

SMASH

HITS

30p

FORTNIGHTLY August 21-September 3
1980



Words to the
TOP SINGLES including

I Die, You Die

Start

The Whisper

ROXY MUSIC

BOW WOW WOW

in colour

ULTRAVOX

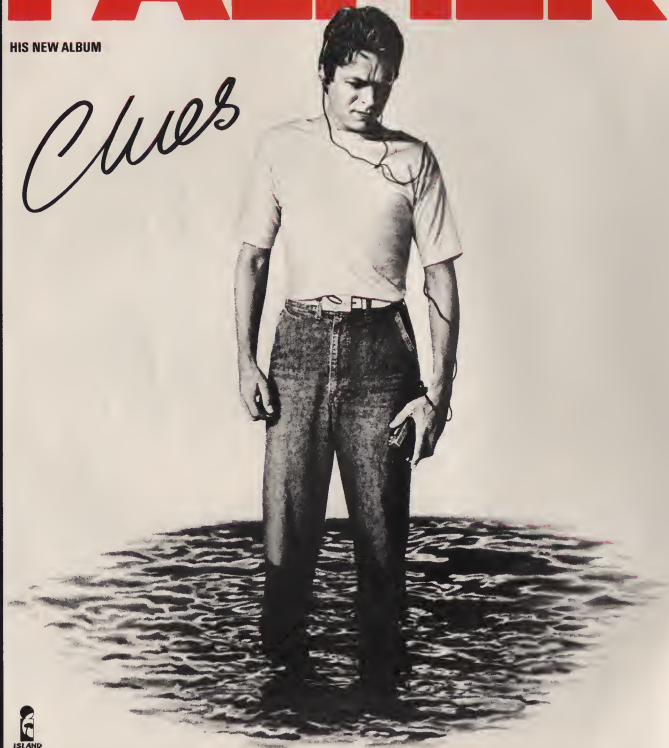
LPs to be won

PIRANHAS THE BEAT JOAN ARMATRADING

ROBERT PALMER

HIS NEW ALBUM

Clues




ISLAND

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August 21-September 3 1980
Vol. 2 No. 17

Right then — it's extra rations this issue, as we're carrying both sides of The Beat's new single without anything else dropping out. As well as getting an extra song for your money, there's all your usual news, reviews and features plus the usual sprinkling of extra goodies — the video game prize on the crossword and the Breaking Glass competition (that's on page 28). Now if you'll kindly excuse us, we've got another issue to prepare while you're enjoying this one (mutter mutter, grumble grumble, not fair etc.) See y'all in two weeks time...



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**NEXT ISSUE
ON SALE**

SEPT

4

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Write to: Park House, 117 Park
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PHOTO: WINONA TURNERT

Start! THE JAM

on Polydor Records

It's not important for you to know my name
Nor I to know yours
If we communicate for two minutes only
It will be enough

For knowing that someone in this world
Feels as desperate as me
And what you give is what you get

It doesn't matter if we never meet again
What we have said will always remain
If we get through for two minutes only
It will be a start

But knowing that someone in this life
Loves with a passion called hate
And what you give is what you get

If I never ever see you (If I never ever see you)
If I never ever see you (If I never ever see you)
If I never ever see you (If I never ever see you)

If I never ever see you (see you, see you)
If I never ever see you (see you, see you)
If I never ever see you (see you, see you)

And what you give is what you get
And what you give is what you get
And what you give is what you get
And what you give is what you get

Words and music by Paul Weller
Reproduced by permission And Son Music Ltd.



THE BEAT



Stand Down Margaret

By The Beat on Go Feet Records

I said I see no joy, I see only sorrow
I see no chance of your bright new tomorrow
So stand down Margaret
Stand down please
Stand down

Stand down Margaret, stand down please
Stand down

Stand down Margaret, stand down please
Stand down Margaret

Stand down Margaret, stand down please
Stand down

I sometimes wonder if I'll ever get the chance
Just to sit with my children
In a holiday jam
Our lives sit pretty in your cold grey hands
Would you give a second thought?
Would you ever give a damn?
I doubt it

Stand down Margaret, everybody shout it, stand down Margaret

Work, Whitelaw, short sharp, world war

Stand down please
Stand down Margaret
Stand down please
Stand down Margaret
Repeat to fade

Words and music by The Beat
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AND
29 GREAT JAMES ST.
LONDON WC1E 3EY



ANC
27 CLEGGHILL CLOSE
LONDON EC1R 0AT

By The Beat on Go Feet Records

I've just found out the name of your best friend
You've been talking 'bout yourself again
And no-one seems to share your views
Why doesn't anybody listen to you, kid?
How come you never really seem to get through?

Is it you?
Talk about yourself again, you
Talk about yourself, always you, you
Talk about yourself again

She's on a holiday, she's got a summer frock on
Sucks on an ice cream, it's melting in the hot sun
First taste makes you crave for more
I want it, you want it

Everybody knows the score
I want it, you want it
What are we pretending for?
Let's talk about ourselves on the floor
Let's talk about ourselves
Nothing more I promise
Talk about ourselves again

I've just found out the name of your best friend
Talk, talk, talk about yourself again
Yes, I've just found out the name of your best friend

I've just found out the name of your best friend
You've been talking 'bout yourself again
And no-one seems to share your views
Why doesn't anybody listen to you, kid?
How come you never really seem to get through?

Is it you?
Talk about yourself again, you
Talk about yourself, always you, you
Talk about yourself again
Again, again, again, again

I've just found out the name of your best friend
Repeat last line to fade

Words and music by The Beat
Reproduced by permission The Beat/Zomba Management & Publishers Ltd.

IT'LL COME clean — out of all the two-Tone ska bands. The Beat are far and away my favourite.

Compared to the band that lived on the island, Dave and Andy then decided to move back to Birmingham around this time. Fortunately, there was no need to persuade David to come with them, as he'd been given the choice of beginning his chosen career as a mental nurse in either Southampton or ... you guessed it: Birmingham.

Back in Brom by then he was already well known for his precision, but at what? "We had an idea of what we wanted to play," says Andy. "But what was that?"

EARLY SUMMER, and The Beat playing London's Hammersmith Palais. Their album is at number one. The music critic from The Times newspaper is on the gig list. In other words they're BIG, yet it's only fifteen months since they released their first single together last March.

Over an interview gap in a small but neat hotel at the centre of London. There's nothing flash about this band; they seem well-equipped for the coming decade. Although they sing "Stand Down Margaret", they're level-headed and sharp, giving the impression that they can take any of the lady's "strong opinions" and still keep in good shape.

Veteran honker Saxa is absent, as he usually is from interviews, and the band put paid to any rumours that he might be leaving their company in the foreseeable future. All they'll admit to is that they have made "contingency plans" in case his periodic ailments develop into real illness.

That leaves the quartet of bassist David Steele, who joins us later after we've discussed his excellent playing and its anchoring role in The Beat's, er, beat; plus guitarist Andy Cox, drummer Everett Moreton, rhythm guitarist and singer Dave Wakeling and all-purpose front-line Ranking Roger.

Dave Wakeling soon establishes himself as the most forthcoming, while the others chip in corrections and details to flesh out The Beat's encouraging success story. Which all began when Dave and Andy met at college in Birmingham in '77 and set off to the tale of Wight to make their fortunes. Or not.

"We went there for a year, to make solar panels amongst other things. We had lots of time to play guitar, because there's not much to do on the Isle of Wight, not in the winter. So we decided that we ought to do something about the group that we had half in mind, start getting something together.

"So we put an advert in the County Press saying 'Bass player required: Shake Some Action!', thinking that anybody who knew

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Only one person replied and that was David Steele, a local who lived on the island. Dave and Andy then decided to move back to Birmingham around this time. Fortunately, there was no need to persuade David to come with them, as he'd been given the choice of beginning his chosen career as a mental nurse in either Southampton or ... you guessed it: Birmingham.

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Steve Taylor conducts the interview.

The Beat get the job.

term which properly applies only to one particular kind of beat. Lots of similar sounding rhythms got put into the bag, but inaccurately.

All their art work, for example, is done by a friend in Birmingham, Hunt Emerson, who worked out the logo of a dancing girl for Go-Fest, as Dave Wakeling explains:

"When we were involved in Two-Tone we thought it was all a bit macho; it was too male orientated. We thought it'd be

over release schedules, choice of singles, producers and designers. All their art work, for example, is done by a friend in Birmingham, Hunt Emerson, who worked out the logo of a dancing girl for Go-Fest, as Dave Wakeling explains:

"When we were involved in Two-Tone we thought it was all a bit macho; it was too male orientated. We thought it'd be

"I got worried about that commercial side of things — things like advertisers at £70 a pair — happening to this movement."

The Beat's own association with Two-Tone didn't last long enough to let anything of that sort rear its commercialised head, however. Their skanking version of Smokey Robinson's "Tears Of A Clown" very rapidly began attracting offers from "just about every major label".

In that respect they were probably being the most immediately successful Two-Tone act, and quite possibly the last one to benefit from the label in its manageably small initial phase.

Andy Cox says, "At the time we just thought it was a really wet put together independent label, which is what we needed to put out our own single, anyway. About a fortnight after we'd been offered it, the Specials, Selector and Madness were all on Top Of The Pops one night and it was a sort of landmark, the beginning of the explosion.

"I'd be much more now of saying yes to Two-Tone because it is so big, whereas it was perfect when we were asked to do it."

As a result of the success of "Tears Of A Clown", The Beat found themselves in an unusually strong position. Negotiations even reached the ridiculous point of one company offering them the best of the best offer they'd had so far while guaranteeing the same conditions.

The Beat used this strength of hand to not only score a contract for musical inputs but to found their own label, Go-Fest, as a buffer between the record company, artists, and retailers, enabling them to retain precious freedoms

better if the guy was dancing with a girl, he'd be more like a real person then like some super stud."

"And it had started coming out in our concerts — you'd get lots of girls as well as lots of boys, who seemed to behave themselves a lot better. It wasn't that football crowd feeling, which we were anxious to avoid."

Dave is also convinced that The Beat have widened the scope of "that feeling of togetherness" which he associated with early Two-Tone gigs:

"All the ones we were at, it was basically a white audience, which struck me as odd. I thought it was just young, educated liberal whites with some high flow philosophy about racial harmony. Then more and more black kids started coming to our concerts."

"The great thing about rude boy fashion is that it doesn't suit any one racial group like most fashions do. Roger stood out as a kind of example of that; how many black punks had you seen?"

Talking of white liberals and racial matters, how did Dave take the criticism of his Jamaican-singing style?

"At first I took some stick," he says. "Then I started pointing out Van Morrison, Mick Jagger and Tim Buckley. How did they ever get away with it?"

"It's like when a Roxy Music record comes on the radio and everyone sits there and gentyly gives their impression of Bryan Ferry. It's very hard, and you come to do a Prince Buster song, or sing to it as Dave Wakeling, rather than Dave Wakeling's

impression of Prince Buster."

"I suddenly thought yesterday, when we were travelling back from Scandinavia for the Hammersmith Palais 'God, a quarter of a million people will probably buy our next record and I don't know where I am, what day it is, what I'm doing."

"The band is quite tight now that we've all learnt how to play with each other's different styles, so it's a good time to sit down and actually see what would come out if we had more time together."



The Beat (left to right): Everett Moreton, Ranking Roger, David Steele, Andy Cox, Dave Wakeling and Saxa.

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MAN!

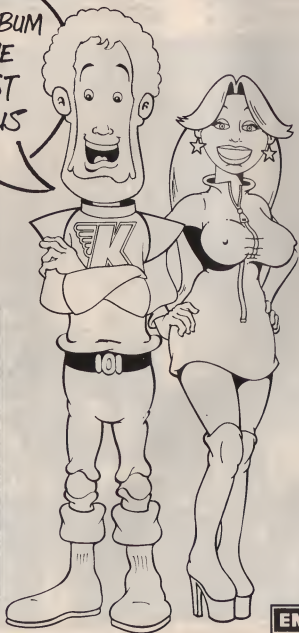
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of Kenny Everett



The full film soundtrack featuring the voices of Kenny Everett

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BITZ

FEEL LIKE A NUMAN?

THE NEW Gary Numan album, "Telekon", which hits the shops on September 5th, includes the following tracks; "This Wreckage", "The Aircrash Bureau", "Telekon", "Remind Me To Smile", "Sleep By Windows", "I'm An Agent", "I Dream Of Wires", "Remember I Was Vapour", "Please Push No More" and "The Joy Circuit".

Neither side of the new single, "I Die: You Die" is included on the record, although they will both be featured as bonus tracks on the cassette version.

The first 100,000 copies of the album will contain a free 45 made up of live recordings from last year's show at Hammersmith Odeon. Talking of Hammersmith, both of Numan's shows at that venue in September have sold out and a third date has been added on the 17th.

JOE STRUMMER has been passing the time while The Clash have been off the road by producing the first album from London R&B band The Little Rooters which is to be released in the near future on the AMI label.

FROM TIME to time a single comes along which is so extraordinarily clever and infuriatingly catchy that, whether you like it or not, you find yourself singing it in public places. One such is "You've Got To Be A Hustler If You Want To Get On" by Sue Wilkinson on Cheapskate Records.

Ms Wilkinson has previously worked as an actress and model under the name of Sue England, appearing in such major dramatic productions as "General Hospital". After a spell with an all girl harmony group

RADIO ONE IN FREEDOM SHOCK

RADIO ONE have announced the scrapping of the Featured Forty system which has dominated their programming policy for a number of years. They will thus no longer compile a playlist for daytime programmes and so the producers of individual shows will have more freedom to play what they want to play. Whether this will mean any less sludge on the air remains to be seen.

A COUPLE of issues back we printed the Fan Club address for The Beat. Trouble is, we were accidentally given one of the organisers' home address. Sorry folks — all Beat Club mail should now be sent to: P.O. Box 320, Birmingham, and don't forget to enclose that SAE.

THE SKIDS' third album "The Absolute Game", is released by Virgin in late September.

Produced by Mick Glossop, it features the work of the band's new rhythm section, Russell Webb on bass and Mike Baillie on the drums. Prior to a major national tour in September, the band are playing one warm up date at London's Hammersmith Palais on August 26th.

called Hollywood and collaborating with pre-Blockhead Chas Jankel in a duo replacing in the name Pure Gold, she took a post as a house songwriter with a music publishing firm, cranking out tunes to order.

It was here that she began to collaborate with writer/producer Trisha O'Keefe. The tune that she came up with last October, called "You've Got To Be A Scrubber", so excited Trisha that the two of them immediately went into the studio and put down a demo in an afternoon.

Although various record companies showed interest, they were all rather cagey about the use of the word "scrubber", fearing that the radio stations would consider it offensive. It was Chas Chandler, the owner of Cheapskate, who suggested that, with the word "scrubber" altered to "hustler", they might be in with a chance of a hit. We're not arguing.



JOOLS LEAVES SQUEEZE

JOOLS HOLLAND, the wise crackin', cigar smokin', fancy dancin' keyboards player with Squeeze, has left the group in a move that has apparently been brewing for a while but comes as a surprise (not least to the rest of the band). Holland is now looking for musicians to form his own group. Studio time has already been booked and "a small disc" is expected in September.

Three farewell gigs were played at the band's local Deptford Albany where leading Squeeze fan Elvis Costello was a guest player on one night, the rest of the group are now quietly looking for a new keyboards player, though a man of Holland's versatility will be hard to replace.

FANS OF Ray Lowry's acid cartoons on rock and roll subjects which have appeared regularly in NME and Punch for quite some time now, will be pleased to see that he's collected some of the best together in a book called "Only Rock 'n' Roll", published by the New Manchester Review for a very reasonable £1.50.

Readers in the North West should also keep an eye out for an exhibition to be mounted shortly at Salford Art Gallery which will feature further Lowry cartoons, together with his sketches of life on the road with The Clash, and his paintings of various subjects.



PIC: VIRGINIA TURETT

XTSEA

XTC SWING back into action this month with a new single, "Generals And Majors", from their upcoming album, "Black Sea". "Generals" will be released on August 28th as part of a doublepack also featuring two outtakes from the album session plus "The Somnambulist", a track which Andy Partridge put down during a "Top Of The Pops" recording session.

The band are currently working their way round the world following a European tour with an Australian one and then returning to Britain for a series of dates in October before heading for America.

Andy Partridge has also contributed a track to an upcoming album being put together by former Motown pianist Morgan Fisher. The album is called "Miniatures" and is made up of attempts to squeeze a well-known musical work into "miniature" form. "The History Of Rock And Roll" clocks in at just twenty seconds.

PLEASE RELEASE ME

ROGER DALTRY shows off his acting talents (as well as large expanses of his chest) once again as he takes the title role in the recently released movie, "McVicar". Produced by "The Who's" own expanding film company, "McVicar" is the touching tale of a vicious armed robber who sees the error of his ways and passes his time in the nick studying for a sociology degree.

The action follows the real life criminal career of John McVicar from his first bank robberies through a long spell in Durham Gaol. With the aid of one Probyn (Adam Faith), he manages to tunnel out of the place and rejoin his family, supporting them by doing further jobs before running across the law and getting sent back to complete his sentence.

Daltrey looks the part and gives a credible performance, though the film falls down through its inability to decide whether to give prominence to the tough guy aspect of the story or to concentrate on the growth of the man's personality.

The soundtrack features Daltrey singing half a dozen rather over the top songs including his current single, "Free Me".

B. MOOVEY

"FEELS LIKE I'M IN LOVE" by Kelly Marie is not unlike the kind of record you expect from someone who first came to prominence on "Opportunity Knocks" in the mid-Seventies.

A native of Scotland (how embarrassing, Scotland), Kelly has since chucked up numerous hits in France and Belgium (where many deaf people are said to live) and has established some kind of record for real catchy titles. Witness the following: "All We Need Is Love", "Make Love To Me", "Loving Just For Fun" and, finally, "Feels Like I'm In Love".

Written by Mungo Jerry's Ray Dorset, this last gem was originally issued here at the end of last year but got buried in the Christmas rush. It was only the steady support of various club DJs in the North that kept it alive. Which just goes to show that not even Northerners are perfect...



Photo: Michael O'Rourke

THROWING A WOBBLER

FOLLOWING RECENT squabbles in the PIL camp, it's been announced that Jah Wobble has definitely left the band. Asked for a comment on his departure from his pals, the eloquent bass player was understood to say "So what? Aren't there more important things to write about than PIL? Like two million unemployed".

While Wobble goes off to sort out his next move, the remaining members of this much depleted combo, who can now claim to have dumped more musicians than even Thin Lizzy, are toying with the idea of going into the studio once more.

IN RESPONSE to the demand aroused by Gary Glitter's recent comeback, GTO have put together an E.P. of classics from the man's Golden Age, featuring such gems as "I'm The Leader Of The Gang", "Rock And Roll Part Two", "Hello Hello 'Hi Star Again" and "Do You Wanna Touch".



TO PROMOTE his third album, "Beat Crazy", Joe Jackson will be undertaking a major British tour in October. He starts at Cardiff

Top Rank on the 5th and continues as follows: Llanelli Glen Ballroom (6), Bristol Colston Hall (7), Edinburgh Playhouse (10), Sheffield City Hall (11), Wolverhampton Civic Hall (12), Manchester Apollo (15), Glasgow Tiffans (16), Carlisle Market Hall (17), Belfast Ulster Hall (20), Dublin Stadium (21), Galway Leisure Centre (23), Bournemouth Winter Gardens (26), London Hammersmith Palais (27, 28), Bradford St Georges Hall (November 2), Birmingham Odeon (3), and Bradford St Georges Hall (4). Tickets for all gigs will be £3.50.

WHEN The Police played India as part of their massive world tour, they had to bring along their own P.A. as there wasn't one to be had in the entire country. To make things more convenient for themselves and any other bands who may choose to play there in future, they've donated a P.A. to an Indian organisation that tries to provide leisure facilities for young people.

A LONG WALK

"A WALK In The Park", currently a hit for The Nick Straker Band, has been around for quite a while. Even before the British public began to pick up on it, it had chalked up sales of nine The million all over Europe, most notably in Germany where it stayed in the Top Fifty for thirty seven weeks.

Not bad going considering that it was only the second song that Batterssee born Nick ever finished. Prior to striking out on his own as a composer, he served his apprenticeship playing keyboards with distinguished reggae producer Dennis Bovell in a band called Stonehenge. After they'd evolved into Matumbi, Nick departed and did a stint with Limmie And Family Cooking.

The success of "A Walk In The Park" is yet another major hit chalked up for the people at Teakings Music Centre, the least fashionable studio in the London area and lately one of the most successful. Hits to emerge from the control room so far this year include "Poison Ivy", "Tom Hark" and various New Musik tracks.

THE RUTS, still pondering whether to carry on under the same name following the tragic death of Malcolm Owen, have nevertheless decided to release "West One", the last track they did as a four piece, as a single.

ALL TIME TOP TEN

Ranking Roger (The Beat)

1. THE SEX PISTOLS: Anarchy In The UK (EMI)
2. PUBLIC IMAGE LTD.: Death Disco (Virgin)
3. THE CLASH: White Riot (CBS)
4. KRAFTWERK: Trans Europe Express (Capitol)



Photo: Mike Layle

ALTHOUGH The Passions, authors of last year's excellent, hauntingly addictive "Hunted" single, are now no longer with Fiction Records, they wish to stress that they were not unceremoniously booted off, as some people would have it.

It was a mutual parting of the ways, it seems, with Chris Parry of Fiction feeling that he and the band were no longer seeing eye to eye in matters musical and personal, and the Passions arguing that they were not getting the support they deserved as a developing young band.

Matters then reached a new low for the band when Claire Black left without warning, getting a friend to sing in for her when the band had a gig to do in York that evening.

After the initial depression, however, The Passions say that things could not have worked out better. On going out to drown their sorrows after Claire's departure, they met one David Agar (bassist with the original Spandau Ballet) and got on so well that he joined right away! The band say that David has brought a new fight and feel to the

band. The new foursome are now raring to go and are already lined up for a tour of Holland and Ireland in September, followed by an extensive tour of this country. At present they are recording a single and some new demos, and are confident of another record deal soon.

Back at the Fiction camp, their new acquisitions The Associates are about to be launched. The Associates — who last year had a version of Bowie's "Boys Keep Swinging" released on MCA — consist of Scottish duo Alan Rankin (guitar) and Billy McKenzie (vocals), plus Australian drummer John Murphy and former Cure (also on Fiction!) bassist Michael Dempsey.

The band's debut album "The Affectionate Punch" was released on August 1, and the band are at present touring Scotland but will be playing other dates in the autumn. To add to the already twisted situation, these dates will be as support to The Cure and The Passions!

CHEAP THRILLS

TRICK MACK take every attempt to conquer Britain in the

idea that they've already conquered America and Japan when they return for a short tour of the British Isles. Dates for this year include Newcastle Mayor (October 16, 17), Glasgow Apollo (18), Manchester Apollo (20), Birmingham Odeon (21), Sheffield City Hall (23) and Hammersmith Odeon (24).

AMONG RECENT book releases have been a couple of interest for anyone into pop history.

The Guinness Book of the Hits Of The 70's runs along the same lines as their "Book Of Hit Singles" — an illustrated listing by artist, an index of titles and a section of facts and feats with a year by year commentary. Fascinating reading and fully comprehensive — it includes everyone from Lieutenant Pigeon to The Layton Buzzards — but also quite expensive at £9.95 for a glossy covered paperback.

From W. H. Smith comes "25 Years Of Rock", a hardback clocking in at £8.25. Written by Pete Frame (who also did that excellent book of Rock Family Trees) and John Tobler, the two journalists who researched the recent Radio One series, it's inevitably skimpy on detailed histories, given the task of condensing the years 1955 to 1979 into a single book, but it manages to include everybody of note and there are a lot of interesting historical photos with plenty of full colour. The emphasis is rather too much on

the safe and the mainstream, but it's certainly worth looking out for.

OPENING TIME

DOCTOR FEELGOOD rally forth on tour again this autumn to celebrate the fact that they've managed to stay in the studio long enough to complete a new LP, appropriately entitled "A Case Of The Shakes". It's the second time that they've collaborated with Nick Lowe in the studio and a single from the sessions, called "No Mo Do Yabam", will be in the shops at the end of August.

British dates are as follows: Hemel Hempstead Pavilion (September 12), Birmingham Cedar Ballrooms (13), Redcar Coatham Bowl (14), Edinburgh Tiffans (15), Liverpool Rottens (16), Brighton Top Rank (17), Malvern Winter Gardens (19), University Of East Angles (September 20), Doncaster Rottens (22), London Hammersmith Palais (23), Southend Cliff Pavilion (24) and Manchester University (27).

Let's hear it for Eliaslandhiszigzag!



Tom Hark

By The Piranhas on Sire Records

Does anybody know how long to World War III? I wanna know, I've gotta book my holiday. They went me in the army, but I just can't go 'n' be too busy listening to the radio.

The whole thing's daft, I don't know why
You have to laugh or else you cry
You have to live or else you die
You have to laugh or else you cry

My friends say that we're heading for a pretty time
It's just a load of slapslicker's a pantomime.
We're heading for disaster but I just don't care
Shut your eyes and count to ten, you won't be there

The whole thing's daft, I don't know why
You have to laugh or else you cry
You have to live or else you die
You have to laugh or else you cry

Written by Bob Grover/Music by R Shwartz
Reproduced by permission Southern Music Co Ltd

David Hepworth chews the fat with The Piranhas. Jill Furmanovsky takes snaps.

THE BBC Television Centre in West London. "Top Of The Pops" is being readied for its return to the air after a short absence occasioned by the Musicians' Union's dispute with Auntie. Various Piranhas stalk the endless corridors in the dressing room area looking for another Piranha. Where's the drummer? Last seen having his eyebrows plucked in make up.

I ask Zoot Alors, saxophone Piranha, when he plans to slip into his telly attire. Looking mildly hurt, he informs me that he's already wearing it. Oh. Apologies.

The Piranhas are yet another band for whom the word

"motley" might have been specially coined. Taken together they're the gamut of shapes and sizes, with a definite inclination to the skinny. Each face speaks of a differing sort of mischief.

Only the bassetpaling Reginald Frederick Hornsbury looks as if he's more than a couple of words out of a speak your weight machine. John Heimer (guitar, vocals and entertaining conversation), wrote a song for their upcoming debut album which rejoices in the title "I Don't Want My Body" and that about sums it up.

John's sister provided him with one line years ago when she used to remark that, laid on his back, he bore a striking resemblance to a toast rack. The composition dates from a period he spent earning a crust by the sweat of his brow.

"You get very obsessed with your body when you're working all the time," he explains.

"Whether it's good or bad, looking you're stuck with it. It's what people judge you by."

The point's driven home half an hour later when I'm leaning on a wall outside the make up room and Brian Ferry emerges to return to his dressing room. He looks positively harassed, somehow burdened down by the good looks he's forced to carry around.

Returning to the matter of physique, Zoot Alors claims it is possible for soup to be drunk off his chest. It seems feasible. You can see why this band open up the aforesaid album with a ditty called "Getting Beaten Up". Can you imagine The Angelic Upstarts doing that?

THE BAND graciously consent to do some reminiscing for the sake of the tape machine. Having just seen them cavorting around on the roof of the building for photographs, I'm surprised how quietly perceptive they are. And ironic. Lots of that.

Formed in 1977, they played their first gig in their Brighton base on Jubilee Day.

"We were a punk band at the time," recalls John, "which is something we chose to be through lack of skill and material. Plus, I wanted to be Mick Jones at the time. The response was pretty good. They spat at us. Seemed to like us."

Fellow front man Bob Grover, who is proud to be known as Boring Bob, has frequently been mistaken for Gary Glitter and appears as if a good ninety per cent of the trouble of the human race have chosen to alight on his shoulders, chips in.

"We've always had a reputation for making mistakes on stage ..."

"In fact," John continues, "nowadays they want their money back if we don't."

recuperated. The first experience of a major record deal was to be enough to put most bands off for good.

Only one 45, "Space Invaders", was released under the terms of the deal. It just happened that Virgin were, like everybody else, facing money problems and the stocktaking that followed resulted in The Piranhas being unceremoniously off-loaded.

"Virgin," declares Bob in his worldly weary tones, "gave us the impression that we were going to do eight million albums and all that. We ended up with £500. And that just paid the lawyer's fees. Nobody actually said it, but

"I never attempted to get any movement together around our music," John adds. "We wanted to attract all different kinds of people and get them all jumping around together."

What they do share with The Specials and others is a desire to get away from the guitar dominated, riff crazy "rock and roll" format which swallowed up punk. To this end they chose the traditional African tune, "Tom Hark" [all dressed up with new lyrics courtesy of Bob Grover], as their debut on the Sire label.

It was Zoot who turned up with the idea of doing it. He'd long been familiar with the original, by Elias And His Zig Zag

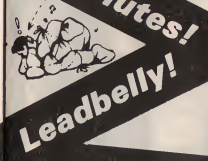
Beryl Cook. Fat ladies painted with vivid colours and great love. "It's important that music doesn't become the preserve of a small group of intellectuals. It's got to grab the popular imagination."

Bob is interested in investigating "the things that rock 'n' roll came from. Blues, jazz ... raucous stuff. I'm personally bored stiff with electric guitars. I'd like not to play one ever again."

John agrees: "The last twenty years have been refashed so many times."

BUT The Piranhas aren't going to simply rush out and find a sack of oldies to dust off and rework. They're just interested in freeing themselves from the heartless clichés that dominate so much contemporary rock 'n' roll and following up any interesting avenues that present themselves.

John talks disdainfully of "everybody's idea of the future being dominated by computers and synthesizers. That's bollocks really. I don't think music's going



Leadbelly!

During those early days John was finishing his English degree at Sussex University, Reginald was an electrician, drummer Dick Sexlax (obviously an old South Coast surname) was still at school, while Bob and Zoot were considering making a career out of being on the dole.

Things proceeded on a fairly even keel for a while, with venue after venue in the South East succumbing to their light hearted, satirical mix of rock, reggae, soul and anything else that could be made to fit. With the help of a weekly Brighton residency they managed to finance forays further afield.

"The minute it comes on," he says, "a big smile comes over your face. You have to grab an instrument and play it."

John is similarly interested in tapping older sources. Along with Chuck Berry, he lists his favourite writers and folk-blues genius Leadbelly and the master of the sophisticated lyric, Cole Porter.

"I don't want to give the impression that Jerry Dammers pinched the idea or anything," says Bob. "It's just that similar ideas float around.

From the start our policy was to get as much variety in the set as possible. Ska was just a small

we all felt like giving up."

Reginald has just found his diary entry for the date. It shows it to be: "No deal with Virgin. Not too discouraged. We'll make it another day."

Zoot has more than one reason to recall that day. "January 21st, 1980. It was my birthday, I got thrown off the dole and was dropped by Virgin."

That's what leading a full life is all about, my boy.

AT THIS potentially traumatic juncture they at least had a solid live reputation and a faithful following to fall back on. At least they hadn't been hyped beyond their capabilities. Plus, the rise of 2-Tone had helped create a market for the ska-ing shufflers that they'd been doing all along.

Without wishing to steal anybody's thunder, The Piranhas do point to the black and white visuals of the sleeve of "Jilly" as a forerunner for the Wait Jassbo idea.

"I don't want to give the impression that Jerry Dammers pinched the idea or anything," says Bob. "It's just that similar ideas float around.

From the start our policy was to get as much variety in the set as possible. Ska was just a small

Cole Porter!
and
the Piranhas!

Jive Flutes, from his mother's record collection. "Tom Hark" is an example of "kwaai" music, the dance music of native South Africans.

"The minute it comes on," he says, "a big smile comes over your face. You have to grab an instrument and play it."

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From the start our policy was to get as much variety in the set as possible. Ska was just a small

to get any more machine oriented than it previously has been. The sound that's most modern is the one that conveys feelings that are most suited to the age it appears in."

"I think music's going to get more acoustic," declares Bob.

Why?
"Because we're going to start doing it," laughs Zoot.

"Besides," John pronounces, "I can feel it in my water."



The Piranhas (left to right): John, Dick, Bob, Reginald and Zoot.

Funkin' For Jamaica

By Tom Browne on Arista Records

Jamaica funk, that's what it is
Let it get into you
Come on, I've got a groove
(You know where I'll be) funk for Jamaica

If you feel it
Let it get into you
Jamaica funk, that's what it is
Babe, let it get into you

If you feel it
Let it get into you
Jamaica funk, that's what it is
Baby, come funk with me
We'll be funking for Jamaica

I feel it
And I let it get into me
Jamaica funk, that's what it is
Baba, let it get into you

I feel it inside my soul
Let it get into you
'Cause there's enough to go all the way around
Let it get into you

Jamaica funk, that's what it is
Baby, come funk with me
We'll be funking for Jamaica
If you feel it
Let it get into you
Jamaica funk, that's what it is
Let it get into you

If you feel it
Let it get into you
Jamaica funk, that's what it is
Baby, come funk with me
We'll be funking for Jamaica

I feel it
And I let it get into me
Jamaica funk, that's what it is
Let it get into you

Words and music by Tom Browne/Toni Smith
Reproduced by permission Intersong Music Ltd.



PIC. SIMON FOWLER/LEI



A Walk In The Park

By The Nick Straker Band on CBS Records

A walk in the park
I've got to get some sense back into my head
I'm in the dark
And I can't see where I'm being led
I'd give the world
To set the clock back and act like a man
Where can I turn
To save myself from this confusion?

Chorus
A walk in the park
A step in the dark
A walk in the park
A trip in the dark
I'm getting away, escaping today

A walk in the park
Away from all the busy streets of my mind
I seek a straighter path
I seek a shady glade in which to unwind
But why do we go on
In spite of mistakes
In spite of destruction?
Life can be fun
Depending on the situation

Repeat chorus to fade

Words and music by Nick Bailey
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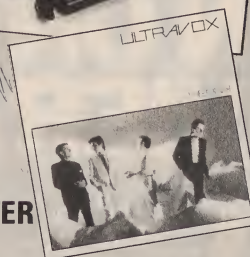
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Fancy a video entertainment computer? Then here's your chance to win one. What the lucky winner of our Crossword Competition receives is as follows (a) a video computer unit measuring approximately one foot square by three inches deep, complete with 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 "Vienna", the new album from Ultravox which includes their current hit "Sleepwalk".

Here's how it works: the first correct crossword entry opened after the closing date (September 3) cops the video set and a copy of "Vienna". The next 25 correct entries opened will each receive an Ultravox 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. 45), 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF.

Make sure it arrives no later than September 3, 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 Ultravox 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

- 4 See 29
 6 David Bowie single (5, 2, 5)
 10 See 30
 11 See 21
 14 Disco hit for the Gibson Bros (3, 4, 1, 4)
 15 Chris of Blondie
 16 Instrument
 18 Speedy Strangler!
 20 Severin of The Banshees
 21 'The Radio One DJ'
 22 'The Correct Use Of - - -' is Magazine's current LP
 Instrument
 26 & 11 Mr X is ninety; shreed dungl (anagram 5, 8, 7)
 27 & 22 "Do A Runner" group who had Alternative Chart-topper "Where's Captain Kirk?"
- 2 Roxy Music single (2, 4)
 3 Former X-Ray Spex singer (4, 7)
 5 She's "Upside down"
 7 Gene Lovick's 'follow-up to "Lucky Number" (3, 4)
 8 Buzzcock Pete
 9 Emotional rescuers
 12 Mr Travis (4, 3)
 13 See 26 across
 17 & 19 ELO go international! (3, 4, 3, 5)
 19 See above
 20 Change a lip case for something better! (anagram)
 24 "Use It Up And Wear It Out" group
 25 A question for Roger and Pete?
 27 Female Osmond
 28 A kind of music, often associated with Funk
 29 & 4 His first group was Kilburn & The High Roads
 30 E 10 American country singer who toured with The Clash

DOWN

- 7 Star of "Breaking Glass" movie (5, 7)

CROSSWORD NO. 43 WINNERS

VIDEO GAME WINNER: Stephen Baker, Spixworth, Norwich.

ALBUM WINNERS: Simon Russell, Wokingham, Berkshire; Karen Dorset, Rushmoor, Tilford, Surrey; J. Harvey, Breaston, Derby; Wayne Murden, Sherwood, Nottingham; George Clouter, Norbury, London; David Jackson, Highgate, London; John Marson, Barbourne, Worcester; Penny Hogood, Finchfield, Wolverhampton; Stephen Holroyd, Goosnargh, Nr. Preston; Neil Kennedy, Seaton Delaval, Tyne & Wear; Tony Hennessy, Daventry, Northants; Carol Davison, Kilmington, Sheffield; Nicholas Filley, Hadleigh, Benfleet, Essex; Karen Woolard, Sandiacre, Nottingham; Brenda Sprey, Horsfield, Bristol; Christopher Byrne, Liverpool; Miguel Rodriguez, Heysham, Lancs.; Liz Makepeace, Westbury-on-Trym, Bristol; Malcolm Finney, Goldenhill, Stoke-on-Trent; C. J. Squires, Brewod, Stafford; Gavin Badgers, Stoney Stanton, Leicestershire; Gary J. Fletcher, Derby; Richard Balls, Thorpe St. Andrew's, Norwich; Christopher Burton, Portobello, Wiltenshall, West Midlands; Rhonda Sharpe, Chelmsford, Essex.

ANSWERS TO CROSSWORD NO. 43

ACROSS: 1 Smash Hits; 5 (The) Beat; 8 Lambrettas; 10 EMU; 11 Dat 12 (Kenn) Everet; 14 Rush; 17 Earth, Wind (And Fire); 18 Editor; 19 Sham; 22 Graduate; 24 (Sarah) Brightman; 28 Our Kid; 29 Ukelele; 30 (Tata) Vega; 31 (Freddie) Cannon; 32 Sad (Cafe); 33 Saxon
DOWN: 1 Spiloglossus; 2 (Joan) Armatrading; 3 Herods; 4 Ske; 6 Electric Light Orchestra; 7 Thin (Heart) Glass; 8 Odysse; 11 Angelic (Upstarts); 22 Gem; 23 Ultravox; 25 Tulane; 26 Nolans; 27 Virgin

No. 45

NAME _____

ADDRESS _____

The Whisper

By The Selecter on Chrysalis Records

I saw you coming but I ducked out the way
Down some alley that's never seen the day
My sun ain't shining and I'm feeling pretty bad
I've heard the rumours, the gossip and spite
You wanna leave me and do what you like
Maybe you didn't love me anyway

Money in my pocket and nowhere to go
Places I think of are so so so
Meeting people I just don't wanna meet
Today don't shape up as the best I ever had
I'm out tonight looking for some bad action
But I can't get no satisfaction

Chorus

Hey hey, it's just a whisper
Hey hey, it's just a whisper
Hey hey, it's just a whisper
Hey hey

It's just a quiet thing but it don't worry me
I tell myself it's nothing to me

I've heard the rumours, the gossip and spite
You wanna leave me and do what you like
Maybe you didn't love me anyway
Today don't shape up as the best I ever had
I'm out tonight looking for some bad action
But I can't get no satisfaction

Repeat chorus to fade

Words and music Neil Davies.

Reproduced by permission Selecter/RAK Publishing Ltd.



Away

By The Swinging Cats on Two Tone Records

What would you say
If I told you I was going away?
Someone like you wouldn't care anyway

This place keeps time from moving on
We can't even find the words of the song

Turn! Look around! Limitations taking toll of emotions
Find what you need in the substance, nothing is spoken

This place keeps time from moving on
We can't even find the words of the song

They keep dancing out of time
These words make them think
I'm losing my mind

What would you say
If I told you I was going away?
Someone like you wouldn't care anyway

This place keeps time from moving on
We can't even find the words of the song

They keep dancing out of time
These words make them think
I'm losing my mind

Words and music by J. Shipley/The Swinging Cats
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DISCO

And I bet you were all thinking I'd been given the push, weren't you? Well you were wrong, 'cos I'm back! The only reason my amazing column didn't appear was that I took a couple of weeks holiday to suss out the disco scene in Morocco! Donna Summer and Chic seem quite popular, as did the Gap Band with plenty of Arabian Soul Boys rowing round the floor! Their disco scene seems about as interesting as ours at the moment. Which brings me to the new releases, which aren't the most exciting batch I've had to wade through.

A couple out on Polydor are "Backstrokin'" by Fatback and "Steppin'" by Shakatak, the latter being a jazz funk instrumental with plenty of breaks. Crown Heights Affair return with another little gem "You've Been Gone" (De-Lite), but it's a bit weak and monotonous compared to their last hit. But no doubt now I've said that it will be a smasheroo and I'll be knee deep in letters from the Hertford area!

Dynasty's new single "I've Just Begun To Love You" (Solar) seems an improvement on their more recent efforts, but I still don't think it's "got what it takes", as they say in the trade.

Through the post the other day came the new Cameron single "Let's Get It Off" (Salsoul), along with promotional satin shorts for the Smash Hits team. Although the single wasn't up to much it was worth it just to see Heppo's hunky thighs flashed round the office! "Whistle Bump" by Deodada (WEA) proves that old classics never die, a great instrumental which seems even better the second time round. Starship Orchestra's "You're A Star" (CBS) is either an old song re-released or a new sound that just seems familiar. Whatever, it's a great instrumental, and a must for your shopping list.

The pick of the bunch this week is a full length version of John Handy's 1976 classic "Hard Work" (Impulse). It seems slightly slower and jazzier than I remember it but it still leaves all the other new releases at the starting post.

Finally, complete the following sentence (in not more than 12 words):

I would like to shoot Kelly Marie because..... *Bev Hillier*



PH: PAUL COLY/BBCL/F

TOP 40

TWO WEEKS AGO	TITLE/ARTIST	LABEL	BPM
1	7 (OOFS) UPSIDE YOUR HEAD GAP BANO	MERCURY	106
2	3 GIVE ME THE NIGHT GEORGE BENSON	WARNER BROS	110
3	4 FUNKIN FOR JAMAICA TOM BROWNE	ARISTA	112
4	1 UPSIDE DOWN JAMAICA ROSS	MOTOWN	110
5	25 FEELS LIKE I'M IN LOVE KELLY MARIE	CALIBRE	121
6	2 USE IT UP, WEAR IT OUT D'USSY	RCA	128
7	8 PRIVATE LIFE GRACE JONES	ISLAND	105
8	NEW UNLOCK THE FUNK LACKSMITH	ARISTA	114
9	5 COULD YOU BE LOVED BOB MARLEY	ISLAND	105
10	6 BURWIN' HOT JERMAINE JACKSON	MOTOWN	119
11	25 BACK STROKIN' FATBACK	SPRING	110
12	24 YOU'VE BEEN GONE CROWN HEIGHTS AFFAIR	DE LITE	122
13	NEW TASTE OF BITTER LOVE GLADYS KNIGHT	CBS	105
14	20 LOVE MEETING LOVE LEVEL 42	ELITE	99
15	16 MARIANA GIBSON BROS	POLYDOR	90
16	13 DDES SHE HAVE A FRIEND? GENE CHANDLER	ISLAND	126
17	11 A LOVER'S HOLIDAY CHANGE	20th CENTURY	120
18	21 I'VE JUST BEGUN TO LOVE YOU DYNASTY	WEA	117
19	NEW ROLLER JURILEE AL OI MEOLA	SOLAR	115
20	NEW ARE YOU GETTING ENOUGH HOT CHOCOLATE	CBS	128
21	NEW DANCING ON A WIRE SURFACE NOISE	RAK	116
22	NEW CAN'T STOP THE MUSIC VILLAGE PEOPLE	GROOVE	129
23	NEW DON'T MAKE ME WAIT ROBERTA FLACK	ATLANTIC	117
24	NEW IN THE FOREST BABY O	ATLANTIC	126
25	9 JUMP TO THE BEAT STACY LATTISAW	ATLANTIC	120
26	NEW I'NE WHAT YOU'RE DOING YOUNG & CO.	BRUNSWICK (IMP)	119
27	NEW RESCUE ME A TASTE OF HONEY	CAPITOL	106
28	12 BRAZILIAN LOVE AFFAIR GEORGE DUKE	EPIC	126
29	NEW LET'S GET IT OFF CALMERON	SALSOL	119
30	11 22 GIVE UP THE FUNK S T EXPRESS	CALIBRE	118
31	NEW I'WANNA DO IT WITH YOU RITZ	POSSE (IMP)	118
32	14 THEME FROM THE INVADERS YELLOW MAGIC ORCHESTRA	A&M	120
33	15 TAKE YOUR TIME (DO IT RIGHT) SOS BAND	TABU	119
34	29 SHINING STAR MANHATTANS	CBS SLOW	113
35	33 POP IT ONE WAY WITH AL HUDSON	MCA	113
36	NEW YOU'RE A STAR STARSHIP ORCHESTRA	CBS	122
37	NEW ALL ABOUT THE PAPERS DELLS	20th CENTURY (IMP)	122
38	27 SOUL SHADOW CRUSADERS	MCA	98
39	NEW LONELY DESIRE TEENA MARIE	MOTOWN	124

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

Feels Like I'm In Love

By Kelly Marie (Salsoul)

My heart is melting...

You look like a angel, you smell like...

Remember you got me dancing...

My heart is melting, you're making me...

My heart is melting, you're making me...

My heart is melting, you're making me...

My heart is melting, you're making me...

My heart is melting, you're making me...

My heart is melting, you're making me...

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My heart is melting, you're making me...

My heart is melting, you're making me...

My heart is melting, you're making me...

SMASH HITS
ROXY MUSIC



JOAN ARMATRADING

SOMETIMES I wonder whether "Me Myself I" has brought Joan Armatrading back to the Top Three by being in one way, the ultimate anti-pop song.

Public Image's "Poptones" is one of rebellion. And in another way, Joan's image of using an attractive tube, hookline and danceable rhythms to throw out the usual clichés of love and to shout out for personal independence.

"Get here by myself/And you know love it / I've come to my myself/I came in the world alone... It's not that I love myself/I just don't love my company/Except Me/Myself/I" You get the picture?

SO HERE'S Joan in the A&M office. Plain Joan with her eternal white blouse and black trousers, her Yale housecoat on a chain round her neck, as ever her only adornment... that is, apart from an alarming pair of pink boots, a side of Chocoray she kept under wraps for the five years I've been a fan of hers.

No other signs of showiness though, apart from her smile which is of the sunrise sort, often held in place by people with a basically serious cast of countenance.

The simplicity of her appearance matched by her lifestyle. No drugs, no cigarettes, no alcohol. The rudest word I've ever heard her utter is "blooming". She doesn't eat meat. She admits it's not health food, but it's better. The brown rice tends to alternate with egg, chips and beans and the occasional freak-out on cheese and onion crisps.

Her only other modest extravagance was parked outside the window on the New Kings Road — a rather nippy looking Honda fast-back coupe. She'd had one for years though, she said, it was something a necessary luxury for her. That freewheeling mobile independence obviously appeals to something deep in her soul.

These days Joan lives in the country in the suburbs of Basingstoke, a fair distance from her roots. She was born 30 years ago next December in St. Kitts, a small West Indian island. Her family emigrated in 1958 to Birmingham where her mother still lives.

Joan never talks much about her background, but her father emerges as a rather formidable figure in one of her early songs called "The Head Of The Table". She says with a grin that at least he gave her a surname with a nice ring to it.

Joan fondly remembers her mother keeping her six children

clean and well-nourished in far from prosperous circumstances. An ordinary enough childhood, she reckons, featuring an old piano in the living-room which started her untutored discovery of music.

Leaving school she was a quiet, shy girl, but being black and an astonishing singer was quite enough to enable her to pass the audition for a touring company performing the pseudo-history musical "Hair", one of the great hit shows of the late '60s.

By the time Joan joined it must have been a pretty tired show, but apart from paying her some wages it led to her budding up with Pam Nestor with whom she co-wrote the songs which

secured her first recording contract in 1972.

"WHAT REVER'S FOR US?": FEARED WITH ELTON JOHN'S regular producer Gus Dudgeon and some of Elton's band, was acclaimed by critics and bungled by their label, Cube. With mountains of free publicity in the papers and on TV, that company is reported to have sold only 600 copies of the album.

Not only that, but by blatantly pushing Joan as the star and shunting Pam into the background they put such pressure on the girls' friendship that they split up. So the first Armatrading joint with fame was a total cock-up and a crying shame.

Since then her career has taken a steady course with a series of immaculate albums on which she's been accompanied by the

The new artist alive with ideas



was then hamstringing and immobilized for three years while she extricated herself from the clutches of the small print. Finally she re-emerged on A&M with "Back To The Night", a vibrant, underrated LP of bandish under the nose of anyone whose interest has been stirred by "Me Myself I".

Then came "Joan Armatrading" and the immortal single "Love And Affection". That song's subtle structure and melting tenderness are unmatched and the opening chords still draw a delighted sigh of anticipation when she plays it on stage — a truly magical piece of music.

Since then her career has taken a steady course with a series of immaculate albums on which she's been accompanied by the

Mercifully, things improved: "It was the audience. They were so good to me, they kept coming and they gave me confidence. Then there was one of my bands I really hated. Once I got rid of them that cheered me up no end. But I started to enjoy being on stage no matter what's going on."

On her last British tour, a couple of months ago, she was transferred. Where she used to hide her fears behind "musicianship now she's so keen to get to grips with the customers that she finds playing guitar gets in the way at all."

"I just fancy jiggling about. People tell me to play on this one and that one but I don't want to. And I love touring now. I want to get back on the road. I'm so happy! I have been for two years now. I don't know why."

And hers is not to reason why, here is just to sing her head and heart out.

"I'm getting really strong 'towards the end of the set', she says with the pride of a 15-year-old finely-tuned boxer ready for the big fight to a 15-round championship bout.

ON The other hand it doesn't do to get too secure and, oddly enough, I think that's the danger the "new" Joan Armatrading has them watch out for. With those American session-slickers ever present, there are already signs on "Me Myself I" of her music being absorbed into formula arrangements, too smooth, too perfect.

So I told her straight 'well, no I didn't, but I put up a series of

possibilities which might keep those changes changing, as follows:

"Why don't you go solo?" "Ah, I would really like to do an anti-pop album. Just me playing guitar and some piano. Yes, I mean to do that. Why don't you get an all black band?"

"I'd have three black guys with me when I recorded 'Rosie', they'd be the only ones I can't even know. Like The Jacksons, but I don't think my songs would go with that poppy, heavy bass which a lot of black players are into."

"It's funny the pressures people feel. Black guys come to my gigs and tell me they like my stuff, and maybe Joni Mitchell, but they have to hide their which their friends and I would be. They're in the front row peering around everywhere but at me to see who it was and I felt like shouting 'Look, you idiot, it's me!'"

Stage presence? She was making as much impact as a street band of communist cheerleaders. When interviewed there she estimated she would put up with the mighty agency for another two years before retiring to the sidelines to ply her trade as a writer.

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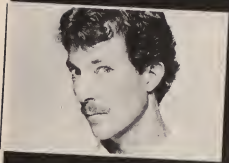
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She cuts her hair
And calls his name
Wishing everything could be the same
Like when she had him

Chorus
I'll give you fish
I'll give you candy
I'll give you everything I have in my head

Walking out of Corvettes
Package in her hand
Motions to all the sea birds
The divinity of the sands

Repeat chorus

Give me, give me back my man
Give me, give me back my man

Head's in a whirlpool
Spinning round and round
If she don't get her man back
She's gonna drown

Repeat chorus to fade

Words and music by F. Schneider/
R. Wilson/K. Strickland/C. Wilson.
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Music Ltd.

the **B-52's**
**Give Me
Back
My Man**

On Island Records

You Gotta Be A Hustler If You Wanna Get On

By Sue Wilkinson on Cheap skate Records

I remember Sally from Number Four
She always had boys queuing up at her door
She wasn't so good looking, but she seemed to have such fun
While I had none — I asked my Mum how come?

Mother said Sally was loose and cheap
And girls like that ended up on the street
Not like me — I was good, you see

Now I saw Sally on the telly today
She's a lady now in every way
So darn rich though they tell me she's a bitch
With lovers by the score — do I have to tell you more?

Chorus

Oh (yes) you've got to be a hustler if you want to get on
Principles can only hold you back
The only women making it are women who are taking it
Or faking it by lying in a sack
On their back in a sack

You've got to be a hustler if you want to make a name
Being good can only get you hurt
Chastity and virtue never brought a woman fame
And men will always crave a cunning flirt

When you read the newspapers every day
There's always some hussy that's having her way
By dating someone famous she makes herself a name
And no-one blames her — I guess we'd all do the same
But then they get married and before you know
She wants a divorce and half of his dough
Gets herself a lawyer who's a really shrewd guy
And gets the judge's sympathy by crying and crying

Repeat chorus

Well, the next thing that happens is she starts to write
Of her schemes through the days and her men through the nights
And even though it's tasteless, the book sells coast to coast
On all the chat shows, you can see her boast
And now they're making a film of the book
And no-one gives a damn that girl was a hooker
Though her past was obscene, now she's mixing with the cream
And no-one even cares, what's she's done or where she's been

Repeat chorus

Yes, you've got to be a hustler if you want to get on

Words and music by Sue Wilkinson. Reproduced by permission Striped Music Ltd.

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OCTOBER

- 1 NEWCASTLE Mayfair
- 2 NEWCASTLE Mayfair
- 3 MIDDLEBROUGH Town Hall
- 4 FREDON (Gull) Hall
- 5 BIRMINGHAM Empire
- 6 SHEFFIELD City Hall
- 7 MANCHESTER Apollo
- 8 WATLEY Victoria Hall

- 10 BIRMINGHAM Odeon
- 11 NEWBY Assembly Halls
- 12 COVENTRY Coventry Theatre
- 13 HOMEL BIRMINGHAM Pavilion
- 14 LEWISIAN Bambergoth Odeon
- 16 BRISTOL Clifton Hall
- 17 SOUTHAMPTON H. Ground
- 18 BRACKNELL Sports Centre
- 19 CARLISLE Top Rank
- 21 BIRMINGHAM Odeon

- 23 BIRMINGHAM Odeon
- 24 GLASGOW Apollo
- 25 FURNES Caird Hall
- 26 CARLISLE Market Hall
- 27 HULL City Hall

Virgin

Independent BITZ

albums

PETE SHELLEY: Sky Yen (Groovy). This solo album (dating from 1974) is about as different from the Buzzcocks as you could possibly imagine. No songs, no tunes, no band, no vocals — just two sides of solo oscillator droning gently away, note by note, up and down, softly distorted by echo, occasionally sounding like an aeroplane. The second side is more of the same with rather less echo.

Why Pete Shelley ever found it necessary to make this record, let alone release it, is a mystery to

me unless the title indicates a desire to drift off into the wide blue yonder and this is the soundtrack. Why anyone would want to actually buy this double disc of droning unless they had trouble sleeping is another mystery.

Since this isn't even a fraction as good or as atmospheric as the recent Durutti Column album on Factory, I can't say I recommend it. It's simply a piece of sheer self indulgence, notable only for its collectors value.

Same goes for "Soundtrack Of The Film 'Hangahar'" by Sally Smmit & Her Musicians (Groovy) which is more of the same — two sides of drifting noise that suddenly start, continue and suddenly end — this time with the added bonus (?) of some female walling away in a foreign tongue and what sounds like a clothesline full of rusty tin cans clanking gently in a light breeze. Destined to be one of history's most unplayed albums if you ask me.

(Both albums are released in limited editions of 1,000 available through Rough Trade or from Groovy at 50 Newton Street, Manchester 1.)



The current Red Crayola line-up: Mayo Thompson, Lora Logic, Gina Birch of The Raincoats and ex-Swamp Map Eric Soundtracks.

singles

First up are a couple from Rough Trade. **Television Personalities** have grown up a bit technically for "King And Country" (including nicking the intro to The Byrds' classic "Eight Miles High") but the lyrics are let down by the throwaway strumalong treatment, complete with totally out of place whistling break.

This naive juvenile charm bit is beginning to wear a bit thin in these hard times, especially as the 'B' side "Smashing Time" comes down heavily on the wrong side of twee. "Part Time Punks" it ain't. This is 1980 lads, and time you grew up.

Red Crayola are/is Mayo Thompson, a clever, witty American plus borrowed musicians who make spiky, nervously energetic left field music without being unduly arty in the process. The programme music for a film about "enthusiastic amateurs of social change" (according to the press release), this takes a few plays to sink in while the brain sorts out the melody and the four creative parts — rather the usual pre-programmed arrangements — that go into making up the whole. Brain fodder rather than dance music but melodic and enjoyable.

(Contact: SAE to Scott at Rough Trade, 202 Kensington Park Road, London W11.)

Next up is the second record from John Mayer, the man who showed up the record company talent spotters (see last issue's Bitz). "Rockin' Daddy" by **Ducktail** (Ducktail Records) suffers a bit from lifeless production and rather heavy handed treatment but will undoubtedly go down well with rockability fans. Too stylised to have much appeal elsewhere, though the 'B' side "Life Without Your Love" is actually a much stronger song.

(Contact: SAE to 14 Melville

Terrace, Edinburgh.) The Freshies' "Oh Girl" (Raza) is a piece of fizzy but filmy boy/girl pop, the sort of sound usually coming from American bands trying to sound British. It also lacks conviction, mainly because they're trying to cram too much in, whereas the 'B' side "No Money" is much better paced and carries much more power. A crisp beat, more bite in the guitar plus a kaleidoscope of neat melodic touches while the band sing with feeling about the love of playing and the lack of cash. A lovely record that deserves to be heard.

(Contact: SAE to 3 Moorside House, Oakleigh Court, Timperley, Cheshire.) For a band from the South East of England, Glass show a surprising amount of character and grit. Produced by Magazine and Banshee guitarist John McGeoch, "New Colours" (Glass Records) comes on like a mature cross between The Jam and The Skids — a condensed, busy sound with electronic touches, a controlled energy in attack, a good song with a good chorus and reasonable lyrics to boot. A very promising debut; many more like this and they'll certainly earn a major contract. (Contact: SAE to 4 St. Chad's Road, Chadwell Heath, Romford, Essex.) Finally, The Alsatians' "Teen Romance" (Alsatians) takes us back to Television Personalities territory, a real home made record with one paced drumming and an almost busking feel to it. Despite an attempt at interesting lyrics, the record fails to develop and is so busy trying to recreate a sixties sound that it doesn't establish any real identity of its own. The 'B' side, "Our Man In Marsekash" is a positively hippy sounding instrumental with flute. Your Love" is actually a much stronger song. (Contact: SAE to 79 Clarence Rd., Canning Town, London E16.)

Red Starr

Independent singles top 30

THIS WEEK	TWO WEEKS ADO	TITLE/ARTIST	LABEL
1	1	LOVE WILL TEAR US APART Joy Division	Factory
2	—	PARANOID Black Sabbath	NEMS
3	3	HOLIDAY IN CAMBODIA Dead Kennedys	Cherry Red
4	2	HOW I WROTE ELASTIC MAN/CITY HOGGOLINS The Fall	Rough Trade
5	18	TERROR KID CUP COLONEL Bauhaus	A&D
6	—	ZEROX Adam & The Ants	Do It
7	8	BLOODY REVOLUTIONS/PERSONS UNKNOWN Crass/Poison Girls	Crass
8	5	TRANSMISSION Joy Division	Factory
9	5	ARMY LIFE Exploited	Exploited
10	6	MY WAY OF THINKING UB40	House
11	11	REALITY ASYLUM Crass	Graduate
12	4	FIGHT BACK (EP) Discharge	Crass
13	—	DON'T NEED YOUR MONEY Raven	Naet
14	15	RIVAL DAYS Young Marble Giants	Rough Trade
15	7	CALIFORNIA UBER ALLES Dead Kennedys	Fest Product
16	—	SNOW Mekons	Red Rhino
17	16	NO ROOM Atletico Spitz 80	Rough Trade
18	24	DIE MATROSEN Liliput	Rough Trade
19	14	JUST LIKE EDDIE/SUN FLIGHT Silicon Teens	Mute
21	—	GET/MY MOTHER Blurt	Test Pressing
22	12	DO YOU DREAM IN COLOUR Bill Nelson	Cobdau
23	26	GOING THROUGH THE MOTIONS Prefects	Rough Trade
24	22	MADMAN Gurdy Toys	Fresh
25	23	WHERE'S CAPTAIN KIRK? Spitz Energi	Rough Trade
26	—	BORN IN FLAMES Red Crayola	Rough Trade
27	—	THE PICTURES ON MY WALL Echo & The Bunnymen	Zoo
28	10	REALITIES OF WAR Discharge	Crass
29	17	KING AND COUNTRY TV Personalities	Rough Trade
30	—	TREASON (IT'S JUST A STORY) The Teardrop Explodes	Zoo

Independent albums top 10

THIS WEEK	TWO WEEKS ADO	TITLE/ARTIST	LABEL
1	1	CLOSER Joy Division	Factory
2	2	UNKNOWN PLEASURES Joy Division	Factory
3	8	THE VOICE OF AMERICA Cabaret Voltaire	Rough Trade
4	5	STATIONS OF THE CRASS Crass	Crass
5	4	COLOSSAL YOUTH Young Marble Giants	Rough Trade
6	6	TOTAL'S TURNS (IT'S NOW OR NEVER) The Fall	Rough Trade
7	3	LIVE AT LAST Black Sabbath	NEMS
8	7	MUSIC FOR PARTIES Silicon Teens	Mute
9	10	DIE KLEINEN UND DIE BOSEN DAF	Mute
10	9	WE ARE TIME Pop Group	Rough Trade

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

U2

NEW 7" SINGLE

A DAY WITHOUT ME
C/W THINGS TO MAKE AND DO



PRODUCED BY STEVE LILLYWHITE

WIP 6630



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 36.

A CERTAIN RATIO
BABY O
BATES MOTEL
BILL NELSON
BOW WOW WOW
BROKEN HOME
B.T. EXPRESS
CAROLE KING
CHEATERS
CHRIS REA
CLASH
DEAD KENNEDYS
DYNASTY
GAYLE ADAMS
GEORGE BENSON
GRACE JONES
IAN GOMM
JACKSON BROWNE
JEFF BECK
LAUREL AITKEN
LEO SAYER
MANHATTANS
MEATLOAF
ODYSSEY
PERE UBU
POLICE
PRISM
RIVITS
RUTS
SAM COOKE
SILICON TEENS
SINCEROS
SMACK
SPARKS
SPECTRES
SPIES
SPLIT ENZ
SWINGING CATS
WILKO JOHNSON
WIRE

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



IT'S HERE! The movie that's threatening to do for rock and roll what "Jaws" did for snorkel sales. "Breaking Glass" is the title and young Hazel O'Connor is the star.

Being nothing if not quick off the mark, The Smash Hits Competition Controller has hooled it down to A&M Records

and reasoned with them at gun point that they should donate a whole heap of soundtrack albums to be used as competition prizes.

So, if you fancy a piece of all this action, then, in the immortal words of Jimmy Young, this is what you do. Simply call upon those vast reserves of trivia that you carry in your memory bank, and answer the questions listed below. Inscribe your answers on the entry form below and send it to Smash Hits Breaking Glass Competition, 14, Holkham Road, Orton Southgate, PETERBOROUGH PE2 6UF to arrive before September 3rd.

The first 25 correct entries slit open on that day will each qualify for an autographed copy of the soundtrack album while the 25 runners-up can console themselves with Hazel's current 45, "Eighth Day". In addition to all this manic generosity, the first three lucky winners will also be receiving a pair of tickets to see the movie when it arrives in their neighbourhood. Gosh, golly and gosh again! So, the quiz.

- Hazel O'Connor's co-star in "Breaking Glass" rose to prominence last year playing Jimmy in "Quadrophenia". Name him.
- The movie also features current Roxy music bassist Gary Tibbs. With which punk band did Gary previously play?
- Which hit solo artist loved the sound of the film's title?
- Which international rock star wrote a song called "Breaking Glass" for his album "Low"?
- Hazel is currently keeping close company (when he's out of prison, that is) with which member of The Stranglers?
- Hazel is the daughter of Des O'Connor. True or false?

BREAKING GLASS COMPETITION

A _____

B _____

C _____

D _____

E _____

F _____

Name _____

Address _____

REVIEWS

SINGLES

All abusive mail to:
David Hepworth

JOAN ARMATRADING: All The Way From America (A&M). Distinguished by drumming which is the last word in rhythmic emphasis and a restrained but evocative arrangement, this is Joan's least forced single since "Down To Zero". There's no trace of fabricated funk here; just a beautiful lyric, a spellbinding vocal performance, the best of which is brought out by a guitar hook that lifts the whole record effortlessly. Splendid stuff.



THE JAM: Start! (Polydor). Forever walking that fine line that separates the sublime from the merely routine, I fear The Jam have leaned the wrong way here. A song that highlights their earnest professionalism and not a lot else, it's a welcome change from the sweep of "Going Underground" but puts too much faith in a hoary old stop-start rhythm which quickly loses its fascination. The song inclines to the kind of awkward wordiness which so often impairs Weller's tunes.

Still, this is one band you can never accuse of resting of their laurels, and for that they deserve respect.

CLIFF BENNETT: Drive My Car (Korove). It's nearly fifteen years since this white soul shouter hit moderately big with a cover of the Beatles' "Got To Get You Into My Life", which must make this stab at Lennon and McCartney's

horny masterpiece one of the longest delayed follow-ups in the history of recorded sound.

Sadly, the finished product isn't going to join the distinguished company of those few successful Beatles covers if only because it huffs and puffs where the original cruised, plus it runs out of enthusiasm half way through in a way that suggests all concerned suddenly went off the idea.

JACKSON BROWNE: Boulevard (Asylum). The dear old wimp continues his toughening up process and learns to cope with electricity, starting to match his brilliant lyrics with musical attack. Here he goes sizzaz surfing on the back of a vaguely familiar Stones-ish riff, making a pretty respectable job of actually rocking with the aid of some fat drumming.

U2: A Day Without Me (Island). U2 are not as other bands are. They've got an enviable knack of sinking conventional rock instrumentation into a wider, harder sound that's got a certain amount in common with David Bowie's best recent work. Like their first Island single, this could almost be a small beat orchestra; without tarting their songs up with phoney grandeur, they're developing powerful drive and a very individual, chiming tunefulness. But, as far as the charts go, it may not have a strong enough centre.

LAMBRETTAS: Another Day (Another Girl) (Rocket); THE MERTON PARKAS: Put Me In The Picture (Beggars Banquet). Sorry, I just don't see it. Nice clothes, indeed, but it doesn't go much further.

Both bands sound as if they've taken a correspondence course in pop manners. Consequently the noise they make is smart, zippy, very modern and a right pain; all urgent motion, clever lines and absolutely no tune. The only saving grace of The Lambrettas effort is the fact that it reputedly got up The Sun's nose. Why they've made it while The Merton Parkas haven't is something of a mystery. They don't seem to be any better looking.

TYGERS OF PAN TANG: Suzie Smiled (MCA). On the plus side, let it be noted that The Tygers do at least keep the hysterical jammed-in-the-mangle-vocals down to a minimum and stick to the archetypal boogie attack. On the other hand, what is it all about? Just a celebration of the same old noise, I'd say.



SKIDS: Circus Games (Virgin). While reckoning this lot to be a particularly tiresome bunch of posers (lead singer in particular), I have to admit to loving their sound, the most successful synthesis of rock and disco techniques this side of Blondie. Since parting company with producer Bill Nelson, they've kept up the quality with the aid of Mick Glossop and turned out yet another hard and shiny anthem, this time featuring a kiddie chorus. The words could well be claptrap. Who cares?

THE CLASH: Bankrobber (CBS). The much argued over and long delayed Clash single turns out to be what the Hack In A Hurry might call Gothic Reggae, with a flexible swaying rhythm track and a vocal which finds Strummer at his most vulnerable and wearisome.

The sentiments may be the familiar Clash muddle, exposed in this case by the fact that they can actually be heard, but the moaning hook line in the distance and some cleverly introduced buzzing noises make it a likeable and fairly durable addition to an honourable catalogue. They sound more human all the time.

THE BEAT: Best Friend (Go Feet). More efficient than a Japanese watch factory, these boys continue to crank out hit product. They seem to have instinctively understood techniques which most bands take years to learn.

This is another perfectly levelled 45, crisp, economical and punchy, the usual cleverly varied arrangement shifting the emphasis around a song so simple it's almost a cretin. The way the sax boosts the peeling guitar line is a joy to hear. Like "Mirror In The Bathroom", it has an insistence to it which is further proof of The Beat's quite incredible sureness of touch.

THE SELECTER: Train To Skaville (Chrysalis). For one of the finest live bands I've seen in years, The Selecter have been making a bit of a botched job of getting all that sparkle on to a record. That problem is to some extent remedied by this twelve inch.

They take the old Ethiopians standard and unfurl it, giving it the benefit of their own uniquely joyous musicianship without losing that rickety construction which made the original so appealing. The production gives each instrument enough room to have a little fun and Neol Davis just about manages to take first prize with some gloriously sneaky guitar near the end. Hopefully this will only be the first of a series of records which do The Selecter some justice. Not to be missed.

IAN DURY AND THE BLOCKHEADS: I Want To Be Straight (Stiff). Under the funk fluency of the last batch of Blockhead music, this comes across as a deliberate attempt to re-establish some basics with a much jollified singalongashuff built on a scruffy rhythm.

Things turn a mite demented halfway when Davey Payne brings his sax into play and for this reason it seems less of a certain commercial prospect than previous Dury singles. But the song, slight as it may initially seem, has a lunatic lilt to it that follows you out of the house in the morning.

JOHNNY G: *Blue Suede Shoes* (Beggars Banquet). From this man's lovely double album, this is an intriguing adaptation of the classic rock and roll song which steadily reduces the composition to the bare bones of a couple of chords and gets away without mentioning footwear at any point. If he didn't put out such infectious warmth, it could have been a Flying Lizards record.

ELTON JOHN: *Sartorial Eloquence* (Rocket). It's quite simple. Elton's just made far too many records, more than The Beatles ever did. Consequently each successive release these days finds him trying to rework old ideas as if he lacks the courage to really strike out with something new. This balladish collaboration with Tom Robinson is well constructed, listenable and a natural for the radio but there's still a kind of false sense of ceremony to it which I don't go for.

ALBUMS

Q TIPS: *Q Tips* (Chrysalis). Another unconvincing attempt to recreate the verve and spirit of sixties American soul. Unlike Dexy's, Q Tips are just too humble for their own good — they treat a handful of standards with more respect than belief and their own originals are not original enough. Instead of excitement they try to keep a rather forced "good time" atmosphere going. Sadly, what could have been a lot of fun ends up sounding like some Woolworth's party record. (5 out of 10).

David Hepworth

THE S.O.S. BAND: *S.O.S.* Band (CBS). According to the handout, SOS stands for Sound Of Success — more like Same Old Story! Their current single "Take Your Time (Do It Right)" is a great track and has deservedly been bubbling under in the National Chart, but the rest of the album is made up of the sort of repetitive numbers that give disco a bad name. The arrangements, production etc are good but there's simply not enough strength in the songs. (4 out of 10).

Bev Hillier

HAZEL O'CONNOR: *Breaking Glass* (A&M). Apparently this "rock" movie was based on the "Rock Follies" idea — which would explain a great deal about this utterly uninteresting and thoroughly unconvincing soundtrack album. Whatever Mrs. O'Connor's true talents, they certainly do not include songwriting (here a relentless series of embarrassingly obvious lyrical clichés with no real gift for melody) or singing (bad Lena Lovich impersonations being of distinctly limited appeal). Should reach the bargain racks in double quick time. (3 out of 10).

Red Starr

GINA X PERFORMANCE:

X-Træordinaire (EMI). Touted by some as the next big thing (yawn), Gina has come up with the ultimate name dropper's album. Trying oh-so-hard to be hip, there's a bit of Bowie, a touch of "Cabaret", a few words in French or Italian — all the usual gay disco favourites are here. The end result is a total bore. For those posers at The Blitz who would dance to a cat on a hot tin roof if they thought it was trendy! (4 out of 10).

Bev Hillier

YELLOW MAGIC ORCHESTRA:

XOO Multiplex (A&M). Considering what whizzes they are with a few transistors, it's no surprise that the Japanese are getting into electronic pop in a big way. YMO have all the tricks down pat — the disco influenced rhythm tracks, the treated vocals — but what they don't have is any idea of what to do with all this skill beyond parodying everything in sight. There's the odd patch of harmless background music but little to stir the soul. (5 out of 10).

David Hepworth

ROGER DALTRY: *McVicar* (Polydor). Another soundtrack, but at least Daltry recognises his songwriting limitations. Pressed in clear vinyl (ho hum) and weighing half a ton (grunt, heave), the album's writing is shared between three people, including Jeff "War Of The Worlds" Wayne whose orchestral production style is almost unbearable. The result is a selection of brassy, slurred down hard rock songs (including "Free Me") held together by Daltry's somewhat over the top vocals but not meaning a great deal away from the film. For Who freaks only. (5 out of 10).

Red Starr

AC/DC: *Back in Black* (Atlantic). Now that, where's my AC/DC checklist? Here we are — plodding, one paced beat for lobotomy cases? Check. Usual song about "hell"? Right. Frenzied, screaming vocals? Uh huh. Obligatory song about "rockanroll"? Yep. Flashy, mean sounding guitar to mime to? Fine.



Fantasy "macho" songs? Yeah. Token slower song? Two? My God. Song incorporating compulsory "all night long" lyric? Okay. All songs sound sufficiently alike? Yes indeed. Well, that all seems to be there. Yes, it's yet another triumph for lowest common denominator handbagging — the new thoroughly predictable, thoroughly dreadful AC/DC album. (3 out of 10).

Red Starr

FINGERPRINTZ: *Distinguishing Marks* (Virgin). Mainman Jimmie O'Neill is a pop craftsman of no small ability (e.g. panning Lane Lovich's "Lucky Number") and his band can cover most current pop angles with ease. Unfortunately they seem too concerned with surface rather than substance to communicate any real character, and this second (and beautifully packaged) album says more about their command of various styles than it does about them. A record to be heard but not felt. (5 out of 10).

David Hepworth

LEO SAYER: *Living In A Fantasy* (Chrysalis). You don't expect inspiration from Leo Sayer and you sure don't get it. What is on offer instead is craft in abundance, polish a plenty and the occasional genuinely good tune. Together with the gifted Alan Tarney, he's come up with a bunch of songs that take their cue from "More Than I Can Say". They're sung with the minimum of mannerisms and cleverly and almost subtly played. Probably a big hit. (6 out of 10).

David Hepworth

DEEP PURPLE: *Deepest Purple* (The Very Best Of) (EMI). Not two sides of blank vinyl as you might reasonably have expected, but no less than 63 minutes of the original heavy rock. This lot all dates from 1970 to 1974 so you can plainly see where the current crop of HM bands have been nicking their stuff. Good value, but let's face it, this is to real music what Nellie The Elephant is to crocheting. (5 out of 10).

Red Starr

GARY NUMAN: *I Die: You Die* (Beggars Banquet). Odd picture on the cover. He looks as if he's looking for a lost contact lens. Still, the record. Well, even an outsider like me, who really doesn't understand what all the fuss is about, can detect that this effort lacks the commercial clout of previous singles. Backing track reminds me of ELO. Song reminds me of being asleep.

THE GIRLS: *Clap Clap* (Aura). Fairly efficient reworking of Shirley Ellis classic "The Clapping Song". Ah, there's nothing so timeless as nonsense.

Artist
**PSYCHEDELIC
FURS**

Song
**SISTER
EUROPE**

Label
CBS

Year
1980

Requested by
**JUDITH
GRAHAM,
WIGTON,
CUMBRIA**

THE PSYCHEDELIC FURS

Sister Europe

Stupid on a Steinway
So sick upon a Steinway the sailors drown
See them talk and see them drown
And see them drink and fall around upon the floor
Sister of mine, home again
Sister of mine, home again

Lonely in a crowded room
The radio plays out of tune so silently
The radio upon the floor
Is stupid, it plays Aznavour so out of key
Sister of mine, home again
Sister of mine, home again

Broken on a ship of fools
Even dreams must fall to rules so stupidly
Words are all just useless sound
Just like cards they fall around and we will be
Sister of mine, home again
Sister of mine, home again

Buy a car and watch it rust
Sister, see them fall to dust, they fall around
In another crowded room
Paint me like the shirt I'm in, honestly
Sister of mine, home again
Sister of mine, home again

Sister of mine
Sister of mine
Sister of mine
Sister of mine

Words and music by The Psychedelic Furs
Reproduced by permission April Music Ltd.

REQUEST SPOT





ROGER DALTRIEY FREE ME

ON POLYDOR RECORDS

Free me, can't you hear that's what I say?
Free me, anyhow or anyway

I hear a voice call in the night
This shout of pain fades with the light
And I see a face with so many eyes
I hear the words knowing they're lies

Chorus

Can't you hear me say
Can't you hear me say
Can't you hear me say
Free me

Free me, inside I'm bleeding, can't you see?
Free me, from this pain and misery

I am a flame, the heat of a fire
Call me a fool don't call me a liar
Take me to hell and let me stay
If that's the price that I have to pay

Repeat chorus

I lie awake burning inside
Nowhere to run and nowhere to hide
Old lady time, she's no friend to me
I feel her chains and she holds the key

Repeat chorus

Free me, can't you hear that's what I say?
Free me, anyhow or anyway

*Words and music by Russ Ballard.
Reproduced by permission Island Music Ltd.*

THE LAMBRETTAS ANOTHER DAY (Another Girl)

ON ROCKET RECORDS

Caught between the weather and the crossword

Back to back with dull page four
Checked before the headlines on the football
Taped on every worker's locker door

A smile that says it all
As she climbs from the swimming pool
Her body's wet and shining in the sun
Eyes squinting from the glare
She runs her fingers through her hair
A silent message clear to old and young

Chorus

Page three, page three
Get a load of that
Page three

In the factories and the laundromats
Page three, page three
Have you seen today's page three?

Commuters on the train
The road gang shelters 'cos it's raining out
And in a thousand works canteens
You give them something new to talk about
Today what every man desires
Tomorrow you'll be lighting fires
Or masking off as someone sprays their car
It's a very, very fickle world
Another day, another girl
And each one must be better than the last

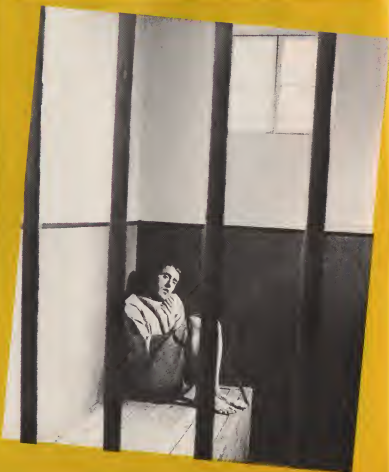
Repeat chorus

Shapely Susan seventeen
Tells us she loves riding horses
In the altogether
But it makes her boyfriend jealous

And every man who looks at you
Remembers girls that he once knew way back
Personified in you the youth and beauty
That his missus lacks
You give them something out of reach
A body on some distant beach
A chance to try out something really new
And in their mind you don't say no
You lift a million flagging egos
They know they could do it right with you

Repeat chorus to fade

*Words and music by Jez Bird
Reproduced by permission Rocket Music Ltd.*



STRANGE TALES FROM A MUSIC PAPER

THIS WEEK WE SUSS OUT WHO THE ANNOYING RED STARR REALLY IS...



WHAT...SNARL HOW DARE HE... THE SWINE



IN A FURIOUS RAGE THE ANNOYED READER KICKS THE DOG...



ALL OVER THE COUNTRY DOGS ARE BEATEN, CATS ARE STOOD ON, PILLOWS ARE TORN TO SHREDS, ROOMS ARE WRECKED, AND ALL BECAUSE OF THAT FIEND... RED STARR... SO WHO IS HE? TO ANSWER THAT QUESTION WE VISIT THE OFFICE OF PRIVATE DETECTIVE BOIL HAWKINS...



DON'T WORRY KID - RED STARR IS AS GOOD AS GONE!



10 MINUTES LATER BOIL ARRIVES AT THE SMASH HITS ABODE...



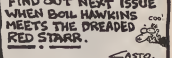
THE OFFICE IS EMPTY!



PACKING HIS SPY CASE, BOIL GOES IN SEARCH OF RED STARR...



(OR IS IT?)



COMPETITION WINNERS

First of all, the results of the Boots For Dancing competition in issue May 15. The "correct" boot is marked in the picture below; the prize winners listed here were the best entries in the opinion of the judges at Fast Product.

BOOTS WINNERS: Susan Middleton, Caldicot, Gwent.

RECORD WINNERS: Duncan Rankin, Alcester; Gary Byrnes, Ballysmon, Limerick; Zaper Stewart, Belfast; Geraldine Daly, Birmingham; William S. Cairneyhill; Kathryn Joyce, Copster Green, Nr. Blackburn; Mandy Richards, Crowborough; Gosia Kolago, Croydon; Jane Dickie, Edgware; K. Anderson, Edinburgh; Caroline Renton, Edinburgh; Paul Robkrank, Eltham, London; Karen Wallbank, Hartshill, Stoke; Claire Taylor, Keyworth; Marion McCourt,

Lathorn; Shaun Fahy, Leeds; Martin Howe, London; Gary Friesle, Newport, Karl Henry, Newport; David Honeymay, Perth; R. L. Stephens, Ryde; Tracy Heagney, Torquay; Tony Appleton, West Danton; Pipa Doubtfire, Littlemore.

Special mention and consolation prize to the following: Gordon Reeves, Stafford, for tear jerking letter and for picking the dog; Paul Quane, Cork, for Boot shaped envelope and letter and for Irish humour; Julian Henry, London, for X-ray vision (picked boot in shoulder bag!) Phil Yarrow, Radlett, for Boot of car; Anne Martin, London, for collage of F. Sharkey's boot!

Next, the winners of our Suzi Qutro competition (issue May 29):

ANSWERS: A = Detroit; B = Mickie Most; C = "Can The Can"; D = Chapman & Chinn; E = Len Tuckey; F = Smoke.

ALBUM WINNERS: Glenda Young, Ryhope, Sunderland; Suzie West, Upper Norwood, London; Chris De La Mare, St. Andrews, Guernsey; Rob Ferolito, Buxton, Derbyshire; Douglas Brown, Irvine, Ayrshire; Elizabeth Eford, Wickford, Essex; Mr. M. James, Kings Heath, Birmingham; Melanie Norman, Barnstaple, N. Devon; Vicky Robinson, Oxford; C. A. Zapple, Barton, Torquay; Janet Langdon, Ilfracombe, N. Devon; Conor O'Keefe, Dromkeen, Co. Limerick; Paul Hazell, Cumnor, Oxford; Margaret Warnock, Paisley,

Renfrewshire; David Johnson, Whitehaven, Cumbria; Miss L. Graux, Small Heath, Birmingham; Donna Lamont, Coupar Angus, Perthshire; Mandy Wyatt, Dorchester, Dorset; Miss C. Creadson, Ashton, Preston, Lancs; Julie Gifford, Gloucester; Sonya Phillips, Sth. Hindley, Barreley; Carol Stephens, Kirby, Liverpool; Philip Thompson, Whickham, Newcastle-upon-Tyne; Jackie Roe, Saltburn, Cleveland; C. A. Cook, Willmslow, Cheshire.

Finally, the winners of the Sliets Competition from issue June 26.

ANSWERS: A = Ari, Viv and Tessa; B = "Typical Girls"; C = Marvin Gaye or Barrett Strong and Norman Whitfield; D = Budgie; E = "Point Of View (Squeeze A Little Loving)"; F = The Pop Group.

STUDIO VISIT WINNER: Deborah Burgin, Bracknell, Berks.

POSTER AND SINGLES WINNERS: Stephen O'Donnell, Plymouth, Devon; D. South, Leigh Sinton, Worcs; D. W. Morgan, Neath, West Glamorgan; Tim Russell, Woking, Surrey; Mark O'Hara, Malvern, Worcs; Martin Stiffin, Ford, Hants; Samantha Armstrong, Egham, Surrey; Terry Anderson, Staines, Middlesex; Janet Roberts, Burton, South Wirral; David Amof, Bosham, Sussex; David Timperly, Warrington, Cheshire; Felicity Heron, Muswell Hill, London; Richard Kirman, WallSEND, Tyne and Wear; Neil Hubbard, Leicester; Sheana Miller, Dundee; Cathy Porteous, Haysfield Park, Bath, Avon; Paul May, Grays, Essex; Nigel Lockwood, Sheffield; Jackie Lawrence, Bourne-mouth; Ray Ebsworth, Isworth, Middlesex; Debbie Mills, Knutsford, Cheshire; Gary Macdonald, Glasgow; David Swift, Otley, West Yorks; Andrew Poulam, Warrington, Lancs; Cathy Auty, Culcheth, Cheshire.

Your prizes should be on the way to you if you haven't received them already.



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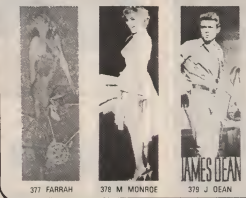
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S-SHIRTS £4.75 POST FREE, SMALL
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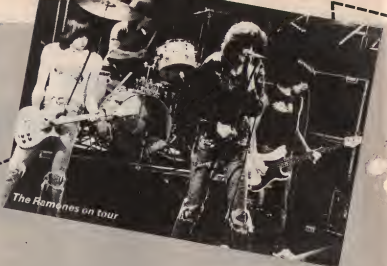
NAME.....
 ADDRESS.....
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PLEASE INCLUDE POSTAGE & PACKING

**TRADE ENQUIRIES
WELCOMED**

G I G Z

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



The Romones on tour

Friday August 22
Athletico Spizz '80 Maivern Winter Gardens
Rory Gallagher/Gillan/Krokus etc. Reading Festival
Splojdnessounds London Electric Ballroom
Ramones Dublin Mansion House
Swinging Cats Herne Hill Half Moon

Saturday August 23
UFO/Pat Travers Band/Iron Maiden etc. Reading Festival
Splojdnessounds Folkestone Lees Cliff Hall
Geno Washington London Cumberland Hotel
Modettes/Swinging Cats London Electric Ballroom
Athletico Spizz '80 Birmingham Digbeth Hall

Sunday August 24
Geno Washington Stoke Trentham Gardens
Whitesnake/Def Leppard/Girl etc. Reading Festival
Ramones Edinburgh Playhouse
Athletico Spizz '80 Brighton Jenkinsons

Monday August 25
Ramones Liverpool Rotters
Ultravox Edinburgh Tiffans

Tuesday August 26
Geno Washington Scarborough Taboo Club
Denny Laine Margate Winter Gardens
Skids/Simple Minds/Pink Military London
Hammersmith Palais

Wednesday August 27
Joe Jackson Band Nottingham Theatre Royal
Geno Washington Manchester The Factory

Thursday August 28
Geno Washington Hull Lamworth Country Club
Nine Below Zero Birmingham Cedar Club

Friday August 29
Geno Washington Hull Lamworth Country Club
Nine Below Zero Kirklevington Country Club

Saturday August 30
Geno Washington Hull Lamworth Country Club
Nine Below Zero Carlisle Mick's
Bad Manners Sheffield Hillsborough Park

Sunday August 31
Nine Below Zero London Dingwalls
Geno Washington Kirklevington Country Club

Monday September 1
Geno Washington Kendal The Art Centre
Gerry Rafferty Edinburgh Playhouse
Stevie Wonder London Wembley Arena

Tuesday September 2
Garry Rafferty Edinburgh Playhouse
Stevie Wonder London Wembley Arena

Wednesday September 3
Geno Washington Torquay 400 Ballroom
Stevie Wonder London Wembley Arena

Thursday September 4
Geno Washington Yeovilton Heron Club
Gary Numan Birmingham Odeon
Gerry Rafferty Dublin National Stadium



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I Die You Die

By Gary Numan on Beggars Banquet Records

This is not love
This is not even worth a point of view
In Echo Park I
Pause for effect and whisper "Who are you?"

They crawl out of their holes for me
And I die, you die
Hear them laugh, watch them turn on me
And I die, you die
See my scars, they call me such things
Tear me, tear me, tear me

But I have your names
Screaming "You will suffer" and "You're all too late"
Now I feel young
Does everything stop when the old tape fails?

They crawl out of their holes for me
And I die, you die
Hear them laugh, watch them turn on me
And I die, you die
See my scars they call me such things
Tear me, tear me, tear me

(But I'm still frightened by the telephone)

Words and music by Gary Numan
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ADAM AND THE ANTS KINGSOFTHEWILDFRONTIER

on CBS Records

Chorus
A new Royal family
A wild nobility
We are the family

Repetitious twice

I feel beneath the white
There is a red skin suffering
From centuries of taming

I feel beneath the white
There is a red skin suffering
From centuries of taming

No method in our madness (yeah)
Just pride about our manner (yeah)
Ant people are the warriors (yeah)
Ants music is the banner (yeah)

Repetitious twice

No method in our madness (yeah)
Just pride about our manner (yeah)
Ant people are the warriors (yeah)
Ant music is the banner (yeah)

And even when you're healthy
And your colour scheme's delight
Down below these dandy clothes
You're just a shade too white

Shade too white
Shade too white
Shade too white

I feel beneath the white
There is a red skin suffering
From centuries of taming

I feel beneath the white
There is a red skin suffering
From centuries of taming

Words and music by Adam and Marcus Pinnell
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