

SMASH

HITS

30p

July 24-August 6 1980

Words to the
TOP SINGLES
including
Babooshka
Ready And Willing
Easy Life

PETER GABRIEL
JANETTS
in colour



SPLODGENESSABOUNDS **MO-DETTES** **MORGIS**

searching for the young soul rebels

On a hot night in July 78 two men, Kevin Rowland and Al Archer left their low-profile Birmingham hide-out to round up a firm of boys. Fed up with petty spoils from their previous team - a small-time new wave group - and disillusioned by the lack of response from the major fences. They knew this one was going to be the big one and if they were going to have it off they would have to be eight handed ... with the hardest hitting men in town.

First stop was a rundown nightclub on the edge of town, well known for it's clientele of hard rock villains from the last generation. The band were in full swing as the two men strolled in. They were a mean bunch of smash and grab artists thumping away and rolling over on the floor, as if expecting a punk revival - all apart from the drummer Andy Growcott who was exceptional and was recruited immediately.

A week later young Pete Saunders armed with a Hammond organ was instated. His only form was having played with a local pop group. The following day tenor sax player JB was kidnapped from the late great "Geno Washington and the Ram Jam Band." Then there were five.

The rest of the team took a bit longer to recruit and some of the boys got impatient. Rowland and Archer assured them that this sound was the big one and was well worth waiting for. The boys cooled down and consoled themselves by listening to records of Cliff Bennett, Zoot Money, Sam and Dave, James Brown and Aretha Franklin etc...

Soon after a young bass driver by the name of Pete Williams walked into the hide-out carrying his tool under one arm and the complete Stax collection under the other. Disillusioned with new musak, he put his soul records on the table and shouted "I want to do something as good as these - only better." The boys knew exactly what he meant and welcomed him with open arms.

The team was completed by the inclusion of Steve "Babyface" Spooner, the alto, who got the word from a local snout and Big Jimmy Paterson who had been laying low in the north of Scotland. He got wind of a big one going off in the Midlands, grabbed his trombone and jumped on the next train. The firm was complete - now for the caper....

dexys midnight runners LP



CONTENTS

July 24-August 6 1980 Vol 2 No 15

Just for a change, this issue's Spot The Looney Award doesn't go to one of our staff but to Dexy's Midnight Runners, ladies and gentlemen. They've decided they're not going to do any more interviews, hence the feature promised last time has not materialised. Any complaints to Dexys please, and not us. (Makes a change!) What we have got in this issue, apart from all the usual goodies, is another chance to win the video game with the crossword, a Toyah competition on page 26, plus the introduction of a regular fan club spot. You'll find that too in the Letters page. Enough rabbiting, on with the action.



PIC: GERARD MCNAMARA



PIC: LAURIE EVANS

Editor
Ian Cranna

Features Editor
David Hepworth

Design Editor
Steve Bush

Editorial Assistants
Bev Hillier
Linda Duff

Contributors
Robin Katz
Red Starr
Fred Dellar
Mike Stand
Kelly Pike
Jill Furmanovsky
Mark Casto
Steve Taylor

Advertisement Manager
Rod Sopp
(Tel: 01-439 8801)

Assistant
Adie Harper

Managing Editor
Nick Logan

Publisher
Peter Strong

Editorial and Advertising
address: Smash Hits, Lisa
House, 52-55 Carnaby Street,
London W1V 1PF.

This magazine is published
by EMAP National Publications
Ltd, Peterborough, and is
printed by East Midland Litho
Printers, Peterborough.

Copyright exists on all songs
appearing in Smash Hits. They
must not be reproduced
without the consent of the
copyright holders.

THERE THERE MY DEAR Dexy's Midnight Runners	4
EASY LIFE The Bodysnatchers.....	5
NEWS AT TEN The Vapors.....	5
MORE THAN I CAN SAY Leo Sayer.....	6
BABOOSHKA Kate Bush.....	7
PAINT IT BLACK The Mo-Dettes.....	8
DO YOU DREAM IN COLOUR? Bill Nelson.....	13
UPSIDE DOWN Diana Ross	13
LOVERS HOLIDAY Change.....	19
ARE YOU GETTING ENOUGH? Hot Chocolate.....	24
MARIANNE Gibson Brothers	25
MURDER OF LIDDLE TOWERS The Angelic Upstarts.....	27
NEON KNIGHTS Black Sabbath.....	30
READY AN' WILLING Whitesnake.....	30
SANCTUARY New Musik	35

THE MO-DETTES: Colour Photo/Feature	8/9
SPLODGENESSABOUNDS: Feature	14/15
PETER GABRIEL: Colour Centrespread.....	20/21
THE KORGIS: Feature.....	22/23
THE LAMBRETTAS: Colour Poster	36

BITZ	10/11/12	LETTERS	32/33
COMIC STRIP	12	GIGZ	34
INDEPENDENT			
LABELS	16		
PRIZE CROSSWORD	18		
DISCO	19		
STAR TEASER	26		
COMPETITION	26		
REVIEWS	28/29		

SMASH HITS SUBSCRIPTIONS
Home and Overseas (Surface
mail): £10
(Airmail rates on application).
Europe (airmail): £14.40
Write to: Park House, 117 Park
Road, Peterborough PE1 2DS.

**NEXT ISSUE
ON SALE**

AUG

7

there, there, my dear
 devy's midnight runners
 late night, hell, hell, hell, hell, hell, hell



PH: PANORAMA CHARRINGTON

Robin, hope you don't mind me writing
 It's just there's more than one thing I need to ask you
 Yes, yes, yes, yes
 You are an anti-fashion sn wear flares
 Instead of dressing down all the same
 It's just by looking like that I can express my dissatisfaction
 Robin, let me explain
 But you'd never see in a million years
 Keen quoting Cabaret, Berlin, Burroughs, J. G. Ballard, Duchamp, Beauvoir,
 Kierkegaard, Michael Rennie
 And I don't believe you really like Frank Sinatra

Robin, you're always so happy
 How the hell?
 You'd like a dumb, dumb patriot
 Yes, yes, yes, yes
 You're supposed to be so angry
 Why not fight?
 Let me benefit from your right
 You know the only way to change things
 Is to shoot men who arrange things
 Robin, I try and explain
 But you'd never see in a million years

Reproduced by permission EMI Music Publishing Ltd. Words and music by Rowland Archer

Well, you've made your role
 But we don't know that game
 But then I'd listen to your records
 But your logic's far too lame
 And I'd only waste three valuable minutes of my life
 With your insincerity

You see, Robin
 I've been searching for the young soul rebels
 I've been searching everywhere
 I can't find them anywhere
 Where have you hidden them?

Maybe, maybe you should
 Maybe you should welcome the new soul vision
 Welcome the new soul vision
 Welcome the new soul vision
 Welcome the new soul vision

You know the only way to change things
 Is to shoot men who arrange things
 Robin, I try and explain
 And you'd never see in a million years

Easy Life BODYSNATCHERS

on 2 Tone Records

I've been waiting so long (so long)
 For this here time to come (to come)
 I've been waiting ever so long (so long)
 For this here time to come
 But now it's here, do I want it?
 Now it's here I'm not sure if I want it
 Why don't I plump for the easy option?
 Yes, I could go for the easy option

Chorus
 It could be so easy
 Life could be so easy
 It could be so easy
 Life could be so easy

We are near to our equality (equality)
 Girls and boys get wege party (party)
 We are near to our equality (equality)
 The law says there is equal opportunity
 But still it's a struggle
 Yes, life is still a struggle
 I could stay home and play houses
 Care for my man and press his trousers

Repeat chorus

Hey girls, it's not too late (not too late)
 To stay home and vegitate (vegigate)
 Just like Mama says you should do
 Like society says you should do
 Is this our natural fate?

Were we just meant to procreate?
 If I didn't have to use my brain (use my brain)
 I know that I would go insane (go insane)
 I refuse, I want to say no
 I don't care if it's hard, if it's slow

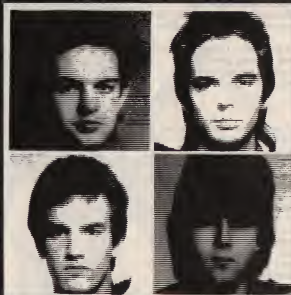
Repeat chorus

Words and music by The Bodysnatchers
 Reproduced by permission Copyright Control



PH: MICHAEL GOODMAN

THE
VAPORS
 News At Ten
 United Artists Records



Time's gonna make you a man someday
 And you won't wanna go out and play
 With your friends
 You'll just sit at home and watch News At Ten
 And the pub's'll be closed
 And you won't have been with your friends
 And he picks up the paper
 And appears to be quite serious
 And you smile at him and agree 'cos he's your old man

Chorus

But still I can't hear you (still I can't hear you)
 You make no sense to me
 Still I can't hear you (still I can't hear you)
 When the time comes I'll disagree
 With your policy, your policy
 (Your policy, your policy)

And you get home from work about half past six
 You've been working real hard and you feel real sick
 With the whole world
 And your dinner's in the oven and it's all dried up
 And your mum don't like it 'cos you messed her up

For the evening

So you pick up the paper
 And appear to be quite serious
 And you smile at him and agree 'cos he's your old man

Repeat chorus

Time's gonna make you a man someday
 And you won't wanna go out and play
 You'll just sit at home and watch News At Ten
 And the pub's'll be closed and you won't have been
 And you get home from work about half past six
 You've been working real hard and you feel real sick
 And your dinner's in the oven and it's all dried up
 And your mum don't like it 'cos you messed her up

But you don't wanna sit tight
 You don't wanna play it cool
 You don't wanna whole life
 Like your first day at school
 And I wanna fight wars
 And I wanna die young
 So don't keep saying "like father like son"

Repeat chorus ad lib to fade

Words and music by D. Fenlon
 Reproduced by permission EMI Music Publishing Ltd.

More Than I Can Say *Leo Sayer* on Chrysalis Records

Oh oh, yeah yeah
I love you more than I can say
I'll love you twice as much tomorrow
Oh oh, love you more than I can say

Chorus

Oh oh, yeah yeah
I'll miss you every single day
Why must my life be filled with sorrow?
Oh oh, love you more than I can say

Oh, don't you know I need you so?
Oh, tell me please I gotta know
Do you mean to make me cry?
Am I just another guy?

Repeat chorus

Oh, don't you know I need you so?
So tell me please I gotta know
Do you mean to make me cry?
Am I just another guy?

Repeat first verse

I love you more than I can say
I love you more than I can say
More than I can say
I'll love you twice as much tomorrow
More than I can say
I'll love you twice as much tomorrow
More than I can say
I love you more than I can say
More than I can say
I love you more than words can say
More than I can say
I love you more than I can say

Words and music by Curtis/Allison
Reproduced by permission Southern Music Ltd.



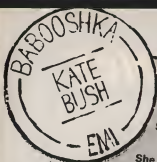
P.C. DUFFY MARCH

'NIGHT BEAT', THE DEBUT SINGLE FROM TOUR DE FORCE
ISSUED IN FULL COLOUR PICTURE BAG.



BP 362

UNIVERSITY
LIMITED
PUBLICATIONS



She wanted to test her husband
She knew exactly what to do
A pseudonym to fool him
She couldn't have made a worse move
She sent him scented letters
And he received them with a strange delight
Just like his wife
But how she was before the tears
And how she was before the years flew by
And how she was when she was beautiful
She signed the letter

Chorus
(I'm) All yours, babooshka, babooshka, babooshka, ya, ya
All yours, babooshka, babooshka, babooshka, ya, ya
(Babooshka)

She wanted to take it further
So she arranged a place to go
Fort to see if he would fall for her incognito
And when he laid eyes on her
He got the feeling they had met before
Uncanny how she reminds him of his little lady
Capacity to give him all he needs
Just like his wife before she froze on him
Just like his wife when she was beautiful
She shouted out

Repeat chorus and ad lib to fade

Words and music by Kate Bush
Reproduced by permission Kate Bush Music Ltd./EMI Music
Publishing Ltd.



LAST NIGHT
ANOTHER SOLDIER...

Angelic
Upstarts

New Single -

BLACK PAINT AND WHITE MICE

LIKE ONE of their own performances, The Mo-Dettes are an exercise — although an unconscious one — in contrasts, setting off colour and style against each other. In much the same way, their set mixes songs that recall both the raw beginnings of punk and some quite sophisticated songwriting, touching on reggae and straight ahead rock on the way.

At the same time, however, there's a common spirit running through all this diversity. In the sweaty confines of London's Moonlight Club, where they played to an overpacked audience the night before, it's good humour and energy and the bounce of their bass that carry them along.

In the somewhat calmer atmosphere of a small restaurant close by their practice studios, there's a similar bright-eyed and strong willed mixture of personalities, all equally committed to the Mo-Dette future.

RAMONA, the band's Swiss blues singer, sits penning notes in a little diary and putting the waiter through three degrees over her choice of food.

"What you want to know, then?" she asks, suddenly finishing her entry in her journal. "I ask if they had set out to form an all-girl band and find out that Ramona and bassist Jane had appeared on all the charts called The Bombettes at a party last April, but that had been more of a lighthearted joke."

Drummer Jane and guitarist Kate, however, began to play together with the intention of forming a proper live band last summer, as Jane explains.

"Our idea of it was completely different. We tried out loads of people, girls and boys and midgets — all different kinds of people. Then I saw Jane playing one night and thought she was brilliant and that I'd love her in the band. Not just because she was a girl, but because she was great."

Kate had different ideas about Jane.

"I thought, no, she's not the most reliable, so we'd better forget it." The two reasons had already crossed paths when Jane (who was involved in "The Great Risk" of Rolf Swinick) had visited Jane's place while looking for sets.

"I had a really old bathroom," Jane says. "Jane came round to see it with Julien Temple (the film's director), but it wasn't big enough."

All Jane recalls, apart from an undersized bathroom, is that Jane was "a complete nutcase!" — an opinion she took back once she'd seen Jane play.

The Mo-Dettes lay it on thick. Steve Taylor brings out the highlights.

Ramona's part in all this interconnected activity seems a little bit so it's a bit and she put that diary down and speak.

"Yes. Aaahh. Well, I was born in Geneva — sixteen years ago. I did ball for ten years. I also been in rock and roll business there but it was horrible. In France as well, like Mafia or something."

"It depressed me a lot — all that... I decided to leave and I came here."

Once in London, Ramona attended school for a few months, worked in a cafe clearing tables and did a stint as an audio-typer.

"I saw her once at a gig," adds Jane. "And I thought who's that old tart in the big overcoat?"

"She was amazing. She had these beautiful legs in really high stilettoes and this big tent coat with a big high collar. She really shook make up. That really stuck out, because there were all people like The Raincoats there."

The Mo-Dettes' image and ideals are hardly compatible with the hippie-ish fashions of other better known "girl" bands like The Raincoats and The Slits. Even despite being personal friends with some of these people, Kate found the lack of sympathy mutual.

"If you went to the pub where we all used to hang out, they went, oh, you look different, Kate, if you were all dressed up."

How important are these striking clothes they tend to wear to the Mo-Dette image?

"I was dressed up since I was five," says Jane.

"I went to try to be a fashion designer at one time," Jane adds. "But after three months they told me to give up and go and work in Woolworth's."

So they didn't decide from the start that fashion would be an important aspect of the band? "No!" they chorus.

AS FOR the more overtly feminist-in-rock aspect, Kate soon puts that idea in its place.

"People come to us with the idea that women have a hard time in rock 'n' roll because it's a male business."

"We've had no problems," Jane chips in.

"It's just a stupid question," continues Kate. "What's it like to be a man in rock?"

"We're girls and we're proud of the fact. And there's no point in trying to fight it. I think it's something that should be noted, if you're a girl."

Last December by the appearance of a single distributed by Rough Trade. But "White Mice" was in fact on their own Mode label, as Rough Trade declined to release it themselves. As Kate puts it:

"They refused to put it out. They saw us as being anti-feminist because we weren't going around saying 'women's lib' all the time and we didn't believe in anti-fashion or whatever, so they didn't want us on their label."

To Rough Trade's credit, however, they did finance the manufacture and recording of the single, whatever their reservations. But Jane calls for a change of subject back to the Mo-Dettes musical development.

The Mo-Dettes name, it appears, has nothing to do with Mod at all but is borrowed from sixties groups like The Ronettes, Marmalade, etc. Appropriately enough, the band started off playing old Mick Jagger and Keith Richards songs — the current single being one of them.

"We played first in an old Irish pub in West London," Kate recalls. "It never had a music license but we persuaded them to let us play. Joe Strummer saw us and offered us support on two Clash gigs."

Jane's eyes light up: "Only because they couldn't get The Raincoats."

"We thought, we'll show them," Kate carries on. "So we went and did it. We got sixty pounds — the most money we've ever made."

When we met Bob Black, our manager, and he asked us what we wanted to do, we just said that we wanted somebody to put our name on the money in so we could make a single and make some money out of that so we could buy gear."

And that was as much as we were thinking of at the start. Up to that time we could only take gigs where we could play with other people's equipment."

"White Mice" proved to be a good first move, selling 24,000 copies to date without any promotion or publicity. The Mo-Dettes office is still beset by requests for more copies although the single has now sold out. There is talk of re-releasing it perhaps in recording it first, on their new label, Deram.

THE EXPOSURE had people getting from supporting people like Siouxsie and The Specials inevitably led to the big question — to sign or not to sign?

"I'd like to stress this point," says Kate forcefully. "At no time did we ever go to anybody — even Bob — and say 'do you want us?' or 'can you take us?'"

Of course we thought about what a deal might mean to us — a bit of security and the money maybe to get on with some of the things we wanted to do."

Deram, as an offshoot of the once mightily but now fallen Decca empire, might seem a risky choice, even when the band's reservations about some of the more credibility orientated labels.

"They're very small," insists Kate. "They're new, they're starting out again," adds Jane. "And you feel good. They really involve you."

Kate cites their artwork as an example, where The Mo-Dettes are continuing their story of "a respectable male groupie" in contemporary romantic cartoon style from the back of "White Mice". The difference is that David is throwing over Susan and a career in the bank not for another girl, but for four — The Mo-Dettes.

Musically, the same thing applies — The Mo-Dettes are determined not to lose track of the steady progress they've made from the simple and direct "White Mice".

"I think it's getting less clever," says Kate. "Before, we'd put lots of things into everywhere to make it fuller. Now, just so long as we've got a rhythm there..."

"We're not scared of intro or middle bits with no vocals," Ramona continues. "It doesn't matter if there are holes in the songs."

The subject matter for their songs is as varied as their musical approach. There's "Sparrow" (about singer Edith Piaf), "White Mice" (about the seduction of young men) and "Dark Night Creeping" (about "people who think that evil is fun").

Then there's "Norman", which features "a bloke who's just ordinary. He doesn't think he has to wear a leather jacket and sneer to get birds. He doesn't bother to be a rebel or different."

REBELLION calling card either, though they come over as such strong individuals that it's not necessary to strike poses or mouth empty slogans.

As Jane recalls from a recent photographic session:

"The guy stood there and told us to put our hands on our hips, told Ramona to pout and look sexy — 'Come on, girls!' — I could have kicked him so hard!

"We did everything she said before — the idea just isn't as strong as ours. We're going to stay in control."

The Mo-Dettes (opposite left): Jane, Ramona, Kate and Jane.



I see a red door and I want it painted black
No colours any more, I want them to turn black
I see the girls walk by dressed in their summer clothes
I have to turn my head until my darkness goes
I see a line of cars and they're all painted black
With flowers and my love, both never to come back
I see people turn their heads and quickly look away
Like a new born baby. It just happens every day
I look inside myself and see my heart is black
I see my red door and I want it painted black
Maybe then I'll fade away and not have to face the facts
It's not easy facing us when your whole world is night

No more will my green sea go turn a deeper blue
I could not foresee this thing happening to you
If I look hard enough into the setting sun
My love will laugh with me before the morning comes

I want to see them paint it, paint it black
I want to see them paint it, paint it black
I want to see them burn it, burn it black
I want to see them burn it, burn it black

Words and music by Jagger/Richards
Reproduced by permission Essex Music International Ltd.

RUFF RUFF

EVERYBODY KNEW Malcom Maclaren wasn't likely to stay away for long. Well, The Swindler himself is back with a vengeance as manager and all purpose Svengali behind a new band called Bow Wow Wow whose first single on EMI, "C-30, C-60, C-90 Go" is causing some embarrassment in the bedroom.

The song, which lists the advantages of illegal home taping, cuts straight across the major companies' condemnation of cassette copying as the main reason for the current slump in the record business.

Bow Wow Wow were assembled by Maclaren from the ashes of Adam And The Ants. Soon after taking over their management, Maclaren fired Adam and teamed two of the remaining Ants, David Barbarossa (drums) and Matthew Ashman (guitar) up with bassplaying Leigh Roy Gorman and a fourteen year old Burmese girl called Annabella Lu-Win. Maclaren discovered young Annabella singing to herself in a laundrette. (Oh yeah, Mar?)

Despite predictions of gloom in the record business, the four of them are said to be in Morocco at the moment where they are making a video under the watchful eye of Maclaren. Wonder if they'll ever get to be as famous as he is?

WOBBLE BLUM

JAH WOBBLE is releasing a new record on Virgin at the end of the month and nobody really knows whether to call it an album or a single. It's twelve inches across, plays for thirty-four minutes and goes under the title of "Blueberry Hill".

This track, which appeared on "Betrayal", is accompanied by an alternative version of the same name as well as some other previously unreleased material. If "Betrayal" was anything to go by, these tracks could well be remixed versions of PIR recordings. But nobody's promising anything.

SUN DAY GIRL

THE LAMBRETTAS have been forced to change the title of their new single because of objections from The Sun newspaper. The Sun took the band to court when they heard they were planning to release a song called "Page Three", a track from their album, as 45.

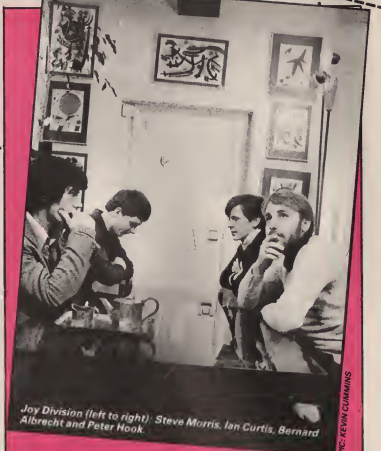
The newspaper successfully claimed that the song gave a bad impression of their pin up page and forced Record Records to scrap £3,000 worth of picture sleeves and re-schedule the same single under the new title, "Another Day (Another Girl)". A pretty worthwhile use of public time and money all the way round!

The newspaper successfully claimed that the song gave a bad impression of their pin up page and forced Record Records to scrap £3,000 worth of picture sleeves and re-schedule the same single under the new title, "Another Day (Another Girl)". A pretty worthwhile use of public time and money all the way round!



ALWAYS SUCKERS for an imaginative gimmick, certain of the Smash Hits staff have recently been found nodding in approval to Marli Wilson's recent stylish "Love Man" single on GTO Records.

A splendidly trashy attempt to recreate the early 60's soul sounds, it comes packaged in a lovingly reconstructed period sleeve, right down to the laminated front and dumb sleeve notes on the back, even boasting a beautifully dated "The Sound Of Young Wembley" slogan. We also understand that this record was recently purchased by Mr. David Bowie, himself no stranger to recreating sixties soul songs. Oh, and the music's not bad either.



Joy Division (left to right): Steve Morris, Ian Curtis, Bernard Albrecht and Peter Hook

IF YOU'RE wondering why we haven't printed the lyrics to Joy Division's "Love Will Tear Us Apart", the answer is that the band themselves didn't want us to.

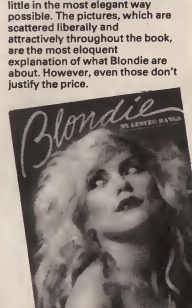
This is partly because they themselves weren't sure of Ian Curtis' lyrics, partly because they've already decided against the idea of lyric sheets (preferring people to make their own interpretations of what they could hear), and partly because of their distrust of the established music business extends to music papers as well. Better news is that their album "Closer" is now out (on Factory), and that the hard to get French single "Atmosphere" is now likely to be released here, as a 12 inch coupled with a longer version of "She's Lost Control". More material recorded before Ian Curtis' death (including some recordings from gigs) is also being considered for release.

Meanwhile, the remaining band members continue to rehearse as a threesome. They apparently want to explore all possibilities before announcing any plans, though a name change seems likely.

"BLONDIE" by Lester Bangs (Omniбус Press, £3.95) is the first "proper" book to be written about Ms Harry and pals. Bangs is one of the funniest and most readable rock journalists working in America and he's done his best to draw a few insights into the workings of this particular hit machine.

Unfortunately he seems to have found them an evasive and somewhat superficial bunch. We're not even given the most basic biographical details. Instead Bangs tracks their rise from New York's sleazy rock clubs to the hit parades of the world and expounds his theories concerning the reasons for their success.

Some of these ponderings are very entertaining and extremely plausible. But, as he admits himself, there really isn't that much to understand about Blondie. Their songs say very



RUTS DEATH

AS YOU may have heard by now, Malcolm Owen, vocalist with The Ruts, died a couple of weeks ago. Aged 24, Malcolm was found in his bath at his parents' home in Hayes, Middlesex, and pronounced dead on arrival at the local hospital.

The exact cause of Malcolm's death was unknown as he went to press but Malcolm recently underwent an operation on his throat, and it's possible that his newly kicked heroin addiction may have added complications.

The remaining three Ruts are currently reassessing their future plans. Our sympathies go to them and to Malcolm's family and friends.

ALL TIME TOP TEN

by Steve Eagles (The Photos)

1. THE PINK FAIRIES: I See Her Standing There (Polydor)
2. THE RAMONES: I Just Wanna Have Something To Do (Sire)
3. T. Rex: Groover (EMI)
4. THE UNDERTONES: You Got My Number (Sire)
5. DAVID BOWIE: Always Crashing In The Same Car (RCA)
6. DUSTY SPRINGFIELD: I Just Don't Know What To Do With Myself (Phillips)

GARY NUMAN's new album, "Telekon", which has been gathering dust for a number of months now, is set for release on September 5th and the man has announced the dates for his British tour in the same month. Dates are as follows: Birmingham Odeon (September 4, 5), Manchester Apollo (7, 8), Southampton Gaumont (10, 11), Bristol Hippodrome (12, 13), Hammermith Odeon (15, 16), Brighton Conference Centre (21), Coventry Theatre (22), Deeside Leisure Centre (24), Preston Guildhall (25), Glasgow Apollo (26), Edinburgh Playhouse (27) and Newcastle City Hall (29).

Tickets for the shows in Birmingham, Manchester, Southampton, Bristol, Coventry, Preston, Glasgow, Edinburgh and Newcastle are priced at £5.75, £3.25, £3.00; at Hammermith they are £4.50, £4.00 and £3.50; at Brighton £4.00 and at Deeside Leisure Centre £3.75.

Numen is said to be leaving a stage show even more spectacular than the one that he recently took round the world. The album is preceded by a single, "I Die, You Die" which will appear on August 18th.

7. JOHNNY GASH: Song For Lile (CBS)
8. MOTT THE HOOPLE: All The Young Dudes (CBS)
9. THE DAMNED: New Rose (Sire)
10. LED ZEPPELIN D'yar Maker (Swan Song)

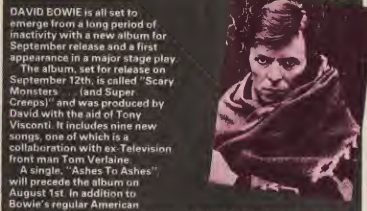
Most of these songs are performed by so called B.O.F.'s. Because there are so many new bands to listen to, more contemporary songs don't seem to stick in the memory the way the older stuff does. However, "New Rose" was of vital importance, just as The Ramones still are and always will be. The rest either contain stunning guitar playing or are just great songs. Although I'm not a country and western fan Johnny Cash remains a favourite because I learnt to play the guitar by strumming along with his records.



A SHARP increase in the number of people taking out insurance policies was reported last week following the news that the 4 X 2s are once again to be unleashed on an unsuspecting world. After a brief stay at island who released their excellent "One Of The Lasts" single, the band have signed with WEA who now release their new "Frustration" single.

The group (now six piece) are pictured here outside Wornwood Scrubs Prison, an institution which is believed to house more than an acquaintance of these dubious characters. One of the inmates, in fact, is responsible for the sleeve of "Frustration".

Lined up above are Graham Wheelan (guitar), Jimmy Lydon (vocals), Paul Young (guitar), Ken (Dreary O'Hoodlum) (drums), Jock McDonald (part time young and pathological charity football match organiser) plus producer and deputy bassist John Lydon. The females? Your guess is as good as ours!



DAVID BOWIE is all set to emerge from a long period of inactivity with a new album for September release and a first appearance in a major stage play. The album, set for release on September 12th, is called "Scary Monsters... (and Super Creeps)" and was produced by David with the aid of Tony Visconti. It includes nine new songs, one of which is a collaboration with ex-Television front man Tom Verlaine. A single, "Ashes To Ashes" will precede the album on August 1st. In addition to Bowie's regular American touring band the album features contributions from Pete Townshend and Robert Fripp.

For his straight stage debut, David has landed one of the most sought after roles in the American theatre. He will take the title role in "The Elephant Man", a new play by Bernard Pomerance. "The Elephant Man" based on the real life story of Victor Merrick, a deformed Victorian Englishman who was rescued from a freak show by a

distinguished London surgeon, and subsequently became a leading light of high society. A recent book about Merrick has attracted enormous attention and the play, which has been performed with great success in Britain, is currently being filmed. David's production will run for a month in Chicago before transferring to Broadway. Depending on the critical reception it meets, it will then play indefinitely.

AS THE dispute between the Musicians Union and the BBC reaches the end of its second month, the absence of "Top Of The Pops" is hitting the record industry hard. Acts who rely on visual presentation will make things easier for the independents remains to be seen. At the moment the end of the dispute seems a long way away.

Don McLean's "Crying" sold

SCOT FREE

FURTHER TO our "In The Courts" story in last issue's Blitz, it turned out that the Scottish record dealer who was charged with corrupting a minor because he sold a copy of "Carri On — More Product" to a nine-year-old boy was found not guilty and discharged.

The first album by the new trio formed by Steve Jones and Paul Cook, "Join The Professionals", has been scheduled for release on August 22nd on the Virgin label. It features ten original compositions, including "Just Another Dream".

MAGAZINE release "Sweetheart Contact", a track from their "Correct Use Of Soap" album, as a single in August. Accompanying it as the second disc in a double pack will be three previously unreleased live tracks recorded at Manchester's Russell Club.



WILKO JOHNSON, former mad axeman with Doctor Feelgood, is currently working closely with Ian Dury And The Blockheads. His solo single, the old country number "Oh Lonesome Me", on which he is backed by The Blockheads and produced by Dury, has just been released on the new Blockhead label.

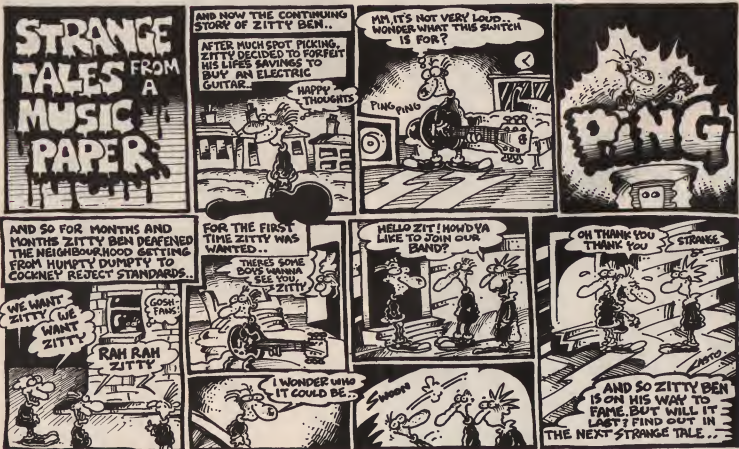
While continuing to work with his own band, The Solid Senders, Wilko is also contributing guitar to some tracks that Dury and Co. have been putting down of late with a view to a new single, their first since "Reasons To Be Cheerful".

It's not yet clear whether Wilko will be stepping permanently into the vacancy caused by the departure of Blockhead Chas Jenkel who now has a solo deal with A&M.



SUGGS, MIKE Barson and various other members of Madness were out in force at London's Hope And Anchor the other week to lend encouragement to Clive Langer And The Boxes whose first album, "Spleen", has just been released on the F-Best label. Mr Langer, formerly of Deaf School, was chief knob-twiddler and fader manipulator on the nutty people's monstrously successful "One Step Beyond" debut (gone platinum and still rising) and one of his Boxes, keyboard man Ben Barson, is the elder brother of Mike Madness, so it seemed only right they should turn up to support.

Bette Bright, fellow Deaf School graduate and constant companion of Suggs, joined Langer and Co. for a couple of encores and a grand time was had by all. Since then Madness and Langer have locked themselves in the studio to lay down tracks for their second album which should see the light of day in September.



Upside Down

By Diana Ross on Motown Records

I said, upside down, you're turning me
You're giving love instinctively
Round and round you're turning me

Chorus

Upside down, boy, you turn me inside out
And round and round
Upside down, boy, you turn me inside out
And round and round

Instinctively you give to me the love that I need
I cherish the moments with you
Respectfully I say to thee
I'm aware that you're cheating
(But) When no-one makes me feel like you do

Repeat chorus

I know you got charm and appeal
You always play the field
I'm crazy to think you are mine
As long as the sun continues to shine
There's a place in my heart for you
(That's the bottom line)

Repeat chorus

Repeat 2nd verse

Repeat chorus twice

Upside down, you're turning me
You're giving love instinctively
Round and round, you're turning me
I say to thee respectfully

Repeat to fade

Words and music by Edwards/Rodgers.
Reproduced by permission Warner Bros. Music Ltd.



Do You Dream In Colour?

By Bill Nelson on Cocteau Records



Music in the ice box
Laughter in the dark
Echoes in the silence
Waiting for the spark
Hold me while I make it
Catch me if you can
Suicide statements
Are the measure of the man

Chorus

Do you dream in colour?
Do you dream in colour?
Do you dream in colour?
Do you dream at all?

Turning on the TV
Helpless to resist
Video junkie
Looking for a fix
Sick obsessions
Terminal twist
Caught in possession
Of an ever open wrist

Repeat chorus

Death by violence
Destiny decrees
A permanent reliance
On the science of extremus
Absent at the wedding
Present at the birth
Turning off the lights now
All across the earth
Repeat chorus to fade

Words and music by Bill Nelson.
Reproduced by permission Amakats/Warner Bros. Music Ltd.

-C-30=C-60=C-90 GO

Every day I get a brand new show
Off the TV, records and radio
I breeze with the sleaze on my cassette
Copying of this sound recording is UNLAWFUL

BOWWOWWOW

Deanne Pearson gives a compact account of Sploggenesabounds

SEEN "THE Great Rock 'n' Roll Swindle" yet? Well, that's nothing compared to what "the real greatest rock 'n' roll band in the world" have got to offer, or so says Max Splogde, vocalist and enterprising frontman of musical-comedy-revue band Sploggenesabounds (of "Simon Templar Two Pints Of Lager And A Packet Of Crisps" fame).

"We're planning the greatest rock extravaganza this world has ever seen on film," he announces dramatically as he bursts in an hour late for the interview, accompanied by Baby Greensleeves, his fair haired, blue eyed, bubbly girlfriend and fellow vocalist, and bass player Roger Rodent.

Temporary guitarist Two Pints Pearson (no relation) had arrived some minutes before, looking very chic in his pink rimmed plastic sunglasses, an even more bizarre sight than you might imagine, since Two Pints is a small, shaggy, black and white terrier.

"He's a real wag," the publicity man had smirked as he shoved him in. He has little to say today, however, preferring to snooze on one of the warm leatherette chairs that decorate the offices here in Decca, Splogde's recently acquired record company. Which is just as well really, since Max is so exuberantly vociferous that even Baby Greensleeves and Roger don't get much chance to get a word in.

THE WHOLE unlikely saga of Sploggenesabounds can be traced back to Max (then a drummer) and guitarist Pat. The pair playing under the name of The Faber Brothers at Butlins Holiday Camp in Bognor. Not for very long though, since they were given the sack following an unseemly incident in which Uncle Charlie the pesky pirate got dunked in the boating lake.

Undeterred by this temporary setback, Max and Pat travelled to London and set about recruiting a band by the simple expedient of stealing musicians from other bands. Roger is the newest member, joining about four months ago although he can't think why now, he says.

"I can't remember why our old bassist left," Max says vaguely, frowning and yawning and eating a ham sandwich all at the same time. "We must have done something to him, I suppose. Our guitarist left recently because we supervised his hand in his guitar, and when he complained I beat him up."

His absence is of little concern to the band, however — they just go ahead playing and recording regardless of how many people there are in the band, or their technical proficiency.

"I mean, there are eight of us, I mean nine, seven — oh, I can't remember," says Max. "More

than enough, anyway. Our guitarist came back the other day actually, but we gave him a bag of crisps with a mousetrap in it and broke his finger. We thought it involved his playing 100%."

Now this may or may not be true, since Max has already become notorious in the short time he's been around — the band started gigging around March 1979 — for his wild story telling and publicity gimmicks.

But whether or not you believe him (and it's wise to take everything with a pinch salt), Max is convincing and funny enough to make you laugh, which is what Sploggenesabounds are all about.

When Max tells a story everyone roars with laughter, at him as much as the tale. It's the way he tells them, so matter-of-factly, his face a cross between studied and quizzical, but breaking into impish grins every now and then. For all his tough boy clothes — well worn leather jacket, fading union jack T shirt and scuffed monkey boots — Max is just a cheeky schoolboy at heart.

THE REST of the band, although looking and acting older and more sensible off stage, are fitting accomplices during the set, cavorting around the stage firing each other out of cannons, throwing things (flour, for example) and waving things (burns, for example) at the audience.

At a recent gig they even brought a pantomime donkey on stage for Max to ride whilst singing the popular "Donkey Rides". Things got rather out of hand, however, when keyboard player Winston Forbe (also fondly known as Jockey Guit, being extremely large and hairy) jumped onto the tail end of the donkey (as well, thereby disorienting the shoulder of the unfortunate person playing the ass's ass).

It all seems like a Travelling Freak Show, what with the crazy antics and the ludicrous names. Their current tour, for example, goes under the notable title of "Not So Much Time To Wallow In The Pardonate Boy Is That The Toffee Crisp You Chew Chew Tour". How about that for a

mouthful? (Groan. Ed.) And they've yet to play Holland and America (or so Max claims) under that banner. What was that about mad dogs and Englishmen?

The rest of the year is pretty much booked up for the band, in fact. They've an album to record before Christmas and there's their second single due out in early August. It's another EP, this time featuring a somewhat altered version of Rolf Harris's "Two Little Boys", plus some original material, probably "Socks" and "Saying Goodbye To His Horse", with lyrics (as ever) by Max.

"Socks" is really good," enthuses Max modestly. "It's got a really funky backing track, but basically it's the same as 'Food Wonderful Food' from 'Oliver!'"

"As the 'B' side of our last single was the most successful," Roger adds, "We'll probably make this one a double 'B' side."

"Or perhaps a 'C' side and a 'D' side, as we had an 'A' side and a 'B' side last time," ponders Max. This avalanche of crazy ideas is second nature to the band. They didn't even know which songs they were going to record for the single when they went into the studio, and when they came out they had two new numbers, one of which was "Socks".

MAX is also quite taken with the idea of being a film star. He claims that he has been approached to make television and film commercials for a well known brand of lager. Negotiations are under way, he says, and filming should start any week now (although this will clash with the band's tour dates, a spot of elementary detective work re-reals later).

The TV advert holds little interest for Max because the company just want to use the song "Two Pints" and would rather its author kept well away from the proceedings. The

cinema one, however, Max enthuses, is "well out of order". Which roughly translated means they want him in it.

"It's made by the people who made that "bleep" (substitute well known brand of cigarette) advert that's shown at cinemas. The one about the Zulus and the British army — lots of fighting and chaos and disorder."

(This is explained from top of the executive's desk where Max has just climbed, scattering piles of papers as he demonstrates his proposed acting role.)

The idea is that Max is filmed walking into a pub where he demands two pints of lager and a packet of crisps, and as the song

has it, fails to get served. Max then charges at the bar, hacking into it with an axe while repeating his order.

Still getting no response, Max takes up a pneumatic drill and starts demolishing the pub, still yelling his order above the din. Still no head is turned nor eyebrow raised, not even when Max eventually reappears with a chainsaw and completely demolishes the pub.

Finally Max will utter the magic words "two pints of X" (substitute well known brand of lager) and, he got noticed and served!

"Actually I've had another idea for that," Max beams, in his element now. "We set up the bar

to look exactly like The Rovers in Coronation Street, then I come in and chop off this girl's head who looks exactly like Betty Lynch — they could use a dummy I suppose — and then I give her a pint of X to get her head together again — man."

By this time Baby Greensleeves is slumped right down in her chair facing the wall, desperately trying to suppress her giggles. This one's obviously new to her, although Max swears it's true.

ALL THIS of course makes for great entertainment, not to mention hit records. But how long can all this silliness go on? Could Max's wit and humour dry up, or could the audience just get

bored with it? Roger (who, by the way, has just announced he will be Black Sabbath's bass player) doesn't think so.

"It's getting sillier all the time, and we work on the principle that if we're having a good time and communicating to the people, the people are going to have a good time. If we've got a philosophy it's that."

"People can either like it or lump it," Max adds.

And with that he sweeps out of the offices, Baby Greensleeves on one arm, Two Pints Pearson under the other, and Roger trailing behind.

"We're going down the pub," he announces to the publicity man. "Put the record on, will you? Loud."



independent BITZ

albums

DEUTSCH AMERIKANISCHE FREUNDSCHAFT: Die Kleinen Und Die Bösen (Mute). The last time I wrote about DAF, I got severely taken to task by the Mutants at Mute for failing to appreciate their "Kebabtraume"/"Gewalt" single. While I still don't reckon it's all that impressive, a whole album does make it much easier to understand what this German four piece (their name translates into German American Friendship) are about.

Taking their cue from the title (which means "the small and the evil"), their music is pretty hard

stuff with very little nostalgia for past traditions, going instead for functional lyrics about industry and politics, lust and money. The musical side is similarly rough and emotional expressionism, exploring melodic themes with guitar and synthesiser.

The first side is the more accessible, being reasonably restrained and attractive, but the second side is the real challenge — live recordings of an aggressive, distorted assault force which demands your attention rather than seeking your affection. Not pretty but certainly effective — one for those into the harsher side of music. Translated lyrics are enclosed, and there's a good sleeve too.

By complete contrast come **THE SILICON TEENS** with their "Music For Parties", also on Mute. Four British schoolkids who play around with synthesisers in their spare time, they've made some extremely neat singles recently with synthesised reworkings of rock 'n' roll oldies — three of them are here, including the present one.



The Silicon Teens (left to right): Darryl (vocals), Diane (synthesiser), Jackie (electric percussion) and Paul (synthesiser).

These were welcome enough as one-offs, but when a whole bunch are simply strung together like they are here, inevitably some will demand a more human touch than this digital dialling treatment. The whole collection, especially with interpretations so faithful to the original as these, simply invites the comment — very pretty, but so what?

The three original tracks, though not much more daring than the covers, are certainly more interesting and a more even old/new balance would have done the band much better justice.

(Both albums distributed by *Rough Trade and Spartan*; contact: SAE to 16 Decoy Avenue, London NW11.)

"Things In General" (Rough Trade) are two tracks from a 1977 Peel session and, despite their inevitable musica crudity, they show a real inventiveness, awareness and true vitality sadly missing in most of today's more calculated releases. Well observed, slyly witty lyrics as well — 1977 as it deserves to be remembered. (Sham 69, Cockney Rejects etc, please note), Liliput used to be Kleenex until the tissue people objected (boo hiss). Here the Swiss girls return with two new members —

Christel Freund on vocals and Angie Barack on sax — and bring not so much a breath of fresh air as a force ten gale. They storm through the bouncy "Split" (Rough Trade) with unstoppable energy — lyrics in German, not that it matters — before running confidently through "Die Matrosen" (lyrics in English!) with its brilliant whistled hook line. Both tracks are insanely catchy and so completely lacking in any pose or preening element that they are entirely irresistible. You'd have to have a heart of stone not to like this — one of the best singles of the year and unreservedly recommended. Great sleeve as well.

Finally, belated congratulations also to Rough Trade for rescuing and re-releasing *Pere Ubu's* "Final Solution". This is simply a classic song and performance that belongs in every self respecting record collection. As good now as it was when recorded in 1976 — buy and see who's been influencing who in the gritty industrial stakes. Melody and magic: true genius. (Contact for all above singles: SAE to Scott, Rough Trade, 202 Kensington Park Road, London W11.)

And lastly, there's *The Cigarettes* with "Can't Sleep At Night" (Dead Good). Steve Bush really can't see why, despite the worthy anti-nuclear theme. To me it just sounds like any old three piece thrash with no particular gifts for melody or lyrics. You decide. (Contact: SAE to 292/3 High Street, Lincoln.)

Red Starr

independent singles top 30

TWO WEEKS AGO	THIS WEEK	TITLE/ARTIST	LABEL
	1	LOVE WILL TEAR US APART Joy Division	Factory
	2	HOLIDAY IN CAMBODIA Dead Kennedys	Cherry Red
	3	HOBGOBLINS Fall	Rough Trade
	4	BLOODY REVOLUTIONS/PERSONS UNKNOWN Cross/Poison Girls	Crass
	5	FIGHT BACK (EP) Discharge	Clay
	6	MY WAY OF THINKING UB40	Graduate
	7	JUST LIKE EDDIE/SUN FLIGHT Silicon Teens	Mute
	8	REALITIES OF WAR Discharge	Clay
	9	MAN NEXT DOOR Shts	Rough Trade
	10	REALITY ASYLUM Crass	Crass
	11	DO YOU DREAM IN COLOUR Bill Nelson	Cocoteau
	12	NO ROOM Athletics Spizz 80	Rough Trade
	13	WHERE'S CAPTAIN KIRK? Spizz Energy	Rough Trade
	14	GOING THROUGH THE MOTIONS Perfects	Rough Trade
	15	1980 Anti-Establishment	Chamel House
	16	YOU CAN BE YOU Honey Bane	Crass
	17	LIKE THIS FOR AGES Copol	GAD
	18	FINAL DAYS Young Marble Giants	Rough Trade
	19	SOLDIER SOLDIER Spizz Energy	Rough Trade
	20	MADMAN Cuddly Toys	Fresh
	21	NOT READY Sector 27	Panic
	22	FINAL SOLUTION Pere Ubu	Rough Trade
	23	TRANSMISSION Joy Division	Factory
	24	DIE MATROSEN Liliput	Rough Trade
	25	BETTER SCREAM Wahl Heat	Inevitable
	26	TRAVELLING MAN Paralex	Redington's
	27	MY MIND GOES ROUND IN CIRCLES Squire	Stage One
	28	YOU/ANTICIPATION Delta 5	Rough Trade
	29	KINGDOM OF LOVE Soft Boys	Armaggeddon
	30	CALIFORNIA UBER ALLES Dead Kennedys	Fast Product

independent albums top 10

TWO WEEKS AGO	THIS WEEK	TITLE/ARTIST	LABEL
	1	CLOSER Joy Division	Factory
	2	LIVE AT LAST Black Sabbath	Nones
	3	STATIONS OF THE CRASS Crass	Crass
	4	MUSIC FOR PARTIES Silicon Teens	Mute
	5	TOTALE'S TURNS (IT'S NOW OR NEVER) Fall	Rough Trade
	6	UNKNOWN PLEASURES Joy Division	Factory
	7	COLLOSSAL YOUTH Young Marble Giants	Rough Trade
	8	DIE KLEINEN UNO DIE BOSEN DAF	Mute
	9	WE ARE TIME Pop Group	Y (Rough Trade)
	10	DU EST LA MAISON DE FROMAGE John Cooper Clarke	Rabid

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

singles

First up is "Come Back To Me"/"Misfit" by Bok Bok (Bok Bok Records). This belongs to the same mould — if not the same sessions — as *The Teardrops* album reviewed last issue. Rough, enthusiastic Mancunian pop with its heart in the right place and its execution not too wide of the mark. Features Buzzcock Steve Garvey on guitar. Likeable.

Talking of Manchester brings us nicely to *The Fall* whose new "How I Wrote 'Elastic Man'" (Rough Trade) is more of their recently improved, more streamlined style. Musically more simple and direct than of old without losing any of its vigour, this features the unsinkable Mark Smith pursuing his own rebellious course with one of his lively melodic monologues. (Or, as the press release puts it, "bringing intelligence and satire to audiences who don't want it.")

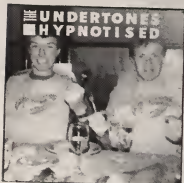
The 'B' side, "City Hobgoblins" is more of the same and performed with equal gusto. Good record. The *Perfects* were more true punk pioneers who earned my undying admiration for locking *The Clash* in their dressing rooms on the "Anarchy" tour. "Going Through The Motions" and

THE UNDERTONES



HYPNOTISED

15 ROCKIN' HUMDINGERS

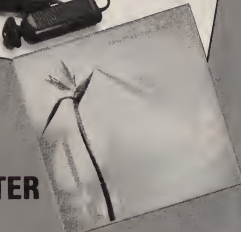


INCLUDING
MY PERFECT COUSIN
& THE NEW SINGLE
WEDNESDAY WEEK

◀ SRK 6088 ◀ SIRE • WEA • PRODUCED BY ROGER BECHIRIAN



WIN A VIDEO COMPUTER GAME!



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

Here's how it works: the first correct crossword entry opened after the closing date (August 6) cops the video set and a copy of "From A To B". The next 25 correct entries opened will each receive a New Musik album. Now read on ...

How to enter

Simply solve our crossword puzzle, writing the answers in ink, pen or ballpoint. Complete the coupon with your own full name and address then cut it out and post it in a sealed envelope addressed to: SMASH HITS Crossword No 43, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF. Make sure it arrives not later than August 6, 1980, the closing date. Sender of the first correct entry checked after the closing date will win the computer game and the LP. Senders of the next 25 correct entries will each receive a copy of the New Musik album. The Editor's decision on all matters relating to the competition will be final and legally binding. No correspondence can be entered into. The competition is open to all readers in Great Britain, Northern Ireland, Eire, Channel Isles and the Isle of Man, excluding employees (and their families) of Smash Hits and East Midland Allied Press.

ACROSS

- 1 What this mag is all about (5,4)
- 5 "Mirror In The Bathroom" hitmakers
- 8 Turn metal brats in a D-a-a-ance band (anag)
- 10 Label that the Sex Pistols once sang about (1,1,1)
- 11 "Gimme --- Ding" --- Pipkins' hit
- 12 Video Show-off
- 14 Canadian heaves who sound in a hurry
- 17 And Fire? (5,4)
- 19 Ian Crane is ours!
- 23 Purysey's band
- 20 Sweet stuff connected with that Hill Gang
- 22 Label on which UB40 express their way of thinking
- 24 Sarah who lost her heart to a Starship Trooper
- 28 Extremely youthful hitmakers of late 76 --- with "You Just Might See Me Cry" (3,3)
- 29 A small, usually four-stringed instrument
- 30 Gave around for Tata's other name (anag)
- 31 A big gun, early rocker Freddie first record "Buzz Buzz A-Diddle It"
- 32 Unhappy at the Cafe?!

33 Heavy metallists, currently flying high with "747"

DOWN

- 1 Simon Tempier's mates from South London
- 2 Lady with a hot seller in "Me, Myself, I"
- 3 Bowie album and hit single of the same title
- 4 Ask about for an early form of reggae (anag.)
- 6 Currently part of Jeff Lynne's group!
- 7 Shape that Lizzy is in?
- 9 US soul group to savour! (anag)
- 13 Change bar hand into "The Crunch" group (anag.) (3,4)
- 15 Blondie's was made of glass
- 16 Disco outfit that advise you to use it up
- 21 Heavenly --- like those Upstartz?
- 22 Send Meg into reverse and find the UK Subs label (anag)
- 23 John Foxx was once their leader
- 25 Chuck Berry number that proved a winner for Steve Gibbons
- 26 Mood for dancing sisters
- 27 Label for Human League, Mike Oldfield --- and numerous Pistols rip-offs!

1	S	M	A	S		3	A	H	I	T	S		5	B	E	A	T		7
8	P	R																	
	14	L	A	M	B	R	E	T	A	S		10	E	M	I				
	0	A																	
11	B	T					12	E	V	E	R	E	T						
	14	B	U	S	H														
18	E	I		A															
	S	N		T															
20	A	U	G	A	R														
	A																		
24	B	R	I	G	H	T													
29	K	E	L	E	L	E													
	N	I																	
32	S	A	D																

CROSSWORD No. 41 WINNERS

VIDEO GAME WINNER: Geoffrey Collins, Southampton.

ALBUM WINNERS: Nicky Williams, Maidenhead, Berks; Fay Workman, Beth; Richard Ashmore, Burton on Trent; Pamela Devision, WallSEND, Tyne & Wear; Nina Petro, Bath; Tina Nutall, Slough, Berks; Sue Forcible, Harwich, Essex; Gillian Taylor, Burnley, Lancs; J. Kenny, Coventry; Clare Newton, Repton, Derby; Lloyd Evans, Whitby, Yorks; Helen Martin, Liverpool; Linda Lowe, Nottingham; Tina Grayson, Ormskirk, Lancs; Thomas Cass, Liverpool; James Fitton, Stockport, Cheshire; Sira Anderson, Tonbridge, Kent; John Jackson, East Kilbride, Strathclyde; Jane Godfrey, Bristol; Irene Taravella, Aberystwyth, Dyfed; R. E. Dare, Southampton; Anne Ledgard, Dewsbury, Yorks; Deborah Almy, Plymouth; Angela Kelly, Heyling Island, Hants; Adrian Jones, Corby, Northants.

ANSWERS TO CROSSWORD No. 41

ACROSS: 1 Michael Jackson; 7 Kate Bush; 9 Axe; 10 Nicky (Tasco); 12 Beggars (Banquet); 15 Skid; 16 Dire Straits; 17 Who; 18 "Sunday Girl"; 20 Moods; 22 Bee Gees; 25 Roy Wood; 26 Ace; 28 Elvis Presley; 31 EMI; 32 Sex Wagon; 33 Ska. DOWN: 2 "Cut"; 3 John (Peel); 4 Chic; 5 "Suz"; 6 Noel Edmonds; 8 "Brass (In Pocket)"; 11 Kiss; 12 Bodysnatchers; 13 Gary Numan; 14 David Bowie; 17 "Lilac Wine"; 19 Yes; 21 Darts; 23 ELO; 24 (Wreckless) Eric; 26 (Roy or Kevin) Ayers; 27 "Evita"; 29 (John) Peel; 30 Song.

NAME

No. 43

ADDRESS

TOP 40

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL	BPM
1	2	USE IT UP, WEAR IT OUT ODYSSEY	RCA	128
2	10	COULD YOU BE LOVED BOB MARLEY	ISLAND REG	126
3	1	JUMP TO THE BEAT STACY LATTISDAW	ATLANTIC 120	
4	5	CUPID—I'VE LOVED YOU DETROIT SPINNERS	ATLANTIC 124	
5	4	A LOVER'S HOLIDAY CHANGE	WEA 111	
6	24	BRAZILIAN LOVE AFFAIR GEORGE DUKE	EPIC 128	
7	9	FUNKIN' FOR JAMAICA TOM BROWNE	ARISTA 112	
8	NEW	UPSIDE DOWN DIANA ROSS	MOTOWN 110	
9	2	THEME FROM THE INVADERS YELLOW MAGIC ORCHESTRA	A&M 120	
10	12	THIS FEELING FRANK HOOKER	OJM 116	
11	14	IN THE FOREST BABY O	CALIBRE 126	
12	NEW	GIVE UP THE FUNK B. T. EXPRESS	CALIBRE 118	
13	11	ONES ONE REALLY A FRIEND? GENE CHANDLER	20TH CENTURY 90	
14	27	REALLY REALLY LOVE CECIL PARKER	EMI 112	
15	17	(DOPE) UPSIDE YOUR HEAD GAP BAND	MERCURY 106	
16	18	GIVE ME THE NIGHT GEORGE BENSON	QWEST/WARNER BROS (IMP) 111	
17	20	TAKE YOUR TIME (DO IT RIGHT) SOS BAND	TAZU 119	
18	3	BEHIND THE GROOVE TEENA MARIE	MOTOWN 116	
19	28	MY GIRL WHISPERS	SOLAR 116	
20	6	BACK TOGETHER AGAIN ROBERTA & DONNY	ATLANTIC 111	
21	NEW	LOVE MEETING LOVE LEVEL 42	ELITE 89	
22	21	HANGING OUT (REMIX) KOOL & THE GANG	DE-LITE 117	
23	7	FUNKY TOWN LIPPS INC.	CASABLANCA 124	
24	NEW	STEPPIN' SNACK ATTACK	POLYDOR 89	
25	NEW	STRETCHIN' OUT GAYLE ADAMS	EPIC 111	
26	NEW	ARE YOU GETTING ENOUGH HOT CHOCOLATE	RAK 116	
27	NEW	SHINING STAR MANHATTANS	CBS	
28	NEW	BURNIN' HOT JERMAINE JACKSON	MOTOWN	
29	23	ON THE ONE CAMEO	CASABLANCA 118	
30	NEW	MARIANA GIBSON BROS	ISLAND 126	
31	12	LET'S GET SERIOUS JERMAINE JACKSON	MOTOWN 110	
32	NEW	MYSTERIOUS MAIDEN CHICO HAMILTON	ELEKTRA 89	
33	NEW	GIRLFRIEND MICHAEL JACKSON	EPIC 102	
34	40	I'VE JUST BEGUN TO LOVE YOU DYNASTY	U.S. SOLAR (IMP) 115	
35	NEW	MY GUY AMI STEWART & JOHNNY BRISTOL	SALSOL 127	
36	19	IN THE MOOD (TO GROOVE) AURRA	CAPITOL 123	
37	NEW	FREE & EASY RENE & ANGELA	ATLANTIC 120	
38	NEW	REBELS ARE WE? CHIC	CASABLANCA 142	
39	28	SUNSET PEOPLE DONNA SUMMER	BRUNSWICK (IMP) 119	
40	30	LUKE WHAT YOU'RE DOING YOUNG & CO.		

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

Also this week I received a re-mix version of "I Ain't Never" by Isaac Hayes (Polydor). The only difference I can spot though is the misprint on the label which says play at 45rpm instead of the 33rpm it should be. I wonder how many re-mixes are issued purely to earn an extra few bob in these hard times?

Although one of the best bassists around, Stanley Clarke's new single "We Supply" (Epic) isn't up to much. The spoken intro tells you that if you're tired

of the same old funk, wake up as he will supply all your funky needs. Well I am, but he didn't. Still, let's hope there's better things to come on the album.

Just time to mention Tom Browne's "Funkin' For Jamaica" (Arista). If this sample of his Jamaican funk is anything to go by, he's come a long way since his school days!!! (Exit with broad grin).

Bye,
Beverly



DISCO

A Lover's Holiday

By Change on WE-A Records

Not a star shine out in the sky
That very night in pitch black city
I was so damned scared, it was dark
It was so dim, it was a shame
Just then a man walked up to me and said
"Didn't I see you before?"

The lights were low
And the party was so dull, does somebody know?

Holiday, holiday
Holiday, celebrate

Then we both held hands
In each other saw a chance to start a new thing
Here we are inside all that's best
And in his hand he held a ring
Let's have lunch, picnic or a brunch
In the winter time
Let's disco down in a roller skating rink
Let's disco down in our dusty town

Holiday (holiday)
Holiday (oh, come on celebrate)
Holiday (wooh...)
Celebrate
Holiday (gotta feel it, come on, keep my head)
Holiday (resting, holiday, yeah yeah)

Holiday
Celebrate

Repeat 1st verse

Holiday, holiday
Holiday, celebrate

Words and music by D. Ammani & J. W. Laughton
Reprinted by permission Warner Bros. Music Ltd.

How does it feel having the disco page LIVE from Carnaby Street then? (Think time). Answers, on a postcard only, to:

Pull yourself together Beverly, and sort out the junk from the funk (good, eh?)

One that you should have no trouble remembering the title is "Oops Up Side Your Head" by The Gap Band (Mercury) which is slowly creeping up the charts. It's basically a rapping sound containing a few naughty words here and there, about Jack and Jill's escapades up the hill (bit risky that!).

It's nice to see that Ami Stewart and Johnny Bristol have teamed up and produced a great version of "My Guy"/"My Girl"

on Atlantic Records. Their voices seem to be made for each other and if it's not a hit, I'll be most surprised.

One of the basic drawbacks with disco acts is that so many of them are faceless wonders (session musicians!) who come and go before you even know their names. One act I've never come across before are Rene and Angela who have a record entitled "Free And Easy" (Capitol). This little masterpiece kicks off with Rene singing whilst Ange repeats the title in the background, then they swap round. The highlight of the song comes when they combine and sing the title together (wow wee!!)

SMASH HITS
PETER GABRIEL





PHOTOGRAPH BY LARRY EVANS

EVERYBODY'S GOT TO LEARN SOMETIME

The Korgis tell Fred Dellar how they too discovered three-minute pop songs.

WE'VE BEEN out and about on a photo sashon. It involved a wander round to the local skateboard park, now a decrepit slab of bumpy concrete next to the canal. The three Korgis have been posing, sometimes seriously — "I'll put on my scintology stars," says James Warren — or merely acting the goat, according to the whims of photographer Laurie Evans.

But now we're making our way through the burnt out shop that hides the entrance to The Korgis' publist's office and begin to climb the creaky stairs.

"I always have a sense of deep foreboding when I climb these things," remarks Stuart Gordon. He's right. Hitchcock would have loved the place. One inside, we settle down and discuss the obvious question — what's happened to Andy Davis?

ANDY WAS a founder member of The Korgis. Both he and James Warren once formed part of Stackridge, a rather oddball West Country outfit that finally split in 1976, following a five album career. Its members went their separate ways but Andy and James, after various abortive projects, eventually got back together.

"They some demo tapes and later, after getting some financial

assistance, finally supplied Rialto Records with an album on which the duo shared the songwriting and vocal duties. When the album, simply titled "The Korgis" was released last year, the pair also appeared on the front cover, looking much like a couple of out of work Mafia hit-men. And his men they proved to be — thanks to "I'll Had You", penned by Andy.

More recently, the band's second album "Dumb Writers", an immaculately conceived pop package, arrived on our doorstep. The back cover depicted a trio of Korgis, namely James Warren, singer, bassist and writer of "Everybody's Got To Learn Sometime", Stuart Gordon, a multi-instrumentalist, and Phil Harrison, another man of many parts, most of them to do with keyboards.

So what did happen to Andy Davis?

It's James, Bristol born, mild manner and precise of speech, who elects to answer.

"Basically, he just wanted to do other things. He thought the idea of The Korgis was somewhat limited. But he wrote half the songs on the new album and was on the recording sessions through to the mixing stage, at which time he decided to leave. He's now with a band

called the V Chickens, though I only learned that today."

Andy always was restless. With Stackridge he constantly yearned for novelty, always calling for personal changes in the band with the result that James himself was thrown out at one point. And when there were no more switches to be made, Andy, then the band's guitarist, eventually sacked himself, thought better of it and finally returned as a drummer.

STUART AND PHIL, a Bristol based duo, came in as session men on The Korgis' first album, stayed for the second and finally ended up as James Warren's new partners in pop. They share hilarious memories of the way "the first album was recorded. It took nearly as long as 'Dumb Writers' to make", they recall. "But it was done in someone's apartment rather than in a studio. When James was doing one of his lead vocal overdubs, he had to sit on a window ledge at the back of the house.

"There he was, perched four floors up — and then he had to get some lady to stop moving her lawn because the noise of her lawnmower was coming through onto the tracks. That was while we were making 'I'll Had You', so

if you listen closely you'll probably hear a lawn mower in there somewhere."

The threesome admit that though the second album was recorded in a fully equipped, 16 track studio, their five month long stay didn't cost them a fortune.

"We used the CMI on every track on the album and it provided a lot of sounds that you wouldn't think were done by a synthesiser. A lot of the drum sounds and tom-toms came out of that instrument and some of the guitar sounding things aren't by guitars at all."

It all sounds like a far cry from Stackridge's second album, when the band were given just ten days to complete the disc. In fact, the band worked on such a low budget that they had to get George Martin, producer of many of The Beatles hits, to mastermind their third album in order to get the finance they required.

"And then he got ten times as much as we did," James says ruefully. But Stackridge — whose club was known as the Rhubarb Threading Society — were a fine rock band though prone to whimsy, recording such titles as "Dora The Explorer", "Percy The Penguin" and "Keep On Clucking", which is why they sometimes lost out in the credibility stakes.

But in their day they recorded many a melodic song. Why then are they now playing club and pub tunes to make any real impact? James looks thoughtful.

"I think it may be that they're melodic songs, but they were never pop songs as such. There was always something about it, an unacceptable about it, something inaccessible. Now our songs are pop of the Top 50 sort."

"They changed," James says, because they simply thought they were flogging a dead horse.

"We didn't want to put too much material that was going to keep us on the dole. We wanted to write songs that were actually going to buy and like. Anyway, I'd like pop songs (James lists The Beatles and The Beach Boys among his greatest influences) so it wasn't just a

matter of affording him! "It's just that we never got around to doing this sort of thing in Stackridge. This time we've worked at it."

THE IDEA of printing the lyrics to a record has since been freely admitted but the latest album includes no lyric sheet because the lyrics are "incredibly embarrassing."

"What usually happens is that I sing some words as soon as I think of a tune. Then, when the time comes for me to submit a complete song, I either write an entirely new lyric or the night before we record, or I use the words I wrote at the start."

"The words of the current single are the damn ones, the ones that first came into my head!"

I suggest that James' writing often reflects something of the past, the current single being basically a '50s type ballad dressed in '70s clothes.

"We're all very old fashioned," James grins. "We're all getting on a bit now. Phil's 50, I'm 28 and Stuart's 29 — it's old age pension pop really!"

What seems certain is that Stuart and Phil will provide some songs for the next album, though they say that they'll tread warily.

"We think The Korgis will evolve naturally. Andy was involved in this album and so his influence is strong. He may be involved in the next one as a writer — we hope he is — but he won't have so much influence because he won't actually be there."

What about touring? James puts it out on the road is something that's dependent on sales of the album as well as the singles. It's possible that they may do a tour at the end of the year, but we'd have to add a couple of new instrumentalists before we go on stage — and we'd have to play concert halls because anything else would be a waste of time, due to the amount of equipment they'd need.

"Not that James regrets this. 'I just prefer to do things well, so I want to play in a good concert hall rather than in some grotty club in Sunderland or elsewhere where we're playing clubs and down the country for ten years and it would be nice to do things in really good halls."

However, all three of us are so used to being unsuccessful that it's all a fleeting flash at present. I suggest that they should be happy and Stuart, but I don't look very happy at all.

THE INTERVIEW over, I make my way out into the London rain. The sound of "Everybody's Got To Learn Sometime" issues forth from a passing radio. The radio's owner begins to sing along.

Suddenly there seems no doubt about The Korgis' future.

matter of selling out. "It's just that we never got around to doing this sort of thing in Stackridge. This time we've worked at it."

THE IDEA of printing the lyrics to a record has since been freely admitted but the latest album includes no lyric sheet because the lyrics are "incredibly embarrassing."

"What usually happens is that I sing some words as soon as I think of a tune. Then, when the time comes for me to submit a complete song, I either write an entirely new lyric or the night before we record, or I use the words I wrote at the start."

THE INTERVIEW over, I make my way out into the London rain. The sound of "Everybody's Got To Learn Sometime" issues forth from a passing radio. The radio's owner begins to sing along.

STARSTRIPS T-SHIRTS

- THE FOLLOWING ARTISTS/DESIGNS ARE PRINTED ON 100% COTTON SHIRTS (ALL GRADE)
- 1 THE TOURISTS
 - 2 BOB DYLAN
 - 3 BOB DYLAN
 - 4 BOB DYLAN
 - 5 BOB DYLAN
 - 6 BOB DYLAN
 - 7 BOB DYLAN
 - 8 BOB DYLAN
 - 9 BOB DYLAN
 - 10 BOB DYLAN
 - 11 BOB DYLAN
 - 12 BOB DYLAN
 - 13 BOB DYLAN
 - 14 BOB DYLAN
 - 15 BOB DYLAN
 - 16 BOB DYLAN
 - 17 BOB DYLAN
 - 18 BOB DYLAN
 - 19 BOB DYLAN
 - 20 BOB DYLAN
 - 21 BOB DYLAN
 - 22 BOB DYLAN
 - 23 BOB DYLAN
 - 24 BOB DYLAN
 - 25 BOB DYLAN
 - 26 BOB DYLAN
 - 27 BOB DYLAN
 - 28 BOB DYLAN
 - 29 BOB DYLAN
 - 30 BOB DYLAN
 - 31 BOB DYLAN
 - 32 BOB DYLAN
 - 33 BOB DYLAN
 - 34 BOB DYLAN
 - 35 BOB DYLAN
 - 36 BOB DYLAN
 - 37 BOB DYLAN
 - 38 BOB DYLAN
 - 39 BOB DYLAN
 - 40 BOB DYLAN

7.95 PER PAIR (SEE OVERLEAF FOR PRICES) PLEASE SEND YOUR ORDER WITH YOUR REMITTANCE TO: STARSTRIPS T-SHIRTS (ST2) 202, MAIN STREET, NEWBOLD VERDON, LEICS.

STUDIED SHOULDER TEES (POINTED STUDS) £3.50 POST FREE SML

ZIP TEE (INVESTED WITH ZIP) £2.50 POST FREE

BONDADE TEE (STRAPS) - DRINGS £1.00 POST FREE

DEATHS ANGEL (CLASSIC) SOLID BRASS BUCKLE £2.50 COMPLETE WITH BELT £3.50

PLUNKY SOCKS £1.75 WITH INC. P.P. STRIPS & DRINGS

RUMFLAP £1.50 POST FREE

WOLVES STUDIED SHOULDER TEES (POINTED STUDS) ONLY £1.00 INC. P+P

TOP STRAIGHT TIES

- 1 ROYAL WELLS
- 2 ROYAL WELLS
- 3 ROYAL WELLS
- 4 ROYAL WELLS
- 5 ROYAL WELLS
- 6 ROYAL WELLS
- 7 ROYAL WELLS
- 8 ROYAL WELLS
- 9 ROYAL WELLS
- 10 ROYAL WELLS
- 11 ROYAL WELLS
- 12 ROYAL WELLS
- 13 ROYAL WELLS
- 14 ROYAL WELLS
- 15 ROYAL WELLS
- 16 ROYAL WELLS
- 17 ROYAL WELLS
- 18 ROYAL WELLS
- 19 ROYAL WELLS
- 20 ROYAL WELLS
- 21 ROYAL WELLS
- 22 ROYAL WELLS
- 23 ROYAL WELLS
- 24 ROYAL WELLS
- 25 ROYAL WELLS
- 26 ROYAL WELLS
- 27 ROYAL WELLS
- 28 ROYAL WELLS
- 29 ROYAL WELLS
- 30 ROYAL WELLS

BONDADE STRAPS £1.00 PER PAIR POST FREE

SEND MONEY & YOUR ORDER TO:

TOP TRADING CO (SH)

45 CHURCH LANE, WHITWICK, COALVILLE, LEICESTERSHIRE

SMASH HITS 23

Hot Chocolate

ARE YOU GETTING ENOUGH
OF WHAT MAKES YOU HAPPY?

On Rak Records



Every time I go to the movies
All I see is happiness on the silver screen
Everywhere I go I see men and women loving
Kissing and a-hugging enjoying life
Oh what's the matter with me?

I'm all lonely
Is there anybody out there who feels the same?
Every time I turn on my TV
I see somebody loving somebody

Chorus

Are you getting enough happiness?
Are you getting enough of what makes you happy?
Are you getting enough happiness?
Are you getting enough of what makes you happy?

Every time I open a book or read a magazine

There's happiness everywhere I look
Every page I turn I can read between the lines
That the boy's gonna get it tonight
Well, what's the matter with me?

Am I the only one?
Or is there somebody out there who feels the same?
Every time I turn on my radio
I hear a love song playing on every show

Repeat chorus

I need excitement in my life
I need happiness, happiness every night
I need someone to call upon
When the need is strong for loving, loving

Repeat chorus

Are you getting enough kissing, hugging, loving?
Are you getting enough of what makes you happy?
Are you getting enough loving?
Are you getting enough of what makes you happy?

Repeat chorus to fade

Words and music by E. Brown
Reproduced by permission Chocolate/RAK Publ. Ltd.



The
MUSICAL COMEDY
SMASH
of the
80's!

Alan Carr's Can't Stop the Music

STARRING
VILLAGE PEOPLE
VALERIE PERRINE
BRUCE JENNER
'CAN'T STOP THE MUSIC'
STEVE GUTTENBERG
PAUL SAND

Co-starring choreographer
TAMMY GRIMES · JUNE HAVOC · BARBARA RUSH
ALTOVISE DAVIS and MARILYN SKOL

Produced by ALLAN CARR, JACQUES MORALI and HENRI BELOLO
Associate producer NEIL A. MACHUS Director of photography BILL BUTLER A.S.C.
Written by BRUCE WOODARD and ALLAN CARR

Music composed and produced by JACQUES MORALI

Directed by NANCY WALKER · Musical staging and choreography
by ARLENE PHILLIPS and featuring the Hot Gossip dancers

SOUNDTRACK ALBUM AVAILABLE ON MERCURY RECORDS AND TAPES

RELEASED BY COLUMBIA · EMI · WARNER DISTRIBUTORS LIMITED

FROM THURS.
31st JULY

ABC Shaftesbury Ave.
Tel. 836 8861

classic HAYMARKET
Tel. 839 1627

STUDIO OXFORD CIRCUS
Tel. 437 3500

ABC'S BAYSWATER
EDGWARE RD. FULHAM RD.

GENERAL RELEASE THROUGHOUT THE COUNTRY THURS. 31st JULY/ SUN. 3rd AUGUST.

Please check local press for details. Correct at time of going to press.

Mariana

By The Gibson Brothers on Island Records



Love of my life
I will never leave you
You are on my mind
Wherever you are

Chorus

Maria dame (Maria dame)
Maria me amore
Maria dame (Maria dame)
I miss you more and more

Heart of my heart
I'm feeling so lonely
All I can do
Is dreaming of you

Repeat chorus

I still remember the very first time
I saw you and your eyes met mine
I wish it could happen again
All over again
All over again

Repeat chorus

Maria dame

Repeat chorus

I still remember the very first time
I saw you and your eyes met mine
I wish it could happen again
All over again
All over again

Repeat chorus to fade

Words and music by Banyan/LeFrancfort/Byl
Reproduced by permission Blue Mountain
Music Ltd.

SKA'D FOR LIFE

Mobster

'The new double 'W' sided single'

SIMMER DOWN-
MOBSTER SHUFFLE



GO BY THE NEW BOOK



- Go for our new catalogue, it's really unique.
- Go for exclusive ranges of fashion.
- Go for fast delivery.
- Go for helpful, efficient service.
- Go for easy credit with 20 and 38 week terms. Even longer on many items.
- Go for your copy of our latest catalogue - just clip the coupon.

POST NOW

Send Freepost to Empire Stores Ltd, Freepost, Bradford BD99 4XB.
I'd love to shop at Empire Stores. Please send me your **FREE** catalogue. I'm over 18.

Name

Address

Town

Post Code

County

Applications welcome from UK (inc. N. Ireland) Channel Islands and BFPO Europe. The right to refuse applications is reserved.



Empire Stores

Dial a Catalogue

Wakefield
(0924)
70144
Quote Ref.
HT390

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 32.

ALVIN LEE
CITY BOY
CLIVE LANGER
ETTA JAMES
FAD GADGET
FASHION
FLEETWOOD MAC
FOREIGNER
GEORGE DUKE
GILLAN
HAZEL O'CONNOR
JOHNNY G
JUSTIN HAYWARD
KLARK KENT
KORIS
LIQUID GOLD
LIVEWIRE
LYDIA LUNCH
MATUMBI
MARVIN GAYE
MYTHRA
NO DICE
ODYSSEY
OLIVIA NEWTON-JOHN
PASSIONS
PAT TRAVERS
PINK MILITARY
RIOT
ROCKPILE
RUDE BOYS
SAD CAFE
SHAKIN' STREET
S.O.S. BAND
STACY LATTISAW
STEP
SYREETA
TOM PETTY
TYGERS OF PANTANG
WITCHFYNDE
YES

OLIVIANEEYAGNIVRAM
SEMAJATTEMICKLUGTA
PINKMILSALNCWDYNR
TMYTHRAYLOOAEAVNEV
ENSRFORADSSBTIPNKI
EORGAFNIDIONRERHKN
RYEEOTCOTYAETULORG
TTVOKEITSPNLDARJAR
STARIUALFGEEUGTNLA
NERGRLDROIDNEINHOKY
IPTEYPSENMNSLOCEID
KMT CIRRYGRKGJNCHRR
AOANE OFARRONORIHZA
HTPGFHPLEEOPIATVFW
STYYCLAFETEEEDPYTLY
ETETILAZWENTGGBIAA
IGIGECIEENTSA DOBPH
YWNGDRNV PLOWSAYMNN
EEYARAIAEA OOFGUOI
STSHIOGWDLSCTOTTIT
SAZVLETDEBASOSDAHS
YTI EGIOCAVKNINLMSU
DLZDWNONUFIEGONFAJ
OADLOGDIUQILMENOFC
HNITSUJELIPKCORRY



This issue's quiz centres round that leading lady of films and stages both theatrical and musical — ladies and gentlemen, let's hear it for Toyah!

We'll be giving away twenty five prizes in all, divided between (a) The first five, who will receive a copy of Toyah's latest album "The Blue Meaning", an autographed poster, a T shirt and badge, and a Toyah songbook featuring the lyrics and music to some of Toyah's best known songs; and (b) The twenty runners up, who will each receive the album, autographed poster and badge.

If you fancy one of these prizes, then fill in your answers to these six questions below on the entry form and send it to arrive by August 7 (the closing date) to: Smash Hits Toyah Competition, 14 Holkham Road, Orton Southgate, PETERBOROUGH PE2 0UF. The first twenty five correct entries opened will receive prizes as above.

A) Toyah shares her home city with The Beat and UB40. What is it?

B) Name the punk film in which Toyah played the part of Mad.

C) Name the mod film which starred Toyah along with Sting and Phil Daniels.

D) Name the new film adapted from Shakespeare in which Toyah plays the part of Miranda.
E) Toyah's first LP and 6 track AP shared the same acrimonial title. What is it?
F) Is Toyah's age (a) 16 (b) 22 (c) 28?

TOYAH COMPETITION

A _____

B _____

C _____

D _____

E _____

F _____

Name _____

Address _____

Artist
ANGELIC UPSTARTS

Song
**THE MURDER
OF LIDDLE TOWERS**

Label
**SMALL WONDER/
WARNER BROS.**

Year
1978

Requested by
**PETER JONES,
STOOLWOOD,
BRISTOL.**

REQUEST-SPOT



ANGELIC UPSTARTS



Who killed Liddle?
Did you kill Liddle?
Who killed Liddle?
Police killed Liddle Towers?

Who killed Liddle?
Did you kill Liddle?
Who killed Liddle?
Did you kill Liddle Towers?
Who killed Liddle?
Did you kill Liddle?
Who killed Liddle?
Police killed Liddle Towers!

Why did he die, or did they lie?
I think he's dead, so a doctor said
He was beaten black, he was beaten blue
But don't be alarmed, it was the right thing to do
The Police have the power, Police have the right
To kill a man, to take away his life
Drunk and disorderly was his crime
I think at worst he should be doing time
But he's dead
He was drunk and disorderly and now he's dead!

Questions are unanswered
Policemen scared to talk
Perhaps they're hiding something
Will my message get across?
Please tell me why, why did he die?
Please tell me now, and tell me how

Police have the answers
But they haven't got the right to kill a man
To take away his life
Perhaps I'm not too clever, perhaps I'm not too bright
But I think your verdict was just a lie, a lie, a lie

(Murder, murder, murder, murder, murder...)
Murder, unpaid murder, murder, unpaid murder
Murder, unpaid murder, murder

Who killed Liddle?
Did you kill Liddle?
Who killed Liddle?
Police killed Liddle Towers!
Who killed Liddle?
Did you kill Liddle?
Who killed Liddle?
Police killed Liddle Towers!

Words and music by Mansforth/Cowie
Reproduced by permission Singature Publishing

SINGLES

By David Hepworth

GRACE JONES: Private Life (Island). As singers go, Grace Jones is a good model and a fine clothes horse. One of the many things she has no business doing is tinkering around with Christie Tynan's songs, in this one last of all. All the liquid electricity and majestic heat of 'The Pretenders' originals is stretched, in its place we're supposed to put up with the kind of vocal delivery that makes the speaking clock sound like Sir John Gielgud. A useful example of the vital difference between pure pose and pure pose.

THE SEARCHERS: Love's Melody (Sire). During their short but illustrious career, Ducks Da Luxe wrote but one tune and this is it. McArthur and Garvey have been reworking it ever since under the name of The Motors. The Searchers, who are a far better rowdyism than they are, are listening than they were back in the sixties when they were teen specialists, less in their hair, but with austin treatment; top down vocals, crisp, artful guitars, lashing the whole thing together. A record of grace and good humour. Bet this is the last you ever hear of it.

MARTHA AND THE MUFFINS: About Insomnia (DinDin). I've no doubt that one of these fine days Martha And The Muffins will cut a record so thin and so lacking in substance that it'll no longer be there when you get up to take it off. This second attempt to go where "Echo Beach" went manages the difficult trick of



being a fair bit less memorable than 'Sealgon'. And you know how impressive that was.

THE SPECTRES: This Strange Effect (Direct HR). First I'm sorry to say the market place from Glen Matlock's new ensemble is an evasive, almost satirical reworking of a classic song so obscure that it's doubtful whether Ray Davies can recall writing it. In hot pursuit of the complete spectral treatment, ghostly saxophones wall round the back while ear piercing guitars make themselves known and Matlock dislodges tongue from cheek in order to intone the lyric in a breathy, glazed sort of fashion. The name of the label is singularly inappropriate, I fear.

CHEAP TRICK: Everything Works If You Let It (Epic). Forging a career out of a few simple variations on a theme of The Who and the Beatles is the easiest of matters but Cheap Trick (and songwriter person Rick Nielsen in particular) make it look simple. With just the odd minor adjustment and bags of old fashioned gusto they manage to stick their routing into the rock convincingly, straddling hard rock and pure pop with consummate skill. From the sound of grace and good humour. Bet this is the last you ever hear of it.

JONA LEWIE: Big Shm — Momentarily (Sire). While a wishing lister had dusted off "God Bless Whoever Made You", his last single but one and as good as dead, it's time to crawl on to the Radio One playlist, I can't deny an ounce of the dourly charm that comes waddling off "Big Shm". Bob Andrews' production is a joy, keyboards of all shapes and sizes play tag in the background while Jona, sheep as ever, sings of the danger of instant popularity, indulging from time to time in a chord change which melts the facial muscles. More.

THE PIRANHAS: Tom Hark (Sire). Ian Cranra (a Scottish pirate) and I passed an absorbing few minutes the other day trying to decide whether this was an actual old tune or whether it just sounded like one. After

comparing unlistenable drones we abandoned the research and conceded the fact that The Piranhas have knocked together a pretty yabby little effort here, a record that throbs barrel organ style and ought to be attracting the attentions of Madness fans all over the country.

ANY TROUBLE: 2nd Choice (Starts). An almost record. The line that drifts "a simple life is all I need" shows just how capable a songwriter Clive Gregson can be and bears out the good things currently being said about this four strong new band from Manchester. All of their songs have passages of real power. Unfortunately they let themselves down on occasions by working within mundane arrangements and going for the obvious when something more radical is called for. That said, this is a fine effort, and the live treatment of 'Assuming Kind of Game' (the name of the film is equally flinty and attractive).

TALKING HEADS: Cities (Sire). Ueui! superb and evocative stuff. So what's new? I can't believe that anybody in the record company really thinks this kind of highly strung lyric is going to be the other side of this twelve inch features an extremely rosey live version of the same song plus a vasty superior run through "Artists Only". New album immediately, please.

WILKO JONHONSON: Oh Lonesome Me (Blockhead). With The Blockheads dropping into their reggae trot in the background, the song "Wilko plods through this Country and Western standard in cautious fashion, never really mustering anything to raise the whole affair above the routine. Produced by Ian Dury.

CHIC: Rebels Are We (Atlantic). The same non-tune that's played the starring role on all their previous music spinners gets wedged inside the obligatory reggie rhythm framework. The highlight comes in the half time interval when the guitarist rolls out some dazzling stop start riffing. Lyrics are hilarious.

STIFF LITTLE FINGERS: Back To Front/Mr Fire Coal Man (Chrysalis). I'm told Stiff Little Fingers are a grand bunch of lads. Why they have to mess up what could be a beautiful friendship by making records I don't know. The front side of this double feature is their usual pumped thrash with Jake Burns' voice curdling into a gravelly rasp as soon as it's required to retain a note for more than two seconds. "Mr Fire Coal Man" is an old reggae song which is mainly notable for some of the sleekest drumming ever to attempt to keep up with the rest of the band.



PALLINE MURRAY AND THE INVISIBLE GIRLS: Dress Sequences (Ilusive) Producer Martin Hannett seems to specialise in giving form to songs with no tunes and on this first release from the ex-Penetration lady he paints the usual luminous lines. While the finished article does have a certain demure (an appeal, it's difficult to understand what it's supposed to be doing on a single).

THE BLADES: Hot For You (Energy). I'm in favour of bands writing tough, economic and sharp songs. But the trouble with so many tough, economic and sharp songs is they're often sound exactly like every other tough, economic and sharp song. This sounds as if it was assembled from a do it yourself cliché kit.

THE BOOKS: Take Us To Your Leader (Logo). Many clever touches do not a great record make.



ALBUMS

DETROIT SPINNERS: Love Trippin' (Atlantic). As vocal groups go, The Detroit Spinners are possibly one of the best around. Like most acts that rely on other people's material however, they are at their best on singles and seem to find it hard to make a really worthwhile album. Three recent singles are included here — "Body Language", "Working My Way Back To You" and "Cupid" — so if you've already got these then you can give this M.O.R. disc album a miss. (5 out of 10).

Bev Hillier

ATHLETIC CO SPIZZ: Do (A Runner (A&M)). Something of a disappointment this, mostly due to lack of any real distinguishing features, leading in turn to overall sameness. Like Doro, they seem unable to follow up their early killer singles (none included here), and no amount of busy

SCIENCE: Look Don't Touch (Rialto). That's what I like to see: a nice unassuming kind of name. The trouble with all this scamping colour supplement synthesiser music is the way it tempts people to write songs about as personae, humourous and involving as the technical apparatus. I'm in favour of the use of a food mixer. Bring back the Human League.

TELEX: We Are All Getting Old (Sire). Tea break's over lads, back on your heads.

ROY HILL: From the Bottom of My Heart (Scratch). Despite a full tempo chorus with more than a little aggression, this is a comparatively subdued release from the man who has previously made a virtue out of advanced cynicism. Well produced and sung, it could possibly make a mark in the Billy Joel end of the market.

MAGAZINE: Sweetheart Contract (Virgin). I get the feeling that Howard Devoto puts more thought into the titles of his songs than he does into the tunes. This does no more for me than its predecessors; most of the effort is spent on pumping life into the all important first line of mystique. A double single with three previously unreleased live tracks.

Red Starr

CLIVE LANGER & THE BIKES

He specialises in a similar kind of detached cockney delivery and his songs are tight and well observed. The best of them, given genuinely deserve to be hits. The album tends to lose focus in places but overall it shows great promise. (6½ out of 10)

DEKX'S MIDNIGHT RUNNERS: Searching For The Young Soul Rebels (Late Night Feelings). A series of interesting ideas misfire. Their determination to fashion compulsive, contemporary music using sixties soul as a reference point stumbles over a whole Gola bag full of pretensions and attempts to be profound.

Potentially good songs are dragged down by mannered vocals and woules to epic arrangements. The three singles provide the high points while the rest ranges from the intriguing to the unlistenable. (5 out of 10).

David Hepworth

KID CREOLE AND THE COCONUTS: Off The Coast Of Me (Zyco/Island). Weighing in at 100 minutes around which calypso meets funk, Augusto Darnell (the man behind the recent "An Indian in the East") shakes his heady cocktail of irascible dance beat, feishdich catchy melodies, natty arrangements and some superb boy/girl tease lyrics. Add an overall coat of saasy, knowing class reminiscent of Chic and you get this liqueur chocolate bar affair. Fine album — treat yourself!! (8 out of 10).

Red Starr

GARLENE CARTER: Musical Shapes (E Best). Produced by Nick Lowe and featuring backings courtesy of the mighty Rockpile, this hugely engaging album, featuring Garlene as the female artist best equipped to do country rock into the Eighties. Her singing is never less than skilful and funny (sometimes it's sexy, but that's another story) as she rips through a succession of tightly packed and very knowing original compositions with the emphasis firmly on robust, good natured entertainment. Great sleeve too. (7½ out of 10).

David Hepworth

JOY DIVISION: Closer (Factory): "Possessed by a fury from inside" says one of the songs, and this is an exercise in dark, controlled passion as well as showing a more melodic side (eg. the mesmerising "Decades"). Unfortunately the cover (chosen before Ian Curtis' death) is only given to reinforce the worship of the man at the expense of the music. A pity, because the music stands up on its own as a band's epitaph. (6½ out of 10).

Alester Macaulay

ANY TROUBLE: Where Are All The Nice Girls? (Sire). Quietly impressive first album from a Midlands four piece which is fated to be compared to Costello's first. Instrumentally they have a knack for spare, melodic rock 'n' roll, while singer/writer Clive Gregson has one of the most attractive and distinctive voices of the year. Mostly they turn out fast, fifty numbers but each side features one lovely ballad which hints at the class they have in store. (6 out of 10).

David Hepworth

CHIC: Real People (Atlantic). The product of The Chic Organisation is their sound and Chic are all about it. The great funk, sophisticated and polish. Close your eyes and Room At The Top becomes Studio 54 and Southern Avenue like the South Of France. Some songs are a little under par but all still bear that easily recognisable Chic stamp. The great live track plus "26" and "Rebels Are We" are all examples of Chic at their best. (8 out of 10).

Bev Hillier

ECHO & THE BUNNYMEN: Crocodiles (Korova). Proof positive that there's just no substitute for a good song delivered with power and imagination. This extremely talented Liverpool outfit with deliver addictive melodies with dark and moody (but not obscure) personal lyrics, all turned into compulsive listening by a driving beat, ringing guitars and a hauntingly atmospheric voice. Pity about the short playing time because this is brilliant stuff. Album Of The Year? (9½ out of 10).

Ian Cranra

NEON KNIGHTS

By Black Sabbath on Vertigo Records

Oh no, here it comes again
Can't remember when we came
So close to love before
Hold on, good things never last
Nothing's in the past
It always seems to come again
Again and again
Again and again, again
Cry out to legions of the brave
Time again to save us
From the jackals of the street
Ride out, protectors of the realm
Captains at the helm
Sail across the sea of light
Circles and rings
Dragons and kings
Weaving a charm and a spell
Blessed by the night
Holy and right
Called by the toll of the bell
Bloody angels fast descending
Moving on a never bending light
Phantom figures free forever
Out of shadows, shining ever bright

Neon knights
Neon knights, all right

Repeat 2nd verse

Again and again
Again and again and again
Neon knights, neon knights
Neon knights, all right

Words and music by Butler/Dio/Iommi/Ward
Reproduced by permission Essex Music
International Ltd./Muggins Music



PH. SIMON KAWENSKI

Whitesnake

READY AN' WILLING
(SWEET SATISFACTION)
on United Artists Records



I wanna be loved
Don't wanna be teased
Don't want no women
Getting down on her knees
I'm ready and willing
To reach for the sun
So I can get me some loving
Before I'm gone

I want more, more, more, more
I want some more of that sweet satisfaction
To soothe my soul

I want you to rock me all night long
Rope and ride me baby, do me wrong
Roll me over, make me bleed
I'd dance with the devil
To get what I need

I need more, more, more, more
I need some more of that sweet satisfaction
To soothe my soul

I get this crazy feeling inside my soul
And it's driving me insane
I get this crazy feeling
Can you feel it baby?
It's driving me out of my mind
I'm talking about sweet satisfaction
Ready and willing, sweet satisfaction
Ready and willing, sweet satisfaction
Sweet satisfaction, I'm ready and willing

I get this crazy feeling inside my soul
And it's driving me insane
I get this crazy feeling
Can you feel it baby?
It's driving me out of my mind
I keep on looking for
Sweet satisfaction, ready and willing
Sweet satisfaction, I'm ready and willing
Sweet satisfaction, keep on looking
Repeat and ad lib to fade

Words and music by
Coverdale/Lord/Moody/Murray/Paice
Reproduced by permission Seabreeze Music
Ltd./Whitesnake/Dump-Eaton Music Ltd.

PUT TO THE TEST. PERMAPRINTS IS BEST.



115 BLK SABBATH T-SHIRTS



220 DRIVE ON PAVEMENT Heavy Cotton Fleece Lined SWEAT SHIRTS



129 CONTENTS Cap Sleeves ONLY £2.75 EACH (OR £5.20 FOR 2)

ONLY £2.80 EACH (OR £5.30 for 2) ONLY £5.10 EACH (OR £9.80 FOR 2)

ALL DESIGNS SHOWN BELOW ARE AVAILABLE ON THE ABOVE GARMENTS.

Details as follows— Colours: Red, Yellow, Blue, Black and White. Sizes: S, M, Med. and Large.

(115 type T-shirts, also available in child sizes: 26", 28", 30" and 32").

When ordering state size, colour and one alternative colour.



951 STRANGLERS



899 FLOYD



860 THE WHO



940 DEF LEPPARD



679 IDIOT



877 MADNESS

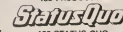


931 BON SCOTT



939 SAXON 867 BLONDIE

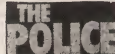
THIS PRODUCT WILL GIVE SATISFACTION AT ALL TIMES. GUARANTEED TO MAINTAIN IT'S HIGH PERFORMANCE. IN THE COILING YEARS. DEMONSTRATING ARE AVAILABLE ON REQUEST.



188 PRODUCT 186 STATUS QUO



232 REALITY



826 THE POLICE (GLT)



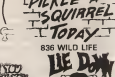
939 SAXON 867 BLONDIE



612 PATCH



124 LIE DOWN



836 WILD LIFE



921 KNOW EVERYTHING



843 MOTORHEAD (GLT)

★ NEW ★

ALBUM COVER

Full colour original LP. BADGES 2" vinyl cover square badges (metal backed) only 55p each or 2 for £1 — Please add 15p P&P.

Titles available:

- A1. Police (Regatta)
- A2. Rush (Hemisphere)
- A3. Sex Pistols (Never Mind)
- A4. E.L.O. (Space Ship)
- A5. Deep Purple (In Rock)
- A6. B. Retz (Surfing)
- A7. Madness (One Step)
- A8. Motorhead (Over Kill)
- A9. Stranglers (Reven)
- A10. Led Zep (Swan Song)
- A11. Def Leppard



A12. Gery Numan

A13. Quadrophonia

A14. Jam (S. Sons)

A15. Iron Maiden

A16. Specials

POPART: Poster and card reproductions from original portraits by Anne O'Leary, B/W prints on heavy card.

Posters 18" x 12" only 90p + 30p P&P. Cards and envelopes included. 9" x 6" ONLY 50p + 20p P&P.

Titles available:

- No. 1 Sting, No. 2 Elvis, No. 3 Sid Vicious, No. 4 Bob Geldof, No. 5 J. Pursey.



★ DON'T MISS ★

This fabulous offer— all orders for £10 and over can choose any 2 of our new album cover badges completely free of charge. (Titles listed below)



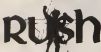
929 RAINBOW



539 POTTY



924 90% GEMS



869R RUSH (GLT)



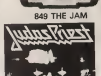
921 CONFEDERATE FLAG



897 PRETENDERS



849 THE JAM



865B JUDAS PRIEST



941 IRON MAIDEN



915 SEX PISTOLS



802 SUPERJIN GLITTER TOOTHICKFOR



251 TOO THICK



902 AC/DC



899 QUEEN (GLT)



853 B SEX PISTOLS



868 MODS

872 GARY NUMAN



912 IMPERECT



918 THE BEAT



876 BOOMTOWN RATS (GLT)

PLEASE ADD the following for Postage and Packing: One garment add 30p (£6p for abroad); Two or three garments add 40p (£7p for abroad); For four or more garments add 50p (£9p for abroad); to:

PERMAPRINTS LTD., (DEPT S.H. 27), PO BOX 201, 292 HOLLOWAY RD., LONDON N7 6NX.

NAME _____

(Print clearly) _____

ADDRESS _____

_____ S.H. 27

Please rush T-SHIRTS (No.s) _____

SWEAT SHIRTS (No.s) _____

CAP SLEEVES _____

Sizes/Colours _____

Other items _____

Enclose £ _____ S.H. 27

When ordering, if not enough room on order form give full details on separate piece of paper.

Compiled By Bev Hillier

G I G Z

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

Friday July 25

Roxy Music Birmingham Odeon
 Stiff Little Fingers Aylesbury Friars
 Jayne County Manchester Mayflower
 Dexy's Midnight Runners Tralee CYMS
 Lambrettas Withernsea Grand Pavilion
 Merton Parkas Melton Mowbray Painted Lady

Saturday July 26

Motorhead Stafford Bingley Hall
 Police/Squeeze/UB 40 Milton Keynes Bowl
 Roxy Music Manchester Apollo
 Stiff Little Fingers Bath Pavilion
 Jayne County London Music Machine
 Dexy's Midnight Runners Cork City Hall
 Lambrettas Bradford St. George's Hall



Pink Floyd's Roger Waters prepares for the national tour of Wembley.

Rainbow/Judas Priest Leicestershire Castle
 Donnington Racing Circuit
 Darts/Matchbox Middleshall Speedway Stadium
 Athletico Spizz '80 Dudley J.B.'s
 Merton Parkas Coventry General Wolfe

Sunday July 27

Roxy Music Manchester Apollo
 Stiff Little Fingers Poole Wessax Concert Hall
 Police/Squeeze/U2 Dublin Leixlip Castle
 Athletico Spizz '80 Leeds Fan Club

Monday July 28

Roxy Music Glasgow Apollo
 Stiff Little Fingers Ipswich Gaumont
 Orchestral Manoeuvres In The Dark Nottingham Theatre Royal

Tuesday July 29

Roxy Music Glasgow Apollo
 Stiff Little Fingers Coventry Tiffany's
 Squeeze Nottingham Theatre Royal
 Matchbox Minehead Festival
 Athletico Spizz '80 Preston Warehouse

Wednesday July 30

Dexy's Midnight Runners Dundalk Imperial Hotel
 Squeeze Nottingham Theatre Royal
 Athletico Spizz '80 Liverpool Gatsby's
 Merton Parkas Torquay Town Hall

Thursday July 31

Dexy's Midnight Runners Belfast Ulster Hall
 Roxy Music London Wembley Arena
 Spidogenesisounds London Music Machine
 Athletico Spizz '80 Sheffield Limit Club

Friday August 1

Roxy Music London Wembley Arena
 Barbara Dickson Kenilworth Showground
 Eddy Grant London Southgate Royalty Ballroom
 Athletico Spizz '80 Huddersfield Cleopatra's

Athletico Spizz '80 wonder whether or not to go to Moscow.

PH: MIKE LEAVY



Saturday August 2

Roxy Music London Wembley Arena
 Jayne County London The Venue
 Ultravox Lincoln Drill Hall
 Barbara Dickson Sheffield Crucible
 Merton Parkas Huddersfield Cleopatras

Sunday August 3

Ultravox Blackburn King Georges Hall
 Barbara Dickson Southport Floral Hall
 Merton Parkas Wolverhampton Lafayette

Monday August 4

Pink Floyd London Earls Court
 Average White Band Nottingham Theatre Royal
 Ultravox Doncaster Rotters
 Barbara Dickson Irvine Magnum Centre
 Athletico Spizz '80 London Marquee
 Merton Parkas Norwich Cromwells

Tuesday August 5

Average White Band Nottingham Theatre Royal
 Ultravox Liverpool Rotors
 Barbara Dickson Edinburgh Playhouse
 Pink Floyd London, Earls Court
 Athletico Spizz '80 London Marquee

Wednesday August 6

Martha & The Muffins Nottingham Theatre Royal
 Ultravox Torquay Town Hall
 Barbara Dickson Motherwell Civic Centre
 Pink Floyd London Earls Court
 Athletico Spizz '80 London Marquee

Thursday August 7

Ultravox Newport Stowaway
 Barbara Dickson Falkirk Town Hall
 Athletico Spizz '80 London Marquee
 Merton Parkas London Music Machine

T-SHIRTS

SPECIALS

ALL SHIRTS £3.25 + 25p P&P
 GRADE SIZE S, M, L
 SEND S.A.S. FOR FREE CATALOGUE

HARD LINES 64a Notting Hill Gate London W11 - 229 4919

ORDER with Cash/cheque/P.O. stating size to
STORMGLADE
1 CRANBOURNE ALLEY,
LEICESTER SO.,
LONDON WC2.

JACKETS Sizes: Gys 34/44, Girls 8/16
 Five zip pockets, zip cuffs, zip lencer front, side adjusters.
LEATHER BIKE JACKETS
 All Black or **ALL ONE PRICE £41.95**
 Black & White
 Black leather waistcoat.....£3.95

TROUSERS
 Conductor Trousers.....£12.75
 Bondage (plenty of zips & D-rings) black, white, mid blue, red.....£12.75
 Leopard Leggings.....£8.95

Tartan zips and D-rings.....£10.95
 Tartan, Leopard or Bum flaps Tartan, Leopard or Dowl print + plain colours as Bondage Trousers.....£1.80
 (free if ordered with trousers)

All prices include P&P

Enquiries welcomed with S.A.E.

Money back if not entirely satisfied

Allow 21 days for delivery

SANCTUARY

By New Musik on GTO Records



Turning forever
I never could tell
If this was a heaven
Or this was a hell
I reach out and take
My piece of the cake
Sanctuary

Hiding comes easy
We hide everyday
In this world far apart
From a world far away
I've still yet to find
That place in my mind
Sanctuary

Nothing can change it now
Nothing can change it now
But I'm still looking
I'm still looking
I'm still looking, looking 'sanctuary'
I'm looking

So follow the rivers
And follow your dreams
It's all in your mind
It's just what it seems
Whatever they care
Is it all in the air?
Sanctuary

Nothing can change it now
Nothing can change it now
But I'm still looking
I'm still looking
I'm still looking, looking (sanctuary)
Looking

Chorus
I'm looking at you
You look at me
We look for another sanctuary
But everyday
We look away
We think this is really sanctuary

Repeat Chorus
We think this is really (sanctuary)
Repeat 4 times

Believing is seeing
And doubting is blind
Whatever it is
Whatever you find
Just reach out and take
Your piece of the cake
Sanctuary

Nothing can change it now
Nothing can change it now
But I'm still looking
I'm still looking
I'm still looking
Looking (sanctuary), looking
I'm still looking
I'm still looking
Looking (sanctuary), I'm looking

Repeat chorus to fade

Words and music by Tony Mansfield
Reproduced by permission April Music Ltd.

IN THE NEXT
ISSUE OF
SMASH HITS
NEW
MUSIK

BAD
MANNERS
IN COLOUR

SHOXSIE
&
THE BANSHEES
LPs TO BE WON



SMASH
HITS

ON SALE
AUGUST 7



SMASH HITS
THE LAMBRETTAS