

**GARY
NUMAN
UNDERTONES**
in colour

SMASH HITS

FORTNIGHTLY

August 23-September 5 1979 25p

**THE
POLICE**

**Words to the
TOP SINGLES**
including

When You're Young

Angel Eyes

Teenage Warning

Lost In Music

**BS2's plus
EDDIE COCHRAN
albums to be won**

CARS
By Gary Numan

Here in my car
I feel safe of all
I can lock all my doors
It's the only way to live
in cars
(All the words inside)

CARS

By Gary Numan on
Beggars Banquet Records

Here in my car
I feel safest of all
I can lock all my doors
It's the only way to live
In cars

Here in my car
I can only receive
I can listen to you
It keeps me stable for days
In cars

Here in my car
The image breaks down
Will you visit me? Please?
If I open my door
In cars

Here in my car
I know I've started to think
About leaving tonight
Although nothing seems right
In cars

I know I've started to think

I know I've started to think

*Words and music by Gary Numan
Reproduced by permission Beggars
Banquet/Andrew Heath Music*



PHOTO: CHRIS HORLER
BACKGROUND PHOTO: JILL FURMANDOVSKY

August 23 — September 5 1979 Vol. 1 No 19

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Another two weeks rolls around and here we is once more, delivering another brimful package of news, info and utterly biased opinion on all the latest drastic plastic and the people who make it. As well as features on the Police and Joe Jackson (a very tall man), we have the first of a series of reports from music cities up and down the country, plus a staggeringly generous Eddie Cochran comp as well as all the usual up to the minute song words and the best of your many thousands of letters. So, in the words of De Brudders Ramone ... Hey, Ho, Let's go!

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The Police front page pic by Jill Furmanovsky

MERTON
PARKAS

You Need Wheels

By The Merton Parkas on Beggars Banquet Records



Chorus
You need wheels if you wanna make deals
You need a top if you wanna get hot
A man ain't a man with a ticket in his hand
If you wanna get a jill you need wheels

I got a low slung sports car finished in red
Guaranteed one hundred miles from nothing dead
At top speed no one will see you for dust
That's the paint and that ain't rust

Repeat chorus

It's got heated windscreens front and rear
All the latest things, it even pours you a beer
A payment plan that's so unique
Five hundred now and the rest next week

Repeat chorus

It's got white walled tyres with miles of chrome
The horn plays a tune, got a wonderful tone
A seven band radio stereogram
Only one owner but it was a stunt man

Repeat chorus

You need wheels
Repeat to fade

Words and music by D. and M.
Talbot. Reproduced by permission
Beggars Banquet/Andrew Heath
Music.

Money

By The Flying Lizards on Virgin Records

The best things in life are free
But you can give them to the birds and bees
I want money

That's what I want
That's what I want
That's what I want

Your love gives me such a thrill
But your love won't pay my bills
I want money

That's what I want
That's what I want
That's what I want

Money didn't get everything it's true
What it don't get I can't use
I want money

That's what I want
That's what I want
I want money

I want lots of money
In fact I want so much money
Give me your money
Just give me money

Words and music by Berry Gordy Jr/
Janie Bradford. Reproduced by
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United Artists Music Ltd.



THE JAM

When You're Young

By The Jam on Polydor Records

Life is timeless, days are long
when you're young
You used to fall in love with
everyone

Any guitar and any bass drum
Life is a drink and you get drunk
when you're young

Life is new and there's things to
be done

You can't wait to be grown up
Acceptance into the capital
world

You pull on some weed then you
pull on someone
When you're young

But you find out life isn't like that
It's so hard to comprehend

Why you set up your dreams to
have them smashed in the
end

But you don't mind, you got time
on your side

And they're never gonna make
you stand in line
You're just waiting for the right
time

You're fearless and brave, you
can't be stopped when you're
young

You swear you're never ever
gonna work for someone

No corporations for the new age
sons

Tears of rage roll down your face
but still you say it's fun

And you find out life isn't like
that

It's so hard to understand

Why the world is your oyster but
your future's a clam

It's got you in its grip before you
were born

It's done with the use of a dice
and a board

They let you think you're a king
but you're really a pawn

You're fearless and brave, you
can't be stopped when you're
young

You used to fall in love with
everyone

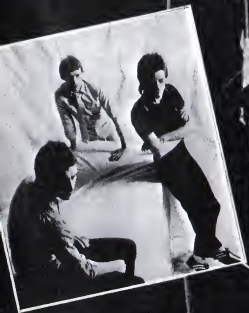
Any guitar and any bass drum

Over the country the lights are
going out

In millions of homes and
thousands of flats

Going out

*Words and music by Paul Weller
Reprinted by permission And
Sun Music*



Bitz

SPECIAL DELIVERY

THE SPECIALS, currently riding high with "Gangsters", have already recorded their follow up, a number called "Too Much Too Young". Production on the single, slated for release sometime in September, is courtesy of one of the band's biggest fans, Elvis Costello.

DISCO DATES

BOTH CHIC and Sister Sledge have announced British tours. Chic, who recently became the biggest selling singles group in the history of Atlantic Records, kick off at Sheffield City Hall with two shows on September 30 and then carry on to Glasgow Apollo (Oct 1), Liverpool Empire (3) for two shows, Manchester Apollo (4), Hammersmith Odeon (8, 9) and finish with two shows at Birmingham Odeon on October 12th. Tickets are already on sale at all venues. London prices are £5, £4.25, £3.50 and £2.50. Elsewhere prices are £4.50, £3.50, £2.50 and £1.50.

Sister Sledge play Ipswich Gaumont on September 28, Hammersmith Odeon (30), Slough Thames Hall (October 1), Lewisham Odeon (2), Liverpool Empire (4), Middlesbrough Town Hall (5), Glasgow Apollo (6), Newcastle City Hall (7), Manchester Apollo (8) and Birmingham Odeon (9). Ticket prices vary from venue to venue and you're advised to contact your local box office for availability.



DERRY FESTIVAL

THE UNDERTONES are doing their bit to provide music for Northern Ireland by setting up and playing a free show on August 25 at the Temple More Sports Complex in their home town of Londonderry. They originally planned a bill of purely

local bands but have since expanded the project. The Clash and The Damned will now appear, along with Shake and upcoming Derry band The Moondogs.

Feargal Sharkey added, "There's so little live rock in Derry so we want the festival to be accessible to everyone in the community. We hope it will be a trouble-free day out for everyone."

£5: THE COST OF RELIVING

HAVE YOU ever wanted to get hold of a particular old hit but not known where to find it? Or ever wanted to try to get a particular record reissued but not known how to go about it?

Or, quite simply, do you want to know a lot more about the oldies scene than you can read in the main music papers?

You do? Then Lightning Records, the company that last year started the Old Gold label specially for the re-release of oldies, may have come up with the answer to your problems. In conjunction with Old Gold, they have now formed the Golden Oldies Club Of Great Britain.

Their idea is to help themselves by helping you. For years the oldies scene has been made up of loads of different clubs and specialist magazines dotted all over the country, and record companies' attitudes to oldies have usually been equally fragmented.

Lightning's aim is to try to co-ordinate the whole scene — to become like a Central Bureau Of Information — and then reissue as many of the in-demand oldies as they can afford to lease from the companies that can't be bothered. Latest Old Gold release is the original 1962 version of "Duke Of Earl" by Gene Chandler.

Members of the club receive a monthly newsletter, "Revival", containing info on record releases, articles about yesteryear's hitmakers, gig guide and so on, plus they get reduced admission charges to relevant clubs and events, reduced prices on certain records, lists of available oldies and where to get them, and sundry other fringe benefits.

The only snag is, Lightning are charging £5 for one year's subscription to the club, which seems a bit cheeky considering that they're going to reap as much benefit from the organisation as the fans.

Still, if you're interested, you can send a P.O., or just write for additional info, to: Golden Oldies Club Of Great Britain, P.O. Box 142, London E17 4JW.

BUZZCOCKS COMING

BUZZCOCKS' third album, "A Different Kind Of Tension" is set for release on September 14. A national tour starts on October 2 at Liverpool University and continues into November, taking in most major cities in Great Britain and Ireland. Tickets go on sale at all venues on Friday, August 17 and you're advised to check your local papers for dates.



ME AND YOU, currently climbing the charts with "You Never Know What You've Got", are a brother and sister team, Norman and Sonia McLean, and yet more evidence of the wealth of home-grown reggae talent starting to emerge in Britain. A Bell and James composition, "You Never Know" is only their second single, produced by Dennis Brown and originally issued on Dennis's label DEB Music.

HOT RODS MOVE

Eddie & The Hot Rods have ended the doubts about their future by signing to EMI International. The band are going to America for a month to finalise material for their album, to be recorded in Britain during October and November.

THOSE OF YOU who have written off to Sirs Records for a Shake comic but have not yet received your copy — don't despair! The demand for this comic has been so great that Sirs have temporarily run out of copies, but they're having more printed and these will be sent to you when Sirs get them. Good to see so much interest in the excellent Shake!



CHIC PIC: PAUL CANTY

JOE JACKSON

DAVID HEPWORTH finds someone he can look up to.



JOE JACKSON, everybody says — now isn't he Really Big In America?

Listen, Cedric, lemme tell you that Joe Jackson is pretty darned big everywhere. The man is very tall, an unusual thing in a rock and roller. You come upon little guys by the busload, desperate men driven by a burning desire to get back at the world for the trials of childhood and adolescence; tall, solid cases like the Joe in question are much rarer.

Joe Jackson doesn't believe in wasting time. He's currently in the studio working on his second album, "I'm The Man", moaning about how little things like colds and faulty microphones mean he can't get the whole thing wrapped up in two weeks.

We met up in a scummy, cramped studio in the cheap end of Chelsea. I arrived to find him running through a vocal, listening to the playback, making alterations, polishing. He took a break for the interview and we sat on plastic chairs to face each other. I looked at his black Doc Martens boots while he concentrated on my white shoes, a pair not all that dissimilar from the pointy ones that grace the sleeve of his "Look Sharp" debut album. If anybody was attempting to "look sharp" on this occasion it was me. Joe laughed and explained that he'd only put on his boots because it was raining when he left home.

I kicked off (geddit?) by inquiring how he felt about the current success of "Is She Really

Going Out With Him?" coming a year after its initial release. Back then it gathered good reviews, got ignored by the cloth eared clods who call themselves radio programmers and sank without trace. Most of his comments on radio people were unprintable.

"It makes you sick," he said bitterly. "All they want is to be associated with hit records and they're just not interested in bringing new music to people. Rather than just playing everything that they can and letting people make up their own minds, they have to have these playlists. As soon as they see that something's a hit in the States they see that as the seal of approval. They think it's safe to play it then."

It's a fairly frequent complaint these days. Both the recent hits from The Police got the cold shoulder at the time of their original release as did "Sultans Of Swing" by Dire Straits. Come the revolution, only John Peel will be spared.

A COUPLE of years back Joe Jackson was living in Portmanto planning his assault on fame and fortune. He'd been around bands for a number of years. He'd even got as far as a recording contract with an outfit called Arms And Legs, an ensemble who broke up in disarray through record company mishandling. He was determined that nothing of the sort was going to happen the next time.

"I decided to earn enough money to push what I wanted to do in my own way."

Being an experienced musician, arranger and pianist, he signed on as Musical Director for cabaret duo and "New Faces" winners Coffee And Creme, ploughing every spare penny of his salary into making decent demos of his songs. He then walked into A&M Records with an entire album on tape and came out with a good contract. The songs were re-recorded with experienced American producer David Kershenaum and were put out as the aforementioned "Look Sharp".

The sleeve pictured him in pin stripes suits with white shoes and the record company called it all "spiv-rock". It all seemed like rather obvious marketing but Joe insists that it was all his idea.

"All I did was present people with what I was and obviously exaggerated it a bit. I was very tongue in cheek about it."

He makes it clear that much of his bouncy, catchy first album is not to be taken too seriously either.

"Is She Really Going Out With Him?" is really a joke on that sort of thing. A satire. All these people like Costello write agonising songs about being rejected in love and I thought I'd write about the humorous side of it. I like to see the irony of situations and make a satirical comment on them. I want to come across as a human being."

"I don't want to be a star", he continues. "There's a song on

the new album called 'Don't Wanna Be Like That' which is about all that."

But surely, I ask, don't you obviously want to be successful quite badly?

"Yes" he answers, "but I want to be successful in the sense that the more people who hear what I'm doing and get something out of it the better. In that sense I want respect rather than adulation. I don't get hundreds of teenage girls coming along because they think Joe Jackson's gorgeous. I don't want that because in two years time they'll have ripped up their Joe Jackson posters."

ALTHOUGH it's obvious that his, er, street credibility hasn't done him any harm, Joe steadfastly refuses to accept any kind of labelling.

"If people think I'm 'New Wave', then that's fine. If they think I'm jazz then that's fine, and if they think it's white reggae then that's fine too. That's all up to them."

"The sort of people that I can't stand are the people who say 'We're a punk band and we're playing for the punks' or 'We're an arty band and we're only interested in playing for the people clever enough to understand us'. I can't stand any of that. See, people slag me off for being commercial but I think that's great."

So do we, Joe, so do we. But then we wouldn't argue with someone who's that big.

PURSEY'S PROGRESS

JIMMY PURSEY, leader of the late Sham 50, has now signed a contract as a solo artist with sham's record company, Polydor Records. He'll still be going ahead with the Steve Jones/Paul Cook band, however, and in fact the band have already recorded their first single. Nobody's quite sure what the band will be called, as Jimmy has definitely decided against The Sex Pistols as a name.

QUADROPHENIA FINALLY MAKES IT

AT LONG last, a movie about the struggle of Jimmy, a young mod who was made by people in bath chairs; "Quadrophenia", the duo's double album musical on the rise and fall of mid-sixties mod has been delivered to the screen with insight, humour and an eye for realism which is highly impressive.

The actual plot revolves round the struggle of Jimmy, a young mod, to break out of his boring routine of home and work into the escapist fantasy of endless fun.

He idolises three people. Ace, the king of the mods (played by Sting of the Police), Steph, the most attractive of the mod girls, and Pete Townshend of The Who. After a series of well observed, often funny snapshots of London mod life (getting fitted for sharp suits, purring, riding scooters) the film reaches a climax when all the mods descend on Brighton to the Who's cockers. Jimmy gets the girl, gets arrested, loses the girl and returns to London to find himself jobless, homeless and ultimately, worst of all, scooterless.

In blind confusion he races back to the coast to escape but only ends up more disillusioned than ever. The ending, featuring Jimmy racing a scooter along the edge of the high cliffs, is quite dazzling.

Whether or not you're familiar with The Who's record or the original mod era, it's undoubtedly one of the best rock and roll films ever to fit and take place next to "American Graffiti" as an amusing, sometimes quite moving, study of an era.

B. Mooney (Film Critic).



"SHEEP FARMING in Barnet" is the title of an "Alternative Play" record from "Quadrophenia" and "Jubilee" star Toyah Wilcox. The record is a seven inch with six tracks on it and plays for twenty format as an attempt to fight the rising cost of albums. The price is £1.50.

LEEDS CALLI-FI FEST

INCLUDING itself "Futura 79 — The World's First Science Fiction Music Festival", a two-day new wave science fiction event has been organised for Leeds Queens Hall on September 8 and 9.

The line-up for Saturday includes Punishment Of Luxury, Cabaret Orchestra, Joy Division, Invaders, Orchestral Manoeuvres In The Dark, Essential Logic, prag VEC, A Certain Ratio, Spizz Energy and others.

Sunday's bill includes Hawkwind, Only Ones, Simple Minds, Fischer-Z, Fall, Monochrome Set, Teardrop Explodes, Echo & The Bunnymen and others.

Both days will have special guests and will also feature lasers, sideshows, and SF stalls. Tickets, costing £5 a day, are on sale from Virgin Records shops in major Northern cities and other new wave record outlets, or by post (cheques and postal orders only) from John Keenan, PO Box

X-RAY SPLITS

X RAY SPEX have split into two. Jak Airport and B. P. Hurdling have departed to form an outfit called Classix Nouveaux. Poly, meanwhile, is currently working on a solo album, and there's no definite plans for a new band.

RICH SKIDS

THE SKIDS' drummer, Tam Kellihan, has left the band after disagreements about their future. He is being temporarily replaced by Rusty Egan of The Rich Kids. After helping out their hero Bill Nelson on his latest Red Noise recordings, Nelson is now returning the favour by producing The Skids new waxing, currently being recorded at Rockfield Studios in Wales.

ROCKABILLY RAVES

RCA RECORDS have decided that Teds do not live by Presley alone and are issuing several volumes of early R&B and rockabilly tracks from their vaults. The first, "Victor Rock 'n' Rollers", features forgotten artists such as Joe Clay, Aury Inman and Jimmy Dell.



RECOGNISE the gent on the far left? Go on — have a closer look. Still nothing? Well, he's only on our front page in a picture here! Yes, the gentleman who could help you with your enquiries is none other than our very own Andy Summers (snigger), pictured here in 1964 (see page) with British beat group The Zoo. Money Bag Roll Band at London's Flamingo Club. No, no, Andy, don't thank us — it was nothing . . .



SALSATION!

YOU WOULDN'T honestly expect three geezers with names like Patrick, Chris and Alex to speak with French accents so thick you could slide 'em up and hog them as pats, now would ya? Well, that's the way it is with The Gibson Brothers, the hottest, sharpest and most refreshing thing to hit the disco scene all year.

The three of them were born and brought up on the West Indian island of Martinique, a French-speaking country of some 300,000 sun drenched souls. Their father being a musician, it was not surprising that from the age of ten they were playing the local dance music, a persuasive blend of Latin rhythm and soul street known as "salsa".

Ten years ago they moved their base of operations to Paris in order to pursue their higher education while looking for a break in the European scene. After playing everything from rhythm and blues to folk in the local clubs, they graduated to session work and finally set about making their own tracks under the watchful eye of top French producer Daniel Vangarde.

Success was not slow in coming. A single called "Come

To America" hit big across the continent and was swiftly followed by "Non Stop Dancing and Heaven", the three of them catching on quick in discos from Marseille to Memphis.

Britain has been slow to catch on. "Cuba", a dance record of unparalleled magnificence, brushed the bottom end of the charts a few months back though the follow up, "Oooh What A Life", is doing a lot better. What's great about The Gibsons is the simple infectious happiness of their records, a welcome break from the automation and predictability of so much American disco. As Patrick, the brother on the drums, explains it, "It's because we came from The West Indies. The music doesn't sound like American or British or French — it's just West Indian disco music, like the music we used to hear at the carnivals back in Martinique."

Along with Alex, the keyboard man, and Chris, the lead vocalist, Patrick hopes to be back on these shores in October for a short stint of live dates, eight place band and all.

Should be good for a assarty!

DART BEAT

ALREADY chalking up their umpteenth success with "Duke Of Earl", Darts are currently embarking on a forty five date nationwide tour to mark the release of "Dart Attack", their third album proper.

We asked Rita about the choice of Roy Wood (former mastermind behind The Move, Wizard and the original ELO) as producer.

"We thought that with two people leaving the band it was best to close the chapter with the compilation album and start afresh. So, why not get a new producer and we'll be nervous together? John Dummer, our drummer, suggested Roy Wood and he was very keen and happily it worked out well."

After the departure of Den Hegarty it wasn't quite as easy as the band had anticipated to come up with a replacement bass singer and it was some months before they discovered Kenny Andrews in New York.

"You should have been there at the English auditions," recalls Rita, laughing at the memory. "You should have seen all those lads turn up, people in funny hats who thought all they had to do was jump off stage. And when we said 'Can you sing bass?' they'd say no. One bloke said "We thought you wanted somebody enigmatic like Den". Den signified? In the end we just had to go to the States."

Darts being a nine piece outfit, we asked Rita if this made it any easier or harder to put up with each others company during long stints of boring travel and hanging around between gigs.

"I think it's probably better that we get a small group because you tend to get on everybody's nerves a lot less. If you want to go out and party there's always somebody who'll join you and if you just want to play cards there'll be somebody who'll do that. We make our own fun."

"We've very nearly got our own football team!"

LATEST of the mod bands to sign up are Secret Affair. After recording three live tracks for the mod compilation album (put out by London's Bridge House pub) and their own label, Secret Affair have now signed their own "Spy Records" label to Arista.

JOE JACKSON'S TOP TEN

- BRUCE SPRINGSTEEN: Born To Run (CBS)
- THE CLASH: London's Burning (CBS)
- PRINCE BUSTER: Al Capone (Blue Beat)
- DAVID BOWIE: Drive-In Saturday (RCA)
- GREGORY ISAACS: Mr Know It All (Trojan)
- PUBLIC IMAGE LTD: Public Image (Virgin)
- TAPER ZUKIE: M.P.L.A. (Mer)
- BIG YOUTH: Hit The Road Jack (Trojan)
- RAY CAMP AND HIS ROCKABLY REBELS: Teenage Boogie (Rollin Rock)
- THE LEGENDARY STARBUCK COWBOY: Paralyzed (Yuk/K-Tel)

a) "Choosing ten favourites is hard enough; putting them in order is impossible. Anyone who can name their favourite record ever must have narrow musical tastes. Therefore I've chosen nine number ones.

b) Number ten is probably the worst record ever made, and the first time I do a top ten it'll be four different ones.

c) Reggae is my favourite music so I've chosen four reggae tracks.

d) I didn't choose anything more than two or three years old except Prince Buster — the old favourites are everyone's old favourites."

SIXOUSIE and The Banshees embark on their latest tour when they set off on a twenty-three date trek starting September 5 in Belfast. Support act on all dates will be The Cure while on some occasions there will be an additional guest band. Dates in next issue's Gigz.

JAM TOMORROW

THE JAM's new album, as yet untitled, is now scheduled by Polygram for an October release and a tour will follow around the end of the year. More on The Jam tour next issue!





ROXY

Angel Eyes



By Roxy Music on Polydor Records

Oh angel eyes
Am I deceived or did you sigh?
For all I know you let your love light
Shine on me

Oh angel eyes
You never close, who's got the time?
I can wait until your love light
Shine on me

Oh angel eyes
On the wing and open wide
No matter how high the moon
Shine down on me

Angel eyes
Repeat to fade

*Words and music by Bryan Ferry/Andy Mackay
Reproduced by permission EG Music*

C'MON EVERYBODY

... and let's get together tonight — got some Eddie Cochran albums for you if you get the questions right. (Easy!)

We have here one dozen (that's twelve) brand spanking new copies of "The Eddie Cochran Singles Album" on the UA label, each one featuring twenty of the finest slices of rockabilly ever placed on vinyl! We'll be awarding these beauties to the first dozen knowledgeable folk who can supply the correct answers to the questions beneath.

If you think you know the answers, write them in the appropriate box and post your completed coupon to Smash Hits Cochran Competition, 117 Park Road, Peterborough PE1 2TS, to reach us by the closing date of September 5. The first dozen correct answers opened after that date each win an album, OK?

A. Which British rock and roll band had a hit with Eddie's "Three Steps To Heaven"?

B. In which country was Eddie Cochran killed in a car accident?

C. In the song "Summertime Blues," why couldn't Eddie use the car?

D. Eddie once wrote a song called "Three Stars" about three rock and rollers who died in a plane crash. Name one of the three.

E. Both T. Rex and The Flying Lizards have recorded the same Eddie Cochran song. Name it.



EDDIE COCHRAN COMPETITION

117 PARK ROAD, PETERBOROUGH PE1 2TS

A
B
C
D
E

Name _____

Address _____

Rocky Sharpe and the REPLAYS



RAMA LAMA

A fab new album containing these 14 great songs

Rama Lama Ding Dong

Never

A Lover's Question

Love Will Make You Fail In School

I Knew From The Start

Fools Fall In Love

Since I Don't Have You

Tonight

Imagination

I Really Love You

Devil Or Angel

Don't Hang Up

Return To Sender

Oop Doop Doop (parts 1 & 2)

IN THE SHOPS NOW

Album
CWK
3010

Chiswick
Manufactured by BMG (Publishing) Ltd.
 Licensed to Polygram Records

Cassette
TC-CWK
3010

Single 'Love Will Make You Fail In School' (Special Bag) CHIS 114



Rob Jones' Disco Pick

YACHTS "Box 202" (Radar)
 Actually, I think that the new releases are much of a muckness but there is one record which really stands out. Now I haven't chosen this because the band come from my home town of Liverpool (honest guv!) but after a couple of singles, I believe this is the one that could do it for them. They're a four piece band who were discovered at Elvis Costello playing support to Elvis Costello and they've also supported the Boomtown Flats, so watch out for the Yachts and "Box 202".



TOP 40

DUNNO — I'm only out the door about five minutes and what happens? Smash Hits falls apart and they have to call me back again to sort things out. Anyone of this and I'll be feeling like Frank Sinatra or Sam 68 — you know, always giving "Farewell" concerts.

To tell the truth, all that's happened is that Bev has gone on holiday, so Muggins here is lacing up the disco boots instead. Trouble is, I haven't been near a disco for at least six weeks. Fortunately we're in the middle of the summer lull at the moment so I haven't missed a great deal. These are the few good sounds that I have heard.

Aside from Bobby Rush's "I Wanna Do The Do" (Philly International, to be released in UK on August 31), which I've already raved about in Smash Hits, one of my favourite disco/soul records over the last three months has been The Dells "Face to Face" (MCA). Typically, MCA haven't seen fit to release it in Britain but if your local dealer stocks imports I recommend you bend your ear Dell-wards.

The Best Of The Rest award goes to Gene Chandler, whose newie, "When You're Number 1" (20th Century/Chi Sound), is hot to trot. Although it has basically the same feel as "Get Down", it's different enough to get you up all over again — and for a change, the lyric isn't too bad. (It isn't great either, but at least it has a storyline that makes sense.)

Another track that gets me

going is an RCA release credited to DISCO SPECTACULAR (which includes Evelyn "Champagne" King and Vickie Sue Robinson). The 45 is from a disco album version of the rock musical "Hair". The A-side is only a so-so vocal medley of "Aquarius"/"Let The Sunshine In", but the B-side is made up of the instrumental breaks of the same medley (here subtitled "Rock To The Drummer's Beat") and really rocks. A super boogie bubble.

Incidentally, RCA are also about to release a 12in version of the original 1958 recording of The Isley Brothers "Shout", a raver that went down a storm at Caister earlier this year. This'll be the very first time that parts 1 and 2 have been sequed together on one side of a record so it'll be a good buy for oldies fans as well as disco nuts.

Apart from those few, I know that CBS have got a stream of disco dazzlers set for release on their various labels (Philly International, Epic, TK etc) but I haven't yet heard most of them so I'm not going to commit myself about how good or bad they are. The latest by McFadden & Whitehead ("Do You Wanna Dance"), Jackie Moore ("This Time Baby"), Frantique ("Stut Your Funky Stuff") and The Isley Brothers ("Life In The City") are all pretty tasty (banana flavour) so that bodies well for the rest of 'em.

Bev's back from her hols next time, so until then, boogie down, get on up, fall over sideways etc etc . . . Cliff White

TWO WEEKS ADO	TITLE/ARTIST	LABEL	6PM
1	14 REASONS TO BE CHEERFUL Pt. 3 Ian Dury	Stiff	122
2	1 MORNING DANCE Spyr0 Gyra	Infinity	103
3	NEW ANGEL EYES Roxi Music	Polydor	133
4	3 AFTER THE LOVE Earth Wind and Fire	CBS SLOW	
5	NEW STREET LIFE Crusaders	MCA	112
6	7 OOH WHAT A LIFE Gibson Brothers	Island	122
7	LOST IN MUSIC Sister Sledge	Atlantic	120
8	10 STRUT YOUR FUNKY STUFF Frantique	Phil Int	129
9	13 LOOKING FOR A LOVE Fat Larry's Band	Fantasy	125
10	12 YOU NEVER KNOW WHAT YOU'VE GOT Me and You	Laser REGGAE	
11	NEW GOTTA GO HOME Boney M	Atlantic/Hansa	132
12	NEW YOU CAN DO IT Al Hudson	ABC	118
13	9 BORN TO BE ALIVE Patrick Hernandez	Gem/Aquarius	133
14	16 THE BITCH Olympic Runners	Polydor	127
15	32 GONE, GONE, GONE Johnny Mathis	CBS	122
16	4 GOOD TIMES Chic	Atlantic	112
17	8 SPACE BASS Slick	Fantasy	130
18	15 THE BOSS Diana Ross	Motown	124
19	6 BOOGIE DOWN (GET FUNKY NOW) Real Thing	Pys	118
20	24 GIRLS, GIRLS, GIRLS Kandikate	Rak	118
21	5 BAD GIRLS Dorris Summer	Casablanca	122
22	40 WHEN YOU'RE NUMBER ONE Gene Chandler	20th Century	122
23	NEW MAKE IT David Naughton	RSO	
24	2 SILLY GAMES Janet Kay	CBS REGGAE	
25	25 THIS TIME BABY Jackie Moore	CBS	123
26	37 DON'T LET IT Black Harmony	Laser REGGAE	
27	22 CONSCIOUS MAN Jolly Brothers	UA REGGAE	
28	11 I'M A SUCKER FOR YOUR LOVE Taina Maria	Motown	116
29	26 WE'VE GOT LOVE Peaches and Herb	Polydor	112
30	31 EARTHQUAKE Al Wilson	RCA	116
31	27 IT'S TOO FUNKY James Brown	Polydor	108
32	NEW MY TUNE Cool Notes	Scope REGGAE	
33	17 MAKE MY DREAM A REALITY G.Q.	Anista	122
34	21 LIGHT MY FIRE Arnt Stewart	Atlantic	134
35	23 FIRST TIME AROUND Skyy	Selsoul	107
36	35 FEEL THE REAL David Bendeth	Inter-Global/Epic	122
37	NEW LET'S DANCE Bombers	Flamingo	124
38	29 DON'T GIVE IT UP Linda Clifford	RSD/Curtom	104
39	NEW WHAT CA GONNA DO Stephanie Mills	20th Century	120
40	NEW CATCH ME Pockets	ARC	

The Disco Top 40 is compiled by Record Business magazine based on sales at specialist disco shops. The chart is also used by Radio Luxembourg, and selections from it are played by Rob Jones on his Thursday and Sunday shows.



As the more observant of you may have noticed, we can't exactly print the lyrics to "Morning Dance" but for those of you who were wondering what Spyr0 Gyra look like, here's your answer. (Who said yeuk???)

PIC: PETER VERNON

Girls Girls Girls

By Kandidate on Rak Records

Girls, let's talk about girls
Let's talk about girls girls girls girls girls (Repeat)

Look, the sun is shining bright
Pretty girls are everywhere
And they're looking so right
From the north to the south
From the east to the west
They're all looking the best
They're a hard to resist
Blondes, brunettes and redheads too
The seven wonders of the world just can't compare with you
Compare with you or you or you
You know it's true (Repeat)

Chorus
Girls girls girls la da da la da da (Repeat)
Love those girls pretty girls
All I ever want to do is get a little closer to
Girls girls girls la da da la da da (Repeat)
Love those girls sexy girls
All I ever want to do is get a little closer to

Repeat first two lines

Look, the sexy things they wear
And when they're walking on the beach
You know they always make you stare
In every land far and wide
In every colour shape and size
They have magic in their eyes
They can all hypnotize
Curly hair straight and who too
The seven wonders of the world just can't compare with you
Compare with you or you or you
You know it's true
You know it's true

Chorus
Girls girls girls la da da (Repeat)
Love those girls sexy girls
All I ever want to do is get a little closer to

Oh, hey look over there
Where I look see
Hey, this is the life
I want one
I want one
I want one too
I'll have the other three

You know it's true (Repeat)

Repeat chorus to fade

Words and music by Dave Most/Steve Glen/Mike Burns.
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Nickel/peon/Intersong/Rak Publishing Ltd.

Strut Your Funky Stuff

By Frantique on Philadelphia International Records

Chorus

Get up stand up strut your funky stuff sho'nuff
Repeat 3 times

How you gonna be the attraction (waiting and a-watching)
If you're going to stick to the wall?
Grab yourself a piece of the action
You got to get off the rail and shake your big tail
Get up and go when you got to show
Stand up and shout the dance is on now
C'mon c'mon c'mon c'mon

Repeat chorus

What ya doing there in the corner (looking like a loner)
Sitting by yourself in the dark?
You don't really wanna be no loner
Come on now get up and dance
Get ants in your pants
You can't sit still c'mon and get your fill
Direct your feet to the funky disco beat

Repeat chorus

You don't have to dance like Travolta
You just have to rise up and shine (make your body feel it)
Moving like a slow roller coaster
Come on now get with the groove
Get up and move
Get off your butt get out the rut
C'mon c'mon c'mon c'mon c'mon dance dance dance

Repeat chorus

Come on now get with the groove
Get up and move
Get off your butt get out the rut
C'mon c'mon c'mon c'mon c'mon dance dance dance

Repeat chorus

Repeat 1st verse and chorus

Words and music by V. Robinson/J. Bolden. Reproduced by
permission Peterman & Co. Ltd.

Gone Gone Gone

By Johnny Mathis on CBS Records (12" version)

It's a mystery I cannot explain
Only blues I got are heartaches and pains
Since she's gone gone gone gone
My baby's gone
I wonder wonder wonder
Where she's gone gone gone gone
My baby's gone

I can't sleep at night
Got no appetite
Everything is wrong
That used to be right
Since she's gone gone gone gone
I wonder wonder wonder
Where she's gone gone gone gone
My baby's gone

Ooh yes I tried to change her
Tried to rearrange her personality
Ooh God I'm paying now
I just cannot seem to face reality

Since she's gone gone gone gone
My baby's gone
I wonder wonder wonder
Where she's gone gone gone gone
My baby's gone

Ooh yes I tried to change her
Tried to rearrange her personality
Ooh God I'm paying now
I just cannot seem to face reality

Since she's gone gone gone gone
My baby's gone
I wonder wonder wonder
Where she's gone gone gone gone
My baby's gone

Repeat 1st and 2nd verses to fade

Words and music by L. R. Brown/L. Hayward. Reproduced by
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SMASH HITS

GARY NUMAN



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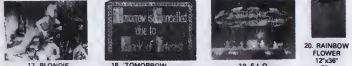
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20 SMASH HITS

TEENAGE WARNING

By The Angelic Upstarts on Warner Brothers Records

You wind me up like a clockwork orange
Then you hide the key to my destination
No satisfaction, it's all frustration
The times are changing, they're changing me

Open the cage, let free the animals
Running wild with hardened criminals
No satisfaction, it's all frustration
The times are changing, when you're...

Chorus
13, 14 Teenage warning
15, 16 But nobody's listening
17, 18 Who takes the blame
19, 20 The twentieth century

Is my image right
For your fashion parade?
If you don't lock right
Your days are numbered

Repeat Chorus twice and start again
Words and music by T. Mensforth/R. Cowie. Reproduced by permission
Signature Publishing.



SHEFFIELD RISING

The music business may be based in London, but talent isn't. All round the country there's a wealth of exciting new talent making good records which are bought but never make the charts.

In the first of an irregular series on flourishing regional scenes, Martyn Ware (of The Human League) reports on Sheffield.

SHEFFIELD — fifth largest city in Britain. Main sources of interest — knives, forks, snooker and football. Right? Wrong. Over half a million people, divorced from the suffocating music "fashion" scene in London must be capable of producing something interesting.

Until recently London was regarded as the main (and by many Londoners the only) source of talent in the rock world. Now Sheffield, Manchester, Liverpool and other regional cities are being recognised by the public and record companies alike as more rewarding breeding grounds for new talent. Just as Marseilles spread out from Liverpool in the Sixties, so interesting new ideas from the North are influencing the British pop scene.

Sheffield is a good example of the way the old bias towards London is changing. For 20 years it has been regarded as a second-rate rock city. In fact the only really notable act to have come from Sheffield has been Joe Cocke and that was over ten years ago.

Now, since the punk revolution of 1977, new acts have sprung out of the woodwork with bewildering regularity, inspired by the knowledge that no matter how cheap or unusual their equipment was, they would get an audience willing to give them a chance. They realised the public were bored with proficient but

uncommitted rock groups. Now, after several years, the record companies have caught up with the public. Very talent does exist north of Watford Gap.

What's more, audiences outside London tend to be less content with the endless recycling of past trends. This attitude probably dates back to the Roxy Music era of the early seventies, when Roxy (who were at that time a major innovation) were always much more popular in the larger cities outside London than in London itself. Audiences in the metropolis are happy to condone anything that is publicly acclaimed by the press (which itself is based in London). This is not so elsewhere.

THE SHEFFIELD scene was sparked off in the hot summer of 1977 by, ironically, the London punk scene. Within the space of three months fanzines had become commonplace, and with them a gradual realisation that the people up on stage were the Rock stars but Human Beings, and that all you needed was gall and (preferably) some musical talent. Two years on, this initial courageous attitude has given birth to several unique and highly creative groups, who exceed the expectations of the rock press, and more to their immediate surroundings and experiences. Here is a guide to those groups, starting with those who are mentioned in this article to have been formed before 1977 (1975 in fact), but their innovative approach has only recently gained recognition. With an LP forthcoming on Rough Trade, and two singles behind them, you'll be hearing a lot more of them. The CABs rely a great deal on treating conventional instruments electronically, as do GRAPH, a four-piece who have recently had a track called "Drowning" issued in a five-group package from Fast Product called "Earcorn 1". They, too, use films and slides (as occasionally do the CABs) to enhance their live performance.

Moving into more conventional (but still unique) post-punk offerings, Z & A were the first of the current crop of Sheffield groups



— Vice Versa

THE HUMAN LEAGUE, CABARET VOLTAIRE, GRAPH, plus CLOCKDVA and VICE VERSA.

to release a record — again on Fast Product — but due to numerous personnel changes they have only recently started to thrive again. Their modern melodic guitar-bass-drum sound combines with often witty and sarcastic lyrics to produce a potentially very successful end-product.

THEY MUST BE RUSSIANS have a namesake and operating in London (both took the name from a Sex Pistols interview), but don't confuse them with Sheffield's most eccentric punk offshoots. Almost never retaining the same line-up or instrumentation, they have recently released a 4 track EP on their own label. They have also been known to use slides and films (mainly to parody the other electronic acts) and, who knows, success may not elude them.

Swinging completely to the other extreme, DEF LEPPARD are dyed-in-the-wool heavy metal fans, who've decided they can do as well as their idols. Their record has been picked up for national distribution by Phonogram after national publicity in the press and radio, and their future looks rosy. Ah well, whatever turns you on...

YET MORE diversity is to be found in groups unsigned and unrecognised by the public outside Sheffield. Recently, a London photographer, Marcus Weatherby, understandably disillusioned by London, decided to move to Sheffield in search of new talent — and already he's

found more than he can cope with. Already signed up for future singles are THE NEGATIVES, THE PARTS, ARTERY, XERO and VICE VERSA.

Virtually unknown, THE NEGATIVES and THE PARTS are punk, but with the secret ingredient — individuality — that make them cut out from innumerable Rotten/Strummer/Jam impersonators.

ARTERY are accomplished, serious musicians and lyricists, who will inevitably be signed up by a major label, as will XERO, whose sparkling, exciting and surprisingly melodic contribution to the Sheffield scene will be recognised nationally before long.

Both groups use conventional line-ups and both have influences so diverse as to be indivisible.

VICE-VERSA are young and electronic and, like the LEAGUE and the CABs, were performing well before Gary Numan switched to synthesizers. Their direction isn't so easy to follow, but they're still young and have time to develop fully yet.

Another Sheffield electronic group, CLOCKDVA, hope to put a record out soon on Small Wonder records. Their artistic approach to electronics is more intense than the other groups mentioned earlier, and is more likely to have a cult following than a national one, but they have the guts to put their music where their mouths are and that and that is much more admirable than copying your

The Human League in action: That's Martyn Ware on the left, with Phil Oakley (right). Those of us at Smash hit who have seen groups of the '80s...

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PHIL OAKLEY/HUMPHREYS

YOUR STARS

ARIES (Mar 22-Apr 20) Feel that something great is about to happen? Well, you're right! But just when depends upon your own special horoscope. Just now, it's fun-and-fringe time for your family.

TAURUS (Apr 21-May 21) If you've been lonesome lately — you won't be for much longer, you'll soon be into a flurry of sweet activity. It's lucky to keep on the move — mentally and physically.

GEMINI (May 22-June 21) A lot of accent on home life so keep up with what's going on and how you can help out. Lucky trends, cashwise, you'll make more and spend more — but not too loud boys.

CANCER (June 22-July 23) Your appeal is high, your energy too. Super aspects can take you where you want to go. The 2nd and 4th should be exciting days — so get your timing right!

LEO (July 24-Aug 23) If you are changing your course and your ideas there's no need to be nervous. Your stars are aiding you. But you'll be too busy, so get yourself together — now!

VIRO (Aug 24-Sept 23) Stars in your sign add sparkle to your scene. Go for the new and novel and remember that friendly persistence will get better results than too much straight talk.

LIBRA (Sept 24-Oct 23) Feel that something great is about to happen? Well, you're right! But just when depends upon your own special horoscope. Just now, it's fun-and-fringe time.

SCORPIO (Oct 24-Nov 23) Travel stars are strong, great for a holiday or just for getting around. A quick change social scene brings super meetings, this pattern continuing for some time ahead.

SAGITTARIUS (Nov 24-Dec 23) Someone who gave you the brush-off recently takes a new interest. Could be you're otherwise engaged? You are on an upward trail between now and early 1980.

CAPRICORN (Dec 23-Jan 20) As this fortnight ends, so will your problems. Meanwhile, don't add to them by being too outspoken, so offending people. Try to relax — you are too tense.

AQUARIUS (Jan 21-Feb 19) A person who's brought problems and irritations for you lately takes off now, so improving the atmosphere. A happier time to friendships; get into the spirit of swing baby!

PISCES (Feb 20-Mar 20) You really have no choice but to fit in with the ideas and wishes of others. Do it gracefully and save yourself agony. Watch where you place your mirror — and your heart.

buzzcooks

HOWARD DEVOTO



OUT NOW

NEW FROM Nonesuch



spiral scratch

Discease

B-52'S OR NOT B-52'S

that is the question

Ales, poor B52's — delays with their American publishers have meant that we haven't been able to carry their "Rock Lobster" lyrics in this issue. But dry that starting tear — here's your chance to size up the hottest thing to come out of The States since, er, well, whatever the last hot thing was. You know how it works: the first correct entry opened after the closing date wins a radio cassette recorder, plus a cassette of "The B52's". The next 25 correct entries opened each win a copy of the album (which also contains the aforesaid hit single). OK?

Once more into the crossword, dear friends . . .

WIN THIS GREAT RADIO CASSETTE RECORDER



How to enter

Simply solve our crossword puzzle, writing the answers in ink, pen or ballpoint. Complete the coupon with your own full name and address, then cut it out and post it in a sealed envelope addressed to: SMASH HITS (Crossword No. 19), 117 Park Road, Peterborough PE1 2TS. Make sure it arrives not later than September 5th, 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 B52s album.

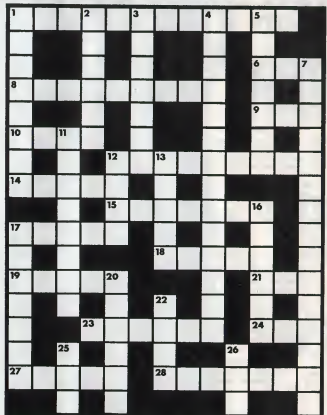
The Editor's decision on all matters relating to the competition will be final and legally binding. No correspondence can be entered into. The competition is open to all readers in Great Britain, Northern Ireland, Eire, Channel Isles and the Isle of Man, excluding employees (and their families) of *Smash Hits* and East Midland Allied Press.

ACROSS

- 1 No raw bottoms! (anagram 8, 4)
- 8 & 2 down. Reggae superstar
- 6 Written by Elvis Costello, a hit for Dave Edmunds (5, 4)
- 9 The movie "Quadrophenia" is based on their 1973 album of the same name
- 10 What kind of Music?
- 12 One side of Abba's current double A-side hit
- 14 Could be Edwin, could be Ringo
- 15 Nicky Tesco's group
- 17 Miss Springfield
- 18 Mick Jagger . . . or something to throw?
- 19 Disco star Roy or rock singer Kevin
- 21 "Evita" is based on the true life story of --- Peron
- 23 "If I Had You" group, favourites at the Palace kennels?
- 24 Recently No 1 with his song about rabbits
- 27 "Pick Me Up I'll -----" Melba Moore
- 28 Chris Dillford and Glen Tilbrook are the two who write most of their songs

DOWN

- 1 The kind who get detention for scratching boys' names on desks — is that Donna means? (3, 5)
- 2 See 5 across
- 3 Good shows may get a standing one by way of appreciation
- 4 She's taken the story of Chuck E's romance into the Top 30 (6, 3, 5)
- 5 & 12 down. Gary's gang?
- 7 See 26 down
- 11 Punks with bionic vision? (1-3, 4)
- 12 See 5 down
- 13 Janet Kay's are silly!
- 18 She's a punk punk, a punk rocker sang The Fabulous Ramones
- 17 Is he a girl's best friend?
- 20 The soulful Mr Robinson who is one of Ian's reasons to be cheerful
- 22 Once I had a love and it was ----- (1, 3)
- 25 How many nations under a groove?
- 26 & 7 down. Ian Dury's first big-selling album (3, 5, 3, 7)



No. 19

Name _____ Age _____

Address _____

ACROSS: 1 Darts; 4 Toto; 6 Flop; 10 Rocky Sharpe; 11 Gig; 12 Sun; 13 Ike (& Tina Turner); 14 "Lucky (Number)"; 15 Racey; 16 Oldfield; 18 "Ram"; 20 Moody (Blues); 21 RSO; 22 (Les) Gray; 23 "Because The Night"; 25 Sam (Cooke); 27 (Kiki) Dee; 30 Ale; 32 (Bonnie) Tyler; 33 Inner Circle; 36 "Denis"; 37 Supertramp.

DOWN: 1 Dire Straits; 2 Racing Cars; 3 (Leo) Sayer; 4 (Bram) Tchaikovsky; 5 Three (Degrees); 7 "Logical Song"; 8 (Miss) Piggy; 9 Neil Diamond; 17 (Three) Degrees; 19 (Giorgio) Moroder; 24 "At Home He's A) Tourist"; 25 Skids; 26 "A Single) Man"; 28 EMI; 29 Glenn (Matlock); 31 Lane (Lovich); 32 Ted (Nugent); 34 Cat (Stevens); 35 RCA.

Winners of Crossword No. 17 are on page 27.

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W14 SUPERTRAMP
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ARTIST **THE MEMBERS**

SONG **SOLITARY CONFINEMENT**

LABEL **VIRGIN**

YEAR **1978**

REQUESTED BY **CATHY LOMAX**

GUILDFORD, SURREY

Solitary Confinement

You are living in the suburbs
And you have problems
with your parents
So you move on up to
London Town
Where you think
everything's happening
Going down

Chorus
Living in a bedsit
Travelling on a tube train
Working all day long
And you know no one
So you don't go out
And you eat outta tins
And you watch television
Solitary confinement

I have got a good job
I am working in The City
Get the tube train at eight
o'clock and five
And I don't really know
If I'm feeling dead or alive

Repeat chorus

Well, I used to live in Camberley
And I thought, 'If I moved up to
London
Life would be very exciting for me,
you know
Because I'd go out at night
And meet girls and things'
But nothing ever really happens
Round my neck of the woods
Except this rather nice girl
Who lives across the way from me

I tell you
I've got it sussed
She's got a forty inch bust
And she's just champion

Repeat chorus

You're so lonely
Solitary confinement

Repeat three times

The Members are gonna tell you what
it's like to be...

On your own
By yourself

Repeat four times

By yourself

Repeat eight times

Buy yourself this record

And it's lonely for you
And it's lonely for me
And it's lonely for all of us
Can't you see?

Repeat chorus

You're so lonely
Solitary confinement

Repeat to fade

Words and music by Jean-Marie
Carroll/Nicky Tesco
Reproduced by permission Street
Music Ltd

By STEVE BUSH

HELLO FANS — Steve Bush here. Actually, I'm normally your designer — the person who makes these pages look so wonderful (Who let me in here? Red Star). Since Cliff Whites has departed and everyone else is on vacation — I had to step in. I thought I'd brighten up the writing too by doing this issue's singles. But before I do, I'd just like to say hello to Mummy, Auntie Vi, Sharon, Sooty the cat (Oh get on with it Ed) . . .

BUZZCOCKS: Spiral Scratch (New Hormones). Having unleashed the best set of pop singles for years, the Buzzcocks remind us how it all started. Originally released early '77, this 4-track E.P. features Howard Devoto on vocals (sometimes a la Johnny Rotten), Pete Shelley on guitar, Steve Diggle (bass), and John Maher (drums).

Although rough and (obviously) dated, the songs still beat a lot of the new releases by so-called "new wave" bands, and the best two tracks, "Breakdown" and "Boredom" are still performed by the current Buzzcocks line-up. Buy now while stocks last.

buzzcocks



spiral scratch

DONNA SUMMER: Dim All the Lights (Casablanca). Donna seems like a new Donna Summer single comes up every week. This one, written by the lady herself, has a slow intro which breaks into the familiar beat while she holds a note for two hours (Oh, alright then, it's seconds). There's piano, echo and lots of backing vocals, but I would have liked it better if the whole song was as slow as the intro. But then, that's not disco is it?

TOYAH: Sheep Farming in Barnes (Barnet). This six-track 33½ rpm E.P. for £1.50 sounds like a good idea until you actually

hear it. The quality of reproduction is poor (which is what happens when you cram six songs on a 7 inch record), and the sound made by Toyah, Wilcock, and her men is somewhere between Nina Hagen and those funny noises that whales make.

STRANGLERS: Duchess (UA). Can't suss this one out at all. Hugh Cornwell actually sings. Yeah, a bit shaky maybe, but it's proper singing. And the song's quite nice. But it's also repetitive and lacks any real substance. The B-side, which is more like the Stranglers we all know and hate, is equally insubstantial.

THE JAM: When You're Young (Polydor). Now, this is better. The Jam aren't trying to be clever, or trying to confuse us. Their familiar sound and distinctive vocals, great guitar, and the lyrics a little less contrived than usual. A biggie.

RACEY: Boy Oh Boy (Rak). Along with the Wombles, this is one of Red Star's favourite bands. "Lay Your Love On Me" and "Some Girls" were irresistibly catchy, but this one is monotonous, featherweight garbage. Girls, don't waste a quid.

CHAS AND DAVE: The Sideboard Song (MI). More "Cor Blimey" music from the dreadful duo. This chunk of Rockney consists of repeating "I don't care if I comes round 'ere, I've got my beer in the sideboard 'ere" to fade. Not as irritating as "Gertha" but still pretty grim.

JOHNNY STORM: Let's Go, Let's Go (Pye). I grieved my hair with the jnr Johnny Storm hair cream, got it into shape with Johnny Storm comb, put on my

Johnny Storm sunglasses and gave this single a few swipes. Only I got whipped up into a state of frenzied excitement because it's nothing more than a simple formula rock'n'roll song from a 19 year old enthusiast. He'll have to do better than this. Still, liked the sunglasses.

SUZY AND THE RED STRIPES: Sexsist Women (ADM). Linda McCartney and Wings sing one of those songs that you think you've heard before and probably have. Almost pleasant enough to be a Boney M flipside.

X S ENERGY: Use You (Deed Good). It's good fun being in a band and bringing out your own single, and this is one of the many recent releases from the hundreds of small (as opposed to large) independent labels dotted around the country. Despite their lack of polish, X S Energy have the same charm and appeal as the Undertones, and a lot of potential.

MORGAN-FISHER: Geneve (Cherry Red). Imagine a film where a young lovers stroll through Central Park, smiling and laughing; chasing each other around and finally kissing gently as the sun sparkles through the trees. Well, "Geneve" is the kind of instrumental they usually play over a lush like that.

THE LAST WORDS: Animal World (Rough Trade). Stiff Little Fingers recently left Rough Trade in search of even more fame and fortune at Chrysalis, and R.T. now have to fill the commercial band gap that they left. So here's The Last Words with two songs that the press releases were, although they don't necessarily sound like it. Unfortunately they do.

SILICON TEENS: Memphis Tennessee (Mute/Rough Trade). After Telex's electronic "Rock Around The Clock" and the Flying Lizards' "Money", it looks like we're all set for a string of synthesised cover versions of rock classics. Silicon Teens described as "Europe's first teenage electronic group" sound a lot closer to the Monkees than Chuck Berry, but nevertheless quite a jolly little song.

CUT-OUTS: D.I.Y. (EMI). This Devo's younger brothers knocking together a synthesiser in the kitchen? No, actually it's neat and clever modern music, with a likeable tune and a collection of funny sound effects. There's two more helpings of similar stuff on the B-side, and an ace sleeve.

DISCO DICK: Disco Dick (EMI). Some words of advice: It is quite normal for you to want to purchase disco singles, but if you feel at all tempted to buy this one you must tell your mother at once and she will sit you down and make you a nice cup of tea and a bacon butty. You will soon feel well enough to go out and buy good records . . .

MAX BYGRAVES: Me (He's Making Eyes At Me) (Pye). Like this one for instance. Buy (one of Max's biggest fans) put me on to this little disco gem — it's great! The B-side is a disco version of "Get Me To The Church On Time" with punky vocals, and the A-side is a wonderful version of the Lana Zavaroni classic. But who is the bloke making eyes at Max, and what's M doing about it?



Maxie, our designer's favourite. (Embarassing, isn't it?)

By RED STARR

WHAT IS the magazine coming to, one asks one's self, when they let a designer (ince chap and all that, but let's be honest — he has trouble chewing gum and walking at the same time) review the singles? What next — the milkman doing the disco pages? Never mind, at least you get a better class of reviewer over here — witty, knowledgeable, completely impartial, modest, handsome (Oh get on with it Ed) . . .

THE COMMODORES: Midnight Magic (Tamla Motown). I say, I say, I say — what's a big in America, solid professional funk, but still faceless and only moderately entertaining — mainly because of a distinct threadbariness in the melody department (excepting of course, the traditional strong point of the smooth soul ballad)? Oh — you guessed. Best Track: "Wonderland", "Sail On". (5 out of 10).

PARLET: Invasion Of The Booty Snatchers (Casablanca). Another spin-off from the Parliament/Funkadelic thing so beloved of Cliff Whites (late of this parish). Three long tracks per side, with the three girls wandering through the background of this lazy, spacey funk with their simple chants and refrains. I prefer a good tune myself, but this is steadily captivating. Best track: "Booty Snatchers", "No Rump To Turn". (5 out of 10).

STARLETS: Starlets (Epic). Halfway between Stiff Little Fingers' urgency and The Undertones' simple poppiness is the Uziatic Starlets. Potentially nice tunes, but let down by directionless energy and toothless arrangements. Starlets really shine best when most adventurous, witness "Smart Boys", which certainly deserves to be No. 1. Useful start. Best track: "Smart Boys", "I'm So Glad". (6 out of 10).

SINCEROS: The Sound Of Sunbathing (Epic). Lena Lovich's former backing group strike out on their own with this collection of toe-tapping pop songs. Fun to listen to, but the playing and arrangements are actually better than the songs themselves when tend to the forgettable, lacking punch and any real meat. Still, potential hit single merchants. Best track: "Worlds Apart", "Good Luck To You". (5 out of 10).

CHAS 'N' DAVE: Don't Give A Monkey (Rockney/EMI). The gravel-throated thrushes spin their matry but monotonous cockney pub-rock out to an album, but how many re-writes of "Gertha" (new version included here) do you need? One side is studio tracks, the other side live, and early copies include a free 4 track live EP of r'n'b standards. Best track: "Rabbit", "Sieboard Song". (5 out of 10).

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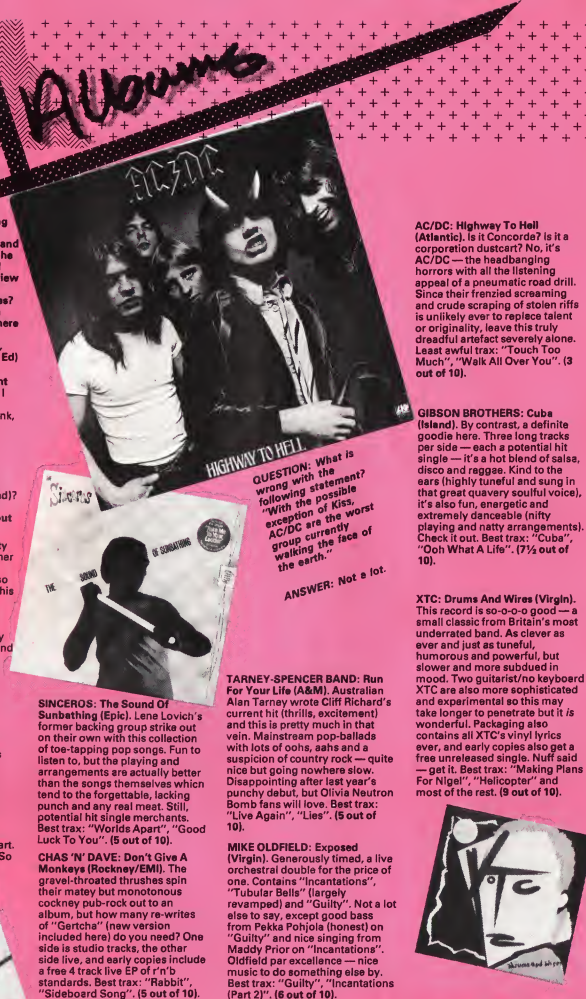
TARNEY-SPENCER BAND: Run For Your Life (ABM). Australian Alan Tarney wrote Cliff Richard's current hit (thrills, excitement) and this is pretty much in that vein. Mainstream pop-ballads with lots of oohs, aahs and a suspicion of country rock — quite nice but going nowhere slow. Disappointing after last year's punchy debut, but Olivia Neutron Bomb fans will love. Best track: "Live Again", "Lies". (5 out of 10).

MIKE OLDFIELD: Exposed (Virgin). Generously timed, a live orchestral double for the price of one. Contains "Incantations", "Tubular Bells" (largely revamped) and "Guitly". Not a lot else to say, except good bass from Pekka Pohjola (honest) on "Guitly" and nice singing from Maddy Prior on "Incantations". Oldfield par excellence — nice music to do something else by. Best track: "Guitly", "Incantations Part 2". (6 out of 10).

AC/DC: Highway To Hell (Atlantic). Is it Concerto? Is it a corporation disclaimer? No, it's AC/DC — the hardbanging horrors with all the listenting appeal of a pneumatic road drill. While their frenzied screaming and crude scraping of stolen riffa is unlikely ever to replace talent or originality, leave this truly dreadful artefact severely alone. Least awful track: "Touch Too Much", "Walk All Over You". (3 out of 10).

GIBSON BROTHERS: Cube Island. By contrast, a definite goodie here. Three long tracks per side — each a potential hit single — it's a hot blend of salsa, disco and reggae. Kind to the ears (highly tuneful and sung in that great quasi-country voice), it's also fun, energetic and extremely danceable (nifty playing and ratty arrangements). Check it out. Best track: "Cube", "Ooh What A Life". (7½ out of 10).

XTC: Drums And Wires (Virgin). This record is so-o-o-o good — a small classic from the most underrated band. As clever as ever and just as tuneful, humorous and powerful, but slower and more subdued in mood. Two guitarist/no keyboard XTC are also more sophisticated and experimental so this may take longer to penetrate but it is wonderful. Packaging also contains all XTC's vinyl lyrics ever, and early copies also get a free unreleased single. Nuff said — get it! Best track: "The Cars For Nige!", "Helicopter" and most of the rest. (9 out of 10).



LETTERS

DEAR SMASH HITS is this SHORT enough? *Me, Littlehampton.*
 PS. Is it FUNNY enough?
 PPS. Is it CONSTRUCTIVE enough?
 PPPS. Is it WITTY enough?
 PPPPS. Is it POSITIVE enough?
 PPPPPS. WHO CARES?
 PPPPPPS. No, I am not going to try to break the PS record.
 PPPPPPPS. Do not on any account try to read this letter if you are below the age of 2 seconds!
 PPPPPPPPPS. Look, honest, I didn't mean to break it!

That's all right — it's not really broken. There were another six to go!

HERE IS a short letter with something constructive to say: last week's letters page was bloody...

In my opinion you have your values completely wrong. OUR men are IS POSITIVE comprised of what we, the readers, want — not what is left after you cruds have edited it.

The letters page used to be the most compelling part of the mag. Last issues (July 28-Aug 8), apart from one little gem from Mr. Rotten and his water wings, read like the letters page next to Woman's Own.

A Sham Fan, Table Next To The Window, The Wimpy, Mersy Square, Stockport.

Dear Sham Fan, Your complaint is perfectly normal in boys your age and should go away as long as you refrain from scratching it. Signed, A Crud.

YOU SAID short letters were more likely to get published. Well who cares? Try bigger paper or just have more letters pages. I have a few ideas for you; take them or leave them. First: "Smash Hits" sounds too much like teenyboppers mag. Suggestions for name: "Vox" or "Lyrix".

More Ian Dury And The Blockheads. Hey, why repeat centred spread of Abba? One's behind cover. Centrespread on The Undertones please. Less Star Teasers. What does L.F.I. stand for by the pits? (*London Features International*, Ed.)

Ace Pistols, Dury, Costello, Skids, Undertones and Squeeze features. Centrespread on Elvis (Fresley and Costello versions). More competitions, Cliff on singles, Red on albums, both doing a good job as we all are entitled to our own opinions.

Less poster adverts, centrespread on Cochran and Holly, more album comps, records/instruments sale or swap columns.

What does Lydon mean by "rock is dead"? Centrespread on old and future Pistols. What next, The Smurfs on tour?

Crossword too easy but still I didn't win. Why not? Less T-shirt and badge adverts, centrespread on Rocky Sharpe And The Replays.

More record reviews. Try putting adverts on back of crossword so I don't cut out good bits of mag. Words to "Accidents Will Happen" by Costello, centrespread on Rockpile please. More rock 'n' roll and punk but less disco, heavy metal.

Keep up the good work. *Andy Milton, Bristol.*

You're absolutely sure there's nothing at all you'd like to change, Andy? Everything fine? Just what the doctor ordered, eh? That's a relief.

WHY DO you have to print beastly rot like The Sex Pistols and The Skids?

My friend and I are both devoted Paddington Bear fans. As we also like Andy Pandy we wondered if you could print the words to the beginning of Andy Pandy. *Devoted Paddington Fans, Toyland.*

Nice to see we're attracting the more mature reader.

I JUST wanted to see if anyone with a name as boring as mine could get a letter printed. *Adrian Mowbray, Burnham, Bucks.*

PS. I told you it was boring.

AHEM! IN the May 31st issue you said Blondie's "Hanging On The Telephone" was written by Gary Valente, but on "Parallels" mag. it says it was written by Jack Lee. Who's right? *Matthew Bond, Bristol.*

Jack Lee is the correct answer. The song was originally recorded by his own band The Nerves.

JE VOUS veux imprimer une photo de la beau homme que s'appelle Stewart Copeland que est dans la bande que s'appelle The Police. Et aussi, peut-être, une photo de la succent homme s'appelle Gary Numan. *Pin en Ecosse, Dundee.*

Always good to hear from our

Rumanian readers.

DO I take it that if a soul freak went up to an ELO fan and said, "ELO are rubbish", that the ELO fan would politely reply, "Do you really think so?" and leave it at that?

Surely you above-mentioned fans are loyal enough to your group to argue your views? Yes, Right.

Now for God's sake leave us punks to fight with the led's in peace. *A. Punnette (Ruth Bettison), Brighouse, W. Yorks.*

SINCE the punk vs ted battle is almost over, I would like to start a new one.

Who are these gits "Three Head Cases" insulting heavy metal groups? They should be called "Three Sad Cases". *Devoted Rock Fan, Bucks.*

I AM sick of bogus people writing to your mag using my name. *Elvis COSTELLO, Burnham, Bucks.*

I THINK Smash Hits is great but there's something that I have fun.



REC. CHARLIE DAVIES



Elvis Costello and Chris Difford; two of the stars that haven't written to Smash Hits recently.

seen in the mag lately that I think is terrible. On two occasions somebody has written and signed their letter with a star's name. Ashamed to use your own name are you, or what? I know what I'd do if somebody used my name. I'd give them a good kick up the Junction. *Chris Difford, Deptford, South East London.*

AFTER READING Danny Baker's Public Image interview I have come to the conclusion that John Lydon is nothing more than a failed egomaniac prat trying desperately to cling on to some degree of street credibility by his no compromise, no cliches, unorthodox stance.

He says rock music has been dead for years. But surely millions of kids know better than this whimpering malcontent. Rock music has never been so good or so exciting for the simple reason that it provides enjoyment to the fun of the hundreds of young people in every city who make it.

Rotten has got it wrong; not everybody wants to be a rebel or change the world, but just have fun. *John Liedown, Lincoln.*

ME AND my mate have been arguing for hours as to whether Sting is really a man named Gordon Sumner, the bass player for The Police. My mate won't listen to me so can you tell us who is right? *Arsenal Fan, Camberley, Surrey. See page 10!*

THE DIRTY big...! Yes, you've guessed it — another complaint about R.S. himself (or is it "it"? Who does he think he is?) when he was reviewing singles he'd listen to them, if it's not too much strain upon the sand between his ears.

Tests prove that by reading Red Starr, fillings increase by 30%! Starr is so thick he'd give your car tyres 70% grip in the wet. His IQ is lower than the Titanic. To say the Rats were boring is really lunatic. Has R.S. ever seen Bob Geldof on Juke Box Jury? At least his jokes don't have beads on them. *Tony Infray, President, Anti-Red Starr Association, Glasgow.*

The Rats rule OK! Ora wesenda da boys rule. *The Godmother.*

Put it that way, it seems quite reasonable — Red Starr.

Am your missiles at: **Smash Hits, 41 Broadway, Peterborough PE1 1RY**

HONESTLY, The first time Red Starr gets a chance to do the Sings he knocks to the Boomtown Rats. (Never mind, if he gives "Force Wimp" a good review I'll forgive him.)

Oh yes! In issue 17 someone asked for "a few Pistols pics". Well, here are a couple of interesting ones you might like to print. *Glyn Warren, Leicester.*



I'VE GOT some bad news for all music lovers. Anarchy International are planning to annihilate all decent groups and make everyone suffer by listening to Plastic Fork and The Staffords, or even The Dead Mike. Be warned. *Ann Gilliland, Ellesmere Port, South Wirral.*

How soon can they start? Red Starr.

"HERE GOES, maybe they'll print this one."

"You must be joking, they make up all the letters themselves."

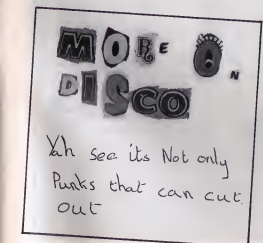
"No they don't."

"Betcha a quid they don't print it."

"Bet they do."

"Alright, you're on."

Sus, Gosforth, Newcastle.



FAN CLUBS

ROXY MUSIC: 51a Postillon Road, Wallacey, Leighton

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 Pete Branscombe, Slough, Berks.

Just one track from

CHAS & DAVE's

new album

DON'T GIVE A MONKEY'S...

Limited Edition contains free live E.P.

How soon can they start? Red Starr.

"HERE GOES, maybe they'll print this one."

"You must be joking, they make up all the letters themselves."

"No they don't."

"Betcha a quid they don't print it."

"Bet they do."

"Alright, you're on."

Sus, Gosforth, Newcastle.

Ah see its Not only Punks that can cut out

Just When I Needed You Most

By Randy Vanwarmer on Island/Bearsville Records

You pecked in the morning
I stared out the window
And I struggled for something to say
You left in the rain
Without closing the door
I didn't stand in your way

Chorus

Now I miss you more than I missed you before
And now where I'll find comfort
God knows
'Cause you left me
Just when I needed you most
(Left me just when I needed you most)

Now most every morning
I stare out the window
And I think about where you might be
I've written you letters
That I'd like to send
If you would just send one to me

Repeat chorus

Repeat first verse

Now I love you more than I loved you before
And now where I'll find comfort
God knows
'Cause you left me
Just when I needed you most, oh yeah
(You left me just when I needed you most)



Words and music by R. Vanwarmer
Reproduced by permission Warner Bros Music.



Words and music by Erol Brown
Reproduced by permission
Chocolate/RAK Music

Going Through The Motions

By Hot Chocolate on RAK Records

Chorus

Just going through the motions
Just going through the motions
Going through the motions
Just going through the motions

Your heart is not in it baby
You're kissing me but your lips are cold
Your heart is not in it baby
Your eyes are closed but you're not here
with me

Repeat chorus

I can feel your love, feel it, flowing away
I can feel your love, I can feel it, flowing
away
I can feel your love, baby, flowing away
I can feel your love, I can feel it, flowing
away

Repeat chorus

Your heart is not in it baby
You're trying hard but you're not fooling
me
Your heart is not in it baby
A different person is lying here with me

Repeat chorus

I can feel your love, feel it, flowing away
I can feel your love, baby, feel it, flowing
away
I can feel your love, I can feel it, flowing
away
I can feel your love, baby, flowing away

Repeat chorus and improvise last four
lines to fade

The Bitch

By The Olympic Runners
on Polydor Records

Chorus

Bitch, ah hah
God help the guy who gets The Bitch
I said, Bitch, ah hah
No one is safe around The Bitch

There are good girls and there's bad
The bad ones are all I've ever had
I can't tell which is which
But trust me to pick The Bitch

Repeat chorus

She will ruin me I know
But I love her and I can't let her go
She's like a wicked wicked witch
And I wish that I could ditch The Bitch

Repeat chorus

Improvise verse and chorus to fade

Words and music by Den Black/Biddu
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TO MY NEWSAGENT
Please reserve/deliver Smash Hits every fortnight until further notice from the next issue.

Name _____

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NICK LOWE
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RAY CHARLES
RESIDENTS
REZILLOS
RICKIE LEE JONES
RUMOUR
RUBY WINTERS
RUSH
RUTS
SIMPLE MINDS
STYX
U.K. SUBS

A

B

ADAM AND THE ANTS
ALAN PRICE
CAN
CAROLE KING
CHARLIE CHIC
DION
DOORS
EATER
FUMBLE
LIGHT OF THE WORLD
NICE
PATRICK HERNANDEZ

PAUL WELLER
PRETENDERS
RY COODER
SANTANA
SHIRLEY BASSEY
SPORTS
SPYRO GYRA
SQUEEZE
STEVE FORBERT
TELEX
TOURISTS
VALVES
WIRE
ZONES

The names listed are hidden in the diagrams. They run horizontally, vertically or diagonally—many of them are printed backwards. But remember that the names are always in an uninterupted straight line, letters in sequence; whichever way they run. Some letters will need to be used more than once. Others you won't need to use at all.

SMASH HITS TEASERS

Put a line through the names as you find them. Solutions on page 30.

ARROBSRSRJUSCRESSA
BEACTURUUTECHANTDS
ENIUTSMDBTXHIRDINE
GRROMOYEAYEWOLKCIN
REZEUTAMTRWSTDHRMO
OSIRZCNSSBRINAIZEJ
EIJUSIMDOEEONRLILE
GDKOKDLBOZLTWTELPE
LEYIASSLONARNSEOML
LNRRYEUDOLKRAYXRIE
ETNAGNRBCSAELHUKSI
WSJENU DUSHCDYLCHIK
OORUSKRACHRUDSTYCC
LLEHCTIMINOJB TZXA I
SIMPINMLOWELOYSIR
JONSJUDYBSYOBHCAEB

CZADAMANAECIRPNALA
YAEICRANIADEFUMD IC
EARDOEALRYD TVALVES
SDOONTROSORONRAAQT
SCHANALIOESHOSVUSN
ATAAHENCBANWIREEAA
BPSCKAYRSTEODESBNE
YRLIGROFEHWZDFRTH
EINNRFLLTHTEXNOOAT
LGIXEUEFYEKGAERFSD
RKCVCXORUXLCWTUPAN
ISEIETWTGMGEIEOISA
HTNVHLVALIBXRRTDSM
SPEGUCAPZONLTPTYAA
PTIARYGORYPSELLABD
SLPRETNRELLEWLUAPA

Friday August 24

Police, Cure, Motorhead etc. Reading Festival
Invaders Retford Porterhouse
March Of The Mods West Runton Pavilion
Merton Parkas Jacksdale Greytopper

Saturday August 25

Cheap Trick etc. Reading Festival
Commodores London Wembley Arena
Invaders Halifax Good Mood Club
Undertones, Clash, Snake, Damned
Londonderry Free Festival, Temple
More Sports Complex
Cowboys International Dudley JB's
Steel Pulse, The Specials, Ricky Cool
And The Icebergs Cannon Hill Area,
Edgbaston, Birmingham
Merton Parkas Nottingham Sandpiper

Sunday August 26

Commodores London Wembley Arena
Ramones, Members, Peter Gabriel
Reading Festival
Invaders Leeds Ffordre Green Hotel
March Of The Mods Tour London Lyceum

Monday August 27

Invaders Bradford Princeville
Merton Parkas Edinburgh Tiffanys
March Of The Mods Tour Canvey
Island The Paddocks
Snake London Nashville

Tuesday August 28

March Of The Mods Sheffield Limits Club

Wednesday August 29

Commodores Stafford Bingley Hall
Invaders Newport Stowaways
March Of The Mods Barnsley Civic Centre
Siouxie And The Banshees/The Cure
Bournemouth Civic Centre
Snake Shrewsbury Cascade
Merton Parkas High Wycombe Nags Head
Rickie Lee Jones Edinburgh Odeon



MOD BANDS Secret Affair, Purple Hearts and Back To Zero are joining forces this month on The March Of The Mods tour. The bands are pictured here outside London's Marquee Club, one of the original Mod venues.

Thursday August 30

Invaders Port Talbot Troubadour
March Of The Mods Leeds Ffordre
Green Hotel
Siouxie And The Banshees/The Cure
Aylesbury Friars
Snake Sheffield Limits Club
Merton Parkas Manchester New
Century Hall

Friday August 31

Invaders Birmingham Barbarellas
March Of The Mods Newcastle Mayfair
Snake Retford Porterhouse

Saturday September 1

Invaders Dudley JB's
Van Morrison, Undertones, Talking
Heads, Steel Pulse, Squeeze
Edinburgh Ingliston Showground
March Of The Mods Liverpool Eric's
Snake Middlesbrough Rock Garden

Monday September 3

Bony M Sheffield City Hall
Revillos Edinburgh Tiffanys

Tuesday September 4

Bony M London Wembley Arena
Snake London Marquee

Wednesday September 5

James Brown London The Venue
Patti Smith London Wembley Arena
Snake Newport Stowaways
Merton Parkas London Marquee
Rickie Lee Jones Manchester Free Trade Hall

Thursday September 6

Invaders London Crackers
Crusaders Dunstable Queensway Hall
Revillos London Leicester Square
Notre Dame Hall
James Brown London The Venue.
Snake Leeds Fan Club

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 setting out.

RATS and POLICE

TOUR DATES EXTRA

THE POLICE start at DERBY Assembly Rooms (September 10), BLACKBURN King George's (11), BIRMINGHAM Odeon (13), SOUTHAMPTON Gaumont (14), OXFORD New Theatre (15), LEICESTER De Montfort (16), and CARDIFF Top Rank (18). More dates to follow.

THE BOOMTOWN RATS start at LIVERPOOL Empire (September 27), MANCHESTER Apollo (28, 30), NEWCASTLE City Hall (Oct. 2, 3), EDINBURGH Odeon (5), DUNDEE Caird Hall (6), ABERDEEN Capitol (8, 9), GLASGOW Apollo (10, 11), PRESTON Guildhall (14), STOKE Trentham Gardens (15), LEICESTER Granby Hall (16), SHEFFIELD City Hall (17), BIRMINGHAM Odeon (18, 20), OXFORD New Theatre (23), LONDON Hammersmith Odeon (25, 26, 27), BRIGHTON Conference Centre (28) and CARDIFF Sophie Gardens (30, 31). Check local venues for prices and availability.

PUZZLE ANSWERS

ARROBERXJUSCREBIA
BEACTURJTECHANTSS
NIGTSMGZKXIBS
OXOMBYEXXWOLKXW
REZLXAMTRSTGRHO
SIFXCMRFXNNAIZI
EJXCMRBERKLLIE
OXKODLBSZLTKLEFE
LEYIAXLONRNEORL
LWRXJUDOKKRXKRE
ETNSANRERAKLHURK
WEXKXJHEDYUENIE
OXKUKKACHRURDYCC
LEENH-HH-0-8TZX
SHP/NBCOWLEAYUSI
JONSJUTY88T0CHKE8

CKADAWAKKSTPHNAA
YARICRAKXDFPMFIC
EARNORCKNYTXWZVSE
BOONKXKXKXKXKXADT
BCHAXXIXOXHJVBUN
YALXNENKAWHREAA
PFEKXKXKXKXKXKXKX
ATLXOXOXKXOXOFPTH
EJNXXLXTXEXMOOAT
LEIXEEXYKXKXKXKX
KXKXKXKXKXKXKXKX
IXEEXKXGQXEXSIBA
HYNKXVALIXKXKXDBM
SPREKCAPZONLTXVAA
PTXRYG0RRPVELLAD
DZPRETNELCWLKABD

IN THE NEXT ISSUE OF
SMASH HITS
THE JAM
SPECIALS B52's
AND
SQUEEZE
IN COLOUR
PLUS LOADS MORE GOODIES.
ON SALE SEPT 6.

Conscious Man

By The Jolly Brothers on Ballistic Records

You gotta be a conscious man
When you fall in love
Just be a conscious man
When you fall in love
You gotta be a conscious man
When you fall in love

When you fall in love with someone
Who doesn't love you
They use you as a puppet on a string
Look into yourself my friend
Try to get wise
And be a

Chorus

Conscious man
When you fall in love
You gotta be a conscious man
When you fall in love

Solomon was wise
But he couldn't find the secret of a woman
Oh yes, it is true
Samson was strong and deceived oh yes
By a woman
Oh yes can't you see

Look into yourself my friend
Try to get wise
Don't let a woman get you down
Just be a

Repeat chorus

Repeat second verse

Look into yourself my friend
Try to get wise
Don't let a woman get you down

Just be a conscious man
When you fall in love
Just be a conscious man
When you fall in love
You gotta be a conscious man
When you fall in love

Words and Music by Winston Edwards, Lannox Miller and Willis Gordon.
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PHOTOGRAPH BY ORFÈRE

Lost In Music

By Sister Sledge on Atlantic Records

Chorus

We're lost in music
Caught in a trap
No turning back
We're lost in music
We're lost in music
Feel so alive
I quit my nine to five
We're lost in music

Have you ever seen
Some people lose everything
First to go is their mind
Responsibility to me is a tragedy
I'll get a job some other time

I want to join a band
And play in front of crazy fans
Yes I call that temptation
Give me the melody
That's all that I ever need
The music is my salvation

Repeat chorus

Mmm in a spotlight
The band plays so very tight
Each and every night ah ah
It's no vanity
To me it's my sanity
I could never survive

Some people ask me
What are you gonna be
Why don't you go get a job? Uh uh
All that I can say
I won't give up my music
Not me, not now, no way, no how

Improvised chorus to fade

Words and Music by Nile Rodgers and Bernard Edwards.
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**SMASH
HITS**
UNBERTONES

