Words to the
TOP SINGLES
including
Talk Of The Town
Night Boat To Cairo
Turn It On Again

PUBLIC IMAGE
STEWART COPELAND
GARY NUMAN

THE BEAT
STIFF LITTLE
FINGERS
in colour

Sex Pistols LPs
to be won
ARE YOU DEPENDING

10cc.
New Album.
‘LOOK HEAR’.

This is going to worry you all day.

Album: 9102 505
Cassette: 7231 303
Greetings, oh ye of impeccable taste and faultless judgement who have selected Smash Hits to be your guide and companion for the next fortnight! (Can we get off our knees now? Ta.) Regular readers will know that we've got all the usual news, features and chart songwords, but we'd also just like to point out that this issue we've also secured exclusive chats with Gary Numan and Public Image, while Stewart Copeland brings to an end our features on the individual Police members. There's also another chance to have a crack at winning a mini-TV with our crossword, plus one-off opportunity to grab yourself a Jem double single and autographed photo! (That's on page 28.) We expect you've noticed by now that there's a free badge on the front cover. (Good, isn't? The badge, you fool!) If you fancy collecting the entire set of six (also free of charge) then there's a chance to do that too on page 35. Everybody happy? Good. Then see you in six weeks . . .

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Let's Do Rock Steady
By The Bodysnatchers on 2 Tone Records

People get ready, gotta do rock steady, aha aha
When you're feeling blue, all you gotta do, aha aha
Do rock steady, aha aha

Let's do rock steady, aha aha
On you're feeling blue, all you gotta do, aha aha
Do rock steady, aha aha

People get ready, gotta do rock steady, aha aha

The rock, the rock, the rock, the rock steady, the rock steady

Words and music by R. Thompson, et al.
Copyright/Rak Records
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Night Boat To Cairo
By Madness on Stiff Records

Night boat to Cairo
It's gone noon, half past midday
On the bank of the ever Nile
Here comes the boat
Only half empty
Oarsman grins a toothless smile

Only just one more to this desolate shore
Night boat along the ever Nile
Doesn't seem to care
No more wind in his hair
As he reaches his last half mile
The oar snaps in his hand
Before he reaches dry land
But the sound doesn't shatter his smile
Just kicks the vast sand
With an oar in his hand
Floats off down the river Nile
Floats off down the river Nile
All aboard — night boat to Cairo

Night boat to Cairo
Words and music by G. Mutherson/M. Barson
Reproduced by permission Warner Bros. Music Ltd.
ME, I DISCONNECT FROM YOU

Gary Numan now only talks in the wall

Gary Numan's West London flat. After we announce our names, through the grill of the outside security telephone, a buzzer automatically opens the front door. Once inside, a lift whisks us quietly to the third floor. A knock on the door, an eye at the security peephole and we are inside Numan's apartment.

Gary, dressed in a shirt and jeans, is relaxed and casual as he sits on a long-legged on the floor. It's been a sunny day and we first chatted with Gary in a wine bar in the London suburb of Ealing. In that time he's become famous and the hero of hundreds of fans - it's frustrating for him now that he's reached his goals.

"Oh, you mean the 'now I need new reasons' bit? I wouldn't say it's frustrating, although I have noticed that I get very restless a lot of the time. I can't be bothered looking for something again, like you had to when you were younger. I still want to do things, but I'm not sure whether I've got the talent to make it further than just one experiment, which would provide a short story to take it anywhere like one collection of twelve.

Gary smiles at his last remark and we realize that he is a lot more relaxed these days. We ask him how he would describe himself:

"I feel like a very old man in a very young body."

Why old?

"I just feel old, and old and wise.

Is this because your success happened too quickly for you?

"I think I have experienced more at my age than many of your wise for me. Maybe someone else of my age could take it in, quite easily. As it is, for me personally, I feel that a lot to take in. I wouldn't say I'm driven to look for it or anything like that, but I just find it a lot to take in.

Gary pauses for a moment in order to explain himself better, and he thinks deeply before continuing:

"It's the same for everyone at any age and I'm just going through that, but I think I would need to be more years older before I could put up with all the knocking."

But doesn't the very fact that you have got where you are prove to those people that know you, that they are not really important?

"Yes, it does, but I have never said that they are important to that extent. Not at all! They're not important, but it still doesn't alter the fact that everyone I pick up a paper I read some odd comment or other and that upsets me, and I get depressed about it naturally.

"I don't read papers anymore because I'm tearing me down and that gets on my nerves after a while."

THE INSECURE, paranoid, weak-willed impression given by the media to describe Gary Numan in the late 70s certainly doesn't apply to the young man sitting before us in front of the television with the sound turned down.

We asked him if he still feels isolated from people generally. Gary still hasn't lost that sometimes knowing how to act, he's apparent in his answer to our question.

"Now, more than ever! But what about those at that write to you and go to your gigs, there's a lot of wariness there surely?"

"Yes, maybe, but it's all very short lived isn't it? I'm not stupid enough to think that they are going to say that. But I think they're saying they're going to love me for ever, and I suppose I know damn well that they probably won't.

"So all that you've mentioned to me really is an enjoyment to all because it's all sheer fantasy on their part and their enjoyment makes me feel possibly lonelier than I wouldn't have done if I had never got to the first place."

We pointed out that nevertheless, many people feel very good towards him for a number of reasons. Does Gary see the fact that warmth at all?

"I can see it and I can feel it but they are nothing to do with me and they are nothing real for today. It isn't like coming in and finding that somebody for the next 50 years; it isn't that real.

"I see comedies from young girls or sometimes young boys and it's their childish fantasies and amongst them the funny, you know, they stick up a pretty picture and they fancy it and that's about as deep as the love they have for me goes and for very, very few of them it's very much more than that.

"Has success changed him at all?

"Yes, it's made me much lonelier than I was before.

"That's very and to hear you say that?

"Maybe it is, but it won't last forever. It won't be that very long. If the price's paying now which I can take advantage of in the future, it's not such a big prize to pay, really.

"I was talking about it on the dark side at the moment but there's a lot of good things put about us too. I suppose I tend to think more about the bad points."

(Gary laughs) "That way one writes more songs."

In this official fan club newsletter, it stated that he would be appearing on the Kenny Everett Video Show on New Year's Eve, singing a version of "Dial, Dial, Dial". We wanted to know why he didn't appear on the show.

"Well, the reason we said we were going to do it was because we were asked by Thomas Everard to do it, and they said it would be for the New Year's Eve show.

"We then went and filmed it and when the show came I was dancing for about eight hours before the filming this bloody thing, and there were problems all around that I couldn't get round and help with the editing.

"It was decided to be on the New Year's Eve show because it was 'Looking into the 80s', and there was going to be people, but it wasn't.

"As it was New Year's Eve, it was in the last programme that was happening in the 80's, that sort of thing was going to be that was our part in it.

"I went down and watch Bowie do his bit after we'd done ours.

If that's how he got where he is today, by doing that sort of thing to other people, then he's a dilligent!

But doesn't Gary expect too much honesty from other people?

"No, I don't expect them to be taken off show James Taylor, but I am worried about competition, especially as I'm considered by the press and most Bowie is like to be a cheap rip-off anything. If I see a cheap Bowie rip-off why is he scared of having on the very last programme?

"That's why I'm not a cheap rip-off and I must be the biggest competition he has had in about the last seven or eight years, and what's more, he's much more about it."

"I'm pleased, I'm just disappointed that he should have to resort to such measures because I would like to have spoken to him and met the man - I've delayed that bike for seven years and the first chance I get to meet him, he decides to do that."

Gary Numan: still outspoken, as honest, as interesting. Now he's speaking out about the press, the corruption in the biz. A character that is easily underestimated by those who think they are so important. As for Gary, he's doing okay and he's doing it the right way, and doesn't that just get up his critics' noses? Don't it just?

Among the very first of Gary Numan's fans, Peter Gillbert and Francis Drake don a funny called "In The City". Issue 14 is now available containing more Gary Numan, Adam & The Ants, Ultravox, Peter Gould and many, and costs 40p (including post) from: In The City, 10 Compendium Books, 234 Compton High Street, LONDON NW1.
No-One Driving

By John Foxx on Metal Beat Records

It seems like you were lit inside
I feel like fog beside the shine
Figure fades away
Someone takes my place
Meshing with the pictures on the pages
There's no one driving, there's no one driving
There's no one driving, there's no one

The family's back from long ago
The voices burnt, the voices gold
Vapour trails go by
Voices on the lines
Nothing to come back to, can't we fade?
There's no one driving, there's no one driving
No one driving, there's no one

There's no one driving, no one driving
No one driving, there's no one

Someone's gone missing in the sheets
A sudden smell of burning leaves
The old streets overgrown
There's somewhere else to go
It's just another switchback, can't we fade?
There's no one driving, there's no one driving
No one driving, there's no one

Words and music by John Foxx
Reproduced by permission Island Music Ltd.
MORE STEPS BEYOND

MADNESS RETURN from touring Europe and America in April and launch straight into their first headline tour of Britain with the emphasis on venues off the beaten rock and roll track.

Dates are as follows: Llanelli Glen Ballroom (April 15), Cardiff Top Rank (16), Bath Pavillion (17), Torquay Town Hall (18), St Austell New Cornish Riviere (19), Margate Winter Gardens (21), Great Yarmouth Tiffanys (22), Peterborough Wirrina Stadium (23), Coventry Assembly Rooms (May 1, West Calder Regal Suite (3), Aberdeen Fusion Ballroom (4), Irvine Magnam Centre (5), Belfast Whirla Hall (7), Dublin Olympic Ballroom (8).

THE ANGELIC UPSTARTS release their second album, "We Gotta Get Out Of This Place", on April 3rd. Glyn Warren has joined the band following the swift departure of Ronnie Wooden.

BIGGER MAC

FLEETWOOD MAC's June visit to these shores is starting to look more like an actual tour all the time. Another date (June 17) has been added at Bingley Hall, Staffs, and Mac will now play June 25 and 26 at Wembley Arena in addition to the previously announced shows.

PETE BRIQUETTE plighted his troth to Jane Aire in Dublin the other week despite the best efforts of his colleagues to turn the whole occasion into a farce. Our picture shows Jane having second thoughts. Who knows? Maybe it's contagious . . .

GENERATION X SPLIT

UPHEAVAL TIME for Generation X. Not only have Billy Idol and Tony James parted company with guitarist Derwood and drummer Mark Laff, but they've also separated from their manager as well. Nobody's saying who or why, but it seems that instrumentally the foursome have never really hit it off and so agreed to go their separate ways. Derwood and Laff have since been working with Jimmy Pursey on his solo album in Wales, while Idol and James have been rehearsing with friends and plan to go into the studio when their manager situation is cleared up -- expected to be the end of April -- but don't be surprised if the new members have been with The Rich Kids and The Clash in the past. (That's got you guessing, hasn't it?).

Gen X's new manager, by the way, is Bill Aucoin who also manages the dreaded Kiss. Talking of whom . . .

KISS OFF

IT'S TAKEN them long enough to face up to it, but Kiss have finally admitted they're rubbish. As guitarist Ace Frehely confessed after a gig in New Jersey, "I know. We can't play to save our lives." Frehely then went on to own up that drummer Peter Criss was so bad that he didn't even play on the last album.

What we want to know is, where does this leave people who think Kiss are great???

IDENTITY CRISIS

I WAS issued with the name Jones at birth but I soon checked that in for something more glamorous. After scoring a minor hit in the Sixties with a silly song about the little people, I worked with a mime troupe for a while and then re-emerged wearing eye liner and dresses. This was a mite unusual as I'm of the male persuasion.

Since then I've had more hits than I can count, made a couple of films, produced a few albums for other people and changed styles so many times that I sometimes surprise even myself. If you nip down to the bottom of page twelve you might recognise me. There again you might not . . .

LOOK HERE?

10 CC undertake a national tour in May to promote their new album, "Look Here?". They begin at the Glasgow Apollo on May 12 and 13, continuing with Newcastle City Hall (14, 15), Manchester Apollo (15, 17), Birmingham Odeon (20, 21), Brighton Centre (22, 23), Ipswich Gaumont (24) and Wembley Arena (26, 27).

Tickets for all venues are priced at £5.00 and £4.00. At Brighton there are also £3.00 seats.

Graham Gouldman has also finished the soundtrack of a full length cartoon feature called "Animelympics", a parody of the Olympic Games, which opens in London in the late March. An album of the music, plus a single called "Love's Not For Me (Rene's Song)" is coming soon from Phonogram.
OLDFIELD DATES

MIKE OLDFIELD embarks on his first ever full scale tour of Britain in May with an eleven piece band. He begins at Brighton Centre on May 15 and continues as follows: Stafford Stirling Hall (16), Manchester Apollo (18), Edinburgh Usher Hall (17, 18), Glasgow Apollo (19, 20), Newcastle City Hall (22), Preston Guildhall (23), Sheffield City Hall (24), Bristol Colston Hall (25), Southampton Gaumont (26), Wemley Arena (27, 28).

The tour will last two weeks and will be accompanied by specially made films.

OLDFIELD DATES

BARBARA DICKSON used to work in the local Registrar’s office in her home town of Dunfermline in Fife and sings in folk clubs in the evening. That was until she was offered a short tour of Denmark and her employers wouldn’t allow her the time off. So she quit and took to singing professionally.

She then got the job as resident singer at the “Pap, George, Ringo and Bert” musical in Liverpool. The work, which was based on the career of The Beatles, was a huge success when it moved to London and led to Barbara getting her own contract with RSO records for whom she had a hit with the song “Tell Me”. “Another Sacrifice In Another Hall” from “Evita”. Recently signed to Epic, she grazed the charts for them with the song “The Caravan Stony”, written by Mike Batt. Both of their single “January” and “Tell Me” are taken from her latest album “The Barbara Dickson Album”.

DON’T ALL RUSH AT ONCE

RUSH were formed in Toronto, Canada, in 1974 by guitarist Alex Lifeson, bassist and singer Geddy Lee and drummer John Rutsey.

After cutting two albums, “Rush” and “Fly By Night”, Rutsey left and was replaced by Neil Peart who immediately took charge of writing the band’s lyrics, frequently based on the unpleasant “philosophy” of right-wing extremist Ayatollah Rami.

Since that time, the band have thrived on Peart’s epic compositions, with long story songs taking up whole sides of albums like “Cares Of Steel” and “2112”. After recording two albums at Rockfield Studios in Wales, the band have returned to their native land to cut their new set, “Permanent Wave”, from which the current single “Spy of Radio” is taken.

CARE TO dance? Then pray let us point out to you the direction of a set of ten SPS just released by NFA. Each of these four tracks contains a selection of the best soul sides, as represented by the finest products of the State and Atlantic labels.

There are forty tracks involved so we can’t list them all, but we will mention such classic examples as Wilson Pickett’s “In the Midnight Hour”, Otis Redding’s “Sittin’ On The Dock of The Bay”, Aretha Franklin’s “Respect” and Sam and Dave’s “Soul Man”. These compilations have been stuck out to answer the demand from people of the mod persuasion trying to track down the original mod feves, as well as folks who’ve heard a million covers and versions and now fancy investigating the originals. You don’t have to wear a parka to appreciate these epoch-making sides. Being alive is a good enough start.
The man who formed The Police stresses the importance of faith and gestures a lot. David Hepworth sits still and listens.

STEWART COPELAND

STEWART COPELAND is the kind of person who can fill a room to bursting all on his own. This isn't just down to the fact that he stands well over six foot — although that helps — or the way he paces about a lot and gestures with his long arms to make a point.

Stewart has what in theatre circles they call presence. A combination of total self-confidence and a sort of bucaneer charm. I wasn't surprised to learn that he's studied Mass Communications in California.

AS HIS father was an employee of the American government, much of Stewart's childhood was spent shuttling between various foreign postings. His first band were The Black Knights, formed from the teenage children of various European and American workers in Lebanon. They were followed by The Undertakers and The Nomads, Stewart in the drum seat with each one, "mostly just for physical exercise!"

When his father was posted to London, Stewart underwent his first exposure to the music scene proper at a Jimi Hendrix concert.

In his mid teens, Stewart was bitten for life by the experience.

Elder brother Miles was already involved in the rock scene, managing a small stable of bands that included Wishbone Ash and The Climax Blues Band, and Stewart spent his school holidays helping out. For a while he was a roadie for Wishbone Ash. Later he was to act as tour manager for Joan Armatrading: all invaluable experience and a chance to examine the music business from top to bottom.

When the time came for him to go to college, Stewart was sent back to America to study at the University of California in Berkeley. He left without getting a degree after receiving a call from Curved Air, another band managed by brother Miles, to come and be their drummer.

The year was 1975. Curved Air, a rather lightweight "progressive" band fronted by Sonja Kristina, weren't getting very far. They lasted long enough for Stewart to play on two more albums and then ground to a halt just in time to avoid being steamrollered by the New Wave.

At that point Stewart himself decided to form a band and so he contacted a rock journalist in Newcastle called Phil Sutcliffe to get in contact with Sting. He'd seen the latter playing with Last Exit on a night off in Newcastle but the two hadn't met or spoken. Stewart asked if Sting would like to come down and talk about forming a band.

I asked Stewart if the idea was to get him down to London and then mould him into his ideal lead singer?

"Yes, exactly," he says forthrightly, "because what he had was talent but he was just playing the wrong thing. He probably would have been successful anyway playing the wrong thing or whatever he was playing — because he's that kind of talent."

But weren't you worried that you didn't know him at all? He could have turned out to be an unmanageable personality.

"Well, I asked him to come down and we talked and I played him my tapes of stuff that I had written and told him about my ideas. I think he was impressed with my personality and obvious ambition and I had a plan, a strategy.

"There was no money and no nothing but I convinced him that it would be a working group and that it would work out. We couldn't find a guitarist immediately so we got Henry Padovani who was a friend of mine who had only played in one group. But he was wildly enthusiastic and could churn out three chords really well."

MEANWHILE STEWART had been passing his spare time moочing round the punk clubs that were springing up at the time in London. He'd come to realise the vital importance of those three chords and he didn't entertain any illusions about fashion. He knew that if his new baby was to survive and flourish, it had to attract the kids who were following The Pistols and The Clash.

Stewart just modestly thought that his band could and would be a lot better than the competition. He was right but it took him a long time to prove it.

"Without what The Clash did, there would be no Police. Those bands created another world with another set of rules. Now some of those rules were just as irritating as the old rules but at least it was a new free-for-all — a new playground to go and play in... with a different set of bullies."

These new bullies didn't take kindly to older boys like Stewart, Sting and Andy coming round their playground. Thus Illegal Records was set up together with brother Miles and friend Paul Mulligan to release the entirely self-made "Fall Out", since others kept their distance because "Miles' punkometer, Mark P, had decided we were uncool."

"I was writing the songs because Sting's material just didn't fit. I didn't know anything about writing songs but I faked it. And we had a fifteen minute set which gradually turned into a twenty minute set and so on."

"But as soon as we hit the road that was the last note that I ever wrote. I was too busy thinking of booking trucks and P.A.s and getting to the gigs and hustling the agent and everything. And so
Sting was dissatisfied with the material because it was pretty shifty and the only way to improve it was to write better material himself.

"In fact, the flak we got at the beginning was probably well deserved. We were all that great a group."

DURING THIS period it was Stewart's enthusiasm and American get-up-and-go that held the band together.

"It was my group and I had to keep Sting's morale up, keep news coming in to him, make him think he was in a group. Because he got, for instance, an offer from Billy Ocean for fifty notes a week and I had to talk him out of it by saying 'look, it's just around the corner.'

"But basically we just had faith in each other, I suppose. Then when Andy joined we knew why we had faith in each other. Because suddenly we could realise the potential that we'd had in our heads but wasn't quite happening. One minute the music was not good and we weren't getting anywhere and the next minute the music was good and we were getting somewhere."

At first Stewart and Andy didn't get along too well. With Andy being a much more experienced musician than either of the other members, Stewart was forced to let his position as commanding officer of The Police.

"So we put up with the abrasive qualities in each other and have since developed a very workable bond," says Stewart.

"We're constantly pushing each other and egging each other on. Confrontation is the usual atmosphere of the group. We have rows but they're all over with very quickly.

"Actually, they're kind of ritualised. It's just that nobody in the group is allowed to get comfortable because we're all too jealous and egotistical for that. In The Police we maintain quality control. We're still just as cynical about each other's ideas in spite of any success.

"What I want to do is beat Sting's next single that he writes — as far as I'm concerned I've still got some unfinished business. I'm not just sitting back here and just thinking, that's it, that'll do, because I've still got ambitions that are unrealised.

"Neither is Sting — because his next three songs Andy and I will probably hate. The minute we finish one we love we'll go straight on it and get the best out of it. It's kind of a matter of survival to make it hot for each other."

THE POLICE are fortunate in that they have mastered the knack of making records very cheaply without spending hours rehearsing before entering the studio. Stewart explains that Sting usually comes in with a new song which he plays to the other two on an acoustic guitar. The three of them then argue the toss for a couple of hours before recording. Sounds a clinch, doesn't it?

Stewart has numerous theories about how so many bands go wrong. They go for the biggest record company and grab the largest advance, then spend months in expensive studios and end up having to compromise more and more in order to pay back the massive debts they run up. The Clash for instance.

"Unfortunately, with all their pious attitudes and all their sloganeering, they just went straight into the jaws of the monster that they were talking about, straight into CBS, absolutely the paramount worst situation, the monolith!"

The Police can keep tabs on every area of their business. Even before they were big, Stewart says, he could walk straight into their record company's offices and see the managing director without having to make an appointment. It's this avoidance of bureaucracy that has made their rise to the top so smooth of late.

Stewart once managed a band called Cat Iron (which featured Kim Turner, currently their sound man.) "That's where I learned everything about what not to do.

"What I told Sting was, look, we'll catch those kids, make 'em listen to us and then we'll decide what to play to 'em. And we did just that with the success of Roxanne."

"It took us two years of starving and all that other stuff, paying our dues and working our balls off to get there. But now, having got them listening to us, we're now in the position that we can play what we want to them."

Does that mean you can play them anything and still maintain your position? "Well, I don't know about anything because we haven't tried that yet. We haven't played them any crap yet. There's nobody who's going to tell us what we can or cannot play. The press can't touch us — we're invulnerable.

"So, either we can release crap and make money or we can release good music. And that's down to us. If we've got talent we'll make good music. If we haven't got talent and it was just a flash in the pan, if we hit it lucky, then we'll disappear. But the point is we're calling the shots for the time being.

"Every time I write something that I think is brilliant, I think, where's the next one gonna come from? Right now I haven't got a tune in my head. Sting hasn't got a tune in his head either. So right now it looks pretty bleak as far as another hit album's concerned, but it'll come.

"I don't know why it comes some days and not other days — I wish I did. There's no assurance that the next piece of music any one of us writes is gonna be any good."

FINALLY, DO The Police represent anything except themselves? "No absolutely not. We haven't got any political message to stir the kids. We're not trying to effect any political changes, we're not trying to open doors of consciousness for the kids. That was all Johnny Rotten's job and he did it pretty well.

"We're just tune pickers. That's all The Beatles were."

Ah. Them again. Seems like a suitable place to leave it.
Talk Of The Town
By The Pretenders on Real Records

It's such a drag to want something sometimes
One thing leads to another, I know
Was a time wanted you for mine, nobody knew
You arrived like a day and passed like a cloud
I made a wish, I said it out loud
Out loud in a crowd
Everybody heard
It was the talk of the town

It's not my place to know what you feel
I'd like to know but why should I?
Who were you then? Who are you now?
Common labourer by night, by day high brow
Back in my room I wonder then I
Sit on the bed and looked at the sky, up in the sky
How do you re-arrange like the talk of the town?

Chorus
Maybe tomorrow, maybe someday
Maybe tomorrow, maybe someday
You've changed your place in this world
You've changed your place in this world

Oh, but it's hard to live by the rules
I never could and still never do
The rules and such never bothered you
You call the shots and they follow
I watch you still from a distance then go
Back to my room, you'll never know, I want you, I want you
But now who's the talk of the town?

Repeat chorus

Words and music by Chrissie Hynde
Reproduced by permission Hynde House Of Hits/ATV Music Ltd/Modern Publishing

My Perfect Cousin
By The Undertones on Sire Records

Now I've got a cousin called Kevin
He's sure to go to heaven
Always spotless, clean and neat
As smooth as you'll get 'em
He's got a fur-lined sheepskin jacket
My Ma said they cost a packet
But she won't even let me explain
That me and Kevin are just not the same

Chorus
Oh my perfect cousin
What I like to do he doesn't
He's his family's pride and joy
His mother's little golden boy

He's got a degree in Economics
Maths, Physics and Bionics
He thinks that I'm a cabbage
'Cos I hate University Challenge
Even at the age of ten
Smart boy Kevin was a smart boy then
He always beat me at Subbuteo
'Cos he 'flicked to kick'
And I didn't know

Repeat chorus

His mother bought him a synthesiser
Got the Human League in to advise her
Now he's making lots of noise
Playing along with the Art School boys
Girls try to attract his attention
But what a shame, it's in vain
Total rejection
He will never be left on the shelf
'Cos Kevin, he's in love with himself

Repeat chorus

Words and music by D. O'Neill/M. Bradley
Reproduced by permission Warner Bros Music.

PIC: ADRIAN BOOTH
PIC: PAUL CANTY/LF

SMASH HITS 15
ABBA have just completed a month in the studios and a new single is expected at the end of April to be followed by an album before the end of the year.

THE BUZZCOCKS are currently at home in Manchester writing songs with a view to releasing either an EP or a double 'A' single some time in the next couple of months. There are vague plans to make a movie of some sort and some of the songs are being worked on with that in mind.

The singles compilation album, "Singles Going Steady", that United Artists planned to put out is being held up until the band's plans are a little clearer. There will, however, be a new studio album in the autumn.

THE BOOMTOWN RATS are getting ready for a major world tour which begins in April and takes in Canada, USA, Japan, Australia and New Zealand. Bob Geldof will be hosting an edition of the Tees TV series "Alright Now" which will hopefully be transmitted nationwide in the near future. No British tours or recording planned for a long while yet.

BONEY M are recording a number of European TV shows before taking a long break while Liz Mitchell has her first baby.

KATE BUSH has been plagued by hold-ups on her third album but now hopes for a May or June release, with possibly a single beforehand. No tours are planned.

THE B52's have just returned from a successful Japanese tour and are now recording their second album in Nassau for summer release, when they also hope to tour Britain.

THE JAM are currently resting, with no touring or recording plans.

BOB MARLEY has a new studio album released this June, the first single being "Get Up, Stand Up". The album will probably be released later this year, but no other definite releases or tours are scheduled.

THE POLICE only intend playing one more British or American tour this year, probably a major festival with at least some of the proceeds going to charity.

DEVO have just finished their third album but have no UK tour plans.

THE PRETENDERS are currently in the USA and have no plans for Britain at the moment.

DAVID BOWIE has been in New York for some time now, recording with producer Tony Visconti and also Blondie guitarist Jimmy Destri, possibly for a new album. No tours planned.

THE DAMNED are rehearsing with a temporary replacement for bass player Algy Ward who has left to form his own band called Tank. Rat Scabies will be appearing in a film called "Breaking Glass" playing guitar.

DEVO have just finished their third album but have no UK tour plans.

DIRE STRAITS are currently writing for their third album, due this autumn. No British tours till 1981.

DAVID EDMUNDS is currently recording his new album with Nick Lowe producing.

IAN DURY, like everyone else it seems, is currently writing for his new LP!

PUBLIC IMAGE LTD's plans are as vague as ever. Lydon and Levine are now in America promoting "Metal Box", while Wobble has a solo album and single, called "The Legend Lives On" and "Betrayal" respectively, out this month. No other UK activities are planned.

TOM ROBINSON is currently in the studio with his new band Sector 27, recording their first album. A big summer tour is on the cards.

JOEY MUSICALS are putting the finishing touches to their new album and will release a single called "Over You" as soon as possible. Bryan Ferry isn't doing any solo work but bassist Gary Tibbs will be appearing in the new "Breaking Glass" film in a major role.

SEX PISTOLS Paul Cook and Steve Jones are possibly recording solo albums but no one seems to know their current plans.

SPARKS are back in Los Angeles, preparing for their new album, probably to be recorded with Giorgio Moroder again, in a month's time.

BRUCE SPRINGSTEEN is currently finishing off an album and a tour will follow, possibly including the UK. Because he's such a perfectionist, CBS have no idea when this will be and the LP is already very late.
THE ORIGINAL SOUNDTRACK ALBUM

DAVID ESSEX

THE RANK ORGANISATION PRESENTS
DAVID ESSEX - CRISTINA RAINES
AND BEAU BRIDGES -
"SILVER DREAM RACER"

WITH CLARKE PETERS AS COOK
HARRY CORBETT
DIANE KEAN
LEE MONTAGUE
SHEILA WHITE

PRODUCED BY RENE DUPONT
WRITTEN AND DIRECTED BY DAVID WICKES
MUSIC BY DAVID ESSEX
MUSICAL DIRECTION AND ARRANGEMENTS BY JOHN CAMERON
A DAVID WICKES PRODUCTION
FILMED IN PANAVISION
RELEASED BY RANK FILM DISTRIBUTORS

SMASH HITS 17
OK, gang — here’s your second chance to win our ace prize of a splinter portable mini-TV, complete with sin screen and radio! And to top it all off, there’ll be a copy of The Sex Pistols’ “Flogging A Dead Horse” greatest hits compilation going along with it! Here’s how to go about getting your mitts on ‘em: the first correct entry opened after the closing date (April 20) wins the mini-TV and the copy of “Flogging A Dead Horse”. The next 25 correct entries opened will each receive a copy of the Sex Pistols’ album. Got it? Then get with it . . .

ACROSS
1  "---------- And Muzak", a hit for M
5 Trio whose first hit was "In The City" (3,3)
7 . . . talking of whom, this is their current chart climber (5,11)
11 Mr Chappell, Lena’s boyfriend/song partner
13 --- Leonard
14 Ian, formerly of Mott The Hoople
16 Graham so rumour has it!
17 Madness’ Mr Smash
18 The original mod band
20 "Off The ---" by Michael Jackson
21 Facades rearranged, producing tears in the sandwich bar! (3,4)
32 & 35 Duetted with Elton John on the No. 1, “Don’t Go Breaking My Heart”
33 John Cooper Clarke for instance
25 Martha’s beach (beach beach beach)?
26 Ref to the works of Status?
28 They’re hiding in Black Sabbath!!
31 Teenybopper band whose oldie hits included “Tiger Feet”
35 & 37 Word treats (anagram)

36 American southern state In Bowl song title
37 See 35
38 Tourists’ label

DOWN
1 Follow-up to “One Step Beyond” (2,4)
2 Booker T knows his veg!?
3 The Skatalites made the original of this ska oldie covered by The Specials on their hit EP (4,2,8)
4 “My Sharone” band (3,5)
5 & 15 Fern Kinney’s smash (8,2,3,9)
6 Leo turns around and joins Jeff’s band!
8 & 27 Chic hit, can’t be bad!
9 Like Sham’s kids . . . or Dave Sexton’s red devils!
10 King Queen?!
12 Like Gary’s friends?!
15 See 5 down
19 What kind of manoeuvres in The Dark?
24 Eat to it . . . or dance to them! (3,4)
26 Snack for Shakin’ Stevens! (3,3)
27 See 8
30 Actor/singer Mr Faith
32 See 22
33 Descriptive of 2 Tone music
34 This rodent hates Mondays!

CROSSWORD No. 33 WINNERS
STEREO WINNER: Kathy Caidio, Hanham, Bristol.
ALBUM WINNERS: Karen Booth, Leeds; Joanne Mesham, Holtwood, Kent; Ms C. Fletcher, Queen’s Park Hospital, Blackburn; Tracey Polton, Keynsham, Bristol; Michael Tharme, Bebington, Wirral; Adrian Birfield, Halsmere, Surrey; Helen Marples, Hathersage, Nr. Sheffield; Jonathan Hodgson, Great Ayton, Middlesbrough; Andrew Gibs, Wedmore, Somerset; Gary Drage, Finham, Coventry; Stuart Costner, Nr. Wellington, Somerset; Helen Jones, Mountain Ash, Mid-Glamorgan; Sarah Eats, Stanton St. John, Oxford; Andrew Davies, Greenmount, Burry; Mrs S. Prince, Bromley Cross, Bolton; Dawn Cope, Pointon, Lincs; Andrew Westerman, Kettlethorpe, W. Yorks; Pippa St. John, Hampden Park, Eastbourne; Philip Carr, Westham, Nr. Preston, David Mosely, Lymnham, Somerset; Mick Williams, Bell Green, Coventry; Mick Frankland, Epworth, Doncaster; Ian Merryweather, London N11; Chris Sherlock, Rainham, Essex; Steven Marriott, Waterthorpe, Sheffield.

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. 35), 117 Park Road, Peterborough PE1 2TS.

Make sure it arrives not later than April 20, 1980; the closing date. Sender of the first correct entry opened after the closing date will win the mini-TV and album. Senders of the next 25 correct entries will each receive a copy of the Sex Pistols 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, the Channel Islands and the Isle of Man, excluding employees (and their families) of Smash Hits and East Midlands Allied Press.

Name: Brian Mc Slaskey
Age: 10
Address: Derry N. Ireland

ANSWERS TO CROSSWORD No 33
ACROSS: 1 Crusaders; 4 "Spacer"; 6 "Up Town Top Ranking"; 9 Lyrics; 12 Matchbox; 13 Linda (McCartney); 14 Police; 15 EMI; 16 "Money"; 17 Peter Gabriel; 20 Edwin (Starr); 22 T. Rex; 23 (Neil) Diamond (Smile); 24 (Rolling) Stones; 25 (Edwin) Starr; 27 Noel (Edmonds); 28 Roger (Daitley); 30 Roy Wood; 31 (Joe) Strummer.

DOWN: 1 "Cruel To Be Kind"; 2 "Denis"; 3 Supertramp; 4 (Jefferson) Stereophonic; 5 Chic; 7 "Three Times A Lady"; 8 (Peter) Gabriel; 10 "Ca Plane Pour Moi"; 11 Dollar; 12 "I'll Mendy (Fly Me)"; 13 Tunes; 19 Joe Strummer; 20 (Noel) Edmonds; 21 "(White) Riot"; 22 Two Tone; 25 Sire; 28 Lou (Reed).
As you'll probably know, I've been in hospital for the last couple of weeks having my tonsils removed. Not a very pleasant operation, I might add, but luckily all went well and I'm back in full swing again. Only now I can't reach those high notes when I burst into song! Thanks to Froggy for filling in the gap at such short notice — cheers, Frogs!

It's surprising how quickly the charts can alter. I've noticed quite a few changes and a few newies creeping in, also a couple that I can remember mentioning a while back. One of them is "Love Injection" by Trussel (Asylum), also "Holdin' On" by Tony Rallo (Calibre); it's good to see these doing well.

Same goes for Rose Royce with a record that has always been one of my favourites of theirs, "Ooh Boy". It's taken from their album "In Full Bloom" (Whitfield) that also contained their classic "Wishing On A Star". What a pity their tour was cancelled.

With Froggy being as on the ball as he is, it doesn't really leave me with a great deal to mention, but a few that I reckon are good, danceable and worth a name check are "Motivation" by Atmosfeer (Elite), "Check Out The Groove" by Bobby Thurston (Prelude), "Just A Touch Of Love" by Slave (Atlantic), "Standing Ovation" by GO (Arista) and the new one by One Way featuring Al Hudson, "Now That I Found You" (MCA). These are probably our most popular sounds around at present.

So until the 17th, it's bye for now!

Oh, I just remembered — I could have told you about my exciting night in Tramps (I go to all the best places) with Leif Garrett but I'll spare you

---

**Stomp**

By The Brothers Johnson on A&M Records

Steppin' out, the weekend's open wide
Fill it up, let's blast the jams and ride
While we're cruisin' around in the street
Listen up for the partyin' feet
Slap me five, that's the place
We've arrived, it's alive
Everybody take it to the top, we're gonna

**Chorus**

Gonna stomp all night
In the neighbourhood
Don't it feel all right
Gonna stomp all night
Wanna party
Till the morning light

Running, running, running
The set is hot, there's people wall to wall
Old ones, young things, short ones standing tall
So grab the one with the smile on her face
And hit the floor and stay right on the case
The heat is on and the funk
Just won't leave us alone
Everybody take it to the top, we're gonna

Repeat chorus twice

Stomp, step down in it, put your foot where you feel the fit
Stomp, you don't want to quit, put your heel where you're feeling it

Repeat chorus three times

Stomp, step down in it, put your foot where you feel the fit
Stomp, you don't want to quit, put your heel where you're feeling it

Repeat to fade

Words and music by L. Johnson/G. Johnson/V. Johnson/R. Temperton.

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Rob Jones' Disco Pick

Bobby Thurston "Check Out The Groove" (Epic)

One of the hottest disco sounds around at the moment is this record by Bobby Thurston, "Check Out The Groove". As an album track this record has been very popular in clubs and discos for some months now, and thanks to Epic Records it's now available in the UK as a single.
SMASH HITS STIFF LITTLE FINGERS
FIRST LESSON: DO IT YOURSELF.
SECOND LESSON: DO IT PROPERLY.

Kevin Fitzgerald visits Public Image.

THE SEX PISTOLS were the band that changed my life. No other band would have motivated me to sprint out to the shops every Thursday to buy the music papers to see what they were doing this week. It was like having a bunch of mates with a Wilkinson sword verbal style attracting all the publicity.

It never occurred to me while hopelessly devoted to Johnny that their constant appearance in the Press would constitute any kind of overkill, but after a while, the vultures got bored sitting around sharpening their beaks. The Sex Pistols had had their run for their money, and it was about time things got back to predictable normality.

When it finally happened, in January 1978, John Lydon seemed to disappear off the face of the earth. He made no attempt to have his name or his face plastered over the covers. He showed a total disregard for the conventional methods of getting a new band going. He knew they'd be bettering his door down in a matter of weeks.

When Public Image Ltd finally stepped out from behind the safety curtain, the papers had never heard anything like it, and there were panic stations. To anyone with a pair of mobile feet and an eye for sharp non-Seditionaries clothes, it sounded like dance music, but since that excludes all rock writers, the scene was set for an intellectual dissertation on Johnny Groundbreaker and his Rule-breaking Funsters.

Throughout 1978 there was far too much going on to worry about PiL, after all. They didn't constantly tour the country, and they still made that awful racket. “Death Disco” was reviewed as though the idea of using a disco rhythm was the equivalent of beheading in front of your family while watching the Queen on Christmas Day. What would it all lead to?

There were those who were convinced that it was all just a big joke and that Lydon would get down to it, shoulder to the grindstone, and they sat around waiting to be proved wrong. So either PiL were being ignored due to their lack of worth, or they were featured as a vague backdrop, an excuse for interviewing John Lydon.

With the release in December of the tin-can 12 inch “Metal Box” set, it all changed. John’s crew had earned their crust, but not because the critics could dance to the music, but because they now reckoned they’d got it all sufficiently sussed out. The threat was at an end.

On realising this, of course, John was supposed to welcome them with open arms and apologise for being so awkward. But he didn’t.

THE PiL “team” consists of six people, all of whom have known each other since the pre-punk days. What they had was what it took to make their attitude into their fortune — the ability to see that a large proportion of the public like to live dangerously, using someone else to do it all for them.

Not that the PiL “board” are like that, of course. There’s the actual members of the band — featuring new drummer Martin Atkins — and there’s Jeanette Lee, who arranges dealings with the record company, Virgin, and with all would-be-interviewers. One reason she does this is that if she didn’t do it, John, Keith and Wobble would never see the light of day, they’re that lazy.

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There's also Dave Crowe, an old friend of John's who's not averse to shunting the famous Lydon lips with a rasped insult. And they all live together in a big house in Chelsea, isn't that nice? When I was there, the day was divided into two halves — the more active half is called "John'sup" and the other, more low-key half is known as "He'sbinned". John's definitely the one who wears the check trousers, and who's been eating MY porridge.

The phone never stops ringing, and there are various methods of silencing it, the best one of which is a deft hoof that knocks the receiver up and down in a split-second.

I'd originally intended to interview all the members of the band together but seeing as how we never arranged it properly, I had to spend most of the time with John. At first I was dumby awed by him; you know, meeting the hero and all. As a result, I clamped up but the deafening records and numerous cans of grog nudged my feeble bottle level into first gear.

The first thing that came to mind was: what was the first record you ever bought? Mine was Showaddywaddy, in 1974.

"I've no idea, although it was probably something like that. D'you remember when I said on the radio that time that I liked T. Rex and Gary Glitter, and then it became really hip to say how much you'd liked them? That was a real joke, wasn't it?"

With one pearl of a question under my belt, further topics to be raised consisted mainly of stuff about the Pistols, although when the "Bollocks" album was mentioned, he said: "Me and Sid did a brilliant version of that album!"

Loads of guitar and overdubs, wasn't it?"

"You bet your life it wasn't."

So, had John and Sid been allowed to put a grubby paw on the "Bollocks" tapes, an educated guess would suggest that the result would have been an early fore-runner of the bass-heavy magentomp of PIL. But then it would have changed everything considerably.

I asked John what made him knock around with Wobble and Sid when they were at technical college, taking the straight and narrow to paradise by clicking up 'O' Levels?

"Simply the fact that they were the only two worth talking to. Everyone else was sodding about in the queues, flatting about saying 'Oooh, what 'O' level can I do now? Oo, yes Geography's a nice one.' We were all in the boozin having a bevy."

FOLLOWING THE release of "Metal Box", many of the bands' early critics had now decided to like it. The album review was actually the cover story on one of them, for God's sake. What did John think of the reviews?

"Ha, ha. At first I thought it was a searing put-down, and I thought 'good'. But it's not — they actually seem to like it. Big Deal. I'm still not interested in talking to any of them."

John deftly weaves the press has such an unchallenged power to promote the band, never realizing honestly crystallising public opinion for evermore, and he finds it offensive the way the philosophers move in like heavyweights mask dance music in grave, serious overtones.

"They don't dance to music, they like to scour around their nice offices with their new Bob Dylan albums. They're all in their late twenties, they're clinging onto their lovely rock music because they know they'll go down when it goes down. And because they can't understand our music, they either slag it as a joke or try to enlise it. They've got no idea."

It also makes things a lot less easy to analyse if there aren't the usual cluster of live gigs to review. PIL's unwillingness to play strings of date for no other reason to promote recent product, is quite simple.

"A gig is something you're meant to enjoy, and that includes the band, you should get some kind of entertainment. We've got no intention of going round the country playing for no reason.

"But when I do a gig, I'm up for days, which is another reason we won't tour. It just kills you. I can't just go, 'Oh, that's that, time for bed now'. You work up too much adrenalin."

The band have started to use synthesisers, and tracks like "Bad Baby" and "Careering" are two examples of the way synthesised noise can be included with other sounds up like a Rick Wakeman symphony. Just recently, the Whispers' "The Beat Goes On" shows how restrained use of a Moog (it's a name for a very, very expensive tool) can add blocks of sound to a basic rhythm track, without completely obliterating the heart of it.

PIL have been doing the same for nearly a year, but the fact that John is an ex-Wall Of Sound Ex Pistol plus the ridiculous stigma (call it ignorance) that says that Rock Groups, i.e. musicians, can't make dance music that's not a headbanger's heaven, means that they're shunned, because they threaten the controlled wildness of the music scene.

Every other rock act you care to mention is just a zoo creature, totally dependent on its keeper — reactionary know-all left over from the sixties. Public image Limited are different. As John said: "All the idiots only learnt the first lesson of Punk; First lesson — Do It Yourself."

"Second Lesson — Do It Properly."

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**SMASH HITS 23**
By Secret Affair on I-Spy Records
I can feel that taste for life slipping away
And striking the lost chord
I find nothing new to say
Someone told me I'm all dressed up with nowhere to go
I should have that sinking feeling
My head hung low

Chorus
But this is my world today
My world you're living in everyday
And this is my world today
And I couldn't have it any other way
In my world

Well, my mind has its reasons
For talking aloud
So when people turn and stare
I just feel so proud
The things they say won't come as any surprise
In an instant they become distant cries

Repeat chorus

My world, my world
My world, my world today
For ever and ever
For ever and ever
For ever and ever

Repeat chorus ad lib to fade

Words and music by David Cairns
Reproduced by permission Bryan Morrison Music Ltd

R A Y, G O O D M A N & B R O W N

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Their first LP, simply titled "Ray, Goodman & Brown," contains their recent and best sounds yet.

Released as a single, "Special Lady" is a track from this LP.

Both the LP and single are already smash hits in the States.

LP 9109 6000 M/C 7231 600 Single 6008 800

24 SMASH HITS
King, where are your people now?
Chained and pacified
Tried in vain to show them how
And for that you died

King, where are your people now?
Chained and pacified
People of all nations walking hand in hand
But they're not ready to accept that dream situation, yeah!


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SMASH HITS 25
VARIOUS BANDS: East (Dead Good Records LP)
I hate to put down anyone who’s got the courage and energy to put out their own stuff, but really this 15 track compilation job mainly just shows that while there’s a tremendous amount of great talent lurking round the country, there’s an awful lot of pretty average stuff as well.
The gory details: The
Cigarettes from Lincoln contribute three tracks of fast, energetic stuff: straightforward, competent but strictly unimaginative. The aptly named
B Movie from Mansfield provide more of the same; one moderately interesting rattle ‘n’ roller and one so average it’s painful.
Worse still are The Pseudo Existers from Lincoln, who knock out two tuneless 1977 rants for which the words “Godawful” might have been invented, and the embarrassingly bad Half Life from Spileys, Lincs., about whom I’ll be kind and say nothing.
Thus far we’ve had mainly three chord bashes, devoid of any real individuality or originality, or even anything memorable thirty seconds later. Things can only get better.
Leicester’s Sincere Americans certainly put in a brave effort but not even sax, handclaps or a good arrangement can disguise that they haven’t much of tune to start off with. VTS + NS from New York (Lincolshire!) also only get one track which is a pity, since “High Rise Failures” is interesting, clever, actually memorably and shows real promise, even if it is about urban decay.
London’s Whizz Kids are also not bad, though still nothing startling. Their two cuts are better paced with at least some kind of melody and originality but both have their roots firmly in the past. “Comalife” is good, though.

This leaves us with Nottingham’s Fatal Charm, the only act on the album who really deserve to be called “good”. Their three tracks are miles ahead of the rest. Energetic without needing a sledge-hammer, they have catchy tunes, a bouncy beat, neat arrangements and play well to boot. They definitely have that star potential and certainly deserve your close attention.
The rest? Well, you pay yer money...
(Contact: Dead Good Records, 292/3 High Street, Lincoln.)

singles

Tessa of the Stits.
The haunting “Chance Meeting” by Joseph K (Absolute 45’s) is certainly something different. A slow, deliberate beat, distinctive toy organ sound and gruff voice all combine to highlight a good melody line with a catchy hook that sneaks in and refuses to leave, and there’s a neat spacier instrumental close.
The “B” side “Romance” is equally good: more modern, dark pop plus more beat and good guitar work, but still keeping the same low key, intense atmosphere. Gets better with every play. Buy this one.
(Contact: Sae to Pipeline Products, 70 Roseberry View, Thornaby-on-Tees.)

Bringing a much needed smile are The Plague with their “In Love With Deception”. With its bright red, chequered, fold out sleeve and pale pink seethrough vinyl, this two-guitar four piece combine tongue in cheek humour and homebrewed energy with a neat cranked up pop song about teenage love.
The “B” side, “The Wimpy Bar Song”, is another good “love” song: slover, also well put together with great lyrics about tomato sauce and old french fries. Like it, like it! Ideas, control and a bit of fun — this band have got real possibilities.
The Pop Group’s “Where There’s A Will, There’s A Way (Y Records) is downright commercial for them and actually listenable for the rest of us. This time a superbly tight disco-style funk rhythm section provides the back up for the usual provocative hooks, vocals and squawking sax out front. By far the best thing they’ve done and recommended.

By contrast, The Stits, who occupy the other side, are merely okay. After the magnificent “Typical Girls” and “Cut” album, they’ve clearly been listening to The Pop Group too much for their own good. “In The Beginning There Was Rhythm” jerks and stumbles along with no noticeable tune, and not even a zest and personality can save it from dragging on too long. A pity, but still interesting.
(Contact: Sae to Scott, Rough Trade, 202 Kensington Park Road, London W.11.)

independent singles top 30

Two
This week
 Ago
Week

1
KING/FOOD FOR THOUGHT U840
Graduate

2
WHERE THERE'S A WILL Sits/Pop Group
Y (Rough Trade)

3
WHERE'S CAPTAIN KID? Spite Energy
Rough Trade

4
CAR TROUBLE Adam And The Ants
Do It

5
MOTORHEAD Motorhead
Big Beat

6
WARDANCE Killing Joke
Malicious Damage

7
TREASON (IT'S JUST A STORY) The Tear-Drop Explodes
Zoo

8
GIVE EM WELL Winchynade
Round

9
9 PM IN LOVE WITH MARGARET THATCHER Notsensibles Snotty Smile

10 FEEDING OF THE 5000 Crass
Small Wonder

11 TRIBAL LOOK/BIRD IN FLIGHT Toyah
Safari

12 YOU CAN BE YOU Honey Bee
Crass

14 NANTUCKET BI-BIGRIDGE Quartz
Redding’s

14 SELF-MADE SUICIDE F. E. Band
Redhead

28 SHOOT OUT THE LIGHTS Diamond Head
Happy Face

28 FERRY JACK Fall
Step Forward

28 ALTERNATIVE ULSTER Stiff Little Fingers
Rough Trade

17 SHEEP FARMING IN BARNET (AP) Toyah
Safari

23 GIMME SOMME LOVIN' Vibrators
ativas

30 REALITY ASYLUM Crass
Cass

10 SOLDIER SOLDIER Spite Energy
Rough Trade

26 ONE OF THESE DAYS Trespass
Trial

23 WHITE MICE Mo-Dettes
Mode

23 CALIFORNIA UBER ALLES Daed Kennedys
Fast Product

25 KERBAU TRAUME Deutsche Amerikanische Freundschaft
Mute

7 DAY’S OF SPLENDOUR Jameson Raid
EBH

27 TRANSMISSION Joy Division
Factory

28 VICTIMS OF THE RIDDLE Toyah
Safari

28 SUSPECT DEVICE Stiff Little Fingers
Rigid Digits

30 NERVOUS BREAKDOWN White Heat
Yellum

independent albums top 10

This
Two
Week
 Ago
Week

1
SONGS THE LORD TAUGHT US Cramps
Illegal

2 STATIONS OF THE CRASp Crass
Cass

3 SHEEP FARMING IN BARNET Toyah
Safari

4 COUNT ORACHA AND OTHER LOVE SONGS Quarts
Redding’s

5 UNKNOWN PLACAES Joy Division
Factory

6 INFLAMMABLE MATERIAL Stiff Little Fingers
Rough Trade

7 PRINCE BUSTER’S GREATEST HITS Prince Buster
Melodisc

8 PASS OUT Inner City Limits
Riddler

3 LIVE AT THE YMCA Cabaret Votelle
Rough Trade

9 RETURN OF QUINCY GOLDSMITH

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SMASH HITS 27
The names listed are hidden in the diagram. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in sequence, which ever way they run. Some 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 39.

AL HUDSON
ANDY GIBB
ASWAD
BARBARA DICKSON
BOB SEGER
BROTHERS JOHNSTON
CAIRO
CHUCK BERRY
COCKNEY REJECTS
COMMODORES
CRYSTAL GAYLE
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HONEY BANE
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RUBBETTES
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IEAATOCIBXESCVSG
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SURNNEGXSVNTRTOAJ
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VOYGETAENLLEERKNE
IRINNTHXROARNREALH
TIDEAEEPICRAENEYBT
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MCUELPRAYCNPNGBIYR
ORNEYPGLIAEOLIBPB
CRBGIHGEERTAFEHEREA
OAGWUIKGITTOARNOTN
LINDALEWISRRSOOVEE
AWSDADNEYIXPAFHIRY
ANOALSTRADTENDAMTR
NMCWSTCEFERYLNEKCOC
LOCRSUFICILEDEHCYSP
LINERALAGAHYMMASHA

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The first fifty correct entries opened after that date will each win a copy of the double single and autographed picture of The Jam, OK? Now then, how does that alphabet go again? . . .

---

**JAM COMPETITION**

A) The first Jam album featured a track about a famous cartoon character. Which one?
B) What was the first Jam single to reach The Top 20?
C) A hit for The Jam and the name of a newspaper. Title please.
D) This Jam single was written by Ray Davies of The Kinks. Which is it?
E) “Setting Sons” features an old Tempe Motown hit. Which one?
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---

28 SMASH HITS
Ready Steady Go

Ready steady go, ready steady go
Ready steady go, ready steady go

I'm not in love with television
I'm not in love with the radio
I'm not in love with the Kings Road, oh oh oh
Because I'm in love with Cathy McGow-ow-ow-ow-an
And she said

Chorus
Ready steady go
Well, all the things she said
Like ready steady go
Well, weren't it fabulous?
Ready (ready)
Steady (steady)
Go!

I'm not in love with Juke Box Jury
I'm not in love, Thank Your Lucky Stars
I'm not in love with T-T-T-Twiggy
Because I'm in love with Cathy McGow-ow-ow-ow-an
And she said

Repeat chorus

Well, I was in love with the Beatles (ooooh)
I was in love with the Stones (and no satisfaction)
I was in love with Bobby Dylan
Because I'm in love with rock 'n' ro-o-o-o-oil

Repeat chorus

Ready steady go
Go, go, go, go
Ready steady go
Ready steady who?
Ready steady stone
Go, go, go

Words and music by Idol/James
Reproduced by permission Chrysalis Music
SINGLES

By David Heworth

First, I must deal with my initial shock at the damage that Ian don't now. The Stax columns for a year were laid out in the fashion of The Assassins and Police fan who wrote from Ebbw Vale to point out that he/she didn't care for the new material and that The Assassins were currently laid out. Thank you for your earlier help, but now who doesn't YOU go stick YOUR head in a dead deer's (Lick, Dave), it's no use being diplomatic — we've got to be firm with 'em Ed.

It's been many a moon since I last reviewed the ranks of Thin Lizzy led 'Face Down' (Chrysalis), Frank's new band. Wild Lennonts putting their faith in the same squinting guitar duelling. All they need to complete the impression is Phil Lynott, but he's occupied doing the same business on his first solo work, "Dear Miss Lenanhyth" (Vertigo), a cooler, more fiery variation on the usual three chord nonsense. How would somebody point out the point of all this after school activity?

I only had the nerve to climb inside an old song and re-examine the furniture and furnishings, like ZZ Top have done with "Legs," that the old soul standard is bound up pretty tight and lacks on topics where it used to go picnics. Strong stuff. The Dance Band on Campus have the same effect as "Snakes Of Tracks" (Kings) with a similar lack of bother checking into this when the original owners are all being reassessed. We beam back briefly to the modern world where all is smooth and slick, and shines like buckato. "Furtive Winks" from Cola (Ardello) is another of those foggy new records, brimming with cleverness and weighed down with smart ass humour.

The same could also apply to "Lustful Clean" by The Rugginals (Bandit) and therefor, for the cunningly buried hook line that surfaces after a few plays. These boys are masters of the middle eight. But it's easy to find records like this obscure as this to say they're catchy.

The Members lumber amicably with "Romance" (Verde) which allows the kind of locker room wisdom that The Good The Bad & The Loving made so much more convincingly.

The Planets (Roto) have already been reviewed by a furiously professional pop records where nothing has been left to chance and even less to get excited about. Alan Jones on display squares with. "You're Making My Headache" (Active), coming across like a man who's fitter and more the same than his youth listening to too many records, his every move etched into memories of the past.

You want professional? We got you professional. You want a great record? We have one of those also, "I Feel Love" (GTOO) by Donna Summer is making its second top of the track, a privately recorded whose magnificent reputation and magnificent tenor is too much to be of any further use. Eva Cassidy is playing by wearing tuxedos. And, the superbly article just about single-handedly saves the day. "Dancing On A Dangerous little electronic boxes.

Ah well, back to the world of the worthy feat ordinary. Eddie Andorra and Rock's "much raved" much publicised return to vinyl. "At Night" (EMI), displays much of the swashbuckling that is there. A song, ought to have a lot of times. But it also lacks the desperation of people trying to make their records sound like they did in the old days. XTC are now being buffed by such considerations and their "Waltz Til Your Boat Goes Down" (Virgin) is more deserving even than "Nigel." It's a deliberate, oddly disturbing record built around a descending hook line that is simplicity itself.

The Whispers: The Whispers by Rua of the track, a really ten minute version of "And The Whispers Would Sum This Up In A Word Or Two. Surprise! It contains more slower, relaxed, easy going "dog" stuff. Take the speed down to a bare minimum and it's a good, but very stylisitcs and very breezy in pieces. The fact is, the sound holds the album together and unfortunately not for long enough. (8 out of 10).

TONY RALLO & THE MIDNIGHT BAND: Brett. Les Francais may never make rock 'n' rollers but they can certainly come up with the dancing goods. Like the superb "Holdin' On" - here in its full 7:36 minute glory - this has real life and isLabour to. Tuneful and punchy, it goes straight to the beat but is interesting so well. It's simply the best classy disco album since Chic and Michael Jackson. Rating is believng! (8 out of 10).

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WRECKLESS ERIC: Big Smash (SBIR). A pity Wreckless Eric has branded himself with this drunken fool image so that no one takes him seriously - because the man's a genius. He asks that elusive breakthrough through this bargain double with two sides of his greatest sandwiching a new album of some of the best raucous pop-rock you've ever lived to. It's a great hit - just don't think of it as a gristy trifl. It's great stuff and brilliantly enjoyable. It's nothing - both you and Eric deserve it. (8 out of 10).

Down in the Sixties gray area, the old songs keep on rising up their plots to haunt us. The Angels Upstarts try to escape the footnotes of their Newcastles story with "We Gotta Get Out Of This Place" (Werner Bros). They don't much work as limp, loutish and middle-aged. It's an improvement on the closing time guitar ditty that they've dealt us to now. (30 SMASH HITS)

ALBUMS

THE WHISPERS: The Whispers. A much raved about ten minute version of "And The Whispers Would Sum This Up In A Word Or Two. Surprise! It contains more slower, relaxed, easy going "dog" stuff. Take the speed down to a bare minimum and it's a good, but very stylisitcs and very breezy in pieces. The fact is, the sound holds the album together and unfortunately not for long enough. (8 out of 10).

MENTAL AS ANYTHING: MAA (Virgin). Never, let it be said that we hold anybody's nationality at arms length. Not even groups who work in a territory not that far removed from Squeeze and arrange their sometimes slight songs to maximum effect. Somehow they might make a really impressive record, if they get that feel to sit around and think about it. For the moment, I'm impressed with the guitarist. (8 out of 10).

TONY RALLO & THE MIDNIGHT BAND: Brett. Les Francais may never make rock 'n' rollers but they can certainly come up with the dancing goods. Like the superb "Holdin' On" - here in its full 7:36 minute glory - this has real life and isLabour to. Tuneful and punchy, it goes straight to the beat but is interesting so well. It's simply the best classy disco album since Chic and Michael Jackson. Rating is believng! (8 out of 10).

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THE MOTOR'S: Tenement Stairs (Virgin). Signs are that this cookie was left in the oven too long and elongated with all the taste baked out of it. In pursuit of ever greater grand sound, The Motors have taken up slack with the bubbles and the rumbling guitars to the point that the songs are crumby, flat and overcome by the strain. They want and need to be exploded with some life and put them out of a job. (8 out of 10).
January February
By Barbara Dickson on Epic Records
You just say the things you want to hear
And like a fool I believed everything was clear
But now I feel so distant I don’t know what to say
The things I thought important are just another day
And you and I are miles and miles apart
You got me on the road to one more broken heart

Chorus
January, February, I don’t understand
Why is it you say you’re leaving then you turn around
You won’t settle down, you’ve got both feet off the ground
January, February, don’t you come around

Wake up I tell myself but I don’t even hear
One more night, another day, another year
It doesn’t seem to matter ’cos you don’t seem to care
If only there was some way out away to anywhere
’Cos you and I are miles and miles apart
You got me on the road to one more broken heart

Repeat chorus
It doesn’t seem to matter ’cos you don’t seem to care
If only there was some way out away to anywhere
’Cos you and I are miles and miles apart
You got me on the road to one more broken heart

Repeat chorus
January, February, don’t you come around
Repeat to fade

Words and music by Alan Tarney
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SMASH HITS
Dance Yourself Dizzy
By Liquid Gold on Polo Records
D-d-d-d-d-d-d-dancing
D-d-d-d-d-d-d-dancing
Tonight, they're turning on the heat
Tonight, you're in for such a treat
Tonight, put on your dancing feet
And dance, dance, dance
Tonight, we'll leave the world behind
Tonight, for now the place and time is right
So put your hand in mine
And dance, dance, dance
Dance, dance, dance yourself dizzy
Chorus
Dance yourself dizzy, when they boogaloo
L.A. to Manhattan is an open door for you
So dance yourself dizzy, this is dynamite (tonight)
Baby we should be dancing back to back tonight
Tonight, there's something in the air
Tonight, to set this mad affair alight
They're burning everywhere so dance, dance, dance
Tonight, tonight will be a boogie oogie night
So dance, dance, dance
Dance, dance, dance yourself dizzy
Repeat chorus
Dance, dance, dance
Dance, dance, dance yourself dizzy

Words and music by Adrian Baker/Eddie Seago
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This page is filled with text that appears to be about music and its various aspects, such as songs, bands, and music videos. It includes references to specific songs, musicians, and music-related events. The text is dense and fragmented, making it hard to extract coherent information or context. The page seems to be from a music magazine or a music-related publication, given the references to song titles, bands, and music culture.
That's The Way The Money Goes

By M on MCA Records

Down in the vaultage is the gold
Locked up ever so tight
All you've got is the paper
Under your pillow at night
Brandishes don't hit the headlines
Life is a hole in the pocket
The best times can be the hard times
So spend it while you've got it

Chorus
That's the way the money goes
Pop go the people
That's the way the money goes
Pop go the people
That's the way the money goes
Pop go the people
That's the way the money goes
Pop go the people

Supply and demand's the equation
X + Y = 2
The answer's always inflation
The whole damn world's in the red
Whatever goes up will come down
It ain't necessarily so
Monopoly's the name of the game
Circulating the dough

Repeat chorus

68 million pounds in lost revenue
7 million pounds for 68.8 tuppence, Z, 3, B, P
Brandishes don't hit the headlines
Life is a hole in the pocket
The best times can be the hard times
So spend it while you've got it

Repeat chorus

The stockmarket is a casino
Deutschmarks, dollars and yen
Where gamblers from Zurich to Rio
Make fortunes again and again
It's rising, it's falling, crash-sh-sh
It's true love with labour and profit
It's not so much that it's trash
It's a drug, you can't get off it

Repeat chorus to fade

Words and music by Robin Scott
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36 SMASH HITS
Gigz

Friday April 4
Genesis Birmingham Odöde
War/Blood Sweat & Tears Brighton Centre
Dennis Brown London The Venue
Stranglers London Rainbow

Saturday April 5
Genesis Birmingham Odöde
War/Blood Sweat & Tears Slough Fulbrook Centre
Gerry Rafferty Glasgow Apollo
Thin Lizzy Antrim Forum
Dennis Brown Aylesbury Friers
Sad Cafe Blackpool ABC
UK Subs Middlesbrough Rock Garden
Def Leppard St. Albans City Hall

Sunday April 6
Genesis Blackpool ABC
War/Blood Sweat & Tears Coventry Theatre
Gerry Rafferty Aberdeen Capital
Sad Cafe Liverpool Empire
Thin Lizzy Sligo Baymont Ballroom
Whitewind Gr. Yarmouth Caister Holiday Camp
Dundee Brown London The Venue
Average White Band/Billy Connolly London
Rainbow
UK Subs Dumfries Stagecoach
Secret Affair Dunstable Queensway Hall
Def Leppard Wolverhampton Civic Hall

Monday April 7
War/Blood Sweat & Tears Manchester Apollo
Thin Lizzy Dundalk Downtown Ballroom
Dennis Brown London The Venue
Jem London Rainbow
UK Subs Ayr Pavilion
Secret Affair St Austell New Cornish Riviera
Def Leppard Liverpool Empire

Tuesday April 8
Genesis Stoke Trentham Gardens
Gerry Rafferty Edinburgh Odöde
Sad Cafe Portsmouth Guildhall
Thin Lizzy Mullingar Hill Grave
Secret Affair Bournemouth Stateside Centre
Def Leppard Manchester Apollo

Wednesday April 9
Genesis Cardiff Sophia Gardens
War/Blood Sweat & Tears Halifax Civic Theatre
Gerry Rafferty Newcastle City Hall
UK Subs Aberdeen Music Hall
Secret Affair Brighton Top Rank
Athletico Spizz 80 London Marquee

Thursday April 10
Sad Cafe Brighton Dome
This Licky Kilkeny Carlton
UK Subs Dundee Maryatt Hall
Athletico Spizz 80 London Marquee
Def Leppard Sheffield City Hall
Gary Glitter London Strand Lyceum

Friday April 11
Genesis Southampton Gaumont
Gerry Rafferty Manchester Apollo
B. A. Robertson London The Venue
Sad Cafe Poole Wessex Hall
Thin Lizzy Limerick Savoy
UK Subs Grangemouth Town Hall
Secret Affair Manchester Free Trade Hall
Athletico Spizz 80 London Marquee
Orchestral Manoeuvres In The Dark London
Electric Ballroom
Def Leppard Hanley Victoria Hall

Saturday April 12
Genesis Brighton The Centre
Gerry Rafferty Sheffield City Hall
B. A. Robertson Liverpool Empire
Sad Cafe Bristol Colston Hall
Thin Lizzy Truro St. Johns
Secret Affair Hull Withernsea Pavillon
Def Leppard St. Austell New Cornish Riviera
Vangelis London Royal Festival Hall

Sunday April 13
Genesis Coventry Theatre
B. A. Robertson Newcastle City Hall
Thin Lizzy Cork City Hall
Sham 69 Cardiff Top Rank
Judy Tzuke London Brumy Lane Theatre
Royal
Secret Affair Sheffield Top Rank
Def Leppard London Strand Lyceum

Monday April 14
B. A. Robertson Glasgow Apollo
Gerry Rafferty London Albert Hall
Sham 69 Sheffield Top Rank
Sad Cafe Southport Theatre
Judy Tzuke Brighton Dome
Secret Affair Stoke Victoria Hall
Def Leppard Bristol Colston Hall

Tuesday April 15
Genesis Leicester De Montfort Hall
B. A. Robertson Edinburgh Usher Hall
Sad Cafe Manchester Apollo
Judy Tzuke Portsmouth Guildhall
Secret Affair Cardiff Top Rank
Madness Ianelli Glen Ballroom
Sham 69 Blackburn King George’s Hall
Def Leppard Birmingham Odöde

Wednesday April 16
Genesis Derby Assembly Rooms
B. A. Robertson Bredlington Spa Hall
Sad Cafe Manchester Apollo
Judy Tzuke Bournemouth Winter Gardens
Secret Affair Blackburn King George Hall
Madness Cardiff Top Rank
Sham 69 Bradford St. George’s Hall
Sad Cafe Manchester Apollo
Judy Tzuke Guildford Civic Hall
Secret Affair Newcastle City Hall
Madness Bath Pavilion

Thursday April 17
Genesis Sheffield City Hall
B. A. Robertson Bradford St. George’s Hall
Sham 69 Wyttensea Grand Pavilion

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Turn It On Again

By Genesis on Charisma Records
All I need is a TV show
That and the radio
Down on my luck again
Down on my luck again

Chorus
I can show you, I can show you
Some of the people in my life
I can show you, I can show you
Some of the people in my life

It's driving me mad
It's just another way of passing the day
I, I get so lonely when she's not there
I, I, I, I

You're just another face
That I know from a TV show

I have known you for so very long
I feel like a friend
Can't you do anything for me?
Can I touch you for a while?
Can I meet you on another day?
And we will fly away

Repeat chorus

Chorus
I can show you, I can show you
Some of the people in my life
I can show you, I can show you
Some of the people in my life

It's driving me mad
It's just another way of passing the day
I, I get so lonely when she's not there
I, I, I, I

You're just another face
That I know from a TV show

The Spirit Of Radio

By Rush on Mercury Records

Begin the day with the friendly voice
A companion unobtrusive
Plays that song that's so elusive
And the magic music makes your morning mood

Up on your way, hit the open road
There is magic at your fingers
For the spirit ever lingers
Undemanding contact in your happy solitude

Invisible airwaves crackle with life
Bright antenna bristle with the energy
Emotional feedback on a timeless wavelength
Bearing a gift beyond price almost free

All this machinery making modern music
Can still be open hearted
Not so coldly charted, it's really just a question of
Your honesty, yeah, your honesty

One likes to believe in the freedom of music
But glittering prizes and endless compromises
Shatter the illusion of integrity, yeah

Invisible airwaves crackle with life
Bright antenna bristle with the energy
Emotional feedback on a timeless wavelength
Bearing a gift beyond price almost free

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