MADNESS
B. A. ROBERTSON
MONKEES

Words to the
TOP SINGLES
including
Clean Clean
High Fidelity
Food For Thought

THE VAPORS
SIOUXSIE
in colour

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April 17-30 1980 Vol 2 No. 8

HOLD IT right there! Now before you all write in saying how come there's only four of Madness on the cover, we'll tell ya. That heap of metalwork in the background is none other than the Eiffel Tower and the other tunes (that's your actual French!) scurried off up it instead of having their photo taken. Now you know why they're called Madness! More nuttiness can be found on pages 12 and 13, and other goodies in this issue include another chance to win a mini TV on the crossword, a binder offer for all your back issues of Smash Hits (page 36), another token towards your free set of badges (page 35) and our great Joe Jackson competition featuring a chance to meet the man himself! (That's on page 28). Right, that should keep you busy for a while — see you in two weeks!

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**SMASH HITS 3**
I take disasters in my stride, they don't upset me.
And those that mean me harm are sorry that they met me.

Chorus
But what will I do without you?
What will I do without you?
What will I do without you?
What will I do without you?

If time and tide and life conspire to defeat me,
I smile and carry on. I never let them beat me.

Chorus
But what will I do without you?
What will I do without you?
What will I do without you?

If my seven senses one by one should leave me,
In the silent darkness I would be alright.

Repeat chorus
If that dark angel raises bony hands to clutch me,
I will not fear his sting if he decides to touch me.

Repeat chorus to fade

Words and music by Chris Judge Smith
Reproduced by permission Island Music/Live Music Ltd.

SMASH HITS 4
6 SMASH HITS

Research: Robin Katz

"If I hadn't been SOMEBODY," reckons Davy Jones (the 'parts Monkee), "Davy Bowdie would probably have been called by his own name. And if I hadn't made it with the Monkees, I probably would have wandered off, maybe. Maybe I would have been Bowie. It's just another chapter, I guess.

Davy Jones, once a pop-singer shaped chance, has arrived from America for a lunch and a chat in his childhood. He's being 'professional' this week. Davy arranged the lunch and the chat surrounding it. After the interview he goes for a walk in the sun with his manager, and then he's off to a recording studio. He's scheduled to make the Monkees' new album and to do some filming for the Monkees movie.

"I always said that I'd like to do something on my own," Davy says. "But I had to wait until I had some money, so I could do it properly. Now that I've got some money, I can do it."

Davy Jones might be a professional, but he's not a robot. He's very much a part of the Monkees, and he's very much a part of the world of show business.

"Every week I get letters from fans all over the world," Davy says. "They tell me how much they love the Monkees and how much they love me. And I love them back."

"I've had a lot of offers to do things on my own," Davy says. "But I've turned them all down. I want to keep the Monkees together."

"I've always said that the Monkees are my family," Davy says. "And I want to keep them together."

"I've always said that the Monkees are my family," Davy says. "And I want to keep them together."

Davy Jones is a very special person. He's a very talented person. And he's a very lucky person. He's got everything he wants. He's got it all. And he's going to keep it all.

"I've always said that the Monkees are my family," Davy says. "And I want to keep them together."

Davy Jones is a very special person. He's a very talented person. And he's a very lucky person. He's got everything he wants. He's got it all. And he's going to keep it all.
Modern Girl
By Sheena Easton on EMI Records

He wakes and says hello
Turns on the breakfast show
She fixes coffee while he takes a shower
Hey, that was great he said
I wish we could stay in bed
But I got to be at work in less than an hour
She manages a smile as he walks out the door
She's a modern girl who's been through this whole thing before

Chorus
She don't build her world round no single man
But she's getting by doing what she can
She is free to be
What she wants to be
What she wants to be is a modern girl
Na na na na na na na na na, na na na na
She's a modern girl

It looks like rain again
She takes the train again
She's on her way again
Through London town where she
Eats a tangerine, flicks through a magazine
Until it's time to leave her dreams on the underground
She walks to the office like everyone else
An independent lady taking care of herself

Repeat chorus

She will dream about him all day long
Soon as she gets home, he's here on the telephone
He asks her to dinner
She says I'm not free
Tonight I'm gonna stay at home and watch my TV

Repeat chorus to fade

Words and music by Bugatti/Musk. Reproduced by permission Pendulum/Sea Shanty/Chappell.
LIFE ON THE ROAD

PINK FLOYD have at last announced the dates of their British "tour". They will be playing London's Earls Court on the 4th, 5th, 6th, 7th, 8th and 9th of August. Because the show is arranged round their album "The Wall", and involves the building and demolition of an actual wall on stage, the band are only able to perform this work in venues of a certain size.

Tickets (£7.50 or £8.50 plus booking fee of 25p per ticket) are available from G.P. Productions, PO Box 4TL. You must send a postal order and a stamped addressed envelope. Tickets are limited to 6 per person.

Pink Floyd obviously don't need the money. "The Wall" has just become the longest running number one album since "Grease". Meanwhile, their 1973 album, "Dark Side Of The Moon", has just celebrated its 303rd week on the American charts and thus becomes the longest chart resident, overtaking Carole King's "Tapestry".

IDENTITY CRISIS

I USED to make up a duo with Billy Connolly in Scottish folk clubs. We made a few albums as The Humblebums and nearly had a hit called "Shoeshine Boy". A year or two later I had a band called Steelers Wheel who had a monster worldwide hit called "Stuck In The Middle With You". My first solo hit came in 1978 and owed a lot to a brilliant sax player. Sooot down to the bottom of page 11 and find me hanging upside down.

PRIME TIME

GOT £1100 to spare? Fancy building up yer actual definitive record collection? You do? Well, if you can stump up another £1.56 you can get "The Rock Primer" by John Collis (Penguin). This sets out 220 albums that tell the story of rock and roll from Bill Haley and the Kiss curl to Public Image and the industrial overcoat.

Collis has organised a small team of respected writers who each take a particular era (Soul, Beat Boom, Punk etc) and compile a list of albums which help a beginner understand what each movement was all about. The idea is to illustrate all the various twists and turns that pop has taken in the last thirty years. Of course, everybody will find something to quibble over in the choices and you might find the tone of the book a little academic in places, but overall this is a sensible publication which does its job well. Worth the proverbial quint.

BOBBY CHECKS IN

BOBBY THURSTON, the man whose single "Check Out The Groove" is doing very nicely currently, is a 26-year-old from Washington DC. He played conga in his first band, Spectrum LTD, while working during the day for the American Government.

After a while the band's line-up was reshuffled and Thurston wound up taking over the lead singer's chores. It's as a singer that he's made his first solo album, "You Got What It Takes", on the Prelude label.

REGULAR VIEWERS (our Editor included) of "Tiswas" on Saturday mornings will doubtless be heartbroken to learn that the current series ends next month. However, help is at hand to see you through the summer until the new series begins in the autumn. Pictured above are The Four Bucketers (left to right: Bob Carolgees, Sally James, Chris Tarrant and John Gorman) who have now committed "The Bucket Of Water Song" to vinyl for CBS. Extremely silly it is too — look to your laurels, Hissing Sid!

D'YOU WANNA BE IN MY CLOTHES?

ANY OF you people out there with a bit of spare cash who live within easy reach of London and fancy a genuine souvenir of The First Glitter Era could do worse than to pop along to The Auction Galleries, Arundel Terrace, Barnes, London S.W.13 on April 24th.

Going to the highest bidder on that day will be most of Gary Glitter's old stagewear. There are about sixty lots, including numerous shirts, trousers made of either gold or silver (state preference and inside leg) as well as complete garish outfits fashioned from everything from velvet to PVC.

Mr Glitter, who is working towards a comeback, is apparently planning to tone things down a little this time round.
**X PISTOLS**

**JIMMY CROCKETT**

CROCKETT MARKS continue to hang over the future of Shm 99 and Jimmy Pursey, May will see the release of the new Shm album, "The Game", and the current single, "Tell The Children", being accompanied by the usual tour. But after that it's not clear what will happen. A Pursey solo album is in the works with contributions from Mark Jeff and Davood, work on his favourite punk band, Generation X. Rumours are that "The Game" will be the last of Shm's commitments to their record company and will leave Jimmy free to do as he wants without being obliged to keep his band going any longer than he wants.

The NEW John Cooper Clarke album, "Snap Cracke And Bog", has for its sleeve an illustration of John’s favourite jacket. Tucked in the jacket is a free copy of "The John Cooper Clarke Directory", the man’s latest book of poems.

**AND U WILL**

**B KING**

UB 40 take their name from the serial number of a form familiar to anyone who’s had to claim unemployment. Presumably, now that their single "King Food For Thought" is comfortably established in the charts, they won’t be needing to draw the dole quite so often.

A seven piece, UB 40 were formed in Birmingham in December 1978 and have been the subject of interest from various big record companies for quite a while, especially once they realized their success as special guests on The Pretenders tour.

However, they turned down various offers, including one from 2-Tone, to sign with Birmingham based independent label Graduate. They are currently in the studio laying down tracks for their debut album.

**ROCKER BOX**

TO MARK the twentieth anniversary of the tragic death of classic rock’n’roll elder Eddie Cochran, Liberty/United Artists are putting out a four album boxed set which covers the whole of his career. Alongside his huge hits like "Summertime Blues" and "C’Mon Everybody" will be three previously unreleased tracks and snatches of studio dialogue between Cochran and his producer Jerry Casale.

The whole set is complimented by an eight page booklet with pictures. **10 SMASH HITS**

**SHEENA AIN’T NO PUNK ROCKER**

SHEENA EASTON, the young lady behind "Modern Girl", comes from Glasgow. She first got into the music business playing evenings with a local band called Something Else while studying to be a drama teacher at The Royal Scottish Of Music And Drama.

During that time she also tried auditioning for the part of a twelve year old in the musical "Annie", but was rejected when the producer found out she was about eight years too old! Leaving college with her teacher’s diploma, she came to London and an audition with EMI Records and was promptly signed up.

**ALL TIME TOP TEN**

Glen Matlock

1. JOHN HARRY: You Only Live Twice (Columbia). “Once in this world and you're in your dreams.”

2. OCTAVIO NUÑEZ: The Thrill Is Gone (Decca). So, Las Vegas, here I come - more showbiz.

3. THE COASTERS: Shopping For Clothes (London). Must be the best bass riff ever; great sax from King Curtis. "All you have to do is sign on the dotted line..."

4. JACK NITSCHE: Blue Coller (MCA). Anybody who can play a 12 bit on a car or a person deserves to be in my Top 10. Well done, Jack.

5. HENRY MANCINI: The Pink Panther (RCA). Yes, it’s bass players week in The Sun! What do you think about when you play the bass?

6. JOHN THOMAS: Pipeline (Reel). Go, Johnny, go!

7. POLICE SURGEON THEME (RTV). My Fair Lady be with you.


9. DAVE BERRY: Strange Effect (Decca). Title it.

10. THE ALPHA BAND: Interviews (Atavists). "And the waiters all treat him like he's a Mafia chieftain, and the people at the next table think he might be Fats Mays."

**JOE’S JAUNT**

DATES HAVE just been announced for The Joe Jackson Band tour of Britain next month. They start at Sunderland Mcago Centre May 29, then proceed as follows, Liverpool University (21), Leicester D & Monfort Hall (23), Norwich University of Anglia (24), London Top Rank (25), Hendrix Victoria Hall (30) and Leeds University (31).

If you fancy going along, you could do worse than turn to page 28 right now...

"ROOM TO MOVE" is the title of an EP from the new Eurythmics featuring four bands from Northern Ireland. The Overcasta contribute "Cyborg", Shock Treatment play "Ballast Telegraph", The Vipers pop up with "Take Me" while Big Silver offer "Snake And Ladders"

**BLOODY TOURISTS**

AMERICAN HIT MAKERS Shy and Santana have both announced a series of British visits for later in the year. Shy will appear at Hammarsmith Odeon on June 1st and 2nd while Santana are booked for three nights at the Wembley Arena on June 2nd, 3rd and 4th.

**MONKEE NUTS**

MONKEE FANS — first or second generation — may be interested to know about a new British Monkees fanzine.

Monkee fans can help out on an introductory offer of four for £2: heads 5, 50p each on sale, featuring more on Davy Jones and details of the movie, and is available along with back issues from: Pauline Knowles, 48 Field Close, Imppingham, Cambridgeshire CB4 ANN.

Since the demise of The RIGH Kids Glen Matlock has confirmed Nirvana offers, but put them on hold. Robbie is making a return with the band, so is one of our baby girls, who is also making a return to the scene as a band member.

With the help of former TRB man Danny Kootz (produced by Rock Garden) and former ex-Little Rotters Greaser Potte on drums, the mysterious C.C. laws (and keyboardist) and one Art Collins (tass) has been playing low key gigs at various London pubs and is already attracting the attention of record companies.

The band do not play anything from their longbook of their former groups but they have been brought in to the original line-up "Ambition" which Glene wrote for high pop.
THE IMPORTANCE OF BEING NUTTY

MIKE STAND DIAGNOSES MADNESS

SUGGS JERKED his left fist up into his temple. Frowning intently at him, Maddox raised one hand, then to his side. "What's going on?" asked in a clear voice of interviewing techniques I picked up from Robin Redd.

Maddox checked that we understood the interview - "we were in the BBC canton - and issued a warning: "Camden Town Liberation Front wants you." With different hands, "Rudey's not being explicit. That's because Suggy's a nice guy. He knows our lives. Maddox's it's true. I'd rather not be in. I'd rather not be in. The next thing you know is that we're flying. Nuffinsness really is that牒 Deadlock..."

"MAD almost missed my acquaintance with them because I'd got lost in the maze of London leading to Shackle at The Bird's World Lane centre where they're the 'Top Of The Pops'."

It was lucky Suggs saved Sugar because they didn't recognise the four of them - "they'll all know me. They're all my friends."

"Nothing much can enjoy circumstances which might keep.m them subdued and quietly in the sth and other madmen."

"Wonders to those who have had glimpses of these men."

"MADNESS are the stuff of legends."

SMASH HITS

This is what happens when you try to manage madness...
Silver Dream Machine
By David Essex on Mercury Records

I've a dream, a silver dream machine
Here am I, I'm going for another try
Flying high, I've got a lot of love inside
Is there love enough now to get me through?
Yeah, I know now where I'm going to
Not to lose now but to win
Tell me how do I begin?
I've a dream, a silver dream machine

Well, alright, I've got a lot of love to try
'Cause love is the thing
And freedom is the word I sing
Is there force now, yeah, to get us through?
Yeah, it's deep in me and it's deep in you
Not to lose now but to win
Tell me how do I begin?
I've a dream, a silver dream machine
Silver dream, silver dream machine

Is there love enough now to get me through?
Yeah, I know now where I'm going to
Not to lose now but to win
Tell me how do I begin?
I've a dream, a silver dream machine
Silver dream, silver dream machine

I've a dream, a silver dream machine

Wards and music by David Essex
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14 SMASH HITS
I've Never Been In Love
By Suzi Quatro on RAK Records

Oh no, I can't write my name
Don't you know I'm so blasted
Oh, this revelation
It is hotter than a match head, yeah
And I'm ready to go
Ready to fly away with you, oh yeah
And I may lose everything
But I don't give a damn if I do

Chorus
Because I've never been in love, ooh ooh ooh
Never been in love, ooh ooh ooh
Never been in love, ooh ooh ooh
I've never been in love like this before
Oh, what did I miss before?

Well, this good love is breaking out of bounds
And I just gotta tell it, tell it, tell it
Or scream and shout
Well, you came like a hurricane
And sent me into the clouds, oh yeah
And I haven't seen my feet for days
'Cause I'm miles above the ground

Repeat chorus

Well, who says I need a doctor
'Cause I'm just acting half crazed
I've been laughing so much
Oh they wanna put me away
And I'm really gonna take those chains
Off of my life, yeah yeah
'Cause the lightning I know
Won't ever strike twice

Repeat chorus

Never been in love, ooh ooh ooh
Never been in love, ooh ooh ooh
Repeat to fade

Worte and music by Melissa A. Connell
Reproduced by permission Big Neck Music

THE CHORDS
"SOMETHING'S MISSING"

New Single Available Now
QUARTZ: Live Quartz (Reddington’s Rare Records LP.) One unfortunate side effect of the independent singles boom is that (after four years) the idea has finally dawned on the Living In The Past Brigade. Chart entries by Sledgehammer, Vardis, Witchfynde, Diamond Head and the E.F. Band are all symptoms of the creeping Heavy Metal Revival disease. This album by Quartz (formerly called Sandy Legs, for God’s sake) is a live recording by four overwrought, overhairy and overage Brummies who seem to think that bear, hair and headbanging are what the world needs. As a result, this album is unrescuably awful — six tracks (even ruining the hitherto unruinable “Roll Over Beethoven”) of virtually unlistenable bellowing, battering and tortured electric guitar, with lyrics of the “gotta give you my love” (as if anyone believed them) variety, making Jimmy Pursey seem like The Poet Laureate.

The musical equivalent of The Fiat Earth Society, heavy metal satisfies only the terminally dense and easily impressed, those happy to gawp and challenge nothing. This only thing to be said in favour of this new breed of HM is that the numbers are shorter. If they continue to improve at this rate, they should have half a decent song by the end of the century.

For the truly masochistic, Quartz have a single out as well. “Nantucket Sleighride” — the old Mountain song — is almost delicate by comparison with the album. “Save The Whale” the sleeve says. The nearest they could find to a dinosaur, I suppose. Contact: SAE to Reddington’s Rare Records, 20 Moor Street, Queen Street, Birmingham B4 7UH.

HOME SERVICE: Dave Fraser (drums) (left), Chris James (bass), David Motion (synthesizer, piano, vocals) and Steve Adore (guitar, vocals).

singles

One of the disadvantages of being a fortnightly is that some records are not available for new release review until it’s too late. Not to mention Fad Gadget’s latest, however, would be a sin, if not a crime. “Rickey’s Hand” (Mute) shows off more of his black humour lyrics and hustling synthesised pop to good effect. Clever, catchy and well worthy its current chart place.

It’d be good to see Leeds’ Delta 5 winning themselves a healthy following and “Anticipation” (Rough Trade) won’t hurt their prospects any. Buzier and almost in Gang Of Four territory, this features their usual purposeful chanted vocals and concise guitar patterns weaving melodically in and out of their firm rhythm framework. I actually prefer the other side, “You”, one of their best songs, with some ace lyrics and they sound like they had fun making it. Fine stuff, though I can’t help wishing they’d cut loose a bit sometimes.

Also from Leeds are Girls At Our Best, who are in fact two guys and a girl. “Warm Girls” (Record Records) is a likable if not particularly arresting little song, somewhere between The Raincoats and Siouxsie. “Getting Nowhere Fast” features some excellent lyrics about trading in your life for a new one. Well worth investigating.

(Contact for all three above: SAE to Scott, Rough Trade, 202 Kensington Park Road, London W11.)

Rough charm, I suppose, is the best way to describe Boots For Dancing, Fast Product/Pop Aural’s latest protopage. A young Edinburgh four-piece, they apparently aim to catch people who like to dance (but don’t like disco, as the catchy chorus proclaims) combined with the latest in trendy Cockney Reject ralible rousing. The result is “Boots For Dancing” — a crude but not very danceable and

overlong 12 inch. They remind me of Public Image — “interesting” but never played. (Contact: SAE to 2/4 East Norton Place, Abbeyhill, Edinburgh.)

Next up are the latest from Crystal Groove. Orion present three eerie instrumental tracks, each a soundtrack in search of a film, for synthesiser devotees. Experimental music — not unpleasant but not very memorable either. Orchestral Manoeuvres they ain’t. Home Service (pictured) gave us the excellent “Wake Up” EP last year and now present “Thin Hours”. Buzier and more aggressive this time, it’s clean electronic pop-rock with a really attractive tune. 80’s feel to it. Another good one and happily recommended.

(Contact: SAE to 227 Mount Pleasant Road, London N17.) I’ve kept the best ‘til last. Basically, Orange Juice’s “Falling And Laughing” (Postcard) is right up there with the best of them. A beautiful blend of styles, it has brisk rhythms, great guitar, an excellent arrangement, striking vocals, and a gritty but melodic modern song that sweeps you up right away and doesn’t let go. It’s also got a marvellous “live” feel — not raw but energetic and attractive — that makes most of the competition sound positively wooden. Superb stuff. Excellent packaging as well, including a flexi disc. This IS SUCH a good record — write off right away to: c/o Home, 185 West Princes Street, Glasgow 4. (SAE please).

There’s no way you’ll regret it.

Red Starr

Compiled by Record Business from a nationwide panel of specialist shops. Only titles not connected with major record companies are eligible.

---

independent singles top 30

TWO WEEKS AGo

1  KING/FORD FOR THOUGHT (UB40) Graduate
2  WHERE'S THE WIZ? Pop Group/Spitz Y (Rough Trade)
3  TREASON (I'M JUST A STUNT) Transtec Explodes Too
4  CARRYBROOK Alan The & Ash Do It
5  S.Y.S.F.T.M. (THE LETTER SONG) O'Nipe Shorty
6  WHERE'S CAPTAIN K? Space/Enigma Rough Trade
7  WARREN KILLING JOKE Malicious Damage
8  SLUGGEDRAMM Sledgehammer Valiant
9  BEAUTY ASYLU M Cross Cress
10  THREE MANTRAB Cabinet Voltaire
11  YOU/ANTICIPATION Delta S Rough Trade
12  YOU CAN BE YOU Hanky Bane
13  NANTUCKET SLEIGHRIDE Quicks Reddington's
14  RICKY'S HAND Red Gadget
15  KEBAB TRASH Deutsch Amerikanische Freundschaft Mute
16  YAP YAP YAP Piranhas Adam
17  IF I WERE KERI Vardis
18  GIVE EM HELL Whitynde
19  MOTORHEAD Motörhead Big Beat
20  FEEDING THE LION Cross Cress
21  TRIBAL LOCKDOWN/PLAY TAYYON Safari
22  SOLDIER SOLDIER Splicit Energy Rough Trade
23  FEVER The Creeps Lega
24  FUDDY JACK THE FALL Fold Forward
25  SUSPECT DEVICE Self Little Fingers
26  ALTERNATIVE OPERA Light Little Fingers
27  BETTER SCREAM/MAKE ME HAPPY
28  IT'M IN LOVE WITH MARGARET THATCHER Notworthy
29  SHOOT OUT THE LIGHTS Diamond Head
30  SELF MADE SUICIDE E.F. Band Riddler

independent albums top 10

1  FOR HOW MUCH LONGER Pop Group Rough Trade
2  STATIONS OF THE CRASS Crass
3  REPORTS OLYMPIC The Slits
4  ROYAL YOUTH Youth Streets Greats Rough Trade
5  SONGS THE LORD TAUGHT US The Cramps
6  COUNT DRACULA AND OTHER LOVE SONGS Quartz
7  INFLAMMATORY MATERIAL Self Little Fingers Rough Trade
8  SHEEP FARMING IN BARNET Taby A
9  UNKNOWN PLEASURES Joy Division Factory
10  PASS OUT Inner City (USA)
ARE YOU DEVELOPING

10cc.
New Album.
'LOOK HEAR'.

This is going to worry you all day.

Album: 9102 505
Cassette: 7231 303

SMASH HITS 17
Fancy another chance to win that portable mini-TV with 5 inch screen and radio combined? And you wouldn’t say no to a copy of Stiff Little Fingers’ “Nobody’s Heroes” going along with it? Then this could be your lucky day! Here’s the deal: the first correct entry opened after the closing date (April 30) wins the mini-TV and the copy of “Nobody’s Heroes”. The next 25 correct entries will each receive a copy of the Stiff Little Fingers album, OK? Then it’s eyes down . . .

ACROSS
1 Recently made their chart debut with the catchy “Seventeen” (3,7) 5 & 27 Unscramble I dust Jasper for a heavy metal band! 8 Support for a star? 10 Zeppelin frontman (6,5) 11 Like a Chord, or a Lambretta 12 Rod’s missus 14 A musical kind of lunacy! 15 & 19 Blonde chart-topper (5,2,5) 16 & 34 Spies lost X (anagram 3,7) 19 See 15 21 Singer/leader of Secret Affair (3,4) 23 Buzzcock related to Percy Byshe? (4,7) 25 See 23 26 Wealthy Kids? 28 Surname of US soul man recently teamed with Syreeta 29 A hit last year for Jackson Browne 32 To catch a Rat? 33 & 25 Walt Jabso’s label 34 See 16 35 Kermit’s group?

DOWN
1 This was a hit for 14 across on the 33 & 25 across label (3,8) 2 Martha’s hit (4,5) 3 T. Rex oldie, went to No 1 (3,2,2) 4 He figured in an XTC song 5 Remember Julie and Gordon from this hit, performed by the singer of the same name? (6,4) 6 Those who hit the skins? 7 Like Abba, like root vegetables!! 13 Elvis’ backers 14 Marthe’s band are sometimes toasted! 17 Los Angeles-based country/rock band 18 They had a big ’70s hit with “Float On” 20 Rearrange rust pamper to find a rock group! 22 They swept all awards in Smash Hits readers’ poll 24 “Hurry Up . . . . . . . .”. /Sham 69 27 See 5 across 30 Maps can be changed and plugged in to make a loud sound!! 31 Fall over like a failed single! 32 Mr Robinson

ANSWERS TO CROSSWORD No. 34
ACROSS: 1 “Baby I Love You”; 5 Wimp; 7 Gloria Gaynor; 10 Elkie Brooks; 11 Eton (John); 13 “(Cruel To Be Kind)”; 15 “Getting Sons”; 18 Howard (Devoto); 19 “Guilty”; 20 Leo Sayer; 21 “(Hey Girl) Don’t Bother Me”; 23 (Diana) Ross; 26 (Leo) Sayer; 27 Encore; 29 “Armed Forces”; 33 “Rust (Never Sleeps)”; 34 Elvis (from lives); 35 “(Eat To) The Beat”.
DOWN: 1 Buggles; 2 Book T & The MGs; 3 Organ; 4 “MilK And Alcohol”; 6 Pretenders; 8 Yoko Ono; 9 Red (Starr); 12 Thin Lizzy; 14 Nashville; 16 Eagles; 17 (Mervin) Geye; 22 “(Bless) In Pocket”; 24 (Elkie) Brooks; 25 (Diana) Ross; 26 “(Here Comes The) Summer”; 28 “(Eat To) (The Beat)”; 30 Davy (Jones); 31 Sire; 32 Free.

WIN A MINI-TV!

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: SMASH HITS Crossword No. 36, 117 Park Road, Peterborough PE1 2TS.

WINNERS: Coedpoeth, Ruislip, Chessway, Newcastle; & “Seventeen” debut band!

Rearrange “Float Your Smash” to find a hit to

Try to have a big hit with “Float On”

Rearrange rust pamper to find a rock group!

They swept all awards in Smash Hits readers’ poll

“Hurry Up . . . . . . . .”. /Sham 69

Maps can be changed and plugged in to make a loud sound!!

Fall over like a failed single!

Mr Robinson

No. 36

Name
Age
Address

Telford, Solap; H Brown, Storrington, Sussex; S Batley, Chessway, Herts; C Sayers, Finchley, London.
Check Out The Groove
By Bobby Thurston

People let's dance
Get on your feet
Don’t worry ‘bout steps
Just follow the beat
It’s not so hard
To get in the groove
Let you self relax
I'll bet you you'll move

Chorus
When you check out this groove
I bet you you'll move
When you check out this groove
I bet you you'll move
Check out the groove
I bet you you'll move
Check out the groove
I bet you you'll move

Repeat these drums
They keep good time
Dance to the punch of
Those thumping bass lines
The music's good
You can’t leave the floor
The groove is so hot
You're just begging for more

Repeat chorus

Check out this
Check out the groove
I bet you you'll move
Check out the groove
I bet you you'll move
Why don't you check it out too?

Check out the groove
I bet you you'll move
Little girl won't you get up and dance
But you just won't give us a chance
Check out the groove
I bet you you'll move

Repeat these two lines to fade

Words and music by R. Brown/W. Lester.
Reproduced by permission Peterman & Co. Ltd.

Rob Jones Hit Pick

Junior Murvin: "Police And Thieves" (Island)
This week sees the welcome re-release of Junior Murvin's "Police And Thieves.
Many artists have covered it but none have the feel of the original.
Definitely for the charts — a smash in the discos and on the radio.

SMASH HITS 19
Sexy Eyes
By Dr Hook on Capitol Records

I was sitting all alone
Watching people get it on with each other
They were dancing 'cross the floor
Turning, moving back and forth, they were lovers
One more lonely night for me
I looked up, what did I see?

Chorus
Sexy eyes
Moving 'cross the floor
Got me wanting more
Sexy eyes (sexy eyes, sexy eyes)
Sexy eyes (sexy eyes)
Getting down with you
I wanna move with you
Sexy eyes

I got up and took your hand
And we both began to dance to the music
Ooh, your magic cast a spell
It didn't take long till we fell and we knew it
No more lonely nights for me
This is how it's gonna be

Repeat chorus

No more lonely nights for me
This is how it's gonna be

Repeat chorus to fade

Words and music by Mather/Stogell/Waters.
Reproduced by permission April Music Ltd.
Over by the window
There's a pack of cigarettes
Not my brand, you understand
Sometimes the girls forget
She forgets to hide them
I know who left those smokes behind
She'll say, 'Oh, he's just a friend'
And I'll say, 'Oh, I'm not blind to

Chorus
Him, him, him
What's she gonna do about him?
She's gonna have to do without him
Or do without me, me, me
No one gets to get it for free
It's me or it's him

Don't know what he looks like
Don't know who he is
Don't know why she thought that I
Would say what's mine is his
I don't want to own her
But I can't let her have it both ways
Three is one too many of us
She leaves me with me or stays with

Repeat chorus
If she wants him she can have him
Just exactly how we once were
It's goodbye to he and I
And back to me and her without

Him, him, him
What's she gonna do about him?
She's gonna have to do without him
Or do without me, me, me
No one gets to get it for free
Time for me to make the girl see
It's me or it's him

Repeat last verse to fade

Words and music by Rupert Holmes.
Reproduced by permission Warner Bros. Music Ltd.
DEPARTING GLASGOW in his late teens with an A Level in Music and a rudimentary mastery of the piano, Brian arrived in London determined, as he puts it, “to get an edge on the music business.” He embarked on the usual dispiriting tour of record companies and song publishers, mangy boys sent out driving a vegetable van in the mornings.

During this time, he fall in with an experienced musician called George Kajanus, then two years away from his own successful career as a successful singer. With his help, Brian scored his first deal with the American Ardent label, setting off for Memphis in 1973 to record his first album. “Wringing Applause.”

Arthur’s a distinguished if obscure label. An offshoot of the mighty Stax empire. It only managed to turn out five albums in its brief life. Two of these, by Big Star, were masterpiece; the other three were anything but. But the profound influence forward belonged to Brian in the latter group. “Wringing Applause” has to be one of the nastiest episode of bland music that ever was.

A massively overblown soft rock extravaganza written with pretensions to operatic grandeur, its only distinction is Arthur’s some very clever lines. Within the blackest section of this, however, all this wit and sarcasm was about as much as anyone doing card tricks on the upsteps had in the Titanic.

Mercifully perhaps, Arthur was better before the album could get into real circulation and Brian returned to America. He then spent some time working on a stand-up comic, Herb Leaves Flowers (currently with Sky) before seeing another dead, this time with Arista. “That’s One for the Birds.”

Flower was to cut an album called “That’s One for the Birds” which was to be fleshed out with a proper growth up stage show. In the end, this came down to a couple of shows at The New Victoria, London, in front of one TV special.

Back in America, Brian marvils that it was possible to find record store in the street. “Brian says of his Glasgow youth, because playing ‘Knock on Wood’ and a succession of chart hits was not his idea of maximum fun, he was pushed to find work with local bands in the clubs and pubs of his home city.

DOUBT as to whether the Arista deal, the tap was firmly turned off. After touring with Van Der Graaf Generator, Brian mooned around for a couple of years, working with fringe theatre groups and sifting through various ideas...

In conversation Brian will sometimes refer to his current Jack The Lad image as if it were a different person altogether. Although he admits that there is any big manipulation going on, he admits that he’s a lot happier with B.A., because he’s a closer to me.

So this is just another character role to be assumed... “No, but the public personality is always different from the private personality. Anyway, say that he’s the one who tells you otherwise is full of shit.”

As THE New Wave started to bit, Brian was at his lowest ebb; no record deal, no money and an immediately apparent way of getting back into gear. Picking up a band and setting out into the London clubs was out of the question because he never worked that way. “I didn’t know anybody who’d come down The Nashville and play. I just knew I had to get some commercial success to continue having a good time.”

The only hope of hope was the renewed emphasis on the 45 RPM format. “It’s a bit ‘So It Goes’, the first single release, was a source of inspiration. Maybe you didn’t need million pound concept albums...

The all important breakthrough arrived in the shape of Terry Britten, a guitarist who had done a couple of sessions with Brian in the past and was then earning a crust playing in Cliff Richard’s band. They resolved to have a go at collaboration. “I used to think that someday there’d be a flash and we would send down the tablets of stone and there would be the hits and I’d have to do were pick them up. But the first songs that Terry and I wrote together were tragic. The first three or four were the worst songs that either of us had ever written.”

Cliff Richard, who didn’t get where he is today without being a mild smash, quite rightly turned them down. After a further freeloader period at the drawing board the duo assembled a tune called “Geooosebumps” and released it as the first single, with nugget on Asylum.

It stilled in this country but one Ian Lloyd took it up, covered it and rode it up the American charts. A further cover version in Australia did well.

Brian and Terry’s partnership became more permanent and resulted in over forty songs in the year 1978, seven of which found their way on to Cliff Richard’s best selling “Roll And Roll Juvenile”. (Cliff has since further chart action with yet another Robertson/Britten effort, “Carrie”.)

THIS SEEMED as a good time as any for Brian Alexander Robertson to break his long running series of ducks and “Bang Bang” proved to be the right song. It’s since been followed by “Knock It Off” and “Tool In The Kitchen”, making up a trio of punnily, satirical singles, as instant as jingles and packed with more incident than an episode of “Coronation Street”. It’s essentially, says he, that he’ll come up with a tune called “I Love You” or “Mourning.”

“Tracks you get in quickly, don’t they? Songwriting’s a craft; that’s as good as it gets. The old school trick is still the hardest game in the world.”

“Because I write preformulae for ever; I can sit down and write songs that are unusual and old and so on but to get something that is acceptable to the radio is very difficult. I think it’s even better, if you get a run of a battery now that I know what’s involved then it was ever was.

An album was inevitable, “Initial Success” (pd/ot) is a chocolate box packed tight with astonishingly shyly, it contains alling three hits singles and one tune. “England’s Green And Pleasant Land”, which has made the top all the way from the 1973 album.

Between Terry Britten’s skillfully crafted production and Robertson’s ear for everyday life, they’ve got together an amusing and undealt with catchiness, as attractive as it seems stomach old fashioned, 5 very more accessible than anything I’ve done before,” Brian comments. “You can enjoy it on a number of levels. They’re all fantasy situations; almost without exception.”

A talent suggests that he could adapt himself to the disciplines of writing a musical. Would he consider it?

“I don’t think so. I like to achieve things quickly, I get very very bored with things. This sort of thing is a bit of a conceit. It’s not a lack of an envelope; it’s a quick sketch and what’s the next step? It’s never The Sistine Chapel.”

The NEXT step is take this character A. A. Robertson on the road to meet the people. Though what kind of people will come along to be introduced Brian admits before, “Most people don’t even know it’s a song or if they do they could just be good at miming...”

A QUICK SKETCH

That’s how B. A. Robertson sees his current musical role. David Hepworth colours in the background.

To his credit, Brian refers to the area in question with a certain affectionate sarcasm and is already planning to arrange a picture session with Phil Lynott and Bob Geldof to highlight the crucial importance of the prominent chin in contemporary pop.

“I was the ugly screechy songwriter from down the street.” Brian says of his Glasgow youth, because playing with Van Der Graaf Generator, Brian mooned around for a couple of years, working with fringe theatre groups and sifting through various ideas...
The Brick Stops Here

Now hear this. If anybody ever dares to walk into this office again and so much as utter the word "brick" in the presence of a member of the editorial staff, we will not be responsible for the terrible retribution that may be taken. Anyways, below are the winners of our completely stupid Wreckless Eric competition; Numbers 1-6 each cop a special memorial brick and a copy of the album, "Big Smash"; Numbers 7-26 receive the album minus the brick, while the fifty runners up down the bottom can each look forward to a Wreckless Eric poster.

But please, no more. As the chicken farmer was fond of saying, "I mean, a yolk’s a yolk but there is a limit..."

1. IF I SAID YOU HAD A BEAUTIFUL BRICK WOULD YOU HOLD IT AGAINST ME: Bellamy Bros. — Pamela Marsden, Carmarthen.
2. FANNY (BE TENDER WITH MY BRICK): Bee Gees — Hannah Steed, Doncaster.
5. WAKE UP AND MAKE BRICKS WITH ME: Ian Dury — Mark Wells, Kilburn.
6. HOW MUCH IS THAT BRICK IN THE WINDOW: Patti Page — Andrew Griffiths, Manchester.
7. BRICKFIST IN AMERICA: Supertramp — Karen Johnson, South Shields.
8. TAKE THAT BRICK OFF YOUR FACE: Marri Webb — Alison Mulage, Deal.
10. I WAS BORN UNDER A WANDERING BRICK: Lee Marvin — S. McKay, Desborough.
13. KILLING ME SOFTLY WITH HIS BRICK: Roberta Flack — Judith Parkerston, Lincoln.
14. ISING IF YOU’RE GLAD TO BE A BRICK: TRB — Elizabeth Clague, Nottingham.
17. DON’T GO BREAKING MY BRICK: Elton John And Kiki Dee — Neil Cobden, Farnham.
18. NOW I WANNA SNIFF SOME BRICKS: Ramonee — Paul Bracegirdle, Wrexham.
20. I LOST MY BRICK TO A STARSHIP TROOPER: Hot Gossip — S. Davies, Swansea.
22. AIN’T LOVE A BRICK: Rod Stewart — Brian Unsworth, Wigan.
23. GET A GRIP ON YOUR BRICK: Stranglers — Donna Howell, Pontypprendy.
25. YOU’LL NEVER GET TO HEAVEN IF YOU BREAK MY BRICK: Dianne Warwick — Stephen Richards, Peterborough.
26. WUTHERING BRICKS: Kate Bush — Julianne Bolton, Carlisle.

POSTER WINNERS
Leonard Summarron, Poole; Heather Bosworth, Kettering; John Moyes, Wrexham; Tara Johnston, Pembroke; Carolyn Johnstone, Milton Keynes; Malcolm Waters, Dartford; O Tyler, Isle of Wight; Harry Emery, Tyne And Wear; D. J. Roberts, Bedford; U. J. Moore, Tring; Christopher Pike, St Helens; Michael Bates, Gwent; Simon All, Cardiff; Mike Dalton, Bristol; Lorna Wilson, Tyne And Wear; Margaret Ryan, Middlesbrough; Phil Vial, Ramagata; Peter Davies, Manchester; B. Johnston, Burnley; Christophor Corbridge, Enfield; Shari Smith, Sheffield; R. Johnston, Burnley; Yvonne Adams, Harpenden; Steve Quirk, Liverpool; Stuart Emerson, Cheltenham; Colin McPhedran, Glasgow; Kelly Brooks, Salford; Scott Kelly, Glasgow; Neil Thompson, Cleveland; Julian Smith, Merseyside; Karen Jones, Prescot; A. Mod, Southsea; Patan Brett, Gorleston; Sonia Dearing, Brighton; Avril Jones, Wakefield; Neil Cuthill, Loughborough; Alison Lockwood, Oswestry; Alex Chalmers, Edinburgh; Debbie Sopoga, Colchester; Karen Abbott, Sheffield; Stephen Lehenian, Corringham; Stephen Baker, Camberley; Ellen Kent, Basildon; Gill Roche, Hadnall; Andrew Piker, Leeds; Caroline Leyston, Port Talbot; Kevin Ingham, Wrexham; Brett Nicholls, Walsall; Keith Buchanan, Leicester; Tim Dykes, Basingstoke.

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White Punks On Dope

Teenage, had a race for the night time
Spent my cash on every high I could find
Wasted time at every school in L.A.
Getting loose, I didn't care what the kids say

We're white punks on dope
Mom and Dad moved to Hollywood
Hang myself when I get enough rope
Can't clean up though I know I should
White punks on dope (white punks on dope)
White punks on dope (white punks on dope)

Other dudes are living in the ghetto
But born in Pacific Heights don't seem much better
We're white punks on dope
Mom and Dad live in Hollywood
Hang myself when I get enough rope
I can't clean up though I know I should
White punks on dope (white punks on dope)
White punks on dope (white punks on dope)

I go crazy 'cause my folks are so ******* rich
I have to score when I get that rich white punk itch
Sounds real classy living in a chateau
So lonely, all the other kids will never know

We're white punks on dope
Mom and Dad live in Hollywood
Hang myself when I get enough rope
Can't clean up though I know I should
White punks on dope
White punks on dope
Repeat to fade

Words and music by Evans/Spooner/Stein
Reproduced by permission Rondor Music Ltd.
The names listed are hidden in the diagram. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in the right order, whichever way they run. Some letters will need to be used more than once — others you won't need to use at all. Put a line through the names as you find them.

Solutions on page 39.

ANTHONY MOORE
BAD MANNERS
B. A. ROBERTSON
BETTE BRIGHT
BLACKBEARD
CERRONE
CIRCLES
EDDIE RICHARD
CRAMPS
CRYSTAL GAYLE
EARTH, WIND AND FIRE
FEELIES
FRANKIE VALLI
HEART
JERRY LEE LEWIS
JETS
JOAN ARMATRADING
JOE TEX
LAMBRETTAS
LEMMY
LINDA RONSTADT
LURKERS
MAGAZINE
MARTHA AND THE MUFFINS
MEKONS
MOTORHEAD
NOLANS
ORION
PATRICE RUSHEN
PETER BROWN
PRINCE
PURPLE HEARTS
ROSE ROYCE
SCARS
SECRET AFFAIR
SKATALITES
SLAVE
TODD RUNDGREN
TOM PETTY
T. REX

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

MEET THE MAN!

THIS TIME we've come up with something a bit special for our competition. In conjunction with A&M Records, we're offering no fewer than 100 of the following fab packages as prizes. Get a load of this little lot!

1) A Joe Jackson sweatshirt, with a design approved by Joe and exclusive to this special competition.
2) A Joe Jackson "I'm The Man" album, but with a difference: it's a special American limited edition with the ten tracks on five 7 inch singles in picture bags, all in a box set along with a poster.
3) A black and white pic of Joe and the band, kindly autographed by their good selves.
4) A Joe Jackson sticker and badge.

Not bad, eh? As we said there'll be one hundred of these fab packages going out, but that's not all! In addition, the first correct entry opened after the closing date (Monday 5 May) will cop THIS as well:

1) A pair of tickets to see Joe and the band at the nearest venue to their home on Joe's national tour next month, with all transport provided.
2) The lucky pair will also go backstage before the gig to meet Joe and his boys.
3) A signed photo of this memorable event, which will also appear in Smash Hits!

So what do you have to do to win this prize of prizes? Simple. Just put the answers to the following questions on a postcard along with (1) your full name and address (2) your phone number (3) your sweatshirt size — small, medium or large, and send them to reach us by Monday 5 May (the closing date) at: Joe Jackson Competition, Smash Hits, Lisa House, 52-55 Carnaby Street, London W1. We'll take care of the rest.

Right — here's your six questions:

A) Joe Jackson comes from (1) Plymouth (2) Portsmouth (3) Bournemouth
B) Before he became famous, Joe used to play piano in (1) The Playboy Club (2) The Mondey Club (3) The "Hello Sailor" in Hull.
C) Joe's first big hit — name it please.
D) Joe's first album — can you name that as well?
E) Before he became famous, Joe used to play in a band. Was it (1) Arms & Legs (2) Hands & Knees (3) Bladder & Lower Intestine?
F) On stage, Joe also plays a musical instrument. Is it (1) guitar (2) mouth organ (3) tube?

(You'll find the answers in back issues if you're in difficulties.)

Right, that's it then — we can take it we'll be hearing from you?
SINGLES
By David Hepworth

WE START with a grovelling apology to Paul And The Lions whose single, "A.E.O.U." (Dinosaur) wasn't reviewed a few weeks ago due to circumstances entirely beyond my control (i.e., I forgot). While far from startling, this well-mannered pop tune with one foot in reggae and the other in the cash register deserves a mite more attention than it's probably getting.

If past form is anything to go by, "Call Me" (Chrysalis) will go where all Blondie's disco flavoured records go, the place in question being the very top of the charts. Produced by Giorgio Moroder and plucked from the soundtrack of "American Gigolo", this incisive item plays down the usual metallic keyboard rotation in favour of a swinging chord change that could have walked straight out of Status Quo's "Break The Rules" (I kid you not). The resulting drama manages to suggest empires crashing to dust without getting a single peroxide hair out of place.

From one crew gifted with the Mike's Touch we move to another —Chic. Bernard Edwards and Nile Rodgers have found yet another vehicle for their superior production technique in Norma Jeane whose "High Society" (Bearsville) takes familiar Chic riffs out for their regular exercise. Much as I admire their sophistication and savvy, I'm getting a little bored with hearing the same formula applied time after time. If you've heard recent Sister Sledge or Shelle B. Devotion efforts, then you've already heard this. Edwards and Rodgers obviously don't bore easy.

Paul McCartney is similarly content to freewheel, secure in his uncanny ability to line up any given three notes into the kind of tune that is impossible to shake out of the brain. No doubt, "Coming Up" (Parlophone) will see the world once more beating a path to his door to shower him with their spare cash, but I can recall the time when the sum total of this song would have been used to fill five bars of any Beatles song. It's not the thinness of the man's current output that offends — it's the way the ideas are spread so thin.

I hope and pray that The Ramones, having had a hit with the sluggish and unrepresentative "Baby I Love You", will build on that exposure and burst into the big league with the far more testy "Do You Remember Rock 'N Roll Radio", the one track from their last album where the collaboration with Phil Spector threatens to tear the roof off. It's the usual, insistent, nagging tune but this time lubricated with generous injections of keyboard and clipped along by numerous handclaps. If you can't afford a blue convertible and a trip to the Golden State, then this has to be about the next best thing.

And lo, on the fifth day of The Heavy Metal Revival, the record companies did finally get off their bums and went forth and offered recording contracts to the first long haired group they came upon. First MCA puliced Tygers Of Pan Tang from Newcastle and sent their single, "Don't Touch Me There" forth among the multitudes where it got 6 out of 10 on technical merit and just four for artistic impression. But then A&M begot 38 Special and "Rockin' Into The Night" and when this came before the people they said, as if with one voice, "this is an entirely different kettle of cod!" Get this for a plotline. Our hero is cruising down the motorway with his girl and he has "love" on his mind. So does he pull over? Nope. He goes faster and passes the time composing a song. Jeez, there's enough bad drivers around without people touching 90 while trying to find a rhyme for "baby" and stroking the passenger's thigh. The Police should be alerted.

"Eurovision" by Telex (Sire) just happens to be Belgium's official entry for the aforementioned international sunbath. As a plain pop record it's fearfully dull; alongside your average entry (like the British effort which I refuse to even mention by name), it takes on the proportions of a major work of art.

Lee Perry is Jamaican for the most important reggae producer in the world, if not the finest producer of any kind. So when I tell you that "Police And Thieves" by Junior Murvin (Island) stands as one of the man's three finest moments you'll be hot foot to the record boutique before I've even told you what it's like. Here is the song that The Clash took away and roughed up for their first album in all its original tense beauty, with Murvin's felsatto shining above Perry's inimitably lazy, seemingly haphazard rhythms. No record collection is complete without etc, etc.

Simplicity and ease are the two hardest things to pull off in pop. The Fabulous Thunderbirds have been working years to achieve the casual groove that makes "The Crawl" (Chrysalis) so irresistible. If Status Quo were subtle and had a singer who could really sing than they might sound like this. And seeing that they're not, you'd do well to make the most of these boys. Why is it that nearly all great records feature handclaps?

After the glorious of "Jumping Somebody Else's Train", I fear that "A Forest" (Fiction) represents something of a backward step for The Cure. Despite fine patterns in the rhythm section and some suitably thoughtful guitar, the song is tuneless and toneless. Maybe I'm just expecting too much. I'll give them the benefit of the doubt.

Desmond Dekker has re-recorded his massive hit of ten years ago, "Israelites" (Stiff) with some help from Blockhead sax maestro Perry Perry and a fine job all concerned have made of it. Desmond has ditched the earlier lazy delivery for a new jagged attack taken at speed with Perry contributing his usual perfectly dranged sax break midway. Although this treatment would never have been conceived had it not been for The Specials and Madness, there is a lot of love and affection swimming around here. I realise I'm always raving on about old records but look at it this way. If a fifteen year old track still thrills me just as much as it did first time out then it's fairly likely to do the same stuff for you. Now, medleys are usually disgusting affairs but "Supremes Medley" by Diane Rosa And The Supremes (Motown) just about single-handedly justifies the whole dummy business. In ten minutes of one side of a twelve inch you get six Supremes classics remixed and sequed together. In other words, ten minutes of pure biting class, and more fun fuel in one record than you've any right to expect. As a bonus the flip features Diane Rosa's best recent track, "Love Hangover". If you're holding a party and this fails to start mass movement then send everybody home and invite fewer corpses next time.

SMASH HITS 29
**ALBUMS**

**T-CONNECTION** "Totally Connected" (CBS). I've always thought there was something special about T-Connection and this album has proved just that. It contains a variety of tracks and proves that not only are they good at producing fast dancey tracks, but they can also produce some good slower and softer numbers. Although their album does consist mostly of fast music, there are the two slower numbers, and I think I prefer that side of them. All in all this album is very good. (6 out of 10).

- **Bev Hillier**

**RONNIE LAWS: Every Generation** (United Artists). If you can think of an album being a cross between Stevie Wonder and a saxophone then you'll probably come up with this one because it's exactly that. I found it uninteresting from start to finish as every track sounded so much like the last, and just being held together by the sax. Didn't really leave with a great impression, couldn't even name a best track. (3 out of 10).

- **Bev Hillier**

**ANGELIC UPSTARTS: We Gotta Get Outta This Place** (Warner Bros). Nice cover, shame about the music. To be fair, Mensi (who seems to be quite intelligent, despite appearances) writes some pretty strong lyrics, but the crotchetous music is little better than speeded up headbanging and predictable football chants. The Upstarts have indeed gotta get outta this place because this unrelieved "identik-punk" racket is simply too familiar. You also know what familiarity breeds. (5 out of 10).

- **Bev Hillier**

**BARBARA DICKSON: The Barbara Dickson Album** (Epic). In which this brilliant singer at last finds the punchy production and melodic material she needs for her superb voice to truly shine. A tuneful mixture of her own fine songs and Alan "January February" Turner's beaty pop-rock, every track on this immaculately executed album is a potential jukebox staple and should finally establish Barbara Dickson as a chart regular. (7 out of 10).

- **David Hepworth**

**GENESIS: Duke (Charisma).** Back on your heads, lads... Despite the superbly hard hitting "Turn It On Again" and the obvious follow up "Misunderstanding", it's goodbye to compact songs and back to elephant-like concept albums again—all reared and no risk. Still more melodic and intelligent than most old wave—at least there are no silly leathers or "macho" lyrics—but there are a lot more interesting and exciting things around than this tediously overblown opera. Shams—I expected better. (6 out of 10).

- **Red Starr**

From Motown originals to British updates and The Little Roosters who make a most creditable job of "That's How Strong My Love Is" (AMI), an old Detroit epic of guts 'n' grit which usually presents problems for nascent front bands. Not for The Roosters though, who seem to put on a couple of feet in height half way through.

"Tonight's The Night" by Sharon Page (Sourc) is a Harold Melvin produced disco number that arrs on the side of relaxation and could well be a middling hit. But, if forced to choose between Sharon and Liquid Gold, I'll take Carlene Carter every time. As if being a marvellous singer wasn't enough, she also has the cheek to be the daughter of Johnny Cash and wife of Nick Lowe. (Good advice shouldn't be in short supply round the dinner table.) Anyways, to the point: "Do It In A Heartbeat" (Warner Bros) is a casual, near lackadaisical, love song constructed on soul lines with just a glimmering of country roots poking through. With any luck a sizeable hit.

We finish with a quick mention for "The Bucket Of Water Song" by The Four Bucketeers (CBS), these being the presenters of "Tiswai" and the anthem in question being their theme song. What can one say? A searing indictment of Western Society in the shadow of the bomb, this earth shattering performance incorporates the hardest edges of electronic music, dub, avant garde jazz and... (I think you've missed the point. Ed)
Some things you never get used to
Even though you're feeling like another man
There's nothing that he can do for you
To shut me away as you walk through
Lovers laughing in their amateur hour
Holding hands in the corridors of power
Even though I'm with somebody else right now

Chorus
High fidelity
Can you hear me? Can you hear me? Can you hear me?
High fidelity
Can you hear me? Can you hear me? Can you hear me?

There's a new kind of dedication
Maybe you'll find it down the tunnel
Maybe I got above my station
Maybe you're only changing channel
Even though you're nowhere near me
And I know you kiss him so sincerely now
Even though the signal's indistinct
And you worry what silly people think
Who just can't wait to feel so frozen out
I bet he thinks that he was chosen out
Out of millions I suppose he'll never know about

Repeat chorus to fade

Words and music by Elvis Costello
Reproduced by permission Plangent Visions Music Ltd.
Food For Thought
By UB 40 on Graduate Records

Ivory Madonna, dying in the dust
Waiting for the manna coming from the west
Death a certain harvest scattered from the skies

Skin and bones is creeping, doesn't know he's dead
Ancient eyes are peeping from his infant head
Politicians argue sharpening their knives
Drawing up their bargains, trading baby lives

Ivory Madonna, dying in the dust
Waiting for the manna coming from the west

Hear the bells are ringing, Christmas on its way
Hear the angels singing, what is that they say?
Eat and drink, rejoicing, joy is here to stay
Jesus Son of Mary is born again today

Ivory Madonna, dying in the dust
Waiting for the manna coming from the west

Words and music by UB 40
Reproduced by permission
Graduate Music/New Claims Music

Geno
By Dexy’s Midnight Runners on EMI Records

Back in ‘68 in a sweaty club, oh Geno
Before Jimmy’s machine and the rocksteady rub, oh Geno
On a night when flowers didn’t suit my shoes
After a week of flunkin’ and bunkin’ school
The lowest head in the crowd that night
Just practisin’ steps and keepin’ outa the fights

Chorus
Academic inspiration you gave me none
You were Michael the lover, the fighter that won
And now just look at me as I’m looking down on you
No, I’m not being flash, it’s what I’m built to do

That man took the stage, his towel was swinging high, oh Geno!
This man was my bombers, my dexy’s, my high, oh Geno!
And the crowd, they all hailed you and chanted your name
But they never knew like we knew
Me and you were the same
And now you’re all over, your song is so tame
You fed me, you bred me
I’ll remember your name

Repeat chorus

Oh Geno!
Oh Geno!
Oh Geno!
Oh Geno!

Words and music by Rowland/Archer.
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15 ROCKIN' HUMDINGERS
THE UNDERTONES
HYPNOTISED

LIMITED EDITION CONTAINING FREE MOBILE

THE HUMMING TOUR • SPECIAL GUESTS • THE MOONDOGS

APRIL 23 BRIGHTON • Top Rank
APRIL 24 GUILDFORD • Civic Hall
APRIL 25 BRISTOL • Colston Hall
APRIL 27 BOURNEMOUTH • Winter Gardens
APRIL 28 LEICESTER • De Montfort Hall
APRIL 29 MANCHESTER • Free Trade Hall
APRIL 30 BRADFORD • St. Georges Hall
MAY 1 LIVERPOOL • Empire Theatre
MAY 2 BELFAST • Queen University (May Bell)
MAY 9 CAMBRIDGE • Corn Exchange
MAY 10 AYLESBURY • Friars
MAY 11 NORWICH • University
MAY 12 HEMEL HEMPSTEAD • Pavilion
MAY 13 PORTSMOUTH • Locarno
MAY 15 BIRMINGHAM • Odeon
MAY 16 BATH • Pavilion
MAY 17 MALVERN • Winter Gardens
MAY 18 CARDIFF • Top Rank
MAY 20 LONDON • Hammersmith Palais

SMASH HITS 33
CONGRATULATIONS, Smash Hits, you've done it again! First the 'unofficial' "Wondrous Squeeze" appears on a compilation album, now you blame A&M and promise to give us another freebie. We get The Skids and XTC's "Ten Feet Tall", a version not to be released in this country. Then we go to our record shop and buy XTC's new single and that's it! The same version of "Ten Feet Tall". You'll get another one as well. That's all very well if you're Virgin but if you ask me, your letters in your dearies need reinventing.

Simon Hart, Woodford.

What can we say? When we asked about the freebie, we asked for an exclusive for you and Virgin said they wouldn't be releasing it in this country. Since we've been found wanting in the minds and since they didn't even bother to tell us, we've not pleased about it either, grrr, louse. . .

Actually, the Joe Jackson competition on page 29 is A&M's way of saying sorry about the WooCommerce fail. Virgin — we're waiting.

I READ a letter a couple of issues ago, from someone called David Stamp. I don't know where you get your information about a drum solo by Richie Blackmore, but you better brush it off because he doesn't even play it.

Blackmore/Rainbow Fan, Sutton Coldfield, W. Midlands.

WHEN GARY Numan appeared on Radio One's Personal Call, he played a song called "Neon Light" by Kraftwerk. While reading Nuts March 20th I saw in John Foy's All Time Top Ten. Could you tell me the title of the album it comes from and if it is still available? GARY Numan, Fan, Sheffield.

The track you're after comes from Nuts Issue 20.

SAY THE IRONIC Dublin reader (Issue 20 March).

I wouldn't agree more! An Equalised Worscote Reader.

SAY THE IRONIC Dublin reader doesn't like all the arguments — shamer! Fans should defend their bands against cheap criticism. It's not to influence people if they can't appreciate a great band like The Police it's their 'toll' but to get the facts straight.

Lee Emily, Bow, London.

DEAR LEEDS United Fan (Issue March 20).

THE RUTE are NOT RIP-OFFS! If you knew them as people you would find that there's nothing fake about them. They're one of the few groups around who write songs that show they care about their fans. For example, "I-Hey" is anti-hero, "Love in Vein" (tackles race) "the world is my home" (Southall riots), "S.O.S." (a thriller & film 

The Rute are really into seeing that their fans have a good time at their concerts, wall of sound, the Pistols and the Stranglers. So get your facts right! Ian (dedicated fans fan), Haye, Middlesex.

I AM writing to you to ask why you put Gary Numan as Twop of The Year! Paul Goodwin, Holborn, London.

We've had several complaints from people saying this list is compiled by you readers who voted — all we did was count your votes!

I am really disgusted with you for putting them in the category "Man-Machine" and it is still available — on Capitol EST 17726, O.K.

THE LEEDS United fan (Issue March 20) pointed out that the brilliant Cress single was about the degradation of women, which I think is wrong, but as a punkette, I think most other girls deserve what they get and more. In the same issue was a girl who wanted to marry Uguja and above her letter was one from Bill's No. 1 girl. Girls like those who put as much emphasis on looks as music deserve to be shot. I feel ashamed to belong to the same sex.

Why should looks matter so much? Does music go no further than the centre pages of "Jackie" and "Pixies" the pathetic, "too nice lovely" attitude is for transvestites, for God's sake keep it out of punk. Very Dangerous.

DEAR SMASH Hits, Stig is NOT 3rd Twop Of The Year! Police Fan, Blyth, Northumberland.

I AM inclined to agree with David Hyde in issue March 20. I am also sick of kids or plastic mods going up to "I Hate The Specials, Madness, The Selectar etc. are for the 15 to 17 year old group that say this but the little kids who latch onto it.

I have been a fan of The Who since "I Hate The Specials" and come from a family of mods. So it's not the mods who say "The Specials are mods" — it's the "impossible" and the "the mods who say it". Original Mod, Farnham, Hants.

ALL US mods know that The Selectar are mods and their mods last and long, but they need to know what mod is and what ska is. It's like we're both hiding things from each other and what we wear. You wear what you want if that's what you want. And Travis (true two mod), Preston Comprehensive, Yorks.

NOW LOOK "ere! This mod/rude person like various people is getting up my nose. Now I've got big friends against people who don't like mods should they be so much against them? I'm not saying mods aren't violent, but there's all to be said for being able to live and let live. What would you do if you were them? Triff (trummies), Basley, Kent.

I WOULD like to register a public complaint. Approximately six months ago Pink Floyd were requested to party at the Nottins (the band of the Crouch). The last booking that party sent over the request to Pink Floyd,巢 Harvest Records and also at great expense enabled a S.A.S for their reply. However, it seems that all this was ignored, even though the Floyd were going to be paid the enormous sum of £390. This seems to be a pretty poor show on the part of the U.K. entertainment record company. However I am pleased to announce that the party was a total success. E. F. Clique, London.

COULD YOU tell me why the lead singer of Rascally has the collar of his jacket permanently turned up (it even holds it up)? He is trying to hide a joyful bit of drugs or an incurable disease! If it isn't, would he please put it down? It's most annoying! Derek Martin, Bath, Avon (sling door)."

I MUST write to tell you how much I enjoyed Toyah Wilcox's album, "Smoke Farming In Barnet". I am a shepherd working in Barnet and I find it easy to relate to. I always lave a tape of it my sheep as I lead them through the busy streets of Barnet and they seem to enjoy it too. John DowNSMITH, Barnet School Farm.

HIPPERS! A good recipe if you're thinking of committing suicide. Two parts Stella Quo, 10oz, Zeppelin, 1 pint Sharin', Stevens.

2oz. Darts, 6oz. Lena Martell, 3oz. Rainbow. Method: blend status Quo with a pint. When you have this mixture in a pint glass, add a pint of Sharin' Steve's. Let it stand for one month. When you have this mixture in a pint glass, add a pint of Sharin' Steve's. Let it stand for one month. When you have this mixture in a pint glass, add a pint of Sharin' Steve's. Let it stand for one month. When you have this mixture in a pint glass, add a pint of Sharin' Steve's. Let it stand for one month. When you have this mixture in a pint glass, add a pint of Sharin' Steve's. Let it stand for one month. When you have this mixture in a pint glass, add a pint of Sharin' Steve's. Let it stand for one month. When you have this mixture in a pint glass, add a pint of Sharin' Steve's. Let it stand for one month. When you have this mixture in a pint glass, add a pint of Sharin' Steve's. Let it stand for one month. When you have this mixture in a pint glass, add a pint of Sharin' Steve's. Let it stand for one month. When you have this mixture in a pint glass, add a pint of Sharin' Steve's. Let it stand for one month. When you have this mixture in a pint glass, add a pint of Sharin' Steve's. Let it stand for one month.

DEARLY BELoved.

Thank's lie B A. Robertson. The Blackmore/Rainbow Fans are sick of the sun and have realized the way to start a format is not to think; What a lot we owe to this man. My love and deepest sun's shadow o'ver, Lil Flower, Hayle-

DEARLY BELoved.

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IT AMAZES me that most good singers are either bi-seuxal or gay, e.g. David Bowie, Elton John, Roger Daltrey, Robin, John. I wonder who else will be listed. Gene Gofed and maybe, or even Sting — but then I seem good singers! Jam Fan, Todworth.

THANKS TO Pauline of The Selectar for putting the minority of skinheads which were mods of Guildford really well in their place. To quote her, "Two-tone isn't just black and white, you see. The more you talk, the more you find out. What difference does it matter what clothes you wear? It's what's underneath that counts." Thank you very much, Little Eagle, Frinton on Sea and you for the sun, Little Eagle, Frinton on Sea.
**Don’t Push It Don’t Force It**

By Leon Haywood on 20th Century Records

I'm ready
I'm ready now
I want you now

Chorus
Don't push it, don't force it, let it happen naturally
It will surely happen if it was meant to be
Don't push it, don't force it, let it happen naturally
It will surely happen if love was meant to be

Patience isn't my best virtue
When I'm in the mood for love
I can't control my passion
I wanna love you all over

Repeat chorus

My nature's high, inside I'm burning
About to lose self control
I can't fight this feeling
My love is much too hot to hold

Repeat chorus

Hey la la la la la la la la
Hey la la la

It if was really meant to be (don't push it)
It will happen naturally (don't force it)
What will be will surely be (don't push it)
If love was meant for you and me (don't force it)

Repeat chorus

You're the spark that lights my fire
You sent me off to fool alone
I can't stand anticipation
I'm in the mood to get it on

Repeat chorus and ad lib to fade

Words and music by Leon Haywood
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Friday April 18
Genesis Manchester Apollo
B.A. Robertson Manchester Free Trade Hall
Lambrettas Sunderland Fusion Club
Jude Tzuke Torquay Princess Theatre
Secret Affair Cromer West Rutton Pavilion
Detroit Spinners London Hammersmith Odeon

Saturday April 19
Genesis Manchester Apollo
B.A. Robertson Wolverhampton Civic Hall
Lambrettas Peterborough Focus
Secret Affair Birmingham Odeon
Sham 69 Swindon Oasis

Sunday April 20
B.A. Robertson Osby Assembly Rooms
Matchbox Guildford Civic Hall
Sham 69 Birmingham Top Rank
Showaddywaddy London Tottenham Court Road, Dominion
Jude Tzuke Bristol Colston Hall
Secret Affair Bristol Alcopa
Def Leopard Blackburn King George’s Hall
Blues Band London Canning Town Bridge House
Detroit Spinners Manchester Apollo

Monday April 21
Genesis Bradford St George’s Hall
B.A. Robertson Leicester De Montfort Hall
Sham 69 Manchester Apollo
Jude Tzuke Oxford New Theatre
Secret Affair London Hammersmith Palais
Madness Margate Winter Gardens
Detroit Spinners Birmingham Odeon

Tuesday April 22
B.A. Robertson Sheffield City Hall
Matchbox Blackburn Bay Horse Inn
Jude Tzuke Manchester Apollo
Madness Gt. Yarmouth Tiffany’s
Sham 69 Glasgow Tiffany’s
Martha & The Muffins London Marquee
Detroit Spinners Southampton Gaumont
Blues Band Cardiff Top Rank

Wednesday April 23
Genesis Edinburgh Odeon
Jude Tzuke Glasgow Apollo
Madness Weekend Walnut Club
Revillos Coleraine Ulster University
Undertones Brighton Top Rank
Blues Band Bristol Granary

Thursday April 24
Genesis Dundee Caird Hall
B.A. Robertson Preston Guildhall
Dr Hook Glasgow Apollo
Matchbox Sheffield Limit Club
Showaddywaddy Southport Theatre
Lambrettas Leeds Ford Fords Green Hotel
Jude Tzuke Newcastle City Hall
Cure Manchester New Free Trade Hall
Revillos Dudley Trinity College
Martha & The Muffins Newcastle Mayfair
Undertones Bristol Colston Hall
Matchbox London The Venue
Blues Band London Chelsea College

Saturday April 26
B.A. Robertson Birmingham Odeon
Dr Hook Manchester Apollo
Matchbox Uckfield School
Showaddywaddy Blackpool Opera House
Jude Tzuke Middlesbrough Town Hall
Madness Bridlington Royal Spa Pavilion
Cure Manchester Osbourne Club
Revillos Cork University College
Gloria Gaynor London Tottenham Court Road
Dominion
Martha & The Muffins Huddersfield Polytechnic
Blues Band Leicester Polytechnic

Sunday April 27
Genesis Glasgow Apollo
B.A. Robertson Bristol Colston Hall
Dr Hook Liverpool Empire
Showaddywaddy Blackburn King’s Hall
Jude Tzuke Leeds Grand Theatre
Madness Bradford St George’s Hall
Def Leppard Leicester De Montfort Hall
Martha & The Muffins Birmingham Top Rank
Undertones Bournemouth Winter Gardens
Cure Bristol Locarno

Monday April 28
Genesis Glasgow Apollo
B.A. Robertson Bournemouth Winter Gardens
Dr Hook Birmingham Odeon
Madness Chester Deeside Leisure Centre
Cure Bournemouth Stateside Centre
Undertones Leicester De Montfort Hall

Tuesday April 29
Genesis Newcastle City Hall
Jude Tzuke Sheffield City Hall
Madness Blackpool Tiffany’s
Def Leppard Derby Assembly Rooms
Undertones Manchester Free Trade Hall
Blues Band London Drury Lane Theatre Royal
Cure Coventry Tiffany’s

Wednesday April 30
Genesis Newcastle City Hall
B.A. Robertson Brighton Dome
Dr Hook London Hammersmith Odeon
Jude Tzuke Liverpool Empire
Madness Sunderland Mayfair
Undertones Bradford St George’s Hall
Blues Band Glamorgan Polytechnic
Cure Brighton Top Rank

Thursday May 1
Genesis Carlisle Market Hall
B.A. Robertson Margate Winter Gardens
Dr Hook London Hammersmith Odeon
Thin Lizzy Newcastle City Hall
Jude Tzuke Leicester De Montfort Hall
Martha & The Muffins Sheffield Polytechnic
Undertones Liverpool Empire
Blues Band Carmarthen Trinity College

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When ordering, please state West and inside leg measurements, and second colour choice. All prices include P&P. Allow 2 weeks for delivery.

SKA SUITS (as drawing) £49.95

JACKETS ONLY — £35 TROUSERS ONLY — £15 STRIPED BRACES — £2.95

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Beck or White. Sizes S, M, L — £3.95

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Sizes 32-40 £27.95

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Union Jack Jackets
Sizes 32-40 £66.99

PUZZLE ANSWER

GUARDIANS Pic: PAUL SLATTERY

BACKGROUND: BERTIE BLACKETT

38 SMASH HITS
Living After Midnight
By Judas Priest on CBS Records

Chorus
Living after midnight
Rocking to the dawn
Loving till the morning
Then I'm gone, I'm gone

I took the city 'bout a 1am
Loaded, loaded
I'm all geared up to score again
Loaded, loaded
I come alive in neon lights
That's when I make my move right

Repeat chorus
Got gleaming chrome reflecting feel
Loaded, loaded
Ready to take on every deal
Loaded, loaded
My pulse is racing, I'm hot to take
This motor's revved up fit to break

Repeat chorus
I'm aiming for ya
I'm gonna floor ya
My body's coming
All night long

The air's electric, sparkling power
Loaded, loaded
I'm getting hotter by the hour
Loaded, loaded
I set my sights and then home in
The joint starts flying when I begin

Repeat chorus to fade

Words and music by
Tipton/Halford/Downing

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