

SMASH

HITS

30p

FORTNIGHTLY
March 20-April 2 1980

Words to the
TOP SINGLES
including
Atomic
Happy House
Going Underground

ANDY SUMMERS
THE VAPORS
JOHN FOXX

Squeeze Albums
to be won

GARY NUMAN
SKIDS
in colour



**GRRR! EVEN HULK
HATES TEETH THAT TURN
INTO UGLY MONSTERS!**



AAGH! IF THERE'S ONE THING THAT MAKES HULK REALLY ANGRY, IT'S PEOPLE WHO DON'T LOOK AFTER THEIR TEETH!

HULK GOES MAD UNLESS PEOPLE CLEAN THEIR TEETH

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NAME ADDRESS

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First of all, a big hi to all new readers of Smash Hits, and welcome to the magazine that brings your vinyl alive! A warm welcome back too to all our much loved regular readers. In addition to all your usual news, features and chart songwods, we've got some extras for you — your free record, a mini-TV as crossword prize — as well as an extra song and revamping our reviews/opinion section. We've also got a brand new regular feature starting this issue — regular coverage of the independent label scene (on page 26) plus the results of the Smash Hits Readers Poll which are on pages 14 and 15. And if that's not enough for you, then for news of the next big freebie from Britain's most generous music magazine, turn to the inside back page where ALL WILL BE REVEALED. . .



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This magazine is published by EMAP National Publications Ltd, Peterborough, and is printed by East Midland Litho Printers, Peterborough.

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FREE FLEXI SINGLE

Remove carefully from the cover and you won't tear the issue. The grooves are face down to avoid damage. FLIP TO PLAY (both tracks are on the same side) at 33rpm. If the record slips on your turntable, attach a small weight — like a 2p piece — to the label part. Play loud! Hope you like it.

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Echo Beach

By Martha and The Muffins on Dindisc Records

I know it's out of fashion
But I can't help it
I'm a romantic fool
It's a habit of mine
To watch the sun go down
On Echo Beach
I watch the sun go down

From nine 'till five I have to spend my time at work
My job is very boring, I'm an office clerk
The only thing that helps me pass the time away
is knowing I'll be back at Echo Beach someday

On a silent summer evening
The sky's alive with lights
A building in the distance
Surrealistic sight
On Echo Beach
Waves make the only sound
On Echo Beach
There's not a soul around

From nine 'till five I have to spend my time at work
My job is very boring, I'm an office clerk
The only thing that helps me pass the time away
is knowing I'll be back at Echo Beach some day

Echo Beach
Far away in time
Repeat to fade

Words and music by Mark Gene
Reproduced by permission of Dinsong Ltd.

Another Nail In My Heart

By Squeeze on A&M Records

The case was pulled from under the bed
She made a call to a sympathetic friend
And made arrangements
The door was closed, there was a note
I couldn't be bothered
Maybe I'll choke no more engagements
With where you've been and far away frowns
Trying to be good by not being round
And here in the bar the piano man's found
Another nail for my heart
And here in the bar the piano man's found
Another nail for my heart
That stupid old bug, that kills only love
I want to be good, is that not enough?
So play me the song that makes it so tough
Another nail for my heart
Then play me the song that makes it so tough
Another nail for my heart

I had excuses, those little boy lies
That she computed by watching my eyes
And told me firmly
She couldn't stand it, I'm bad on the heart
She dropped her make-up and I found the bar
Now it concerns me

I've had a bad time, my love has resigned
I've been such a fool, I've loved and goodbye
So here in the bar the piano man's found
Another nail for my heart
And here in the bar the piano man's found
Another nail for my heart

And here in the bar the piano man's found
Another nail for my heart
And here in the bar the piano man's found
Another nail for my heart
And here in the bar the piano man's found
Another nail for my heart
And here in the bar the piano man's found
Another nail for my heart

Words and music by Glenn Tilbrook and Chris Difford
Reproduced by permission of Rondor Music
(London) Ltd/Difford Songs



PHOTOGRAPH COURTESY



PHOTOGRAPH COURTESY



Going Underground

By The Jam on Polydor Records

Some people might say my life is in a rut
I'm quite happy with what I got
People might say that I should strive for more
But I'm so happy I can't see the point
Something's happening here today
A show of strength with your boy's brigade
And I'm so happy and you're so kind
You want more money, of course I don't mind
And the public gets what the public wants
But I want nothing this society's got

Chorus
I'm going underground (going underground)
Well, let the brass bands play and feet start to pound
Well, let the boys all sing and let the boys all shout for
tomorrow

Some people might get some pleasure out of hate
Me, I've enough already on my plate
Me, I'm too busy dodging between the flask
What you see is what you get
You've made your bed, you better lie in it
As their lies wish you down and their promises rust
You'll see kidney machines replaced by rockets and guns
And the public wants what the public gets
But I don't get what this society wants

Repeat chorus
We talk and I talk until my head explodes
I turn on the news and my body froze
These braying sheep on my TV screen
Make this boy shout, make this boy scream
Going underground
I'm going underground
I'm going underground
I'm going underground

These braying sheep on the TV screen
Make this boy shout, make this boy scream
Repeat chorus to fade

Words and music by Paul Weller
Reproduced by permission of And Son Music Ltd

Atomic

By Blondie on Chrysalis
Records

Uh, huh, make me tonight
Tonight, make it right
Uh huh, make me tonight
Tonight, tonight

Oh, uh huh, make it magnificent
Tonight
Oh, how your hair is beautiful
Ah, tonight
Atomic

Uh huh, make me tonight
Tonight, tonight
Ah, oh, your hair is beautiful
Ah, tonight
Atomic

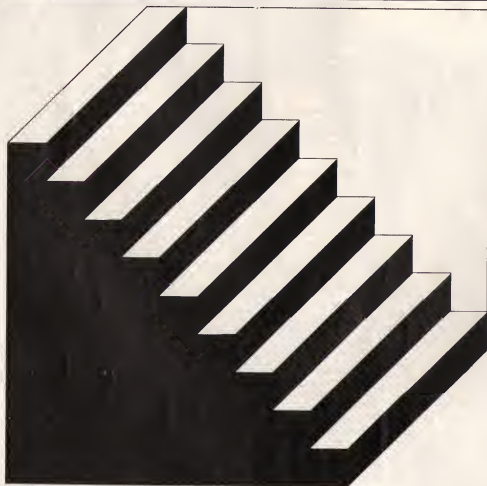
Tonight, make it magnificent
Tonight, make me tonight

Your hair is beautiful
Oh, tonight
Atomic, uh huh
Atomic, uh huh

Repeat to fade

*Words and music by Debbie Harry
and Jimmy Destri
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EMI Music Publishing Ltd.*

PH: BRIAN ARIS



The Motors.
'Tenement Steps'.
Have you heard
it yet?

Virgin
V2151

ANDY SUMMERS

Fifteen years in Rock 'n' Roll. Is it just a passing phase? David Hepworth thinks not.

IF STING is the face and voice of The Police and Stewart Copeland is its heart then Andy Summers is, more than anyone else, the architect of their distinctive sound. Before Andy came along, Sting and Stewart readily admit, they were just another band. It was Andy's experience and ear that set out their direction.

A small, slender man in his mid-thirties, Andy lives with his wife and one old daughter Layla in a scrupulously tidy mansion flat in South-West London. For the first time in his fifteen year career he is financially secure.

One room is given over to his numerous guitars and music making paraphernalia. The shelves in the living room are packed with serious looking volumes on art and music, the record racks lined with jazz and classical albums.

He perches himself tidily on the edge of the sofa and mulls over the questions carefully, responding with the enthusiasm of a beginner, only occasionally betraying the length of his career with a slightly worldly-wise edge.

THROUGH THE mill. That's where Andy Summers has been. Compared to him, his two colleagues are whippersnappers, upstarts. Before most Police fans were born he had left his Bournemouth home to come to London and join Zoot Money's Big Roll Band, a respected white R&B ensemble who were enormously popular on the capital's club scene.

It was the heyday of mod and bands who could crank out exciting versions of obscure soul classics found work easily. Andy recalls weeks when they would do up to thirteen gigs — two regular shows, two all-nighters and one Sunday afternoon set all in one weekend.

It was hectic but he learnt his trade, developing the professional's ability to pick things up quickly and to keep mistakes to a minimum. In return for all this blood, sweat and craziness he was well paid. Barely eighteen, he was earning £90 a week — a great deal of money in pre-inflation Britain.

The band only had one hit, "Big Time Operator" which reached No. 25 in August 1966, but they were a name. When psychedelia came along in 1967, they underwent a sweeping change of image and emerged as Dantalian's Chariot, all keftans and long wandering solos. They were unlucky, it didn't work and they broke up.

Andy took his guitar and joined the original line up of Soft Machine, a jazzy avant garde band who enjoyed a great reputation but never sold records. With them he made his first trip to America, eventually leaving the band over there and rejoining Zoot Money, this time in a later version of The Animals. As a result, Andy lived in Los Angeles during the height of the hippy era, toured all over America and got as far as Japan.

"Had a great old time," he recalls fondly.

When that band ground to a halt, Andy recorded his own solo album which was never released. His manager promptly disappeared, taking his money and the tapes with him.

"Do you really want to know all this stuff?" asks Andy. "It's a bit of a sob story."

Briefly disillusioned with the music business, Andy then remained in Los Angeles and worked for a while as an actor in fringe theatre groups, eventually enrolling at college to study music for nearly four years. During his time there he more or less abandoned electric guitar and wrestled with the classical form.

Leaving college he played around the area in various outfits — including one genuine Mexican band — before deciding to go back to Britain and return to rock and roll.

Arriving back in the old country, penniless and without any real contacts he was lucky enough to bump into old friend Robert Fripp (of King Crimson) who put him in touch with Neil Sedaka, at that time looking for musicians for an extensive British tour.

Sedaka lent him three hundred pounds to buy a new amplifier and put him on the payroll. This

stint was followed by periods in the David Essex Band, The Kevin Coyne Band, and then with Kevin Ayers.

Then on May 28, 1977, while helping out with a Gong reunion gig in Paris, Andy met Stewart and Sting. A month later he had joined The Police as second guitarist. By August Henry

Padovani had departed and they were three.

Yas folks, it is that easy to be a rock and roll star!

IT SEEMS curious that a musician from the old guard should take so readily to the plans that Stewart and Sting were formulating at the frenzied

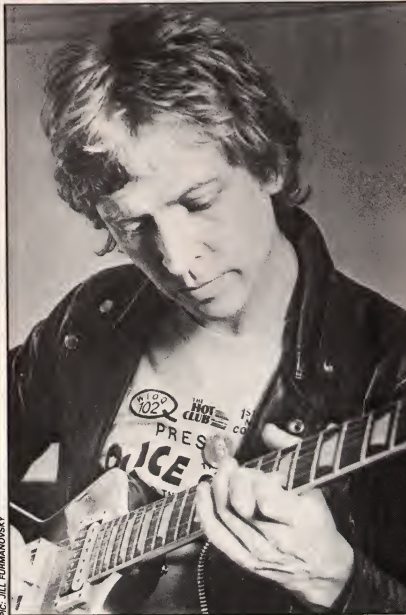


PHOTO: JILL FURMANOVSKY



EVERYBODY'S GOT SOMETHING TO HIDE DEPT: a young Andy Summers (front centre) pictured on the sleeve of the first Zoot Money album. Just love the haircut, Andy!

height of the new wave. A lot of people of Andy's generation just poured scorn on it all.

"I liked it because there seemed to be so much challenge in what they were doing. Stewart was buzzing all round London sticking up posters, getting the records made on illegal and it was just a real buzz. "I picked up on it because—in a scene that had become very jaded and tired—there was this fantastic energy. It was what rock music was about. It was the real thing and I was inspired by it."

If The Police had not come along at that time do you think you would still be a musician playing the same kind of music? "No, I don't think I would because I was getting pretty disillusioned with it all and I was starting to look at the alternatives. I didn't want to be a session musician at all."

But things didn't happen straightaway for the new band. Andy recalls that in their first year of existence, The Police did no more than twelve gigs and most of them were supportive support slots that were barely worth doing at all.

Managers came and went. "Fall Out" didn't sell and the three of them picked up any work they could get. Going to Germany from time to time to work with Eberhard Schoener was one of the more worthwhile activities.

And so they rehearsed. "We didn't want to sound like a conventional three piece and that's when we started to cotton on to reggae. It started from there and once we got into a

sit it out. But the way it's gone has exceeded our expectations. It has rather caught us unawares."

As somebody with more than fifteen years' experience in the music business behind him, someone who's seen hundreds of careers rocket upwards and then fizzle out, Andy is in a better position than most to comment on just how long The Police have got at the top. Sting is aiming at Beatles style world domination. How does the veteran see it? "It's hard to predict. I don't see this level of intense fandom going on for ever. I think that's too much to hope for but I think the group itself has staying power."

"We're so new at it in a way—we have so much to do as a group yet—we feel we're only scratching the surface musically. If we play our cards right we can last years if we want to."

THE POLICE As a whole do their best to keep tabs on the scale of their business, wary of falling into the old superstar traps of bigger and bigger gigs, more and more grandiose records and strong-arm business methods.

Andy stresses that it's important to study where all the major bands of the last ten years went wrong, to remain reasonably true to the ideals that you started out with. If there's any sign of gangster methods being employed to further their career (and this sort of thing does happen), Andy says he'll walk out.

"One's enjoyment of playing doesn't increase by playing to an extra two or three thousand. As a group we've decided that two and a half thousand in this country is about as many as we want to play to. "On this last tour we made less money by playing to more people because we needed a much bigger P.A. and more lorries to carry it around. So in future we'll probably try to keep to smaller halls but do two nights in each."

When The Police were trying to hustle gigs and make a name during the early days of punk there were many who used Andy's age and Stewart's musical history as grounds for disqualifying the band from the youth revolution that was taking place. Although Andy has a fun of stories regarding the real ages of many "punks", it still makes him a little angry.

"Either you can get up there and be vital and exciting and make good records or you can't. I don't see what age, past or anything has got to do with it. Being eighteen doesn't give you credibility or make you a good musician or help you make original statements. Mostly you're naive, idealistic and you don't play that well..."

"I'm not a person to identify with causes. And I think that one of the reasons I've managed to get through quite a few years of

this all insanity and come out the other end and really hit the big time at a later stage is because I haven't fallen for all the myths."

"One of the reasons people start getting screwed up is that they fall for the myths and the romance of the rock scene and fall by the wayside. There are so many people who want to pray upon you, especially if you start becoming a success."

"When you're young you get carried away by everything but as you get a bit older you start to suss these things out."

WITH THE exception of "Sally" on the first album, Andy's songwriting talents haven't had much exercise in The Police although he has collaborated on a few tunes on the last album. Because he's content to write for Sting, he's content to make his own tapes with a view to a possible solo album sometime next year.

He's generally suspicious of producers, most of whom he regards as leeches but doesn't rule out the possibility that they may employ one in the future. Brian Eno is one candidate that the band are taking seriously.

At the moment Andy's busy enough guarding what remains of his private life. When the phone rang during our talk he didn't identify himself until he was sure that the caller was a business associate.

"I do feel a bit self-conscious walking around," he admits. "People start nudging each other when you go in a shop. But I have enough ego to enjoy it. I can savour it really, it doesn't go on for ever and I haven't suddenly become God because my face has been in all these music magazines."

"Unless I was God before..."

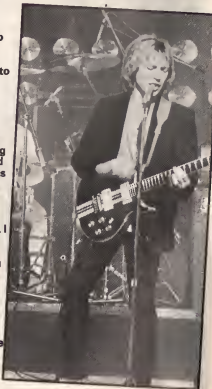


PHOTO: JILL FUMMINOVSKY



A BIT OF CRUMPET

HEY, BETCHA can't guess where Martha and The Muffins met up? **ART SCHOOL!** Only difference is this particular Art School was in Ontario, Canada, not exactly the most fertile part of the world where rock and roll is concerned. Their original 1977 line up was Martha Johnson (keyboards and vocals), Mark Gane (guitar), Carl Finkle (bass), Andy Hays (sax) and Mark's brother Tim on the drums. They were later joined by another Martha, Martha Laddy, who initially played guitar before switching to keyboards and trombone.

Their first single, "Insect Love" sold well healthily around Ontario and by 1979 they'd worked up enough courage to travel to New York and attempt to break into the big time. They sent a tape to a



New York journalist called Glenn O'Brien who recommended them to new British label DinDisc. "Insect Love", their first British single, failed to make any impression on the charts but the follow up, "Echo Beach", is doing considerably better and their first album, "Muteo Music", is causing a small stir, aided no doubt by their recent rock British tour.



The Lambrettas (left to right): Mark Ellis, Jez Bird, Paul Winger and Doug Saunders.

"**POISON IVY**", the song that's giving Sussex band The Lambrettas their first taste of the charts, is not exactly a new composition. Written in the Fifties by famed songwriter duo Leiber and Stoller for The Coasters, it's been periodically revived ever since, most successfully by The Rolling Stones.

The Lambrettas came to their record company, Rocket, via a compilation album of unknown bands called "499 2139". Their first single, "On Stained", went nowhere at the end of last year and so they chose the old classic as a follow up. Lead singer Jez Bird was a bit dubious about the idea at first because he could only dimly recall the song from his childhood and thought it was a rather risqué item called "Boys And Ivy".

IN 1956 Alfred Werthelmer, a New York photographer, received a phone call from RCA Records. They had this young kid called Elvis Presley who was in town to do some TV shows and they needed some pictures taken. Black and white only; no colour in case he proved to be a flash in the pan.

A year later Elvis's dictatorial manager Tom Parker swooped on RCA and removed all their pictures, making it clear that no further shots were to be released to the press without his say so. But Werthelmer hung on to his snaps and he's finally collected them together in a volume called *Elvis '56* (Casual £3.95).

The shots in the book, together with the author's commentary, conjure up a young, incredibly attractive Presley playing on stage, hanging around in dressing rooms, fooling around with a girlfriend, taking part in chronic variety shows and relaxing at home in Memphis.

For anyone whose only acquaintance with Presley dates from the period of his sad decline, this book is a marvellous reminder of the young man who invented rock and roll and defined its style.

THIN LIZZY, complete with new guitarist Snowy White, commence their first tour of the Eighties in May. They kick off at Newcastle City Hall on the first and second of the month and continue with: Edinburgh Odeon (3), Dundee Caird Hall (4), Glasgow Apollo (5), Liverpool Empire (7), Preston Guildhall (11), Sheffield City Hall (12), Stafford Bingley Hall (13), Brighton Conference Centre (16), Coventry Theatre (17), Leicester De Montford (18), Southampton Gaumont (20), Bristol Colston Hall (24), Manchester Apollo (25/26), London Hammermith Odeon (28/30), Portsmouth Guildhall (June 3), Oxford New Theatre (4/5).

IDENTITY CRISIS

My pa used to sing with a dance band and I used my real name Deelan when I started singing with a country band called Flip City around London pubs. Since then I've changed both my names, produced a 2-Tone debut album, sold an enormous amount of records and even chucked around the odd bucketful of water on "Tieves". If you scoot down to the bottom of Page 12 you might find out who I am...

ALL TIME TOP TEN

John Foxx

I can't really make any specific comments about the tracks below, but they've all been a source of pleasure for me for different reasons at different times.

1. **THE BEATLES**: Strawberry Fields Forever (Parlophone)
2. **VELVET UNDERGROUND**: White Light/White Heat/Sister Ray (MGM)
3. **KRAFTWERK**: Neon Light/Franz Schubert (Capitol)
4. **THOMAS LEER**: Private Plane (Company)
5. **ERIC SATTIE**: Trois Gymnopedies (EMI)
6. **ENO**: Music For Films (EG)
7. **ROY ORBISON**: It's Over (Meridian)
8. **MICK JAGGER**: Mamma From Turner (Warner Bros)
9. **THE SHADOWS**: Wonderful Land (Columbia)
10. **BOB DYLAN**: Just Like Tom Thumb's Blues (CBS) and ROXY MUSIC: Stained (EG)

SIXSQUETS & The Baneshies still haven't found a permanent replacement yet for departed guitarist John Mackay, so they're currently figuring out using no fewer than three temporary men. Magazine's John McGeoch guests on the new "Happy House" single and the band are apparently also intending to use The Cure's Robert Smith and influential veteran Robert Fripp.

SHAM DATES

SHAM 69 are putting together a short tour for the month of April to promote their new album and a single called "Tell The Children". Dates so far announced are: Cardiff Top Rank (April 13), Sheffield Top Rank (14), Bournemouth Stateside (15), Withness Green Pavilion (17), Blackburn King George's Hall (18), Birmingham Top Rank (20) and Manchester Apollo (21).

STILL SHAKIN'

EVER SINCE the late sixties, when he first took to playing his favourite music, traditional rock'n'roll, Shakin' Stevens has been moulded into just about every shape but his own.

He's been presented as some kind of Welsh greaser, a professional Elvis impersonator, an all purpose Fifties sex symbol on TV's "Oh Boy!" and almost everything in between. Then finally he lands a proper solo deal with Epic only to find producer Mike Hurst intent on putting him in the Showaddywaddy slot.

After a trio of singles which never saw the chart, Shaky took matters in his own hands, in close collaboration with bass player and rock'n'roll broadcaster Stuart Colman, set about making an album that he wouldn't be ashamed to play in company. "Take One" is the result and "Hot Dog", the current single, gives a taste of what it's all about.

Shakey refuses to see it as nostalgia; "I hate all this talk about revivals - this music never went away." If you're looking for parallels, then he might quote Greenpeace chairman Garry Rookipole at you. He agrees that it was music made as if the Sixties had never existed.

Shakey's band The Sunsets broke up three years ago after many years delighting live audiences but with only one serious vinyl success - despite one glorious Dave Edmunds produced album (recently released as "Legend"). Following their demise, Shakey was persuaded to take part in the "Elvis" musical which ran for two years in London's West End.

As one of the three singers depicting Elvis in the musical during his most fertile period, before the cheeseburgers and pills got to him. It was when the show finally closed at Shaky moved on to become a fixture on "Oh Boy!" although unfortunately he did not. Fifties rock'n'roll, he's wary of the narrowness of many of the modern disciples. "A lot of them treat the music as if it's their personal property. You know, it's my front room and you can't come in here. That's



Deaf School line up for and of term photo: L to R, Eric Shark, Bette Bright, Rev Max Ripple, Enrico Cadillac Jr., Ian Ritchie, Mr Average, Clive Langer and Tim Whittaker.

WITH THE current chart success of the excellent "Hello, I Am Your Heart", Bette Bright becomes the third former member of Deaf School to make it in her own right. Bette (real name Ann Martin) comes from Liverpool and attended the local Art College where the band was founded in 1974.

After the original fifteen strong line up was trimmed down to a more manageable eight, a friend entered them in the Melody Maker Rock Contest which, to their surprise, they won, having already landed a major recording contract with WEA. After cutting three albums, "Second Honeymoon", "Don't Stop The World" and "English Boys, Working Girls", without any commercial success, they went their separate ways. Guitarist Clive Langer took up production, most notably on the first Madness album, and is about to release his solo album with his band The Boxes on EMI Costello's F-Best label. The Boxes, incidentally, include Ben Barson, elder brother of Mike from Madness.

Baseman Steve Lindsay (known in Deaf School as Mr Average) formed The Planets, who hit last year with "Lines" while singer Steve Allen (formerly Enrico Cadillac Jr.) is currently to be found fronting new band Original Mirrors.

"Hello I Am Your Heart" is Bette's third single but her first on the Korova label. The previous two, "My Boyfriend's Back" and "Captain Of Your Ship", appeared on Radar and received a sufficiently encouraging reaction to warrant her putting together a band, The Illuminations (featuring Glen Matlock and Rusty Gagn) for a short tour.

Since the demise of Radar she's been working as a session singer and planning her first album with producer Clive Langer who's living and working in London. Tom's days behind the scenes.

Mind you, at these graduates of the Deaf School are going to have to get themselves organised if they're going to become more successful than their former colleague Rev. Max Ripple. He's currently Head Of The Fine Art Department at London's Goldsmith's College.



Bette Bright Original Mirrors The Planets

terrible. They ought to open the windows, let people hear it, let the airwaves carry it away. "That's this terrible thing in the music business at the moment about finding something new, something different. Why? You've got wot, ska, punk, country and western,

disco, rock'n'roll. That's enough to be going on with. "It's all just fashion and it changes. In a year they'll probably be getting out the bell bottoms again and saying 'this is the moment when it was all where it's at!' And the moment it just seems to have come round to me again."

**B
I
T
Z**

ONE WAY TICKET

THE TOURISTS, who are currently involved in legal squabbles with their record company, Logo, are threatening to leave the country and set up abroad if they aren't released from their contract before it expires in 1984. The band are recording a number of TV shows before leaving for an American tour and say that if the dispute isn't resolved by the time their next album is ready, they won't release it in this country.

ACE NEW band Holly And The Italians were forced to leave The Selector tour recently because a small section of certain audiences decided that their music wasn't acceptable. Since The Selector invited Holly on the tour purely because they admired her music, they are bitterly disappointed that some of their fans think that anything which isn't ska or on the 2-Tone label is not fit to listen to.

When you consider that one of the main ideas behind 2-Tone is to encourage the maximum integration, musical, racial and otherwise, it's doubly depressing that certain characters are incapable of seeing the wood for the trees. Ah well, bigots are nothing new.

NARADA THEY COME

THE "NARADA" bit of Michael Walden's name means "he who brings light, delight and compassion from heaven to earth and takes back to heaven from earth all of her sufferings". Modest, what?

Walden collected this unfortunate moniker through his involvement with a guru called Sid Chimney... sorry, *Sri Chinmoy*. Born in 1952 in Michigan Walden played drums in a variety of bands before joining up with Mahavishnu John McLaughlin in his Mahavishnu Orchestra. (As you can probably suss from their name, these boys weren't exactly Salvation Army.)

After three albums with the band where he took up a variety of instruments, he worked with Jeff Beck before starting a solo career. His new album, "The Dance Of Life", from which "Tonight I'm Alright" is taken, leans more towards disco and funk than the jazz-rock of yore. Maybe it all came to him in a dream. Maybe he took the advice of a bank manager.

THE CURE release their second album, "17 Seconds" on the Fiction label on April 18th. They will be touring the country during April and May with The Passions as support.



OF ALL the people currently pursuing dual careers in rock and acting, Birmingham born Toyah Willcox must be one of the most successful — and the most bizarre.

Whether she's scurrying around the stage of some tiny rock venue somewhere or delivering her lines in the film adaptation of Shakespeare's "The Tempest" by Derek Jarman (director of the punk film "Jubilee"), Toyah is an unmistakable face of 1980.

After troubled teenage years — which included running away with a pack of Hells Angels at the age of 14, setting fire to a barn near her home and continual battles with her parents — Toyah finally found a sympathetic atmosphere at drama school.

It was there that a BBC theatre director craftily observed her in a college production, masquerading as someone in search of a pantomime chorus line. That led to her first part — as a singer in the half hour BBC2 play "Gitter" with "Quadrophenia" mainman Phil Daniels as her boyfriend.

The National Theatre asked her to join their company in London and once there she met Joel, her guitarist, at a New Year's Eve party.

"I had drunk a whole bottle of whisky and was swinging on the shower unit in the bathroom of some famous film star," is how Toyah remembers the occasion.

Up until then, she says, "The acting had been totally serious, but the idea of a band had been a fantasy because I was too frightened to sing in public."

From that time, however, she worked on both roles, singer and actress, continuing to rehearse and gig with her band — simply called "Toyah" — while playing parts in "Quadrophenia" and television's "Shoestring" series and a host of other plays and films.

The double attack on our ears and eyes shows no signs of letting up, either. Look out for Toyah as Dr Jekyll's maid in a BBC adaptation of the classic horror story, "Dr Jekyll and Mr Hyde" and on her first English album release, which is tentatively due around late May.

Meanwhile she's "saving up for a cinema in South London" in which to live and work. She has no intention of easing off.

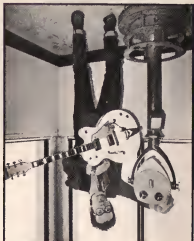
"I enjoy doing two jobs at once," she enthuses, "I get excited and completely exhausted as well; I can't relax otherwise." Steve Taylor

CALL THIS NEWS?

YOU MAY have seen stories in the national press about Judas Priest which claimed that the tapes to their new album had been stolen in New York and a ransom demand made for their return. According to their publicist, the band paid up and regained the precious masters.

Well, it's a little odd then that the New York Police, who Priest claim advised them against paying up, don't know anything about any such incident and neither do the recording studio where the theft is claimed to have taken place. Not a publicity stunt, surely?

Elvis Costello tries to interest a synthesiser in joining his band.



AT HOME WITH FAY FIFE: Fay hears the sad news about Emerson, Lake And Palmer's break-up and has a quick practice on the organ in case she's needed anywhere. We hear that this machine also makes the tea if asked politely...



Rosie

By Joan Armatrading on A&M Records

He has little red feet
 His stockings and his shoes
 Lipstick and rouge on his face
 He has his hair piled high
 Has a red umbrella
 And carries his head in the sky

Chorus
 And I said
 Aw, Rosie, don't you do that to the boys
 Don't you come on so willin'
 Don't you come on so strong
 It can be so chilling
 When you act so willin'
 And your warmth sets like the sun

He has a little baby brother
 A big fat Mama
 His sister asks for dimes on the street
 He doesn't feel insecure
 In fact he knows, for sure
 He can please
 Said he's up there right now
 Runnin' with the devil
 Struttin' down the alleyways
 With the nervous young hopeful at his heel
 And no dissatisfaction
 Won't drive him away

Repeat chorus

He's not lookin' for a friend
 Not lookin' for a lover
 There in the crowded bar
 He has rings on his fingers
 He's there to tease
 You know he only wants to take things too far

Repeat chorus to fade

Words and music by Joan Armatrading. Reproduced by permission of Rondor Music (London) Ltd.

Hello, I Am Your Heart

By Bette Bright on Korova Records

Well, hello
 I am your heart
 And you got me broken one too many times
 Oh, hello
 This is your heart speaking
 And you got me hurt, girl, one too many times

Going away on a little vacation
 Be gone quite a while
 There won't be no lovmaking
 You just have to wear a smile

Goodbye
 This is your heart leaving
 Wish you the best of luck
 While I'm healing up

Repeat entire song

Words and music by Dennis Linde.
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16 SMASH HITS



Kool In The Kaftan

By B. A. Robertson on Asylum Records

You can give away your skintight mohair drainpipes
Little leather mini and your porkpie hat
'Cos camitnickers, winkpickers
Old hat, oh ya ya

Soon we'll all be hippy, yippy, trippy
No-one needs a wardrobe when you're in the buff
Grow your hair long, write some really long songs
It's looking rough

Chorus
Fee fi fiddlely dum (fee fi fiddlely don)
I'm on the sitar, table drum (You're my man from Metal Guru)
Fee fi fiddlely dan
Kool in the kaftan
Love and peace, man

Fee fi fiddlely di
Three button teeshirt
It's a tie-dye
Fee fi fiddlely dan
Kool in the kaftan
Love and peace, man

Have a change of fortune, join a commune
Living in the country on a bag of rice
All things equal, share my treatise
Hey man, I'll share your wife

Now you are a vego, sleeping in the hedgerow
Lying in a corner where the hedgehogs lie
Great big feeds on sunflower seeds
I'll bet you'd like hedgehog pie

Repeat chorus
I'm into Scott McKenzie in San Francisco
That is where he can be found
I don't mean to offend thee
But San Francisco has its faults
Maybe it is truly underground

Do yourself a favour, don't you swear
All that hippy thing
Find what's next
Hey man, don't you stop and pray, man
Go out and buy T. Rex

Repeat chorus twice

Fee fi fiddlely dan
Kool in the kaftan

Repeat to fade

Words and music by Britten/Robertson
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PIC: SIMON POWLER/VEA

WIN A MINI-TV!



Yep, that's the incredible prize up for grabs for the lucky winner of our Crossword Competition. With a 5 inch screen, it's completely portable and also contains a radio! And if that wasn't enough, there's a copy of Squeeze's ace new album "Argybargy" into the bargain. Fancy your chances? Of course you do. Then here's how it works: the first correct entry opened after the closing date (April 3) cops the mini-TV and the copy of "Argybargy". The next 25 correct entries opened will each receive a copy of Squeeze's album, OK? Then what are you waiting for ...

How to enter

Simply solve our crossword puzzle, writing the answers in ink, pen or ball point. Complete the coupon with your own full name and address, then cut it out and post it in a sealed envelope to: Smash Hits (Crossword No. 34), 117 Park Road, Peterborough PE1 2TS.

Make sure it arrives before April 2, 1980, the closing date. The sender of the first correct entry checked after the closing date will win the portable TV with radio, Northern Ireland, Eire, Channel Isles and the Isle Of Man, except for employees and their families of Smash Hits and East Midlands Allied Press.

ANSWERS TO CROSSWORD No 32

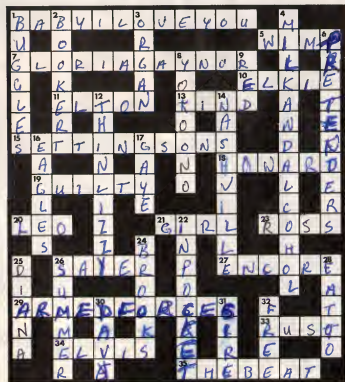
ACROSS: 1 Bob Geldof; 4 Stiff; 7 "Rockans"; 8 (Bay City) Rollers; 11 "Because The Night"; 12 "Rapper's Delight"; 16 Sparks; 17 "One Step (Beyond)"; 18 "Ring My Bell"; 19 "Kid"; 20 Ear; 21 "Silly (Games) or "Silly Thing"; 23 "Can't Get Enough"; 24 Faces; 26 Nick (Lowe); 28 Pink Floyd; 30 "One Step Beyond"; 31 "(Native) New Yorker".
DOWN: 1 B A Robertson; 2 Graham Parker; 3 (Parallell) Lines; 5 Talking Heads; 6 Dr Feelgood; 9 (Boombtown) Rats; 10 Studio; 13 "Rosaline"; 14 Toto; 15 "Instant Replay"; 18 Bay City (Rollers); 19 "Knock On (Wood)"; 22 Ian Dury; 25 Spins; 27 Cure; 28 (Nick) Lowe.

ACROSS

- Originally by The Ronettes, currently Top 30 for The Ramones (4,14,3)
- Drippy person (slang) in a Wimpy Bar!
- "I Will Survive" was her No 1 of last year (6,6)
- & 24 "Pearl's A Singer" singer
- Let on about John?
- "Cruel To Be ----"/Nick Lowe
- Current Jam LP (7,4)
- Devoto of Magazine
- Mike Oldfield's disco single; also the verdict of this court!
- & 26 across See royal mix up!
- "Hey ---- Don't Bother Me"/The Tams
- See 25
- See 20
- A call for more?
- The hit LP that accompanied "Oliver's Army" (5,6)
- "---- Never Sleeps"/Neil Young (N.B. Keep away from heavy metal!)
- He lives, even if he is mixed up!
- See 28

DOWN

- "Video Killed The Radio Star" band
- Leader of "Green Onions" soulsters (6,1)
- Instrument
- Dr Feelgood's unlikely cocktail; this was hit for them in early '79 (4,3,7)
- Chrissie Hynde's band
- Japanese-born wife of Beatle John Lennon (4,3)
- Smash Hits' very own star!
- Heavy rock band/O'ra has Elizabeth taken the diet too far!
- American town famous as the home of country and western
- US country rock band whose albums include "Hotel California"
- Mervin of Motown
- Where's the brass? (2,6)
- See 10
- & 23 Iran's soda (anagram)
- "Here Comes The ----"/Undertones
- & 35 Blonde LP — sounds like a good way to get indigestion!
- Jones of The Monkees
- Ramones and Undertones label
- No charge for Paul Rodgers' old band who had a '70s No 1 with "All Right Now"!



No. 34

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DISCO



You Know How To Love Me

By Phyllis Hyman on Arista Records

Measure for measure
Your love's so much pleasure
Like a haunting melody
You came inside and captured me

And I'm so happy
You're the rhythm of my life
You and I together
We'll stand the test of time

You know how to love me
Sure you do
You know how to make it right
So nice
You know how to love me
There's no denying
Sweet as the morning light

Sooner or later
I knew you'd come my way
You're welcome to my love
Just promise that you'll stay

You know how to love me, right
That special way
You know how to love me, tonight
I wanna say
You know how to love me
You're the real that I feel, never go away

Seeing's believing
Don't you know you're the dream come true
Ain't nothin' deceiving
'Bout the way that I'm loving you

You know how to love me
You know, you know
You know how to make it right
I can feel it
You know how to love me
No doubt about it
Sweet as the morning light

Nothing's forever
That's what people say
But each time we're together
Forever and a day

You know how to love me, right
That special way
You know how to love me, tonight
I wanna say
You know how to love me
You're the real that I feel, never go away
You know how to love me
Ain't to fade

Words and music by J. Mtume/R. Lucas.
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Makes Ya Feel Like Dancin'/'Shake It', Nevada Michael Walden with "Tonight I'm Alright", to name but a few.

Why do you think that the above people are charting here? It's a well known fact the biggest chunk of record buyers in this country are the 12 to 18 year olds, so you must all play a big part. Whilst I'm working I always let the crowd know where a certain disco or dance record is in the charts to let them know they have been part of the action.

One or two of you might know that I do work for Radio One from time to time. About three times a year the

whole network goes out on the road and does what we call a "Radio One Week" away. During this week of away transmissions, very large discos are held to help to raise money for Charity. The last one was held in Cardiff and it was also the first time we triad out a junior disco during the week. It was a great success and the kids were great. So obviously this year another will be held.

So look out this Spring and Summer, and you can see Peter Powell, Paul Burnett, Andy Peabies, Kid Jensen and Dave Lee Travis with yours truly.

Well, being a leap year, it is inevitable that Frogs might come into your life a little more than usual. Bav is still away recovering from her tonal operation, so here I am again in full slippery glory.

On the music front, The Whispers and Michael Jackson are still well placed in the national charts. Here are two examples of fine dance records. Yet constantly you will hear silly people say "Disco is Dead". Well, the word may be, but the music isn't. Some artists who haven't had a hit for ages have suddenly popped up again, i.e. Brothers Johnson with "Stomp!", Brass Construction with "Muscle

TOP 40

THIS WEEK	TWO WEEKS AGO	TITLE-ARTIST	LABEL	WEEKS	PEAK
1	4	TOGETHER WE ARE BEAUTIFUL FERN KINNEY	WEA	113	
2	1	AND THE BEAT GOES ON WHISPERS	SOLAR	116	
3	2	STOMP (Pt. 1) BROTHERS JOHNSON	A&M	121	
4	3	HOLDING ON TONY RALLO	CALIFORNIA	120	
5	5	ROCK WITH YOU MICHAEL JACKSON	EPIC	120	121/126
6	6	TONIGHT I'M ALRIGHT MICHAEL WALDEN	ATLANTIC	122	
7	12	CUBA GOODING JR'S "NIGHTS"	ISLAND	122	
8	3	DON'T PUSH IT LERIN HAYWOOD	20TH CENTURY	115	
9	4	DANCE YOURSELF DIZZY LIP/JUDY GOULD	POLY	116	
10	7	YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN	ARISTA	116	
11	11	MOTIVATION ATMOSPHERE	ELITE	131/133	
12	16	LOVE INJECTION TRUSSARDI	ELEKTRA	113	
13	16	JUST A TOUCH OF LOVE SLAVE	ATLANTIC	116	
14	16	HAVEN'T YOU HEARD PATRICE BUSHEN	ELEKTRA	120	
15	13	WORKING MY WAY (NETRO) SPINNERS	ATLANTIC	123	
16	13	RHYTHM TALK J. COO	PHILINT	113	
17	13	RHYTHM TALK J. COO	PHILINT	113	
18	14	STANDING OVATION G. O.	PHILINT	113	
19	9	RIGHT IN THE SOCKET BHAI AMAR	SILVER	123	
20	25	IN THE STONE EARTH WIND & FIRE	CBS	112/118	
21	25	ON THE RAINBOW (Pt. 1) ANNA SUMMER	UNITED ARTISTS	134/129	
22	22	ON THE RAINBOW (Pt. 2) ANNA SUMMER	WHITFIELD	128	
23	20	SHAKIT (Pt. 1) BRASS CONSTRUCTION	CASA BLANCA	128	
24	17	BOYS IN BLUE (Pt. 1) OF THE WORLD	ENSIGN	128	
25	15	SELF SERVICE LOVE GUARANTEEN ANGEL	RADIC/MATUMI	128	
26	25	WE GOT THE GROOVE FOLK PLAYERS ASSOCIATION	VANGUARD	122	
27	25	WE GOT THE GROOVE FOLK PLAYERS ASSOCIATION	MCA	118/119	
28	23	I CAN FEEL IT STOP	CALIFORNIA	123	
29	42	RAP D CLAP D JIVE PATAAN	SALSOUL	116	
30	31	THIS IS LOVERS ROCK FEELING GOOD	VENTURE	128	
31	25	DON'T STOP THE FEELING RAY AVERS	POLYGRAM	114	
32	35	JAZZ CARNIVAL AZYMUTH	MILESTONE	126	
33	NEW	DISBELIEVING HOT CHUCK DISSEL	ARISTA	132/134	
34	25	TOO HOT TO HANDLE THE GANG	MERCURY	130	
35	52	IT WILL COME IN TIME BILLY & SYREETA	MOTOWN		
36	31	CATCHING THE SUN SPYRO GYRA	MCA		
37	NEW	MOVING BRASS CONSTRUCTION	UNITED ARTISTS		
38	51	PATA PATA (Pt. 1) SIRISA	PYE	126	
39	53	CHATTY CHATTY TOOTS & THE MAYTALLS	ISLAND	REGGAE	
40	41	(NOT) JUST KNEE DEEP FUNKABELIC	WARNER	116	

Disco Top 40 reproduced by permission of Record Business magazine, compiled from sales at specialist disco shops



SMASH HITS
GARY NUMAN



By the Le-e-s-est, hands in pockets!
The Vapors, left to right: Howard
Smith, Ed Bazalgette, Dave Fenton
and Steve Smith.

TURNING UP AND TURNING OUT

Ryan Kelly follows The Vapors' trail

FOR A young hopeful band, the luck involved in being in the right place at the right time can be your biggest asset — the decider between fame and obscurity. Collectively, The Vapors appear to have been weaned upon this kind of luck, and though the good lady is not usually too selective about whom she bestows her favours on, this time she seems to have come up trumps.

Singularly, Dave Fenton, Ed Bazalgette, Steve Smith and Howard Smith (no relation) are distinctly unimposing guys, hovering around the age twenty. There are no sparkling wits, no colourful personalities, not even an outspoken bigot or egotist to distinguish them. They're so normal it's downright disconcerting.

THE STORY starts in downtown Guildford, Surrey. Three local bands break up simultaneously, and guitarist/vocalist/songwriter Dave Fenton is around to pick up selected pieces, dust them down and mould them into a new group:

The Vapors. The band get a set together and in May '79 are playing one of their first few dates at a nearby pub.

As fate will have it, The Jam's Bruce Foxton is drinking at that selfsame establishment and, duly impressed, offers them third place support on some of the Jam's next dates. His promise proves valid, and before their gigging experience has reached double figures, The Vapors find themselves on stage in front of a couple of thousand people.

This is where things could have turned sour; a fledgling band thrust immediately into the limelight, they could have easily evaporated under the pressure. But no. Bruce was eager to manage them — along with Jam manager (and Paul's Dad) John Weller — and with their help teething troubles were largely by-passed. Soon the group were ready to go, with a record deal with United Artists to boot.

A successful tour with The Jam followed, coinciding with the release of a neat, but ill-fated debut single, "Prisoners". A second 45 emerged in the form of

"Turning Japanese" and the next thing they're straight into the Top 20.

So for the Vapors it's all systems go; but right now in a Guildford pub after a sleepless night, their go has got up and gone. Thankfully they haven't acquired the glib backchat of seasoned interviewers, but they have a tendency to lapse into cautious silence when unsure and voice far more facts than opinions, but generally they're polite, speak when spoken to and are good boys for their Mums.

We start with the obvious, the current hit single.

"I suppose the main reason this one took off where 'Prisoners' failed," states Dave, "is the airplay it has received. DJ's took to this one because it's a bit different and initially they got the chance to dig out their Japanese accents to introduce it.

"Though a lot of people think it's just a straight love song, it isn't. It's about a guy who's only got a picture of a girl and is infatuated by her, and the way he ends up completely twisted."

Dave adds that his lyrics tend to be short scenarios about people and the situations they find themselves in, though he appears to steer clear of traditional boy/girl sagas. The B-side of "Japanese", "Here Comes The Judge" is about a rapist, who once again has had problems, surveying his life from his cell awaiting an unsavoury fate, while "Prisoners" concerned itself with the rut Dave found himself in in bedstlind.

The two singles are in no way to be scoffed at, but even so The Vapors' main strength at present is still their live work, which shows on "Judge" — a live recording which displays a forcefulness missing from their studio sound.

"We did that track live because we were pushed for time," confides Steve, "Also we had decided that although it's a good song it just wouldn't turn out right in the studio."

"We've still got to get things right," admits Dave, "With 'Prisoners' we used a producer whose ideas differed with ours

as to what we should sound like. Dave picks up on the question: "We've been surprised at how people have disregarded any connection with The Jam, instead of fixing onto the idea," he says, making me feel like the wicked witch. "They've taken us as ourselves, not as just Jam proteges. But then on the other hand, we aren't signed to the same label, and there is only one member of the band involved with us to any great extent."

I ASK about the current men at the controls, Vic Coppersmith-Heaven, who also produces The Jam, and suggest that parts of "Here Comes The Judge" sound a little too close to the former's "To Be Someone" for comfort.

Blank faces. No-one seems to know what I'm talking about.

After an uncomfortable silence Ed cottons on to the idea and explains, in song, to the others. No, they affirm as one, it certainly wasn't intentional.

Dave jumps in with an explanation: "We were given a completely free hand over who we wanted to produce us and Vic, who we all agreed is good, was available at the times we would need him. We were pretty pleased with the results of "Japanese" so naturally we're using him on the album, which we'll be finishing off in two weeks' time."

But don't they think that they could fall, however accidentally, under the shadow of The Jam? For although the two bands are comparatively different in outlook and styles, the link with Bruce and Vic's production could overshadow these differences.

The looks on the Vapors' faces shout an indignant no.

They do agree that up until now they have led a fairly lucky life and having someone like Bruce managing them has been an asset.

They have also been left to more or less their own devices by their record company, with whom they are perfectly contented. Ed adds that the initiative lies with them — although there is a professional team to back them up — and that together the band do discipline themselves all the time.

Do they think that they could be under more pressure to come up with money-spinning material now that they've proved themselves so quickly to be commercially successful?

"Well, we weren't signed up on the strength of one song, you know," retorts Dave. "And I can't see that we'll be under any more pressure than any other band in a similar situation."

THE TOPIC of conversation takes a timely turn to touring,

something The Vapors have done their share of in recent months. I ask whether they find it strange following the touring principle in reverse — starting with massive audiences then turning their attention to small clubs.

"Well, we've just finished a 17-date tour of our own, and we've tried to take in the smaller towns that often get missed out on traditional tour itineraries," says Ed. "We learnt an awful lot though on The Jam tour, because when we first set out people told us that we would sometimes look a bit lost on the stages, that we weren't communicating enough and I think we're gradually overcoming that problem."

The dates on our own obviously give us more confidence because we know the people who have come along are here to see us — and are not watching because we happen to be supporting a band they have paid to see," continues Dave.

"When you're in front of two thousand people it's a very nerve-wracking at first. You can't see the audience because there are lights in your eyes, you can hear and feel that they're there but you can't see how they're reacting to you."

I mention that must be easy to seem condescending when returning to small gigs.

"Oh yes," agrees Steve. "It's very easy to be, because you're used to a faceless mass, and then suddenly you can see five hundred people in front of you perfectly clearly. You can't just work your way through a set, you have to adjust to how the audience feel and react."

Their audiences, they stress, are a very mixed bag. They have found that a lot of mods have caught onto them because of their sharp, punchy songs, which often sound deceptively simple; yet they also attract punks, skinheads, a few headbangers and of course the people who have come along simply because of their music and who don't belong to any kind of clique — which is how The Vapors view themselves.

Dave is particularly proud of the view of one critic who stated that "they're remarkable in that they are in no way remarkable". They have no pretensions of being something they're not and there's no image that leaps to mind when their name is mentioned — which again they are completely satisfied with.

SO, IN under a year The Vapors have built up a promising following, carved a neat niche in the charts, made a name for themselves and managed to remain unscathed by the pitfalls of the music business.

Not bad going, and their best is still to come.

Poison Ivy

By The Lambrettas on Two Stroke Records

She come on like a rose
And everybody knows
She'll get you in dutch
Well, you can look, but you better not touch

Chorus

Poison Ivy, Poison Ivy
Late at night while you're sleepin'
Poison Ivy comes creepin' around

She's pretty as a daisy
But look out, man, she's crazy
She'll really do you in
If you let her get under your skin

Repeat chorus

Ah, that beat will make you jump
And blues will make you lumpy
The way it rocks will make you jump and twitch
That rhythm's gonna fool ya
That slow back beat will cool ye
But Poison Ivy, Lord! make you itch

You're gonna need an ocean
Of calamine lotion
You'll be scratchin' like a hound
The minute you start to mess around

Repeat chorus

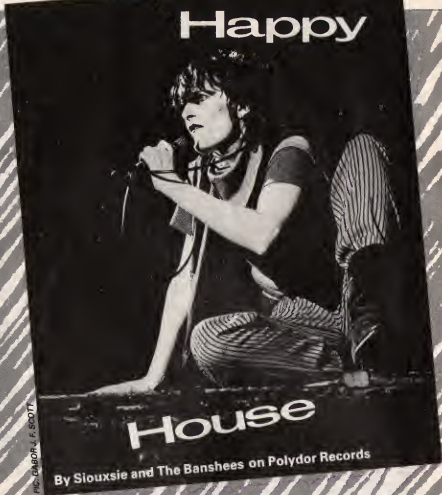
Repeat 3rd and 4th verses

Repeat chorus to fade

Words and music by Jerry Leiber and Mike Stoller
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Happy



House
By Siouxsie and The Banshees on Polydor Records

PH: GARDNER, P. SCOTT

This is the happy house
We're happy here
In the happy house
Oh it's such fun
Fun, fun, woah

We've come to play
In the happy house
And waste a day
In the happy house
It never rains
Never rains

We've come to scream
In the happy house
We're in a dream
In the happy house
We're all quite sane
Pain, pain, woah

This is the happy house
We're happy here
There's room for you, if you say I do
But don't say no, or you'll have to go
We've done no wrong, with our blinkers
on
It's safe and calm if you sing along
Sing along

This is the happy house
We're happy here
In the happy house
To forget ourselves
And pretend all's well
There is no hell

I'm looking through your window
You're looking through your window

Words and music by Siouxsie/Govern
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- 11 Wet Jabaco
- 12 on Radio
- 13 Dancing
- 14 Trumpet
- 15 TOO MUCH
- 16 Rude BOYS*
- 17 Rude Girls*
- 18 The Best
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The soldiers of Islam are loading their guns
They're getting ready
While the Russians tanks are mowing them down
They're getting ready

There's children in Africa with Tommy guns
Getting ready
While the Islam armies are beckoning on
Getting ready

Chorus

There's a burning sun
And it sets in the Western world
But it rises in the East
And pretty soon
It's gonna burn your temples down

While the Heads of State are having their fun
Are they ready?
We're looking at the world through the barrel of a gun
Are we ready?
You stand there beating on your little war drum
Are you ready?
But it won't be long before your time has come
Are you ready?

Repeat chorus twice

Warhead warhead, warhead
Warhead warhead, warhead
Warhead warhead, warhead
Warhead warhead, warhead

Well, I don't know what it is
But I feel something's coming
We're stuck in the middle of the Yankees and the Russians
Talk about guns, an escalation
Bye bye planet, let alone your nation.

Words and music by Paul Slack and Charlie Harper
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Warhead

By The UK Subs on Gem Records



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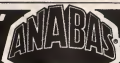


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Independent BIZ

YOUNG MARBLE GIANTS: Colossal Youth (Rough Trade LP). Virtually unknown outside of their native Cardiff, this strange little trio have come up with something quite new and totally unexpected which will doubtless be received with massive uncertainty by those who haven't been told how to react.

A strange band indeed to witness: one on each side of the stage, the tall, thin Moxham brothers pump out their purposeful, uncluttered rhythms on guitars and rhythm machine with quiet concentration, sometimes adding an equally simple keyboard decoration, occasionally looking up to exchange half a smile.

In the centre, motionless Alison Stratton, hands deep in dress pockets, adds her clear, flowing vocals in a small, faraway voice. The resulting songs are quietly hypnotic, like space, subdued, melodic stories (which some London idiot who couldn't pin Cardiff on a map to save their life will probably christen "mining pop" or something equally dumb).

These fifteen intriguing tracks are simply very good indeed. You'll either love them or hate them — rock 'n' roll they ain't — but you should certainly investigate without delay.

Young Marble Giants, by the way, came to Rough Trade's notice via two tracks on "Is The War Over?" — a compilation album of South Wales talent recorded in Cardiff's Grass Roots coffee bar by Z Block Records (motto: "It was easy, it was cheap, now it's your turn"). (For further info, send SAE to Flat 1, 1 Walker Road, Splott, Cardiff, 1.)

Impressed by Young Marble Giants' contribution, Rough Trade then offered the band the chance to record this album which they duly comple:ed in six days at Fool studios in Mid-Wales.



YOUNG MARBLE GIANTS: Phil Moxham (bass), Alison Stratton (vocals, chewing gum) and Stuart Moxham (guitar, organ).

Independent singles top 30

TWO WEEK AGO	TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	1	KING/POOD FOR THOUGHT UB40	Graduate
2	2	WHERE'S CAPTAIN KIRK? Spizz Energi	Rough Trade
3	3	TRIBAL LOOK/BIRD IN FLIGHT Toyah	Safari
4	11	FLERY JACK Fall	Step Forward
5	4	YOU CAN BE YOU Honey Bane	Cress
6	7	MOTORHEAD Motorhead	Big Beat
7	6	SHEEP FARMING IN BARNET Toyah	Safari AP
8	8	GIVE 'EM HELL Witchfynde	Round
9	9	IT'M (IN LOVE WITH) MARGARET THATCHER Notsensibles	Redball
10	12	SOLDIER SOLDIER Spizz Energi	Rough Trade
11	13	WHITE MICE Mo-Dettes	Mode
12	16	DON'T TOUCH ME THERE Tygers Of Pan Tang	Neat
13	5	GIMME SOME LOVIN' Vibrators	Rat Race
14	10	NANTUCKET SLEIGHRIDE Quartz	Reddington's
15	17	ALTERNATE ULSTER Siff Little Fingers	Rough Trade
16	15	VICTIMS OF THE RIDDLE Toyah	Safari
17	22	DARK ENTRIES Bauhaus	4AD
18	21	TRANSMISSION Joy Division	Factory
19	18	LET'S BUILD A CAR SWELL Maps	Rough Trade
20	25	SELF-MADE SUICIDE E.F. Band	Redball
21	14	JUDY IN DISGUISE Silicon Teens	Duck
22	23	INSIDE OUT Sifts	Duck
23	15	CALIFORNIA UBER ALLES Dead Kennedy's	Foxt
24	28	RIDERS IN THE SKY Set Lynch's Legs	Absurd
25	36	1980: THE FIRST 15 MINUTES Various	Neutron EP
26	24	ONE OF THESE DAYS Trespass	Trial
27	31	MIND YOUR OWN BUSINESS Delta 5	Rough Trade
28	49	SHOOT OUT THE LIGHT Diamond Head	Happy Face
29	26	SILENT COMMAND Cabaret Voltaire	Rough Trade
30	40	SPYDERMAN Akrylytz	Red Rhino

Independent albums top 10

TWO WEEKS AGO	TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	2	STATIONS OF THE CRASS Crass	Cress
2	1	SHEEP FARMING IN BARNET Toyah	Safari
3	4	LIVE AT THE YMCA Cabaret Voltaire	Rough Trade
4	3	PRINCE BUSTER'S GREATEST HITS Prince Buster	Melodic
5	5	INFLAMMABLE MATERIAL Siff Little Fingers	Rough Trade
6	6	UNKNOWN PLEASURES Joy Division	Factory
7	8	FLYING DOESN'T HELP A Moore	Quango
8	15	LIVE AT THE RAT CLUB ATV	Crystal
9	9	FAUST 1 Faust	Recommended
10	19	SO FAR Faust	Recommended

Compiled by Record Business from a nationwide panel of specialist shops.

singles

First off, three new singles distributed by Rough Trade. "Wardens", by Killing Joke (Malicious Damage) starts off with a bass riff that comes very, but VERY, close to The Scars' "Adult/ery" but then builds into a magnificent wall of sound epic with a touch of synthesiser in there amid the guitar and drums.

The other side "Psyche" is just as good if not better. Fast and furious, it's a raging, angry record that positively scorches its way over the mighty bass line from Youth (late of The 4x2's) and into your brain. Great record — buy at once and play as loud as possible. Excellent art work also.

"Kebabtraume (Kebab Dream)" by DAF (Mute) is a piece of German electronic nonsense that doesn't actually do anything or go anywhere but is pleasant enough. The 'B' side "Gewalt (Violence)" is all World War 2 noises amid swooshing synthesisers and yelled vocals. Doubtless somebody's impression of something, it ends up somewhere between boring and irritating.

"Treason" by Teardrop Explodes (Zoo), on the other hand, is a small gem. With truly Liverpoolian feel for attractive melody and catchy chorus, it's a brisk little song loaded with good ideas and neatly channelled energy. Produced by Clive "Madness" Langer, it's simple but beautifully effective and one of the best little records this year.

Amongst the other independent vinyl received in this office are two more 45's distributed by Rough Trade. (This

isn't an RT commercial, honest!)

First up is "Let's Build A Car" by the very wonderful Swell Maps (Rather Records). Simply, this is just great — I don't know how they manage it! Another tuneful little "pop" song not unlike "Dresden Style", this features buzzing guitar, energetic drumming and much refreshing, joyful zest. You'd have to have a heart of stone not to like this.

The 'B' sides sound like excerpts from improvisation sessions. Like everything else they do, it sails perilously close to chaos at times but ends up, well, just working somehow. This band are the real thing and you owe it to yourself to possess at least one of their records. You could do worse than start here. Last Words deliver two straightforward punky little songs with all the subtlety traditionally associated with Australians. "Today's Kidz" and "There's Something Wrong" (Remond) offer nothing new or particularly original but they're tight and poppy, simple and sincere. One step up from the UK Subs, this is OK — if you like that sort of thing.



SWELL MAPS' Jowe Head: This picture says more about the band than any write-up!

STAR TEASER

The names listed are hidden in the diagram. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in sequence, which ever way they run. Some will need to be used more than once. Others you won't need to use at all. Put a line through the names as you find them.
Solution on page 37.

AC DC
BEAT
BEE GEES
BUGGLES
CARS
CHELSEA
CHRIS RAINBOW
CLASH
DAN FOGELBERG
DONNA SUMMER
DOOLEYS
EAGLES
ELVIS COSTELLO
ELTON JOHN
FERN KINNEY
FLYING LIZARDS
FOUR TOPS
IRON MAIDEN
JEFFERSON STARSHIP
JOCKO
JOE ELY
KINKS
KOOL AND THE GANG
LENE LOVICH
MAC CURTIS
MAGAZINE
MATCHBOX
PHOENIX
PINK MILITARY
RAINBOW
RICK JAMES
ROCKY SHARPE
SEX PISTOLS
SHAKIN' STEVENS
TYRO GYRA
SQUEEZE
SWELL MAPS
VANGELIS
WHIRLWIND
YARDBIRDS

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

ANOTHER BRICK ON YOUR WALL

Yes folks, it's competition time once again and this time the prizes are something very special indeed. Bricks. Yup, you heard right.

These particular desirable ornaments are part of a set of fifty bricks which Stiff Records have fashioned to mark the release of the new Wreckless Eric double album, "Big Smash". Each one has been hand-tooled in lustrous red dust and boasts the words "Wreckless Eric . . . Big Smash!" painstakingly picked out in the finest water colours on two sides.

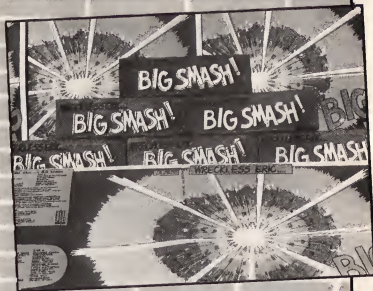
These beautiful objects will add that certain air of gracious living to any room in the house and have been covered on one side in the best black felt to prevent them scratching any smooth surface.

The six lucky winners of our little competition will each win a brick plus a copy of "Big Smash"; the twenty runners up will get the album while another fifty lucky souls can claim a Wreckless Eric poster to cover up the damp on their bedroom walls.

So what, we hear you mutter, do we have to do to get our mitts on these multifab prizes? Well, you've got to think *brick*. Just take a well-known song title and substitute the word "brick" for one of the words in the title.

Thus, you could come up with "Are 'Bricks' Electric?", "It's Different For Bricks" or even "Brick In Pocket". Got the picture? What we're after is the most absurd and gigglesome substitution, the one that's most likely to appeal to the overgrown kids who run this magazine.

So think long and hard and send your entry (only one per person) on a postcard with your name and full address to BRICK COMPETITION, Smash Hits, Lisa House, 52-55, Carnaby Street, London W1 to reach here by March 31st.



Artist
KATE BUSH

Song
**THE MAN
WITH THE CHILD
IN HIS EYES**

Label
EMI

Year
1978

Requested by
**LISA WRIGHT,
LOUGHBOROUGH,
LEICESTERSHIRE**

The Man With The Child In His Eyes

By Kate Bush on EMI Records

I hear him before I go to sleep
And focus on the day that's been
I realise he's there when I turn the light off
And turn over
Nobody knows about my man
They think he's lost on some horizon
And suddenly I find myself
Listening to a man I've never known before
Telling me about the sea
All his loves, 'till eternity

Ooh, he's here again
The man with the child in his eyes
Ooh, he's here again

The man with the child in his eyes
He's very understanding
And he's so aware of all my situations
And when I stay up late
He's always waiting
But I feel him hesitate
Oh, I'm so worried about my love
They say "No, no, it won't last forever"
And here I am again, my girl
Wondering what on earth I'm doing here
Maybe he doesn't love me
I just took a trip on my love for him

Ooh, he's here again
The man with the child in his eyes
Ooh, he's here again
The man with the child in his eyes

*Words and music: Kate Bush
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Music Publishing Ltd*



REQUEST-SPOT

SINGLES

STARJETS: Shiralee (Epic). With bands like Protop, Underones and Starjets, Northern Ireland has good reason to be proud of its pop exports. A nifty little tune, tear-inducing harmonies and lacking in depth. Pleasant, but not the one to put them in the big time.

FLYS: 16 Down (EMI). Another great band all dressed up to go but not actually getting there. Good ideas, good value (4 tracks) and a good knack for writing exciting rock/pop songs. All they need now is good luck.

10CC: One Two Five (Mercury). 10CC seem to have lost sight of all their inspiration. This sticky ditty

THE JAM: Going Underground (Polyden). Can they put a foot wrong? Can gigs fly? A Weller song, "Going Underground" isn't as immediately jaunty as "Eton Rifles," but after a few whirrs this proves the stronger song. Relentless attack in their usual bop style, coupled with uncomfortably sobering lyrics. Superb.

SECRET AFFAIR: My World (I Spy). OK, so Ian Page's head has lost all sense of proportion and their last release was a flop—but "My World" deserves better, if only on the strength of its searing sax solo. Far ahead of all other-Mod bands they remain, but forget the dressing up and listen to these powerful songs—you'll be pleasantly shocked.

GENESIS: Turn It On Again (Charisma). Spiralling keyboards, subtle guitar and technical ecstacy of course, but although this song sets out with some promise it finishes frighteningly docile. Altogether half a good song and half a dull ache to set the back of the head.

BODYSNATCHERS: Do Rock Steady/Ruder Than You (Two Tone). Up and coming all girl ska band give a promising debut release. The traditional "Do Rock Steady" is boujee bluebeat, though not quite of Specials standard, while "Ruder Than You" with its toytown organ is far better—as catchy as Hu and ten times more enjoyable. Who says boys have all the fun!

BRASS CONSTRUCTION: 'Mavin' (UA). A re-release that gives the chance to re-live one of BC's

finest moments. A jumping disco/jazz classic first time around, it's lost none of its old sparkle.

LEIF GARRETT: Same Goes For You (Scotti Brothers). A sheep in wolf's clothing, Leif's given disco the boot in favour of an hilarious attempt at rebellion. Guitar dominated drive featuring Leif writhing with all the ferocity of a lost kitten, ignore for your own sake.

MAGAZINE: Thank You (Fleetline Me Be Nice EH Agin) (Virgin). If Howard Devoto stopped putting out half-hearted hints that Magazine could be impressive he might be taken seriously, instead this creepy little number's gonna do nothing for its obscurity problem.

SUGARHILL GANG: Bad News (Sugarhill). Nothing like the smash "Rappers Delight" this is a nicely surprising, lilting soul ballad. Apart from the two girl vocals now and then, it's quite good.

MANHATTAN TRANSFER: Tricksie Trickle (Atlantic). After their jazz outings Man T can have reverted back to straight Darts-type doo-wop with plenty of ailing and polish. Classy, it demotes Rocky Sharpe to the level of candyluffs.

THE SEARCHERS: It's Too Late (Sire). The Searchers are back in the land of the living and this number knocks spots off of most current releases. Pop with a rich, glowing capital P, teams with ailing and experience to produce a surefire gem. Don't miss it.

PIONEERS/HARRY J. ALLSTARS: Long Shot Kick De Buck (Shout/Kick De Buck/Trojan). Two original ska classics on one twelve (nitch can't be bad—the only surprise is why Trojan have taken so long to release them). The originals are far more seductive than the current versions kicking around—and "Long Shot" is almost unrecognisable from The Specials' version on their live EP.

DEXY'S MIDNIGHT RUNNERS: Geno (EMI). And still it comes!

Yet more from ska's horniest band in a tribute to Geneo Washington. The vocalist has a bad attack of hiccupps and it doesn't match up to the promise of "Dance Stance". The 'S' side, "Breaking Down The Walls Of Heartache" sounds rushed. Vaguely disappointing.



THE HEADBOYS: Kickin The Kava

LORE LOVICH: What Will I Do Without You? (Sire). 6 tracks for 99pence? 'Tis true—and it's a nicely surprising, lilting soul ballad. Apart from the two girl vocals now and then, it's quite good.

THE HEADBOYS: Kickin The Kava (RSO). After falling with a good record The Headboys try their luck with a turkey. It squawks around for a few minutes without actually getting anywhere and doesn't do their reputation any favours at all. They don't only come to produce a sad song you know...

SAD CAFE: My Oh My (RCA). This, says the sleeve, is a special tour single, and as far as I'm concerned it can go as far as it likes with no tears shed. An average soft rock single, all likable, little bit, thrashing on about the detour. Only careful production has saved its day.

BOOKER T AND MG'S: Time Is Tight (Stax). Re-release that's doubtful to reach the heights "Green Onions" soared to—largely because it's more likely to end up as polite background music for DJ's rather than as an attraction in itself.

TOM PETTY: Refugee (MCA). After a period of silence Petty's back with a potent release straightahead rock clinging to a useful melody. But he's still an acquired taste, and hardly likely to burst into the top ten with this one.

CHERIE AND MARIE CURRIE: Messin' With The Boys (Capitol). Cherie's claim to fame is that she used to be in The Runaways. Marie's is that she's Cherie's sister. Both are attractive and think this is a good enough reason to become singers—something they can hardly attempt on the strength of their lacklustre voices or jaded songs. It plainly isn't.

THE MICE: A Song For Europe (Charly). We're told this lot'll be round with pickaxes if we don't mention this likeably pop song which sails through on the merits of its melody and with no thanks worth a fig to its lyrics. So that was the mention.

MANICURED NOISE: Moscow 1920 (Pre). One of several records under this fashionable title, this is a forceful instrumental dominated by a high-stepping sax and driving bass line. Infinitely playable, it gets better every time. Not to be missed.

KINKS: You Really Got Me (RK). 60's charivari re-activated, if you don't own a copy it's worth shelling out for one now.

RUSH: Spirit of Radio (Mercury). Headbanging stuff with fever of a lush's usual pretensions to intellectual and divine inspiration. They've almost made a pop song here...

THE SCARS: They Came And Took Her (Pre). Beesy, dirty about little green men taking away some chap's wife and him pondering how to save the human race. Fascinating...

THE INMATES: Love Got Me (Radar). Rolling R & B about the perils and pains of love. Pleasing, but minus the snap of their last effort, "The Walk," and subsequently less enjoyable. Kelly Pike

ALBUMS

SUGARHILL GANG: Sugarhill Gang (Sugar Hill). This ain't such a bad little album. Only this is this highly overrated "talkover" style—something that soon wears thin without a great backing track. The rest is a pleasant mixture of straightforward soul ballads and funk, well written and produced by Sylvia Robinson of Moments All Platinum/"Fillow Talk" fame. Worth investigating. Includes the full 15 minute version of "Rappers Delight". (5 out of 10).

BROTHERS JOHNSON: Light Up The Night (A&M). Pleasant album of modern, streamlined funk—light and danceable but not providing any great surprises or innovations. Otherwise it's nothing more than the excellent production by Quincy Jones, the duo credit with Heatwave's talented Rod Temperton and a cameo appearance by Michael Jackson. If you like "Stomp", you'll like this. (5 out of 10).

THE FEELIES: Crazy Rhythm (Sire). A new four piece from New Jersey. The Feelies put their quirky, gentle songs against insistent, hard edged guitar patterns. It's sometimes impossible to tell whether the tongue is in the cheek but they have the power to really draw you into their strange little suburban world. Definitely worth getting next to. (8 out of 10).

BLACKBEARD: I Wah Dub (More Cut). Humourously subtitled "Rastaman", this is the work of Matumbi mainman and hottest reggae producer in town, Dennis Bovell, and shows off his budding skills in fine fashion. The music bumps and slides on a club of fat but delicate bass playing, effects cluck in and out of earshot and something new is revealed with every play. Plays loud, plays quiet, plays havoc with your feet. (7.5 out of 10).

ZZ TOP: Deguello (Warner Bros). Absolutely the finest hard rock band in America present their first album in years and it's a pearl. Steady rolling Texan R&B with gruff but tuneful vocals and some of the most satisfying guitar work you'll catch this or any year. Don't wrap it, I'll wear it now. (8 out of 10).

BOB SEGER: Against The Wind (Capitol). Another marvelous American singer and A1



INTERPRET: Waltzes perilously near the Black Hole of California Easy Listening. A sadly inconsistent and awfully tiny production dilutes Seger's sympathetic delivery. Most of the time he sounds as if he'd rather be elsewhere. There are moments, but scarcely enough of them. (5 out of 10).

JAMES BROWN: Solid Gold (Polydor). We seem to have passed by this double retrospective which, considering it was put together by Cliff White, is a terrible sin. What you get is four sides of music that just hits and hits and refuses to quit from the man who has been in the Vanguard of black music for nigh on 25 years. The most persuasive dance rhythms this side of heaven and graced by absolutely hair-trigger vocalising, records better than this are one simply not available. (9.5 out of 10).

PSYCHEDELIC FURS: Psychedelic Furs (CBS). Like Gary Numan and Simple Minds the Furs take various obvious influences (Velvet Underground, Bowie), weave them together adding something of their own and emerge with something individual and really good. This darkly atmospheric album combines a nice raw edge with energy, melody and some nice jangly guitar and distinctive hoarse sax. A little thin in places, but mostly highly enjoyable. Definitely a name to watch. (8 out of 10).

STIFF LITTLE FINGERS: Stiffy's Heroes (Chrysalis). Anyone wanting to write off Stiff Little Fingers simply because of their move away from Belfast is in for a big disappointment. Though sometimes a bit strained—eg their attempts at a reggae— or merely average when they've got something like the utterly superb "Tim Soldiers" (as good as anything they've ever done) to focus their passion, concentrated energy and skills then there's few to touch them. A great, honest little band—more power to them. (8 out of 10).

themselves back into the year 1977. The results could have been the work of Benny Hill, a gashy parody of all that was crass and conservative about punk. Should be very popular with people who don't like music. (1 out of 10—at least it's round).

THE CRAMPS: Songs The Lord Taught Us (Hellag). If it's aggression and savage wit you're after, then look no further than this demented debut set. The Cramos sound like a haunted jukebox, cranking out voodoo rock and roll that fairly rattles with intensity. Sometimes hilariously tacky, sometimes frighteningly vacant, these four sound as weird as they look. And they look like nothing on earth. (7.5 out of 10).

DAVID HOWARTH: Darkly atmospheric album combines a nice raw edge with energy, melody and some nice jangly guitar and distinctive hoarse sax. A little thin in places, but mostly highly enjoyable. Definitely a name to watch. (8 out of 10).

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TWENTIETH CENTURY FOX

From recording bus stops to nuclear war affairs — John Foxx is a man of our times. Steve Taylor investigates.

GAUNT is the word, as in smoke-blackened chimneys or the stark landscape of the industrial North of England. This is the first aspect of John Foxx's appearance to strike you



as he wanders into Virgin Records' modern press office in clumpy brown boots, black woolen trousers, black overcoat and scarf, the whole ensemble topped by a pale, slightly worn face, and that stiffly parted hair. But later, wandering round to a nearby hotel for a late breakfast, the polite and softly spoken tones of John's Fox's voice start to reveal a different character: thoughtful, considerate and quietly in control. Gaunt and warm; somewhere between these opposites is where you'll find this latest hero of "electronic pop."

JOHN FOXX (real name Dennis Leigh) was brought up in Chorley in Lancashire. He began his musical career with the curious activity of recording people's conversations at bus stops, messing around with the results on an old-fashioned tape recorder in a way he describes as "very surreal".

The musical angle came from a piano which his aunt gave him and from an electric guitar, although he admits: "I was more interested in the sound effects I could get from playing things backwards, than in learning to play properly." He was thrown out of his first art school in Preston "because I didn't do any work", then went to another in Blackpool which was "very strange, the classroom was in a bike shed", and eventually got scholarships to Manchester and London's Royal College of Art on the strength of his drawings.

Once in the big city he decided he was fed up with working alone, so John looked around for some people to form a band. He also had a very clear idea about how he wanted it to work. "I sort of organised it, trying to get the musicians who liked the heavy metal. Gary Glitter, folk and things to play songs like 'I Want To Be A Machine'."

"It was a bit difficult at first. One of my friends had a small factory in London which used to repair dummies for shop windows, mannequins, very realistic ones. I'd been helping him to paint the faces, because it's not at all easy. I loved the way he organised people, he was very human about it, not at all the big boss."

"Every one liked what they were doing and worked well, were happy and excited about it. That was such a change from the factories I'd worked in up North that I decided to try and run the band like that."

That band became Ultravox who sloped their way through three albums and three years of very successful touring only to be treated with almost universal contempt in the rock press.

But it was the failure of the band itself to adapt which led to John quitting the job of lead singer and main songwriter at the end of 1978 after a very

promising American tour, although he had made the decision earlier that year when they were recording their third album, "Systems Of Romance" in Cologne in Germany.

LOOKING BACK, John isn't bitter about the way Ultravox were treated. "It wasn't fashionable, I think. We did all the angry things — songs like 'Metropolis Breakdown' — a year before things like the Pistols' 'Anarchy In The UK' and The Clash's 'London's Burning'. Then we got interested in sound and doing things with feedback etc. and went into a whole different area."

Compared with John's own plans, such bands were, he thinks, "Much more the conventional side of things, although it seemed as though it was the other way round, because their campaign of action and advertising was so well organised that it seemed spontaneous."

Ultravox continued to swim against the tide, only to break up on the rocks of an internal breakdown.

"I ended up still contributing all the basic material, when I wanted them to participate; no-one ever brought a song in for instance." John is anxious to point out, however, that he didn't "resent their point of view" at all.

When John had finished with his commitments to Ultravox, he returned from the States and left the band.

"I had a tape recorder, a synthesiser and went back to the front room."

With a loan from his publishing company and access to a studio on a record-now, pay-later basis, John spent last year putting things together "Metamatic", working out the basic parts at home before going into a small 8-track studio. The album was released in late January on his own Metal Box Label through Virgin.

"I wanted a record label because the big companies invest so much money in you — maybe over £100,000 to launch a band nowadays — that they have to make you a big star to pay it back. I wanted to avoid that vicious circle."

He was greatly helped by the cheapness of some of the new synthesizers which are available:

"Synthesizers used to cost a lot of money and be fairly complex machines, but they've become simpler. That's the interesting thing about the technological changes we're going through now. "The synthesiser was initially used to imitate orchestras, which is rather like trying to make plastic look like wood. But you find it has qualities of its own, that you can make almost any sound you want on it; then it becomes an interesting machine in its own right."

OUT OF all the different styles of rock banging shuffles with each other at present. Foxx thinks synthesiser music is the most interesting of the lot. He doesn't, however, like the way English musicians have taken essentially funny ideas like the way the German group Kraftwerk presented themselves as robots and the music as automated, and taken them seriously.

The human element in John's own synthesiser music is very important to him; it's what he tries to get over in his songwriting and style of singing. He admits that future music will develop, but not too strangely: "Any change in the instruments used changes the music, so I think we can look forward to some new form of music but not radically new, because I hope they'll still conform to the idea of pop songs. I like songs that are not light and frothy and silly, just effective."

John Foxx has every reason to be confident of his ability to craft good "pop songs", as the immediate success of "Underpass" shows. The next single, "No One Driving" — a sort of ghost story — is even more popular.

Yet Foxx was pipped to the post in selling this area of "electronic pop" to the single-buying public out there by Gary Numan who — incidentally — has admitted in almost every interview that Ultravox, and Foxx in particular, are among his main influences.

How does John feel about that? "I was very pleased that the ideas I'd put out were being used, wasted," he replies, "and that I hadn't wasted my time. I've always been interested in ideas more than anything else."

John's "ideas" can sometimes seem a little eerie — when he's talking about the pressure he tried to live "like a machine", for example, and have no feelings. He readily admits that he didn't work but then gets into equally strange territory by explaining that he wrote an Ultravox song, "Hiroshima Mon Amour", about falling in love with the idea of a nuclear war!

BUT ALTHOUGH John will willingly talk for hours about a whole world of feelings and perceptions which most of us would prefer to ignore, John Foxx's real strength is the soundness of his practical ideas.

After the success of "Metamatic", he's toyed with plans to tour the country playing in municipal theatres with videos and multimedia orchestras, which would be projected on an enormous screen behind the band.

"I do love that feeling that you get on stage", he says enthusiastically, "It's the only time in my work that I receive something back."

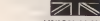
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Tonight I'm Alright

by Narada Michael Walden on Atlantic Records

Tonight I'm alright
Tonight I'm alright

You had a strong way of getting to me
I never realised love had no guarantee
Something so right, baby
Slipped away like grains of sand
When all I wanted
Was just to be your only man
I know everything's gonna be alright
Said I'm gonna rock on

Tonight I'm alright
Tonight I'm alright

You say it's over
Everything's been said and done
No more lying
You want to go and have your fun
You need to know, baby
I will always be for you
No matter what you do or say
You can take a holiday

But you can never run away, no, no
I know everything's gonna be alright
Said I'm gonna rock on

Tonight I'm alright
Tonight I'm alright

Repeat to finish

Words and music by Narada Michael
Walden
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Bros Music Ltd



Working My Way Back To You

By The Detroit Spinners on Atlantic Records

Chorus

I'll keep working my way back to you, babe
With a burning love inside
Yeah, I'm working my way back to you babe
And the happiness that died
I let it get away
Then paying everyday

When you were so in love with me
I played around like I was free
Thought I could have my cake and eat it too
But how I cried over losing you
See I'm down and out
And I ain't about to go living my life without you

Hey everyday,
I made you cry
I'm paying girl
Till the day I die

Repeat chorus

I used to love to make you cry
It made me feel like a man inside
If I had been a man in reality
You'd be here, baby, loving me
Now my nights are long and lonely
And I ain't too proud, babe, I just miss you so

Girl, but you're too proud
And you won't give in
But when I think
About all that was when

Repeat chorus

(You Babe) My world is kinda lone
I just gotta get back home (you babe)
I'm really sorry
For acting that way
I'm really sorry
Ooh, little girl
I'm really sorry
For telling you lies
For so long, oh please

Forgive me girl, come on (give me a chance)
Won't you forgive me girl, hey (let's have romance)
Ooh, forgive me girl (let's start again)
Come on forgive me girl
I want you over and over and over and over again

Chorus to fade

Words and music by S. Linzer and D. Randell
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1190 Punk type



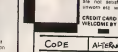
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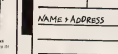
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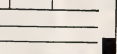
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THE GAZ

Compiled by Bev Hillier



PH: CHRIS WALTER

Friday March 21

Stiff Little Fingers Cambridge Corn Exchange
Eddie and The Hot Rods Aberystwyth University
Rose Royce Southampton Gaumont
Ruts and The Cramps London Electric Ballroom
Matchbox Sheffield University
Judas Priest Newcastle Mayfair
Sad Cafe Newcastle City Hall
Siouxsie & The Banshees Stirling University
UB 40 Newport The Village
Psychedelic Furs Manchester Russell Club

Saturday March 22

Stiff Little Fingers Southampton Gaumont
Eddie and The Hot Rods Sheffield Polytechnic
Elvis Costello West Calder Regal Suite
UB 40 and The Cramps Derby Ajanta
Matchbox Leicester Polytechnic
The Selecter London Lewisham Odeon

Sunday March 23

Judas Priest Deeside Leisure Centre
Stiff Little Fingers London Hammersmith Odeon
Elvis Costello Dunfermline Kinema
Sad Cafe Glasgow Apollo
Matchbox Slough Alexandra's
Rose Royce Bristol Colston Hall
Eddie and The Hot Rods Radcar Coatham Bowl
Ruts Bristol Locarno
Siouxsie & The Banshees Aberdeen Music Hall
Matchbox Huddersfield Coach House
Psychedelic Furs London Lyceum

Monday March 24

Stiff Little Fingers Bradford St Georges Hall
Elvis Costello Ayr Pavilion
Sad Cafe Edinburgh Usher Hall
Rose Royce Brighton Top Rank
Siouxsie & The Banshees Edinburgh Tiffany's
Purple Hearts London Rotundas
Lambrettas Doncaster Marquee

Tuesday March 25

Judas Priest Stoke Trentham Gardens
Stiff Little Fingers Cleethorpes Winter Gardens
Elvis Costello Carlisle Market Hall
Sad Cafe Hull City Hall
Siouxsie & The Banshees Glasgow Tiffany's
Rose Royce Sheffield City Hall
Purple Hearts London Marquee

Wednesday March 26

Judas Priest Birmingham Odeon
Stiff Little Fingers Wakefield Community Hall
Genesis Bournemouth Winter Gardens
Sad Cafe Preston Guildhall

Thursday March 27

Judas Priest Birmingham Odeon
Elvis Costello Stafford Stychfield Hall
Genesis London Hammersmith Odeon
War/Blood, Sweat & Tears Portsmouth Guildhall
Stiff Little Fingers Carlisle Market Hall
Sad Cafe Oxford New Theatre
Rose Royce Edinburgh Odeon
Siouxsie & The Banshees London Music Machine
Whirlwind London College of Printing

Friday March 28

Stiff Little Fingers Edinburgh Odeon
Elvis Costello Leamington Spa Pavilion
Genesis London Hammersmith Odeon
War/Blood, Sweat & Tears London Rainbow
Sad Cafe Birmingham Odeon
Rose Royce Glasgow Apollo
Siouxsie & The Banshees London Music Machine

Saturday March 29

Stiff Little Fingers Aberdeen Capitol
Elvis Costello Swindon Oasis Centre
Genesis London Hammersmith Odeon
War/Blood, Sweat & Tears London Rainbow
Sad Cafe Cambridge Corn Exchange
UB 40 Retford Portershouse
Showaddywaddy Middlesbrough Town Hall

Sunday March 30

Stiff Little Fingers Glasgow Apollo
Elvis Costello Yeovil Johnson Hall
Gerry Rafferty Leicester De Montford Hall
Sad Cafe Croydon Fairfield Hall
Billy Joel London Wembley Arena
Rose Royce Bradford St Georges
UB 40 Wolverhampton Lafayette
Showaddywaddy Aberdeen Capitol

Monday March 31

Elvis Costello St Austell New Cornish Riviera
Genesis Oxford New Theatre
Billy Joel London Wembley Arena
Gerry Rafferty Swansea Brangwyn Hall

Rose Royce Manchester Apollo
Showaddywaddy Edinburgh Usher Hall
Whirlwind and John Cooper Clark London Venue

Tuesday April 1

Genesis Ipswich Gaumont
Sad Cafe London Hammersmith Odeon
Rose Royce Birmingham Odeon
Elvis Costello Nottingham Sherwood Rooms
Showaddywaddy Glasgow Apollo

Wednesday April 2

Genesis Great Yarmouth ABC
War/Blood, Sweat & Tears Glasgow Apollo
Gerry Rafferty Belfast Whitea Hall
Sad Cafe Ipswich Gaumont
Thin Lizzy Galway Leisureland
Billy Joel Deeside Leisure Centre
Rose Royce London Hammersmith Odeon

Thursday April 3


Genesis Peterborough ABC
Gerry Rafferty Dublin Royal Stadium
Thin Lizzy Sunderland Astoria
Stranglers London Rainbow
Rose Royce London Hammersmith Odeon
Sad Cafe Coventry Theatre



PH: GABOR SCOTT

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8 999	21 Undertones	33 Gangsters	45 Cheap Trick
9 Dextro	22 Kiss	34 Punks	46 P.I.L.
10 The Who	23 Nutty	35 Abbe	47 Skids
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Ten Feet Tall

by XTC on Virgin Records

Happy I'm floating
Around on my feet now
You make me go dizzy
I'm weak at the knees

Chorus

Yes, I feel like I'm walking
Round ten feet tall
I feel like I'm walking
Round ten feet tall

Well you say I'm faking
And I say don't worry
The way that I bubble
There's something in the make

Repeat chorus

Right, the chemistry is right
This boy has reached his height
This feeling just goes on and on
and on

From strength to strength
I'm ten feet long

I feel like I'm walking
Round ten feet tall

I feel like I'm walking
Round ten feet tall
I feel like I'm walking
Round ten feet tall
I feel like I'm walking
Round ten feet tall

Repeat 3rd verse

Yeh, happy I'm floating
Around on my feet now
You make me go dizzy
I'm weak at the knees

Yes, I feel, I feel, I feel, I feel
I feel — ten feet tall
I feel — ten feet tall
I feel — ten feet tall
I feel — ten feet tall

I feel like I'm walking
Round ten feet tall

Repeat to fade

Words and music by Colin Moulding
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The Olympian

by The Skids on Virgin Records

We thought we'd cross the oceans higher
We thought we'd get to that final line
And now we've got these things in our way
I've got the feeling that we don't wanna stay

All the banners, all the flank
All the banners, all the flank

Say
Hey, hey, look at this man
Hey, hey, he's Olympian

And now we've met the hostility
And now we're back with gratitude
Carried the banner and the flame
They lay together while we sank

All the banners, all the flank
All the banners, all the flank

Say
Hey, hey, look at this man
Hey, hey, he's Olympian
Hey, hey, oh look at this man
Hey, hey, he's Olympian

Hey, hey, oh look at this man
Hey, hey, he's Olympian

Repeat to finish

Words and music by Richard Jobson and Stuart
Adamson
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FREE BADGES SHOCK HORROR PROBE!!

WELL, HERE IT IS: the next big giveaway from Britain's most generous music magazine. There was such a big demand for our last set of badges that we decided to have another exclusive set made especially for you. Created by Steve and Andy, our uniquely talented designers (well, that's the only way to describe them really), there are five in this set, that is: THE POLICE, GARY NUMAN, THE CLASH, THE SPECIALS and THE JAM.

One of these badges will be attached to the cover of the next issue of Smash Hits and is, needless to say, completely free. And the goodies don't stop there. There'll be another chance to win a MINI-TV with the crossword puzzle, STIFF LITTLE FINGERS will be occupying the centrespread, and there'll be an exclusive interview with GARY NUMAN. All this and more in our next issue! But once again we feel we should point out that with all these freebies and goodies, there will be more people than usual looking for Smash Hits in the shops. So make sure you aren't the disappointed one looking at the empty shelf — nip down to your local newsagents today and get them to place you a regular order right away. And remember...

**FREE BADGES ISSUE
ON SALE APRIL 3**



Badges shown larger than actual size

THE SKIDS **SMASH HITS**

