

Smash

# CHITS

35p USA \$1.75  
June 11-24 1981

**SWEET  
WHITESNAKE**

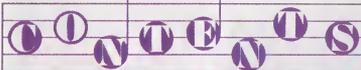
**10 LYRICS including  
I'VE BEEN  
ALL SORTS STILL  
GHOST TOWN**

**HUMAN LEAGUE-LINX  
HAZEL O'CONNOR in colour**

**ADAM AND THE ANTS**



SMASH HITS



"SPRINGSTEEN'S PLAYING Wembley/Hepworth's goin' all trembly/la la la/la la la la!"

"Dr'right, guv? Don't mind me. I'm sick as a moon, mate. Over the parrot. I'm just trying to wrap me eyeballs round this 'ere new issue. KnoworI mean?"

"Dr'right, I'll just talk you through the important parts. I gets the ball, right. I heads it into the Squeeze feature (making a hell of a dent in me new perm), chips it across The Human League colour shot, taps it out to an Ant on the wing and then whacks it straight between a couple of Whitesnake mike stands and smack into the top corner of the Linx centrespread. One — nil. Won meself a motorbike and a Specials songbook too."

"Oh, and I'm opening a boutique, Brian."

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Special thanks this issue to Tel Seago (design)

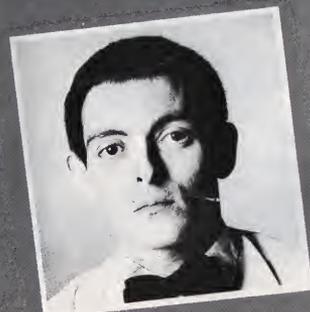
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## GHOST TOWN

## THE SPECIALS

ON 2-TONE RECORDS (12" VERSION)



This town is 'coming like a ghost town  
All the clubs have been closed down  
This place is 'coming like a ghost town  
Bands won't play no more  
You much lighting on the dance floor

Do you remember the good old days  
Before the ghost scene  
We danced and sang and the music  
Played ima de boomtown

This town is 'coming like a ghost town  
Why must the youth light against themselves?  
Government leaving youth on the shelf  
This place is 'coming like a ghost town  
No job to be found in this country  
Can't go on no more, the people getting angry

This town is 'coming like a ghost town  
This town is 'coming like a ghost town  
This town is 'coming like a ghost town  
This town is 'coming like a ghost town

This town is 'coming like a ghost town  
This town is 'coming like a ghost town  
This town is 'coming like a ghost town  
This town is 'coming like a ghost town

Words and music by Jerry Damners  
Reproduced by permission Plangent Visions Music Ltd.

# GHOST TOWN

## THE SPECIALS

ON 2-TONE RECORDS (12" VERSION)

This town is 'coming like a ghost town  
All the clubs have been closed down  
This place is 'coming like a ghost town  
Bands won't play no more  
Too much fighting at the dance floor

Do you remember the good old days  
Before the ghost town  
We danced and sang and the music  
Played inna da boomtown

This town is 'coming like a ghost town  
Why must the youth fight against themselves?  
Government leaving youth on the street  
This place is 'coming like a ghost town  
No job to be found in this country  
Can't go on no more, the people getting angry

This town is 'coming like a ghost town  
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This town is 'coming like a ghost town  
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This town is 'coming like a ghost town  
This town is 'coming like a ghost town

Words and music by Jerryammers  
Reproduced by permission Plangent Violens Music Ltd



# THE SUNKINGS

Mark Ellen files to France (wot, again?) and files the first part of an Antspecial. Even the pics are his.

WELCOME TO Aix En Provence. It's the kind of "leaky, tree-strew townships" that travel brochures always describe as "positively dripping with History".

Occasional cars hum past weed-encrusted fountains. The afternoon sunlight shines on cafe tables laden with the evidence of expensive meals. The murmur of contented voices is broken only by the soft chink of emptying wine glasses. France is putting its feet up.

Suddenly a hideous distorted wall erupts from the direction of the pavement. Rows of heads swivel to discover that a pair of deadbeat hippies with electric guitars have chosen this scenic spot for a painful rendition of "Black Sabbath's Greatest Soundchecks".

The crowd aren't exactly thrilled. Least of all the table at the back.

"Oy, Do you do requests?" enquires a muscular pale-faced Englishman with a tattoo on his arm. They do. "Well, hop it then." "I grins. They're playing in the wrong key, someone observes. "Wrong key? Wrong town, more like! Where's the tour manager? Got him to fix up an itinerary. South America. The

Congo. Outer Mongolia. . . anywhere but HERE!"

Our musical friends seem to mistake this for encouragement and come shuffling over, cap in hand. Disquite, quick! "This call for only one thing, Men," the Captain decides, "and that's Hats!" He rises slowly to give the command, his three or four braids bound in red and gold ribbon catching the gentle breeze. "Haasaats!", and his three comrades promptly acquire table napkins and begin to fashion them into loosely-constructed turbans.

"First afternoon off they've had in ages," explains their 'security man' gleefully. Time off for him too. "It's great here," he says, "they never get recognised."

I glance at the boys in question. Jeans, T-shirts, no make-up, napkins on their heads.

Adam And The Ants? Know 'em anywhere!

WITH THEIR fifth Top Ten single, "Stand And Deliver", still basking at Number One back on home turf, the Ants are moving through uncharted territory. With them move the kind of trappings that indicate a freshly-won Platinum status. A massive road crew, an

articulated truckload of gear, wardrobe units, merchandise and make-up team and a "minder" fresh from service with Led Zeppelin. There's even a trio of silky black limos hired to glide them to the evening's venue — the Krypton Ultra-Bisco — and then whisk them back to the hotel at a carefully regulated "on-stage temperature".

It's what Adam's worked five hazardous years to achieve, what he now most definitely needs, and what — in my book — he also richly deserves.

As he's the first to admit, when we're staked out in the sun on the hotel patio awaiting the midnight gig, only last February he was being numbered by all and sundry as "the all-time loser".

Working with no record company support, virtually no money and against a daunting wall of public mistrust, along had come Malcolm McLaren, sifted through his ideas, and then nicked the very band from under him to construct the suspiciously similar-sounding BowWowWow.

"I'll learn anything from him," Adam admits, succinct as ever, "it's that if you've got an idea, you've got to keep it to yourself. An idea shared," as he found to

his cost, "is an idea halved."

At this point he'd enlisted the unmistakable song-writing talents of Marco ("The Big Man" Pirroni and, later, the twin drum support of Terry Lee Miall and Chris "Merrick" Hughes with, at that time, Kevin Mooney on bass. "It's all so simple," explains his replacement, Gary Tibbs, late of Roxy Music. "Kevin sacked the four of them then they all joined my band!"

Marco, incidentally, describes his living habits as "nocturnal". So nocturnal, in fact, that the rare moments he appears before dark are greeted by riotous applause. If he isn't eating, he's asleep in his hotel room escaping the "dreaded daylight". "France isn't bad," he scowls at the baking sunshine, "it's just the weather that's so awful!"

Adam and Marco's compositional flair was first brought to life by Merrick's production. (You can tell he's a sound-man; he spends a happy afternoon listening to a tape of an industrial steam-hammer and recording Adam's digital watch which plays, on demand, "The Yellow Rose of Texas"). The new Ants' Sound and Vision appeared last summer with "Kings Of The



Is it a bird? Is it a plane? No... it's an Ant in a dressing-gown. The Perroni peepers are still firmly closed. Next page — The Profit

Wild Frontier" as its calling card.

As Adam recalls, it marked an official crossing of the threshold between "rock n'roll" and "showbiz".

"It took me a long time to discover that they were two very different things and that one was more appealing to me than the other. I felt rock 'n' roll had lost all its colour, all its flair.

Showbusiness has got more life to it. You have to be of a much higher calibre to survive.

I realised that the most important thing was not to compete with any other groups. Not to feel 'jealous of anybody else. Just to get on with your own career. Also to be very colourful — and to push that to an extreme — and be very 'total' about what you do.

"Another really important thing, next to The Sound and The Look, was to create an audience, really, not to cater for one. And to enjoy life," he adds, simply, "I enjoy it more now than I did

before."

"People needed 'entertainment', he'd decided at the time, and not yet another band reflecting the gloominess of the period via a witless stage act and negative outlook. They needed something, he computed, that wasn't just willing to give up and drop dead.

"And if it wasn't negative," Adam recalls, "it was escapist and far too 'arty' for anyone's good. But then, I'm guilty of that as a writer, too. I think the 'Dirk Wears White Sox' album was 'arty', though a good album compared with what was coming out at the time. The topics on it were a little — shall we say — beyond the grasp of a lot of people that were listening to the group."

As he points out, it was that same grass-roots following that the Look, was to create an audience, really, not to cater for one. And to enjoy life," he adds, simply, "I enjoy it more now than I did



Pleaskins in the pink: (left to right) Adam Ant, Gary Tibbs, Terry Lee Miall, Merrick.

"Kings" single. The combined force of 50,000 sales secured a TOTP slot and, once played, 250,000 more clapped eyes on something irresistibly Brand New and decided they'd better get themselves a copy, too.

And the rest, in the words of the prophet, is history . . .

ASKED To explain himself later, as he waits for a sound-check among crates of half-unpacked gear, Adam answers with the kind of clarity and sheer determined business sense that could almost put Stewart Copeland in the shade.

"I've been in the clubs five years now," he'll remind you, "and I don't forget them. I don't forget what people are like when you're supposedly 'a failure'. I know why this group is successful; because we work very hard and we're careful about who we work with now — we only work with professionals. Also, we pride the table-top for emphasis, "the success of the Ants has been due to Television, to the National Press and to colour magazines like *Smash Hits* and *Flexipop*, and that represents, I think, a revolution in the Music Industry because we've been absolutely *hated* by the official music press and yet have become the most popular group in the '80s. And that's an achievement because young people forming groups are absolutely at the mercy of certain reviewers."

Even two years ago, the notion of an "artist" being a businessman was considered almost immoral and only associated with balding, middle-aged supergroups who spent more time making investments than albums. It's not hard to see why someone who's survived a succession of managers and record deals since '76 isn't about to fall into the same traps a second time. Interestingly, Adam admires Gary Numan — "the first non-air-headed rock star" — for the simple reason that, business-wise, "he's one of the forerunners in being in control of your own destiny."

He extends the idea of control as far as designing (or at very least, approving) every Ants record sleeve, T-shirt, badge, poster and sticker. And he never drinks (the legacy, I discover, of a father who drinks too much), because "in my business you have to have a very clear mind. If you drink a lot, people tend to take advantage of you."

He's also suffered a lot of mud-slinging for his faith in his audience, but there's no denying success has proved him dead right all along.

"The audience make you. You don't bite the hand that feeds you. You respect them because they give you the respect. The reason I'm able to demand respect from promoters and people in the industry is because

my records sell. And who buys the records? The kids. So they demand more respect and consideration than anybody.

"I think the music business is learning that because they went through a period in the '70s of pushing people to the limits, of saying: 'You're going to pay five pounds for a piece of plastic that's worth 50p with no cover to speak of and no lyrics'. And the kids just turned around and said 'no'. And what happened? The music business nearly collapsed, and it brought it down to a harsh reality which I lived through, and I built on, because I'm aware of it.

"And I maintain," he says, scarcely drawing breath, "that the audience is the most important consideration . . . tonight, tomorrow, next year, next century. And once you think you're 'above' your audience, then I think that's the time to seriously re-consider your career."

THIS BEGS the obvious question of whether the Ants original diehard following have a right to feel "betrayed" by the current and sudden ascent. We get thousands — literally thousands — of letters on this, and other, Antics at *Smash Hits*. I tell him. The postman's had to take a muscle-building course.

"When a group's been very 'cult'," Adam considers, "and then gets 'acceptability', there is a feeling — initially — of betrayal.

A feeling that it's got too big too fast. Really, it depends on how fast those fans are maturing. You see, somebody could have got into the Ants when they were 15 and they'd be 19 now! And I can't honestly look people in the face and say: 'I expect people to adhere to everything I do and say for five years'. I mean, I got into Roxo Music on their first album and I'm beginning to waver now. But I still buy Roxo-albums because I know that *potentially* Ferry can come up with songs like he did on the first two albums, and my heart's still there."

Most — if not *all* — of these letters, I mention, have that feminine touch about them. Adam smiles; the two teenage girls who've sneaked up behind us to listen in begin to quiver visibly. (One's hitch-hiked from Manchester; the other from Stockholm.)

"Well," comes the explanation, "I think that rock 'n' roll music — or any performance, entertainment, showbiz — revolves around Sex in some gold belts. Adam swiftly doles out six Ants shirts and the French, dive off behind the scenes to change. "Zer contree change ze Government," one explains, "we just change ze T-shirts!"

I suggest to Adam that there's a growing similarity of dress among Ant fans that might threaten their individuality.

He doesn't agree. "Imitation is basic way. So all I've done is to

admit it — and use! Utilise it instead of hiding it. Also," he gives another in a series of pioneer salutes, "I think Sex is the last great adventure left!"

"The thing is that if you're too aware of it — and if you try to be sexy — it usually ends up not being sexy. Sex is something that manifests itself in more than just physical love-making. Fashion is Sex; the way you walk, the way you talk."

You'll get tired of it one of these days.

"I think it might get tired of me!"

THE BOSS of the Krypton Club comes scurrying past, arms all over the place. He and his French friends feel a bit foolish in their matching Stray Cats T-shirts, the Ants entourage being a sea of buccaneer strides, braids and gold belts. Adam swiftly doles out six Ants shirts and the French dive off behind the scenes to change. "Zer contree change ze Government," one explains, "we just change ze T-shirts!"

I suggest to Adam that there's a growing similarity of dress among Ant fans that might threaten their individuality.

He doesn't agree. "Imitation is the greatest compliment that any artist can ever hope for. I can remember imitating Bryan Ferry and The New York Dolls and T. Rex. *Everybody* goes through a stage of imitation and anybody who doesn't admit it is either a liar or a genius."

THE CARS drift noiselessly onto the gravel drive outside. The Ants pile in and head back to the hotel. The next hour will transform Adam from this chap in uneventful baggy beige trousers, striped top and black buckled boots into the figure that's gradually replacing wall-paper in the bedrooms of Europe.

"You know," he says, "I still think of England as a base. 'Cos that's where you're born, and that's where you launch, and that's where you get the most feedback. British audiences are — without doubt — the most discerning and difficult to work to because they're the most choosy."

"I always worry when I put a record out that it's going to be a miss. 'Cos I've had misses to describe that feeling when a record doesn't make it. The fact that they became hits later didn't affect that at the time."

"Every single element of what you do has to be thought about. You can't cut corners, 'cos if you cut corners, you just suffer in the end."

So speaks the voice of experience. I like him, and admire him. Me and a few million others.

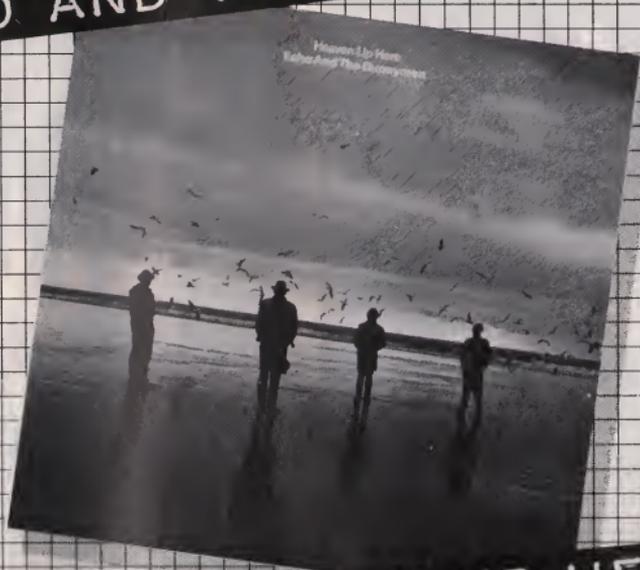


Marc Pirroni displays his famous bedside manner.

## PART 2

to follow. Adam and Merco on what makes up the Sound, Style and Vision of the Ants. And lots about Red Indians . . .

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# WHITESNAKE



## WOULD I LIE TO YOU

ON LIBERTY RECORDS

Hey girl, if you want me  
Come an' get me  
Don't hang around  
Or we could spend the night sleeping alone

If you could change your style for a while  
Look in my direction  
Tell me do I look the kind of guy  
Who takes advantage of a woman like you?  
Or is that what you want

### Chorus

Would I lie to you, would I lie to you  
I would do anything that you want me to  
But would I lie to you  
(Baby, baby) would I lie to you, would I lie to you  
(Baby) I would do anything that you want me to  
But would I lie to, would I lie to, would I lie to you

Hey girl, if you need  
Some love an' affection  
I'll whisper all the sweet, sweet nothings  
I know you little girls like to hear, now listen

If you would change your mind  
We could find a night of satin sheet action  
I promise I won't do anything  
Babe, unless you wanted me to  
And that's a fact

### Repeat chorus

I don't wanna sleep alone tonight  
After all you put me through  
I've spent the whole night searching  
For a woman just like you  
Look in my eyes  
Hear the words that I say  
If my eyes tell you lies  
Then baby, it's just because I want you to stay

### Repeat chorus to fade

Words and music by Coverdale/Marsden/Moody  
Reproduced by permission Warner Bros. Music Ltd./C.C. Songs/  
Seabreeze Music/Dump Easton Music Ltd.



## YOU'LL NEVER BE SO WRONG

## HOT CHOCOLATE

ON RAK RECORDS

Just two lovers in a seedy cafe  
Someone's leaving the waiter says, hey won't you wait  
Running nowhere she hides in her room  
What he told her  
Was he had to get out and soon

It's just a bad affair you've had  
No need to cry don't take it bad  
You'll soon be glad when you're far apart

### Chorus

You'll never be so wrong  
Not for a long time  
You'll never be so wrong  
Not for a long time  
'Cause you're never gonna find  
That feeling again  
You're never gonna find  
That feeling again

Now she's breaking  
But what can she do  
Somewhere out there  
A car disappears out of view  
Fumbles somewhere for stale cigarettes  
Looks for numbers  
The ones she can dial for four pence

No point in you just looking down  
No way that you can turn it around  
You've got to realise you're free

### Repeat chorus

No point in you just looking down  
No way that you can turn it around  
You've got to realise you're free

### Repeat chorus

Words and music by R. Wilde/M. Wilde  
Reproduced by permission Rickim Music Ltd./Rak Publ. Ltd.



# SPELLBOUND

By Siouxsie & The Banshees on Polydor Records

From the cradle bars comes a beckoning voice  
It sends you spinning you have no choice

You hear laughter cracking through the walls  
It sends you spinning you have no choice  
You hear laughter cracking through the walls  
It sends you spinning you have no choice

Following the footsteps of a rag doll dance  
We are entranced  
Spellbound

Following the footsteps of a rag doll dance  
We are entranced  
Spellbound

Spellbound, spellbound  
Spellbound, spellbound  
Spellbound, spellbound

And don't forget when your elders forget  
To say their prayers  
Take them by the legs  
And throw them down the stairs

When you think your toys have gone berserk  
It's an illusion  
You cannot shirk

You hear laughter cracking through the walls  
It sends you spinning you have no choice  
Following the footsteps of a rag doll dance

We are entranced  
Spellbound  
Following the footsteps of a rag doll dance  
We are entranced  
Spellbound

Spellbound, spellbound  
Spellbound

Spellbound, spellbound, spellbound, spellbound

Following the footsteps of a rag doll dance  
We are entranced

Following the footsteps of a rag doll dance  
We are entranced, entranced, entranced, entranced, dance,  
dance, dance

Words and music by Siouxsie & The Banshees  
Reproduced by permission Pure Noise/Chappell/Virgin  
Music Ltd.

# ALL STOOD STILL



BY ULTRAVOX ON CHRYSALIS RECORDS

The lights went out  
The last fuse blew  
The clocks all stopped  
It can't be true  
The programme's wrong  
What can we do  
The print-out's blocked  
It relied on you

The turbine cracked up  
The buildings froze up  
The system choked up  
What can we do

Please remember to mention me  
In tapes you leave behind

*Chorus*

We stood still  
We all stood still  
Still stood still  
We're standing still

The screen's shut down  
There's no reply  
The lifts all fall  
A siren cries  
And the radar fades  
A pilot sighs  
As the countdowns stall  
The read-out lies

The turbines cracked up  
The buildings froze up  
The system choked up  
What can we do

Please remember to mention me  
In tapes you leave behind

*Repeat chorus*

The black box failed  
The codes got crossed  
And the jells decayed  
The keys got lost  
Everyone kissed  
We breathe exhaust  
In the new arcade  
Of the holocaust

The turbine cracked up  
The buildings froze up  
The system choked up  
What can we do

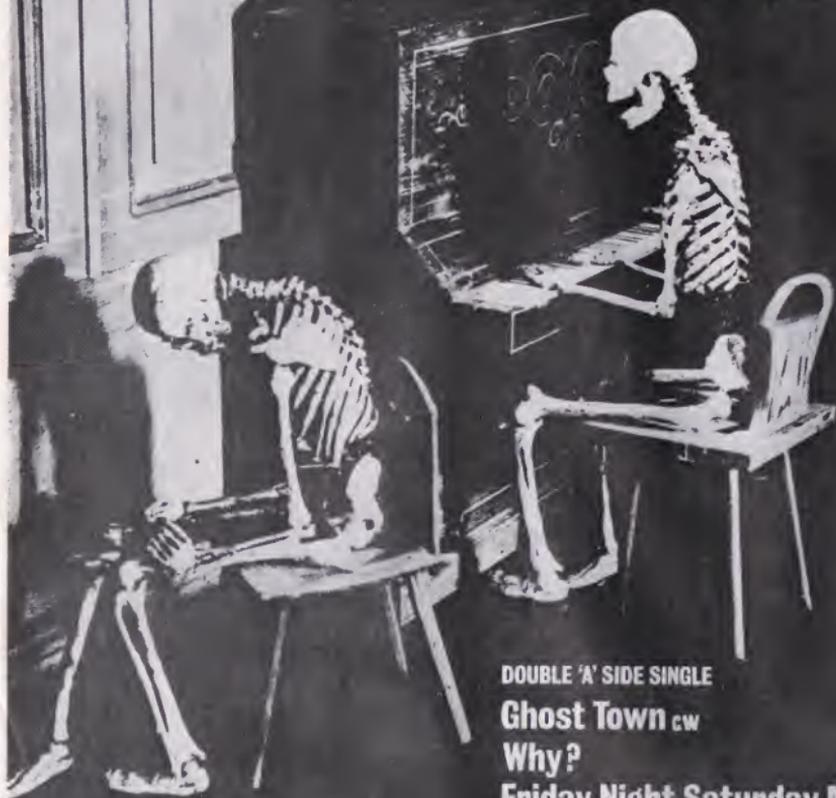
Please remember to mention me  
In tapes you might leave behind

*Repeat chorus twice*

Words and music by B. Currie/C. Cross/W. Cann/M. Ure  
Reproduced by permission Island Music/Mood Music

**2**  
TONE  
RECORDS

# THE SPECIALS



DOUBLE 'A' SIDE SINGLE

**Ghost Town** *cw*

**Why?**

**Friday Night Saturday Morning**

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others **CARNIVAL AGAINST RACISM**

**45**  
RPM

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Howard Devoto: "Soon as this song's over I'm off..."

AFTER COUNTLESS years in the secure embrace of Motown Records, Diana Ross has left for pastures new. Capitol Records does just signed what they call an "exclusive long-term recording agreement" with her, with no new product planned as yet.

## BLOCKS AWAY

IAN DURY is back with former Blockhead and song-writing partner Chez Jenkel. After a much-publicised split following the "Do It Yourself" LP, Jenkel went solo, his best known work since being "AI No Corrida", recently covered by Quincy Jones.

The upshot is apparently a funk/disco album, on which they've enlisted the talents of Jamaican sessioners Sly Dunbar and Robbie Shakespeare (who've lately backed Grace Jones, among countless others).

Recorded at Compass Point Studios, Nassau, tracks include such unlikely titles as "Sparticus Artisticus", all of which indicate a drift away from the usual Blockhead mould.

No release date yet, but it shouldn't be a long time coming.

## SCAR PARKS

THE SCARS, currently making something of a splash in the world of colourful pop, embark on a short tour to promote their recent single "Everywhere I Go".

Catch them if you can at London Venue (June 16), Leeds Warehouse (18), Sheffield University or Limit Club (20), Edinburgh Valentinos (21), or — anchors aweight! — Tynemouth Royal National Lifeboat Institute (July 29).

BRUCE SPRINGSTEEN seen offering Dave Edmunds one of his songs backstage at Wembley. Never let a Dai go by, eh?

A GALAXY of stars (as they say) turned out to applaud The Nutty Boys on their recent American jaunt. Among those seen to be adding their vote were David Bowie, Pete Townshend, John Lydon and all of The Jam.

## E., C. & W.

IT'S COMMON knowledge that Elvis Costello has always had a soft spot for country music, and so it's no surprise to hear that he is currently recording his next album out in Nashville. Handling the production is one Billy Sherrill, better known at large for turning out such tear jerkers as Tammy Wynette's "Stand By Your Man". The album, which will probably mix new Costello songs with country standards, is expected in the autumn.



Pic: Barry Plummer

Tina Weymouth beats the rap with the help of The Tom-Tom Club.

RAPPING'S BACK and it seems to have taken root just about everywhere bar Wigan.

Initiated by funk DJs who took to talkin' in rhyme over the discs they span, and then turned into "toasting" by reggae DJs, it's now become anyone's game.

This week alone, friends, you can choose between Barmley Bill's new rapper's delight "Eee Bah Gum Trouble At Mill" (something like that, anyway) which The Yorkshire Pud delivers in his refreshing local dialect.

Or also there's the "Wikka Wrap" by The Evasons on Groove records. Over a bubbling funk backbeat, a heart-warmingly boring Alan Whicker sounds alike intones such gems as: "You've gotta get up to get down/So really go to town!"

Or, in a slightly more subtle vein, there's an offering from Talking Heads rhythm section Chris Frantz and Tina Weymouth (plus help) in the guise of The Tom-Tom Club, Dubbed "Wordy Rappingood". It's aimed squarely at the more intelligent end of the market.

Any more and we'll keep you posted!

WHAT, NO Polecats Feature? Noticed did you? Apologies all round, but the boys' punishing gig schedule has caused an unavoidable delay and you'll have to wait 'til the next issue. Get yourself a cardboard roll 'n' roller to make the fortnight pass quicker (See below!).



## YOU GUEST

OUR FATUOUS Fact Dept. brings you yet more utterly useless information to make life just that teeny bit more tolerable.

Here he is, Elvis Presley by name; cardboard by nature. A life-size (6ft) figure of fun, to be precise, that folds conveniently into a sitting position by way of creases at both waist and knee.

The idea behind this is ridiculously simple (and simply ridiculous). Elvis is the latest in line in a "Spare Guest" series that's already brought you such wafer-thin celebrities as The Queen and Maggie Thatcher. If you're unable to fill that last dinner party seat, for a taxing seven quid you can invite a Famous Person and thus stun your more impressionable pals with your enviable social connections.

Not much good at filling those "awkward pauses", though.

## GREATEST SPLITS

THIS WEEK we've been treated to the almost deafening sound of Pop Groups Splitting.

The first nail in the coffin is the death of Magazine as we know it. Mastermind and vocalist Howard Devoto has quit the ranks not three weeks prior to the release of the band's fourth and gleefully titled LP, "Magic, Murder And The Weather".

"I felt a change for me has been long overdue," Devoto comments on this untimely decision, adding he may either go solo or "something more anonymous". (He's still his old straight-talking self, that's for sure.)

Strife, too, in the Skids camp. Guitarist and founding member Stuart Admonson has packed his bags, Richard Jobson being now the only original Skid left. Stuart cites his living in Scotland as the main cause of "a total lack of empathy" between himself, Jobson and bassist Russell Webb.

Stuart's pursuing a solo career, while The Skids will soldier on, more as a studio band than a live one, enlisting additional musicians for a follow-up to their "Absolute Game" LP in the Autumn.

And finally, lead singer Pauline Black has decided to leave the Selector for a solo career. The boys in the band apparently wish her well.



### ALL TIME TOP TEN GLENN TILBROOK

## GET YOUR POSTERS HERE

**ROLL UP, ROLL UP!** Get your Madness/Yoah posters over here! Those days of waiting are finally over. One at a time now and no pushing at the back!

First off, have you got all the equipment you need to take advantage of this once-in-a-lifetime offer? Down below is the third of the tokens we've been running in recent issues. (Don't panic if you've only got two — we'll be including an extra one in the next issue.) Next, you'll have to muster the patry sum of 45p (which includes postage and packing); all cheques and P.O.s to be made payable to Smash Hits.

Send your coupons and the payment to: 'Yoah/Madness Poster Offer, Smash Hits, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UR, and allow 21 days for delivery. Don't forget to state how many posters you want — if it's two you'll need 6 coupons and 90p, etc. — and don't, for fawd's sake, forget to include your name and address. All posters are in glossy, technicolour — Yoah on one side, Madness on the other — and they'll be arriving folded and not rolled.

Any more questions? Well get on with it while stocks last!

## Smash Hits Madness-Yoah POSTER

## 1 TOKEN

**AUGUST DARNELL** sounds like one of those mysterious names that invariably appear in the final credits of a movie or TV series. Could it be the lighting man on "Xanadu" or the second wardrobe assistant for "Edward and Mrs Simpson"?

Mr. D., in fact, is one of the most exciting and inventive forces behind the new chéba dancebeat that's currently flooding discos.

The story begins back in the early '70s when Darnell was teaching English at a High School in New York. His half-brother, Stony Browder Jr., invited him to join a new outfit called Dr. Buzzard's Original Savannah Band. He accepted and became the group's lyricist and base-player.

His music was just as exotic as their moniker — an adventurous cocktail of '40s Swing and modern dancefloor rhythms. They put out two sharp albums and had a million seller single with "Cheech & Chas" (aka "Femmes" in '76. But the more they experimented, the more anxious their record company, RCA, became.

As Dr. Buzzard disintegrated, Darnell launched into an assortment of offshoots like Giehy Dan's Beechwood No 9 album, which fused calypso with disco. Then he met one Michael Zilcha who together with one

Michal Esteban (a French T-shirt and badge manufacturer) was setting up a new label called Ze. Darnell quickly became a vital spark in Ze both as a producer and writer/performer; records poured out. Darnell wrote songs for the Aural Exciter's album "Spooks In Space", which combined nimble disco with sci-fi settings. He produced and wrote numbers for Cristina whose cheeky version of the old standard "In That All I See" was banned from radio play.

He did a 12" remix of James White's bizarre howler "Contort Yourself", which later inspired bands like A Certain Ratio and 23 Skidoo. He wrote and produced a hit for Machine in the effervescent "There But For The Grace Of God Go I".

It's an understatement to say that Ze and Darnell liked the unusual. A handy way of putting it is that when combined past and present is to get "Mutant Disco", a new compilation that showcases not only many of the Ze bands but also the general feel of the label itself.

Darnell's most important project so far is Kid Creole and the Coconuts, a crazy collective of musicians not under control by Darnell and his long-standing compadre, Sugar Coated Andy Hernandez, just to confuse the matters a little more, Andy has started up his own sidelines. As well as a bit part in the film "Serious", he has recently released the single "Mr No Pop

"I" under the name of Costi Mundil

This week also sees the release of the second Kid Creole album, "Fresh Fruit In Foreign Places", and it's dynamite. Once again, Darnell vaults over the traditional musical boundaries and liquidates an irresistible milkshake made from salsa, funk, soul, reggae, Broadway musicals and idioms from the '20s, '30s and '40s. He even mixes across language barriers and has snippets of his wry words in Italian and German.

The effect isn't smart-alec style for its own sake but a genuinely new fantasy package tour where the hotel rooms are finished rather than half-built and something different happens every five beats.

How could you resist someone who can concoct a couplet like: "This Latin music's got me so confused... The accent's worse than Cockney!"

lan Birch



Sugar Coated Andy Hernandez (or Costi Mundil) in revealing Tarzan gear. Lead Coconut vocalist, Lori, in wide eyes and dread locks. Lori is also apparently a US gymnast of some repute.

**JOE JACKSON**, the man who brought you a good three classics of the 45 mould, is now about to bring you something else altogether.

Tapped, no doubt, from his years of piano lessons and playing the Cabaret circuit, it's to be a repertoire of Jump Music, Jive Music and Swing, drawn almost entirely from the 1940's stuff by Cab Calloway (star of "The Blues Brothers"), Louis Jordan (Doug Trendle hero) and other Hey Cats.

For the record, Joe Jackson's Jumpin' Jive... they're known, comprises the Jackson Band anchorman Graham Mabey on bass, and five new faces supplying drums, piano, clarinet, trumpet and sax.

Not a permanent arrangement, they'll play the UK and the States at the end of June/July, and record something — we know not what — before Joe returns to his own music in the autumn.

**NUMAN FANS** who've bought a copy of "Gary Numan By Computer" (Omnibus) and have found it's since disintegrated, fear not as help is at hand!

As pointed out in our review of the book (Issue May 14), the bindings of the first batch to be printed were none too secure. This has now been rectified; the distributors inform us that subsequent copies will not fall apart and have agreed to replace any that did. If you bought yours from Mail Order Music, then return it to them and they'll send you a new one and even refund your postage.

Gary Numan himself, incidentally, was never consulted about this book in the first place. It appears that the whole operation was carried out without his consent.



## DISCO DAN'S

**VERS OF THE Week:** to "discofy". Discofication is alive, well, and shaking everything from its booty downwards in Canada, the home of discofifer.

Daniel Colomifier it was that first applied the process to make the New Zealand outfit to make a work of the great Georgia dance band, The B-52's. Unbeknown to either band or their record company, Island, Dan re-produced a few of their most

feible tracks replacing their fairly sparse backing with echo effects, beefed-up bass and loads of tricky percussion, this merely for the delights of the locals in his dance parlour.

The B's (as they're affectionately known), heard tell of it, tracked him down, and were so pleased with the results they've asked him to discofy six tracks for official Island release.

So far "Party Out Of Bounds", "Private Idaho" and "Give Me Back My Man" have been given the new feet treatment, all to great effect. Wonder if the B's wish they'd done it like that in their first place?

## ENZ IN SIGHT

**SPLIT ENZ** have forsaken the brief tour of the UK. Promoting a worthy new LP "Waits", and the current single "History Never Repeats", they're to be ably supported by Department S, who also have a new single out on the crest of their best foot forward. It's titled "Going Left Right" recorded with split Enz producer David Tickle.

Dept. S are also in the throes of securing a permanent record contract, though just what's in the running, they're not letting on.



**FULL NAME:** Marco Pirroni.  
**DATE AND PLACE OF BIRTH:** 27.4.59, London.  
**FIRST SPOT OF EDUCATION:** Being singled out at college for having green bits in my hair. (I actually found out that the teachers had been told to ignore what I wore and not comment on it. I was so proud!).  
**FIRST CROWD:** Lynsey De Paul.  
**FIRST RECORD PURCHASED:** "Grandad" - Clive Dunn.  
**FIRST TV SHOW AT TENDED:** Slade, Wembley Pop.  
**PREVIOUS JOBS:** None.  
**PREVIOUS BANDS:** Siouxsie And The Banshees, The Models, Rema Rema.  
**MARITAL STATUS:** Quite happy, thank-you (Single). (I'd like to marry Marie Osmond).  
**COLOUR OF SOCKS:** Must be Pink!

## BOWL UP

**MILTON KEYNES** Bowl, first put on the venue map by The Police last summer, opens its gates again for August 8. This time it's Lizzy who'll be trying to draw the 27,000 capacity crowd, backed by three support acts who've yet to be finalised.

Running from 4 in the afternoon to 10-30 at night, tickets are £7 (advance), £8 on the day, and available — including a SAE — from N.J.F./M.I.I., PO Box 450, London W1A 4SQ. Don't forget to state how many you want and make the required cheque payable to N.J.F./N.I. It and allow 28 days for delivery.

**NAME OF MATE:** Reg Varney. **PRESENT HOME:** My Mum's or this hotel.  
**LOWEST POINT OF CAREER:** When "Ant music" got to Number 2 in the Charts. Adam and I had to buy a cup of tea.  
**PRODEST ACHIEVEMENT:** Making a cream carter in one minute.

**FAVOURITE FANTASY:** Being a Sacre! and having a car with built-in jeans.  
**HERO/HEROINE:** Andy Mackay, Mick Ronson, Laurence Harvey.  
**DESERT ISLAND DISC:** "Pyramarama" — Roxy Music.  
**FAVOURITE BOOK:** Hate reading.  
**FAVOURITE FILM:** "Goldfinger".  
**FAVOURITE TV PROGRAMME:** "The Monsters" and "Little And Large" (when they do impressions of us).

**FAVOURITE ITEM OF CLOTHING:** Black and white boots (from "Sex").  
**FAVOURITE BREAKFAST FOOD:** Cunchy bacon.  
**PET HATE:** Boredom.  
**WHY I AM ALWAYS BORED:** Cos there is never anything to do.  
**TRUE CONFESSION:** Like Joe Dolce.  
**THE BIGGEST MISTAKE I EVER MADE:** Beaching my hair white.  
**BEAUTY IN WOMAN:** Sheena Easton.  
**BEAUTY IN MAN:** Clint Eastwood.  
**WORST VERSE EVER PLAYED:** Middle-earth Rock Garden.  
**COLOUR OF SOCKS:** Must be Pink!

August Darnell, alias Kid Creole

# THROW AWAY THE KEY

By Linx on Chrysalis Records

Heard that you care  
But I don't know  
So I don't even allow myself to think so  
'Cause maybe I've been let down  
One too many times before  
The things you're saying  
I don't believe  
By pretending things aren't real  
Life doesn't touch me  
'Cause everything I don't want to see does not exist

#### Chorus

I'm closing my mind  
Closing my mind  
Believing half of what you see  
And none of what you hear is easy  
Closing my mind  
Close it and throwing away the key

Now as I lie awake in my bed  
I can feel the silence taking shape in my head  
And it's too late for anyone to communicate  
I had some good friends lost on the way  
Who would listen but not hear the things that I said  
So now I go on living as if the world was dead

#### Repeat chorus twice

As I lie awake in my bed  
I can feel the silence taking shape in my head  
Now I go on living as if the whole world was dead

#### Repeat chorus to fade

Words and music by Grant/Martin  
Reproduced by permission Solid Music Ltd./RSM Music Ltd.



## BODY TALK

By IMAGINATION



Morning afternoon and night  
We lay together side by side  
Searching for lust, searching for breath  
Searching for the touch of life  
No words are spoken, the only sound we hear is  
Body talk, body talk

The heat of passion is such a beautiful thing  
As it overflows pleasure grows  
All the dreams it can bring  
Your lips and your eyes and gentle sighs with  
Body talk, body talk

Cool and calm so soft and pure  
A touching moment  
Hidden feelings once explored  
But have melted

We were two souls torn apart  
With bitter edges  
True expression not aggression  
We have become one

Body talk, body talk

Cool and calm so soft and pure  
A touching moment  
Hidden feelings once explored  
But have melted

Oh, we are two souls torn apart  
With bitter edges  
New expression not aggression  
We have become one

Searching for lust, searching for breath  
Searching for the touch of life  
No words are spoken, the only sound we hear is  
Body talk, body talk

#### Repeat to fade

Words and music by Jolley/Swain/John/Ingram  
Reproduced by permission Red Bus Music Ltd.

on R&B Records

**DAVE  
EDMUNDS**  
*WITH THE*  
**STRAY CATS**

NEW SINGLE  
**'THE RACE IS ON'**  
SSK19425



LOOK OUT FOR HIS  
NEW ALBUM **'TWANGIN'**  
SSK59411

# CRIMINAL MINDS

WHITESNAKE ARE MORE THAN JUST THE DEEP PURPLE OLD BOYS CLUB, SAY DAVID COVERDALE, JON LORD AND IAN PAICE, CHRIS CHARLESWORTH AGREES.

"IT WAS never my master plan to re-form Deep Purple. In fact, Purple connection but it hasn't been easy. The reason Jon Lord and Ian Paice joined this band is because they were the best at what they could do — because they'd been in Deep Purple."

David Coverdale talks about Whitesnake — as do both Lord and Paice — as if the band was careers in hard rock and in 1978 when Whitesnake made their first tentative steps in the from music industry and music press alike.

But Whitesnake have ridden out various changes in fashion simply by performing music that owes little or nothing to trends. Three years steady progress has seen them accumulate a following which is occupying every seat on their current British tour and which propelled "Don't Break My Heart Again", the likeliest out from their "Come An' Get It" album, into the top ten.

"If this band had been formed for financial reasons, to make a quick profit on the strength of a Purple connection, it wouldn't have worked at all," says Coverdale. "Steady progress was what we planned for Whitesnake, beginning at the beginning by playing club dates and doing support gigs. We had seen bands begin their careers as 'supergroups' before — and seen them fall apart within months. That wasn't for us at all."

"Actually we had a little help from the media, and record us either. We were accused of being old fashioned and it stage or deal. But good rock and regards of what some popular ill-formed sections of the music press may think."

Whitesnake's rock is blues-based music with the emphasis on composition and the emotion rather than the riff-riff-riff-riff which so many young heavy metal bands seem Coverdale at the beginning of 1978, Whitesnake were formed to promote "North Winds". Deep Purple's final demise in March 1976, Coverdale had replaced Ian Gillan as vocalist with Purple in 1972, but the final three years in the life of that

influential supergroup had seen a gradual decline in both performance and morale. However, featured on the original line-up, and Bernie Marsden on guitars, Neil Murray on bass, Brian Johnson on keyboards and David Dove on drums, although Solley within a matter of weeks Lord who joined up in time for the band's first proper album, "Trouble", in 1976.

"Actually David asked me to join about eight months before then," says Lord. "But at the time there was a possibility that I might join Bad Company on keyboards. Mick Ralphs, who lives near me, had suggested it. That had seemed a better opportunity for me than joining a new band."

"Over the next few months I went to see them and they were more than a Deep Purple clone, which is what I was expecting. In August 1978, after a Purple meeting to sort out old lawyers' meeting to sort out old lawyers' business, David took me on one side and asked me to join. Regretted."

LORD, ONE of rock's elder statesmen, will be 40 in June, but his enthusiasm for Whitesnake borders on a fanaticism more often found in musicians half his age. "I have discovered that you can be successful and well off, when the thing that does well, produces the success and wealth you still there. It took me one realise how much I missed playing in a band."

Paice arrived in Whitesnake Dowle at the drums. Ian Lord, who was initially reluctant to commit himself to a situation that might seem like backtracking.

"They phoned me up and I thought about it for two days before giving them an answer," says Paice, the veteran of 18 Deep Purple albums. "I'd done nothing at the time. I'd squandered I couldn't go back to my own, so the one and form a band was to join up with a band like Whitesnake or hope a vacancy came up in an already established band. In any case, you tend to go through the motions in that situation — just

playing someone else's hits."

The current Whitesnake line-up, with two years touring and three further studio albums and a double live set behind them, have knitted together well, and are arguably six-piece. This year will be their busiest yet: already they have toured Europe, currently they are on the turn in the UK, in June they are set for two weeks in Japan, followed by two weeks second American tour. The relentless schedule wasn't made any easier by Coverdale's fall from a German stage on December 5, the same night that John Lennon was murdered. For from hip to ankle, which meant re-arranging the band's plans for 1981.

Nevertheless, was 1981 the make-or-break year for Whitesnake? "It's the make-it optimistic Paice, though Lord replied, "If, at the end of 1981, the band is no further forward than it was at the end of 1980, we shall have to take a long look at the situation."

"There's a period like that in the life of every band. With Purple, at the end of 1971, it could have gone either way. Then suddenly we had platinum albums and it seems to me now that it happened overnight. Luckily I got the same feeling going at the moment. Last year we did a tour of Germany and played to 250 people a night, to AC/DC who are supposed to be our own tour and the halls had to be upgraded because of the demand for tickets."

"I advance orders for the new album were 80,000, twice the figure for 'Ready And Waiting', big question really is America."

LAST YEAR'S tour of America, supporting a rheumatically Jethro introduction for Whitesnake, Tull numbers and Whitesnake's raunchy style proved too spicy a dish for the Tull audience. Whitesnake will support a variety of rock bands whose fans ought to be more sympathetic. "There's a more humour and more emotion in this band than



WHITESNAKE, LEFT TO RIGHT: DAVID COVERDALE, BERNIE MARSDEN, NEIL MURRAY, IAN MOODY.

there was with Purple," says Coverdale. "The material shorter and sharper. I think Yardbirds is what they'd still be going. The only similarity in the volume and even these days."

"We solo in Whitesnake but the solos are a part of the music rather than an opportunity for the guitarist or the keyboard player to bore everyone for half an hour."



ONCE COVERDALE WAS A SEVEN-STONE WEAKLING... NOW HE JUGGLES WITH BARS OF STEEL!

"My lyrics are basically diaries, but a lot of the lyrics about girls are tongue in cheek."

WITH THIS in mind, perhaps the band have just finished re-mixing their follow-up single to "Don't Break My Heart Again", a track from "Come An' Get It" called "Would I Lie To You". Suffice to say that the underlying sentiment of the songs is... er,



"You at the back, Sir? Ten quid an' yer on!"

clarified by a phrase that appears on the album but was deemed unsuitable for the BBC's delicate ears. "Younger writers in emerging socially aware because that's a phrase a young man goes through between school and his a duffie coat," says Lord. "I had a period when I wore college scarf the world and I'm not putting it down one bit. The new wave certainly brought about more doesn't mean David has to write like that."

"To say that all rock music must be socially aware is to say consist of Beethoven and his things to all people — that's what's so great about it."



"Whoorrough!"

"If he went more, Dave? Twenty notes an' I'll bite the end off!"

# JOIN THE PROFESSIONALS



(JOIN THE PROFESSIONALS)



Virgin

THE NEW SINGLE

# NOBODY WINS

BY ELTON JOHN

## ON ROCKET RECORDS

They must have loved each other once  
But that was many years ago  
And by the time I came along  
Things were already going wrong  
I felt the pain in their pretence  
The side they tried hard not to show  
But through the simple eyes of youth  
It wasn't hard to see the truth

### Chorus

And in the end nobody wins  
When love begins to fall apart  
And it's the innocent who pay  
When broken dreams get in the way  
The game begins, the game nobody wins

They must have loved each other once  
Before the magic slipped away  
And as their life became a lie  
What love remained began to die  
I used to hide beneath the sheets  
I prayed that time would find a way  
But with the passing of the years  
I watched as laughter turned to tears

### Repeat chorus

We used to love each other once  
With all the passion we possessed  
But people change as time goes by  
Some feelings grow while others die  
But if we learn from what we see  
And face the truth while we still can  
Then though the passion may be gone  
Some kind of love can still live on

### Repeated chorus and ad lib to fade

Words and music by Dresu/Osborne  
Reproduced by permission Martin Coulter Music Ltd.



# George Harrison All Those Years Ago

ON DARK HORSE RECORDS

I'm shouting all about love  
While they treated you like a dog  
And you were the one who had made it so clear  
All those years ago

I'm talking all about how to give  
They don't act with much honesty  
But you point the way to the truth when you say  
All you need is love

Living with good and bad  
I always looked up to you  
Now we're left cold and sad  
By someone the devil's best friend  
Someone who offended all

We're living in a bad dream  
They've forgotten all about mankind  
And you were the one they backed up to the wall  
All those years ago  
You were the one who imagined it all  
All those years ago

All those years ago  
All those years ago

Deep in the darkest night  
I send out a prayer to you  
Now in the world of light  
Where the spirit free of the lies  
And all else that we despised

They've forgotten all about God  
He's the only reason we exist  
Yet you were the one that they said was so weird  
All those years ago  
You said it all though not many had ears  
All those years ago  
You had control of our smiles and our tears  
All those years ago

All those years ago  
All those years ago  
All those years ago

Words and music by George Harrison  
Reproduced by permission Ganga Music Publishing B. V. 1981



# The Shakin' Pyramids

new  
four track e.p.

Tennessee  
Rock 'n' Roll

plus  
3 brand new tracks

ALRIGHT ALNIGHT  
(one more spo-dee-o-dee)

MUSKRAT  
TOO N-N-N-NERVOUS  
TO ROCK



extra tracks  
only available  
on first few copies

ON TOUR

- JUNE  
3 GLASGOW Manero Club  
4 ABERDEEN Victoria Hotel  
5 EDINBURGH Nite Club  
6 MIDDLESBROUGH Rock Garden  
11 LONDON Dingwalls  
12 LIVERPOOL Brady's  
13 RETFORD Porterhouse  
14 CHELTENHAM Eve's Club  
19 DUBLIN Magnet Bar  
20 DUBLIN Magnet Bar



# WIN A SPECIALS SONGBOOK!

JUST WHEN we thought we'd come up with a truly spiffing wheeze in the shape of our last issue, what should drop onto the desk but a copy of "Special Illustrated", a similarly reversible book of Specials songwords. Great minds, eh?

Anyway, this excellent volume features words (and guitar chords) for most of the band's output to date, each composition illustrated in savage but humorous style by a Specials fan called Nick Davies.

All in all a fine piece of work, as you'll be able to see for yourselves if you can win one of the twenty five copies we're giving away in this competition. And, to add that extra something, The Specials themselves will be autographing each edition!

All you need is a little knowledge of The Specials'



#### INCLUDES:

NITE KLUB  
(DAWNING OF A)  
NEW ERA  
CONCRETE JUNGLE  
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RUDE BOYS OUTTA  
JAIL  
MAN AT C & A  
HEY LITTLE RICH  
GIRL  
DO NOTHING  
STEREOTYPES  
INTERNATIONAL  
JET SET

distinguished catalogue, enough to tell us exactly which of their songs begin with the following lines.

- a) "Is this the in place to be  
b) "You're working at your leisure  
c) "I'm going out tonight, I don't know if I'll be alright  
d) "Snow is falling all around

Dot the relevant titles down on a postcard and send them (with your name and address) to Smash Hits Specials Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF.

The first 25 correct entries to leap out of the bag on June 25th will each win an autographed copy of "Specials Illustrated". Now quit dreaming and get on the beam!



Sillan

NEW 4 TRACK EP.  
SPECIALLY RE-RECORDED VERSION OF -  
**NO LAUGHING IN  
HEAVEN** PLUS  
**LUCILLE** -  
FIRST RECORDING OF STAGE FAVOURITE.

AND:

**ONE FOR THE ROAD  
BAD NEWS**  
- BRAND NEW TRACKS

Virgin

**OUT NOW.**  
**WARNING -**  
THIS IS A  
LIMITED EDITION.



Originally contracted to Elite Records they made an album which was never released before signing up with Polydor. "Love Games" was their first single for the label. "We were really thrown in at the deep end," says Lindup. "But the live experience has been good for us. The clubs have an atmosphere that's almost like a holiday camp. I think the funk scene is one of the healthiest things going."

The group got their name from the number 42, which is reckoned to be the answer to the meaning of life in the radio series, "Hitchhikers Guide To The Galaxy". Their first producer added the "Level" for no particular reason.

As three of the four are qualified drummers I wondered if they intended bringing a double drum sound to their upcoming

LEVEL 42, the unassuming group who slipped into the chart with "Love Games", are probably the first group to come along who



owe something to both Kool And The Gang and "The Hitchhikers Guide To The Galaxy"!

Coming from the Isle of Wight and consisting of Phil and Boon Gould, Mark King and Mike Lindup, they have their roots firmly in jazz, naming Miles Davis and Herbie Hancock as early inspirations.

Lindup explains that as the four musicians have been playing in various combinations for eight years now, they can hardly be accused of jumping on any funk bandwagon, although they have relied on the club scene for all-important exposure.

album. "We did some double drumming on earlier stuff. But the media is only just becoming aware of that. The Burundi sound has been around for a long time. It's just that Adams wrapped it up with Gary Glitter and made the formula trendy. So I'm not sure if we'll use it again."

Fans should be able to find out the answer soon when their first album is completed. Meanwhile they're on the road, both as support for Heatwave and in their own right. A sizzling time is guaranteed for all.

Robin Katz.

# disco top 40

THE WEEK WEEK NO.	THE WIG NO.	RELEASED	LABEL
1	NEW	SLING BACK TO MY BELIEFS (DUSTY)	ICE
2	9	BRING WITH YOU EMERIT FORTINSON	MT J WAX
3	7	WREKA WRAP (EAST) LINE	DAFUNK
4	8	HOW ABOUT THE PROPHET	ONE
5	3	JUST THE SOUNDING... (DUSTY) AND THE FISHMAN	ONE TWO
6	35	ONE DAY IN YOUR LIFE MICHAEL JACKSON	MT J WAX
7	1	STARS IN AN STARDUST	ONE TWO
8	NEW	TAKES IT TO THE FUTURE (REMIKUS) 1 & THE GANG	ONE TWO
9	NEW	HEADED ON LOVE (THE) WORLD	ONE
10	17	JUST THE TWO OF US (DUSTY) WASHINGTON J R	ELITINA
11	28	IF THIS FEELS LIKE THE FUTURE (DUSTY)	ONE
12	29	YOU LIKE ME (DUSTY) AND THE FISHMAN	ONE TWO
13	6	TWO HEARTS (STEPHANIE MILLS & T) IN PEN. SUZANNE	20TH CENTURY
14	9	WE'VE TALK (MAGNATON)	D&B
15	15	ME AND MY GIRL (CIRCLE & THE) COCONUTS (LARRY MOUNT)	75
16	NEW	WYNT YN YN (THE) MICHAEL MUGGER	REC. R. SHACK
17	10	LOVE IT TO ME (BARRY) JACKSON	MT J WAX
18	NEW	I CAN MAKE IT BETTER (DUSTY)	ONE
19	7	BODY HEAVY (STAY) AND	EPIC
20	18	HOW DOES IT FEEL (HAYES) AND	ARISTA
21	14	YOU MIGHT NEED SOMEBODY (DUSTY) CARRIVE	WARRIOR RATS
22	17	NAKED (DUSTY) AND	S&W 75
23	13	LET'S BEMERSON (DUSTY) AND	ONE
24	12	ON MY OWN (DUSTY) AND	ONE TWO
25	NEW	THEY KNOW ABOUT THE SEX (DUSTY)	ONE TWO
26	NEW	WHY CAN'T WE SPEND THE NIGHT (DUSTY) AND	ONE TWO
27	5	AM I NO CHRISTA (LINDY) AND	ONE
28	NEW	I'LL BE YOUR PLEASURE (DUSTY) AND	ONE
29	31	RUNAWAY (DUSTY) AND	ONE TWO
30	NEW	BRAND NEW (DUSTY) AND	ONE
31	NEW	IF YOU WANT ME (DUSTY) AND	ONE TWO
32	21	ZITZ! QUICK!	EPIC
33	11	EASE YOUR MIND (DUSTY) AND	ONE TWO
34	NEW	WALK AWAKE IN A DREAM (BARRY) HIGGS	DYNASTY ONE
35	20	TUNED UP TO YOU (DUSTY) AND	ONE TWO
36	NEW	LEVEL (THE) KELLY MADE	ONE TWO
37	19	GET UP UP UP UP (DUSTY) AND	ONE TWO
38	NEW	WINDY (DUSTY) AND	ONE TWO
39	NEW	PULL UP! (THE) BUMPER BRACE (DUSTY) AND	ONE TWO
40	NEW	PUMP UP THE VIBES (DUSTY) AND	ONE TWO

# GOING BACK TO MY ROOTS

Ain't talking 'bout no roots in the land  
Talking 'bout the roots in the man  
I feel my spirits getting old  
It's time to recharge my soul

I'm zippin' up my boots  
Going back to my roots yeah  
To the place of my birth  
Back down to earth

Kawa oma ranti ishedale baba awa  
Kawa oma ranti ishedale baba awa  
Kawa oma ranti ishedale baba awa  
Kawa oma ranti ishedale baba awa

Zippin' up my boots  
Going back to my roots yeah

Words and music by L. Dozier  
Reproduced by permission April Music Ltd.

# ODYSSEY

on RCA Records

Ajomora, ajomora  
Ajomora, ajomora

Zippin' up my boots  
Going back to my roots yeah  
To the place of my birth  
Back down to earth

I been standing in the rain  
Drenched and soaked with pain  
Tired of short-term benefits  
And being exposed to the elements  
I'm homeward bound  
Got my head turned round

Get me up my boots  
Going back to my roots yeah  
To the place of my birth  
Back down to earth



# REO Speedwagon

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# 11 O'CLOCK TICK TOCK



Words and music by Hewson/Evans/Clayton/Mullen.  
Reproduced by permission Blue Mountain Music Ltd.

# U2

## Request Spot

Artist: U2  
Title: 11 O'CLOCK TICK TOCK  
Label: Island  
Year: 1980

Requested by: Austin Butler, Dublin, Eire.

It's cold outside  
It gets so hot in here  
The boys and girls go out  
There's music in my ears

I hear the children crying  
And I know it's time to go  
I hear the children crying  
Take me home

A painted face  
And I know we were alone  
We thought that we had the answers  
It was the questions we had wrong

I hear the children crying  
And I know it's time to go  
I hear the children crying  
Take me home

Say so, say so  
Say so, say so

Say so, say so  
Say so, say so

SMASH HITS  
**LINX**



NEW  
SOUNDS  
NEW  
STYLES

ON SALE JUNE 20

The monthly magazine that premiered with an outrageous sell-out will continue to capture the style that counts.

A giant fold-out portrait poster of Bowie that unfolds the many faces of the man, with a B-side of Linx — sharp funk proving that (new) style knows no limitations.

Broadway meets London as Spandau Ballet taste the high life/nightlife, and Kid Creole talks a tasty tale of new New York.

A hair piece that's simply bouncing with beauty (hip hip toupé) and the latest look with Ya Ya clothes.

New Sounds, New Styles — the premise and the promise; a full colour companion to living young that looks as good as it sounds.

It hits the streets on June 20, cost 65p. Order your copy now.



SPANDAU BALLET IN NEW YORK  
THE YA YA LOOK KID CREOLE  
ZILKHA OF ZE THE FEELING OF FUNK

# ON YER BIKE

Vroom vroom.  
A Yamaha RD50 MX  
awaits the winner.

Give! Give! Give! That's the way we greet the recession down here at Britain's most carefree music magazine.

You've had free albums. You've had free cassette recorders. You've even had video machines. So it was inevitable we'd get round to giving you a means of transport, to wit a brand spanking new Yamaha RD50 MX motorbike. There it is in the picture. We obviously don't have to tell you that it has a single cylinder two-stroke 49cc engine with both drum and disc brakes or that it boasts De-Carbon Monocross suspension. You know all that already.

What you may not realise is that you don't have to be a sixteen stone rugby player to handle this particular piece of merchandise. This is a lightweight, manageable machine suitable for anyone 16 or over. (If you're not yet old enough to qualify for a licence, you can always garage it until you celebrate your sixteenth birthday.) Instead of the £459 list price, all this particular bike will cost you is five minutes with a sharpened pencil.

And — as if that wasn't enough — the 25 runners up will find their record collections graced by the addition of an autographed 12" copy of "Up All Night", a rare Boomtown Rats track which hasn't yet seen the light of day in this country.

And — intake of breath — if you don't make it into the top 26 you may yet find yourself one of the 100 further folks with a Barry Sheene flexi-disc winging its way to their door.

Convinced? Well, here's what you do. Cunningly concealed in the Star Teaser are the names of ten very well-known singers. (Singers, please note.) They could run horizontally, vertically, diagonally or even backwards. They all run in an uninterrupted straight line with all the letters in the right order. Some letters are



Boom boom. Autographed Rats vinyl for the runners-up.

used more than once; some not at all.

THE ONLY CATCH IS THAT ONE OF THE NAMES IS USED TWICE! Pick out the ten names — some are full names, some just surnames or stage names — and write them in the coupon provided, starting with the singer whose name was used twice. Then complete the sentence below using no more than 20 words and mail the coupon off to Smash Hits Yamaha Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF, to arrive no later than June 25th.

All the information's there. All you have to do is sniff it out. Now get with it . . .

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

- |                 |     |
|-----------------|-----|
| 1. BOB GELDOF   | 6.  |
| 2. JOHN LLOYD   | 7.  |
| 3. JOE STRAMMER | 8.  |
| 4. - BOWIE      | 9.  |
| 5. - PERRY      | 10. |

Complete the sentence using no more than twenty words. "Life is unbearable without a Yamaha RD50 MX because

---



---

Name:

Address:

# REVIEWS

**ANGELIC UPSTARTS:** I understand (EMI), sit different than one. I mean, a Newcastle Brown-flavoured rap about an imprisoned Rasta, set against a dub-like backing. Not the sort of stuff to set the discs alight is? Did I hear somebody say "Thank goodness for that"? My sentiments exactly. Cheers Mensal, for once you got it right.

**BRAM TCHAIKOVSKY:** Breaking Down The Walls Of Heartache (Anisat). And using an Armoured Division to do it, judging by the sound of things. Still, the original Tchkaikovsky used the sound of cannons on his '1812' so I guess such things run in the family. Now will someone reassess the original hit version by Bandwagon and give us all a treat?



**KIRSTY MCCOLL:** There's A Guy Works Down The Hip Stop Swears He's Elvis (Polydor). Just an average sample of ruck-ed-up country music from the daughter of famous folkie Ewan McColl. But isn't the title wonderful?



**PROFESSIONALS:** Join The Professionals (Virgin). Perhaps we should have realised earlier that Cook and Jones only joined the Pistols because they couldn't get into Slade. And now they're

making up lost time (or should I say playing extra time?) with a football chant of a song which will doubtless be used as some kind of promotional anthem at the end of the gigs. I guess Noddy Holder would have sung it better, but then, he doesn't spell half as well!

**THE SPECIALS:** Ghost Town (2 Tone). A tune full of Eastern promise about towns that are going west, due to the current rate of unemployment. But you don't have to live in Corby or Telford to appreciate Jerry Dammers' increasing brilliance or Rico's flair for jazz licks of the very kind on this 12-inch, which also includes Lynval Golding's emotive "Why?" and Terry Hall's humorously descriptive "Friday Night, Saturday Morning".

**CLIMAX BLUES BAND:** I Love You (Warner Bros). "When I was a younger man, I hadn't a roof/In Fools' Paradise, in the town, growin' my hair". Such opening lines are enough to make terror in the hearts of music-lovers from any neck of the woods. Suffice to say that things just get worse after that as the whole thing ultimately drips like old fashioned nurple paint on to an inches thick. Blues band... what blues band?

**TYMON DOGG:** Lose This Skin (Ghost Dance). Actually a single from The Clash's Sandinista album - check track one on side five for you don't believe me - "Lose This Skin" features the 33rpm-played-at-45rpm pace of Dogg rendering his simplistic lyrics over a hodog hodog of iron rhythms, presumably made about by Dogg himself. In an age when so many are safely jumping on bands and weapons and following familiar paths, Tymon's individual way of things comes as a refreshing change and it proves that rock-folk is still alive and well and living in the Dogg-pond.

**THE GRASSHOPPERS:** Teardrops Fall Like Rain (Polydor). A lack of attempt to make a Buddy Holly styled hit using a song fashioned by one-time Crickets Jerry Allison and Glen Hardin. But Buddy Holly died in 1959. This record died 20 seconds after being placed on the turntable.

**BUCKS FIZZ:** Piece Of The Action (RCA). More ultra-goody but ultimately chart-bound rubbish from the latest successors to Abba, Brotherhood Of Man and the rest of the song contest wind-up dolls. All right, they were good enough to beat the rest of Europe. But then, so were Liverpool F.C. and they did it real style.

**THE PEOPLE:** Musical Man (Rico). A loping reggae tribute to Anderson and Desmond Brown put together following their departure from the Selector. It's an attractive enough proposition, with Desmond spraying keyboards into every crevice and leaving no conceivable gaps. But will The People succeed where his fine outfits as Awwad, Mustubi and Mistaw have failed?

**JUDIE TIZUE:** I Never Know Where My Heart Is (Rocket). Hey Jude, this one is sad/You've sung a wet song and made it wetter/So this time we'll pardon you and just part/Hoping you'll start/To do things better.

**TOOTS AND THE MAYTALS:** Papa Dee Mama Dear (Island). Good natured high-jinking from the band whose live act at Hammersmith arena proved to be one of last year's most revelatory offerings. This current single, reminiscent of Lennon and McCartney's "Ob-La-Di Ob-La-De", probably won't provide Toots with his first UK hit. But at least it serves to show he's back in town.

**10 CC:** Les Nouveaux Riches (Mercury). Well-produced, intricate, well-performed music - to sell-specialty blending - and coffee-by. I remember when 10 CC made some of the freshest pop records heard on the airwaves. But that was a very long time ago.

**THE STEP:** Chain Gang (Epic): Quick, Chomondeley, hand out the medals! For The Step have bravely elected to remake Sam Cook's soulful classic and thus invite comparisons with an all-time great. Amazingly they come out of the ordeal unscathed, so it's a VC for their sheer guts. But if there's one thing that of Hepworth and I agree on, it's the quality of Ely's heroes. It makes a chap damned proud to be British, what!

## singles

by Fred Dellar



**THE FLYING LIZARDS:** Lovers And Other Strangers (Virgin). Tin whistle riffs, cutesy Pat Palladin whistly rhythms, wayward winds - a steel-on interlude and a director who introduces the whole schizmo as 'Mens Club take one'. Yep. It's just another David Cunningham-designed jigaw - though some might rightly claim that this one has several pieces missing.

**SAD LOVERS AND GIANTS:** Imagination (Last Moments). Rock-pollination at work as the variety Police Popularity merges with the species Numan. Synthetics to produce a bloomer of good shape though one that lacks something in the way of real colour. Grow alongside the Rickmansworth Aquadrome, or so I understand.

**WASTED YOUTH:** Rebecca's Room (Bridge House). A ghost on the edge of the night that Polydor apparently wanted to market as a futurist offering till the band hit that notion on the nose. But since they're, like the kind of item that wouldn't sound out of place on a Spandau Ballet album. Or the charts, come to think of it.

**THE METACROS:** Radioactive Kid (Columbia). High grade punkability, raw, rocking and punctuated by Hammer horror screams. Don't say even better than the Cramps? There, I've said it!

**JOE ELY:** Dallas (MCA). A great song with a memorable opening line "Didda ever see Dallas line a DCS at night" that was performed in a manner that is sheer Texan magic. Not that the disc stands a snowball in hell's chance of charting. But if there's one thing that of Hepworth and I agree on, it's the quality of Ely's music. I thought you'd like to

**PSYCHEDELIC FURS:** Pretty In Pink (CBS). Not the most potent cut from the band's "Talk Talk" album, but probably one that's melodic enough to bring a little trite into the furriers. More interesting is the flip on which Rivett Butler grows the best of the 53-year-old "Mack The Knife" without apparently touching upon any "Kurt Weill's original melody. But, strangely enough, Butler's menacing interpretation makes more sense than Bobby Darin's hit 1959 chart dominator.

**SECOND IMAGE:** (Get Your Finger Out) Ringout The Feeling (Polydor). Cool-bee-bee harmony vocals, a brass-section that clips the edges, street-whistles and a guitarist that seemingly clucks along. Yes, it's your everynight, well-made, down-at-the-disco footwarmer, harmless and even enjoyable. But could you point it out in a line-up of six? Somehow, I doubt it.

**SILOUSIE AND THE BANSHIES:** Snowball (Polydor). A winner for the Siouxie and the Banshies now all part of the rent-an-actress scene foisted on an glibbie people, brain-numbingly in the way of real colour. Grow alongside the Rickmansworth Aquadrome, or so I understand.

**TYGERS OF PAN TANG:** Don't Stop By (MCA). Here's a good sign - a heavy metal me using dynamics instead of just keeping the beat's high. The lead vocal is strong and snappy too - but the material is just out of the iron foundry and lacking in character. So maybe even Russ Ballard could turn up.

**GRAHAM BONNET:** Liar (Vertigo). Spent it of the devil and... So here's the aforementioned Ballard R. providing a song for Graham Bonnet, who's been in the business long enough to know a winner when he hears it. Mind you, he heard this one a long time ago: it's 1968. In fact, when Three Dog Night took up the U.S. charts.

## albums

**ELTON JOHN:** The Fox (Rocket). Elton's understating American audience seems to gobble up his wistful rhapsodies like so many troubadours. This one fits the same old pattern with lyrics shared between the all-too-obvious themes of Gary Oakburne and the worldly philologist of his age-old partner Bernie Taupin. There's also a drawl-out sentiment, instrumental, elegantly produced and utterly forgettable. Just like the early '70s... (5 out of 10)

**ROBIN KATZ:** (5 out of 10)

**US10:** Present Arms (DEP). In an attempt to recapture some love of reggae/dub, plus their mediantly lyrics, combine to make this a very successful venture. Their style, melodic and arrangements link together to produce a very classy overall impression. They do have a lead out of The Beat's book though, by occasionally scrambling something a little more up-tempo which might sound as if it was enjoying itself. The album comes complete with a free 12 which makes it an even more worthwhile investment. (7 1/2 out of 10)

**ECHO AND THE BUNNYMEN:** Never Use Her (Kovach). Forsaking the usual notions of time and immediacy, the Bunnyman take "strangers" in the form of an enthralling 12-string guitar that encompasses high hurds and water-jumps, keeping listeners on the edge of their seats. The sticks till the post is reached. (5 out of 10)

**KEEN LOCKIE:** The Impossible (Virgin). In the hands of the Cowhorns International mainman loads of vital, modern and genuinely stirring things with the wrong kind of individual instruments, but the songs themselves are on the whole not very interesting. This is a small, no great shakes as a vocalist. All of which is emphasised by the fact of one really great song - "The Puppet" - which is the passion, fire and melody the others lack and would make a great hit. For Brian Ferry. Otherwise there's a little here that other people don't do better. (8 out of 10)

**PHIL SEYMOUR:** Phil Seymour (Boardwalk). Hunky Phil made his first impact with the Dwight Twilley Band, but this well-crafted album probably won't make him a household name. Despite its succulent, melting guitar, strident piano and

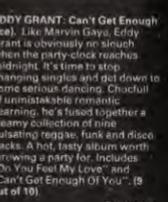
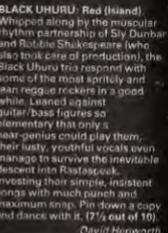
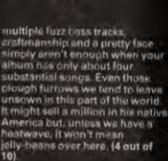
multiple fuzz bass tracks, zafarianism and a pretty face simply aren't enough when you album has only about four substantial songs. Even though Clough follows we tend to leave unknown in this part of the world. It might sell a million in his native America, but unless we have a new Dave, it won't mean jelly-beans over here. (4 out of 10)

Johnny Black

**BLACK UHURU:** Red (Island). Whipped along by the musical rhythm partnership of Sly Dunbar and Roland Shakespeare (who also took care of production), the Black Uhuru trio respond with some of the most skillfully arranged reggae rockers in a good while. Leaned against guitar base figures so elementary that only a near-genius could play them, their lively, youthful vocals manage to survive the inevitable descent into Rastafarianism. Investing their simple, insistent songs with much punch and maximum funk. Pin down a copy and dance with it. (7 1/2 out of 10)

**EDDY GRANT:** Can't Get Enough (Epic). Like Marvin Gaye, Eddy Grant is obviously no slouch when the party-clock rocks midnight. It's time to stop changing singles and get down to some serious dancing. Chocfull of understated romantic yearning, it's backed by a steamy collection of nine pulsating rhapsodes, funk and disco tracks. It's a tasty album worth throwing a party for. Includes "Do You Feel My Love" and "Can't Get Enough Of You". (8 out of 10)

Robin Katz



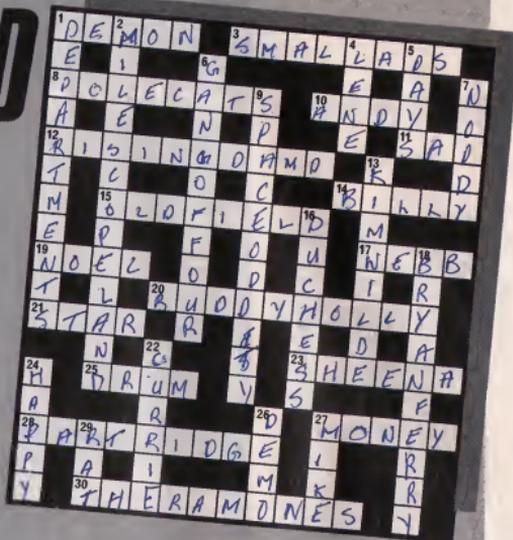
# CROSSWORD

## ACROSS

- 1 A devil of a label for 1 down
- 3 A Chas & Dave-type song, though it's actually by the group of the same name (5,3)
- 6 Rockability quartet
- 10 & 28 Odd bird in XTC
- 11 Unhappy sort of setting place!
- 12 TV comedy series that starred Leonard Rossiter (6,4)
- 14 & 22 Does he cook a hot meal for Ultravox?
- 15 See 27 down
- 17 Real surname of both Cliff Richard and Gary Numan
- 19 Lone DJ?
- 20 Legendary rock 'n' roll singer who died in a plane crash (5,5)
- 21 There's someone famous in Costa Rica?
- 23 Apparently her name's Enall
- 25 Instrument
- 27 It was a hit for Flying Lizards
- 28 See 10
- 30 23 across was a punk rocker in this group's 1978 hit (3,7)

## DOWN

- 1 Ted perms Ant (anag. 10,1)
- 2 Brother of Stewart, manager of Police (5,8)
- 4 She stars on Stiff
- 5 See 24
- 8 Leeds new wave band whose current album is "Solid Gold" (4,2,4)
- 7 Slide singer
- 9 Famous David Bowie oldie that's been a hit at least twice since release (5,8)
- 13 Marty's girl (3,5)
- 16 Titled (I) Strangers hit
- 18 Laid in the charts with a John Lennon song (5,5)
- 22 See 14
- 24 & 5 TV series starring Henry Winkler
- 25 Name given to a 'rough' record or tape
- 27 & 15 i.e. foiled milk (anag. 4,8)
- 29 Geldof singularly?



ANSWERS ON PAGE 42

# Spectacular savings in our SUMMER RECORD SALE!

If you like music, your luck's in. Because right now at W.H. Smith, there's a Summer Record Sale with all kinds of rock, pop and classical records and cassettes at unbelievably low prices. There are even stacks of albums at just 99p which have got to be the best bargains around - and remember, the bigger the store, the better the selection. But at prices like these, they're not going to hang around for long. So be sure to scoop some spectacular savings soon in the W.H. Smith Summer Record Sale!

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Neil Diamond - The Jazz Singer	£3-49	£3-49
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- Zenyatta Mondatta	£2-99	£3-49
- Outlandos D'Amour	£2-99	£3-49
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Save prices apply only while special stocks last. Sale ends 20th June

THE CENTRE OF SOUNDS

# WHSMITH





## MORE THAN IN LOVE

By Kate Robbins and Beyond  
on RCA Records

More than you could know  
More than I can show  
Thoughts deep down inside of me  
It's hard to show how much I feel for you and me

More than in love  
You're a part of me  
And the feeling's so much  
More than in love  
And it's hard to see  
How anyone could say with pride  
Never loved or tried  
We've a different meaning in the words  
I love you, I love you

More each passing day  
More than I can say  
All my feelings say it's right  
Remember how I thought I'd lost you on that night

More than in love  
You're a part of me  
And the feeling's so much  
More than in love  
And it's hard to see  
How anyone could say with pride  
Never loved or tried  
We've a different meaning in the words  
I love you, I love you

More than in love  
You're a part of me  
And the feeling's so much  
More than in love  
And it's hard to see  
How anyone could say with pride  
Never loved or tried  
We've a different meaning in the words  
I love you, I love you

More than in love  
So much more than in love  
More than in love  
More than in love  
So much more than in love (more than in love)  
More than in love  
Feeling so much more than in love

Words and music by Leng/May  
Reproduced by permission ATV Music Ltd.

## ONE DAY IN YOUR LIFE

By Michael Jackson  
on Tamla Motown Records

One day in your life  
You'll remember a place  
Someone touching your face  
You'll come back and you'll look around you

One day in your life  
You'll remember the love you found here  
You'll remember me somehow  
Though you don't need me now  
I will stay in your heart  
And when things fall apart  
You'll remember one day

One day in your life  
When you find that you're always waiting  
For the love we used to share  
Just call my name  
And I'll be there

You'll remember me somehow  
Though you don't need me now  
I will stay in your heart  
And when things fall apart  
You'll remember one day

One day in your life  
When you find that you're always lonely  
For the love we used to share  
Just call my name  
And I'll be there

Words and music by S. Brown III/R. Armand  
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Cry Again**

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Eurythmics and Conny Plank

Eurythmics are Annie Lennox  
and Dave Stewart

**RCA**



# Graham Bonnet

**LIAR**  
**New single out now**

Produced by John Eden  
on behalf of Quarry Productions





## By Ian Birch

THE REVOLUTION rage returns this week with a vengeance. Everyone's on a soapbox, pointing a finger at injustice and bemoaning the decline and fall of Western Civilisation.

While their intentions might be honourable, their records can be horrifying. Rock and politics have never struck up a comfortable relationship. Invariably, the "message" is either barked out with the kind of dogmatic passion that just puts people off or is set to the kind of limp music that is as predictable as a TV party political broadcast.

Not even the grandpappy of protest,



The Au Pairs: (L to R) Lesley, Paul, Jane, Pete.

Bob Dylan, found a satisfactory solution and the reason is that the two areas are like oil and water. They simply don't mix. But that doesn't stop people tackling the monster...

The Au Pairs have taken the politics of sex as the subject matter for their first LP, called Appropriately, "Playing With A Different Sex". With the exception of "Armagh" which delves into the distressing situation in Northern Ireland, every song tells a different story of how men and women hurt and deceive each other in their private lives.

They also look at the pressures of trying to be "modern" and "liberated". Often these fancy terms are nothing more than excuses for selfishness and hypocrisy. It's deliberately hard-hitting stuff because the Au Pairs want to confront their audience and arouse a response.

They literally wear their beliefs on their sleeve which has a stirring picture of two (Mongolian?) women freedom fighters zipping across a field with bayonets to the fore. And that's not all. Inside are a couple of giveaway transfers showing the same determined faces which you can iron on your sleeve.

Sometimes the words work and sometimes they sound like a fevered rant. The songs, generally powered by a wiry bassline, hit a groove and then bob in and out of it. But it isn't enough. They need more definition and colour which the production, despite being admirably sharp and spacious, doesn't supply. (Contact: SAE to 2 King's Road, Hazelmers, Surrey).

The Au Pairs are kindergarten material compared to "Kangaroo" (Rough Trade) by no less than The Red Crayola with Art & Language.

RCWA&L is made up of Rough Trade diehards — like Epic Soundtracks (one of Swell Maps), synthesiser wizard Allen Raventine (of Pere Ubu), Lora Logic (Essential Logic) and Mayo Thompson (who is the Red Crayola).

With such toe-tapping titles as "Born To Win (Transactional Analysis with Gestalt Experiment)" and "A Portrait Of V. I. Lenin In The Style Of Jackson Pollock", you can imagine the politics here come straight out of those ridiculous seminars held in the TV series of "The History Man". It's an egghead obscurity genre mad,

although the production tries to make the experiments as accessible as possible and Mayo tries to inject some humour. But what's the point? Who but like-minded people are going to buy the LP, let alone listen to it and even enjoy it? (Contact: SAE to Rough Trade, 137 Blenheim Crescent, London W11).

Kevin Armstrong used to lead the South London band, Local Heroes. Before they broke up, they recorded some of their better known stage numbers. These have been collected and under the banner of "New Opium" make up one side of a new double-header from Oval. On the other is Kevin's strictly solo work which he's called "How The West Was Won".

There's not a lot of difference between the two slices which must only go to show how important Armstrong was for Local Heroes. The result is a little like Joe Jackson at Speaker's Corner: the rhythms have a marked reggae dip while the words rail against the politics of big business and "the age of oppression". The problem, however, is that the songs rarely hang together and when they do, as in the case of "Love Is Essential", they never lift off. (Contact: SAE to 156 Kennington Park Road, London SE11).

The brain behind The Passage is Dick Wits, who could easily become an '80s hero for those who like a mixture of the serious and the interstellar. The fact that their album title "For All And None" (A Disc By Day And Night) was lifted from "The Aesthetic Dimension" (a heavyweight philosopher, Herbert Marcuse) says a great deal.

Their lyrics aren't so much political tracts as art parables. Life becomes one big archard in "The Great Refusal" where we're told: "So most of us will pick the fruit/and some of us will wash the fruit/and most of them will eat the fruit/and some of us will raise more fruit...". What can you say?

In fact, the Passage sound like an unholy alliance of early Pink Floyd (the spooky effects and the willow drums) and 10cc (the fragmented structures and the cleanliness of the production). With a chemistry like that, don't be surprised if they're filling astrodomes in five years time. (Contact: SAE to 203 Russhome Gardens, Manchester M14 5LS). Next week, something lighter.

## independent singles top 30

TWO WEEKS	THIS WEEK	ARTIST	TITLE/ARTIST	LABEL
	1	18	THE DROUDS Dead Kennedy's	Cherry Red
	2	1	DOIT'NT SLOW DOWN/DON'T LET IT PASS YOU BY/UBO	Graduate
	3	2	I WANT TO BE FREE Tygh	Safari
	4	22	THE RESURRECTION EP Vice Squad	Reverb
	5	8	GO FOR BOLD Girls At Our Best	Happy Birthday
	6	4	PAPA'S GOT A BRAND NEW PIG/BAD Pig Bag	Y
	7	—	NEW LIFE Depeche Mode	Mute
	8	5	WYI Discharge	Clay
	9	3	SLATED EP Ice	Rough Trade
	10	29	CHARM AND YET AGAIN Positive Noise	Sonic
	11	—	WIKKA WRAP Evanesce	Scots Production
	12	—	TEDDY BEAR Red Savies	Starline
	13	13	NAGASAKI NIGHTMARE Cross	Scot
	14	16	FOUR SOME POINTS (EP) Anti-Pass	Rondelet
	15	14	DIGS OF WAR Englished	Sever
	16	—	OUR SWIMMER Mine	Rough Trade
	17	12	HEBEL WITHOUT A BRAIN Theatre Of Hate	Burning Scheme
	18	24	LET THEM FREE (EP) Anti-Pass	Scot
	19	8	CANDYKIN Fire Engines	Pop-Academy
	20	7	SING ME A SONG Marc Bolan	Ream
	21	25	CEREMONY New Order	Factory
	22	21	FOUR PINK TIGERS JAP! Tygh	Safari
	23	15	ORIGINAL SIN Theatre Of Hate	SSS
	24	16	ALL SYSTEMS GO! Possum Girls	Crest
	25	17	CHANCE MEETING! Josef K	Postcard
	26	—	LOVE WILL TEAR US APART Joy Division	Factory
	27	28	IRIS/CCA'S ROOM Wasted Youth	Bridge House/Reh
	28	—	CANTROUBLE Adam & The Ants	Do It
	29	—	YOU'VE PAID	Do It
	30	—	ZEROX Adam & The Ants	Do It

## independent albums top 10

TWO WEEKS	THIS WEEK	ARTIST	TITLE/ARTIST	LABEL
	1	—	PRESENT ARMS UBO	CEP International
	2	—	ANTHEM Tygh	Safari
	3	1	PLAYING WITH A DIFFERENT SEX Au Pairs	Horus
	4	2	PUNKS NOT DEAD Englished	Secret
	5	—	HEART OF DARKNESS Positive Noise	Sonic
	6	4	HE WHO DANCES WITH THE DEVIL Theatre Of Hate	SSS
	7	2	TO EACH... A Certain Ratio	Factory
	8	—	FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedy's	Cherry Red
	9	6	DIRTY WEARS WHITE BOX Adam & The Ants	Do It
	10	8	SHINING OFF UBO	Graduate

WE'D BEEN talking, Chris Difford, Glenn Tilbrook and I, for more than an hour when the subject of managers came around for what seemed like the tenth time. Chris had earlier described Squeeze as "unmanageable" and joked about finding a new business brain by putting a card in the window of The Brook Street Bureau. In an attempt to pin him down on the subject I wonder said whether there are any particular personality conflicts within the band.

Glenn was the first to answer: "I don't think we find it difficult to agree. . ."

"Yes we do!" cuts in Chris without missing a beat. Then he skips his songwriting partner one of those sidelong glances that announces the imminent arrival of a burst of gurgling laughter. And, sure enough, here it comes, making the long trip from the ankle region and finally manifesting itself in the form of a prolonged and infectious guffaw. Amid much high slipping, the interview giggles to a conclusion.

THE LAUGHTER, although it comes only in short bursts between prolonged periods of reflection, does these boys credit. As the year 1980 pulled away from the jettied, Squeeze were only too pleased to wave it goodbye. It was a year when they said goodbye not only to pianist Jools Holland and their manager Miles Copeland, but also it seemed to their previously unerring instinct for writing hits. Enter, in the nick of time, Elvis Costello, a long-time admirer of Difford and Tilbrook's quietly inspired work. It's Costello's name (along with redoubtable engineer Roger Bachrin) which claims the production credit on the band's fourth (and best?) album, "East Side Story". With Costello's patronage and the managerial guiding hand of the extremely imaginative Jake Riviera it seemed only a month ago that Squeeze were about to shake off their rather anonymous image and claim the rewards that their steady creativity and wit has long entitled them to.

However, even that business arrangement has been terminated ("by mutual disagreement," as Glenn puts it) and Squeeze are back in the market for a manager. It's not that they're either idiots or prima donnas; merely that previous experiences have bred a healthy scepticism. "We feel that we've had our fingers burnt with management," explains Glenn, "and we're very reluctant to make another commitment to a manager unless we feel 100 per cent positive in every way. I personally find the idea of entering into a contract very scary unless I know what's going on."

Consequently Squeeze are content to watch the wheels go round for a while, happy in the



# SQUARE DEAL SQUEEZE

No fancy packaging or fast-fading colours. Just pure pop power that lasts through a thousand spins. David Hepworth cops a packet from Chris Difford and Glenn Tilbrook.

knowledge that "East Side Story" is a considerable piece of work which for the first time brings out the full bitterness flavour of their songs. The addition of Paul Carrack at the keyboards has given them a new pose and swing and no longer do they sound as if they're more interested in moving on to the next tune than playing the one at hand.

Some of this is down to an increased maturity in the actual writing — compositions like "Tempted" and "Someone Else's Bell" have an assurance that has often evaded them in the past —

and much of it is down to the sympathetic ear of Costello, a musician without equal when it comes to the all-important business of shape. The initial plan was for this long player to appear as a double EP with four different producers handling a side each; Paul McCartney, Nick Lowe, Dave Edmunds and Elvis had all expressed interest. However when contractual problems put the blocks on that approach, Costello took over the whole project.

"People like Elvis," explains Chris, "because they're very talented themselves, they're very

intelligent when it comes to getting prizes out of people, getting people to sing and play well."

The most important thing as far as Glenn is concerned when choosing a producer is "it's got to be someone with a bit of heart. Rather than just some technically wonderful producer."

EVEN THE most cursory squint at TOP! these days rams home a simple message. If you want to get ahead, get yourself an image. Or those crazy clothes. Slip on yourself the leader of a tribe. Make those folks at home sit up. Make 'em spill their tea. Squeeze, on the other hand, make the average stage hand look staid. When I enquire whether there was ever a time when they completely lost faith in the band's commercial prospects, the master of visuals obviously comes up.

"I've got a lot of confidence in this band and in our songwriting," says Glenn. "I think that's what's going to carry us through. I certainly don't think it's going to be on the basis of our personalities on the screen. We haven't got an Adam or a Sting or someone like that. I think it's going to be the weight of our songs and our playing that's going to pull us through. It's a different approach and it's maybe not quite as exciting as some other bands, but there again I think our chances of staying around a lot longer are a lot better."

Does this boil down to an old fashioned belief in the theory that quality always pays off? Surely it very often doesn't. "It's not that I'm saying that our stuff's better quality than Adam or Sting, what I do think is that their things are more immediate and that perhaps in a year's time I can't see them doing quite as well. Whereas I can see us doing better because we haven't reached the same heights of success."

Chris chips in at this point with one of those vivid one-liners that are the mark of the great lyric writer: "They're more like Bold or Zap and we're more like Persil — the old traditional wash that'll be around for years." The grin quickly spreads until it threatens to tumble off the edges of his face.

You mean like Square Deal Surf?

Yes. Yes. Much laughter. These boys even provide their own headlines. The Complete Interviews.

THE FAMOUS Difford humour remains intact. These days, however, it is buried further inside the songs. He confesses to being relieved to have left behind the droll singing style of "Cool For Cats" and extended his vocal range considerably on songs like "Someone Else's Heart", not an easy tune to deliver and a far cry from the chipper breeziness of

previous albums. "I was rapidly becoming the Sid James of Punk," he laughs, betraying the fact that the previous night had been spent watching "Carry On" movies. "I had to put a stop to that. I think Madness have taken over that slot now."

WITH AN opening line like "You left my ring by the soap", the current single, "Is That Love", shows off the increasing strength of Difford's lyrics. Like all great operators it immediately gets the song into focus. It was an idea that occurred to Chris not long after he got married. "I'd spent all my money on a wedding ring," he laughs, "and

there was just left in the sink getting all bloody and I thought 'What a bloody cheek'. Then it just went on from there. It isn't autobiographical or anything."

Although they soon shoot down my theory that the compositions on "East Side Story" are any sadder than previous work, they do concede that press criticism of supposed sadism has tended to make them more cautious about writing lyrics which can be easily misconstrued.

Chris defends the likes of "It's So Dirty" and "Touching Me, Touching You" on the grounds that he was simply exploring other people's attitudes on a satirical fashion.

"They got it all wrong. I was just talking with someone else's voice. It wasn't actually my opinion of women."

"WOMEN'S WORLD" from the current record is not so ambiguous: "It was sparked off by being in middle America and seeing that women are treated much worse there than they are here. Even through the TV ads. Every time you see a woman in a TV ad she's at the kitchen sink."

The band will be heading back to that region soon for another summer tour. Already they're thinking about their next album; they've done some demos with Nick Lowe, although the idea of working with Elvis again has not

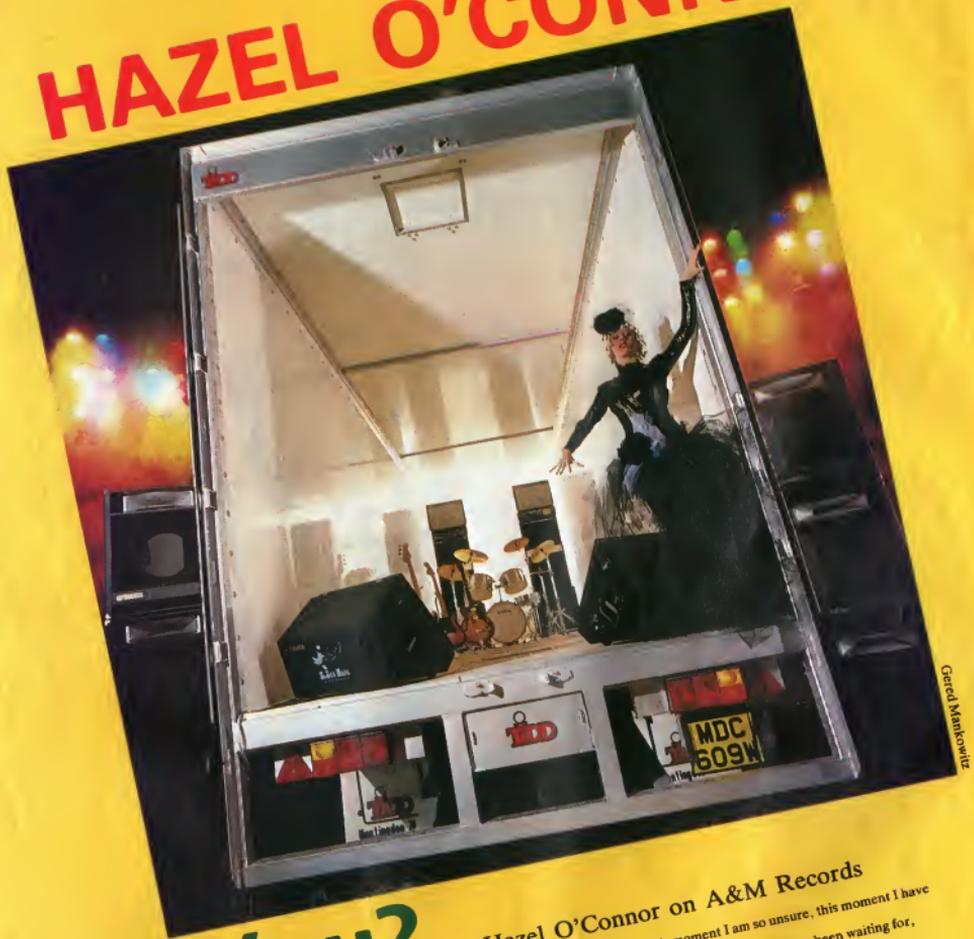
been ruled out. Meanwhile a manager has to be found. Chris has an open mind on the subject.

"I wouldn't mind a real showbiz manager. I don't think there's anything wrong with that. Because the people who can swing the doors open, they all finally wear the same pendants, you see."

And finally we come to the age old question they always used to ask Lennon and McCartney, the chestnut that all songwriting firms have to face up to. When it comes to composing who does what? Chris sees that one off without any fuss: "I wash, he dries. . ."



# HAZEL O'CONNOR



Gered Markowitz

## Will You?

You drink your coffee and I sip my tea  
And we're sitting here playing so cool  
Thinking what will be will be  
But it's getting kinda late now  
Oh I wonder if you'll stay now, stay now, stay  
now, stay now  
Or will you just politely say goodnight

I move a little closer to you, not knowing quite  
what to do  
And I'm feeling all fingers and thumbs  
I spill my tea oh silly me  
It's getting kinda late now  
Oh I wonder if you'll stay now, stay now, stay  
now, stay now  
Or will you just politely say goodnight  
And then we touch, much too much  
This moment has been waiting for a long long time  
Makes me shiver and makes me quiver

By Hazel O'Connor on A&M Records

This moment I am so unsure, this moment I have  
waited for  
Oh is it something you have been waiting for,  
waiting for too?

Take off your eyes, bare your soul  
Gather me to you and make me whole  
Tell me your secrets, sing me the song  
Sing it to me in the silent tongue  
It's getting kinda late now  
I wonder if you'll stay now, stay now, stay now,  
stay now  
Or will you just politely say goodnight

Words and music by Hazel O'Connor  
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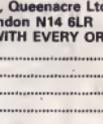
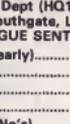
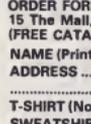
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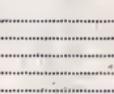
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| 50 ELTON JOHN              | 70 ELTON JOHN        | 84 BOB MARLEY     | 98 THE WHO       |
| 51 ELTON JOHN              | 71 ELTON JOHN        | 85 BOB MARLEY     | 99 THE WHO       |
| 52 ELTON JOHN              | 72 ELTON JOHN        | 86 BOB MARLEY     | 100 THE WHO      |

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# LETTERS



Smash Hits Letters  
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"LOOK MUM!" said my teenage son. "Look what's happened to Smash Hits!"

"Oh," said I, "send it back. They'll probably send you 2000 free samples." (Well, that's what the chocolate firms do.)

"No Mum," he said in his talking-down-to-an-infant voice, "it's meant to be..."

Incidentally, I'm always the first in the household to grab Smash Hits. Does this mean my I.Q. has progressed to that of an eight year old or have you come down to my little old infant level?

Liz Alexander (alias "Mum"),  
Ringswood, Hampshire.

Nothing of the kind. It just means you're pretty cool. For a Mum.

ALL THOSE of you who complain about TOTP, just think what it would be like in America...

"And this week's highest climbers are REO Speedwagon, Styx, Kiss and Supertramp. They'll all be in the programme later. But now the number one spot... yes, it's Sheena Easton!"

"Perhaps we can forgive TOTP their usual cock-ups and mistakes, just so long as they don't get Americanised!"  
Sharon King, Eastleigh, Hants.

On the other hand...

I RECEIVED the latest copy of Smash Hits yesterday and was disgusted to read your answer to the letter from Angela about REO Speedwagon!

Correct me if I'm wrong, but I thought you catered for the tastes of your readers. Okay, so you may not like REO Speedwagon but that's no reason to be nasty about music that isn't to your taste. Surely, to keep your sales high, you should give information to your readers when they ask for it. After all, you're supposed to be there to give us information, not to be "funny" or nasty about things you don't like.

I doubt you'll print this letter, or if you do, you'll add one of your infamous comments to the bottom of it, but I was so infuriated that I had to let you know what my thoughts were. I've only been receiving your magazine for about four months and up till now I've thought it was very good.

I don't mind you making silly comments, but not if they mean that you don't give people what they want (hints of "Tiswas"

there!)  
Juley Kirby, Sheffield, Yorks.

It's a fair cop, gov. The temptation to be cynical is sometimes just too much. Please accept this £5 RECORD TOKEN as a peace offering.

I LIKE David Bowie's music very much and I wouldn't mind seeing a colour poster of him in the magazine very soon.  
Someone Who's Nearly Forgotten Who He Looks Like.

Tall chap, sandy hair, funny eyes. Very striking in the trouser department. You know him!

DEAR CAROL Kline,  
Nobody cares whether Hazel O'Connor is fat or not, but suggesting that Ian Gillan is fat is outrageous! Ian Gillan is the best looking person on this earth and his body is fantastic. There is no one half so luvverly as this underrated genius — well, now you know!  
Janice Hudson, Tring, Herts.

No comment.

YVONNE BROWN is gorgeous, lovely, pretty, attractive, radiant, charming, appealing, mesmerising and curvaceous. I'm overwhelmed by her pulchritudinous looks.  
Horatio Hornblower, Romford, Essex.  
P.S. Kim Wilde is quite nice.

Who's Kim Wilde?

ON THE back of Smash Hits (May 14) there was a picture of Kim Wilde, which, I must admit, although I like her very much, was awful. Why was her make-up put on so badly around her eye? She looked like she had been kicked in the face by a wild(e) person. As for her coat, well...  
Richard Kindsey-Lock.

Oh, that Kim Wilde.

EXPECT THE unexpected.  
Gutbrain.

P.S. I remembered just after sealing the envelope that I had to sign my real name and address. Now I won't win a five squid record token.

So near and yet so far away.

IN YOUR "Fact Is" (May 14) you told an OMD fanatic that there were only three versions of

"Electricity" available. If this is so, then how come a recent OMD fan club newsletter said there were "four different mixes/versions available". So who is right?  
OMD Maniac, Bedford.

They're right. We're wrong. We omitted to mention the album version, which was slightly different to the 45.

I CRIED until I stopped, with the sentence that you popped, "That pseudonyms will be doing. Please think what you have done, to terminate our fun. Your collective must be lying! Remember the "Angered Gangrene" or "The Female Flea"

Or "The Bouncing Baby" or "letters just signed "Me"? You've given them the welly, you've given them the boot. But I'm The Observant Yellow Belly and not to be tempted by the loot.  
The Hypocrite (who gave both name and address).

VIC HERE. Have there been any messages while I was out?  
Anon, Liverpool.

Good. Very good.

DEAR PETE Silverton,

It might have helped on your recent review of the fantastic Stiff Little Fingers single if you had even got the title right. Their new single is "Silver Lining" with "Safe As Houses" on the B side. Also the horns by Q Tips are only on "Silver Lining", not "Safe As Houses" as you said. The only bit of information you gave us about the song was that it was a soul pastiche with Q Tips horns. The rest of it was spent bitching about Jake Burns' voice. How can anybody be expected to know what any songs are about if you don't know the title, get the contents mixed up and spend your time bitching?  
Louise, Belfast.

Don't go yet, Pete. There's somebody else wants a word with you...

REGARDING YOUR Honey Bane article (May 14) by Pete Silverton. Since when did Ms Bane make a record entitled "Violence Craze"? Obviously Mr Silverton did not get his facts together before the interview. So would

you kindly pass on this message to him:

Honey Bane was in a group with three blokes in 1979. They were collectively called The Fatal Microbes. They wrote the song — the whole group, not just her. The group recorded and released it. She didn't do it alone; she only sang it.

I don't know how people like you can call yourselves journalists when you can make such a big mistake. Come to think of it, how come the interview was passed by The Editor? Or over to you, OGWT star — David Hepworth.  
Kath, Sunderland.

Er. Um. Let's see now. Blush.

LISTEN, YELLOW-Pinkie,

Just you keep your thieving little mitts off Scars sextop Bobby King. My erstwhile cohort Pashy Red and I begged him ages ago before you were fickle enough to desert The Cure. It may interest you to know that Bobby is a midget, and it just happens that Pashy Red and I are honorary members of the Kiddy Men Fan Club.

So there!  
Flashy Green, Somewhere In Suburbia.

IS IT true that Red Starr is dead? If not he bloomin' well should be Fanny saying in the album review that The Lambrettas new album "Ambience" is a waste as "Mod is as dead as a doornail". Don't he read the papers? At last 6,000 mods were in Scarborough at Easter and loads of groups are Mod and are still going.

Another thing. On the back of the same issue (May 14), Kim Wilde was posing. Nowt wrong with that, you might say. Well, it looked as if she had a black eye. Coo The Mod, Cornwall.

BOB MARLEY died on the 11th of May and, unlike John Lennon and Elvis Presley, he received little mention from our National Press. I can only hope from this reaction that Bob will not be commercialised and that his memory will not be exploited by record companies owning the rights to anything he sang, played or wrote.

Jim Turner in peace, Bob.  
Jim Turner, Sidcup, Kent.

Continues over

# LETTERS

From previous page

AT LAST you have actually printed a piccy of Japan and tres bien is too. David Sylvian's bleached hair really did something for me; I went all weak at the knees!

You print pictures of female pop singers to turn men on, pictures of male singers to turn girls on. But a piccy of Japan is enough to turn even our telly on, and that's blown up!  
Louisa Oukil, Carlton, Notts.

CAN SOMEONE please tell me what a futurist group actually is? With the exception of perhaps Visage (I think — though I'm probably wrong about them too), I don't know of any. If you read the interviews all the other groups are at pains to point out that they don't want to be classed as just another bandwagon-jumping futurist group and are just doing their own thing.

People talk as if futurist bands are in abundance but I'm beginning to believe that there aren't any.  
Sarah Merson, Bath.

Funny you should ask that because here comes an infallible guide.

**FASHION INVENTION:** Connect a hose-pipe to a tank full of fluorescent green paint and a teaspoon of chalk-based slurry. Invite a friend to cover you in this "cosmetic". You will then find that people will refer to your novel appearance as Futuristic, deep and meaningful, etc.

Then invent a sort of epileptic jig, swear blind it's a new dance, then prepare for hysterics as you observe "serious minded" people attempting to imitate you. Jewellery can be applied to your features, such as curtain rings through your nose, the odd Christmas decorations through the ears and other innocent items which "represent the surrealistic and existentialist projection of the soul". You may wish to extend your new-fangled credibility into music (e.g. dressing up in pirate jackets and singing about ants) but if you do this you must bear two things in mind:

1. Do not undertake such a venture without enormous "help" from a large record company;
  2. NEVER smile in the presence of the press.
- Other than that, try and develop a sort of robotic twitch (though not in the presence of a psychiatrist).  
Andrew Mustin, Bromsgrove.

HOW DO we know your reviewers are being biased when reviewing a record? When they dislike the group they will say they don't like the record, but secretly they may like the record. So, could you tell us which sort of music the reviewers like so that we will know whether they are being biased or not.  
Martin Ritson, Skelmerdale, Lincs.

Uh? Oh well, here goes. Cranne likes Simple Minds, Hepworth likes Springsteen, Ellen likes The B-52's and when Bev Hillier has a little time off she likes nothing better than to get away from it all with a spot of deep sea

fishing. Says blonde Bev (19), "Just give me an open sky, the salt spray in my hair and a medium-sized swordfish to wrestle and I'm happy..."

WE'VE HAD on this page; Ranking Roger minus hat, Dan Woodgate including teeth, Billy Idol plus feet and Sheena Easton to deface. So how's about Mike Barson minus his specs?  
Devoted Madness Fan, Leeds.



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# HITS

## COMPETITION WINNERS

### Ferguson Videostar 3V22 Competition (Issue March 19)

**Winner:** Tony Campbell, King's Lynn, Norfolk.  
**50 "Visage" albums to:** Sean Solley, Borstal; Danny Nuttal, Bradford; Jon Hancock, Longden; S. Fitch, Harrie Bay; Andrew Westhead, Flixton; Gillian Hilton, Urmston; Karen Williams, Harrow; Mark Brady, Fallowfield; Louise Pickering, Kegworth; Sev Borill, Boston; Richard Wilkinson, Warrington; Susanna Spence, Stanley; B. Jones, Beverley; Lorraine Bennett, Waltham Cross; Grant McQuitty, Bordon; Paul Brown, Stockport; Kevin Whinn, Garforth; G. Barradiough, Wyke; Catha Horne, Rugby; Peter Cooper, Rainham; George Robertson, Dumbarton; Gary Martin, Tytheogton; Janny Hersant, Enfield; J. Smith, Earstead; Sally Fairbairn, Enfield; Jacqueline Cumiskey, Stechford; Darren Allison, Enfield; Cathy Aldwinkle, Hoddesdon; Steven Walshaw, Crosspool; Diane Burbeary, Wybourn; Stephen Hudson, Stowupland; Alastair Ferrier, New Malden; Christopher Lamb, Bromley; Rosamund London, Salwarpe; Glen Morris, Intake; Elaine Andrews, Shepperton; Stella Bamford, Wokingham; Paul Casella, Catford; Ricky Gater, Bracknell; Helen O'Brien, Plymouth; Rosemaria Thomas, Highworth; T. Garnham, Ipswich; James Pedden, Highmeads; Stephen Baxter, Reading; Diane Rodgers, Ormsby; Ian Lambert, Parson Cross; Tony Kelly, Okeay; Sarah Pinder, Wimbourne.

**The Cure competition winners (Issue April 16), 25 "Faith" albums to:** Dabra Ferguson, Gateshead, Tyne & Wear; Peter Ashworth, Wallasey, Merseyside; P. Docherty, West Green, Nr. York; John Grimes, King's Lynn, Norfolk; Dave Shrimpton, Tavistock, Devon; M. Smith, London N19; Vicky Robinson, Oxford; J. Harvey, Breaston, Derby; R. Thompson, Shortlands, Bromley; D. Aikham, Doncaster, S. Yorkshire; D. Wood, Walton, Liverpool; Peter Tobin, Bobbiers Mill, Nottingham; Andrew McPartland, Garscadden, Glasgow; Lisa Ray, Exeter, Devon; Mark Till, Rainhill, Merseyside; Graham Burns, Wickford, Essex; Anthony Hill, Port Talbot, West Glam.; J. Cridland, Highbridge, Somerset; Richard Youngs, Harpenden, Herts; Christina Amos, Gateshead, Tyne & Wear; Simon Whittaker, Wootton Bassett, Wilts; Brian Docherty, Coventry CV3; C. Abbs, Waterbeach, Cambs; Rob Hyde, Stockport, Cheshire; Neil Downing, Newbury, Berks.

**"Message in A Bottle" Book Winners (Issue April 30):** Alison Owen, Wokingham; Samantha Jaycram, Bridgend; S. Burroughs, Ipswich; Alison McPhail, Lockerbie; Tracy Wright, North Shields; A. Burgess, Gt. Doddington; Jane Farrow, Sudbury; Pierce Halligan, Co. Meath; Cathurins Lovell, Paignton; Karen Owen, Stoke-on-Trent; U. Griffin, N-wcastle Under Lyme; M. Connelly, Coundon; Marie Lszanby, Middlesbrough; Jabe Jeffrey, File; Angela Selwood, Poole; Helen Clark, Nth. Yorkshire; Katie Rust, York; Catherine Taylor, South Aston; Wendy Morgans, Basingstoke; Annalie Serpell, Hellingly; Linda McKenzie, Thatcham; Amanda Newman, Abbeywood; Ria Cabbie, Beaminster; Susanna Glover, Sheffield; Julia Woodhouse, Upminster.

**Stiff Little Fingers competition winners (Issue April 30), 25 "Go For It" Cassettes to:** Simon Robinson, Hincley, Leics; David Offley, Shepton Mallett, Somerset; Paula Bull, Sheffield; Adam Rogers, Garforth, Leics; B. Miles, Chepstow, Gwent; Martin Street, Midway, Strath; Peter Thompson, Sunderland, Tyne & Wear; Sharon Millard, Trovidale, Wilts; D. Gae Yate, Bristol; Stephen Sutcliffe, Southport, Merseyside; Julie Alexander, Bilton, West Midlands; Neil Redpath, Seashouses, Northumberland; David Timperley, Warrington, Cheshire; Nigel Trigg, Weymouth, Dorset; Simon Gallagher, Crook, Co. Durham; Christine Rennie, Kirkintilloch, Glasgow; J. Dixon, Halifax, W. Yorks; Caroline Hunt, Cheadle Hulme, Cheshire; Yvonne Harper, Edinburgh; Ann Peers, Wolverhampton, W. Midlands; David Lang, Blackburn, Lancs; Judith Bond, Fford Fawel, Worcester; Michael Holt, Holtwood, Bradford; David Blantarn, Streatham Vale, Lodon; Martin Butler, Meysey Hampton, Glos.



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# GIGZ

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The Undertones St. Austell Cornwall Coliseum  
George Benson London Wembley Arena  
Teardrop Explodes Manchester Apollo  
UB40 Edinburgh Playhouse  
Classix Nouveaux Nottingham Rock City

## FRIDAY JUNE 12

George Benson London Wembley Arena  
Teardrop Explodes Nottingham Rock City  
Classix Nouveaux Liverpool Royal Court  
The Polecats Nottingham University.

## SATURDAY JUNE 13

George Benson London Wembley Arena  
Pink Floyd London Earls Court  
Teardrop Explodes Norwich East Anglia University  
UB40 Walsall Football Club (open air)  
Ultravox London Crystal Palace Concert Bowl  
Classix Nouveaux Stroud Leisure Centre

## SUNDAY JUNE 14

The Undertones Portsmouth Guildhall  
George Benson London Wembley Arena  
Teardrop Explodes Ipswich Gaumont  
Pink Floyd London Earls Court  
Classix Nouveaux Portsmouth Locarno  
The Polecats Redcar Coatham Bowl

## MONDAY JUNE 15

Kraftwerk Manchester Free Trade Hall  
UB40 Manchester Apollo  
Pink Floyd London Earls Court  
Modern Romance London Canning Town Bridge House  
Classix Nouveaux London Hammersmith Palais

## TUESDAY JUNE 16

The Undertones Malvern Winter Gardens  
Teardrop Explodes Brighton Dome  
Kraftwerk Glasgow Apollo  
UB40 Preston Guildhall  
Pink Floyd London Earls Court  
Classix Nouveaux Bristol Locarno

## WEDNESDAY JUNE 17

The Undertones Cardiff Top Rank  
Teardrop Explodes Reading Top Rank  
Kraftwerk Edinburgh Playhouse  
UB40 Bradford St. Georges Hall  
Pink Floyd London Earls Court  
Classix Nouveaux St Albans City Hall  
Bauhaus Newcastle University  
The Jam London Rainbow  
The Polecats Brighton Sussex University

## THURSDAY JUNE 18

The Undertones Bristol Colston Hall  
Teardrop Explodes Guildford Civic Hall  
Kraftwerk Newcastle City Hall  
Bauhaus Liverpool Royal Court

The Polecats Dunstable Queensway Hall

## FRIDAY JUNE 19

The Undertones Torquay Town Hall  
Teardrop Explodes London Hammermith Odeon  
Kraftwerk Sheffield City Hall  
UB40 London Victoria Apollo  
Bauhaus Nottingham Rock City  
The Polecats Birmingham Polytechnic

## SATURDAY JUNE 20

The Undertones Birmingham Odeon  
Teardrop Explodes Bristol Colston Hall  
Kraftwerk Liverpool Royal Court  
UB40 Brighton Conference Centre  
The Jam Skegness Festival Pavilion  
The Specials Coventry Butts Athletic Stadium  
Bauhaus Aylesbury Friars  
The Polecats Bradford University

## SUNDAY JUNE 21

The Undertones Guildford Civic Hall  
Teardrop Explodes Southampton Gaumont

Kraftwerk Liverpool Royal Court  
Robert Palmer Edinburgh Playhouse  
Bauhaus Brighton Jenkinsons

## MONDAY JUNE 22

The Undertones Poole Arts Centre  
Teardrop Explodes Birmingham Odeon  
Kraftwerk Leicester De Montfort Hall  
Robert Palmer Manchester Apollo  
Modern Romance London Canning Town Bridge House  
The Jam Leicester Granby Hall

## TUESDAY JUNE 23

Kraftwerk Birmingham Odeon  
Robert Palmer Leicester De Montfort Hall  
The Jam Portsmouth Guildhall  
Bauhaus Leeds Tiffans

## WEDNESDAY JUNE 24

Teardrop Explodes Sheffield City Hall  
Kraftwerk Nottingham Rock City  
Robert Palmer Birmingham Odeon  
Bauhaus Reading Top Rank



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## ANSWERS TO CROSSWORD ON PAGE 30

ACROSS: 1 Cornish; 3 "Small Arms"; 5 Polecats; 11 Andy; 13 Sad (Café); 12 Rising Damp; 14 Silly; 15 Oldfield; 17 Webb (Harry or Gary); 18 Noel (sang 20 items); 20 Saddy Holly; 21 Star (from Coste Rica); 23 Sheena (She-Ena); 25 Drum; 27 "Money"; 28 Partridge; 30 The Ramones.

DOWN: 1 Equipment; 2 Miss Occident; 4 Lena (Kovich); 5 Cu yo; 6 Gang; 7 Four; 7 Noddy; 9 "Siace Oddity"; 13 Kim Wilde; 16 "Duchess"; 18 Bryan Ferry; 22 Curran; 23 Mapp; 24 Dario; 27 Mike; 28 Ret.

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Your sister don't like it  
Your brother don't like it  
But come on little baby let's jump the broomstick  
Come on let's tie the knot

Well I come from Alabama back to Teasarkana  
Going all around the world  
I come from Alabama back to Teasarkana  
Going all around the world  
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Your mother won't like it  
Your sister don't like it  
Your brother don't like it  
But come on little baby let's jump the broomstick  
Come on let's tie the knot

Come on little baby don't mean maybe  
Let's settle down  
Come on little baby don't mean maybe  
Let's settle down  
Your father won't like it  
Your mother won't like it  
Your sister won't like it  
Your brother won't like it  
Now come on little baby let's jump the broomstick  
Come on let's tie the knot

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Come on let's tie the knot  
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