

**SMASH**

# HITS

April 17-30  
1980  
30p

**FORTNIGHTLY**

**MADNESS**  
**B. A. ROBERTSON**  
**MONKEES**

**Words to the  
TOP SINGLES**  
including  
**Clean Clean**  
**High Fidelity**  
**Food For Thought**

**THE VAPORS**  
**SIOUXSIE**  
in colour

**Stiff Little Fingers**  
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April 17-30 1980 Vol 2 No. 8

**HOLD IT** right there! Now before you all write in saying how come there's only four of Madness on the cover, we'll tell ya. That heap of metalwork in the background is none other than the Eiffel Tower and the other trois (that's your actual French) scarpared off up it instead of having their photo taken. Now you know why they're called Madness! More nuttiness can be found on pages 12 and 13, and other goodies in this issue include another chance to win a mini-TV on the crossword, a binder offer for all your back issues of Smash Hits (page 36), another token towards your free set of badges (page 35) and our great Joe Jackson competition featuring a chance to meet the man himself! (That's on page 28). Right, that should keep you busy for a while — see you in two weeks!



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## SMASH HITS SUBSCRIPTIONS

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(Airmail rates on application).

Europe (airmail): £14.40

Write to: Park House, 117 Park

Road, Peterborough PE1 2DS.

I take disasters in my stride, they don't upset me  
And those that mean me harm are sorry that they met me

*Chorus*

But what will I do without you?  
What will I do without you?  
What will I do without you?  
What will I, what will I do without you? Do without you?

If time and tide and life conspire to defeat me  
I smile and carry on, I never let them beat me

*Repeat chorus*

And if my seven senses one by one should leave me  
In the silent darkness I would be alright believe me

*Repeat chorus*

If that dark angel raises bony hands to clutch me  
I will not fear his sting if he decides to touch me

*Repeat chorus to fade*



## What Will I Do Without You

By Lene Lovich on Stiff Records



### By The Buggles on Island Records

Pogo Johnny kicked me in the head  
Aiming for the floorboards  
But they picked me up instead  
Through the ringing of the night before  
Said the engine's running  
Got to pay a call  
Johnny drove the half truck 'cos we  
Could not find a jeep  
Woke me in the morning  
Gotta get some sleep  
Drivin' all night out of fear  
Got it in the ribs  
Every time you changed gear

*Chorus*

I'm gonna take a ride, gonna pick up the team  
Gonna go where we've never been  
A pickin' up, a pickin' up the team  
God, you know it's hard to keep the fighting clean  
Clean clean, clean clean  
Clean clean, clean clean

Pogo Johnny gonna fight the war  
Chaplain in the morning at the local liquor store  
Pogo coughin' bad from diesel fumes  
Johnny tell the chaplain go and polish his tombs

Lying on the waste ground with a blanket on his face  
Indicating that he's left the human race  
Helmet open where the world came in  
Gotta keep your head if you wanna win

*Repeat chorus*

Clean clean, clean clean  
Clean clean, clean clean

Clean clean  
Lost a million in our very first attack  
Clean clean  
Don't you worry 'cos we know we'll get them back  
Clean clean  
Lost a million in our very first attack  
Clean clean  
Don't you worry 'cos we know we'll get them back

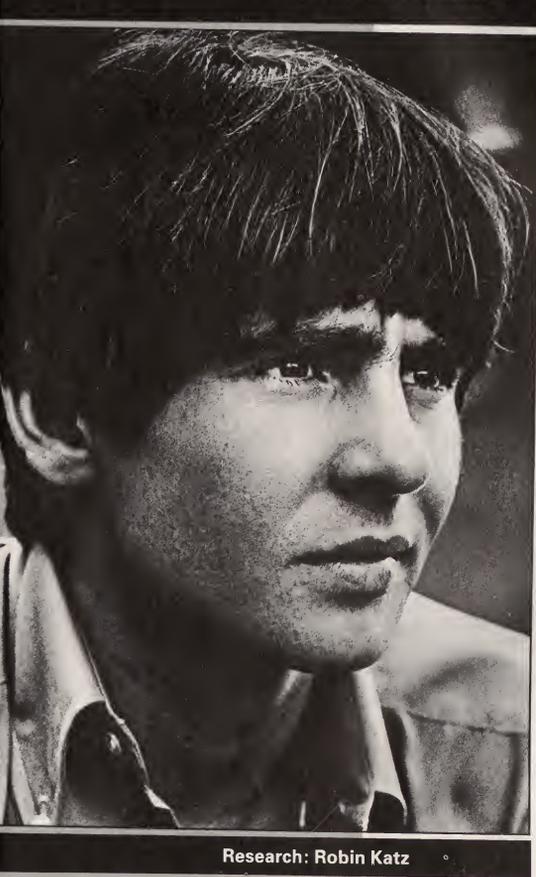
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Words and music by Chris Judge Smith  
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# OLD MONKEES NEVER DIE...

They Just Turn Professional



Research: Robin Katz

"If I hadn't been SOMEBODY," reckons Davy Jones (the 'cute' Monkee), "then David Bowie wouldn't have had me as his name. And if I hadn't made it with The Monkees, who knows? Maybe he would have been Bowie. It's all theatre. It's all showbiz."

Davy Jones, once a paperweight boxing champ, has arrived from America for a lunch interview in a verbal whirlwind. He's being 'professional' this week. Doing interviews and repeating the same old stories about the group that will follow him for the rest of his life. Hey, hey, he was a Monkee.

"Monkees, Beatles, and Stones," he smiles. "Every member of every group a personality. Different appeal for different fans — not like today. I like The Specials and The Vapors, but you don't know one group member from another. Record companies don't take enough time to build artists or careers." Though he's not outwardly bitter, Jones is stabbing at a truth. How many of today's chartbusters will still carry such a reputation sixteen years after their creation, ten years after their official demise? Original copies of Monkees albums now cost more than twice the price they did when they were dashed off as so-called 'teenage pap' way back when.

So what if a stoned-out Davy did late "Daydream Believer" when he was told to sing it into a mike on the spur of the moment so long ago? He's proud of it now. If the people want to hear it, he'll sing it, not like the other Monkees.

Hit man single or not, you're unlikely to find the other three doing interviews about the days of manufactured madness. Woolly cap Mike Nesmith turned his back on it years ago. Peter Tork did too for a while, to teach maths in school. But now he's taking song and dance lessons and touring small clubs in the States.

Mickey Dolenz and Davy tried to revive the dream for part of the 70's. They toured half the world, performing with Monkees tunesmiths Tommy Boyce and Bobby Hart. The pair also tackled the lead parts in Nilsson's play "The Point" in London, and last year Mickey made a top single. Which brings us back to Davy. But Davy is where it all began (according to Davy).

TWENTY YEARS ago, Manchester born Davy Jones made his first big splash on the London stage playing The Artful Dodger in the original stage version of "Oliver!" He then left family and friends behind to take the role to New York.

After "Oliver!" Davy was signed up to be developed into some kind of teen idol by company called Screen Gems. It didn't work. Davy and his manager then headed west, at the height of Beatlemania. To

pay the rent. Davy donned his Dickens togs once more to play in "Pickwick" along with Harry Secombe.

Meanwhile, a new sound was bubbling underground in Los Angeles, one that the mainstream music biz wasn't quite ready for. It was called London in 1976.) Davy recalls the story like Muhammad Ali building up the blows that won a championship title.

"In '65, I was staying across from this club on Sunset Boulevard where Sonny and Cher and The Byrds were playing. Ward Sylvester, my manager, and I went to see them perform. Having been an actor, a singer, I realised that being a group was the next way to go. I told Ward that I wanted a group behind me just like The Byrds.

"Up till then, I think the only song I knew really well was the first one I had ever heard: Johnny Tillotson's 'Poetry In Motion'.

"I knew this poem about having a monkey on my shoulder and that was going to be my gimmick. Then we got together with two script writers, Paul Mazursky and Larry Tucker. They created the first Monkees scripts. Now we needed three other guys to make up this group, right?"

An advert in the paper brought them Mike Nesmith. He arrived with a bagful of laundry and asked us how long the audition was going to take. Mickey was another TV actor (in "Circus Boy" who had been a fall Screen Gems protegee like me. We needed one more.

Buffalo Springfield were this hot new group at the time. One of the members, Neil Young (*Yes, the same one. Ed.*), produced a track for us. I wanted the blond haired one, Steve Stille, but Stille said it wasn't his kind of gig.

They knew Peter, who had once been in The Mugwugs and most of that group had gone on to become The Mamas & The Papas. So we were ready."

WHAT MOST people don't know is that The Monkees originally intended to have more of a countryish West Coast sound. But before that idea could get fleshed together, Don Kirshner, the head of Screen Gems, flew in from New York and started giving orders.

Davy cherishes a memory from that meeting of Mike Nesmith pouring a glass of water over Kirshner's head, but Kirshner had the power and got his way.

In 1966 The Monkees hit the TV screens. "Last Train To Clarksville" bounded up the charts. The group had a show to get out per week, records to put out regularly and boy, they DID it. Little girls adored them, bigger Beatle fans scorned them, but the music community in Los Angeles knew they were a lot more hip than their wholesome TV image made out.

"We did a tour in the summer of '67," Davy laughs. "Jim Henson started out as the opening act and ended up quitting by throwing his guitar at the audience after seven shows!"

Holly & The Italians, take heart. How teen idols, The Monkees learned to discretely use their indulgences. They were given uppers and downers as necessary to keep up the grueling pace of the "zany" weekly show. Breaks were taken in "controlled atmospheres" (like long weekends in Paris) so the heavily insured TV stars could "get crazy" without hurting their fibrous physique.

Plus they harboured a few lawbreakers as well, like Brian Jones of The Stones and members of political rebels The Chicago Seven. After all, who would think of looking for such people in the home of something as wholesome as a Monkee?

BEATLE FANS despised the commercial "Hard Days Night" rip-off that The Monkees were, but writing for The Monkees were some of the songwriters that The Beatles themselves had first aped, people like Goffin and King, Mann and Wolf.

Neil Diamond, who had scored a couple of singles as a singer, really came to the fore as a Monkees songwriter. Carole Bayer Sager (then minus the Sager) also teamed up with Neil Sedaka for the celluloid. And then there were Boyce and Hart who penned a good deal of The Monkees' songs. "How many young punks have played their "Stepping Stone?"

As Davy noted, it was not the Monkees' songwriters with right time for songwriters with croaky voices to try and make it singing their own material. Carole King would usher that era in a little bit later.

The Monkees could also write some useful songs themselves. In the brilliant no. 2 hit "Bananasauce Git" (a phrase which fascinated writer Mickey took from BBC TV's "Till Death Us Do Part" but had to change to "Alternate Title" for BBC radio) comes the disappointing voice of the establishment... Why don't you do what I do, see who I do when I care... It was a great comment that still holds good.

As time wore on, The Monkees' novelty value wore off. Their music became increasingly "credible" and they even made a bizarre psych-folk film called "Head." But the hits stopped coming. Peter Tork left and a lot of the original concept people used for millions. At last the boys decided not to renew their contracts.

1970 — the manufactured zainess was supposed to be over.

"It's A part of my past," says Davy. "But whether it's always going to be a part of my future

don't know. If The Monkees reformed now it would be like a class reunion. I wouldn't rule it out. But then, I'm not always to compete against myself when I was a 20 year old.

"In this business you strive for recognition. And if you get it, like I did, I can't see cutting out of the years 1966-70 and pretending record. It never a case of what you do but who you know. And being a Monkee at least gets my name noticed."

When Davy Jones goes on and on about being "professional", I wonder if that comes from a showbiz instinct to survive or whether he's trying to convince himself. But in the end, his sign-everything-but don't-give-everything-away philosophy just about balances out.

Davy Jones will continue to Monkee around. He'll make sure he's busy acting and singing so that his past doesn't catch up and drown him. And let's not underestimate what that takes.



## Daydream Believer

By The Monkees on Arista Records

Oh I could hide 'neath the wings of the bluebird as his sings  
This is a rock album would never ring  
But it rings and I rise  
Wipe the sleep out of my eyes  
My shaving razor's cold and it stings

*Chorus*  
Cheer up sleepy Jean, oh what can it mean?  
To a daydream believer and a home coming queen?

You once thought of me as a white knight on his steed  
Now you know how happy I am  
And our good time starts and ends  
Without dollar one to spend  
But how much, baby, do we really need?

Repeat chorus to fade

Words and music by John Stewart  
Reproduced by permission Screen Gems/EMI Music Ltd.

# Modern Girl

By Sheena Easton on EMI Records

He wakes and says hello  
Turns on the breakfast show  
She fixes coffee while he takes a shower  
Hey, that was great he said  
I wish we could stay in bed  
But I got to be at work in less than an hour  
She manages a smile as he walks out the door  
She's a modern girl who's been through this whole thing before

## Chorus

She don't build her world round no single man  
But she's getting by doing what she can  
She is free to be  
What she wants to be  
What she wants to be is a modern girl  
Na na na na, na na na na, na na na na  
She's a modern girl

It looks like rain again  
She takes the train again  
She's on her way again  
Through London town where she  
Eats a tangerine, flicks through a magazine  
Until it's time to leave her dreams on the underground  
She walks to the office like everyone else  
An independent lady taking care of herself

## Repeat chorus

She will dream about him all day long  
Soon as she gets home, he's here on the telephone  
He asks her to dinner  
She says I'm not free  
Tonight I'm gonna stay at home and watch my TV

## Repeat chorus to fade

Words and music by Bugatti/Muskr. Reproduced by permission Pendulum/Sea Shanty/Chappell.



# ALI THOMSON



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YOU SHOULD ADD TO  
YOUR COLLECTION



# B I T T I Z

## LIFE ON THE ROAD

PINK FLOYD have at last announced the dates of their British "tour". They will be playing London's Earls Court on the 4th, 5th, 6th, 7th, 8th and 9th of August. Because the show is arranged round their album, "The Wall", and involves the building and demolition of an actual wall on stage, the band are only able to perform this work in venues of a certain size.

Tickets (£7.50 or £8.50 plus booking fee of 25p per ticket) are available from G.P. Productions, PO Box 4TL, London W1A 4TL. You must send a postal order and a stamped addressed envelope. Tickets are limited to 6 per person.

Pink Floyd obviously don't need the money. "The Wall" has just become the longest running number one album since "Grease". Meanwhile, their 1973 album, "Dark Side Of The Moon", has just celebrated its 303rd week on the American charts and thus becomes the longest chart resident, overtaking Carole King's "Tapestry".

CABARET VOLTAIRE'S new independent chartbuster "Three Mantras" (a 33 rpm 12 inch single selling at around £1.75) has a playing time of 20 minutes per side — longer than most LP's!

## IDENTITY CRISIS

I USED to make up a duo with Billy Connolly in Scottish folk clubs. We made a few albums as The Humblebums and nearly had a hit called "Shoeshina Boy". A year or two later I had a band called Stealers Wheel who had a monster worldwide hit called "Stuck In The Middle With You". My first solo hit came in 1978 and owed a lot to a brilliant sax player. Scoot down to the bottom of page 11 and find me hanging upside down.

## PRIME TIME

GOT £1100 to spare? Fancy building up yer actual definitive record collection? You do? Well, if you can stump up another £1.95 you can get "The Rock Primer" by John Collis (Penguin). This sets out 220 albums that tell the story of rock and roll from Bill Haley and the Kiss curl to Public Image and the industrial overcast.

Collis has organised a small team of respected writers who each take a particular era (Soul, Beat Boom, Punk etc) and compile a list of albums which help a beginner understand what each movement was all about. The idea is to illustrate all the various twists and turns that pop has taken in the last thirty years.

Of course, everybody will find something to quibble over in the choices and you might find the tone of the book a mite academic in places, but overall this is a sensible publication which does its job well. Worth the proverbial squint.



## BOBBY CHECKS IN

BOBBY THURSTON, the man whose single "Check Out The Groove" is doing very nicely currently, is a 26-year-old from Washington DC. He played congas in his first band, Spectrum LTD, while working during the day for the American Government. After a while the band's line-up was reshuffled and Thurston wound up taking over the lead singer's chores. It's as a singer that he's made his first solo album, "You Got What It Takes", on the Prelude label.



REGULAR VIEWERS (our Editor included) of "Tiaswas" on Saturday mornings will doubtless be heartbroken to learn that the current series ends next month. However, help is at hand to see you through the summer until the new series begins in the autumn. Pictured above are The Four Bucketeers (left to right: Bob Carolgees, Sally James, Chris Tarrant and John Gorman) who have now committed "The Bucket Of Water Song" to vinyl for CBS. Extremely silly it is too — look to your laurels, Hissing Sid!



## D'YOU WANNA BE IN MY CLOTHES?

ANY OF you people out there with a bit of spare cash who live within easy reach of London and fancy a genuine souvenir of The First Glitter Era could do worse than to pop along to The Auction Galleries, Arundel Terrace, Barnes, London S.W.13 on April 24th. Going to the highest bidder on that day will be most of Gary Glitter's old stagewear. There are

about sixty lots, including numerous shirts, trousers made of either gold or silver (state preference and inside leg) as well as complete garish outfits fashioned from everything from velvet to PVC. Mr Glitter, who is working towards a comeback, is apparently planning to tone things down a little this time round.

B  
I  
T  
Z

## X PISTOLS FILM

AFTER MONTHS of legal argument and furious editing, "The Great Rock 'N' Roll Swindle" is finally being readied for release in this country. A final print of the movie was shown recently at a Film Festival in Los Angeles and, subject to various small objections from the British censor, a substantially similar version could be on show in London in May.

After tangling with numerous distribution companies, Virgin have formed their own firm to publish the film and expect to have it on the circuit by June. The film, which runs for 100 minutes, was highly praised when reviewed by the press in Los Angeles. In Britain it will be released with an "X" certificate.

JACOB MILLER, lead singer with reggae band Inner Circle and star of the film "Rockers", died recently in a car crash. Miller, Kingston, Jamaica, Miller, who had hits such as "Temper Temper" in his own right as well as successful singles like "Everything is Great" with Inner Circle, was one of the most prominent figures on the Jamaican scene and a close friend of Bob Marley.

## ROCKER BOX

TO MARK the twentieth anniversary of the tragic death of classic rock 'n' roller Eddie Cochran, Liberty/United Artists are putting out a four album boxed set which covers the whole of his career. Alongside his huge hits like "Summertime Blues" and "C'Mon Everybody" will be three previously unreleased tracks and snatches of studio dialogue between Cochran and his producer Jerry Capelin, the whole set being completed by an eight page booklet with pictures.

10 SMASH HITS

## JIMMY JIMMY

QUESTION MARKS continue to hang over the future of Sham 69 and Jimmy Pursey. May will see the release of the new Sham album, "The Game", and the current single, "Tell The Children", is being accompanied by the usual tour. But after that it's not clear what will happen.

A Pursey solo album is in the works with contributions from Mark Laff and Derwood, late of his favourite punk band, Generation X. Rumours are that "The Game" will be the last of Sham's commitments to their record company and will leave Jimmy free to do what he wants without being obliged to keep his band going any longer than he wants.

THE NEW John Cooper Clarke album, "Snap Crackle And Pop", is for his sleeve an illustration of John's favourite jacket. Tucked in the top pocket of the album jacket is a free copy of "The John Cooper Clarke Directory", the men's latest book of poems.

JOHN COOPER CLARKE (PIC: SIMON POWELL/LEA)



## SHEENA AIN'T NO PUNK ROCKER

SHEENA EASTON, the young lady behind "Modern Girl", comes from Glasgow. She first got into the music business playing evenings with a local band called Something Else while studying to be a drama teacher at The Royal Scottish Academy Of Music And Drama.

During that time she also tried auditioning for the part of a twelve year old in the musical "Annie", but was rejected when the producer found out she was about eight years too old! Leaving college with her teacher's diploma, she came to London and an audition with EMI Records and was promptly signed up.

## AND U WILL B KING

UB 40 take their name from the serial number of a form familiar to anyone who's had to claim unemployment benefit.

Presumably, now that their single "King/Food For Thought" is comfortably established in the charts, they won't be needing to draw the dice quite so often.

A seven piece, UB 40 were

formed in Birmingham in December 1978 and have been the subject of interest from various big record companies for quite a while, especially since their success as special guests on The Pretenders tour.

However, they turned down various offers, including one from 2-Tone, to sign with Birmingham based independent label Graduate. They are currently in the studio laying down tracks for their debut album.



UB 40: (left to right) Al Campbell, Micky Virtus, Robin Campbell, Brian Travers, Earl Falconer, Jim Brown and Norman Hassan.

## ALL TIME TOP TEN

Glen Matlock

1. JOHN BARRY: You Only Live Twice (Columbia). "Once in this world and once in your dreams."
2. ANTHONY NEWLY: The Thrill Is Gone (Decca). So, Las Vegas, here I come — move over, Jim.
3. THE COASTERS: Shopping For Clothes (London). Must be the best bass riff ever; great sax from King Curtis. "All you have to do is sign on the dotted line..."
4. JACK NITZSCHE: Blue Collar (MCA). Anybody who can play a 12 bar on a car press deserves to be in my Top 10. Well done, Jack.
5. HENRY MANCINI: The Pink Panther (RCA). Yes, it's Blue Jay's week in The Sun! What do you think about when you play the bass?
6. JOHNNY THUNDER: Pipeline (Real). Go, Johnny, go!
7. POLICE SURGEON THEME (TV). May The Force be with you.
8. SCREAMING JAY HAWKINS: I Put A Spell On You (Specialty). The Vipers pop up with "Take Me" while Big Self offer "Snakes And Ladders".

## BLOODY TOURISTS

AMERICAN HIT MAKERS Styx and Santana have both announced short British visits for later in the year. Styx will appear at Hammersmith Odeon on June 21st and 22nd while Santana are booked for three nights at the Wembley Arena on June 2nd, 3rd and 4th.

## MONKEE NUTS

MONKEE FANS — first or second generation — may be interested to know about a new British Monkees fanzine. Coming out quarterly, it contains a mixture of news and information with reviews and pictures, plus band history with a true fan's mania for minute detail.

The magazines cost 55p each (including post) and there's an introductory offer of four for £2. Issue 5 is currently on sale, featuring more on Dave Jones and details of their "Head" movie, and is available along with the back issues from Pauline Muncy, 61 Homefield Close, Impington, Cambs. CB4 4NN.

## JOE'S JAUNT

DATES HAVE JUST been announced for The Joe Jackson Band's tour of Britain next month. They start at Sunderland Mecca Centre (May 20), then proceed as follows: Liverpool University (21), Leicester De Montfort Hall (23), Norwich University of East Anglia (24), Brighton Top Rank (26), Hanley Victoria Hall (30) and Leeds University (31).

If you fancy going along, you could do worse than turn to page 28 right now...

"ROOM TO Move" is the title of an EP from the new energy label featuring four bands from Northern Ireland. The Outcasts contribute "Cyborg", Shock Treatment play "Belast Telegraph", The Vipers pop up with "Take Me" while Big Self offer "Snakes And Ladders".

## BLOODY TOURISTS

AMERICAN HIT MAKERS Styx and Santana have both announced short British visits for later in the year. Styx will appear at Hammersmith Odeon on June 21st and 22nd while Santana are booked for three nights at the Wembley Arena on June 2nd, 3rd and 4th.



The Blue Band (l-r): Dave Kelly, Tom McGuinness, Paul Jones, Gary Fletcher and Hughie Flint

ONE OF the most pleasing side effects of the revival of rhythm and blues at the moment is the return to prominence of the guys who make up The Blue Band. Lead singer Paul Jones and guitarist Tom McGuinness were leading lights of Manfred Mann in the Sixties while drummer Hughie Flint was in John Mayall's Bluesbreakers alongside Eric Clapton.

Jones left the music business altogether in the late sixties to concentrate on acting. A year ago, however, The Blue Band were formed as a pleasant way of filling leisure hours playing the music that all the members love best.

After attracting a healthy following on the London pub circuit, they put together their own album, the half live, half studio "Blue Band Official Bootleg", and arranged for distribution through Arista. Imagine then their pleasant surprise when this obscure item went into the album charts a couple of weeks back.

Judging by the amount of airplay it's getting, the single, "Come On In", could be emulating that success in due course. And why not? Britain is not so overpopulated with great albums that it can afford to pass up a talent like Paul Jones.

And, while we're on the subject of R&B bands, a quick mention for young East End outfit, Wino Below Zero. A four piece, featuring a very charismatic lead singer called Dennis Graves, they've just signed with A&A Records and have their first release, "Pack Fair And Square", in the shops now. If recent live performances are anything to go by, you'll be hearing more of them.



SINCE THE demise of The Rich Kids Glen Matlock has confined himself to helping out on sessions and playing in various people's live bands. With The Spectres he makes a timely return to the scene as a band leader.

With the help of former TRB man Danny Kustow (guitar), ex-Little Rooster Graeme Potter on drums, the mysterious C.C.

(sax and keyboards) and one Art Collins (bass) he has begun playing low key gigs at various London pubs and is already attracting the attentions of record companies.

The band do not play anything from the songbooks of their former group but they have been known to slip in the odd tune like "Ambition", which Glen wrote for Iggy Pop.

SMASH HITS 11



MIKE STANDA

goings they maintained a Quorum and everyone said their piece, apart from Monsieur Barso and Woody who apparently were asleep in the dressing room.

What's more, if the band got distracted reading Chas and John were ever ready to take up the verbal torch, continuing their bid to become The Most Famous Crew in the World, a campaign which Madness are behind 100 per cent.

I began by suggesting that this all exotic travel might be quite upsetting to people with their roots so deep in North London but they professed themselves not bothered. It wasn't as if, before Madness existed, they'd been the sort of Cockney stick-in-the-muds who never voyage north of Watford or south of Groydon. Most of them had been abroad several times in their teens.

However, there was no denying that America had proved a problem.

Suggs: "was a lot more foreign than we thought." Chrispy Boy: "The trouble was they couldn't understand the way we talk."

John: "I put it down to them being a bit hyperventilated — too much air between their ears." Suggs (or Stiggys as one Yankee DJ called him): "America is so far it's like a lot of separate countries. The 2-Tone thing goes down well in 'hip' places like New York, Los Angeles and San Francisco but go to Detroit or Cleveland and they have no idea."

When we played in Portland, Oregon, the other band, who were some kind of heavy rockers, got so angry about our music they were telling us to get out of the country."

Apart from the resistance to musical change, Madness were staggered by the wealth of the USA.

Chrispy: "At a San Francisco gig for a bit of fun we tried to drive a car away — an estate with 2-Tone stripes which our American label Sire had got hold of — and nobody wanted it! All the kids had got their own cars anyway."

No wonder they needed what group lore describes as The Three Blank Days in Los Angeles. Some of the off they get out to see how many clubs they could get themselves banned from. Although there'll be no Guinness Book of Records entry because they were too drunk to count. Suggs does remember falling out of the back of a truck, speeding along the freeway. He landed on his head, so he was all right.

MADNESS ARE the stuff of legends all right, naturals. If they disappear to occasionally, well, it's not the "Six O'Clock News" and it doesn't worry me. He doesn't want to ask them about the seamless join between Madness reality and their image/publicity/myth.

For instance, I'd never even seen their amps stashed in plain. Fresh faced as they are, might they be Chryz clutter boys with a good plastic surgeon?

Sory, no Chrispy. They're all around 40 and Chrispy Roy is the old man at 23.

What about another blank school days? As you might guess these look-sharp lads were bright but didn't take too well to straight education. Between them they totted up quite a score of O-levels and CSEs before bidding the scholar's life farewell (apart from Barso who put in a year at art college).

That reminded me of a different kind of "academy" portrayed in their album track "Land Of Hope And Glory" — approved school or Borstal. Kix was the author. He'd been sitting quietly to one side, his rather more weathered looks accentuated by a few days' growth of whiskers.

He groaned as soon as I looked his way: "It was a personal experience. All I want to say is in the song."

His reticence provoked mockery from the others, especially Chas, who started to improvise a dramatic monologue about the horrors of doing porridge: "It takes me back to the closed rooms, the smell of the toilets, delousing on Fridays, the 13 naked bodies standing to attention by their beds every morning..."

Eventually this got up Kix's nostrils. "Spoken by a man whose life has been a bed of roses" — he shouted and Chas stopped at once, seeing he'd inadvertently touched on a sore spot. We move on hastily to "Razor Blade Alley". Another song showing him as the creator of the tougher end of the Madness repertoire.

Again it's a true life adventure and he didn't mind elaborating on that one, although it's about an ignominious encounter with a erm, loose lady.

Kix: "The thing was, up to that time my friends thought I was a bit... you know, about sex. So I sort of jumped in the deep end. And was it deep? I've still got a reputation that when I meet a bird I talk and talk instead of getting down to action. They always fall asleep on me."

A man who can say such things about himself must have a pretty healthy soul. Likewise Suggs who, unprompted, told me about his night as a Dirty Old Man studying the background for "In The Middle Of The Night".

"I was going home late a bit drunk and disorderly and I ran through a few gardens nicking underwear off the lines. At the end of it I got a cut foot and a pair of knickers on me" — end. I put it down to research.

"Decave The Eye", from the "Work, Rest And Play" EP, is also almost pure repositage.

Kix and Chrispy did operate as a shop-lifting team in their teens ("Only for things we wanted, not

for selling") and Chrispy did get caught, try all the usual excuses including "I'm from a broken 'ome", and finish up at the cop shop despite it all. Influenced by Ian Dury's "Razle In My Pocket" (the B-side of "Sex And Drugs And Rock 'N' Roll"), they made a song of it years later.

Not that it describes the Chrispy of today, as he stressed in his serious way: "I wouldn't do it now. It used to be really easy to nick anything but they've started putting these bleepers in clothes and records. And I'm getting old, I can't run so fast. The song doesn't have a moral though. We're not telling people what they should or should not do."

So Madness songs are a mingling of fact and imagination. They're not good little boys, dreaming of being naughty, nor are they whining about the hard times they've been through.

AT THIS point rainclouds were threatening so we scuttled into the bar. This left me alone with Chas Smash for a few minutes and his MC chatter was soon in full flow.

My problem was that even without his shades his eyes disappeared as his feet crasped into that total smile and it's very difficult to spot the leg-puller's corkiness. It's also hard to suss the streak of fierce determination which must lie behind his cheery-chappiness.

Consider how he left the band

once (when he was an L-plato bassist) after a row with an unnamed member of the present line-up then re-established himself as a unique visual focus, the nutty dancer.

He said that he'd officially rejoined Madness after an Aylesbury gig when his late arrival led to a lame "One Step Beyond" followed by a tumultuous reception when Chas did come looning on to the stage. Even though he was a non-musician and non-singer he had made himself indispensable.

He doesn't intend to trade on "character" forever though. He's co-written a couple of tracks for his own heavy-heavy monster vocals and, along with Suggs, he's leaning trumpet to beef up their horn riffs on some numbers.

Chas was just telling me straight-faced that Madness planned to revive a lot of Ian Dury's Killarua And The High Roads material when Suggs popped back to deny it all. They both stuck to their stories so vehemently I didn't know who to believe, though I'd put my money on Suggs.

I surrendered on that one and tried a key question: why had Madness dropped the soul ingredients from their set? Six months ago they were covering songs like Smokey Robinson's "Cars Of A Clown" and "Shog Around" alongside the ska. So had they just gone with whichever fashion took off first? Chas: "No. Suggs just couldn't reach those high notes."

What emerged is that Madness have no purist devotion to any particular style. A couple of years ago they even stopped playing ska because at the time there was no audience for it.

As Chas said simply: "If we don't get people moving it's terrible."

Suggs wasn't embarrassed to show that he reacted to fashion in much the same way as "tickle" public taste.

"Once things go out of fad I find it don't like them myself." So did that mean they had no commitment to any ideals, musical or otherwise?

Chas: "We're committed to fun. We stumble blindly on, but that's one thing we are sure of." Suggs: "Being nutty is what we think about. That's the Madness sound no matter what outside influences there may be."

"Life is a bowl of cherries if you have a giggle," concluded the philistine Suggs.

TIME TO go: a business meeting the other side of the OTF slot in which, for "Carro" atmospheric, the costume department kicked them out in flowing Arab robes. All except Suggs that is. He took a turtleneck in baggy khaki shorts and a solar topie helmet — but then everyone knew he was just taking the piss.



PHOTOGRAPH BY GARY MANTA

This is what happens when you try to manage madness...

# THE IMPORTANCE OF BEING NUTTY

## MIKE STANDA DIAGNOSES MADNESS

SUGGS-JERKED his left fist up and pressed it to his temple. Frowning intently at him, Bedders raised his right fist to his forehead in matching style. "What's going on?" I asked (a class by bit of interviewing technique I picked up from Robin Day). Bedders checked that no uncatchables were listening — were in the BBC canteen — and murmured. "Camden Town Liberation Front direct salute!" "With different hands?" Bedders didn't break stride: "That's because Suggs's a more senior member than me." Madness it's true. I'd met them some two minutes earlier and already their comic fantasy

was flying. Nuttiness really is their lifblood. I HAD almost missed my appointment with them because I'd got lost in the maze of corridors leading to Studio 6 at the Beeb's Wood Lane center where they film "Top Of The Pops". It was lucky I spotted Suggy because I didn't recognise the others off-stage, not even Chas Smith. If you think that he'd stand out in the Cup Final crowd, you should meet him minus shades and parkie and wearing denim and see if you believe it's the same bloke! Madness had flown back from Paris the previous day and spent the night mixing some new

tracks before finally getting booked at five. Then, because "Night Beat To Cairo" was up a million places or so, they had to drag themselves to the Beeb by 10 a.m. For a quick rehearsal and five hours of hanging about until the director got back to them. Still, just now Madness can enjoy circumstances which might cause more jundiced veterans to throw a temperamental wobbler. Interview? Sure. Up to the bar, unbrut the doors, the roof garden and there we wank gathered like a family picnic party in the spring sunshine. It wasn't that they'd all sit still and pay attention like it was some kind of seminar, but through all their comings and

# Silver Dream Machine

By David Essex on Mercury Records

I've a dream, a silver dream machine  
Here am I, I'm going for another try  
Flying high, I've got a lot of love inside  
Is there love enough now to get me through?  
Yeah, I know now where I'm going to  
Not to lose now but to win  
Tell me how do I begin?  
I've a dream, a silver dream machine

Well, alright, I've got a lot of love to try  
Cause love is the thing  
And freedom is the word I sing  
Is there force now, yeah, to get us through?  
Yeah, it's deep in me and it's deep in you  
Not to lose now but to win  
Tell me how do I begin?  
I've a dream, a silver dream machine  
Silver dream, silver dream machine

Is there love enough now to get me through?  
Yeah I know now where I'm going to  
Not to lose now but to win  
Tell me how do I begin?  
I've a dream, a silver dream machine  
Silver dream, silver dream machine  
I've a dream, a silver dream machine  
Silver dream, silver dream machine

Words and music by David Essex  
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17 Rude Girls\*  
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# I've Never Been In Love

By Suzi Quatro on RAK Records



PICS: ANDRE CSILLAG

Oh no, I can't write my name  
Don't you know I'm so blasted  
Oh, this revelation  
It is hotter than a match head, yeah  
And I'm ready to go  
Ready to fly away with you, oh yeah  
And I may lose everything  
But I don't give a damn if I do

#### Chorus

Because I've never been in love, ooh ooh ooh  
I've never been in love like this before  
Oh, what did I miss before?

Well, this good love is breaking out of bounds  
And I just gotta tell it, tell it, tell it  
Or scream and shout

Well, you came like a hurricane  
And sent me into the clouds, oh yeah  
And I haven't seen my feet for days  
'Cause I'm miles above the ground

#### Repeat chorus

Well, who says I need a doctor  
'Cause I'm just acting half crazed  
I've been laughing so much  
Oh they wanna put me away  
And I'm really gonna take those chains  
Off of my life, yeah yeah  
'Cause this lightning I know  
Won't ever strike twice

#### Repeat chorus

Never been in love, ooh ooh ooh  
Never been in love, ooh ooh ooh  
Repeat to fade

Words and music by Melissa A. Cennell  
Reproduced by permission Big Neck Music



## THE CHORDS "SOMETHING'S MISSING"

### New Single Available Now



# Independent BITZ

**QUARTZ: Live Quartz** (Reddington's Rare Records LP.) One unfortunate side effect of the independent singles boom is that (after four years) the idea has finally dawned on the Living In The Past Brigade. Chart entries by Sledgehammer, Vardis, Witchfynde, Diamond Head and the E.F. Band are all symptoms of the creeping Heavy Metal Revival disease.

This album by Quartz (formerly called Bandy Legs, for God's sake) is a live recording by four overweight, overhair and overage Brummies who seem to think that beer, hair and headbanging are what the world needs.

As a result, this album is

unrescuably awful — six tracks (even ruining the hitherto unrainable "Roll Over Beethoven") of virtually unlistenable bellowing, battering and tortured electric guitar, with lyrics of the "gonna give you my love" (as if anyone believed them) variety, making Jimmy Pursey seem like The Poet Laureate.

The musical equivalent of The Flat Earth Society, heavy metal satisfies only the terminally dense and easily impressed, those happy to gawp and challenge nothing. The only thing to be said in favour of this new breed of HM is that the numbers are shorter. If they continue to improve at this rate, they should have a half decent song by the end of the century.

For the truly masochistic, Quartz have a single out as well. "Nantucket Sleighride" — the old Mountain song — is almost delicate by comparison with the album. "Save The Whale" the sleeve says. The nearest they could find to a dinosaur, I suppose. Contact: SAE to Reddington's Rare Records, 20 Moor Street, Queensway, Birmingham B4 7UH.



**HOME SERVICE: Dave Fraser (drums) (left), Chris James (bass), David Motion (synthesizer, piano, vocals) and Steve Adore (guitar, vocals).**

## singles

One of the disadvantages of being a fortnightly is that some records are not available for new release until it's too late. Not to mention Fad Gadget's latest, however, would be a sin, if not a crime. "Rickey's Hand" (Mute) shows off more of his black humour lyrics and hustling synthesised pop to good effect. Clever, catchy and well worth its current chart place.

It's good to see Leeds' **Delta 5** winning themselves a healthy following and "Anticipation" (Rough Trade) won't hurt their prospects any. Busier and almost in Gang Of Four territory, this features their usual purposeful chanted vocals and concise guitar patterns weaving melodically in and out of their firm rhythm framework. I actually prefer the other side, "You", one of their best songs, with some ace lyrics and they sound like they had fun making it. Fine stuff, though I can't help wishing they'd cut loose a bit sometimes.

Also from Leeds are **Girls At Our Best**, who are in fact two guys and a girl. "Warm Girls" (Record Records) is a likeable if not particularly arresting little song, somewhere between The Raincoats and Siouxsie. "Getting Nowhere Fast" features some excellent lyrics about trading in your life for a new one. Well worth investigating.

(Contact for all three above: SAE to Scott, Rough Trade, 202 Kensington Park Road, London W11.)

Rough charm, I suppose, is the best way to describe **Boots For Dancing, Fast Product/Pop Anvil's** latest proteoges. A young Edinburgh four-piece, they apparently aim to catch people who like to dance (but don't like disco, as the catchy chorus proclaims) combined with the latest in trendy Cockney Reject rabble rousing. The result is "Boots For Dancing" — a crude but not very danceable and

overlong 12 inch. They remind me of Public Image — "interesting" but never played. (Contact: SAE to 3/4 East Norton Place, Abbeyhill, Edinburgh.)

Next up are the latest from Crystal Groove. Orion present three eerie instrumental tracks, each a soundtrack in search of a film, for synthesiser devotees. Experimental music — not unpleasant but not very memorable either. Orchestral Manoeuvres they ain't. **Home Service** (pictured) gave us the excellent "Wake Up" EP last year and now present "Thin Hours". Busier and more aggressive this time, it's clean electronic pop-rock with a really attractive tuneful 60's feel to it. Another good one and happily recommended.

(Contact: SAE to 227 Mount Pleasant Road, London N17.)

I've kept the best 'til last. Basically, **Orange Juice's** "Falling And Laughing" (Postcard) is right up there with the best of them. A beautiful blend of styles, it has brisk rhythms, great guitar, an excellent treatment, striking vocals, and a gritty but melodic modern song that swoops you up right away and doesn't let go. It's also got a marvellous "live" feel — not raw but energetic and attractive — that makes most of the competition sound positively wooden. Superb stuff. Excellent packaging as well, including a flexi disc. This is SUCH a good record — write off right away to: c/o Home, 185 West Princes Street, Glasgow 4. (SAE please). There's no way you'll regret it.

Red Starr



## Independent singles top 30

TWO WEEKS ASO	TITLE/ARTIST	LABEL
1	KING/FOOD FOR THOUGHT US&G	Gravitate
2	WHERE THERE'S A WILL Pop Group/Silis	Y (Rough Trade)
3	TREASON (IT'S JUST A STORY) Teardrop Explodes	Zoo
4	CARTROUBLE Adam & The Ants	Do It
5	S.Y.S.I.F.M. (THE LETTER SONG) Q.Tips	Shoutan
6	WHERE'S CAPTAIN KINK? Spizz Energi	Rough Trade
7	WARDANCE Killing Joke	Melicious Damage
8	SLEDGEHAMMER Sledgehammer	Valiant
9	REALITY ASYLUM Cross	Cross
10	THREE MANTAS Cabaret Voltaire	Rough Trade
11	YOU/ANTICIPATION Delta 5	Rough Trade
12	YOU CAN BE YOU Honey Bane	Cross
13	NANTUCKET SLEIGHRIDE Quartz	Reddington's
14	RICKEY'S HAND Fad Gadget	Mute
15	KEBAB TRAUME Deutsche Amerikanische Freundschaft	Mute
16	YAP YAP YAP Piranhas	Attrix
17	IF I WERE KING Vardis	Castle
18	GIVE EM HELL Witchfynde	Round
19	MOTORHEAD Motorhead	Big Beat
20	FEEDING OF THE 5,000 Cross	Cross
21	TRIBAL LOOK/BIRD IN FLIGHT Toyah	Safari
22	SOLDIER SOLDIER Spizz Energi	Rough Trade
23	FEVER The Cramps	Illegal
24	FIERY JACK The Fall	Step Forward
25	SUSPECT DEVICE Soft Little Fingers	Royal Digits
26	ALTERNATIVE ULSTER Soft Little Fingers	Royal Digits
27	BETTER SCREAM Work Hours	Inevitable
28	I'M IN LOVE WITH MARGARET THATCHER Notensibles	Snoozy Snail
29	SHOOT OUT THE LIGHTS Diamond Head	Happy Face
30	SELF MADE SUICIDE E.F. Band	Redball

## Independent albums top 10

7	FOR HOW MUCH LONGER Pop Group	Rough Trade
2	STATIONS OF THE CROSS Cross	Cross
3	RETROSPECTIVE The Silks	Y (Rough Trade)
4	CELOSSAL YOUTH Young Marble Giants	Rough Trade
5	SONGS THE LORD TAUGHT US The Cramps	Illegal
6	COUNT DRACULA AND OTHER LOVE SONGS Quartz	Reddington's
7	INFLAMMABLE MATERIAL Soft Little Fingers	Rough Trade
8	SHEEP FARMING IN BARNET Toyah	Safari
9	UNKNOWN PLEASURES Joy Division	Factory
10	PASS OUT Inner City Units	Riddio

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## ACROSS

- 1 Recently made their chart debut with the catchy "Seventeen" (3,7)
- 5 & 27 Unscramble I dust Jasper for a heavy metal band!
- 8 Support for a star?!
- 9 Mr Reed of New York City
- 10 Zeppelin frontman (6,5)
- 11 Like a Chord, or a Lambretta
- 12 Rod's missus
- 14 A musical kind of lunacy!
- 15 & 19 Blondie chart-topper (5,2,5)
- 16 & 34 Spies lost X (anagram 3,7)
- 19 See 15
- 21 Singer/leader of Secret Affair (3,4)
- 23 Buzzcock related to Percy Bysshe? (4,7)
- 25 See 33
- 26 Wealthy Kids?
- 28 Surname of US soul man recently teamed with Syreeta
- 29 A hit last year for Jackson Browne
- 32 To catch a Rat?
- 33 & 25 Wait Jabaco's label
- 34 See 16
- 35 Kermit's group?

## DOWN

- 1 This was a hit for 14 across on the 33 & 25 across list (3,6)
- 2 Martha's hit (4,5)
- 3 T. Rex, oldie, went to No 1 (3,2,2)
- 4 He figured in an XTC song
- 5 Remember Julie and Gordon from this hit, performed by the singer of the same name? (6,4)
- 6 Those who hit the skins?
- 7 Like Abba, like root vegetables!!
- 13 Elvis' backers
- 14 Martha's band are sometimes toasted!
- 15 Los Angeles-based country/rock band
- 17 They had a big '70s hit with "Float On"
- 20 Rearrange rust pumper to find a rock group!
- 22 They swept all awards in Smash Hits readers' poll
- 24 "Hurry Up . . ." / Sham 69
- 27 See 5 across
- 30 Maps can be changed and plugged in to make a loud sound!!
- 31 Fall over like a failed single!
- 32 Mr Robinson

## CROSSWORD No 34 WINNERS

TV WINNER: Jennifer Brodie, Dundee.

ALBUM WINNERS: K Watkins, Gillingham, Kent; K Emmerson, Ruislip, Middlesex; J Priston, Lancing, Sussex; J Madden, Coedpoeth, Clwyd; W Burrell, Garthamlock, Glasgow; N Smith, Lydiard Millicent, Nr Swindon; A Carr, Rhu, Heliensburgh; M Harris, Woodfield, Glos; P Owen, Dentons Green, Merseyside; T Codner, Widnes, Cheshire; D Jones, Treorchy, Rhondda; B Cropper, Offerton, Stockport; T Smith, Enfield, London; A Marron, Jesmond, Tyne & Wear; A Dixon, Dunston, Tyne & Wear; P Davey, Bedlington, Northumberland; L E Meryweather, West Denton, Newcastle; M Painter, Stanmore, Middlesex; A Vezzey, Luton; T McGivern, Newry, Co Down; A Duncan, Glasgow; J Stevens, Dawley, Telford, Salop; H Brown, Storrington, Sussex; S Battey, Chessway, Herts; C Sayers, Finchley, London.

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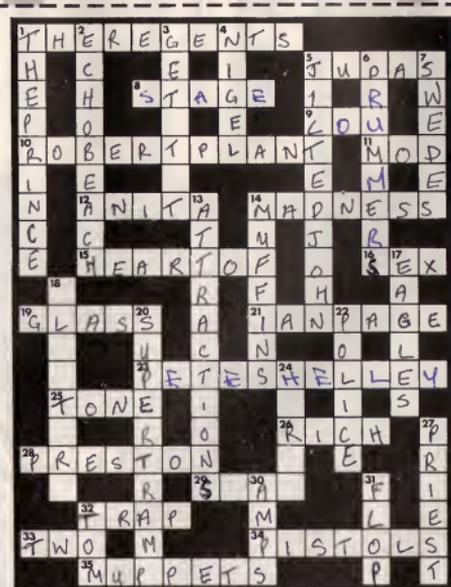
Complete the coupon with your own full name and address, then cut it out and post it in a sealed envelope addressed to: SMASH HITS (Crossword No. 36), 117 Park Road, Peterborough PE1 2TS.

Make sure it arrives not later than April 30, 1980, the closing date. Sender of the first correct entry checked after the closing date will win the mini-TV. Senders of the next correct entries will each receive a copy of the Stiff Little Fingers 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 Limited Press.

## ANSWERS TO CROSSWORD No. 34

ACROSS: 1 "Baby I Love You"; 5 Wimp; 7 Gloria Gaynor; 10 Elkie (Brooks); 11 Elton John; 13 "Cruel To Be Kind"; 15 "Settin' Sons"; 18 Howard (Devoto); 19 "Guilty"; 20 Leo (Sayer); 21 "Hey Girl (Don't Bother Me)"; 23 Diana Ross; 26 (Leo) Sayer; 27 Encore; 29 "Armed Forces"; 33 "Rust (Never Sleeps)"; 34 Elvis (from lives); 35 "Eat To The Beat".

DOWN: 1 Buggles; 2 Booker T (& The MGs); 3 Organ; 4 "Milk And Alcohol"; 6 Pretenders; 8 Yoko Ono; 9 Red (Starr); 12 Thin Lizzy; 14 Nashville; 16 Eagles; 17 (Marvin) Gaye; 22 "Brass In Pocket"; 24 (Elkie) Brooks; 25 Diana (Ross); 26 "Here Comes The Summer"; 28 "Eat To The Beat"; 30 Dava (Jones); 31 Sire; 32 Free.



No. 36

Name \_\_\_\_\_ Age \_\_\_\_\_

Address \_\_\_\_\_

# DISCO

"We Got The Brick", "Sound Your Funky Brick", "Light My Brick" — enough's enough! This brick competition has got a bit out of hand. I can't think of a song title without thinking of the word brick!

In the last issue I said that Atmosphere's new single was titled "Motivation", also when I've found out that it's a double "A" track. The other side, just as good and getting played just as much, is called "Extract". Instrumental records seem to be much more popular these days.

"Another double 'A' 12 inch that's fairly new is the one by Roy Ayers. It contains two old tracks that have always been very popular amongst soul lovers. One side is "Can't You See Me?" which is taken from his album of last year, "You Send Me" (Polydor). The other side is "Running Away" a well known sound for a few years now.

A prime example of most disco records is the new one by Sharon Paige, "Tonight's The Night" (Source). Like the majority of records, the lyrics aren't up to much, consisting of a few

"boogie down's", "tonight's the night", and "get on up's". I've always thought that this was one of disco's drawbacks. Only a few records are good lyric wise, which is probably why I prefer instrumentals.

I seem to mention a different Billy Ocean single every issue, and this one's no exception. The title is "Stay The Night" (GTO) and it's quite a lively, catchy record. Sister Sledge, who also pump out singles by the dozen, have a new one called "Easy Street" (Atlantic); pretty much the same as any other Sledge or Chic record.

KC & The Sunshine Band have a greatest hits album out and it's exactly that, unlike some greatest hits where you get a few good tracks and a lot of weaker ones. This is a very good and contains their classics like "Sound Your Funky Br... sorry, Horn", "Get Down Tonight" and "Shake Your Booty". A good party album and quite good value.

See you on May 1st.  
 Bev

## Check Out The Groove

By Bobby Thurston  
 on Epic Records

People let's dance  
 Get on your feet  
 Don't worry 'bout steps  
 Just follow the best  
 It's not so hard

To get in the groove  
 Let yourself relax  
 I'll bet you'll move

Chorus  
 When you check out this groove  
 I bet you you'll move  
 I bet you check out this groove  
 Check out this  
 Check out the groove  
 I bet you're gonna gonna move  
 Get on down, get on down  
 Little girl won't you get up and dance  
 Check out the groove  
 I bet you're gonna gonna move  
 Yes I (why don't you check it out too?)  
 Check out the groove  
 I bet you're gonna gonna move  
 Be on the floor, holler for more  
 Check out the groove  
 I bet you're gonna gonna move

Hear those drums  
 They keep good time  
 Dance to the punch of  
 Those thumping bass lines  
 The music's good  
 You can't leave the floor  
 The groove is so hot  
 You're just begging for more

Repeat chorus

Check out this  
 Check out the groove  
 I bet you're gonna gonna move  
 Check out the groove  
 I bet you're gonna gonna move  
 Why don't you check it out too?  
 Check out the groove  
 I bet you're gonna gonna move  
 Little girl won't you get up and dance  
 But you just won't give us a chance  
 Check out the groove  
 I bet you're gonna gonna move

Repeat last two lines to fade

Words and music by R. Brown/W. Lester.  
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### Rob Jones Hit Pick

#### Junior Murvin: "Police And Thieves" (Island)

This week sees the welcome re-release of Junior Murvin's "Police And Thieves". Many artists have covered it but none have the feel of the original. Definitely for the charts — a smash in the discos and on the radio.

# TOP 40

WEEK	TITLE	ARTIST	WEEKS ON CHART
1	7	STOMP (The Rock Steady Crew)	24M
2	1	WORKING MY WAY (Earth, Wind & Fire)	ATLANTIC
3	6	DON'T PUSH IT (Lionel Richie)	20TH CENTURY
4	4	CHECK OUT THE GROOVE (Earth, Wind & Fire)	EPIC
5	2	DANCE YOURSELF EZZY (Lipps Inc.)	WB
6	11	TOGETHER WE ARE BEAUTIFUL (The Jacksons)	ABC
7	NEW	CALL ME (Diana Ross)	CHRYSLER
8	NEW	IN THE THICK OF IT (Eurythmics)	ATLANTIC
9	NEW	LOVE YOU FOREVER (Janet Jack)	ATLANTIC
10	13	MOTIVATION (Atmosphere)	MCA
11	8	HELLO ON (Tina Turner)	GALFEE
12	15	THE GET DOWN MELLOW MELLOW SOUND (Playa)	VANGUARD
13	17	IF YOU WANT IT (Nightingale)	UNITED ARTISTS
14	20	IF YOU WANT IT (Nightingale)	ATLANTIC
15	NEW	SEXY DANCER (Tina Turner)	WARNER
16	NEW	THE LIBERTINE (Barry White & The 3rd Street)	THUNDER
17	NEW	TONIGHT I'M ALIBI (Michael Winson)	ATLANTIC
18	NEW	IN DANCE (Sister Sledge)	ATLANTIC
19	NEW	CUBA (The Isley Brothers)	ISLAND
20	NEW	CISALINE (MC Track 2)	ATLANTIC
21	NEW	THIS IS LEVINS ROCK (Eurythmics)	VENTURE
22	NEW	JUST CAN'T GIVE YOU UP (Mystic Man)	CAPITOL
23	NEW	HOPSIDES (Sister Sledge)	MERCURY
24	NEW	OUTSIDE MY WINDOW (Shake World)	METROW
25	16	AND THE DEAT DOES HIM (Whispers)	SOLA
26	NEW	WINN (Eric Burdon)	UNITED ARTISTS
27	NEW	OH BOY (The Jacksons)	WHITNEY
28	11	SIGHT IN THE SOCKET (Stratford)	DEAR
29	NEW	RUNNING AWAY (Roy Ayers)	EPIC
30	13	JUST A TOUCH OF LOVE (Blaze)	ATLANTIC
31	18	STANDING (Watson)	ATLANTIC
32	NEW	SATISFIED (Janet)	SEARS
33	17	BACK WITH YOU (Michael Jackson)	EPIC
34	19	I CAN FEEL IT (Sly)	GALFEE
35	NEW	EDUCATION (The Community People)	FELMUS
36	NEW	ZIMBABWE (The Manu)	ISLAND
37	NEW	ANY LOVE (Johnnie Nash)	MCA
38	11	LIVE INJECTION (Tina Turner)	ELECTRA
39	17	TONIGHT'S THE NIGHT (Sharon Paige)	SOURCE
40	NEW	SWEET SENSATION (Sly & The Mics)	20TH CENTURY

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THE VAPORS **SMASH HITS**



# Sexy Eyes

By Dr Hook on Capitol Records

I was sitting all alone  
Watching people get it on with each other  
They were dancing 'cross the floor  
Turning, moving back and forth, they were lovers  
One more lonely night for me  
I looked up, what did I see?

Chorus

Sexy eyes  
Moving 'cross the floor  
Got me wanting more  
Sexy eyes (sexy eyes, sexy eyes)  
Sexy eyes (sexy eyes)  
Getting down with you  
I wanna move with you  
Sexy eyes

I got up and took your hand  
And we both began to dance to the music  
Ooh, your magic cast a spell  
It didn't take long till we fell and we knew it  
No more lonely nights for me  
This is how it's gonna be

Repeat chorus

No more lonely nights for me  
This is how it's gonna be

Repeat chorus to fade

Words and music by Mather/Stogel/Waters.  
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Over by the window  
There's a pack of cigarettes  
Not my brand, you understand  
Sometimes the girl forgets  
She forgets to hide them  
I know who left those smokes behind  
She'll say, 'Oh, he's just a friend'  
And I'll say, 'Oh, I'm not blind to

**Chorus**  
Him, him, him  
What's she gonna do about him?  
She's gonna have to do without him  
Or do without me, me, me  
No one gets to get it for free  
It's me or it's him

Don't know what he looks like  
Don't know who he is  
Don't know why she thought that I  
Would say what's mine is his  
I don't want to own her  
But I can't let her have it both ways  
There is one too many of us  
She leaves with me or stays with

**Repeat chorus**

If she wants him she can have him  
Just exactly how we once were  
It's goodbye to he and I  
And back to me and her without

Him, him, him  
What's she gonna do about him?  
She's gonna have to do without him  
Or do without me, me, me  
No one gets to get it for free  
Time for me to make the girl see  
It's me or it's him

**Repeat last verse to fade**

# Him

By Rupert Holmes on MCA Records



Words and music by Rupert Holmes.  
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# A QUICK SKETCH

That's how B. A. Robertson sees his current musical role. David Hepworth colours in the background.

NO DOUBT about it. Brian Alexander Robertson has the kind of face that cartoonists see in their dreams. Big features, the grandest of which is the chin that has already led to Elvis Costello unduly christening him "the rock and roll Bruce Forsyth".

To his credit, Brian refers to the area in question with a certain affectionate sarcasm and is already planning to arrange a picture session with Phil Lynott and Bob Geldof to highlight the crucial importance of the prominent chin in contemporary pop.

"I was the ugly special songwriter from down the street," Brian says of his Glasgow youth. Because playing "Knock On Wood" and a succession of chart hits was not his idea of maximum fun, he was hard pushed to find work with

local bands in the clubs and pubs of his home city. He still remembers how difficult it is for plain songwriters to get their foot in the door of the music scene. When he headed in for Mike Reed on Radio One recently, he organised an audition for novice turnsmiths and handed out advice about demo tapes and suchlike.

DEPARTING GLASGOW in his late teens with an A Level in Music and a rudimentary mastery of the piano, Brian arrived in London determined, as he puts it, "to get an edge on the music business". He embarked on the usual distasteful tour of record companies and song publishers, supporting himself by driving a vegetable van in the mornings.

During this time, he fell in with an experienced musician called George Kajanus, then two years away from forming the briefly successful Sailor. With his help, Brian scored a recording deal with the American Ardent label, setting off for Memphis in 1973 to record his first album.

"Wringing Applause" was a distinguished if obscure label. An offshoot of the mighty Stax empire, it only managed to turn out five albums in its brief life. Two of these, by Big Star, were outright masterpieces; the other three were anything but. Brian's effort belongs firmly in the latter group.

"Wringing Applause" has to be one of the most patently awful long playing discs ever cut. A massively overblown soft rock extravaganza with pretensions to operatic grandeur, its only distinctive quality is some very clever lyrics. Within the more blockbuster production, however, all this wit and sarcasm was about as amusing as someone doing card tricks on the upturned hull of The Titanic.

Mercifully perhaps, Ardent went broke before the album could get into real circulation and Brian returned to these shores. He then spent some time working with seasoned bass player Herbie Flowers (currently with Sky) before scoring another deal, this time with Arista.

The plan worked out with Flowers, who cut the album called "Shadows Of A Thin Man" which was to be fleshed out with a proper grown up stage show. In the end this came down to a couple of shows at The New Victoria in London and one TV special.

Looking back, Brian marvels that it was possible to find record companies prepared to put out that kind of money.

"It was different then," he remembers. "There was more money around and nobody ever asked me to write hit singles. I

was just told to do what I wanted to do." By the end of the Arista deal, the tap was firmly turned off. After touring with Van Der Graaf Generator, Brian mooched around for a couple of years, working with fringe theatre groups and scoring through various ideas.

In conversation Brian will sometimes refer to current Jack The Lad image as if it were a different person altogether. Although he denies that there is any big manipulation going on, he admits that he's "a lot happier with B.A., because he's closer to me".

So this is just another character role to be assumed? No, no, but the public personality is always different from the private personality. Anybody who talks you otherwise is full of shit.

AS THE New Wave started to bite, Brian was at his lowest ebb; no record deal, no money and no immediately apparent way of getting back into gear. Picking up a band and setting out on the London clubs was out of the question because he'd never worked that way.

"I didn't know anybody who'd come down The Nashville and play. I just knew I had to get some commercial success to continue having a good time." The only gleam of hope was the renewed emphasis on the 45 RPM record. Nick Lowe's "So It Goes", the first Siffill release, was a sort of inspiration. Why you DIDN'T need million pound concept albums...

...the all important breakthrough arrived in the shape of Terry Britten, a guitarist and songwriter who had done sessions with Brian in the past and was then earning a crust playing in Cliff Richard's band. The response to have a go at collaborating.

"I used to think that somebody there'd be a flash and God would send down the tablets of stone and there would be the hits and I'd have to do what he'd pick them up. But the first songs that Terry and I wrote together were tragic. The first three or four were the worst songs that either of us had ever written."

Cliff Richard, who didn't get where he is today without being a mite shrewd, quite rightly turned them down. After a further frenzied period at the drawing board the duo assembled a tune called "Goosebumps" and released it as the first B.A. Robertson single on Asylum.

It was a flop in this country but one Ian Lloyd took it up, covered it and rode it up the American charts. A further cover version in Australia did equally well.

Brian and Terry's partnership

became more permanent and resulted in over forty songs in the year 1979, seven of which enjoyed their way on to Cliff Richard's best selling "Rock And Roll Juvenile" LP. P. D. Moore played yet further chart action with yet another Robertson/Britten effort, "Carrie".

THIS SEEMED as good a time as any for Brian Alexander Robertson to break his long running series of ducks and "Bang Bang" proved to be the right song. It's since been followed by "Knocked It Off" and "Kiss On The Kaffian" and up a trio of punchy, satirical singles, as instant as Jingles and packed with more consistent than an episode of "Coronation Street".

"It's unlikely, he says, that he'll come up with a tune called "I Love You" or "Morning". "Titles get you in quickly, don't they? Songwriting's a craft; that's as good as it gets. The old three chord trick is still the hardest game in the world. I can write something for ever; I can sit down and write songs that are unusual and odd and so on, but to get something that is acceptable to the radio is very difficult. I think it's even more of a lottery than I know what's involved than it ever was before."

An album was inevitable. "Initial Success" (geddit?) is a chocolate box packed gift with astonishingly clever pop, containing all three hit singles and one tune, "England's Green And Pleasant Land", which has made a sort of a comeback from the 1973 album.

Between Terry Britten's skilfully colour coordinated and Robertson's ear for everyday speech, they've put together an amusing and undoesable album, as attractive as it seems strangely old fashioned.

"It's more accessible than anything I've done before," Brian reckons. "You can enjoy it on a number of levels. They're all fantasy situations, almost without exception."

His talent suggests that he could add to himself almost any disciplines of writing a musical. Would he consider it? "I don't think so like to achieve things quickly. I get very easily bored with things. This sort of thing is a cartoon gig, it's the back of an envelope; it's a quick sketch and what's the next one? It's never The Sistine Chapel."

THE NEXT step is take this character B.A. Robertson out on the road to meet the people. Though what kind of people will come along to be introduced Brian admits he's far from sure. "If I can sing or I mean, I could just be good at miming..."

Rough Boys  
By Pete Townshend on Atco Records

Tough boys, running the streets Come a little closer  
Rough boys, under the sheets Nobody knows her  
Rough boys, don't walk away I've nearly missed you  
Tough boys, come over here I wanna bite and kiss you

I wanna see what I can find  
Tough kid, take a bottle of wine When your deal is broken  
Tan quid, she's so easy to blind Not a word is spoken  
Rough boys, don't walk away I'm still pretty blissed here  
Tough boy, I'm gonna carry you home You got pretty pissed, dear

Gonna get inside you  
Gonna get inside your bitter mind

I'm gonna see what I can find  
Rough boys, don't walk away I'm so pale and weedy  
Make noise, try and talk me away We can't be seen together  
Tough kids, what can I do? I'm so pale and weedy  
Rough bits, in my mush puppy shoes But I'm still pleading, pleading, needing, fighting, whining, chiding

I wanna see what I can find

Repeat first verse

I wanna see what I can find

Words and music by Pete Townshend  
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8 999	21 The Damned	33 The Affairs	45 Blondie
9 God Save The Queen	22 Madness	34 Rock's Roll	46 Joy Division
10 Pink	23 The Beat	35 Rockability	47 Kiss
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# The Brick Stops Here

Now hear this. If anybody ever dares walk into this office again and so much as utter the word "brick" in the presence of a member of the editorial staff, we will not be responsible for the terrible retribution that may be taken. Anyways, below are the winners of our completely stupid Wreckless Eric competition; Numbers 1-6 each cop a special memorial brick and a copy of the album, "Big Smash", numbers 7-26 receive the album minus the brick, while the fifty runners up down the bottom can each look forward to a Wreckless Eric poster.

But please, no more. As the chicken farmer was fond of saying, "I mean, a yolk's a yolk but there is a limit. . ."

- IF I SAID YOU HAD A BEAUTIFUL BRICK WOULD YOU HOLD IT AGAINST ME: Bellamy Bros. — Pamela Marsdin, Carmarthen.
- FANNY (BE TENDER WITH MY BRICK): Bee Gees — Hannah Steed, Doncaster.
- YOU TOOK THE BRICKS RIGHT OUT OF MY MOUTH: Meat Loaf — W. T. Hyder, Kidlington.
- I DON'T WANT A BE A BRICK (BUT I CAN'T HELP MYSELF): Dynasty — Michelle Brown, Nottingham.
- WAKE UP AND MAKE BRICKS WITH ME: Ian Dury — Mark Walls, Kilburn.
- HOW MUCH IS THAT BRICK IN THE WINDOW: Patti Page — Andrew Griffiths, Manchester.
- BRICKFAST IN AMERICA: Supertramp — Karen Johnson, South Shields.
- TAKE THAT BRICK OFF YOUR FACE: Marti Webb — Alison Mullage, Deal.
- I CAN'T STAND UP FOR FALLING BRICKS: Elvis Costello — Carol Johnson, Sutton.
- I WAS BORN UNDER A WANDERING BRICK: Lee Marvin — S. McKay, Desborough.
- NICE BRICKS, SHAME ABOUT THE FACE: The Monks — R. Millar, Prescot.
- GOODBYE YELLOW BRICK BRICK: Elton John — Harry Yorston, Aberdeen.
- KILLING ME SOFTLY WITH HIS BRICK: Roberta Flack — Judith Parkinson, Lincoln.
- ISING IF YOU'RE GLAD TO BE A BRICK: TRB — Elizabeth Glama, Mingham.
- THE BRICK'S TOO BIG WITHOUT YOU: The Police — Joanne Withers, Leicester.
- I JUST DON'T KNOW WHAT TO DO WITH MY BRICK: Dusty Springfield — Darryl McCarthy, Sevensoaks.
- DON'T GO BREAKING MY BRICK: Elton John And Kiki Dee — Neil Cobden, Farnham.
- NOW I WANNA SNIFF SOME BRICKS: Ramones — Paul Bracegirdle, Wrexham.
- ARE YOU GROWING TIRED OF MY BRICK: Status Quo — M. Pyle, Sutton Coldfield.
- I LOSE MY BRICK TO A STARSHIP TROOPER: Herd Gossip — S. Davies, Swansea.
- 2-4-6-8 BRICK: TRB — Ian Fagg, Warrington.
- AIN'T LOVE A BRICK: Rod Stewart — Brian Unsworth, Wigan.
- GET A GRIP ON YOUR BRICK: Stranglers — Donna Howell, Pontypridd.
- THE MAN WITH THE BRICK IN HIS EYES: Kate Bush — Julie Grinter, London.
- YOU'LL NEVER GET TO HEAVEN IF YOU BREAK MY BRICK: Dionne Warwick — Stephen Richards, Peterborough.
- DUTTERING BRICKS: Kate Bush — Jilliane Bolton, Carlisle.

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Artist  
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Song  
**WHITE PUNKS  
ON DOPE**

Label  
**A&M**

Year  
**1977**

Requested by  
**SUSAN GREHAN  
DUBLIN  
EIRE.**

**REQUEST-SPOT**



## White Punks On Dope

Teenage, had a race for the night time  
Spent my cash on every high I could find  
Wasted time at every school I could find  
Getting loose, I didn't care what the kids say

We're white punks on dope  
Mom and Dad moved to Hollywood  
Hang myself when I get enough rope  
Can't clean up though I know I should  
White punks on dope (white punks on dope)  
White punks on dope (white punks on dope)

Other dudes are living in the ghetto  
But born in Pacific Heights don't seem much better  
We're white punks on dope  
Mom and Dad live in Hollywood  
Hang myself when I get enough rope  
I can't clean up though I know I should  
White punks on dope (white punks on dope)  
White punks on dope (white punks on dope)

I go crazy 'cause my folks are so f\*\*\*\*\* rich  
Have to score when I get that rich white punk itch  
Sounds real classy living in a chateau  
So lonely, all the other kids will never know

We're white punks on dope  
Mom and Dad live in Hollywood  
Hang myself when I get enough rope  
Can't clean up though I know I should  
White punks on dope  
White punks on dope  
Repeat to fade

Words and music by Evans/Spooner/Steen.  
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# 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.

Solutions on page 26

ANTHONY MOORE  
BAD MANNERS  
B. A. ROBERTSON  
BETTE BRIGHT  
BLACKBEARD  
CERRONE  
CIRCLES  
CLIFF RICHARD  
CRAMPS  
CRYSTAL GAYLE  
EARTH, WIND AND FIRE  
FEELIES  
FRANKIE VALLI  
HEART  
JERRY LEE LEWIS  
JETS  
JOAN ARMATRADING  
JOE TEX  
LAMBRETTAS  
LEMMY  
LINDA RONSTADT  
LURKERS  
MAGAZINE  
MARTHA AND THE MUFFINS  
MEKONS  
MOTORHEAD  
NOLANS  
ORION  
PATRICE RUSHEN  
PETER BROWN  
PRINCE  
PURPLE HEARTS  
ROSE ROYCE  
SCARS  
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SLAVE  
TODD RUNDGREN  
TOM PETTY  
T. REX

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

## MEET THE MAN!

THIS TIME we've come up with something a bit special for our competition. In conjunction with A&M Records, we're offering no fewer than 100 of the following fab packages as prizes. Get a load of this little lot!

- 1) A Joe Jackson sweatshirt, with a design approved by Joe and exclusive to this special competition.
- 2) A Joe Jackson "I'm The Man" album, but with a difference: it's a special American limited edition with the ten tracks on five 7 inch singles in picture bags, all in a box set along with a poster.
- 3) A black and white pic of Joe and the band, kindly autographed by their good selves.
- 4) A Joe Jackson sticker and badge.

Not bad, eh? As we said there'll be one hundred of these fab packages going out, but that's not all! In addition, the first correct entry opened after the closing date (Monday 5 May) will cop THIS as well:

- 1) A pair of tickets to see Joe and the band at the nearest venue to their home on Joe's national tour next month, with all transport provided.
- 2) The lucky pair will also go backstage before the gig to meet Joe and his boys.
- 3) A signed photo of this memorable event, which will also appear in Smash Hits!

So what do you have to do to win this prize of prizes? Simple. Just put the answers to the following questions on a postcard along with (1) your full name and address (2) your phone number (3) your sweatshirt size — small, medium or large, and send them to reach us by Monday 5 May (the closing date) at: Joe Jackson Competition, Smash Hits, Liza House, 52-55 Carnaby Street, London W1. We'll take care of the rest.



Right — here's your six questions:

- A) Joe Jackson (born in (1) Plymouth (2) Portsmouth (3) Bournemouth)
  - B) Before he became famous, Joe used to play piano in (1) The Playboy Club (2) The Monday Club (3) The "Hello Sailor" in Hull.
  - C) Joe's first big hit — name it please.
  - D) Joe's first album — can you name that as well?
  - E) Before he became famous, Joe used to play in a band. Was it (1) Arms & Legs (2) Hands & Knees (3) Bladder & Lower Intestine?
  - F) On stage, Joe also plays a musical instrument. Is it (1) guitar (2) mouth organ (3) tube?
- (You'll find the answers in back issues if you're in difficulties.)

Right, that's it then — we can take it we'll be hearing from you?

# REVIEWS

## SINGLES

By David Hepworth

WE START with a grovelling apology to Padi And The Lions whose single, "A.E.I.O.U." (Dinosaur) wasn't reviewed a few weeks ago due to circumstances entirely beyond my control (i.e. I forgot). While far from startling, this well mannered pop tune with one foot in reggae and the other in the cash register deserves a mite more attention than it's probably getting.

If past form is anything to go by, "Call Me" (Chrysalis) will go where all Blondie's disco flavoured records go, the place in question being the very top of the charts. Produced by Giorgio Moroder and plucked from the soundtrack of "American Gigolo", this incline item plays down the usual metallic keyboard rotation in favour of a swinging lead change that could have walked straight out of Status Quo's "Break The Rules" (I kid you not). The resulting drama manages to suggest empires crashing to dust without getting a single peroxide hair out of place.

From one crew gifted with the Midas Touch we move to another — Chic. Bernard Edwards and Nile Rodgers have found yet another vehicle for their superior production technique in Norma Jean whose "High Society" (Beersville) takes familiar Chic riffs out for their regular excursions. Much as I admire their sophistication and savvy, I'm getting a trifle bored with hearing the same formulae applied time after time. If you've heard recent Sister Sledge or Shelle B. Devotion efforts, then you've already heard this. Edwards and Rodgers obviously don't bore easy.

Paul McCartney is similarly content to freewheel, secure in his uncanny ability to line up any given three notes into the kind of tune that is impossible to shake out of the brain. No doubt. "Coming Up" (Parlophone) will see the world once more beating

a path to his door to shower him with their spare cash, but I can recall the time when the sum total of this song would have been used to fill five bars of any Beatles song. It's not the tweezeness of the men's current output that offends — it's the way the ideas are spread so thin.

I hope and pray that The Ramones, having had a hit with the sluggish and unrepresentative "Baby I Love



You", will build on that exposure and burst into the big league with the far more tasty "Do You Remember Rock 'N' Roll Radio", the one track from their last album where the collaboration with Phil Spector threatens to tear the roof off. It's the usual, insistent, negging tune but this time lubricated with generous injections of keyboard and clipped along by numerous handclaps. If you can't afford a blue convertible and a trip to the Golden State, then this has to be about the next best thing.

And lo, on the fifth day of The Heavy Metal Revival, the record companies did finally get off their bums and went forth and offered recording contracts to the first long haired group they came upon. First MCA plucked Tygers Of Pan Tang from Newcastle and sent their first, "Don't Touch Me There" single among the multitudes where it got 6 out of 10 on technical merit and just four for artistic impression.

But then A&M beget 38 Special and "Rockin' Into The Night" and when this came before the people they said, as if with one

voice, "this is an entirely different kettle of cod!" Get this for a plottine. Our hero is cruising down the motorway with his girl and he has "love" on his mind. So does he pull over? Nope. He goes faster and passes the time composing a song. Jeaz, there's enough bad drivers around without people touching 90 while trying to find a rhyme for "baby" and stroking the passenger's thigh. The Police should be alerted.

"Eurovision" by Telax (Sire) just happens to be Belgium's official entry for the aforementioned international bunfight. As a plain pop record it's fearfully dull; stonage your average entry like the British effort which I refuse to even mention by name, it takes on the proportions of a major work of art.

Lee Perry is Jamaican for the most important reggae producer in the world, if not the finest producer of any kind. So when I tell you that "Police And Thieves" by Junior Murvin (Island) stands as one of the man's three finest moments you'll be hot foot to the record boutique before I've even told you what it's like. Here is the song that The Clash took away and roughed up for their first album in all its original tense beauty, with Murvin's falsetto shining above Perry's inimitably lazy, seemingly haphazard rhythms. No record collection is complete without etc, etc.

Simplicity and ease are the two herdest things to pull off in pop. The Fabulous Thunderbirds have been working years to achieve



the casual groove that makes "The Craw" (Chrysalis) so irresistible. If Status Quo were subtle and had a singer who could really sing then they might sound like this. And seeing that they're not, you'd do well to make the most of these boys. Why is it that nearly all great records feature handclaps?

After the glories of "Jumping Somebody Else's Train", I fear that "A Forest" (Fiction) represents something of a backward step for The Cure. Despite fine patterns in the rhythm section and some suitably thoughtful guitar, the song is tuneless and toneless. Maybe I'm just expecting too much. I'll give them the benefit of the doubt.

Demond Dekker has re-recorded his massive hit ten years ago, "Jaraaltes" (Stiff) with some help from Blockhead sax man Davy Payne and a fine, fine job all concerned have made of it. Demond has ditched the earlier lazy delivery for a new jagged attack taken at speed with Payne contributing his usual perfectly deranged sax break midway. Although this treatment would never have been conceived had it not been for The Specials and Madness, there's a lot of love and affection awimming around here.

I realise I'm always raving on about old records but look at *this* way. If a fifteen year old track still thrills me just as much as it did first time out then it's fairly likely to do the same stuff for you. Now, medleys are usually disgusting affairs but "Supremes Medley" by Diane Ross And The Supremes (Motown) just about singlehandedly justifies the whole dodgy business. In ten minutes of one side of a twelve inch you get six Supremes classics remixed and segued together. In other words, ten minutes of pure biting class, and more fun fuel in one record than you've any right to expect. As a bonus the flip features Diane Ross's best recent track, "Love Hangover". If you're holding a party and this falls to start mass movement then send everybody home and invite fewer corpses next time.

From Motown originals to British updates and **The Little Rascals** who make a most creditable job of "That's How Strong My Love Is" (AMI), an old Detroit epic of guts 'n' grit which usually presents problems for pasty-faced beat bands. Not for **The Roosters** though, who seem to put on a couple of feet in height half way through.

"Tonight's The Night" by **Sharon Paige** (Source) is a Harold Melvin produced disco number that errs on the side of relaxation and could well be a middling hit. But, if forced to choose between Sharon and Liquid Gold, I'll take **Carlene Carter** every time. As if being a marvellous singer wasn't enough, she also has the cheek to be the daughter of Johnny Cash and wife of Nick Lowe. (Good advice shouldn't be in short supply round the dinner table.) Anyways, to the point: "Do It In A Heartbeat" (Warner Bros) is a casual, near lackadaisical, love song constructed on soul lines with just a glimmering of country roots poking through. With any luck a sizeable hit.

We finish with a quick mention for "The Bucket Of Water Song" by **The Four Bucketeers** (CBS), these being the presenters of "Tierras" and the anthem in question being their theme song. What can one say? A searing indictment of Western Society in the shadow of the bomb, this earth shattering performance incorporates the hardest edges of electronic music, bud, avant garde jazz and . . . (I think you've missed the point. Ed)



## ALBUMS

**T-CONNECTION** "Totally Connected" (CBS). I've always thought there was something special about T-Connection and this album has proved just that. It contains a variety of tracks and proves that not only are they good at producing fast dancey tracks, but they can also produce some good slower and softer numbers. Although their album does consist mostly of fast music, there are the two slower numbers, and I think I prefer that side of them. All in all this album is very good. (8 out of 10).

Bev Hillier

**RONNIE LAWS: Every Generation** (United Artists). If you can think of an album being a cross between Stevie Wonder and a saxophone then you'll probably come up with this one because it's exactly that. I found it uninteresting from start to finish as every track sounded so much like the last, and just being held together by the sax. Didn't really leave with a great impression, couldn't even name a best track. (3 out of 10).

Bev Hillier

**ANGELIC UPSTARTS: We Gotta Get Outta This Place** (Warner Bros). Nice cover, shame about the music. . . . To be fair, Mensi (who seems to be quite intelligent, despite appearances) writes some pretty strong lyrics, but the cretinous music is little better than speeded up headbanging and predictable football chants. The Upstarts have indeed gotta get outta this place because this unrelieved "Identi-punk" racket is simply all too familiar these days. And you know what familiarity breeds. (5 out of 10).

Red Starr

**ROCKY BURNETTE: The Son Of Rock** And Roll (EMI). If Rocky Burnette had only slitted things up that crucial bit tighter, this debut would have been in the same class as Dave Edmunds' best work. Unfortunately, he's allowed the odd sloppy song to slip through. The best, however,

including his two mighty singles, is outstanding; driving melodic songs firmly rooted in Fifties rock'n'roll but sophisticated enough to stand next to the best in current pop. (7 out of 10).

David Hepworth

**MARK ANDREWS AND THE GENTS: Big Boy** (A&M). Mark Andrews was once in the short lived Arms And Legs together with Joe Jackson and, frankly, it shows. He deals in similar middleweight music built on elastic bass lines and reggae know-how. What emerges is pleasant and listenable rather than thrilling. This album should see him entering the second division; only time will tell if he's got the individuality to make it any further. (8 out of 10).

David Hepworth

**PAUL COLLINS' BEAT** (CBS). Another example of the best band renaissance going on in America in the wake of recent successes of bands like The Knack and Tom Petty And The Heartbreakers. While this is neither as calculated as the former nor as seductive as the latter, it is very well put together, light and elegant, and features what must be a hit single in "Don't Wait Up". Difficult to love however. (8 out of 10).

David Hepworth

**BARBARA DICKSON: The Barbara Dickson Album** (Epic). In which this brilliant singer at last finds the punchy production and melodic material she needs for her superb voice to truly shine. A tuneful mixture of her own fine songs and Alan "January February" Tarney's besty pop-rock, every track on this immaculately executed album is a potential jukabox favourite and should finally establish Barbara Dickson as a chart regular — not before time. A real gem. (8 out of 10).

Ian Cranna

**GENESIS: Duke** (Charisma). Back on your heads, lads — Despite the superbly hard hitting "Turn It On Agein" and the obvious follow up "Misunderstanding", it's goodbye to compact songs and back to elephant-like concept

albums again — all retreat and no risk. Still more melodic and intelligent than most old wave — at least there are no silly leathers or "macho" lyrics — but there are a lot more interesting and exciting things around than this tediously overblown opera. Shame — I expected better. (6 out of 10).

Red Starr

**GERRY RAFFERTY: Snakes And Ladders** (United Artists). Not the world's most inspiring personality, I agree, but bad Rafferty vinyl is about as rare as pictures of Jimmy Pursey with his mouth shut. More direct and energetic than of late (there's some excellent drumming) with more of Rafferty's rock'n'roll roots showing through, this has generous timing, bite and humour, superb playing and very high song quality throughout. To hell with fashions — this is an excellent album. (8½ out of 10).

Red Starr

**THE UNDERTONES: Hypnotised** (Sire). This was going to be called "Fifteen Rockin' Humdingers" and that says it all. Without sacrificing an ounce of attack they've started to widen their range, putting together stronger songs and, in addition to covering The Drifters' masterpiece "Under The Boardwalk", they offer their own perfect sad love song "Wednesday Week", which proves conclusively that Feargal Sharkey is the finest natural singer to come out of punk. The Undertones make everybody else look like they're playing charades in a shop window. (9 out of 10).

David Hepworth





# HIGH FIDELITY

ELVIS COSTELLO AND THE ATTRactions

F BEAT RECORDS

Some things you never get used to  
Even though you're feeling like another man  
There's nothing that he can do for you  
To shut me away as you walk through  
Lovers laughing in their amateur hour  
Holding hands in the corridors of power  
Even though I'm with somebody else right now

*Chorus*

High fidelity  
Can you hear me? Can you hear me? Can you hear me?  
High fidelity  
Can you hear me? Can you hear me? Can you hear me?

There's a new kind of dedication  
Maybe you'll find it down the tunnel  
Maybe I got above my station  
Maybe you're only changing channel  
Even though you're nowhere near me  
And I know you kiss him so sincerely now  
Even though the signal's indistinct  
And you worry what silly people think  
Who just can't wait to feel so frozen out  
I bet he thinks that he was chosen out  
Out of millions I suppose he'll never know about

*Repeat chorus to fade*

Words and music by Elvis Costello  
Reproduced by permission Plangent Visions Music Ltd.

## Food For Thought

By UB 40 on Graduate Records

Ivory Madonna, dying in the dust  
Waiting for the manna coming from the west  
Barren is her bosom, empty as her eyes  
Death a certain harvest scattered from the skies

Skin and bones is creeping, doesn't know he's dead  
Ancient eyes are peeping from his infant head  
Politicians argue, sharpening their knives  
Drawing up their bargains, trading baby lives

Ivory Madonna, dying in the dust  
Waiting for the manna coming from the west

Hear the hells are ringing, Christmas on its way  
Hear the angels singing, what is that they say?  
Eat and drink, rejoicing, joy is here to stay  
Jesus Son of Mary is born again today

Ivory Madonna, dying in the dust  
Waiting for the manna coming from the west  
Ivory Madonna, dying in the dust  
Waiting for the manna coming from the west

Words and music by UB 40  
Reproduced by permission  
Graduate Music/New Claims Music



## Geno

By Dexy's Midnight Runners on EMI Records

Back in '68 in a sweaty club, oh Geno!  
Before Jimmy's machine and the rocksteady rub, oh Geno!  
On a night when flowers didn't suit my shoes  
After a week of flunkin' and bunkin' school  
The lowest head in the crowd that night  
Just practisin' steps and keepin' outa the fights

### Chorus

Academic inspiration you gave me none  
You were Michael the lover, the fighter that won  
And now just look at me as I'm looking down to you  
No, I'm not being flash, it's what I'm built to do

That man took the stage, his towel was swinging high, oh Geno!  
This man was my bombers, my dexy's, my high, oh Geno!  
And the crowd, they all hailed you and chanted your name  
But they never knew like we know  
Me and you were the same  
And now you're all over, your song is so tame  
You fed me, you bred me  
I'll remember your name

### Repeat chorus

Oh Geno!  
Oh Geno!  
Oh Geno!  
Oh Geno!

Words and music by Rowland/Archer.  
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MAY 10 ATLESBURY • Friars  
MAY 11 NORWICH • University  
MAY 12 HEMEL HEMPSTEAD • Pavilion  
MAY 13 PORTSMOUTH • Logarno  
MAY 15 BIRMINGHAM • Odeon  
MAY 16 BATH • Pavilion  
MAY 17 MALVERN • Winter Gardens  
MAY 18 CARDIFF • Top Rank  
MAY 20 LONDON • Hammersmith Palais

MAY 28 SHEFFIELD • Top Rank  
MAY 29 CARLISLE • Market Hall  
MAY 30 EDINBURGH • Odeon  
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- Electric Ballroom — 3 May
- East Anglia — 5 May
- Canterbury Odeon — 6 May
- Brighton Top Rank — 7 May

DINDISC

## Don't Push It Don't Force It

By Leon Haywood on 20th Century Records

I'm ready  
I'm ready now  
I want you now

*Chorus*  
Don't push it, don't force it, let it happen naturally  
It will surely happen if it was meant to be  
Don't push it, don't force it, let it happen naturally  
It will surely happen if love was meant to be

Patience isn't my best virtue  
When I'm in the mood for love  
I can't control my passion  
I wanna love you all over

*Repeat chorus*

My nature's high, inside I'm burning  
About to lose self control  
I can't fight this feeling  
My love is much too hot to hold

*Repeat chorus*

Hey la la la la la la la la la  
Hey la la la la

It if was really meant to be (don't push it)  
It will happen naturally (don't force it)  
What will be will surely be (don't push it)  
If love was meant for you and me (don't force it)

*Repeat chorus*

You're the spark that lights my fire  
You sent me off to fool alone  
I can't stand anticipation  
I'm in the mood to get it on

*Repeat chorus and ad lib to fade*

Words and music by Leon Haywood.  
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# Living After Midnight

By Judas Priest on CBS Records

PH: MIKE PUTLAND/LEA

PH: SIMON FOWLER/LEA



## Chorus

Living after midnight  
Rocking to the dawn  
Loving till the morning  
Then I'm gone, I'm gone

I took the city 'bout a 1am  
Loaded, loaded  
I'm all geared up to score again  
Loaded, loaded  
I come alive in neon lights  
That's when I make my move right

## Repeat chorus

Got gleaming chrome reflecting feel  
Loaded, loaded  
Ready to take on every deal  
Loaded, loaded  
My pulse is racing, I'm hot to take  
This motor's revved up fit to break

## Repeat chorus

I'm aiming for ya  
I'm gonna floor ya  
My body's coming  
All night long

The air's electric, sparking power  
Loaded, loaded  
I'm getting hotter by the hour  
Loaded, loaded  
I set my sights and then home in  
The joint starts flying when I begin

## Repeat chorus to fade

Words and music by  
Tipton/Halford/Downing

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SMASH HITS  
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MAY 1

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