

**S M A S H**

# HITS

**30p** June 26-July 9 1980

**FORTNIGHTLY**

**Words to the  
TOP SINGLES  
including  
The Bed's Too Big  
Breaking The Law  
Waterfalls**

**UNDERTONES  
UB 40  
PETER GABRIEL**

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June 26-July 9 1980 Vol 2 No 13

Hey, are we on the news stands? We are! Oh good. What with half the staff away on an holiday and the rest of us dashing around trying to be six people at once, it was a close thing for a minute there. Still here we are, all bright tailed and bushy eyed and ready to go. In addition to all your usual features, news and songwords, we've got a couple of special items lined up. There's our fantastic new video crossword prize of course, but also a couple of wacky competitions — The Barracudas' Surfboard Special on page 24 and a chance to visit a recording studio with The Slits! (That's on page 28.) So it's welcome to a slightly crazier than usual issue — you have been warned!



PHOTO: VIRGINIA TURBETT

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the  
**stranglers**

## Who Wants The World?

on United Artists Records

Came down on a Monday  
Somewhere in the Midlands  
Tasted men, tasted fleas  
Couldn't tell the difference  
Asked around on Tuesday  
Got nothing from a tree  
The guide had said what talks is red  
That's all there is to see

*Chorus*

Who wants the world?  
Who wants the world?  
Who wants the world?  
Not me, not me, not me, not me

Looked around on Wednesday  
Took in all the sights  
The promised land they'd left to man  
Been ruined over night

Peering through the port holes  
Tear drops in their eyes  
The ship they took  
For one last look  
At Thursday's setting sunrise

*Repeat chorus*

Who wants the world?  
*Repeat to fade*

Words and music by The Stranglers  
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THE  
**UNDERBONES**

## Wednesday Week

on Sire Records

Here she comes to say goodnight  
I'll get no sleep tonight  
With a classroom vision she still can't see  
She was the girl for me

Wednesday week she loved me  
Wednesday week never happened at all

There she goes, I won't see her again  
She's gone to school with her best friend  
She only does the things she likes to do  
Now she wants something new

Wednesday week she loved me  
Wednesday week never happened at all

Wednesday week she loved me  
Wednesday week never happened at all

Here she comes to say goodnight  
I'll get no sleep tonight

Wednesday week she loved me  
Wednesday week she loved me  
Wednesday week never happened at all

Words and music by J O'Neill  
Reproduced by permission Warner Bros Music



PH: LAURIE EVANS

# THE POLICE



PH: JILL FURMANOVSKY



PH: GEORGE WILKES

## The Bed's Too Big Without You

on A&M Records

The bed's too big without you  
The cold wind blows right through that open door  
I can't sleep with your memory  
Dreaming dreams of what used to be  
When she left I was cold inside  
That look on my face was just pride, yeah  
No regrets, no love, no tears  
Living on my own was  
The least of my fears

*Chorus*

The bed's too big without you  
The bed's too big without you  
The bed's too big  
Without you  
Without you  
Without you  
Without you

*Repeat chorus*

Since that day when you've gone  
I just had to carry on, yeah  
I get through the day  
But late at night  
Made love to my pillow but didn't seem right  
Everyday just the same old rules  
For the same old game  
All I gain was heartache  
All I made was one mistake  
Oh yeah

*Repeat chorus*

Words and music by Sting  
Reproduced by permission Virgin Music Publishing Ltd.



PH: JILL FURMANOVSKY

# AN ANTI-ADJECTIVE IN '70ES

OR, WHY THE DERRY LADS AREN'T KIDS ANY MORE

WORDS BY IAN CRANNA. PICTURES BY LAURIE EVANS

IT'S THE kind of gig that gladdens the heart really. Outside the "Sold Out" notices are up, while inside the support group, The Moondogs (not from Derry) have the audience up and bobbing to their tight, tuneful and energy-packed set. The Moondogs certainly are gifted enough to be big and judging by the response they get (two encores for the support band?) they're off to a flying start.

The Undertones, however, only have to set foot on stage and there's a huge cheer and a mad rush to the front. Within seconds the whole place is alive with dancing bodies of all ages and sizes. Even the bouncers are smiling.

The Undertones themselves are little short of magic. With the introduction of their newer, more satisfying songs from "Hypnotised", the set is stronger throughout but just as much fun, while their increasing mastery of their instruments and more professional presentation makes for a consistently better show. In short, The Undertones are growing up.

ACTUALLY, THAT'S a sore point with The Undertones right now. While it's not difficult to see how their "schoolboy" image has come about, what with their passion for sweets, clothes courtesy of Marks and Spencer and their good natured complete lack of pretension, The Undertones are getting more than a little pissed off with it.

It's an image foisted on them by the press who could find

nothing else to present short of actually having to think, and it's one they've consistently refused to let go of despite such evidence as Feargal's and John O'Neill's engagements.

"At the time when we first came over to England it was quite true," Feargal admits with that frank openness that makes The Undertones so disarming. "That's the way we were. We were naive and everything else, but that was a year and a half ago and a lot of water has gone under the proverbial bridge since then."

"I think it's blatantly obvious to anyone that wants to look nowadays that we're not like that anymore."

Feargal's frustration at the London Press's inability to deal with the way the rest of the country lives and thinks without patronising "country cousins" remarks about clothes or accents is echoed by the rest of the band. "That's cause half of them have got nothing to write about," offers bassist Mickey Bradley.

"When they do an interview from which they expect something good and we're all a bit..." Damian O'Neill pauses, trying to find a way round the word "sensible." "They get bored with you so they write up with an all-they-want-is-to-get-home bit."

In an effort to combat this coy, lovable tag they've been saddled with, The Undertones even asked one unimpressed music weekly scribe over to write about them, rather than choosing one of their admirers.

"We picked him because we thought it would be interesting to see what he said," Damian explains, adding with heavy irony, "And of course the cover was Feargal in the house with his Ma."

"Undertones Of Innocence"—ah, it's so corny. "It shakes his head. 'It really is. It's not really true.'"

Another part of this false impression created by the media is that The Undertones are home-loving boys who don't like to be away from their native Derry to tour. In considerably aggrieved fashion, Damian complains that he and Feargal have always enjoying touring. Now that the band are clear of the travails of being a support band, Feargal says there's no one that doesn't enjoy the touring. Mickey even compares it to being on holiday.

"It's the part that you're most in a group for," Damian insists. "Playing live. I really hate it when I read that the group don't like touring. It's so stupid."

ONE WAY of course to get away from all this schoolboy innocents nonsense would be to write about their troubled surroundings in Northern Ireland. The Undertones, however, politely decline to do so.

Not that that's from lack of interest, though. Among Mickey's reading material for the road are a couple of paperback about the current crop of Ulster disturbances. Damian reaches for a Free Derry marching photo

addressed from the upstairs window of a house by the then Home Secretary, Jim Callaghan. "It was aimed at them," he says casually, pointing just off picture. In fact it's the quality of their songwriting that concerns The Undertones most in not singing about the troubles. They feel they couldn't do it well.

"If we get up and sing about politics," Feargal offers, "And there's a number of people who say our records and listen to them maybe we have a chance of getting a message across to them full stop."

"But millions of people live in England—it'd have to be done really subtly and really well to have any real effect. It's something that's very hard to do. John has tried but it was always a too contrived and naive."

The others agree, though Damian adds that he'd love to have written a song like Elvis Costello's "Oliver's Army." The subject matter has already been dealt with by SiFF Little Fingers, they add, so why write songs like other songs?

"Just because we're from Northern Ireland," Damian says, "Why should we write songs about the troubles?"

"People don't get on to groups that live in England about not writing about the National Front," Mickey points out in support.

"See? Damian asks, "It's just as easy to write songs about chocolate and girls really."

ANOTHER REASON that the group chose to avoid the subject was that The Undertones were started, as Feargal puts it, "as a bit of a giggle to ourselves" because there was nothing else to do. If The Undertones were started as a bit of a laugh, how do they view the matter now?

"Well, we do take it seriously to a certain extent," Feargal considers. "We've gone past the stage where you can treat it 100% as a joke. We've got to draw the line somewhere and say all right, there's 3,000 people turning up to watch you, and you just can't go up and enjoy yourself and forget they're there. So you have to get a certain way, but we're trying to find the dividing line between sheer enjoyment and professionalism."

"Like some people come to see the band because they know what the band is all about," he continues, "And they go out and have a good time, a good night out, but there are other people who go and watch bands regularly and have no real interest in The Undertones."

"They come because we've

been on the front page of a paper and we've had a record and this, that and the other, right? And they come with a more cynical view of the whole thing and you've still got to impress them. It's finding a balance between the two that's the crucial point."

An adult, aware summing up of their situation, right? But it seems to be part of this popular misconception about The Undertones that in their little boy innocence, simple songs come naturally to them and the group coast by on a wave of some sort of natural charm and that's all there is to it.

Not so. The Undertones work hard at their craft—because a craft is what it is. "We really enjoy people like Elvis Costello and Paul Weller and all who say they came in but they don't write a song in two days or whatever," Feargal says. "We go in spells—like for the last LP in one week we wrote seven songs, but for the past two months we've written maybe two songs and we've dumped the both of them."

The band, however, do good naturedly admit that laziness might have something to do with this, but it's also quite clear from their discussions and arguments that they take their music very seriously. Great care is taken that their songs don't sound alike and the band insist they can still do better than "Hypnotised".

Mickey even voices the fear that the success and comforts of this headlining tour might make them "soft", though this point is immediately challenged by an indignant Damian.

Neither are the band under any illusions about the great reception at their gig tonight, putting it down to the success of "My Perfect Cousin" and saying the crowd would still have cheered even if they'd played another. Damian even goes so far as to suggest that The Undertones' success is not so much due to their being anything special but because there's not much around. Talk about picky!

But in typically level headed fashion, The Undertones are also aware of their own strengths and are not afraid to state them. Damian, who's obviously in the mood for shattering false illusions, says he hates the "modest little boys putting themselves down" as well and ventures the suggestion that "Hypnotised" is a brilliant LP (a fair point, I think).

He also reckons the group are good at arranging their songs because they know what they want.

"That's the best bit about it, I think," Mickey chips in. "Arranging the songs, cut that, cut that, cut that!"

THE BAND are, however, somewhat peeved at the condescending, simplistic view that the music press has taken (again) have taken of their work:



Mickey Bradley and Billy Doherty practice hanging about on street corners. Would you buy a used anorak from these men?

the strong, well presented song with honest, well written lyric—the kind of song that's the hardest to write, after all. "They keep on saying that it's pure and simple," complains Mickey.

"Pure pop," adds drummer Billy Doherty. "That's like saying it's good for pop but it's not really good," Mickey continues.

"Abba are pop and The Dooleys are pop—we're not like that there," Billy puts his finger on the crucial difference. "I still don't know why they call they pop. What do they call The Skids? They don't call The Skids pop, do they? It's a sixties term, about sixties groups."

"I don't mind being compared to a sixties group," Mickey offers. "As long as we're not revivalists."

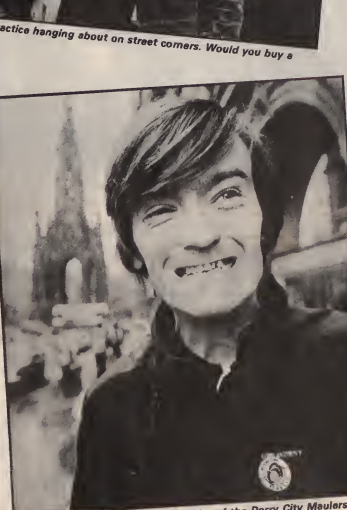
"Hypnotised" reminds me of The Who Sell Out—there's stories in it and all," says Damian. "Brilliant—I don't mind being compared to that at all."

That's a great compliment. "You know 'Beggars Banquet', the Rolling Stones LP?" he asks. "I think that's the best LP they've done—most of it's acoustics and slide guitars. That's the way I want our next album to be, like that."

"You can do something different," Billy offers. "But you make it simple so that if anybody wants to cover the record, they wouldn't find it hard to do. They would have said, I could have thought of that there, and done it instead. That's the way I'd like to go."

"It's not that we deliberately keep things simple," Mickey concludes. "It's just whatever it is, that's it good."

SO LET'S hope that from here on in, it's goodbye to The



Feargal Sharkey, notorious ring-leader of the Derry City Maulers.

Undertones' schoolboy image. But if they lose that one, what are they going to put in its place?

Undertones answers cheerfully. "The whole thing, the original idea of having no image was so that people would accept us for the standard or non-standard of our music. That's what we wanted to stand up on—not what we looked like or what we did or what we

behaved like—just what was on the original piece of plastic. "At the end of the day it boils down to that—that's the basis of everything else: how good your song is and how good your record is."

And that, in a nutshell, is why The Undertones are going to stand with us for a very long time. That they happen to be such nice people as well is simply an unlooked for bonus.

Damian and John O'Neill after a six week course in looking mean.  
6 SMASH HITS



# Substitute

By Liquid Gold on Polo Records

Ooh baby, baby  
Ooh the way you need that lady  
Ooh you've got it bad (you've really got it bad)  
And the way she treats you, baby  
Makes me mad, makes me mad

Yeah, the way she takes you in  
It makes me want to cry (she's always telling lies)  
Outside I'm only looking in  
My hands are tied, oh, what am I?

*Chorus*

I'm a substitute who loves you, baby  
A fool who hangs around  
Oh, I'm a substitute, I'm going crazy  
Watching her bringing you down

Shame, three's a crowd

Ooh, if she appreciated you  
I'd step aside (why don't you realise?)  
Yeah, it's not as if she's even satisfied, satisfied  
Shame, three's a crowd  
Shame, three's a crowd  
I'll tell you now

*Repeat chorus*

She's the main attraction  
Ooh, I've got direction  
But no connection  
She gets all the action  
Ooh and boy, she knows it  
How could she do that thing to me?  
She's the main attraction  
Ooh, determination, I won't be shaken  
She gets all the action  
Yeah, that's why a fire  
Is burning up inside of me

*Repeat chorus to fade*

*Words and music by Adrian Baker/Eddie Seago  
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SOS 999

# BIZ

## 2-TONE REUNION PLANS

THE SPECIALS, who were hoping to celebrate a year of 2-Tone success by putting on a free show at London's Clapham Common on July 13th, have been forced to cancel their plans.

The show, which would have featured The Beat, The Bodysnatchers and possibly Madness as well as The Specials themselves, was given the go-ahead by the local council and the police. However, a handful of local shopkeepers and a vicar, scared of the possibility of damage to their property, managed to block the plans.

The Specials are currently looking at alternative sites and hope to be able to find a suitable venue in the Midlands. Because of Japanese commitments the band have been forced to shelve their plans for an extensive British tour in July and will instead finish their second album in time for a late August release and organise a tour to coincide with its appearance.

**FORMER PENETRATION** people, Pauline Murray and Robert Blamire, have established their own record label, *Illusive Records*, and the first release is expected to be a single from Pauline herself in July.

**THE FIRST** Pink Military album, "Do Animals Believe In God?", on the Erics label (reviewed last issue), is being given a wider release through a distribution deal with Virgin Records.

**FURTHER TO** our short item the other week about the death of Ian Curtis, the lead singer with Joy Division, it has now emerged that Ian, who was experiencing personal problems, committed suicide by hanging himself at his Manchester home. The remainder of the band are meanwhile considering their future: a name change is being discussed. "Closer", the album that Joy Division recorded just a month before the death of Curtis, will be released on Factory during June.

## DO NOT ADJUST YOUR SET

JOHN FOXX releases his new single called "Burning Car" on July 11th. The flip side, "Twentieth Century", is the theme tune from a new London Weekend Television series called "Twentieth Century Box". This is being developed as a successor to Janet Street-Porter's "London Weekend Programme", a show which gave telly exposure to numerous London bands during its last run.

The new show, which will go out in the London area at 2.00 on Sunday afternoons, is to be transmitted in a revolutionary new colour scheme (ie black and white) and will be presented by NME journalist and debonair man about town, Danny Baker.

## STIFF LITTLE CONCERTS



PH: GEORGE WILKES

**STIFF LITTLE FINGERS** will be touring in July to support the release of a newly recorded double 'A' side single which features "Back To Front" and "Mr Fire Coal-Man".

The string of gigs begins at Malvern Winter Gardens on July 18th and continues as follows: Cromer West Runton Pavilion (19), London Rainbow (20), Llanelli Glen Ballroom (21), Torquay Town Hall (22), Plymouth Top Rank (23), Portsmouth Locarno (24), Aylesbury Friars (25), Bath Pavilion (26), Poole Wessex Concert Hall (27), Ipswich Gaumont (28) and Coventry Tiffanys (29).

Tickets for this last show will be pussed at a special low price of £2.00 to compensate fans who attended SLF's last Coventry gig when Jake Burns lost his voice.



## I'M SO BOARD

**MEET THE Barracudas**, self appointed spearheads of the imminent surf music revival. Reading from the far end of the surfboard, these four purveyors of summer fun (at their best, they come on like The Remones meeting The Beach Boys) are Dave Buckley, Jeremy Gluck, Robin Willis and Nick Turner.

If you flip to Page 24 you'll find an ultra neat competition which could entitle you to a similar surf board for your very own. Beat the traffic! Catch a wave on the local canal! Be the first one on your block! Amaze your neighbours! Impress your friends!

## BYE BYE EMI

**THE FIRST** album from Sector 27, the new band featuring Tom Robinson, will not be released on EMI as was previously planned. After the break up of TRB, EMI retained Tom's contract, but they have since decided against releasing Sector 27's Steve Lillywhite produced debut and so the band are looking around for alternative distribution. In the meantime their first single, "Not Ready", will appear on their own Panic Records label on July 4th.

**THIS MONTH** sees the launch of Radio One's most ambitious attempt so far to document the history of rock. A series of twenty five hour long programmes, each one of them devoted to a specific year, will set the most influential pop of the day against a background of political and social landmarks as represented by sound archive materials from both sides of the Atlantic.

The project, which dispenses with the idea of a presenter, will go out on Sunday evenings at seven until the end of the year.

Also on the broadcasting front, Southern Television's Friday afternoon quiz show, "Runaround", is planning to feature numerous bands in its new thirteen week series. As well as The Undertones and Madness, The Jags, Jona Lewis, Judy Tzuke, The Records and Holly And The Italians have all been booked for future programmes.

**THE ATTRACTIONS** (without Elvis Costello) release a single called "Single Girl" on the F-Beat label on July 4th amidst rumours that their working relationship with Mr Costello is being rethought. The three tracks that accompany "New Amsterdam" on Elvis's current EP were produced by the artist himself rather than Nick Lowe and are credited purely to Elvis Costello. The Attractions meanwhile are said to have enough material in the can to put out an album of their own.



B I T Z

## BANGING AROUND

THE STRANGLERS set out on a short tour of Britain during July. Dates are: London, Rainbow (July 8), Crawley Leisure Centre (10), Bristol Colston Hall (11), St Austell New Cornish Rivers (12), Southampton Gaumont (13), Ipswich Gaumont (14), Birmingham Odson (16), Sunderland Locarno (17), Glasgow Apollo (18), Aberdeen Capfoll (19) and Edinburgh Playhouse (20). Tickets are £3.50 except at certain venues where £3.00 seats are not on sale.

## ALL TIME TOP TEN

John Cooper Clarke

1. THE RONNETTES: Walking In The Rain (London).
2. DION: Little Diane (London).
3. BRYAN FERRY: A Hard Rain's Gonna Fall (Island).
4. ELVIS PRESLEY: Suspicious Minds (RCA).
5. JIMMY SMITH: A Walk On The Wild Side Part 1 (Film Theme).
6. ANN PEEBLES: I Can't Stand The Rain (London).
7. VELVET UNDERGROUND & NICO: All Tomorrow's Parties (MGM).
8. PLASTIC BERTRAND: Ca Plane Pour Moi (Sire).
9. BILLY FLYNN: Highway To Paradise (Decca).
10. SHIRLEY BASSEY: Goldfinger (Columbia).

## COOL FOR CATS

THE SWINGING CATS, Coventry's latest musical export, have their first single, "Mantovani", released by 2-Tone during July.

SHEENA EASTON is the subject of a programme in BBC Television's "The Big Time" series on July 2nd which traces her progress from singing as an amateur to a major recording contract with EMI.

PYE RECORDS are re-releasing some of their more distinguished sixties material on a series of E.P.s during July. Hoping to cash in on the Geno Washington legend, they've put together four of his tracks from 1966; they've also noted the re-emergence of such Kinks numbers as "David Watts" and "Stop Your Sobbing" and, with the addition of "Well Respected Man" and "Waterloo Sunset", a very fine Kinks 45 has been compiled.

The series of four is completed with a strong Searchers set and what seems like the hundredth reissue of Lovin' Spoonful tunes like "Summer In The City" and "Daydream".

THE RELEASE of "Killer Watts", a double album compilation of CBS/Epic heavy metal offerings, marks yet another company's entry into the lucrative market for hard rock sampler albums. "Killer Watts", which retails at £4.99 and features contributions from such refined artists as Ted Nugent, Judas Priest, Molly Hatchet and Frank Marino and Mahogany Rush, follows hard on the heels of the success of EMI's two "Metal For Muthas" collections and MCA's "Precious Metal".

## KILLER WATTS



## OUT OF COLD STORAGE

AFTER A prolonged absence from recording, Ultravox return to the ring this month with their first single for a new label, Chrysalis. Since lead singer John Fox left the band after their third album for Island, "Systems Of Romance", Billy Currie, Warren Cato and Chris Cross have been working in America with new vocalist Midge Ure and building up a strong live following. The new single, "Sleepwalk", is a taster for a fourth album, produced by Kraftwerk maestro Connie Plank, to be released in July.



ONE OF the scenes you WON'T be seeing in "The Swindlers". Now cut from the finished version of the film, our picture shows Sting (see his head) attempting to, er, get friendly with Paul Cook. Not surprisingly, Sting would rather forget this bit part which dates from The Police's pre-lame hungry days.

"THE GREAT Rock 'n' Roll Swindle" begins its national release at the end of this month, opening in cinemas in Great Yarmouth, Cardiff, Ipswich, Loughborough, Manchester, Leicester and Hanley this week. On June 29th, it begins a run in Cheltenham, Nottingham, Reading and Yeovil; it also opens in Liverpool on July 6th and Brighton on July 10th.

In this issue's centrepiece you'll find a preview of some of the scenes from the "Swindle". Starting from top left and working clockwise, they are: Malcolm MacLaren at home; Sid Vicious and motorbike from the "I'm Comin Everybody" sequence; Steve Jones breaking into the glitterbeat roof, watching MacLaren leave by plane; The Pistols singing "Rock In The Queen"; Helen the midgit spelling out "The Rock 'n' Roll Swindle"; and an aggrieved local councillor on TV. In the centre is Sid ending his "My Way" by shooting the audience, and on either side are snips from the cartoon sequences — Johnny Rotten and Sid. No throwing popcorn over the balcony please.

## A SONG FOR YOU

IF YOU bend a close ear to the intro of "Told You So", the 'B' side of The Underones ultra-fab new single, "Wednesday Wee!", you'll catch Feargal Sharkey's spoken dedication of the song to all you "Smash Hitlers". There's a reason.

A few months back we asked the boys to do a song for our last first-disc. This they very kindly did but its organisational difficulties forced us to shelve the idea, they decided to use the spare track as a flip side. And there it is.

ON AUGUST 16th, the third anniversary of the death of Elvis Presley, RCA are planning to release an eight record set containing much previously unreleased Presley material. The package, which will retail at £35.00, is mainly made up of performances recorded in concert early on in his career, tapes of various TV shows and alternate takes of songs from the soundtracks of his many movies.

Whether any of this material will turn out to be of any major artistic merit remains to be seen. The record company, in announcing this release, describe it as "RCA's gift to the millions of Elvis fans". Some gift!



SPLODGENESSABOUNDS (back, left to right) Miles Hat (guitar, since left the group), Winston Jones (keyboards), Whiffy Archer (comb and paper) and Roger Rodent (bass); (front) Bally Greenleaves (attempted harmonies), Max Splodge (vocals) and Desert Island Joe Lurch (Slythe (coconuts and parrots????). And good luck to all concerned.

## SPLODGENESSABOUNDS AND THE IMPORTANCE OF THE B-SIDE

VARIOUS MEMBERS of Splodgenessabounds, South London's least serious pop-comedy, have dropped into Smash Hits Central from time to time over the last year, making themselves known by papering the walls with extremely glib posters and feeding us items of news so bizarre and seemingly far-fetched that we honestly didn't have the nerve to put them in the magazine.

Well, now that their debut single, "Simon Templar", backed by the awesome "Two Pints Of Lager And A Packet Of Crisps Please, And Some Pickled Onions And A Bit Of Cheese Please Mr Bartender, Don't Forget The Change Please, Thank You, You Can't Have Any Cols Of Time Gentlemen Please, So Piss Off!" has gone into the charts, they've certainly shown us who know best.

In so far as they can be summed up in mere words, Splodgenessabounds are a nine

piece (seven blokes, one girl, one dog) musical-comedy-review-type-group who specialise in songs with very long and involved titles and use the word "bum" an awful lot.

Their founder and artistic driving force, one Max Splodge, is currently working on a rock opera called "Malcolm" which, he says, is something like The Who's "Tommy" except, in this case, the hero, instead of being blind, deaf, dumb and pinball playing, suffers mainly from a bad cold.

Other gems in their repertoire include "I've Got A Lot Of Famous People Buried Under The Floorboards Of My Humble Abode" and "I Fell In Love With A Female Plumber From Hartesden

unexpired title of their current B-side is actually "Two Pints Of Lager And A Packet Of Crisps Please, And Some Pickled Onions And A Bit Of Cheese Please Mr Bartender, Don't Forget The Change Please, Thank You, You Can't Have Any Cols Of Time Gentlemen Please, So Piss Off!"

No doubt Max Splodge is already furiously working on a new alcohol-related number about his recent week in goal. Seems the band were having a party for their bassplayer Miles Hat, who'd finally decided to leave after Max had superglued his hand to his guitar, and Max tried to obtain a bottle of vodka from a supermarket without paying for it and got his collar left. Honest, this is all true!

CAN YOU imagine what a Rasta version of Public Image would sound like? Well, if you give The Basement Five a listen, you might find out.

Signed to Island, the record company where lead singer Dennis Morris works as head of design (he was responsible for the artwork on recent albums by Marianne Faithfull, Linton Kwesi Johnson and PIL themselves), their first single "Silicon Chip" is already picking up praise and interest.

The line-up is completed by drummer "T", bassman Leo and guitarist J.R., and collectively they do as much to push forward musical frontiers as John and his pals — and maybe more. An album can't be far away.



Steve Taylor



# FOOD 4 THOUGHT

Mike Stand takes his 2HB and a C90 up the M6 to meet UB40

"I'm a prima donna." You what? "I, Marie and Donna." Eh? "Ivory Madonna." Oh.

Robin Campbell, UB40 guitarist and author of the words to "Food For Thought", has to chuckle about those classic mishearings of the opening line. But they worry him too. Well, imagine how you'd feel if you had something burning in your gut and you got it out exactly the way you wanted and then, after every gig, at least one fan said "Yeah, but what does it mean?"

Across the tatty old desk in the tatty old central Birmingham offices that the band has temporarily adopted, Robin shakes his head in frustration. "I find it incredible that people can't understand it. That upsets me, I think the symbolism's quite obvious. But now I'm concerned about writing too subtly."

He turns to bassist Earl Falconer, the other member of the interview delegation, and says with a touch of irony, "You remember in the early stages of 'Food For Thought' almost everybody in the band wanted to change the words?"

"Wim, I'm all for being blatant," Earl nods. "I didn't let it happen though," Robin chuckles wryly.

And praise be for that. The song was inspired by the Kampuchean holocaust of mass rape and starvation, but it could apply to any poor country ravaged of its raw materials by the wealthy West and then used as a battleground for a practice run for the Third World War.

Robin's feat was in expressing the heavy politics in heart-wrenching personal terms. You can see the pot-bellied, pop-eyed kids. You can see the sleek-suited arms salesman (including our own) queuing up to persuade the local president to spend his skin-and-bones budget on weapons rather than agricultural equipment.

"Well, maybe you can. I shouldn't presume that you'll agree with UB40. But in my opinion the song is a masterpiece, so pardon me if I get steamed up. Especially when I also feel that their follow-up, "My Way Of Thinking", is a disappointment.

The weakness, I feel, comes from a lack of conviction in the words. It's very ordinary boy 'n' girl stuff — nothing wrong with that, but it's just not their style. Robin gets a little bashful on that

one. "It's very sexist I know. It's supposed to be tongue-in-cheek though. The lyrics were made up in two and a half minutes to go with a tune we had..."

FOOD FOR thought? I reckon UB40 feed ON thought. I'm happier with what's to be their next 45 (only in 12-inch

probably). It's called "Burden Of Shame" and deals with British responsibility for white supremacy in South Africa — "There's a soldier's hand on the trigger/But it's we who are pointing the gun" — and it has a good tune.

Are there people out there shouting things like "Music and politics don't mix!" and "What

right have UB40 got to comment on countries they've never seen? Well, there is freedom of speech, but also the band have a fund of personal experience which makes the connections.

As Robin said, "Being a mixed band we're constantly aware of racial problems." For instance, the wine bar which part of the interview drifted to, doesn't normally admit people with dreadlocks, like Earl. We weren't too sure whether this meant that "stardom" had helped to break down a barrier or had simply been exploited by people who casted the appeal of trendy faces above prejudice.

But the band's "political awareness", as Earl called it, goes way back. They haven't taken on "Rock Against Thatcher" as this week's pose, they mean it with a vengeance and for good reasons.

Robin and Ali Campbell, senior and junior UB40s at 25 and 21, are sons of left-wing folk singer Ian Campbell. Robin remembers sitting on his father's shoulders on the Aldermaston anti-atom bomb marches about 1960, and how a family friend who worked for the Post Office came round in a state, muttering about how he could lose his job for this and selling them their phone was being topped!

"What they say in the movies is true," says Robin. "The moment after you pick up the receiver you hear this little creak on the line."

Their teens taught them other lessons. Earl had a very pleasant childhood in a multi-racial area, "no sweat, no hassles about being black", until his very last day at school. He spent it in Steellhouse Lane police station. "It changed my life," he says. "I'd been to this stance where there was a light and a copper was killed. They went around Birmingham picking up every black guy they saw."

"I was interrogated for hours and it totally altered my view of the police. It was horrific. The only good thing in a way was I found out how much I could take. It was like a game, a survival game. I pretended to cry, pretended to faint..."

This rang bells with Robin. When he was 17 he'd been arrested with some mates for standing at a bus stop (possibly a bit noisily, that's all) and suffered the same third degree, and by



PHOTOGRAPH BY PAUL COX/LEL

## My Way Of Thinking

By UB 40 on Graduate Records

Give me all you have (come over)  
All you got to give (come over)  
Save your guilt till tomorrow (come over)  
Won't be that hard to live with

Satisfy my need (come over)  
Won't be that easy (come over)  
You gonna have to try a little harder, baby (come over)  
A little harder to please me

Why tell me no (come over)  
When what you mean is yeh yeh (come over)  
You'll have to tell me what you want me to do 'cause (come over)  
You can't expect me to guess

Why tell me no (come over)  
When what you mean is yeh yeh (come over)  
You'll have to tell me what you want me to do 'cause (come over)  
You can't expect me to guess

Come over, come over, come over  
To my way of thinking

Words and music by UB40  
Reproduced by permission Graduate/New Claims/ATV Music

Continued over



REAR VIEW PHOTOGRAPH BY PAUL COX/LEL

UB40: (left to right) Mickey Virtue, Earl Falconer, Ali Campbell, Robin Campbell, Astro, Brian Travers, Norman Hassan and Jim Brown.







## In The Night

By Barbara Dickson on Epic Records

In the night I reach out my hand  
But you're not here  
In the night I feel a pain inside  
But you're not here  
Oh baby, if I had you here  
I'd never let you go  
But in the night there's no light to shine on me

In the night it feels like the dark  
Will never end  
In the night just being alone  
Without a friend  
It's quiet now and yet I know  
That you will be home soon  
But in the night there's no light to shine on me

Black, black as coal  
Dark so you can't see (so you can't see)  
Blind without your love  
No light (no light) to shine on me (to shine on me)  
To shine on me

*Repeat first verse*

In the night the thinking aloud  
Brings me down  
In the night the clear light of dawn  
Cannot be found  
One more day until I see  
Your loving smile again  
But in the night there's no light to shine on me  
To shine on me  
To shine on me

*Words and music by Barbara Dickson  
Reproduced by permission E.A.T. Music Ltd.*

# Me Myself I

By Joan Armatrading on A&M Records

I sit here by myself  
And you know I love it  
You know I don't want someone  
To come pay visit  
I wanna be by myself  
I came in this world alone  
Me myself I

I wanna go to China  
And to see Japan  
I'd like to sail the oceans  
Before the seas run dry  
I wanna go by myself  
I've just room enough for one  
Me myself I

I wanna be a big shot  
And have ninety cars  
I wanna have a boyfriend  
And a girl for laughs  
But only on Saturday  
Six days to be alone  
With just me myself I  
Me myself and I  
Just me myself I

Don't wanna be the bad guy  
Don't wanna make a soul cry  
It's not that I love myself  
I just don't want company  
Except me myself I  
Me myself and I  
Just me myself I

*Repeat first verse*

Me myself I, me myself and I  
Just me myself I

*Words and music by Joan Armatrading  
Reproduced by permission Rondar Music Ltd.*





# independent BIZ

## singles

Harry Houdini used to escape from yards of chains, handcuffs and a mail sack or two while suspended over Niagara Falls. Well, he should have tried getting into an envelope containing an independent single. Those guys may be poor but they certainly know how to throw the sellotape around. So with sweat on my brow and chest much expanded I report to you that . . .

A lot happens in "Swans On Glass" by Modern English (4AD) and most of it sounds good to me although it's so active it takes some grasping. The appealing effect is that the bleakness of their theme is overwhelmed in a tumble of heavy rhythm, fancy guitar bits, synthesizers agogo and multiple voice overdubs. A splendid time is had by all in the industrial wasteland.

The B-side, "Incident", is a bold piece of imagination taking the point of view of an old man assaulted by a young one and thereby challenging rock's usual presumption of the divine rectitude of youth. My grey hairs think this is a very healthy sign.

(Contact: SAE to 8 Hogarth Road, London SW5.)  
50.50 are one of those modern-world orchestras, a guitar/keyboards duo who at the flick of a switch can come on as loud as the Day Of Judgment. They put their power to good purpose on "Meet Me At The Base" which does indeed feature bass — some kind of sonic pun — and leaps up and down like Wonder Woman. I recommend it — robust technology on Public

Records (Box R12, 30 Baker Street, London W1).  
Public also have MIS's 'Aright On The Night' which made me realise I'd never heard anyone copying the Police before. Ah, the eternal noise for identity . . .

Threatening noise of the collection is on "Girls Don't Count" (Relevant Music) by Section 25 who grind out a relentless riff on what sounds like a row of cellos (all from one percussion l'bel). Over this, some micro-and, and synth-howaround, their singer shouts that "Money don't count". I would add that men don't bite dogs and I wouldn't buy this record unless I wanted to be in a bad mood (you know the feeling, everything's hunky-dory and you wish you had something to suffer about).

And next we have a ska version of the Shadows' old hit, "Apeche" (Cheapskate). Not quite what you were looking for? Sorry, Ska-Dows, it's nice but, really, not this month. You could try November, '79, though.

On the sleeve of their "£100 In 15 Minutes" Puritan Guitars describe themselves: "Riddled with contradictions, we agree perhaps on a basic framework for our actions, within which there are considerable disagreements and tensions, sometimes productive sometimes not".

If you favour that kind of verbiage you'll probably think the record's great too and you can get it from Riverside Records, 69 Neville Street, Cardiff. I find it sanctimonious and a drag. I do enjoy that "perhaps" though. A few more where that came from and they'd soon have the multinational record companies begging for mercy.

No mucking about with electronics for the Yorkshire independents it seems. Two releases from Future Earth Records (Tel: Doncaster 854232) suggest a feeling for hard post-punk pop. BTP Folders are a bit like the Rezillos only less manic and with a chap instead of Faye Fife singing. To me the 'B' side, "All Of A Sudden", is better than the 'A' because I'm



prejudged against songs called "Radio". Come on, it's a little box with a couple of transistors and a three-parts deaf DJ inside. End of subject. Please!

Their stalemates Richard And The Taxmen are coarser and less catchy with "Now We're Through" and "Honey Please Don't Go".

The Dead Beats' "Choose You" has some of those wild, new guitar sounds you get on independent records. They restore your faith after all the albums where tens of thousands have spent to achieve an 'acceptable' sound i.e. like

everyone else. The Dead Beats are on Red Rhino Records (9 Gillygate, York).  
Yorkshire, however, gets let down somewhat by the Vandells' "Ruby Toot", on Loose End from Leeds. They are very proficient, but take their approach to pop over the top into twee-tie-pie wetness.

Judging by the singer's accent no Yorkshireman was responsible for the crude and rotten exploitation of "The Northern Ripper" by The Blanks (Void). No info on where it comes from. Smell it out if you're into exploring sewers.

The State, meanwhile, are distinctive in having a singer who doesn't croak or moan or snarl or squeak. On "I Only Wish" (Zima) he's unembarrassed to open his throat and lungs and let fly. This hefty number gets an emotional treatment from said Anon and a fair old trouncing from the rest of the band, especially the string machine minder. It doesn't exactly work, but I expect it will in the future. They aren't afraid to be BIG.

Mike Stand

## independent singles top 30

TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	BLOODY REVOLUTIONS/PERSONS UNKNOWN	Cross/Polson Girls
2	18 MY WAY OF THINKING UB40	Cross
3	9 NO RDMN	Athletic Spinz '80
4	30 IEYA	Toyah
5	— DO YOU DREAM IN COLOUR	Bill Nelson
6	— HOLIDAY IN CAMBODIA	Owad Kennedy
7	2 REALITY ASYLUM	Cross
8	— LOVE WILL TEAR US APART	Joy Division
9	— THE MAN NEXT DOOR	The Slits
10	6 FINAL DAYS	Young Marble Giants
11	17 TRAVELLING MAN	Paralax
12	8 YOU CAN BE YOU	Honey Bane
13	7 WHERE'S CAPTAIN KIRK?	Spizz Energi
14	23 FEEDING OF THE 5,000	Cross
15	4 DEATH AND DESTINY	Mytha
16	3 BACK TO THE GRID	White Spirit
17	20 TRANSMISSION	Joy Division
18	15 NANTUCKET BLENDING	Quartz
19	— FINAL SOLUTION	Pure Lips
20	5 NAME RANK AND SERIAL NUMBER	Fist
21	10 YOU/IDENTIFICATION	Data 5
22	14 REALITIES OF WAR	Discharge
23	11 TREASON (IT'S JUST A STORY)	Teardrop Explodes
24	22 BETTER SCREAM	Wahl Heat
25	— FEEDBACK SONG	Rena Rena
26	29 DISCO IN MOSCOW	VIBRATORS
27	24 SOLDIER SOLDIER	Spizz Energi
28	21 SUSPECT DEVICE	Soft Little Fingers
29	— SILVER BLADES	Fashion
30	— JUST LIKE EDDIE/SUNLIGHT	Silicon Teens

## independent albums top 10

TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	8 THE BLUE MEANING	Toyah
2	2 STATIONS OF THE CROSS	Cross
3	1 TOTAL'S TURNS (IT'S NOW OR NEVER)	The Fall
4	— DIE KNEELING DIE BOSEN	D.A.F.
5	— WE ARE TIME (RETROSPECTIVE)	The Pop Group
6	UNKNOWN PLEASURES	Joy Division
7	3 GO ANIMALS BELIEVE IN GOD?	Pink Military
8	5 COLOSSAL YOUTH	Young Marble Giants
9	4 GIVE 'EM HELL	Whitchynde
10	— NEATHEN EARTH	Throbbing Glatie

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

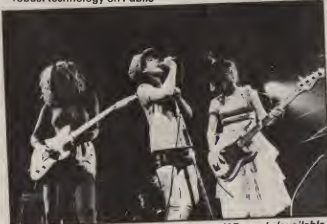


PHOTO: PAUL COX/IFA

THE SLITS have a new single out now on Y Records (available through Rough Trade). Two loose rhythmic, melodic versions of an old John Holt reggae number "The Man Next Door", it's a great improvement on their last single. For more on Slits recording, see page 28.

# WIN A VIDEO COMPUTER GAME!



Fancy a video entertainment computer? Then here's your chance to win one. What the lucky winner of our Crossword Competition receives is as follows (a) a video computer unit measuring approximately one foot square by three inches deep, complete with power transformer and instructions on how to plug into your TV set (colour or black and white); (b) two handset controls which can vary game time and speed as well as stop and start; and (c) two pre-programmed cartridges giving you a total of six different games to play. You even get the appropriate sound effects! On top of that, there'll be a copy of "Three Into One" — the best of John Foxx's former band, the highly influential Ultravox!

Here's how it works: the first correct crossword entry opened after the closing date (July 9) cops the video set and a copy of "Three Into One". The next 25 correct entries opened will each receive an Ultravox album. Now read on...

## How to enter

Simply solve our crossword puzzle, writing the answers in ink, pen or ballpoint. Complete the coupon with your own full name and address then cut it out and post it in a sealed envelope addressed to: SMASH HITS (Crossword No 41), 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF. Make sure it arrives not later than July 9, 1980, the closing date. Sender of the first correct entry checked after the closing date will win the computer game and the LP. Senders of the next 25 correct entries will each receive a copy of the Ultravox album. The Editor's decision on all matters relating to the competition will be final and legally binding. No correspondence can be entered into. The competition is open to all readers in Great Britain, Northern Ireland, Eire, Channel Isles and the Isle of Man, excluding employees (and their families) of Smash Hits and East Midland Allied Press.

### CROSSWORD NO. 39 WINNERS

TV WINNER: Dave Gillooley, Widnes, Cheshire.

ALBUM WINNERS: Lyndsey Buckler, Sonning, Berkshire; Paul Harris, Crystal Palace, London; Wendy Anison, Lumbertubs, Northampton; Elena Umbira, Milton Keynes; Beverley Froud, Bourne-mouth; Andy Madgwick, Great Missenden, Bucks; Caroline Price, Tredegar, Gwent; Samantha Skinner, Cobham, Kent; Kevin Duke, South Shields, Tyne & Wear; Hazel Smith, Ashton-under-Lyne, Lancs; Terry Dillow, Wotton, Exeter; Paul King, Dagenham, Essex; Simon King, Wetherby, West Yorks; Mr R. M. Steele, Wootton, Beds; Mark Clayton, Cleethorpes, S. Humberside; M. R. Showell, Maidenhead, Berks; John Broadway, Winchester, Hants; Teresa Foy, Portsmouth, Hants; Eric Brennan, Rutherglen, Glasgow; Jack Simpson, Sheffield; Deborah Cook, Kesgrave, Suffolk; Liz Hayes, Winchester, Hants; Peter Walsley, Porthcawl, Mid. Glam; Michele Dalmasso, Crawley, W. Sussex; Stephanie Tilsted, Basildon, Essex.

### ANSWERS TO CROSSWORD NO. 39

ACROSS: 1 Jimmy Pursey; 6 "My Way"; 8 "Rough Boys"; 9 "Tragedy"; 10 Dave (Vanian); 11 Chart; 13 Ska; 14 "Armed Forces"; 15 "Mary (Of The 4th Form)"; 17 Iggy Pop; 18 Sax; 19 Spiz; 20 (Rod) Stewart; 24 "Silver Dream (Machine)"; 25 CBS; 27 "I Feel Love"; 28 Fan; 29 Rod (Stewart); 30 Nutty (Train).

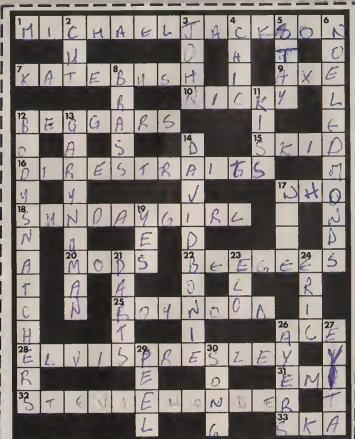
DOWN: 1 Jerry Dammers; 2 "Maggie May"; 3 Public Image; 4 Sister (Sledge); 5 "YMCA"; 7 Wreckless Eric; 12 Two-Tone; 16 Revillos; 21 The Beat; 22 Wembley; 23 (Nutty) Train; 24 Starr; 26 Bread.

## ACROSS

- 1 Jam check, call on (anag. 7,7)
- 7 But shake! It'll produce a singing shrub! (4,4)
- 9 A woodchopper's instrument?
- 10 Tesco of The Members
- 12 Penniless half of 13 down's label
- 15 Slip or slide, like Richard Jobson?
- 16 Band who hit with "Sultans Of Swing" (4,7)
- 17 Pete, Roger, John, Kenney collectively
- 18 Blondie smash from '79 (6,4)
- 20 Part of the Osmonds who dress in parkas?
- 22 Family group whose name derives from initials of the eldest brother (3,4)
- 25 Former Move and Wizard leader who started 23 down (3,4)
- 26 Band who had a big hit with "How Long" (4,7)
- 28 Spy vile reels (anag. 5,7)
- 31 Giant record company (initials).
- 32 We divert nose (anag. 6,6)
- 33 Prince Buster was a legendary exponent of this music

## DOWN

- 2 Slits LP — or an instruction to end filming!
- 3 & 29 The thinking fan's DJ
- 4 Hic, hic, I think I've swallowed a disco group!
- 5 Don't go... this was a '78 hit for Jackson Browne
- 6 Demons do Len (anag. 4,7)
- 8 In Christie's pocket?
- 11 Sign of affection for an American glam rock group!
- 12 Rude girls!
- 13 Margy, a nun, is reassembled as a singer! (4,5)
- 14 The Thin White Duke (5,5)
- 17 "Lilac —" was a hit for Elkie Brooks
- 19 They've just been joined by Buggles
- 21 Gamey pop group!
- 23 Bit of Elvis Costello where Jeff Lynne might feel at home! (initials)
- 24 The Wreckless one
- 26 Kevin, singer, or Roy, disco star
- 27 "Don't Cry For Me Argentina" musical
- 29 See 3 down
- 30 More than an instrumental



NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

No. 41

# COMMODORES

NEW ALBUM

# HEROES



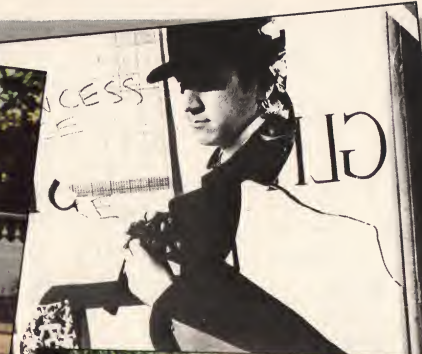
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**BUDGIE**

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tracks  
of no  
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heavy  
metal.**



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the Lyceum  
29th June**

ACTIVE

MARKETED BY RCA

22 SMASH HITS

**Breaking The Law**

By Judas Priest on CBS Records



There I was completely wasting  
Out of work and down  
All inside it's so frustrating  
As I drift from town to town  
Feel as though nobody cares  
If I live or die  
So I guess as well begin  
To put some action in my life

*Chorus*

Breaking the law, breaking the law  
Breaking the law, breaking the law  
Breaking the law, breaking the law  
Breaking the law, breaking the law

So much for that golden future  
I can't even start  
I've had every promise broken  
And there's anger in my heart  
You don't know what it's like  
You don't have a clue  
If you did you'd find yourselves  
Doing the same thing too

*Repeat chorus*

You don't know what it's like

*Repeat chorus to fade*

Words and music by Tipton/Halford/Downing.  
Reproduced by permission Arakata Music Ltd/Warner Bros Music  
Ltd.



Artist  
**ORCHESTRAL  
MANOEUVRES  
IN THE DARK**

Song  
**ELECTRICITY**

Label  
**FACTORY/  
DINDISC**

Year  
**1979**

Requested by  
**REBECCA HOBSON,  
SCUNTHORPE,  
S. HUMBERSIDE.**

**REQUEST-SPOT**

PHOTOGRAPH BY KEVIN CUMMINGS

# Orchestral Manoeuvres *in the Dark*

Our one source of energy  
The ultimate discovery  
Electric blue for me  
Never more to be free

Electricity  
Nuclear and H.E.P.  
Carbon fuels from the sea  
Wasted electricity

Our one source of energy  
Electricity  
All we need to live today  
A gift for man to throw away

The chance to change has nearly gone  
The alternative is only one  
The final source of energy  
Solar electricity

Electricity, electricity, electricity, electricity, electricity, e . . . . .

*Words and music by Andy McCluskey/Paul Humphreys  
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\* **2nd PRIZE-**

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\* **3rd PRIZE-**

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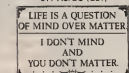
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# Waterfalls

By Paul McCartney on Parlophone Records

Don't go jumping waterfalls  
Please keep to the lake  
People who jump waterfalls  
Sometimes can make mistakes

And I need love, yeah, I need love  
Like a second needs an hour  
Like a raindrop needs a shower  
Yeah, I need love every minute of the day  
And it wouldn't be the same  
If you ever should decide to go away

And I need love, yeah, I need love  
Like a castle needs a tower  
Like a garden needs a flower  
Yeah, I need love every minute of the day  
And it wouldn't be the same  
If you ever should decide to go away

Don't go chasing polar bears  
In the great unknown  
Some big friendly polar bear  
Might want to take you home

And I need love, yeah, I need love  
Like a second needs an hour  
Like a raindrop needs a shower  
Yeah, I need love every minute of the day  
And it wouldn't be the same  
If you ever should decide to go away

Don't run after motor cars  
Please stay on the side  
Someone's glossy motor car  
Might take you for a ride

And I need love, yeah, I need love  
Like a castle needs a tower  
Like a garden needs a flower  
Yeah, I need love, said I need love  
Like a raindrop needs a shower  
Like a second needs an hour  
Every minute of the day  
And it wouldn't be the same  
If you ever should decide to go away

Don't go jumping waterfalls  
Please keep to the lake

Composer: McCartney  
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# Hot Love

By David Essex on Mercury Records

I got a real live wire  
Oh man, she set my soul on fire  
Well, it's the kind of hot love  
That's lifting me higher and higher  
She got one leg of iron the other of steel  
If her kissing don't a-get you  
Then her loving will  
I got hot love, hot love, hot love

This girl's a living legend  
Oh man, you wanna see that face  
And the way she love me  
Send me in to outer space  
The girl will mystify you, crucify you  
You'll be all at sea  
You can take it from me  
I got hot love, hot love, hot love

This child was made to love  
This baby was born to kiss  
I get a shiver in my backbone  
When I kiss her ruby lips  
Well, she's a precious pearl  
She's my sweet girl  
She set my soul on fire  
Ooh, I burn with desire  
We got hot love, hot love, hot love

Hot love burning inside  
It's a flame that grows and grows  
Hot love making me know  
How much I love my baby so

Hot love, hot love, hot love

She got one leg of iron the other of steel  
If her left one don't a-get you  
Then her right one will  
I say hot love  
Hot love, hot love, hot love  
Come on and give me that hot love  
Hot love, hot love, hot love  
Come on and give me some hot love  
Hot love, hot love, hot love  
Hot love

Words and music by David Essex  
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Solution on page 36.

ANGEL CITY  
 AVIATOR  
 BRUCE FOXTON  
 CARS  
 CHIC  
 CHORDS  
 COMMODORES  
 DIRTY LOOKS  
 DISCHARGE  
 EDDIE COCHRAN  
 EMOTIONS  
 FACES  
 FASHION  
 G-FORCE  
 GRAHAM PARKER  
 GRIN  
 HEPTONES  
 HOT CHOCOLATE  
 JANIS IAN  
 JAPAN  
 JIMMY RUFFIN  
 JONA LEWIE  
 JUNIOR MURVIN  
 KLARK KENT  
 LITTLE RICHARD  
 MARK PERRY  
 MASH  
 NEW MUSIK  
 PAUL CARRACK  
 PIERRE MOERLEN  
 PLASMATICCS  
 SELECTER  
 SISTER SLEDGE  
 SLADE  
 SPARKS  
 SUPERTRAMP  
 THRD WORLD  
 TITO SIMON  
 TRIUMPH  
 WAH HEAT

ANGELPMARTREPUSALS  
 NOMISOTITPLAETAIVA  
 IKOOBYTRIDUIYTTMPJ  
 VDRAHCIRELTTILCSIS  
 RYOMEUOMCHICECUMEB  
 URAMMTOAICOCOPMMRO  
 MROPATRRLMUEEYDURO  
 REHIIRDEMRTRRRCMEE  
 OPVOAWGOBASUEEASMJ  
 IANCONDFLHFD FRGDOD  
 NSKRAOTOOFSEIRNEN  
 UOLCRRRCNIRGASOAERA  
 JDYEHOSNERCIFLHRLI  
 CSSRHADTAKSEEFACES  
 NENCRICHNTKWTTMDNI  
 ONTPSECAEFIRNTPAEN  
 IOSCLSPRMEHIAIAOEA  
 HTIEIASKNMHEHLRPRJ  
 SPSDJLSKRAPSCTKTRS  
 AEAEEERGMSAENS OEAEP  
 FHPDNOITAOMEI WREIO  
 HUGSKOOLYTRIDPAHPH  
 SENARHCOCEIDDEAHSW  
 TITONOTXOFECURBARE  
 CAMCITSALPKISUMWEN

# SLITS' DISCS QUIZ

EVER FANCIED finding out just how a recording studio does work? Well, here's your chance to unravel one of life's little mysteries thanks to our friends The Slits, who are offering an all expenses paid trip to London for a day to witness them at work on their next album.

That's the prize in store for the person whose correct answers to the six questions below are the first opened after our closing date of July 9. Consolation prizes are also in order for the next twenty five correct entries opened — each will receive an autographed poster and a copy of The Slits' new single, "The Man Next Door".

To be in with a chance of winning, simply fill in your answers to the six questions below on the entry form and send it to arrive by July 9 (the closing date) to: Smash Hits Slits Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF. The prizes will be awarded as above.

(A) The first names of the three Slits?

- (B) The name of The Slits' minor hit on Island a few months back?
- (C) Name the Motown soul singer who wrote its 'B' side, "I Heard It Through The Grapevine".
- (D) Name the Slits ex-drummer, now a Banshee.
- (E) The Slits' album "Cut" was produced by Dennis Bovell of Matumbi. What was their reggae hit a few months ago?
- (F) The Slits' recent independent single was shared with another band. Who are they?

## SLITS COMPETITION

A \_\_\_\_\_

B \_\_\_\_\_

C \_\_\_\_\_

D \_\_\_\_\_

E \_\_\_\_\_

F \_\_\_\_\_

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# IRON MAIDEN

Sanctuary  
On EMI Records



Out of the winter  
Came a warhorse of steel  
I never killed a woman before  
But I know how it feels

*Chorus*

I know you'd have gone insane  
If you saw what I saw  
But now I've got to look for  
Sanctuary from the law

I met up with a slinger last night  
To keep me alive  
He spends all his money on gambling  
And guns to survive

*Repeat chorus*

So give me sanctuary from the law  
And I'll be alright  
Just give me sanctuary from the law  
And love me tonight, tonight

*Repeat chorus*

I can laugh at the wind  
I can howl at the rain  
Down in the canyon  
Or out on the plains

*Repeat chorus*

So give me sanctuary from the law  
And I'll be alright  
Just give me sanctuary from the law  
And love me tonight, tonight

Love me tonight

Words and music by Iron Maiden  
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## CANADIAN METAL'S PROGRESSIVE POWER



The New Album  
**'PROGRESSIONS  
OF POWER'**

**'LIVE FOR THE WEEKEND'**

No. 1 in Sounds'  
Heavy Metal Chart

**RCA**

# SINGLES

By David Hepworth

**GIORGIO MORODER: Night Drive (Polydor).** Plucked from the "American Gigolo" soundtrack album, "Night Drive" doesn't add up to a lot more than an instrumental version of Blondie's "Call Me", performed and arranged by its author. Altogether it drags its heels when springing to life and would not seem altogether out of place on one of those "Guiseppi Lasagne Plays Pop Favorites" albums that they use to demonstrate music centres in Boots.

**PAUL MCCARTNEY: Waterfalls (Capitol).** The fact that The Great British Consumer can't resist a pedestrian love ballad obviously isn't lost on Paul McCartney. This pale and wan confection trudges up the path already beaten by his other hugely overrated composition "Yesterday" and employs images and ideas already shown signs of lumbago. But then again, some of the lines are as sparkling, "Don't go chasing love years," he trills. Useful advice without a doubt.

**ULTRAVOX: Sleepwalk (Chrysalis).** Ultravox return to vinyl after a long vacation, poppy precisely, punching along an attractive mekkanic dance tune in infectious fashion, relying on the force of a whispered one word chorus to distract the attention from some rather flakey lyrics. It seems that when John Foxx departed he took the majority of the melodrama with him and left behind a leaner machine streamlined enough to get on the radio.

**BOB SEGER: Against The Wind (Capitol).** Drifting with the tide more like. The edge of grief regret which previously animated Seger's laments to the passing of the years grows ever more faint as he tailors his material more closely to the requirements of America radio. "Against The Wind" lacks the friction and magic of "Night Moves" and sounds like nothing so much as his poorer imitators.

**JUDY TZUKE: The Choices You've Made (Rocket).** There's no sound quite so sad as a machine-like rhythm that seems in dire need of re-winding. Judy Tzuke's voice also finds itself pushed to get near the notes that make up this rather puny slice of drip dry funk.

**MARI WILSON: Love Man (GTO).** Disastrously forced attempt and summum up of the exuberance of mid-Sixties Motown which comes to grief for want of soul, swing and sexiness. I understand David Bowie bought this while out shopping in London the other day, no doubt he can afford to shell out for a camp lease.



**DIRTY LOOKS: Lat Go (Stiff).** Energising release from a new three piece from New York which coasts along on Who-style chords, ozone vocals and generally muscular but loose affect. Play regularly.

**SHEENA EASTON: 9 To 5 (EMI).** Now here's how you make an utterly calculated record. You take one voice without noticeable character but bursting with irresistible perkiness and arioso appeal, point it in the direction of a song which covers all its bases and sprinkle the finished article with the aural equivalent of icing sugar. Two-three-kick music.

**SNIFF 'N' THE TERARS: One Love (Chiswick).** British band perform their own streamlined variation of the dominant sound of America's West Coast — all understated funk and instrumental polish swimming beneath an oddly toneless voice crooning in sinister fashion.

**THE HUMAN LEAGUE: Empire State Human (Virgin).** After notching up their nearest miss so far with "Rock 'N' Roll", The Human League continue their unconventional pursuit of a hit by re-releasing last year's single "from their "Reproduction" debut album and accompanying early copies with a free copy of "Only After Dark" from the new "Travelogue" LP. Got all that?

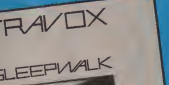
The important thing is that "Empire State Human" is probably the catchiest item in their rich repertoire, tailored almost along the lines of a crazed rugby song. Highlight is an insanely jolly chorus all about wanting to be tall tall tall as big as a wall well wall. And if you haven't got this already, then you should remedy this state of affairs with all speed.

**LEO SAYER: More Than I Can Say (Chrysalis).** For those like me, who thought the diminutive one was unlikely to make a half-listenable record ever again, this comes as a pleasant surprise. Written by two of Buddy Holly's Crickets and produced by Cliff Richard's recent mainman, Alan Tarney, this finds Sayer putting his mantras on hold for a while and constructing the model of a plaintive pop record. Like most good songs, it sounds as if it's singing itself.

**BILLY PRESTON AND SYREETA: One More Time For Love (Motown).** Just like the last one which was pretty similar to the one before which for all I know may have been a dead ringer for the release before that. Somewhat similar to wading through quick setting treacle in snow shoes.

**CLIVE LANGER AND THE BOXES: It's All Over Now (F-Beat).** Originally done by Bobby Womack's Valentinos, made into a huge hit by The Rolling Stones and revived periodically ever since, this remains a great song even if Langer doesn't have a lot to add apart from a little Cockney deadpan and a coat of contemporary gloss.

**PINK MILITARY: Did You See Her (Eric's/Virgin).** I did in fact. I saw Jayne when she was fronting Big in Japan and used to do a lovely number called "I'm Sticking To You, Cos I'm Dead Or Glue." If this release is anything to go by, such weakness is a thing of the past and pale badster music is on the menu. It might work better in the context of an album; on a single it seems awful lonesome.



**THE UNDERTONES: Wednesday Week (Stir).** Not so much a change of tack as an example of the advantages of growing confidence. The song is actually taken at a fair pace but the guitars are so light fingered and the mix so spacious that you'd swear you were listening to an actual ballad. Anyway, the important thing about this supple and deceptively well-structured masterpiece is that it represents the finest Undertones record so far and you should make every effort to get a copy.



**AKRYLYX: J. D. (Polydor).** As we're currently finding out, modern ska needs assembling with care if it isn't to degenerate into today and flabby, idling exercises. Like this for example.

**WILD HORSES: Flyaway (EMI).** The title gives the game away; any flimsy ballad will do as a peg to hang all those pretty guitar duets on. The idea itself is so tired that even a genius would be pushed to breath some passion into it.

**THE BLUES BAND: E.P. (Blues Band).** Fine four track introduction to the delights of this mature but energetic combo, most notably on a new version of Bob Dylan's "Maggie's Farm" which is dedicated to the current tenant of 10, Downing Street.

**THE HIT MEN: O.K. (Urgent).** Quite a few people seem to fancy this snappy, skilled and danceworthy new band and this second single outlines their strengths quite successfully; lightweight but highly mobile sound, a good hook line backed up by some memorably tidy keyboard work. Although the singer tends to make a bit of a meal of his job, they sound like a band with plenty more ideas where this one came from.

**THE UNDERTONES: Wednesday Week (Stir).** Not so much a change of tack as an example of the advantages of growing confidence. The song is actually taken at a fair pace but the guitars are so light fingered and the mix so spacious that you'd swear you were listening to an actual ballad. Anyway, the important thing about this supple and deceptively well-structured masterpiece is that it represents the finest Undertones record so far and you should make every effort to get a copy.



# ALBUMS

**DIANA ROSS: Diana (Motown).** The Chic Organisation, Bernard Edwards and Nile Rodgers, give Diana more than a helping hand on this album. They've written, arranged and produced the whole lot, leaving her to the vocals. The result, despite her great voice, simply does not rise above the by now easily and recognisable Chic stereotype sound. Nevertheless, this is a musically excellent and highly polished album, the best tracks being "Upside Down" and "Have Fun." (5 out of 10).

Bev Hillier

**THE REAL THING: Saints Or Sinners? (Caplone).** As a confirmed fan of The Real Thing live on stage, I always find myself a little disappointed when it comes to their records. Despite the commercial success of their singles, their albums tend to lose a lot of the band's energy and become somewhat repetitive. Singer Chris Amoo's husky, sensuous voice is the only thing that makes this album something special. (7 out of 10).

Bev Hillier



**THE PHOTOS: The Photos (Epic).** It's difficult to see this debut as anything other than an attempt to inject a little extra muscle in on Blondie's crumbing scene, and, in those terms, it's a botched job. Wendy Wu's voice can't keep hold of the slow songs and the band are generally predictable. Some of the fast stuff is interesting, but even the dazzling production can't compensate for material that has no character of its own. (5 out of 10).

David Hepworth

**BOB MARLEY AND THE WAILERS: Uprising (Island).** The well-wired crafted collection, the

outweighed by long periods of sheer dullness. Pity. (5 out of 10).

Red Starr

**TOYAH: The Blue Meaning (Safari).** For all Toyah's "punk" credentials, this album is simply gutless exhibitionism set to unmemorable rock music with technofash leanings and some of the worst lyrics EVER; a mess of meaningless garbled imagery, all mysticism and supernatural hallucinations. (What's a "blue meaning", for God's sake?) Toyah's real talent for showing off to attract attention lies in acting and that's where she should stay. At least Nina Hagen's exhibitionism raises a smile. (3 out of 10).

Red Starr

**LAMBRETTAS: Beat Boys In The Jet Age (Rocket).** Strong enough to surprise the cynics but too mod cliché to make much impression elsewhere. Despite their weedy presentation, The Lambrettas can actually write some strong pop tunes, while their lyrics show the potential to contribute something original if they'd relax their "blue" and restrictive "mod" rat-a-tat delivery to let their own character come through. Useful debut time (and fashion) will decide the rest. Nice sleeve. (6 out of 10).

Red Starr

**THE RECORDS: Crashee (Virgin).** Having achieved some success in America with their very wonderful first album, "Crashee" finds The Records at something of a crossroads with an overly dense production job threatening to smother their vital looseness. At times the sound is too harsh and the vocals strained, but it would take more than that to hide the melancholy humour and vital tunefulness of such songs as "Girl In The Golden Dip" and "The Same Mistakes". A necessary earful (7½ out of 10).

David Hepworth

sort we've come to expect from Marley; militant anthems a plenty and the odd love song. Problem is there's barely a musical or lyrical move in the whole album that Marley hasn't made before, and to more telling effect. The overall lack of surprise suggests that he may have become the prisoner of the style he once pioneered so brilliantly. (5 out of 10).

David Hepworth

**WILLIE NILE: Willie Nile (Arista).** Willie didn't hang up his acoustic guitar until a year ago and there's the odd trace of folksiness beneath the hard New York sheen of his electrified debut. However, the spare punchiness of his small band suits his tough but romantic stance and he can write a good simple song or six; if they take a few more risks in the production department next time we should be out to an rocker of stature. (7 out of 10).

David Hepworth

**KLARK KENT: Mark Kent (A&M).** Pity about the cheap gimmicky — to a inch LP of eight songs in "The Records" (horrible, horrible noise) for £3.99 — because this unpretentious, light-hearted excursion is strong enough not to die. The songs belong to the "Fall Out" mould — energetic, utterly straightforward and reasonably tuneful. If sticking in the lyrical department — with the excellent musicianship is relaxed and inventive, not unlike The Police (surprise surprise) on their day off. An enjoyable sideshow. (7 out of 10).

Red Starr

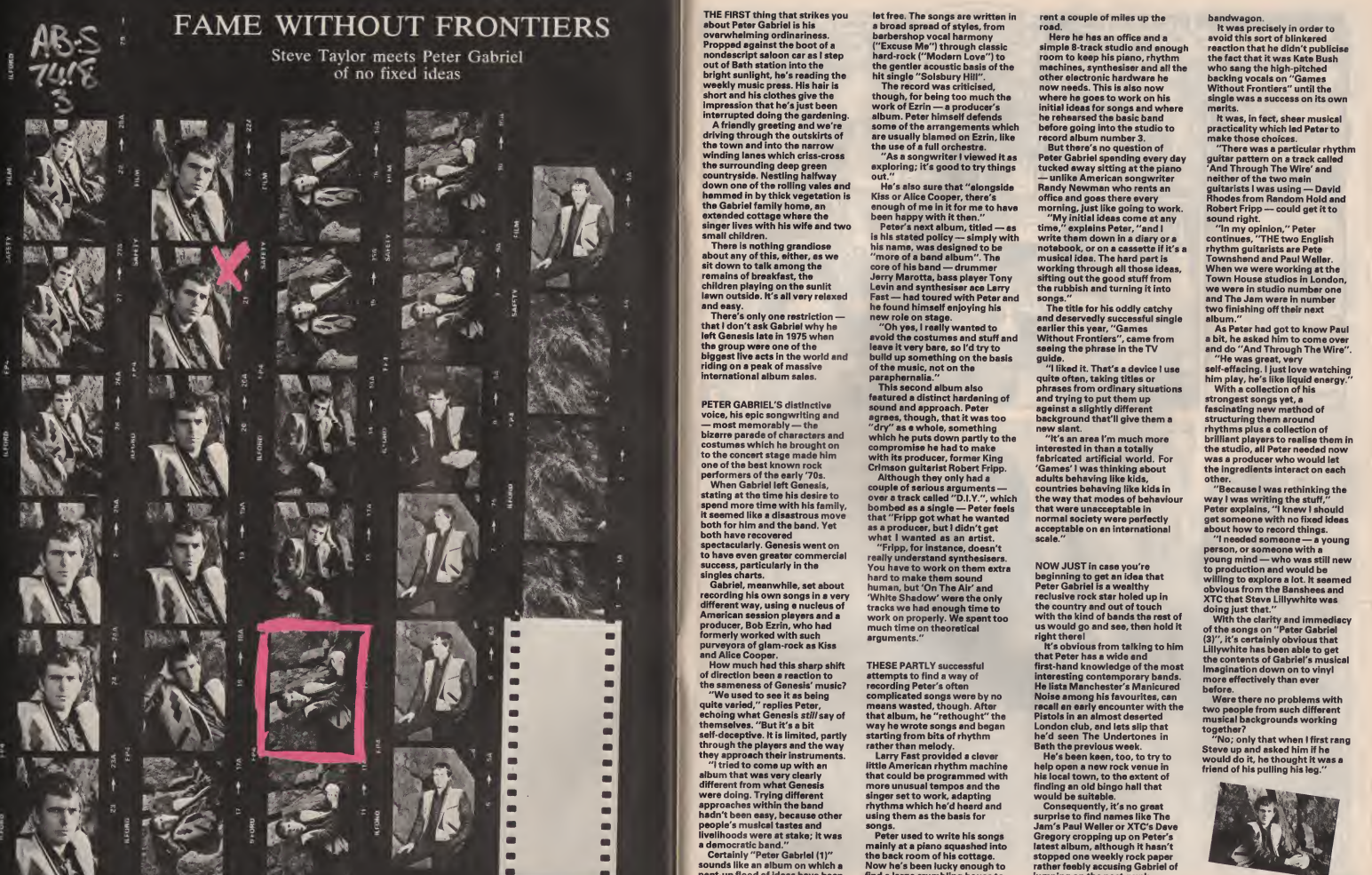
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David Hepworth



# FAME WITHOUT FRONTIERS

Steve Taylor meets Peter Gabriel  
of no fixed ideas



THE FIRST thing that strikes you about Peter Gabriel is his overwhelming ordinariness. Propped against the boot of a nondescript saloon car as I step out of Bath station into the bright sunlight, he's reading the weekly music press. His hair is short and his clothes give the impression that he has just been interrupted doing the gardening.

A friendly greeting and we're driving through the outskirts of the town and into the narrow winding lanes which criss-cross the surrounding deep green countryside. Nestling halfway down one of the rolling vales and hemmed in by thick vegetation is the Gabriel family home, an extended cottage where the singer lives with his wife and two small children.

There is nothing grandiose about any of this, either, as we sit down to talk among the remains of breakfast, the children playing on the sunlit lawn outside. It's all very relaxed and easy.

There's only one restriction — that I don't ask Gabriel why he left Genesis late in 1975 when the group were one of the biggest live acts in the world and riding on a peak of massive international album sales.

PETER GABRIEL'S distinctive voice, his epic songwriting and — most memorably — the bizarre parade of characters and costumes which he brought on to the concert stage made him one of the best known rock performers of the early '70s.

When Gabriel left Genesis, stating at the time his desire to spend more time with his family, it seemed like a disastrous move both for him and the band. Yet both have recovered spectacularly. Genesis went on to have even greater commercial success, particularly in the singles charts.

Gabriel, meanwhile, set about recording his own songs in a very different way, using a nucleus of American session players and a producer, Bob Ezrin, who had formerly worked with such purveyors of glam-rock as Kiss and Alice Cooper.

How much had his sharp shift of direction been a reaction to the sameness of Genesis' music? "We used to see it as being quite varied," replies Peter, echoing what Genesis still say of themselves. "But it's a bit self-deceptive. It is limited, partly through the players and the way they approach their instruments."

I tried to come up with an album that was very clearly different from what Genesis were doing. Trying different approaches within the band hadn't been easy, because other people's musical tastes and livelihoods were at stake; it was a democratic band."

Certainly "Peter Gabriel (1)" sounds like an album on which a pent-up flood of ideas have been

let free. The songs are written in a broad spread of styles, from barbershop vocal harmony ("Excuse Me") through classic hard-rock ("Modern Love") to the gentler acoustic base of the hit single "In Your Eyes".

The record was criticised, though, for being too much the work of Ezrin — a producer's album. Peter himself defends some of the arrangements which are usually blamed on Ezrin, like the use of a full orchestra.

"As a songwriter I viewed it as exploring: it's good to try things out."

He's also sure that "alongside Kiss or Alice Cooper, there's enough of me in it for me to have been happy with it then."

Peter's next album, titled — as is his stated policy — simply with his name, was designed to be "more of a band album". The core of his band — drummer Jerry Marotta, bass player Tony Levin and synthesiser ace Larry Fast — had toured with Peter and he found himself enjoying his new role on stage.

"Oh yes, I really wanted to avoid the costumes and stuff and leave it very bare, so I'd try to build up something on the basis of the music, not on the paraphernalia."

This second album also featured a distinct hardening of sound and approach. Peter agrees, though, that it was too "dry" as a whole, something which he puts down partly to the compromise he had to make with its producer, former King Crimson guitarist Robert Fripp. Although they only had a couple of serious arguments — over a track called "D.I.", which bombed as a single — Peter feels that "Fripp got what he wanted as a producer, but I didn't get what I wanted as an artist."

"Fripp, for instance, doesn't really understand synthesizers. You have to work on them extra hard to make them sound human, but 'On The Air' and 'White Shadow' were the only tracks that had enough of that work on properly. We spent too much time on theoretical arguments."

THESE PARTLY successful attempts to find a way of recording Peter's often noisy and often by no means wasted, though. After that album, he "rethought" the way he wrote songs and began starting from bits of rhythm rather than melody.

Larry Fast provided a clever little American rhythm machine that could be programmed with more unusual tempos and the single had to work on different rhythms which he'd heard and using them as the basis for songs.

Peter used to write his songs mainly at a piano squashed into the back room of his cottage. Now he's been lucky enough to find a large crumbling house to

rent a couple of miles up the road.

Here he has an office and a simple track studio and enough room to keep his piano, rhythm machines, synthesiser and all the other electronic hardware he now needs. This is also now where he goes to work on his new ideas for songs and where he rehearses the band before going into the studio to record album number 3.

But there's no orchestra of Peter Gabriel spending every day tucked away sitting at the piano — unlike American counterpart Randy Newman who rents an office and goes there every morning, just like going to work.

"My initial idea was any time," explains Peter, "and I write them down in a diary or a notebook, or on a cassette as a musical idea. The hard part is working through all those ideas, sifting out the good stuff from the rubbish and turning it into songs."

The title for his oddly catchy and deservedly successful single earlier this year, "Games Without Frontiers", came from seeing the phrase in the TV guide.

"I liked it. That's a device I use a lot — taking titles and phrases from ordinary situations and trying to put them in against a slightly different background that'll give them a new slant."

"It's an area I'm much more interested in than a totally fabricated artificial world. For 'Games' I was thinking about adults behaving like children, countries behaving like kids in the way that modes of behaviour that are unacceptable in normal society were perfectly acceptable on an international scale."

NOW JUST in case you're beginning to get an idea that Peter Gabriel is a wealthy reclusive rock star hauled up in the country and out of touch with the kind of bands the rest of us would go and see, then hold it right there!

It's obvious from talking to him that Peter has a wide and first-hand knowledge of the most interesting contemporary bands. He lists Manchester's Manicured Noise among his favourites, can recall an early encounter with the Patels in an almost deserted London club, and lets slip that he'd seen The Undertones in Bath the previous week.

He's been keen, too, to try to help open a new rock venue in his local town, to the extent of finding an old bingo hall that would be suitable.

Consequently, it's no great surprise to find names like The Jam's Paul Weller or XTC's Dave Gregory cropping up on Peter's latest album, although it hasn't stopped one weekly rock paper rather than a weekly Genesis of jumping on the post-punk

bandwagon. It was precisely in order to avoid this sort of blinkered reaction that he didn't publicise the fact that it was Kate Bush who sang the high-pitched backing vocals on "Without Frontiers" until the single was a success on its own merits.

It was, in fact, sheer musical practicality which led Peter to make those choices.

There was a particular rhythm guitar pattern on a track called "And Through The Wire" and nothing of the two main guitarists is using — David Rhodes from Cold Cut and Robert Fripp — could get it to sound like that.

"In my opinion," Peter continues, "THE Two English lads are the best guitarists in London. Townshend and Paul Weller. When we were working at the Town House studios in London, we were in studio number one and The Jam were in number two finishing off their next album."

As Peter had got to know Paul a bit, he asked him to come over and do "And Through The Wire".

"He was great, very self-effacing. Just love watching him play, he's like liquid energy."

With a collection of his strongest songs yet, a fascinating new method of structuring them around rhythms plus a collection of brilliant players to realise them in the studio, all Peter needed now was a producer who would let the ingredients interact on each other.

"Because I was rethinking the way I was writing the stuff," Peter explains, "I knew I should get someone with no fixed ideas about how to record things."

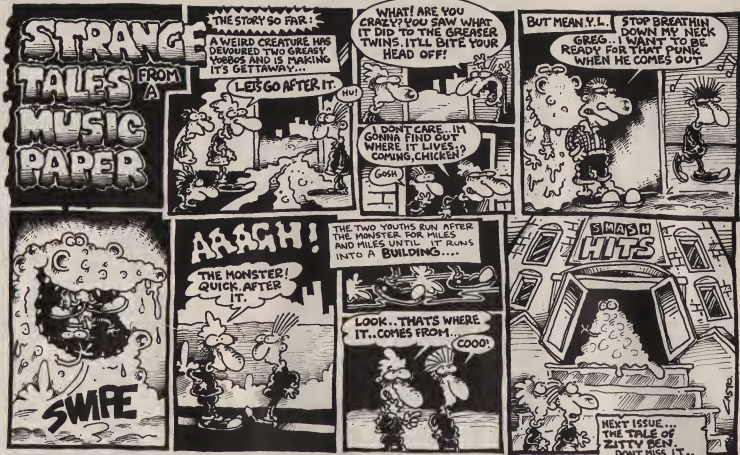
"I needed someone — a young person, or someone with a young mind — who was still new to production and would be willing to explore a lot. It seemed obvious from the Banishes and XTC that Steve Lillywhite was doing just that."

With the clarity and immediacy of the songs on "Peter Gabriel (3)", it's certainly obvious that Lillywhite has been able to get the contents of Gabriel's musical imagination down to vinyl more effectively than ever before.

Were there no problems with two people from such different musical backgrounds working together?

"No, only that when I first rang Steve up and asked him if he would do it, he thought it was a friend of his pulling his leg."





**BEHOLD CATHERINE Sumner** (no relation), lucky winner of our amazing Joe Jackson competition. There she is on the right, casually leaning on Mr. Jackson's shoulder (he is in fact kneeling.) That's her pal Colette Elson on the left, and together they came all the way from Liverpool to enjoy their Dream Holiday For Two in Leeds and see J.J. and band whip up a bit of a storm at the University.

Despite persistent harassment from British Rail employees who took some convincing that they were entitled to first class travel, not to mention the efforts of Smash Hits Tour Guide David Hepworth (second from the left with embarrassed grin) to lose the entire party in the depths of the University, the ladies had a fine time, kipping at the best hotel in the city and collecting enough autographs to fill the

average exercise book. Watch this space for further details of yet more fabulous meet-the-stars-in-strange-and-exotic-places competitions. Have tea with Val Doonican at The Copper Kettle in Stoke Poges, chew the fat with The Ramblers half way up Ban Nevis, join Johnny Logan for a seance at Dublin Bus Station, tour the sewers with Red Starr . . .

PIC: TOM SHEENAN

Next, The Beat competition from issue May 1.

**ANSWERS:** A = Smokey Robinson; B = Two Tone and Go-Feet; C = Elvis Costello; D = Birmingham; E = UB40; F = Drums.

**FIRST FIVE WINNERS** (Complete Beat set): Andrea Booth, Hartshorne, Staffs; Jackie Young, Dunfermline, Fife; Julian Richers, Lewes, Sussex; Mark Knight, Ipswich, Suffolk; Andrew Mills, Tupsley, Hereford.

**25 RUNNERS UP** (Posters, badges): Robert Jordan, Wreley, West Midlands; Alison Veszy, Luton, Beds; Keren Summers, Bromley, Kent; Gill Ward, Sutton Coldfield, West Midlands; Paul Sargent, Byfleet, Surrey; Harold Sanior, Hyde Park, Sheffield; Sandra Scott, Brentwood, Middlesex; Nigel Rayner, Sitsden, W. Yorks; Christine Marks, Rickmansworth, Herts; Julian Troubridge, Ivy Hatch, Kent; H. P. Tuttle, Hungerford, Berks; D. J. Grant, Woodford Green, Essex; J. Sharkey, Leeds; Anna Troughton, Christ's Hospital, Hertford; E. S. Loos-Bennett, Dagenham, Essex; Deborah Burns, Mickieover, Derby; B. Westwood, Halesowen; Paul Clency, Acton, London; Alex Pillai, Barham, Kent; Sandra Palmer, Poplar, London; Simon Thomas, Walton, Liverpool; Helene Gifford, Sandwich, Kent; Paul Cowling, Hereford; Carline Wadley, Caterham, Surrey; Jeanette Wiltshire, Leicester.

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





# THE FACE

ISSUE No 3 OUT NOW

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#### DEAR SMASH HITS,

"Will Shakespeare's 'Julius Caesar', Act I Scene II, lines 44-45:

*"Danger knows full well that Caesar is more dangerous than he." "Sex discrimination!*

I just thought the general public ought to be informed. Sarah, Headington, Oxford

DEAR POLICE FAN (issue May 29),

I entirely agree with you that The Police's lyrics to "Roxanne" and "Sally" are not full of sexism as the Madness fan said. I looked up the word "sexist" and it means that the male think of the woman as just a sex object. I don't know how the Madness fan thought their lyrics referred to this. Anne, Gumard, Isle Of Wight.

AS IT appears to be the only way we can get a letter printed in your magazine, we will point out that Stew — er — Klark Kent's latest single which he has referred to as "I'll go and get a girl and take her back to my dad". Now is that sexist or sexist, we ask ourselves? Sure, you don't say. Two Pissed-Off With This Argument People.

HOW CAN people write in calling themselves "original mods"? The original mods are now in their late 20's or 30's, so who are those

#### creeps?

Steve the mod who likes ska, Bridge Of Don, Aberdeen.

DEAR LESLEY LEVENSON (issue May 29),

The Body snatchers are a great bunch who have a lot going for them. Two mixes of mine and myself saw them supporting The Selector and also on their own at Leeds. It was on their own when we had a great talk backstage and they invited us to their next gig. We caught up with them at Barnstaple in Devon and again we had a great time. After the gig we were invited to Nicky's 21st. (Give 'em our best wishes.)

So, Miss Levenson, look and listen, before you leap. You've probably never met or even seen the group, so don't criticise. Paul G, Dave M and Paul H, The Rude Boys From Leeds.

WAS TRINA the proud modette of Sunderland (issue May 29) really in Scarborough worth Easter? As a resident of Scarborough, it didn't take long to see the troublemakers (mods and rockers) all over town — being a general nuisance and "really enjoying themselves" as proud Trina did.

Does she really expect the police to sit back and watch running battles between rival gangs on the beaches, parading the town, bringing traffic to a standstill, bringing fear into the lives of local residents

without arresting these "hoolligans"? Everything was fine till the mods came on the scene. All you mods and rockers — have a good time by all means. Come to Scarborough if you want, but give a thought to the locals and don't expect the police to stay to get away with anything. Student Scarborough.

I WAS always under the impression that those 17-20 year old "adults" we were supposed to set examples for was 14-16 year old "little posers". Yet, although four to five years older than us, they insist on beating each other up on holiday beaches whenever they get the chance.

Meantime, I go to school, discos and youth clubs with mods, rockers and punks, some of whom are my best mates, and rivalry (or any of that rubbish) doesn't even enter our minds. So what's so bloody "posy" about us?

Jiri, Most Frustrated Rude Girl, Holbury, Southampton.

DEAR ANDREW PINDER (issue May 29),

I sympathise! No one believes that the letter about Top Pop (also May 29) was by ME, fabulous ME! It was, honest I think we've learned our lesson. Danielle Na, Waterloo, Liverpool.

DEAR ATTILA, fellow Mod of Dumbarton (issue May 29)

The main shops and stores are just cashing in on Mod. I shop for most of my clothes at charity shops and jumble sales. Great bargains can be found there — sometimes original mod stuff — at much better prices, and you'll be helping people by buying from charity-run shops. It's great fun as well! Poor But Proud Modette, Bournemouth.

READING YOUR magazine today I saw that what I thought was humorous is actually true — the only brilliant group in the world, The Buggles, are joining another group. This move can only mean their downfall. Perhaps if we all write, maybe they'll change their minds before it really is too late. Totally Disillusioned Buggles, Fanatic On The Verge Of Suicide, Co. Laire, Eire.

And now over to our new feature, the "Who The Hell Does Deanne Pearson Think She Is!" spot...

I AM disgruntled, cross, angry, furious (where's my Thesaurus?), piqued, stung, indignant, reproachful, bitter, amused, displeased, wrathful, irate, wild and under the collar etc. — i.e. I AM NOT HAPPY!!!

What was that singles reviewer going on about in issue May 29? Stiff Little Fingers haven't got a fighting chance with "Nobody's Heroes"? It was a double 'A' side

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# G I G Z

Compiled by Bev Hillier

PHOTOGRAPH BY SIMON POWELL/LEA



The midsummer gig drought may be setting in but Daxy's marathon march continues throughout the fortnight.

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

## Friday June 27

**Iron Maiden** Bath Pavilion  
**David Essex** Brighton The Centre  
**Q Tips** Watford Herts College of Higher Education  
**Daxy's Midnight Runners** Ayr Pavilion  
**The Beat** Birmingham Top Rank  
**Bad Manners** Scarborough Penthouse  
**New Musik** Melksham Assembly Halls  
**Denny Laine** Worthing Assembly Rooms  
**Pink Military/Wahl** Heat Newcastle New Tyne Theatre  
**Fleetwood Mac** London Wembley Arena

## Saturday June 28

**Iron Maiden** Oxford New Theatre  
**David Essex** Brighton The Centre  
**Vegors** London Rainbow  
**Q Tips** Nottingham University  
**The Beat** Birmingham Top Rank (under 18's only)  
**UB 40** Moseley Festival  
**Bad Manners** Northampton The Paddocks  
**Psychadelic Furs** London Music Machine  
**Echo & The Bunnyman** London K/MCA  
**Photos** Manchester Factory  
**New Musik** Southampton La Sainte Collette  
**Denny Laine** Portsmouth Kings Theatre

## Sunday June 29

**David Essex** London Tottenham Court Rd. Dominion  
**Iron Maiden** Brighton Top Rank  
**Q Tips** Wolverhampton Lafayette  
**Daxy's Midnight Runners** Glasgow Tiffany's  
**Bad Manners** Brighton Jenkins

## Monday June 30

**Iron Maiden** Poole Arts Centre  
**Daxy's Midnight Runners** Edinburgh Tiffany's  
**Echo & The Bunnyman** Nottingham Ad. Lia  
**Photos** Leamington Spa Centre

**David Essex** London Tottenham Court Rd. Dominion

**Tuesday July 1**  
**Iron Maiden** Brighton Top Rank  
**Psychadelic Furs** London Music Machine  
**Echo & The Bunnyman** Hull Wellington Club  
**David Essex** London Tottenham Court Rd. Dominion

**Wednesday July 2**  
**Q Tips** Coventry West Midlands College  
**David Essex** London Tottenham Court Rd. Dominion

**Thursday July 3**  
**Athletico Spizz '80** Stevenage Dowds Lion Health Youth Club  
**Q Tips** Sheffield Limit Club  
**Daxy's Midnight Runners** Blackburn Kings Georges Hall  
**Echo & The Bunnyman** Hull Wellington Club  
**David Essex** London Tottenham Court Rd. Dominion

**Friday July 4**  
**Athletico Spizz '80** Brixton Little Bit Ritzy  
**Q Tips** Scarborough Penthouse  
**Daxy's Midnight Runners** Stoke King's Hall  
**Psychadelic Furs** Huddersfield Cleopatras  
**Echo & The Bunnyman** Kent Ravenbourne College of Art  
**David Essex** London Tottenham Court Rd. Dominion

**Saturday July 5**  
**Q Tips** Retford Porterhouse  
**Daxy's Midnight Runners** Bradford King Georges Hall  
**Psychadelic Furs** Manchester Factory Two  
**Photos** St Austell New Cornish Players  
**David Essex** London Tottenham Court Rd. Dominion

**Sunday July 6**  
**David Essex** Leeds Grand Theatre

**Monday July 7**  
**Daxy's Midnight Runners** Guildford Civic  
**David Essex** Hull New Theatre

**Tuesday July 8**  
**Stranglers** London Rainbow  
**Daxy's Midnight Runners** Swansea Top Rank  
**Bob Marley & The Wailers** Brighton Centre  
**David Essex** Guildford Civic Hall

**Wednesday July 9**  
**Daxy's Midnight Runners** Derby Assembly Rooms  
**Bob Marley & The Wailers** Brighton Centre

**Thursday July 10**  
**Stranglers** Crawley Leisure Centre  
**Daxy's Midnight Runners** Cleethorpes Winter Gardens  
**Bob Marley & The Wailers** Glasgow Apollo  
**David Essex** Guernsey Beau Sejour Theatre



## T-SHIRTS

STYLING BY JAM & LON DERGHOOD

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 THE SPICE GIRLS  
 THE SPICE GIRLS

WE CAN BEAT THE BEAT  
 DANNED  
 THE SPICE GIRLS  
 THE SPICE GIRLS

STYLING BY JAM & LON DERGHOOD

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 DANNED  
 THE SPICE GIRLS  
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 Ocelot fabric. £13.95  
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Requires waistcoat with S.A.E.

## Two Pints Of Lager And A Packet Of Crisps Please

By Splojdenessabounds on Deram Records

Two pints of lager and a packet of crisps please  
Two pints of lager and a packet of crisps please  
I'll have two pints of lager and a packet of crisps please  
I'll have some pickled onions  
And a little bit of cheese please, thank you

I'll have two pints of lager and a packet of crisps please  
Er, two pints of lager and a packet of crisps please  
Two pints of lager and a packet of crisps please  
Two pints of lager and a packet of crisps please  
And I got all the right money  
And all that please, thank you

Oll Two pints of lager and a packet of crisps please  
'Ey! Two pints of lager and a packet of crisps please  
Two pints of lager and a packet of crisps please  
I've been here half an hour  
And I'm getting very thirsty

Two pints of lager and a packet of crisps please over here  
Oll Two pints of lager and a packet of crisps please  
Two pints of lager and a packet of crisps please  
Why won't you serve me?

Two pints of lager and a packet of crisps please  
Two pints of lager and a packet of crisps please  
Two pints of lager — listen, I'm getting impatient, John

Two pints of lager and a packet of crisps  
Two pints of lager and a packet of crisps  
Two pints of lager (Time, gentlemen please) and a packet of crisps  
Aaagh . . .

Words and music by Max/Max  
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PHOTOGRAPH BY MICHAEL PETER ANDERSON



## Simon Templar

By Splojdenessabounds on Deram Records

Could this be Mr Simon Templar?

Simon Templar, he's so hunky  
All his birds are very funky  
Simon's got a hairy chest  
He goes to bed without his vest on

**Chorus**  
Simon Templar, Simon Templar, Simon Templar, Simon  
Simon Templar, Simon Templar, Simon Templar, Simon

Well, I think Simon's head is large  
Always involved in espionage  
He can't do any more than me  
Without his trick photography

**Repeat chorus**

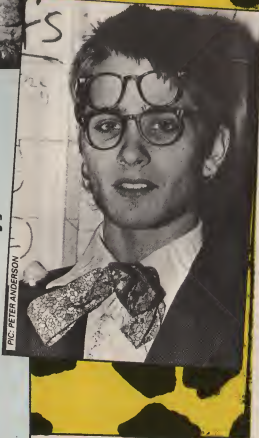
Simon's got a big white car  
And his bird never wears a bra  
He drinks champagne from his slipper  
Then he goes home with a stripper

Well, I think Simon's a bit of a bore  
Iain Ogilvie or Podgy Moore  
Simon goes out for a drinkie  
Then he dances just like thisie

Simon Templar

**Repeat chorus to fade**

Words and music by Max/Pat/Fred  
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PHOTOGRAPH BY MICHAEL PETER ANDERSON

IN THE NEXT  
ISSUE OF  
SMASH HITS

PAUL COOK &  
STEVE JONES

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MIDNIGHT  
RUNNERS  
IN COLOUR  
(the next)

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CHEAP THRILLS



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