Words to the TOP SINGLES including
Rock With Me
Maybe Tomorrow
Singing The Blues

BUGGLES
STING
REVILLOS
Selecter Albums to be won
SUZI QUATRO
MADNESS
in colour
BLONDIE
NEW SINGLE
ATOMIC

DIE YOUNG STAY PRETTY,
HEROES*
LIMITED EDITION 3 TRACK 12 INCH SINGLE
*HEROES APPEARS ON 7 INCH VERSION ONLY

Chrysalis

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

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

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

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

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

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

Imagination or real sound
From the streets from the towns
Silent footsteps, whispers unfound
It's too late, the deadly underground
Reality or just lies
From those who (maybe tomorrow) talk with lead (maybe tomorrow)
Be good now (maybe tomorrow) and don't do nothing (maybe tomorrow)
Cause if you do bang-bang bang-bang bang-bang you're dead!

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

Singing The Blues
By Dave Edmunds on Swan Song Records

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

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

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

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

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

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

Words and music by N. Endley.
Reproduced by permission Acuff-Rose Music Ltd.
So Good To Be Back Home Again

By The Tourists on Logo Records

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

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

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

Words and music by Peet Coombes.
Reproduced by permission Arnakata Music Ltd./
Warner Bros Music/Logo Songs Ltd.
GEEF DOWNES is the one with 20/20 vision, while Trevor Horn is the one with the go-go boots. Together they're The Buggles, purveyors of plastic-machined pop, living in the plastic age and making the most of their environment.

Good at what they do, they're rather hard to say no. No begrudgingly, they merely state their case with a quiet confidence. Already they've got a trash record to support their words. When 'Video Killed The Radio Star' bowled out of the charts, they promptly replaced it with "The Plastic Shop".

They also got their names on the production credits to The Jags' "Back Of My Hand" and "The Funky Chimp", as songwriter they provided Dusty Geefer with a small success in 'Baby Blue'. But small success was something we wrote with Buggles and Trevor Horn, who writes most of the duo's lyrics, says that he got no kick out of Dusty recording the song.

"No-one ever records our songs as well as we can do them — I firmly believe that Dusty's 'Baby Blue' was a bit of a let-down because we had done a great demo. Even Bruce Woolley's video of 'The Plastic Shop' The Radio Star' didn't match that. He wasn't so exciting, he didn't take any risks. There have been lots of truer versions of 'Video' around the world — but they've all been uniformly weak. The Bruce Woolley, who now runs a band called Cream Club, was once buddy-buddy with Trevor and Geef. Together the threesome wrote "Video", "Clean Clean" is track on the Buggles album that could be the next single and a few other songs and also set up CBS with a band that featured Woolley as lead vocalist. But then things went wrong and Woolley moved off his own record deal with CBS.

BUT WHERE did it all start? Trevor kicks off the history bit by revealing that he uttered his first cries in Dorset, while Geef claims Stockport as his home-town. "We met in London — we both had the usual ambition to make it to the music business and knew that the only place worth coming to was London.

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

Trevor, not to be outdone, tops this with — "And I got into the production game because I was living with a pop star who I won't name — though she was called Tina Charles." He gives him a sideways glance. "I thought you said you wouldn't name him?"

His partner in plastic ginch.

"Sorry about that. But the thing is that I'd always wanted to be a producer and have my own studio at one time. People sometimes say to you 'I'll do something to do with the making of T.V. records and asked me to do demos for them.'

"He used to rope me in," Geef remembers. "They'd send you a tape of songs at my place and do all the errand running. It was a good life. Later we'd kick the artist out of the studio to spend his time recording the studio time just doing different things. That was a good moment to our best advantage. It was a bit weird, using every moment to our best advantage. But the whole band had quite a few songs together.

A PHONE CALL regarding a snag in the recording of their demo, interupts the proceedings. Geef sorts out the phones, rings Trevor and helps with likeable Trevor carries on.

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

Eventually they signed to MCA and made the producer, in the latter case taking over The Jags' "Back Of My Hand" into shape. The Jags had already been recorded but nobody was very happy with the results. The Buggles remade the tape, added more keyboards and generally tidied everything up. But though the revamped record became a hit, The Jags proved hardly grateful. In fact they hated the disc — at Trevor readily admits. "I think the reason was that they were pleased off with the record in the first place and later felt that we were fumbled upon them. It was a good record though — all we did was to make it into a more professional piece of work.

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

The Buggles album cost £60,000. To make it, and we wasn't just thrown together to cash in on the success of 'Video'. In fact, all of the album was written before 'Video'. I don't think it's happened to be one of the four tracks they first recorded. The Buggles climax a gypsy-like existence when making records, trekking from one studio to another, recording backing tracks mainly at Virgin's Town House in West London, most of the final mixes being made at Sarm, a top studio in Whitechapel, also used by Queen. At one point, the duo even set up a recording studio in London's Wardour Street, getting the attention of two girls who became curious

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

Another interruption: someone wants to know what this part of the Buggles are supposed to be heading for in order to broadcast for BBC Norway. It's all nonsense. Trevor departs. Geef returns. Apologies all round. The tape keeps running.

Boon Buggles will move onto the next stage of their career by becoming a live touring band. It's likely to be a five-piece, with Trevor handling guitar and vocals. Geef stating keyboard duties with another player, with the rest providing the surrounding things.

'We've got a few tricks up our sleeves,' Geef says. 'And there are going to be some very interesting visuals, good back projections, some very odd effects and all sorts of other things.'

But the music is the most important bit. I think we'll surprise quite a few people. This is a new style, Breaking new studio creation that we can't achieve anywhere else. We've gone quite experienced at playing on stages and we'll go out there the people who were there and the sound of things that we've been fancying.

We've got a new label, something that's been the herald of most successful bands in the last few years, The Beatles. And though we've got this new, strange sound, it still doesn't really come out as totally synthesiser music. It's a unique sound and if we do score that's probably why. The Buggles now are more than what's out. We've got in about 15 different directions if we want to. We can be a rock band or Trevor and I can just go out and do a few shows somewhere.

But what if some megastar should suddenly ask them to lend their studio expertise to him or her next recording? Geef says that several big names have already approached him to do this very thing.

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

'It's a total rejection of all those poor recordings, the bad songs, our main job is to say 'baby, yeah, yeah' and that type of thing. That's why a very different line and almost want the opposite way to move new wave bands.

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

AT THIS point, the door opens once more and an extraordinary healthy dog leaps through and flattens me. "Dungeons! Down dungeons!" Trevor yells, and ambassador inform us that the dog's car is ready to take him to the Bebb.

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

SMASH HITS INCLUDES THE HITS SINGLE 'ANOTHER NAIL IN MY HEART' | 6 SMASH HITS
Sorry to disturb you
But I was in the neighbourhood
About a friend — I've her picture
Could you take a look?

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

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

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

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

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

Repeat Chorus

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

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8 SMASH HITS
BLONDIE'S TV DINNER

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

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

THESE PEOPLE WANT YOUR MONEY

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

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

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

IDENTITY CRISIS

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

LIVE SUBS

THE U.K. SUBS have released a live album through the mail order section of Stiff Records. The record, "Live Kicks", was recorded at The Roxy in London in 1977 and has been hanging around for a while since. The Subs’ official record company, GEM, didn’t want to release it and so the band took it to Stiff who are making it available for £3.50 (including postage and packing) from Stiff Secret Service, 9/11 Woodfield Road, London W9.

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

PAULINE MURRAY, formerly lead singer with Penetration, is featured on the upcoming Only Ones album, "Baby’s Got A Gun", duetting with lead singer Peter Perrett on a song called "Fools". This track is expected to be released as a single on CBS. The Only Ones meanwhile play London’s Lyceum on February 24th where they are supported by Simple Minds and new Canadian band Martha And The Muffins.

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

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

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

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

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

PARLEZ-VOUS BRUM?

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

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

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

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

ET LIZARD?

AND FOR those of you keen to complete their understanding of The Flying Lizards' new single which apparently is all about "the illusion of the medium and the realities of tedium" or so Virgin tell us, here's a translation of the French bit: "Spread me/Underneath you/I am a sphinx/Knees on each side of your thighs".

We expect that leaves you a lot wiser.

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

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

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

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

POP GUNS

PROVING that they can pop up walls just as well as the next band are brand new ska combo Guns For Hire. Their first single, a gentle, thoughtful ditty called "I'm Gonna Rough My Girlfriend's Boyfriend Up Tonight", is expected soonest. The bloke second from right with the severe trouser problems is original Madness drummer, John Hasler. The others are Tony Lordan (bass), Vaughan Tolouse (base) and Mike Herbage (guitar).
VINTAGE ELTON

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

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

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

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

"Babysitters", incidentally, is not a single but one of the tracks from "Earcom 3", a double single package put out by Fast Product at £1.69. (Stupid Babies recorded their two tracks — their own songs — directly onto a cassette tape recorder.) Also featured are Noh Mercy (two girls from San Francisco), Middle Class (four boys from Santa Ana, California), Deutsch Amerikanisch Freundschaft (usually shorted to DAF, it means German-American Friendship, and they're a German band with a Spanish singer), plus From Chorley (self explanatory) who are a Blank Student plus friends playing what Fast Product call "domestic psychedelia!"

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

PLASTIC TOYAH

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

ALTHOUGH THE Jefferson Starship have been in business for fifteen years (originally as Jefferson Airplane) "Jane" is one of only a handful of British hit singles. Formed in San Francisco in the mid-sixties by Paul Kantner and Marty Balin, they were one of the most important bands of the psychedelic era, building up a huge following all over the world with albums like "After Bathing At Baxter" and "Surrealistic Pillow".

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

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

SMASH HITS 11
It’s a wintry Sunday afternoon at the local hip club to play. It’s still early on but already a crowd of antics and action starts to build up. The Rezillos are doing a second show for your friends, and already the road crew — including some fans and club administrator Mitchell — are preparing the venue for the next show.

There follows a lengthy interlude during which the stage is made up and the atmosphere hot and sweaty. The band goes upstage on cue, and we're called back for an encore. It’s an unsatisfactory state of affairs, but one that few bands have been able to avoid for too long. The Rezillos have broken up amid much wailing and bitterness. Most observers immediately blamed Jo Caillin’s songwriting talent would see the back of the band (bands), but though probably in a less entertaining fashion.

Eugene Reynolds and Fay Fife on the other hand labelled "unreasonable" and "difficult to work with" because of their determined defense of their musical vision, were casually assigned to a painstaking but pointless spotty trip to the dump.

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

DURING THE break between shows, the helpful young club manager lends us his quieter office and I ask about The Rezillos’ new songs.

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

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

The cover versions, apart from a couple of obvious ones like "Hippy Hippy Shake" and a splendid echoey version of "Dancing In The Street" are not nearly so easy to spot this time, especially against the band’s own recently improving writing. "Some of them are real blunt, some of them are quite subtle," says Eugene. "That’s because we’re taken over that and we’ve injected ourselves into it, instead of disintering it or punning it or doing a limp improvement."

As for the new band, it took a while to come together as Fay and Eugene worked in different directions toward what they thought they were doing. (Guitarist and obscure oldies fanatic Hi Fi Furry, who had left the group earlier, was back.)

"It’s not really," Eugene adds. "But we’re finding a quick, if not always enough, way to put it over the head, and that’s it."

"It’s maybe not faced enough for them. Fay shrugs. "You win a few, you lose a few. I can’t help it if people don’t like us. We don’t make any claims to be a punk group, certainly. Neither did The Rezillos, though they certainly had a lot in common with the New Wave movement."

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

"How does he mean?"

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

"Blister," Fay chips in her exquisite turn of phrase.

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

"There’s a hell of a lot more travelling in it. But its advantages far outweigh its disadvantages.

"As long as you’ve done the gig regularly — if you’ve done a good gig, that’s what will be said of your life. We try and do a lot of something that’s memorable every time. Obviously, we can’t do this, but we think you’ve got far more chance of doing it rather than being laughed at the time doing a tour.

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

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

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

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

"It’s just so much room to explore the ideas we’ve got to. To me this is only the starting point. This is the group in its current form, when we’re working on the basis of the actual sound. But as we start getting more money, I want to take the group to the extremes it can go to."

"When it’s still existing already," she adds amidst group laughter, "but it can get more extreme!"

"When you say extreme."

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

---

LARGER THAN LIFE AND TWICE AS EXTREME

SMASH HITS 13
Games Without Frontiers

By Peter Gabriel on Charisma Records

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

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

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

Jeux sans frontières, jeux sans frontières, jeux sans frontières

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

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

Jeux sans frontières, jeux sans frontières, jeux sans frontières

Repeat to fade

Words and music by Peter Gabriel.
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Jane

By Jefferson Starship on Grunt Records

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

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

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

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

Jane, Jane, Jane, Janie, Janie, Janie
Ad lib and repeat to fade

Words and music by
Frankfurter/McPherson/Casual/ Kantner.
Reproduced by permission Cantin Music.
TOO MUCH PRESSURE...

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

ACROSS
1 Bold B.O.F., e.g. rearrange this to find an Irish playboy/punk (3,6)
2 First Police hit
3 Written by Bruce Springsteen that was a 1978 hit for the Patti Smith Group (7,3,5)
4 Disco talkover smash for the Sugarhill Gang (7,7)
5 New wave band whose albums include "More Songs About Buildings And Food" and "Fear Of Music" (7,5)
6 "Brilleaux's bend of R&B medicos" (2,8)
9 A across mob
10 Place to record – or to paint?
13 Thin Lizzy hit? Also a girl's name
14 They had a hit with "Hold The Line"
15 Repetitive part of Dan Hartman’s first disco smash
16 & 8 across Teenybopper sensation of the mid-70s (3,4,7)
19 "W........ Wood"/Amii Stewart (5,2)
22 "What A Waste" was one of his earlier hits (3,4)
25 Turns like a record
27 New Wave band to make you feel better!
29 See 26 across

DOWN
1 No to barbers (anagram 1,1,9)
2 Backed by The Rumour (6,6)
3 Parallel ones have gone platinum
4 American new wave band whose albums include "More Songs About Buildings And Food" and "Fear Of Music" (7,5)
5 "Brilleaux's bend of R&B medicos" (2,8)
6 "Can't Get ........."/Bad Company
7 Rod's old band
18 & 29 down Does basher know nice? (5,2)
20 Top-selling old wave rock band led by Roger Waters (4,5)
30 See 17 across
31 "Native .........."/Odyssey (3,8)

CROSSWORD No. 30 WINNERS
STEREO WINNER: Mark Harris, Portsmouth, Hants.
ALBUM WINNERS: Andrew Mills, Tupton, Hereford; Andrew Robinson, Cresswell, Notts; Paul Hoggins, Prince Rock, Plymouth; Alison Vail, West Walton, Wistrech, Camb'; Simon Palmer, Cannock, Staffs; Gary Naylor, South Normanton, Derby; Diane Costello, Ossett, W. Yorks; Stephanie Ross, Denham, Diss, Norfolk; Lynn Donoghue, Firlemy, Surrey; Alex Sewell, Woolley, W. Yorks; Anna Silverwood, Sutton Coldfield, W. Midlands; Colette Hison, Malvern, Wors; Paula French, Betchworth, Surrey; Mike Crawford, Edinburgh; Graham Dey, Newcastle; P. Spurrier, Southend, Birmingham; Gary Davies, Bethesda, Gwynedd; Gary McGill, Beckenham, Kent; Oliver Falcon, Rusholme, Manchester; Mark Burtonshaw, Retford, Notts; Eleanor Frame, East Kilbride, Strathclyde; Rhonda Sharpe, Chelmsford, Essex; Julie Jeffrey, Hull; Keith Burton, Barrow-in-Furness, Cumbria; Mark Jolly, Ashburton, Devon.

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

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

Make sure it arrives no later than March 5, 1980. The closing date. Sender of the first correct entry checked after the closing date will win the Ferguson record player. Senders of the next 25 correct entries will each receive a copy of the Selecter 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.

ANSWERS TO CROSSWORD No 30
ACROSS: 1 "On My Radio"; 4 The Jam; 9 Todd Rundgren; 11 Kinks; 12 Frets; 13 "Songs In The Key Of Life"; 16 Stevie (Nick & The Hot Rods); 18 Shear (Heart Attack!); 19 (Robert) Plant; 21 "Ten Commandments"; 22 "Low"; 24 "Shop Around"; 26 EM: 27 Piano (from Phillips, Ian or Dave); 28 "I Love Me Do"; 32 Harvest; 33 Restauration; 34 Yes.
DOWN: 1 "Out Of The Blue"; 2 Madness; 3 "Denis"; 5 Hank (Marvin); 6 John Lydon; 7 "Message In A Bottle"; 8 "Bright Eyes"; 10 Russell (Mael); 14 "One Step Beyond"; 15 Merton Parkas; 20 (Wishbone) Ash; 23 (Bob Marley &) Wailers; 25 Dave Lee (Travis); 29 Vocals; 30 "Oh Boy"; 31 "Cars".
Who said disco is dead? What with The Whispers, Michael Jackson, Brass Construction and Roy Ayers all well positioned in the charts, I have a strange feeling that it could survive in 1980! Unfortunately there are many good soul and disco singles released that never quite make the charts, so it's up to us to change that.

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

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

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

A few more singles that are worth a listen are "The Boys In Blue" by Light Of The World (Ensign), "Saint Or Sinner?" by the Real Thing (Pye), and a couple of slowies "Bad Times" by Tavares (Capitol) and "Forever Mine" by The O'Jays (Philadelphia Int.). There's a few to set you on your way, so it's a quick march to the record shop and hopefully we'll see a few more good sounds in the charts.

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

Bev

Rob Jones' Disco Pick

"The World Is A Ghetto" by War (MCA)

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

By Billy Ocean on GTO Records

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

Chorus

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

Repeat chorus

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

Repeat chorus and ad lib to fade

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

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**Music Makes You Feel Like Dancing**

By Brass Construction on United Artists Records

If the music makes you feel like moving
Makes you wanna party, makes you wanna dance
If the music makes you feel like dancing
Makes you wanna party, makes you wanna dance
Yeah this fool would dance with you
Come on and dance with me
Yeah this fool would dance with you
And if you feel the same way too yeah
Just move your body
To the rhythm with mine
Let's get together tonight

If the music makes you feel like moving
Makes you wanna party, makes you wanna dance
If the music makes you feel like dancing
Makes you wanna party, makes you wanna dance
Just move your body
To the rhythm with mine
Let's get together tonight

Repeat last verse

Words and music by L. Payton
Reproduced by permission of United Artists Records
COCKNEY REJECTS
NEW SINGLE
BAD MAN!

FROM THE ALBUM
COCKNEY REJECTS GREATEST HITS Vol I
PRODUCED BY J. RUSSELL ESQ AND (A BEARDED MOD)

18 SMASH HITS
The names listed are hidden in the diagram. They can be found horizontally, vertically, or diagonally. Each name is worth 85p. Golden prizes for a mere whopping 85p! There are more names than winners. Some letters will need to be used more than once. Others you won’t need to use at all. Put a line through the names as you find them. Solution on page 33.
In the second instalment of our four part Police Profile, Sting talks to David Hepworth about fans, fame and the future.

MORE

STING

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

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

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

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

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

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

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

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

But Sting also insists he's not just an artist's soul.

"I have a commercial brain as well, which enjoys selling millions of units. That really appeals to me, the fact that you can have your finger on the pulse of a nation for a few weeks and literally have everybody whistling your song."

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

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

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

"Is the art of singing coming back into fashion?"

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

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

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

created a lifestyle that changed the world."

"I think The Beatles in a very roundabout way were responsible for America losing the Vietnam war. In that they created a total opposite to the "my country is right" attitude — they created the atmosphere that allowed hippies to happen."

"Style is very political. It's a much broader area than the odd lyric."

THE $4,000 dollar question. Do you think it's possible to maintain any kind of normal existence with all the mania currently surrounding the band? "We have a problem in that we get mobbed now by very aggressive girls so we can't walk out of a gig now. We have to be escorted out of the gig by bouncers or else we actually would get the clothes torn off us."

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

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

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

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

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

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

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

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

"Are you actually rich?"

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

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

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

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

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

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

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

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

"I have a huge ego," he laughs."

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

"But I can see it for what it is, see through it. When the fans are out there adoring what you do
TV
By The Flying Lizards on Virgin Records

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

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

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

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

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

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

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

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

Words and music by General/Strike/
Solomon/Cunningham/Evans.
Reproduced by permission Quartz/Artsong
Ltd.

RED FRAME WHITE LIGHT

By Orchestral Manoeuvres In The Dark on DinDisc Records

Red frame white light
Telephone box, red on grey
Red frame white light
6323003
Red frame white light
You have a grey book
On a metal shelf
Red frame white light
Numbered calls, selective pieces

Red frame white light
Telephone calls, black and white
Red frame white light
You have a yellow book, with adverts
Red frame white light
There is a black lead to a dial and phone
Red frame white light
6323003

Words and music by Andy McCluskey/Paul
Humphreys.
Reproduced by permission DinSong Ltd.
Rock With You
By Michael Jackson on Epic Records

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

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

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

Repeat chorus
And when the groove is dead and gone
You know that love survives
So we can rock forever
I wanna rock with you
I wanna groove with you
Repeat chorus and ad lib to fade

Words and music by Rod Temperton
Reproduced by permission Rondor Music Ltd.

HANDS OFF SHE'S MINE!

THE NEW SINGLE FROM THE BEAT
Double A side:
HANDS OFF...SHE'S MINE
TWIST AND CRAWL
FEET 1

OUT NOW ON COFFEE RECORDS
THE DANCE LABEL

26 SMASH HITS
SINGLES
By David Hepworth

Heh, heh, heh. That's put a spanner in your works, hasn't it? No, sorry, I see. Sobecky is designed to foil those folk who scan the page for the names of their favourites and then grab pen and paper to fire off the usual "Who does David Hepworth think he is?" letter. Gotcha!

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

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

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

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

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

More exciting is a new version of Eddie Cochran's "Nervous Breakdown" by Brian Briggs (Beaverville). Brian handles the 7's perfectly, but the modern studio jiggery-pokery can't surpass the genius of the original. Which seems to imply that you shouldn't mess with perfection unless you reckon you're more than perfect.

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

Singles, singles. Except that now are subsequent disco recordings. The record, 12 inches also makes a modest debut with the same the label. "Cuba" is odd even by "Lodger" standards, full of strange shifts of pace and a great deal of brooding in the arrangement. Sit back and watch his imitators try to master this style.

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

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

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

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

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

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

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

Marianne Faithfull's new single, "Broken English" (Island), is unlikely to have you clutching your rib cage. Taken from her album of the same name this is
black and white disco music with a lovely rolling chorus. As a bonus, the 'B' side features one of the dirtiest records ever made — and I don’t mean Captain Beards.

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

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

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

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

But if you’re open to suggestions, why not investigate “Echo Beach” (DIDisc) by new Canadian band Martha And The Muffins. Beaming in from the same ghoastly galaxy that The B-52s hail from, Martha and Chums play similarly spidery pop; hard edged and danceable. Outsiders worth becking.

ALBUMS

By Red Starr
4,582, 4,563 — excuse my crummy but our able driving editor has got us counting your poll forms night and day. Actually, I hear from old Heppo that I’m a stronger contender to win the Miss USA. He won’t say which one but I expect it’ll mean promotion, you know. “Red must go,” people keep saying. They don’t really add “on to be Editor” but I’m sure that’s what they mean. But back to the count. Now then, was that 4,563 or 4,564? Oh dear 1, 2, 3, 4 . . .

SPYRO GYRA: Catching The Sun (MCA). A approach with caution, jazz-funk freaks. From the “Morning Dance” soundlike opener, this is short on tunes and funk but long on instrumental character (especially saxophone) and big band arrangements. More for businessmen and secretaries in nightclubs than dancers in discos. A bit boring, I'm afraid — wait for the singles. Best tracks: “Percolator”, “Here Again”. (3 out of 10).

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

CABARET VOLTAIRE: Live At The YMCA 27.10.79 (Rough Trade). An “official bootleg” of a London concert, this is a much better showcase than their recent stuffy studio LP. Far more accessible with the addition of rhythm, their eerie experiments with electronics and effects are further out than most but their sense of urgency does hold your attention throughout. Well worth checking. Best tracks: “Nag Nag Nag”, “Expect Nothing”. (7 out of 10).

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

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

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

HORSLEPS: Short Stories, Tall Tales (Mercury). Criminally underrated, Ireland’s finest produce their usual set of inventive, imaginative mainstream rock. But changes here too — no concept, just compact, almost poppy songs plus heavier rhythms and guitar elbowing the more atmospheric openly traditional side, though there are some nice quieter moments. Best tracks: “Summer’s Most Wanted Girl”, “Rescue Me”. (8 out of 10).

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

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

28 SMASH HITS
MONGOLOID
By Devo

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

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

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

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

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

By The Vapors on UA Records

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

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

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

Chorus
I'm turning Japanese, I think I'm turning Japanese
I really think so
Repeat chorus 3 times
Repeat 3rd verse and chorus 4 times

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

Repeat chorus to fade

Words and music by Dave Fenton. Reproduced by permission, EMI Music Publishing Ltd.

IN THE NEXT ISSUE OF

SMASH HITS

THE JAM

DAVE EDMUNDS

in colour

plus

SPARKS

albums to be won

AND ALL YOUR USUAL CHEAP THRILLS

ON SALE MARCH 6
AFTER THE interview with Joe Strummer the other week, I expected readers to write in and praise him for at last telling the truth about Sting’s awful warbling.

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

Claire Haley asks why The Clash have not reached No. 1, a ridiculous question. Just because a record goes to No. 1 doesn’t automatically mean it’s good (eg Lena Martell!).

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

So lay off Joe Strummer, you idiots.

Steve Jones, Sale, Cheshire.

DEAR PUNKETTE, Angered Police fan and Claire Haley,

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

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

Dave Room, Birmingham.

DEAR ANGERED Police fan (from Bewdley High School),

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

Jacky and Jacky, Elm Park, Hornchurch.

IN REPLY to the disappointed Blondie fan from Belfast, I saw Blondie at Hammersmith Odeon and they were brilliant. The atmosphere was terrific and the sound quality superb.

Debbie was fantastic and the extended versions of songs such as “Heart Of Glass” and “One Way Or Another” were really magnificent. All in all the 1½ hour set was well worth the money.

What I am trying to say is, don’t compare television recordings of live gigs with the actual live shows because they are worlds apart.

Chris Maining, Yateley, Surrey.

TO THE disappointed Blondie fan,

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

Informative Blondie fan, London.

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

Enquiring humanoid, Portsmouth.

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

I think the Sex Pistols WERE the best thing since wellies but they’re gone and finished. It’s mean, it’s not as if they’ll ever be the same, Steve and Paul or no Steve and Paul. The Sex Pistols were a phase we punks went through but like Elvis Presley and Buddy Holly they WILL be remembered, so why are we constantly reminded of the not so perfect and muddled up past?

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

Spenny, Otley, West Yorkshire.

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

John (Sex Pistols fan).

Always glad to give the best ever book on rock ‘n’ roll a plug: “The Boy Looked At Johnny” by TP and JB. It is published by Pluto Press, Spencer Court, Chalcot Road, London NW1 and at £1.50 is a real bargain, OK?

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

“So farewell, mademoiselle, Knickerbocker Hotel/Farewell to money owed/Well, your leg still hurts and you need more shirts/But you gotta get back on the road.”

Get it right next time, OK?

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**ADVERTISERS PAGE**

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**Letters Section**
We took the single version, you've taken the LP version — call it a draw?

WHY HAVEN'T you put Stewart Copeland's and Andy Summers' birthdays on your Smash Hits calendar, huh? I know you can't fit everyone's birthday on but if you print a pic of Police (which you did) we expect their birthdays on it! You did write Sting's on it, for those of you who don't know them, here they are:
Andy — December 21st (born '48)
Stewart — July 16th (born '52)

From a very annoyed Police fan. P.S. To compensate for your mistake would you print a centrespread of the POLICE (nude preferably) as soon as possible. Thank You.

IN YOUR recently issued calendar you displayed Bob Geldof's birthday as the 5th October 1954, but in fact Bob was actually born on the 5th October 1952. This makes Bob 28 and not 26. Apart from this teeny weeny mistake the calendar is great.
Paula Goodfellow, Tamworth, Staffordshire.

Wall, according to The Ruts' publicist, the year was 1953!! Perhaps Bobsy is being deliberately vague on the subject, hmm? Anyway, it's definitely 5th October!

THANK YOU for publishing my letter about my sister's interference with Gary Numan's vital organs (January 24). I'm delighted to inform you that I have received your excellent calendar and the photo of the luscious Gary Numan just about compensates for his previous vivisection.

But I do have a query: who's the pink elephant that spans July to October? A Gary Numan supporter (and boy do I arms ache!)

TO ALL Mods and punks who wrote to me here in Canada — THANKS! I will try to reply to as many letters as I can. Thanks again.
Mark Matthews, 16 Buckland Street, St. Catherine's, Ontario, Canada L2P 2VI.

I THINK the winner of Madness Competition (issue January 10) was the very odd looking person on the left of page 31. Gary Simmons, Coventry.

I AM a Numan fan and I was disgusted to hear the record by John Foxx, obviously trying to imitate my hero. It was a pathetic attempt.
D. Hayes, Darwen, Lancs.

RIGHT! I've got a bone to pick with the people who've been shooting their mouths off by saying John Foxx has nicked Gary Numan's style of music. This is utter and complete rubbish!
Gary Numan has already said that his greatest influence was Ultravox, and seeing as John Foxx wrote almost all Ultravox's songs and persuaded them to go more for electronics, it seems logical to say that if anyone did any nicking, it was Gary Numan.

But John Foxx hasn't been complaining. He was just putting ideas out on records and hoping they wouldn't be ignored or wasted, and, of course, they weren't. And now what looks like it's happened — as soon as he starts making records again, he's accused of ripping off Numan! Foxx/Numan/Ultravox fan.

PLEASE, PLEASE, please (short gaps), is it true that (subdued whisper) Gary Numan wears a TOUPEE? If so, please send me a fishimg rod and a ticket to his next concert (fiendish giggle). An anything-for-the-naked-truth-fan, Bristol.

I WAS just wondering if your readers are getting tired of the Police, of opening any pop paper of magazine and seeing them staring up at you, of Police posters, Police badges, Police T-shirts and Police interviews. You're not? Good, 'cos neither am I. Police fan, Tenby, Wales.
Friday February 22
Tourists Edinburgh Odeon
Rainbow Edinburgh Inglisston Stadium
Orchestral Manoeuvres In The Dark Ormskirk
Edgehill College
Shakin' Stevens Slough Fulorum Theatre
Pretenders Norwich University Of East Anglia
Ramones London Electric Ballroom
Rutts Cambridic Corn Exchange
Dexy's Midnight Runners Bath University
Clash London Balsham Liberty Cinema
Spyro Gyra London Hammersmith Odeon
Inmates Bristol University

Saturday February 23
Leyton Buzzards London Canning Town Bridge House
Tourists Newcastle City Hall
Peter Gabriel Birmingham Odeon
Rainbow Stafford New Bingley Hall
Orchestral Manoeuvres In The Dark Dudley Js
Pretenders Colchester Essex University
Vapors Warwick University
Simple Minds London Tottenham Ct. Rd. YMCA
Selecter Lancaster University
Squeeze Glasgow Strathclyde University
Remones London Electric Ballroom
Ruts Reading Matchbox Southampton Guildhall
Dexy's Midnight Runners Manchester Polytechnic
Inmates Birmingham University
Trash London Mike End Liberty Cinema
Revillos Blackpool Norbeck Castle

Sunday February 24
Simple Minds London Lycum
Vapors S. Wales Newbridge Institute
Tourists Glasgow Apollo
Peter Gabriel Leicester De Montfort Hall
Shakin' Stevens Gt. Yarmouth Hippedrome
Pretenders Birmingham Top Rank
Selecter Blackburn King George's Hall
Squeeze Fife St. Andrews University
Ruts Bristol Locarno
Clash Bristol Colston Hall
Spyro Gyra Oxford New Theatre
Rainbow Stafford Bingley Hall

Monday February 25
Tourists Leicester De Montfort Hall

Orchestral Manoeuvres In The Dark Plymouth
Clones
Peter Gabriel Sheffield City Hall
Clash Bristol Colston Hall
Selecter Manchester Apollo
Squeeze Edinburgh Tiffany's
Ruts Bournemouth State Side Centre
Vapors Swansea Circles
Inmates Reading University
Joe Jackson Coventry Theatre

Tuesday February 26
Tourists Bristol Colston Hall
Rainbow Manchester Apollo
Orchestral Manoeuvres In The Dark Exeter Routes
Pretenders Brighton Top Rank
Vapors Swindon Brunel Room
Selecter Sheffield Top Rank
Ruts Plymouth Polytechnic
Inmates Plymouth Fiesta
Joe Jackson London Hammersmith Palais

Wednesday February 27
Tourists Southampton Gaumont
Rainbow Beoide Leisure Centre
Pretenders Uxbridge Brunel University
Vapors Exeter Routes Club
Selecter Leicester De Montfort Hall
Squeeze Bradford University
Inmates Newton Abbot Seacole Hayne College
Joe Jackson Colchester Essex University

Thursday February 28
Tourists London Hammersmith Odeon
Peter Gabriel Aberdeen Capitol
Orchestral Manoeuvres In The Dark Portsmouth
Polytechnic
Prenters Guildford Civic Hall
Selecter Hemel Hempstead Pavilion
Squeeze Newcastle Mayfair
Ruts Coventry Tiffany's
Vapors Weymouth Dorset Institute
Inmates Port Talbot Troubadour
Joe Jackson Scunthorpe Gaumont

Friday February 29
Leyton Buzzards London Rock Garden
Peter Gabriel Glasgow Apollo
Orchestral Manoeuvres In The Dark London
Southbank Polytechnic
Prenters Cambridge Corn Exchange
Vapors Stroud Marshall Room
Rainbow London Wembly Arena

Squeeze Leads University
Matchbox London University
Ruts London Camden Electric Ballroom
Inmates Sheffield Polytechnic

Sunday March 1
Leyton Buzzards London School Of Economics
Peter Gabriel Edinburgh Odeon
Pretenders Dunstable Queen'sway Hall
Squeeze Leicester University
Vapors London Rock Garden
Elvis Costello Cromer West Runton Pavilion
Selecter Cambridge Corn Exchange
Dexy's Midnight Runners London Electric Ballroom
Rainbow London Wembly Arena
Inmates Liverpool Eric's

Sunday March 2
Pretenders Leeds University
Squeeze Bristol Locarno
Rainbow Leicester Granby Hall
Elvis Costello Margate Winter Gardens

Monday March 3
Peter Gabriel Newcastle City Hall
Elvis Costello Folkestone Leas Cliff Hall
Selecter Staines State Side Centre

Tuesday March 4
Peter Gabriel Liverpool Empire
Pretenders London Hammersmith Palais
Squeeze Loughborough Town Hall
Elvis Costello Hastings Pier Pavilion
Rainbow Dudley School Centre
Selecter Guildford Civic Hall

Wednesday March 5
Peter Gabriel Manchester Apollo
Squeeze Brighton Top Rank
Still Little Fingers Aberystwyth University
Rainbow Cardiff Sophia Gardens
Selecter Bournemouth State Side Centre
Inmates Derby Lonsdale College

Thursday March 6
Still Little Fingers Derby Kings Hall
Elvis Costello Lincoln Drill Hall
Selecter Portsmouth Guildhall
Rainbow Manchester Apollo

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**T-SHIRTS**

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**HARD LINES**

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**STRAIGHT TIES**

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And The Beat Goes On

By The Whispers on Solar Records

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

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

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

The beat goes on (repeat 5 times)

Get down playing that field
Yeah sure the beat is real

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

Words and music by L. Sylvers
S. Shockley/W. Shelby
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Chappell Music Ltd

Hands Off — She's Mine

By The Beat on Go-Feet/Arista Records

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

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

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

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

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

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

Said don't mess around on ye
Come make me tell ye
Said I don't want me ketch ye
Brrrrraagh!!

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

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

Words and music by The Beat
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