

**SMASH**

# HITS

**FORTNIGHTLY**

February 21-March 5 1980

30p



Words to the  
**TOP SINGLES**  
including

**Rock With Me**  
**Maybe Tomorrow**  
**Singing The Blues**

**BUGGLES**  
**STING**  
**REVILOS**

**Selector Albums**  
to be won

**SUZI QUATRO**  
**MADNESS**  
in colour

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# ATOMIC



**DIE YOUNG STAY PRETTY,  
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\*HEROES APPEARS ON 8 INCH VERSION ONLY



Chrysalis

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Feb 21-Mar 5 1980 Vol 2 No. 4

Talk about pole vaulting! You just about need an Olympic qualifying effort in the office these days to clear the mountains of your poll forms — fahsands of 'em! We'll be counting for MONTHS at this rate! Special hi's to Susan Mills of Stratford, East London, who was first in with her form (and not a single mention of Gary Numan or The Police either!) — and to Lena Martell who seems to be walking away with a certain category! Before we get back to our counting, we'll just mention that on page 8 there's a chance to win a portable tally if you reckon your newsgiant is one of the good guys, and that next time we'll have some more freebie news for you. What sort? Oooh, maybe another flexi, more badges possibly — wait and see!



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PHOTO: LAURIE EVANS

**NEXT ISSUE ON SALE**

**MAR 6**

# Maybe Tomorrow

By The Chords on Polydor Records

Sometimes I just get a feeling  
Crazy dreams inside  
People hiding wearing uniforms  
Screams of laughter, shouts you lied  
Pointed fingers and questions why  
Scared scared people with their lives all torn

Imagination or real sound  
From the streets from the towns

Sometimes I watch and wait  
For signs of voices or screams  
Dreaming now is just a funny joke  
Can this all be just a dream?  
Oh no it can't be, it's too obscene  
That's when I see you staring at me

Imagination or real sound  
From the streets from the towns  
Silent footsteps, whispers unfound  
It's too late, the deadly underground

'Cause we saw you, surely not this time?  
Yes we saw you!  
You were wearing their uniforms  
You were wearing their uniforms  
But it ain't no crime!

Imagination or real sound  
From the streets from the towns

Sometimes I go all silent  
And lose all sense of time  
Fading eyes, minds with thoughts  
Where and when the sun don't shine  
When the dogs don't bark or whine  
That's when I'll see you staring around

Imagination or real sound  
From the streets from the towns  
Silent footsteps whispers unfound  
It's too late, the deadly underground  
Reality or just lies

From those who (maybe tomorrow) talk with lead (maybe tomorrow)  
Be good now (maybe tomorrow) and don't do nothing (maybe tomorrow)  
Cause if you do bang-bang bang-bang bang-bang you're dead!

Words and music by Chris Pope.  
Reproduced by permission And Son Music Ltd.



PHOTO: MIKE PUTLAND/LEA

## Singing The Blues

By Dave Edmunds on Swan Song Records

I never felt more like singing the blues  
'Cause I never thought  
That I'd ever lose your love, babe  
You got me singing the blues

I never felt more like crying all night  
'Cause everything's wrong  
And nothing ain't right without you  
You got me singing the blues

The moon and stars no longer shine  
The dream has gone I thought was mine  
There's nothing left for me to do  
But cry over you

I never felt more like running away  
But why should I go  
'Cause I couldn't stay without you  
You got me singing the blues

The moon and stars no longer shine  
The dream has gone I thought was mine  
There's nothing left for me to do  
But cry over you

I never felt more like singing the blues  
'Cause I never thought  
That I'd ever lose your love, babe  
You got me singing the blues  
You got me singing the blues  
You got me singing the blues  
Repeat to fade

Words and music by N. Enslley.  
Reproduced by permission Acuff-Rose Music Ltd.



# So Good To Be Back Home Again

By The Tourists on Logo Records

It's so good to be back here again  
Having fun with all my friends  
When everybody says hello  
You know there's nowhere else to go

It's so good, oooh  
Yeah it's so good, oooh  
So good to be back home again

Baby, I've been so far away  
Been so lonely every night and day  
There's only one thing I wanna do  
I wanna get back home to you

It's so good, oooh  
Yeah it's so good, oooh  
It's so good to be back home again  
(Repeat)

Baby I've been so far away  
Been so lonely every night and day  
But when my baby holds me tight  
You know I wanna stay the night

It's so good, oooh  
Yeah it's so good, oooh  
It's so good to be back home again  
So good to be back home again  
So good to be back home again

Words and music by Peet Coombes.  
Reproduced by permission Arnakata Music Ltd./  
Warner Bros Music/Logo Songs Ltd.



GEOFF DOWNS is the one with 20 years of experience. Trevor Horn is the one with the go-go goggles. Together they're The Buggles, purveyors of clean-machine pop, living in the plastic age and making the most of their environment.

Good at what they do, they're ready to say so. No braggers, they merely state their case with quiet confidence. They already they've got a track record to support their words. When "Video Killed The Radio Star" bowed out of the charts, they promptly replaced it with "The Plastic Age."

They also got their names on the production credits to The Jags' "Back Of My Hand" and Dan's "Monkey Chop," while as songwriters they provided Dusty Springfield with a small success — "Baby Blue." But their success equals failure with Buggles and Trevor Horn, who write most of the duo's songs. Says that he got no kick out of Dusty recording the song.

"No-one ever records our songs as well as we do them — I firmly believe that. Dusty's 'Baby Blue' was a bit of a let-down because we had done a great demo. Even Bruce Woolley's version of 'Video Killed The Radio Star' didn't match ours. His wasn't so exciting, he didn't take any risks. There have been lots of cover versions of 'Video' around the world — but they've all been uniformly naïf!"

Bruce Woolley, who now runs a band called Camera Club, was one buddy-buddy with Trevor and Geoff. Together the threesome wrote "Video," "Clean Clean" (a track on the Buggles' album that could be the next single) and a few other songs, and also set up a band that featured Woolley as lead vocalist. But then things went wrong and Woolley moved off to his own record deal with CBS.

BUT WHERE did it all start? Trevor kicks off the history bit by revealing that he uttered his first cries in Durham, while Geoff claims Stockport as his home-town.

"We met in London — we both had the usual ambition to make it in the music business and knew that the only place worth coming to was London."

Geoff, who talks so quietly that his voice only just makes it onto the interview tape, says that he initially got into production through providing radio jingles. "I did jingles for any product that came along — from cars to nappies. Any product — you name it and I've done it!"

Trevor, not to be outdone, tops this with — "And I got into the production game because I was living with a pop star who I won't name — though she was called The Charles."

Geoff gives him a sideways glance. "I thought you said you wouldn't name her?"

His partner in plastic grins.

## Life With The

# BUGGLES

## An everyday (but frequently interrupted) story of pop persons, as told by Fred Dellar.



"Sorry about that. But this thing is that I'd already wanted to be a producer and even had my own studios at one time. People somehow thought that I'd something to do with the making of Tina's records and asked me to do demos for them."

"He used to rope me in," Geoff remembers. "We'd sort out the songs at the time and do all the arrangements together. Later we'd kick the erlot out of the studio and spent most of the studio time just doing different things of our own, using every moment to our best advantage. It was a big experience for both of us and after a couple of years of doing that, we had quite a few songs together."

A PHONE CALL regarding a snag in their future plans interrupts the proceedings. Geoff sets out the problem while the outspoken but likeable Trevor carries on.

"It was at that stage that we decided to become artists. We felt that it was about time that something started making good, well-produced pop records. We wanted to give people something more than they already had."

Eventually they signed to Island as artists, writers and producers. In the latter capacity taking on knocking The Jags' "Back Of My Hand" into shape. The song was already recorded but nobody was very happy with the results. The Buggles remixed the tape, added various keyboards and generally tidied everything up. But though the revamped record became a hit, The Jags proved hardly grateful. In fact they hated the disc — as Trevor readily admits. "I think the reason was that they were pleased off with the record in the first place and later felt that we were foisted upon them. It was a good record though — all we did was to make it into a more professional piece of work."

"We believe in perfection — we sometimes get criticised for being too professional — but then, people also criticise if you make things rough. There's no way of winning really. So we try for perfection as far as we can get it in recording."

The Buggles' album cost £60,000 to make, and it wasn't just thrown together to cash in on the success of "Video." In fact, all of the album was written before "Video," which just happened to be one of the four tracks they first recorded.

The Buggles claim a gypsy-like existence when making records, trekking from one studio to another, recording backing tracks mainly at Virgin's Town House in West London, most of the final mixes being made at Sarm, a tiny studio in Whitechapel, also used by Queen.

At one point, the duo even set up miles in London's Warwick Street, gaining the attention of two girls who became curious

and began tapping the mikes with their fingers. Buggles, being Buggles, kept the resulting sound on the album.

"There was a horse galloping," remembers Trevor. "And we left that in too — it was all good fun!"

Horses and passers-by apart, it seems that The Buggles played most of the parts on their singles and album, the rumour that they used a whole host of sessionmen being totally untrue.

"We used about three different drummers including one from Landscape and Johnny Richardson from The Rubettes, who's really good. We also used the occasional session guitarist to play various bits and there were three or four gig singers involved. Apart from that, we did everything ourselves."

GEOFF COMPLETES his phone call, but now an island Records executive sticks his head around the door and requires a consultation. So the keyboardmen exit stage left, leaving Trevor solo once more. By now he's moved onto the subject of lyrics.

"I always wanted to write pop songs with good lyrics rather than the crappy, clichéd ones that many people tend to come up with. Some are fine — one band I admire is Squeeze. I thought the lyrics to 'Up The Junction' were superb and the lyrics to 'Cool For Cats' were superb too."

"We try not to be too obvious — on the album there's a song that goes 'I love you Miss Robot' but it's not really about robots. What it's really about is being on the road and making love to someone you don't really like, while all the time you're wanting to phone someone who's a long way off."

Another interruption; someone wants to know which part of the Beeb The Buggles are supposed to be heading for in order to broadcast for BBC Norway. All is confusion. Trevor departs, Geoff returns. Apologies all round. The tape keeps running. Soon Buggles will move onto the next stage of their career by becoming a live touring band. It's likely to be a five-piece with Trevor handling guitar and vocals, Geoff sharing keyboard duties with another player, with a bassist and drummer rounding things off.

"We've got a few tricks up our sleeves," Geoff says. "And there are going to be some very interesting visuals, good back projections, some very odd lights, all that sort of thing."

"But the music is the most important thing of all and I think we'll surprise quite a few people. They think that we're such a studio creation that we can't actually play. Actually, we're quite experienced at playing on stage and we've had to learn the lyrics to 'Cool For Cats' were superb too."

SUDDENLY the side is up to full strength again. Trevor, her of the National Wealth apes, is expounding on influences and giving credit to such folk as Kraftwerk.

"We use synths to fake up things and to provide effects — we won't use them in the manner that somebody like John Fox does. He's dominated by synths but we're not. I know we've been compared to 10 CC by a lot of people but they were a lot more vocal and guitar-based than us. We're more keyboard based."

Geoff adds his bit. "Our records have an intelligence layer in them — they're not just pop pulp. You can take them on a superficial level but there's another layer too. That's something that's been the hallmark of most successful bands, right from The Beatles. And though we have got this synthetic, arranged sound, it still doesn't really come out as total synthesiser music."

"It's a unique sound and if we do score that's probably why. The beauty of The Buggles now is that we can go in about 15 different directions if we want to. We can be a rock band or Trevor and I can just go out and do a few things on their own."

But what if some megastar should suddenly ask them to lend their studio expertise to his or her next recording? Geoff says that several big names have

already approached him to do this very thing.

"However, now we've got our own thing going, we won't really have the time to work with other artists — we've been through that for the past three or four years. You don't have total control in those situations. The Buggles, that's our full tale and what we're all about."

"It's a total rejection of those poor recordings, the banal songs, 'Babylon's Burning, yeah, yeah, yeah' and that type of thing. That's why we took a different line and almost went the opposite way to most new wave bands."

"They would never spend as much time in a studio as we do. Most of their time is spent on the road. They go on the road, get a record deal, then go into a studio as a last stage, whereas we started in the studio, then got the record deal and now we're gone on the road. Everything the other way around!"

AT THIS point, the door opens once more and an extraordinarily healthy dog leaps through and flattens me. "Down, Buggles down!" Trevor yells, as an island ambassador informs us that the duo's car is ready to take them to the Beeb.

Suddenly I understand that line about sending heart police to put you under cardiac arrest. Life with The Buggles ain't so quiet for the ticker, that's for sure!

BUGGLES  
NEW ALBUM  
INCLUDES THE HIT SINGLE 'ANOTHER NAIL IN MY HEART'

# Carrie

By Cliff Richard  
on EMI Records



PH. ADRIAN BOOTH/ET

Sorry to disturb you  
But I was in the neighbourhood  
About a friend — I've her picture  
Could you take a look?

Oh I appreciate you're busy  
And time's not your own  
Yeah maybe it would be better  
If I telephoned

*Chorus*  
Carrie doesn't live here anymore  
Carrie used to room on the second floor  
Sorry that she left no forwarding address  
That was known to me (Carrie)

He said, Carrie doesn't live here anymore  
You could always ask at the corner store  
Carrie had a date with her own kind of fate  
It's plain to see

Another missing person  
One of many we assume  
The young wear their freedom  
Like cheap perfume

(It's useless information)  
Returning my call  
(To help the situation)  
They've nothing at all  
You're just another message  
On a pay phone wall

*Repeat Chorus*

Carrie doesn't live here anymore  
Carrie used to room on the second floor  
Sorry Carrie left no forwarding address  
It's a mystery

Words and music by Britten/Robertson.  
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Music/Kongnic Ltd-  
United Artists Music Ltd/Myxte Music.



PH. ROBERT LEGON

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# BIZ

## BLONDIE'S TV DINNER

### THESE PEOPLE WANT YOUR MONEY

BLONDIE HAVE found time in between all their various film and recording commitments to make the first major commercial videodisc. Anticipating the perfection of the videodisc player — which is expected to become widely available later this year — they've filmed all of the songs from "Eat To The Beat". You may have seen certain excerpts from the video on "Top Of The Pops".

Although Chrysalis Records aim to have the finished article on the market later this year, at a cost of something like £30, there have been a few hiccups. It hasn't yet been decided which system of playback will be adopted and there are union problems over who does what and how in the video age.

THE RECORD industry is so worried about falling sales figures that it is seriously considering various ways to stop people taping albums at home and passing them on to friends.

Having rejected the idea of putting an electronic tone on records to foil any attempts at copying, they are now toying with the alternative strategy of putting a special tax on cassettes and cassette players in order to win back the money they reckon they're losing.

Some people are predicting that this will involve as much as £4-£5 on a blank tape although the official line is that this is more than they have in mind. Of course, they wouldn't think to blame their problems on the number of no-hoper records they put out, or the extortionate prices they charge.



WRECKLESS ERIC, six ounces of muscle power, pictured here with Big Mick of The Softies after just two weeks working out with the Acme Gut Expander, will be supporting Squeeze on the second half of their national tour. He joins the tour on February 20th at Liverpool University.

## IDENTITY CRISIS

ME AND my brother, who has been known to look like a certain German dictator, used to have a band called Half-Nelson and once had an album produced by Rupert Holmes. Turn to page eleven and find out who I am.

PAULINE MURRAY, formerly lead singer with Penetration, is featured on the upcoming Only Ones album, "Baby's Got A Gun", duetting with lead singer Peter Perrett on a song called "Fools". This track is expected to

be released as a single on CBS. The Only Ones meanwhile play London's Lyceum on February 24th where they are supported by Simple Minds and new Canadian band Marthe And The Muffins.

## LIVE SUBS

THE U.K. SUBS have released a live album through the mail order section of Stiff Records. The record, "Live Kicks", was recorded at The Roxy in London in 1977 and has been hanging around for a while since. The Subs' official record company, GEM, didn't want to release it and so the band took it to Stiff who are making it available for £3.50 (including postage and packing) from Stiff Secret Service, 9/11 Woodfield Road, London W5.



"WHAT DO you mean, can he play? The leathers fit him a treat, don't they?" Thin Lizzy line up with their new guitarist Snowy White (second from left).



B. A. ROBERTSON releases his first Asylum LP (his third in all) called "Initial Success" on March 7 and will be touring to promote it.

The tour opens at The Venue in London on April 11th and continues as follows: Liverpool Empire (12), Newcastle City Hall (13), Glasgow Apollo (14), Edinburgh Usher Hall (15), Bridlington Spa (16), Bradford St George's Hall (17), Manchester Free Trade Hall (18), Wolverhampton Civic (19), Derby Assembly Rooms (20), Leicester De Montfort Hall (21), Sheffield City Hall (22), Preston Guildhall (24), Hanley Victoria Theatre, Birmingham Odeon (26), Bristol Colston Hall (27), Bournemouth Winter Gardens (28), Brighton Dome (30), Margate Winter Gardens (May 1st) and London Hammersmith Odeon (2).

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## LIGHT PROGRAMME

"WHITE LIGHT" is the name of a new television programme produced by Thames TV with the intention of providing a strong, intelligent show for young people. The idea behind the first series of five shows is to pick on a specific subject and allow teenagers to offer their own opinions. Topics planned include politics, education, transport and the drinking laws.

Although Thames stress that "White Light" will not be another pop show, there will be some sort of musical item in each show. The presenters will be Jon Mack and Gary Crowley.

The first shows will go out in the London area on Thursdays at 5.15 and on Wednesdays at 4.45 in the rest of the country. This of course means that if you're at school you'll have to tear home if you want to catch it. If you're working you'll just have to forget the whole idea. Ain't the telly wunnerful?

FOUR OF the bands featured in our article last year on Sheffield's music scene are represented on a new EP from Neutron Records. Snappily titled "1980: The First Fifteen Minutes", the record consists of tracks by Clockdva, I'm So Hollow, The Stunt Kites and Vice Versa and can be obtained from Neutron Records at 44 Bowwood Road, Sheffield S11 8YG.

## PARLEZ-VOUS BRUM?

HAVING A little difficulty with some of the phrases in The Beat's new single? Then let Smash Hits give you a crash course in Parisian Handsworth, courtesy of guitarist Dave Wakeling.

"Checked for" means "fancied"; "chant down" means "put down" (verbally); "make fe tell ya" means "let me tell you"; "on ya" means "here" and "fe ketch ya" means "to catch you". (Hope you're taking notes — there'll be a test on this next Tuesday.)

Most of these phrases originate in Jamaica but many are now well used around the nation's second city, though one or two do tend to the Ranking Rogeres!

The Beat, incidentally, have a new 12 inch extended and remixed dub version of "Hands Off — She's Mine" due out on February 22, and the band are currently working on their first LP.

## ET LIZARD?

AND FOR those of you keen to complete their understanding of The Flying Lizards' new single (which apparently is all about "the illusion of the medium and the realities of tedium" or so Virgin tell us), here's a translation of the French bit:

"Spread me/Underneath you/I am a sphinx/Knees on each side of your thighs".

We expect that leaves you a lot wiser.



**BAD NEWS** for the Stuart Adamson Appreciation Society. Pictured here is the worst that could happen — the man himself getting hitched to his girlfriend of longstanding, Sandra Davidson.

Despite some rumours and gossip, The Skids have not broken up. What happened was that Richard and Stuart decided that keyboard player Alastair Moore was no longer needed. Bassist Willie Simpson, furious at not being consulted about the matter, walked out and refused to return.

Accordingly Richard and Stuart

have recruited new bass player Russell Webb (pictured far right), formerly of Glasgow band The Zones. The Skids also have a new drummer, local Dunfermline lad Mike Bailey (pictured far left), who's played in various local groups.

The Skids' new single, a remixed version of the album track "Animation", will be released here on February 22. The band's album, "Days In Europe", has been remixed for America but the new version will also be available here in a new sleeve and carrying the hit single "Masquerade" instead of "Pros And Cons".



## POP GUNS

PROVING that they can prop up walls just as well as the next band are brand new ska combo Guns For Hire. Their first single, a gentle, thoughtful ditty called "I'm Gonna Rough My

Girlfriend's Boyfriend Up Tonight", is expected soonest. The bloke second from right with the severe trouser problems is original Madness drummer, John Hasler. The others are Tony Lordan (bass), Vaughan Toulouse (bass) and Mike Herbage (guitar).



PHOTOGRAPH BY J. HARRIS

THE MEMBERS (above), who've been keeping pretty quiet lately, prepare for an intensive burst of Spring activity. Their second album, called "1980 — The Choice Is Yours", is set for release in April and there will be a single and some one-off dates before that. More details later.



## ALL TIME TOP TEN Pauline Black (The Selecter)

- 1) **THE ROLLING STONES:** *Brown Sugar* (Rolling Stones). *This has to be the best record for black ladies I've ever heard.*
- 2) **JOAN ARMATRADING:** *Love And Affection* (A&M). *The most underrated single of all time.*
- 3) **THE SPECIALS:** *Too Much Too Young* (2 Tons). *I like the last line — the one that the BBC won't play.*
- 4) **THE POLICE:** *Walking On The Moon* (A&M). *I like their sense of rhythm and the way that Sting's voice is layered over the top.*
- 5) **JANIS JOPLIN:** *Summertime* (CBS). *The best rendition of this song I've ever heard.*
- 6) **BOB DYLAN:** *Hurricane* (CBS). *Because of what happened to the guy in the song — the framing aspect by the police.*
- 7) **BOB MARLEY:** *Survivors* (Island). *At least it shows he's still in touch.*
- 8) **IAN DURY:** *Hit Me With Your Rhythm Stick* (Stiff). *Because it's dirty!*
- 9) **THE PRETENDERS:** *Kid* (Real). *I just like her voice — it's so expressive. This should have been a number one, as well.*
- 10) **ROLLING STONES:** *Honky Tonk Women* (Decca). *Just because The Stones are amazing.*

"IT'S FOR YOU, Russ. Somebody on page nine recognised you."



PIC: FRANK GRIPIN/FIL

## VINTAGE ELTON

**SELLING AT** a very modest £2.99, a new collection of Elton John oldies has just been released by his old label, DJM. Called "Lady Samantha", the album features 14 tracks of his very first singles and hard-to-get 'B' sides that aren't on any of his albums.

Despite the age (some of the cuts are eleven years old), the quality of Elton's songs still shines through and this LP would make a good stopgap for any Elton fans yearning of the man's current musical silence.



## PLASTIC TOYAH

A LIMITED quantity of Toyah Wilcox's German album, "Sheep Farming In Barnet", are being imported into Britain to cater for the demand for Toyah vinyl. "Sheep Farming", which was also the title of the lady's E.P., will retail at £4.99. Meanwhile the lady also has a new single out now on Safari Records, "Bird In Flight."



PIC: SOLENY NEWS AGENCY

**IF YOU'VE** heard that strange little song about "Babysitters" coming at you across the nation's airwaves and wondered who those lusty little voices belonged to, then here's your answer. Pictured here are Adam (left) and Dominic Tinley from Lymington, Hants, collectively known as Stupid Babies.

At the time of recording Adam (guitar, kazoo) was 11 (but is now 12) and Dominic (vocals, drums) is 5. Both still at school, their likes include UK Subs, Crass, Banshees, Prats, Gang of Four, Steel Pulse, The Damned and Sid Vicious. Hates include Sham 69, The Dickies and John Lydon.

"Babysitters", incidentally, is not a single but one of the tracks from "Earcom 3", a double single package put out by Fast Product at £1.69. (Stupid Babies recorded their two tracks — their own songs — directly onto a cassette tape recorder.)

Also featured are Noh Mercy (two girls from San Francisco), Middle Class (four boys from Santa Ana, California), Deutsch Amerikanisch Freundschaft (usually shortened to DAF, it means American-German Friendship, and they're a German band with a Spanish singer), plus From Chorley (self explanatory!) who are a Blank Student plus friends playing what Fast Product call "domestic psychedelia!"

The contact address for Stupid Babies is: South Lodge, Church Lane, Lymington, Hampshire. Please include a SAE if wanting a reply.



**ALTHOUGH THE** Jefferson Starship have been in business for fifteen years (originally as Jefferson Airplane) "Jane" is one of only a handful of British hit singles. Formed in San Francisco in the mid-sixties by Paul Kantner and Marty Balin, they were one of the most important bands of the

psychedelic era, building up a huge following all over the world with albums like "After Bathing At Baxter's" and "Surrealistic Pillow."

During this time their lead singer and most prominent member was Grace Slick, an ex-model who became one of the faces of the late sixties. After indulging in various solo projects during 1972-3, they reformed as Jefferson Starship with a number of new members although Slick and Kantner remained at the helm.

Recently however Slick's drink problem and musical opinions meant that she was forced to leave the band which had been somewhat strengthened by the return of Balin to the fold. Five years ago their "Red Octopus" album yielded a massive hit single in the shape of "Miracles". Their progress since remains unsteady.

# THE Revillos

Story Line: Ian Crauna  
Pictures: Laurie Evans



## LARGER THAN LIFE AND WICER AS EXTREME

local hip place to play.

It's still early on but already there are signs of action since The Revillos are doing a second earlier show for younger fans, and already the road crew—including tireless fan club administrator Mitch—are setting up the stage gear.

There follows a lengthy interval while the group get into their stage clothes and make up, a quick dash to the empty disco upstairs for a photo session and then they're on, charging their energetic wrath through a crazed set like refugees from some larger than life cartoon.

As with the two shows the previous nights in London's Marquee (and the second show later this evening), the club is packed out and the atmosphere hot and sweaty. The band go down a treat and get called back for two encores.

It's a very satisfactory state of affairs, but one that few would have dared to predict a year or so ago when The Revillos broke up amid much bad feeling and bitterness. Most observers simply assumed that Jo Callia's songwriting talent would see the back half of the band (now Shake) through, though probably in a less entertaining fashion. Eugene Reynolds and Fay Fife

on the other hand (labelled "unreasonable" and "difficult to work with" because of their determined defence of their musical vision), were casually assigned to a painstaking but pointless speedy trip to the dumper.

Fay and Eugene, however, were made of sterner stuff. Not only did they take care of business in a very realistic and level headed manner with their own label Snatzo Records, but they also proved they could write songs—and good ones at that, as the excellent "Motorbike Beat" proves.

DURING the break between shows, the helpful young club

manager lends us his quarters office and I ask about The Revillos' new songs.

"We found we could write songs that we liked," Fay says simply, "so we did just that. I think it's quite a good balance the amount of original songs to the amount of covers that we've got at the moment."

"I think that's what we wanted. The Revillos to be like, to be about that, but we could never get enough of our own songs in The Revillos that we liked more than the covers."

The cover versions, apart from a couple of obvious ones like "Hippy Hippy Shake" and a splendid echoey version of "Dancing In The Street", are not nearly so easy to spot this time, especially against the band's own rapidly improving writing.

"Some of them are real blunt, some of them are quite subtle," says Eugene. "That's because we've taken that cover and we've injected ourselves into it, instead of discarding it or punkifying it or doing a limp impersonation."

As for the new band, it took a while to come together as Fay and Eugene headed back towards how they thought things should sound. Guitarist and obscure oldies fanatic Hi Fi Harris (the mad professor lookalike) was an obvious recruit, having been in the very first Revillos line up and played on the legendary "Can't Stand My Baby".

After much searching for a bassist, Felix eventually turned up under their noses in their home city of Edinburgh, while drummer Robo Rhythm is actually Eugene's brother.

Then came backing singers and dancers The Revettes, selected from many advert answers. Had Babs and Cherie actually sung before?

really," Eugene replies. "The music, the way we produce the records..."

"...and the way we put it over live," adds Fay. "And we feel happier doing it."

I mention I'd seen a few hard core punks slinking away before the end, shaking their heads. "It's maybe not po-faced enough for them," Fay shrugs. "You win a few, you lose a few. I can't help it if people don't like us. We don't make any claims to be a punk group, certainly. Neither did The Revillos, though the Revillos certainly had a lot in common with the New Wave movement."

"I think this new group has quite a different approach to the actual sound," offers Robo Rhythm. "The overall sound is a lot different to The Revillos."

How does he mean?

"Although a lot of the songs are fast and brash," he explains, "it's not so much of a 1-2-3-4..."

"Blatter," Fay chips in her exquisite bit of phrase.

"I take it as a complaint," Eugene says, "if someone came to our gig who was, say, a punk rocker, and walked away shaking his head, because that means we didn't give him what he expected—which is old Revillos songs played at 100mph with all just guitar."

"No!" they chorus in perfect harmony.

"Neither of us," explains Cherie. "I'm from Blackpool and I was a secretary in sales office. I liked The Revillos so I decided to join. I fancied a change so I thought what can I do that's different?"

"And I was a bored housewife," says blonde Glaswegian Babs. "I was that Babs came with a splendid recommendation from a friend who said she was loud and got totally out of order at parties!"

SO HOW does this band compare with the Ideas Fay and Eugene had for the original Revillos of developing the roots of British pop, the crazier the better? "It's taken a step further,

"Like the beat movement, or the power pop thing, punk, new wave, mods, ever since if you had a bit of imagination you could say that's what we were. We're none of them really, but I always want to keep it that way, and just do our own thing."

With their ideas set firmly on entertaining the public, The Revillos are not at all bothered by the accusation that they're trivial.

"All we're trying to do is let people enjoy themselves," Fay asserts, "so you can go to a gig and we produce music that you can dance to if you want, or you can just watch because there's so much in it that it looks great as well."

"Which in its purest form is what a gig is all about," Eugene takes up the argument. "So therefore if we serve that purpose, I don't think we're trivial at all."

In fact, the band's honest assessment of their position as entertainers is more realistic than most. If you're going to be in a group, Fay contends, you've got to be a selfish person in the first place because you've put that before helping society.

"You may care about these things," she goes on, "but when it comes to the count you're doing it because you enjoy it. The only help it is to other people is that they might enjoy it. So if people have got any pretensions about being socially aware they should and do something about it. Being in a group is the way you're NOT going to do anything about it."

ANOTHER NOTABLE thing about The Revillos is the way they play at weekends. This way they keep things fresh and fun.

"It has its disadvantages this way, definitely," Fay concedes. "There's a hell of a lot more travelling in it. But its advantages far outweigh its disadvantages."

"As long as you've done the gigs regularly—if you've done a good gig, that's what counts in a person's life. We try and put over something that's memorable every time. Obviously, sometimes we can't, but this way I think you've got far more chance of doing it rather than being knocked all the time doing a tour."

Not that the band are exactly idle for the rest of the week, as they have their hands full running Snatzo. The Revillos control everything from artwork details to stage costumes, and Eugene estimates that he spends about five hours every day on the phone alone.

In fact, the band have been so busy lately that there's a whole backlog of new songs from Fay, Eugene, Hi Fi and Robo that's waiting to be rehearsed, never mind new cover versions!

Thus far, The Revillos will allow themselves a little cautious satisfaction with their efforts, but they're far from content and have plenty ideas for the future.

"Definitely there's no way we're satisfied with what we are," says Fay. "But I'm really pleased we've managed to do it all ourselves."

"There's just so much room to explore the ideas we've got. To me this is only the starting point. This is the group in its crudest form, when we're working on the bare minimum of everything. But as we start getting more money, I want to take the group to the extremes it can go to."

"I know it's pretty extreme already," she adds amid group laughter, "but it can get more extreme!"

"When you say extreme," Eugene declares, "people think oh, it's going to go from the sublime to the ridiculous. It isn't that—it just means improve and extend the whole idea so that people who dunno what it's all about will know what it's all about!"



# Games Without Frontiers

By Peter Gabriel on Charisma Records

Jeux sans frontières, jeux sans frontières  
Jeux sans frontières, jeux sans frontières

Hans plays with Lotte, Lotte plays with Jane  
Jane plays with Willi, Willi is happy again  
Suki plays with Leo, Sacha plays with Britt  
Adolf builds a bonfire, Enrico plays with it

Whistling tunes we hide in the dunes by the seaside  
Whistling tunes we're kissing baboons in the jungle  
It's a knockout  
If looks could kill they probably will  
In games without frontiers — war without tears  
If looks could kill they probably will  
In games without frontiers — war without tears  
Games without frontiers — war without tears

Jeux sans frontières, jeux sans frontières, jeux sans frontières

André has a red flag, Chiang Ching's is blue  
They all have hills to fly them on except for Lin Tai Yu  
Dressing up in costumes, playing silly games  
Hiding out in tree-tops, shouting out rude names

Whistling tunes we hide in the dunes by the seaside  
Whistling tunes we're kissing baboons in the jungle  
It's a knockout  
If looks could kill they probably will  
In games without frontiers — war without tears  
If looks could kill they probably will  
In games without frontiers — war without tears  
Games without frontiers — war without tears

Jeux sans frontières, jeux sans frontières, jeux sans frontières

Repeat to fade

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

# Jane

By Jefferson Starship on Grunt Records

Jane you say it's all over for you and me, girl  
There's a time for love and a time for letting it be, baby  
Jane you're playing a game called  
Called hard to get by its real name  
Making believe that you just don't feel the same, oh Jane

Jane you're playing a game you never can win, girl  
You're staying away so I'll ask where you've been baby  
Like a cat and a mouse (cat and a mouse)  
From door to door and house to house  
Don't you pretend you don't know what I'm talking about

Were all those nights we spent together, hey hey  
Only because you didn't know better? (I've got to know)  
Jane you're playing a game, you're playing a game  
Playing a game

Oh Jane you're playing a game of hide and go seek  
Jane you're playing for fun but I play for keeps (yes I do)  
Jane, Jane, Jane that's a game on me, yeah  
Jane, Jane, Jane that's so plain to see  
Jane, Jane, Jane, Janie, Janie, Janie  
Ad lib and repeat to fade

Words and music by  
Freiberg/McPherson/Chaquico/Kantner.  
Reproduced by permission Carlin Music.



# TOO MUCH PRESSURE . . .



# WIN THIS GREAT STEREO RECORD PLAYER

(INCLUDES SPEAKERS)



## How to enter

Simply solve our crossword puzzle, writing the answers in ink, pen or ballpoint.

Complete the coupon with your own full name and address, then cut it out and post it in a sealed envelope addressed to: SMASH HITS (Crossword No. 32), 117 Park Road, Peterborough PE1 2TS.

Make sure it arrives not later than March 5, 1980, the closing date. Sender of the first correct entry checked after the closing date will win the Ferguson record player. Senders of the next 25 correct entries will each receive a copy of the Selector album. The Editor's decision on all matters relating to the competition will be final and legally binding. No correspondence can be entered into. The competition is open to all readers in Great Britain, Northern Ireland, Eire, Channel Isles and the Isle of Man, excluding employees (and their families) of *Smash Hits* and East Midland Allied Press.

... on your piggy bank? Then here's your chance to acquire a copy of *The Selector's* brand new album the easy way. You know how it works: the first correct entry opened after the closing date (March 5) gets the stereo record player plus a copy of "Too Much Pressure". The next 25 correct entries opened will each get a copy of *The Selector's* album. Ready, all you three minute heroes? Then let's go . . .

## ACROSS

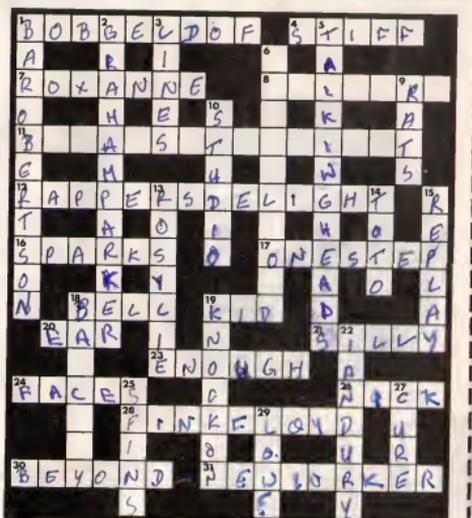
- 1 Bold B.O.F., e.g. rearrange this to find an Irish playboy/punk (3,6)
- 4 Ian Dury and Lene Lovich's label
- 7 First Police hit
- 8 See 18 down
- 11 Written by Bruce Springsteen this was a 1978 top tenner for the Patti Smith Group (7,3,5)
- 12 Disco talkover smash for the Sugerhill Gang (7,7)
- 16 Individually they are Ron and Russell Mael
- 17 & 30 across Prince Buster oldie revitalised by Madness (3,4,6)
- 18 Ms Ward wanted hers rung!
- 19 Pretenders second hit
- 20 Listening device!
- 21 Pistols' thing, or Janet's games?
- 23 "Can't Get -----"/Bad Company
- 24 Rod's old band
- 26 & 29 down Does basher know *lice*!?
- 28 Top-selling old wave rock band led by Roger Waters (4,5)
- 30 See 17 across
- 31 "Native -----"/Odyssey (3,6)

## DOWN

- 1 No to barbers (anagram 1,1,9)
- 2 Backed by *The Rumour* (6,6)
- 3 Parallel ones have gone platinum
- 5 American new wave band whose albums include "More Songs About Buildings And Food" and "Fear Of Music" (7,5)
- 6 Lee Brillaau's band of R&B medicos (2,8)
- 9 1 across mob
- 10 Place to record—or to paint?
- 13 Thin Lizzy hit/Also a girl's name
- 14 They had a hit with "Hold The Line"
- 15 Repetitive part of Dan Hartman's first disco smash
- 18 & 8 across Teenybopper sensation of the mid-70s (3,4,7)
- 19 "----- Wood"/Amii Stewart (5,2)
- 22 "What A Waste" was one of his earlier hits (3,4)
- 25 Turns like a record
- 27 New Wave band to make you feel better!
- 29 See 26 across

## ANSWERS TO CROSSWORD No 30

ACROSS: 1 "On My Radio"; 4 The Jam; 9 Todd Rundgren; 11 Kinks; 12 Frets; 13 "Songs (In The Key Of Life)"; 16 Stevie (Nicks); 17 Eddie (& The Hot Rods); 18 Shear (Heart Attack!); 19 (Robert) Plant; 21 "Ten Commandments!"; 22 "Low"; 24 "Shop (Around)"; 26 EM; 27 Piano (from Phillip, Ian or Dave); 28 "Love Me Do"; 32 Harvest; 33 Rastaman; 34 Yes.  
DOWN: 1 "Out Of The Blue"; 2 Madness; 3 "Denis"; 5 Hank (Marvin); 6 John Lydon; 7 "Message In A Bottle"; 8 "Bright Eyes"; 10 Russell (Mael); 14 "One Step Beyond"; 15 Merton Parkas; 20 (Wishbone) Ash; 23 (Bob Marley &) Wailers; 25 Dave Lee (Travis); 29 Vocal; 30 "On Boy"; 31 "Cars".



## CROSSWORD No. 30 WINNERS

STEREO WINNER: Mark Harris, Portsmouth, Hants.

ALBUM WINNERS: Andrew Mills, Tupsley, Hereford; Andrew Robinson, Cresswell, Notts; Paul Higgins, Prince Rock, Plymouth; Alison Veal, West Walton, Wisbech, Cambs; Simon Palmer, Cannock, Staffs; Gary Naylor, South Normanton, Derbys; Diane Costello, Ossett, W. Yorks; Stephanie Ross, Denham, Dias, Norfolk; Lynn Donoghue, Frimley, Surrey; Alex Sewell, Woolley, W. Yorks; Anne Silverwood, Sutton Coldfield, W. Midlands; Colette Hilson, Malvern, Worcs; Paula Franch, Bettws, Gwent; Mike Crawford, Edinburg; Graham Day, Newcastle; P. Spurrier, Selly Oak, Birmingham; Gary Davies, Bethesda, Gwynedd; Gary McGill, Beckenham, Kent; Oliver Fallon, Rusholme, Manchester; Mark Burtonshaw, Retford, Notts; Eleanor Frame, East Kilbride, Strathclyde; Rhonda Sharpe, Chelmsford, Essex; Julie Jeffrey, Hull; Keith Burton, Barrow-in-Furness, Cumbria; Mark Jolly, Ashburton, Devon.

Name \_\_\_\_\_

Age \_\_\_\_\_

Address \_\_\_\_\_

# DISCO

Who said disco is dead? What with The Whispers, Michael Jackson, Brass Construction and Roy Ayers all well positioned in the charts, I have a strange feeling that it could survive in 1980! Unfortunately there are many good soul and disco singles released that never quite make the charts, so it's up to us to change that.

One that deserves to be there is Osibisa's "Pata Pata" (Pya), a fast dancey number that seems to be going down well in the clubs. Norman Connors and Aquarium Dream have two twelve inchers out, packed together in a double sleeve like an album. Both the records are varied and contain eight tracks all in all, a mixture of fast, slow and smoochie sounds. I prefer the faster ones like "Phoenix" and "I'll Always Love You T".

RCA have bought out a double album on their "Disco Direction Double Dynamite" label (short title!), there are some great tracks by Al Wilson, Edwin Starr and Gene Chandler, but if you bought all their recent singles it probably isn't such a

good thing.

The Brothers Johnson are back with a new album "Light Up The Night" (A&M). They also have a single out taken from it called "Stomp". I reckon it could make you do exactly that! Kinsman Dazz's album "Dazz" has only six tracks on but most of them are very strong. Best tracks are "I Searched Around" and "Lova Design". One of the slower numbers, "Catchin' Up On Love", reminds me very much of Earth Wind and Fire.

A few more singles that are worth a listen are "The Boys In Blue" by Light Of The World (Ensign), "Saint Or Sinner?" by the Real Thing (Pya), and a couple of slowies "Bad Times" by Taveras (Capitol) and "Forever Mine" by The O'Jays (Philadelphia Int.).

There's a few to sat you on your way, so it's a quick march to the record shop and hopefully we'll see a few more good sounds in the charts.

Bev

P.S. I'd like to say a big 'thank-you' to the postman for delivering my three sacks of Valentine cards all in one piece!



The O'Jays



## Rob Jones' Disco Pick "The World Is A Ghetto" by War (MCA)

One of my favourite records around at the moment has to be the new single by War, a re-mix version of "The World Is A Ghetto". Personally I think the 7" is a waste of time and if you can afford the 12" version this is by far the best. A must for all the funk-freak record collectors.



# LIGHT OF THE WORLD

NEW SINGLE

PLUS  
**THIS IS THIS**  
**THE BOYS IN BLUE**



ENY367  
ENY3612 12"

# TOP 40

TWO THIS WEEK ADJUSTED	TITLE/ARTIST	LABEL	WPM
1	1 AND THE BEAT GOES ON WHISPERS	SOLAR	116
2	27 ROCK WITH YOU MICHAEL JACKSON	EPIC	120
3	26 RIGHT IN THE SACKET SHALAMAR	SOLAR	113
4	23 HAVEN'T YOU HEARD FATRICE RUSHEN	ELEKTRA	121
5	30 THE WORLD IS A GHETTO WAR	MCA	121
6	7 SHAKIT BRASS CONSTRUCTION	UNITED ARTISTS	120/124
7	NEW HOLDING ON TONY RALLO	CALIBRE	
8	16 YOU KNOW HOW TO LOVE PHYLLIS HYMAN	ARISTA	116
9	9 DON'T STOP THE FEELING BOY AYERS	POLYDOR	114
10	16 WE GOT THE GROOVE PLAYERS ASSOCIATION	VANGUARD	129
11	11 RHYTHM TALK JOCKO	PHILINT	114
12	2 JAZZ CARNIVAL AZYMUTH	MILESTONE	136
13	3 TOO HOT TO KICK & THE GANG	MERCURY	106
14	5 WE GOT THE FUNK (POSITIVE FORCE)	SUGARHILL	114
15	33 (NOT JUST) KNEE DEEP FUNKADELIC	WARNER BROS	114
16	8 GREEN ONIONS BUCKER T & THE MG'S	ATLANTIC	137
17	4 WITH YOU JILLY PRESTON & SYREETA	MOTOWN	SLOW
18	17 ARE YOU READY BILLY OCEAN	GTF	119
19	NEW STARRING OVATION G.J.	ARISTA	126
20	8 PRAYIN' HAROLD MELVIN & THE BLUE NOTES	SOURCE	124/127
21	12 I WANNA BE YOUR LOVER FRINGE	WARNER BROS	119
22	NEW DON'T PUSH IT LEON HAYWOOD	20TH CENTURY (IMP)	
23	NEW TOGETHER WE ARE BEAUTIFUL FERN KINNEY	WGA	113
24	NEW ON THE RADIO DINNA SUMMER	CASABLANCA	120
25	NEW STOMP BROTHERS JOHNSON	ASAP	119
26	NEW SELF SERVICE LOVE GUARDIAN ANGEL	RADIC/MATUMBI	
27	28 I CAN FEEL IT STOP	CALIBRE	124
28	NEW CATCHING THE SUN SPYRO GYRA	MCA	
29	NEW TONIGHT I'M ALRIGHT NARAJA MICHAEL WALDEN	ATLANTIC	
30	32 SKINHEAD MOONBUSTOMP SYMARIP	TROJAN	REGGAE
31	NEW WORKING MY WAY DETROIT SPINNERS	ATLANTIC	
32	13 RAPPER'S DELIGHT SUGARHILL GANG	SUGARHILL	112
33	20 WONDERLAND COMMODORES	MOTOWN	SLOW
34	NEW GUINNA SIT RIGHT DOWN ERROL DUNKLEY	SOURCE	REGGAE
35	NEW CHATTY CHATTY TOOTS & THE MAYTALS	ISLAND	REGGAE
36	NEW BOYS IN BLUE LIGHT OF THE WORLD	ENSIGN	
37	22 THE SECOND TIME AROUND SHALAMAR	SOLAR	116
38	NEW RICK IS GONNA GET YOU GROOVING WAR	STARLIN JAY (IMP)	120
39	23 HERE COME THE SUN FL3	FANTASY	123
40	30 TONIGHT'S THE NIGHT SHARON PAGE	SOURCE (IMP)	

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

## Are You Ready

By Billy Ocean on GTO Records

Baby, oh baby, we're going out tonight  
Meet me 10.30 and we'll get into flight  
What are we gonna do?  
We're going to a party  
Second and fifty-two  
That's where we're gonna start  
Saturday rendezvous  
Go out of the city  
Gotta get funky too  
We'll tear the place apart

### Chorus

Are you ready  
Are you ready to go  
Are you ready  
Are you ready to go  
Are you ready  
Are you ready to go  
Are you ready ooh babe (let's go)

### Repeat chorus

Baby, oh baby, I'm feeling mighty hot  
Touch me, I'm yearning  
For something that you've got  
Temperature moving up  
Feel the boogie power  
Taking it to the top  
Hey babe, we're getting down  
When are we gonna stop?  
Come the zero hour  
Rhythm ain't gonna drop  
It's the hottest place in town

### Repeat chorus and ad lib to fade

Words and music by Gold/Ocean  
Reproduced by permission Screen Gems-EMI Music Ltd  
April-Aqua Music Ltd.

## Music Makes You Feel Like Dancing

By Brass Construction on United Artists Records

If the music makes you feel like moving  
Makes you wanna party, makes you wanna dance  
If the music makes you feel like dancing  
Makes you wanna party, makes you wanna dance

Yeah this fool would dance with you  
Come on and dance with me  
Yeah this fool would dance with you  
And if you feel the same way too yeah

Just move your body  
To the rhythm with mine  
Let's get together tonight

If the music makes you feel like moving  
Makes you wanna party, makes you wanna dance  
If the music makes you feel like dancing  
Makes you wanna party, makes you wanna dance

Just move your body  
To the rhythm with mine  
Let's get together tonight

Repeat last verse

Words and music by L. Payton  
Reproduced by permission of United Artists Records



# COCKNEY REJECTS

NEW SINGLE

# BAAD MAN!



FROM THE ALBUM  
COCKNEY REJECTS GREATEST HITS Vol 1  
PRODUCED BY J. PARSEY ESQ AND (A BEARDED MAD)

25 x 16

# 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 33.

- ANDY GILL
- ARI UP
- AZYMUTH
- BEAT
- BRUCE FOXTON
- DEAD KENNEDYS
- DEF LEPPARD
- DEVO
- FAY FIFE
- FOGHAT
- GARY NUMAN
- GENESIS
- JAM
- JAPAN
- JIM RAFFERTY
- JOHN FOX
- JOHN LEE HOOKER
- JON LORD
- JULES AND THE POLAR BEARS
- KENNY ROGERS
- LAUGHING DOGS
- LEMMY
- MILES DAVIS
- MI-SEX
- MOTORS
- MUD
- NEIL DIAMOND
- PFM
- POSITIVE FORCE
- ROBERT PLANT
- ROD STEWART
- RUSH
- SAD CAFE
- SELECTER
- SHEILA B DEVOTION
- SPECIALS
- STIFF LITTLE FINGERS
- STYX
- THIN LIZZY
- TOYAH
- WHO

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

# WHSMITH

This is an advertisement for W.H. Smith and it's written all rough and round the wrong way like this so you won't pass it by. (Good thinking eh?)

Congratulations on reading this far and keep up the good work because if you read to the end it'll pay off.

What this ad is getting round to is telling you about a record offer that's going to pick you up and throw you against the wall. Or hopefully onto a bow that'll get you to W.H. Smith and into the bit where you see this →

From now until March 1st. they're selling all their **STANDARD 7 INCH SINGLES** - newies and a whole, massive, gigantic, whopping, huge, enormous bunch of golden oldies - for a mere **85P** each.

Now aren't you glad you stayed with us?

MADNESS

SMASH HITS



In the second instalment of our four part **Police Profile**, Sting talks to David Hepworth about fans, fame and the future.

# MORE STING

THE POLICE came home to London in style at the end of '79, pacing the boards of The Rainbow like honest-to-godness superstars. I'd seen them a few times before and been pleasantly entertained rather than bowled over — but it was obvious this time that they were working to live up to all those expectations, punching straight and true. They looked and sounded world class.

From time to time Sting would sink down to the edge of the stage and there'd be a noise that was nearly a scream rising up from the floor of the house. It wasn't quite the genuine agonised article — more like a loud sigh. But Sting reveals that audiences outside London are a good deal less restrained and receptions are usually noisier and more piercing.

"It freaks me out," he grins. "I don't believe it either but it's happening. I think the screaming is largely because we're the first rock band in a long time that's had appeal for girls. Girls have stayed away from rock and roll, they haven't been involved for a while and they've just suddenly come back with artists like Gary Numan."

"So our audience is just fifty per cent boys and fifty per cent girls and actually I think that's a lot healthier than any bias either way. It's a much nicer situation."

So now that you've established yourselves as probably the biggest band in Britain, isn't it very tempting to just tread water for a while and repeat an obviously successful formula?

"I'd like to place more demands on the audience's ears than we do at present. I don't want to disappoint anybody but I think it would destroy the band to stay in a rut, to keep doing the same thing over and over again."

"It'd be dead easy to just rattle off the next album, but that's not what we're about. The next album should stretch us and also stretch the audience. I think we're in a great position. We've sold almost a million 'Reggatta De Blanc' so I presume a million people are waiting to see what we come up with next. It'd be a

shame to waste that opportunity by just regurgitating something. We'd make a lot of money but I'd regard that as a failure."

But Sting also insists he's not just an artistic soul. "I have a commercial brain as well, which enjoys selling millions of units. That really appeals to me, the fact that you can have your finger on the pulse of a nation for a few weeks and literally have everybody whistling your song."

"I was in the bank yesterday and the bank manager saw me and automatically started to hum 'Walking On The Moon'. But once you're successful you've got to maintain it."

**WHAT DO you think about the bands like PIL and Joy Division who argue that being popular is not enough, that the whole music business should be done away with?**

"Joy Division are actually my favourite group at the moment. I think their album is the best of last year. All these bands have a right to be there... at the frontiers if you like. PIL I'm not sure about because I think they are a commercial group and they are interested in selling records and they are interested in popularity. They just are. They're playing a game and Johnny Rotten's nothing if not a star." "Is the art of singing coming back into fashion?"

"Yes, and thank God for that! We've had enough of Borstal Breakouts. The shout — how far can you go with it? Perhaps if the political thought had got more sophisticated, but we're still in third form polemic."

"I'm a socialist and I care passionately about politics but I just find that pop songs are not a good medium for political thought. It's a medium for trite political thought. It's like all this 'Guns Of Brixton' shit which is all bound up with machismo and selling records. Politics is more general than the odd lyric here and there."

"I think The Beatles were perhaps the most important political force in entertainment of The Sixties and yet they never wrote a political song. They just

created a lifestyle that changed the world."

"I think The Beatles in a very roundabout way were responsible for America losing the Vietnam war. In that they created a total opposite to the 'my country is right' attitude — they created the atmosphere that allowed hippies to happen. 'Style is very political. It's a much broader area than the odd lyric."

**THE 64,000 dollar question. Do you think it's possible to maintain any kind of normal existence with all the mania currently surrounding the band?** "We have a problem in that we get mobbed now by very

aggressive girls so we can't walk out of a gig now. We have to be escorted out of the gig by bouncers or else we actually would get the clothes torn off us."

"I mean, it's fun but, at times. It took three attempts to leave the Glasgow Apollo — three charges involving police, bouncers, everybody — it was like a rugby scrum. The car was chased all through the streets with girls banging on the roof... just madness going on."

"So to maintain normality under those circumstances is pretty difficult. We try as best we can to be accessible for autographs and things but sometimes you can't because of the size of it. It's gotten out of



PHOTO BY RICK WALTON

Sting with Last Exit. Can you imagine this lot getting on "Top Of The Pops"?

hand."

Can you see yourself looking for a country estate or something?

"Yes. I mean, I feel like a goldfish here sometimes," he says looking out the massive front window up to the street.

"Everyday there's an expedition of girls in this square looking for this place. I'm plagued with people ringing the bell late at night. It makes my life difficult, particularly as I have a family. I am seriously thinking of living somewhere less accessible. But it's only because I've been forced to."

"David Essex apparently had the same trouble. He just had to move because he couldn't live a life — he was just miserable all the time."

But don't people who hide behind expensive walls inevitably allow their work to go to pieces? They get bored, complacent.

"The thing is you need input all the time. The thing to do is not to retire to an estate in Scotland. It's an attractive idea but I don't think I ever will. The thing is to remain cosmopolitan. I think The Stones have managed to do that."

Are you actually rich?

"Yes. It's not all in my pocket or anything but it's there."

Could you go out and buy an expensive car this afternoon without thinking twice about it?

"I could probably go and buy a whole garage if I wanted to."

ONE OF the many impressive things about The Police is the way that they make no secret of the enjoyment they derive from fame. Very few bands seem to enjoy having their photographs taken like they do. It's very rare to see a bad Police picture.

"We're professionals and it's part of our job. Our bodies are for sale as much as the music. It's not that we enjoy it — it's just that we know that we have to do it. It's like doing interviews. A lot of them are tedious, some of them are interesting, but it is hard work. But I suppose I do enjoy work."

How does it feel to walk into a newsagent and see your face everywhere?

"I get used to it. At first it was a thrill to even see your name in print. But now I take it for granted. In fact, if I *didn't* see my face on the newstands I'd say, what's happening, is our time up? It's a very transient thing."

Aren't you in danger of getting your ego overloaded?

"I have a huge ego," he laughs. "I'm very egocentric and to some extent self centred and I'm constantly being praised and getting all this adulation at gigs and yet I'm still coherent, still well balanced. I'm not a raving asshole because I'm twenty seven and I'm sensible, I'm intelligent, I can control it."

"But I can see it for what it is, see through it. When the fans are out there adoring what you do



Sting exercises his cheekbones in "Quadrophenia".

it's not really you that they're adoring. It's their image of you.

"We get this sex symbol thing thrown at us. Now, if you actually look at us it's hard to believe, but people impose that with the help of the media and we just cruise along with it. It sells records — I'm not complaining — it's also a lot of fun. But you realise it's not really you."

STING INSISTS his ego is saturated, that it could not be fed anymore.

"People say, it must be great to be able to sing like you. Well, my current answer is, I have this range because my doctor looked at my throat the other day and he said it was amazing, because the high end's tiny and the low end's huge and so you've just got an abnormally large voice box. Instead of having a mini piano in there you've got a grand!

"Now, that's nothing to do with God-given talent. That's purely a biological accident. See, I've got the films I've had because I've got this pair of cheekbones. It's not really you — it's what surrounds you."

What's surrounding Sting now is a great deal of pressure.

Success brings with it the need for more and greater success, hits must be followed by hits, tours must get bigger and longer, and an increasingly large number of people now depend for their livelihood on the Police keeping it up.

Sting confesses that this only really struck him the other day during a meeting with financial advisers.

"I thought, the bedrock of this whole corporate structure is songs. I've gotta go and write a song otherwise this whole thing is going to collapse!"

I took the hint and left him his tape recorder. When I called on Stewart Copeland the next day the first thing he said was, "You didn't ask him if he'd written anything new, did you? He's currently thumping people who make that mistake!"

THE REALLY impressive thing about Sting is not his astounding musical talent or his cheekbones or his pleasant manner. It's the way he seems to know himself and his business. When this whole thing finally does die down, as it will some day, both his head and his feet will be in the right places.



"Gosh! Never known an off-licence so busy..."

# TV

By The Flying Lizards on Virgin Records

I knew you'd go far  
In my white convertible car  
Recline in my seat  
Lying back in this heat  
Look me up on channel three

So sophisticated  
Charming and educated  
And I hope you don't mind  
Nothing's harder to find  
Someone sensual like you

Elton John's style  
With an eagle profile  
Small screen smile  
Coquille St. Jacques  
Coquille St. Jacques

I think you're very, very, very, very,  
very, very, very, very, very

Étends moi  
Au dessous de toi  
Je suis une sphinx  
Les genoux à chaque côté  
De vos cuisses

It won't take long  
Oh you're so strong  
Recline in my seat  
Back in this heat  
In my white convertible

I told you before  
You've made me so sore  
With your foot on the floor  
All the way to my door  
Your beautiful teeth, what's underneath?

There's nothing left to do  
I think you're very, very, very...  
(Repeat to fade)

Words and music by General/Strike/  
Solomon/Cunningham/Evans.  
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Ltd.



PHOTOGRAPH BY RICHARD BAYNOR



PHOTOGRAPH BY LAURE EVANS



PHOTOGRAPH BY ADRIAN BOOT

## RED FRAME WHITE LIGHT

By Orchestral Manoeuvres In The Dark  
on DinDisc Records

Red frame white light  
Telephone box, red on grey  
Red frame white light  
6 3 2, 3 0 0 3  
Red frame white light  
You have a gray book  
On a metal shelf  
Red frame white light  
Numbered calls, selective places

Red frame white light  
Telephone calls, black and white  
Red frame white light  
You have a yellow book, with adverts  
Red frame white light  
There is a black lead to a dial and phone  
Red frame white light  
6 3 2, 3 0 0 3

Words and music by Andy McCluskey/Paul  
Humphreys.  
Reproduced by permission DinSang Ltd.



# Rock With You

By Michael Jackson on Epic Records

Girl close your eyes  
Let the rhythm get into you  
Don't try to fight it  
There ain't nothing that you can do  
Relax your mind  
Lay back and groove with mine  
You got to feel that heat  
And-a we can ride the boogie  
Share that beat of love

#### Chorus

I wanna rock with you (all night)  
Dance you into day (sunlight)  
I wanna rock with you (all night)  
We're gonna rock the night away

#### Out on the floor

There ain't nobody there but us  
Girl when you dance  
There's a magic that must be love  
Just take it slow  
'Cause we got so far to go  
When you feel that heat  
And-a we can ride the boogie  
(Share that) Share that beat of love

#### Repeat chorus

And when the groove is dead and gone  
yeah  
You know that love survives  
So we can rock forever

I wanna rock with you  
I wanna groove with you

Repeat chorus and ad lib to fade

Words and music by Rod Temperton.  
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## HANDS OFF SHE'S MINE!

THE NEW SINGLE FROM

# THE BEAT

Double A side:

**HANDS OFF... SHE'S MINE**  
**TWIST AND CRAWL**

FEET 1

OUT NOW ON

**CO-FFEE**  
RECORDS

THE DANCE LABEL



# REVIEWS

## SINGLES

By David Hepworth

Heh, heh, heh. That's put a spanner in your works, hasn't it? New format, y'see. Specially designed to foil those folks who scan the page for the names of their favourites and then grab pen and paper to fire off the usual "Who does David Hepworth think he is?" letter. Gotcha!

Now then, assuming for the sake of argument that there are twenty really great singles released in the average year, the chances of this fortnight's pile yielding more than one classic are at best slim. But, at least there is one bona fide indispensable masterpiece, even if it is a reissue.

I speak, oh teeny wenny ones, of "Cuba" by The Gibson Brothers (Island), as smoking a dance record as ever filled a floor with wobbling bodies. Originally released at the beginning of last year, "Cuba" made a modest entry into the lists before expiring with a cough and a wheeze. So now in the wake of The Gibsons' subsequent string of hits, Island are giving it another go both on 12 and 7 inches across.

Now if you're the sort of person who reckons that the only good disco record is a dead disco record, then do yourself a large favour and lock into this. Discover a rhythm section that makes nine out of ten rock bands sound not only dismally tired but also severely lacking in invention. The whole deal packs the kind of brass knuckled punch that makes dancing an unavoidable activity. Investigate and invest.

After a seven minute workout with "Cuba" the rest of the crop wind up looking a mite chalky round the gills, even though they're by no means the worst bunch I've come across. David Bowie seems to be rebuilding his career by recycling his old tunes rather than bothering to write new ones.

Following "John, I'm Only Dancin'", he gifts us another dancing "A" side that pairs a new

version of his first hit "Space Oddity" with his first recorded edition of "Alabama Song" (RCA). The former dirty is dealt with in a rather more stark manner than before and can boast one of the longer periods of absolute silence on record. The uncannily neat thing about the whole deal is that this is the perfect treatment for the year 1980. No frills.

"Alabama" is odd even by "Lodger" standards, full of strange shifts of pace and a great deal of brooding in the arrangement. Sit back and watch his imitators try to master this style.

The reissues don't stop there. In the wash of the ska boom, Millie's "My Boy Lollipop" (Island) is dusted off and given another run out. Originally released in 1964 this unbelievably perky blue beat pop shot to number one and opened the door for West Indian music in Britain. Thankfully, the years have not altered its nonsensical charm.



London mod band The Lambrettes also go reversing into tomorrow with a revamping of the Fifties hit "Poison Ivy" on their own (this'll kill ya) 2-Stroke label. If they were intending to sound like any one of millions of mediocre sixties beat combos then they've hit the mark.

More exciting is a new version of Eddie Cochran's "Nervous Breakdown" by Brian Briggs (Beersville). Brian handles the lyric with aplomb but all the modern studio jiggery-pokery can't surpass the genius of the original. Which seems to imply

that you shouldn't mess with perfection unless you reckon you're more than perfect.

The Monkees never claimed to be perfect but that didn't stop them making a fortune. "I'm A Believer" is the lead track of an EP (Arista) which presents them at their uncomplicated best with the summery "Daydream Believer" just stealing it by a short head from "A Little Bit Me, A Little Bit You".



When Peter Gabriel departed the ranks of Genesis all those years ago many were the voices that predicted the end of the band, claiming that Gabriel was the group. Not so. His new single, "Games Without Frontiers", bears this out. It's difficult to imagine his old combo doing anything as poker faced and scathing as this.

Mike Rutherford, on the other hand, sounds exactly like Phil Collins on "Walking in Line" (Charisma) — the same cultured but soft centred rock that's made them all pretty rich.

Magazine ought to face the fact that a million neat ideas don't make up for the lack of one really strong one. "A Song From Under The Floorboards" (Virgin) sparkles with good lines — the title being one of them — but doesn't really have a core and I've forgotten it already.

Fellow Mancunians The Distractions don't have much of a song in "It Doesn't Bother Me" (Island) either but their performance has bundles of the right kind of energy. Brilliantly applied harmonies, marvellous guitar and one of the best singles of this young year.

Down in the second division bondage stakes Chelsea take a turn for the better with "No-One's Coming Outside" (Step Forward), exhibiting a melodic streak that they previously kept under wraps. However, both this and "Terminal Love" (Safari) by The Boys suffer from the same hey-that's-a-nice-sound-but-we-could-do-that syndrome. They're both well played, even tempered, records but pleasantness is not what you pay a quid for. Excitement is the stuff of promotion.

If there's one thing worse than a bad humour record it's an average humour record. "The Lone Groover EP" (Charly) marks the vinyl debut of NME's much-loved cartoon character with a collection of tracks that he's put down at various points during the seventies. Trouble is they've lost their shine in the interim, although "The Image Ain't Worth The Pain" is worth the odd guffaw. Satire records like this should be put down on a Tuesday and in the shops on the Thursday if they're to retain any immediacy.



You'll probably procure more giggles from "Is That All There Is?" by Cristina (Za) if you've a taste for the driest of dry humour. A young lady explains how unimpressed she is with the best of what life has to offer. Actually, Ian Crahan likes this record a lot, quite astounding when you consider that Cristina is not even remotely Scottish.

Marienne Faithful's new single, "Broken English" (Island), is unlikely to have you clutching your rib cage. Taken from her album of the same name this is

SHAKIN' STEVENS  
take one!

ROBERT GORDON

BAD BOY

## ALBUMS

## By Red Starr

**4,582, 4,563** — excuse my counting but our slave driving editor has got us counting your poll forms night and day. Actually, I hear from old Happa that I'm a strong contender to win one of the sections. He won't say which one but I expect it'll mean promotion, you know. "Red must go," people keep saying. They don't actually add "on to be Editor" but I'm sure that's what they mean. But back to the count. Now then, was that 4,563 or 4,564? Oh drat! 1, 2, 3, 4 ...

**SPYRO GYRA: Catching The Sun** (MCA). Approach with caution, jazz-funk freaks. From the "Morning News" soundalike opener, this is short on tunes and funk but long on instrumental showing off (especially saxophone) and big band arrangements. More for businessmen and secretaries in nightclubs than dancers in discos. A bit boring, in fact — good for the singles. Best tracks: "Percolator," "Here Again". (3 out of 10).

**PLAYERS ASSOCIATION: We Got The Groove** (Vanguard). Now this is much more like it. Along more standard disco lines, this somehow manages to be pleasantly relaxed but still interesting, alive and danceable. There's also some nice controlled instrumental work and arrangements, plus the inclusion of "Turn The Music Up" AGAIN (naughty but nice). Pleasing rather than pushy. Best tracks: "Turn The Music Up", "We're Almost There". (6 out of 10).

**CABARET VOLTAIRE: Live At The YMCA 27.10.79** (Rough Trade). An "official bootleg" of a London concert, this is a much better showcase than their recent stuffy studio LP. Far more accessible with the addition of rhythm, their eerie experiments with electronics and effects are further

out than most but their sense of urgency does hold your attention throughout. Well worth checking. Best tracks: "Nag Nag Nag", "Expect Nothing". (7 out of 10).

**999: The Biggest Prize In Sport** (Polydor). 999 will never succeed while they insist on bludgeoning and yelling — one is a skinhead, nuff said — their way through otherwise potentially nifty tunes and guitar sound. Excitement and energy are one thing but this crude Headbanging-For-The-Under-Fives style only makes their songs impossible to remember. Best tracks: "Troubles", "Biggest Prize In Sport". (5 out of 10).

**SHAKIN' STEVENS: Take One** (Epic). Despite using a wide variety of writers and the best sessionmen, this album still sounds like a museum piece. That's because unlike the excellent rockabilly Matchbox, it adds nothing modern of its own — or even a truly memorable tune — to rise above a terribly predictable set of rock'n'roll musical clichés. Pass. Best tracks: "Hot Dog", "I Got Burned". (5 out of 10).

**ROBERT GORDON: Bad Boy** (RCA). Similar territory, but at least Gordon's exaggerated echoey vocals give him some kind of originality, and his sparser, more rockabilly style puts the emphasis on the songs' melodies. Mostly standard oldies here, though his one original song "Born To Lose" is highly promising. Nice production by Richard "Blondie" Gottehrer. Worth hearing. Best tracks: "Bad Boy", "Picture Of You". (7 out of 10).

**HORSLIPS: Short Stories, Tall Tales** (Mercury). Criminally underrated, Ireland's finest produce their usual set of inventive, imaginative mainstream rock. But changes here too — no concept, just compact, almost poppy songs plus heavier rhythms and guitar elbowing the more atmospheric openly traditional side, though

there are some nice quieter moments. Best tracks: "Summer's Most Wanted Girl", "Rescue Me". (8 out of 10).

**THE SELECTER: Too Much Pressure** (2 Tone). Unlike The Specials, The Selecter's strongest tunes are nearly all other people's. Instead they rely heavily on the ska beat and distinctive bounciness organ for impact, plus Pauline's marvellous singing which makes the most of some rather ordinary original material. Still, mustn't be TOO hard — overall, a very healthy debut with plenty of life. Best tracks: "Everyday", "Too Much Pressure". (7 out of 10).

**SPARKS: Tarminal Jive** (Virgin). In the past I've usually found Sparks irritatingly silly, but this is a fine album by anybody's standards. Simple but highly effective synthesised arrangements give full backing to Sparks' superbly catchy tunes — slower and longer than usual, words clearly intelligible for once — with excellent quality throughout. Far and away the best thing Sparks have ever done and thoroughly recommended. Best tracks: "Noisy Boys", "When I'm With You". (9 out of 10).



black and white disco music with a lovely rolling chorus. As a bonus, the 'B' side features one of the dirtiest records ever made — and I don't mean Captain Beaky.

"You Ain't Nothing But Fine" by The Fabulous Thunderbirds (Chrysalis) is the first single from a new American rhythm and blues band and a solid offering too. A cool lead voice, reminiscent of Jerry Lee Lewis, skates over the top of a loose boogie walk. If you live in London you've probably caught the 'B' side, "Scratch My Back", on Capital Radio. "Heaven Knows" by Whirlwind (Chiswick) is a record of similar atmosphere even though the singer is obviously a Buddy Holly fan rather than a bluesman.

Wreckless Eric is so sick of trying to get a hit that he's written a "Popsong" (Stiff) about how hard it is. He's certainly got stropiness down to a fine art. The Beat are more likely to appeal to the timid souls who run our radio with "Hends Off She's Mine" (Go-Fest), an original composition that takes the same choppy approach that made "Tears Of A Clown" a hit. It's good without being surprisingly good.

The best actual song in the batch is "Fools Gold" by Rachel Sweet (Stiff), a Graham Parker composition which bears all the hallmarks of the best songwriter in Britain. Unfortunately Rachel is not equal to the passion and fighting spirit that the number demands.

Squeeze are back on form after a rather uninspired period with "Another Nail In My Heart" (A&M) — tight, melodic and subtle, it should see them back on the chart as soon as that hook line digs in.

But if you're open to suggestions, why not investigate "Echo Beach" (DinDisc) by new Canadian band Marthe And The Muffins. Beaming in from the same ghostly galaxy that The B-52s hail from, Marthe and chums play similarly spidery pop; hard edged and danceable. Outsiders worth backing.

Artist  
**DEVO**

Song  
**MONGOLOID**

Label  
**STIFF**

Year  
**1978**

Requested by  
**MICHAEL  
SUMNER,  
BILLINGTON,  
NY, BLACKBURN**

**REQUEST-SPOT**

本日



## MONGOLOID

By Devo

Mongoloid, he was a mongoloid  
Happier than you and me  
Mongoloid, he was a mongoloid  
And it determined what he could see

Mongoloid, he was a mongoloid  
One chromosome too many  
Mongoloid, he was a mongoloid  
And it determined what he could see

And he wore a hat  
And he had a job  
And he brought home the bacon  
So that no one knew

He was a mongoloid, mongoloid  
His friends were unaware  
Mongoloid, he was a mongoloid  
Nobody even cared

*Words and music by Gerald V Casale.  
Reproduced by permission Devo Music.*



# Turning Japanese

By The Vapors on UA Records

I've got your picture, of me and you  
You wrote 'I love you', I wrote 'me too'  
I sit and stare at it  
There's nothing else to do

Oh it's in colour, your hair is brown  
Your eyes are hazel, and soft as clouds  
I often kiss you  
When there's no-one else around

I've got your picture, I've got your picture  
I'd like a million of you all round my cell  
I want a doctor to take a picture  
So I can look at you from inside as well  
You've got me turning up and turning down  
down and turning in and turning round

#### Chorus

I'm turning Japanese, I think I'm turning Japanese

I really think so

Repeat chorus 3 times

Repeat 3rd verse and chorus 4 times

No sex, no drugs, no wine, no women, no fun, so sin, no you, no wonder it's dark  
Everyone around me is a total stranger  
Everyone avoids me like a psyched Lone Ranger everyone

Repeat chorus to fade

# the VAPORS



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IN THE NEXT ISSUE OF

# SMASH HITS

# THE JAM

# DAVE EDMUNDS

in colour

plus

# SPARKS

albums to be won

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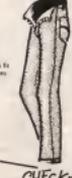
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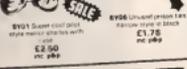
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# ENTERTAINERS

AFTER the interview with Joe Strummer the other week, I expected readers to write in and praise him for at last telling the truth about Sting's awful warbling.

However, the exact opposite occurred. A Punkette blithely states that "it's bands like Crass that know what they're doing." What rubbish! How can she seriously think that songs about "shaved women" (one of Crass's last attempts at music?) are at all worthy of consideration?

Claire Hayter asks why The Clash have not reached No. 1, a ridiculous question. Just because a record goes to No. 1 doesn't automatically mean it's good (Lena Martelli).

A more accurate chart was John Peel's Festive Fifty (listeners' votes to decide the top fifty records of all time) in which The Clash were at nos. 3, 5, 26 and 49 while The Rats/Police were nowhere to be seen.

So lay off Joe Strummer, you idiots.

Steve Jones, Sale, Cheshire.

DEAR PUNKETTE, Angered Police Fan and Claire Hayter,

Do you really expect to be taken seriously in the way you praise Sting and Bob Geldof yet slag Joe Strummer? Joe has more talent in his bum than the other two morons could ever hope to have. Sting sounds like a cat going up a vacuum cleaner whilst Geldof sounds like

bagpipes at half speed and looks in grave need of a de-lousing.

The Clash have struck to music that they believe in whilst The Rats and Police record any rubbish as long as it sells. If the three stooges who slagged Mr Strummer have the nerve to compare "Regatta De Blanc" to the brilliant "London's Calling", they must have jelly in their ears (which makes them a trifle deaf).

Dave Room, Birmingham.

DEAR ANGERED Police fan (from Bewdley High School),

We are in total agreement with what you said about Joe Strummer and King Sting. The Clash could never ever match The Police, no matter what effort they might make. How anyone could slag Sting or The Police is a mystery to us.

Jacky and Jacky, Elm Park, Hornchurch.

IN REPLY to the disappointed Blondie fan from Belfast, I saw Blondie at Hammersmith Odeon and they were brilliant.

The atmosphere was terrific and the sound quality superb. Debbie was fantastic and the extended versions of songs such as "Heart Of Glass" and "One Way Or Another" were really magnificent. All in all the 1½ hour set was well worth the money.

What I am trying to say is, don't compare television recordings of live gigs with the

actual live shows because they are worlds apart.

Chris Maining, Yateley, Surrey.

TO THE disappointed Blondie fan,

I don't blame you — it was awful (The New Year's Day concert). But having thought about it, I remembered I heard somewhere that BBC technicians had to control what you hear and not the group's technicians. So it may not have been the group's fault, and the concert goes heard what the Blondie technicians controlled. Informative Blondie fan, London.

IF SID Vicious had so much guts, how come they're now ten feet under? What do you reckon that useless moron did that was so gutsy anyway?

Enquiring humanoid, Portsmouth.

DON'T GET the wrong impression — we all love the Sex Pistols, but don't you think there's been enough said about them?

I think the Sex Pistols WERE the best thing since wellies but they're gone and finished. I mean, it's not as if they'll ever be the same, Steve and Paul or not Steve and Paul. The Sex Pistols were a phase we punks went through but like Elvis Presley and Buddy Holly they WILL be remembered, so why are we constantly reminded of the not so perfect and muddled

up past?

The Sex Pistols's love the best — why can't it be left at that? There are many bands just as good as them so why dig up the past?

Spenny, Otley, West Yorkshire.

YOU KNOW that book you said was by Tony Parsons (who wrote the Sex Pistols article) and Julie Burchill, could you print the publishers? I went into a bookshop and asked about the book and the girl said she would have to know the publisher before she could do anything. Thank you.

John (Sex Pistols fan).

Always glad to give the best ever book on rock'n'roll a plug: "The Boy Looked At Johnny" by TP and JB is published by Pluto Press, Spencer Court, Chalcut Road, London NW1 1 and at £1.50 is a real bargain, OK?

ALL US Blockheads ain't too pleased about the words of "Sweet Gene Vincent" that you printed. Do you realise you missed out a whole verse at the end, much to the misfortune of the poor geezer who requested it. So here are the missing words:

"So farwell, mademoiselle, Knickerbocker World/Farewell to money owed/Well, your leg still hurts and you need more shirts/ But you gotta get back on the road."

Get it right next time, OK?

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# THE GAZ

Compiled by Bev Hillier



The Tourists: So good not being at home

PIC: SIMON FOWERLEY

## Friday February 22

Tourists Edinburgh Odeon  
 Rainbow Edinburgh Ingliston Stadium  
 Orchestral Manoeuvres In The Dark Ormskirk Edgehill College  
 Shakin' Stevens Slough Fulcrum Theatre  
 Pretenders Norwich University Of East Anglia  
 Vapors Huddersfield Polytechnic  
 Squeeze Hull City Hall  
 Ramones London Electric Ballroom  
 Ruts Cambridge Corn Exchange  
 Dexy's Midnight Runners Bath University  
 Clash London Balham Liberty Cinema  
 Spyro Gyra London Hammersmith Odeon  
 Inmates Bristol University

## Saturday February 23

Leyton Buzzards London Canning Town Bridge House  
 Tourists Newcastle City Hall  
 Peter Gabriel Birmingham Odeon  
 Rainbow Stafford New Bingley Hall  
 Orchestral Manoeuvres In The Dark Dudley JB's  
 Pretenders Colchester Essex University  
 Vapors Warwick University  
 Simple Minds London Tottenham Ct. Rd. YMCA  
 Selector Lancaster University  
 Squeeze Glasgow Strathclyde University  
 Ramones London Electric Ballroom  
 Ruts Reading Hexagon  
 Matchbox Southampton Guildhall  
 Dexy's Midnight Runners Manchester Polytechnic  
 Inmates Birmingham University  
 Clash London Mile End Liberty Cinema  
 Revillos Blackpool Norbeck Castle

## Sunday February 24

Simple Minds London Lyceum  
 Vapors S. Wales Newbridge Institute  
 Tourists Glasgow Apollo  
 Peter Gabriel Leicester De Montfort Hall  
 Shakin' Stevens Gt. Yarmouth Hippodrome  
 Pretenders Birmingham Top Rank  
 Selector Blackburn King George's Hall  
 Squeeze Fife St. Andrews University  
 Ruts Bristol Locarno  
 Clash Bristol Colston Hall  
 Spyro Gyra Oxford New Theatre  
 Rainbow Stafford Bingley Hall

## Monday February 25

Tourists Leicester De Montfort Hall

## Orchestral Manoeuvres In The Dark Plymouth Clones

Peter Gabriel Sheffield City Hall  
 Clash Bristol Colston Hall  
 Selector Manchester Apollo  
 Squeeze Edinburgh Tiffanys  
 Ruts Bournemouth Stateside Centre  
 Vapors Swansea Circles  
 Inmates Reading University  
 Joe Jackson Coventry Theatre

## Tuesday February 26

Tourists Bristol Colston Hall  
 Rainbow Manchester Apollo  
 Orchestral Manoeuvres In The Dark Exeter Routes  
 Pretenders Brighton Top Rank  
 Vapors Swindon Brunel Rooms  
 Selector Sheffield Top Rank  
 Ruts Plymouth Polytechnic  
 Inmates Plymouth Fiesta  
 Joe Jackson London Hammersmith Palais

## Wednesday February 27

Tourists Southampton Gaumont  
 Rainbow Deaside Leisure Centre  
 Pretenders Uxbridge Brunel University  
 Vapors Exeter Routes Club  
 Selector Leicester De Montfort Hall  
 Squeeze Bradford University  
 Inmates Newton Abbot Seale Hayne College  
 Joe Jackson Colchester Essex University

## Thursday February 28

Tourists London Hammersmith Odeon  
 Peter Gabriel Aberdeen Capitol  
 Orchestral Manoeuvres In The Dark Portsmouth Polytechnic  
 Pretenders Guildford Civic Hall  
 Selector Harrel Hampstead Pavilion  
 Squeeze Newcastle Mayfair  
 Ruts Coventry Tiffanys  
 Vapors Weymouth Dorset Institute  
 Inmates Port Talbot Troubadour  
 Joe Jackson Southampton Gaumont

## Friday February 29

Leyton Buzzards London Rock Garden  
 Peter Gabriel Glasgow Apollo  
 Orchestral Manoeuvres In The Dark London Southbank Polytechnic  
 Pretenders Cambridge Corn Exchange  
 Vapors Stroud Marshall Room  
 Rainbow London Wembley Arena

## Squeeze Leeds University Matchbox London University Ruts London Garden Electric Ballroom Inmates Sheffield Polytechnic

## Sunday March 1

Leyton Buzzards London School of Economics  
 Peter Gabriel Edinburgh Odeon  
 Pretenders Dunstable Queensway Hall  
 Squeeze Leicester University  
 Vapors London Rock Garden  
 Elvis Costello Cromer West Runton Pavilion  
 Selector Cambridge Corn Exchange  
 Dexy's Midnight Runners London Electric Ballroom  
 Rainbow London Wembley Arena  
 Inmates Liverpool Eric's

## Sunday March 2

Pretenders Leeds University  
 Squeeze Bristol Locarno  
 Rainbow Leicester Granby Hall  
 Elvis Costello Margate Winter Gardens

## Monday March 3

Peter Gabriel Newcastle City Hall  
 Elvis Costello Folkestone Leas Cliff Hall  
 Selector Gt. Yarmouth Tiffanys

## Tuesday March 4

Peter Gabriel Liverpool Empire  
 Pretenders London Hammersmith Palais  
 Squeeze Loughborough Town Hall  
 Elvis Costello Hastings Pier Pavilion  
 Rainbow Brighton Centre  
 Selector Guildford Civic Hall

## Wednesday March 5

Peter Gabriel Manchester Apollo  
 Squeeze Brighton Top Rank  
 SHIF Little Fingers Aberystwyth University  
 Rainbow Cardiff Sophia Gardens  
 Selector Bournemouth Stateside Centre  
 Inmates Derby Lonsdale College

## Thursday March 6

SHIF Little Fingers Derby Kings Hall  
 Elvis Costello Lincoln Drill Hall  
 Selector Portsmouth Guildhall  
 Rainbow Manchester Apollo

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# And The Beat Goes On

By The Whispers on Solar Records

And the beat goes on  
Just like my love — everlasting  
And the beat goes on  
Still moving strong on and on  
Do you ever wonder?  
That to win somebody's got to lose  
I might as well get over (the blues)  
Just like fishing in the ocean  
There'll always be someone new  
You done the bad talk  
You did me wrong  
But I've been through stormy weather

And the beat goes on  
Just like my love — everlasting  
Oh and the beat goes on, better believe it  
Still moving strong on and on  
Don't stop for nobody  
This time I keep my feet on solid ground  
Now I understand myself (when I'm down)  
Like the sweet sound of hit music  
There'll always be something new  
To keep the tables turning  
Hey can you sing the song?  
But there'll never be an ending

And the beat goes on  
Just like my love — everlasting  
Oh and the beat goes on  
Still moving strong on and on

The beat goes on (repeat 5 times)

Get down playing that field  
Yeah sure the beat is real

The beat goes on  
And the beat goes on  
Just like my love — everlasting  
Oh and the beat goes on  
Still moving strong on and on  
Repeat and ad lib to fade

Words and music by L. Sylvers  
S. Shockley/W. Shelby  
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## Hands Off — She's Mine

By The Beat on Go-Fet/Arista Records

I told my friend I checked for you  
He told me that he liked you too  
But then I saw him kissing you  
I could have died when he said  
Hands off — she's mine, hands off — she's mine  
Hands off — she's mine, hands off — she's mine  
I wandered home and cried  
Hands off — she's mine, hands off — she's mine  
mine, hands off — she's mine

I knew that this was real love  
Always is when it comes mixed with fear  
I knew that I could wait  
Although it might just take a thousand years

Said hands off — she's mine  
Hands off — she's mine, hands off — she's mine  
Until the end of time  
Hands off — she's mine, hands off — she's mine

Now we're going steady  
Been together seven weeks  
I chant down all those other guys  
That we see on the street

When I say, hands off — she's mine  
Hands off — she's mine, hands off — she's mine  
It takes up all my time  
Hands off — she's mine, hands off — she's mine

Get your hands off me daughter  
I tell you, get your hands off me daughter  
Come make fe tell ya

Said don't mess around on ya  
Come make fe tell ya  
Said I don't want fe ketch ya  
Brrrrraagh!

Funny how the best things  
Never last more than a day  
I thought she was my girlfriend  
Til I heard that someone else was saying

Hands off — she's mine, hands off — she's mine  
Hands off — she's mine, hands off — she's mine  
Repeat to fade

Words and music by The Beat  
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