

SMASH

HITS

30p September 4-17, 1980



Words to the
TOP SINGLES
including
Circus Games
Biko
Dreamin'

IAN DURY
GRACE JONES
THE CHARTS

**DEXY'S
MIDNIGHT
RUNNERS**
BS2s
in colour

KATE BUSH
LPs to be won

the B-52's



Bag a B-52. The New Album...

WILD PLANET

LIMITED EDITION IN SPECIAL B-52'S PLASTIC CARRIER



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September 4—17 1980
Vol. 2 No. 18

Chewing thoughtfully on a sherbert fountain he surveyed the desk top. As usual, it looked like a cross between the Greater London Tip and a sleazy canteen. He knew that somewhere under all that lot was an article on Ian Dury and Wilko Johnson; an interview with the extremely tall Grace Jones and a brilliant piece of investigative journalism about the charts. But where? Lifting up the pile of twenty five Bad Manners albums set aside as competition prizes he knocked over a stack of back numbers of "World Domination For The Beginner", unintentionally disturbing the office cat which had spent the last week fashioning a nest out of a set of Nolans singles. It was no good. This was a job for a professional, someone used to probing in dark corners without scruples. Picking up the phone with a look of triumph, he lobbed another gobstopper in his mouth and dialled. "Hello. Is Zitty Ben there by any chance?"



**NEXT ISSUE
ON SALE**

**SEPT
18**



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

Hazel O'Connor

on A&M Records

In the beginning was a world
 Man said "Let there be music light
 Electric scenes, amaze beams
 Neon brights to light our boring nights"

On the second day he said "Let's have a gas
 Hydrogen & Co. are of the past
 Let's make some germs, poison the worms
 Man will never be surpassed"

Chorus

And he said "Behold what I have done
 I've made a better world for everyone
 Nobody laugh, nobody cry
 A world without end, forever and ever amen, amen, amen"

On the third we get green and blue pie
 On the fourth we send rockets to the sky
 On the fifth metal beasts and submarines
 On the sixth man prepares his final dream

In our image let's make robots for our slaves
 Imagine all the time that we can save
 Computers, machines, the silicon dream
 Seventh he retired from the scene

Repeat chorus

On the eighth day machine just got upset
 A problem man had not foreseen as yet
 No time for flight, a blinding light
 And nothing but a void forever night

He said "Behold what man has done
 There's not a world for anyone
 Nobody laugh, nobody cry
 A world at an end, everyone has died forever amen, amen, amen"

Final verse

Words and music by Hazel O'Connor
 Reproduced by permission Albion Music Ltd.

West One (Shine On Me)

The Ruts

on Virgin Records

Lights are burning red and white
 Lost on an island in the night
 Rescue me or here I stay
 A traffic island castaway
 Look in a bar

Inside it's only me who's straight

Out in the dark and on my own
 Shine on me
 I'm stranded here with no way home
 Shine on me

Glasses smash full of champagne
 It trickles down the drain
 A treat for sewer rats
 You're like a rat when you get high
 People falling on the floor
 Or running out the door

Lights in the night burning red and white
 Shine on me so I can see
 Out in the cold, out on my own (out on my own)
 Shine on me so I can see
 Shine on me

Out in the dark and on my own
 I'm stranded here with no way home
 Shine on me

Out in the dark standing here alone
 Shine on me
 Out in the night where traffic wardens roam
 Shine on me

On an island where you abandoned me (shine on me)
 Shine on me
 Lights are burning bright so I don't see (shine on me)
 Shine on me
 Lights in the night burning red and white (shine on me)
 Shine on me

Shine on me so I can see (shine on me)
 Shine on me
 Shine on me so I can see (shine on me)
 Shine on me
 Shine on me (repeat to fade)

Words and music by The Ruts
 Reproduced by permission Virgin Music Publishers Ltd.



PH. JAMES



SKIDS

CIRCUS GAMES

on Virgin Records

Mission is a gambler
 The weaver, the one card, to play
 Priest has this burden
 He thinks, the right thing, to say
 Amid all the honour
 He sees, the wrong one, to share
 Since child is an angel
 The duty, the one card, prepare

Jury is our gambler
 The weaver, the one card, to play
 Judge has this burden
 He tells, the wrong one, to pay
 Amid all the honour
 He puts, the wrong one, to trial
 Since child is an angel
 No jury, but one card, so vile

Chorus

Come and play circus games
 Come and play at circus games
 Come and play circus games
 Come and play at circus games

Come and play circus games
 Come and play at circus games

Mother is a gambler
 The weaver, the one card, to play
 Birth has this burden
 She says no children today
 Midst all dishonour
 She sees a heavenly noose
 Since child is an angel
 The mother, the one child, set loose

Repeat chorus

Come and play circus games
 Come and play

Come and play circus games
 Come and play

Repeat chorus

Words and music by The Skids.
 Reproduced by permission Virgin Music/Arnakata Music.



... Ian ... and Wilko ...

THE COUPLE

The Class of '73 holds a reunion. David Hepworth takes the roll call.

IAN DURY first met Wilko Johnson in The Lord Nelson, a pub in North London's Holloway Road. The year was 1973. Ian was singing with Kilburn And The High Roads, the most inspired of all the pub bands, leaders of the guerrilla army who were to tug the rug from under the complacency of megarock.

Lonesome Me's, the debut release on the Blockhead label, where Wilko is backed by Ian's band, and the second is "I Want To Be Straight", the new Dury 45 and the record that signals Wilko's enrolment as a Blockhead proper.

Wilko, bug eyes in a face that was all bones, played the insane guitar for Doctor Feelgood, rhythm and blues terrorists whose ill-fitting suits and general hoodlum aspect were to spark off the most important fashion revolution of the decade.

Ian: "I walked into the dressing room after our little bit on stage with The Strangers and I just looked at him and I could hear him singing 'Oh Lonesome Me'. I didn't know his voice that well and I didn't really think of whether it was suitable or not—I just heard it, in my nut."

"He was in a swan-like pose. Yes, swannish. Swans are pretty butch and extremely beautiful, aren't they? Break your arm for half a crown. So I just asked him would he mind coming down and doing it. . . ."

Doctor Feelgood coped with the transition from good time providers to the major league and the top of the album chart with laughable ease, Kilburn And The High Roads were stuck on the runway, stymied by all manner of bad luck.

But by the time Wilko was being fired by The Feelgoods after one personality clash too many, Dury was walking away from the wreckage of The Kilburns and sitting down with Chas Jankel to pen the songs that were eventually to make up "New Boots And Panties".

And as Wilko's post-Feelgood quarter, The Solid Senders, went twirling out of control, unable, as their leader developed a horrific reputation for inability, to find a major record company prepared to bankroll them, Dury's poise and restraint were helping him forge a place in the affections of the British public.

The pair's careers since '73 can easily be viewed as mirror images, one of the other. While

his business at a civilised pace, mindful at all times of the need to maintain firm principles. Commercial success takes second place to the need to stay sane and work in the way he wants to.

When Wilko was invited to take a holiday from The Solid Senders and pitch in with The Blockheads it must have come as a relief. The company were working up new material in an obscure but funky little eight track studio on a twenty week booking. No pressure.

Ian: "We weren't constantly looking at the clock and saying 'We've gotta get this done by Friday' which is death to rock and roll. Death to enjoying yourself in the studio as well."

WILKO: "Through the seventies multi-tracking mushroomed and took the musicians by the nose. Everybody started thinking 'We've got to work this way' and God, we haven't used all ten tracks. Quick, get some tambourines! That had its effect on music as well as finance."

The newly founded Blockhead label is another side effect of this

drive to retain control, to keep things on a reasonable scale and provide musicians with a framework within which to do things which are no big deal. The freedom to fail, if you like.

IAN: "It's whoever's on it at the time's label. As a label it doesn't have any sets; it just makes records. There aren't any signed acts to the label. There are just The Blockheads who are the musicians hopefully, with the guest artists."

WILKO: "It's just taking musicians away from the areas that they've established for themselves and saying 'Now do this'. Like 'Oh Lonesome Me'."

"Do It Yourself" divided people. I think it's a masterpiece. A lot of fans, however, were thrown by its springy jazz base, its dark, complex imagery. It's no secret either that Dury was mildly disturbed by the manner in which it tipped the balance of power in favour of Chas Jankel and his sophisticated arranging skills.

Jankel left the band at the end of the last tour, desiring to extend his horizons. While the pair of them respect each other immensely and promise they will work together again, a break had to come. Jankel felt that Dury was inclined from time to time to play things too safe while Dury was concerned that he shouldn't lose artistic control of the band's sound.

It's made clear that Wilko is in no way intended to be a replacement for Jankel.

WILKO: "It's the first time I've ever worked with another guitarist. I just stick to straight rhythm while Johnny Turnbull plays lead. In this way the subtleties and complexities can still be there. But there's a solid backbone to the sound."

Ian: "I noticed on the radio that the audiences didn't know where to put their handclaps. I heard Wilko say 'Oh Lonesome Me' with The Blockheads. I suddenly heard the sound I'd always wanted to hear."

"Which isn't crude or simplified or anything like that but it's very direct and very simple. And stronger for that. It's very difficult to play a simple rhythm. I think it's beyond most people."

WILKO: "That's why I have to do the funny walk; to make it look as though I'm earning my money."

It's unlikely that The Blockheads will tour again in '82 fashion in 1979. None of them are getting any younger and they're in no mood to knock themselves out just to score popularity points. They owe it to the fans to make themselves known but the three month promotion campaign are a thing of the past. Dury has grown to realise that the sheer amount of energy expended on

major tours can militate against the reasons for playing in the first place. If you're just a wreck, why should anyone pay to see you?

Since coming off the road he's been devoting time to getting himself into shape, watching his diet and swimming daily. His feelings find expression in "I Want To Be Straight".

IAN: "It's a jolly 'lan and I'd see the error of their ways' thing. It's one of those."

WILKO: "Everybody's had it at one time or another."

IAN: "If Elvis Presley had eaten green vegetables he'd still be alive. That's what everybody keeps telling me. I really wish he was still alive, and I want to keep on rocking and rolling—I don't think that's a bad name for what we do—until some other all-encompassing interest comes my way."

But no matter how hard the likes of Dury may try to lead a normal life, there are pressures. The public and the record business are not exempt, and they both like their stars to act like stars.

Ian had to ask to be given to go out to the bakery for his each day purely because he couldn't make the trip without being stopped numerous times. Then somebody accused him of being big time and ordering people

around. What to do? Do Roger Waters or Jeff Lynne even realise the price of bread?

IAN: "People want to buy records that come from people that they really like who make music that is about them and about what they care about and the people that make those records can't tell lies. They don't want to remove themselves from that environment; they want to be there in it and the music they make to be part of and not that environment."

"It's not a new thing. Black music has always been about that. It's always been a directly related art form to the people it's for and about. I think rock and roll's going more and more that way."

WILKO: "If you succeed, your ego is nurtured with a vengeance, and it's sometimes difficult to remain a sane and likeable human being when you know you've only got to stamp your foot and start shouting and you know that people will run and get what you want."

"I certainly look back at myself at certain stages with Doctor Feelgood and feel quite ashamed of the way I behaved. I was very upset when I got pushed out of that group, but it didn't take much reflection to see why it happened."

"It gets to the stage that you start to fear the punters that put

you there. What's going to happen next? Is everybody going to stop applauding and start throwing things? Now, those kind of worries you can't express to anyone and I found myself expressing them in the most childish ways. By throwing what are known in the trade as Wobblers."

IAN: "You soon get too damn'ding, if you've got friends who don't mind telling you when you're out of order then you're lucky."

They make an interesting twosome, these fellows. Both of them fathers, both in their thirties and fond of conversation; an odd couple. Wilko a wreck, his eyes nearly rolling back into his skull, his complexion the colour of a pub ceiling and Dury, lopsided Dury, with the bright coolness of his eyes and the fruity, musical conversation. I could listen to them all day.

I have a feeling that their collaboration is as much emotional as it is musical. Whether Wilko will put any personal stamp on the sound remains to be seen. Meanwhile The Solid Senders remain a going concern and Dury has what he wants, which is a like mind. There's a new album, working title "Laughter", on the drawing board. I have no doubt it will be a thing of beauty.





"I want to be straight"
Ian Dury and the Blockheads
on Stiff Records

I'm Charlie, you know
I'm Norman, pleased to meet you
I'm Mickey, hello
Wilko
I'm Johnny, how you doing, awreet? Champion
My name is Davey
And I'm Ian and . . . guess what?

Oi
I want to be straight
I want to be straight
I'm sick and tired of taking drugs and staying up late
I want to confirm, I want to conform
I want to be safe and I want to be snug and I want to be warm

I want to be straight
I want to be straight
I want to create a place of my own in the welfare state
We're gonna be good, we're gonna be kind
It might be a wrench but think of the stench I'm leaving behind

I want to be straight
I want to be straight
Come out of the cold and do what I'm told and don't deviate

I want to give, I want to give, I want to give my consent
I'm learning to hate all the things that were great when I used to be bent

They said that straightness could lead to greatness
Owing to lateness my chance has only just arrived, ha

Straight (repeat 13 times)

I want to be straight
I want to be straight
I'm sick and tired of taking drugs and staying up late
I know that you're right, I know I was wrong
So thanks very much and please keep in touch, I'll be running along

I want to be straight (repeat to fade)

Words and music by Dury/Gallagher. Reproduced by permission Blackhill Music.

TE S A GIRL FROM THE CHAINSTORE ■ ARE
EVERYTHING ■ WHY SHE'S A GIRL FROM TH
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BP 365

BLITZ

JAM ALBUM AND TOUR

THE JAM have lined up a major British tour to follow the release, in mid-October, of their fifth album "Sound Affects". The dates are as follows: Sheffield Top Rank (October 26), Newcastle City Hall (27/28), Edinburgh Playhouse (29), Glasgow Apollo (30), Manchester Apollo (31/November 1), Deeside Leisure Centre (2), Leeds Queen's Hall (3), Brighton Conference Centre (6), Bracknell Sports Centre (7/8), Poole Arts Centre (9), Cardiff Sophia Gardens (10), Birmingham Bingley Hall (11), Leicester De Montfort Hall (12/13), London Rainbow (15/16) and London Hammersmith Odeon (18/19).

THE BROTHERS Johnson pay a short visit to England in September, playing Brighton Dome (22), Birmingham Odeon (23), Manchester Apollo (24) and London Dominion (25, 26, 27).

BOWIE ON BROADWAY

DAVID BOWIE has apparently made such a success of the title role during the out of town run of Bernard Pomerance's play, "The Elephant Man", that he will be staying with the production when it hits New York's Broadway on September 23rd. It's not yet known how long this is likely to tie him up.

MADNESS RELEASE a brand new single, called "Baggy Trousers" and taken from their upcoming album, on September 5th.

ROMOUR HAS IT that The Police's new album, which is hopefully released in October, is likely to go under the name of "Zenyatta Mondatta". Try asking for that at the Co-op!



NOT TO BE OUTDUE BY HIS COLLEAGUE, Joe D'Amico, who is producing the first LIBA production album. Mad. James is set to be producing the second album on the second album by his real friend Alan Foley. Have you seen them discussing with systems and their only.

PH: ADRIAN BOOT

ACMY PRODUCTIONS BRINGS YOU

STRANGE TALES FROM A MUSIC PAPER

THIS WEEK RED STARR SHOWS HIS UGLY FACE...

THE SMASH HITS OFFICE: A PLACE WHERE COCKROACHES BREED, A HORRIBLE STINKING FETID DARK DAMP LITTLE PLACE... AND THE MAN WITH HIS FINGER OF HIS NOSE?

NONE OTHER THEN BOIL HAWKINS ON A DEADLY MISSION TO FIND... GASP! OBSCURE PAUSE... RED STARR!!

BOIL SHINES HIS TORCH ON THE WALL

AND LOOKING IN A CAGE ON THE SHELF... BLACK WIDOWS!

GASP! THE HEADS OF FAMOUS PEOPLE!

THIS MUST BE THE OFFICE OF BOB STARR!

SUDDENLY A CLAWY HAND TOUCHES BOB'S NECK...

CYNTHIA!

YOU FORGOT YOUR LUNCH

MIX BOIL, SINCE WHEN DID MONSTERS WEAR BONDAGE TROUSERS AND BUM FLAPS?

THAT'S NO MONSTER CYNTHIA, THAT'S...

RED STARR!

GET BACK, CYNTHIA! YOU DON'T KNOW WHERE IT'S BEEN

IS THIS THE END... WELL IT SHOULD HAVE BEEN BUT THE STUPID CARTOONIST DIDN'T LEAVE ENOUGH SPACE SO THE RED STARR SAGA CONTINUES IN THE NEXT ISSUE...

BIZ

NEW FACES

JOHN LENNON is currently in a New York studio doing his first recording in five years. As the man has no contractual obligations at the moment, numerous major record companies are vying their very thickest cheque books in his direction.

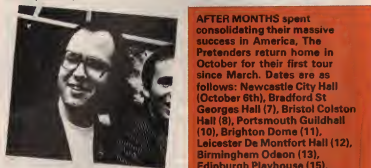
REVIVING UP

THE REVILLOS, who are about to release their first long player on DinDisc, "Rev Up", have recruited a new bass player to replace the recently departed William Mysterious. He comes from Hereford (a saxophone) and rejoices in the name Vincent Spik!



PHOTO: TOM BREWSTER

THE VERY lovely Pauline Murray and the equally beautiful John Cooper Clarke (above) are joining forces for a short tour in October. They will be joined by The Invisible Girls, the shadow Mancunian combo who back them on their respective recordings. Pauline releases her first solo album on her own illusive label in September, while JCC will be going on to film a couple of special educational programmes for the BBC. The tour goes like this: Dundee University (October 3rd), Newcastle City Hall (4), Manchester Apollo (5), Leeds Apollo (7), Birmingham Odeon (8), London Lyceum (9), Brighton Top Rank (10) and Aylesbury Friars (11).



JUST in case anybody still thinks that you have to have a sylvan-like figure, perfect teeth and elegantly sculptured hair to qualify as a proper pop star, it's worth glancing at Any Trouble's front man Clive Grogan (above). Formed in Stoke five years ago Any Trouble served a long apprenticeship playing any gig they could find and slowly interspersing a set full of cover versions with their own compositions. Their current excellent live set still features such distinguished non-originals

AFTER MONTHS spent consolidating their massive success in America, The Pretenders return home in October for their first tour since March. Dates are as follows: Newcastle City Hall (October 6th), Bradford St Georges Hall (7), Bristol Colston Hall (8), Portsmouth Guildhall (10), Brighton Dome (11), Leicester De Montfort Hall (12), City Hall (17), London Hammermith Odeon (19, 20), Stoke Victoria Hall (21), Manchester Apollo (22) and Coventry Theatre (23). All tickets are priced at either £3.50 or £3.00. There is a possibility of a brand new single being released in time for the tour.

as Bruce Springsteen's "Growing Up" and Abba's "The Name Of The Game" are worth catching if they come to your town.

ME, I COLLABORATE WITH YOU

THE RESULTS of the collaboration between Gary Numan and Robert Palmer can be assessed on the new Palmer album, "Clues", just released on island. Gary contributes keyboards on Palmer's version of "I Dream Of Wires" and the album closes with "Found You Now", a song penned by the two of them.

THE BOYS IN THE BAND

TWO of the finest backing bands around both release their own albums this month. Both The Rumour (below right) and The Attractions (above right) have taken a spell of leave from their respective respected bosses and made long players which show what they're capable of. The Attractions' effort, "Mad About The Wrong Boy", is their first and features songs written by keyboard whizz Kid Steve Nieve, collaborations between Bruce and Pete Thomas, and a fistful of tunes courtesy of "Brain And Heart". The latter might or might not conceal the hand of Mr Elvis Costello. For The Rumour this is the third time they've stepped out on their own. "Purity Of Essence" being a follow up to 1976's outstanding "Frog, Sprouts, Gloms And Krauts". As well as their own self-penned tunes there are contributions from Nick Lowe, Randy Newman and Graham Parker himself who donates a fine number called "That's The Way The Ball Rolls".



PHOTO: MICK HUGHES

THE SCENE. The Albany in Deptford. The occasion: Joos Holland's last gig with Squeeze. Chris Difford tries to spear a reluctant boygie while Joos delivers a moving farewell address. Then, from out of nowhere...

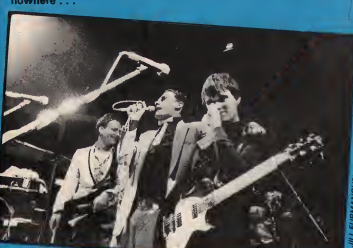


PHOTO: ALL FARMER/ANDREWS

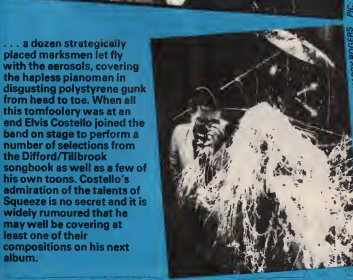


PHOTO: HARRY ROBERTS

... a dozen strategically placed marksmen let fly with the aerosols, covering the hapless pianoman in disgusting polystyrene gunk from head to toe. When all this tomfoolery was at an end Elvis Costello joined the band on stage to perform a number of selections from the Difford/Tillbrook songbook as well as a few of his own toons. Costello's admiration of the talents of Squeeze is no secret and it is widely rumoured that he may well be covering at least one of their compositions on his next album.

ALL TIME TOP TENS

Orchestral Manoeuvres In The Dark



- Andy McCluskey
1. JOY DIVISION: Decades (Factory). Because it's by the band I love most.
 2. KRAFTWERK: Showroom Dummies (Capitol). Modern dance music; humorous as well.
 3. THE CRYSTALS: And Then He Kissed Me (Scepter). Great pop — The Crystals with a Phil Spector production.
 4. LEONARD COHEN: Sisters Of Mercy (CBS). I adore the images he creates.
 5. JOY DIVISION: Atmosphere (Factory). There's nothing more to say.
 6. NEU: Lewwh (Brain). The other side of "Dusseldorf" — pure emotion.
 7. ROXY MUSIC: See Breazes (EG). Early Roxy, when Ferry sang like he meant it.
 8. DALEK I: Suicide (Back Door). Alan Gill's voice at its best.
 9. ENO: Taking Tiger Mountain By Strategy (EG). One of the LPs that changed my ideas about music.
 10. PENE UBU: The Modern Dance (Mercury).

- Paul Humphreys
1. JOY DIVISION: Atmosphere (Factory). Joy Division at their greatest.
 2. TALKING HEADS: Cities (Giant). Great to dance to.
 3. KRAFTWERK: Europe Endless (Capitol). Perfect electronic pop.
 4. HUMAN LEAGUE: Morele (Virgin). A very sad and moving song.
 5. ENO: Before And After Science (EG). This album was a very strong musical influence on me.
 6. DALEK I: Missing Fifteen Minutes (Back Door). Great keyboard tune.
 7. JOY DIVISION: Isolation (Factory). Just love Joy Division and I love this track.
 8. SID VIGILUS: My Way (Virgin). A classic performance.
 9. COMBOYS INTERNATIONAL: Thrash (Virgin). A great dance song.
 10. GLEN MILLER: Pennsylvania 65000 (RCA). This reminds me of New York.

SECRET AFFAIR have completed their second album, "Behind Closed Doors", and plan to release it on 1 Spy on September 12th. Starting on September 11th at Guildford Civic Hall, Secret Affair will be undertaking a major national tour. Dates are as follows: Bristol Colston Hall (September 13), Hemel Hempstead Pavilion (14), Bradford St Georges Hall (15), Manchester Apollo (16), Preston Guildhall (17), Glasgow Apollo (18), Edinburgh Odeon (19), Cardiff Top Rank (21), Leicester De Montfort (22), Margate Winter Gardens (23), Brighton Top Rank (24), Hanley Victoria Hall (26), Swindon Oasis (27), Poole Arts Centre (28), Birmingham Odeon (29), Newcastle City Hall (30), Leeds Polytechnic (October 1st), Sheffield City Hall (2) and London Rainbow (4).



WHATEVER HAPPENED to the little girl I used to bounce on my knee department. In just two short years Rachel Sweet moves from the fresh faced tomboy stage (copyright "The Waltons") to the smouldering temptress look (copyright "Dallas"). Sigh.

THE INTERESTING thing about the current boom in all things jazz/funk is that many of the guys who are making it have been tootling around in more or less total anonymity for years now. Take Locksmith for instance, the man behind "Unlock The Funk"; a six piece composed of instrumentalists brought together by sax player Grover Washington to perform back-up chores on three of his best selling albums. Between them they've worked with just about every big name in contemporary black music and this year they decided to put all this experience to good use by bringing out their own album, also called "Unlock The Funk".





PHOTOGRAPH BY PHILIP HURMANOVSKY

THIS YEAR'S MODEL

PHOTOGRAPH BY PHILIP HURMANOVSKY

Jarry Harrow meets The Height Of Fashion

GRACE JONES is waiting for us in the lobby of London's Hilton Hotel. You can't really miss her — she's the only six-foot tall Jamaican high fashion model turned disco star in the room. She's dressed in the style you might expect from a former model, in black jacket with enormous padded shoulders, billowing black trousers, high heeled boots and a large red hat. She's come to London to publicize her hit single "Private Life" — a song that marks her transition from disco to a more adventurous reggae-based style. This is the fourth day of her visit and already the entire staff of Island Records' press office are pale with exhaustion.

"Grace has such energy," says one staff member who's been up till four in the morning as Grace did the rounds of the London nightlife. Right now it's two in the afternoon and she's due to go off to record Top Of The Pops but Grace insists on having breakfast first.

We retire to the restaurant, accompanied by Grace's baby son Apollo and his nurse. Apollo is only nine months old but already he has teeth. He proves this by chewing up the menu. Grace looks at it resignedly. "I'll just have to tell the waitress I was very hungry."

Grace Jones in person is nothing like the detached, controlled voice you hear on "Private Life". She is determined — calmly resisting all attempts to hurry her to the BBC — but also friendly and almost childish, bursting into frequent fits of giggles.

She's impulsive too. When we finally arrive at the television studios, she gets out of the car and immediately leaps onto the back of an Island press officer, demanding to be given a piggyback.

"Give me an inch and I'll take a mile," she shouts. "Giddyap, giddyap!"

AFTER GRACE has released the unfortunate man we proceed to her dressing room where she immediately commends champagne and orange juice. Someone runs off to find some champagne and I settle down to ask her about her life.

I'm surprised to find how American her accent is — far more so than on record — but it turns out she's only spent the early years of her life in Jamaica. She's the daughter of a clergyman, and surprisingly enough, and she has seven brothers and sisters, including a twin brother. When she was a child the family moved to America, to Syracuse in New York State.

Wondering if her sometimes outrageous behaviour is perhaps a reaction, I asked if she had a strict upbringing.

"Very strict."

Was she allowed to go out with boys?

"Not at all I used to sneak out a little bit, like I guess everybody did."

Leaving home, Grace went to study language at the local university but she left in the middle of that to take up acting.

"I had a crush on the drama show, where she smiles, and she encouraged me to take up the theatre. After college I moved to Philadelphia and I worked in the theatre for the whole summer."

"Then I met somebody and stayed there a year — that was my first boyfriend, that was the first time I lived with somebody. I went into my hippy period then, and got rid of a lot of inhibitions. I was like a nudist for three months — I would never wear clothes inside the house."

After Philadelphia, Grace moved to New York and started the modelling career which took her to Paris. She and Apollo came at the same time as Jerry Hall (Bryan Ferry's ex and currently Mick Jagger's girlfriend) and they worked for the same modelling agency, even sharing a hotel room for a while.

Paris was a total mystery to me in the beginning," Grace says. "I didn't speak the language and the streets were so strange. It was like a big doll's house. It's a place to play, and I felt very playful."

Grace was quickly taken up by Parisian high society, a world where people are so jaded that they're always looking for new faces.

"Actually," Grace considers, "I think they were more taken up by me. I think when I left home I was looking . . . not for high society, but for things that were unusual, maybe a bit perversed."

"It was curiosity really. I thought that before I made my name up that something was terrible I should try it myself first. And those people have the yearning and somebody new to feed off. I had a lot of energy and they utilised it."

But didn't she become jaded herself even when she was young?

"I'm sophisticated, but I'm also pretty raw. Primitive. Sometimes I feel really childish."

Still, it was through singing at Paris fashion shows that Grace first got the chance to record . . . But here the conversation is interrupted so Grace can do her first run through in front of the cameras. She's convinced about how her song is going to be filmed.

"As long as it's done with a bit of taste," she says to a friend. "You don't understand if she had Grace," her friend sighs. "Taste has nothing to do with Top Of The Pops."

AFTER RETURNING from her stint in front of the cameras, Grace resumes her story, explaining that she went back to New York after her record "I Need a Man" became a top 10 hit.

It was in New York that she developed her famous stage show, where she would arrive on stage on a motorbike (What was that about taste? Ed) or for one show — climb into a cage with a live tiger.

"It was tamed, you know," Grace explains. "I had to rehearse with him and he got to know me."

The last time Grace was over in London she made a special appearance at a disco which involved painting herself all over with jet black make-up. Before the disco she gave a special concert for the opening of Le Palace in Paris, where the audience mobbed her on stage and tore off all her clothes.

But by last year she was getting tired of disco.

"And I think people were waiting for me to do something different. I knew that I liked reggae and I wanted to mix it in, using a more aggressive sound. I like things to be either very aggressive or very hypnotic. I like the intensity that comes from being very controlled."

In the end, Grace ended up going to Jamaica to record her current "Warm Leatherette's" album with some of the area's top reggae musicians, names like Sly Dunbar and Robbie Shakespeare.

"We're all Jamaican," she adds. "So it felt like family." Though Grace chose the reggae sound, she didn't go for reggae songs, opting to record for applying her new style to numbers like Bryan Ferry's "Love Is The Drug", Tom Petty's "Breakdown" and "The Normal's" "Warm Leatherette." She first heard "Private Life" when someone sent a tape of it to her in the studio — she had no idea who Chrissie Hynde or The Pretenders even were.

At this point Grace asks someone to bring her a hamburger. His offer of a Macdonald's is greeted by a look of disgust. "I don't want a Macdonald's! I want a real burger!" Eventually she settles for a fish sandwich and a banana milkshake.

AFTER DOING Top Of The Pops

Grace will be going back to New York. There she and her lover of many years, designer Jean-Paul Gaultier, will work on her new stage show which will, she says, be "very stark, very black and white."

In the meantime Grace keeps in shape by boxing, working out with a professional trainer every week. Not that she goes into the ring, but she does all the exercises. She flexes a few muscles in demonstration. Is it true she has a terrible temper?

"Yes. Horrible. Horrible."

So what does she do when she gets angry?

"I kill!" she glares. "No — I do go mad actually. I could kill in a temper and not realize it. It's terrible — I gave my booking agent an uppercut that almost knocked him out. I have a lot of patience but then I'll blow like a volcano. I'll just pick up anything I see and throw it."

Are people afraid of her?

"Men are scared of me. They're scared stiff. They take one look at me and run in the opposite direction! I have to grab 'em, throw 'em down and smack 'em a couple of times!" Grace laughs.

"But some guys realise there is a whole other side to me — sort of a little girl side."

"I'm independent and men don't like that. But there are ways where I'm not independent. I hate to be alone. I hate it. Actually I like to be alone when I'm out in public — it's weird, you know? Where I know there are people around me but I can sort of be in a room by myself."

"But then people get offended 'cause I won't talk to them. 'Bitch!' she mocks, "I'm never going to buy your records!" just because you're out in public, people feel that you're theirs."

It should come as no surprise to learn that Grace Jones has been offered acting roles, but she's turned them all down. "They offered me a part in 'Charlie's Angels'," Grace says in only partly mock amazement. "God! Can you see me coming in on bell bottom trousers? I hate television — it's horrible! I prefer to concentrate on what I'm doing because there's a definite statement there that's being developed. Right now everything is starting to peak."

"I want to go beyond fashion, and I think I have. You can't go out and buy a Grace Jones outfit, because there's a whole lot more involved. It has to do with a whole personality. You see there's something very strong there. I know myself very well — that's why I can spend time transforming myself into an exaggerated me."

UNITED JUDAS PRIEST

on CBS Records

Look around they're moving in
Pull the crowd when they begin
We can do it, we can do it
And if they wanna they can try
But they'll never get near
And they can get out of here
Gonna keep on driving never stop

Chorus

United, united, united we stand
United we never shall fall
United, united, united we stand
United we stand one and all

So give me hope, don't give in
Make a stand we're gonna win
We can do it, we can do it
And if they wanna they can try
But they'll never get near
And they can get out of here
Gonna keep on driving never stop

Repeat chorus

So give me love

Repeat chorus to fade

Words and music by Tipton/Hallford/Downing
Reproduced by permission Amakata Music/Warner Bros.
Music Ltd.



PH: STEVE JOOSTER

PARANOID BLACK SABBATH

on Nems Records

Finished with my woman
'Cause she couldn't help me with my mind
People think I'm insane
Because I am frowning all the time

All day long I think of things
But nothing seems to satisfy
Think I'll lose my mind
If I don't find something to pacify
Can you help me?
Are you for my brain oh yeah

I need someone to show me
The things in life that I can't find
I can't see the things that make
True happiness, I must be blind

Make a joke and I will sigh
And you will laugh and I will cry
Happiness I cannot feel
And love to me is so unreal

And so as you hear these words
Telling you now of my state
I tell you to enjoy life
I wish I could but it's too late

Words and music by Iommi/Ward/Butler/Osbourne
Reproduced by permission Essex Music Ltd.



PH: SIMON POWELL/STP



BEGA 19
Wea

GARY NUMAN TELEKON



GLASGOW
Apollo 25th

EDINBURGH
Playhouse 27th

PRESTON
Guildhall 25th

NEWCASTLE
City Hall 29th

MANCHESTER
Apollo 7th-8th

LIVERPOOL
Casino Lounge
Contra 24th

BIRMINGHAM
Odeon 4th-5th
Matinee 6pm 5th

COVENTRY
Theatre
22nd

BRISTOL
Hipodrome
12th-13th

SOUTHAMPTON
Gaumont 10th-11th

LIMITED EDITION
FREE LIVE SINGLE WITH ALBUM

TELETOUR '80

LONDON
Hammersmith Odeon 15th-16th-17th

BRIGHTON
Conference Centre 21st

CASSETTE BEGC 19 INCLUDES THE EXTRA SINGLES
"I DIE: YOU DIE" AND "WE ARE GLASS"

singles

First up are two Scottish bands, virtually unknown, but who turned in two of the outstanding singles of the past twelve months with their previous releases.

Orange Juice's "Lovesick"/"Blue Boy" (Postcard) isn't quite in the same league as their superb "Falling And Laughing" but both are strongly melodic songs (if a little ramshackle in execution) with good lyrics, a great jangly guitar sound and plenty of spirit. Produced by Alex Fergusson, late of TV. If this had come from fashionable Liverpool instead of

Glasgow the critics would be falling over themselves to praise. Don't wait to be told what you like — get this record and beat them to it.

Josef K are an Edinburgh band on the same label. Sadly they've dropped their distinctive keyboard sound and tackle "Radio Drill Times" rather too fast for its own good but still manage to emerge streets ahead of most of the competition. The song itself is pure brilliance with its quietly insistent melody and haunting world weary vocals, while the restrained backing — simple, thudding bass, minimal guitar and percussion plus modest use of radio dial effects — combines to produce what's seemingly unassuming record into an addictive, atmospheric minor classic. A must for any collection.

(Contact for Postcard Records: SAE to Horne, 185 West Princes Street, Glasgow.)

Still with Edinburgh, the fast maturing **Prats** have another single out in addition to their recent "1990's Pop" EP on Rough Trade. **"Die Toddten Reytan Schnell" (Dada)** was released

mainly for Germany but copies have been brought over for sale in Britain. Inspired by the "Nosferatu" vampire film, it's actually sung in English and also sees the band tackling a more ambitious instrumental ending. Like all their material, this works because it's simple, tuneful and direct, cutting easily through the swagger and pose of most recent music descended from the new wave. The 'B' side is their excellent "Jesus Had A P.A." and is well worth making an effort to get hold of.

(Contact: SAE to 6/1 Capelaw Court, Firrhill Drive, Edinburgh.)

Yet another good record from north of the border is the debut from Those Intrinsic Intellectuals who come from the Isles of Skye and South Uist. Calling themselves "Pagen (spelling, tsk, tsks) Psyche-Rok", they pay tribute to their Nordic ancestral heritage with this salute to Iceland, "The strongest independent nation on earth". In fact "Radio Iceland"/"Do The Executive" (Fault Line) sound like The Undertones meeting Devo — two busily energetic but direct songs with extremely catchy tunes. The whole affair is very good, very witty and very cleverly packaged in its own plastic carrier bag (couldn't afford a metal bag, they say.) Buy this one as well and support good independent records.

(Contact: SAE to Intrinsic, c/o 3 Market Brae, Inverness.)

Compared to all this freshness, ininventiveness and jole-de-making records, the recent releases from Rough Trade sound rather jaded and predictable. **James Blood Ulmer** is a respected American jazz guitarist and "Are You Glad To Be In America?" belongs firmly to the realms of modern jazz — politically aware lyrics, looser rhythms and indirect, virtuosic instrumentation. A strange choice as a single, since this sounds like an album track and an old one at that.

The **Glaxo Babies** combine the raw, near free form instrumental edge of The Pop Group and the seductive rhythms of The Slits, both bands their stalemated. "Limited Entertainment" (Y Records) is a four track Peel session with admirable ideas about us de-conditioning ourselves, but really by making records they're taking part in what they're condemning, however harsh and "uncommercial" their approach. File under Limited Popularity.

Finally, **The Janet And Johns** is a weird one all right. "Let Bygone Be Bygone" (Vindaloo) is an excellent visit to Gang Of Four Territory but using rhythms and percussion only for the backing while singing about "too many trips down memory lane" and "no change without a push". A very good start, but the 'B' side is, somewhat bewilderingly, a straightforward rendition of a traditional folk song, complete

with irritating mannered vocals. Make of THAT one what you will. (Contact for above three releases: SAE to Scott, Rough Trade, 202 Kensington Park Road, London W11.)

Red Starr



The late Swell Maps (left to right): Jowe Head (bass), Nikki Mattress (guitar), Epic Soundtracks (drums) and Biggles Books (guitar).

album

SWELL MAPS: Jane From Occupied Europe (Rather/Rough Trade). Why Swell Maps decided to part company I still don't know. Perhaps they wanted to escape from that certain cheerful shambling image and have their musical offerings taken more seriously. Certainly this second album sees the music swing hard away from Nikki's casual "pop" songs towards the weirder and wilder pieces pioneered by Epic and Biggles.

Consequently this isn't as much fun as "A Trip To Marineville", being much less of a carefree, tuneful bashalong (if you'll pardon the huge oversimplification) and much more of an ambitious stab at creating "serious" music.

In fact a good half of this album is instrumental, with the old buzzing guitar and offhand vocals submerging into heavier group pieces with much broader scope, exploring and improvising rather than simply executing a neat song. Although they don't have the tuneful immediacy of before, they do keep that spontaneous freshness and attractive melodic instinct, while the band's intuition for steering just the right side of self indulgence ensures that the pieces always end up working.

The overall result is a strangely tense mixture which varies from the simple, touching beauty of "A Raincoat's Flat" to the fevered harshness of "Mining Villages", yet still retains its unspoiled innocence and sense of humour. I mean, how could you possibly reject an album with titles like "Big Maz In The Desert From The Trolley" and credits like "Nikki: bass + toys + idleness + mumblefunk"? This album may take a bit longer but it still gets there. (Contact: SAE to Scott, Rough Trade, 202 Kensington Park Rd., London W11.)


Independent singles top 30

TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	2 PARANOI'D Black Sabbath	NEMS
2	3 HOLIDAY IN CAMBODIA Ozzy Kennedy	Cherry Red
3	1 LOVE WILL TEAR US APART Joy Division	Factory
4	— CAN'T CHEAT KARMA/WARSUBVERT Zounds	Cross
5	7 BLOODY REVOLUTION/PERSONS UNKNOWN Cross/Poison Girls	Cross
6	9 ARMY LIFE Exploded	Exploded
7	5 TERROR COUPLE KILL COLONEL Bauhaus	4AD
8	4 HOW IT WROTE ELASTIC MAN/CITY NOBGOBLINS Fall	Rough Trade
8	8 TRANSMISSION Joy Division	Factory
10	6 ZEROX Adam & The Ants	—
11	— THERE GOES CONCORDE AGAIN And The Native Hipsters	Hester Volume
12	15 CALIFORNIA UBER ALLES Dead Kennedys	Fest
12	12 FIGHT BACK (EP) Discharge	Cherry
14	13 DON'T NEED YOUR MONEY Raven	Next
15	11 REALITY ASYLUM Cross	Cross
16	14 FINAL DAYS Young Marble Giants	Rough Trade
17	21 GET MY MOTHER Burt	Test Presling
18	20 REALITIES OF WAR Discharge	Cherry
19	— GHETTO The Wall	—
20	25 WHERE'S CAPTAIN KIRBY Spizz Energy	Rough Trade
21	17 NO ROOM Ash/Leo Spizz 80	Rough Trade
22	— EDWARD FOX Smack	Aspirin
24	16 DIE MATROSEN Lipst	Rough Trade
25	— TONIGHT Patric Fitzgerald	Fine! Solution
26	18 I'LL REMEMBER You Wasted Youth	Bridge House
27	— SNOW Melane	Red Rhino
27	10 CARTOON VIBES Adam & The Ants	Do It
28	10 MY WAY OF THINKING/THINK IT'S GOING TO RAIN TODAY U240	Graduate
29	— YOU CAN BE YOU (GIRL ON THE RUN) Honey Bane	Cross
30	— SOLDIER SOLDIER Spizz Energy	Rough Trade

Independent albums top 10

TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	1 CLOSER Joy Division	Factory
2	2 UNKNOWN PLEASURES Joy Division	Factory
3	3 THE VOICE OF AMERICA Cabaret Voltaire	Rough Trade
4	4 STATIONS OF THE CROSS Cross	Cross
5	5 COSMICAL YOUTH Young Marble Giants	Rough Trade
6	7 LIVE AT LAST Black Sabbath	NEMS
8	8 MUSIC FOR PARTIES Silicon Teens	Rough Trade
9	9 DOME Graham Lewis & Bruce Gilbert	Oome
10	— INFLAMMABLE MATERIAL Stiff Little Fingers	Rough Trade

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



**JUSTIN
HAYWARD**

*Nearer To
You*

F 13895

the New Single from his
Chart Album

Night Flight

TXS 138

DECCA



PH. ADRIAN BOOT

BIKO
Peter Gabriel
on Charisma Records

September '77
Port Elizabeth, weather fine
It was business as usual
In Police Room 619

Oh Biko, Biko, because Biko
Oh Biko, Biko, because Biko
Yihla Moja, Yihla Moja
The man is dead
The man is dead

When I try to sleep at night
I can only dream in red
The outside world is black and white
With only one colour dead

Oh Biko, Biko, because Biko
Oh Biko, Biko, because Biko
Yihla Moja, Yihla Moja
The man is dead
The man is dead

You can blow out a candle
But you can't blow out a fire
Once the flame begins to catch
The wind will blow it higher

Oh Biko, Biko, because Biko
Oh Biko, Biko, because Biko
Yihla Moja, Yihla Moja
The man is dead
The man is dead

And the eyes of the world are watching now
Watching now, watching now

Words and music by Peter Gabriel
Reproduced by permission Peter Gabriel Ltd./Hit
& Run Music Pub. Ltd.

DISCO



TOP 40

TWO WEEKS RANK	TWO WEEKS RANK	TITLE/ARTIST	LABEL	BPM
1	1	100% UPSIDE YOUR HEAD GAP BAND	MERCURY	106
2	2	GIVE ME THE NIGHT GEORGE BENSON	MERCURY	110
3	5	FEELS LIKE I'M IN LOVE KELLY MARIE	WARNER BROS	110
4	3	FUNKIN' FOR JAMAICA TOM BROWNE	CALIBRE	121
5	8	UNLICK THE FUNK LOCKSMITH	ARISTA	112
6	7	PRIVATE LIFE GRACE JONES	ARISTA	114
7	NEW	SEARCHIN' CHANGE	ISLAND	105
8	11	BACK STROKIN' FATBACK	WEA	128
9	NEW	DYNAMITE STACEY LATTISAW	SPRING	118
10	22	DANCING ON A WIRE SURFACE NOISE	ATLANTIC	116
11	4	UPSIDE DOWN DIANA ROSS	GROOVE	129
12	NEW	BIG TIME RICK JAMES	MOTOWN	110
13	23	CAN'T STOP THE MUSIC VILLAGE PEOPLE	MOTOWN	117
14	13	TASTE OF BITTER LOVE GLADYS KNIGHT	MERCURY	106
15	NEW	ONE DAY I'LL FLY AWAY RANDY CRAWFORD	WARNER BROS	108
16	NEW	POP YOUR FINGERS ROSE ROYCE	WARNER BROS	106
17	24	WAKE ME UP ROBERTA FLACK	ATLANTIC	117
18	NEW	I DON'T WAKE ME UP ROBERTA FLACK	ATLANTIC	117
19	12	YOU'VE BEEN GOOD CROWN HEIGHTS AFFAIR	SOLAR	114
20	14	LOVE MEETING LOVE LEVEL 42	DE LITE	122
21	16	MARIANA GIBSON BROS	ELITE	90
22	9	COULD YOU BE LOVED BOB MARLEY	ISLAND	120
23	19	I'VE JUST BEGUN TO LOVE YOU DYNASTY	ISLAND	126
24	NEW	WEAKNESS FOR YOUR SWEETNESS JIMMY BENTAH	SOLAR	114
25	15	STEPPIV SHAKATAK	ROKEL	114
26	NEW	CAN'T TAKE THE FEELING GERALDINE HUNT	POLYDOR	99
27	NEW	GALACTIC FUNK SOUL SHACK	PRISM (IMP)	
28	27	LINE WHAT YOU'RE DOING YOUNG & CO	RECORD SHACK	
29	6	ISE IT UP, WEAR IT OUT ODYSSEY	BRUNSWICK (IMP)	119
30	NEW	YOU'RE LYING LINX	RCA	120
31	38	ALL ABOUT THE PAPERS DELLS	AVCS	
32	10	BURNIN' HOT JERMAINE JACKSON	20TH CENTURY	122
33	30	LET'S GET IT OFF CAMERON	MOTOWN	119
34	28	RESCUE ME A TASTE OF HONEY	SALSOIA	118
35	25	IN THE FOREST BABY G	CAPTROL	106
36	31	GIVE UP THE FUNK B. T. EXPRESS	CALIBRE	126
37	NEW	LOVE DON'T MAKE IT ASHFORD & SIMPSON	CALIBRE	118
38	NEW	SPLIT DECISION DETROIT SPINNERS	WARNER BROS	110
39	NEW	I'M YOUR RADIO CHOCOLATE MILK	ATLANTIC	
40	17	ARE YOU GETTING ENOUGH HOT CHOCOLATE	RCA	118

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

Can't Stop The Music

By The Village People on
Mercury Records

Everyone you meet
The children in the street
Are swaying to the rhythm
There's something moving in them
There's no place to hide
So why even try?
Can't you hear it coming your way?

It's here to stay
Music in our walk
Music when we talk
It's really something magic
To lose it would be tragic
Can't you feel the sound
Moving through the ground?
Music makes the world go around

You can't stop the music
Nobody can stop the music
Take the cold from snow
Tell the trees don't grow
Tell the wind don't blow
'Cause it's easier

No, you can't stop the music
Nobody can stop the music
Take the spark from love
Make the rain fall up
'Cause that's easier to do

Moving with the wind
Since the world began
The beat is gonna getcha
Beat is gonna getcha
Music for the blues
For your dancing shoes
There's music in the way that we kiss

You can't resist
Moving through the trees
Buzzing with the bees
The sound is getting louder
Sound is getting louder
Music when we play
When we kneel to pray
There's music in the sound of the wind

You can't stop the music
Nobody can stop the music
Take the heat from flame
Try not feeling pain
Though you try in vain
It's much easier

No, you can't stop the music
Nobody can stop the music
Change the master plan
Take the hope from man
'Cause that's easier to do

On the radio
On every TV show
For each and every reason
Each and every season
Music when we love
For the moon above
Music for the show of life that never ends

Music on a plane
Music on a train
Sailing on the ocean
Music in the motion
Music in your car
At your local bar
There's music when you look at a star

You can't stop the music
Nobody can stop the music
Keep two loves apart
Mend a broken heart
Catch a falling star
That's much easier

No, you can't stop the music
Nobody can stop the music
Tell the sun don't shine
Stop old father time
'Cause that's easier to do

Repeat verses 3 and 4

Words and Music by J. Morali/H. Belolo/P. Hurtt/B. Whitehead
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SMASH HITS

DEXY'S MIDNIGHT RUNNERS



WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
001	THE BEATLES	I SHOULD HAVE CALLED YOU FIRST	1	1
002	THE BEATLES	LET IT BE	1	1
003	THE BEATLES	THE TWO OF US (YOU AND ME)	1	1
004	THE BEATLES	LET IT BE	1	1
005	THE BEATLES	LET IT BE	1	1
006	THE BEATLES	LET IT BE	1	1
007	THE BEATLES	LET IT BE	1	1
008	THE BEATLES	LET IT BE	1	1
009	THE BEATLES	LET IT BE	1	1
010	THE BEATLES	LET IT BE	1	1
011	THE BEATLES	LET IT BE	1	1
012	THE BEATLES	LET IT BE	1	1
013	THE BEATLES	LET IT BE	1	1
014	THE BEATLES	LET IT BE	1	1
015	THE BEATLES	LET IT BE	1	1
016	THE BEATLES	LET IT BE	1	1
017	THE BEATLES	LET IT BE	1	1
018	THE BEATLES	LET IT BE	1	1
019	THE BEATLES	LET IT BE	1	1
020	THE BEATLES	LET IT BE	1	1
021	THE BEATLES	LET IT BE	1	1
022	THE BEATLES	LET IT BE	1	1
023	THE BEATLES	LET IT BE	1	1
024	THE BEATLES	LET IT BE	1	1
025	THE BEATLES	LET IT BE	1	1
026	THE BEATLES	LET IT BE	1	1
027	THE BEATLES	LET IT BE	1	1
028	THE BEATLES	LET IT BE	1	1
029	THE BEATLES	LET IT BE	1	1
030	THE BEATLES	LET IT BE	1	1

BIG BROTHERS

The charts may not always be what they seem. David Hepworth investigates.

POINT ONE: The music business is a business. It exists to make money. It makes money by selling records. A major international album — a "Saturday Night Fever" or a "Dire Straits" — can earn huge sums of money for the artists, writers, producers and record companies who made it. Even in the current economic gloom it is still possible to be broke in January and wealthy in June.

Point Two: The most efficient way of promoting an album is through a hit single. There are other ways, but a strong commercial 45 built out of every other radio is by far the cheapest method of bringing a new artist to the public's attention.

But getting your record played on the radio is by no means easy. At any given time you will be competing with up to a hundred others for the attention of presenters and producers. If your name is Rod Stewart or Gary Numan it's likely that you'll get preferential treatment. If it isn't yours, it probably has to wait your turn.

So how do radio people decide what to fill their prime time slots with? In the majority of cases they will be guided by the music charts. If they see a single showing in the bottom end of the chart they may well be tempted to give it some exposure. The faster it climbs, the more play they'll give it; the faster it falls,

single, selling just a few hundred in the right shops, can manage an impressive chart entry. But the most recent controversy surrounding the charts concerns "hyping" — record companies deliberately falsifying diaries in order to get their releases showing in the bottom end of the Top 75. Granada TV "World In Action" investigation not long ago produced various forms and employees who alleged that WEA had induced in this highly illegal activity on behalf of singles by acts like Fleetwood Mac, Cats UK, Gary Numan and The Pretenders.

Although most people involved in the business know that hyping goes on (and that it has done since the first few years it's extremely difficult to prove. Hyping isn't hard to do; it costs money but most companies see it as worthwhile.

The sales reps, who are responsible for getting their company's product into the shops, know exactly which outlets on their "patch" price a chart return and it is vital to the success of a single that these places have it in stock. So the rep may simply give a number of free copies to the dealer who then makes 100% profit by selling them.

But will anybody want to buy them? Maybe not, but there are ways to ensure that if there are any sales then the company will get the maximum chart activity out of them. Special limited edition gimmick singles can be supplied *exclusively* to chart shops for a short period. Special vouchers can be given out at discos which are exchanged for a certain single at the local chart return shop, obtain a discount.

Although this may not be record fraud, it is an attempt to distort the sales picture.

But the more serious recent allegations concern the tops of salaried men to get hold of the chart diaries and fill them in themselves, making up fictional sales for the records they are pushing at the time. Obviously this can be done without the dealer's knowledge.

He may find himself offered free records, tee shirts, or drink in return for a few extra sales. There are very few people who can resist this kind of bribery. As sales plummet, shops are going out of business up and down the country and the extra income that a regular supply of free records can bring in can run into thousands of pounds a year.

SBS recently promoted the first album from "The Photos" by giving cameras away to various favored showpoppers, and many people in the industry were to say the least, surprised by the chart success this little-known band subsequently enjoyed. And because sales are so low at the

moment (in some cases 50% down on last year), it's quite possible for a single to appear in the lower end of the Top 75 without selling any copies at all; purely by a few well placed ticks on a bit of paper.

DOES IT MATTER? To a certain extent, it doesn't. A company may hype a single at first but they have to get genuine sales in order to boost it into the upper reaches, and it's only genuine sales that make the profit that keeps business booming. Maybe The Pretenders "Brass In Pocket" was given some illegal assistance at first. The Pretenders wouldn't have got to number one unless a lot of people thought it was rather wonderful. But the people who are quite rightly angry about the activities of the major companies are the small independents, companies who sometimes sell relatively large quantities of records with the minimum of airplay, but rarely figure in the charts because they can't afford to

employ high pressure sales forces. Often the sheer number of releases from the minor companies that clog up the lower end of the chart make it impossible for a small company to get a look in.

It's unlikely that changing the way the charts are compiled is going to eliminate abuses. People will adapt to changing circumstances and find new ways of rigging returns. What *should* change is the attitude of the public, many of whom will walk into a shop and simply buy whatever is in the chart. Whatever appears to be already popular. Thousands of people buy the number one purely because it is number one. It has been known for dealers to actually hype a number one record, filling in their diaries so that it stays at the top long enough for them to clear their enormous stocks.

The other factor is the radio. By using a wider selection of music on daytime shows and getting away from rigid chart-based playlists a healthier climate may

be created, a climate in which more bands get a fair crack of the whip. Radio One, by far the most important record selling medium, have recently abandoned their Featured Forty and given their programmers more freedom to play what they like. But it may be that pressure from the public will result in the old repetitious format coming again. A large proportion of the people who listen to pop radio buy very few records and are quite happy to hear the Top Twenty played over and over again.

Some American stations command huge listening audiences just by rotating the same twenty records all day long. Many British commercial stations, mindful of the need to attract advertisers, would like to move further in this direction. This kind of thinking is a far greater danger to a healthy music scene than any amount of hyping. Any moves to narrow choice should be resisted. Face it — if the commercial radio stations of this country had their way it would be ELO or nothing. Hands up all those who'd choose silence.



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4. PINKIE	23. PINKIE	43. BOY BAND	63. BOY BAND
5. PINKIE	24. PINKIE	44. BOY BAND	64. BOY BAND
6. PINKIE	25. PINKIE	45. BOY BAND	65. BOY BAND
7. PINKIE	26. PINKIE	46. BOY BAND	66. BOY BAND
8. PINKIE	27. PINKIE	47. BOY BAND	67. BOY BAND
9. PINKIE	28. PINKIE	48. BOY BAND	68. BOY BAND
10. PINKIE	29. PINKIE	49. BOY BAND	69. BOY BAND
11. PINKIE	30. PINKIE	50. BOY BAND	70. BOY BAND
12. PINKIE	31. PINKIE	51. BOY BAND	71. BOY BAND
13. PINKIE	32. PINKIE	52. BOY BAND	72. BOY BAND
14. PINKIE	33. PINKIE	53. BOY BAND	73. BOY BAND
15. PINKIE	34. PINKIE	54. BOY BAND	74. BOY BAND
16. PINKIE	35. PINKIE	55. BOY BAND	75. BOY BAND
17. PINKIE	36. PINKIE	56. BOY BAND	76. BOY BAND
18. PINKIE	37. PINKIE	57. BOY BAND	77. BOY BAND
19. PINKIE	38. PINKIE	58. BOY BAND	78. BOY BAND
20. PINKIE	39. PINKIE	59. BOY BAND	79. BOY BAND
21. PINKIE	40. PINKIE	60. BOY BAND	80. BOY BAND

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Type T The Beat, Size 40W
R R 40W, Size 42W
Type T The Beat, Size 42W
R R 42W, Size 44W
Type T The Beat, Size 44W
R R 44W, Size 46W
Type T The Beat, Size 46W
R R 46W, Size 48W
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R R 48W, Size 50W
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R R 50W, Size 52W
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R R 76W, Size 78W
Type T The Beat, Size 78W
R R 78W, Size 80W
Type T The Beat, Size 80W
R R 80W, Size 82W
Type T The Beat, Size 82W
R R 82W, Size 84W
Type T The Beat, Size 84W
R R 84W, Size 86W
Type T The Beat, Size 86W
R R 86W, Size 88W
Type T The Beat, Size 88W
R R 88W, Size 90W
Type T The Beat, Size 90W
R R 90W, Size 92W
Type T The Beat, Size 92W
R R 92W, Size 94W
Type T The Beat, Size 94W
R R 94W, Size 96W
Type T The Beat, Size 96W
R R 96W, Size 98W
Type T The Beat, Size 98W
R R 98W, Size 100W

It's Still Rock And Roll To Me

By Billy Joel on CBS Records

What's the matter with the clothes I'm wearing?

"Can't you tell that your tie's too wide?"

Maybe I should buy some old tab collars

"Welcome back to the age of five

Where have you been hiding out lately, honey?

You can't dress trashy till you spend a lot of money"

Everybody's talking 'bout the new sound

Funny, but it's still rock and roll to me

What's the matter with the car I'm driving?

"Can't you tell that it's out of style?"

Should I get a set of white wall tyres?

"Are you gonna cruise the miracle mile?

Nowadays you can't be too sentimental

Your best bet's a true baby blue Continental"

Hot funk, cool punk, even if it's old junk

It's still rock and roll to me

Oh, it doesn't matter what they say in the papers

'Cause it's always been the same old scene

There's a new band in town

But you can't get the sound from a story in a magazine

Aimed at your average teen

How about a pair of pink sidewinders

And a bright orange pair of pants?

"You could really be a Beau Brummel, baby

If you just give it half a chance

Don't waste your money on a new set of speakers

You get more mileage from a cheap pair of sneakers"

Next phase, new wave, dance craze, anyways

It's still rock and roll to me

What's the matter with the crowd I'm seeing?

"Don't you know that they're out of touch?"

Should I try to be a straight 'A' student?

"If you are then you think too much

Don't you know about the new fashion, honey?

All you need are looks and a whole lotta money"

It's the next phase, new wave, dance craze, anyways

It's still rock and roll to me

Everybody's talking 'bout the new sound

Funny, but it's still rock and roll to me

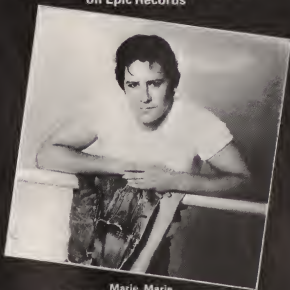
Words and music by Billy Joel
Reproduced by permission April Music Ltd.



Marie, Marie

SHAKIN' STEVENS

on Epic Records



Marie, Marie

Playing guitar on the back porch

I sit in my car

While you sing so sad

Marie, Marie

Marie, Marie

It's so lonely in this parkland

Please come with me

To the bright lights down town

Marie, Marie

Chorus

I said hey, pretty girl

Don't you understand?

I just want to be your loving man

Marie, Marie

The sun is down in the cornfield

The evening is dark

And you sing so sad

Marie, Marie

Marie, Marie

It's so lonely in the parkland

Please come with me

To the bright lights down town

Marie, Marie.

Marie, Marie

I've got two weeks in back pay

There's gas in my car

And your folks say I must go

Marie, Marie

Repeat chorus

Marie, Marie

Playing guitar on the back porch

I leave in my car

While you sing so sad

Marie, Marie

Marie, Marie

I've got two weeks in back pay

There's gas in my car

And your folks say I must go

Marie, Marie

While you sing so sad Marie, Marie

Repeat to fade

Words and music by Dave Alvin
Reproduced by permission Warner Bros. Music

STAR TEASER

The names listed are hidden in the diagram. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in the right order, whichever way they run. Some letters will need to be used more than once — others you won't need to use at all. Put a line through the names as you find them.
Solution on page 32.

AL GREEN
ALIBI
AMII STEWART
BAD MANNERS
BARRACUDAS
BLACK SABBATH
CITIZENS
COMMODORES
CUDDLY TOYS
CUPOL
DAVID BOWIE
DEEP PURPLE
FABULOUS POODLES
FATBACK
G-FORCE
HAWKWIND
HERB ALPERT
JOE WALSH
LOU REED
MAX SLODGE
MIKE BERRY
NEW MUSIK
PAUL BRETT
PAUL SIMON
PIRANHAS
PREFECTS
QUEEN
RAT SCABIES
SALFORD JETS
SKIDS
SLITS
SPIZZ
SPORTS
STEP
SUE WILKINSON
SUSPICIONS
TOURISTS
ULTRAVOX
UNDERTONES
VAPORS

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

SKA'N'B FOR FREE

EVER MINDFUL of our duty to promote the spread of popular music of the more mature, adult kind, The Smash Hits Cultural Collective are now in a position to unveil the first Bad Manners Competition. (*Lusty cheers!*) This demanding contest is open to all serious minded young people with tongues more than three feet long, whose knowledge of this fine and sober combo is wide enough to answer the questions on the right.

Soon as you have decided on your answers and scribbled them on the form provided, mail this slip of paper to Smash Hits Bad Manners Competition, 14 Holkham Road, Orton Southgate, PETERBOROUGH PE2 0UF to arrive on the doorstep before September 17th. The first 25 correct entries opened on that glorious day will each win one autographed copy of the Bad Manners debut long playing gramophone recording.

- A) What is the real name of lead singer Buster Bloodvessel?
B) Bad Manners were formed in which of the following places (Answer 1, 2 or 3): 1) East London; 2) The Far East; 3) East Eppig.
C) How long approximately have they been together? 1) Forty years; 2) five years; 3) ages; 4) since lunchtime.
D) How many people are there in the band?
E) Bad Manners were once known as: 1) The London Symphony Orchestra; 2) Stoop Solo And The Sheet Starchers; 3) The Pink Floyd.

BAD MANNERS COMPETITION

A

B

C

D

E

Name

Address



REVIEWS

SINGLES

By Deanne Pearson

THE REVILLOS: Hungry For Love (Snatzo). A Beatles-type number with snappy beat and catchy melody that nevertheless still lacks style and distinction. Even front persons Fay and Eugene's infamous zest and razzamatazz seem somewhat subdued, making for a rather ordinary song that normally would probably lack the power to climb the charts, but after listening to the rest of the week's singles...

THE TEA SET: Keep On Running (UA). Plodding beat, tinkling keyboards and lazy drum flourishes backed with occasional half-hearted 'jungle' noises (squeaks and roars) all very conventionally produced by Strangling man Hugh Cornwall. No vibrancy, no life, no purpose — which clearly distinguishes this record from the Spencer Davis original.

THE SWINGING CATS: Mantovani/Away (2-Tone). The Swinging Cats take the scenic route to Skaville, via South America and the traditional, fruity Calypso beat of those parts, but don't be taken in; it's nothing more than a cheap package holiday. Their swinging Latin American instrumental ode to "Mantovani" and the trite, bouncing sax-filled and keyboard-cluttered bossa nova beat of "Away" reek of contrivance and calculated commercialism. This is so obviously geared to "the 2-Tone sound" that it makes the label's fine words about broadening their musical style sound rather empty.

SPLOGGENESSABOUTS: Two Little Boys EP (Deram). Max Splogidge sings of the delights of squashing butterflies (John) and of smelling whiffy, Mozarella-cheesy socks, taking a jibe at Madness's Chas Smash with the "Don't smell that smell this" belloyed intro. What can you do but smile? The flip side, however, is less funny, containing a muffled version of Rolf Harris's "Two Little Boys" and an uninspiring Max original called "Saying Goodbye To His Horse".



CUDDLY TOYS: Medman/Join The Girls (Chrysalis). Everyone's going in for double A-sides this week, many for no good or obvious reason. Neither of Cuddly Toys A-sides in fact deserve such status. Both songs are merely muddy instrumental backlots to purile Bowie/Numan crossover vocals. Not a spark of originality, not a sniff of enthusiasm.

BUZZCOCKS: Are Everything/Why She's A Girl From The Chainstore (UA). The Buzzcocks, on the other hand, choose to do away with A and B sides altogether. "Are Everything" couples tight rhythmic coils of standard rock with abrasive vocals and no hookline, while "Chainstore" is attacked with more positivism and purposefulness. Again it's tight and solid, and vaguely stirring, but nothing to get too hot under the collar about.

GARY GLITTER: Golden Greats EP (GTO). Gary Glitter just can't die gracefully can he? All great golden oldies these — "I'm The Leader Of The Gang"/"Rock & Roll Part Two"/"Hello Hello I'm

Back Again"/"Do You Wanna Touch" — but if you didn't buy them first time round why now? (All are on the album "Gary Glitter's Golden Greats" anyway.)

DR. FEELGOOD: No Mo Do Yakemo (UA). Low and sleazy R&B with growling vocals riding a driving bassline and guitars blowing curling blue smoke riffs into the atmosphere. It's all a bit too hazy and low-key though — background music for Soho gambling casinos perhaps?

UTC: Generals And Majors (Virgin). Two singles for the price of one — and the freebie isn't a flexi-disc or musically anything less than high quality. The first three songs are spirited dancing numbers, the fourth slow, deep and resonant, and the arrangements are tightly, neatly interwoven and laced with cleverly constructed special effects throughout. Single(s) of the week.

MOTELS: Whose Problem? (Capitol). This band are obviously a cut above many of their fellow Californian musicians but still they sound slightly sleepy and sun-soaked, as if they're not stretching themselves to their full capacity. Singer Martha Davis has a deep, rich, sultry voice with a fine jazzy edge, but sounds a little too laid-back, adding to the general laid-back, nonchalant feel of this record.

LEO SAYER: Once In A While (Chrysalis). A slushy, romantic novel, that goes on and on for pages and pages repeating the same old story of heartache and worry to the same old sympathetic melody.

HEADLINE: Carolina (Virgin). Sort of ska/speedy reggae riff with similarly unimaginative lyrics consisting entirely of "Oh Carolina pretty baby, I'm gonna make you mine," repeated over and over again until someone burps. A fitting finale.

THE MEMPHIS TENOR C'S: Big As Memphis (Hot Rock). A tribute to Elvis — oldtime R&B with a C&W flavour, tackily done and coupled with weak, insulting Presley imitation vocals. The man died for this?

THE A.T.'S: Come 'Ere (Rialto). Yet another ska/rock/reggae band — 'frid so, there's one every week. There really is very little else to say — no original ideas, no interesting or particularly impressive playing, no distinctive vocals, not even a catchy melody. Ladies and gentlemen, the A.T.'s.



THE THE: Controversial Subject/Black & White (4AD). Intriguing flood of sound and ideas incorporating synthesiser experimentation and strong, driving guitar rhythms. Although a peak is never reached there is much inquisitive exploration which bodes well for future The The product.

THE CARPETTES: Nothing Ever Changes (WEA). The band are singing their own epitaph here; they've been around for ages, they're still turning out the same old, thudding rock riffs of the instantly forgettable type, and now have the audacity to complain that "Nothing Ever Changes."

AFTER THE FIRE: Love Will Always Make You Cry (Epic). ATF have been around for a while too now, without scoring any major successes. They're just too bland, their music too uneventful. They play MOR keyboard-centred rock that sitters around the feet of Dire Straits' sound and arrangements, but seems content to be trampled underfoot. No guts, no fighting spirit this band.

EDDIE MONEY: Running Back (CBS). Eddie Money is quite an old man and an ex-New York cop. A singer, never mind a rock star, he is not, and he ought to be

Continued over page

arrested for this blatant flaunting of insipid bastardised reggae over which he stretches his straining, faltering vocal chords.



RORY GALLAGHER: Wayward Child (Chrysalis). Hard rock thrash, live, in a limited edition of a clear vinyl, with yer obligatory rough, tough vocals and extensive clever-clever guitar solos. I can just see all those cardboard guitar freaks now — well this one's easy lads, nothing new, nothing to take you by surprise. Play on.

CLASSIX NOUVEAUX: The Robots Dance (ESP). Live, Classix Nouveaux are visually stunning, bright and manic. "Robot" is a cleverly built sound circuit with an impulsive rhythm powered by surging, hollow bass sound which builds to a near-terrifying climax.

DARTS: Peaches (Magnet). The Darts conveyor belt turns out a variation on the "Boy From New York City" prototype distinguished only by the silliness of the vocals. All this lot ever do is highlight their own lack of imagination.



ALBUMS

YES: Drama (Atlantic). "Friends make their way of escape into systems of chance," they sing, which just goes to show that the recruitment of two Buggles hasn't had much effect on the quality of Yes songwriting nor made them any less pretentious. Oh, there's some beautiful guitar work and The Video twosome's tap-tap beat is still detectable but the lyrics, vocals and overall approach remain stagnant. As dramas go, this one's a tragedy. (4 out of 10).

Linda Duff.

DIRTY LOOKS (Stiff). In short, if this is the best these New York sissies can do then The Land Of The Free can keep 'em. Chirping from between capped teeth about The American Way Of Life West Side Story style is pretty dated to say the least. It's a good job this playful three piece were smart enough to sling in plenty of the old cruising Beach Boys harmonies. It's the only thing that saves the project from sinking altogether. (5 out of 10).

Linda Duff.



GIBSON BROTHERS: On The Riviera (Island). This is more like it. The Gibsons seem to have taken over where The Village People left off providing pure enjoyment via an instantly recognisable sound. The vibrant tonals of Brother Chris perfectly complement the shuffling Latin rhythms laid down by his relations. An album that threatens to burst at the seams with his singles. Viva Los Gibsons! (8 out of 10).

Bev Hillier.

PAT BENATAR: Crimes Of Passion (Chrysalis). Pat Benatar's

patent brand of heavy metal pop leaves me more or less unmoved. She comes on like Dolly Parton singing Suzi Quatro rejects. There's a few obviously calculated singles: "Treat Me Right", which strives to sound like Debbie Harry and "Wuthering Heights" which at least makes you appreciate Kate Bush. She's a huge star in America. Poor America. (3 out of 10).

Bev Hillier.

THE B-52's: Wild Planet (Island). Anyone who reckoned that these Georgia fruitcakes had shot their collective bolt with that debut album had better roll back the carpets and get into dancing shape because the B-52s are shaking more violently than ever. Coming off a rhythmic base which lends them more substance and bounce, those three lead voices conduct a non stop conversation while clipped, funky guitars do dramatic things and furious deadpan drums pummel the action along. Imaginative, hilarious, sly and sharp; a person could easily flip their wig. (8 out of 10).

David Hepworth.

MIKEY DREAD: World War III (Dread At The Controls). Besides being very much an acquired taste, dubwise reggae is often better heard than listened to, if you get my drift. Attempt to concentrate on those shifting rhythms and they frequently become just repetitive. That said, Mikey Dread keeps the mixing board tricky under control and his range of voices are tender and seductive, especially when he's allowing a faintly impish sense of humour to come to the fore. The arrangements are soft and springy and the use of space really exciting at times. (7 out of 10).

David Hepworth.

PAUL SIMON: One Trick Pony (Warner Bros). For near on fifteen years now, Paul Simon's songwriting has been the last word in elegant melancholy. This, his first new album for years, is the soundtrack to his first feature film and suggests that his interest no longer lies primarily in music. With jazz-tinged arrangements and

resigned vocals it explores familiar territory without coming up with a single melody that sticks. Mostly he just sounds tired. (5 out of 10).

David Hepworth.

THE ASSOCIATES: The Affectionate Punch (Fiction). Although the resemblances to "Station To Station" period Bowie are at first so blatant as to be almost funny, this young Scottish duo gradually gain enough assurance to forge a broad, hard sound which is almost their own. Like Joy Division and The Skids they love a bit of pseudo-choral droning and both the lyrics and vocals are drenched in doom, but the confidence and imagination with which they handle their haunting sound is eventually winning. (6½ out of 10).

David Hepworth.

JETHRO TULL: A (Chrysalis). For about fifteen minutes it seems possible that Ian Anderson is going to pull off a major surprise by producing a cool, reasonable Tull album, composed of modest, succinct songs. Unfortunately by the end he's back where he started, bogged down in pretensions, after giving in to the temptation to let the fiddly flute passages and folksy arrangements dominate and allowing his vocals to degenerate into empty mannerism. Should have been an EP. (5 out of 10).

David Hepworth.

NINE BELOW ZERO: Live At The Marquee (A&M). Young London louts whip through the R&B songbook for the enjoyment of a rowdy audience. It's been done a thousand times before but it rarely fails. It certainly doesn't miss when the men in question are Nine Below Zero, a direct, unpretentious bunch who can roll like a ball and swing with a simple vengeance. Less convincing on the one slow number, they're at their best whacking out the frantic boogie with superb timing and lashings of good humour. As tight as the proverbial mallard's bottom, this is a treat for the feet and the best possible antidote for the current atmosphere of doom. (7½ out of 10).

David Hepworth.

Artist
**THE
REZILLOS**

Song
**GOOD
SCULPTURES**

Label
SIRE

Year
1978

Requested by
**HITCH,
STANLEY,
CO. DURHAM.**

REQUEST-SPOT



She don't care
For one night stands
And naughty boys
With sweaty hands
She got a thing
About carving wood
Or shaping a figure
From a lump of mud

Chorus

Don't love my baby
For her pouting lips
Don't love my baby
For her curvy hips
I love my baby
'Cos she does good sculptures yeah

Her fingernails
Rouge telens fonce
They cut my skin
More than once
She is a thing
Mada of solid love
She shape my body
Like a lump of mud

Repeat chorus

Dreamin'



Cliff Richard

On EMI Records

Four o'clock I've been walking all night
It's the time I always think of you
If you could only see through my eyes
Then you'd know just what I'm going through

Here am I, I'm taking a chance
In running around with stars in my eyes
Here am I, I'm looking for you
Wondering why do I feel so blue

Chorus

I'm dreamin', dreamin' of me and you, oh
I'm dreamin', dreamin' will see me through
Never let any chances pass me by
I'm gonna dream you right into my life
Yeah dream you right into my life
Dreamin', dreamin' will see me through
Woman you'd better believe that I'm
Dreamin' you into my life

Five o'clock still walking around
I call you up but you just bring me down
I guess you'd say I'm getting nowhere
In my dream you always come around

Here am I, I'm taking a chance
Walking on air, flying so high
Here am I facing the truth
There's no other way I'll ever make you mine

Repeat chorus

Woman you got to believe me woman
Oh woman you got to believe me woman
I'd be dreamin' you into my life
You gotta believe me woman
Woman, oh woman you gotta believe me
I'll be forever dreamin' you into my life

Words and music by Tarney/Sayer
Reproduced by permission ATV Music/
Longman/Chrysalis Music Ltd.

Sartorial Eloquence

by Elton John

on Rocket Records

You've a certain sartorial eloquence
And a style that's almost of your own
You've got the knack of being so laid back
It's like talking to the great unknown
You've got a self sufficient swept back hair do
Pretty certain that you've got it made
Oh your life style shows
In the clothes you chose
Sitting pretty in the masquerade

Chorus

Sing it, don't you wanna play this game no more?
Don't you wanna play no more?
Don't you wanna play this game no more?
Don't you wanna play no more?

You remain the only main contender
Though you never, you never meant to lose
at all
Down at mouth yet unsurrounded
Adament before the fall
Though when you go
You know I might be lonesome
But I keep it under close control
Go and get your kicks
And babe let's call that quits
I believe I'm feeling indisposed

Repeat chorus

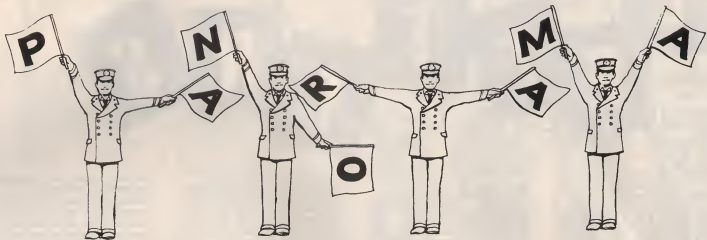
Don't you wanna play this game?
Don't you wanna play this game?



When you go
You know I might be lonesome
But I keep it under close control
Go and get your kicks
And babe let's call that quits
I believe I'm feeling indisposed

Repeat chorus to fade

Words and music by Elton John/Tom
Robinson
Reproduced by permission Big Fig
Music/EMI Music Ltd.



The New American Smash
PANORAMA
The brand new Cars album.



Compiled by Bev Hillier

G I G Z

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

Friday September 5
Kiss Stafford Bingley Hall
Gary Numan Birmingham Odeon
Stevie Wonder London Wembley Arena
Blues Band Putney Half Moon

Saturday September 6
Geno Washington St Austell New Cornish Riviera
Stevie Wonder London Wembley Arena
Garry Rafferty Dublin National Stadium
Blues Band Canning Town Bridge House

Sunday September 7
Gary Numan Manchester Apollo
Stevie Wonder London Wembley Arena
Blues Band North Finchley Torrington

Monday September 8
Kiss London Wembley Arena
Gary Numan Manchester Apollo
Blues Band Fulham Golden Lion

Tuesday September 9
Kiss London Wembley Arena

Wednesday September 10
Gary Numan Southampton Gaumont

Thursday September 11
Geno Washington Yorkshire Talk Club
Gary Numan Southampton Gaumont
Hall & Oates Bristol Hippodrome
VIP's London T01 Club
Secret Affair Guildford Civic Hall

Friday September 12
Geno Washington Yorkshire Talk Club
Gary Numan Bristol Hippodrome
Hall & Oates Southampton Gaumont
VIP's Kingston 3 Tons
Dr Feelgood Hemel Hempstead Pavilion

Saturday September 13
Geno Washington Yorkshire Talk Club
Rick Wakeman Portsmouth Guildhall
Gary Numan Bristol Hippodrome

Stark terror for Numan as a wasp flies up his trouser leg



VIP's London Marquee
Siouxsie/Banshees & Simple Minds Leeds Queens Hall
Dr Feelgood Birmingham Cedar Beirloom
Specials St Austell Riviera
Secret Affair Bristol Colston Hall

Sunday September 14
Rick Wakeman Southampton Gaumont
Hall & Oates Coventry Theatre
Gary Glitter/Athletico Spizz Leeds Queens Hall
Dr Feelgood Redcar Coatham Bowl
Specials Bristol Locarno
Secret Affair Hemel Hempstead Pavilion

Monday September 15
Rick Wakeman Brighton Dome
Gary Numan London Hammermith Odeon
Hall & Oates Manchester Apollo
Dr Feelgood Edinburgh/Tiffany's
Specials Cardiff Sophia Gardens
Secret Affair Bradford St Georges Hall

Tuesday September 16
Geno Washington Halesborough Trident Club
Rick Wakeman Derby Assembly Hall
Gary Numan London Hammermith Odeon
Hall & Oates Southport Theatre
Dr Feelgood Liverpool Rotters
Specials Stoke Trentham Gardens
Secret Affair Manchester Apollo

Wednesday September 17
Rick Wakeman Hull City Hall
Dr Feelgood Brighton Top Rank
Specials Sunderland Mayfair
Secret Affair Preston Guildhall

Thursday September 18
Rick Wakeman Newcastle City Hall
Geno Washington Kirkcaldy Bently's
Tourists Sunderland Locarno
VIP's Aston Space Hall (Cheynev St)
Specials Newcastle Mayfair
Secret Affair Glasgow Apollo

IN THE NEXT ISSUE OF SMASH HITS we take a peek at the everyday lives of country folk via an interview with zany rustic popsters who make up

XTC

Then, pausing only to pack the sunhat lotion we leg it down to the beach to spend some time with

THE BARRACUDAS

Finally, as the sun sets in the West, we wend our weary way back to the office and puzzle out a way to prevent any of our people actually winning

FREE GARY NUMAN ALBUMS

But seriously folks, if you tune to this channel on September 18 you might well learn something to your advantage. You might find out that we're planning to give away some more

FREE STUFF!

See you September 18. Same time, same spot on the newsstand.

BARRACUDAS SUMMER FUN

on EMI Records

Your Plymouth dealer is a dealing man
Yeah, yeah dealer man
I'm a Plymouth dealer — a dealing man
And right now I'm giving the best deal ever
On that new Plymouth beccaruda
Hey man the name of the Plymouth fast back is the Barracuda
I can't pronounce beccaruda
Yeah well look man try this, say
Ba-be-ra-ra-cu-cu-da-da
Now put it all together
Ba-be-ra-ra-cu-cu-da-da
Well it ain't Barracuda, man
But I think we got a hit record

(Ba, ba, ba)
School is no fun when you can be in the sun
'Comes four we go running out the door
Term is up

Chorus
I don't care about the rest of the year
'Cause this is what I want to do
The sun is out, the feeling's right
It's all up to you
In the sun, summer fun
In the sun, summer fun
(Ba, ba, ba)

Here I am in a classroom
A pen in my hand
In an hour's time
I'll have my feet in the sand

Repeat chorus
Come on baby, don't say maybe
Be my summer girl
In the sun, summer fun
(repeat 4 times)
(Ba, ba, ba, ba etc. to fade)

Words and music by R. Wills
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SECRET AFFAIR SOUND OF CONFUSION

on I-Spy Records

There were people staring up to the sky
Looking for a sign and they didn't know what to say
A tired old man lying on the ground
Telling the people the things that he'd seen
And they'd all been told of a message of hope
So we all lay down in the heat of the day
And turned our heads and listened to the sound

Chorus
The sound of confusion
The sound of confusion
The sound of confusion in the air

Summer in the park and we're all still walking
All still talking 'bout the colours in the sky
But do they really care about what they see
Or what they're hearing and their life carries on
From day to day they stand around
With nothing new to say
But I was the one who saw the faceless man
Stroll through the crowd and I knew he'd heard the sound

Repeat chorus
The sound of confusion
The sound of confusion
The sound of confusion
The sound of confusion
The sound of confusion
The sound of confusion in the air

Repeat chorus to fade

Words and music by David Cairns
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SMASH HITS

B52's

