

SMASH

HITS

April 3-16 1980
30p

FORTNIGHTLY

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 DEVELOPING

10cc.
New Album.
'LOOK HEAR.'

This is going to worry you all day.



Album: 9102 505
Cassette: 7231 303



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April 3-16 1980 Vol 2 No.7

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 a one-off opportunity to grab yourself a Jam 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, innit? 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 two weeks...



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**NEXT ISSUE
ON SALE**

APR

17



Let's Do Rock Steady

By The Bodysnatchers on 2 Tone Records
1, 2, 3, 4

People get ready, gotta do rock steady, aha aha
People get ready, gotta do rock steady, aha aha
Do rock steady
Do rock steady, aha aha

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

On lead guitar, S.S.S.S.S.S.S.J., Miss S.J.
On sax, little Miranda

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

People get ready, gotta do rock steady, aha aha
People get ready, gotta do rock steady, aha aha
Do rock steady
Do rock steady, aha aha

Repeat last verse

Last chance to dance, to rock steady
With the rock steady beat, yeah
Rock rock, rock, rock, rock steady, rock steady

Words and music by R. Thompson, arr.
Bodysnatchers.
Reproduced by permission Sparta/Florida Music Group.

PH: JILL FUMANO/ONYX



Missing Words

By The Selector on 2 Tone Records

Last night when I told you all that stuff
About the way things are
You didn't understand a word
But you said you did
Now I'm not the honest Joe I might seem
I can't take your lies
It's late, I'm tired, your words just
Crackle along the wire

You've got a problem baby (you've got a
problem)
It's all over now (it's over now)
You thought you had it made
It's over, it's over, it's over

Chorus
Missing words, missing words, it's just
Missing words, missing words, it's just

Missing words, missing words, it's just
Missing words, missing words, it's just
Missing words

It just don't make sense the way you did
The things you did
You might have thought that I was dumb
But I'm all wired up
Game's up, move on
Why don't you get out of my hair
I wonder if you ever do really care

You've got a problem baby (you've got a problem)
It's all over now (it's over now)
You thought you had it made
It's over, it's over, it's over

Repeat chorus to fade

Words and music by N. Davis
Reproduced by permission Selector Copyright/Rak Publishing Ltd.

PH: PAUL COVATZ/ONYX



Night Boat To Cairo

By Madness on Stiff Records

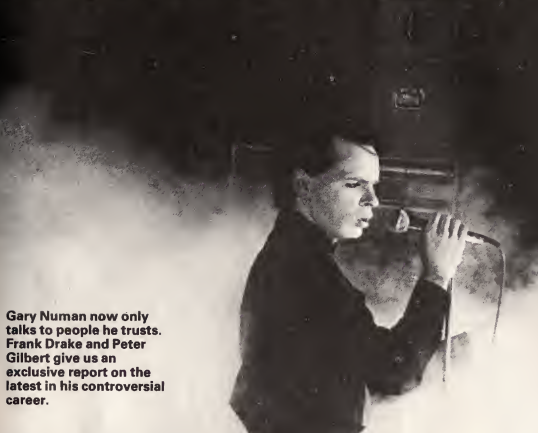
Night boat to Cairo
It's just gone noon, half past moonson
On the banks of the river Nile
Here comes the boat
Only half afloat
Oarsman grins a toothless smile
Only just one more to this desolate shore
Last boat along the river Nile
Doesn't seem to care
No more wind in his hair
As he reaches his last half mile

The oar snaps in his hand
Before he reaches dry land
But the sound doesn't dampen his smile
Just pokes the wet 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. McPherson/M. Barron.
Reproduced by permission Warner Bros Music Ltd.

ME, DISCONNECT FROM YOU



Gary Numan now only talks to people he trusts. Franz Dribe and Peter Gilbert give us an exclusive report on the latest in his controversial career.

WE PUSH the appropriate button on the wall outside Gary Numan's West London flat. After we announce our names through the grill of the outside security microphone, a buzz 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 Gary Numan's apartment. Gary, dressed in a T-shirt and jeans, is relaxed and chatty as he sits cross-legged on the floor. It's been exactly a year since 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 — is frustrating for him now that he's reached his goal?

"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'm back to looking for something again, like I was before. Now I sit here for hours and hours, day after day, looking for something more. I still want to do something in films, but I'm not sure whether I'm confident enough, whether I've got enough talent to take it further than just one experiment, or that I could write enough short stories to take it any further than one collection of twelve.

"I don't even feel confident that I can go on writing songs sometimes. In fact, I feel very unconfident about the whole thing!"

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

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

Why old?

"I feel old, I feel old and wise."

Is this because your success

happened too quickly for you?

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

"Maybe it's the same for everyone at any age and I'm just going through that, but I think I would need to be few 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 knock you, that they are not really important?

"Yes, it does, but I have never said that they are important to that extent. Not at this level they're not important, but it still doesn't alter the fact that every time I pick up a paper I read some snide comment or other

and that upsets me, and I get depressed about it naturally. I don't read papers anymore because each week they're tearing me down and that gets on my nerves after a while."

THE INSECURE, paranoid, weak-willed impression given by Gary Numan in the late '70s certainly doesn't apply to the person now 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 naive honesty which is apparent in his answer to our question.

"Yeah, more than ever!"

But what about those at that write to you and go to your gigs, there's a lot of warmth there surely?

"Yes, maybe, but it's a very short lived isn't it? I'm not stupid

enough to think that they are going to write letters to me saying they're going to love me for ever, any next year, because I know damn well that they probably won't."

"So all that you've mentioned isn't really any consolation at all because it's all sheer fantasy on their part and this makes me feel possibly lonelier than I would've felt if I had never got in the first place."

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

"I can see it and I can feel it but what I'm saying is, it's only real for other people. It's not like loving somebody and loving that somebody for the next 50 years; it isn't that real."

"Most of it comes from young girls or sometimes young boys and it's sheer childhood fantasies and teenage crushes on the latest pop star. 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 anything more than that."

Has success changed you at all?

"Yes, it's made me much lonelier than I was before. That's very sad to hear you say that?"

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

"Obviously we're talking about it on the dark side of the coin but there's lots of good things about it too. I suppose I tend to think more about the bad points." (Gary laughs) "that way I can write more songs."

In HIS official fan club newsletter, it stated that he would be appearing on the Kenny Everett Video Show on New Years Eve, singing a version of 'I Die. You Die.' We wanted to know why he didn't appear on the show. What went wrong?

"Well, the reason we said we was going to do it was because we were asked by Thames Television to do it, and they said it would be for the New Years Eve show."

We then went and filmed it and spent a whole day on it. I was dancing for about eight hours without a break, filming this bloody thing, and there were promises all round that I could go up and help with the editing.

"It was definitely going to be on the New Years Eve show because it was 'Looking into the 80's', and there was going to be people from the 70's like Bowie. And as it was New Years Eve, it was going to show what was happening in the 80's, that sort of thing. This was going to be, that was our part in it."

I went down to work, I've lost do his bit after we'd done ours

and I got thrown out. I was told by the director that Bowie didn't want me there, which was fair enough, I suppose. I was told that you personally or everyone else as well?

"Well, me to start with and then apparently he was upset by it and then everyone had to go. Later on he stormed off and went to his home in the Cotswolds. Everett. The next thing we heard was, we were not being used at all."

"Then we were told that what we did and what Bowie did was not working well together. That was rubbish because I saw what Bowie did, because I was there, and they are nothing like each other at all. There was no way that they could not have gone together."

"I'm not sure they wanted us to do the show in the first place because it would have been good to have a confrontation between David Bowie and me on the very last programme of the year, just to compare if nothing else."

"And I was all for that, because it would've cleared the air once and for all, and hopefully people would have realised, seen it side by side, that we are really nothing alike at all. The way Bowie moves and sings and his music, is nothing like the way I move and sing and my music!"

"Now the fact that he wore a black leather jumpsuit — and I wouldn't dare say he was copying me by wearing black — I wouldn't dare say that."

"Anyway, to go on from that, we found out later that the man who directs the Everett show, also works with Bowie during the year on his own videos, so obviously there is a big cash involvement."

"And then we all came to the conclusion, which wasn't denied at the time by the producer of the show, that Bowie didn't want us on it and he had pulled this cash lever with the director to get us off it. And that seems to be what happened."

"The last thing we heard from Thames was that they had changed the format of the show and instead of looking into the 80's, it was now decided to look back at the 70's. But that was still not a good enough reason to take us off it because we were the last pop stars of the 70's, so we should've been on it for that reason, more than any other."

"So whatever reason they said, the fact is we were not on it and there was no reason for us not to have been on it, except that Bowie didn't want us on it and he used his influence with the director to get us off it. Now that may or may not be true."

IF WHAT Gary is saying is true, then he surely has must be disillusioned with Bowie?

"Completely! I look at him in a completely different light now, to how I saw him before. I've lost a lot of respect for him because,

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

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

"No, I don't expect them to be taken off shows just because he's worried about opposition, especially as I'm considered by the press and most Bowie fans alike to be just a cheap Bowie rip-off anyway. If I am a cheap Bowie rip-off, why is he scared of having me on the same programme?"

"Obviously I'm not a cheap Bowie 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 worried about it!"

If this is the case, that Bowie regards you as a threat, how does it make you feel?

"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 idolised that bloke for seven years and the first chance I get to meet him, he decides to do that."


GARY NUMAN: still as outspoken, still as honest, still as interesting. Now he's speaking out more, against 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 Gilbert and Francis Drake run a fanzine called "In The City". Issue 14 is now available containing more on Gary Numan, Adam & The Ants, Ultravox, Poison Girls and more, and costs 40p (including post) from: In The City, c/o Compendium Books, 234 Camden High Street, LONDON NW1.



PHOTO: PETER GILBERT



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.




T H E S O U N D T R A C K O F

American Gigolo

FEATURING THE FULL LENGTH VERSION OF

BLONDIES STATESIDE SMASH **"CALL ME"**

A N D

CHERYL BARNES "LOVE & PASSION" GIORGIO MORODER'S "NIGHT DRIVE" 

B U T Z

MORE STEPS BEYOND

MADNESS RETURN from touring Europe and America in April and launch straight into their first headlining 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 Pavilion (17), Torquay Town Hall (18), St Austell New Cornish Riviera (19), Margate Winter Gardens (21), Great Yarmouth Tiffanys (22), Peterborough Wirrina Stadium (23), Coventry Tiffanys (24), Bridlington Royal Spa Pavilion (26), Bradford St Georges Hall (27), Deeside Leisure Centre (28), Blackpool Tiffanys (29), Sunderland Mayfair (30), Carlisle Assembly Rooms (May 2), West Calder Regal Suite (3), Aberdeen Fusion Ballroom (4), Irvine Magnus Centre (5), Belfast Whitehall (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 on bass 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.



PH: NEAL PRESTON/LEF

LOOK HERE?

10 CC undertake a national tour in May to promote their new album, "Look Hear?". 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 "Animlympics", 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.



PETE BRIQUETTE pledged 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 new members are found. Nothing final can be announced until the management 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 Frehley confessed after a gig in New Jersey, "I know. We can't play to save our lives." Frehley 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...



PH: BRIAN ARIS

CALENDAR GIRL

BARBARA DICKSON used to work in the local Registrar's office in her home town of Dunfermline in Fife and sing 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 on the 'John, Paul, George, Ringo and Bert' musical show in Liverpool. The show, 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 hits with a revamped oldie, "Answer Me" and "Another Suitcase In Another Hall" from "Evita".

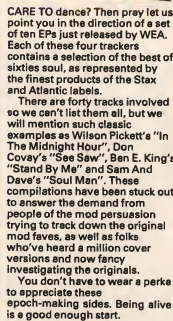
Recently signed to Epic, she grazed the charts for them with "The Caravan Song", written by Miles Bart. Both that and her hit single, "January February", are taken from her latest album, cunningly entitled "The Barbara Dickson Album".



CARE TO dance? Then pray let us point you in the direction of a set of ten EPs just released by WEA. Each of these four trackers contains a selection of the best of sixties soul, as represented by the finest products of the Stax 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", Don Covay's "See Saw", Ben E. King's "Stand By Me" 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 faves, as well as folks who've heard a million cover versions and now fancy investigating the originals.

You don't have to wear a perke to appreciate these epoch-making sides. Being alive is a good enough start.



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 13 and continues as follows: Stafford Bingley Hall (14), Manchester Apollo (15), Edinburgh Usher Hall (17, 18), Glasgow Apollo (19, 20), Newcastle City Hall (23), Preston Guildhall (23), Sheffield City Hall (24), Bristol Colston Hall (25), Southampton Gaumont (26), Wembley Arena (28, 29).

The show will last two hours and will be accompanied by specially made films.



FRATERNAL FUNK

THE BROTHERS Johnson are brothers. (Makes a change.) Louis (bass) (left) and George (guitar and vocals) were discovered by veteran producer/arranger Quincy Jones who took them to A&M four years ago and produced their first album, "Look Out For No. 1" with considerable success. With "Strawberry Letter 23", The Brothers made their first and most rewarding stab at the British charts up till now, when they're scoring heavily with "Stomp" from their fourth album, "Light Up The Night".

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 Ayn Rand.

Since that time, the band has thrived on Peart's epic compositions, with long story songs taking up whole sides of albums like "Crest 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 Waves", from which the current single, "Spirit Of Radio", is taken.



Rush: Messrs Lifeson (left), Peart and Lee.

ALL TIME TOP TEN

Dave Wakeling (The Beat)

1. TOOTS & THE MAYTALS: Punky And Pride (Trojan)
2. SMOKEY ROBINSON & THE MIRACLES: Tracks Of My Tears (Tamla Motown)
3. MANFRED MANN: He He Said The Clown (Fontana)
4. THE CONGO: Children Cry (Black Art)
5. TIM BUCKLEY: Sweet Surrender (Discreet)
6. TAPPER ZUKIE: Viago (Mer)
7. ELVIS COSTELLO: Secondary Modern (F-Beat)
8. PERCY SLEDGE: When A Man Loves A Woman (Atlantic)
9. THE UNDERTONES: Male Model (Gord)
10. CAPTAIN BEEHFEHR: Moonlight On Vermont (Epic)

I like all of these because of their lyrics, especially the Tim Buckley one.

(N.B. Toots & The Maytals, The Congos and Tapper Zukie are all reggae; Tim Buckley was an American singer-songwriter; Percy Sledge was a soul singer and Captain Beehfer is an American, er, eccentric! Ed.)

A Collected Works of



Philip Lynott

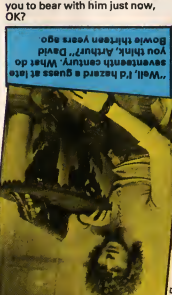
ANOTHER MAN after your book token is Phil Lynott whose third book of poetry was issued on March 17. Called "A Collected Works", it includes several Lyrical lyrics and is illustrated by Dublin artist Tim Booth and Lizzy album sleeve artist Jim Fitzpatrick. Phil's management are currently negotiating a national publishing deal, but meanwhile the book is available for £1.75 (payable to "Pippin The Friendly Ranger") from Morrison/Donnell, 9 Diraal Road, London SW15, and tell 'em we sent you.

POLICE PLANS

THE POLICE's third album will be recorded in Holland in June, and it's unlikely that any new Police single will appear until those sessions are completed. Because they've spent so much of this year abroad, the band are trying to take advantage of whatever tax concessions they can, to avoid getting hit with a huge tax bill on their return. Sing, however, is determined that a Newcastle gig of some kind will be organised soon after The Police return to Britain at the end of April.

TEESSIDE TROUBLES

THOSE OF you who sent off for the package of independent singles put together for our Teesside feature last Christmas but still haven't heard anything yet — don't worry. We've heard from compiler John Hodgson that he's having trouble getting some of the earlier singles, so he's trying to put them on cassette for you, along with one or two other things, and he asks you to bear with him just now, OK?



Well, I'd heard a guess at late '60s/early '70s soul. Bowie fifteen years ago.

MAKING A FRESH DART

DESPITE RECENT personnel changes, Darts have still got problems on their hands, and it seems guitarist George Currie and keyboard man Hammy Howell have both departed the band recently, severely hindering Dart's schedules in regard to search for replacements.

Both George and Hammy had been with the band since it formed as a merger between the original Rocky Sharpe and The Razors, and John Dammers Blues Band almost four years ago, though Hammy was replaced for a year by Mike Deacon. However, candidates for the vacant places are being whittled down and hopefully by May the group should be back on course with a new single.

Meanwhile, Rita Ray has joined forces with Setts Bright to record backing tracks for yet another version of the classic "Breaking Down The Walls Of Heartsache" being recorded by Darts' manager's wife, Natasha England. The song is pretty popular at the moment, and her track will be in competition with versions by Dexy's Midnight Runners (on the B-side of current 45 "Geno") and Jane Aire. May the best track win . . .

Wid Shakespeare puts the finishing touches to the latest Birdsaya TV ad.

ONE OF the noisiest guys in or out of the music business, rock journalist and fanatical historian Pete Frame has just published his magnificent book "Rock Family Trees" (Orionbus £3.95). A large format paperback, it contains thirty superb fold-out interweaving band and individual histories, each augmented with background detail and discographies on almost everyone you could possibly wish to know about from Gene Vincent to The Sex Pistols and all stations in between. Incredibly neat, incredibly detailed and often incredibly funny, it makes for hours of fascinating reading and easily costs The Smash Hits Gold Star Of Approval outright. In short, you gotta have it, kid. (In case of difficulty, write to Orionbus Press, 78 Newman Street, London W1 and tell them we sent you.)

PUTTING PEN TO PAPER

GRAHAM PARKER has also entered the literary stakes with a short novel called "The Great Trouser Mystery" (Wyndham £3.95). The book, which is illustrated with colour cartoons by Willy Sinax, is a futuristic fantasy with comic overtones about one T.G. Trouser, the man who invents Music Therapy, a method of keeping people under control by the use of soothing sounds. So that's why his new album's so long overdue!

THE GREAT TROUSER MYSTERY





POLICE PROFILE

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 buccaneer 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 shunting 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 set 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 steemrolled 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 mooching 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



Curved Air get it together in the country. Stewart is on the far right next to his ladyfriend Sonja Kristina.

Sting was dissatisfied with the material because it was pretty shoddy 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 not 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 go 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 find one we love we'll go straight in 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 tune for a couple of hours before recording. Sounds a cinch, 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. Then again. Seems like a suitable place to leave it.



PHOTO BY JILL FURMANOVSKY

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
Smartboy Kevin was a smartboy then
He always beat me at Subbuton
'Cos he "licked 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



PHOTO: ADRIAN BOOTH/LEI

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



PHOTO: PAUL GANTY/LEI

A-Z FACT FILE

YOUR WHO, WHAT, WHEN, WHERE GUIDE. AN OCCASIONAL SERIES

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' side 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.



PHOTO: ADRIAN BOOTH

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.

CHEAP TRICK are in London at the moment, mixing their sixth album. Release is due in September.

CHIC are finishing an album at the moment. Mainmen Edwards and Rogers will produce other artists after that but no names yet. No tours planned.

THE DAMNED are rehearsing at present 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!

DAVE 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!

ELO are currently in Munich, recording the Jeff Lynne penned soundtrack to a film called "Xanadu" (starring Olivia Newton John!). A single from this soundtrack will probably be released later this year, but no other definite releases or tours are scheduled.

THE JACKSONS are also in the studio, involved in an album for autumn release. Progress may be held up, however, because Randy has just been in a car crash. They still hope, however, to tour Britain later this year.

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

BOB MARLEY has a new studio album released this June when (Jah permitting) he'll also be touring this country.

BILL NELSON's new album was recorded some time ago but as he hasn't got a record company at the moment, no release is scheduled.

GARY NUMAN is currently touring Europe and the Far East before returning to Britain and the studios. Plans for a live EP have been shelved and the new LP "Telekon" isn't scheduled for release till September, when he will possibly tour again.

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

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

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.

ROXY MUSIC 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.



PHOTO: PAUL CANTY/LE

STATUS QUO will not be touring until October because of Rick Perfit's cartilage trouble. Drummer John Coghlan meanwhile is keeping his hand in with a few dates with his band Diesel.

SUPERTRAMP, having finished their massive world tour, are literally doing nothing, nor have they any plans.

ROD STEWART is in Los Angeles, working on, guess what, his new album, for release later this year. He hopes to tour Britain in December.

THIN LIZZY are currently finishing off an album for next month release and a British tour will follow. Phil Lynott has a solo album, "Solo In Soho", out this month and will also be hosting an edition of Tyne-Tees "Alright Now".

THE TUBES are also busy writing for their new album, but they'll also be appearing in this new "Xanadu" film in a short sequence. Fee and Vince will also be appearing in an American film called "All Washed Up". A European tour in the autumn is hoped for.

THE WHO are currently touring Europe before going to the States for more dates. Pete Townshend has a solo album, "Empty Glass", released this month.

WINGS have a solo album from Denny Laine coming soon, and Paul is also working on solo material.



PHOTO: SHEILA ROCK



PHOTO: ADRIAN BOOTH/LE

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 1000 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.


SILVER DREAM RACER

THE ORIGINAL SOUNDTRACK ALBUM



DAVID ESSEX

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

WITH CLAUDE PETERS AS TONER HARRY CORBETT SHANE KEEN LEE MONAGUE 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
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SMASH HITS 17

WIN A MINI-TV!



OK, gang — here's your second chance to win our ace prize of a split new portable mini-TV, complete with 5in 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 . . .

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. 36), 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 checked 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, Eire, Channel Isles and the Isle of Man, excluding employees (and their families) of Smash Hits and East Midland Allied Press.

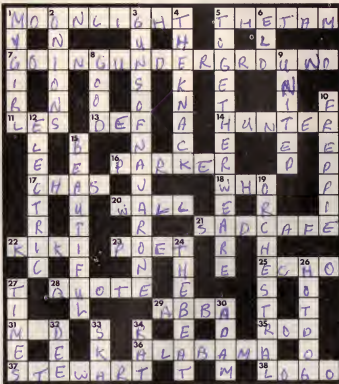
ACROSS

- 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, Lene's boyfriend/song partner
- 13 --- Leppard
- 14 Ian, formerly of Mott The Hoople
- 15 Graham so rumour has hit!
- 17 Madness' Mr Smash
- 18 The original bond
- 20 "Off The ----" by Michael Jackson
- 21 Facades rearranged, producing tears in the sandwich bar! (3,4)
- 22 & 32 Duetted with Elton John on the No. 1, "Don't Go Breaking My Heart"
- 23 John Cooper Clarke for instance
- 25 Martha's beach (beach beach beach)?
- 26 Refer to the works of Status?
- 29 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 Bowie song title
- 37 See 35
- 38 Tourists' label

DOWN

- 1 Follow-up to "One Step Beyond" (2,4)
- 2 Booker T knows his veg?! The Skatallites 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 (8,2,3,5)
- 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 devil!
- 10 King Queen?
- 12 Like Gary's friends?!
- 15 See 5 down
- 19 What kind of Manoeuvres In The Dark?
- 24 Eat it . . . or dance to them! (3,4)
- 26 Chart 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 rod hates Mondays!



No. 35

Name BRIAN MC CLASKEY

Age 10

Address _____

DERRY, N. IRELAND

CROSSWORD No. 33 WINNERS

STEREO WINNER: Katy a Candio, Hanham, Bristol.
ALBUM WINNERS: Karen Booth, Leeds; Joanne Mesham, Holtwood, Kent; Ms. C. Fletcher, Queens Park Hospital, Blackburn; Tracey Polden, Keynsham, Bristol; Michael Tharme, Bebington, Wirral; Adrian Binfield, Halsemere, Surrey; Helen Marples, Hathersage, Nr. Sheffield; Jonathan Hodgson, Great Ayton, Middlesbrough; Andrew Gibbs, Wedmore, Somerset; Gary Drage, Finham, Coventry; Stuart Costema, Nr. Wellington, Somerset; Helen Jones, Mountain Ash, Mid-Gamorgan; Sarah Ebb, Stanton St. John, Oxford; Andrew Davies, Greenmoutn, Bury; Mrs S. Prince, Bromley Cross, Bolton; Dawn Cope, Pointon, Lincs; Andrew Westerner, Kettlethorpe, W. Yorks; Pippa St. John, Hampden Park, Eastbourne; Philip Carr, Washam, Nr. Preston, David Moseley, Lympsham, Somerset; Mick Williams, Bell Green, Coventry; Mick Frankland, Epworth, Doncaster; Ian Merryweather, London N11; Chris Sherlock, Rainham, Essex; Steven Marriott, Waterthorpe, Sheffield.

ANSWERS TO CROSSWORD No 33

ACROSS: 1 Crusaders; 4 "Spacer"; 6 "Up Town Top Ranking"; 9 Lycers; 12 Matchbox; 13 Linda (McCartney); 14 Police; 15 EMJ; 16 "Money"; 17 Peter (Gabriel); 20 Edwin (Starr); 22 T. Rex; 23 (Neil) Diamond (Smile); 24 (Rolling) Stones; 26 (Edwin) Starr; 27 Noel (Edmonds); 28 Roger (Daltrey); 30 Roy Wood; 31 (Joe) Strummer.

DOWN: 1 "Cruel To Be Kind"; 2 "Denis"; 3 Supertramp; 4 (Jefferson) Starship; 5 Chic; 7 "Three Times A Lady"; 8 (Peter) Gabriel; 10 "Ca Plane Pour Moi"; 11 Dollar; 12 "(I'm) Mandy (Fly Me)"; 18 Tunes; 19 Joe (Strummer); 20 (Noel) Edmonds; 21 "(White) Riot"; 22 Two Tons; 25 Sire; 28 (Lou) Reed.

DISCO



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.

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 snag is, 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, Frog!

It's surprising how quickly the charts can alter. I've noticed quite a few changes and a few newbies 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 Ross Royce with a record that has always been one of my favourites of theirs, "Och Boy". It's taken from their album "In Full Bloom" (Whitfield) that also

contained their classic "Wahing 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 Atmosfer (Elite), "Check Out The Groove" by Bobby Thurston (Prelude), "Just A Touch Of Love" by Slave (Arista), "Standing Ovation" by GQ (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! Bev.

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. Tamperon.
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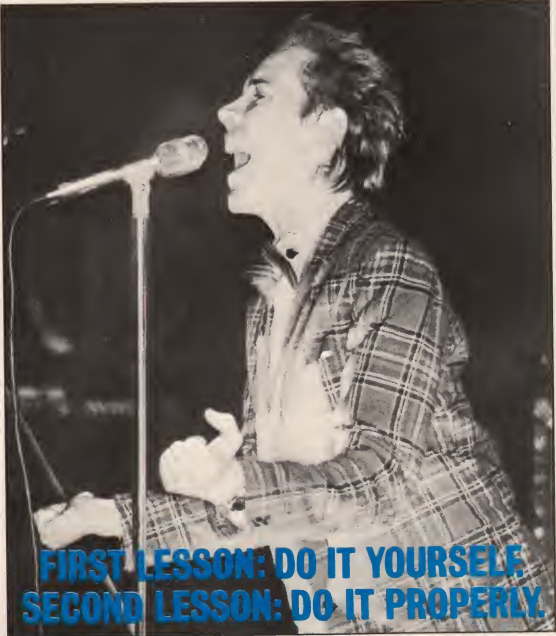
TOP 40

THE WEEK	WEEKS ON CHART	TITLE-ARTIST	LABEL	BPM
1	2	TOGETHER WE ARE BEAUTIFUL EMMY KINNEY	WEA	113
2	8	STOMP BROTHERS JOHNSON	A&M	121
3	1	DANCE YOURSELF TAZZY HORNIGLE	PELO	120
4	18	WORKING MY WAY LETTOUT SPINNERS	ATLANTIC	122
5	9	DON'T PUSH LEON HAYWOOD	21ST CENTURY	113
6	3	HOLDIN ON TONY RALLO	CALIBRE	110
7	NEW	CHECK OUT THE GROOVE BOBBY THURSTON	EPIC	120/107
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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 1979 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 belching 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 work, 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.

There's also Dave Crowe, an old friend of John's who's not aware of shutting 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'sinbed". 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 deaf hook 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 dumbly awed by him; you know, meeting the hero and that. As a result, I clammed 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: What was the first record you ever bought? Mine was Showeddywaddy, 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 Tex and Gary Glitter, and then it became really big to say how much you'd liked them? That was a real joke. God."

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 guitars and overdubs, was 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 megastomp of PIL. But then it would have changed everything considerably.

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

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

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 pisstake, 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 detests the way the press has such an unchallenged power to pronounce on music, as though crystallising public opinion for evermore, and he finds it offensive the way the philosophers move in like heavyweight and mask dance music in grave, serious overtones.

"They don't dance to music, they like to scurry 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 analyse 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 synthesizers, and tracks like "Bad Baby" and "Careering" are two examples of the way synthesised noise can be included without it ending up like a Rick Wakeman symphony. Just recently, the Whispers' "The Beat Goes On" shows how restrained use of a Moog (it's a noise machine, to me) 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. white 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-alls 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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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

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And for that you died

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

Repeat last verse to fade

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independent BITZ

VARIOUS RECORDS: East (Dead Good Bands 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 Existors from Lincoln, who knock out two tuneless 1977 rants for which the word "Godawful" might have been invented, and the embarrassingly bad Half Life from Spilsby, 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 (Lincolnshire!) also only get one track which is a pity, since "High Rise Failures" is interesting, clever, actually memorable 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,

but well worth investigating. (Contact: SAE to Pipeline Products, 70 Roseberry View, Thornaby-on-Tees.)

Bringing a much needed smile are The Plugue with their "In Love" (Evolution). 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: slower, also well put together with great lyrics about tomato sauce and old french fries. Like it, like it Ideas, control and a sense 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 howling vocals and squawking sax out front. By far the best thing they've done and recommended.

By contrast, The Silts, 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 Ari's 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.)

Red Starr



THE FATAL CHARM: Kevin Davies (bass, vocals), Paul Arnall (guitar, vocals), Kevin Gallagher (drums), Sarah Simmonds (lead vocals), Dave Barker (keyboards).

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 your money . . . (Contact: Dead Good Records, 292/3 High Street, Lincoln.)

singles



Tessa of the Silts.

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 speedier 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 Campbell, 1 Cheyne Street, Edinburgh 4.) "Madison Fallout"/"Auto Mekanik Destruktor" (Pipeline Product) from Basszax (pronounced Bassax) also takes a couple of plays to get into but is another good one. Coming nicely packaged in a plastic casing and dismantling sleeve, this features two interesting full length pieces from a well developed band with keyboards and sax, like a harsher, more industrial early Rocky Music.

Simpler arrangements would suit their good melodies better,

26 SMASH HITS

independent singles top 30

TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	KING/FOOD FOR THOUGHT UB40	Graduate
2	— WHERE THERE'S A WILL Silts/Pop Group	Y (Rough Trade)
3	2 WHERE'S CAPTAIN KIRK? Spizz Energi	Rough Trade
4	— CAR TROUBLE Adem And The Ants	Do It
5	6 MOTORHEAD Motorhead	Big Beat
8	— WARDANCE Killing Joke	Melodious Damage
9	— TREASON (IT'S JUST A STORY) The Teardrop Explodes	Zoo
9	8 GIVE 'EM HELL Winchylde	Round
9	9 (I'M IN LOVE WITH) MARGARET THATCHER Notsensibles Snotty Snail	Round
10	— FEEDING OF THE 5000 Crass	Small Wonder
11	3 TRIBAL LOOK/BIRD IN FLIGHT Toyah	Safari
12	5 YOU CAN BE YOU Honey Bane	Crass
13	14 NANTUCKET SLEIGHRIDE Quarta	Reddington's
14	20 SELF-MADE SUICIDE E.F. Band	Redball
15	28 SHOOT OUT THE LIGHTS Diamond Head	Happy Face
16	4 FIERY JACK Fall	Step Forward
17	15 ALTERNATIVE ULSTER Stiff Little Fingers	Rough Trade
18	7 SHEEP FARMING IN BARNET (A) Toyah	Safari
19	13 GIMME SOME LOVIN' Vibrators	Rat Race
20	— REALITY ASYLUM Crass	Crass
21	10 SOLDIER SOLDIER Spizz Energi	Rough Trade
22	26 ONE OF THESE DAYS Tresspass	Trial
23	11 WHITE MICE Mo-Dettes	Mode
24	23 CALIFORNIA LIBER ALLIES David Kennedys	Fast Product
25	— KEBAB TRAUMA Deutsche Amerikanische Freundschaft	Mute
26	— 7 DAYS OF SPLENDOUR Jamerson Reid	GBH
27	19 TRANSMISSION Jay Division	Factory
28	16 VICTIMS OF THE RIDDLE Toyah	Safari
29	— SUSPECT DEVICE Stiff Little Fingers	Rigid Digits
30	— NERVOUS BREAKDOWN White Heat	Vallium

independent albums top 10

TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	— SONGS THE LORD TAUGHT US Cramps	Illegal
2	1 STATIONS OF THE CRASS Crass	Crass
3	2 SHEEP FARMING IN BARNET Toyah	Safari
4	— COUNT ORACULA AND OTHER LOVE SONGS Quarta	Reddington's
5	6 UNKNOWN PLEASURES Jay Division	Factory
6	5 INFLAMMABLE MATERIAL Stiff Little Fingers	Rough Trade
7	4 PRINCE BUSTER'S GREATEST HITS Prince Buster	Melodious
8	— PASS OUT Inner City Units	Riddle
9	3 LIVE AT THE YMCA Cabaret Voltaire	Rough Trade
10	— RETURN Duriti Columa	Factory

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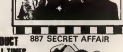
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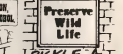
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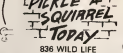
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The first fifty correct entries opened after that date will each win a copy of the double single and autographed picture of The Jam, OK? Now then, how does that alphabet go again? . . .

- 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 Tems Motown hit. Which one?
F) Bruce Foxton is currently helping to manage a young band with a chart single. Who are they?

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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-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-an
And she said

Repeat chorus

Well, I was in love with the Beatles (oooooh)
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-oll

Repeat chorus

Ready steady go
Go, go, go, go
Ready steady go
Ready steady who?
Ready steady stona
Go, go, go

*Words and music by Idol/James
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Red Starr

David Heworth

Ian Craibe

Ian Craibe

Ian Craibe

ALBUMS

THE WHISPERS: *The Whispers (Solar)*. If it wasn't for the brilliant 14-minute version of "And the Beat Goes On", you could sum this up in a word or two. Surprisingly, it contains more slower, relaxed, smooth numbers than the instant, fast, danceable tracks you'd like to hear. Instrumentally it's very good, but very Stylistics and very tiresome in places. The fast sounds hold the album together but unfortunately not for long enough. (5 out of 10).

Bev Hillier

TONY RALLO & THE MIDNITE BAND: *Burnin' Alive (Culbre)*. Les Francis may never make rock 'n' rollers but they can certainly come up with the dancing goods. Like the superb "Holdin' On" — here it's full 7:35 minute glory — this has real life and spark to it. Tuneful and punchy, it goes straight to the feet but is interesting to listen to as well. Simply, it's the best classy disco album since Chic and Michael Jackson. Hearing is believing! (8 out of 10).

Red Starr

PURPLE HEARTS: *Beat That! (Fiction)*. Why a everybody in such a rush to make albums? The Purple Hearts are still trying to decide what to play, let alone what key to play it in. This debut catches them rilling that through the Jam songbook and The Who guitar tour, barely able to come up with half a verse which is recognisably their own in a year's time, they're going to wish they hadn't cut this. (4 out of 10).

David Heworth



home men, lo, and behold, new singles from The Pretenders and The Undertones.

So place The Pretenders' effort on the office hi-fi (coal-fired, interestingly enough), at back and... now this is more like it. "Talk Of The Town" represents the kind of risk more bands should take more often; an undisciplined, almost jazzy sort of ballad thing with a vocal that hovers above brilliant guitar textures. It takes three plays to pull you towards it and kisses you full on the mouth on the fourth. Chasing it a little breathlessly are The Undertones and "My Perfect Cousin", a Mickey Bradley inspired song poking fun at his clever brother. Martin who appeared not so long ago in "Mastermind". The lyrics are lovely and it's delivered with the kind of spirit that you naturally associate with The Undertones, but I can't help wishing they'd let us hear some of the slower, more satisfying material that they've got stashed away.

It's been a pleasure talking to you. Musty.

respectively. Disposable American pop with a punk gloss. "Rooms In Your Roof" is Mickey Jupp (Chrystal) is an attractive little R&B shuffle; the usual clever words, the usually tasteful timid production. Mickey, you can do better.

Maybe he should cop an eural of the art of Captain Beaky And His Band whose "Trot Of Hissing Sid" (Polyd) breaks entirely new ground in its continuing quest for new and exciting modes of expression. Brave, funny, sad, intensely moving and daring in its bold grasp of the real issues of living in the year 1980, this band are something more than just plain old rock and roll. They are plain old tripe, as my mother was fond of saying. (Yes, it is he guilty? E.C.).

Despite the fact that they're neither as powerful nor as slick as Who records, I've always got a soft spot for Pete Townshend's solo efforts and "Rough Boys" (Ato) is no exception. As a song it follows the classic Who route (fast, with a middle section almost like an anthem) but it somehow seems less bloated and pretentious than it would have done had the whole band been on the case.

Madness may be sloppy as hell but they're anything but calculated. Their new EP "Rest And Play" (Stiff) includes yet another track from their album, "Night Boat To Cairo" with three new tracks, the best of which is the hilarious and furiously catchy "Don't Quote Me On That", a cautionary tale that sprang from a Chas's ill-starred meetings with the music press.

So here I am, all ready to bed the typewriter down and leg it.

Ah well, back to the world of the worthy but ordinary. Eddie And The Hot Rods' music postponed return to vinyl, "At Night" (EMI), displays much of the swashbuckle (if there isn't such a word, there ought to be of times past. But it also reflects the desperation of people trying to make a great record, just like they did in the old days.

XTC never seem to be ruffled by such considerations and their quest for new and exciting modes of expression. Brave, funny, sad, intensely moving and daring in its bold grasp of the real issues of living in the year 1980, this band are something more than just plain old rock and roll. They are plain old tripe, as my mother was fond of saying. (Yes, it is he guilty? E.C.).

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So here I am, all ready to bed the typewriter down and leg it.

If only they had the nerve to climb inside an old song and reshape the furniture a little, like ZZ Top have done with "I Thank You" (Warner Bros). Here the old soul standard is bound up pretty tight and walks on tiptoes where it used to go pacing around. Strong stuff. The Dance Band croon about Stax music on "Stacks Of Tracks" (Cool King) with suitable regret but why bother chalking into this when the originals are all being reissued?

We beam back briefly to the modern world where all too smooth as formica and shines like bacofoni. "Furtiva Wings" from Cuba (Ato) is another of those fidgy new records, brimming with cleverness and weighed down with smart-ass humour.

The same could also apply to "Clean Clean" by The Buggles (Island) were it not for the cunningly buried hook line that surfaces after a few plays. These lovely masters of the middle eight. But it's as easy to find records like this obnoxious as it is to say they're catchy.

Members lumber along amiably with "Romance" (Virgin), doling out the kind of locker room wisdom that The Specials seem to handle so much more convincingly.

"Break It To Me Gently" by The Planets (Rialto) is one of those furiously professional pop records where nothing has been left to chance and even less to get excited about. Alan Jones displays similar qualities with "You're Making My Heartache" (Ato), coming across like a man who's frittered away his youth listening to too many records. His every act dogged by memories of the past.

You want professional? We got professional. You want a great record? We have one of those also. "I Feel Love" (GTO) by Donna Summer is making its second top of the track, a princely record whose elegant motion and magnificent tension tempts me to believe that most synthesizers are played by people wearing boxing gloves. This stupendous article just about single-handedly justifies the invention of those dangerous little electronic boxes.

SINGLES

By David Heworth

First, I must deal with my correspondence. I am grateful to the Arsenal and Police fan who wrote from Enfield to point out that he/she didn't care for the way the Singles Column was currently laid out. Thank you for your helpful advice. Now why don't YOU go stick YOUR head up a dead bear's *Look, Dave, it's no use being diplomatic, you've got to be firm with 'em! E.C.*

It's been many a moon since Brian Roberts departed the ranks of Thin Lizzy but "Face Down" (EMI) finds his new band Wild Horses putting their faith in the same old swirling guitar duetting. All they need to complete the impression is Phil Sweet himself, but he's occupied doing the same business on his first solo work, "Dear Miss Lavinia" (Vertigo), a cooler, more varied variation on the usual three chord fandango. Now would somebody point out the price of all this after-school activity?



Down in the Sixties graveyard, the old songs keep on rising out of their plots to haunt us. The Anglo Uptarts try wading in the footsteps of their Newcastle ancestors. Animals with "We Gotta Get Out Of This Place" (Warner Bros). Never mind the fact that they don't so much walk as limp, a song of any description is an improvement on the clock time rats that they have dealt in up to now.

30 SMASH HITS

30 SMASH HITS



MY PERFECT COUSIN THE UNDERTONES

The Gretones and The Textones have very similar names and broadly similar records in "Real Love" (Planet) and "I Can't Fight It" (Chswick)

In fact too much goes on to remember anything but the most obvious. Start again from scratch. (5 out of 10).

Red Starr

MENTAL AS ANYTHING: MAA (Virgin). Never let it be said that we hold anybody's nationality against them. Not even Australians. MAA are a fairly witty, rather earthy pop group who work in a territory not that far removed from Squeeze and arrange their sometimes slight songs to maximum effect. Someday they might make a really impressive record. If they get the chance to sit around and think about it. For the moment, I'm impressed with the guitarist. (6 out of 10).

David Heworth

WRECKLESS ERIC: *Big Smash (Stiff)*. A pity Wreckless has lumbered himself with this drunken foot image as that no one takes him seriously — because the man's a genius. Here he seeks that elusive breakthrough via this bargain double with two sides of his greatest sandwicheing a new album of some of the best raucous pop-rock you're ever likely to hear. Everything from the funk to the great stuff and brilliantly enjoyable. Buy this one — both you and Eric deserve it. (8 out of 10).

Ian Craibe



WRECKLESS ERIC

AMERICAN GIGOLO: *Original Soundtrack (Polydor)*. As you might expect with Giorgio Moroder composing, this leans heavily — but not entirely — on electronic disco-pop. Apart from Blonde's lengthy "Call Me" (as good as anything they've done recently) and Cheryl Barnes' heavy, gospelly "Love And Passion", it's entirely instrumental but also melodic, likeable and very appealing, while the synthesizer is restrained and creative throughout. Unlike most synth-promoted pop, it's as good and interesting album on its own. Recommended. (7 out of 10).

Ian Craibe

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 it is 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

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D-d-d-d-d-d-d-dancing

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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
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

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CONGRATULATIONS on March 9's letters page. Very funny indeed. It was enough to make my duodecimum explode with laughter. I am, of course referring to the letters of Tim Sunderland, Ross Diamond, Stevenage Teddy Girl, Nicholas Jones and Genesis Fam (Female). WHAT? You mean they were SERIOUS?

Devo, Walton, Liverpool.

SO, SOMEONE is actually prepared to face ridicule to defend Lena Martell, eh? This Ross Diamond (March 9) has got guts and very little else.

As for "One Day At A Time" being a message of Christian love, messages of love and Christian peace are notoriously unrealistic and rarely relevant to social problems. At least punknats made relevant social comments and groups like The Specials offer realistic solutions. "One Day At A Time" has no meaning or depth — it is just extremely bad music.

Of course, I hasten to add there is nothing wrong with Lena Martell — that the Spanish Inquisition (those well known purveyors of Christian love) would never touch.

Angry Mod of Belfast.

I HEARTILY agree with Ross Diamond's letter about the "extraordinary" Lena Martell. I think it's about time people stopped being so rude about her.

She may not be terribly beautiful... or be able to sing very nicely... and, well, a stick of dynamite might just do a bit of good... er... but she

is not very rich and, um... her grand daughter's probably very glamorous... and with all those years of experience behind her

All things considered, she's almost as good as groups like... BROTHERHOOD OF MA...
Me, Crowborough, Sussex.

WHAT A cheek Jess K of Gravesend (issue March 6) has got. Hello, I'm a Victorian indeed! Well, I'm one — didn't you see me up the Kings Road last week with my whalebone corset, crinoline dress and poke bonnet? At least we're different! Mind you, it is hard to get the clothes. Jackie The Ripper, Victoria, London.

TO THAT prat called Jess K of Gravesend.

You may say why are we still here? Well, there is a simple answer. There are still remains from World War 1 but that doesn't mean that it's still here, does it? And there are still remains of the ancient world of punk — get the message? RUSH and WORK LIKE WE ARE TO CONTROL! And when I have to RUSH, we get TRED and TARKY LETTERS...

DEAR SMASH HITS, Here is a lesson on how to count. The first number is 1. Then comes the number 2. Then comes 3 (I hope this isn't too complicated for you). After 3 is 4, etc.

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free plug whenever played! No, I think a lot of this decline is due to inefficiency and waste, particularly in the "giant" record companies. Obviously home taping represents some loss of revenue but I don't think the answer lies in a negative action like putting a levy on tapes. Any other ideas?

Miranda Ellis, Bath, Avon.

CONGRATS on the "Spot The Song" competition. I couldn't find the rules anywhere but I assume that's part of the fun. Anyway, it was "Alabama Song" by David Bowie and I claim my ES.

Charlie Cook, Wimslow, Cheshire.

For once, that wasn't our fault — the printers managed to lose that for us. The Ska Comp and Crossword Clue number books, however, we can honestly claim as our own.

This is what happens when we have to print early or get ready for Freebie Issues, when we have to RUSH and WORK LIKE WE ARE TO CONTROL! And when I have to RUSH, we get TRED and TARKY LETTERS...

DEAR SMASH HITS, Here is a lesson on how to count. The first number is 1. Then comes the number 2. Then comes 3 (I hope this isn't too complicated for you). After 3 is 4, etc.

Now let's try the alphabet. The first letter is A. Then comes B and C is next. Now for the complicated bit. The next letter is D (that again).

Charlie Cook, Wimslow, Cheshire.

I AM writing to complain about a conceited prat called Nicholas Jones who appeared on your letters page in issue March 6, OK, so you like The Eagles. So do I. I also like many other types of music and I can do without jerks like you ramming your bloated opinions down my — and other readers' — throats. Stringy, Essex.

TO THE enquiring humanoid of Portsmouth (issue February 21) who wanted to know what Sid did that was so gutsy anyway. The answer to your question is: absolutely nothing. But he had a lovely hairstyle. Wendermurt, Fife, Scotland.

DEAR HUNGRY of Tyne & Wear (issue February 21) who wanted to know what Sid did that was so gutsy anyway. The answer to your question is: absolutely nothing. But he had a lovely hairstyle. Wendermurt, Fife, Scotland.

DEAR SMASH HITS, Here is a lesson on how to count. The first number is 1. Then comes the number 2. Then comes 3 (I hope this isn't too complicated for you). After 3 is 4, etc.

envelope. Green-fingered Kaz, Chesham, Bucks.

DEAR SMA SHITS, I wd just like to say I thin your magazine is terrific. The only thing the tit is roined by iz the discow page but I suppose it saves the gud quality articles from be linkt outt when we take the po stairs from the middle.

Maxi, Bolton, Lanx.

BEFORE I write this letter — do I get paid for this? (No, Scotland Ed.). Back to the point: if anyone DARES to write in reply to either of those prattish notes about Captain Tweaky (March 6), I shall personally carve "SID VICIOUS" on their backdicks. I have had it up to here with "Fissing Filid" and tie other morons. *Bloouse Bious, Glassop, Darby.*

Quick, get your knife — here comes one now...

TO "Beaknik" and "Hising Sid Supporters". FOR GOD'S SAKE, SHUT UP!!! I and most other NORMAL teenagers are sick and tired with immature prate like you writing in to our best pup mags and rabbling on about whether Hising Sid was innocent or not. That song was aimed at four year olds, not fourteen year olds!

Humpty Dumpty was PUSHEd! Humpy Dumpty Fam. The Pink Eggcup, A Cupboard Somewhere in Essex.

I WOULD like to point out that if Jerry Damers spreads manure in her bad of roses, her manure will grow better. An Intellectual Jam, Pretenders and Bowie Fam, Chertsey, Surrey.

IN ISSUE March 6, you printed the words to Rainbow's single "All Night Long". I was disgusted to see you lower yourselves to printing such lyrics.

As I'm sure many other readers must have been, was really offended to hear lines like "I don't know about your brains but you look alright" and "You show no class but your legs are long." These are just two lines in a song so full of sexism it's impossible to understand how it

could have sold a single copy. No amount of musical talent or rainbow might have makes a good record — the lyrics have to be good as well. Hopefully Ritchie Blackmore will remember that when Rainbow release their next single, or will they be just another example of sexist heavy metal, like so many in the past? Police Fam, Edinburgh.

MOD IS DEAD! Your prof is so Scarborough's wells: "79 — is the year of the Mods". Gaye The Punkette.

IF MOST concerts are for 18's and over, and they've started doing concerts for 15's and under, what are 17 year olds meant to do? *Mai The Modette.*

I WAS infuriated to find that the Clash film "Rude Boy" has an X certificate. What about us Clash fans who are not 18 but have been willing to see the film? They are probably as sick and tired about it. They could at least have made it an AA certificate. *A Much-terraged Clash Fam, Norwich, Norfolk.*

THERE IS one problem with pretending to be a famous person writing to Smash Hits. It is that none of these silly people's friends will know their pal wrote the letter if it has got Chris Difford, Glenn Tilbrook or Gary Numan under it. Well? So please stop this nonsense at once.

Nothing is interested so grow up! Stuart Brown (14 year old), Doncaster.

MARY had a little lamb, "Setting Sons", The Beat Girl, "Poison Ivy", Bruce Foxton's wig, a battered, worn umbrella and a hat Jobaco — all of which she donated to Muppet Labs for research. Liam Murray, Belfast.

LOOK HERE! I'm Mary and you can stop picking on me Cos I've got NOTHING! Yolanda — oops! Mary, Casey.

AFTER READING a letter in your mag about people being bullied into giving in to bullies and getting into fights, I was really up to going to see The Beat. Anyway, in the end I went and there were no fights and everybody enjoyed it. The Beat are excellent in concert and their back-up was good. Let's hope everybody follows the example of Bath's Beat fans. Cheryl, Lower Weston, Bath.

NOW THEN — we're not called Britain's most generous music magazine for nothing, you know. This time we're offering you the entire set of our five exclusive Smash Hits badges — that is, The Jam, The Police, The Specials, The Clash and Gary Numan — ABSOLUTELY FREE! (Well, for the price of a couple of stamps, maybe).

And that's not all — when you send away for your free set, we'll send you back a bonus sixth badge into the bargain. This badge (previously unreleased, as we say in the biz) bears a Smash Hits logo so's you can recognise your fellow connoisseurs in the street.

All pause for a quick shufti at the said badge...



Not bad, eh? Anyway, all you have to do is cut out the token above plus two more from the next two issues. (We'll also print an extra one in case you miss one or don't want to cut one out of one issue.)

Don't send us anything yet — keep the tokens safe just now and we'll tell you where and when, OK?

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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
 Breadlines 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
 $X + Y = Z$

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

80 million pounds in lost revenue
 7 million pounds for 69.8, tuppence, 2,
 3, 8, 4

Breadlines 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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PHOTOGRAPH BY BARRY LUMMER

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

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

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

Turn it on, turn it on
Turn it on again
Turn it on, turn it on
Turn it on again
Repeat to fade

*Words and music by Banks/Collins/Rutherford
Reproduced by permission Hit & Run Music
Publishing*

The Spirit Of Radio

By Rush on Mercury Records



PHOTOGRAPH BY ANDRE CSILLAG

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 antennae bristle with the energy
Emotional feedback on a timeless wavelength
Beering 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 antennae bristle with the energy
Emotional feedback on a timeless wavelength
Beering a gift beyond price almost free

*Words and music by Peart/Lee/Lifeson
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IN THE NEXT
ISSUE OF
SMASH HITS
MADNESS

THE VAPORS
IN COLOUR

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FINGERS**
LPs TO BE WON
PLUS ALL YOUR USUAL
CHEAP THRILLS



**SMASH
HITS**

**ON SALE
APRIL 17**

SMASH HITS

THE BEAT

