

25
Thin Lizzy
albums
TO BE WON

SMASH HITS

FORTNIGHTLY

April 19-May 2
1979 25p

Words
to the
TOP
SINGLES
including

*Silly
Thing*

*Bright
Eyes*

*Turn The
Music Up*

Some Girls

*Don't Stop
Me Now*

Wow

Squeeze
X-Ray Spex
Roxy

PLUS

**Siouxsie
& The
Banshees**
AND
Sylvester
in colour

Love You Inside Out

By The Bee Gees

Baby I can't figure it out
Your kisses taste like honey
Sweet lies don't gimme no rise
On oh what you trying to do
Living on your cheating and the pain
Grows inside me it's enough

(All the words inside)

I-M-A-G-I-N-A-T-I-O-N

By Rocky

Sharpe &

The Replays on

Chiswick Records

Chorus

Ima-ma-me-ma
Ima-ma-me-magination
Ima-ma-me-ma
Ima-ma-me-magination

Repeat chorus

Imagination is funny
It makes the cloudy day sunny
Makes the bees think of honey
Just as I think of you

Repeat chorus

Imagination is crazy
Your hopeless plans seem so hazy
Stops you asking a daisy
What to do, what to do

Repeat chorus

Have you ever felt the sweet caress?
And then you kiss and then
Found it's only your imagination
Oh yes I've sometimes felt the sweet caress
And then I kiss and then
But it's only my imagination

Repeat chorus

Imagination is silly
You go around willy nilly
For example I go around
Wanting you and yet I can't imagine that
you want me
That you want me too
Well imagine that you want
That you want me too
Oh I can't imagine that you want me
That you want me too

Ima . . . I-M-A-G-I-N-A-T-I-O-N
Imagination

Words and music by Johnny Burke/Jimmy
Van Heusen. Reproduced by permission
Chappell & Co.

April 19-May 2, 1979 Vol 1 No 10

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on sale
MAY 3**

Are you tired of boring, samey, grubby magazines that make your fingers inky, insult your intelligence, and/or make your head dizzy? Were you leafing listlessly along the newsagents shelves looking for something new, exciting, different? Kiddo, you've found it! This is Smash Hits, Britain's brightest, liveliest — and friendliest — pop magazine. Thousands before you have tried the Smash Hits cure for pop mag blues, so welcome aboard. This has been a special message to the thousands new readers who join us with every issue. Now a word or two for the regulars: 'Ullo gang! How've ya been? Pull up a chair, make yourselves at home, feast your eyes on the goodies below... just shut the door when you've finished. Now you've got to admit it — aren't we a friendly magazine? See ya again May 3. Ba there or be square...

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SILLY THING

Paul

What you see you can't get
Nothing's free nothing's set
Don't be fooled by the signs
Don't read in between the lines
What you gonna say?
What you gonna do? Now you've missed out once again
But I thought you knew

Chorus
Oh you silly thing
You really gone and done it now
Oh you silly thing
You really gone and done it now

Trouble here trouble there
People stop just to stare
What's the use of wasting time
Just move on leave 'em all behind
What you gonna say?
What you gonna do?
Now you've missed out once again
But I thought you knew

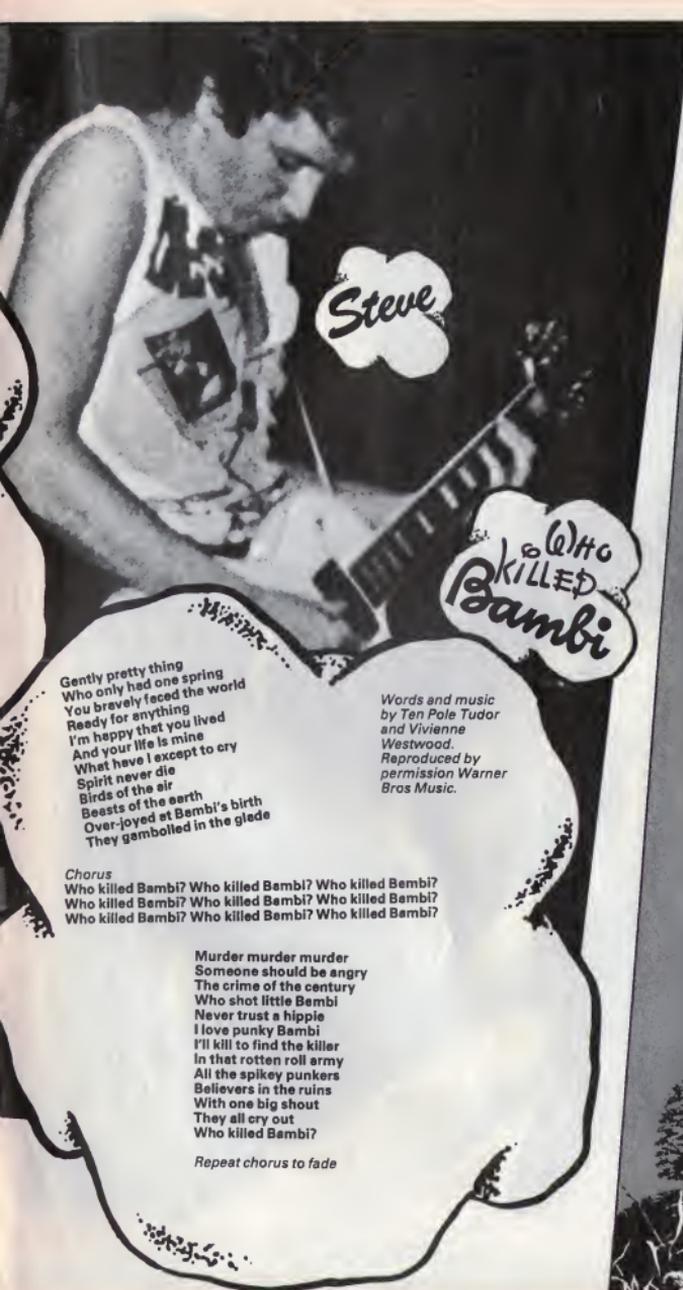
*Words and music
by Paul Cook and
Steve Jones.
Reproduced by
permission Warner
Bros Music.*

Repeat chorus

Can you ever depend
On someone you call a friend
When you see them making eyes
You don't even ask 'em why
You don't even ask 'em why

Repeat chorus to fade

SEX PISTOLS



Steve

Who Killed Bambi

Gently pretty thing
Who only had one spring
You bravely faced the world
Ready for anything
I'm happy that you lived
And your life is mine
What have I except to cry
Spirit never die
Birds of the air
Beasts of the earth
Over-joyed at Bambi's birth
They gambolled in the glade

Words and music
by Ten Pole Tudor
and Vivienne
Westwood.
Reproduced by
permission Warner
Bros Music.

Chorus
Who killed Bambi? Who killed Bambi? Who killed Bambi?
Who killed Bambi? Who killed Bambi? Who killed Bambi?
Who killed Bambi? Who killed Bambi? Who killed Bambi?

Murder murder murder
Someone should be angry
The crime of the century
Who shot little Bambi
Never trust a hippie
I love punky Bambi
I'll kill to find the killer
in that rotten roll army
All the spiky punkers
Believers in the ruins
With one big shout
They all cry out
Who killed Bambi?

Repeat chorus to fade

... And now
by way of
contrast

BRIGHT EYES

By Art Garfunkel on CBS
Records

Is it a kind of dream
Floating out on the tide
Following the river of death downstream
Oh is it a dream?
There's fog along the horizon
A strange glow in the sky
And nobody seems to know where you go
And what does it mean
Oh oh is it a dream?

Chorus
Bright eyes burning like fire
Bright eyes how can you close and fail
How can the light that burned so brightly
Suddenly burn so pale? Bright eyes

Is it a kind of shadow
Reaching into the night
Wandering over the hills unseen
Or is it a dream?
There's a high wind in the trees
A cold sound in the air
And nobody ever knows when you go
And where do you start
Oh oh into the dark

Repeat chorus to fade

Words and music by Mike Batt. Reproduced
by permission April Music.



PICTURE: SHEILA ROCK

Squeeze (l to r):
Chris Difford,
Glen Lavis, John
Bentley (seated),
Glenn Tilbrook,
Joel Holland.

CLUES FOR CATS INTRODUCING

SQUEEZE

By Ian
Cranna

THEY'VE MADE one of 1979's cleverest and funniest hit singles, and now they've come up with an equally bright and tuneful good album to match. Both are called "Cool For Cats" and the group in question is Squeeze. Squeeze actually had their first hit single a year ago — remember "Take Me I'm Yours"? — but most people still know very little about them.

Perhaps that's not so surprising actually, because talented and engaging as they certainly are, I doubt if they'll ever be music paper favourites simply because they're honest enough not to pretend to be artists or heroes.

Confirmed jokers that they are, their madcap sense of humour generally reduces any attempt to interview them to a giggling shambles — our one included! — and that doesn't help either. Still, here's what we found out . . .

AVERAGE age 22, all five of Squeeze come from London.

Three of the band — Chris Difford, their clever, observant lyricist and rhythm guitarist, Glenn Tilbrook, who writes some of the smartest, catchiest tunes around and plays lead guitar, and Julian 'Jools' Holland, who plays keyboards and collects Dinky toys! — met up six years ago.

"We've been playing together ever since, though they only really started to take themselves seriously when beefy drummer Gilson Lewis joined the band three years ago.

Gilson first met the band when they were playing in a pub in Greenwich. The summer they had then got involved in a fight and Gilson it was who picked him up and took him to hospital. He then came back and deputised on drums and so impressed were the others with Gil — who'd previously been a session musician in recording studios, working with people like the legendary rock 'n' roller Chuck Berry — that he's been there ever since. What we don't know is if it was Gil who started the fight in the first place!

The fifth member of the band is also the newest, bass guitarist John Bentley who used to be in a band called Video Kings. He's just joined, replacing Greek Cypriot Harry Kakoullis (whose sister is one of rock's few women managers, looking after the affairs of The Only Ones), though it's Harry's playing that you'll hear on "Cool For Cats". Harry, by the way, has gone off to form his own reggae band.

In their early days, Squeeze were in some ways forerunners of the New Wave. They were playing short, punchy tunes well over a year before it happened. Punks they aren't — all are excellent musicians for instance — though they were certainly influenced by the spirit of the times.

"The New Wave came along and was still an influence on us," Glenn recalls, "even though we were already playing that sort of material. I personally picked up a lot of energy from the New Wave bands that I didn't know existed."

1977 and the summer of punk saw the mushrooming of independent labels and new bands. Squeeze's first release, an EP called "Packet Of Three", was among them. It appeared on manager Miles Copeland's own Deptford Fun City label. (Deptford is the suburb of London where they all live.) Jools also has his own EP of piano rockers out on the same label, "Boogie Woogie '78". (If you have difficulty obtaining these records or any others on independent labels, drop us a line — with SAE please — at Smash Hits and we'll try to put you in touch.)

After the success of "Packet Of Three", Squeeze were signed to A&M records for whom they've since recorded two albums. The first one, simply called "Squeeze", contained the hit "Take Me I'm Yours" and several other great pop-rock tunes.

The band actually scrapped their first attempt at the second album because they weren't

happy with it. Perhaps that's just as well, because it wasn't till the second try that Squeeze came up with "Cool For Cats". It was actually written while they were recording. They already had the tune and Chris had just one night to produce the lyrics!

UNLIKE many bands, Squeeze aren't particularly worried if they aren't taken seriously by the music press.

"I don't particularly want to be taken seriously by the NME or anybody like that," Glen says.

"No, neither do I," Chris agrees. "It doesn't worry me personally whether people take us seriously or not. We'll either get through to people or we won't. I don't think there's much we can do to influence that course of events in so far as releasing records that we think will be taken as serious artistic statements. I don't think that's what we want to do in the first place. We want to make good records that please us and if they please other people that's fine."

Similarly, Chris doesn't fancy the idea of being followed around day and night by some reporter in search of some great Squeeze philosophy. "Everybody's got this impression that each band is gonna say something different to try to change an audience's mind, to win people over to believing one philosophy or another. We ain't got nothing like that at all!"

Nothing?
"Well, I don't think so. But I don't think half the population

of kids who buy records or go to see bands have got any sort of deep philosophies either.

Unlike a lot of young bands today, politics is something else in which Squeeze don't interest themselves. Glenn says he doesn't like being preached at in lyrics, and that he thinks music should be orientated towards enjoyment.

"I don't think any of us have got any strong political views we want to push forward," Chris says. "I don't remember the Stones putting any heavy trip across, or The Beatles, or The Who — and they happen to be the biggest bands in the world, and that says something for saying nothing."

FROM THEIR carefree, informal attitude to everything they meet, you might be excused for thinking that Squeeze don't interest themselves in anything seriously. Not true . . .

"We are serious when it comes to recording and live gigs," Glenn says. "Our approach to a gig is serious, even if on stage we're not looking as if we're committed to seriously putting across a show. We're very intent on giving a good show to the best possible ability that we can."

And it's a good show too, so if Squeeze are in your neck of the woods, make sure you catch them.

Like the album, you'll find a bright and breezy collection of strong, snappy songs with the accent firmly on fun, and a good measure of rock'n'roll to boot.

Compiled by David Hepworth

RATS TALES

THOSE SHY, retiring boys the Boomtown Rats are currently touring America for the first time, and playing some rather unusual venues. Apart from one concert at a giant Ford car factory in Detroit and another at Macdonald's University (established on the proceeds of six million hamburgers), one of their Los Angeles shows is set to take place in Fredrick's Of Hollywood, a lingerie store better known for its naughty nighties than for Irish rock and roll.

Now you could say that Geldof & Co. would do anything to get in the papers? Good luck to them, say we, if they can become the first British new wave act since Elvis Costello to make an impression in the States.

When they return to England in two/three weeks time, the Rats go into the studio to record a new single. Could be that they'll choose a song entitled "I Don't Like Monday", which is apparently based on a real-life shooting incident which took

A couple of dirty rats take the mickey out of Livvy and John. Shame on them!

place in California only a few months back. A teenage girl got her father's gun and shot and killed a school superintendent as well as some of her classmates. When arrested and asked why did it do, she said: "I don't like Mondays." No comment.

Quo set to go

STATUS QUO return to the boards in May for another nationwide headbanging campaign. Their original plan was to stage some of their power in a giant tent but this has been scotched after objections from local fire chiefs, and so the dates are set to take place in more conventional venues. Dates so far include: Wembley Arena (May 10/11), Birmingham Exhibition Centre (12), Newcastle City Hall (15/16/17/18), Bridlington Spa Hall (19), Carlisle Market Hall (21), Edinburgh



PHIL LYNOTT

Odeon (23/24/25/26), Glasgow Apollo (27/28), Blackpool Opera House (31/June 1), Sheffield City Hall (June 5/6), Manchester Apollo (9/10/11/12), Cardiff Sophia Park (13/14) and Southampton Caumont (20/21). Tickets for Wembley (seats at £3, £4, £5) and Birmingham (£5 only) are on sale to postal applicants now. Write direct to box offices at those venues. Further tour dates may be added later. The Quo are currently in the studio mixing new material.

Phil doubles his bet . . .

PHIL Lynott, who lost £5 to Steve Jones and Paul Cook when he bet them that Thin Lizzy's "Waiting For An Alibi" would go higher in the charts than "Something Else", has taken his courage in his hands and wagered £10 (push) that the new Lizzy album "Black Rose" will reach a higher chart position than "The Great Rock And Roll Swindle".

Seeing as how the Pistols long player arrived in the lists at number two, the Lizzy platter will have to make the number one spot for Phil to collect. Can these boys afford it, we wonder?

Skids enlist

THE SKIDS have enlisted Bill Nelson of Red Noise and ex Be-Bop Deluxe to produce their new single, Stuart Adamson, Skids lead guitarist, has been a fan of Nelson for years, apparently. And talking of producers, Roy Wood is set to twiddle the knobs and adjust the faders on the next single from The Darts.

Members back in business

NICKY Tesco and his merry Members, who've only just finished a lengthy tour supporting Eddie & The Hot Rods, go out on their own nationwide club tour from April 8. Get to see them — they're great. See Gigs page 31 for details.

PHIL WILLIAMS/AGENCY

Sham stay together

ALRIGHT, let's get the canine jokes over with! Gona to the dogs, things are getting a bit ruff, and all that stuff. Truth is Jimmy Pursey used to work as a dog handler at the Hersham Dog Track, and now that he's a little better off he's got eight dogs of his own. Apparently, they even win sometimes.

The state of all things Sham has been a bit confused of late, with rumours of Jimmy making suicide attempts and break-ups all over the place. Jimmy took himself off for a Caribbean holiday recently to sort himself out after the riots and violence that marked the band's last tour. The result of all this soul-searching is that Sham 69 are definitely not splitting up, and that they're in the studio at the moment at work on some new tracks, one of which will be used as the follow up for "Questions And Answers".

PHIL WILLIAMS/AGENCY

Who: The Beat goes on . . .



PHIL WILLIAMS/AGENCY

America wakes up

BLONDI, who were set to go into the studio about now to record their fourth album, have postponed the sessions owing to the massive American success of "Heart Of Glass" making them suddenly in demand in the U.S. They're now expected to begin recording in late May. Working title of the LP is "Eat The Beat".

Trouble is, if the Americans do finally wake up to the fact that they have such a neat band on their own doorstep, Britain might not get to see quite so much of them as we have done up to now. Shucks.

Undertones

IRELAND'S very own The Undertones have a new single, "Jimmy Jimmy", released April 20, with their debut album following on May 5. They start another lengthy tour on April 7 to plug the LP and single. See Gigs for details.



Not the Brothers Gibb but the Gibbon Brothers.

IT'S A FAMILY AFFAIR

THE OLD tradition of the family business seems to be standing up well in the current disco boom.

"He's The Greatest Dancer" is the first hit for the four Sisters Sledge for quite a while — since 1975, in fact, when Debbie, Joni, Kathie and Kim scored with "Mama Never Told Me".

The new song, like the girls' album "We Are Family", is produced and written by Bernard Rogers and Nile Edwards of Chic, who are currently the hottest hit-makers in the States. The GIBSON Brothers, whose magnificent "Cuba" has been surfing the charts, are not, as you might imagine, American. The three of them were born in Martinique and moved to Paris with their parents at an early age. They've already scored a couple of hits on the continent

but "Cuba" is their biggest-seller to date and some people feel this could pave the way for a spate of similarly Latin American-influenced disco hits. The technical term is 'Salsa'.

THOSE better-known brothers The Osmonds are also attempting something of a comeback, seeing as how they haven't exactly been tearing up the charts of late. They've made an album with Maurice Gibb as producer in the hope that a bit of that Bee Gees magic will rub off on them. It's called "Steppin' Out". Original, eh?

THE BEACH Boys, the original surfing family from California (three brothers, a cousin and their neighbour), have also caught the disco bug. "Here Comes The Night", as well as being their first major hit for a long time, is a disco-mixed reworking of a song that they first recorded back in 1988 for their "Wild Honey" album. A new version of the same tune takes up a large part of their newly-released "L.A. (Light Album)".

Who: The Beat goes on . . .

SINCE the tragic death of Keith Moon, The Who have been a little sceptical about future plans. However, they have just announced their first live show with ex Faces drummer Kenny Jones taking Moon's place.

This will take place in a Roman Amphitheatre in the South of France in May. They won't play Britain until September. No news yet of where that gig will be. The band have two films in release this year. The first, "The Kids Are Alright", is a documentary of the band's history featuring lots of rare, early footage, and will be accompanied by a double album of rare live tracks. The second is a feature film version of their old "Quadrophenia" album, the band's second rock opera. It stars Sting, the lead singer from The Police, as the young mud in the lead role.

Rezillos: 2nd coming

LAST ISSUE we told you about Fay Fire and Eugene Reynolds' plans for a new EP. Now we hear that the rest of the former Rezillos — John Callis, Angel Patterson and Simon Tarnip — are equally close to forming their new band. They haven't got a name yet, but they'll be releasing an EP at the end of this month.

Meanwhile, for fans of the old Rezillos, news of a live album in the shops now on Siris. It's called "Mission Accomplished . . . But The Beat Goes On", and was recorded at the band's farewell gig in Glasgow. It includes their version of The Sweet's oldie "Ballroom Blitz".



Disco TOP 40

TWO WEEKS ARO	TITLE/ARTIST	LABEL	BPM
1	2 HE'S THE GREATEST DANCING SISTER SLEDGE	Atlantic	✓ 116
2	15 SHAKE YOUR BODY JACKSONS	Epic	✓ 122
3	3 IN THE NAVY VILLAGE PEOPLE	Mercury	✓ 127
4	7 THE RUNNER THREE DEGREES	Ariola	✓ 127
5	21 HAVEN'T STOPPED DANCING YET GONZALEZ	Sidewalk	✓ 135
6	4 I WILL SURVIVE GLORIA GAYNOR	Polydor	✓ 117
7	5 I WANT YOUR LOVE CHIC	Atlantic	✓ 116
8	12 CUBA GIBSON BROTHERS	Island	122
9	1 TURN THE MUSIC UP PLAYERS ASSOCIATION	Vanguard	115
10	39 KNOCK ON WOOD AMI STEWART	Atlantic	✓
11	27 LOVE BALLAD GEORGE BENSON	Warner Bros.	112
12	6 CAN YOU FEEL THE FORCE? REAL THING	Pye	✓ 132
13	9 DISCO NIGHTS (ROCK FREAK) G.O.	Arista	123
14	11 MONEY IN MY POCKET DENNIS BROWN	Lightning	REGGAE
15	NEW AIN'T NO STOPPING MCFADDEN + WHITEHEAD	Phil Int.	✓
16	22 HERE COMES THE NIGHT BEACH BOYS	Caribou	134
17	NEW BY THE WAY YOU DANCE BUNNY SIGLER	Sesoul	
18	10 KEEP YOUR BODY WORKING KLEER	Atlantic Imp.	129
19	20 I (WHO HAVE NOTHING) SYLVESTER	Fantasy	✓ 132
20	NEW THE DANCER GINO SOCCO	Warner Bros.	✓
21	NEW LOVE CRUSADER SARAH BRIGHTMAN	Ariola	✓
22	16 LOVE AND DESIRE ARPEGGIO	✓	
23	18 CAPTAIN BOOGIE WARDLE PIPER	Midrange	
24	8 KEEP ON DANCING GARY'S GANG	CBS	✓ 126
25	13 DANCE LADY DANCE CROWN HEIGHTS AFFAIR	Mercury	113
26	NEW LOVIN IS REALLY MY GAME BRAINSTORM	Miracle	
27	NEW GOT TO HAVE LOVING DON RAY	Polydor	
28	23 FIRE POINTER SISTERS	Planet	119
29	NEW I DON'T WANT NOBODY ELSE MICHAEL WALDEN	Atlantic	
30	30 LIVIN' IT UP BELL AND JAMES	A&M	119
31	24 BOOGIE TOWN FLB	Fantasy	126
32	NEW PICK ME UP I'LL DANCE MELBA MOORE	Epic	✓
33	NEW ROCK YOUR BABY FORCE	Phil Int.	
34	NEW LET'S FLY AWAY VOYAGE	GTO	
35	26 SWINGIN' LIGHT OF THE WORLD	Ensign	✓ 132
36	NEW REUNITED PEACHES AND HERB	Polydor	
37	NEW JAMMIN AT THE DISCO PHILLY CREAM	Fantasy	
38	NEW MAGNETISM EUGENE RECORD	Warner Bros.	
39	14 EVERYTHING IS GREAT INNER CIRCLE	Island	122
40	17 CONTACT EDWIN STARR	20th Century	✓ 134

Imp = Import. BPM = Beats per minute.

The Disco Top 40 is compiled by Record Business magazine based on sales at specialist disco shops. Selections from the chart are played by Rob Jones on Radio Luxembourg. Rob hosts the early show (8 to 10 pm) on Luxembourg most weekday evenings, and is Smash Hits' resident disco hit-picker.

HERE AT Smash Hits we don't just write and talk about things — sometimes we go out and do them! Me, I just love dancing. I never stop. The other week at my local disco (Oscars in Newbury Park, Ilford) I plucked up the courage to go in for their dancing competition. To my amazement (who you trying to kid! — Ed), I made it through to the final.

By the time you read this, the big night will be over. If you're interested, I'll let you know how I got on in the next issue. But before I nip off to get in a bit of practice, let me tell you about a few of the latest sounds.

Two singles I find great to dance to are Melba Moore's "Pick Me Up I'll Dance" on CBS and George Benson's "Love Ballad" on Warner Bros. This was the record I danced to in the heats at Oscars.

Two more you should check out are "Baby My Love" by Phil Calender (this one's an import — brilliant single) and "Swingin'" by Light Of The World on Ensign. Gloria Gaynor also has a new single coming up to follow "I Will Survive" — it's called "Going Out Of My Head" and it'll be in the shops in a few weeks' time. Cliff White and I went along to a press conference to meet Gloria just before her Palladium gigs. She seemed a nice enough lady even if she didn't have a lot to say. Her Palladium concerts were a lot more enjoyable.

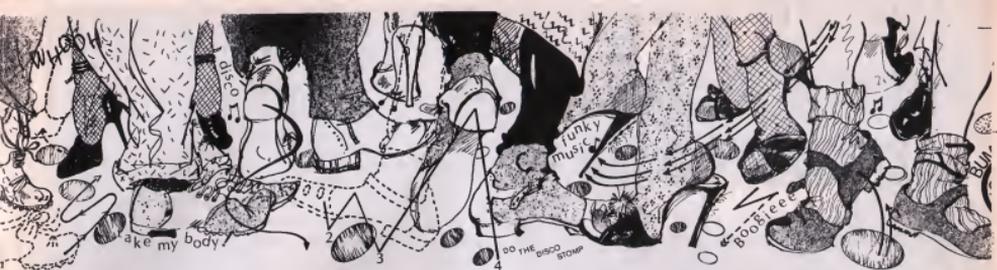
Twelve inch collectors will be interested to know that RCA have a new series of Disco Classics. They include Evelyn "Champagne" King's magnificent "Shame", the pick of the bunch, Odyssey's "Native New Yorker" oldies, and a Shelamir 12 inch "Uptown Festival" which is a medley of Motown classics such as "Going To A Go-Go", "Baby Love" and "This Old Heart Of Mine". Olympic Runners' "Keep It Up" and Inner City Express' "Dance And Shake Your Tambourine" complete the series. They're well worth checking out — "specially" "Shame" — and they're all in colourful sleeves.

Finally I've just heard that American CBS are working on an album of Sly Stone oldies, remixed for a disco album "Ten Years Too Soon". Come on Polydor, what about doing the same thing for James Brown? Could be a mighty fine album.

That's it. Now I can get down to practising. Wish me luck.

Bev





I Don't Wanna Lose You

By Candidate of RAK Records

Be da de ba de da ba ba
I don't wanna lose you
Be da de ba de da ba ba
I don't wanna lose you

One thing I know
I don't wanna lose your love
'Cause your kisses girl
Are like three wishes
Each day I see you I just love you
More and more

One thing for sure
I don't wanna say good-bye
'Cause your love has done (your love has done so much
for me)
So much for me
My love for you just keeps going
On and on

Chorus
I don't wanna lose you
Be da de ba de da ba ba
I don't wanna lose you
Be da de ba de da ba ba

If you should walk away
And not look back
My old world would change
From grey to black

Repeat chorus

If you should walk away
And not look back
My old world would change
From grey to black

I don't wanna lose you no no no
I don't wanna lose you, don't wanna let you get away

One thing for sure
I don't wanna say good-bye
'Cause your love has done (your love has done so much
for me)

So much for me
My love for you just keeps going
On and on

Repeat chorus

If you should walk away
And not look back
My old world would change
From grey to black

Repeat chorus & previous verse

I don't wanna lose you no I don't
I don't wanna lose you, don't wanna let you get away

Oh no
I don't wanna lose you no I don't
I don't wanna lose you no
I don't wanna lose you, won't you stay
I don't wanna lose you no I don't

Words and music by D. Most, S. Glen and M. Burns.
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By the Players Association on Vanguard Records

Turn the music up party down
Turn the music up party down down down
Turn the music up, turn it up party down
Yeah, turn the music up
Yeah, party down

Come on, you've got to turn the music up
Turn it up, party down,
Party down, party down

Turn the music up, turn it up,
Party down
Yeah, turn the music up
Yeah, party down

Party down down down

If you like it we can play all night,
If you like it
If you like it we can play all night,
If you like it

Come on, you've got to turn the music up
Turn it up, party down
Party down, party down

Turn the music up, turn it up,
Party down
Yeah, turn the music up,
Yeah, party down

Party down down down down

If you like it we can play all night
If you like it
If you like it we can play all night,
If you like it

Come on

Party down

Turn the music up, party down
Turn the music up, party down
If you like it we can play all night
If you like it we can play all night

Turn the music up, turn it up,
party down
Yeah, turn the music up
Yeah, party down
Repeat to fade

Words and music by Laurel Dann/Chris Hills. Reproduced
by permission Panache Music

Turn The Music Up



Rob Jones

Rob Jones' Disco Pick MIKE OLDFIELD "Guilty"

Not disco as such... well not until now
anyway. But he's come up with an unusual
sound that sets him apart from the rest. No
vocals to speak of, but a driving beat which I
have already had kids bopping to in the
disco. Incidentally, thanks to all Smash Hits
readers who have written to me. Great to
hear from you, keep the letters coming.

New Thin Lizzy albums to be won

So now it's still warm from the presses, we've got 25 copies of the hot new Thin Lizzy album, "Black Rose", as the prizes for crossword number 10. If you haven't managed to snaffle tickets for Lizzy's current blockbuster tour, let the Smash Hits crossword entertain you instead. You know how it works: first correct entry opened after the closing date gets the radio cassette recorder, plus a cassette of the LP prize. The next 25 correct entries opened each get a copy of "Black Rose".

WIN
this GREAT
radio cassette
recorder



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 addressed to: SMASH HITS (Crossword No. 10), 117 Park Road, Peterborough PE1 2TS. Make sure it arrives not later than May 2nd, 1979, the closing date. Sender of the first correct entry checked after the closing date will win the radio cassette player. Senders of the next 25 correct entries will each receive a copy of the Thin Lizzy album.

The Editor's decision on all matters relating to the competition will be final and legally binding. No correspondence can be entered into. The competition is open to all readers in Great Britain,

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



1	S	2	O	U	X	S	I	E	F	3	K						
4	Y	4	L	6	V	A	L	L	E	Y							
7	L	7	I	8	N	9	L	O	V	E	10	N	11	O	N	12	F
13	V	13	V	14	A	15	S	W	A	N	E						
16	E	V	E	R	F	H	L	L	E	N	17	Y	A				
18	S	18	R	19	F	20	L	X	21	E	E	L					
14	T	O	S	H	15	A	P	P	Y	V	J						
16	E	A	16	Q	I	E	H										
17	R	17	R	18	O	19	K	E	Y	S	W	A	R	F	E		
16	B	R	16	M	A	P	T	E	F								
17	B	R	17	Y	A	N	18	E	L	O	J	T	O				
19	L	19	A	20	S	T	O	M	P	S	I	C					
21	A	21	I	22	U	L	H	N	E								
23	K	I	D	23	H	E	A	T	W	A	V	E					

ACROSS

- 1 Will she solve The Staircase Mystery?
- 2 Skids rode into it. Gen X is full of dogs.
- 7 See 12 across.
- 11 "Ride A White..." was T. Rex's first big hit.
- 12 T. Buzzcocks smash from the end of '78 (4, 5, 2, 4).
- 13 John... Radio 1's late-night DJ.
- 14 Surname of reggae star who had a hit with "You Gotta Walk Don't Look Back".
- 15 Buzzcocks again - contented part of current set.
- 16 All you need is wine, picklers, a white suit, dark glasses, and a little imagination (5, 6).
- 17 He's just reunited with Roxby Musk.
- 18 "O.C." backwards starts to appear. It's a get (4, 10, 11).
- 20 "Rock n' Roll Love..." was a Ray City Rollers hit.
- 21 The genes they do in Bristol?
- 23 DJ who does a sound old

... enough to be on the radio!
24 "Always And Forever" was their last big smash

DOWN

- 1 He's the greatest disco star.
- 2 Call Careers information if you need an occupation; join the boys from the Mersey, the Thames and the Tyne (7, 4).
- 3 New Yorker-but incident? name.
- 4 Absent part of new Big Gooe LP?
- 5 "You're Not in It" (1969) (5, 7).
- 6 Mark... of Stan X sounds like he enjoys a joke!
- 7 Give him a spell (1969) (7, 6).
- 10 See 17 down.
- 11 Punkiest punks of all (3, 2).
- 12 10 Disco smash which sounds like a song from Stevie Nicks (3, 4, 5, 6).
- 13 Colour of the Sabbath.
- 22 Skiffol Miss Turner.
- 23 Skiffol Miss Turner.
- 24 He did it, his way, and his way was always something else!

No. 10

Name _____ Age 15

Address _____

V _ _ _ A _ _ E / _ _ _ E _ _ P _ _ E
Answers to Crossword No. 8 Strummer; 23 Spin; 24 "Band On The Run".

ACROSS: 1 "I Don't Want To Go To Chelsea"; 3 "My Life"; 5 "I Went Your Love"; 7 Undertones; 9 "Ode To Billy Joel"; 10 Tania (Matown); 11 Peaches (& Herb); 15 "Contact"; 16 Star (Rata backwards); 18 (Cery's) Gang; 19 Nick Lowe; 20 Jay (Osmond); 21 Steel (Pulse); 22 (Joia)

DOWN: 1 "Chiquitita"; 2 "Saturday Night (Fever)"; 3 Marie (Osmond); 4 Freddie (Mercury); 5 Andy Mackey; 6 Sham (69); 12 Hot Gossip; 13 Street Band; 14 "Painter Men"; 17 Skids; 18 Cery's (Gang); 21 "Siren"; 23 "Sir Dancelot".

Winners of Crossword No. 8 listed on Page 29

E _ _ N _ _ / E _ _ R _ _

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Tue 24th PORTSMOUTH Locarno
Wed 25th HEMEL HEMPSTEAD Pavilion
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V - L - A - E - E - P - E



HIGHLY INFLAMMABLE

By X-Ray Spex on EMI Records

HIGHLY INFLAMMABLE
WAITING TO EXPLODE
NEUROTIC TENSIONS
RISEN OVERFLOWED

Chorus
THOUGHT I WAS A WOMAN
THOUGHT YOU WERE A MAN
I WAS TINKERBELL
AND YOU WERE PETER PAN

INFLUENCED BY THE FASHION DAGES
INFLUENCED BY THE OTHERS IMAGES
IT AINT HIP IF YOU ARE RETRO
YOU'RE A PSEUDO QUASI INTELLECTUAL

SUPREME EQUALITY
WE USED TO COMPETE
THE RIGHT TO DECIDE
IS DENIED TO THE SHEEP

Repeat Chorus

Repeat 2nd verse

YOU THOUGHT I WAS A WOMAN
THOUGHT YOU WERE A MAN
YOU THOUGHT I WAS A WOMAN
THOUGHT YOU WERE A MAN
YOU THOUGHT I WAS A WOMAN
THOUGHT YOU WERE A MAN etc

I WAS TINKERBELL
AND YOU WERE PETER PAN

LIKE A LOT of females on the scene, Poly Styrene seems to be known less for her music and more for her offstage activities. When X-Ray Spex broke out of the punk pack in 1978, largely by dint of their leading lady's very special talent, Poly became something of an overnight celebrity.

Poly's pictures, Poly's opinions, Poly's fashions have turned up in numerous publications. Earlier this year, the BBC made her the subject of a four-long TV documentary. It's common knowledge now that all that sudden fame, and the pressures that came with it, caused her to suffer some kind of nervous breakdown.

She's yet to live down stories that appeared in the press at the time when she said she'd been visited by pink-flying saucers. Then at Christmas the New Musical Express dug up an old publicity shot of her from 1976 when she was signed to GTO Records, the people who brought you The Doobies among others. It showed her

with a more wholesome-looking pop image (without the famous braces), publishing a slight little pop ditty called "Silly Billy." She was known then by her real name, Marilou Elliott.

Seems that everywhere Poly turns these days, the past is eagerly trying to catch up with her.

you talk about her music or image, and then just adds a few words here or there.

She says now that she hasn't any earthshaking theories to pass on. She seems to be having enough trouble concentrating with interest in talking about herself. On the subject of her breakdown and the stories that still circulate, she sighs.

"It's just me growing up isn't it. It's me going from 17 to 21. Everyone does some funny things then. It's just made more difficult by having every thought you think written down and printed in a newspaper. I'd rather be home alone all day trying to write a song than sitting here where I feel self-conscious about every word I say."

WRITING songs is predominantly what Poly has been up to in recent weeks. She's been taking formal piano lessons to enable her to read and write music properly. This won't affect how she teaches the band her songs. It will not even affect what she writes. It

just makes things easier. I pointed out to her that some songwriters, like Paul McCartney, don't want to learn to read or write music in case it changes what they create.

"It's not a case of learning what's right or wrong to play. Being able to write the notes down just takes up less time. It's coming to me quite readily. But also, I think there's a difference between having to learn to do something when you're a kid, and wanting to learn something when you're older."

Poly says she's fairly lazy, so she has to deliberately set aside time where she just pllops herself down at a piano. She's made it clear to all that

HIGHLY INFLAMMABLE

HIGHLY INFLAMMABLE

HIGHLY INFLAMMABLE

HIGHLY INFLAMMABLE

not totally absent. I'll admit that there are a few things which probably only make sense to me. But I want to leave a kind of feeling of mystery. It's more important to me that you find what you want in my songs rather than me telling you exactly what is what.

DESPITE her image, which seems to preoccupy most writers, Poly feels that music is more effective in the long run. "I grew up with a radio long before I went to concerts. I didn't know what hell the groups looked like. I didn't always remember the names of the groups who did the songs I liked. But you quickly recognised something you liked, by the sound. I still love The Beatles."

"These days, when I'm writing, I tend to get up at mid-day. I play music for whatever mood I'm in. At the moment, my favourites are the Beach Boys and a very old Aretha Franklin album from when she was about 18. Sometimes I buy records when a weird sleeve catches my eye, but usually you lose out with those. I like buying old records."

Poly doesn't envisage doing too much promotion on the new X-Ray Spex single, "Highly Inflammable". Touring is not her favourite pastime. "It really can get to you sometime when you sense that all the audience wants is the same heavy rhythm over and over again. The new stuff I'm writing is more relaxed, which may come off better on an album than live. I get more pleasure from writing than seeing a roomful of boys jumping up and down."

She shies away from questions about her private life. "I always think most

performers lead boring private lives and therefore they are best kept private." She sighs without mentioning whether she includes herself in this generalization. These days she's given up the flat she shared with a friend in Chelsea. After a period living back home with her mum in Brixton, she now lives in the basement flat in Fulham of her manager Falcon Stuart.

WE MOVE into the silly queries division. Is that her real hair? At first she looks stunned at the question. Then she laughs. "Why would anyone think it isn't?"

When are the braces coming off? "May 4th or so", she comments emotionlessly. I point out that some people will be devastated. Seeing that the questions have slowed to a natural stop, she sums herself up as "casual shrug of the shoulders, "I'm so uninteresting." Okay, she may not be a glamorous poseur when it comes to musical small talk, but when it comes to social interaction in musical rooms, Ms. Westmouth still says a masterful mouthful.

By Robin Katz

HIGHLY INFLAMMABLE

SMASH HITS

· SIOUXSIE &
THE BANSHEES





Wow

By Kate Bush on
EMI Records

We're all alone on the stage tonight
We've been told we're not afraid of you
We know all our lines so well ah ha
We've said them so many times
Time and time again
Line and line again
Oooh yeah you're amazing
We think you're incredible
You say we're fantastic
But still we don't head the bill

Chorus

Wow wow wow wow wow wow
unbelievable
Wow wow wow wow wow wow
unbelievable

When the actor reaches his death
You know it's not for real
He just holds his breath
But he always dives too soon
Too fast to save himself
He'll never make the screen
He'll never make The Sweeney
Or be that movie queen
He's too busy hitting the vaseline

Oo yeah you're amazing
We think you are really cool
We'd give you a part my love
But you'd have to play the fool

Repeat chorus

We're all alone on the stage tonight
We're all alone on the stage tonight
Oooh oooh oooh

*Words and music by Kate Bush. Reproduced
by permission EMI Music.*

The Logical Song

By Supertramp on A&M Records

When I was young it seemed that life was so wonderful
A miracle, oh it was beautiful, magical
And all the birds in the trees well they'd be singing so happily
Oh joyfully, oh playfully watching me
But then they sent me away to teach me how to be sensible
Logical, oh responsible, practical
And then they showed me a world where I could be so
dependable
Oh clinical, oh intellectual, cynical

There are times when all the world's asleep
The questions run too deep
For such a simple man
Won't you please please tell me what we've learned
I know it sounds absurd
But please tell me who I am

I said now watch what you say or they'll be calling you a radical
A liberal, oh fanatical criminal
Won't you sign up your name we'd like to feel you're
Acceptable, respectable, oh presentable, a vegetable

Oh take take take take it yeh

At night when all the world's asleep
The questions run so deep
For such a simple man
Won't you please please please tell me what we've learned
I know it sounds absurd
But please tell me who I am
Who I am who I am who I am

So logical . . .

Words and music by Rick Davies and Roger Hodgson.
Reproduced by permission Rondor Music.



Don't Stop Me Now

By Queen on EMI Records

Tonight I'm gonna have myself a real good time
I feel alive
And the world's turning inside out yeah
And floating around in ecstasy
So don't stop me now
Don't stop me
'Cause I'm having a good time
Having a good time

I'm a superstar leaping through the sky
Like a tiger
Defying the laws of gravity
I'm a racing car passing by
Like Lady Godiva
I'm gonna go go go
There's no stopping me
I'm burning through the sky yeah
Two hundred degrees
That's why they call me Mister Fahrenheit
I'm travelling at the speed of light
I wanna make a superperson out of you

Chorus

Don't stop me now
I'm having such a good time
I'm having a ball
Don't stop me now
If you wanna have a good time
Just give me a call
Don't stop me now
Cause I'm having a good time
Don't stop me now
Yes I'm having a good time
I don't wanna stop at all

I'm a rocket ship on my way to Mars
On a collision course
I am a satellite
I'm out of control
I'm a sex machine ready to reload
Like an atom bomb
About to oh oh oh oh . . . explode
I'm burning through the sky yeah
Two hundred degrees
That's why they call me Mister Fahrenheit
I'm travelling at the speed of light
I wanna make a superperson woman of you

Don't stop me don't stop me don't stop me
Hey hey hey
Don't stop me don't stop me
Ooh ooh ooh I like it
Don't stop me don't stop me
Have a good time good time
Don't stop me don't stop me oh
Alright

Oh burning through the sky yeah
Two hundred degrees
That's why they call me Mister Fahrenheit
Travelling at the speed of light
I wanna make a superperson man out of you

Repeat chorus

De da de da da . . .

Words and music by Freddie Mercury. Reproduced
by permission EMI Music.

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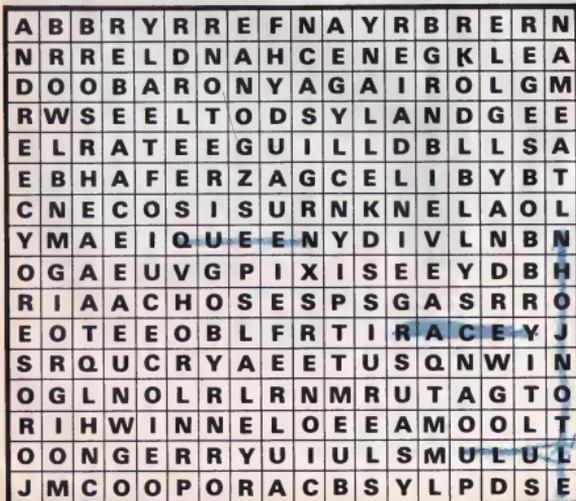
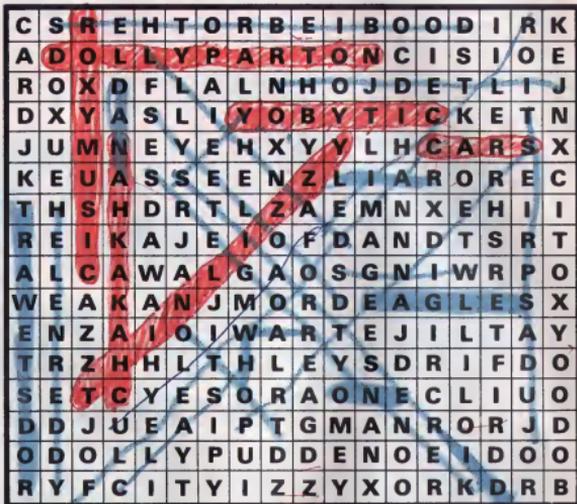
Who

Wings

Yes

TREASURES

Put a line through the names as you find them. Solutions on page 29.



Abba

Andrew Gold

Billy Ocean

Bob Seger

Bread

Bryan Ferry

Dennis Brown

Dickies

Elton John

Gary's Gang

Gaz

Gene Chandler

Giorgio

Gloria Gaynor

John Cooper

Clark

Lindisfarne

Lene Lovich

Lulu

Meatloaf

Queen

Racey

Rose Royce

Rumour

Sex Pistols

Supertramp

Suzi Quatro

Sylvester

Here Comes The Night

By The Beach Boys on Caribou Records (7ins version)

Wooh oooh
Wooh oooh
Doo doo doo doo doo doo etc
Ooh here comes the night oh
Here comes the night oh oh
Here come here come here now
Here comes the night
Doo doo doo doo doo doo etc

My heart was breaking till
You started making me
Feel like a natural man
My mind was a mess
Until you brought happiness
And that's not hard to understand
When I'm through working
Just fussin' and cussin'
I'll be there just as quick as I can

Chorus
Here comes the night (day)
Hold me squeeze me
Don't ever leave me
Tell me I'm doing alright
Hold me squeeze me
Don't ever leave me
Tell me I'm doing alright
Hold me love me oooh oooh oooh
Here comes the night oh
Here comes the night
Hold me squeeze me
Don't ever leave me
Here comes the night oh
Here comes the night
Hold me oh
Here comes the night

Every morning our love is re-born
And it loves me all day long
Things start to changing
Takes a little rearranging
But our love grows on and on
The stars do shine in love
Making you mine to love
Never feel the love so strong

Repeat chorus to fade

*Words and music by Brian Wilson
and Mike Love. Reproduced by
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By David Hepworth

IT'S 1972 right, and the rock scene is dominated by soul-like bands grinding out long, boring guitar solos and dressed in dirty jeans and tee-shirts. With the notable exceptions of David Bowie and Marc Bolan, there's a very little flair, very little imagination. Then all of a sudden — BLAM! — come Roxy Music. They have talent and they have vision and they become virtually an overnight sensation.

Unlike Bowie and Bolan, who had been around for years, Roxy didn't bother with the lower rungs on the ladder to fame and fortune. They started at the top and it worked. The pop establishment was taken by storm.

Everything Roxy Music did had the kind of style and attention to detail that makes winners.

BRYAN Ferry, a fine arts graduate, modern artist and former school teacher from County Durham, had put the band together over the previous year and he had a plan. The visual side of the plan was to be outrageously flash and very theatrical, while the music took everything from the avant garde through conventional pop all the way to '40s matinee old crooning.

Phil Manzanera (real name Philip Targett-Adams) played the

exotic guitar and was born in Havana; saxophonist Andy Mackey had read music at university, taught in Italy and debbled in experimental music; Paul Thompson was thoroughly normal and played drums in a solid no-nonsense manner.

Then they took on electronics wizard Brian Eno who played keyboards and fiddled with tapes and insisted he was a 'non-musical'. He was the weirdest looker of the lot. They were different in a lot of ways but they were definitely cultured, educated and very classy indeed.

The first album sold like a Beatles record. The sleeves showed the loving care that went into the whole plan. It featured a model girl on the front, the sort you usually saw in Vogue. The band were photographed on the inner sleeve got up in leopardskin and glitter, mascara and Brylcreem; they were like teddy boys suddenly transformed into specimen and everybody was duly fascinated.

Dance Away

By Roxy Music on Polydor Records

Yesterday — well it seemed so cool
When I walked you home, kissed goodnight
I said "It's love" you said "all right"
It's funny how I could never cry
Until tonight and you pass by
Hand in hand with another guy
'Ous 'e dressed to kill and guess who's dying?

Chorus

Dance away the heartache
Dance away the tears (oh oh)
Dance away the heartache
Dance away the fears
Dance away (dance away dance away)

Loneliness is a crowded room
Full of open hearts turned to stone
Glad together all alone
All at once my whole world had changed
Now I'm in the dark, off the wall
Let the strobe light up them all
I close my eyes and dance till dawn
Repeat chorus

Now I know I must walk the line
Until I find an open door
Off the street onto the floor
There was I — many times a fool
I hope and pray, but not too much
Out of reach is out of touch
All the way is far enough
Repeat chorus to fade

Words and music
by Bryan Ferry.
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MUSICOLOGY

A brief history of Roxy Music



1972 *Flash 'n' feathers: Manzanera, Eno, Ferry, Mackey, Thompson. Like Teddy Boys from outer space.*



1976 *On the verge of break-up: Mackey, Ferry, Manzanera, Jobson, Thompson.*



1979 *Back in business: Skinner, Mackey, Ferry, Thompson, Tibbs, Manzanera.*

The music was equally exotic, all stops and starts, clever titles and weird images. The idea for the first single, "Virginia Plain", apparently came from a painting of a cigarette packet and it had a sudden ending that drove DJs crazy up and down the country. It went to number four.

Things went better than even Ferry had dared hope. Roxy Music were overnight an enormous attraction and Ferry and Eno in particular became the objects of crazy cult followings. Thousands of kids showed up at gigs dressed in the style of their heroes. Ferry used his smouldering stare to perfection, dressed himself immaculately and was suddenly a sex symbol.

ALTHOUGH the second album "For Your Pleasure" was an even bigger success than the first, there was a friction between Ferry and Eno that was coming to a head. Eno eventually left to pursue his own experimental ideas and Roxy, with Ferry now very much the front man, plotted their own more conventional course.

Boy wonder Eddie Jobson was drafted in to play violin and keyboards and Ferry stood in the spotlight and demanded the sort of attention that Jagger gets with the Stones. He was very good at it.

As soon as the audience caught up with his bizarre ideas in clothes, he moved on, turning up for every new tour or TV show in different and more eye-catching gear. There was a weird glittery gaucho costume, an American Army uniform, and lots more in between. The fans adored him for it, but the face of Roxy Music, as big a star as Bowie.

The next part of Ferry's plan was his solo career. His first solo album, "These Foolish Things" was a collection of his favourite songs, everybody from Dylan to Smokey Robinson, all of them delivered in his mannered but striking tones. The press hated it but the public bought.

Meanwhile Roxy Music continued to prosper. Their third album, "Stranded", went to the number one slot. Ferry's second album was a similar success. The sleeve, always a vital part of these projects, pictured him in a white dinner jacket like he'd just stepped out of an expensive vodka advert. The man definitely wanted to be a star very badly.

When they announced their break-up — officially a period of "trial separation" — in 1975, it seemed that they'd decided to get out while they were still at the top, riding high on the success of their best single "Love Is The Drug" and the "Siren" album. On the other hand, their attempts to break into the American market had not been over successful.

They ploughed on end met with nothing but success, hitting big with "All I Want Is You" and the album "Country Life". But Manzanera and Mackey also sunk themselves into solo projects as if to prove that they could do it too. Neither of them were particularly commercially successful.

When they announced their break-up — officially a period of "trial separation" — in 1975, it seemed that they'd decided to get out while they were still at the top, riding high on the success of their best single "Love Is The Drug" and the "Siren" album. On the other hand, their attempts to break into the American market had not been over successful.

THAT WAS over three years ago. Roxy's return to normal activity has been signalled with the "Manifesto" album and an upcoming tour.

The interesting thing about their period of separation is that Andy Mackey was strangely the most successful of the three who indulged in solo projects. He wrote the music for the "Rock Follies" TV series, and embarked on a number of other similar undertakings.

Ferry made two solo albums which sold respectably but he could never get a big chart single like he had with Roxy, and the arrival of the New Wave made him seem more than a little out of date. Sophistication wasn't very fashionable at the moment with the Stones. He was very good at it.

He reached the depth of depression about a year ago when Jerry Hall, his long-time girlfriend and the cover girl of "Siren", left him for Mick Jagger. That must have hurt a lot and his next solo album, "The Bride Stripped Bare", reflected it.

So, although the official line states that Roxy Music was always going to get back together again, it's tempting to speculate that their reunion is an attempt to recapture something of their former glory.

Ferry, Manzanera, Mackey and Thompson remain of the original line-up, and they've recruited Gary Tibbs (formerly of the Vibrators) to handle bass and one Dave Skinner for keyboards.

Working tones. The press hated it but the public bought. Meanwhile Roxy Music continued to prosper. Their third album, "Stranded", went to the number one slot. Ferry's second album was a similar success. The sleeve, always a vital part of these projects, pictured him in a white dinner jacket like he'd just stepped out of an expensive vodka advert. The man definitely wanted to be a star very badly.

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Singles

By CLIFF WHITE

BOINGGG!!! Spring has finally sprung in my little patch of this recycled tile, and here I bounce, full of joys. But who is Clodgers? Off to the woods with some other bloke, no doubt. Never mind, I have a host of golden singles to share with you all, some of them a bit duff. There are 100 records in this time around so I'd better start with the only really exciting one:

ANGELIC UPSTARTS: I'm An Upstart (Warner Bros, pic bag). Produced by Sham 69's Jimmy Pursey. It's a classically punk 76-style headbanger in much the same vein as Sham. In fact a young punkette friend of mine thought it was Sham 69 until she found out that the Upstarts are a quartet of neobeds from Jarrow. Their general message seems to be, "Up yours!" Tch (ch, these youths have no coath.

JONATHAN RICHMAN & THE MODERN LOVERS: Lydia (Baskley, pic bag). Master Richman, on the other hand, is a real gentle man. Some folk even call him a prize wimp. Myself, I reckon his soft-centred, off-key recordings of late-'60s/early-'60s-style pop and doowop are good fun in small doses. About 7 inches small, just like this many single, which couples a new topside with one of his best previous efforts, "Important in Your Life."

X-RAY SPEX: Highly Inflammable (EMI International). Strange title for a record that is distinctly less fiery than previous Spex efforts (remember that strange record!) Poly Styrene makes an effort to say more conventionally than usual in the mid-'60s pop production involving rifting saxes and at least one synthesizer. Dunno exactly why but I've a feeling it's one of those deceptive tracks that creeps up on you when your back's turned. Initially it's the "Ward in Woolworths", that is most appealing — mainly because the record is a Monday (a Sunday is stronger than the topside lyric.

HAYDIO: You Can't Change That (Ariola). Hitmakers of "Jack And Jill" and so forth change pace



Mr. Nice Guy?



Jonathan Richman and the Modern Lovers
LYDIA



Herbie Hancock

Pic: SIMON FOWLER/LFI

completely for a mid-tempo pop/soul singalong. On first hearing it doesn't seem much to rave about but the excellent production and hummable tune win through after a while. Should be a big hit with fans of Tavares and similar groups; talking of whom:

TAVARES: Never Had A Love Like This Before (Capitol/Tower). Originally released last December, now being re-promoted because of 'public demand' (so they say), this romantic ballad does tend to grox on you in low let it.

ROXY MUSIC: Dance Away (Polydor). Two more tracks from Roxy's "Manifesto" album. Topside is remixed-remodelled to accentuate the synth-drum and cassetines that decorate this misty-eyed, 'toneliness in a crowd' pop harmonies and B. Ferry Esq singing melody like he did in the old days. Very appealing, tho' I reckon the '60's soul-style B-side, "Cry Cry Cry", is even better.

THE MONKS: Nice Legs, Shame about The Face (Carvers, pic bag). After dismissing their tinny rocker as nothing special on first hearing I've now come to realise it's a minor gem. Listen closely and you'll hear a great little song about a fella who scores an ugly blind-date but still ends up with egg all over his face when she puts him down at the end of the evening.

BEE GEES: Love You Inside Out (RSO). Or even upside down or back to front. Gosh, I'm, gulp, almost afraid to comment on this mellow, mid-tempo pop, which is typically well-produced and typically shrill in the vocal department. I could say it's utterly fantastic and win a million new friends, but I have to admit I think it's dull. Not bad, just dull. And a hit (of course).

INNER CIRCLE: Stop Breaking My Heart (Island, pic bag). **THIRD WORLD:** One Cold Vibe (Island 12in).

In the fascinating search for the perfect marriage of reggae and disco, Inner Circle sound as if they've found a hit formula with a commercial-reggae arrangement mixed in the disco-style, while Third World revert back towards a more rootsy sound after their chart success with "Now That We Found Love." Come to think of it "Cold Vibe" was the flip of that first hit. What's going on?

THE ELECTRIC PRUNES: Had Too Much To Dream Last Night (Radar, pic bag). Acid-rock? Ah yes, I remember it well. Wild fuzz-tone guitar riffs and hundreds of young punky groups with dark names chanting, goggles-eyed lyrics. Just like today really. This is an infamously simple of California's as are picture discs.

dabbings with freaky ideas, reissued from the winter of '66/'67 and still sounding lovably off-the-wall.

SARAH BRIGHTMAN & THE STARSHIP TROOPERS: The Adventures Of The Love Crusader (Ariola/Hansa 12in, red cover). Her Brightman and her writers, arranger and producer have one big advantage over other Euro-disco acts: a sense of humour (very rare in disco music). They're like the musical equivalent of a space story comic book. This cleverly conceived second instalment of astral weirdness should follow their first into the charts.

HERBIE HANCOCK: Tell Everybody (CBS, 12in). Another track from his "Feets Don't Fail Me Now" album but so much more powerful than "You Bet Your Love." This is a fast, super-jumpy item with a bass line that'll blow your speakers apart at top volume. Unfortunately it's probably far too funky to be as successful as his last single.

THE DEL VIKINGS: Come Go With Me (Lightning Bolt Gold). Attention all fans of Rocky Sugar, Darts etc. This one is definitely for you. Recorded and originally an American hit in 1957, it's the perfect example of the type of record that inspired all the modern British doowopsters — so much so that it still sounds in tune with the times. So does the equally great flip, the group's other big hit, "Whispering Records." Incidentally, Lightning Bolts have just put out 10 collectable reissues in their Old Gold series, including the Earls' original version of "Remember Them" (reviewed last iss) and hits by Chris Montez, Kenny Lester, The Drifters, The Teddy Bears, Johnny Tillotson, Barry Darel, and The Evely Brothers and Jewel Akins. Limited editions of each are picture discs.

By RED STARR

THE HUMAN REE: to which I'm told many of you belong, is always in need of good advice. Here's some for those of you who definitely listen before you buy. All too often these albums turn out to consist of only two decent disco tracks — usually the singles — with the rest being tarted-up inferior material in an attempt to cash in on disco's growing popularity. For instance ...

GONZALEZ: Haven't Stopped Dancin' (EMI Sidewalk). The two decent tunes, the title track and an old Dramatics hit, Whatcha See Is Whatcha Get. The rest is heavily percussive Latin funk, half-discarded, with long instrumental passages and the band frantically trying to have a good time in the faint hope someone will be interested. It's unlikely, Best track: "Haven't Stopped Dancin' Yet." Whatcha See Is Whatcha Get. (3 out of 10).

GLORIA JONES: Windstorm (Capitol). Subtract the funk, add strings and this is virtually the same. Gloria Jones has an impressive history as a writer and producer at Motown, so she's got absolutely no excuse for this sloppily-arranged, half-hearted performance. Too long, too few ideas and a real effort to plough through. Avoid. Best track: "Bring On The Love." "Windstorm." (3 out of 10).

ISLEY BROTHERS: Timeless (Epic). Cheapish double album of early '70s lousy studio material with a few decent hits included. Their busy, chunky funk has weathered quite well but this is a rather poor collection. Who needs it? Save your dough for a real 'Greatest Hits' set — now that will be worth having. Best track: "Work To Do", "Brother Brother." (5 out of 10).

INNER CIRCLE: Everything is Great (Island). Usually reggae borers me out of my tree but this is a light, tuneful and generally pretty neat set. There's some clever blending of modern instrumentation to keep your interest and the whole affair is very danceable, with more than

a nod to disco. Different certainly — check it out. Best track: "Mary Mary", "Everything is Great." (6 out of 10).

GEORGE BENSON: Livin' Inside Your Love (Warner Brothers). A double album of very forgettable, mostly instrumental muzak. The ex-jazz guitarist's playing is faultless but the middle-of-the-road orchestra and chorus will send you to sleep. At barely 15 minutes a side, this is also pretty poor value for money. Not recommended. Best track: "Soulful Strut", "Unchained Melody." (4 out of 10).

FRANKIE MILLER: Falling In Love (Chrysalis). In which Frankie borrows Bonnie Tyler's producer and, surprise, surprise, ends up sounding like a male Bonnie Tyler. Simplified country pop, wheezy concertinas and all. Side Two is better — more of his soulful, gravel-throated stomping. A sad reflection on the gutless state of radio when Frankie has to resort to wimpiness to get played. Includes recent singles. Best track: "A Woman In Love", "Fallin' In Love With You." (6 out of 10).

THE MEMBERS: At The Chelsea Nightclub (Virgin). The Members are supposed to be one of the hottest post-punk rock bands around, but I have my doubts. They're disposable pop rather than committed rock, and though their cocky, soccer-crowd style has some good, clever touches in their catchy music and London life

lyrics, overall it fails to get into any really impressive achievement. Time will tell — meanwhile it's time out for the moment. Best track: "Sold Out Of The Confinement", "Sonny Of The Suburbs." (7 out of 10).

GRAHAM PARKER & THE RUMOURS: Succumbing To Sparks (Vertigo). This is Graham Parker's best album yet, but also one with a new twist. He's dropped a lot of the fast 'n' furious style of old and brought in a simpler, plainer approach without losing any of his distinctive sound or power. Some of the songs are subtler too but the choruses are as strong as ever, and with The Rumour in excellent form it all works a treat. Best track: "Discovering Japan", "Waiting For The UFO's." (8 out of 10).

PICK OF THE WEEK SUPERTRAMP: Breakfast In America (A&M). Not quite as strong as their last album but strong enough to edge out Graham Parker as pick of the bunch. Supertramp may be loosened up a bit for this one which is maybe why the songs don't have the concentrated power and impact of old, yet they've lost little of their emotional intensity or melodic line-ness. They may have long hair and beards but they still show most bands a clean pair of heels when it comes to making a tuneful, thoughtful, quality album. Best track: "Logical Song", "Child Of Vision." (8 out of 10).



THE MEMBERS
AT THE CHELSEA NIGHTCLUB



Goodnight Tonight

By Wings on Parlophone Records

Don't get too tired for love
Don't let it end ooh ooh
Don't say goodnight to love
It may never be the same again

Don't say it — Don't say it
Say anything, don't say goodnight tonight
Don't say it — Don't say it
Say anything, don't say goodnight tonight
Don't say it — Don't say it
You can say anything, but don't say goodnight tonight

Don't say it — Don't say it
Say anything, don't say goodnight tonight
Don't say it — Don't say it
Say anything, but don't say goodnight tonight

Don't get too tired for love
Don't let it end
Don't say goodnight to love (don't say it etc.)
It's a feeling that may never end

Don't say it — Don't say it
Say anything, don't say goodnight tonight
Don't say it — Don't say it
Say anything, but don't say goodnight tonight

Don't say it — Don't say it
You can say anything, but don't say goodnight tonight
Don't say it — Don't say it
Don't say it — Don't say it
Don't say goodnight tonight

Words and music by Paul McCartney. Reproduced by permission McCartney Music.

Some Girls

By Racey on RAK Records

Chorus
Some girls will, some girls won't
Some girls need a lot of loving and a some girls don't
Well I know I've got the fever but I don't know why
Some say they will and some girls lie

So here I am in front of you
Not really knowing what to do
My heart is feeling something new
Nervously I turn away from you
I see those looks you're sending me
Is this the way it's meant to be
It's something we should talk about
Just give me time to work it out

Repeat chorus

I find your company to be
Something completely new to me
Now that I know you socially
Obviously I'll fall heavily
I've seen those looks you're sending me
This is the way it's meant to be
There's nothing left to talk about
Oh how I wish you'd work it out

Repeat chorus

I don't know what I'm gonna do

Repeat chorus

So here I am in front of you
Not really knowing what to do
My heart is feeling something new
Nervously I turn away from you

Repeat chorus to fade

Words and music by Nicky Chinn and Mike Chapman. Reproduced by permission Chinnichap Publ./RAK Publ. Ltd.



Love You Inside Out

By The Bee Gees on RSO Records

Baby I can't figure it out
Your kisses taste like honey
Sweet lies don't gimme no rise
On, oh, what you trying to do
Living on your cheating and the pain
Grows inside me, it's enough
To leave me crying in the rain
Love you forever but you're
Driving me insane
And I'm hanging on oh...
Oh I'll win, I'll never give in
Our love has got the power
Too many lovers in one lifetime
Ain't good for you
You treat me like a vision in the night
Someone there to stand behind you
When your world ain't working right

Chorus

I ain't no vision
I'm the man who loves you
Inside and out, backwards and forwards
With my heart hanging out
I love no other way
What am I gonna do
If we lose that fire?

Wrap myself up and take me home again
Too many heartaches in one lifetime
Ain't good for me
I figure it's the love that keeps you warm
Let this moment be forever
We won't ever feel the storm

Repeat chorus

Don't try to tell me it's all over
I can't hear a word I can't hear a line
No man could love you more
And that's what I'm crying for
You can't change the way I feel inside
You are the reason for my
Laughter and my sorrow
Blow out the candle I will
Burn again tomorrow
No man on earth can stand between
My love and I
And no matter how you hurt me
I will love you till I die

Repeat chorus to fade

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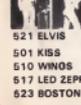
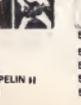
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ARIES (Mar 22-Apr 20)

Your adventurous mood could put something good your way — but don't take chances on the 20th or 29th. You are in a lucky phase, must make the most of it!

TAURUS (Apr 21-May 21)

A New Moon in your sign — means new beginnings. You only need confidence to get where you want to go. Don't delay if you have things to do but get around socially.

GEMINI (May 22-June 21)

Startling news around the 24th could be turned to your advantage. If you have holiday gear to buy, do it in the second week. Try some new music spots for fun and friendship.

CANCER (June 22-July 23)

Someone you met recently will be in your thoughts. Possibility of a second meeting which will blossom into something great. Cash trends are good so treat yourself!

LEO (July 24-Aug 23)

A long-lasting lucky influence starts to wear for you and your whole circle is due to change before September! Just now, it is holiday plans that absorb you.

VIRGO (Aug 24-Sept 23)

The 22nd sees the end of your difficult period. You will soon get reward for recent efforts. Get away from the familiar, explore fresh places, hobbies, ideas.

LIBRA (Sept 24-Oct 23)

Feeling hard-done-by? You've every right but if you hold grudges you'll turn it in on yourself. Don't neglect your health or your appearance — or the one who means most to you.

SCORPIO (Oct 24-Nov 22)

Starting now, it is others who will be calling the tune. Do your best to fit in. In any case, people close to you are on a lucky trail — and some could rub off onto you!

SAGITTARIUS (Nov 23-Dec 22)

A good idea to throw your own party — especially if you want to widen out your friendships. But keep it casual and inexpensive. A lucky time for your personal life.

CAPRICORN (Dec 23-Jan 20)

You are letting a minor irritation loom too large in your life. Get the sparkle back into your personality. Start by cultivating some new friendships and 'thinking big'.

AQUARIUS (Jan 21-Feb 19)

If born in January, restyle your budget to allow for some expense on the way. All Aquarians should pull in a bit, cashwise. A letter brings news you are waiting to hear, though.

PISCES (Feb 20-Mar 21)

The occult is on money matters — in a helpful way. There is a lot of activity in your chart for some time ahead which boosts your strictly personal hopes and wishes.

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Rechli, Bristol. Paula Jacobs, Radruith,

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Free Smash Hits Badge and Sticker.



I KNOW I am not the only rock fan (of sorts) to admire *Smash Hits* and so, through your magazine, I would like to complain about the way some local councils treat us rock fans.

In Nottingham we have two theatres, a Polytechnic and University, but do bands come to Nottingham? No! They go to Leicester and Derby if anywhere and, believe me, it is almost impossible to reach these cities without your own transport.

Anyway, about a year ago Malibu, a skateboard complex in Nottingham, began to invite small, unknown groups to play there. Since then things have improved gradually; Lene Lovich was there recently. Then a couple of weeks ago we heard that the Tom Robinson Band were coming to Malibu on March 30. Great we thought, someone really well known at last.

But believe it or not, despite considerable demand for tickets, the gig was postponed because Notts Council received complaints about noise! I ask you? Malibu is on a major road, not in the middle of a residential area! So it would appear the council are refusing to allow TRB to appear at Malibu (probably for fear of trouble), even though last year's gig at the De Montfort, Leicester, went fine.

As you can imagine, we are pretty annoyed that Malibu, who have taken the initiative in attracting "names" to Nottingham, are being prevented

LETTERS

Writes to *Smash Hits* at 41 Broadway, Peterborough, PE1 1RY

from presenting TRB. I hope you can use some of your strength to do something about this situation, as I'm sure

Nottingham isn't the only place that big names avoid because of restrictions.

Sally Rand, Gilt Hill, Kimberley, Notts.

You're right — Nottingham isn't the only place suffering this kind of small-minded local council restriction. We talked to Bob Sands, who booked the TRB tour, and he confirms that the council withdrew the Malibu's music licence just a week or so before the gig. Radio Trent has apparently taken up the issue, so maybe Nottingham's rock fans should focus their protests around them — coming from a local source it will probably be more effective. At the risk of sounding patronising, remember that you're just as much a citizen of Nottingham as complaining local householders and self-important local politicians. Don't let them beat you down. The good news is that TRB are determined to get some kind of gig in the town, possibly — says

Bob Sands — at the Theatre Royal in September.

YOUR MAG is absolute rubbish. I have never come across such trash in my life. Red Starr is a reject muppet and Cliff White should be fed to the lions. US readers should be paid danger money to breathe on your scruffy mag.

David Moore, Lord St, Douglas, Isle Of Man.

P.S. I am the world's greatest liar.

You had us going there for a minute!

HII GREAT mag, I love it. A bit more Punk and New Wave (though it's practically packed with the stuff) and I'll be ecsta-ecsta-thrilled. I missed the Clash poster (smack). Would come and give ya a great big hug for a poster (big one mind) of Elvis Costello. Great feature you did on him. I've stuck it in me scrapbook for posterity! *Fuzzy aka Jackie Mitchell, Boscobe, Bournemouth.* PS. I'd like to see more Punk and New Wave coming to Bournemouth. It's not that I have

I'M JUST itching to know if Debbie Harry really sings in the long version of "Heart Of Glass": Once I was in love/And it was a gas/Soon turned out to be a pain in the ass.

It really sounds like that to me, and, if I'm right, is that why the video film on Top Of The Pops never got to that particular bit? A couple of weeks later though, on Noel Edmonds' "Lucky Numbers"

show, they played the film right through.

Could there be a conspiracy going on at the BBC? Please could you find out, and what's your opinion on the subject? *Lorraine White, Eden Cres., Skerne Park, Darlington.*

I THINK Blondie are fab, super, great, ace, fantastic etc. So I was very pleased when I saw the words in your March 22 edition. I got out the record player and sang along with the single. But in one verse, instead of *Once I had a love and it was a gas/Soon turned out to be a heart of glass*, it should have read: *Once I had a love and it was a gas/Soon turned out to be a pain in the ass . . .*

You also printed a verse after this which is non-existent. *A Devoted Blondie Fan, St. Ives.*

You're sort of right of course. We're sure we typed "pain in the ass" but somehow, somewhere along the line, it turned into "heart of glass". Dunno why! As for Lorraine's pertinent question, course there's a conspiracy at the BBC. When was the last time you saw anything on the small screen (BBC or ITV) which bore much resemblance to real life as it is lived by the millions who watch it? Who said "Crossroads"! I

FAN CLUBS

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WINGS: PO BOX 4UP, London W14 4UP.

anything against Showaddywaddy, Darts and The Three Degrees, but I'd prefer The Stranglers, Stiff Little Fingers, Elvis Costello, Cheap Trick etc. Know wot I mean, guv'?! PPS. Any information on The Cure coming soon? Hope so, unless . . . (gasp!) . . . You've already printed some . . . (argh . . . sob sob!) PPPS. (last one honest!) Exactly what number is the issue now? I've lost count. To put it another way, how many issues have there been?

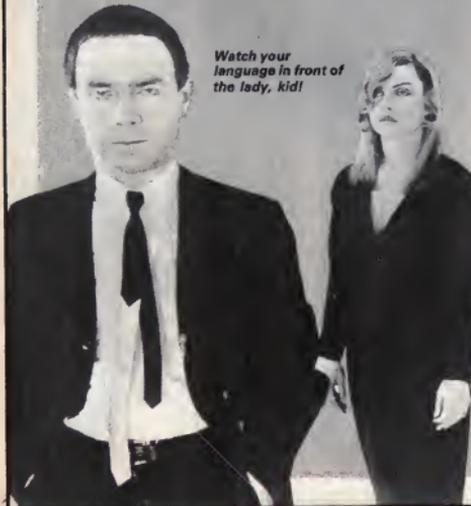
This is number 10. Doesn't time fly when you're having fun.

HEY! YOU lot! In one issue you said that "Oliver's Army" seemed to be as "humourless as a stuffed trout"! Yet in the previous issue, in the albums section, you said that it was the best track on "Armed Forces" and gave the album 8 out of 10!

If you can award such high marks for a "clapped out old pop melody", either the other albums (marks under 8) are absolute TRASH or you don't know what you're talking about! *Nigel Rippon, Hartford Northwich, Cheshire.*

We don't know what we're talking about. No seriously, the single was reviewed by Cliff White, the album by Red Starr. Two different people! It's only the BBC which believes that everybody thinks alike! Regards to Angela . . .

UNDERTONES, Undertones and more Undertones!!! Everything is Undertone-tinted. I must have pictures, interviews, articles, songs, etc. Derry F.C. Rule OK! I have "Get Over You". It is never off my turntable. Should've been a hit! Why wasn't it? Your mag is almost as good as The Undertones! *Marion Lewis (Spike), Dragon Road, Winterbourne, Bristol.* Too right it should've been a hit. Great single. Why wasn't it? Because it didn't get on the Radio 1 air-play list, that's why. Some people have cloth-ears!



Watch your language in front of the lady, kid!



Friday (April 20)

Thin Lizzy Bridlington Spa Pavilion
 Jean Jacques Burnel Digbeth Civic Hall
 Neil Sedaka Poole Arts Centre
 John Miles Hammersmith Odeon
 Iggy Pop Manchester Russell Club
 Kate Bush London Palladium
 John Otway Bath Pavilion
 Magazine Edinburgh Circus
 Penetration Hanley Victoria Hall
 The Members Cambridge Corn Exchange

Saturday (April 21)

Elton John Birmingham Hippodrome
 Neil Sedaka Brighton Conference Centre
 Three Degrees Aberdeen Capitol (2 shows)
 Magazine Aberdeen University
 John Miles Eastbourne Congress
 Iggy Pop Liverpool Eric's (2 shows)
 John Otway Manchester The Factory
 Players Association Dunstable California
 XTC Dublin University College
 Penetration Middlesbrough Rock Garden
 The Members Dudley JB's

Sunday (April 22)

Elton John Birmingham Hippodrome
 Neil Sedaka London Palladium
 Thin Lizzy Hammersmith Odeon
 Jean Jacques Burnel Bristol Locarno
 Three Degrees Edinburgh Usher Hall (2 shows)

Magazine St. Andrews University, Fife
 John Miles Croydon Fairhall Hall
 Iggy Pop Sheffield Top Rank
 XTC Belfast Queens College
 Penetration Middlesbrough Rock Garden
 The Members Nottingham Grey Topper

Monday (April 23)

The Stylistics Stoke Jollees
 Neil Sedaka London Palladium
 Thin Lizzy Hammersmith Odeon
 Rush Newcastle City Hall
 Three Degrees Brighton Dome (2 shows)
 Magazine Manchester Apollo
 John Miles Birmingham Odeon
 John Otway Halesowen Tiffany's
 Players Association Middlesbrough Madison
 XTC Dublin TV Club

Tuesday (April 24)

Elton John Manchester Apollo
 The Stylistics Stoke Jollees
 Neil Sedaka London Palladium
 Thin Lizzy Ipswich Gaumont
 Rush Newcastle City Hall
 Jean Jacques Burnel Portsmouth Locarno
 John Miles Sheffield City Hall
 Players Association Newcastle Madison's
 XTC Galway University
 The Members Birmingham Barbarella's

Wednesday (April 25)

Elton John Manchester Apollo
 The Stylistics Stoke Jollees
 Neil Sedaka London Palladium
 Thin Lizzy Southampton Gaumont
 Rush Glasgow Apollo
 Jean Jacques Burnel Hemel Hempstead Pavilion
 Magazine Newcastle City Hall
 John Miles St. George's Hall, Bradford

Iggy Pop Camden Music Machine
 John Otway Plymouth Woods Centre
 Players Association Sheffield Top Rank
 Penetration Cardiff Top Rank
 The Members Newport Stowaways
 Child Greenock Town Hall



Phil Lynott: Lizzy tour pushes on.

Thursday (April 26)

Elton John Manchester Apollo
 The Stylistics Stoke Jollees
 Neil Sedaka London Palladium
 Rush Glasgow Apollo
 Jean Jacques Burnel Newcastle Mayfair
 John Miles Derby Assembly Rooms
 John Otway Exeter Routes
 Players Association Portsmouth Locarno
 XTC Leeds Polytechnic
 Child Perth Civic Hall
 Members Port Talbot Troubadour

Friday (April 27)

The Stylistics Stoke Jollees
 Neil Sedaka London Palladium
 Thin Lizzy Hammersmith Odeon
 Jean Jacques Burnel Leeds University
 Magazine Birmingham Odeon
 John Miles Bournemouth Winter Gardens
 Iggy Pop Cromer West Runton Pavilion
 John Otway Hatfield Polytechnic
 Players Association Slough Centre
 XTC Newcastle Polytechnic
 Penetration Liverpool Mountford Hall
 Child Glasgow Apollo
 Undertones Sterling University

Saturday (April 28)

Neil Sedaka London Palladium
 Rush Edinburgh Odeon
 Thin Lizzy Hammersmith Odeon
 Jean Jacques Burnel St. George's Hall, Bradford

While we make every effort to make our listings accurate, gigs are often subject to last minute change. We suggest you check locally with the venue before you set out.

Three Degrees Oxford New Theatre (2 shows)

Magazine Southampton Gaumont
 Undertones Aberdeen University
 John Miles Canterbury Odeon
 Iggy Pop Leicester University
 Players Association Stroud Leisure Centre
 XTC Manchester Polytechnic
 Penetration Essex University, Colchester
 The Members Exeter University
 Child Aviemore Centre

Sunday (April 29)

The Stylistics London Palladium
 Rush Manchester Apollo
 Jean Jacques Burnel Guildford Civic Hall
 Three Degrees Bristol Hippodrome (2 shows)
 Magazine Oxford New Theatre
 Undertones St. Andrews University, Fife
 John Miles Leicester De Montfort
 Iggy Pop Redcar Coatham Bowl
 Penetration Hemel Hempstead Pavilion
 The Members London Lyceum

Monday (April 30)

The Stylistics Birmingham Night Out
 Rush Manchester Apollo
 Neil Sedaka Bristol City Hall
 Jean Jacques Burnel London Theatre Royal
 Magazine Bristol Colston Hall
 Undertones Chester Smartyz
 Iggy Pop Edinburgh Tiffany's
 John Miles Lancaster University

Tuesday (May 1)

The Stylistics Birmingham Night Out
 Thin Lizzy Manchester Apollo
 Rush Liverpool Empire
 Neil Sedaka Dublin Stadium
 Iggy Pop Glasgow Apollo Centre
 XTC Reading University
 Magazine Exeter University
 Child Edinburgh Odeon

Wednesday (May 2)

The Stylistics Birmingham Night Out
 Thin Lizzy Manchester Apollo
 Rush Liverpool Empire
 Roxy Music Leicester De Montfort
 Magazine London Theatre Royal
 Undertones Sheffield Top Rank
 Members Great Yarmouth Star & Garter
 John Otway Nottingham Trent Polytechnic
 XTC Loughborough University
 Penetration Brighton Top Rank

Thursday (May 3)

The Stylistics Birmingham Night Out
 Thin Lizzy Liverpool Empire
 Neil Sedaka Oxford New Theatre
 Roxy Music Birmingham Odeon
 Magazine Canterbury Odeon
 John Otway Birmingham Barbarella's
 The Members Leeds Polytechnic
 Child Newcastle Odeon
 Undertones Hull University

**SMASH
HITS**
SYLVESTER

