SMASH
HITS
FORTNIGHTLY
March 6-19 1980
30p

Words to the
TOP SINGLES
including
Space Oddity
On The Radio
Animation
THE JAM
BLONDIE
THE FLYING LIZARDS
Sparks albums
to be won
TOURISTS
DAVE EDMUNDS
in colour
GRRR! EVEN HULK HATES TEETH THAT TURN INTO UGLY MONSTERS!

AAGH! IF THERE'S ONE THING THAT MAKES HULK REALLY ANGRY, IT'S PEOPLE WHO DON'T LOOK AFTER THEIR TEETH!
HULK GOES MAD UNLESS PEOPLE CLEAN THEIR TEETH THOROUGHLY EVERY DAY (ESPECIALLY LAST THING AT NIGHT). HE GOES BERSERK IF THEY DON'T VISIT THE DENTIST REGULARLY! IF YOU DON'T LOOK AFTER YOUR TEETH, SOMEBODY MAY COME BURSTING INTO YOUR HOUSE IN A TERRIBLE TEMPER. AND IT WON'T BE THE MILKMAN.....
Phew! Talk about moving mountains—we must have shifted about six Everests’ worth of paper this fortnight, what with your voting forms and Walt Jabsco entries. With a bit of luck we’ll have the poll results ready for the next issue but you’ll find our Jabsco winners on page 26 of this issue. There’s also an incredibly generous Ska competition on page 24, not to mention our BIG NEWS! Turn to the inside back page and find out what we mean.
Animation
By The Skids on Virgin Records

Animation rewrite the game to close
Now we hurried to survive
Animals around us are the only things left
Now we hurried to retire

Seaspace time and the body's on its own
Feel this stagnation and this is where we are
thrown
Labour saving days are the ones that can't be done
Labour saving days are the ones that always shine

Animation was a hollow source
Always seeing a new mind
Animation was a purifier
Always searching a new find

Relevancy time and the bodies join the throng
Contact shots but the time's too long
Labour saving days are the ones that can't decide
Labour saving days are the ones that can't provide

Animation was a lying about
Pretending to survey
Animation wear a satsuma hair
Whole drawn from the play

Animation time and the game is it's own
Pay of saturating and this is where we are thrown
Animals saving days are the ones that can't realize
Make believe days are the ones that always shine
Labour saving days are the ones that can't decide
Labour saving days are the ones that can't provide
Labour saving days are the ones that can't realize
Labour saving days are the ones that always shine

Words and music by R. Johnston and S. Anderson
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Oh, show us the way to the next little dollar
Oh, don't ask why
Oh, na don't ask why
For we must find the next little dollar
Or if we don't find the next little dollar
Tell you we must die
Tell you we must die
Tell you we must die
Tell you we must die

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

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

--- Repetition "Oh, moon of Alabama" ---

Oh, show us the way to the next little girl
Oh, don't ask why
Oh, na don't ask why
For we must find the next little girl
Or if we don't find the next little girl
Tell you we must die
Tell you we must die
Tell you we must die
Tell you we must die

Oh, show us the way to the next little dollar
Oh, don't ask why
Oh, na don't ask why
For we must find the next little dollar
Or if we don't find the next little dollar
Tell you we must die
Tell you we must die
Tell you we must die
Tell you we must die

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

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

--- Repetition "Oh, moon of Alabama" ---
A Jam jaw with Mike Stand

WHEN I met Paul Weller I saw a tall, thin, white-shirted artist, with his sunglasses and a casual sweater. He was walking along the street, talking to someone else. I had heard about his music and his style, but I was not sure what to expect.

Weller was wearing a black shirt and jeans, and he seemed to be in a hurry. He stopped for a moment, turned, and smiled at me. He introduced himself and asked if I would like to talk to him.

I accepted the offer and we sat down at a nearby coffee shop. Weller was friendly and engaging, and he talked about his music and his career. He spoke about his love for literature and music, and how he had used those influences to create his own unique style.

We talked about his latest album, and he explained how he had written and recorded it. He told me about the challenges and rewards of being a musician, and how he had overcome them. He also talked about his future projects and his plans for the next album.

I enjoyed our conversation, and I left feeling inspired by Weller's passion for his art. He is a true musician and a true artist, and I hope to see him perform live in the near future.

The end.
Cuba
(12 inch version)

By The Gibson Brothers on Island Records

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

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

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

You dance to the music like nobody does
The first time I saw you I knew it was love
You're the one that I want (heart of fire)
You're the one, yes, you are
You're the one that I want (heart of fire)
You're the one, yes, you are
Cuba... quie-ro bai-la la salsa

Words and Music by D. Vangarde and J. Kluger
Reproduced by permission of Blue Mountain Music Ltd/Heath Levy Music Co Ltd.

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

FLEETWOOD MAC have finally announced the British dates of their current world tour, their first shows here since 1977. On June 16th they play Bingley Hall in Staffordshire with tickets priced at £7.50, £6.50 and £5.50 available from local outlets. They follow that with three nights at London’s Wembley Arena on the 20th, 21st and 22nd with tickets at the same prices available from Mac Promotions, PO Box 282, London W1A 2BZ, on receipt of a stamped addressed envelope. A new Mac single, a remixed version of “Not That Funny” from the album “Tusk,” is being released at the beginning of March.

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

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

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

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

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

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

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

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

IDENTITY CRISIS
Um, I don’t usually like to talk about my past but I come from America and I used to write about David Cassidy for the NME. Of course that was before I got involved with people like Mick Jones and Rat Scabies and took to wearing a lot of leather. Nowadays I’ve got my own band and a lot of folks reckon we’ll go far. Focus on the bottom of page 11 to discover my true identity.
Madness answering questions at the Hammersmith Odgen press conference... Smash Hits special correspondent, "Scrog" Lens, called up hand-holding questions second from left.

Madness are now currently touring America following their four-date mini British tour which ended with an 18-hour midnight concert at the Hammersmith Odgen, London. Despite the fact that the gig sold out in one day, some three weeks before the date, hundreds of ticket-less fans turned back.

Smosh Hits own ex-reporter gave TISHAS a miss to attend and these questions were asked at press conference afterwards. For some reason, questions kept returning to the group's choice of underwear. Racist threats, we're told, are the favoured undergarments, and the group obligingly dropped their trousers to display the evidence.

In between Hammersmith and leaving for the USA, Madness went into the studio to sort out new songs, one of which will be their new single for release mid-March. A full-length British tour is being mapped out for May, and it will be surprising if they don't follow-up the success of the Hammersmith experiment by including a few more special under-18 concerts around the country.

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

HAGAR DATES

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

Sammy, whose new live album "Loud And Clear" is being released in March, is a founder member of classic American hard-rocker band Van Halen.

Bp Malone went solo in the mid-70's and since that time he has built up a large following in the U.S. H.Q. is shown on the American TV show "The Brady Bunch" and his own "The Roxy Show". Some of his recent hits are: "I Can't Live Without You" and "I Won't Stop Loving You".

Rallo, Rallo, Rallo, Rallo, Rallo, Rallo

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

The SMASH Hits Go To The Top Of The Class Award (Music Show Section) went to Howard Adams of Forrest who wrote us a long and heartbreakingly poan about the badges he hadn't yet received and then forgot to put his address on the letter! Try again, Howie!
LITTLE GIRLS SHOULD BE STEIN AND NOT HEARD

STEVE CLARKE Listens

CHRIS STEIN TALKS — very difficult to put all into one outline. There will be much longer gap between ‘Eat To The Beat’ and the next Blondie album than there was between ‘Parallel Lines’ and ‘Eat To The Beat’. We’ve no immediate plans. We’ve gone on such an incredible roll, and it’s just a little bit of a let down for us. That’s what’s happening.

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

Chris, however, isn’t very interested in improving Blondie’s standing on his own turf: “We can fill out 3,000-seaters in any town in America but the enthusiasm just isn’t the same. Everybody’s jaded. Every night we seem to sell a million rock concerts. There’s so much TV. The American audience is tremendously underestimating as to their sophistication and taste. The result is that they’re inundated with a lot of crap.

“Personally I’m very disgusted with the way the music business is now being handled in America with some of these fake new wave groups, who will remain nameless but we know who they are. (He is, readers, talking about the likes of Knack and The Cars.) Their fast promotion campaigns are just a publicity stunt. It’s just taking the vitality out of everything.”

What does he like then? “Unfortunately I’m not that familiar with my contemporaries. I’m always following the older and wiser avenues.

“The only contemporary I’m familiar with are black music, like The Clash and Tona bands. I think Selector are fantastic. I’d like to see something going like The Clash in New York, but they’re still so tension in so high in America compared to here that it’s so hard.”

“I’m always wondering what Blondie’s acceptance would have been if we had black people in the band. Actually the second run-up to Chris is to Stevie Wonder. There haven’t been white kids in the band.”

So what does he listen to at home? “I play ‘Martenich’s Chester’ from Tibet Buddhism.’ It’s a series of seven albums released in Tibet. It has an effect on me, I get real high listening to it and you just put one of those records on and you go into a trance and get into music and a lot of other things.”

“I like The Clash a lot. I think they are a fantastic band. I don’t have a heavy head of the cover versions of Blondie. I don’t like myself. I’ve always seen it as a cover version of Blondie.”

“Don’t do it. That’s a bad example.”

Making a lot of money. We’ve literally given away a million dollars to get out of bad debts. Apart from one date in Paris, Blondie’s recent tour was strictly a British vehicle.

“We did it for the record sales, but the primary reason for coming over was for the fans. The reaction’s been incredible,” says Chris. “Not all the reviewers have been as critically as帐 them, but most of the critics in the press are, as far as Stevi is concerned, water under the proverbial duck’s back.”

“Most of those bad reviews are based on some dumb sexuality. Debbie is the victim of a lot of reverse sexism because society is geared to want a woman should be doing a man’s role. And it’s quite obvious to me that Debbie has always been a victim of the Sex in Turner syndrome ready by sex kicks.”

12 Smash Hits
I've Done Everything For You

By Sammy Hagar on Capitol Records

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

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

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

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

All Night Long

By Rainbow on Polydor Records

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

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

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

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

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

Repeat chorus to fade

Words and music by R. Blackmore/R. Glover
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Listen to Andy Gibb's new album "AFTER DARK" including the single "DESIRE" on 01-499 9471
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. 33), 117 Park Road, Peterborough PE1 2TS.

Make sure it arrives not later than March 19, 1980 the closing date. Senders of the first correct entry checked after the closing date will win the Stereo record player. Senders of the next 25 correct entries will each receive a copy of the Sparks album.

The Editor’s decision on all matters relating to the competition will be final and legally binding. No correspondence can be entered into.

The competition is open to all readers in Great Britain, Northern Ireland, Eire, Channel Islands and the Isle of Man, excluding employees (and their families) of Smash Hits and East Midlands Allied Press.

Name

Age

Address

ANSWERS TO CROSSWORD No. 31
ACROSS: Paul McCartney; 8 Strum (from Joe STRUM-mer); 10 The Beatles (The Beat-Les); 11 Angie (Bowie); 12 Duo; 13 Detroit; 16 Teds; 18 Sister Sledge; 19 Brandy, 22 Roadie; 23 “My Guy”; 24 CBS: 28 “I Can’t Stand (Losing You)”; 29 & 28 Anne Nightingale; 30 “I Can’t Stand (Losing You)”.

DOWN: 1 Pretenders; 2 Undertones; 3 Mike Oldfield; 4 “Contact”; 5 Racey; 6 Elton John; 7 Tom; 9 “(If The Kids Are United”); 11 Art (Gartunkel—from M-ART inque); 14 Rolling Stones; 15 Ian Dury; 16 “The Reven”; 17 “Space Oddity”; 20 “Rock On”; 21 “YMCA”; 25 Single; 27 “(Love) Train”.

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

16 SMASH HITS
HOT DOG
By Shakin' Stevens on Epic Records

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

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

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

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

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

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

Repeat and ad lib to fade

Words and music by Owens/Dedmon
Reproduced by permission of Acuff Rose Music Ltd.

WHIRLWIND

"The New Album 'MIDNIGHT BLUE' Cat.No.CWK 3012
Available on cassette
Featuring the new single 'HEAVEN KNOWS' Cat.No.CHIS 122"
No doubt from time to time in Bev’s column you’ll have heard her mention a D.J. called ‘Froggy’. Well, folks, here I am in full glory because poor old Bev’s away in hospital having her tonsils dealt with. 

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

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

Here in Britain that film had to be re-rated so that the younger set could see what all the fuss was about because here Junior Discos are a serious business, as you will see people are very hip. More often than not it is the younger set who buy the disco material that often makes the charts. Take the Whispers record “The Best Goes On” — that record climbed the charts well before the radio started playing it, and of course that was all down to you. Here’s some goodies you might like to check out some time that are big for me at the moment:


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

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**Holdin’ On**

By Tony Rallo & The Midnite Band on Calibre Records

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

**Chorus**

Holdin’ on, waiting for the change
Holdin’ on, waiting for the change
What we had is in the past
But we knew this wouldn’t last
We pretend that things have changed
But we both know they’re still the same

Repeat chorus

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Words and music by T. Rallo/A. Simms
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Do That To Me One More Time
By Captain and Tennille on Casablanca Records

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

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

Repeat first verse

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

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

Rob Jones’ Disco Pick

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

This time Billy Preston has written the song himself and it really does suit this combination of voices. A nice bright, happy sound and even though I like it more than “Born Again”, I don’t think it will get quite as high in the charts, but a big record all the same.
Together We Are Beautiful
By Fern Kinney on Warner Bros Records

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

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

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

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

Repeat: chorus

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

Repeat chorus ad lib to fade

Words and music by Ken Lay
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BRING IT ALL HOME
TAKEN FROM THE FORTHCOMING ALBUM 'SNAKES AND LADDERS' UA K 30298 CASSETTE TCK 30298
THE NEW SINGLE FROM
GERRY RAFFERTY
C/W IN TRANSIT
ISSUED IN SPECIAL PICTURE BAG
BP 340
UK TOUR
MARCH 10 DE MONT IVERT HALL, LEICESTER
8 BRACKNELL HALL, WINDSOR
9 BRAMPTON HALL, PLYMOUTH
APRIL
2 BRITISH HALL, READING
3 ROYAL DUBLIN RAM, DUBLIN
4 ALEXANDRA, GLASGOW
5 CITY HALL, ABERDEEN
6 COVENT GARDEN
7 CITY HALL, LIVERPOOL
8 CITY HALL, NEWCASTLE
9 CITY HALL, SHEFFIELD
10 CITY HALL, EDINBURGH
11 CITY HALL, LONDON MAJOR CONCERT DATE
(TO BE CONFIRMED)

SMASH HITS
On The Radio
By Donna Summer on Casablanca Records

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

Don't it kinda strike you sad when you hear our song?
Things are not the same since we broke up last June
The only thing that I wanna hear is that you love me still
And that you think I'll be coming home real soon
Yeah, you kinda made me feel proud when I heard you say
You couldn't find the words to say it yourself
Now in my heart I know I can say what I really feel
'Cos they said it really loud
They said it on the air
On the radio
On the radio
On the radio
On the radio

If you think that love isn't found on the radio
Then soon write in, you may find the love you lost
'Cos now I'm sitting here with the man I sent away long ago
He found it really loud
He said it really loud
On the radio
On the radio
On the radio
On the radio

Words and music by G. Moroder/D. Summer
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A) "Ska's first hit was a tribute to a well known Jamaican bluebeat character. Who is he?
B) A veteran trombonist, he played on many of the original ska classics as well as on The Specials' "Message To You Rudy" and their recent live dates. Name him.
C) It's the title of a film which starred Clint Eastwood, David Niven, Gregory Peck and Anthony Quinn as well as of a ska classic by The Skatalites. What's the title?
D) "The Israelites" was a hit for him in 1969 and again in 1975. Who is he?
E) Hovering in the lower regions of the charts and also featured on The Specials' live EP. Name the song.

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

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

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

A) Hers was the first ever bluebeat hit in Britain, hitting no. 2 in March '64, and it's just been re-released. Name the singer and the song.
B) Originally released in 1969, the re-released version was recently...
Back when I was younger they were talking at me
Never listened to a word I said
Back when I was younger they were talking at me
Never listened to a word I said
Always yap yap yapping and complaining at me
Made me think I'd be better off dead
I don't wanna talk about it
I don't wanna hear no lip
Take your share, don't shout about it
That's your lot, remember you're a kid
They would always teach me that to swear was a sin
Always speak your mind but not aloud
Think of something that you wanna do with your life
Nothing that you like, that's not allowed
I've no time to talk about it
All your stupid hopes and dreams
Get your feet back on the ground, son
It's exams that count not football teams
Chorus
And I'm running at the edge of their world
They're criticising something they
just can't understand
Living on the edge of their town
And I won't be shot down
Taught me to defend myself and to be a man
How to kick someone and run away
Gave me everything that any young man could need
But don't understand why I won't stay
Here's your room and here's your records
Here's your home and here you'll stay
Here's somewhere I don't believe in
Wish someone would take it all away
Repeat chorus
Running at the edge of their world
And they're criticising something they
just can't understand
Living on the edge of their town
And I won't be
No, I won't be
No, I won't be shot down
LET YOUR ART DANCE

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

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

First the hot half dozen . . .

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

"BOMBER" (Louise Hardman, Luton)

"TEA FOR TWO" (Beth Peton, Sale)

"CLONE" (Mark Filer, York)

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

"LIVING BY NUMBERS" (Dominic Turner, Cheltenham)

"DO THE DOG" (Louise Trewavas, Wokingham)

"BLANK EXPRESSION" (Olga, Keighley)

"MONKEY MAN" (Nigel Baker, Horsham)

"COOL FOR CATS" (The Mog, Fife)

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

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

"MY FUNNY VALENTINE" (Dave Wenlock, Bridgnorth)

"TOO MUCH PRESSURE" (Julia Bescombe, Bournemouth)

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

Scanlan, London; Paul Johnson, Swindon; Joanne Emery, Bath; Neil Maddock, Kidderminster; Sharon Pilkington, Bradford; D. Newton, Surbiton; Michael Evans, Carmarthen; Jan Best, Ivybridge; Ali Fraser, Portrush; Antony Brewerton, Botley; Graham Gilbert, Hayes; Janet Richardson, Scunthorpe; Kevin Ogudale, Harefield; Rudy Grant, Isleworth; Jim Watson, Balloch; Jayne Woods, Burton-on-Trent; Joanne Jordan, Gloucester; Ian Hawton, Scunthorpe; Simon Ayto, Darlington; Catherine Hampson, Grange-over-Sands; Steve Coffin, Stevenage; David Cooper, Stapleford; Pamela Hill, Birmingham; Sue Arscott, Northampton; David Lupton, Garforth; Paula Morton, Poole;

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

Oh, and Carol Bulls — you didn't give us your full address — so write to David Hepworth at the usual address and claim your poster, OK?
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THE KNACK IS BACK!

and they’re beautiful

...but the little girls understand

their new album

Only U.K. Appearance.
LONDON The Dominion
Saturday March 8
I was beamed aboard the Starship Enterprise
What I felt, what I saw, was a total surprise
I looked around and wondered can this be?
Or is this the start of my insanity?

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

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

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

(Red alert, Kirk to bridge
Red alert, Kirk to bridge)
Where's Captain Kirk?
Where's Captain Kirk?
Where's Captain Kirk?
Where's Captain Kirk?

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

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

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

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

Words and music by Spizz/Coafield.
Reproduced by permission of Blonde Reed Music.
**SINGLES**

By David Hewpworth

FOUR RECORDS from American outfits made up of brothers are the first off the top of the pile and make you feel as if you are about to go without getting any further.

“Rip-off” by Wilson Bros (Atlantic), Take Me As I Am” from Beach Brothers Band (Elettra), “A Nice Girl Like You (Doing in a Love Like This)” by Spring All Brothers (Elektra) and, most criminally of all, the new Balamory Bros effort, “Lovin’ On” (Warner Bros), all wander the desert that is West Coast Easy Listening.

These records all have shirts open to the west end adaptations glistening in the L.A. sun and deed in the kind of dewy-eyed emotion that would seem false even in L.A.

Most of these bleached damien romances are trying to break into the Eldorado that is The Eagles market. Listening to their new offering, “I Can’t Tell You Why” (Asylum), it’s difficult to convince yourself that these people were at one time pretty darn sharp. Cold but clever. This watery Al Green wannabe that has to turn out something in two years to stop it sealing up altogether.

April Wine has an EPCapital which matches a truly dismal song called “I Like To Read” with another that warns that “Work Will Kill A Video Game”. Aside from the fact that these clones wouldn’t recognise rock’n’roll if it took to nestling in their hair, it strikes me that any activity that provides such people with a living is not nearly vicious enough.

— “ Making a movie in their own 1979, The Knack are already back from ideas — “Baby Talk Dirty” (Capital) repeats the “My Sharona” formula approved all over. Course, she doesn’t really talk dirty but Meg Richardson doesn’t really run a riot.

[11x118]I don’t have all this week’s releases. Facts is I love Rocky Burnette’s new record. Even a fully paid-up member of the “Tired of Love” (The line) fan club didn’t really, in his heart of hearts, believe he could follow it up, let alone (nearly) surpass it. “Baby Talk” (EMI) is like oxygen in the bloodstream, the rockabilly idiom, perfectly punctuated by his wolfman whooping and the insistence of the hook line — now, of course, it does make a dicky puke selling Tupperware but when he goes for those lines and brings them home on his shirt he’s lost object lesson in pure vixatility.

The aforementioned Pile On My Left, I suppose, are all in smaller records, worthy records, made by young “up-and-coming” acts from all over the country. Some show more promise than others — sometimes, and perhaps because of the usage — some are maybe trying to be more eccentric — most are trying to sound like something, better records. They’re great.

If any of these orifice have a “message in A bottle” or a “birds in the balcony”, these chревотушеч-fragments aren’t giving anything.

“Involver Of The Gamma Men” by S.H.A.R.E (SMG) has a good satirical sense that does something to compensate for a cluttered arrangement. Though no darts will no doubt be hit for The Tigers (Strike) but I doubt whether anyone will be tempted to be hit.

Oddly enough, it’s Ten Pale (Tudor), a definitely the absolute bottom of this whole queen-for-a-day business, which actually does deliver with “Real Fun (Koroville), torpedoing for a while the theory that people who sing about fun really provide any.

“Big Boy” from Mark Andrews And The Gents (A&M) also has a certain warmth and confidence in the Eric Stewart and Garry Rafferty, with ”Gels” (Polydor) and “Bring It All Home” (K.G.A) respectively, both contribute substrata, strangely old fashioned singles, full of knowing but backed in knowing.

The Fabulous Poodles are a “new wave” band and so they say; all manner and cleverness but neither will our speed, isn’t it a bit late to be making jokes about the “Blonde Men” (Blueprint). Dan T’s “Hidden Valley” (Island) disgustingly well and the territory trilling a discombobulated keyboard that does no particular good. His nerves destined to wander the wilderness and he’s still trying to recapitulate the moment that gave birth to this.

If you take the time to penetrate the intelectual camouflaging of Doll By Doll you’ll find a highly developed melodic sense and, in Jackie Lane, one of this country’s finest singers. “Gypsy Blood”, the title track of their criminally ignored second album, is worthy of close attention.

B. A. Robertson shows up the lameness of The Fabulous Poodles and the revival with “Keep In The Raffin” (Atomix) aわめれ, and he doesn’t stick around long enough to be a bore. He’s good for you.

**ALBUMS**

By Red Starr

ELVIS COSTELLO: Get Happy (If Beat). The strangest of his albums yet, partly because of the sheer volume — around 50 minutes of 20 short, sparse tracks — and partly because of the odd 60’s soul feel that doesn’t always do his melodies full justice. Short on truly memorable songs but plenty of intelligence and repeated plays reveal hidden depths. Interesting. Best tracks: “Love for Tender”, “Opportunity” (7 of 19).

NIKKI HAGEN: Unbahgenah (CBS). This is a good record. First listening to the stuff — a bit of a musical — style, lots of effects and sticks, a very much efficacy, a super-fast rhythm and hook-backing band and best of all, German Nina’s ear-wiggling vocal contortions as she screams, screams and screams-operatively through this worthless but wonderful album. Brilliantly entertaining garbage. Best tracks: “Afican Reggae”, “We Love Immor (Nooch! (Number) 8) (19 of 19).

**ORCHESTRAL MANOEUVRES**: In The Dark (Diddliss). An album from an odd line, sometimes briskly clean synthesiser pop, sometimes strange and intriguing electronic excursions. Descriptively low key and neatly needed at first, there’s a lot of good stuff here which grows on you considerably, always accessible if not instantly memorable. Buy it and learn to love it. Tracks best: “Electricity”, “Red Frame/White Light”, “(7o/1o) (19 of 19).

RACHEL SWEET: Protect The Innocent (Shiv). Nothing if not an American pop princess. Rachel tackles competently enough the various moods of a record without ever sounding convinced or non-convinced. Keen enough but straitly unmourned in the mainstream, and, like the aide, a good idea which doesn’t quite come off. A great singer still in her search of many others.

“Jalousie”, “New Rose” (7 of 19).

MATTHIAS & THE MUFFINS: Metro Love (Diddliss).2 Nice work this — sounding like a cross between Blondie and The Sensations, the line deliver a kind of streamlined pop, which is tight, tuneful and nicely played. A certain lack of confidence later, on, not quite living up to the superb first. The track goes very promisingly indeed — try it. Best tracks: “Metro Love” (19 of 19).

MR PARTRIDGE: Take Away (Wigan). Mr Andy of XTC and Ulle, is a VERY strange album. Based on the dub “OG” (EP) given with XTC’s “Teenage Superman”, this is basically old XTC rhythm tracks onto which genius Andy has added all kinds of echoed effects, strange rhymes, scat singing and electronics until they’re virtually unrecognisable. Why, wonderful and bewilderin, Best tracks: “The Rotary”, “Core” (8 of 19).

SQUEEZES: Argy Bargy (A&M). Much less immediate than the popular “Cool For Cats” (EMI). They have managed to come up with a new, more serious side to Squeezes. Jeanie and company have grown up a bit — Chris Difford’s lyrics are much more mature, while still as clever and descriptive, and Argy Bargy is more sophisticated and developed but not at all periodic and varied. Gets better with every play — an album that is as much praised as it is proud of. Best tracks: Pick any ten from (19 of 19).
THE FLYING LIZARDS

Mark Ellen visits The Reptile House
IT SEEMS fitting, somehow, that The Flying Lizards' "Money" should have cost so little and made so much. Forget about expensive studio gadgets and weeks of the kind of time — "Money" was recorded in an industrial meat fridges, using a technique called "Prepared Piano" which means chucking things like ashtrays, tape cassettes and paperweights onto the strings to get that tinny 'banjo' sound.

And it cost less than £8.50 to record yet it sold more copies in the whole of last year than any other single released by Virgin Records. That's more than either The Skids, The Motors, Penetration, XTC, PIL or The Rutts.

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

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

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

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

"The trouble is that interviews always come around just at the time I've got the records out and had the build-up and the build-up's the time we really need to see each other. Last time I said something rude about her, it was just because we did Top Of The Pops and she wouldn't talk to me. It was pretty horrific."

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

David recorded it nearly three years ago after leaving his Irish homeland to study Art at Maidstone in Kent. The first thing he discovered was that he was a pretty useless painter and so, "having to think of other things to do", he started up a 13-piece band, La Cochons (Chic Cochons = The Chigs Pigs to you and me). He then released a solo album called "Grey Scale" of piano music so weird that it's unsurprising that it sold less in total than "Summertime Blues" did in a day.

Having no sophisticated equipment, David recorded the single with just a 4-track tape machine, transferring each tape onto a smaller 2-track while adding more tracks every time, and so building up the equivalent of a 10-track studio technique (except it cost about a fiver to make).

Next he decided that at over three minutes running time, it was too long, so he simply speeded it up 'til it lasted 2 minutes 54 seconds (oh, the wonders of technology)! And lastly, he decided to try and get it released as a single and sent it off to over 20 record companies. All of them said it "wasn't commercial" until Virgin Records — well known at the time as pioneers of all things extraordinary — snapped it up and proved them all wrong.

Almost immediately, the single's thin, two-dimensional sound was labelled as "minimalist" (i.e. he used a very basic technique and the minimum of components). David's a very serious artist and it's too much but admits it is an accurate description of an approach moulded by his art-school background.

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

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

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

THE DAY we met in his house in Cleapham in South London was the release date of the Lizards' debut album, called — would you believe — "The Flying Lizards", an intriguing and mostly highly enjoyable development of the type of sound technique he was using on the singles.

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

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

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

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

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

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

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

HOW DOES he react to the people who think his kind of music is "a con", especially the way he's dressed up a couple of old songs in modern clothes and had chart hits with the pair of them? "If people feel conned, they needn't buy my records. I've been conned plenty of times buying dreadful records. If people actually buy them then it's their fault."

"I got a letter from Janie Bradford today. She's the lady who co-wrote 'Money'. She said, if you get any gold records for the single, do send me one! She must be a really interesting person." It's unlikely that many of his audience will be more critical than David is himself. He says he can listen to side 2 of the album "straight through — endlessly", but being a typical perfectionist, he's got a few regrets about the first side.

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

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

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

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

"Can't say fairer than that, can you?"
IN ISSUE February 7 there was a letter from C. Wills who said, "I feel it's about time somebody said how pathetically Chrissie Hynde has copied Debbie Harry!" How stupid can you get? For a start Chrisie cannot actually play guitar and does not play on the fact she is a woman by posing for women-only, so-called "sexy" posters just to get attention by== "What's wrong with her being the usual so called BORING, stereotyped 'sexy symbol' - it is Debbie Harry. Lane may be eccentric and strange but this only adds to her appeal. She is far more effective than any of those others could ever hope to be. Lane Lovich has masses of sex appeal and she doesn't even have to try - there's the difference?" Tim Bagot, Ballyclare, Isle of Wight.

THIS LETTER is to complain about these pretentious posers called "MODS" - " Mods" cannot be mods because mods are a ring of the cost. It's like saying, "Hello, I'm a Victorian," Jess K of Gravesend, Kent.

WHAT'S WRONG with not being an "original" mod is only having caught on after "Quadrophenie"? It's only a way of showing how you feel by dressing the same way as the people who share your ideals, and who are expressing your opinions on life. I'm not mad and have no particular desire to be one, but I don't see why they should be slapped stupid by non-believers.

How CAN Red Starr possibly give the Shakin' Stevens album a mere 5 out of 10? He criticised it for being "too posh", but how can you add and sound like a music writer? What is wrong with that?? It's REAL rock'n'roll and shouldn't be so stupid. If anyone wants to tear it to pieces for being out of date, then my advice to them is go and buy some "modern" groups like Showaddywaddy and Darts - and wear the real stuff to us Teds and Rockers - we know what we're talking about.

Stevenage Ted Girl.

I AM an Eagles fanatic and have all their albums. I think they are the best worldwide group. All this Mod, Pretender, Ghana rubbish should be shown as far as it can go. I can't see what people see in such grope at all. If they listened to the "California album" I think they'd swop over and away to better music.

Nicholas Jones, Littleham, Devon.

I SEE lot's of letters on this page from punk, mod, heavy metal, rock fanatics and where are my fellow Captain Baby fans? When I first read about The Pretenders, Reckless Rats, Artful Owls and early Bash's a short time went around Beattles - now it's Beattles, Comon, where are you fanas of the NOW cult? Write in and show me that I'm not the sole member.

A Beatnik, Bishopston, Herts.

I AM writing on behalf of Hasing Sid (of Captain Bori, fame). Now we all know Hasing Sid was innocent, but some moronic reckon that he swallowed Timid Tod, I would like to point out that Timid Tod confessed to jumping into Hasing Sid, so it seems that Hasing Sid was framed by Captain Beaky and his band, and Timid Tod was a CIA agent.

Hasing Sid supporter and Gary Numan fanatic.

I JUST thought I'd tell you that I think David Heworth is the greatest thing since Newcastle United FC. After a great feature on The Ramones, he also did an "EEN" feature on the group. Such work could only come from a great band like this world? (Cull who used to live Guiseborough, N. Yorks.)

Don't you mean, isn't he Scottish? Oh no well - actually a Waterfell which is half way there. Will that do?

JAGS, JAGS and more JAGS - I love 'em. Yes, I'm their No.1 fan as a matter of fact. I reckon that originality of their songs is doubtless better than any of the new groups around and the in the which these chappies is quite remarkable. I've never heard anything like it all. Anyway, I'm just putting out to get their new album "Get Heavy?", and am loving it. Do other chaps, isn't it? As I know a list, here's some wicked words singer - always wear suits don't forget the glasses. GET THE MESSAGE?

Shirley Costello, Burnham, Bucks.

(Nothing to do with Coventry postmark.)

I THINK that Ron Mael of Sparks shoved off his moustache, perked his hair in the middle, pulled his face widthways so it was rounder, put on another two stones, cut two inches off his height and changed the colour of his eyes, then to save his friends he put his brother Russell, wouldn't he? And Sparks fan.

I AM writing this letter to be the third person in line to get my letter printed in your mag. J. Riley, Aldridge, Staff. 

PLEASE COULD you tell me whether Paul Wayler, Terry Hall (Specials) and Steve Jones are married, as I am madly in love with them. 

A Picko, Specials, Jam fan.

What, ALL of them? You're in luck as it happens, as all the men on your list are still single, though Mr Wayler very definitely has a girl friend.

DEAR KAZ of Cheam, Bucks. Thanks for your delicious recipe for the "Shrink 'Osh" pie (issue February 7). I am envious to try it, so could you please inform me where to get the ingredients? I want to eat all our local supermarkets but... Hungry.

DID YOU know that it says "Roxanne" twenty seven times on "Roxanne"? I would like it if you could put this in this week's mag. It doesn't matter if it's chopped up and been bestialised.

Liam McKittrick, Guildford.

League are brilliant; the lead singer of The Pretenders is going to be a bigger sex symbol than that. H. Harry. Topper Headon's drumbeats have "Topper" written in them (I know - I've held one in my little hand). Gary Numan buys his make up from Boots, The Boomtown Rats will be blown up if they make any more records.

Finally, could I be the first to say that "Moonlight And Musak" was a rip-off of both Gary Numan and David Bowie. Lovepunk Leopard, Preston.

MARY HAD a little lamb, a Silly Vicious T shirt, a Jam fan club members bch ring, a Paul Weller's end Bruce Fonton's guitars, a Sex Pistols poster, The Flying Liard's single, a ticket for The Clash's concert, a Revolts badge and an Adam Ant straight tie and - and she threw them all throwing them into an instrument.

Genesis Fan and (Female) general heavy metal fan.
Running Free
By Iron Maiden on EMI Records

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

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

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

Repeat chorus

Get out my way!

Repeat chorus

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

Repeat chorus ad lib to fade

Words and music by Harris/Di'anno
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Hello America
By Def Leppard on Vertigo Records

Hello America, Hello America
Hello America, Hello America

Well, I'm taking me a trip
I'm going down to California
Yeah, I'm gonna try Hollywood and San Pedro Bay,
yeah
I'll tell you what I'm gonna do
I'm gonna give my love to you
I'm gonna take you where your lights are bright
I'm gonna give you my love tonight

Hello America, Hello America
Hello America, Hello America

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

Hello America, Hello America
Hello America, Hello America

Well, I'm taking me a trip
I'm going down to California
Yeah, I'm gonna try Hollywood and San Pedro Bay,
yeah
I'll tell you what I'm gonna do
I'm gonna give my love to you
So wontcha take me where your lights are bright?
So wontcha give me your love tonight?

Hello America (Repeat 8 times)

Words and music by Savage/Clark/Elliot
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Friday March 7
Peter Gabriel Cardiff Sophie Gardens
Orchestral Manoeuvres In The Dark Retford
Porterhouse
Squeeze Nottingham University
Stiff Little Fingers Liverpool Mountford Hall
Eddie Costello Peterborough Wimin's Stadium
Selecter Brighton Top Rank
Inmates Scarborough Penthouse
Dexy's Midnight Runners Belfast Queen's University
Revillos Walsall Town Hall
Psychic Furs Port Talbot Troubadour
The Planets Newport Village
Edie And The Hot Rods Manchester University

Saturday March 8
Peter Gabriel Southampton Gaumont
Orchestral Manoeuvres In The Dark
Middlesbrough Rock Garden
Shakin' Stevens Hafelfield Forum Theatre
Squeeze Birmingham Odeon
Matchbox Chelsea College
Selecter Plymouth Polytechnic
Inmates Durham St. Cuthbert's College
Rainbow London Rainbow
Stiff Little Fingers Bracknell Sports Centre
Vapors London Nashville
Dexy's Midnight Runners Dublin University College
Psychic Furs Waverhampton Lafayette
The Planets Retford Porterhouse
Edie And The Hot Rods Sunderland Poly

Sunday March 9
Orchestral Manoeuvres In The Dark Edinburgh
Valentino's
Stiff Little Fingers Bournemouth State Side Centre
Elvis Costello Halifax Civic Hall
Squeeze London Hammersmith Odeon
Selecter Bristol Locomo
Inmates Red Coast Burn
The Planets Northampton Nene University
Edie And The Hot Rods St Andrews University

Monday March 10
Orchestral Manoeuvres In The Dark Dundee
Maryatt Hall
Squeeze Sheffield Top Rank
Stiff Little Fingers Bristol Colston Hall

Elvis Costello Matlock Pavilion
The Planets London Marque
Eddie And The Hot Rods Edinburgh Tiffany's

Tuesday March 11
Peter Gabriel London Hammersmith Odeon
Orchestral Manoeuvres In The Dark Aberdeen
Squeeze Wakefield Unity Hall
Stiff Little Fingers Leicester University
Elvis Costello St Matthews
Selecter Exeter University
Inmates Bournemouth State Side Centre

Wednesday March 12
Peter Gabriel London Hammersmith Odeon
Orchestral Manoeuvres In The Dark Glasgow
College of Technology
Stiff Little Fingers Hunsdon Top Rank
Selecter Cardiff Top Rank
Inmates Barnstaple Chequers
Edie And The Hot Rods Hull University

Thursday March 13
Orchestral Manoeuvres In The Dark Sheffield Limit Club
Stiff Little Fingers Guildford Civic Hall
Elvis Costello Hertfordshire Tiffanys
Peter Gabriel London Hammersmith Odeon
Psychic Furs West Ruton Pavilion

Friday March 14
Orchestral Manoeuvres In The Dark London
Electric Ballroom
Shakin' Stevens Oxford Polytechnic
Stiff Little Fingers Birmingham Town Hall
Elvis Costello Llanelli Glen Ballroom
Inmates Bath University
Psychic Furs Liverpool Eric's
Matchbox London Marque
Edie And The Hot Rods Colchester Essex University

Saturday March 15
Peter Gabriel Brighton Centre
Orchestral Manoeuvres In The Dark Liverpool University

Shakin' Stevens London Music Machine
Stiff Little Fingers St. Austell New Cornish Riviera
Inmates Nottingham University
Elvis Costello Fishguard Frenchmen's Motel
Psychic Furs Middlesbrough Rock Garden
Selecter Coventry Tiffanys
Matchbox Horsham Capitol
Edie And The Hot Rods Norwich East Anglia University

Sunday March 16
Showaddywaddy Croydon Fairfield Hall
Edie And The Hot Rods London Lyceum

Monday March 17
Stiff Little Fingers Sheffield Top Rank
Elvis Costello Colwyn Bay Pier
Matchbox Leeds Flode Green Hotel
Showaddywaddy Croydon Fairfield Hall
Selecter London Hammersmith Palais
Psychic Furs Edinburgh Tiffany's
Revillos Plymouth Fiesta

Tuesday March 18
Stiff Little Fingers Manchester Apollo
Elvis Costello Southport Floral Hall
Matchbox Birmingham Town Hall
Inmates London The Venue
Psychic Furs Paisley The Bungalow
Revillos Torquay 400 Club

Wednesday March 19
Stiff Little Fingers Cardiff Top Rank
Elvis Costello Wakefield Tiffanys
Matchbox Stratford on Avon Toll House
Selecter Aylesbury Friars
Inmates London The Venue
Psychic Furs Aberdeen Ruffles
Revillos Exeter Routes

Thursday March 20
Stiff Little Fingers Hemel Hempstead Pavilion
Elvis Costell Sunderland Mayfair
Matchbox London Southgate Royalty
Psychic Furs Sheffield Limit Club
Selecter Coventry Tiffanys
Sad Cafe Sheffield City Hall
Edie And The Hot Rods Swansea College

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MODS

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BENTS LEATHER (SH4), 48 CHURCH LANE, WHITWICK, COALVILLE, LEICS.
Yes, it's that time again when Britain's mostgenerous music magazine digs deep into the piggy bank and, having thrown away Red Starr's coat buttons, the yellow Smarties top and the old ha'penny we found in the street, proudly presents (pause for dramatic effect and breath):

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

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

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

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

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

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

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

THE SMASH HITS READERS POLL RESULTS (fingers crossed)

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

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

SMASH HITS FREE FLEXI-DISC ISSUE
ON SALE MARCH 20