STING
JOE JACKSON
RAMONES

Words to the
TOP SINGLES
including
I Hear You Now
Living By Numbers
The Plastic Age

THE WHO
MATCHBOX
in colour

JOE JACKSON ALBUMS TO BE WON
He got a bike — I'm hypnotised by the motorbike beat
Motorbike — I got the hoots for a drive up the street
He like the beat — I got the beat
He like the heat — I got the beat
He like the beat — I got the motorbike beat

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

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

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

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

Reprise chorus:
Overtake all the creeps
When we go stinkin' the street
Me and Mr CC

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

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The Plastic Age
By The Buggles on Island Records

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

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

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

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

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

Repeat chorus
Living in the plastic age
Plastic age, plastic age

Repeat chorus
Living in the plastic age
Plastic age, plastic age

Words and music by Trevor Horn/Geoffrey Downes
Reproduced by permission Island Music.
I Can't Stand Up For Falling Down

By Elvis Costello & The Attractions on F-Beat Records

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

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

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

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

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

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

Words and music by Homer Banks and Allen Jones
Reproduced by permission Warner Bros Music.
The years believe,
We lived the lie
"I love you 'till I die..."

Save Me

QUEEN the new single Save Me c/w Let me entertain you*
*From the album QUEEN LIVE AT KILLER'S
EMI 3293
In the first instalment of a four part close-up on the band of the moment, the man with the voice talks to David Hepworth about The Beatles, “Quadrophenia”, Newcastle, hard times and world domination.

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

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

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

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

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

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

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

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

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

Sting takes up the story.

"I left teaching and spent a few months just being a pro musician in Newcastle. There's quite a lot of work -- just clubs, pubs, working in pit orchestras and backing cabaret.

"I was hoping to get a deal with Last Exit but at that time it was just impossible. No one would listen to your tapes unless you'd been in Black Sabbath or you were the ex-bass player of Deep Purple.

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

"I enjoyed the energy and the youthful exuberance. But the music was disappointing until it got on record. Live I was impressed by the event rather than the music. And most of those punk bands have stayed at the same level."

SO WHAT were Last Exit actually like?

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

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

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

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

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

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

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

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

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anywhere."

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

It wasn't until months later when both records had mysteriously taken off in America that the radio authorities of this country finally shook the dust out of their ears and granted them some exposure. It's been plain sailing ever since, but for a while The Police were thrown back on their own resources, kept going only by their personal confidence and considerable charm.

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

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

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

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

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

"I did some modelling and out of that I did some TV ads and I just went for a film and just happened to get Quadrophenia".

Not a bad little part to "just get", I offer.

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

Then the whole thing just kind of erupted.

I was going to break up with a film and just happened to get Quadrophenia".

Not a bad little part to "just get", I offer.

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

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

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

How?

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

"That's quite an easy thing to do; but to appeal to the lot of people on a thoughtful level, on a more intelligent level, is quite a difficult thing to do and a worthwhile thing to do because I think it's easy to appeal to minorities. All you have to do is be obscure enough and you'll get a minority following you around.

"That doesn't interest me. I'm interested in appealing to a great mass of people and to a large extent we've been successful in that."

But surely there can't be many people who realise what makes, say, "Message In A Bottle", a far superior record to the last offering from The Dooleys?

People buy singles because they like the tunes.

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

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

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

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

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

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

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

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

The Clash's public statements on the matter may not tell all, though, because in the legal correspondence between them and the producers they have expressed objections to the "political overtones" of the picture (it also features scenes shot at anti-National Front demonstrations and the Conservative Party Conference). This doesn't seem to sit too well with the Clash's original anti-establishment punk stance.

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

IDENTITY CRISIS

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

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

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

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

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

ELVIS SORTS IT OUT

ELVIS COSTELLO has come to an agreement with WEA Records which will give him his own label, F-Beat Records. His new single, "I Can't Stand Up For Falling Down", should be the first release on the label on February 5th followed by a new album, "Get Happy", on the 15th. The long player is expected to feature twenty tracks!
Elvis has also announced a string of gigs in smaller towns throughout the country where he has been unable to play before. This tour begins at Cromer West Runton Pavilion on March 1st and carries on with Margate Winter Gardens (2), Folkestone Leas Cliff Hall (3), Hastings Pier Pavilion (4), Lincoln Drill Hall (6), Peterborough Warriner Stadium (7), Halifax Civic Hall (9), Matlock Pavilion (10), Shrewsbury Tiffany's (13), Llanelli Glen Ballroom (14), Aberystwyth Great Hall (16), Colwyn Bay Pier (17), Southport Floral Hall (18), Wakefield Tiffany's (19), Sunderland Mayfair (20), Lasswade Sports Centre (22), Dunfermline Kinema (23), Ayr Pavilion (24), Carlisle Market Hall (25), Stafford Stychfield Hall (27), Leamington Spa Pavilion (28), Swindon Oasis Centre (29), Yeovil Johnson Hall (30) and St Austell New Cornish Riviera (31).
All tickets are priced at £3 and will only be available in the immediate area of the gig. Watch local papers.

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

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

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

GROUND CONTROL TO MAJOR TOM (AGAIN)
FOLLOWING THE success of reissued versions of "John, I'm Only Dancing", RCA are dipping into their vaults for the next David Bowie single and have come up with a new version of "Space Oddity" to be coupled with a previously unreleased track called "Moon Of Alabama". If "Space Oddity" hits again, this will be the third time that this particular Bowie song has scored. It was first put out in 1969 and went to number five. The reissued version in 1975 surpassed it by going to the number one spot.

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

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

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

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

It's a stance typical of Birmingham's latest exports, Dexy's Midnight Runners, a bunch of determined rock puritans. Talk to them and they'll let you in no doubts: "We believe in being totally honest and earning people's respect," says lead singer Kevin Rowland. "'It's soul-power emotion," he adds, 'try to describe what they put into their music, 'No bullshit, totally baring yourself.'"

It was towards the end of 1978 when punk was falling apart that Dexy's discovered soul and they've been devoting themselves to it ever since. Their greatest hero is Geno Washington, a black American serviceman who settled in England and had a couple of hits in the mid-60's before drifting into cabaret. "Dexy's gits, their single of that name (out soon) could take them higher than "Dance Stance".

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

Until they struck lucky with an invitation from The Specials to join the 2-Tone tour last November, the band had been leading a strictly Do-It-Yourself existence. Using the phone box in their favourite Birmingham cafe hang-out, they rang round youth clubs and dug up some gigs nobody had ever played before.

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

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

"Two bottom keys gone, leaking all over, the rods have gone — give it to someone who wasn't used to it and he wouldn't be able to play it all." For a year now Dexy's have given up everything to work for the band, some of them chucking in steady wages in order to rehearse. Now it's paying off. With near-religious fervour JB asserts:

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

Mike Stand
Buzz Buzz
A Diddley It

By Matchbox on Magnet Records

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

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

Words and music by Frank C. Sly/Bob Crewe
Reproduced by permission Chappell Music Ltd.
I Hear You Now
By Jon And Vangelis on Polydor Records

After the first embrace from you
My senses knew the look of love was in your eyes
And after we first make love
Our senses tingle to the touch
Oh how we hypnotise
Oh, to get the feeling on and on
Oh just to get the feeling
Holding you closer in my arms
We drift to heaven bringing in the morning light
And after all is said and done
So our love will carry on and on
Now our love will be free, be free

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

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

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

Strange Little Girl
By Sad Cafe on RCA Records

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

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

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

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

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

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

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

Words and music by Ashley Mulford.
Reproduced by permission St. Annes Music Ltd.
MIGGLES

THE AGE OF PLASTIC

THE ALBUM · ILPS 9585
The First Annual Smash Hits Readers' Awards

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

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

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

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

Pole Vaulting Form

(At Last)

1. The Mantovani Golden Baton Award For BAND OF THE YEAR
   BOOMTOWN RATS 4 POLICE
2. The First Annual Ad Lib To Fade Award For BEST MALE SINGER
   GARY NUMAN 2 STING
3. The First Annual Not Just A Pretty Face Award For BEST FEMALE SINGER
   KATE BUSH 1 DEBBIE HARRY
4. The "But Hughie Green Sealed I Was Magic" Award For BRIGHTEST HOPE FOR 1980
   JOHN FOXX 3 MADNESS
5. The Number One Song In Heaven Award For BEST SINGLE OF THE YEAR
   ARE FRIENDS ELECTRIC MESSAGING IN A BOTTLE
6. The Lena Martell Instant Frisbee Award For WORST SINGLE OF THE YEAR
   ONE DAY AT A TIME 1
7. The Financial Times "It Cost Me But It Was worth It" Sound Investment Prize For BEST ALBUM OF THE YEAR
   REGGIE LA BLANCO 2
8. The Square Eyed "But I Want To Watch The Other Side" Award For TV PROGRAMME OF THE YEAR
   TOP OF THE POPS 2
9. The Fading Battery "Happiness Is A Warm Transistor" Award For BEST DJ/RADIO SHOW
   NOEL EDMONDS 3 NOEL EDMONDS
10. The Very Special "Let Me Through — I'm A Doctor!" Award For MOST FANCIBLE PERSON
    (Votes for "Me" will not be counted!)
11. The First Annual "You Get Right Up My Nose" Award To TWERP OF THE YEAR
    RED STARRS 1 GARY NUMAN
12. The Pimple On The Bum Of Modern Society Award For BORE OF THE YEAR
    (Applies to people, type of music, anything!)
    LENA MARTELL

P.S. The First Annual "Not That We'll Take Any Notice But We'll Ask Anyway" Smash Hits Staff Question

ANYTHING MORE YOU'D LIKE TO SEE IN SMASH HITS?

MORE ON THE RATS, RACEY, GEORGE
LES OF RED STARR

I hereby certify that I have not bought more than fifteen copies of this issue to influence the voting:

NAME: BRIAN MC CLOSKEY
AGE: 10
ADDRESS: N. IRELAND

Send your completed form to: Smash Hits, Lisa House, 52-55 Carnaby Street, London W1.
WIN
THIS GREAT
STEREO
RECORD PLAYER
(INCLUDES SPEAKERS)

HOW TO ENTER
Simply solve our crossword puzzle, writing the answers in ink, pen or pencil. 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. 31), 117 PARK ROAD, PETERBOROUGH PE1 2TS.

Make sure it arrives not later than February 20, 1980, the closing date. Sender of the first correct entry checked after the closing date will win the Ferguson stereo system. Senders of the next 25 correct entries will each receive a copy of the Joe Jackson 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 Is and all of Man, excluding employees (and their families) of Smash Hits and East Midlands Allied Press.

HERE'S THE MAN...
... whose excellent new album — including the hit single "It's Different For Girls" — is here and waiting for the lucky winners of our crossword competition. You know how it goes: the first correct entry opened after the closing date (February 20) gets the stereo record player and a copy of Joe's "I'm The Man" album. The next 25 correct entries opened each receive a copy of the album. Simple, isn't it? Now try the crossword...

ACROSS
1 Can try ace plum (anagram 4,9)
8 Bit of Joe Strummer to play on a guitar?!
10 Lee attaches himself to the end of the "Tears Of A Clown" band and turns them into the Fab Four! (3,7)
11 Mrs Bowie
12 A threesome?
13 American city famous as the home of Temla Motown and as the centre of the US car industry
16 The drapes and crepes brigade, like Matchbox or example
18 Disco family, had a smash with "He's The Greatest Dancer" (5,6)
19 Alcoholic drink... also the title of 1978 O'Jays smoker
22 Group employee; probably gets the name from the miles he travels
23 Mary Wells' soul oldie... also the name of a young girls' magazine (2,3)
24 The Clash's label
25 & 30 across. Follow-up to "Roxanne" (1,4,5,6,3)
26 See 29 across
29 & 28 across. Radio One's bird on the airwaves

DOWN
1 Chrisia Hynde's band
2 Rest on nude (anagram 1 word)
3 "Tubular Belts" was his massive-selling debut LP (4,8)
4 Edwin Starr's 1978 disco hit: eye-to-eye and all that ...
5 Some girls do, some girls don't, and some bands sing about it!
6 Don't let on about John?
7 Could be Verlaine, could be Robinson
9 "If The Kids Are ....."
11 "Bright Eyes" singer found in Martinique
14 Lost in Ron's leg (anagram 7,8)
15 He made his first records as a member of Kilburn & The High Roads (3,4)
16 Current Stranglers album; name of a bird of evil omen (3,5)
17 Ground control to Major Tom...
18 Bowie oldie went to No 1 in 1976 (5,6)
20 David Essex hit... also a Saturday Radio One programme (4,2)
21 Predecessor to "In The Navy"
25 A bachelor record?
27 "Love ....." is an O'Jays oldie from 1973

ANSWERS TO CROSSWORD No. 29
ACROSS: 1 The Damned; 4 Boney M; 6 "Eat To The Beat"; 9 Tubes; 10 (Secret) Affair; 11 Selector; 14 "Lucky (Number)"; 17 Secret Affair; 19 "Message (In A Bottle)"; 20 Chic; 22 Olympic (Runners); 23 "How Deep Is Your Love?"; 24 Jilted John; 25 "Monkey (Chop)"; 26 Neil; 27 Kenny (Evelett); 29 "(Hey) Girl (Don't Bother Me)"; 31 Annie (Lennox); 33 "God Only Knows"; 35 Ace; 36 "London Calling"; 37 "(Lucky) Number".

DOWN: 1 "The Wall"; 2 Motors; 3 Debbie (Harry); 4 Beat; 5 "You Should Be Dancing"; 7 "Tracks (Of My Tears)"; 8 Tune; 12 Errol Dunkley; 13 Ruts; 15 "Up The Junction"; 16 Yes; 18 Tom Robinson; 19 Brian May; 21 "(London) Calling"; 23 "(You Should Be) Dancing"; 28 (Inner) Circle; 30 Ian (Page); 32 "(Ride A White) Swan"; 34 "(Night) Owl".

Winners of Crossword No. 29 are on page 28.

SMASH HITS 17
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18 SMASH HITS
Too Hot
By Kool & The Gang on Mercury Records

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

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

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

Repeat chorus and ad lib to fade

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

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

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

Repeat chorus

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

Repeat chorus and ad lib to fade

Words and music by Bernard Edwards/Nile Rodgers.

SMASH HITS 19
David Hepworth catches up with Da Ramones, y’know?

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

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

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

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

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

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

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

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

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

Marc Bell was drafted in from Richard Hell’s Voidoids, took on the name Marky Ramone and made no perceptible difference to their sound. The implication was that Johnny refers to as their “country and western” period with acoustic guitars strumming mediocrity paced ballads on the “Road To Ruin” album.

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

I CAUGHT UP with The Ramones in Cambridge during the first week of a British tour designed to promote both their fifth album, “End Of The Century” and their first film “Rock And Roll High School”. It’s the middle of January, freezing cold and The Ramones are not equipped for the climate. Joey shudders in the corner of an Indian restaurant in just leather jacket, jeans and tee shirt. Jim, the photographer, enquires if he’s got a coat.

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

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

Dee Dee is the one who rushes up to the mike before every song — that’s about once every minute and a half — and screams, “wanchewfree ‘ere” and then goes back to punishing his bass strings with a calloused thumb. They work very hard indeed.

Johnny Ramone is the businessman, the organiser, the one who wants to know exactly how many copies they sold yesterday and why there weren’t any posters in the record shops and what you thought of the show. You get the impression that he’s the one who dreamed up The Ramones, placing the idea together from the library of trash he seems to carry around in his head.

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

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

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

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

“Well, the first song we did was ‘I Don’t Wanna Walk Around With You’, y’know? When we started the group was gonna do cover versions, y’know, but then we set down, y’know, and we couldn’t figure out how to play ’em, y’know?

“So we wrote a song. We’d only just bought the guitars, y’know, and we could only do a couple of chords, y’know? We didn’t, y’know, know anything really — we just started from scratch.”

Yes, I know.

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

“What was happening when we started was everybody was getting so much into playing for twenty years, y’know, and you lose all spontaneity, y’know, you lose all the excitement when
you've been, y'know, practising for so long.' But The Ramones are nothing if not very tight indeed. You must rehearse?

"Aw, sure," he reassures me. "We always rehearse, y'know, but I never practice the guitar, y'know? I don't even have one in my house, y'know? I practise when we practise, y'know?" So where does the, uh, inspiration come from for your songs?

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

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

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

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

What do you mean you were bad?

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

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

Rumoured to be mad, Spector produces only rarely these days. I've long hankered after talking to someone who's seen him work at close quarters. So, c'mon Johnny, make with the gossip.

"Yea."

"Why? Johnny mulls it over. "He was, er, doing a lot of listening, y'know..."

Oh.

IT WAS A regular Ramones show that night. Twenty five or so numbers bashed out with the accent on crazed action and the minimum of fuss. Just to prove that they aren't getting too slick or anything, the banner at the back fell down halfway through, the lights failed twice and the P.A. once. Everybody sang along, honorary pinheads for an hour. Marky drummed his heart out but kept very quiet offstage. Probably a closet intellectual, y'know?

Baby I Love You

By The Ramones on Sire Records

Have I ever told you
How good it feels to hold you
It's not easy to explain
And though I'm really trying
I think I may start crying
My heart can't wait another day
When you kiss me I just gotta
Kiss me I just gotta
Chorus
Baby I love you (come on baby)
Baby I love you (oo-ee baby)
Baby I love you (I love)
Baby I love you (I love)
Baby I love you (I love)
Baby I love you (I love)

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

Oh I'm so glad I found you
I want my arms around you
I love to hear you call my name
Oh tell me that you feel
Tell me that you feel
Tell me that you feel
Repeat chorus ad lib to fade

Words and music by Phil
Spector/Jeff Barry/Ellie
Greenwich
Reproduced by permission Carlin
Music.
Paradise Bird
By Amii Stewart on Atlantic Records

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

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

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

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

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

Words and music by B. Leng/S. May/G. Morris,
Reproduced by permission ATV Music Ltd.
Wonderland
By The Commodores on Motown Records

Hello, honey — this is your lucky day
I've come to take you far, far away
We'll use love as our guide to the stars
And if I'm lucky I'll put a thrill in your heart
Come into this wonderland of mine
(This wonderland of mine, girl)
And I'll take control of your beautiful mind
I can't tell ya just what to expect
(Sometimes I don't know myself)
Whoa, the joy you give is the pleasure you get
Won't you come into this land of love? (Come on then baby)
Won't you come into this love with me?
Oh won't you come into this love of mine?
It's for you and for me
Mr. taxi driver, would you give us a ride
And take us down to old Paradise Drive?
Hurry, won't ya hurry, 'cause I just can't wait
Oh, one minute lost might be one minute too late
Sugar, don't you be afraid, no no
Just take me by the hand and I'll show you the way
Ooh, ooh, it's for you, it's for me
It's for you, baby
All I need is you, girl
All I would've needed is you
Oh girl — let me take you to her (by the hand)
There are so many things we could do, girl
(It's for you, it's for me, that's how we ought to be)
Let me, let me (wonderland)
Let me take you to the wonderland, sugar
(It's for you, it's for me, that's how it's gonna be)
Let me take you to wonder, wonder, wonder, wonderland...

Words and music by M. Williams.
Reproduced by permission JGMC Music Ltd.
"THINK PINK", the new album by Deptford’s comedy rockers The Fabulous Poodles (currently ‘ow you say — breaking big in America) is going to be something of a record breaker. The first ten thousand of these LPs are being marketed with a special 2ft x 2ft cover (that’s four times the size of a normal sleeve)! Fancy one of these collectors items? Well, we’ve got twelve of them here, ready and waiting. The first 12 entries with correct entries to the following canine conundrums (doggy questions, you blockhead) to be opened after the closing date of February 23rd will each win one of these monster sleeves. Oh — in case you’re wondering, the LP is the normal size!

A) Which doggy-sounding duo had a hit with “If I Had You”?  
B) “You Ain’t Nothin’ But A Hound Dog” was a bit hit for which rock’n’roller?  
C) Who had a hit singing about “Matchstick Cats And Dogs”?  
D) “Diamond Dogs” was the title of whose album?  
E) What was the name of Norman Scott’s shot dog in the Jeremy Thorpe case? Was it (1) Rinke (2) Winke (3) Wanke (4) Rin Tin Tin?

Fill in your answers on the coupon below and send them to arrive by February 23 to: Fabulous Poodles Competition, EMAP, 117 Park Road, PETERBOROUGH PE1 2TS.

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SMASH HITS 27
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 sequence; which ever 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 27.

ART BEARS
AVERAGE WHITE BAND
BARRY WHITE
BOOKER T.
CHICAGO
CHRISSE HYnde
CRASS
CRUSADERS
DEXY’S MIDNIGHT RUNNERS
DICKIES
DOLLAR
DOTTIE WEST
DYNASTY
EATER
FIDDLER’S DRAM
JERRY REED
JOHN CALE
JOHN HOLT
KAY
MICK JONES
PINK MILITARY
POCO
PRINCE
QUEEN
RAMONES
REVILLOS
RUPERT HOLMES
SISTER SLEDGE
SMOKKIE
SPARKS
SQUIRE
SYLVESTER
SYREETA
TREVIVION
UFO
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STAR TEASER

CROSSWORD NO. 29 WINNERS

ALBUM WINNERS:
Georgina Blizard, Swenshurst School, Birmingham; Janet Kersey, Henfield, Sussex; Chris Wells, Aepall, Wigan; Mark Amey, Poole, Dorset; Gary Grant, Cockfosters, Herts; Chris Burton, Hornsea, E. Yorks; Allan Mayle, Bellingham, London; Kevin McConachie, Inverurie, Aberdeen; Bernadette Best, Stourbridge, W. Midlands; Andrew Johnson, Chesham, Bucks; Caroline Playle, Loughor, W. Glamorgan; Caroline Gill, Berwick Hills, Cleveland; Marlon Ray, Shough, Berks; Carol Gardner, Brockworth, Gloucester; Carol Bell, Leicester; Jenny Patient, Cotestmore, Rutland; Deborah Anne Spratt, Northampton, Northumberland; Carol Burford, Hackenthorne, Sheffield; David Hughes, Weston-Super-Mare, Avon; Sylvie Capper, Crews, Cheshire; Mary Persons, Gotland Bay, Isle of Wight; Jerry Rodgers, Camden, London; Gill Green, Graves, Essex; Mies J. Sam, Stoke Gifford, Bristol; Amanda Coulson, Renwick, Cumbria.

IN THE NEXT ISSUE OF

MORE OF STING MADNESS

SELECTER albums to be won
WITH LOADS AND LOADS MORE GOODIES
ON SALE FEBRUARY 21
NEW ROSE

Is she really going out with him?
I got a feeling inside of me
It’s kind of strange like a stormy sea
I don’t know why, I don’t know why
I guess these things have gotta be

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

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

Repeat chorus

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

Repeat 1st verse and chorus

Words and music by Brian James.
Reproduced by permission Rock Music/Street Music Ltd.
SINGLES
By Julie Milton
HI - I'M JOOLZ, Special Agent 006½ who’s been assigned to
deal with this week’s heap of plastic lounging near the record
deck. At times like this, I always remember Mum’s advice: "If you
ever get a cold, stick a record up your nose ‘cos Tunes help you
breathe more easily." Thanks a bunch, Mum. But enough of the
wisecracks, singles are here now and so is the beat...

again, fresh with another song that’s musically and lyrically
better than their last attempt. Gets you singing the chorus after
couple of plays and will take them further than Luton Airport
that’s for sure.

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

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

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

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

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

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

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

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

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

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

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

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

BRASS CONSTRUCTION: Music Makes You Feel Like Dancing
(United Artists). Now this is
good. Even your gran can sing along.

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

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

PRINCE: Prince (Warner Bros).
Bee Gee voiced Prince has
actually come up with a new
variant of disco sound. No
orchestral extravaganzas but
wise, haunting melodies and a
simple clean sound featuring
guitar and drums, like The Four
Seasons crossed with Chic, plus
some rock style instrumental
work. (Good keyboards
especially.) Result: different but
hardly electrifying. Beat tracks; "I’ll
Wanna Be Your Lover", "When
We’re Dancing Close And Slow."
(5 out of 10).
THE PSYCHEDELIC FURS: Sister Europe (CBS). David Bowie impersonations again. The music is good and definitely unusual. Most original name award goes to this lot for sure. Strange but impressive. Give it a try, if you’re kind, it won’t bite.

By Red Starr

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

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

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

DR. MIX & THE REMIX: Well Of Noise (Rough Trade). Las Francas will NEVER make rock’n’rollers. This shallow collection of pre-punk classics (Bowie, Stooges, Seeds, Roxy etc.) is a joke — some gargon muttering away somewhere surrounded by relentless distorted guitars and synthesisers, adding nothing to the originals and frequently subtracting. ‘Ow you say eat — a waste of time? Nice sleeve though. Best tracks: “Sister Ray”, “I Can’t Control Myself”. (4 out of 10).

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

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

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

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

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

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

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

IN CASE any of you out there still have any illusions about the ratty world of modern rock, one glance at Joe Jackson will change your mind. There he sits, tired and edgy. He couldn't even give Len Fairclough a run for his money in the sharpness stakes, let alone a Weller or a Foxton. The scene is a rehearsal studio slam bang underneath the railway lines in Putney, West London. It's on the squallid side of funky. Joe is engaged in the appalling task of swallowing egg yoke at breakneck speed. Next door the band are tuning up. Meanwhile Joe has to answer my questions, lucky boy.

Joe arrived in our record shops about a year ago, graced with a clutch of striking songs and fronting a nicely punked up R&B band. Despite the critics' green light Joe's first single "Is She Really Going Out With Him?" failed to ignite until its re-release last autumn, by which time Joe had taken off in a fairly modest way in America.

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

"It's a little protest against sexual stereotypes," he says, looking puzzled to discover a dangerously large portion of egg shell in his Chinkley supper. "In the relationship I describe in the song, the woman is behaving like the man is supposed to. The man's getting really sensitive. The woman just wants to get him into bed."

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

"Is the song based on personal experience?"

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

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

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

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

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

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

Trying telling that to Fleetwood Mac.

"There's a million things you can do with guitar, bass and drums. A solo like The Police. Joe's been playing reggae. One of the things I want to do on the next album is bring the bass really upfront - make the bass and drums absolutely awe inspiring."

"I'd like to get the guitar doing something unusual things, rather than just playing chords. "Cause most of the music I listen to is really lousy like that."

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

Joe pauses.

"Basically I don't like slagging off bands. There's a slight depth lacking in some of their songs. It doesn't sound to me like they've had anything. They've just thrown out songs, they've just thrown out songs which they really try to produce good songs and they've really good music. I can't really describe it. They don't give me that thrill way someone like Springsteen does."

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

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

"It annoys me when people talk about my success in America as if it were a crime. I get the feeling that they're afraid to have a good record in America, just the general attitude of 'Big in the States therefore it must be crap.'"

"Yeah, I'm pleased I've had some success over there."

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

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

"All this 'Acceptable face of the new wave' is so silly," Joe says.
"I don't feel insecure about it because I believe in what I'm doing and I'm going to keep doing it. The shallowness of these attitudes does annoy me though. They [the press] would rather bitch about whether I'm this week's thing rather than whether the songs are any good."

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

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

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

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

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

"I just tell this people where to go and they think I'm strange. I'm not trying to give the impression that I'm a really ordinary bloke who plays darts down the local. Basically I'm not trying to set myself up as some kind of leader...I don't believe in insulting people's intelligence. "I think a lot of people tend to prey on an audience's weakest spots instead of their...I don't know, their capacity to think."

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

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

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

"I'm more interested in music."

Spoken like a man, Joe.
Underpass
By John Foxx on Virgin Records

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

Underpass, underpass

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

Underpass, underpass

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

Underpass, underpass

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

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

Underpass, underpass

Repeat to fade

Words and music by John Foxx.
Reproduced by permission Island Music Ltd.
A VERY annoyed reader is writing to ask why? Why wasn’t the bit of the Kenny Everett Show that you featured shown with the Pretenders in it? Was this bit of the show cut out to make way for that Bee Gees repeat? If this is true, is the Video Show turning into Fawlty Towers — funny but nothing new? G. Smith, London.

We were just as surprised as you were so we phoned Thames TV who said it was decided to edit that part out, though it’s not clear if the Bee Gees got in instead. The bits we showed will be screened, Thames say. In the new series of the Video Show which starts on February 11.

TA FOR printing that great article on Teesside groups. I enjoyed reading it a lot as I came from Guisborough (N. Yorkshire) but had to move, and was wondering what was going on up there.

Mark H., Grøtfy Kent.

THIS IS to anyone who thinks up those ridiculous ideas about being Mod is just going around in suits. Let me tell you that there is a lot more to it than that. If you feel smart inside then you dress smart and walk down the road feeling great. We show up all you disgusting, spitting, pogoing, multi-coloured hair people.

Mods were a great thing in 1965, so great that they returned because we needed something more than Teds, Rockers, Skinheads or Punks that were all the same.

Of course we like the music, you fool. It has some meaning in it. You can understand the words and what they stand for. When I hear a Mod song I feel so great inside so I dance the way I feel. How can you say how Mods feel about dress and music if you yourself are a punk?

Merissa Russo, Addlestone, Surrey.

WALKING AROUND Hull just recently, we noticed a lot of Mods?!? (At least, they think they’re Mods.) They’re really just a load of poseurs. Being Scooter riders since 1974, we find it very annoying because they think they know everything about the Mods (half of them don’t even know how a Scooter works!)

We don’t class ourselves as Mods, they’re a thing of the past. It’ll never be like the 60’s and 80’s. All you poseurs out there, don’t think you’re Mods ‘cos you wear a thin tie and glasses — you look ridiculous.

LAMBRETTA’S RULE III
Sir Lancelot and Trill, from Hull.

WE TWO Mods have this week alone put down personally four Rockers (Well, at least we think they were Rockers). One looked like us, one was posing as a Ted and the other two were posing as a lollipop men and an old lady.

We also did over two Soul freaks and a stray cat. Oh well, must go now — we’ll be late to meet the rest of the gang who are going to ruin a Police concert for some silly kids who pay and waste their money on going to see them. A typical mod letter from Ruth and Mark, Putney.

EVERYONE KNOWS Chas Smash is a member of Madness, right? Wrong. At least according to all the pictures I have of Madness, wrong. In every picture (except those of the group on stage) there are six members and Chas is never one of them. Chas isn’t even on the front of the “One Step Beyond” album, although he’s featured on the back. Can you explain why not and exactly how many members there are in the group?

A Modette, nr the Wimpy, Sheffield.

Well, at the time the album (and single) were recorded, Chas wasn’t officially a member of the band, only compere and dancer. This is also why he doesn’t appear in the early band photos. Latest word from the Madness camp, however, has it that Chas is now officially in the group, OK?

I’VE BEEN to plenty of concerts in my time, but never have I been so disgusted at the so-called “fans” behaviour than at a Madness concert at Bracknell Sports Centre (Dec. 15th).

Most people were there for the music and to enjoy a night out. Unfortunately there was a large skinheads/British Movement crowd who insisted on chanting “Sieg Heil”, “We hate the Mods” and “Kill the bastards”. They attacked anyone wearing a tie or a parka, bullied people into giving up their tickets and generally made life miserable for the genuine fans.

Madness were magnificent but it’s very difficult to enjoy yourself when you have to glance behind every other minute to make sure they aren’t coming your way. The only way to stand up to these people is to go to the concerts regardless, don’t be bullied into giving up your ticket, don’t try to retaliate with violence and show these morons that having a good time does not involve kicking people’s heads in.

Louise Trewaves, Wokingham, Berks.

MESSAGE TO Rudies believing they belong in the National Front — shut up and start dancing. The NF stand for no fun, no freedom and no future. They impose their politics on people and attack kids and concerts. Is that fun?

How can these 2-Tone Nazis believe in what the NF stand for? If they did believe they wouldn’t dance to Madness whose musical origin comes obviously from Jamaica, as the Specials’ Neville and Lenny do. Do they want them deported, too? I wonder. It just doesn’t make sense following such a screwed-up organisation as that J.B., Bengoo, Hertford.

We couldn’t agree more.

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<td>27 Teenbeats</td>
<td>40 Adam Ant</td>
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<td>28 Little Roosters</td>
<td>41 Queen</td>
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<td>29 Rock ‘n’ Roll</td>
<td>42 Stranglers</td>
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<td>30 Joe Jackson</td>
<td>43 Slits</td>
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<td>31 Quadrophobia</td>
<td>44 Springsteen</td>
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<td>32 Selector</td>
<td>45 Cheathwick</td>
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<td>33 Only Ones</td>
<td>46 P.I.L.</td>
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<td>34 Fashion</td>
<td>47 Skids</td>
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<td>35 B52’s</td>
<td>48 Stoogies</td>
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<td>36 Pretenders</td>
<td>49 Revillos</td>
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<td>37 N.Y. Dolls</td>
<td>50 Buzz</td>
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All ties black or blue print on white fabric tie. You tell it, we print it. Any group or slogan printed on white tie, just £1. Send money and suitable size s.s.s. to BENTSLEATHER (Dept SHT) 46 Church Lane, Whitwick, Coalville, Leicester.
THANKS A LOT FOR PRINTING MY LETTER. I HAVE MANY PENPALS NOW. COULD YOU PLEASE PRINT THE FOLLOWING IN YOUR NEXT ISSUE?

Denny, I was glad to receive your letter and I had answered it when I saw that you forgot to put your address!

Christina Demetriadou, 20A St. Demetrios St, Acropolis, Nicosia, Cyprus.

PLEASE COULD YOU TELL ME IF STUART ADAMSON AND WILLIE SIMPSON OF THE SKIDS ARE MARRIED? IF NOT, COULD YOU ASK STUART IF HE'LL MARRY ME AND WILLIE IF HE'LL MARRY MY MATE? WE'D BE VERY GRATEFUL, TA.

A lovesick Skids fan,

Stanford-le-Hope, Essex.

First the bad news: Stuart Adamson (rapidly climbing the most fancied man charts) is very definitely married. Now the good news: Willie Simpson (also the subject of a number of anxious enquiries) is not . . .

HERE IS A LIST OF INGREDIENTS FOR A REALLY "Hunky dish" PIE: 1 lb Sting, ½ lb Stewart Copeland, 4 oz Jam, a generous helping of Gary Numan, one slice of Specials, a pinch of Madness (for that nutty flavour), and a bit of Simon Locke (you don't know him). Mix ingredients together, bake in a pie case and drizzle over for an hour.

Kaz, Chesham, Bucks.

Here are some jokes for you to grumble at: Q: What do you get if you cross Gary Numan with a racing car game? A: Are friends scalextric? And what do you get if you cross Sid Vicious with a small furry animal? A: Chip punk.

Kenny Burgess, Nth Devon.

Dear Ray Wilkins reading Smash Hits in the dressing room at Old Trafford, I seem to remember on May 12 1979 Man Utd made a slight boob in the last minute of the FA Cup Final. While Joe Jordan was putting his teeth back in, Arsenal scored a brilliant goal, made by the one and only Liam Brady and scored by Alan Wunderland.

You may say you weren't playing for Man Utd then, but I wonder why Chelsea have been scoring more goals since you left?

Terry Neill, reading Smash Hits in the bath.

I HAVE COMPLETED CROSSWORD NO. 29 TO MY SATISFACTION BUT THERE IS AN ERROR ON NO. 12 DOWN. THE QUESTION IS "OK Fred" "Hitmaker" (6,7). THE ANSWER IS ERROL DUNKLEY. IN RECENT SMASH HITS ERROL IS SPelt ERROL WHICH IS 5 LETTERS, WHEREAS IN THE CLUE THERE ARE 6. COULD YOU PLEASE LET ME KNOW WHETHER I AM WRONG OR RIGHT?

Tony Bradley, Mid Glam, S. Wales.

You — and everybody else who spotted this one — are quite right, of course. Sackcloth and ashes all round, again!

David Hepworth,

In the recent issue of your mag I was really sickened by your snide remarks about the group Yes. Maybe the Jon and Vangelis single isn't the best thing ever but to slag off Yes is the limit. If you ever listened to music instead of worrying whether the group is Punk/Mod/Disco/Ska before you can write anything nice about them, but you might have something to say about records. Just 'cos Yes have made it big they get a lot of stick from nobodies like you. I like good music that's why I like Yes.

Mark, Bracknell, Berks.

Being an avid Blondie fan, I was quite disgusted to hear Rob Jones of Radio Luxembourg saying that Blondie will fade out in the eighties and be replaced by The Pretenders. I feel it's about time someone said how pathetically Ms. Hynde has copied Debbie Harry and to say that bunch of wet lettuce will replace a group like Blondie is just plain . . . well, mad.

C. Wills, Rugby, Warwickshire.

Mary had a little lamb, Led Zeppelin badge, Black Sabbath L.P., Status Quo poster, ticket to see Hawkwind, Richle Blackmore's guitar, Motorhead T-shirt, Rainbow fan club membership card, Ted Nugent's fingernail — and she threw them all away.

Paul Weller and Bruce Foxton, Merseyside.
Friday February 8
Remoans Colchester Essex University
Rockpile Lancaster University
999 London Camden Electric Ballroom
Pretenders Newcastle Polytechnic
Charlie Dore Oxford Polytechnic
Undertones Sligo Baymouth Hotel
Dexy's Midnight Runners North Staffordshire Polytechnic
Gang Of Four Retford Palace
Chords London Marquee
Wreckless Eric Leicester Polytechnic
Spyro Gyra Newcastle City Hall

Saturday February 9
Remoans London Rainbow
Rockpile Filey St Andrews University
999 London Camden Electric Ballroom
Pretenders Manchester University
Charlie Dore Wolverhampton Polytechnic
Madness Manchester Apollo
Clash Portsmouth Guildhall
Revvillos Durham University
Undertones Ballymena Flamingo
Dexy's Midnight Runners Huddersfield Polytechnic
Gang Of Four Leicester University
Wreckless Eric Liverpool Eric's

Sunday February 10
Clash Poole Wesssex Hall
Rockpile Aberdeen Fusion
Pretenders Sheffield Top Rank
Madness Liverpool Empire
999 Cardiff Top Rank
Undertones Dublin National Ballroom
Dexy's Midnight Runners Norwich University of East Anglia
Wreckless Eric Leeds Fan Club
Spyro Gyra Bristol Colston Hall

Monday February 11
Clash Cardiff Gardens
Rockpile Edinburgh Tiffany's
Squeeze Cambridge University
Madness Glasgow Apollo
Dexy's Midnight Runners Newcastle-Under-Lyme Tiffany's
Chords Cardiff Wales Polytechnic
Spyro Gyra Croydon Fairfield Hall

Tuesday February 12
Clash Bournemouth Student Centre
Pretenders Leicester University
Squeeze Reading University
Charlie Dore London The Venue

Wednesday February 13
Clash Southampton Top Rank
Rockpile Hemel Hempstead Pavillion
999 Brighton Top Rank
Pretenders Liverpool University
Squeeze Southampon University
Charlie Dore Slough College
Headboys London Marquee
Dexy's Midnight Runners Sheffield Polytechnic
Chords Nuneaton Pub
Spyro Gyra Birmingham Odeon

Thursday February 14
Tourists Ipswich Gaumont
Rockpile Bournemouth Student Centre
Squeeze Cambridge University
Charlie Dore Swansea University
Selecter Derby Kings Hall
999 Port Talbot Trocadero
Undertones Coventry Club Royal
Dexy's Midnight Runners Warwick University
Chords Isle of Sheppey Island Hotel
Wreckless Eric Belfast Queen's University
Spyro Gyra Manchester Apollo

Friday February 15
Clash London Electric Ballroom
Tourists Birmingham Odeon
Rockpile Brighton Top Rank
999 Retford Porterhouse
Orchestral Manoeuvres In The Dark Liverpool Eric's
Pretenders Aberdeen University
Squeeze Norwich Earlham University
Charlie Dore Beth University
Squeeze London University
Revvillos Newcastle Polytechnic
Undertones Ballymena Drummond Hotel
Dexy's Midnight Runners Kidderminster Town Hall
Chords Derby Lonsdale College

Saturday February 16
Clash Cambridge Electric Ballroom
Tourists Manchester Apollo
Rockpile Uxbridge Brunel University
Orchestral Manoeuvres In The Dark Manchester Polytechnic
Pretenders Dundee University
Squeeze Colchester Essex University

Sunday February 17
Tourists Blackburn King Georges Hall
Rockpile Bristol Lucarno
Pretenders Glasgow Tiffany's
Squeeze Dunstable Queen'sway Hall
Charlie Dore Leeds Plover Green Hotel
Selecter Birmingham Top Rank
Clash London Kendal
Undertones Arbroath Hall

Monday February 18
Clash Lewisham Odeon
Tourists Sheffield City Hall
Pretenders Edinburgh Tiffany's
Charlie Dore Cambridge University
Dexy's Midnight Runners Swansea Circles
Spyro Gyra Liverpool Empire

Tuesday February 19
Rainbow Newcastle City Hall
Charlie Dore Norwich East Anglia University
Squeeze Shrewsbury Music Hall
Tourists Bridlington Music Hall
Dexy's Midnight Runners Cardiff Top Rank
Spyro Gyra Hatherley The Forum

Wednesday February 20
Rainbow Newcastle City Hall
Pretenders Malvern Winter Gardens
Charlie Dore Keele University
Squeeze Liverpool University
Dexy's Midnight Runners Bristol
Romero & Juliet's
Spyro Gyra Poole Arts Centre

Thursday February 21
Clash Derby Kings Hall
Pretenders Lancaster Odeon
Selecter Glasgow Tiffany's
Headboys Edinburgh Astoria
Tourists Aberdeen Fusion
Dexy's Midnight Runners Penzance Garden
Spyro Gyra Brighton Dome

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**SMASH HITS**
Dance Stance on ODDball/EMI Records

"I'll only ask you once more
You only want to believe
This man is looking for someone to hold him down
He doesn't ever fully understand the meaning

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

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

Oscar Wilde ad Brendan Behan, Sean O'Casey, George Bernard Shaw,

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

Kevin Casey, Donnell Foley, Sean Kavanagh and Sean McCann,
Benedict Keilly, Jimmy Hiney, Frank O'Connor and Catherine Rhyme
Oscar Wilde and Brendan Behan, Sean O'Casey, George Bernard Shaw . . .

Words and music by Kevin Rowland
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SMASH HITS
MATCHBOX