

S M A S H

HITS

30p FORTNIGHTLY February 7-20 1980



STING
JOE JACKSON
RAMONES

Words to the
TOP SINGLES
including

I Hear You Now
Living By Numbers
The Plastic Age

THE WHO
MATCHBOX
in colour

JOE JACKSON ALBUMS TO BE WON

MOTOR BIKE BEAT

By The Revillos
on Snatzo Record/DinDisc

He got a bike — I'm hypnotised by the motorbike beat
A motorbike — I got the hots for a drive up the street
He like the beat — I got the beat
He like the beat — I got the beat
He like the beat — I got the motorbike beat

Chorus
My favourite treat on the motorbike seat
Is me and Mr CC

He gotta drive — When I arrive you can hear the wheels
squeal
He is alive — I got the feel for some mean steel appeal
He got the steel — The squeal appeal
He got the steel — The steel appeal
He got the steel — I got the motorbike beat

Repeat chorus

But shouldn't we slow down, we're heading for a small
town
On the motorbike

Right — give it a kick then I drive it away
He flash alright — Ride in the night and I sleep in the day
He bike away — Take it away
He ride away — I gotta say
He gotta say — I got the motorbike beat

Repeat chorus

Overtake all the creeps
When we go down the street
Me and Mr CC

Words and music by Eugene Revilla, FJV, FJV
Reproduced by Kalamita Diskana Ltd



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Feb 7-Feb 20 1980 Vol 2 No. 3

First of all, for all you puzzled Police fans who are wondering where Stewart Copeland and Andy Summers got to in this issue — relax. The good news is that we're doing personal articles on each of The Police this time, starting with Sting this issue. Stewart and Andy will be along in good time. You'll also notice that we've finally got our Poll Voting Form in (third time lucky!) so here's your big chance to say who rules (and who doesn't rule!) — OK? There's also a competition on page 26 where you can win the biggest ever album sleeve! The postmen are gonna love us this issue ...



PHOTO: VIRGINIA TURBETT

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FRONT COVER PIC: LFI

**NEXT ISSUE
ON SALE**

**FEB
21**

The Plastic Age

By The Buggles on Island Records

Every day my metal friend
Shakes my bed at six a.m.
Then the shiny serving clones
Run in with my telephones

Talking fast I make a deal
Buy the fake and sell what's real
What's this pain here in my chest
Maybe I should take a rest

Chorus

They send the heart police
To put you under cardiac arrest
And as they drag you thro' the door
They tell you that you failed a test

Living in the . . .

Living in the plastic age
Looking only half my age
Hello Doctor! Lift my face
I wish my skin could stand the pace

In my bed I read my mind
Remember how the mice were blind
I'll watch them fighting in their cage
Could this be the plastic age?

Repeat chorus

Living in the plastic age
Plastic age, plastic age

Repeat chorus

Living in the . . . plastic age
Plastic age, plastic age

Words and music by Trevor Horn/Geoffrey Downes
Reproduced by permission Island Music.



BUGGLES

NEW MUSIK



Living By Numbers

By New Musik on GTO Records

Living by numbers, adding to history
And living by numbers
I guess one's always meant to be
Living by numbers, living by numbers now

We've been living a long time
Counted out in the rows of files
Such a digital life time
It's been by numbers all the while
Living by numbers, living by numbers now

You count the days
But does it all add up to you
Does it all add up to you
Why we're living by numbers?
Living by numbers now?

So you're living by numbers
And numbers you answer to
You can count all the numbers
You bet that someone's counting you
Living by numbers, living by numbers now
Living by numbers, living by numbers now

They don't want your name
Repeat 4 times
Just your number

Repeat to fade

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

I Can't Stand Up For Falling Down

By Elvis Costello & The Attractions
on F-Beat Records

I'm the living result of a man
Who's been hurt a little too much
And I've tasted the bitterness of my own tears
Sadness is all my lonely heart can feel

I can't stand up for falling down
I can't stand up for falling down

Simple though love is
Still it confuse me
Why I'm not loved
The way I should be
Now I've lived with heartaches
I grew up with fear
I've dealt with despair
And I'm right through with tears

I can't stand up for falling down
I can't stand up for falling down

The vow that we made
You broke it in two
But that don't stop me
From loving you

I can't stand up for falling down
I can't stand up for falling down

Words and music by Homer Banks and Allen Jones
Reproduced by permission Warner Bros Music.

PHOTO: PAUL BLATTERY





The years belie,
We lived the lie
"I love you 'till I die..."

Save Me

QUEEN the new single **Save Me** c/w **Let me entertain you***

EMI 5022

*From the album **QUEEN LIVE! KILLERS**

EMP 330

In the first instalment of a four part close-up on the band of the moment, the man with the voice talks to David Hepworth about The Beatles, "Quadrophenia", Newcastle, hard times and world domination.

STING

THE ENTRANCE to Sting's West London basement flat is partially blocked by pedal cars and a wide selection of footwear. The pedal cars belong to his 3-year-old son Tom, the boots to the father. In one corner of the spacious living room stand a few guitars and a tape recorder — the tools of his trade.

Taller than I expected in his sloppy pullover and jeans, he flops on to the sofa and yawns, rubs his eyes and strokes the stubble on his chin. The eyes are bright and intelligent, his expression casual but attentive.

The band have just finished a gruelling but rewarding British tour and what spare time he has before they fly off for a four month world tour is being taken up by meetings and interviews. Most bands in their position would not be talking to the press at this point — they've got no new record out, nothing to sell, and, let's face it, The Police don't exactly need publicity.

But he's got an hour before he's due at the local police station to reclaim his stolen car and he doesn't mind talking.

WHAT WAS the first music that struck Sting back in the Sixties when he was at school in Newcastle?

"The Beatles and black music. I'm twenty-seven and I grew up with soul when I was fifteen and sixteen. Otis Redding and Aretha Franklin and all those people. Then I listened to blues, then rhythm and blues and then into reggae. I've always been into black music and I still am.

"I never was into rock and roll like Led Zepplin and Deep Purple and Black Sabbath — I really found those bands distasteful. In fact by that time I was in jazz groups and I looked down on people like that as lesser mortals."

By that time Sting had left school and gone to Newcastle University, graduating from there to teach in a junior school while playing bass and singing as a semi-professional, most notably with a local jazz-tinged band called Last Exit.

One of their most faithful followers was a locally based

rock writer called Phil Sutcliffe who also knew Stewart Copeland, at that time playing drums with London band Curved Air. When Stewart found himself with a night off in Newcastle Phil took him to see Last Exit and, well, work it out for yourself.

Sting takes up the story. "I left teaching and spent a few months just being a pro musician in Newcastle. There's quite a lot of work — just clubs, pubs, working in pit orchestras and backing cabarets.

"I was hoping to get a deal with Last Exit but at that time it was just impossible. No one would listen to your tapes unless

you'd been in Black Sabbath or you were the ex-bass player of Deep Purple.

"That was what struck the chord with me when The Sex Pistols came along and just turned the whole thing over. I related to that two fingers up to the industry which had kept me out for the same amount of time. So I related very strongly to that even though the music didn't hit me at first.

"I enjoyed the energy and the youthful exuberance. But the music was disappointing until it got on record. Live I was impressed by the event rather than the music. And most of

those punk bands have stayed at the same level."

SO WHAT were Last Exit actually like?

"We were like The Police in many ways in that we were very eclectic. Lots thrown in there. But at the time there was no way that it was commercial."

I was told that parts of "Regatta De Blanc" were taken from old Last Exit material. . . "Obviously I pliffed from old songs. There are definitely elements of Last Exit in The Police," he laughs. "We certainly sound a lot more like Last Exit than Curved Air or The Kevin Ayers Band!"

What were The Police like before Andy Summers came along, at the time when Henry Padovani was playing guitar and their only claim to fame was one single called "Fall Out", and a lot of bills?

"Very different. It was the time of radical punk and everybody was shouting lyrics about borstal breakouts with three chords and" — lowers voice — "we were discovered playing a *minor chord* and I could actually sing and we were looked down upon. Our credibility was all wrong.

"Mind you, we hadn't got a sound together and I wasn't really interested to be quite honest. I wasn't contributing songs. It was all Stewart's idea. He had the idea for calling the band The Police, he'd written all the songs and we had Henry and we just did it.

"My commitment to it was just that I had nothing else to do. I could see that it just wasn't right. It wasn't until Andy joined the band that I could see a vehicle for my songs. Once I began contributing songs I got into it more."

Before that did you feel like jacking it in and returning to Newcastle?

"No. That period was very rewarding because we didn't have any help. We stuck together and we stuck it out. Going to America was a last resort — just doing some gigs under our own steam which no one had done before. We couldn't get gigs in England. Couldn't play



PHOTO: BILL FURMAN/ANDREY



anywhere."

BY THIS time (1978) the band had Stewart's brother Miles managing them and a record deal with A&M but very little else going for them. "Roxanne" had been released to a measure of favourable press interest but nil airplay. The same happened with "Can't Stand Losing You".

It wasn't until months later when both records had mysteriously taken off in America that the radio authorities of this country finally shook the dust out of their ears and granted them some exposure. It's been plain sailing

ever since, but for a while The Police were thrown back on their own resources, kept going only by their personal confidence and considerable charm.

Very few bands would have dared tour America without record company backing. According to Sting they'd turn up in a town and just barge into radio stations, cornering DJs and persuading them to give their single a spin.

The Police opened the door for all the British acts like Joe Jackson and The Records who have broken through in America since, proving that a little bit of cheek and plenty of belief can

still go a long way.

Did Sting have any inking that it was going to break out in the way it has done?

"Oh, certainly not. We just did it because there was nothing else to do. I was doing anything to make money at the time because I had a wife and kid to feed."

The fact that his wife Frances was an actress didn't make things any more secure.

"I did some modelling and out of that I did some TV ads and I just went for a film and just happened to get *Quadrophenia*". Not a bad little part to "just get", I offer.

"Yes," he admits. "But it didn't come out for a year and I'd nearly forgotten about it and it just happened to come out in England the week that we were at number one with *"Message in A Bottle"*. Then the whole thing just kind of erupted.

"It sort of catapulted me into another league. Not only are you a pop star but you're also on film twenty foot high. I was only on screen for a very short time but it's a very charismatic role and it's done amazing things for the group and also we did amazing things for the film I think — the fact that we were at number one. It's made an amazing amount of money and I think we were responsible for a lot of that."

I MENTION the way The Police seem to be able to associate themselves with trends like mod and punk without ever getting tagged as just another so-and-so band. Sting's aware of this and it amuses him.

"We operate at interfaces between different sorts of things. It's a very productive seam if you like. You're neither one thing nor the other. You see what's happening and you change and you're not pigeonholed. The worst thing in the world is to be

that.

"It's very hard to pin The Police down because we're a reggae group, a pop group, a heavy rock group and people say we look like mods."

One of the few infallible rock and roll rules is that bands who appeal equally to both sexes sell a deal longer than those who don't. The Beatles did it. I wonder if he thinks of The Police following in their footsteps?

"Yes," he says without a second's hesitation. "The Beatles for me are a blueprint for any success that a rock band hopes to achieve. People say, have you got a masterplan? and we say yes. The Beatles did it all end we're just following that."

"They conquered the whole world. They were the most popular band of all time and I think once you've achieved that then you can start creating your own myth and your own precedent — but up to now we'll try and beat The Beatles."

Is that still possible? Isn't the audience for rock and roll now split into loads of silly little groups; disco fans, punk fans, heavy fans, middle of the roaders? Can it still be done? How?

"1980 is a very special time and I think you do it by appealing to the mass of people without compromising yourself, without going for the lowest common denominator which is *d-d-eeey* — you become Gary Glitter or The Bay City Rollers."

"That's quite an easy thing to do, but to appeal to a lot of people on a thoughtful level, on a more intelligent level, is quite a difficult thing to do and a worthwhile thing to do because I think it's easy to appeal to minorities. All you have to do is be obscure enough and you'll get a minority following you around. "That doesn't interest me. I'm interested in appealing to a great mass of people and to a large extent we've been successful in that."

But surely there can't be many people who realise what makes, say, *"Message in A Bottle"*, a far superior record to the last offering from The Dooleys? People buy singles because they like the tunes.

"It's like peeling an onion. There's different layers to it and some people will appreciate the outside, y'know the gloss, and others will appreciate what's inside. It's an art form. It's not just an industry. Pop music's a very important art because it reaches so many people. It should be good, it should be worthwhile."

To be continued next issue — Sting chats about fame, politics, his future plans and lets David Hepworth look down his throat.





B T Z

BLONDIE VINYL

BLONDIE RECORDED one of their recent Hammersmith Odeon Concerts for a possible live album. They've been taping live gigs for a while now and, should a whole album not materialise, some of the material will be used for 'B' sides in the future. Their next single is to be "Atomic" followed closely by a new track called "Call Me", the theme track from a new film. There's also talk of a Greatest Hits compilation for the end of the year.

STING IS currently sorting through a number of major film offers which have flooded in in the wake of his success in "Quadrophenia". While he wishes to do another movie at some point in 1980, he's unwilling to be typecast and this means he's likely to turn down a couple of offers to play a musician, as well as the one where he's cast as a junkie!

He is considering one particular role very seriously although he's not yet at liberty to say what it is. The Police as a band are also looking to make their own film sometime next year if a suitable way can be found.

MEET WALT JABSCO, 2-Tone trademark and all round razor sharp black-and-white man. Originally copped from an ancient picture of Peter Tosh on a vintage Wallers album in the collection of Specials mainman Jerry Dammas, Walt has changed his pose with the times and lately appeared with his girlfriend. As you can see, he's doing something different every time a new single or album comes out. What we want you artistic types to do is to draw either Walt or his ladyfriend in a new pose to illustrate a song of your choice. It can be "Tulips From Amsterdam", "Anarchy In The UK", a 2-Tone number or just about anything your twisted imaginations can come up with.

NIGHT OWLING



GERRY RAFFERTY begins his first British tour in nearly two years at Leicester De Montfort Hall on March 30. He then goes to Swansea Brangwyn Hall (31), Belfast Whitea Hall (April 2), Dublin Royal Stadium (3), Glasgow Apollo (5), Aberdeen Capital (6), Edinburgh Odeon (8), Newcastle City Hall (9), Manchester Apollo (11) and Sheffield City Hall (12). A London date will be added.

A single, as yet untitled, will be released at the end of February and an album will follow in the Spring.

The six that show the most imagination and accuracy will each win a copy of The Specials magnificent debut album. So get weaving, tracing, blacking and whitening, or whatever it is you feel fit wizards do, and send your masterpieces to Walt Jabasco, Smash Hits, Lisa House, 52-55 Carnaby Street, London W1, to reach here by February 21st.



THE ANGELIC UPSTARTS have found a new bass player to replace Steve Forsten who "left for a woman"! He's Ronnie Wooden (on the right), a native of the North East, who has recently been working with Tom And The Hot Rocks.

RUDE BOYS ARGUE

IT'S JUST possible that the Clash film "Rude Boy" will be released next month but there has been powerful opposition to it being shown in public—from the band themselves.

The Clash are quite happy with their own performances and in particular with the musical footage both live and in the studio. However they think the story part of the film about Ray Gange, a fan of theirs from Brixton who becomes a roadie for a time, is a flop. Having seen the "final" version of the film, which runs for well over two hours, Ray's maturation acting and a scrappy plot do combine to create spells of dullness and embarrassment.

The Clash's public statements on the matter may not tell all though, because in the legal correspondence between them and the producers they have expressed objections to the "political overtones" of the picture (it also features scenes shot at anti-National Front demonstrations and the

Conservative Party Conference. This doesn't seem to sit too well with the Clash's original anti-establishment punk stance.

Despite the problems it is very likely that the film will be seen quite soon because £200,000 has been invested in it by the producers and its assured box office success would also be very profitable to the Clash—though their most recent, and possibly humorous, offer to the people who financed it is that The Clash will not oppose "Rude Boy" being shown so long as their fans are let in free.

IDENTITY CRISIS

MY DAD was an R.A.F. officer, my first band was called Kippington Lodge, I once had a hit in Japan with a song called "Rollers We Love You" and I'm rather attached to a certain Welshman. Who am I? (Turn to the bottom of page 12 to find out.)



Walt Jabasco...



dances to "The Prince"...



listens to The Selector's "On My Radio"...



blows his own trumpet on "Message To You Rudy"...



PIC. BRAD ELLERMAN

ALL TIME TOP TEN

Johnny Ramone (The Ramones)

- 1) **THE BEATLES:** Please Please Me (Parlophone Album).
- 2) **THE STOOGES:** 1st Album (Elektra).
- 3) **T. REX:** Electric Warrior (Fly).
- 4) **DAVID BOWIE:** Ziggy Stardust (RCA).
- 5) **THE RAMONES:** 1st Album (Sire).
- 6) **SEX PISTOLS:** Never Mind The Bollocks (Virgin).
- 7) **ELVIS PRESLEY:** Rock And Roll (RCA).
- 8) **BLACK SABBATH:** 1st Album (Phonogram).
- 9) **BUDDY HOLLY:** Legend (Coral).
- 10) **NEW YORK DOLLS:** 1st Album (Coral).

LIVERPUDIEN DUO Orchestral Manoeuvres In The Dark, who supported Gary Numan on his tour, have their first LP released on DinDisc on February 22. The album will appear in specially designed "high tech" sleeves, and each batch of twenty thousand will appear in different colour combinations! Meanwhile, their new single, "Red Frame White Light", is now available in both 12 and 7 inch versions.



PIC. ADRIAN BOOT

SELECTOUR DATES

THE SELECTER set out on their first major national tour during



VAPOR TRAILS

THE VAPORS, the hot young band from Guildford signed to Liberty/UA, begin their first headlining tour to promote their new single "Turning Japanese". Dates so far are: Wolverhampton Polytechnic (February 13), Newport Village (15), Dudley JB's (16), London Marquee (17), Canterbury Kent University (18), Uxbridge Brunel University (20), Huddersfield Polytechnic (22), Warwick University (23), S. Wales Newbridge Institute (24), Swansea Circles (25), Swindon Brunel Rooms (26), Exeter Roots Club (27), Weymouth Dorset Institute of H.E. (28) and Stroud Marshall Rooms (29). The band are currently working on their debut album.

February and March and are taking along much praised new band Holly And The Italians as support act, as well as seven piece all female ska band The Bodysnatchers. They begin on Feb 14th at Derby Kings Hall. The datesheet goes like this: Hanley Victoria Hall (15), Leeds University (16), Birmingham Top Rank (17), Carlisle Assembly Hall (19), Newcastle Mayfair (20), Glasgow Tiffanys (21), Lancaster University (23), Blackburn King Georges (24), Manchester Apollo (25), Sheffield Top Rank (26), Leicester De Montfort (27), Hemel Hempstead Pavilion (28), Cambridge Corn Exchange (March 1), Great Yarmouth Tiffanys (3), Guildford Civic Hall (4), Bournemouth Stateside (5), Portsmouth Guildhall (6), Brighton Top Rank (7), Plymouth Polytechnic (8), Bristol Locarno (9), Exeter University (11), Cardiff Top Rank (12), Hammersmith Paleis (17), Friars Aylesbury (19) and Coventry Tiffanys (20).

ELVIS SORTS IT OUT

ELVIS COSTELLO has come to an agreement with WEA Records which will give him his own label, F-Beat Records. His new single, "I Can't Stand Up For Falling Down", should be the first release on the label on February 8th followed by a new album, "Get Happy", on the 15th. The long player is expected to feature twenty tracks!

Elvis has also announced a string of gigs in smaller towns throughout the country where he has been unable to play before. This tour begins at Cromer West Runton Pavilion on March 1st and carries on with Margate Winter Gardens (2), Folkstone, Leas Cliff Hall (3), Hastings Pier Pavilion (4), Lincoln Drill Hall (6), Peterborough Werrine Stadium (7), Halifax Civic Hall (9), Matlock Pavilion (10), Shrewsbury Tiffanys (13), Llanelli Glen Ballroom (14), Aberystwyth Great Hall (16), Colwyn Bay Pier (17), Southport Floral Hall (18), Wakefield Tiffanys (19), Sunderland Mayfair (20), Lasswade Sports Centre (22), Dunfermline Kinema (23), Ayr Pavilion (24), Carlisle Market Hall (25), Stafford Stychfield Hall (27), Leamington Spa Pavilion (28), Swindon Oasis Centre (29), Yeovil Johnson Hall (30) and St Austell New Cornish Riverside (31).

All tickets are priced at £3 and will only be available in the immediate area of the gig. Watch local papers.



goes "Ranking Full Stop" to The Beat with his girlfriend . . .



drowns his sorrows as he finds out he's done "Too Much, Too Young" . . .



and winds up clocking in at the factory and dreaming of being a "Three Minute Hero".

B T Z

AFTER MONTHS of speculation, Thin Lizzy have announced a permanent replacement for the departed Gary Moore. He's Snowy White, best known for his session work with Pink Floyd.

THE RUTS have slotted in a short series of British dates for the end of February. These are as follows: Leeds University (16), Sheffield Top Rank (17), Newcastle Mayfair (21), Cambridge Corn Exchange (22), Reading Hexagon (23), Bristol Locarno (24) and Bournemouth Village Bowl (25).

WRECKLESS WRECORD

WRECKLESS ERIC releases his third album, a double, in late February. Called "Big Smash", the album consists of one record of new material and one of his best known previously released songs. The first 10,000 copies will be available at the bargain price of £3.99 after which it will cost a pound more.

GROUND CONTROL TO MAJOR TOM (AGAIN)

FOLLOWING the success of reissued versions of "John, I'm Only Dancing", RCA are dipping into their vaults for the next David Bowie single and have come up with a new version of "Space Oddity" to be coupled with a previously unreleased track called "Moon Of Alabama".

If "Space Oddity" hits again, this will be the third time that this particular Bowie song has scored. It was first put out in 1969 and went to number five. The reissued version in 1975 surpassed it by going to the number one spot.

THERE'S NOT much to tell about new chart entrants New Musik except they ain't exactly new to the music scene. Bass player Tony Hibbert, keyboards man Clive Gates and drummer Phil Turner have all played with the Tina Charles Band while Turner was the man supplying the percussion on "Video Killed The Radio Star" by The Buggles.

They're led by writer and producer Tony Mansfield, a young veteran of various bands, who is currently spending his free time producing the new album from After The Fire. New Musik's first single, "Straight Lines", did moderately well, peaking at number 53, and now they're hoping that a Spring tour to promote their new album will establish them properly.



STATUS QUO have been forced to cancel a three month tour of Europe because of Rick Parfitt's cartilage trouble. Rick has apparently had trouble with his knee for a while now and his friend, footballer Dave Watson, took him to see the physiotherapist at Southampton F.C. who has recommended an operation.

PHOTO: VIRGINIA TURBETT



SEVEN PIECE all girl ska band The Bodysnatchers, currently tipped to sign with 2-Tone, didn't have it easy when they were forming. After putting an ad in a music paper saying "Rude Girls Wanted", all they got was three months of dirty phone calls . . .

SOUL POWER FROM BRUM

IF YOU'RE wondering who that list of people are in the chorus of current chart center "Dance Stance", then the answer is that they're all Irish authors. None the wiser? Well, the song, it turns out, is an angry rejection of the idea that everyone who comes from Ireland is thick — hence the list of Ireland's finest literary gentlemen.

It's a stance typical of Birmingham's latest exports, Dexy's Midnight Runners, a bunch of determined rock puritans. Talk to them and they'll leave you in no doubts.

"We believe in being totally honest and earning people's respect," says lead singer Kevin Rowland. "It's soul, trying to describe what they put into their music." "No bullshit, totally baring yourself."

It was towards the end of 1978 when punk was falling apart that Dexy's discovered soul and they've been devoting themselves to it ever since. Their greatest hero is Geno Washington, a black American serviceman who settled in England and had a couple of hits in the mid-60's before drifting into cabaret. Judging by the chants of "Ge-no!" at Dexy's gigs, their single of that name (out soon) could take them higher than "Dance Stance".

Apart from Kevin, the Dexy's line-up is Al Archer (guitar), Pete Williams (bass), JB (tenor sax), Big Jim Patterson (trombone), Steve Spooner (alto sax), Andrew Leekie (keyboards) and Growd (drums). Average age 21, they gradually came together from all over the Midlands with many personnel changes on the way. Growd is reckoned to be their eleventh drummer, for instance!

Until they struck lucky with an invitation from The Specials to join the 2-Tone tour last November, the band had been

leading a strictly Do-it-Yourself existence. Using the phone box in their favourite Birmingham cafe hang-out, they range round youth clubs and dug up some gigs nobody had ever played before.

"There were no bars so we just took along a couple of crates of Coke for the audience," recalls Kevin. "They were 14 to 15 year olds mostly, and they've stuck with us. Now if we play licensed places and they're stopped at the door, we let them in through the windows. We don't want to play without them."

As a band, Dexy's see themselves as always heading for triumph through adversity. Typical is the wry satisfaction of JB on the ruinous state of his saxophone:

"Two bottom keys gone, leaking all over, the rods have gone — give it to someone who wasn't used to it and he wouldn't be able to play at all."

For a year now Dexy's have given up everything to work for the band, some of them chucking in steady wages in order to rehearse. Now it's paying off. With near-religious fervour JB asserts:

"There was no way to make a proper job of it except to work at it seven days a week. It's 100 per cent. We're not interested in any safety nets."

Mike Stand



Hil Nick Lowe's the name, bass guitar's the game, and this is what hanging upside down can do to you . . .



Buzz Buzz A Diddle It

By Matchbox on Magnet Records

Well, I was rolling down the highway
To see my baby Ruth
Car broke down, tyre blew out
Found a telephone booth
I tried to call my honey
What was the sound I had to hear
(Buzz buzz a-diddle-it)
In my ear?
(Buzz buzz a-diddle-it)
It was some head shaking hound dog
Obviously talking to my dear
(Buzz buzz a-diddle-it, buzz buzz a-diddle-it)

Central Seven, who's on that line?
Break through to my baby
3-0-3-9
Oh S.O.S. sweet mama
Switch me to heaven, get me through
(Buzz buzz a-diddle-it, buzz buzz a-diddle-it)
Telephone operator
My (our) loving future hangs on you
(Buzzbuzz a-diddle-it, buzz buzz a-diddle-it)
(Hang on)

Repeat last verse

Buzz buzz a-diddle-it, buzz buzz a-diddle-it
Repeat and ad lib to taste

Words and music by Frank C. Slay/Bob Crews.
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THE BIGGEST PRIZE IN SPORT

The New Album from Nine Nine Nine



Featuring the Single

TROUBLE



I Hear You Now

By Jon And Vangelis on Polydor Records

After the first embrace from you
My senses knew the look of love was in your eyes
And after we first make love
Our senses tingle to the touch
Oh how we hypnotise
Oh, to get the feeling on and on
Oh just to get the feeling

Holding you closer in my arms
We drift to heaven bringing in the morning light
And after all is said and done
There's only us, we can make it right
So our love will carry on and on
Now our love will be free, be free

And when we play
Love don't delay
I hear you now
For what was then
Is what is now, anyhow
As I became a quest of love's tune here again
We'd carry on together like today

After the first embrace of you
I want you too . . .

*Words and music by Anderson/Vangelis.
Reproduced by permission Topographic Music Ltd/
Warner Bros Music Ltd.*



Strange Little Girl

By Sad Cafe on RCA Records

Little girl who lives down the lane

Sat in a lonely room, you grow up far too soon
They're gonna find out some day
Think what your Daddy said, they'll try to turn your head
Don't let them take you away
Keep lighting cigarettes, they haven't guessed it yet
"Daddy can't see you today"

Little girl who lives down the lane, you're a strange girl
Little girl who lives down the lane, in a strange world

Limousine parked outside, there's nowhere left to hide
Landlady's on to your game
What is she trying to do, is she afraid of you?
Mama behaved just the same
She's what the lady saw under the cellar door
They're gonna think you're insane

Little girl who lives down the lane, you're a strange girl
Little girl who lives down the lane, in a strange world



Mario magic man, trust in ze master plan
See how your Daddy appears
He brought a change of luck digging the garden up
Buried the last of your fears
Keep lighting cigarettes, they haven't guessed it yet
"Daddy can't see you today"

Little girl who lives down the lane, such a strange girl
Little girl who lives down the lane, in your strange world

What's your name girl?
Such a strange girl
What's your game girl? (such a shame)
In this strange world (strange little girl)
What's your name girl?
You're a strange girl (ooh such a shame)
What's your game girl?
Such a strange world (strange little girl)
What's your name girl?
Such a strange girl
You're insane girl (ooh such a shame)
Such a shame

*Words and music by Ashley Mulford.
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BOGALOS

THE AGE OF PLASTIC



ISLAND

THE ALBUM · ILPS 9585

The First Annual Smash Hits Readers' Awards

RIGHT THEN — this is it! Some of you have been telling us by letter and some of you merely thinking it, but each and every one of you has their own ideas as to WHO RULES OK! Well, here's your big opportunity to have your say without any interference or backchat from anybody else.

Listed below are twelve categories for your selection. (Votes will be accepted only on this official form.) Do think about it a bit though before rushing a name down. We know you might fancy so-and-so something terrible, but did they really make the best record? Decisions, decisions!

Where stated, by the way, "The Year" was meant to refer to 1979 but since we're a bit late we won't quibble if you slip something in from 1980!

The results will be published when we've had enough of counting. OK, enough official rabbiting — here's your chance to catapult your favourites to greatness!

Pole Vaulting Form

(At Last!)



- 1 The Mantovani Golden Baton Award For
BAND OF THE YEAR

BOOMTOWN RATS. ⁴ POLICE

- 2 The First Annual Ad Lib To Fade Award For
BEST MALE SINGER

GARY NUMAN ² STING

- 3 The First Annual Not Just A Pretty Face Award For
BEST FEMALE SINGER

KATE BUSH ² DEBBIE HARRY

- 4 The "But Hughie Green Said I Was Magic" Award For
BRIGHTEST HOPE FOR 1980

JOHN FOX ³ MADNESS

- 5 The Number One Song In Heaven Award For
BEST SINGLE OF THE YEAR

ARE FRIENDS ELECTRIC ² MESSAGE IN A BOTTLE

- 6 The Lena Martell Instant Frisbee Award For
WORST SINGLE OF THE YEAR

ONE DAY AT A TIME ✓ 1

- 7 The Financial Times "It Cost Me But It Was Worth It" Sound
Investment Prize For
BEST ALBUM OF THE YEAR

REGETTA DE BLANC ✓ 1

- 8 The Square Eyed "But I Want To Watch The Other Side" Award For
TV PROGRAMME OF THE YEAR

TOP OF THE POPS ✓ 1

- 9 The Fading Battery "Happiness Is A Warm Transistor" Award For
BEST DJ/RADIO SHOW

NOEL EDMONDS ³ NOEL EDMONDS

- 10 The Very Special "Let Me Through — I'm A Doctor!" Award For
MOST FANCIABLE PERSON
(Votes for "Me" will not be counted!)

- 11 The First Annual "You Get Right Up My Nose" Award To
TWERP OF THE YEAR

RED STARR ⁵ GARY NUMAN

- 12 The Pimple On The Bum Of Modern Society Award For
BORE OF THE YEAR
(Applies to people, type of music, anything!)

LENA MARTELL ✓ 1

P.S. The First Annual "Not That We'll Take Any Notice But We'll Ask
Anything" Smash Hits Staff Question
ANYTHING MORE YOU'D LIKE TO SEE IN SMASH HITS?

MORE ON THE RATS, RACEY, GEORGE,
LESS OF RED STARR.

I hereby certify that I have not bought more than fifteen copies of this
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I would know what
I'm talking about

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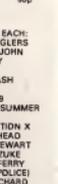
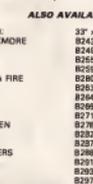
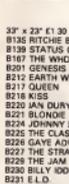
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18 SMASH HITS



TOP 40

Disco Top 40 reproduced by permission of Record Business magazine, compiled from sales at specialist disco shops

TWO WEEKS	THIS WEEK	WEEK AGO	TITLE/ARTIST LABEL	WEEKS ON CHART
1	2	1	AND THE BEAT GOES ON WHISKEYS	SUNLAR 116
2	3	2	JAZZ CARNAVAL AZYMUTH	MILESTONE 126
3	4	3	TOP NOT KICK & THE GARD	MERCURY 106
4	1	1	WITH YOU BILLY PRESTON & SYBETTA	MIDTOWN SLOW
5	5	4	WE GOT THE FUNK FUSITIVE FORCE	SUGARHILL 114
6	4	3	GREEN ONIONS PICKER T & THE MO'S	ATLANTIC 137
7	NEW	NEW	SHAKE IT UP/ASS CONSTRUCTION	UNITED ARTISTS 124/125
8	NEW	PRAYIN' HAROLD MELVIN & THE BLUE NOTES	SOURCE 124/127	
9	NEW	DON'T STOP THE FEELING BOY AYERS	HILYWOOD 114	
10	NEW	WE GOT THE GROOVE PLAYERS ASSOCIATION	VANGUARD 123	
11	36	PHYTHM TALK JOCKO	PHI INT 112	
12	7	I WANNA BE YOUR LOVER PRINCE	WARNER BRCS 118	
13	3	RAPPERS DELIGHT SUGARHILL GANG	SUGARHILL 112	
14	13	SPACER SHEILA B. JEVITZON	CARRERE 134	
15	12	I'VE GOT TO LOVE SOMEBODY SISTER SLENCE	ATLANTIC 126	
16	NEW	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN	ARISTA 116	
17	14	ARE YOU READY JILLYCEAN	GTO GT 119	
18	5	IS IT LOVE YOU'RE AFTER ROSE ROYCE	WHITFIELD 122	
19	20	WOMBS AND COMBIBOONES	AAM 106	
20	31	LOVE INJECTION TRUSSEL	MIDTOWN SLOW	
21	NEW	THE SECOND TIME AROUND SHALAMAR	ELEKTRIA IMP 113	
22	NEW	HAVEN'T YOU HEARD PATRICE RUSHEN	SCALRI 116	
24	29	THE LETTER AMI STEWART	ELEKTRA 130	
25	NEW	RIGHT IN THE SOCKET SHALAMAR	ATLANTIC/HANSA 120	
26	13	MY FEET KEEP DANCING CHIC	SUNLAR 123	
27	NEW	ROCK WITH YOU MICHAEL JACKSON	ATLANTIC	
28	NEW	I CAN FEEL IT STYR	EPIC 120	
29	NEW	HERE COME THE SUN F.I.R.	ELITE 125	
30	11	IT'S MY HOUSE DIANA ROSS	FANTASY 123	
31	18	MUSIC ONE WAY WITHAL HUDSON	MIDTOWN 102	
32	33	SKINHEAD MOONSTOMP SYMARIP	MCA 124	
33	28	(NOT JUST) KNEE DEEP FUNKABELIC	TROJAN REGGAE	
34	NEW	REMOVE KOCKY	WARNER BRCS 116	
35	23	DO YOU LOVE WHAT YOU FEEL RUFUS	WHIMS'ING IMP 126	
36	NEW	TONIGHT'S THE NIGHT SHARON FAGE	MCA 120	
37	32	BLACK ORCHID STEVE WINDER	SOURCE IMF	
38	NEW	THE WORLD IS A GHETTO WAR	MIDTOWN SLOW	
39	36	DANCE BREAK CHAIN REACTION	MCA	
40	NEW	SHE'S SO DEVINE JAN AKKERMANN	SOUND OF NEW YORK 121/122	
			ATLANTIC	

Rob Jones' Disco Pick



Flying Lizards "TV" (Virgin)

As the follow-up to their hit single "Money", "TV" is even more unusual, with some strange sounds which have been produced in a proper studio this time, as opposed to one of the group's bedrooms. You probably won't like it at first, but listen to it a few times and you'll agree it's going to be a hit.

O Honestly this office gets worse, what with Steve Bush re-designing anything in sight, Red Starr grabbing albums by the dozen and Ian Cranna impersonating Baal Fawly. I just can't take all this excitement! Still, boys will be boys! But even if they do only leave me six lines to write, I think I'll stay. So as space is short and it's nearly home-time, I'd better get on.

Phyllis Hyman looks set to have a hit with "You Know How To Love Me" (Arista), and this should certainly get your legs moving. Parliament have a 3-track single out. The 'A' side is "Party People", an extended ten minute version which tends to drag and get boring in places. I prefer the tracks on the 'B' side, "Tear The Roof Off The Sucker" and "Flash Light" (Casablanca).

The Chi-Lites reappear on the scene after a short break, with a slow number titled "Stay A Little Longer" (Pye). The 'B' side,

"Higher", is a faster and more danceable track.

The Duncan Sisters have a one-sided record out (I suppose it's different!) featuring two tracks on the 'A' side, which seems silly to me but it does save you getting up and turning it over. The tracks are "Boys Will Be Boys" and "You Give Me Such A Feeling" (Casablanca). I wouldn't go overboard about either but the second one has the edge. The Duncans sound like a cross between The Three Degrees and Donna Summer.

One album that Red didn't manage to grab (only 'cause I got there first) is the new one by Jean Carn "When I Find You Love" (Philadelphia International), two of the best tracks being "My Love Don't Come Easy" and "Was That All It Was". Well, I think that's my six lines completed. Hooray it's home-time!

Byeeee Bev

Too Hot

By Kool & The Gang on Mercury Records

At seventeen we fell in love
High School sweethearts
Love was so brand new
We took the vows of man and wife
Forever for life
I remember how we made our way
A little patience the time we prayed
Can't imagine that this love is through
Feeling the pain girl when you lose

Chorus
Oh it's too hot (too hot)
Too hot, lady (too hot)
Gotta run for shelter
Gotta run for shade
It's too hot (too hot)
Too hot, lady (too hot)
Gotta cool this anger
What a mess we made

So long ago you were my love
Oh my love (feeling the pain)

Flying high we never took the time
To stop and feel the need
Funny how those years go by
Changing you, changing me
I remember love's fever
In our hearts girl
And in our minds
Can't imagine that this love is through
Feeling the pain girl when you lose

Repeat chorus and ad lib to fade

Words and music by G. Brown/Kool & The Gang
Reproduced by permission Planetary Nom Ltd.

Got To Love Somebody

By Sister Sledge on Atlantic Records



Chorus

I've got to love somebody today
I've got to love somebody
I've got to love somebody today
I've got to love somebody soon

Tired of movies all by myself
I'm sure you folks know what I mean
My time is coming, I need someone
To share my pop-corn and jelly beans
Looked in the mirror, it all got clearer
I won't let my life pass me by
Stop feeling sorry for myself
Fish are biting, I'll throw out my line

Repeat chorus

Must be careful and watch my step
I hope the shark is very mild
I'll change my hair and change my style
Watch out, I might just be wild
I got to get out and live
And show the world how much I can give
I'm gonna do it all by myself
I'll make a love you can't put on a shelf

Repeat chorus and ad lib to fade

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



The who

1966

WAVE WAVE

MACHINERY

David Hepworth catches up with Da Ramones, y'know?

THE YEAR is 1976 and I'm working in this record store. Friday brings the weekly box of brand new American import albums hot from the airport. We rip it open and about half way down we're greeted by a black and white sleeve depicting four blokes propping up a wall in filthy leather jackets, tee-shirts and battered sneakers.

Points of interest; the tall, stringy one in the middle looks as if he is about to die any minute while the one on the extreme right is just possibly the dumbest looking person being to qualify as a human being. Above their heads one word is picked out in white. RAMONES.

We play it. Halfway through the first side and we're laughing helplessly while customers elbow their way to the counter and demand that we stop punishing the speakers with this racket as they can't concentrate on selecting a Pink Floyd album.

Though none of us realised it at the time, we were staring a sweeping rock and roll revolution right between the eyes and ears. That which opens the second side goes: "You're a loudmouth baby/You better shut up/I'm gonna beat you up/Cause you're a loudmouth babe." That was the whole song, that was poetry and that sealed it.

It was if somebody had taken a chainsaw to the history of rock and roll, cut out all the elements that were adult and tasteful and slow and then pressed what remained into a pulp of insistent, buzzing, swooping, utterly stupid sound. They had rediscovered the paramount rule of classic rock and roll — There Shall Be Noise.

There wasn't a parent in the world who could possibly pretend to like them. And if the punk explosion was being hatched in basements all over London at the time then not even Johnny Rotten could deny that it was The Ramones who brought the spark that lit the fuse.

Well, the explosion occurred and where did it leave The Ramones? Not quite nowhere but let's say nowhere in particular. With the exception of "Sheena Is A Punk Rocker", they had no hits. They continued to churn out albums like "Rocket To Russia" and "Leave Home" but they lost their status as phenomenon and went, with the best will in the world, little more

than just another rock and roll band.

They found it hard to maintain the illusion that they were New York street kids who'd arrived from nowhere, who'd leapt out of a time warp somewhere playing souped up surf music. Some said they came from a very, er, nice area of the city.

Some whispered that they were not quite as young as they pretended. And when drummer Tommy topped and left announcing that his real name was not Ramone but Erdelyi and, yes, he'd been producing their records all along, the myth was nearly out for the count.

Marc Bell was drafted in from Richard Hell's Voidoids, took on the name Marky Ramone and made no perceptible difference to their sound. They entered what Johnny refers to as their "country and western" period with acoustic guitars strumming medium paced ballads on the "Road To Ruin" album.

Still America refused to look twice at its bizarre offspring. There was an inevitable live double album which squeezed twenty-eight numbers onto four sides, at least proving that when it comes the business of economy they have no equals.

I CAUGHT UP with The Ramones in Cambridge during the first week of a British tour designed to promote both their Phil Spector produced album "End Of The Century" and their first film "Rock And Roll High School".

It's the middle of January, freezing cold and The Ramones are not equipped for the climate. Joey shudders in the corner of an Indian restaurant in just leather jacket, jeans and tee shirt. Jill, the photographer, enquires if he's got a coat.

"A coat?" he repeats incredulously. "Naw . . ." Ramones like Indian food. They once wrote a song about chicken vinaloo. Sometimes they eat Mexican. Dee Dee, the bassist, discusses curries and the merits of Black Sabbath and Status Quo in a voice that sounds as if it came from a Top Cat cartoon.

Joey peers through his shades at his knees, saying very little. He gives the impression of a man who can't quite summon the energy to be bored. On stage he attaches himself to the mike stand like a climbing plant and inones his voice somewhere between a threat and a plea.

Dee Dee is the one who rushes

up to the mike before every song — that's about once every minute and a half — and screams "wanchewinefo!" and then goes back to punishing his bass strings with a calloused thumb. They work very hard indeed.

Johnny Ramone is the businessman, the organiser, the one who wants to know exactly how many copies they sold yesterday and why there weren't any posters in the record shops

and what you thought of the show. You get the impression that he's the one who dreamed up The Ramones, piecing the idea together from the library of trash he seems to carry around in his head.

Mick, the man from the record company, happens to mention films and Johnny interrogates him on the subject for about half an hour, demonstrating a comprehensive knowledge of bad science fiction and appalling TV programmes that goes back years. His conversation teems with weird beasts who emerged from muddy lagoons to torment Peter Cushing in 1952, clouds of poison gas and eccentric mess murderers.

It was Johnny's fascination with the film world that led up to "Rock And Roll High School". It was made under the guidance of veteran Hollywood hack Roger Corman, a man who's gathered a fortune in the last thirty years by pumping out low budget thrillers and exploitation flicks for the cheap end of the market.

Corman is one of Johnny's idols and so they jumped at the chance to play the band in "High School". The film was shot in three weeks for less than 250,000 dollars. You can't have to be an expert on film finance to know that is very, very cheap. Many TV adverts cost more.

JOHNNY IS also the man to go to for the authorised version of The Ramones story. This is how he describes their birth in 1975.

"Well, the first song we did was "I Don't Wanna Walk Around With You", y'know? When we started the group was gonna do cover versions,

y'know, but then we set down, y'know, and we couldn't figure out how to play 'em, y'know? "So we wrote a song. We'd only just bought the guitars, y'know, and we could only do a couple of chords, y'know? We didn't, y'know, know anything really — we just started from scratch."

Yes, I know.

"We realised when we started, y'know, that everybody was into being third rate Jeff Becks and Eric Claptons, y'know? But what's the point of trying to do something not as good, y'know?"

"What was happening when we started was everybody was getting so much into playing for twenty years, y'know, and you lose all spontaneity, y'know, you lose all the excitement when



PHOTO: JILL FURMANOVSKY

FREE FOR!!!



you've been, y'know, practising for so long."

But The Ramones are nothing if not very tight indeed. You must rehearse?

"Aw, sure," he reassures me. "We always rehearse, y'know, but I never practise the guitar, y'know? I don't even have one in my house, y'know? I practise when we practise, y'know?"

So where does the, um, inspiration come from for your songs?

"I think it takes more intelligence and, y'know, originality to sing about things that haven't been sung about, y'know? Like when we started singing about glue, pinheads, cretins and all of these things, nobody was singing about these things, y'know, and it took a lot more imagination to sing about these things.

"And then people call you dummy because you wanna sing about something funny. It's a lot dumber singing about the things that everybody else sings about like sex or something, y'know."

When The Ramones first came along, I offer, there was something vaguely threatening, even dangerous, about them. Doesn't he think they've become rather safe and cosy these days?

"Well, before we were in a group, y'know, I guess we were bad, but once you start playing in a group, y'know, your energies go into the music, y'know, and you let loose your frustrations in your music."

What do you mean you were bad?

"Aw, nothing real bad but, y'know, just like vandals, y'know..."

The Ramones' new album, "End Of The Century", marks a change, with less emphasis on the familiar buzzsaw guitar sound and a slightly more epic quality all round. Much of this is down to their latest producer, sixties genius Phil Spector, the man who, with staggeringly brilliant records with The Ronettes, Crystals and Righteous Brothers, elevated record production to an art.

Remoured to be mad, Spector produces only rarely these days. I've long hankered after talking to someone who's seen him work at close quarters. So, c'mon Johnny, make with the gossip. How does he do it? Does he take a long time?

"Yea."

Why? Johnny mulls it over. "He was,

er, doing a lot of listening, y'know..."

IT WAS A regular Ramones show that night. Twenty five or so numbers bashed out with the accent on crazed action and the minimum of fuss. Just to prove that they aren't getting too slick or anything, the banner at the back fell down halfway through, the lights failed twice and the P.A. once. Everybody sang along, honorary pinheads for an hour.

Marky quipped his heart out but kept very quiet offstage. Probably a closet intellectual, y'know?

Baby I Love You

By The Ramones on Sire Records

Have I ever told you
How good it feels to hold you
It isn't easy to explain
And though I'm really trying
I think I may start crying
My heart can't wait another day
When you kiss me I just gotta
Kiss me I just gotta
Kiss me I just gotta say

Chorus
Baby I love you (oo-ee baby)
Baby I love you (oo-ee baby)
Baby I love
I love only you

I can't live without you
I love everything about you
I can't help it if I feel this way
Oh I'm so glad I found you
I want my arms around you
I love to hear you call my name
Oh tell me that you feel
Tell me that you feel
Tell me that you feel the same

Repeat chorus

Oh I'm so glad I found you
I want my arms around you
I love to hear you call my name
Oh tell me that you feel
Tell me that you feel
Tell me that you feel the same

Repeat chorus ad lib to fade

Words and music by Phil Spector, Jeff Barry/Elle Greenwich.
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Paradise Bird

By Amii Stewart on Atlantic Records

Ooh ooh paradise bird, fly away

What have I gotta do
To keep a hold on you?
Don't ever let me tie you down
You know you gotta choose
Why don't you?
And if you have to go
Let's break up now

Maybe I can understand
Why you acted underhand
Sometimes I ask too much of you
I don't wanna let you go
But I know
You've found a new horizon
Calling out to you

Ooh ooh ooh
Paradise bird, fly away, fly away
Paradise bird, fly away

Seems like only yesterday
You were begging me to stay
You tried so hard to change my mind
Funny how the table's turned
We'll never learn
Paradise bird, you're hard to find

Paradise bird, you're hard to find
Paradise bird, you're hard to find
Fly away, fly
Fly, paradise bird so far away
Oh oh paradise bird

Words and music by B. Leng/S. May/G. Morris.
Reproduced by permission ATV Music Ltd.



PHOTO: SIMON FOWLER/LP

V2116

JOHN
FOXX

METAMATIC

Wonderland

By The Commodores on Motown Records

Hello, honey — this is your lucky day
I've come to take you far, far away
We'll use love as our guide to the stars
And if I'm lucky I'll put a thrill in your heart
Come into this wonderland of mine
(This wonderland of mine, girl)
And I'll take control of your beautiful mind
I can't tell ya just what to expect
(Sometimes I don't know myself)
Whoa, the joy you give is the pleasure you get
Won't you come into this land of love? (Come on

then baby)
Won't you come into this love with me?
Oh won't you come into this love of mine?
It's for you and for me

Mister taxi driver, would you give us a ride
And take us down to old Paradise Drive?
Hurry, won't ya hurry, 'cause I just can't wait
Oh one minute lost might be one minute too late
Sugar, don't you be afraid, no no
Just take me by the hand and I'll show you the way

Ooh, ooh, it's for you, it's for me
It's for you, baby
All I need is you, girl
All I would've needed is you

Oh girl — let me take you to her (by the hand)
There are so many things we could do, girl
It's for you, it's for me, that's how we ought to be!
Let me, let me (wonderland)
Let me take you to the wonderland, sugar
(It's for you, it's for me, that's how it's gonna be)

Let me take you to wonder, wonder, wonder,
wonderland . . .

Words and music by M. Williams.
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- B) "You Ain't Nothin' But A Hound Dog" was a bit hit for which rock'n'roller?
- C) Who had a hit singing about "Matchstick Cats And Dogs"?
- D) "Diamond Dogs" was the title of whose album?
- E) What was the name of Norman Scott's shot dog in the Jeremy Thorpe case? Was it (1) Rinke (2) Winka (3) Wanka (4) Rin Tin Tin?

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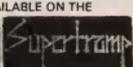
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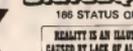
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IN THE NEXT ISSUE OF

SMASH HITS

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in colour
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REQUEST-SPOT

SMASH HITS



NEW ROSE

Is she really going out with him?

I got a feeling inside of me
it's kind of strange like a stormy sea
I don't know why, I don't know why
I guess these things have gotta be

Chorus
I got a new rose I got her good
Guess I knew that I always would
I can't stop to mess around
I got a brand new rose in town

See the sun see the sun it shines
Don't get too close or it'll burn your eyes
Don't you run away that way
You can come back another day

Repeat chorus

I never thought this could happen to me
I think it's strange oh why should it be
I don't deserve somebody this great
I'd better go or it'll be too late

Repeat 1st verse and chorus

Words and music by Brian James.
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NEW TUNES

SINGLES

By Julie Milton

HE I'M JOOLZ, Special Agent 006½ who's been assigned to deal with this week's heap of plastic lounging near the record deck. At times like this, I always remember Mum's advice: "If you ever get a cold, stick a record up your nose 'cos Tunes help you breathe more easily." Thanks a bunch, Mum. But enough of the wisecracks, singles are here now and so is the best...

CATS U.K.: Sixteen Licking For Love (WEA). It's Cats U.K. here again, fresh with another song that's musically and lyrically better than their last attempt. Gets you singing the chorus after a couple of plays and will take them further than Luton Airport that's for sure.

PLAYERS ASSOCIATION: We Got The Groove (Vanguard). One of the most impressive bands on the disco scene, the P.A. again aim to give their listeners a good time for their money. Very danceable music as usual, though not as good as "Everybody Dance." These guys are musical perfectionists, and it certainly pays off.

ANGELIC UPSTARTS: Out of Control (Warner Bros). The lyrics sound like they're being squeezed from a gravel covered wheel. You like raunchy young music, go out and buy it. Me? I'll sit back, paint me toe-nails and admire the cover.



30 SMASH HITS



DAVID LOGAN: It Only Happens In The Movies (MCA). Remember Terry Jacks' "Seasons In The Sun"? Well, this record resembles that closely. Doesn't do much for me I'm afraid—flutters through the grey cells without producing a spark of excitement. The sleeve is a different story, full of old movie heroes. I suggest you throw away the plastic and play the cover.



ROCKERS EXPRESS: Phoenix City (Korova). Just love the group's name, and the sound is a big and meaty, bold and brassy reggae/disco arrangement. The Korova label sports a cow surrounded by countless bottles of milk. As the record goes round, does the milk turn to butter, one ask?

HEROES: Some Kind Of Woman (Polydor). Debut single from this five-piece band led by Chris Bradford who put pen to paper and came up with this. Very professional, very Top of The Popish, very radio playable. Well done lads, you shall go to the ball.

BONNIE POINTER: I Can't Help Myself (Motown). Blast from the Past Mark One. Bonnie Pointer's version of a record that never dates. Pure heaven for those who remember it first time round, a new treat for the young. Fitness. Pure vintage Motown at its best.

ORNEL HINDS: Can't Help Falling In Love (Arista). Blast from the Past Mark Two. Instantly likeable reggae number excellently sung by Ms Hinds. A biggie in the reggae charts no doubt.

THE FEELIES: Everybody's Got Something To Hide (Stiff). This must be one of the few Lannon/McCartney compositions that I've never heard before. Excellent guitar pieces and chunky drum solos, spilli by blasted out words. The Feelies say everybody has something to hide. Well, the first thing I want to hide is this record... and fast.

NEIL INNES: Theme (Polydor). It's said that you need to have a sense of humour to appreciate this guy. You also need a strait jacket and a membership card to the loony-bin. Listen out for the words, they're the best bit.

THE KORGIS: I Just Can't Help It (Rialto). Another "If I Had You" from the Queen's favourite group. Goody, sweet—makes me wanna brush my teeth just listening to it. If you buy the single, add a toothbrush and a tube of Macleans to your shopping list.

BELLAMY BROTHERS: Lovin' On (Warner Bros). Sounds like every Bellamy Bros tune you've ever heard rolled into one. Easy listening commercial record destined for chart recognition.

THE HOT FORTIES: Firepower (DJM). Heard this before but can't think where? Well, to put you out of your misery, it's the backing music to Tony Blackburn's chart run-down. Pleasant instrumental number, nothing special.

RICHARD STRANGE: International Language (Cherry Red). The music from this single jumps from one speaker to another with the agility of a ballet dancer. Just love it, Mr Strange, it's new and refreshing. Let's hope there's more to come.

BRASS CONSTRUCTION: Music Makes You Feel Like Dancing (United Artists). Now this is good. Even your granmie could shake a leg to this while she's chewing the lumps out of her Horlicks. It's so hot it trickled from its sleeve onto the playing deck and still felt warm when it finished. You'll love it.

THE FLYING LIZARDS: TV (Virgin). They've flown back with another offbeat tune to follow their fantastic "MONEY". Trouble is, maybe "TV" is too offbeat. It starts off fresh, lively and busy and gradually winds up an easily forgettable single. It's such a shame, I honestly wanted to like it.

The Flying Lizards



TV

NIGHTFLYTE: If You Want It (Ariola). Sweetly crooned ballad that starts and ends without you even noticing. Has it finished yet?

THE DOLL: You Used To Be My Hero (Beggars Banquet). Never heard of this lady before but she has a great voice. Jumpy little tune all about pop worship. A worthwhile one to wrap your earholes round.

THE PSYCHEDELIC FURS: Sister Europe (CBS). David Bowie impersonations again. The music is good and definitely unusual. Most original name award goes to this lot for sure. Strangely impressive. Give it a try, if you're kind, it won't bite.

ALBUMS

By Red Starr

OLD HEPPD (D.H. to his friends) was on the radio the other week exercising his hobbyhorse about how synthesizers and their blank-staring, make up wearing operators were capable of boring entire generations to death or similar. (Frightening, isn't it, how these extremists have access to the media.) What a load of bosh, I thought, till I came to this week's crop of albums, after which I'm forced to concede he may have a point. I shall have to speak to the Queen about this...

PRINCE: Prince (Warner Bros). Bee Gee voiced Prince has actually come up with a new variant of disco sound. No orchestral extravaganzas but wispy, haunting melodies and a simple clean sound featuring guitar and drums, like The Four Seasons covered with Chic, plus some rock style instrumental work. (Good keyboards especially.) Result: different but hardly electrifying. Best tracks: "I Wanna Be Your Lover", "When We're Dancing Close And Slow." (5 out of 10).

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LINDA CLIFFORD: *Here's My Love* (RSO). Back to more conventional disco territory with loud bass lines, rhythm machines and string arrangements dominating proceedings — unfortunately, Frankly this is disappointing after last year's great debut, with little in the way of challenging material for her superb voice to get hold of. Better luck next time. File under *Glimpses Of Greatness*. Best tracks: "King For A Night", "Here's My Love". (5 out of 10).

DR. MIX & THE REMIX: *Wall Of Noise* (Rough Trade). Les Français will NEVER make rock 'n' rollers. This shallow collection of pre-punk classics (Bowie, Stogoes, Seeds, Roxy etc.) is a joke — some garçon muttering away somewhere surrounded by relentless distorted guitars and synthesizers, adding nothing to the originals and frequently subtracting. 'Ow you say eet — a waste of time? Nice sleeve though. Best tracks: "Sister Ray", "I Can't Control Myself". (4 out of 10).

CASINO MUSIC: *Jungle Love* (Ze/Island). More garçons électroniques and about as much cop. Produced by Blondie's Chris Stein, that's about all that's notable about this very forgettable collection of overarranged flimsy pap. More looks and money than talent, this bi-lingual foursome babble along not unpleasantly but desperately lack depth or bite. All icing and no cake. Best tracks: "Do The Proton", "Do You Feel Blue?" (4 out of 10).

THE FLYING LIZARDS: *The Flying Lizards* (Virgin). Yet more electronics, but this time making John Foxx sound like "Three Blind Mice". I'd guess David Cunningham is using the simple pop song as a base camp from which to explore all kinds of bizarre sounds and their effects, getting progressively curiouser and curiouser. Good but by no means easy listening. Best tracks: "TV", "Money". (7½ out of 10).



JON AND VANGELIS: *Short Stories* (Polydor). Vangelis' music is actually quite tolerable — symphonic synthesizers and all — but Anderson's lyrics are the kind of "cosmic" drivel that gets hippies a bad name, while his tuneless melodies mostly sound like a random selection of notes. The end result is almost entirely unlistenable, not that their sheeplike fans will notice. Tracks with least brown rice: "Curious Electric", "I Hear You Now". (3 out of 10).



JOHN FOX: *Metamatic* (Coping). Copying Gary Numan? Hardly — John Foxx started it all! And after the chronically pretentious *Ultravox*, this restrained and melodic album of synthesised music and (surprise, surprise) futuristic visions comes as an impressive step forward. A bit more urgency and instrumental variety next time and he'll be deservedly out front with the leaders. Best tracks: "Underpass", "There's No One Driving". (7½ out of 10).



RUPERT HOLMES: *Partners in Crime* (MCA). A generously timed selection of melodic, well-observed stories in song, delivered with style and confidence by a sophisticated American talent. Best are the simpler, lighter, altogether sharper songs about relationships (eg brilliant title track) but his homespun philosophy tracks could live without. Well worth investigating. Includes "Piña Colada". Best tracks: "Partners in Crime", "Him". (7 out of 10).

THE BUGGLES: *The Age of Plastic* (Island). Yet another album with heavy electronic and futuristic flavouring, but by contrast this is quite human and therefore the most enjoyable of the lot. Just as "Video" was a truly brilliant pop single, this is practically a model pop album — lots of energy, well constructed, imaginative and above all a set of GREAT TUNES throughout. A gem — buy it! Best tracks: "Video Killed The Radio Star", "Plastic Age". (8 out of 10).



IT'S DIFFERENT FOR JOE

PHOTO: CHRIS WALTER

Joe Jackson doesn't care for pigeon holes. Steve Clarke sympathises.

IN CASE any of you out there still have any illusions about the ritzy world of modern rock, one glance at Joe Jackson will change your mind. There he sits, tired and edgy. He couldn't even give Len Fairclough a run for his money in the sharpness stakes, let alone a Weller or a Foxton.

The scene is a rehearsal studio slam bang underneath the railway lines in Putney, West London. It's on the squalid side of funky. Joe is engaged in the appetising task of swallowing egg foo yong at breakfast speed. Next door the band are tuning up. Meanwhile Joe has to answer my questions, lucky boy.

Joe arrived in our record shops about a year ago, graced with a clutch of striking songs and

fronting a nicely punked up R&B band. Despite the critics' green light Joe's first single "Is She Really Going Out With Him?" failed to ignite until its re-release last autumn, by which time Joe had taken off in a fairly modest way in America.

The British success of his plaintive "It's Different For Girls" brings the story of Joe Jackson, one-time ivory tinkler for the Playboy Club's house band, up to date. So tell us about the song, Joe.

"It's a little protest against sexual stereotypes," he says, looking puzzled to discover a dangerously large portion of egg shell in his Chinky supper. "In the relationship I describe in the song, the woman is behaving like

the man is supposed to. The man's getting really sensitive. The woman just wants to get him into bed.

"It's supposed to make you think how strange these stereotypes are in the first place. You're always hearing people saying, 'It's different for girls' so 'Oh man, they're all the same!' I find that offensive."

Is the song based on personal experience?

"Well, all my songs are to a certain extent. They're all about something I've been through or observed. I have to feel I'm writing about something that's real.

"I got the idea for it ages ago — probably on one of the many occasions I've heard women bitching about what bastards men are. I always feel like rushing up and saying, 'Oh, I'm not like that so why throw this one me?'"

"It's Different For Girls" is taken from Joe's second album 'I'm The Man'. The title track, a feverish R&B knees up that pokes a finger at the way in which trends exploit the consumer, flopped miserably when it was released as a single late last year.

"I'd never say I was surprised when something wasn't a hit," Joe comments. "That's very arrogant. I didn't see 'Different For Girls' as a single. I didn't think it would be obvious enough. I thought maybe it was too ambiguous to latch onto."

AS AN ALBUM, "I'm The Man" is unusually less sophisticated than Joe's debut. Like its predecessor, "I'm The Man" was recorded in a mere three weeks.

"I tried to make it more like a live sound," says Joe. "I think it's a fallacy that you've got to spend more time and more money on each album you do. It you've been together that much longer you should be that much better as a band, so it should be easier for you to just go in and bung down something quickly."

Try telling that to Fleetwood Mac.

"There's a million things you can do with guitar, bass and drums," Joe continues. "I like the way the bass is emphasised in reggae. One of the things I want to do on the next album is bring the bass really upfront — make the bass and drums absolutely awe inspiring.

"I'd like to get the guitar doing some pretty unusual things, rather than just playing chords.

'Cause most of the music I listen to is nothing like my music."

"My favourite band in Public Image Limited. Their album is really refreshing. Other bands I like include Talking Heads and The Clash — and The Jam. The Police? They're all right. I like them, but... I don't know what it is, but they're not my favourite band."

Joe pauses.

"Basically I don't like slugging off bands. There's a slight death lacking in some of their songs. It doesn't sound to me like they're singing about something they've experienced. It sounds more like they're trying to produce good songs and good music. I can't really describe it. They don't give me a thrill the way someone like Springsteen does."

JOE AND The Police both record for A&M Records. This and the fact that both acts tasted American singles success around the same time has meant that in The States Joe Jackson and The Police tend to get talked of in the same breath.

This state of affairs has led to Joe Jackson being talked of in some corners as (cue disparaging tones): "The acceptable face of the New Wave." The description is not one which Joe cares for.

"It annoys me when people talk about my success in America as if it were a crime. I get the feeling that I'm expected to apologise for having a gold record in America, just the general attitude of 'Big in the States therefore it must be crap."

"Yeah I'm pleased I've had some success over there," he nods, "but I'd just like people to understand what I'm doing.

"I'm sure there are quite a lot of people — and probably they're over trendy — but they nevertheless won't listen to me 'cause they think of me as someone who's big in the States and is therefore very commercial in the worse sense of the word. Or a dilution of the music they really like."

Fools. Anyway Joe's US success has been exaggerated somewhat. And, like The Police, Joe has yet to build on his initial American success despite spending four months on tour there last year.

"All this 'Acceptable face of the new wave' is so silly," Joe says.



"I don't feel insecure about it because I believe in what I'm doing and I'm going to keep doing it. The shallowness of these attitudes does annoy me though. They (the press) would rather bitch about whether I'm this week's thing rather than whether the songs are any good."

SO WHY does Joe think his records are played on US radio?"

"I've various reasons depending on how cynical I'm feeling. People were looking for an alternative to the established American rock star groups which wasn't disco. Something new which wasn't punk. They picked up on Costello, The Police and me. We just came along at the right time to meet some kind of demand."

"I think a lot of these people want to appear hip and play something new and English. My stuff is more accessible to the average American than The Clash or The Jam."

One of the songs on "I'm The Man", "Don't Want To Be Like That" attacks the American rock biz elite.

"You go to a club or something," Joe complains, "and people are always coming up. They wear satin tour jackets — 'Hi, I'm so-and-so from Columbia Records, I just want to tell you I really love your album and do you want to come out to the limo?'"

"I just tell these people where to go and they think I'm strange. I'm not trying to give the impression that I'm a really ordinary bloke who plays darts down the local. Basically I'm not trying to set myself up as some kind of leader . . . I don't believe in insulting people's intelligence."

"I think a lot of people tend to prey on an audience's weakest spots instead of their . . . I don't know, their capacity to think."

Perhaps one of the problems the media and the audience has with Joe is that he doesn't fit neatly into any pigeon hole?

"Maybe yeah, because I think people tend to pigeonhole things. I'm not one of anything. Maybe people don't make an effort to see what an artiste is all about . . . No matter what you do it's going to be interpreted different ways by different people and you're never going to be seen totally as you want to be seen."

"I personally don't think it's necessary to split everything into opposing factions. I keep getting asked what my hopes are for music in the '80s. I don't want to make any predictions. I want to be surprised but what I'd like to see happening is people becoming less obsessed with trends and being a punk, a skinhead, a mod, or a this or a that."

"I'm more interested in music."

Spoken like a man, Joe.



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Underpass

By John Foxx on Virgin Records

Standing in the dark
Watching you glow
Lifting a receiver
Nobody I know

Underpass, underpass

Well I used to remember
Now it's all gone
World War something
We were somebody's sons

Underpass, underpass

Over all the bridges
Echoes in rows
Talking at the same time
Click-click drone

Underpass, underpass

Misty on the glass now
Rusty on the door
Here for years now
Click-click drone

Click-click drone
Click-click drone
Click-click drone
Click-click

Underpass, underpass

Repeat to fade

Words and music by John Foxx

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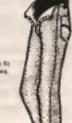
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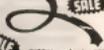
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Compiled by **Bob Hillier**



The Clash: Calling to faraway towns

Friday February 8

Ramones Colchester Essex University
Rockpile Lancaster University
999 London Camden Electric Ballroom
Pretenders Newcastle Polytechnic
Charlie Dore Oxford Polytechnic
Undertones Sligo Baymouth Hotel
Dexy's Midnight Runners North Staffordshire Polytechnic
Gang of Four Retford Porterhouse
Chords London Marquee
Wreckless Eric Leicester Polytechnic
Spyro Gyra Newcastle City Hall

Saturday February 9

Ramones London Rainbow
Rockpile File St. Andrews University
999 London Camden Electric Ballroom
Pretenders Manchester University
Charlie Dore Wolverhampton Polytechnic
Madness Manchester Apollo
Clash Portsmouth Guildhall
Revillos Durham University
Undertones Ballymena Flamingo
Dexy's Midnight Runners Huddersfield Polytechnic
Gang of Four Leicester University
Wreckless Eric Liverpool Eric's

Sunday February 10

Clash Poole Wexham Hall
Rockpile Aberdeen Fusion
Pretenders Sheffield Top Rank
Madness Liverpool Empire
999 Cardiff Top Rank
Undertones Dublin National Ballroom
Dexy's Midnight Runners Norwich University of East Anglia
Wreckless Eric Leeds Fan Club
Spyro Gyra Bristol Colston Hall

Monday February 11

Clash Cardiff Sophie Gardens
Rockpile Edinburgh Tiffany's
Squeeze Cambridge University
Madness Glasgow Apollo
Dexy's Midnight Runners Newcastle-Under-Lyme Tiffany's
Chords Cardiff Wales Polytechnic
Spyro Gyra Croydon Fairfield Hall

Tuesday February 12

Clash Bournemouth Stades Centre
Pretenders Leicester University
Squeeze Reading University
Charlie Dore London The Venue

Madness Birmingham Odeon

999 Norwich Cromwells
Dexy's Midnight Runners Nuneaton 77 Club
Chords Sheffield Limit
Spyro Gyra Slough Fulcrum Centre

Wednesday February 13

Clash Southampton Top Rank
Rockpile Hemel Hempstead Pavilion
999 Brighton Top Rank
Pretenders Liverpool University
Squeeze Southampton University
Charlie Dore Slough College
Headbobs London Marquee
Dexy's Midnight Runners Sheffield Polytechnic
Chords Nuneaton 77 Club
Spyro Gyra Birmingham Odeon

Thursday February 14

Tourists Ipswich Gaumont
Rockpile Bournemouth Stades Centre
Squeeze Canterbury Odeon
Charlie Dore Swansea University
Selector Tarbo Kings Hall
999 Port Talbot Troubadour
Undertones Cooledown Club Royal
Dexy's Midnight Runners Warwick University
Chords Isle of Sheppey Island Hotel
Wreckless Eric Belfast Queen's University
Spyro Gyra Manchester Apollo

Friday February 15

Clash London Electric Ballroom
Tourists Birmingham Odeon
Rockpile Brighton Top Rank
999 Retford Porterhouse
Orchestral Manoeuvres In The Dark Liverpool Eric's
Pretenders Aberdeen University
Squeeze Norwich East Anglia University
Charlie Dore Beth University
Selector Hanley Victoria Hall
Revillos Newcastle Polytechnic
Undertones Ballyhelly Drummond Hotel
Dexy's Midnight Runners Kidderminster Town Hall
Chords Derby Lansdale College

Saturday February 16

Clash London Camden Electric Ballroom
Tourists Manchester Apollo
Rockpile Uxbridge Brunel University
Orchestral Manoeuvres In The Dark Manchester Polytechnic
Pretenders Dundee University
Squeeze Colchester Essex University

Charlie Dore Manchester University

Selector Leeds University
Madness London Hammersmith Odeon
(Under 16's only, 11.30am)
999 Northampton County Ground
Undertones Omagh Knocknarrone Hotel
Dexy's Midnight Runners Middlesbrough Rock Garden
Chords Bournemouth Dorset Institute
Spyro Gyra Edinburgh Odeon

Sunday February 17

Tourists Blackburn King Georges Hall
Rockpile Bristol Locarno
Pretenders Glasgow Tiffanys
Squeeze Dunstable Queensway Hall
Charlie Dore Leeds Florde Green Hotel
Selector Birmingham Top Rank
Clash London Lyceum
Undertones Arboe Hall

Monday February 18

Clash Lewisham Odeon
Tourists Sheffield City Hall
Pretenders Edinburgh Tiffanys
Charlie Dore Cambridge University
Dexy's Midnight Runners Swansea Circles
Spyro Gyra Liverpool Empire

Tuesday February 19

Rainbow Newcastle City Hall
Charlie Dore Norwich East Anglia University
Squeeze Shrewsbury Music Hall
Tourists Bridlington Spa Royal
Dexy's Midnight Runners Cardiff Top Rank
Spyro Gyra Hatfield The Forum

Wednesday February 20

Rainbow Newcastle City Hall
Pretenders Melvern Winter Gardens
Charlie Dore Keele University
Squeeze Liverpool University
Dexy's Midnight Runners Bristol
Romoo & Juliette's
Spyro Gyra Poole Arts Centre

Thursday February 21

Clash Derby Kings Hall
Pretenders Canterbury Odeon
Selector Glasgow Tiffanys
Headbobs Edinburgh Astoria
Tourists Aberdeen Fusion
Dexy's Midnight Runners Penance Garden
Spyro Gyra Brighton Dome

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You only want to believe
This man is looking for someone to hold him down
He doesn't ever fully understand the meaning

Never heard about (don't talk about, don't think about, don't care about)
Oscar Wilde ad Brendan Behan, Sean O'Casey, George Bernard Shaw,
Samuel Beckett, Eugene O'Neill, Edna O'Brien and Lawrence Stern

Shut it — you don't understand it
Shut it — that's not the way I planned it
Shut it — shut your mouth till you know the truth

I'll only ask you once more
It must be so hard to see
This man is looking for someone to hold his hand
He doesn't yet fully understand the meaning

Shut it — you don't understand it
Shut it — that's not the way I planned it
Shut it — shut your mouth till you know the truth

Oscar Wilde ad Brendan Behan, Sean O'Casey, George Bernard Shaw,
Samuel Beckett, Eugene O'Neill, Edna O'Brien and Lawrence Stern.

(Now listen
All these other people, they don't mean a thing
They're not listening what'd I say
Makes no difference anyway
If I knew it, I would tell
I would give you anything, even listen what you say
If you'd only go away)

Kevin Casey, Donnell Foley, Sean Kavanagh and Sean McCann,
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