaica's Order of Merit — the country's third highest honour.

NICKED-NAMES 20 odd band names and where they came from.

- Stiff Little Fingers** lifted their name from a Vibrators song of the same name.
- UB 40** is the code number of a form filled in by those claiming the dole.
- The Rolling Stones** paid tribute to blues master Muddy Waters by lifting their trading name from one of his song titles. (So did Doctor Feelgood and Nine Below Zero).
- Judas Priest** found their inspiration in a Bob Dylan tune called "The Ballad Of Frankie Lee & Judas Priest".
- Talking Heads** is a term used in the TV business to describe a presenter talking straight to the camera.
- Led Zeppelin** have the late Keith Moon to thank for christening them. He suggested that this new band would "go down like a lead balloon".
- The Teardrop Explodes** took their name from an incident in a Marvel comic called "Daredevil". The Revillos likewise adopted and adapted theirs from a cafe called "Dr Revillos" featured in a similar Marvel comic.
- The Gang Of Four** share their name with the quartet of politicians who launched the Cultural Revolution in China during the mid '60's.



Bucks Fizz



Duran Duran



Talking Heads

- Bucks Fizz** is a cocktail mixed from orange juice and champagne.
- Bauhaus** called themselves after the design group who revolutionised the look of furniture in pre-war Germany.
- A Certain Ratio** was a phrase that first popped up on a Brian Eno album called "Before And After Science".
- Depeche Mode** is the name of a French fashion magazine.
- Sham 69** have an unknown graffiti artist to thank for their name. On a fence in Hershaw he'd scrawled the words "Hershaw '69". However only the latter part remained.
- Abba**. The two a's are Agnetha and Anni-Frid; the two b's stand for Bjorn and Benny.
- Duran Duran** was a character in the Jane Fonda space fantasy movie, "Barbarella".
- The B-52's** take their name from the nickname of a bouffant hairstyle. This coiffure was in turn named after a US warplane.
- T. Rex** were originally known as Tyrannosaurus Rex, the most fearsome of the dinosaurs.
- The Buzzcocks** plucked their name from a character in the TV series "Rock Follies" who was habitually saying "Give me a buzz, cock".
- Boney M** was the name of an Australian TV detective.
- The Human League** was the name given to one of the two opposing sides in a science fiction board game.

DURAN **DURAN**

1st ALBUM EMC 3372

TOUR

JUNE		
29th	Dome	BRIGHTON
30th	Gaumont	SOUTHAMPTON
JULY		
1st	Rock City	NOTTINGHAM
3rd	Apollo	MANCHESTER
4th	City Hall	NEWCASTLE
5th	Tiffany's	GLASGOW
6th	Odeon	EDINBURGH
8th	Royal Court	LIVERPOOL
9th	Odeon (Hammersmith)	LONDON
10th	New Theatre	OXFORD
11th	Odeon	BIRMINGHAM



After the adverts,
watch T.V.

TV Smith's
EXPLORERS



'The Last Words Of The Great Explorer' is the debut album from TV Smith, formerly of the Adverts, and it features the current single 'Have Fun'.

K
The Last Words Of The Great Explorer
KRL B5087
.. 40-85087

First 10,000 albums include FREE 2 track single



ON TOUR

JUNE

19 WOLVERHAMPTON
Lafayette Club
20 DUDLEY, JB's
26 MIDDLESBROUGH
Rock Garden
30 SHEFFIELD
Limit Club

JULY

3 BIRMINGHAM
Cedar Ballroom
4 LIVERPOOL, Brady's
10 MANCHESTER
De Ville

Phil Collins

IF LEAVING ME IS EASY
ON VIRGIN RECORDS

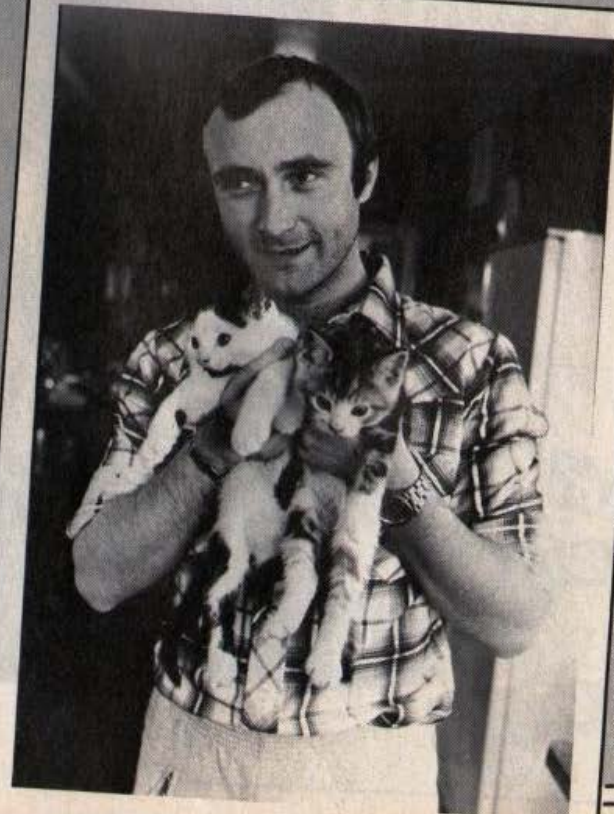
I read all the letters, I read each word that you've sent to me
And though it's past now, and your words start to fade
All the memories I have still remain

I've kept all the pictures, but I hide my feelings so no-one knows
Oh sure my friends all come round, but I'm in a crowd and on my own
It's 'cause you're gone now, but your heart, heart still remains
And it'll be here if you come again

You see, I'd heard the rumours, I knew before you let me know
But I didn't believe it, not you
No you would not let me go
Seems I was wrong, but I love, I love you the same
And that's the one thing that you can't take away
But just remember

If leaving me is easy
Then you know, coming back is harder
If leaving me is easy
Then you know, coming back is harder
If leaving me is easy
Then you know, coming back is harder
If leaving me is easy
Then you know, coming back is harder
If leaving me is easy
Then you know, coming back is harder
If leaving me is easy
Then you know, coming back is harder

Words and music by Phil Collins
Reproduced by permission Effectsound/Hit 'N' Run Music Ltd.



PIC: PAUL COX/L.F.I.



Graham Bonnet

LIAR

ON PHONOGRAM RECORDS

I won't ever leave when you want me to stay
Nothing you could do that would turn me away
Clinging on every word believing the things I heard
Being a fool

You've taken my life so take my soul
If that's what you said I believed it all
I wanna be with you long as you want me to
I won't move away

Ain't that what you say
Ain't that what you say
Ain't that what you say

Liar, liar, liar, liar, liar
Liar, liar, liar, liar, liar

Never see no night never see no day
If ever I leave when you want me to stay
You can't be leaving me I won't believe it
I won't let you go

Ain't that what you say
Ain't that what you say
Ain't that what you say

Liar, liar, liar, liar, liar
Liar, liar, liar, liar, liar
Liar, liar, liar, liar, liar
Liar, liar, liar, liar, liar
Liar, liar, liar, liar, liar
Liar, liar

Words and music by Russ Ballard
Reproduced by permission Verulam Music Co. Ltd.



new single

7" - doors of your heart
b/w get - a - job
12" - extended version
doors of your heart (dub)
b/w drowning (dub)
12" available at normal 7" price
7" and 12" full colour picture bag



DOORS OF YOUR HEART



NEW SINGLE



DEPARTMENT-S

GOING
LEFT
RIGHT



DEPARTMENT-S

FIRST ALBUM

POLECATS ARE → GO!



6359 057



FREE PLASTERBLASTERS!

CAN YOU hear us at the back? Well, take those earplugs out then and put that guitar down a second.

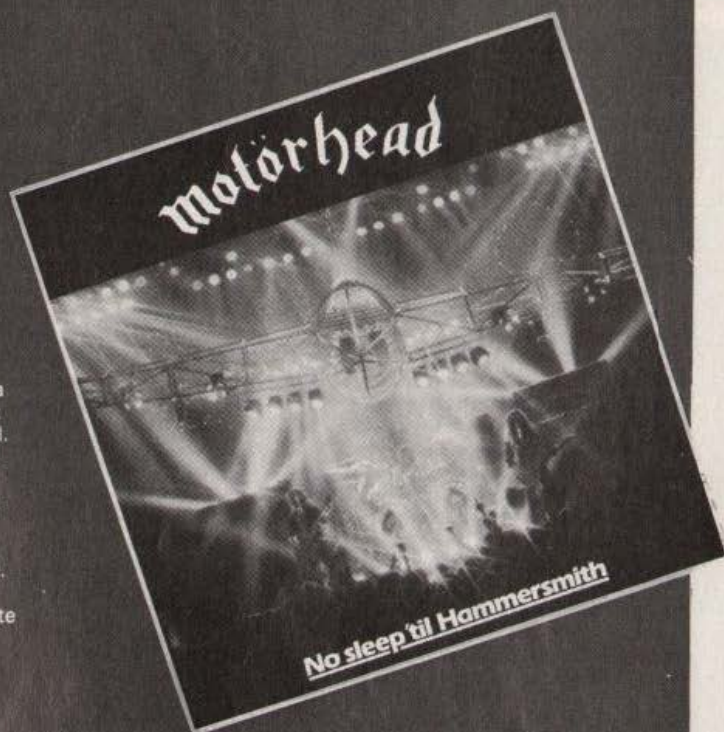
Right, this is an announcement: "All those not requiring FREE MOTORHEAD ALBUMS turn to the next item and keep reading. The rest of you, stay where you are!"

It's time once again, friends, for yet another head-hammering Smash Hits Quiz. 50 — yes, 50! — copies of the latest Motorhead long-player, "No Sleep 'Til Hammersmith" have just come crashing through the office door with the blessings of big-hearted Bronze Records, and they'll be swiftly sent packing to the 50 lucky winners.

There's nothing to it (well, not much anyway). Simply fill in the answers to the five taxing teasers on the right (and you don't have to be a hardcore Motorhead fan to get 'em right. Just an avid Smash Hits reader). Then send them, along with your name and address, to "Smash Hits Motorhead Competition", 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF. The first

50 correct ones plucked out of a bass drum on July 8 will be sent something to make their happy homes just that little bit louder. Go get 'em!

1. Lemmy previously played in two of the following bands. Which ones? a) Whitesnake. b) Hawkwind. c) The Rockin' Vicars. d) Brotherhood Of Man.
2. What is Phil Taylor's affectionate stage name? a) Phil(Ter Tip) Taylor. b) Phil(Ling Station) Taylor. c) Phil(Thy Animal) Taylor. d) Phil (Yer Boots) Taylor.
3. Motorhead recently recorded a single with another band. Was it: a) Girls At Our Best. b) Girlschool. c) The Motors. d) The Headboys.
4. The song in question "Please Don't Touch", was released on a special occasion. Was it: a) St. Valentine's Day. b) Easter Monday. c) Fast Eddy's Birthday. d) Pancake Tuesday.
5. Motorhead's biggest hit to date was also the name of their last album. Was it: a) "Three Of Hearts". b) "Overkill". c) "The Sound Of Silence". d) "Ace Of Spades".



FACT IS...

DELL, OF Slade Green in Kent, and Brian of Dundee want a **Human League** discography to make sure their collection's in order. The list follows the order in which the records were released.

Singles: "Being Boiled"/"Circus Of Death" (Fast Product and still available on EMI); "The Dignity Of Labour Parts 1-4" which came with a free flexidisc of the band arguing! (Fast Product/Virgin); "I Don't Depend On You"/"Cruel" (Virgin) which came out under the fake name, The Men; "Empire State Human"/"Introducing . . ."; "Holiday 80", a double single pack which for the first 10,000 copies included "Rock & Roll/Nightclubbing", "Dance Vision", "Marianne" & "Being Boiled" (new version); After that it was released as a single record with "Rock & Roll" (minus the "Nightclubbing" sequence), "Dance Vision" & "Being Boiled"; and, to confuse matters more, Virgin then re-released "Empire State Human" as part of a double pack with "Only After Dark"/"Toyota City" for a limited run of 10,000; the band then had their troubles and the new Human League have released

"Boys And Girls"/"Tom Baker" & "Sound Of The Crowd"/Instrumental Version; the League offshoot Heaven 17 put out "(We Don't Need This) Fascist Groove Thang"/"The Decline Of The West" & "I'm Your Money"/"Are Everything"; under their British Electric Foundation title, they put out the cassette "Music For Stowaways". Albums: "Reproduction"; "Travelogue".

Dave Gibson of Sheffield is taking on the **Guinness Book of Records**. He's started to keep a record of the Top 75 singles and albums and wants to know "who prints the chart sheets that they display in record shops."

These charts are most often taken from a magazine called "Music & Video Week". Although it's generally bought by people who work in the music business, it is available through your local newsagent. But it is expensive — 90p! Their address is 40 Long Acre, London WC2 9JT.

Ian Banks from Warrington has a yen for the rag-trade and wants to know how to contact three of the new fashion designers.

Well, Ian, **Melissa Caplan** (a favourite of Toyah) resides at 13,



The Human League (as was).

Shirehall Park, London NW4 2QJ.

Simon Withers (who makes Spandau Ballet's baggy trows) is at 47, Greet House, Frazier St., London S.E.1.

Willie Brown (who does silly things with tartan) is at Modern Classics, 71 Rivington Street, London E.C.2.

Write soon. They all want to hear from you.

Alison in Southampton is eager to learn about **John Foxx** who

has slipped into the background of late.

Since his "Miles Away" single last October he has been locked away in a recording studio, preparing his second solo album. There's no title for it yet and alas, Alison, there's also no news of any forthcoming live dates. But you can rest assured that John is not married. He's still a free agent.

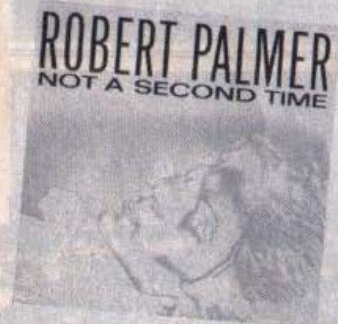
REVIEWS

singles

by Tim de Lisle

DEPARTMENT S: Going Left Right (Stiff). Out of the deadpan and into the dire; Dept S follow the humour of "Is Vic There" with a bleak, sombre attack on disco conformism. Intelligent and powerful — and worth buying just for the 'B'-side, another winner in the "Vic" tradition.

THE TOM TOM CLUB: Wordy Rappinghood (Island). **MATERIAL: Bustin' Out (Ze).** The funk comes thick and medium fast. "Wordy Rappinghood" opens with a great typewriter riff and never looks back. Tina Weymouth writes with wit and sings with style; single of the fortnight by miles. Material are good too, combining an instantly memorable track adapted from the "Mutant Disco" album with an equally strong and previously unreleased 'B'-side.



ROBERT PALMER: Not A Second Time (Island). The third single from his excellent album "Clues", this was one of the few early Beatles tracks to escape massacre at the hands of Starsound, and should be an equally massive hit.



THE BELLE STARS: Hiawatha (Stiff). Hepworth and Ellen rave about this lot and after a few plays I can see why. Witty, wacky and streets ahead of The Bodysnatchers.

THE MOODY BLUES: Gemini Dream (Threshold). Not moody, not blues, and not up to much — but of some historical interest as the first record ever to be stolen from Jeff Lynne. The hunter gets captured by the game.

STEVE WINWOOD: Night Train (Island). The Moodies could learn a thing or two from Steve Winwood. Like them he was big in the Sixties; like them he has great technical ability; unlike them he is still writing fresh, individual songs that sound right up to date. Not as obvious as "While You See A Chance" but it grows.

THE BEAT: Doors Of Your Heart (Go-Feet). Like so much of The Beat's work I find this disappointing. Their intentions and ideas are fine but too often the finished songs are repetitive and one-dimensional. This one does, however, feature a neat dub break from Rankin' Roger and some well-turned lyrics.



THE VAPORS: Jimmie Jones (Liberty). Early Kinks meets early Undertones with neither at their best. Not bad, just very unremarkable. "Turning Japanese" seems a long way off.



SECTOR 27: Martin's Gone (Panic). Written by Tom Robinson

as (presumably) a follow-up to the TRB minor classic "(Never 'Ad A Bruvver Like) Martin", and in a quite different vein; upbeat, semi-electronic and produced by Richard Strange. The tune is strong and Robinson's lyrics as sharp as ever; could be a small and well-earned hit.

JOE DOLCE: If You Want To Be Happy (Epic). Abysmal. Why can one-hit wonders never see that once is enough?



PRINCE: Gotta Stop Messin' About (WEA). Too true, Prince, too true — and you could start by getting rid of that silly jockstrap and "sexy image" and making better use of your obvious musical talents.

KEITH MARSHALL: Silver and Diamonds (Arrival). Five minutes after hearing this I found myself humming "Only Crying". That says it all.



FINGERPRINTZ: Shadowed (Virgin). Spacey, insistent and clever, this sounds a bit like The Cure before they went atmospheric. Terrific: tingle of the week.

DAVE EDMUNDS (with THE STRAY CATS): The Race Is On (Swansong). A fine old tune done very well. But then so are all Edmunds' records, and most of

them — from "I Hear You Knocking" through to "Another Saturday Night" — have had a touch of brilliance this one lacks. The Stray Cats do all right but don't add much. Bring back Rockpile.



PLAY DEAD: Poison Takes A Hold (Fresh). Hip uneasy listening, complete with haunting bassline, screaming guitar and anguished vocals. Grim but impressive.

THE MOTORS: Dancing The Night Away (Virgin). **HOLLY AND THE ITALIANS: Just For Tonight (Virgin).** Two of Virgin's lesser chart acts and two tremendous pop singles. "Just For Tonight" is slow, dense and Spectorish and just could give Holly the break she needs. "Dancing The Night Away" first came out four years ago when the Motors were vaguely trendy and people thought they were punks. Now they have gone, in the words of a memorable press release, to the great pitstop in the sky. Buy this in remembrance of them.

THE KINKS: Better Things (Arista). And there ain't many things better than Ray Davies when he's on form. The Kinks made a string of great singles in the Sixties and have remained interesting, if inconsistent, ever since. "Better Things" is catchy, well-constructed, and deserves to make the Top Ten.

IRON MAIDEN: Purgatory (EMI); APRIL WINE: Sign Of The Gypsy Queen (Capitol); EDDIE KIDD: Heavy Metal (EMI); WILD HORSES: Everlasting Love (EMI). Three singles that should never have been released, and one that shows how acceptable heavy metal can be. "Everlasting Love" is just an old soul hit given an HM arrangement and it works well. The rest are indescribably awful.

KILLING JOKE: What's This For (EG). The joke's now on those who previously filed Jaz & Co. under "energetic losers". For the band have now begun to reach out, nudging their way into various areas and doing it with no little panache. Generally their sound comes "back of the hall", with muffled vocals and fuzz guitar coming a good second to Youth's bass-lines and the drummer's expertise, the twosome being left to their own devices on "Who Told You How", an effectively simple rhythm exercise that might even strike a chord with Can devotees. Elsewhere, "Follow The Leaders", the band's recent single, and a more rhythmically stolid but still intriguing "Madness" add to the impression that Joke have more to offer than many other critically acclaimed units. (7½ out of 10).

Fred Dellar

THIRD WORLD: Rock The World (CBS). One of Jamaica's most successful outfits, boasting several hit discs and even a film, Third World's cup of crossover is not mine. Their songs of protest sound unconvincing, while their disco-moves are equally anaemic and hardly a match for those of many other dance-masters. And while the vocals are as superfine as ever, the description that generally springs to mind is "nice" — and that's a word that often equates with "boring". (5 out of 10).

Fred Dellar

TV SMITH'S EXPLORERS: The Last Words Of The Great Explorer (Kaleidoscope). TV Smith has a lot of talent but he doesn't know how to tame it. With his new four-piece the Explorers, he has corrected a lot of past mistakes but still not gone far enough. The production — always a major problem — is sharper than ever, showcasing TV's criminally underrated vocals. He's also moved away from punk into more philosophical matters. The results can be mildly embarrassing as in "The Easy Way" and are generally set to hazy melodies full of modern trappings. Nevertheless, on the cover he's still wearing his '77, paint-flecked shirt. What does he

wear when it's at the launderette? (5 out of 10).

Ian Birch



DURAN DURAN: Duran Duran (EMI), BIRMINGHAM FUTURISTS IN NAFF ALBUM SHOCK!! If this is white disco then the Gap Band are a 14 piece Rockabilly outfit from Southerd. Simon Le Bon's dull and lifeless vocals, together with lots of synth noises and rock guitar combine to make this album sound like one long drawn out single. Both their singles are included here and are probably the two best tracks on the album. What else can I say, except that someone ought to tell them about Rinder & Lewis, then perhaps they'll see what real electro-disco is all about. (4 out of 10).

Beverly Hillier

MAGAZINE: Magic, Murder And The Weather (Virgin). Howard Devoto has always been one of rock's more inventive and interesting characters, and despite looking a bit like Mickey Mouse he has turned out a string of highly listenable albums. Although Magazine (now defunct) were a little too uncompromising for singles success their music makes perfect sense in the context of an LP. Not their best work, but a suitable epitaph never the less. (7 out of 10).

Geoffrey Deane

SIOUXSIE & THE BANSHEES: Juju (Polydor). To be honest, Siouxsie & Co. have never been my idea of a Saturday night out, though since John McGeoch and Budgie joined things do seem to have taken a turn for the better. The songs contained here are much the same as ever, with the hammer horror lyrics recited by smiling Sioux in her familiar high-priestess wail. If only they would realise how much more

impressive they sound when they imprint their distinctive style on lighter pop songs rather than the heavier album material. Take a tip off one who knows and stick to the singles. (5 out of 10).

Geoffrey Deane



THOMPSON TWINS: A Product Of... (T. Records). More interesting for what they promise than what they deliver, the T.T.s are sometimes too ambitious. When variety is this diverse, the group's identity takes second place. For instance, there are three sets of producers in different combinations; the songs range from a Talking Heads-styled jangle-beat to a melody from Sierra Leone and an adapted Gregorian chant which sounds more like an Indian rope trickster. They succeed best when they're simple as in "When I See You". Definitely to be encouraged. (6 out of 10).

Ian Birch

PETER TOSH: Wanted Dread & Alive (Rolling Stones Records). It's not surprising that Peter Tosh is on the Rolling Stones' label. Like Mick Jagger, he has become since his early days in the Wailers an acceptable outlaw for the sophisticated set. His words speak of Rasta righteous indignation while his melodies, which are delivered by such reggae superstars as Sly Dunbar and Robbie Shakespeare, are as smooth as whipped cream. But beneath the classy veneer, there's little that's new or exciting. An ideal soundtrack for painting; the backbeat powers along the brush strokes. (4 out of 10).

Ian Birch

YOKO ONO: Season Of Glass (Geffen). Public demonstration of private grief in music has become something of a fine art. So when you've publicly suffered such a

trauma as Yoko Ono has and then come up with nothing more powerful than obscure poems or private musings set to weak tunes by inappropriately slick American musicians then the question has to be asked why this album was made at all? Writing "rock" songs is something Yoko clearly has no real gift for, so why do it? On paper the lyrics are sometimes a moving document while her insights into women on their own are powerful stuff but without any real musical outlet for her true feelings this is simply a very weak album. (3 out of 10).

Red Starr

MODERN EON: Fiction Tales (Dindisc). A good one this. A musicianly but modern set of carefully planned dark sketches and moody set pieces, attractively melodic if not overly tuneful, and propelled by a calculated attack that's well complemented by wispy, wistful vocals. There's good use of effects and electronics too to produce interesting musical textures and though you occasionally wish they'd break loose a bit more, this is a fine album that seduces you by mood and emotion rather than all the fun of the fair. A haunting grower, in fact, and if perhaps a bit too ethereal to produce hits then definitely the stuff of which favourite albums are made. Both recent singles, "Choreography" and "Euthenics", are included. (8 out of 10).

Ian Cranna

BARBARA DICKSON: You Know It's Me (Epic). Last year's "Barbara Dickson Album" was a real joy — full of strong songs, beautiful singing and fine musical craftsmanship. This lacklustre follow-up is therefore a big disappointment. Not that it's actually bad — it has its moments and it's full of pretty noises — but overall the forgettable songs sound only half finished, the lyrics are simply bland and the overall impression is one of simply going through the motions in pursuit of a successful formula. Barbara Dickson has a wonderful voice but a matchbox personality, and to really make her mark she'll have to come up with something more striking than this. (4 out of 10).

Ian Cranna

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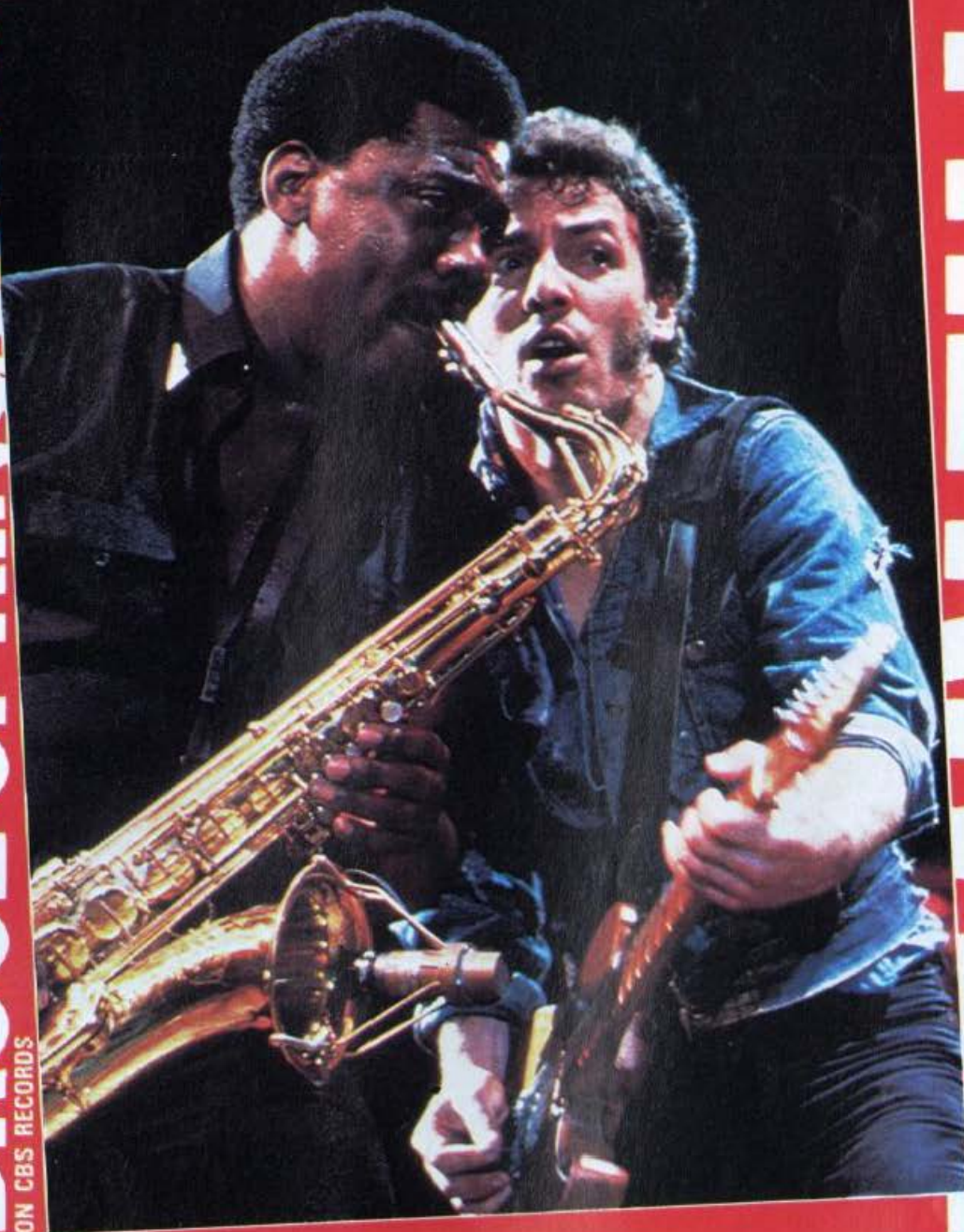
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for the Special Touch

BRUCE SPRINGSTEEN

ON CBS RECORDS



THE RIVER

I come from down in the valley
Where mister when you're young
They bring you up to do
Like your daddy done
Me and Mary we met in high school
When she was just seventeen
We'd drive out of this valley
Down to where the fields are green

We'd go down to the river
And into the river we'd dive
Oh down to the river we'd ride

Then I got Mary pregnant
And man that was all she wrote
And for my nineteenth birthday
I got a union card and a wedding coat
We went down to the courthouse
And the judge put it all to rest
No wedding day smiles, no walk down the aisle
No flowers, no wedding dress

At night we went down to the river
And into the river we'd dive
Down to the river we would ride

I got a job working construction
For The Johnstown company
But lately there ain't been much work
On account of the economy
Now all them things that seem so important
Well mister they vanished right into the air
Now I just act like I don't remember
And Mary acts like she don't care

But I remember us riding in her
brother's car
Her body tan and wet down at the reservoir
At night on them banks I'd lie awake
And pull her close just to feel each breath
she'd take
Now those memories come back to haunt me
They haunt me like a curse
Is a dream a lie if it don't come true
Or is it something worse

That sends me down to the river
Though I know the river is dry
That sends me down to the river tonight
Down to the river, my baby and I
Oh, down to the river we ride

OPTIMISM!...a

That's what the world needs according to Adam 'n' Marco. "I got rhythm, I got notebook, I got camera, who could ask for anything more?" says Mark Ellen on his second postcard from France.

MARCO PIRRONI met Stuart Goddard in '77 in "Seditionaries", then the fashion/music nerve-centre of the Western World.

Not the most eventful of occasions, but then not the easiest to forget. "This is Adam," said Vivienne Westwood, Malcolm MacLaren's wife and the shop's co-founder. "He's in a band." "Who the hell isn't these days?" Marco had mused, it being a time when, if you hadn't switched line-ups at least twice by lunch-time, you weren't in the race at all. "He seemed so enthusiastic and friendly," remembers Marco of Adam. "I thought: 'this must be an idiot'."

He went along to see the Ants playing *The Man In The Moon* that night, to witness such crowd-pleasers as "Dirk", "B-Side Baby" and "Christian Dior". He'd expected the worst, so he wasn't disappointed. "They were *awful*," was the verdict, "but *he* was really good. He kept jumping about for absolutely no reason with this silly mask on."

They kept in touch on and off, and went their separate ways. Marco with The Models, The Banshees (with Sid Vicious on drums) and Rema Rema; Adam with the Ants, and nothing but the Ants.

THREE YEARS elapsed, and a note slipped under Marco's door. "Get In Touch", was the message — "Adam Ant". A phone call later and the pair were comparing notes. Neither had a band — MacLaren having relieved Adam of his three former charges only the night before — and both wanted another one.

Exactly what *kind* of band remained to be explored. One thing was established soon enough: their tastes were almost identical.

In sharp contrast to Adam's torpedo monologues, Marco takes up the story between long, wistful pauses, still encamped in the hotel bed that featured in Part

I, and hardly the healthier for sultan.

"We'd always liked the same things," he explains. "Roxy Music and The Sex Pistols. I loved all those early '70s groups — Slade, T. Rex, Gary Glitter, The Arrows, Hello, Alvin Stardust. And we both loved Alice Cooper, (a performer considered so shocking at the time, his stage act was discussed in Parliament). He was the sort of person who would scare your Mum," Marco reveals fondly. "Very much a Sex Pistols sort of character. All that eating chickens and biting the heads off guitarists."

It's revealing that Marco's admiration continued even when Cooper became "this Beverly Hills showbiz-type character". For much the same reasons, he and Adam liked The New York Dolls (bisexual glam-rockers and MacLaren's first proteges), particularly the women's shoes, the outlandish hairstyles, the satin shirts and the bassist with his wrist chained to his ankle.

"Adam and I sat down in my front room and thought and thought. We had no idea what we wanted; we just knew what we *didn't* want. We didn't want keyboards, 'cos at that time there were all these bands like Throbbing Gristle and The Human League. Morose, moronic synthesiser bands who were always moaning, so that was right out of the window. In fact," he decides, "we *did* want commerciality. Good songs, first and foremost, without having to rely on free-form instrumentation. And optimism," he adds, "and lots of drums."

The Monster first peeled itself off the drawing-board in the shape of the "Kings Of The Wild Frontier" single, an unlikely marriage between "Burundi drums, Duane Eddy guitar and Gary Glitter shouting". This made its historic debut *chez Marco* with the help of two acoustic guitars, the rest being left to the imagination.

Unsurprisingly, it "didn't sound like much at all".

Two weeks recording followed in which to commit "Kings" to tape, along with new recruits Kevin Mooney on bass and drummers Terry Miall and Merrick. The scene was a sardine-can of a studio near the British Museum. "Torture" is the way Marco remembers it. "It might just as well have been *in* The British Museum! But when we finished it, we loved it. Our manager at the time hated it. CBS said: 'What's this supposed to be?' Everybody hated it!"

Everybody except the public. As Adam points out, quite apart from their look, that set the charts alight on the strength of the first TOTP appearance, they'd achieved that crucial stamp of identity — the mark of Blondie, Talking Heads, Police, Abba — their own, unmistakable Sound.

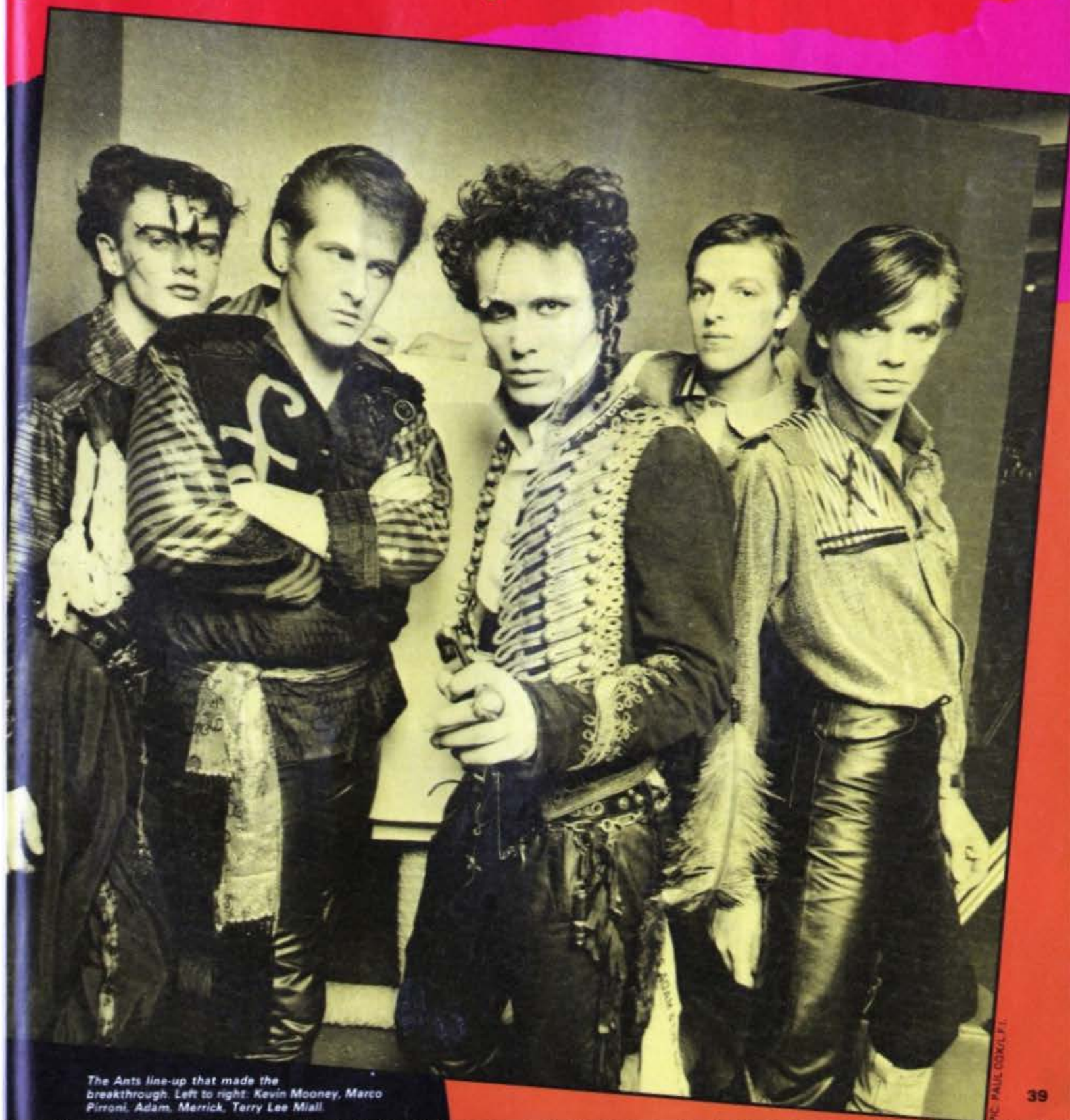
In his infinite wisdom (and honesty), Adam firmly insists it isn't "original".

"I still maintain none of the ideas are mine. It's just the way Marco and I have moulded them together. The only people who are absolutely original are 'genius', and they're very rare."

Asked for examples, he'll grudgingly betray his art school background and list four painters — the English visionary Stanley Spencer, the surrealist Salvador Dali, and the Italian futurists Marinetti and Boccioni. And the writer Joe Orton, whose biography "Prick Up Your Ears", may have a familiar ring to those well versed in the lyrics of "The Magnificent Five".

Musically, he says he's tapped the most obscure sources to arrive at the format he was looking for. "Off-the-wall stuff", he calls it; jazz, tribal music and "hours of listening to quite painfully dull vocal sounds. If you're not aware of the History of Art," it once fortunately dawned on him, "you're in great danger of repeating it."

and lots of drums”



The Ants line-up that made the breakthrough. Left to right: Kevin Mooney, Marco Pirroni, Adam Merrick, Terry Lee Miall.

THE PERIOD prior to the TOTP debut found Adam Ant deep in research. "Getting some education" is the phrase in question. A vividly colourful romantic image was the requirement and — let's face it — both English and American History is rich in possible contenders. The Victorian novels of the former supplied plenty of ideas for the Highwayman wardrobe that finally came together in the "Stand And Deliver" video (during the making of which Adam knocked himself unconscious when leaping through a fake glass window). On the American side, the book of the somewhat tedious film "The Island" provided themes for the Pirate Look, and three movies — "Soldier Blue", "Little Big Man" and the serial "Roots" — set the cogs in motion for the Red Indian image, all three having a strong emphasis on an ethnic culture oppressed by White Western Man.

These led him to discover some more explicit and accurate accounts of Indian philosophy by reading "Black Elk Speaks", "Bury My Heart At Wounded Knee" and "Gospel Of The Red Man". Adam drew some parallels between the beliefs of the Redskin warrior and those of the equally threatened Ants.

He outlines a few details. "A chief becomes a chief solely by virtue of the amount of good he does for the tribe. A woman is Mother Earth, the only one who can produce children, and thus she demands — and gets — that respect. If a child is born out of wedlock, he belongs to the whole tribe. If somebody's born effeminate, he's not forced to become a warrior. And there's a respect for Nature — you give and you take."

There was also another contact. "The Indians had been misrepresented and so had I. We (the Ants) were looked upon as the Last Store Of Punk. Our existence was being challenged, and that of the people who liked the group. So it helped me get out of a corner and stand up proud for my beliefs, because I believed in wearing make-up, and I believed in wearing certain clothes, and so did they. And that's why the lyrics on the "Kings" album are collective. WE



Spring is in the air. The Ants with a touch of Madness.

ARE FAMILY!!

"Also," he adds, "the idea of the warrior ideal is that everyone is unique. I think there's an individuality in the way in which everybody dresses like Adam And The Ants. You get kids who've actually gone to books on pirates or books on Indians and found something that's theirs."

AND WHY not? It all sounds a bit far-fetched, and perhaps — to an extent — it is, but it's become the lifeblood that's resurrected the ailing Ants from what looked like a headlong dive into obscurity and, more to the point, given the charts a bold injection of Style, Class and Mystique. Pop Music's been about "communication" since it first rattled out of a jukebox speaker nearly three decades ago, and we can rest assured that few — if any — have researched it with the depth and dedication of Adam Ant.

There's been a few

misunderstandings, though. Some on the part of the Indians themselves. As Adam relates, the two heads of the North American Centre For Red Indian Culture — Rudi Martin and George Stonefish by name — wrote to him saying they thought the Ants' image was "a rip-off because it was promoting the sort of 'white' stereotype of the Indian as 'the mindless savage'" that the Centre was trying to discredit.

Adam wasted no time in putting things straight. He invited them to one of his US gigs, the agreement being that if they still believed that after seeing the show, he'd stop wearing the feathers and white line warpaint on stage. They came, they saw, and they thoroughly enjoyed themselves. So much so, they presented Adam with a Chief's bone necklace and a stack of Indian literature.

That moment, incidentally — along with meeting Liberace and a half-hour phone call from Michael Jackson — he considers one of the highpoints of his career to date.

ONE LAST question — the one that always tends to get lost in the rush: what's the point of it all? Adam: "I think pop music has to be fun, first and foremost. Any effort to dig any deeper into it has to come from the listener, not the band, otherwise you're preaching. And I'll leave the preaching to others."

Marco: "There's no point in even picking up a guitar if you're not going to be Number One. There's no point in being Number Two, or Number Forty-Seven, or Number Three. You've got to be the best, the most successful, the most... popular."

Points taken. Ove? and out.



18-year-old *Smash Hits* reader, Michelle Lipinski, has been hitch-hiking round Europe in hot pursuit of The Ants. She took time off from her punishing schedule to offer a few observations on Adam (and let her Mum know where she is).

"He's exactly what he appears to be. He's not false at all. He's a Humanitarian. Very moody, very

funny, very temperamental, and he's got a sarcastic streak. I don't think anyone will ever really know him..."

"He's a Scorpio. Saturn in conjunction with The Sun showed he was going to be a self-made man — a Star..."

"He's trying to make Sex something that's not taboo. According to his sign, Sex does

equal Love..."

"I used to wear war-paint to the gigs. Now I've got my own thing — a skull and crossbones painted on my cheek..."

"I've never been as happy as I am now. I used to go home and just shut myself away. I felt lonely even though I knew a lot of people. I've made a lot of friends at Ants' concerts..."

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Clap your hands it's all the rage, And rap with Beverley's disco page. A Taste Of Honey, James Brown too

And Gino Soccio just for you. So read on kids and use your wits Check out the scene with the latest Smash hits.

Move over Kid Creole, 'cause I'm right behind you with the latest funky favourites. First up are the Fatback's with "Take It Anyway You Want It" (Spring) which is a great disappointment when one thinks of all the great hits they had a few years back. It's run-of-the-mill easy listening music like the rest of the album, "Tasty Jam", from which it's been lifted.

Sharon Redd looks like she's on a winner with "Love Is Gonna Get Ya" (Epic), her follow up to her big hit "Can You Handle It". Great voice, good song and should do well. Evelyn King (what's happened to the Champagne?) has a fair to middling little number out called "I'm In Love"; it's pretty catchy and with sufficient airplay could wind up in the charts. Up comes another female, this time it's Esther Williams with "It'll Be Your Pleasure" (RCA). Well I've listened to it a couple of times,

and it wasn't!
James Brown, who seems to release more records than the rest of the world put together, has yet another "Sex Machine" sound alike out entitled "Funky Men" (RCA). There's also an album, "Non Stop" (Polydor). If you know what James Brown sounds like then you'll know what these releases sound like. Whooh!
World famous tour canceller Marvin Gaye weighs in with another single taken from "In Our Lifetime", title "Heavy Love Affair". It's a good single but if "Praise" wasn't a success I can't see this one doing any better.

London's Second Image release their second single, "Pinpoint The Feeling" (Polydor), which looks like being a hit on the dance floors if not the charts. Plenty of brass and whistle blowing and a highly danceable rhythm. Check it out.

Shakatak have taken "Brazilian Dawn" from their "Drivin' Hard" album, remixed it and released it in 7 and 12 inch form. It's better than the album cut and there's loads going on that grabs your attention. Miles better than "Livin' In The UK" so it should do well. Diana Ross (who has just left Motown) has a new single titled "Cryin' My Heart Out For You" (Motown). I'd have thought the crying would have come from the Motown treasury. Sloppy, sentimental ballad, the type that all sixteen year old girls play to remind them of the bloke that just chucked them. How sweet.

Here's a turn up for the book. High Energy make a change for the better with "I Just Wanna Dance With You" (Motown) which is a lovers rock type number. Could be a summer hit.

Budding superstars Incognito release a track from their "Jazz Funk" LP simply titled "Incognito (Remix)". It's not bad, but personally I'd rather have a giggle to Beggar & Co. Still Chris Hill should worry. Loverde (who?) have brought out a disco

DISCO TOP 40

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	1	GOING BACK TO MY ROOTS ODYSSEY	RCA
2	2	BEING WITH YOU SMOKEY ROBINSON	MOTOWN
3	6	ONE DAY IN YOUR LIFE MICHAEL JACKSON	MOTOWN
4	3	WIKKA WRAP EVASIONS	GROOVE
5	4	HOW 'BOUT US CHAMPAIGN	CBS
6	NEW	I'M IN LOVE EVELYN KING	RCA
7	5	AIN'T NO STOPPIN' - DISCO MIX 1981 ENIGMA	CREOLE
8	9	HOOKED ON LOVE THIRD WORLD	CBS
9	39	PULL UP TO THE BUMPER GRACE JONES	ISLAND
10	14	BODY TALK IMAGINATION	R&B
11	NEW	RAZZAMATAZZ QUINCY JONES & PATTI AUSTIN	A&M
12	18	I CAN MAKE IT BETTER WHISPERS	SOLAR
13	23	LET SOMEBODY LOVE YOU KENI BURKE	RCA
14	19	BODY MUSIC STRIKERS	EPIC
15	8	TAKE IT TO THE TOP KOOL & THE GANG	DE LITE
16	25	THROW AWAY THE KEY LINX	CHRYSALIS
17	NEW	TRY IT OUT GINO SOCCIO	ATLANTIC
18	16	WON'T YOU LET ME MICHAEL MCGLOIRY	PINNACLE
19	12	YOU LIKE ME DON'T YOU JERMAINE JACKSON	MOTOWN
20	11	IF YOU FEEL IT THELMA HOUSTON	RCA
21	33	EASE YOUR MIND TOUCHDOWN	RECORD SHACK
22	15	ME NO POP I KID CREOLE	ZE
23	34	WIDE AWAKE IN A DREAM BARRY BIGGS	DYNAMIC
24	NEW	NICE 'N' SOFT WISH	PERSPECTIVE (IMP)
25	NEW	DRAGONFLY MORRISSEY-MULLEN	BEGGARS BANQUET
26	21	YOU MIGHT NEED SOMEBODY RANDY CRAWFORD	WARNER BROS
27	17	GIVE IT TO ME BABY RICK JAMES	MOTOWN
28	30	MIDNIGHT UK PLAYERS	A&M
29	7	STARS ON 45 STAR SOUND	CBS
30	20	HOW'S IT FEEL HARVEY MASON	ARISTA
31	NEW	SHAKE IT UP TONIGHT CHERYL LYNN	COLUMBIA (IMP)
32	40	PINPOINT THE FEELING SECOND IMAGE	POLYDOR
33	29	RUNAWAY BANZAI	GROOVE
34	NEW	NO WOMAN NO CRY - JAMMIN' BOB MARLEY	ISLAND
35	10	JUST THE TWO OF US GROVER WASHINGTON JR	ELEKTRA
36	NEW	VERY LAST DROP BOBBY THURSTON	EPIC
37	NEW	POSIN' TIL CLOSIN' HEATWAVE	STO
38	37	GET ON UP NOW PLAYERS ASSOCIATION	VANGUARD
39	26	WHY DON'T YOU SHERLY JAMES & DANNY RAY	BLACK JACK
40	38	INCOGNITO INCOGNITO	ENSIGN

version of the classic "Iko Iko" (EMI). A good one to drag out at parties and freak out to. A Taste Of Honey go oriental with their newie "Sukiyaki" taken from their album "Twice As Sweet". (Twice as sickly more like).

Last but not least is Gino Soccio with "Try It Out" (Atlantic), a good funky dance number which I think would make a good instrumental. Should go far. Ciao for now, Beverley.

DANCING ON THE FLOOR (HOOKED ON LOVE)

Love's got me dancing on the floor
Love's got me crying out for more
I'm-a I'm-a I'm-a I'm-a I'm-a hooked on love for sure

Woke up this morning with a burning fever
Like the rising sun my temperature gets higher
This fire is out of control yes
It's burning my heart yeah
Burning my soul Lord

Love's got me dancing on the floor
Love's got me crying out for more
I'm-a I'm-a I'm-a I'm-a I'm-a hooked on love for sure

Hey sister why do you look so confused?
Sometimes you win sometimes you lose
It's a life you've got to get used to, don't give up now
Love is at your rescue come on

Love's got me dancing on the floor
Love's got me crying out for more
I'm-a I'm-a I'm-a I'm-a I'm-a hooked on love
I'm-a I'm-a I'm-a I'm-a I'm-a hooked on love

THIRD WORLD

on CBS Records



I'm-a I'm-a I'm-a I'm-a I'm-a hooked on love for sure

Sweet love, sweet love is rising, ooh so surprising
Higher than the cost of living
So you, you, you, and you
Oh you better start giving your love, yeah
Love's got me, love's got me crying out for more, oh

I'm-a I'm-a I'm-a I'm-a I'm-a hooked on love
I'm-a I'm-a I'm-a I'm-a I'm-a hooked on love
I'm-a I'm-a I'm-a I'm-a I'm-a hooked on your
Sweet love for sure, yes

There's no telling what sweet love can do
It can make your wildest dreams come true
Yes, love it ain't no fantasy
Can't you see that love is such a sweet reality, yeah,

Love's got me dancing on the floor, yeah
Love's got me crying out for more

Words and music by B. Clarke
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LETTERS



WHY IS it that we never get a feature on the best British group to emerge over the past year and a half — UB40.

In every issue you publish we have to suffer all these futurist groups, but there's never anything on UB40.
UB40 Fan, Johnstone.

Admittedly it is a long time since we did a feature on the lads. We tried to fix something up only the other week but were told that they're not talking to the press at the moment. What is it about groups from Birmingham? Must be something they put in the water.

USUALLY YOUR mag is excellent, the best around, but after reading the last edition (May 28 — the ingenious double 'A') I feel I must write in to complain. I am complaining about the picture you printed of Woody of Madness and his wife Jane "sharing a boiled sweet" as you put it.

Of course it's a really lovely picture and appeals to my soppy romantic nature but I do think it's a bit unfair on Woody and Jane. After all their private life must be diminished enough as it is without them not being able to go to a film (for a kiss and cuddle perhaps, but so what? We all do) without a camera flashing in their faces.

All I can say is that Jill Furmanovsky ought to consider the pictures she takes a bit more carefully.

Of course after writing this it'll probably turn out that the situation was nothing like that and Woody asked the picture to be taken or something like that because that sort of thing always happens to me!
Devoted Madness Fan, Stalybridge.

Not your day, is it?

I AM writing on the ever controversial subject of support bands. Recently I went to see The Undertones, expecting, as reported, the support to be Aztec Camera. However the first band on was TV21 who were excellent. Few people however seemed to welcome the prospect of having to watch Aztec Camera as well.

Fortunately the unwelcome tension around me was relieved when the 'Tones came on instead. What I would like to ask, then, is how many supports it is fair for a band to use?

I do not object to one (good) support (indeed, it's a good way of introducing new talent), but

surely any more than that is too many and can lead to (possibly dangerous) unrest amongst the audience. Some bands, e.g. Quo, do not use one at all and their concerts do not seem to lack anything for it.

So what do other people think of supports?
Alison Jolley, Cockfasters.

A very good point. It's quite common for an audience to feel like going to sleep by the time the headliner comes on. Take this £5 RECORD TOKEN.

PICTURE THE scene. The date: Thursday night. The time: about half past seven. The setting: our front room, with the telly tuned in to TOTP.

Tenpole Tudor are hogging the screen with the stylish, well-groomed Ed leaping about all over the place.

"Who the hell's that?" mutters Dad, to which Mum replies "Ten CC — aren't they AWFUL?"

And you thought your parents were out of date!
Gill Stevenson, Clwyd.

Hi there, Mr and Mrs Stevenson. Don't be too hard on her . . .

IT IS with profound regret that one dons one's "clever clogs" hat to inform you you have made an unforgivable mistake.

The words to Odyssey's "Going Back To My Roots" are wrong! You have missed out the "irantiao" in "Kawaomaranti IRANTIEOishedalebabawa".

What does it mean anyway?
John Fusco, Sheffield.

It's Swahili for "Could I please speak to the housekeeper. I wish to borrow a steam iron". Joke, joke.

I WOULD just like to comment on your double 'A' side issue. I noticed, with some interest, that one reason for this was to confuse newsagents. Well, I think I can safely say that you confused mine; not that he needs much help to start with!

Usually he either delivers the same issue twice so that I've got to trundle to his shop to change it, or he just delivers the wrong magazine altogether.

This particular issue in question was delivered just under a fortnight late. (That's why it took me so long to send this letter of complaint.)

This type of thing must stop immediately. You have been warned.
Nikki Humphreys, Swansea.

I AM a keen buyer of your magazine and, after watching "Did You See?" on BBC2, an Ian Birch fan. He's not bad looking, is he?
Amanda, Stokenchurch.



Hunk of the month.

CONGRATULATIONS ON the novel idea of a double 'A' side. In future we might even get an EP, hopefully.
Michael Johnson, Gateshead.

GROVEL, GROVEL, bow, scrape, please, please, please, begging on one knee, could you tell me who that luscious sex object was who was playing saxophone in Hazel O'Connor's band on TOTP? He looked really squidgular and I sat in front of the TV pulling my hair out and screaming.

I'm writing to you from the loony asylum cos my mum decided it was the best place for me after I pounced on the TV and tried to molest it.
B. Pope, Seaford.

The name's Wesley Magoogan. What's "squidgular"?

VERY WELL written article about Squeeze but what was Chris Difford doing with that zither? Shooting Glenn? No wonder the poor boy was looking so worried.
Atlanta de Brinsley & Gee T. Schwarz, Cornwall.

P.S. Who writes the witticisms at the bottom of all the letters?

Me.

LOOKETH O'ER yonder, And what does't thou find, Aaah, 'tis disgusting, Wisheth I was blind, How revoltingly vulgar, Oh yea, thou hast guessed, Eating Chicken Pot noodle, 'Tis Adam Ant in his vest.
L. C. Pollard, Loughborough.

YOU SHOULD read Smash Hits, It really is good fun, It doesn't fall to bits, No matter what you've done.

Free gifts they're often giving, Full of colour and joy, And essential part of living, For every girl and boy.
Heather, Sanderstead.

Crawler.

IN YOUR May 28 issue you had an advert for "Kilimanjaro" by The Teardrop Explodes. Among the tracks listed was "Reward". Recently I bought a copy of this record and "Reward" was nowhere to be found on it. Also on the Radio One chart rundown they played a track from "Kilimanjaro" and it happened to be "Reward".

Are you both wrong or is my record a dud?
Teardrop Fan.

"Kilimanjaro" has recently been repromoted with the addition of "Reward". Unlucky you obviously picked up one of the original copies. Think of it this way; you may have a collector's item there.

IN YOUR May 28 issue Simon Nash said that surely The Teardrop Explodes have some new material. Well, they have.

If he'd listened to the Richard Skinner show in March he would have heard them do a live concert and would have heard Julian Cope announce that they're recording a new album soon entitled "Great Dominions".

During the concert they played new songs like "Passionate Friend", "Suffocate" and "The Culture Bunker" to name just a few.
Jenny Bendelow, Hull.

I HAVE just come back from Glasgow Tiffanys after seeing The Teardrop Explodes and I must admit they were absolutely fantastic. They sang nearly all of "Kilimanjaro" and did two encores.

Julian Cope's voice was really sexy, especially when he spoke to the audience. If I had £1,000,000 I would pay to go and see them again.
Lorraine Dick, Lanarkshire.

Steady on. With £1,000,000 you could buy yourself a pair of Bob Dylan tickets. Not good ones mind.

LETTERS

HA! YOU thought we wouldn't notice didn't you? The truth is finally out. Using my superb unique form of intelligence I have sussed out why you came up with the idea of an upside down, back to front, round-the-wrong-way Smash Hits — there was no crossword!

Why was this then? Did you do it to upset me even more than usual?

Sue, Gillingham.

P.S. Your upside down Smash Hits did not:—

1. Confuse my newsagent.
2. Make me buy it twice.
3. Get any laffs, and both cover pics were lousy.

Have you always been this much fun?

I'VE BEEN reading your mag ever since my sister started buying it regularly and every time I hope and pray for an article on Bruce Springsteen but there never is one.

Why not? I mean if groups like Adam And The Ants and Spandau Ballet are worth writing about then why not Bruce who is definitely superior.

If I don't see an article on the guy soon I'll come and sort you out — especially David (sigh!) Hepworth.

Roger Scott Fan, Gravesend.

Better destroy this one. If Hepworth gets wind of it life won't be worth living.

I THINK it's about time record companies started to give a fair deal to their groups' fans.

In the past it was customary to take one or two singles off an album. But recently XTC, David Bowie and Ultravox have taken four singles from their latest LP's.

The true fans will already have bought the album and then have to buy the single for the "previously unreleased" 'B' side. Surely the idea of releasing a single was to promote the album not exploit it.

David Lea, Tiptley.

But there again you don't have to have that unreleased 'B' side. If the band didn't reckon it was strong enough to go on the album then it's not unlikely that it ain't all that good.

OH WOE is me, I am undone, my whole life has flashed before my eyes! My existence is in tatters — ruins even — and I'm seriously asking myself whether life is worth living anymore. Pray, what

has caused this consternation and devastation, you may be asking yourselves. (It had crossed my mind.)

Then I shall tell you my sad story. (That's good.)

The Teardrop Explodes (not them again!) come to Birmingham on June 22nd but I've got an 'A' level history exam the very next day. My problem is whether to face the wrath of my history teacher when my result of 2% is read out because I was so dazed by the concert that I couldn't even remember how to spell my own name, or whether to revise for the exam like a good little girl and spend the rest of my life in a despondent haze of misery because I missed seeing the wonderful Mr Cope. Gail, Birmingham.

So what did you decide then?

AM I the first? *Somebody Who Doesn't Like Other People Knowing What She's Talking About*, Gillingham.

Funny you should ask that . . .

AFTER READING your magazine for just over two years now I keep noticing a recurring fault which is also commonplace on television, radio and even my David Bowie albums.

The fault I am referring to is the word "lyrics". "Lyrics" means the words of two or more songs and "lyric" means the words of one song.

Full marks to Geoffrey Deane plus a couple of others for knowing what "lyrics" means. Richard Lumsden, Matlock.

A SOB Story,

On Thursday, June 11th I couldn't get my Smash Hits. Why? Because there I was sitting in a chair with a bright light beaming down on my face and a drill stuck down my tonsils. I was at the dentist. I couldn't go into a shop to buy my fave rag unless I had a shotgun and a pair of tights (being skint).

Friday, June 12th. I pounced up from my bed, ran downstairs then ran straight back up again. It was too early. (Ah.)

When I finally awoke from my nightmares about getting to the shop and finding they had shut down or been blown up, or even worse, sold out of THE rag, I ran to the shops.

My knees knocked and my toes tingled. I approached the rag shelf. Oh, woe!

I found myself ripping up a copy of Woman's Own. There

were none of my fave rags left. While having a cardiac arrest I crawled to the counter and asked the assistant if it had been in. The reply was dreadful. Yes!

My brain crawled out of my ears, I crawled back to the rag shelf and died.

Luckily the assistant found a copy of it. She propped my eyes open with matchsticks and showed me the brill pic of Adam Ant. My body jumped and I was

once again able to think about Zitty Ben and Strange Tails.

But where was the cartoon? Who swiped it? Call in Dan Tanal Andrew Garland, Liverpool.

He's gone, departed, passed on, deceased, snuffed it, handed in his lunch pail, kicked the bucket, shuffled off this mortal coil and gone to meet his maker. He went through the door marked "Ex-Zit".

FOR THOSE of you who've only managed to collect a couple of tokens for our Toyah/Madness poster offer, here's an extra one given out of the goodness of our hearts. You'll need to send three tokens plus 45p (cheques and POs made payable to Smash Hits) to Toyah/Madness Poster Offer, Smash Hits, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF. Allow 21 days for delivery.



QUESTION TIME

Using one side of the paper only, answer the following questions.

1. I shall spend July 9th: a) in bed; b) playing scrum half for Wales; c) camping out in the newsagents waiting for Smash Hits.
2. How would you like to win an autographed Kim Wilde album? a) Yes please!; b) You've twisted my arm; c) Kim who?
3. How interested would you be in a feature on U2? a) very interested; b) quite interested; c) could you repeat the question?
4. What would your reaction be to a lavish full-colour Mo-dettes fashion spread? Would you be: a) over the moon; b) sick as a parrot; c) ever so grateful?
5. What will you do if you miss out on the second instalment of *The Smash Hits Book Of Pop Lists*? Would you: a) cry; b) make sure the cat's life wasn't worth living for a whole week; c) make up your own lists?

Remember the date — it's July the eighth!

ON SALE JULY 8!

Chant No.1



(I don't need this pressure on)



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| 12. DEBBIE HARRY | 38. TOYAH | 66. SID AND NANCY | 93. JAGG | 120. MHAUL'DAF |
| 13. PRETENDERS | 39. AC/DC | 67. SID VICIOUS | 94. B. A. ROBERTSON | 121. KILLING JOKE |
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| | 52. GENESIS | 80. BLACK SABBATH | 107. GANK OF FOUR | 134. JOHNNY NOTEN |
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bitz

by Red Starr

ANOTHER BOLD new chapter in the annals of Rough Trade was opened at the beginning of the month with the debut of **Rough Tapes**.

The first release is a modified version (minus *The Specials* and *Linx* but plus *The Panther Burns* and *Television Personalities*) of their recent "C81" joint venture with NME. Featuring material — much of it unavailable elsewhere — from such illustrious names as **The Beat**, **Orange Juice**, **Buzzcocks**, **Wah!**, **Heat**, **Cabaret Voltaire**, **Ian Dury**, **DAF**, **Joseph K** etc. etc., this cassette-only collection also acts a taster for some lesser known names

PIC: PAUL SLATTERY



Cabaret Voltaire

(**Scritti Politti's** "Sweetest Girl" is excellent) and at eighty minutes for under £4 is very good value. Thoroughly recommended.

The second **Rough Tapes** release is another cassette-only item — **Cabaret Voltaire's** "Live At The Lyceum", recorded in February of this year. Cabaret Voltaire's live material has always had the edge over their studio recordings and this is no exception. Fine versions of "Sluggin' Fer Jesus" and "Your Agent Man" from their recent Belgian *Crepuscule 12* inch are featured, along with the excellent "Seconds Too Late", a couple of extended pieces and other good stuff. At fifty minutes playing time this is again good value for money. More of this sort of thing please.

(Contact: SAE to Promo Info, 137 Blenheim Crescent, London W11.)

but **Wah!** seem in danger of forgetting such essential foundations as a decent melody and singing in tune in their obsession with finding that cutting edge. The 'B' side "Checkmate Syndrome" confirms this — some good guitar but no tune to speak of and a general non-starter because of overwhelming self-consciousness. Gentlemen — you are spoiling things by trying too hard!

Stepping sideways to the **Inevitable** label, we find **Dead Or Alive** also struggling to present a memorable tune, for which an overweight arrangement is only partly responsible and for which neither **Pete Burns'** doomy voice nor the band's cavernous sound are adequate substitutes. "Number Eleven" eventually wins through with repeated plays; the live "Namegame" flip doesn't.

Also on **Inevitable**, **It's Immaterial** have plenty of bright energy and push their jumping rhythms right up front but spoil the good effect of a catchy tune and concise arrangement by banishing the vocalists first into the next room for "Giant Raft In The Philippines" and finally two miles down the road for the less impressive flip "No Place For A Prompter". Sounds promising, nonetheless — worth buying.

(Contact for all above: 2nd Floor, 126a Bold Street, Liverpool 1.)

Next stop is Birmingham where the **021** label has been re-activated. "You" is the lead track of **The Au Pairs** first EP, well over a year old now and frankly sounding like it — all unfocused energy and scratchy sound. "Domestic Departure" is awful but "Kerb Crawler" is a better pointer to their current better developed melodic and politically aware instincts.

Musical Youth are a reggae band with an average age of eleven; their "Political" (021) is the first project from the **Saltley Music Workshop**. More power to the band who have the time and ability to develop their raw talent; it's a pity however to see them being led into naive lyrical clichés by older vocalist and Workshop leader **Freddy Waite**. Ditto for the "General" 'B' side.

Third and by far the best **021** release is "Boys Game" by **Tarzan 5**, a boy/girl group from Birmingham and the North West of England. This shares the political awareness of the other two (here about girls getting counted out from a very early age) but presents it so much better — no preaching, no screeching, just razor sharp comment at the head of a catchy tune and a bouncy beat.

What's more, the reggaeified 'B' side "Different Story" is almost as good. This is one top grade debut record — other parties please note: This Is How It's Done! Buy it and support a band worth supporting.

(021 are distributed by **Spartan**. Contact: SAE to 20 Warwick Road, Birmingham 11.)

independent singles top 30

THIS WEEK	TWO WEEKS AGO	TITLE ARTIST	(LABEL)
1	1	TOO DRUNK Dead Kennedy's	Cherry Red
2	12	TEDDY BEAR Red Spines	Starline
3	7	NEW LIFE/SHOUT! Depeche Mode	Mute
4	3	I WANT TO BE FREE Toyah	Safari
5	2	DON'T LET IT PASS YOU BY/DON'T SLOW DOWN UB40	DEP International
6	7	PAPA'S GOT A BRAND NEW PIG BAG Pig Bag	Y
7	1	THE RESURRECTION EP Vice Squad	Riot City
8	1	GO FOR GOLD Girls At Our Best!	Happy Birthday
9	11	WIKKA WRAP Evivians	Shove
10	—	FORGET THE DOWN! Wah!	Eternal
11	6	WHY Discharge	Clay
12	11	CHARM Positive Noise	Stark
13	16	OUR SWIMMER Wini	Rough Trade
14	11	NASASAKI NIGHTMARE Crass	Crass
15	17	REBEL WITHOUT A BRAIN Theatre Of Hate	Burning Rome
16	—	HOBBY FOR A DAY Wail	Fresh
17	28	REBECCA'S ROOM Wasted Youth	Fresh/Bridge House
18	—	DOLE AGE/FREE SPEECH Talsman	Recreational
19	15	BOGS OF WAR Exploited	Secret
20	30	YOU Au Pairs	021
21	8	SLATES (EP) Fall	Rough Trade
22	—	DREAMING OF ME Depeche Mode	Mute
23	23	ORIGINAL SIN Theatre Of Hate	SS
24	14	FOUR SORE POINTS (EP) Ami Pairs	Rondelet
25	22	FOUR FROM TOYAH (EP) Toyah	Safari
26	25	CHANCE MEETING Jazelle	Postcard
27	—	BELA LUGOSI'S DEAD Bauhaus	Small Wonder
28	—	DEMYSTIFICATION Zeunds	Rough Trade
29	26	LOVE WILL TEAR US APART Joy Division	Factory
30	21	CEREMONY New Order	Factory

independent albums top 10

THIS WEEK	TWO WEEKS AGO	TITLE ARTIST	(LABEL)
1	1	PRESENT ARMS UB40	DEP International
2	2	ANTHEM Toyah	Safari
3	3	PLAYING WITH A DIFFERENT SEX Au Pairs	Harigay
4	4	PUNKS NOT DEAD Exploited	Secret
5	5	HE WHO DARES WINS Theatre Of Hate	SSSSS
6	—	ODYSHAPE Reincasts	Rough Trade
7	5	HEART OF DARKNESS Positive Noise	Stark
8	10	SIGNING OFF UB40	Graduate
9	7	TO EACH A Campaign Ratio	Factory
10	—	STATIONS OF THE CRASS Crass	Crass

ALBUMS

SOMETHING LIGHTER was promised last time and right on cue comes the **Swell Maps** retrospective double album "Whatever Happens Next" (Rough Trade). An interesting if uneven package this, consisting mainly of early home tapes of unreleased material (and some better known songs) from 1974 to 1979, plus a live number, a studio out-take and a 1979 John Peel session with **Lora Logic** guesting on sax. If some of the earlier more experimental stuff will be of interest to **Maps** devotees only, then the **Peel** session shows them at their peak, combining **Nikki's** pop songs with the others' more adventurous leanings — a wonderful mixture of melody, energy, invention and humour. Bye **Maps** and thanks — it was great while it lasted. (Contact: SAE to Promo Info, 137 Blenheim Crescent, London W11.)

By comparison **Crass's** new album "Penis Envy" (Crass Records) seems unbearably po-faced, whatever the merits of their message. This is doubly underlined by the success of their spoof "Wedding Day" track, a splendid two-finger salute to marriage with sarcastic lyrics and overdone churchy organ which makes more impression than the rest of their hysterical rants put together. (Male supremacy is the main target this time, hence the title.) Actually, this is **Crass's** best effort to date, branching out at last from their furious sneering thrashes towards, gasp, subtlety and sophistication! Cries of "sell out"? This album sells at £2.25 in the usual poster/lyrics sleeve.

(Contact: SAE to Crass Mail Order, PO Box 279, London N22 4NU.)

SINGLES

FIRST PORT of call is Liverpool where **Wah!** Heat — or simply **Wah!** as they now call themselves — present their last single before switching their **Eternal** label to **WEA**. "Forget The Down On Us" is full of passion and fight

BAUHAUS



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Smash HITS

COMPETITION WINNERS

TENPOLE BADGES COMPETITION (issue May 28)

LEAFING THROUGH the entries for our recent Tenpole Tudor competition, we can only step back in amazement at the rich and twisted imaginations of the average Smash Hits reader.

You may recall that we asked you to suggest funny and striking names for medieval characters. We didn't bank on anything quite as strange as Sir Vere de Pression (*F. Chaloner*) or Guy Didmissile (*Bill Allen*) or Earl de Discus (*A. Simons*). And, let's face it, no normal brain could have come up with Monk. E. Bizness (*hi there, C. Scrivener*) or Shane Mail (*Paul Porter, thank you*).

Anyway, full sets of Tenpole badges are on their way to the following crazies: P. Fletcher, Coleford; F. Chaloner, Farnborough; Bill Allen, Paignton; L. Williams, Chichester; Mark Wood, Allestree; No Name, Barking; Frank Benham, Wellingborough; Helen Priestly, Huddersfield; Abigail Park, St Austell; Paul Carter, Wigan; Tracey Sheppard, Bath; Jonathan Moya, Chippenham; Tim Docker, Solihull; Paul Porter, Enfield; A. Simons, Hull; C. Scrivener, Salisbury; Wayne Patrick, Nottingham; Duncan Kidd, Dundee; B. Carmichael, Liverpool; Nicola Murch, Bristol.

The Beat competition (Issue May 28), 50 winners receive a copy of "Wha'ppen?":

Elisa Teggart, Enfield, Middx; C. Sanderson, St Annes-on-Sea, Lancs; Charles Dryden, Woodhouse Eaves, Leics; P. McFadden, Dromoyne, Glasgow; Tracey Marples, Coleshill, Birmingham; Shaheena Hanif, London NW2; Sally-Ann Fellows, Leeds; Barry Hilton, Polegate, E. Sussex; A. Eccleston, Bramcote, Notts; Kathy Eccles, Birkenhead, Merseyside; Paul Stephens, Swansea, W. Glam; Paul Stephens, White City, Glos; Alan Ferguson, Alton, Hants; Sandra Cox, Harrow, Middx; Michelle Sullivan, South Shields, Tyne & Wear; Fiona Bingham, Westbourne, Bournemouth; June Richmond, Redcar, Cleveland; Donna Evans, Llanishen, Cardiff; Tracy Benson, Hull; Martin Ling, Enfield, Middx; Josephine Nandan, Southall, Middx; Stephen Brown, Hemel Hempstead, Herts; Sandra Ally, West Croydon, Surrey; Brian Alexis, West Ham, London; Alison Owen, Wokingham, Berks; Samantha Bell, Walsall, W. Midlands; G. Bellatt, Poole, Dorset; Helen Torkilsden, Harlow, Essex; A. Coulter, Bradford on Avon, Wilts; Barbara Wheatley, Bournemouth, Dorset; Alun Flynn, Cwmbran, Gwent; Gary Johnson, Rubery, Birmingham; Cathy Naylor, Sampford Peverell, Devon; A. Lewis, Porthmadog, Gwynedd; Gavin Sismey, Northants; Robert McGregor, Stonehaven, Kincardineshire; Jacqueline Hunter, Bolton, Lancs; P. Stebbings, Selly Oak, Birmingham; Dionne Daniel, Lavant, W. Sussex; H. Watson, Stocksfield, Northumberland; Chris Greehy, Southall, Middx; Ann Ritchie, Edinburgh; Mark Myers, E. Twickenham, Middx; Dean Fletcher, Woodford Wells, Essex; Claire Walker, Nailsworth, Glos; David Warburton, Stalybridge, Cheshire; Andrew Tomlin, Leicester Forest East, Leicester; John Hennigan, Willesden, London; Heather Willan, Kirkby Lonsdale, Lancs; Giennis Fleming, Leeds, W. Yorks.

Tenpole Tudor competition (Issue May 14), 50 copies of "Eddie Old Bob Dick & Gary" to:

Andrew Proctor, Bramley, Leeds; Nick Elson, Slough, Berks; Joanne Brocklebank, Grimsby, S. Humberside; Robin Richardson, Huntington, York; David Smith, Houghton-le-Spring, Tyne & Wear; Steve Hambleton, Buxton, Derbys; Graham French, Northampton; Seymour Wilson, Mauchlin, Ayrshire; Sally Newnham, Carno, Powys; Paul Jennings, Plymouth, Devon; Martin Ling, Enfield, Middx; Jayne Carver, Walsingham, Norfolk; Peter Watson, Hasell, Co. Durham; Ian Rutherford, Sandbach, Cheshire; Kevin Plant, Peake Dale, Derbys; Philip Long, Welton, Lincoln; Stan Norton, Streatham, London; J. Costello, Stanington, Sheffield; Martin Collins, Darlington; Steve Gray, Sefton Park, Liverpool; Phillip Page, Billericay, Essex; Graeme Rodwell, Ormesby, Cleveland; Martin Eigoood, Mansfield, Notts; Kuljeet Singh, Eastbourne, E. Sussex; Carol Murphy, Cleckheaton, W. Yorks; Lucy Timms, Woking, Surrey; Stuart Chatterton, Hounslow, Middx; Paul Laidlow, Romford, Essex; Jessica Tahghighi, Kettering, Northants; Gary Mayes, Corby, Northants; Paul Sargent, Weybridge, Surrey; P. Chapman, Norwich, Norfolk; S. Carter, Headcorn, Kent; Emma Taylor, Tunbridge Wells, Kent; Helen Lavender, Tenby, Dyfed; Sarah Jones, Wrexham, Clwyd; Peter Dixon, Failsworth, Manchester; Tim Bryant, Leominster, Herefords; Dairde Counsell, Knighton, Powys; Charlie Cooke, Wilmslow, Cheshire; Sara Lee, Portsmouth, Hants; S. Jackson, Dulwich, London; S. Pessall, Kings Heath, Birmingham; Jeremy Lilley, Ramsey, Cambs; Andrew Palmer, Leeds; C. Eaton, Birkenhead, Merseyside; C. Chapman, Canterbury, Kent; Timothy Rowland, Handsworth, Sheffield; Anne Hotten, Linwood, Renfrewshire; Susan Mayston, Hassocks, W. Sussex.

Biro buddies

A very rich kid wants an extrovert to write to her. A sense of humour (Python etc) and reasonable music taste (not Bad Manners, Police, Nolans, Bucks Fizz etc) necessary. Contact: Karen Laxton, 12 Aston Park, Aston Rowant, Oxford OX9 5SW.

2 Futuristic females (16) would like to write to males, into the Ballet, Bowie, Duran Duran, Teardrop Explodes, Depeche Mode and some electronic music. Pics if possible. Write to Jayne and Simone at: 11 Jacques Close, Water Orton, Birmingham B46 1TJ.

I am 16 and would like a goodlooking girl who is into heavy metal, especially AC/DC, Saxon, Ozzy, Gillan and Scorpions. Also must like Man: City. Dislike mods, teds, punks and Spurs. Send photo to: Wayne Daley, 54 Cadric Road, Crumpsall, Manchester M8 6JD.

I am 13, into heavy, out of disco. I would write to anybody aged 14-15. Like going to discos, wild parties and listening to records. I also attempt to play the guitar. If you write, you must have a sense of humour (and peace!) Contact: Al Riches, 102 Solway Ave, Marden Estate, North Shields, Tyne & Wear NE30 3BA.

Dizzy blonde, female, begs for buddies, especially rude people or anyone who almost likes The Beat better than Madness now! Has a soft spot for The Specials, Eddy Grant, Beatles and very tight jeans. All this and I'm only 13! Send your masterpieces to: Barbara Duff, 25 Craighford Ave, Artane, Dublin 5, Eire.

Hi chums! My fave group is The Nolans. My fave singers are Val Doonican and Lena Martell. Anybody interested in accompanying me to any of their shows, please contact me. I would prefer a boy, aged 14-16. Write to: Keith Scrivens, 24 Clifton Road, Castle Bromwich, Birmingham 36.

I'm 14 and into Adam And The Ants. I require a dishy boy aged 14-15 with same music tastes and who also enjoys all sports. Contact: Katie Mitchell, Mountfields, Bicester Rd, Twyford, Buckingham, Bucks.

I like going to discos and loads of other things. Want penpals from anywhere, I hope to reply to all. Groups: Kool And The Gang, Kurtis Blow, Light Of The World, Sister Sledge. Contact: Lisa Bellamy (15), 26 Lewen Road, North Finchley, London N12 9NL.

Billy and Vince, two of London's more humorous mods, obviously intelligent, goodlooking, smart etc. Bands: Chords, Jam, Beatles, Kinks and Manfred Mann. Seek 2 attractive, witty modettes aged 16-18. Pics if possible. Write to: Billy 'N Vince, 24 Kinross Close, Kenton, Harrow, Middlesex.

One immensely small dark-haired Motorhead fan, with a fantastic headbanging routine, into Iron Maiden, Saxon and Slade, seeks penpal. Anyone interested in forming group especially welcome. Contact: Jane Alexander, 31 Edingborough Ave, Stonebridge Estate, Gaywood, King's Lynn, Norfolk.

One shy, lonely girl, interested in Abba, John Travolta, Three Degrees and Darts, would like to write to similar girl, aged 12 upwards. Contact: Maureen Gillespie, 57 Fenland Road, Reffley Est, King's Lynn, Norfolk.

My only interests are Tubeway Army, Gary Numan and Dramatis. I would like a goodlooking Numanette of my age (14), with the same interests. Write to: Paul Townend, 2 Park Avenue, Glosshaughton, Castleford, West Yorkshire. P.S. I went to the final concert at Wembley.

Shy 13 year old seeks biro buddies from any country. I like Adam And The Ants and most new wave groups. Interests: swimming, sailing and underwater diving. Please write to: Shona Miller, "Fasgadh", Yealm Road, Newton Ferrers, South Devon.

Hi girls! 2 rockabilly males would like 2 goodlooking rockabilly females. Fave groups: Stray Cats, Matchbox, Polecats, etc. Like going to discos and the cinema, very keen on sport, especially football. Aged 14-15. Quickly contact: Strummin' Simon and Croonin' Craig, 34 Vereker Drive, East Cowes, Isle Of Wight PO32 6QE.

Two fantastic, skillful, ace and above all, modest girls would like two hunky boys (15+). We like Adam And The Ants, Duran Duran, Spandau, Visage, etc. Please write to: Fiona and Lorraine, 8 Dukes Close, Wincanton, Somerset.

Anybody out there? I am humorous, insane and am looking for a girl aged 13-14. I am into Skids and The Cure. I also like eating banana sandwiches. I hate swell-leeds and cabbage. Pic not really necessary. If interested, write to: Richard Jobson, 14 Pollard Lane, Bromley, Leeds LS13 1EY.

Hi all you nutters, one clever girl here who wants one of you to write to her on paper or a bus ticket. Sense of humour essential. Interests: skinheads, mods, Police, Madness, Selector, UB40, Specials, The Beat and Bad Manners. Ages 13 to 16. Contact: Itziar Perkins, 98 Banner Cross Road, Sheffield S11 9HR.

2 rude girls require 2 rude boys, aged 13-14. Must be into Specials, Madness, Beat, Selector, Bad Manners, Bodysnatchers etc. Must dislike: Adam, heavy rock and Bucks Fizz. Please enclose photo. Contact Helen and Jo at: Holhouse, Bolton Rd, Hawkshaw, Bury, Lancs.

I'm 16, have blue eyes and blonde hair. Into Adam And The Ants and Madness. Would like to hear from males 16-18 in the Liverpool area. Pic if possible to: Tracy, 5 Canterbury Close, Studley, Warwickshire B80 7JF.

I am 19 and looking for a male penpal aged 18-21. Likes include Toyah, Depeche Mode, Duran Duran, Ants, Visage, U2 etc. Please apply with photo to: Lyn O'Connell, 60 Kimbolton Rd, Oaklands, Bedford.

I would like a penpal aged 17-19 into Visage, Spandau, Ants, Bowie. Enjoys discos and futurists fashions. Photo please to: Paul Mitchell, 17 Moray Quad, Bellshill, Lanarkshire, Scotland.

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 50.

BEAT	KIKI DEE	SMOKEY ROBINSON
BILL HALEY	KILLING JOKE	SPLIT ENZ
BUCKS FIZZ	KIM CARNES	SQUEEZE
CHAMPAGNE	KIM WILDE	STRAY CATS
DURAN DURAN	KRAFTWERK	TENPOLE TUDOR
EDDY GRANT	KROKUS	TOM PETTY
ENIGMA	LANDSCAPE	TOYAH
ENNO MORRICONE	MADNESS	UNDERTONES
EXPLOITED	MARC BOLAN	VANGELIS
GILLAN	NOLANS	VISAGE
HAZEL O'CONNOR	POLECATS	
HUMAN LEAGUE	QUINCY JONES	
JACKSONS	REO SPEEDWAGON	
JAPAN	SAXON	
JUICE NEWTON	SHADOWS	
KEITH MARSHALL	SHEENA EASTON	

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

C102

THURSDAY JUNE 25

Teardrop Explodes Newcastle Mayfair
The Jam St Austell Cornwall Coliseum
Split Enz Guildford Civic Hall
Bauhaus London Lyceum
Joe Jackson Nottingham Rock City
Marvin Gaye Manchester Apollo
Darts Leeds Charles Morris Hall

FRIDAY JUNE 26

Teardrop Explodes Coventry Theatre
Kraftwerk Southampton Gaumont
Bob Dylan London Earls Court
Modern Romance Manchester Pips
Split Enz Nottingham Rock City
Joe Jackson Liverpool Royal Court
Marvin Gaye Bradford St Georges Hall
Chas & Dave Exeter University
Darts London St Barts College Hall
Revillos Colchester Institute of Higher Education

SATURDAY JUNE 27

Teardrop Explodes Aylesbury Friars
Kraftwerk Brighton Dome
Bob Dylan London Earls Court
The Jam Stafford Bingley Hall
Split Enz Liverpool Royal Court
Joe Jackson Leeds University
Marvin Gaye Birmingham Odeon
Revillos Leicester University

SUNDAY JUNE 28

Kraftwerk London Lyceum
Bob Dylan London Earls Court
Split Enz Manchester Apollo
Marvin Gaye Southport Theatre
Teardrop Explodes St Albans City Hall
Darts Bristol Patchway Labour Club

MONDAY JUNE 29

Kraftwerk London Hammersmith Palais
Bob Dylan London Earls Court
Duran Duran Brighton Dome
Modern Romance London Canning Town Bridge House
Joe Jackson London The Venue
The Scars Tynemouth National Lifeboat Institute

TUESDAY JUNE 30

Kraftwerk Bristol Locarno
Bob Dylan London Earls Court
Duran Duran Southampton Gaumont
The Jam Irvine Magnum Leisure Centre
Split Enz Cardiff Top Rank
Joe Jackson London The Venue
Revillos Winchester King Alfred College

WEDNESDAY JULY 1

Kraftwerk Oxford New Theatre
Bob Dylan London Earls Court
Duran Duran Leicester De Montfort Hall
Split Enz London Hammersmith Odeon
Revillos Dunstable Civic Centre

THURSDAY JULY 2

Kraftwerk London Hammersmith Odeon
The Jam Bridlington Spa Royal Hall
Split Enz Portsmouth Guildhall
Revillos Colwyn Bay Pier Pavilion

FRIDAY JULY 3

Kraftwerk London Hammersmith Odeon
Duran Duran Manchester Apollo
Chas & Dave Tadcaster The Forge
Darts Cleethorpes Peppers Club

SATURDAY JULY 4

Kraftwerk London Hammersmith Odeon
Bob Dylan Birmingham Exhibition Centre
Duran Duran Newcastle City Hall
The Specials Leeds
Potter Newton Park (Carnival Against Racism)
The Jam Carlisle Market Hall
Darts London The Venue

SUNDAY JULY 5

Bob Dylan Birmingham Exhibition Centre
Duran Duran Glasgow Tiffanys
The Jam Preston Guildhall
Revillos Liverpool Warehouse

MONDAY JULY 6

Duran Duran Edinburgh Odeon

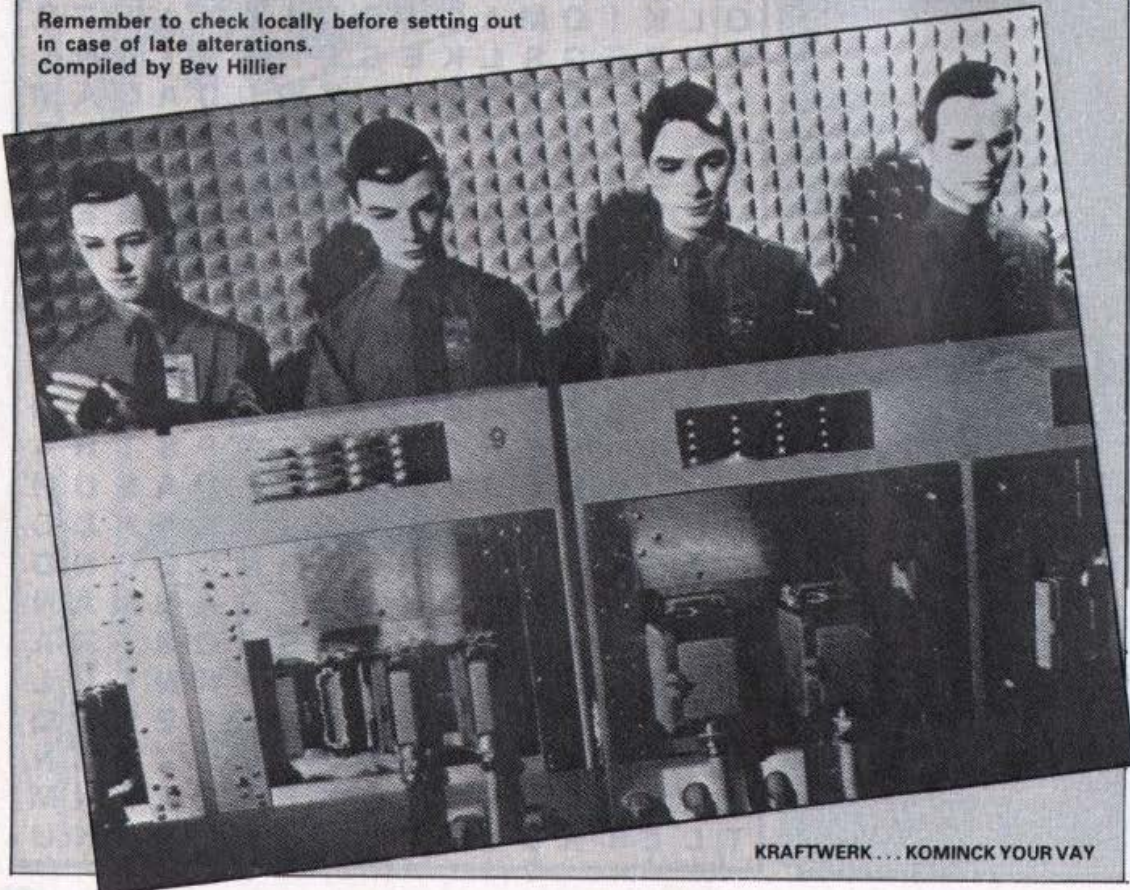
TUESDAY JULY 7

The Jam Guildford Civic Hall
Chas & Dave Solihull Ivy League Club

WEDNESDAY JULY 8

Duran Duran Liverpool Royal Court
The Jam Guildford Civic Hall

Remember to check locally before setting out in case of late alterations.
 Compiled by Bev Hillier



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ANSWERS TO CROSSWORD ON PAGE 15

ACROSS: (Kim) Wilde; 5 "Ghost Town"; 10 Hot Chocolate; 11 Kate Robbins; 15 "(East Side) Story"; 16 (Pete) Wylie; 18 Sax; 20 Gig; 21 Chris Difford; 23 Supremes (anag. mere puss); 25 Ian Dury; 27 Wings; 28 "(Throw Away The) Key"; 29 Spurs FA.
DOWN: "Throw Away The (Key)"; 3 Label; 4 (Rusty) Egan; 6 Secret (Affair); 7 Two Tone; 8 Who; 9 (Kim) Carnes; 12 Bryan Ferry; 14 and 13 "Long Distance Voyager"; 17 "East Side (Story)"; 19 Boomtown; 22 Gladys; 24 Rusty (Egan); 26 Rats.

PUZZLE ANSWER

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

THE BEAT

on Go-Feet Records



DOORS OF YOUR HEART

Every story has to be about something I suppose
This one says I lose my head
As this feeling starts to grow you know

I can feel love thumping at the doors of my heart
Feel love thump as it tears me apart
Feel blood pump as the worrying starts
I can feel love thumping
At the doors of my heart again
At the doors of my heart again
I can feel love thump
Bom-bom, be bom-bom

Everybody needs someone they can cling to now and then
No more defence, no more pretence
No reasons for explaining

You can feel love thumping at the doors of your heart
Feel love thump as it tears you apart
Feel blood pump as the worrying starts
You can feel love thumping
At the doors of my heart again
At the doors of my heart again
I can feel love thump
Bom-bom, be bom-bom
Bom-bom, be bom-bom
Bom-bom, be bom-bom

This one your unity rocker, lord
Stick him in your living room

And turn off the light, eh
Bet you wouldn't know if he was black or white, boy
Say what's the use in fighting?
Man say, I say you shouldn't really fight
Tek him to a disco tek him
Tek him to a pub, eh
Tek him to a blues and then
You play him rub a dub, eh
Say you shouldn't really fight, man say
Say you shouldn't really fight

Everytime it happens, seem to act a little touched
In this at least you're just like me
I think we think too much
Why can't we just
Feel love thumping at the doors of our hearts
Feel love thump as it tears us apart
Feel blood pump as the worrying starts
I can feel love thumping
At the doors of my heart, again
At the doors of my heart, again
I can feel love thump
Bom-bom, be bom-bom
I can feel love thump
Bom-bom, be bom-bom
Doors of my heart again
At the doors of my heart again
I can feel love thump
Bom-bom, be bom-bom, be bom-bom


Words and music by The Beat. Reproduced by permission Zomba Music/Beat Bros. Ltd.

SIOUXSIE

PIC: SIMON FOWLER/LFI



Smash
HITS
BOOK
OF
POP
LISTS



smash hits accessory kit/one

Welcome to The Smash Hits Book of Pop Lists, the textbook of trivia you've all been waiting for. Groaning with idiotic information, it comes to you by the miracle of the biro, the printing press and untold hours of helpless laughter.

Heads swimming with entirely useless facts and figures, the brains behind this booklet felt it was high time all this assorted hogwash was brought together in one titanic tome.

Thus the Bible of Bilge was born. And here it is. Countless rivetting pages, crammed with everything you've ever wanted to know about pop but were too sensible to spend time investigating.

Printed strictly in the interests of fun, it's yours for keeps. And if there's one thing better than fun, it's free fun.

Compiling this book kept the following people off the streets:

Ian Birch
David Bostock
Steve Bush
Fred Dellar
Mark Ellen
David Hepworth
Pete Silverton

Thanks to anyone who contributed.
Nuts to the rest.

