

**S M A S H**

# HITS

**FORTNIGHTLY**

March 6-19 1980

30p

**Words to the  
TOP SINGLES**

**Including**

**Space Oddity**

**On The Radio**

**Animation**

**THE JAM**

**BLONDIE**

**THE FLYING LIZARDS**

**Sparks albums**

**to be won**

**TOURISTS**

**DAVE EDMUNDS**

**in colour**



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HATES TEETH THAT TURN  
INTO UGLY MONSTERS!**



**AAGH! IF THERE'S ONE THING THAT MAKES HULK REALLY ANGRY, IT'S PEOPLE WHO DON'T LOOK AFTER THEIR TEETH!**

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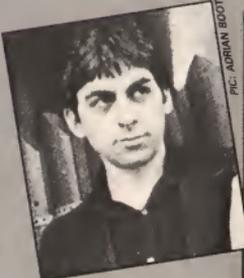
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# CONTENTS

March 6-19 1980 Vol 2 No. 5

Phew! Talk about moving mountains — we trust have shifted about six Everests' worth of paper this fortnight, what with your voting forms and Walt Jabsco entries. With a bit of luck we'll have the poll results ready for the next issue but you'll find our Jabsco winners on page 26 of this issue. There's also an incredibly generous Ska competition on page 24, not to mention our BIG NEWS! Turn to the inside back page and find out what we mean.



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PIC: LAURIE EVANS

## ANIMATION

The Skids..... 4

## ALABAMA SONG

David Bowie..... 4

## SPACE ODDITY

David Bowie..... 5

## CUBA

Gibson Brothers ..... 8

## ALL NIGHT LONG

Rainbow ..... 14

## I'VE DONE EVERYTHING FOR YOU

Sammy Hagar..... 14

## HOT DOG

Shakin' Stevens ..... 17

## HOLDIN' ON

Tony Rallo ..... 18

## DO THAT TO ME ONE MORE TIME

Captain and Tennille ..... 19

## TOGETHER WE ARE BEAUTIFUL

Fern Kinney ..... 22

## ON THE RADIO

Donna Summer ..... 23

## AT THE EDGE

Stiff Little Fingers ..... 25

## WHERE'S CAPTAIN KIRK?

Spizz Energi ..... 29

## RUNNING FREE

Iron Maiden..... 36

## HELLO AMERICA

Def Leppard ..... 36

THE JAM: Feature..... 6/7

BLONDIE: Feature..... 12/13

TOURISTS: Colour Centrespread ..... 20/21

FLYING LIZARDS: Feature and

Colour Photo..... 32/33

DAVE EDMUNDS: Colour Poster ..... 40

BITZ	9/10/11
CROSSWORD	16
DISCO	18/19
STAR TEASER	24
COMPETITION	24
REVIEWS	30/31
LETTERS	34/35
GIGZ	38

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NEXT ISSUE  
ON SALE



## Animation

By The Skids on Virgin Records

Animation caused the game to lose  
Now we hurried to survive  
Animation caused the hanging fire  
How we hurried to retire  
Disengage time and the body's on its own  
Feel the stagnation and this is where we are thrown  
Labour saving days are the ones that can't recline  
Labour saving days are the ones that always shine  
Animation was a hidden source  
Always seeking a new mind  
Animation was a purifier  
Always starching a new find  
Rejuvenate time and the bodies join the throng  
Contact stains but the time it feels so long  
Leisure loving days are the ones that can't decide  
Leisure loving days are the ones that can't provide  
Animation was a lying cloud  
Pretending to survey  
Animation was a solemn heir  
Withdrawn from the play  
Animate time and the game is on its own  
Play at sustaining and this is where we are thrown  
Animating days are the ones that can't recline  
Make believe days are the ones that always shine  
Leisure loving days are the ones that can't decide  
Leisure loving days are the ones that can't provide  
Labour saving days are the ones that can't recline  
Labour saving days are the ones that always shine

Words and music by R. Johnson and S. A. Jamson  
Reproduced by permission of Virgin Music Ltd.

Oh, show me the way to the next whisky bar  
Oh, don't ask why  
No, don't ask why  
For we must find the next whisky bar  
Or if we don't find the next whisky bar  
I tell you we must die  
Oh, moon of Alabama  
It's time to say goodbye  
We've lost our good old Mama  
And must have whisky, or you know why  
(Repeat)

Oh, show us the way to the next little dollar  
Oh, don't ask why  
Oh, no, don't ask why  
For we must find the next little dollar  
Or if we don't find the next little dollar  
I tell you we must die  
Oh, moon of Alabama  
It's time to say goodbye  
We've lost our good old Mama  
And must have dollar or you know why  
(Repeat)

Oh, show us the way to the next little girl  
Oh, don't ask why  
No, don't ask why  
For we must find the next little girl  
Or if we don't find the next little girl

I tell you we must die  
I tell you we must die  
I tell you we must die  
I tell you we must die

Oh, moon of Alabama  
It's time to say goodbye  
We've lost our good old Mama  
And must have little girl or you know why

Oh, moon of Alabama  
It's time to say adieu, wiesersahn  
We've lost our good old Mama  
And must have little girl or you know why,  
you know why, you know why.

Words and music by Bertolt Brecht/Kurt Weill  
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Alfred A. Knimbus Ltd.



## Space Oddity

By David Bowie on RCA Records

Ground Control to Major Tom  
Ground Control to Major Tom  
Take your protein pills and put your helmet on  
Ground control to Major Tom  
Commencing countdown: engines on  
Check ignition and may God's love be with you  
This is Ground Control to Major Tom  
You've really made the grade  
And the papers want to know whose shirts you wear  
Now it's time to leave the capsule if you dare  
This is Major Tom to Ground Control  
I'm stepping through the door  
And I'm floating in a most peculiar way  
And the stars look very different today  
For here am I sitting in a tin can  
Far above the world  
The planet Earth is blue and there's nothing I can do  
Though I'm past one hundred thousand miles  
I'm feeling very still  
And I think my spaceship knows which way to go  
Tell my wife I love her very much — she knows  
Ground Control to Major Tom  
Your circuit's dead — there's something wrong  
Can you hear me, Major Tom? Can you hear me, Major Tom?  
Can you hear me, Major Tom? Can you

Here am I floating  
Far above the moon  
The planet Earth is blue and there's nothing I can do  
Words and music by David Bowie  
Reproduced by permission Essex Music International Ltd

# RIDING WAVES AND SETTING STANDARDS



A Jam jaw with Mike Stand

WHEN I met Paul Weller I saw red. His shirt, his trousers, his pullover, his shoes—and I daresay his St. Michael V-fronts—were all in shades of scarlet with only the odd dash of white for two-tone tastefulness. He looked magnificent. A King. I wished I'd worn my sunglasses but the gloomy day outside Poydler's offices had given no warning of the visual onslaught inside. I also wish I'd noticed what Bruce Foxton and Rick Buckler were wearing so I could give you a complete rundown what the devoted Jam fan might like to have in the wardrobe right now, but they were eclipsed.

Which tends to be the way of things with The Jam. As a team of musicians the readers' poll in the weeklies show that all three are rated gubbers but when it comes down to personalities, it's Weller the songwriter.

everyone wants to know about and Weller who steps up naturally as their main spokesman. Meanwhile Foxton contents himself with the one-liners and falling off his chair when something strikes him that way and Buckler smooths off any rough edges in his capacity as genuine easy-going Mr. Nice Guy.

ISAT DOWN, switched the recorder on and put my foot in it. "I've been listening to your albums in time-order," I began only to be brought up short by Mr. Weller tearing down my throat. "You can say 'chronological order' if you like," he said. "There's no truth in the rumour about us being a bunch of thickies!"

Ouch. "Time-order," I ask you. What kind of patronising

malfunction tipped that tortured phrase off in my brain? But it's no wonder Paul is so sharp to pick up on any hint of snobbery that comes his way. Pretty soon it emerged that the driving force behind The Jam's rise to their present peak of popularity and critical esteem has been an ongoing Harvey Smith aimed at people who scorned or denied their potential from childhood upwards. In "The Modern World," Paul wrote: "All my life has been the same/I've learned to live by hate and pain/It's my inspiration drive." That's more than vicious, even in terms of standard 1977 punk rebellion. Paul: "That song was about school (*Sheerwater Secondary in Woking*). I found the whole process painful. The hate was directed against the teachers. I'm

a bit less cynical now because there's been some relief in writing songs to communicate with a vast number of people I'd never have met otherwise.

Some of the kids who went to school with me are like little old men already, like Toby Jugs. But now there's less opportunities than there was for us. A kid leaving school now knows he's straight down the dole office so his ambition drive is probably zero.

"What outlets are there for being different, apart from music and sport? What a shock! Every avenue should be open to you."

Also in "The Modern World," Paul wrote: "Even in school I felt quite sure/That one day I would be on top." I believe it from the gimlet eyes and small, intense frown of Weller, a man who could drop into the conversation without sounding boastful the remark that "Of course we think 'The Station' should have been at the top of the charts for six months."

But I wondered whether the others had shared that feeling or been happy to scud along in his wake. They proved to be just as assertive.

Bruce: "I wasn't thinking of music back in school but I did want to be Number One in whatever I was capable of doing, even though that was a mine of free career at first (*printing*). That drive was in me all right."

Rick: "Everyone feels ambition. When you first get a new job you want to be good at it don't you? Maybe, but I think it's that sort of purposeful energy which they take for granted that makes The Jam special and different.

I TURNED to how they've stayed together since they were 15, despite the demands and turmoil of becoming stars during the period of fastest change in anyone's life. I'm sure there are some interesting points in there but I couldn't get the subject going, except that Bruce fell off his chair when I mentioned the word "sex".

When he'd recovered, I suggested to them that they had survived partly because of the protection afforded by Paul's dad, John Weller. He became their manager at the start and made the band into a kind of family unit with mutual trust unquestionable.

Paul wouldn't wear the idea that they'd been sheltered, but his answer did imply a certain coziness preserved by John intercepting all the financial worries.

"We take an interest but we don't get involved. That's a pity I've always said I don't like the music business. I see us as a group the same way I did when we were 15 and starting off. Maybe it's not entirely true but it's how I like to look at it."

And so the picture takes shape. A band together for six years. Four chart albums and nine straight hit singles with the latest the most successful of the lot. Musical and family life merged. Paul living with the girl he's been going steady with for years.

It's a picture of extraordinary stability in the light of the Jam's often bleak and violent music. I asked Paul whether the harsh material all came from his past, whether he had now found true happiness?

Paul: "I'm never really happy wherever I am."

Rick: "Miserable sod, isn't he?"

Bruce (falling off his chair sibling): "O God, I'm so sad..." Paul seemed neither disturbed by this mockery of his artist's tragic soul nor inclined to take himself too seriously. "I never see life as being steady. I've always been uncertain. I've never felt I could sit back and relax—there's just too much going on."

"I'm sitting there in front of the TV commenting on about world politics saying 'look at these bastards' and Gill just says 'Yeah, shall we start tea then?' And she's quite right."

"Maybe I'm only an armchair radical. But every night I watch the news and get so frustrated I write it all down then in the morning throw it away because it's rubbish, just paranoid rants and ravings. Still, after six or seven pins I do start to cheer up a bit. That's basic

philosophy for you. Yeah, I think lager should be on the National Health."

DESPITE APPEARANCES, there was one loud hiccup in The Jam's development. I had only to mention summer '72 and Bruce groaned, "Don't talk to me about that! I need my pills. We were near to committing suicide then."

Even now they find it hard to put their finger on exactly what went wrong. Rick described it as "collecting our thoughts. We'd been in the business a year and we needed to suss out where we stood."

Paul thinks it might simply have been exhaustion from recording two albums, touring America, Europe, and Britain twice all in less than a year.

Whatever the reasons, it's clear The Jam were within measurable distance of breaking up. In interviews at the time Paul was musing on the possibility of opening a value-for-money mod clothes shop while Bruce seemed to fancy becoming a Basil Fawlty in charge of a seaside boarding house (though he claims he was drunk when he said that).

Crucially, the band decided to scrap about an album's worth of Weller and Foxton songs just when they were scheduled to produce the follow-up to "This Is The Modern World." This drastic act of self-criticism is probably what saved them.

Paul readily admitted, "A lot of the trouble at the time stemmed

from me because I was missing around writing these sloppy songs or trying to be smart and arty. I had to realise that's not what the Jam are about. Those songs were rubbish."

"Who said?" I said. "I said," he said. "If anyone from the company tried that on us we'd tell him to stick his head up his bum. I think we've got our own really good refining system, we always know when something's not up to standard."

WITH THAT behind them, The Jam set off on the streak of hot form which has sustained them up to the present. With "All Mod Cons" suddenly the playing of all three was matching up to the impact of Weller's lyrics.

They opened by getting things off their chests with the title track and "To Be Someone's", reflecting an failure after fame. One line goes: "You drop us like hot bricks" but Paul denied that this was personal experience because he'd had very few friends any way outside the band.

Then they blossomed into a dramatic realism with a strength they had never touched on before in the horrors of "'A' Bomb in Wardour Street" and "Down in The Tube Station At Midnight" and my more cheerful favourite, the portrait of "Billy Hunt": "No one pushes Billy Hunt around/Well, they do, but not for long/Cause when I get fit and grow bionic arms/The whole world's gonna wish it wasn't born."

"Setting Sons" took The Jam's growth another huge leap forward. Musically they advanced with the bold use of an all-strings arrangement for Foxton's "Smithers-Jones" and the complex structure of "Little Boy Soldier", but also lyrically with the stunning imagery and form of "Burning Sky" and the movingly precise descriptions of a person under stress in "Private Hell": "Alone at 6 o'clock—you drop a cup—You see it smash inside your track—You can't go on—but you sweep it up."

PAUL WELLER cares about his lyrics far more than most songwriters, as you might guess from his recent launching of a small publishing company with a book of poems by his long-time friend Dave Waller. But Paul's by no means satisfied with his own efforts yet, and only half of his "Setting Sons" compositions really pleased him, namely "Thick As Thieves."

"Wastedland," "Eton Rifles" and "Burning Sky". He's working on it, however, partly by not allowing increasing wealth to run up the shutters between him and real life. For instance, where do you think he spent his holidays last summer? The Bahamas? Mustique? No. In a caravan near Portsmouth, like his parents used to. And while he has there he wrote "Eton Rifles."



# Cuba

(12 inch version)

By The Gibson Brothers on Island Records

Cuba . . . quie-ro bai-la la salsa  
Cuba . . . quie-ro bai-la la salsa  
You dance to the music like nobody does  
The first time I saw you I knew it was love  
Cuba . . . quie-ro bai-la la salsa  
Cuba . . . quie-ro bai-la la salsa

My heart is on fire, the night is divine  
My only desire is making you mine  
You're the one that I want (heart of fire)  
You're the one, yes, you are  
Cuba . . . quie-ro bai-la la salsa  
Cuba . . . quie-ro bai-la la salsa

When you're in motion you seem not to care  
You hide your emotions, your joy no despair  
You're the one, that I want (heart of fire)  
You're the one, yes, you are  
Cuba . . . quie-ro bai-la la salsa  
Cuba . . . quie-ro bai-la la salsa

You dance to the music like nobody does  
The first time I saw you I knew it was love  
You're the one that I want (heart of fire)  
You're the one, yes, you are  
You're the one that I want (heart of fire)  
You're the one, yes, you are

Cuba . . . quie-ro bai-la la salsa

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# THE MOTORS LOVE AND LONELINESS THE SINGLE

THE MOTORS ALWAYS ONE STEP AHEAD



Virgin

FROM THE MOTORS FORTHCOMING ALBUM TENEMENT STEPS



# B I T Z

## PLAYING HOOKEY

DR. HOOK set out on their first British tour in two years during April. They begin with two nights at The Apollo, Glasgow on April 24th and 25th and continue as follows; Manchester Apollo (26), Liverpool Empire (27), Birmingham Odeon (28), Hammersmith Odeon (30, May 1), Brighton Centre (2) and London Rainbow Theatre (3). Ticket prices vary between shows.

FLEETWOOD MAC have finally announced the British dates of their current world tour, their first shows here since 1977. On June 16th they play Bingley Hall in Staffordshire with tickets priced at £7.50, £6.50 and £5.50 available from local outlets. They follow that with three nights at London's Wembley Arena on the 20th, 21st and 22nd with tickets at the same prices available from Mac Promotions, PO Box 26Z, London W1A 2EZ, on receipt of a stamped addressed envelope.

A new Mac single, a remixed version of "Not That Funny" from the album "Tusk," is being released at the beginning of March.



SUPPORTING Stiff Little Fingers on their current tour are new Scottish-based band Another Pretty Face. Their new single, produced by William Mysterious (late of The Rezillos), is "Whatever Happened To The West" and is out now on Virgin. Pictured are (left to right): Willie Kirkwood (bass), Mike Scott (guitar), Steve 'Chik' McLaughlin (drums) and John Caldwell (guitar).

FOLLOWING in the footsteps of The Mekons, The Human League and The Gang Of Four, the latest band to step up from leading independent Fast Product to a major label are The Scars. The Edinburgh band's new single "They Came And Took Her Away" has just been released on the Charisma label's new creative outlet, Pre Records. Pictured are (from the left) Rab King (vocals), Calumn Mackay (drums), John Mackie (bass) and (front) Paul Research (guitar).



YOU'LL NO doubt have heard by now that AC/DC lead singer Bon Scott died in London two weeks ago. Bon, who joined the band in 1974, was thirty-three and his death of alcoholic poisoning was put down by the coroner to "misadventure".

Although we could hardly pretend that "Smash Hits" has ever been particularly enthusiastic about AC/DC, it's impossible to deny that they were enormously popular and, more important, never forgot their British fans even when they were doing extremely well in America.

They toured constantly and gave pleasure to a lot of people, and it's unlikely that even a tragedy like this will mean the end of the band.

## SIX OF THE BEST?

BORED WITH the old single-album-tour syndrome? So are some people in the music industry and they're trying to do something about it.

Chas Chandler, the man who discovered Slade and Jimi Hendrix, has developed a new concept/label which he calls Six Of The Best. The idea is to put out twelve inch records retailing at £1.49 instead of singles and albums.

Each disc will feature an artist playing six numbers Chas hopes that this will have a beneficial effect in that bands will be under less pressure to come up with strong singles all the time. There will also, he says, be less emphasis on developing an album's worth of material in a hurry.

The first of Six Of The Best records, which plays for around eighteen minutes, will be by a new band called En Route and will be followed in due course by releases from Slade, Nick Van Eede and Freddie Myer.

Also investigating new possibilities are Magazine. During sessions for their new album they worked up more tracks than they could use and decided to release the six extra songs on three singles to come out at monthly intervals. The first was "Song From Under The Floorboards" which is now followed by the old Sly Stone song "Thank You (Falestinmebe micciefagin)". A third Magazine 45 will appear in four weeks.

\*Takes a change, anyway.

FERN KINNEY, currently crooning her way up the chart with "Together We Are Beautiful" is yet another new chart entrant with a long history of background work. Born in Jackson, Mississippi, her roots are in gospel music and she began her singing career with a 1967 vocal trio called The Poppies, who also included Dorothy "Misty Blue" Moore.

Fern later went solo but soon after her first album she decided to marry and raise a family. Despite the pressures of family life, Fern kept her voice in trim by doing backing vocals before returning in 1977 to her solo career, which has already given her one minor British hit with the disco favourite "Groove Me".

GUESS WHO the French have voted as their top disco act of the year: Chic? Michael Jackson? Donna Summer? Nope, it's — wait for it — Dire Straits!

## IDENTITY CRISIS

Um, I don't usually like to talk about my past but I come from America and I used to write about David Cassidy for the NME. Of course that was before I got involved with people like Mick Jones and Ret Scabies and took to wearing a lot of leather. Nowadays I've got my own band and a lot of folks reckon we'll go far. Focus on the bottom of page 11 to discover my true identity.

# POLICE BULLETIN

THE POLICE, who have already completed the U.S. and Japanese stages of their current world tour, are now in Australia before moving on to play such obscure stops on the rock and roll circuit as Bangkok, Bombay, Cairo and Athens before returning to mainland Europe. The Bombay show is the first ever rock gig on the continent of India.

Two films are being made of the tour; the first is being shot by the band themselves while the second is a BBC documentary for showing in the summer. A book about the tour is also being planned.

NO NEWS yet as to whether "I Die, You Die," the song that Gary Numan performed on a recent "Kenny Everett Video Show," will be his next single. Gary is currently touring America after which he will be visiting Europe, Australia and Japan.



Scott Gorham before and after the lawnmower treatment. Scott, who previously had trouble with dandruff in his turn-ups, is slowly adjusting to the idea of having a neck.

THIN LIZZY frontman Phil Lynott finally did the decent thing the other week and married his longtime companion Caroline Crowther, daughter of, er, comedian Leslie. Scott Gorham, hair out specially for the occasion, did the honours as best man while Bob Geldof outraged some of the older guests by turning up in the sort of clothes most people use for gardening.

Pepe Brûquet was also there with his bride-to-be Jane Aire. Jane is about to fly to the States to record her second album with ex-Romones maestro Craig Leon. Leon has just completed work on the second waxing from The Records which is expected sometime in April.

10 SMASH HITS

# BACK TO THE DRAWING BOARD

MEAT LOAF. It seems, as just became the first person to get the sack from his own album, Jim Steinman, the man who wrote all the songs for the first Meat Loaf album, "Bat Out Of Hell," has taken over the vocals on the new long player, "Bad For Good," and will now release it under his own name.

Meat, meanwhile, has started work on his own new album with the provisional title, "Down In The Deep End" for May release.

# AND AGAIN . . .

YOU KNOW that picture of The Angelic Upstarts that we ran the other week where they were showing off their new bass player Ronnie Wooden? You do? Well, forget it, because he's left. No replacement has been announced — unless we blink and missed him.



Madness answering questions at the Hammersmith Odeon press conference. "Smash Hits" special correspondent, "Scoopy" Logan, folds his arms and thinks up hard-hitting questions second from left.

MADNESS are now currently touring America following their four-date mini British tour which ended with an under-16s morning concert at the Hammersmith Odeon, London. Despite the fact that the gig sold out in one day, some three weeks before the date, hundreds of ticket-less fans turned up at the Odeon only to be turned away.

Smash Hits own under-16 reporter gave TISWAS a miss to attend and then went along to the junior press conference afterwards. For some reason, questions kept returning to the group's choice of underwear. Boxer shorts, we're told, are the favoured undergarments, and the group obligingly dropped their trousers to display the evidence.

In between Hammersmith and leaving for the USA, Madness went into the studio to cut four new songs, one of which will be their new single for release mid-March. A full-length British tour is being mapped out for May, and it will be surprising if they don't follow up the success of the Hammersmith experiment by including a few more special under-16s concerts around the country.

YOU'LL ALL no doubt be tickled pink to hear that Mike Oldfield has just got his first helicopter pilot's licence which means he can now go hedgehopping round his rural neighbourhood to his heart's content. It's no so widely known that Red Starr applied to take his test the other week and was turned down flat. Something to do with him not having a helicopter . . .

# HAGAR DATES

AMERICAN hard-rocker Sammy Hagar, who was forced to cancel his projected tour of Britain when his son developed a serious illness, has rescheduled the dates for the month of April. He will now be playing at Leicester De Montfort (April 8), Liverpool Empire (9), Glasgow Apollo (11), Newcastle City Hall (12), Manchester Apollo (14), Sheffield City Hall (15), Birmingham Odeon (17), Hammersmith Odeon (19), Portsmouth Guildhall (21), Bristol Colston Hall (22).

Sammy, whose new live album "L.A. Clear" is being released in March, was a founder member of classic American West Coast heavy band Montrose. He went solo in the mid-70's and since that time he has built up a large following in the U.S. His last single, "Space Station No. 5," also made the lower reaches of the British chart.

FOLLOWING in the footsteps of Graham Gouldman, who contributed two tracks to the recent film score for "Sunburn", failed 10CC co-leader Eric Stewart has stepped into the soundtrack market.

Just released on Polydor is "Girls", a single taken from the music he's recorded for the film of the same name to be premiered this summer. The album, also called "Girls", will be released on March 14. Though 10CC musicians Rick Fenn, Paul Burgess and Duncan Mackay played on the album, Eric insists that it is neither a group album or a solo effort, but simply a soundtrack.

The next 10CC projects are due in May, and meanwhile Eric is producing fellow Mancunians Sad Cafe on their new album.



PHILIPPE MATHIAS/AGF

# ALL TIME TOP TEN (Chris Pope) (The Chords)

- 1) BOB DYLAN: Positively Fourth Street (GSES). Astonishing vocal performance.
- 2) THE WHO: La-la-las (Polygram). My favourite Who track and the best thing ever done by them.
- 3) THE KINKS: Well Respected Man (Poly). Great lyrics — the "Mr. Clean" of the 60s.
- 4) THE CLASH: Complete Control (CBS). Great guitar sound line on all counts.
- 5) EDWIE & THE HOT RODS: Live At The Marquee EP (Island). The best ever live EP performance.
- 6) THE JAM: Down In The Tube Station At Midnight (Polydor). This creates a fantastic atmosphere and I particularly like the guitar and bass combination.
- 7) LUIS COSTELLO: Liverpool Vague (Island). Very impressive drumming on this.
- 8) THE BEATLES: And Your Bird Song (Parlophone). My favourite Beatles song from my favourite Beatles album ("Revolver").
- 9) SECRET AFFAIR: My World (I-Spy). The best song they do when alone live!
- 10) T. REX: Ride A White Swan (Fly). Simply their best single.

PHILIPPE MATHIAS/AGF



PHILIPPE MATHIAS/AGF

AMERICA'S MOST bizarre beat combo, The Cramps, return to Britain in March to play thirteen dates with Manchester based The Fall as support.

Kicking off with two shows at Liverpool's Eric's on Saturday March 8th, they continue with Leeds Fan Club (9), Nottingham Bob Club (10), Sheffield Mill (11), Edinburgh Astoria (13), Stirling University (14), Glasgow Technical College (15), Dumfries Polytechnic (16), Birmingham University (18), Manchester Stagecoach (20), London Electric Ballroom (21) and Derby Ajanta (22).

This will be the band's first British visit since they were introduced to this country by The Police last June. The Cramps first album, "Songs The Lord Taught Us", should be in the shops to support with the dates.



PHILIPPE MATHIAS/AGF

# RALLO, RALLO, RALLO . . .

NOT MUCH to tell you about chart newcomer Tony Rallo, whose unusual disco hit "Holdin' On" is currently climbing the lower regions of the chart. French born, Tony worked for some years as a session guitarist in Paris, helped compose several soundtracks for French films and, wait for it, used to be Charles Aznavour's musical director!

THE SMASH HITS Go To The Top Of The Smash Award (Readers Section) goes to Howard Adams of Formby who wrote us a long and heart-breaking poem about the badges he hasn't yet received and then forgot to put his address on the letter! Try again, Howie!



Athletic Spizz '80 model the latest in Olympic qualifying knitwear. From the left, C. P. Snare, Scott, Spizz, Jim Sola and Mark Coaffield.

# CAPTAIN'S LOG, STARDATE 1980 . . .

IF YOU'RE wondering who's the mad genius behind that brilliant "Where's Captain Kirk?" single (lyrics on page 29) that floats across the nation's airwaves every so often, then let us introduce you to Spizz.

A native of Birmingham, Spizz began his career solo at the city's Barbelite 'n' Punk Festival in 1977. He then formed a duo called Spizz Oil with Pete Patrol, and together they toured with Siouxsie & The Banshees before releasing a single called "6,000 Crazy" on Rough Trade in October '78.

An EP, "Cold City 4", followed early in 1979 but by this time the duo felt they'd gone as far as they could and split. Spizz then acquired pianist Mark Coaffield and bassist Jim Sola and this trio, together with a returning Pete Patrol, cut the very fine "Soldier Soldier"/"Virginia Plain" under the name Spizz Energi.

In September 1979 Pete Patrol finally departed, to be replaced by present guitarist (Dave) Scott who also teamed up (sorry) the band's first permanent drummer, Hero Shima. This is the line-up that recorded "Captain Kirk", but we're not finished yet. Hero Shima has since left the group and the new drummer is one C. P. Snare. This particular group is now baffling the country under the banner of Athletic Spizz '80.

"Captain Kirk", has now sold a very respectable 35,000 copies — more than many records which reach the lower regions of the charts. If you haven't been able to get hold of it, or want to try some of Spizz's other vinyl wackings, then just send a SAC to Scott at Rough Trade, 202 Kensington Park Road, London W11 and tell him we sent you.

The Bounty Hunters — they came in search of paradise . . . No, really, it's an old pic we've dug up to embarrass Captain & Tennille whose new "saxy" (has hee hee) look can be found on the CD discs.

Currently swimming up the charts on a tide of luck called "Do That To Me One More Time", it's not their first hit in Britain although they've never done as well here as in their American homeland. "Love Will Keep Us Together" was a minor hit on these shores back in 1975 but a huge smash in the States where Daryl Dragon and Toni Tennille (for those are their real names) have chalked up hit after hit over since.

But if they think that gives them a free hand to run around and mess like this, then they'd better think again . . .



WITH HIS sloppy clothes and horn-rimmed glasses, Blondie's Chris Stein looks perfectly out of place amongst the conspicuous wealth mooching about in the foyer of London's Carlton Towers Hotel in Knightsbridge.

Debbie Harry, bodyguard in tow and wearing a Blondie tour jacket just in case anyone should fail to recognise her, has gone to the final version of Blondie's studio version of Bowie's "Heroes," recorded live at Hammermith Odeon for inclusion on the new single.

The white Jaguar arrives. We jump in and resume the conversation . . .

**DESPITE THE** continued success of All Things Blondie — singles, albums, gigs, not to mention Ms Harry's picture adorning who knows how many wells, it has not gone unnoticed by some observers that the band seem to have gone as far as they can in their current form.

The Mike Chapman production formula, as Stein will agree, has been milked dry. That great but kick pop just isn't quite as winning as it once was.

Meanwhile it's not just Stein and Harry who're getting their fingers into pies outside Blondie.

"Blondie definitely won't be around in five years time," reveals the likable Chris, a man who just loves to talk.

Right now extra-Blondie pursuits include Chris and Debbie's involvement in "Union City," a movie set in the 50's; Chris' producing French band, Casino Music; and Debbie's doing the studio honours for a Canadian all girl outfit, The B Girls. And that's not to mention James Destri's playing with Bowie.

"Union City" stars Debbie in the lead role, playing a housewife who can't take it anymore. Chris scored the music.

"It's a subtle, serious movie — almost like an art movie. It may turn into a cult thing like 'Performance' (A 1970 film about 60's gangster film featuring Mick Jagger). It has a similar look. It's very dense. The colours are very rich."

"The soundtrack is like jazz. It's like period stuff. It's not rock 'n' roll. It's more cerebral. Did he find it more satisfying than working with Blondie?"

"In a way, it's more cerebral. It's more organic music. It's all my own thing. I get a little tired of doing rock 'n' roll."

"I want to do some other things with Debbie's voice. I wanted to do 'Lili Marlene' (a 1942 War 2 weepie) on this tour. It's a beautiful song. It worries me that a lot of that old stuff is going to get lost."

"Did he get any feedback from the band. I think there's going to be a backlash against the beat in the new songs. They're going back to jazz. There's already a

**12 SMASH HITS**



jazz movement coming out of New York now."

**DOES CHRIS** find working within the confines of Blondie frustrating?

"No, but I don't think we can do another album in this series. There can't be a third album in this series of very slick songs. The two Chapman albums are similar. We can't do another one like that and everybody knows it."

"If I like to do some longer songs, I'd like to do something a little avant garde, a little strange. Something a little less commercial."

One possibility as a future producer is good old Giorgio Moroder, famed disco producer of Sparks and Donna Summer. Moroder worked with Blondie on the title song of "American Gigolo," a film directed by Paul Schröder of "Taxi Driver" fame. The song, "Call Me," was a collaboration between Moroder (music) and Debbie Harry (lyrics).

## LITTLE GIRLS SHOULD BE STEIN AND NOT HEARD

"It's a very Blondie song," says Chris. "Giorgio listened to a lot of Blondie stuff before we put it together. It's not disco. It's a real hard rock song."

"Giorgio is much more of an experimentalist than Chapman. To me 'I Feel Love' was incredibly innovative. We could do a stranger piece of work with Giorgio."

Doesn't he have any qualms about this alienating Blondie's fans?

"I don't think we'd do anything that would be distasteful to them. I hope anything we did would be a logical step. I've always equated our work with Bowie who's always changed his style. You know, a series of two albums and so forth. All the great groups — The Beatles and the Stones, have changed their style. The song, 'Call Me,' was a collaboration between Moroder (music) and Debbie Harry (lyrics). There's already a

## CHRIS STEIN TALKS — STEVE CLARKE LISTENS

very difficult to put it all into one outlet. There will be a much longer gap between 'Eat To The Beat' and the next Blondie album than there was between 'Parallel Lines' and 'Eat To The Beat'."

"We have no real immediate plans. We're gonna collect ourselves in February and work out what to do."

**THE DAY** we talked was Chris' last day in Britain before returning to New York. He and Debbie live in a \$600 a month apartment in the city, "a penthouse, but a real funky rundown penthouse."

"Everybody gets the impression that we live in opulence," he complains. "But we live the same lifestyle we lived three years ago. It's just a little expanded. We're not



PHOTO: VIRGINIA TUBERTT

## STEIN AND NOT HEARD

making a lot of money. We've literally given away a million dollars to get out of bad deals."

Apart from one date in Paris, Blondie's recent tour was strictly a British venue.

"We did it for the record sales, but the primary reason for coming over was for the fans. The reaction's been incredible," says Chris.

Not all the reviewers have been equally knocked out, but most of the knocks in the press are, as far as Stein is concerned, water off the proverbial duck's back.

"Most of those bad reviews are based on some dumb sexuality. Debbie is the victim of a lot of reverse sexism because sexuality is geared to where a woman should be on a man's role. And it's quite obvious to me that

happened so many times it's really funny."

Doesn't being together 24 hours a day put a strain on their relationship?

"No. It's much better. I seriously wonder what direction it would have taken if we weren't together. I would recommend to anyone that they get into the same line of work as their partner' cause it creates so much less competition."

Talking of which, is there never any rivalry between Stein and Ms Harry?

"I don't consider myself a rock star. I'm a musician and a performer. I'm not into the whole rock star syndrome, smashing hotel rooms and killing groups. It's bothers the rest of the band to a certain extent, but no more than, say, any of The Stones resenting Mick Jagger being in the limelight all the time. If anything was going to break up the band, it would be everybody wanting to do their own thing."

What does he listen to at home?

"I play 'Marlene Dietrich's Greatest Hits' I play 'Sounds Of Tibetan Buddhism.' It's a series of seven albums really well recorded in Tibet. It has an effect of atmosphere. If you have cats and you're in Tibet, the racial tension is so high in America compared to here that it's so hard."

"I've always wondered what Blondie's acceptance would have been if we had black people in the band. Actually the second runner-up to Clem in the auditions was a Spanish kid. There haven't been white kids in black oriented bands."

So what does he listen to at home?

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ALTHOUGH BLONDIE still have a long way to go to achieve the kind of success in America that they've won over here, they now have a sizeable following in the States. "Heart Of Glass" was number one in the US and "One Way Or Another" and "Dreaming" went both Top Twenty.

Chris, however, isn't very interested in improving Blondie's standing on his own turf:

"We can fill out 3,000-seaters in any town in America but the enthusiasm just isn't the same. Everybody's jaded. Everybody sees a million rock concerts. There's so much TV. The American audience is tremendously underestimated as to their sophistication and taste. The result is that they're inundated with a lot of crap."

"Personally I'm very disgusted with the way the new wave is now being handled in America with some of those fake new wave groups, who will remain nameless but we all know who they are. (He is, readers, talking about the likes of The Knack and The Cars.) Their fast promotional campaigns are just ridiculous. It's just taken the vitality out of everything."

What does he like then? "Unfortunately I'm not that familiar with my contemporaries. I'm always following up weirder and weirder avenues."

"The only contemporaries I'm familiar with are in black music. I'm really turned on by the Two Tone bands. I think Selecter are fantastic. I'd like to get something going like 'Two Tone in New York' but the racial tension is so high in America compared to here that it's so hard."

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So what does he listen to at home?

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"I've always wondered what Blondie's acceptance would have been if we had black people in the band. Actually the second runner-up to Clem in the auditions was a Spanish kid. There haven't been white kids in black oriented bands."

On a more down to earth note, what's going to happen when Blondie split? Will you back Debbie as a solo act?

"That's a real sensitive happen. We'll always be performing. I'm a victim of the like Turner syndrome already," he cracks.

# All Night Long

By Rainbow on Polydor Records

You've woken up with your eyes on me  
It's looking good but I just don't know  
I need a girl who can keep her head  
All night long.

You didn't come just to see the show  
I guess you know what you wanna see  
The way you smile lets me know  
I can't go wrong

#### Chorus

I wanna touch you  
I wanna feel you  
I wanna make you mine  
I wanna love you all night long  
I wanna be with you all night long  
I wanna love you all night long  
I wanna be with you all night long

I saw you standing by the stage  
Your black stockings and your see-through dress  
Your mouth is open but I don't wanna hear you  
Say goodnight

You're sorta young but you're over age  
I don't care 'cause I like your style  
Don't know about your brain but you look alright

#### Repeat chorus

You're kinda dirty but your hands are clean  
You're short on class but your legs are long  
I know I can't stand another night  
On my own

Hey girl, would you like some wine?  
What's your name? Are you by yourself?  
Are you the one? What's your sign? Can I take you home?

#### Repeat chorus to fade

Words and music by R. Blackmore/R. Glover  
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# I've Done Everything For You

By Sammy Hagar on Capitol Records

Well, there's one way love up there  
It ain't fair, it ain't no kind of fair to me  
It's all give and take and you just take  
And I can't take it, you see  
And I'm givin' up on love this time  
Me and my friends will do just fine

Because I've done everything for you  
You've done nothing for me  
I've done everything for you  
But baby, you've done nothing for me  
You've done nothing for me

Well, you said someday I'd have a whole lot of money  
And be a millionaire  
Yeah but when that didn't happen overnight  
I found out how much you really care  
Yeah, all you want is a whole lot of money  
All the rest is just jivin', honey

I've done everything for you  
You've done nothing for me  
I've done everything for you  
Everything, but nothing for me  
You, you done nothing for me

Wait a minute — when I first met you  
You didn't know how to hook a man  
(You've done nothing) There was so many things  
about makin' love you didn't understand

(You've done nothing) Yeah, but now you know about everything  
And I've trained you a pair of wings

I've done everything for you  
Oh baby, you done nothing for me  
I've done everything for you  
I've done everything for you  
You've done nothing for me

Now I'm going out on the town tonight  
And get as wild as I can be  
I'm gonna find out what it's really like to be loose, high and free  
Yeah, I don't care what people say  
I've changed my mind, it's gonna change to stay

I've done everything for you  
Just one thing, something, anything  
I've done everything for you  
Nothing, nothing  
You've done nothing for me  
You've done nothing for me  
You've done nothing  
You've done nothing  
You've done nothing for me  
Nothing  
See ya 'round

Words and music by Sammy Hagar  
Reproduced by permission of Warner Bros Music Ltd.

# Andy's Back



Listen to Andy Gibb's  
new album "AFTER DARK"  
including the single "DESIRE"

on 01-499 9471





... will recognise that murky sleeve illustration above as "Terminal Jive", the new masterpiece by the Brothers Mael. In other words, it's the new Sparks album, it's jolly good and we've got 25 of them here for the lucky winners of our Crossword Competition. You know the deal: first correct entry opened after the closing date (March 19) cops the stereo record player plus a copy of "Terminal Jive". The next 25 correct entries opened will each get a copy of the Sparks album. Right then, eyes down . . .

**ACROSS:**

- 1 Bend who went top five with "Street Life" ✓
- 4 Sheila B. Devotion hit ✓
- 6 Remember Althia & Donna's 1977 reggae chart-topper? (2,4,3,7) ✓
- 9 Words of a song ✓
- 12 Band to strike when you're in need of a light? ✓
- 13 Paul's missus ✓
- 14 A law-abiding group? ✓
- 15 Queen and Kate Bush's label ✓
- 16 Flying Lizards smash ✓
- 17 & 8 down "Games Without Frontiers" is his latest hit ✓
- 20 & 26 across He had hits last year with "Contact" and "H.A.P.P.Y Radio" ✓
- 22 Their big, early '70s hits included "Telegram Sam", "20th Century Boy" and "Get It On" (1,3) ✓
- 23 Neil / ----- / Smile — find the word that completes a name and starts a song ✓
- 22 Mick and Keith for instance ✓
- 26 See 20 across ✓
- 27 & 20 down On Den's model (anagram 2 words) ✓
- 29 Who vocalist ✓
- 30 Formerly of The Move, ELO and Wizzard (3,4) ✓
- 31 See 19 down ✓

**DOWN:**

- 1 Nick Lowe hit from 1979 (5,2,2,4) ✓
- 2 Blonde's first smash hit ✓
- 3 "Logical Song" band: sounds like the result of a meeting between Clark Kent and Catweazle! ✓
- 4 Jefferson ----- ✓
- 5 Slice a little chicory to take to the disco! ✓
- 7 Soul balled which was a 1978 No 1 for The Commodores (5,5,1,4) ✓
- 8 See 17 across ✓
- 10 Plastic Bertrand's one and only hit; parlez vous Francois? (2,5,4,3) ✓
- 11 Should they have recorded the American version of 16 across? ✓
- 12 "I'm ----- Fly Me" was a hit for 10cc ✓
- 18 Melodies to make you breathe easier? ✓
- 19 & 31 across Meinman of The Clash ✓
- 20 See 27 across ✓
- 21 "----- Riot" is a 1977 punk classic ✓
- 22 Ske label (3,4) ✓
- 25 Undertones end Remones label ✓
- 28 Mr Reed ✓

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**How to enter**

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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. 33), 117 Park Road, Peterborough PE1 2TS.

Make sure it arrives not later than March 19, 1980 the closing date. Sender of the first correct entry checked after the closing date will win the Ferguson record player. Senders of the next 25 correct entries will each receive a copy of the Sparks album. The Editor's decision on all matters relating to the competition will be final and legally binding. No correspondence can be entered into. The competition is open to all readers in Great Britain, Northern Ireland, Eire, Channel Isles and the Isle of Man, excluding employees (and their families) of *Smash Hits* and East Midland Allied Press.

1	C	R	U	S	A	D	E	R	S	3	S	P	A	C	E	R
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27	S															
28	S	T	R	U	M	M	E	R								

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

Address \_\_\_\_\_

**CROSSWORD No. 31 WINNERS**  
**STEREO WINNER:** Tracy Smith, Enfield, London.  
**ALBUM WINNERS:** Andrea West, Bedford; Tracey Limbrick, Oldbury, W. Midlands; Hazel Showell, Maidenhead, Berks; Colin King, Whitehawk, Brighton; Tanya Sapiano, Dagenham, Essex; Seamus Mullaney, Cantley Manor, Doncaster; Ms J. R. Henman, Maidenhead, Berks; Catherine Potter, Snettisham, W. Midlands; Ms. L. C. Fisher, March, Cambs; Richard Hanas, Palngton, Devon; Karen Phillips, Plectgate, Blackburn; Susan Gill, Hunts Cross, Liverpool; Lynn Pearson, Chadderton, Lancs; Samantha Smithers, Horsham, W. Sussex; Steve Brown, Beeston, Leeds; Susan Moore, Orsett Heath, Essex; Barry Hilton, Polagate, E. Sussex; Dennis Abbott, Colwyn Bay, Clwyd; Angela Clarke, Richmond, N. Yorks; Bryan Dawson, Chester-le-Street, Co. Durham; Peter Longley, Littledale, Sheffield; Ann James, Three Cocks, Powys; Richard Day, London; Mark Joseph, London; Mark Rayner, Slitsden, W. Yorks.

**ANSWERS TO CROSSWORD No. 31**  
**ACROSS:** Paul McCartney; 8 Strum (from JOA STRUM-mer); 10 The Beatles (The Beat-les); 11 Angie (Bowie); 12 Duo; 13 Detroit; 16 Teds; 18 Sister Sledge; 19 "Brandy"; 22 Roadie; 23 "My Guy"; 24 CBS; 26 "I Can't Stand (Losing You)"; 29 & 28 Anne Nightingale; 30 "I Can't Stand (Losing You)".  
**DOWN:** 1 Pretenders; 2 Undertones; 3 Mike Oldfield; 4 "Contact"; 5 Racey; 6 Elton (John); 7 Tom; 9 "If The Kids Are United"; 11 Art (Garfunkel) — from M-A-R-T inique; 14 Rolling Stones; 15 Ian Dury; 16 "The Revent"; 17 "Space Oddity"; 20 "Rock On"; 21 "YMCA"; 25 Single; 27 "I Love Train".

# HOT DOG

By Shakin' Stevens on Epic Records



My baby works in a hot dog stand  
Makin' them hot dogs as fast as she can  
Up steps a cat and now don't be slow  
Get me two hot dogs that's ready to go

Hot dog, she's my baby  
Hot dog, drives me crazy  
Hot dog, don't mean maybe  
You'll see my baby in a hot dog stand

In the cool of the evening when the sun goes down  
All the cats and the chicks all gather round  
They order hot dogs and red soda pop  
Then they head downtown to a hepcat hop

Hot dog, she's my baby  
Hot dog, drives me crazy  
Hot dog, don't mean maybe  
You oughta see my baby in a hot dog stand

I'm a-waitin' for my baby every night at twelve  
She closes up the top and then we lose ourselves  
At a hepcat hop in a crazy way  
We're doin' the bop 'til the break of day

Hot dog, she's my baby  
Hot dog, drives me crazy  
Hot dog, don't mean maybe  
You oughta see my baby in a hot dog stand

*Repeat and ad lib to fade*

*Words and music by Owens/Dedmon  
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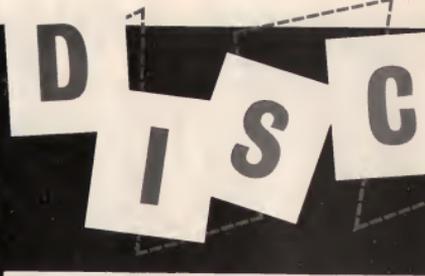
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No doubt from time to time in Bev's column you'll have heard her mention a D.J. called 'Froggy'. Well, folks, here I am in full glory because poor old Bev's away in hospital, having her tonsils dealt with.

First of all, let me tell you a little bit about myself — I've been a full-time professional 'Jos Dickey' for about eight years now, playing to audiences all over the country with my roadshow. I mainly play American Soul and Funk music which is imported to me through various channels from the U.S.A. On three occasions now I've visited New York and purchased a whole batch of records whilst there and of course took the opportunity to check out the American discos and clubs.

Ironically in New York where most of the hip music comes from, there aren't any Junior Discos. You have to be 21 before you are allowed into the clubs or to buy a drink. You'll probably remember the film "Saturday Night Fever" (joke or not) which was an X rated film in the States, which goes to prove that young people can't get involved with discos in any way and there is just nowhere for them to go.

Here in Britain that film had to be re-rated so that the younger set could see what all the fuss was about because here Junior Discos are a serious business, as younger people are very hip. More often than not it is the younger set who buy the disco material that often makes the charts. Take the Whispers record "The Beat Goes On" — that record climbed the charts well before the radio started playing it, and of course that was all down to you.

Here's some goodies you might like to check out some time that are big for me at the moment:

1. Check Out The Groove/You Got What It Takes, Bobby Thirston. Prelude ("You Got What It Takes" LP); 2. Body & Soul, Crown Heights Affair, Mercury (Promo LP); 3. Stomp, Brothers Johnson, A&M, (12"); 4. Hawkeye, Wilbert Longmire, Columbia (With All My Love LP); 5. Standing Ovation, GQ, Arista (12"); 6. You Know How To Love Me, Phyllis Hyman, Arista (12"); 7. Holdin' On, Tony Rallo, Calibre (12"); 8. I Shoulda Loved You, Narada Michael Walden, Atlantic ("Dance Of Life" LP); 9. High On Your Love, Debbie Jacobs, MCA ("High On Your Love" LP); 10. Don't Push it, Don't Force it, Leon Hayward, 20th Cent. (12").

Until I see you next time: "Keep it warm". Froggy

# Holdin' On

By Tony Rallo & The Midnite Band on Calibre Records

Must admit this ain't the way  
Must admit we've gone astray  
We still play the same old games  
Why can't we stop and walk away?

Must admit this ain't the way  
Makes no difference what you say  
I never meant to see you cry  
Hopefully I'll say goodbye

Chorus  
Holdin' on, waiting for the change  
Holdin' on, waiting for the change

Repeat chorus

What we had is in the past  
But we knew this wouldn't last  
We pretend that things have  
changed  
But we both know they're still the  
same

Must admit this ain't the way  
Must admit this ain't the way  
Must admit we've gone astray  
Must admit we've gone astray  
We still play the same old games  
Still the same games  
Why can't we stop and walk away?

Repeat chorus

Repeat chorus

Words and music by T. Rallo/A. Simms  
Reproduced by permission ATV Music Ltd./LuLuwigny Music

# TOP 40

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL	BPM
1	1	AND THE BEAT GOES ON WHISPERS	SOLAR	118
2	25	STOMP BROTHERS JOHNSON	A&M	119
3	7	HOLDIN' ON TONY RALLO	CALIBRE	-
4	23	TOGETHER WE ARE BEAUTIFUL FERN KINNEY	WEA	113
5	2	ROCK WITH YOU MICHAEL JACKSON	EPIC	120
6	29	TONIGHT I'M ALRIGHT HARADA MICHAEL WALDEN	ATLANTIC	-
7	8	YOU KNOW HOW TO LOVE PHYLLIS HYMAN	ARISTA	116
8	22	DON'T PUSH IT LEON HAYWOOD	20TH CENT (IMP)	-
9	3	RIGHT IN THE SOCKET SHALAMAR	ATLANTIC	122
10	NEW	JUST A TOUCH OF LOVE SLAVE	ATLANTIC	-
11	NEW	MOTIVATION ATMOSFEAR	ELITE/DAZ	-
12	NEW	CUBA GIBSON BROTHERS	ISLAND	-
13	11	RHYTHM TALK JOCKO	PHIL INT	114
14	19	STANDING OVATION G.O.	ARISTA	126
15	26	SELF SERVICE LOVE GUARDIAN ANGEL	RADIC/MATUMBI	-
16	NEW	LOVE INJECTION TRUSSEL	ELEKTRA	113
17	36	BOYS IN BLUE LIGHT OF THE WORLD	ENYGN	-
18	4	HAVEN'T YOU HEARD PATRICE RUSHEN	ELEKTRA	121
19	31	WORKING MY WAY DETROIT SPINNERS	ATLANTIC	-
20	6	SHAKT BRASS CONSTRUCTION	UNITED ARTISTS	120/124
21	40	TONIGHT'S THE NIGHT SHARON PAGE	SOURCE (IMP)	-
22	24	ON THE RADIO DONNA SUMMER	CASABLANCA	128
23	5	THE WORLD IS A GHETTO WAR	MCA	121
24	12	JAZZ CARNAVAL AZYMUTH	MILESTONE	135
25	NEW	IN THE STONE EARTH WIND & FIRE	CBS	-
26	10	WE GOT THE GROOVE PLAYERS ASSOCIATION	VANGUARD	129
27	27	I CAN FEEL IT STOP	CALIBRE	124
28	13	TOO HOT KOOL & THE GANG	MERCURY	106
29	9	DON'T STOP THE FEELING ROY AYERS	POLYDOR	114
30	38	ROCK IS GONNA GET YOU GORDON'S WAR	STARR-JAY (IMP)	129
31	NEW	THIS IS LOVERS ROCK EARGASM	VENTURE REGGAE	-
32	NEW	SAFARI MODERN SOUND CORPORATION	EPIC	-
33	NEW	THE YEAR OF THE CHILD GIVENS FAMILY	VENTURE	118
34	26	CATCHING THE SUN SPYRO GYRA	MCA	-
35	NEW	OH BOY ROSE ROYCE	WHITFIELD	-
36	NEW	EP CHAIRMAN OF THE BOARD	INFERNO VARIOUS	-
37	NEW	GIVE UP FUNK BT EXPRESS	COLUMBIA (US)	115
38	18	ARE YOU REALLY BILLY OCEAN	GTO	119
39	NEW	HANG ON IN THERE BABY ALTON & JOHNNY	POLYDOR	98
40	15	(NOT JUST) KNEE DEEP FUNKADELIC	WARNER BROS	116

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

## Do That To Me One More Time

By Captain and Tennille on Casablanca Records

Do that to me one more time  
Once is never enough  
With a man like you  
Do that to me one more time  
I can never get enough  
Of a man like you  
Oh kiss me like you just did  
Oh baby, do that to me once again

Pacify me one more time  
Once just isn't enough  
For my heart to hear  
Oh tell it to me one more time  
I can never hear enough  
While I got you near  
Oh say those words again  
Like you just did  
Oh baby, tell it to me once again

*Repeat first verse*

Oh baby, do that to me once again  
Woah baby, do that to me one more time  
Do it again, one more time  
Do it again, one more time  
Do it again

Words and music by Toni Tennille  
Reproduced by permission of ATV Music Ltd

### Rob Jones' Disco Pick



"It Will Come In Time" by Billy Preston and Syreeta Wright (Motown).

This time Billy Preston has written the song himself and it really does suit this combination of voices. A nice bright, happy sound and even though I like it more than "Born Again", I don't think it will get quite as high in the charts, but a big record all the same.



**SMASH HITS**  
**THE TOURISTS**

# Together We Are Beautiful

By Fern Kinney on Warner Bros Records

He walked into my life  
And now he's taken over  
And it's beautiful  
Yes, it's beautiful

I've gone with better looking guys  
He's gone with better looking girls  
But now we're beautiful  
I think we're beautiful

*Chorus*  
I don't need love affairs anymore  
I don't need love affairs anymore  
Can't you see it's the chemistry?  
You all must agree together we are beautiful (beautiful)  
We are so beautiful

I am the rain, he is the sun  
And now we've made a rainbow  
I think it's beautiful  
It's really beautiful

*Repeat chorus*

And if the whole world fell in love  
Just like me and my man  
This would be beautiful  
This would be so beautiful

*Repeat chorus ad lib to fade*

Words and music by Ken Leray  
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# 'BRING IT ALL HOME'

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31 BRANFORTH HALL, SWANSEA  
APRIL 2 WHITLA HALL, BELFAST  
3 THE GALLESIN STADIUM, DUBLIN  
5 APOLLO GLASGOW  
6 CAPITAL ABERDEEN  
8 KEESON LINDRIDGE  
9 CITY HALL, NEWCASTLE  
11 APOLLO LANCHESTER  
12 CITY HALL, SHEFFIELD  
MAY 18 LONDON CONCERT DATE  
(TO BE CONFIRMED)

# On The Radio

By Donna Summer on Casablanca Records

Someone found the letter you wrote me on the radio  
And they told the world just how you felt  
It must have fallen out of a hole in your old brown overcoat  
They never said your name but I knew just who they meant  
I was so surprised and shocked and I wondered too  
If by chance you heard it for yourself

I never told a soul just how I'd been feeling over you  
But they said it really loud

They said it on the air

On the radio

On the radio

On the radio

On the radio

Don't it kinda strike you sad when you hear our song?

Things are not the same since we broke up last June

The only thing that I wanna hear is that you love me still

And that you think you'll be coming home real soon

Yeah, you kinda made me feel proud when I heard you say

You couldn't find the words to say it yourself

Now in my heart I know I can say what I really feel

'Cos they said it really loud

They said it on the air

On the radio

If you think that love isn't found on the radio

Then soon write in, you may find the love you lost

'Cos now I'm sitting here with the man I sent away long ago

He found it really loud

He said it really loud

On the radio

Words and music by G. Moroder/D. Summer

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141 Madness  
112 Jam  
121 Poica  
144 East  
132c Sex Pistols  
123 Bungle  
142 Specials  
143 Pretender  
140 Selector  
129 Sting/Police  
134c Poica  
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95 Sid Vicious  
126 Police  
132c Gary Numan  
135c Sting  
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# START TEASER

The names listed are hidden in the diagram. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in the right order, whichever way they run. Some letters will need to be used more than once — others you won't need to use at all. Put a line through the names as you find them.  
Solution on page 35.

AL GREEN  
BILLY OCEAN  
BLUE  
BRUCE FOXTON  
CARS  
CHORDS  
CHROME  
DOLL  
DR HOOK  
GAP BAND  
GIRL  
GOOD RATS  
HUMBLE PIE  
JON ANDERSON  
KC AND THE SUNSHINE BAND  
LEE PERRY  
LOU REED  
LULU  
MARTI WEBB  
MOON MARTIN  
NEW MUSIK  
OSIBISA  
PETER GABRIEL  
PHIL DANIELS  
PHOTOS  
PLAYER  
POSITIVE FORCE  
RAMONES  
REGENTS  
ROBIN TROWER  
ROY AYERS  
SHALAMAR  
SIMPLE MINDS  
SMOKEY BROTHERS  
STRAWBS  
TED NUGENT  
TOM WAITS  
VAPORS  
WHISPERS  
ZANE GRIFF

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

## CLUB SKA '67

GUNS OF NAVARONE  
GUNS FEVER  
HOT & TO WEST  
PHOENIX CITY  
SHANTY TOWN  
DANCING QUEENS  
RIGHT MAKING LOVE  
BROADWAY JUMP  
RUB UP PUSH UP



OK, all you ska and reggae fans — want to hear how it all started? Well, Island Records, home to many of the ska and bluebeat classics of the 60's, are re-releasing their three album compilation set of the genuine articles: "Intensified" Vols 1 & 2 and "Club Ska '67". Thanks to Island, Smash Hits has no fewer than (gasp!) 50 sets of these albums to give away. And that's not all — there are also prizes for the next 100 runners up — a brace of classic 60's ska singles: "Guns Of Navarone" by The Skatalites and "Rub Up Push Up" by Justin Hines & The Dominoes (both, incidentally, included on "Club Ska '67").

Fancy one of these prizes? Then fill in your answers to the six questions below on the entry form and send it to arrive by March 20 to: Smash Hits Ska Competition, EMAP, 117 Park Road, PETERBOROUGH PE1 2TS.

The first fifty correct entries opened after that date will each win a set of three albums, and the next hundred correct entries opened will each receive the two singles. (If some of the questions seem a bit hard, you may well find the answer in back issues of Smash Hits!)

- A) Hers was the first ever bluebeat hit in Britain, hitting no.2 in March '64, and it's just been re-released. Name the singer and the song.  
B) Originally released in 1969, the re-released version was recently

hovering in the lower regions of the charts and also featured on The Specials' live EP. Name the song.

- C) Madness' first hit was a tribute to a well known Jamaican bluebeat character. Who is he?  
A) A veteran trombonist, he played on many of the original ska classics as well as on The Specials' "Message To You Rudy" and their recent live dates. Name him.  
E) It's the title of a film which starred Clint Eastwood, David Niven, Gregory Peck and Anthony Quinn as well as of a ska classic by The Skatalites. What's the title?  
F) "The Israelites" was a hit for him in 1969 and again in 1975. Who is he?

## SKA COMPETITION

A \_\_\_\_\_  
B \_\_\_\_\_  
C \_\_\_\_\_  
D \_\_\_\_\_  
E \_\_\_\_\_  
F \_\_\_\_\_  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
\_\_\_\_\_

Back when I was younger they were talking at me  
 Never listened to a word I said  
 Back when I was younger they were talking at me  
 Never listened to a word I said  
 Always yap yap yapping and complaining at me  
 Made me think I'd be better off dead  
 I don't wanna talk about it  
 I don't wanna hear no lip

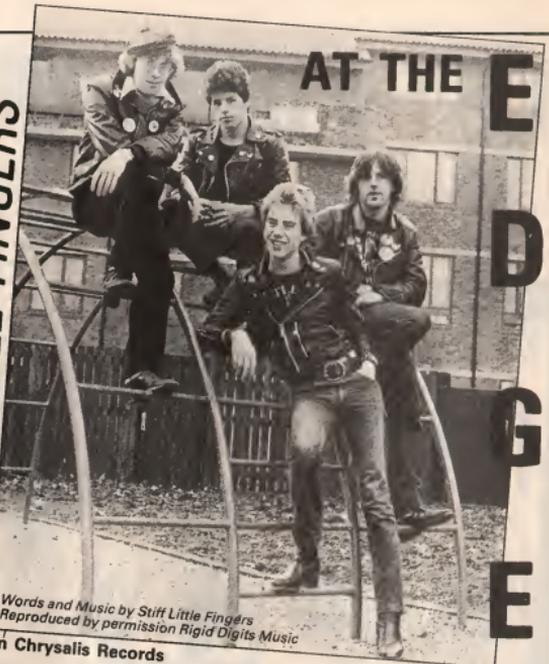
Take your share, don't shout about it  
 That's your lot, remember you're a kid  
 They would always teach me that to swear was a sin  
 Always speak your mind but not aloud  
 Think of something that you wanna do with your life  
 Nothing that you like, that's not allowed  
 I've no time to talk about it  
 All your stupid hopes and dreams  
 Get your feet back on the ground, son  
 It's exams that count not football teams

*Chorus*  
 And I'm running at the edge of their world  
 They're criticising something they  
 just can't understand  
 Living on the edge of their town  
 And I won't be shot down

Taught me to defend myself and to be a man  
 How to kick someone and run away  
 Gave me everything that any young man could need  
 But don't understand why I won't stay  
 Here's your room and here's your records  
 Here's your home and here you'll stay  
 Here's somewhere I don't believe in  
 Wish someone would take it all away

*Repeat chorus*  
 Running at the edge of their world  
 And they're criticising something they  
 just can't understand  
 Living on the edge of their town  
 And I won't be  
 No, I won't be  
 No, I won't be shot down

STIFF LITTLE FINGERS



AT THE  
 E  
 D  
 G  
 E

Words and Music by Stiff Little Fingers  
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HANDS OFF  
 SHE'S MINE

THE NEW SINGLE FROM

THE  
 BEAT

Double A side:

"Hands off ...  
 she's mine"

C/W

"Twist & Crawl"

FEET 1

On



# LET YOUR ART DANCE

**PHEW!** For a while there our art department was looking like an explosion in a Two Tone factory. Your response to our Walt Jabsco competitionette was, to say the least, staggering. So high was the standard that 2-Tone very kindly gave us some extra prizes to

lavish on all you artistic types.

So, in addition to the six winners, who each receive a copy of The Specials dynamic first album, we have fifty special Walt Jabsco posters for the fifty best runners up.

First the hot half dozen . . .



**"SMASH IT UP"**  
(Andy Collins, Northampton)



**"BOMBER"**  
(Louise Hardman, Luton)



**"TEA FOR TWO"**  
(Beth Paton, Sale)



**"CLONE"**  
(Mark Filer, York)



**"I'M IN THE MOOD FOR DANCING"**  
(Laura Borman, Chingford)

. . . and here's a selection of just some of the runners up . . .



**"DO THE DOG"**  
(Louise Trewavas, Wokingham)



**"MONKEY MAN"**  
(Nigel Baker, Horsham)



**"MY FUNNY VALENTINE"**  
(Dave Wenlock, Bridgnorth)



**"BLANK EXPRESSION"**  
(Olga, Keighley)

**"TOO MUCH PRESSURE"**  
(Julia Bascombe, Bournemouth)



**"LIVING BY NUMBERS"**  
(Dominic Turner, Cheltenham)



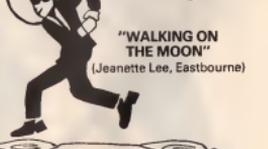
**"I CAN'T STAND MY BABY"**  
(Philip Thompson, Totton)



**"YOU NEED WHEELS"**  
(Carole Young, Norwich)



**"COOL FOR CATS"**  
(The Mog, Fife)



**"WALKING ON THE MOON"**  
(Jeanette Lee, Eastbourne)

. . . the following folks also get a poster of Wondrous Walt:

Thomas Reed, Kettering; Peter Gallienne, Broughton; Julie Holmes, Nuneaton; Ian Bateman, Burton-on-Trent; Sally Stevens, Corringham; Jane Raszka, Sheffield; Christine Russell, Earley; N. Wicks, Andover; Helen Crawshaw, Preston; J. Swann, Sheffield; Richard Chung, Rhyll; Jillian Robertson, Carlisle; P.

Scanlan, London; Paul Johnson, Swindon; Joanne Emery, Bath; Neil Maddock, Kidderminster; Sharon Pilkington, Bradford; D. Newton, Surbiton; Michael Evans, Carmarthen; Jan Best, Ivybridge; Ali Fraser, Portrush; Anthony Brewerton, Botley; Graham Gilbert, Hayes; Janet Richardson, Scunthorpe; Kevin Dugdale, Harefield; Rudy Grant,

Islworth; Jim Watson, Balloch; Jayne Woods, Burton-on-Trent; Joanne Jordan, Gloucester; Ian Hawton, Scunthorpe; Simon Ayto, Darlington; Catherine Hampson, Grange-over-sands; Steve Coffin, Stevenage; David Cooper, Stapleford; Pamela Hill, Birmingham; Sue Arcsott, Northampton; David Lupton, Garforth; Paula Morton, Poole;

Paul Skinner, Birmingham; Kevin Gardner, Lisburn; Sally Medcalf, London; John Henderson, Aberdeen; Clive Savage, Kenilworth; R. Winter, Waltham Cross.

Oh, and Carol Bulis—you didn't give us your full address—so write to David Hepworth at the usual address and claim your poster, OK?

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901 QUEEN



507 PINK FLOYD



679 IDIOT



880 THE WHO



877 MADNESS

IF YOU NOTICE THIS NOTICE YOU WILL NOTICE THIS NOTICE IS NOT WORTH NOTICING!

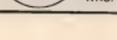
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186 STATUS QUO



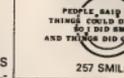
836 WILD LIFE



232 REALITY



898 SELECTER



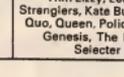
892 MADNESS



854 CLASH



845 SID VICIOUS



888 UNDERTONES



828 THE POLICE (GLT)



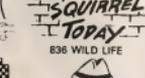
821 CONFEDERATE FLAG



897 PRETENDERS



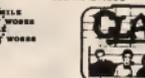
849 THE JAM



878B STONES



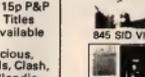
881 SHAM 69



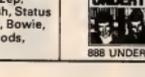
870 BOOMTOWN RATS (GLT)



868 MODS



896 TOURISTS



895 RAT



852 STATUS QUO



858 AC/DC



802 SUPERSIGN GLITTER TOOTHICK FOR



251 TOO THICK



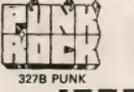
857 BLONDIE



351 E.L.D.



869 QUEEN (GLT)



327B PUNK

## SPECIALS



873 SPECIALS



861 THE POLICE



872 GARY NUMAN



857 BLONDIE



351 E.L.D.



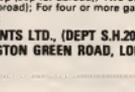
869 QUEEN (GLT)



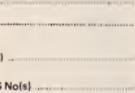
881 SHAM 69



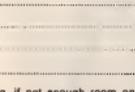
868 MODS



870 BOOMTOWN RATS (GLT)



896 TOURISTS



895 RAT



539 POTTY



861 THE POLICE



872 GARY NUMAN



857 BLONDIE



351 E.L.D.



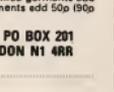
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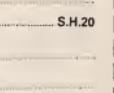
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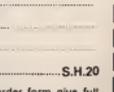
868 MODS



870 BOOMTOWN RATS (GLT)



896 TOURISTS



895 RAT

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understand*

*their new album*



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Artist  
**SPIZZ ENERGI**

Song  
**WHERE'S CAPTAIN KIRK?**

Label  
**ROUGH TRADE**

Year  
**1979**

Requested by  
**DAVID KNIGHT,  
WESTON-SUPER-  
MARE, AVON**

**REQUEST-SPOT**

# Where's Captain Kirk?

PG. MARE LAYE

By Spizz Energi on Rough Trade Records

I was beamed aboard the Starship Enterprise  
What I felt, what I saw, was a total surprise  
I looked around and wondered, tan this be?  
Or is this the start of my insanity?

Oh but it's true  
As we went Warp Factor 2  
And I met all the crew  
Where's Captain Kirk?  
Where's Captain Kirk?  
Where's Captain Kirk?  
Where's Captain Kirk?

I went to the bridge and we were tossed about  
In the storm of the vortex I was hit with a doubt  
Saw in a dream in a memory of mine  
Was it you? Was it me? Who was it all the time?

Spock pulled me through  
As we went Warp Factor 2  
And someone I saw I knew  
Who's Captain Kirk?  
Who's Captain Kirk?  
Who's Captain Kirk?  
Who's Captain Kirk?

(Red alert, Kirk to bridge  
Red alert, Kirk to bridge)

Where's Captain Kirk?  
Where's Captain Kirk?  
Where's Captain Kirk?  
Where's Captain Kirk?

When I awoke from the dangers of space  
I looked and I saw a familiar face  
The time warp had made a change to me  
For I was the Captain and the Captain was me

Yes it's so true  
As we went Warp Factor 2  
The changes I had been through  
As Captain Kirk  
I'm Captain Kirk  
As Captain Kirk  
As Captain Kirk

Oh but it's true  
As we went Warp Factor 2  
The changes I had been through  
As Captain Kirk  
I'm Captain Kirk  
Where's Captain Kirk?  
I'm Captain Kirk

Where's Spock?

(Where the (beep) is he?  
Yeah, beam up Captain, get a (beep) move on  
Yeah, get hold of yourself  
Frankly, Scotty, I find this whole (beep) episode  
quite irrational ...

Words and music by Spizz/Coalfield.  
Reproduced by permission of Blanche Reed Music.



# Martha and the Muffins

THE SINGLE

ECHO BEACH

SMASH HITS 31



We seem to have missed out on "Rosalie" by Joan Armatrading (A&M) which, considering she's a national asset, capable of singing a VAT form and making it mean something, is nearly a crime.

All Bette Bright's singles are extremely neat but "Hello I Am Your Heart" (Korova) actually sounds like a real smash. A moderately reggaeed version of a silly old song, when you've heard it a few times there's a small thrill of recognition when you catch those opening bars, and if that isn't the sign of a hit then there ought to be a law.

Well, now that the Pile On My Right and the Ovaltine is nearly ready, I make no apologies for giving the First-Annual-Happiness-Is-Sevens-inches-Across-And-Goes-Round-Swiftly Award to Snips for "9 o'clock" (EMI).

After having weathered more disappointments than anyone with his talent has any right to, this character, who you've heard the word (advisedly) back with a perfect rollercoasting love song that, with suitable help from Midge Ure's A&M poped production, goes straggling off into the stratosphere on the back of three different hook lines. You should buy this record. Snips deserves it and so do you.

B. A. Robertson shows up the Jambos of the Fabulous Poodles by anticipating a hippy revival with "Kool In The Kaffian" (A&M). He's sharp and he doesn't stick around long enough to be a bore. He's good for you.

scat singing and electronics until they're virtually unrecognizable. Witty, wondrous and quite bewildering. Best tracks: "The Rotary," "Cairo." (8 out of 10).

SQUEEZE: Argy Barmy (A&M). Much less immediate than the poppy "Cool For Cats", this shows a new, more serious side to Squeeze. Basically they've grown up a bit — Chris Difford's lyrics are much more mature while still as clever and descriptive, and the music is also more sophisticated and developed but just as melodic and varied. Gets better with every play — an album they can be proud of. Best tracks: Pick any ten from ten. (8 out of 10).

## SINGLES

By David Hepworth

FOUR RECORDS from American outfits made up of brothers are the first off the top of the pile and make you feel like giving up without going any further.

"Feeling Like Strangers Again" by Wilson Bros (Atlantic), Take Me As I Am from Simms Brothers Band (Elektra), "What's A Nice Girl Like You (Doing In A Love Like This)" by Springer Brothers (Elektra) and, most originally wet of all, the new Bellamy Bros effort, "Lovin' On" (Warner Bros.), all warrant the desert that is West Coast Easy Listening.

These records are raw shirts open to the waist and medallions glistering in the L.A. sun and deal in the kind of dewy-eyed emotion that would seem safe even in a hallway.

Most of these bleached denim romantics are trying to break into the Eldorado that is The Singles market. Listening to their new offering, "I Can't Tell You Why" (A&M), it's difficult to convince yourself that these popsters were at one time pretty darn sharp. Cold but clever. This watery Al Green rip-off is the product of a machine that has to turn out something every couple of years to stop it seizing up altogether.

## ALBUMS

By Red Starr

SISTER SLEDGE: *Lova Somebody Today* (Atlantic). No surprises here, with all the familiar trademarks of the Chic writing and production team. Simple but insistent rhythms and arrangements, that distinctive choppy guitar sound and vocal style — highly enjoyable while playing but good tunes are getting noticeably fewer and a different style is definitely needed before they get left behind. Best tracks: "Go To Love Somebody," "Let's Go On Vacation." (7 out of 10).

30 SMASH HITS

April Wine have an EP (Capitol) which matches a truly dismal song called "Like To Rock" with another that warns that "Rock 'N' Roll Is A Vicious Game". Aside from the fact that these clowns wouldn't recognise rock 'n' roll if it took to nesting in their hair, it strikes me that any activity that provides such people with a living is not nearly vicious enough.

After making America their own in 1979, The Knack are already bankrupt of ideas — "Baby Talks Dirty" (Capitol) repeats the "My Sharona" formula almost note-for-note. Course, she doesn't really talk dirty but Meg Richardson doesn't really run a motel.

I don't hate all this week's releases. Fact is I love Rocky Burnette's new record. Even a fully paid up member of the "Tired Of Tosin" The Line" fan club didn't really, in his heart of hearts, believe he could follow it up, let alone (nearly) surpass it.

"Baby Tonight" (EMI) is like oxygen in the bloodstream, a rattling new song in the romantic disco perfectly punctuated by his off-man whooping and the insistence of the hook line. Now c'mon; he can't be like this, he's got to be mildly eccentric — most are trying to sound like other, better records. They're all dull.

If any of these outfits have a "Message In A Bottle" or a "Brass In Pocket" in them, these

and thin that they almost drive me into the waiting arms of the 45 on the deck. "2000 Men" by Kiss (Casablanca). This heretofore revamped of an old Stones song is so frozen that it shall be really amused to see it. They're only a pantomime after all and we can get.

Oddly enough, it's Ten Pole Tudor (who should by rights be the absolute bottom of this whole queue-for-a-day business), who actually does deliver with "Real Fun" (Korova), tapering for a while the theory that people who sing about fun rarely provide any.

"Big Boy" from Mark Adams And The Gems (A&M) also has a certain warmth and confidence to it. Eric Stewart and Gerry Rafferty, with "Girls" (Polydor) and "Bring All Home" (UA) respectively, both contribute subdued, strangely old-fashioned singles, full of snow-know-how but lacking in know-why.

The Fabulous Poodles are a well-known band or they are; all marianism and cleverness but neither will nor speed. Isn't it a bit late to be making jokes about the "Bionic Man" (Blueprint)?

Dan's "Hidden Valley" (Island) discovers him in almost Chitani territory, filling a perky disco pop song with a keyboard fill that does a lot of the work. M seems destined to wander the wilderness for a while trying to recapture the moment that gave birth to "Pop Muzik". "That's The

love it. Best tracks: "Electricity," "Red Frame/White Light." (7½ out of 10).

RACHEL SWIFT: *Protect The Innocent* (Stiff). Nothing if not an American professional technical tackles competently enough the variety of material put before her without ever sounding convinced or convincing. It's likeable enough but strictly adolescent/unwonted mainstream and like the sleeve, a good idea which doesn't quite come off. A great singer still in search of her own musical identity. Best tracks: "Jealous," "New Rose." (7 out of 10).

MARtha & THE MUFFINS: *Metro Love* (Dindisc). Nice work



chewed-over fragments aren't giving anything away.

"Invasion Of The Gamma Men" by S.I.A.K.E. (Sire) has a good satirical sense that does something to compensate for a cluttered production. "Kidding Stops" will no doubt be a hit for The Tigers (Strike) but I doubt whether anyone will be tempted to love them for it.

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# THE FLYING LIZARDS

Mark Ellen visits The Reptile House



IT SEEMS fitting, somehow, that The Flying Lizards' "Money" should have cost so little and made so much.

Forget about expensive studio gadgets and weeks of rehearsal time — "Money" was recorded in an industrial meat fridge, using a technique called "Prepared Piano" (which means chucking things like ashtrays, tape cassettes and paperweights onto the strings to get that tinny 'banjo' sound).

And it cost less than £6.50 to record, yet it sold more copies in the whole of last year than any other single released by Virgin Records. That's more than either The Skids, The Members, Penetration, XTC, PIL or The Rutas!

What's stranger still is that the Lizards aren't so much a "band" as just a means of packaging the studio experiments of the brains behind the Lizards, David Cunningham. He writes almost all the music, rearranges the remainder, and produces and plays it himself, using a few sound musicians when he needs them.

Even the band's vocalist, deadpan Deborah Upton, is just an old friend from art school who simply turns up when he's recording or playing Top Of The Pops.

It's rumoured that she'd never sung before she met David.

"She's still never sung!" he says, laughing about her slightly unorthodox style. "It's terrible of me. I know, but I always say something like that about her in interviews and then she reads it and won't talk to me for about a month. She admits that she can't sing, but she doesn't like me admitting it for her!

"The trouble is that interviews always come around just at the time that the records are getting the build-up, and the build-up's the time when we really need to smile at other people. Last time I said something rude about her, it was just before we did Top Of The Pops and she wouldn't talk to me. It was pretty horrific."

IF YOU remember "Money", the chances are you'll remember its forerunner, an even more freeze-dried version (featuring cardboard box drumkit) of the old Eddie Cochran classic, "Summertime Blues".

David recorded it nearly three years ago after leaving his Irish homeland to study Art at Maidstone in Kent. The first thing he discovered was that he was a pretty useless painter and so, "having to think of other things to do", he started up a 13-piece band, Les Cochons Chic (that's The Chic Pigs to you and me).

He then released a solo album called "Grey Scale" of piano music so waxy that it's unsurprising that it sold less in total than "Summertime Blues" did in a day.

Having no sophisticated equipment, David recorded the



PHOTO: LAURIE EVANS

single with just a 4-track tape machine, transferring each tape onto a smaller 2-track while adding more tracks every time, and so building up the equivalent of a 16-track studio technique (except it cost about a fiver to make).

Next he decided that at over three minutes running time, it was too long, so he simply speeded it up 'til it lasted 2 minutes 54 seconds (oh, the wonders of technology!)

And lastly, he decided to try and get it released as a single and sent it off to over 20 record companies. All of them said it "wasn't commercial" until Virgin Records — well known at the time as pioneers of all things extraordinary — snapped it up and proved them all wrong.

Almost immediately, the single's thin, two-dimensional sound was labelled as "minimalist" (i.e. he used a very basic technique and the minimum of components). David's never liked the term too much but admits it is an accurate description of an approach moulded by his art-school background.

"The school was very influential 'cos it considered that 'anything goes', which took away one's hesitation about doing something that might not work. You actually got very used to doing things that didn't work."

"Also, the only way our art teacher could make us do better paintings was to tear up all the bad ones. So he tore everything up, which stopped us being 'precious' about our work, and very quickly battered all notions of whether our work was actually worth anything."

True to his word, he doesn't have any great expectations of his music. He simply experiments with "sound textures", and they work if he likes them, and if anybody else happens to like them then so much the better.

THE DAY we met in his house in Clapham in South London was the release date of the Lizards' debut album, called — would you

believe — "The Flying Lizards", an intriguing and mostly highly enjoyable development of the type of sound technique he was using on the singles.

Four of the tracks are wordless and sound like a movie soundtrack, and his method of recording these is flexible but meticulous in the extreme. First, he books studio time — whether or not he has a specific idea in mind — and he hires a few musicians for the day. Then he introduces them to a rhythm, a sequence of notes or just a type of sound effect, which they then send it.

David finishes off by adding his own instrumentation and then remixing and re-arranging the tapes until he's happy with the sound balance. It's a bit like making a rough sketch, then being given a whole range of colours to blend it into a painting.

The result is that, being made as a very personal album, it's likely to inspire very personal feelings in its listeners. David doesn't seem too concerned as to what anyone else will make of it.

"It doesn't actually bother me if anyone says it's great or they say it's dreadful. I know what I think about it."

"I think it's seriously flawed in some ways, but then again there's absolutely no point in my coming out and saying that, as very few people are going to listen to it in the same way as I've listened to it, knowing the construction of it. Perhaps what I think are mistakes will be plus points to someone else."

When it comes to actually writing "songs" — as opposed to instrumentals — he's not quite so confident.

"I tried to write a song after 'Money' which I never actually put out, and probably never will as it sounds like Billy Joel. It's really horribly commercial. My songwriting thing is quite honestly a joke. I just thought, all these horrible songs you hear on the radio, they must be easy to write so let's write some of this

rubbish. But when I actually did it, it was too rubbishy."

HOW DOES he react to the people who think his kind of music is "a con", especially the way he's dressed up a couple of old songs in modern new clothes and had chart hits with the pair of them?

"If people feel conned, they needn't buy my records. I've been conned plenty of times buying dreadful records. If people actually buy them then it's their fault."

"I got a letter from Janie Bradford today. She's the lady who co-wrote 'Money'. She said, if you get any gold records for the single, do send me one! She must be a really interesting person."

It's unlikely that many of his audience will be more critical than David is himself. He says he can listen to side 2 of the album "straight through — endlessly", but being a typical perfectionist, he's got a few regrets about the first side.

"If I had the time again, I'd do it completely differently. But doing it's doing it. I hate all this stuff about Fleetwood Mac going back into the studio for the twentieth time to re-record their double album or whatever. It's quite ridiculous."

"I mean, you should record something once, and if it doesn't work — forget it. And maybe you'll dig the tape out in 20 years time and think 'oh that was a good idea, but it didn't work because of that'. With the insight of 20 years distance, you'll be able to put your finger on the problem."

"But I don't think there's a lot of point in bothering with complex things if there's something else you can do very easily."

"What I've always aspired to doing is producing music that I can listen to and that other people like to listen to as well."

Can't say fairer than that, can you?



# Running Free

By Iron Maiden on EMI Records

Just sixteen, a pickup truck,  
Out of money, out of love  
I got nowhere to call my home  
Hit the gas and here I go

*Chorus*

I'm running free, yeah  
I'm running free  
I'm running free, yeah  
I'm running free (free)

Spent the night in LA jail  
And listened to the sirens wail  
But they ain't got a thing on me  
I'm running wild, I'm running free

*Repeat chorus*

Get out my way!

*Repeat chorus*

Pulled her at The Bottle Top  
Whisky dancing, disco hop  
All the boys are after me  
But that's the way it's gonna be

*Repeat chorus ad lib to fade*

Words and music by Harris/Di'anno  
Reproduced by permission Sanctuary  
Music



# Hello America

By Def Leppard on Vertigo Records

Hello America, Hello America  
Hello America, Hello America

Well, I'm taking me a trip  
I'm going down to California  
Yeah, I'm gonna try Hollywood and San Pedro Bay,  
yeah

I'll tell you what I'm gonna do  
I'm gonna give my love to you  
I'm gonna take you where the lights are bright  
I'm gonna give you my love tonight

Hello America, Hello America  
Hello America, Hello America

I'm gonna get me a Greyhound bus a-down the  
motorway

I'm gonna spend a little time in 'Frisco and LA  
But when it gets to twelve o'clock  
And you feel that you got to rock  
You better let your hair hang down  
So we can boogie all over town

Hello America, Hello America  
Hello America, Hello America

Well, I'm taking me a trip  
I'm going down to California  
Yeah, I'm gonna try Hollywood and San Pedro Bay,  
yeah

I'll tell you what I'm gonna do  
I'm gonna give my love to you  
So woncha take me where your lights are bright?  
So woncha give me your love tonight?

Hello America (*Repeat 8 times*)

Words and music by Savage/Clark/Elliot  
Reproduced by permission of Def Lepp/Marksman  
Music Ltd



# GRINGOS - 1980 SALE

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**NEW** **SALE**

**107** Good quality leather jacket in black or brown and other colours. Size 40-42. **£47.50** **no sale**

**108** Good quality leather jacket in black or brown and other colours. Size 44-46. **£44.50** **no sale**

**109** Good quality leather jacket in black or brown and other colours. Size 48-50. **£44.95** **no sale**

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**9123** Tartan kilts in all Royal Stewart tartan. These kilts have leather straps. **£11.90** **no sale**

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**SALE**

**8124** Made in France. Fully program leggings in leopard or tigerskin. Size 40-42. **£10.95** **no sale**

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**SALE**

**8126** Strap trousers in 100% black or white. These trousers have a zip fly. Size 40-42. **£13.50** **no sale**

**8127** Bondage trousers. Straps all round. Size 40-42. **£15.50** **no sale**

**8128** Bondage trousers. Straps all round. Size 44-46. **£12.95** **no sale**

**8129** Tartan trousers and Royal Stewart tartan. Size 40-42. **£12.50** **no sale**

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**SALE**

**8111** Bondage Zip shirt. Made in France. Size 40-42. **£8.50** **no sale**

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**SALE**

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## 8178 8190 8198 8199 8197

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**8199** Good quality. Size 40-42. **£3.95** **no sale**

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Picking 7 shirts, 1 pair of socks and a pair of shoes. **ONLY £2.95!**

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# THE BEST THINGS IN LIFE ARE FREEBIES . . .



Yes, it's that time again when Britain's most generous music magazine digs deep into the piggy bank and, having thrown away Red Starr's coat buttons, the yellow Smarties top and the old ha'penny we found in the street, proudly presents (pause for dramatic effect and breath):

## **ANOTHER SMASH HITS FREE FLEXI-DISC (taa-daaaah!!)**

Only this time there's not just one band on it but **two**, namely **THE SKIDS** (gasp) and **XTC** (swoon).

The Skids will be bringing you "The Olympian", a track from their "Days In Europe" album but completely remixed and renovated to gold medal standards. XTC, on the other hand, will be bringing along "Ten Feet Tall" — a track from their fab, brill etc album "Drums And Wires". It's also been re-jigged and re-thingamied — not to mention re-recorded — for release in America as a single. This souped-up version won't, however, be released here (Famous Last Words) so this will be your only opportunity to obtain it in this country (thrills, excitement).

Not a bad little package, if we say so ourselves, and it'll be there on the cover of the next issue of Smash Hits, all in glorious red vinyl.

Also in the next issue will be (fanfare please):

**GARY NUMAN:** Splendid new full colour centrespread (cor!)

**ANDY SUMMERS:** The second of our personal Police profiles (sudden upsurge of interest)

**THE SMASH HITS READERS POLL RESULTS** (fingers crossed)

AND a mini-TV as the prize for our lucky Crossword Competition winner plus, well, we won't give away all our aces just now — let's just say there'll be a few more surprises!

Now then, dear loyal and much prized reader, it follows since we'll be carrying all the aforementioned goodies, that there will be a lot more people than usual looking for copies of "Smash Hits" in the shops, right? So do yourself a favour and make sure of your copy — nip down to your newsagents and ask them to place you a regular order right now . . .

**SMASH HITS FREE FLEXI-DISC ISSUE  
ON SALE MARCH 20**

SMASH HITS

DAVE EDMUNDS

