

FREE
FLEXI-DISC

S M A S H

HITS

Oct 4-17
1979 **FORTNIGHTLY** 30p



**SEX
PISTOLS**
your poster

**BLONDIE
& QUADROPHENIA**
ALBUMS, POSTERS
TO BE WON

**Gary Numan
Ian Dury colour**

**John Peel, Stiff
Little Fingers**

**Words to the
TOP SINGLES
including**

Queen Of Hearts

Video Killed The Radio Star

Whatever You Want

DREAMING
By Blondie on Chrysalis Records
When I met you in the restaurant
You could tell I was no debutante
You asked me what's my pleasure
A movie or a measure
(All the words inside)

5102051



Video Killed The Radio Star

By The Buggles on Island Records

I heard you on the wireless back in '52
Lying awake intently tuning in on you
If I was young it didn't stop you coming through
Ooh-wa ooh-wa

They took the credit for your second symphony
Re-written by machines, a new technology
And now I understand the problems you could see
Ooh-wa ooh-wa
I met your children,
Ooh-wa ooh-wa
What did you tell them?

Video killed the Radio Star
Video killed the Radio Star
Pictures came and broke your heart
Oh, oh, oh, oh, oh

And now we meet in an abandoned studio
We hear the playback and it seems so long ago
And you remember the jingles used to go
Ooh-wa ooh-wa
You were the first one
Ooh-wa ooh-wa
You were the last one

Video killed the Radio Star
Video killed the Radio Star
In my mind and in my car
We can't rewind we've gone too far
Oh, oh, oh, oh, oh
Oh, oh, oh, oh, oh

Video killed the Radio Star
Video killed the Radio Star
In my mind and in my car,
We can't rewind we've gone too far
Pictures came and broke your heart
Put the blame on V.T.R.

You are a Radio Star
You are a Radio Star
Video killed the Radio Star
Adlib to fade

Words and music by Bruce Woolley/
TrevorHorne/Geoff Downes.
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Island/Carlin Music.



Nights In White Satin

By The Dickles on A&M Records

Nights in white satin never reaching the end
Letters I've written never meaning to send
Beauty I've always missed with these eyes before
Just what the truth is I can't take anymore

Chorus
Because I love you
Yes I love you
Because I love you
Yes I love you
Because I love you
Don't you know I love you

Gazing at people some hand in hand
Just what I'm going through they can't understand
Some try to tell me thoughts they cannot defend
Just what you want to be you'll be in the end

Repeat chorus

Nights in white satin never reaching the end
Letters I've written never meaning to send
Beauty I've always missed with these eyes before
Just what the truth is I can't take anymore

Repeat chorus

Words and music by Justin Hayward.
Reproduced by permission Tyler Music Ltd.

The Dickles

Buggles



CONTENTS

A free record, great Sex Pistols poster, extra colour on Gary Numan and Quadrophenia, special crossword competition prizes, a chance to win a poster that's a Mod's dream, features on Stiff Little Fingers, John Peel and James Brown, Chris Difford of Squeeze reviewing the new singles . . . plus all the usual hit songwords, news, reviews and features . . . we reckon this issue lives up to its promise of being extra-special (hope you do too). We've more amazing goodies planned for the next one. Again, turn to page 35 where ALL IS REVEALED. Last one there's a cissy . . .

FREE SQUEEZE SINGLE
Remove carefully from the cover, and you won't tear the issue. The grooves are face down to avoid damage. **FLIP TO PLAY**, at 33 rpm. If the record slips on your turntable, Sellotape a small weight — like a 2p piece — to the label part. **Play loud. Hope you like it.**

Oct 4 — 17 1979
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VIDEO KILLED THE RADIO STAR Buggles	2
NIGHTS IN WHITE SATIN The Dickies	2
THEM HEAVY PEOPLE Kate Bush	4
QUEEN OF HEARTS Dave Edmunds	4
DREAMING Blondie	5
STRAW DOGS Stiff Little Fingers	7
MAKING PLANS FOR NIGEL XTC	15
SHAPE OF THINGS TO COME The Headboys	15
ALL SHOOK UP Elvis Presley	17
THIS TIME BABY Jackie Moore	18
YOU CAN DO IT Al Hudson	19
DON'T STOP . . . Michael Jackson	23
MILLIONS LIKE US Purple Hearts	23
SINCE YOU'VE BEEN GONE Rainbow	27
WHATEVER YOU WANT Status Quo	27

STIFF LITTLE FINGERS: Feature	6
QUADROPHENIA: Colour photospread	8/9
JOHN PEEL: Feature	14
SEX PISTOLS: Colour centrespread	20/21
JAMES BROWN: Feature	22
CHRIS DIFFORD: Singles reviews	28
GARY NUMAN: Concert review	31

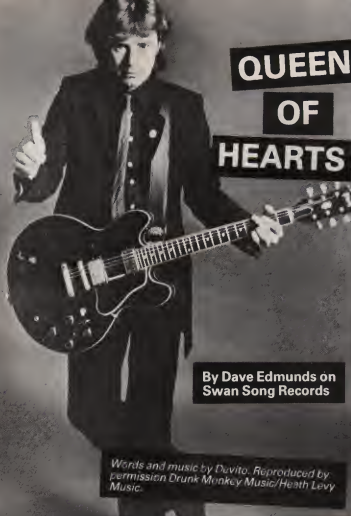
BITZ	10/11/12	ALBUMS	29
DISCO	18/19	STARS	32
PUZZLES	24	LETTERS	32/33
CROSSWORD	25	GIGZ	34

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NEXT ISSUE
on sale
OCT 18



QUEEN OF HEARTS

By Dave Edmunds on
Swan Song Records

Words and music by Davito. Reproduced by
permission Drunk Monkey Music/Heath Levy
Music.

Midnight, I'm waiting on the twelve-o-five
Hoping it'll take me just
A little farther down the line

Moonlight, you just a heartache in disguise
Won't you keep my heart from breaking
If it's only for a very short time

Chorus

Playing with the Queen of Hearts
Knowing it ain't really smart
A joker ain't the only fool
Who'll do anything for you
Playing at another line
Thinking 'bout a life of crime
That's what I'll have to do
To keep me away from you

Baby, it makes me feel so bad
Why is everybody telling
Everybody what-s you have done

And baby, I know it makes you sad
But when they're handing out the heart-aches
You know you got to have you some

Repeat chorus

Lovers, I know you've had a few
Hide your heart beneath the covers and you
Tell them they're the only one
And lovers, know what I'm going through
It's so hard to be your lover when you
Say you only do it for fun

Repeat chorus

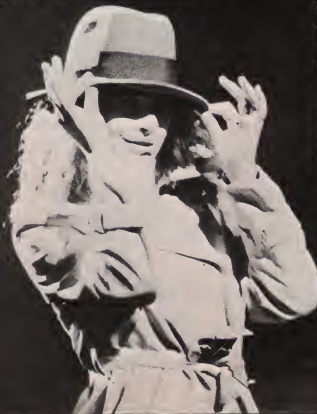
To keep me away from you

Repeat to fade

PIC: GERARD McNAMARA

Them Heavy People

By Kate Bush on EMI Records



Rolling the ball (rolling) rolling the ball (rolling)
Rolling the ball to me
Rolling the ball (rolling) rolling the ball (rolling)
Rolling the ball to me

They arrived at an inconvenient time
I was hiding in a room in my mind
They made me look at myself
I saw it well, I'd shut the people out of my life
So now I take the opportunities
Wonderful teachers ready to teach me
I must work on my mind
For now I realise everyone of us
Has a heaven inside

Chorus


Them heavy people hit me in a soft spot
Them heavy people help me
Them heavy people hit me in a soft spot
Rolling the ball (rolling) rolling the ball (rolling)
Rolling the ball to me
Rolling the ball (rolling) rolling the ball (rolling)
Rolling the ball to me

They open doorways that I thought were shut for
good

They read me Gurdieff and Jesu
They build up my body
Break me emotionally, it's nearly killing me
What a lovely feeling
I love the whirling of the Dervishes
I love the beauty of rare innocence
You don't need no crystal ball
Don't fall for a magic wand
We humans got it all we perform the miracles

Repeat chorus ad lib: to fade

Words and music by Kate Bush.
Reproduced by permission EMI Music Publishing Ltd.



When I met you in the restaurant
You could tell I was no debutante
You asked me what's my pleasure
A movie or a measure
I'll have a cup of tea
And tell you of my dreaming
Dreaming is free
Dreaming, dreaming is free

I don't want to live on charity
Pleasure's real or is it fantasy
Real to real is living rarity
People stop and stare at me
We just walk on by
We just keep on dreaming

DREAMING

By Blondie on
Chrysalis Records

Meet meet, walking up to a mile
Meet meet, meet me at the turnstile
I never met him
I'll never forget him
Dream dream even for a little while
Dream dream, feeling like the night
owl, fade away, radiate

I sit by and watch the river flow
I sit by and watch the traffic go
Imagine something of your very own
Something you can have at home
I could be moving on

Just to have some dreaming
Dreaming is free
Dreaming, dreaming is free
Dreaming, dreaming is free
Dream, dreaming is free

Words and music by Debbie
Harry/Chris Stein.
Reproduced by permission EMI Music
Publishing Ltd.

Yes it's a good
time for ladies
in hats!

ROUGH CHARM



Stiff Little Fingers
have it. Ian Cranna
explains what it is.

THE AVERAGE-looking young man on the other side of the tape recorder in the interview room of Chrysalis Records is altogether a very likeable character.

He's friendly and chatty with a nice lilt in gently self-mocking humour, modest and genuine enough to say thanks (and mean it) when you compliment the band he's in, open and generous enough to refuse to hold any grudge against the bonehead skinheads who tried to disrupt a recent London gig.

It's hard to believe that this is the same young guy who commands your attention on stage — leather jacket open over bare chest, barking out hard, uncompromising lyrics over blazing guitar, and — with his three companions — creating an atmosphere that's positively electric with energy and passion.

STIFF LITTLE Fingers were born alive and kicking in Belfast in midsummer 1977. They rose from the ashes of a band called Highway Star who played all the old heavy rock standards since there was nothing better to play, and consisted of: Jake Burns — the young man mentioned above; Henry Clinie — a superb rhythm guitarist

who's now being asked to play sessions in Jamaica by several reggae big names (now there's a compliment for you!); bassist Gordon Blair; and drummer Brian Falloon.

Gordon quit the band for the poppier surroundings of Rudi when the others did find something better to play in the form of punk classics like "Anarchy" which they'd heard on John Peel's programmes. He was replaced by Ali McNordie who, as one lady fanzine writer noted appreciatively, "has a lean and hungry look and a nice bum".

According to Jake, however, Ali was recruited because he could play three notes in tune in a row!

Later on (November 1978) drummer Brian Falloon left to settle down in Belfast, and the present line-up was completed by the excellent Jimmy Reilly — he of the port pie hat and outside grin — who'd previously been a window cleaner in Sheffield just to get away from Belfast.

The band's name, by the way, comes from a Vibrators' album track and is a good indication of Stiff Little Fingers' fierce independence of mind. They chose it because The Vibrators were getting knocked for being older and having been in other

hands — the Fingers too had had long hair and been in other hands!

SINCE Belfast is no easier than most other cities for a young band to find a place to play, Stiff Little Fingers' earliest gigs were do-it-yourself affairs in the function room of a local hotel.

"Function room?" Jake rolls his eyes to heaven. "It was a stable, that's what it was! It was terrible — the roof was leaking, puddles all over the floor!"

"We used to hire that for eleven quid a night and play in it. You weren't allowed to charge money on the door because you'd just hired it for a party — that was the only way you could get it. So what we used to do was stand out in the

carpark and collect the money from the people as they arrived — sell them an invite to the party!"

Rough as they were, Jake remembers the earlier days with a smile.

Summer '78 was the time everything was coming together. Everybody from there started to get their faces in *Sounds*. You got half-page interviews and suddenly you were a pup star — everybody taking the piss out of you on Saturday afternoons!

Suddenly it seemed to be a good idea — everybody went and made a record. Then John Peel started to play them, and it used to be a big thing to see how often John Peel played your band's records — "played ours last night and didn't play yours" — it was great fun!

WITH HELP and encouragement from a journalist friend, co-lyric writer and eventually manager, Gordon Ogilvie, the band put out their first single on their own Rigid Digits label — this was "Suspect Device", which has now sold over 30,000 copies.

The second single was the classic "Alternative Ulster", which was originally intended as a freebie for the fanzine of the same name. That too went on to achieve healthy sales.

"That song was written because there were a lot of kids in Belfast claiming that they'd nothing to do and nowhere to go, but they weren't doing anything about it. They were just moaning about it."

"We were saying — OK, we're doing something different — we're in a band. We're playing the type of music we wanna hear. OK, it may be the only way we get to hear it," the former Jake Burns grin appears again, "but at least we're hearing it. And if you really want something to change, you're going to have to do it yourself because nobody else is going to do it for you."

Things looked to be going really well for them when a contract was hammered out with Island Records but the deal was called off at the last minute, leaving a bitter and disappointed band in the lurch.

Nothing daunted, however, the band then put out their own album — the highly successful "Inflammable Material" — again on Rigid Digits. Despite the business handicap of being on an independent label (distributed by the equally independent Rough Trade) the album reached No 14 in the LP charts and has now passed Silver Album status (sales over 50,000) — a tribute to the band's power to inspire their audience.



Jimmy Reilly

After a third fine single in the shape but effective "Gotta Get Away", Stiff Little Fingers have now signed their Rigid Digits operation to Chrysalis, but it's a deal that literally does give the band complete control.

However, unlike other bands with own label deals — like The Specials and Secret Affair — Stiff Little Fingers have decided against signing other bands, genuinely concerned that they wouldn't be able to look after these acts properly.



Henry Chinle

SO HERE are Stiff Little Fingers, now with both business and personal London addresses to their names, although Henry does go home all the time, according to Jake, to be man about the house — "lies on the settee and watches television, has him mum do all the cooking for him — that sort of thing!"

(If you're wondering where the other Fingers are, by the way, Jake's opinion was that lunchtime would be too early for them to be up! And Jake, it seems, does most of the band's talking anyway.)

Does he miss Belfast himself? Jake hesitates.

"In a way, yes, and in a way, no. Obviously I miss all my friends back there and I miss my family — sometimes, not always but sometimes! But at the same time, it's nice to be able to go out at night and not be looking over your shoulder when somebody new comes into the pub, which is the way you were back there. If you see a bag lying in a corner of a pub, you'd be sitting there going, 'I wonder who owns that?' I don't miss that, I don't miss that at all. I don't miss being searched every five minutes going through the town. I don't miss policemen with machine guns under their arms.

"It's really very weird," he pauses, "and it's very hard to explain to someone who doesn't know the place, but though all you ever see on the news here is Belfast and Northern Ireland killing each other — they really are the

friendliest people in the world, they really are."

FORCEFUL and tuneful as the Fingers' music is in its own right, there's just no way you can ignore those powerful lyrics. What with Rock Against Racism gigs and Tom Robinson Band tours, do Stiff Little Fingers find themselves looked on as politicians more than musicians?

"Yeah," Jake agrees reluctantly. "It's a thing we always try to play down because we don't see ourselves as politicians at all. Because right from the start we always said we don't have any solutions to what's happening over there."

"As far as I can see, all we're doing is just singing about what's happening around us. It's like what happened at school — I was always, always taught that the best English language essays always come from writing from experience and I always found that it did. So when it came to writing songs, it was the most natural thing on earth for me to write songs about what was happening around me, rather than sit down and write ten minute epics about demons in the sky or whatever."

All Stiff Little Fingers are doing, Jake insists, is describing the way things are and letting others make up their own minds.

"We're not blowing anything out of proportion. We haven't written anything that hasn't happened to us, so therefore we're not taking anything out of context. A lot of people say you're cashing in on it. The easy



Jake Burns

answer to that is how the hell can we? We lived through it. How can you cash in on your own life?"

"I don't think we're politicians," he continues. "It doesn't really annoy me that people think we are, because if it's one way to make people pay attention to what's happening over there, then fair enough."

"I don't know how to finish it

but I know that sitting there saying, 'well, it's not gonna change,' isn't the way to help anybody."

"I'M NOT at all suspicious of interviews. I mean, I enjoy doing them. It's a way of getting to the people who buy your records."

Apart from being such unpretentious and genuine people themselves, there can be few bands who really do care about their fans as much as Stiff Little Fingers. They even have it written into their new contract that for an hour after the band says so, any Fingers fan that wants can come backstage and meet the band.

"There's no point I can see," Jake affirms, "in doing the Rod Stewart bit — carving round the country, arriving out the car, rushing straight on stage, doing the show, straight off, straight into the car, back into the hotel without seeing anyone."

"What is the point of going on tour if not to meet the people who buy your records? I

Allie MacMorda



sometimes think that our shows are just like a ritual that the audience has to go through before they can actually talk to us!

"But still," the amiable Jake grin spreads again, "it's good fun to play. As soon as it stops being fun, I think we'll stop."

STRAW DOGS

By Stiff Little Fingers on Chrysalis Records

All things are relative with cousins everywhere
Hard-nosed blue-eyed boys intelligent and fair
You gotta pitch in for your kith and kin
Holding the line to save our skin

Found for pound we'll take the shilling
It takes a man to make a killing
Action men must sterling be
Fight for freedom but not for free

Chorus

Bark and bite might is right
We're the dogs of war
Bark and bite might is right
If the price is rigid dogs of straw
Dogs of straw

So let's go far to the new frontier
It's in the blood defending near and dear
Action men must sterling be
Fight for freedom but not for free

Repeat chorus

A man must do what he must do
To prove what life is all about
Admit you must admire our guts
If only cos they're hanging out

Dogs of straw bark and bite
Dogs of straw might is right
Dogs of straw stab and hate
Dogs of straw split and rape
Dogs of straw gouge and blind
Dogs of straw mash and maim
Dogs of straw cash and fame
Dogs of straw stab and hate
Dogs of straw split and rape
Dogs of straw cut and kill
Dogs of straw guts for sale

Repeat chorus

Words and music by Fingers/Ogilvie.
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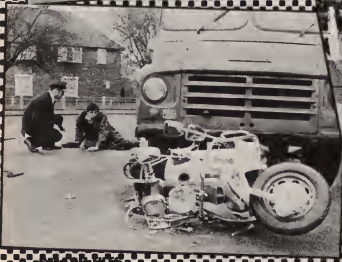
The march of the mods



A man ain't a man with a ticket in his hand. Sting leads out the scooter boys.

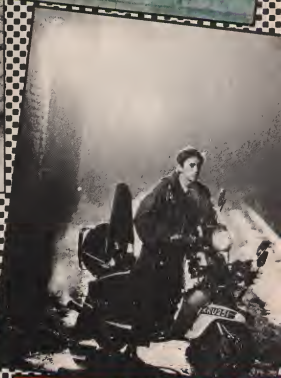


Rockers take a short cut to the beach.





QUADROPHENIA



**YOUR CHANCE
TO WIN A
QUADROPHENIA
POSTER AND LP
SEE PAGE 11**

BRIT

STRANGLERS ON DODGY WICKET

THE STRANGLERS made steps to improve their bad boy image the other week when they organised a charity cricket match in London in aid of Capital Radio's Help A London Child campaign.

With the help of a very athletic Eddy Grant, various members of The Damned, Motorhead and The Flying Lizards, they took on a team of writers and broadcasters and were given a fairly comprehensive drubbing for their pains.

The Stranglers, who turned out all in black, and had as many as 40 on their team at any one time, spent a lot of their time lying down and threatening to take the bat home.



Stranglers Hugh Cornwell (left) and Jean Jacques Burnel at silly mid off.

SPECIALS SPECIAL

OUR MAN with his ear to the ground sneaked into Chrysalis Records the other day and got a sneak preview of the first Specials album.

It's produced by Elvis Costello and very wonderful it is too, featuring enough catchy choons to make the band rethink their choice of "Too Much Too Young" as a follow-up single. We shall have to wait and see what they decide.

Drummer Prince Rime shot was there swigging an orange juice and complaining that he's heard it all so much that he can't tell the good from the not so good.

SIOUXSIE STOP GAP

AFTER SOME extremely hurried auditions, Siouxsie & The Banshees are continuing their British tour with two temporary replacements for guitarist John McKay and drummer Kenny Morris who both walked out on Siouxsie and Steve Severin before a gig in Aberdeen.

Drummer Budgie, formerly with The Slits, and guitarist Robert Smith from support band The Cure are standing in for the duration of the tour. This means that Smith performs two sets each show, one with The Cure and the second as a Banshee.

It appears that trouble had been brewing in the Banshees for a while. Their latest album, "Join Hands", was recorded in less than friendly circumstances.

Long standing disagreements about policy finally came to a head in Aberdeen when Morris and McKay refused to sign autographs for fans during a personal appearance at a local record shop. This caused a big argument with Siouxsie and resulted in the disgruntled drummer and guitarist taking off in a taxi and going into hiding, leaving Siouxsie and Severin to explain to a packed house that evening why they could not play.

The Cure bravely did two sets that night to make up for the absence of the headliners and were joined by Steve and Siouxsie for an improvised version of The



AIRE TODAY!

JANE AIRE, who originally appeared out of Akron, Ohio, on the Stiff label, has her debut album, "Jane Aire And The Belvederes", released on Virgin this month and is set to tour Britain as support to Lene Lovich. Her album is reviewed on page 23.

Lord's Prayer. Tour dates were called off while the band reorganised.

They now hope to be able to complete the rest of the dates with Smith and Budgie, after which permanent replacements will be found.

As for Morris and McKay, who are both still legally tied up with the Banshees organisation, it remains to be seen whether they will strike out on their own or link up with other musicians. There has been some talk of a tie-up with Public Image Ltd. But how many egos can one band take?

BURN UP

THE POLICE were enjoying a meal at a restaurant on the M4 the other week when their gaze fell on the car park just in time to see their rented car burst into flames! Hot stuff, these boys.

ELTON FIRES HIMSELF

ELTON John has made a major policy change with his upcoming album, "Victim Of Love". He's fired himself as his songwriter and allowed producer Pete Belotte, of Donna Summer fame, to write all the songs with the exception of Chuck Berry's classic "Johnny B. Goode". Release is Oct 12.

ORCHESTRAL Manoeuvres In The Dark, currently support on Gary Numan's tour, have a single "Electricity" released on Virgin's DinDisc label. It was previously only available on the Manchester-based Factory Records.

SHAM 69, back in business following the collapse of the New Pistols, have shifted their Birmingham Bingley Hall date from October 20 to the 18. All tickets are £2.75. "You're A Better Man Than I", from the "Hersham Boys" album, is released as a single on October 19.

WHO'S THE DUMMY?

THE DOZY-looking person with the split ends and scooped-neck tee shirt confesses to the name John Du Cann. He's the man who's taken the place of Gary Numan on the single version of "Don't Be A Dummy", the song from the Lee Cooper TV ad. Gary turned down the offer to make the single himself since he's now doing nicely enough out on his own.

Seems Mr Du Cann got to look like he does during a spell with Atomic Rooster five years back. Positive proof that time can be made to stand still!





MAKING RULES FOR NIGEL

THOSE of you who've lashed out on XTC's fine new single "Making Plans For Nigel" may have been rather puzzled by its elaborate packaging. For those of you who are still Nigel-less (task), the glossy sleeve folds out into a board game.

But unless you're a mind reader, you may be slightly stumped as to what to do with this game, seeing as how Virgin forgot one little thing — the rules. So, as a special service to Smash Hits readers, we got Andy Partridge to tell us how to play it. Take it away, Andy . . .

"One person or one group of persons is Nigel — use the Nigel cut-out. Another person or group of persons is his parents, using the Parents cut-out. If you don't have a dice, use a sharp stick in the middle of the spinner cut-out.

"You play the game using the snakes and ladders principle. Parents landing on a red square at the base of a chimney go up to the square at the top, and in the same way go down floors. Nigel does the reverse — up flowers and down chimneys." (If you think this is weird, wait till you hear the record — Ed.)

"You need to throw or spin the exact number to finish. Try to finish the game before the end of the record. And remember, if your parents are trying to squeeze you into a mould that you don't fit, fight it. (I did . . . Look what happened to me) . . ."

CHEAP THRILLS

IN AN effort to break new acts despite spiralling record prices, Virgin are putting out new albums by Penetration, The Ruts, The Skids, Fingerprinth and Cowboys International priced at £3.99 for limited periods. After the first 50,000 have been sold (ho!) the prices will revert to the £4.99 norm.

THE EAGLES release "The Long Run", their long-awaited follow up to "Hotel California" at the beginning of October. There are no British tour plans at the moment.

BITTEN BY THE BUGGLES

ANYONE WHO ever wondered what a Buggle looks like need wonder no more. The gents responsible for the infuriating and catchy "Video Killed The Radio Star" are Trevor Horn and Geoff Downes, two characters who have been around the music business for a number of years, working with everyone from Gary Glitter to jazz guitarist Gary Boyle. They've also knocked out a few advertising jingles in their spare time.

Nowadays they claim to be devoted to "electronic pop for the Eighties". We shall see.



RAVES FROM THE GRAVES

IT'S ALWAYS good to see fine albums re-issued, and it's doubly heartening when they find their way into the shops on budget labels. This month sees two of the best back in the racks.

The first is "Live Stiffs", the album recorded on the first Stiff Records package tour, featuring Elvis Costello, Ian Dury, Nick Lowe, Dave Edmunds, Wreckless Eric and Larry Wallis.

Highlights include a crazed version of "Sex And Drugs And Rock And Roll" featuring the entire company, about 20 people in all. It's out on the Music For Pleasure label for £1.85.

Dave Edmunds also features — as producer this time — on "Legend" by Shakin' Stevens And The Sunsets, a 1970 revival album reissued on EMI's low price Nut label.

Featuring lots of raunchy rock and roll tunes and brilliantly produced, "Legend" is recommended to everybody from Clash to die-hard Elvis fans.

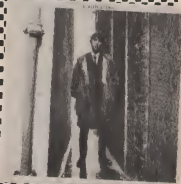
QUADROPHENIA

ALBUMS AND POSTERS TO BE WON

RIGHT, SO you've got the hots for a Quadrophenia poster and album after clocking our two-page, two-page photo spread on pages 8/9. Well here's how you can win the goodies, but first let us tell you exactly what we're offering.

We've got 100 copies of the "Quadrophenia" double-album soundtrack from the movie PLUS 30 copies of the 40ins x 30ins publicity poster which we know is going to become a highly-prized collectors' item.

The prizes will be distributed as follows: The first 10 correct entries opened after the closing date will each receive an album AND a poster. The next 20 correct entries opened will each win a snazzy poster.



QUADROPHENIA



All you have to do is answer five questions. Don't worry . . . you don't have to have seen "Quadrophenia" to be able to answer them. If you've been keeping geared up through Smash Hits, or if you reckon you're a pretty sharp mod yourself, then you should be able to reel off the answers with ease.

So here's the five questions:

1. Who plays the part of Ace, the sharpest mod, in "Quadrophenia"?
2. What is the name of the leading character in the film, as portrayed by Phil Daniels? Is it a) Jimmy, b) Tommy or c) Benny?
3. In which year did The Who release their original "Quadrophenia" album on which the movie is based? Was it a) 1965, b) 1973 or c) 1977?
4. Who took over from Keith Moon as The Who's drummer?
5. . . . And which original '60s mod band did he used to play for? Careful with this one, we want their name *before* they linked with Rod Stewart (2 words).

Write your answers in the box and post it to Smash Hits Quadrophenia Comp, 117 Park Road, Peterborough PE1 2TS by Oct 22, the closing date. If you don't want to cut up the magazine, make a copy of the entry coupon instead.

1	2
3	4
5	

Name Age
Address

(BLOCK CAPITALS PLEASE)

B
I
T
Z

MORE RUTS, RATS AND UNDERTONES

THE RUTS have added a number of dates to their previously announced October schedule.

These are: Essex University (4), Portsmouth Locarno (9), Wolverhampton Civic (11), Leicester University (16), Plymouth Clones (29), Exeter Routes (30), Sheffield Polytechnic (31). Then, in November; Hull University (1), Dundee University (2), Glasgow Strathclyde (3), Dunfermline Kinema (4) and Edinburgh Tiffans (5).

THE BOOMTOWN Rats have added extra concerts in both London and Birmingham to their original tour schedule. They play a third night at Birmingham Odeon on October 21 and a third night at London's Rainbow Theatre on November 6. Tickets are £3.50, £3.00, £2.50 and £2.00.

THE UNDERTONES have added Huddersfield Polytechnic on October 19 to their previously announced tour dates. On October 20 they will be at Aberystwyth University and not Aberdeen University as originally stated.

ROLL IT OVER

BONEY M are flipping their current "Gotta Go Home" hit and promoting the B-Side "El Lute" in an effort to repeat its European success in Britain.

You may remember they did this successfully a couple of years back with "Rivers Of Babylon", chalking up a second hit with "Brown Girl In The Ring" from the other side. Now, there wouldn't be anybody out there dim enough to buy it twice, would there? Would there?

THE MEKONS release their first single on the Virgin label, "Work All Week", on October 5 and then embark on a short tour of clubs.

They begin at London Marquee on October 9 and then carry on as follows: Plymouth Clones (10), Portsmouth Poly (11), Liverpool Eric's (12), Middlesbrough Rock Garden (13), Edinburgh Tiffans (15), Sheffield Limits (16), Chesterfield Fusion (18), Leeds University (19) and Birmingham Redditch College (20).

ICE RECORDS are a family concern. Now that big brother Eddy Grant has scored with "Living On The Front Line", Ice has decided to re-issue "Move Up Starsky" by Eddie's brother Rudolf, recorded three years ago under the name of The Mexicano.

Ellen Foley

FAMILIAR VOICES

YOU MAY not be aware of it but you've already heard both of the above ladies, Randy Crawford and Ellen Foley, because they've been chalking up massive hits in the last year by lending their excellent voices to other artists.

Randy Crawford provides the searing lead vocal on "Street Life" by The Crusaders and has followed up the success of that record with "Raw Silk", a third solo album.

Ellen Foley was the lucky lady selected by Meat Loaf and Jim Steinman to handle the female vocal parts on their mega-platinum "Bat Out Of Hell" project. She featured heavily on such cuts as "Paradise By The Dashboard Light" and helped the album to huge success.

Her background in theatre and

Randy Crawford

TV (she was one of the leading series actors in a major American series called "3 Girls 3") was instrumental in clinching the job with Meat Loaf. Since then she has also appeared in the movie "Hair".

She steps out on her own this month with the release of a tremendous solo album called "Nightingale", produced by Mick Ronson and Ian Hunter and featuring songs by Graham Parker and The Rolling Stones alongside her own compositions.

The finished product comes over like a female Springsteen meeting Phil Spector in front of the world's biggest band. The sound is thunderous enough to threaten the foundations of your home and the songs are snarishly commercial. Smash Hits wouldn't be entirely surprised if Ellen Foley turned out to be the first massive female star of The Eighties. And that's not much of a gamble.

NEVER MIND THE BASSAX

LEADING independent company Fast Product have two new packages on the way.

First up is the second "Earcom" ("a comic for the ears"). Packaged in a colour sleeve, the 12 inch record will contain more vigorous music by northern bands, this time by Basczax (pictured) from Middlesbrough, Thursdays (from Glenrothes in Fife) and Joy Division (from Manchester).

Basczax (pronounced "Bassax") contribute two very good tracks including the excellent "Karleearn Photography."

Another cracker is Thursdays' version of the Otis Redding classic "Dock Of The Bay". For around £1.99, "Earcom 2" comes highly recommended.

Fast Product are also giving a British release to the controversial "California Uber Alles" by The Dead Kennedys, a

strong American punk record.

If you have difficulty obtaining these, you can contact Fast Product at: PO Box 122, Head Post Office, Edinburgh 3.

Back to Basczax: they also have their own 7 inch released about now, "Madison Fallout"/"Auto-Mekanik Destruction". It'll be available from certain independents like Rough Trade in London or Red Rhino in York, or direct from Pipeline Distribution, 70 Roseberry View, Thornaby, Cleveland for £1.20 all in.

Basczax: Alan Cornforth, Mick Todd, Jeff Fogerty, Prince Splett, Alan Savage.

SELECTIVE TOUR

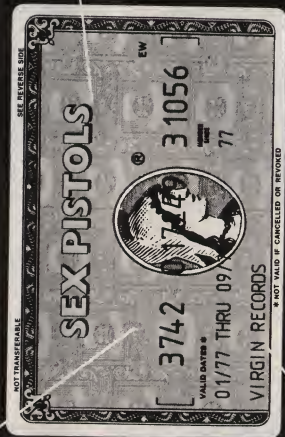
THE SELECTER, the Coventry band who feature on the B-side of "Gangsters" by The Specials, have their own single, "On My Radio" in the shops now on the 2-Tone label and are touring various clubs on their own. See Gigz for dates.



YOUNG FLESH REQUIRED

The Great Rock 'N' Roll Swindle

The Business (The Swindle)
Played by everyone including
the Record Company, the Manager,
the Promoter, the Press, the Disc Jockey
and, if you're smart, You.



The Artist (The Prostitute)
Your name could be here.
Your talents will become a source
of unlimited cash for the Record
Company (The Pimp)

The Record Company (The Pimp)
The people who own this, own you.
They will spend the cash you
generate on schemes to increase
their own power. You will get a
small percentage of what you earn.

The Great Rock 'N' Roll Swindle / Rock Around The Clock
New single from SEX PISTOLS

Virgin

FORTY IS MORE FUN

JOHN PEEL, SUPERFAN, TALKS TO DAVID HEPWORTH



PHOTOGRAPH BY ALLIUM/ARTWORKERY

John Peel was born John Ravenscroft on Merseyside forty years ago. Skipping over his childhood and adolescence for decency's sake, we find our man, strange to relate, in Texas. It's the middle sixties and our hero has persuaded the powers that be at a small Texan radio station that they really ought to unleash him on the Great Texan Public with nothing but a microphone, a pair of turntables and a Liverpool accent you could cut with a knife slice into small portions and sell to Beatz-stuck young Texans. During this period Englishmen in the States were highly prized commodities, and Englishmen who could prove that they actually came from the home of Merseybeat were just too good to miss. He stuck this one up as long as any sane person possibly could before returning to Britain with a head full of ideas and a sack full of records by some of the American bands starting to break through over here.

He found employment in the blossoming pirate radio scene with Radio London, operating on the fringes of the law from the Thames Estuary, who gave him the late night spot. This was 1967 and his understated, dry, radio manner and astute choice of exotic, adventurous rock made his show, "The Perfumed Garden", essential listening for anyone in the South of England who pretended to take rock music seriously.

When the government finally put the pirates out of business, he was offered work with the then new Radio One. Twelve years or so later it's still there. Still dry, still understated, still knocking it out every night. Almost, whisper it, an institution.

I'VE LOST count, and I'm sure he has too, of the number of bands and great records that have received their first, and sometimes their only, airing on his evening show.

In the early days, John Peel was the definition of hip. He refers to this period nowadays as his "King Of The Hippies" phase. And even with the growth of commercial radio, it's only Peel who takes risks, goes out on a limb for some sound that would have most radio people running miles in the opposite direction.

When punk came along, he took an enormous risk in programming bands like The Sex Pistols when his audience were probably quite happy with endless beats and Led Zeppelin. He traces the change back to the first Ramones album in 1976.

"I hadn't realised that I'd been bored for three or four years but I had. It's like banging your head against a wall — you don't know how good it feels until you stop."

After an initial edgy period, during which he received his share of abusive mail, the change of direction has been proven

right, with listening figures up threefold this year and the average age of listeners dropping from the pre-punk level of 26 to the current 17. In ten years or so just about every British band worth the name has recorded for the show.

"You can't afford to be so obscure that you lose your audience if there's nothing in there that they like. We occasionally play a track from a new Yes album," more as a dreadful warning than anything else.

He still gets the odd outrageous letter from people who think he's let down the cause of "serious" rock music, the cause he seemed to once support so doggedly.

"People buy these records because they know they're going to sound like the last one and there doesn't seem to me to be much point in playing them on the radio."

New Wave seems to be something like his element and he's genuinely overcome by the number of interesting new bands who burst up weekly.

"The only thing I do worry about is that there's an 'artiness' creeping back in, which I don't like because that leads to audiences sitting down on the ground and listening to the music. And I speak as a bloke who at one time encouraged that kind of thing."

I remember him playing star instruments that meandered on for half an hour, and "Tubular

Bells" was premiered on the Peel show.

THESE DAYS, however, his tastes couldn't be further from that kind of thing. He names The Undertones as his ideal band, and was instrumental in bringing them to the attention of public and record company alike.

Like everybody else who has had anything to do with Fergus and Co, he's grown to like them immensely as people.

"I spoke to one of their Dads once and he said *(adopts Ulster brogue)*, 'Mr Peel, it's fantastic to speak to you — I watch your programme every night. He said it with such sincerity that I thought, 'I bet he does!'"

"They just represent everything that I would like a band to be. They are just genuinely nice lads. You wouldn't think they were in a band at all. There's some of the punk stars who are just as disarming in their way as some of the established rock stars living in Hollywood, except they don't live in Hollywood... yet."

"In a strange way, The Undertones make me cry. They make such ridiculously good records that at sometimes when I play them on the radio I get quite choked about them, because I think how tremendous it is for somebody at my terrible armoured age to be so knocked out with records, to be a fan, to you're going to do my job, you've got to be a fan."

Even though much of his inspiration, and most of his show, comes these days from young, new bands, there are a certain number of artists in whom he has never lost faith through long drawn out periods of self-indulgence.

"There are people who you just get it right, like Neil Young... Kevin Coyne... Captain Beefheart: he's a man who may make mistakes, but I don't trust people who don't make mistakes. The Eagles don't make mistakes. Genesis don't make mistakes and I don't want to listen to either of them again."

THERE HAVE BEEN periods, like the early storm of controversy that greeted punk, when his relationship with the powers at the BBC has been a little shaky, but most of the time they've been impressed by his personal standing with his audience and have been reluctant to interfere. "They leave you to get on with it. I'm paid money by the BBC not to go off and work for a commercial radio station but to be quite honest with you, no commercial radio station has ever offered me a job. Nor would they and I wouldn't want to go to one anyway, because they wouldn't let me do what the BBC let me do.

"Obviously, there are areas that I think Radio One should cover more. I think the daytime programming should be a lot less conservative than it is. A lot of the time they seem to be duplicating the function of Radio Two. I think there should be more time given to the order of the stuff. More time should be given to reggae and more time to bands like Rush, because there are people who want to hear all that."

JOHN PEEL has lived for many years now in the countryside of East Anglia with his wife and occasionally returns to Essex "The Pig" and family, commencing into town four days a week. (One show, week 11, was pre-recorded.) When he goes to gigs, he tends to get out of London in order to keep more closely in touch with his musical tastes, rather than get caught up in the deceptive centre of the London scene.

He has few friends in the music business except his large, eloquent producer John Walters (a former member of The Alan Price Set). When he does his live gigs, he finds himself treated as a minor celebrity, with requests for autographs and locks of hair. This worries him a little.

"I don't want to be a minor celebrity. I do this job because I like getting the records. When I was a kid used to collect records and used to think that it would be to get a job on the radio playing them and I did. When I like right, I don't like autographs. I don't think it's right. That's not what I do for."

Even though much of his inspiration, and most of his show, comes these days from young, new bands, there are a certain number of artists in whom he has never lost faith through long drawn out periods of self-indulgence.

"There are people who can still get it right. Like Neil Young . . . Kevin Coyne . . . Captain Beefheart; he's a man who may make mistakes, but I don't trust people who don't make mistakes. The Eagles don't make mistakes, Genesis don't make mistakes and I don't want to listen to either of them again."

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"Obviously, there are areas that I think Radio One should cover more. I think the daytime programming should be rather less conservative than it is. A lot of the time they seem to be duplicating the function of Radio Two. I think there should be more time given to the harder disco stuff. More time should be given to reggae and more time to bands like Rush, because there are people who want to hear all that."

JOHN PEEL has lived for many years now in the countryside of East Anglia with his wife (affectionately referred to as "The Pig") and family, commuting into town four days a week. (One show a week is pre-recorded.) When he goes to gigs, he tends to get out of London in order to keep more closely in touch with national tastes, rather than get caught up in the deceptive centre of the London scene.

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"I don't like signing autographs. I don't think it's right. That's not what I do it for."



PH: PAUL CANTY/LE

MAKING PLANS FOR NIGEL

By XTC on Virgin Records

We're only making plans for Nigel
We only want what's best for him
We're only making plans for Nigel
Nigel just needs that (this) helping hand
And if young Nigel says he's happy
He must be happy, he must be happy
He must be happy in his work

We're only making plans for Nigel
He has his future in British Steel
We're only making plans for Nigel
Nigel's whole future is as good as sealed, yea
And if young Nigel says he's happy
He must be happy, he must be happy
He must be happy in his work

Nigel is not outspoken
He likes to speak
And he loves to be spoken to (in his work)
Nigel is happy in his work (in his work)
Nigel is happy in his work (his work)

Repeat 1st verse

We're only making plans for Nigel
We only want what's best for him
We're only making plans for Nigel
Nigel just needs this helping hand
We're only making plans for Nigel
He has his future in British Steel
We're only making plans for Nigel

Words and music by Colin Moulding.
Reproduced by permission Virgin Music.

SHAPE OF THINGS TO COME

By The Headboys
on RSO Records

Caesar's praying for rain
Lightning flashes around
The prophet is screaming
His head hits the ground
You should heed the warning
If you read the signs
Play with your own life
But don't play with mine

There was Moses and me
When the wind took a change
He hands out the menu
He moves out of range
If you knew the action
You'd see yourself blind
Play with your own life
But don't play with mine

Chorus
Oh oh oh oh
The shape of things to come
Oh oh oh oh
The shape of things to come

You're not invited to stay
You're not intended to go
Can you tell the future?
I don't think so
You should heed the warning
If you read the science
Play with your own life
But don't play with mine



Chorus twice

You live in your dream
I'll live in mine
Maybe tomorrow we will collide

Repeat chorus to fade

Words and music by
Boyd Lewis/Malcolm/Ross.
Reproduced by permission EMI Music
Publishing Ltd.

B Z SPECIAL A-Z FACT FILE

YOUR WHO WHAT WHEN WHERE GUIDE. AN OCCASIONAL SERIES

THE BEE GEES are currently on a lengthy American tour, but plans are in hand for them to play some shows in the UK next spring. A double Greatest Hits album, featuring their recent disco-lanted material, will be released in October.

"Star", from the album "I Am", has just been released.

GENERATION X have decided to produce their third album themselves, and are currently at work in the studios aiming for a December release.

STEVE HARLEY plays a one-off concert at London's Hammersmith Odeon on Oct 20, his first UK gig for three years. He's re-forming Cockney Rebel for the occasion, using the brothers Stuart and Lindsay Elliott (drums and percussion), guitarist Jo Partridge and two musicians from his new EMI album "The Candidate". He's also hoping to get former Rebels Jim Cregan and Duncan Mackay along for the night. Tickets from the Odeon box-office are £2, £2.50, £3 and £3.50. A full-scale tour may follow.

JOE JACKSON returns from a month in America in early October in time for release of his second album, "I'm The Man" and the single of the same name. A tour is being arranged.

JUDAS PRIEST, who have a new live album "Unleashed In The East" out now, have announced plans for an extensive British tour in March 1980. Tickets are on sale now!

LENE LOVICH has completed recording her second album in Holland and has a new single called "Bird Song" out on Stiff. She starts a nationwide tour with her new band on Oct 12. See Gigz for further details.

NICK LOWE is in Australia touring with Dave Edmunds and Rockpile. Before he left he was producing Dave Edmunds' next album; on return he'll start work on his own new one. There are no immediate plans for Rockpile UK dates.

M. of "Pop Muzik", has been busy recording their first album in Montreux, Switzerland, and will release a single from it shortly. The album, written and produced by Robin Scott (M himself), is scheduled for October release.

MEAT LOAF has completed his "Bad For Good" album with producer Todd Rundgren, but will not be releasing it until the

new year. Most of his time has been spent recently pursuing his other career in acting with parts in "Ameriathon", a futuristic flick also featuring Elvis Costello. "The Roadie", a film in which he appears with Mick Jagger, and a new version of "Peter Pan" in which he plays, wait for it, Tinkerbell!

THE PRETENDERS have completed their debut album with Chris Thomas (producer of early Sex Pistols songs) but is unlikely to be released until next year and, as yet, is untitled. There should be a new single however before Christmas.

first 50,000 copies after which it will be deleted and issued as a normal album. It is thought that the tin can edition will cost in the region of £7.50. It will be accompanied by a single called "Memory" which will also be released on Oct 12.

QUEEN have a new single "Crazy Little Thing Called Love", recorded in Munich, released this month and are planning a tour of Britain before Christmas.

ROD STEWART has been busy remixing certain tracks for a Greatest Hits album set for October release, as well as recording a brand new single. The single is being included in the hits package before its release. Rod will return to Europe later in the year for a few dates and is scheduled to rehearse for a new album in February or March of 1980.

THIN LIZZY are currently in Japan for a series of six major gigs. Midge Ure from the Rich Kids, who stepped in as temporary replacement for Gary Moore, is still with them, and they've been joined by a second guitarist name of Dave Flett, ex of Manfred Mann. Flett may yet emerge as Moore's permanent replacement. A UK Lizzy tour is being set up for early next year. "Sarah", the romantic rock ballad from "Black Rose", has just been issued as the group's new single. It is released in three different pic sleeve versions featuring Phil Lynott, Scott Gorham and Brian Downey. After the Japanese trip, Phil will continue working on his first solo album.

WINGS are currently inactive but there's a strong possibility of some British concerts later this year.



Bowie: painting in Berlin.

DAVID BOWIE has just returned to his home in Berlin after a holiday in Africa and is spending most of his time painting. There are no concerts planned until next year although David is looking into the possibility of doing a revue-type stage show in a London West End theatre for a few months, and is spending some of his time checking out possible scripts.

THE CLASH have broken off recording sessions for their third album, produced by Guy Stevens, to tour America with The Undertones. British dates are being set up for the autumn.

ELVIS COSTELLO is about to start work on a new album, but there are no plans for any releases or for any gigs until next year. Having just finished producing The Specials album, Costello is spending most of his time catching various gigs.

THE DAMNED are planning an autumn tour (dates next issue) to tie in with release of a new album, now called "New World Symphony", on Nov 2. Their new single, "Smash It Up", is out Oct 12.

EARTH, WIND & FIRE are in the middle of a two-month tour of America which ends in October. Then they will take a break until the new year when they will resume recording. A new single,



PIL: Album in a tin!

THE POLICE, who are just finishing their tour of Britain, go to America for two months in October. Their second album, "Regatta De Blanc", is all set for release on Oct 5. The band are too heavily committed to consider any film or solo work until the new year.

PUBLIC IMAGE LTD have just completed their second album and have decided to release it initially on three twelve inch discs packaged in a tin! "Metal Box", as the album is called, will be available in this form for the

Damned: Symphonie LP.



Request Spot

ARTIST **ELVIS PRESLEY**

SONG **ALL SHOOK UP**

LABEL **RCA**

YEAR **1957**

REQUESTED BY **PAUL DIDHAN,
RUNCORN, CHESHIRE**

PIC: LFI

A legend in his own time
Elvis Presley altered the
course of pop music
it the whole pop c
The rock era began
He merged country,
and rhythm and blu
a moving, compelling
sound that was

ALL SHOOK UP

A well a bless my soul, what's wrong with me?
I'm itching like a man on a fuzzy tree
My friends say I'm acting wild as a bug, I'm in love
I'm all shook up. Mm mm, mm mm, yeah yeah!

Well my hands are shaky and my knees are weak
I can't seem to stand on my own two feet
Who do you think of when you have such
luck? I'm in love
I'm all shook up. Mm mm, mm mm, yeah yeah!

Please don't ask what's on my mind
I'm a little mixed up but I'm feelin' fine
When I'm near that girl that I love best
My heart beats so it scares me to death!

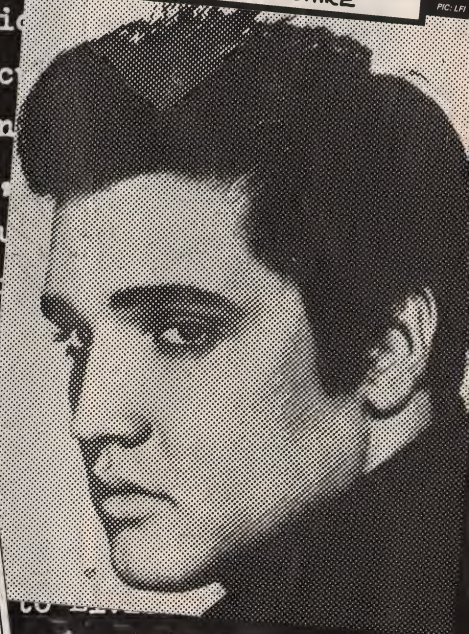
Well she touched my hand, what a chill I got
Her lips are like a volcano when it's hot
I'm proud to say that she's my buttercup, I'm in love
I'm all shook up. Mm mm, mm mm, yeah yeah!

My tongue gets tied when I try to speak
My insides shake like a leaf on a tree
There's only one cure for this body of mine
That's to have the girl that I love so fine!

Repeat fourth verse

Mm mm, mm mm, mm mm, yeah! yeah!
I'm all shook up!

Words and music by Otis Blackwell and Elvis Presley
Reproduced by permission Carlin Music.



DISCO

TOP 40

TWO WEEKS ADO	TITLE/ARTIST	LABEL	BPM
1	2 STRUT YOUR FUNKY STUFF FRANTIQUE	PHIL INT	120
2	6 DON'T STOP MICHAEL JACKSON	EPIC	118
3	3 YOU CAN DO IT AL HUDSON	MCA	118
4	1 STREET LIFE CRUSADERS	MCA	112
5	11 SAIL ON COMMODORES	MOTOWN	SLOW
6	17 SEXY CREAM SLICK	FANTASY	128
7	18 DIM ALL THE LIGHTS DONNA SUMMER	CASABLANCA	122
6	NEW RISE HERB ALPERT	A&M	100
9	4 FEEL THE REAL DAVID BENEDETH	SIDEWALK	122
10	29 CAN'T LIVE WITHOUT TAMIKO JONES	POLYDOR	118
11	16 THIS TIME BABY JACKIE MOORE	CBS	122
12	7 WHEN YOU'RE NUMBER ONE GENE CHANDLER	20TH CENTURY	122
13	12 GONE, GONE, GONE JOHNNY MATHEIS	CBS	122
14	NEW JUMP THE GUN THREE DEGREES	ARIOLA	122
15	13 OOH! WHAT A LIFE GIBSON BROTHERS	ISLAND	122
16	31 I DON'T WANT TO BE A FREAK DYNASTY	SOLAR IMP	118
17	19 POINT OF VIEW MATUMBI	HARVEST	REGGAE
18	5 ANGEL EYES ROXY MUSIC	POLYDOR	133
19	14 GOTTA GO HOME BONEY M	ATLANTIC HANSA	132
20	9 DANCIN' & PRANCIN' CANDIDO	SALSOL	116
21	8 LOST IN MUSIC SISTER SLEDGE	ATLANTIC	120
22	NEW IT'S CALLED THE ROCK EDWIN STARR	20TH CENTURY	126
23	NEW THE HUSTLE VAN MCCOY	H&L	116
24	NEW SING A HAPPY SONG O'JAYS	PHIL INT	124
25	NEW BABY BAMA BOOGIE GAP BAND	MERCURY	130
26	NEW BREAKFAST IN BED SHEILA HYLTON	UNITED ARTISTS	REGGAE
27	NEW OK FRED ERROL DUNKLEY	SCOPE	REGGAE
28	10 LOOKING FOR A LOVE FAT LARRY'S BAND	FANTASY	125
29	38 IT'S A DISCO NIGHT SLEY BROTHERS	T-NECK IMP	134
30	NEW DEJA VU PAULLINHO DA COSTA	PARLO IMP	118
31	15 AFTER THE LOVE EARTH WIND & FIRE	CBS	SLOW
32	38 I WONDER WHERE YOU ARE ROSE ROYCE	WHITFIELD	SLOW
33	37 NEW YORK CITY MIROSLAV VITOUS	WARNER BROS	130-137
34	NEW NO ONE GETS THE PRIZE DIANA ROSS	MOTOWN	
35	NEW STAR GENERATION JAMES BROWN	POLYDOR	138
36	NEW DANCIN' LADY BILL SUMMERS	PRESTIGE	135
37	23 YOU NEVER KNOW WHAT YOU'VE GOT ME & YOU	LASER	REGGAE
38	NEW RING MY BELL BLOOD SISTERS	UNITED ARTISTS	REGGAE
39	NEW EVE OF THE WAR (DISCO REMIX) JEFF WAYNE	CBS	127
40	26 FOUND A CURE ASHFORD & SIMPSON	WARNER BROS	124

Compiled by Record Business magazine based on sales at specialist disco shops.
IMP = Import. BPM = Beats per minute.

Rob Jones Disco Pick



This week a most unusual record for my Smash Hits pick "Spanish Flea" was probably his biggest hit, along with tunes like "Tijuana Taxi" and "Whipped Cream", and by now you may know that the artist is Herb Alpert, who is also the boss of A&M Records. His single is called "Rise", and is an adventure into the disco market for this 'oldish' middle-of-the-road artist. A phenomenal success in the States, straight in there at No. 15, "Rise" is a slow smoochy number ideal for getting really close to your partner in the disco. Herb's trumpet playing is excellent. It's going to be a monster.

This Time Baby

By Jackie Moore on CBS Records

I've got love on my mind
Ain't no use in me wasting time
I've got you on my brain
I ain't fixing to play no games
Baby you're my life
Give me one more chance to prove my love
Baby oh you're so fine
I promise to be true only to you

Chorus
Oh this time, this time, this time baby
We won't be in and out of love
In and out baby
This time, this time baby
We won't be in and out of love
In and out baby
This time, this time baby
We won't be in and out of love
In and out baby yeah

I've been selfish at times
Always trying to blow your mind
Using you was so easy
Oh I used you a thousand times
But baby you're my life
Give me one more chance to prove my love
Baby you're so fine
I promise to be true only to you

Repeat chorus

Well baby you're my life
Give me one more chance to prove my love
Baby oh you're so fine
I promise to be true only to you

Repeat chorus

You for me and me for you
That's the way it's gonna be yeah
It'll be me for you and you for me
Yes it will
Oh there's time baby yeah

Repeat chorus to fade

Words and music by C. James/L. Ball.
Reproduced by permission Mighty Three/Carlin Music.



Fat
Larry
& Co:
Heavy
duty
funksters

THE GET OFF YOUR BUTT AND DO THE FUNKY THANG COLUMN



You Can Do It

By Al Hudson & The Partners on MCA Records

Dance let your body go
You know you can do it
Like ee-nie me-nie mi-nie mo
There's really nothing to it
Dance let your body go
You know you can do it
Like ee-nie me-nie mi-nie mo
There's really nothing to it

You can do it and you know that you can
There's nothing to it
Just go ahead and do your dance
You can do it and you know that you can
There's nothing to it
Just go ahead and do your dance

Chorus
Get up and do your thing (you know you can do it)
And don't you be ashamed (there's really nothing to it)
Get up and do your thing (you know you can do it)
And don't you be ashamed (there's really nothing to it)

You know you can do it
So get up and move your body to it
Don't be afraid to do your thing
No such word as being ashamed
Everybody boogie tonight

Repeat chorus

You can do it and you know that you can
There's nothing to it
Just go ahead and do your dance
You can do it and you know that you can
There's nothing to it
Just go ahead and do your dance

Chorus twice

Everybody get up and dance
Now's the time this is your chance
Do your thing
Just do thing
'Cause if you do you'll be the same
Oh oh oh do your thing y'all come on

Get up and let your body go
You know you can do it
Like ee-nie-me-nie mi-nie mo
There's really nothing to it

Repeat last verse to fade

Words and music by Alicia Myers/Kevin McCord.
Reproduced by permission ATV Music.

COME ON and do it, come on and do it" — oh, sorry about that, but I just can't get that record out of my head. I told you about it a couple of weeks ago as an album track by Poussez, titled "Come On And Do It" (Vanguard), and now you'll be pleased to hear that it's been released as a single. I reckon it's a smash! That's only the first little gem — I've got a lot more goodies in store this week, so read on.

First up is the new single from Gloria Gaynor titled "Let Me Know (I Have A Right)" (Polydor). It's on import at the moment but should be on British release soon. I wasn't too hooked on first hearing, but after a couple of plays it got to me.

Another that makes me move after the first beat is "Can't Live Without Your Love" by Tamiko Jones (Polydor). A new entry in last week's disco chart at No. 29, I reckon it's a definite top tennar.

The new single from James Brown "Star Generation" (Polydor) is another of my faves at the moment, along with Edwin Stern's newie "It's Called The Rock" (RCA). I think this should have been released a little earlier to coincide with The Rock dance craze, but still, in some discos the rock is still popular, especially when this one's on the turntable.

The disco scene seems to have brightened up again suddenly, and there's been more good releases this week than there's been all summer. A couple more for you to

check out are "Where Is Your Love" by Jimmy Lindsay (Gem) — a terrific reggae sound which reminds me of an old favourite of mine, "Everything I Own" by Ken Boothe, and an album track by Shalamar titled "Right In The Socket" (Solar). It's taken from the album "Big Fun", and seems to be the number one disco sound at present.

"Get Up And Boogie" by Freddie James (Warner Bros.) is also another popular sound around my area, as is "Strategy" by Archie Bell And The Drells (Philadelphia International). Well, I think that just about covers the disco scene so until next time, have fun and be good.

Hold it! I nearly forgot, have you heard about the no-airplay hit? No, well I'll briefly tell you about it. The group Slick, who had a hit with "Space Bass", have just released the follow-up titled "Sexy Cream". Apparently the 12in version contained lots of naughty bits causing the record to be banned from radio, so Slick re-cut a 7in version deleting the naughty bits, but it's still not to be heard on radio. So if you want to hear it, rush out and get hold of a copy. I don't think you'll be too shocked as I can't see what all the fuss is about. I think it's great!

Slick are currently touring with Fat Larry so if you want to see them in action, pop along.

See you all at Calster.

Bopping Bev

Slick
Sexy Cream

Slick:
Naughty
bits
deleted





SMASH
HITS

SEX PISTOLS
1977

Is an old Mod hero about to be rediscovered by the new Mods of 1979? Cliff White tells the James Brown story (short version) in...



Soul Brother No 1

COME BACK and write about James Brown," they said.

"Right ho," I said, "No problems." Until I stopped to think about it.

Strewth. It's all very well knocking out a few well-meaning paragraphs about one of today's stars of the New Pop. A brief rundown on their brief recording careers; space enough for them to sound off their opinions on themselves and the state of the universe; accompanied by a big photo so that you can all go "Ooooooh" or "Yukkkk"; according to your sex and taste in relation to the star in question.

But where do you start with James Brown, one of the most prolific and successful American recording artists of the post war years?

A man who first recorded in 1956 and is still going strong today. A man who's survived so many music and fashion changes that he's now seeing them come round for the second time, during which he's recorded something in the region of 140 singles and 70 albums, including about 45 million-sellers representing some of the most influential black music records of the last 25 years.

A man whose career foreshadowed and inspired much of what you hear today — not just from black America but, indirectly, from your home-grown heroes as well.

The correct answer is that you don't start. Not if you're sensible. You pack up and go home and listen to James Brown's records instead. However, since that

course of action would leave a glaring blank page in your favourite mag, I'll press on regardless.

ANY GROUP of experts on any type of music will reel off a roughly-similar list of important artists within that type of music. In other words, if you ask about rock 'n' roll, you'll get names like Presley, Cochran and Jerry Lee Lewis mentioned near the top of the list. Punk? Well, it'll be yer Sex Pistols and Damned and Clash and so forth.

James Brown, though, he's in a category of one. A class of his own. He's seldom been directly comparable with anyone else, even when he was the self-proclaimed but undisputed 'Soul Brother No 1'. That was in the early-to-mid '60s.

And if you get a chance to compare his records of that time with other 'soul' artists of the period you'll see what I mean. There's no comparison at all.

Whether you love or hate his records you'd have to admit that, in all their assorted guises, they're distinctly records by James Brown. That's about the only way you can realistically classify them.

BORN near Augusta, Georgia in 1933, JB started recording during the first great rock 'n' roll era but, apart from one or two early attempts to copy other artists (notably Little Richard), he was never really a rocker.

James took the music in a different direction. And as the first rock 'n' roll wad died out towards the end of the '50s he emerged as the leader of a new wave of black music. This was the combination of rhythm 'n'

blues and gospel styles that was just beginning to be called 'soul'. During these early years of his career he was virtually unheard of in Britain. In fact, he wasn't even well known to mainstream America. Back in the late '50s and early '60s, black artists were still generally ignored by press and radio.

And so, with a succession of tormented, emotional ballads ('Please Please Please', 'Try Me', 'I Don't Mind', 'Lost Someone'), rhythmically forceful uptempo tracks ('Good Good Lovin'', 'I'll Go Crazy', 'Thinkin', 'Night Train') and what was reputedly the wildest stage show in living memory, JB attained the status of a black Elvis Presley with little or no recognition from the world outside of his ghetto audiences.

His breakthrough to international recognition began when a live album, recorded at Harlem's famed Apollo theatre in late 1962, started the American record biz by selling like a pop single.

A rare enough achievement for any LP at the time, let alone one by an unpublished R&B-cum-soul singer.

Shortly afterwards, in the spring of '63, he scored his first U.S. pop hit with a dramatic re-arrangement of an old croon-tune, 'Frissoner of Love'. He began the real JB legend the following year with 'Out Of Sight' — the record that seems to me to be the seed from which have grown most of the subsequently important trends in American black music.

BY 1964 JB was also starting to get recognised in Britain. Mick Jagger, Eric Burdon and assorted

other UK stars were shouting his praises (and acts as diverse as The Who and The Moody Blues would soon attempt to record his songs) and the first wave of mods were sassing him out as the main man on the soul scene.

'Out Of Sight' sold well over here, as did a rissuse of 'Night Train', followed by his greatest pop successes on both sides of the Atlantic: 'Papa's Got A Brand New Bag', 'I Got You (I Feel Good)' and 'It's A Man's Man's Man's World'.

It was during this period, between 'I Got You' and 'Man's World' in the spring of '66, that JB and his revue first came to Britain, playing two London theatre dates and appearing live on the legendary TV show, 'Ready, Steady, Go'.

(Polydor are about to commemorate this classic era by issuing an EP of 'Papa's Bag', 'Out Of Sight' and 'I Got You'. Meanwhile, you can already find 'Night Train' on the 'Quadrophonia' album.)

SO HERE we are, only yet at 1966 and nearly out of space. Like I said, it wasn't such a clever idea for me to agree to write about JB after all. And yet, as Stuart Mills is principally a British pop mag, perhaps it's fitting that I haven't got room for the rest of his story.

Yes, apart from isolated singles like 'There Was A Time' (1967), 'Sex Machine' (1970), 'Hey America' (1970), 'Get On The Good Foot' (1972), 'Get Up Offa That Thing' (1976) and, over the last couple of months, 'It's Too Funky In Here' after 'Man's World' JB was soon being ignored again in Britain by all but a hard core of committed fans.

But while his white audience turned away towards the more easy-to-take soul sounds of Motown and Memphis, James Brown and his band ventured into an uncharted territory of complex, hypnotic rhythms, outlooking songs and arrangements that were the foundation of '70s black music.

One day a new generation of rock musicians will discover the reserves of power and inspiration in these largely ignored recordings, in the same way that rock musicians

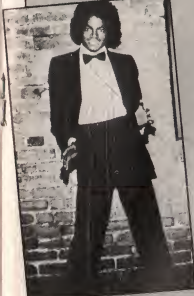
discovered 'rhythm 'n' blues' ten or more years after the event. For the time being, though, the changing twists of fortune are refocusing attention on JB's key hits from the early '60s.

At 45 years of age he can still perform them with more aggression and energy than young studs half his age, and the rumour is that he'll be back in Britain in the new year with a revamped revue that'll concentrate on these soul classics especially for his European fans.

I'd start saving for tickets now, if I were you. Find out what 'Soul Brother No 1' was really all about.

Don't Stop 'Til You Get Enough

By Michael Jackson
on Epic Records



Words and music by M. Jackson/G. Phillinganes.
Reproduced by permission
Carlin Music.

Ooh
Lovely is the feeling now
Fever, temperature 's rising now
Power (oh power) is the force,
the vow
That makes it happen
It asks no questions why (ooh)
So get closer (closer now) to my
body now
Just love me 'til you don't know
how (ooh)

Chorus
Keep on with the force don't stop
Don't stop 'til you get enough
Keep on with the force don't stop
Don't stop 'til you get enough
Keep on with the force don't stop
Don't stop 'till you get enough
Keep on with the force don't stop
Don't stop 'till you get enough

Touch me and I feel on fire
Ain't nothing like a love desire
(ooh)
I'm melting (I'm melting) like
hot candle wax
Sensation (oh sensation) lovely
where we're at (ooh)
So let love take us through the
hours
I won't be complaining
'Cause this is love power (ooh)

Repeat chorus
Lovely is the feeling now
I won't be complaining (ooh ooh)
The force is love power
Repeat chorus to fade

Purple Hearts

on Fiction Records

Millions
like us



I wonder why we got so much
to prove
I wonder why we carry on like
we do
Saturday night and Sunday
morning
I've just woken up but I'm still
yawning

Chorus
Millions like us, oh yes there's
Millions like us
With tunnel vision making
inductions
Everybody's living in their
private hell

That's a sinking feeling you
know so well
And people die a little more
everyday
And you know it's their fault
they stay that way

Repeat chorus
You can live by yourself and
for yourself!
You can survive on anything at all
But unless you're putting
something in
You'll get nothing out you'll
never win

Repeat chorus ad lib to fade

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TOOTHICKFOR



UNIVERSITY
251 TOO THICK



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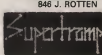
822 BOOMTOWN RATS
(GLT)



846 J. ROTTEN



828 THE POLICE (GLT)

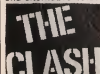


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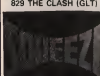
829 THE CLASH (GLT)



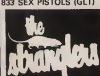
833 SEX PISTOLS (GLT)



847 CHEAP TRICK (GLT)



815 SQUEEZE (GLT)



823 STRANGLERS (GLT)



848 EARTH WIND
AND FIRE (GLT)



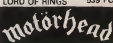
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539 POTTY



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- ~~SOLID SENDERS~~
- ~~STEELY DAN~~
- ~~SUPERTRAMP~~
- ~~TASTE~~

A

**ST
TEASERS
R**

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 uninterrupted 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.

Put a line through the names as you find them. Solutions on page 32.

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

B

- ~~BIG YOUTH~~
- ~~BILL LOVELADY~~
- ~~CABARET~~
- ~~VOLTAIRE~~
- ~~CHELSEA~~
- ~~CLIFF RICHARD~~
- ~~COMMODORES~~
- ~~DEVO~~
- ~~DICTATORS~~
- ~~GENERATION X~~
- ~~HUMAN LEAGUE~~
- ~~IGGY POP~~
- ~~JOHNNY MATHIS~~
- ~~LURKERS~~
- ~~MAGAZINE~~

- ~~MAGMA~~
- ~~MATUMBI~~
- ~~MEKONS~~
- ~~MERGER~~
- ~~MUD~~
- ~~POLICE~~
- ~~SISTER SLEDGE~~
- ~~TUBES~~
- ~~VALVES~~
- ~~WAYNE COUNTY~~
- ~~WHO~~
- ~~WIRE~~
- ~~ZONES~~
- ~~ZZ TOP~~

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

EAT TO THE BEAT

is promised, we've lined up some extra-special prizes for this extra-special issue. How do you fancy taking delivery of 300 worth of portable entertainment? Because that's what we're offering as first prize in this issue's crossword competition — a Sanyo portable mini-TV (4in black and white screen) with built-in radio and cassette recorder! Pretty good, huh? It's waiting here for the winner and we can't bear the thought of parting with it. And if you miss out on the TV, there are 25 copies of the brand new Blondie album, "Eat To the Beat", to be shared out among the runners-up. So here's how it works: the first correct entry opened after the closing date wins the Sanyo mini-TV (lucky devil), plus a cassette of the Blondie LP. The next 5 correct answers entries opened each receive a copy of "Eat To The Beat". Here... but why are we making it sound so attractive? If nobody entered, then we'd get to keep the TV and all the albums. Hmm.

WIN A MINI TV

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How to enter

Simply solve our crossword puzzle, write 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. 22), 117 Park Road, Peterborough PE1 2TS. Make sure it arrives not later than October 18th, 1979, the closing date. Sender of the first correct entry checked after the closing date will win the portable mini-TV set. Senders of the next 25 correct entries will each receive a copy of the new Blondie 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 Isle and the Isle of Man, including employees (and their families) of Smash Hits and East Midland Allied Press.

ACROSS

- Ron and Russell Maas sound like a couple of electricals!
- "Sound Of The Suburbs" was their first hit
- Talking of first hits, this was Blondie's breakthrough 45
- Monsieur Distel, le crooner Français
- Poly's band (1-3, 4)
- Boring place to be stuck in... Or one of the "Babylon Burning" group
- The Skids' first hit, charge of the punk brigade and all that (4, 3, 6)
- Frankie Valli's old band — "December '63 (Oh What A Night)" was a big hit for them in Jan '76 (4, 7)
- See 22 across
- Is J. Pursey a fake?!
- & 19 across Led Zeppelin's guitarist
- An army gun (anagram 4, 5)
- Burning Spear and Dennis Brown's kind of music
- Mastlock the Rich Kid, or Campbell the Rhinestoned Cowboy
- He's one reason to be cheerful!
- Mike Oldfield's disco hit sounds like it's facing a stretch in the slammer!
- Like Debbie's heart — handle carefully!

DOWN

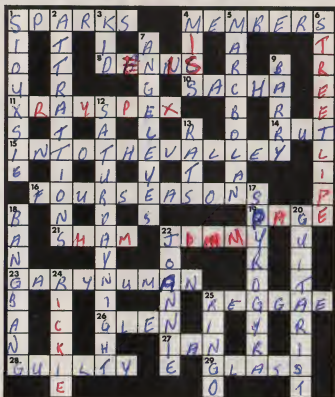
- She left the "Hong Kong Garden" to do the "Playground Twist"
- Appealing aspects of Elvis C's group
- Pretenders' hit — or a Radio DJ
- An unmarried single?!
- He died in a car crash in autumn 1977 sometimes nicknamed The Bopping Elf (4, 5)
- Surprise hit single for jazz/soul veterans The Crusaders (6, 4)
- Roxy's follow-up to "Dance Away" (5, 4)
- The elder Bee Gee
- Take away the sickness from John Travolta's disco movie and you're left with a weekend highpoint! (8, 5)
- Pied Piper link with Bob Geldof
- Recently in the charts with their first hit, "Morning Dance" (5, 4)
- B. A. Robertson as gunslinger! (4, 4)
- Joe Strummer is well-named as a Clash one!
- Paul Evans' tragic girlfriend on the hit "Hello This Is —"
- First name of "Chuck E's In Love" singer
- Beatles' drummer as was

ANSWERS TO CROSSWORD No. 20

CROSS: 1 Joe Jackson; 6 "Top Of (The Pops)"; 7 Merton Parkes; 8 "(On The) Level"; 12 "Parallel Lines"; 14 "(Top Of) The (Pops)"; 15 Rick (Parfitt or Nielsen); 17 "Maggie May"; 18 Yoko Ono; 19 "Night Owl"; 21 "(You Need) Wheels"; 22 Encors; 24 Repays; 26 Basil 'awty'; 28 "Substitute"; 29 "(Top Of) The Pops"; 31 Elvis Costello.

DOWN: 1 Jimmy Pursey; 2 Jet Black; 3 Ska; 4 "(Black) Rose"; 5 "Love Will Make You Fall In School"; 6 Talent; 8 Noel Edmonds; 9 Rolling tones; 11 Label; 13 Stranglers; 16 Cockney Rebel; 20 The Clash; 21 Wings; 23 Dart; 25 Patti (Smith); 27 "(Go) West"; 30 "(Night) Owl".

Winners of Crossword No. 20 are on page 32



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Status Quo



Whatever You Want

By Status Quo on Vertigo Records

Chorus

Whatever you want
Whatever you like
Whatever you say you pay your money you take your choice
Whatever you need
Whatever you use
Whatever you win
Whatever you lose

You're showing off
You're showing out
You look for trouble turn around give me a shout
I take it all — you squeeze me dry
And now today you couldn't even say good-bye
I could take you home on the midnight train again
I could make an offer you can't refuse

Repeat chorus

You're showing off
You're showing out
You look for trouble turn around give me a shout
I take it all — you squeeze me dry
And not today you couldn't even say good-bye
I could take you home on the midnight train again
I could make an offer you can't refuse.

Repeat chorus ad lib to fade

Words and music by Perfitt/Bown.
Reproduced by permission Shawbury/Eaton/EMI Music.

Since You Been Gone

By Rainbow on Polydor Records

I get the same old dreams same time every night
Fall to the ground and I wake up
So I get out of bed, put on my shoes
And in my head thoughts slide back to the break up
These four walls are closing in
Look at the fix you've put me in

Chorus

Since you been gone, since you been gone
I'm out of my head, can't take it
Could I be wrong?
But since you been gone
You cast a spell so break it
Oh oh oh oh oh (oh)
(Ever) Since you been gone

So in the night I stand beneath the back street light
I read the words that you sent to me
I can take the afternoon but night time comes around too soon
You can't know what you mean to me
Your poison letter, your telegram
Just goes to show you don't give a damn

Repeat chorus

If you will come back baby
You know you'll never do wrong

Repeat chorus to fade

Words and music by Russ Ballard.
Reproduced by permission Island Music.

REVIEWS

SINGLES

by Chris Difford
of SQUEEZE



BARRY WHITE: I Love To Sing The Songs I Sing (20th Century). I hate songs about singing or writing words or putting your hands in the air for guys called Simon. My Mum used to jig to Mister White. Now she'd probably lay down and choke.

SOUTHSIDE JOHNNY: All I Want Is Everything (Mercury). From one hefty horn section to another. I can't help but associate this guy with baseball and Graham Parker. I prefer Graham Parker of the two.

THE MEXICANO: Move Up Starsky (Ice/Virgin). Song about social problems, TV cops and all that old cobbler's lead me to say I can dance to it but can I hum to it?

THE CHEETAHS: Radio Active (Zoom). Sounds like the bass player produced it. So they like to listen to radios and stereos but don't like to be radioactive. A year or so ago... that's another story.

GALLAGHER AND LYLE: Missing You (Mercury). Pretty production and a pretty song and then along came a sax solo which was so pretty I took it off and wore it as a hat.

28 SMASH HITS

STEVE HARLEY: Freedom's Prisoner (EMI). David Essex would turn in his Rolls if he heard this one. A contract filler perhaps.

TRAINSPOTTERS: High Rise (Zoom). The cover looks like a Chelsea single bag and the title to match, but I'm smiling at the lyrics and it's nice and simple. Cindy begins to cook a curry; I hope it's as hot as "High Rise". And then I play the B side which leaves me confused enough not to make it my single pick.

PATTI SMITH: So You Want To Be A Rock And Roll Star (Arista). Todd Rudgren turns crap into apple pie with his production and guitar playing. My copy is cracked but it plays fine. Lotsa FM play, me bets. She never wrote it.

SWELL MAPS: English Verse (Rough Trade). Written 29/7/77 and recorded 29/7/77 and reviewed 18/9/79. Fed to the dog 18/9/79.

THIEVES LIKE US: For The Rest Of Your Life. This one's good and eventful. It begins and ends and changes time in the middle. It reminds me of The Tubes. It's harmless.

KISS: Sure Knows Something (Casablanca). I heard one of these chaps on PIX Radio in New York and I hated his every breath. He loved himself so much it made me hate this record. Cindy posed in a photograph with them once for their fan club. Still, we all make mistakes.

THE REDS: Whatcha Doin Down There (A&M). Nice green vinyl, spot-coloured even. I can't understand a word of it...



sounds like 30-year-olds in pins and shades. Stablemates to boot or bolt.

THE 45'S: Couldn't Believe A Word (Stiff). A Stiff production with a suburban lyric. A love song with a twopenny organ sound. A monkey on your shoulder and I'll give it three. But out of what?

THE CHORDS: Now It's Gone (Polydor). Mod music maybe. Me, I preferred soul music, The Who and Steve Marriot. The Jam do it better for me so keep your parkas on.

EXPOSE: Tasty Girls (A&M). Tasty red vinyl, guess what label? So chuck a rock and roll and disco

lyric with teenage testy girls and you get a hairy chested Top 50 disc.

METRO: The Mystery (EMI). It won't be no mystery, I'm sure, why I've got nothing to say about the mystery. Inspector West meets Sparks maybe?

MIKE HARDING: Disco Vampire (Clog). Not my kind of humour but I expect after a lobotomy I might change my mind. Now the race is on.

EDWIN STARR: It's Called Rock (20th Century). My mate Glenn loves "25 Miles" and on his behalf I'd say this song ain't even five miles close to being a hit.

GLADYS KNIGHT & THE PIPS: I'm Still Caught Up With You (Buddah). Oh, no not this song again. It's so sad. What a collection to review! It's raining and my curry is now ready to eat and so I'll say that's it. It's no piece of cake to review a bunch of discs, so I forgive all the reviews I've ever read on "Cool For Cats" or "Up The Junction". Not a good word to be found and yet we've made number two twice. So, boys and girls, pay no heed to my thoughts for I know thou art all wonderful in thine own way. Ain't we...



THE CHORDS: Keep your parkas on...



ALBUMS

by David Hepworth
(Red Starr's on Holiday)

1979 is shaping up like a classic year, is it not? On the long playing front you've already been presented with masterpieces by Graham Parker and Ian Dury as well as innumerable promising debuts. Later in the year will see both The Specials and The Tourists coming through with sparkling collections (we know cuz we heard 'em both) and maybe — who knows? — a new Bruce Springsteen album. Meanwhile Blondie, The Police and Cheap Trick slug it out for the top spot all over the globe. And if that ain't indicative of a healthy climate, I'd like to know what is. So, here's this issue's rundown of *The Good, The Bad and The Ugly*, starting with...

BONEY M: *Oceans of Fantasy* (A&M). Close examination of the sleeve credits reveals that only two of them actually sing on the records. Indeed, on three tracks none of them feature at all, leaving vocal chores to producer Frank Farian and "guest star" Precious Wilson! Which at least means that they can evade any blame for this staggeringly trite collection of Young Generation cast-offs. Contains "Gotta Go Home" and "El Lute".

SHAM 69: *Harsham Boys* (Polydor). If only this was a farewell album. A tired, hollow effort struggling between weary attempts at rabble-rousing and bluish-making pseudo-Springsteen "street" songs that reek of desperation and contract fulfilling. As empty and self-satisfied a record as anything they supposedly set out to replace. Don't follow leaders.

THE RITCHIE FAMILY: *The Ritchie Family* (Phonogram). Woo, get down, stomp your foot to the disco beat, get on the floor and do it some more, alright, shake your body, dance on and on and on and on... **QUICK, NURSE!** *ON THE SCREENS!*

DARTS: *Dart Attack* (Magnet). Roy Wood's production hasn't made any noticeable difference to the basic Darts boogie. Some great old songs ("Duke Of Earl", "Don't Look Back" etc) alongside rather less-inspired band originals. Well enough sung and suitably witty but I'll continue to take them in small (45rpm) doses or stick to the originals.

PUNISHMENT OF LUXURY: *Laughing Academy* (United Artists). Punish try so hard you nearly have to wipe the sweat off the sleeve. This debut is full of artful, literate, well-organised rock and it gives me a headache. Plenty of talk of alienation, automation and gibbering lunacy. Progressive rock makes a comeback. Head for the hills.

PENETRATION: *Coming Up For Air* (Virgin). Durham's finest are similarly old-fashioned in approach, but at least they sound like they're having fun. The lyrics may be laboured and the playing sometimes too ornate but they have a commitment and vigour that I like. Must stop using the word "reality" in songs.

MICHAEL JACKSON: *Off The Wall* (Epic). In which the whipper-snapper casually delivers a very classy bunch of disco workouts alongside some rather less consistent ballads, all with the aid of veteran producer Quincy Jones. He not only sings like an angel, he don't let nobody push him around. Best disco album since the last Chic.

THE POINTER SISTERS: *Priority* (Planet). Although this set lacks conviction and spark, it does boast the finest song selection of the year. Numbers courtesy of Graham Parker, Bruce Springsteen, Richard Thompson, Gerry Rafferty and Bob Seger. Ten out of ten for taste.

JOHN HIATT: *Slug Line* (MCA). Hiatt is a young Californian songwriter who inclines to the Costello/Parker side of things and boasts a nice line in venomous wit. An uneven but immensely playable piece of work. Watch this space.

Well known blonde(s) in astonishing similarity shock. But they're both furious.

VARIOUS BANDS: *Mods Mayday* (Bridge House). Five mod pioneers (Secret Affair, Squire, Beggar, Small Hours and The Mods) captured live at East London's mod mecca, The Bridge House. Varies from neat to appalling. Beggar and Secret Affair make the deepest impression with sharp, danceable pop. Strongest inclusion is Secret Affair's "Let Your Heart Dance".

JANE AIRE AND THE BELVEDERES (Virgin). Makes little impression at first, then creeps up behind and saps you with its exotic edge. Ms Aire gives out more energy than fellow Akronite Rachel Sweet and assaults an oddball set of songs that are pitched midway between Motown and Blondie. Not all of it works, but there's enough to warrant investigation. Highly promising.



And so to the big guns...

CHEAP TRICK: *Dream Police* (Epic). Rick Nielsen's commandoes have always walked a tightrope between cunning pop and blowtorch heavy metal and "Dream Police" finds them in danger of tumbling into the grosser side of things, particularly on one terribly stretched riffout called "Gonna Raise Hell". On the whole

though, they maintain control with the aid of about five well-realised and cheekily-derivative numbers. "The House Is Rockin'" (With Domestic Problems!) has gotta be the song title of the year. Bound to go mega-platinum and I'm not complaining.

POLICE: *Regatta De Blanc* (A&M). Supremely confident and perfectly poised second effort from Sting and Co that elevates their love affair with The Beatles and reggae to new heights of accomplishment. Slightly flawed by one jokey vocal from Stewart Copeland, but overall it surpasses their debut by virtue of a new rhythmic flexibility and adventure. Features "Message In A Bottle" and their best track so far in "The Bed's Too Big Without You". Loose in the best sense of the word. Bop till you drop.

BLONDIE: *Eat To The Beat* (Chrysalis). Brasher, more rocking follow-up to the enormously successful "Parallel Lines", made up of exclusively group compositions. Can boast at least three smash singles in the shape of "Union City Blue", "Livin In The Real World" and "Slow Motion", not to mention "Dreaming". Perfectly organised rock and roll that sounds as good in your living room as it does on the radio. As hard and shiny as glass and I love it. Shake and fingerpop.





THE PLEASURE PRINCIPLE

Report and exclusive colour pix from the Gary Numan tour

MMMMMMMM... Imagine this sound continuing, surging from banks of white speakers, deep and cavernous, like the thrumming of nuclear engines at warp seven on the Starship Enterprise.

Meanwhile, amidst the stark outlandish shape decorating the stage, wreaths of smoke twist and billow, gently and silently, to complete the impression of ancient civilisation decaying in the gas outside domed cities.

Into this scene walk five musicians. Anonymous in black — neat trousers, glossy shirts and ties; like off-duty space cadets with their stern expressions and severe white make-up — they glance apprehensively at the audience as if it's something in a glass case to be held slightly in awe.

The introductory hum is dispelled as the band start up a typical Numanesque instrumental — a stately procession; all panoramic synthesizers; wizz, zip, crash, zoom, whoosh; filling the enormous old theatre with vast, eerie sounds.

To our left is bass player Paul Gardiner, who has been with Gary since the first album. Russell Bell stands stage right operating guitars and various electronic devices.

Behind these two is a striking structure: a high platform, occupied by drummer Cedric Sharpley. On either side, rising nearly to the roof, wide screens, divided into horizontal bands of white light, flash through a series of patterns in time to the music. Keyboard players Billy Currie and Chris Payne have climbed onto twin platforms set high into the scaffolding. A white pyramid four or five feet high is positioned at either side of the stage, occasionally glowing softly with pastel light.

It's pure spectacle; technically impressive, but like watching a film. And it's made even more remote due to the Glasgow Apollo stage, located half-way up a high wall.

As the opening piece drifts to a conclusion Gary Numan, distinguishable from his band only by a red and blue tie, walks briskly to the microphone. This is his long awaited stage debut and, understandably, he appears nervous, though he disguises it well.

Without pausing they switch to "Me, I Disconnect From You", from "Replicas". Numan's voice

is as haunting as an record. During instrumental breaks he strides purposefully around, stopping occasionally to wave, or to offer a solemn space-cadet salute. After saluting from the stage right, he'll approach the other side, only to stop short, smile haughtily, perhaps leave the stage, or stand stiffly in a de-activated android pose.

The next song is "Cars", where a vertical column of angled white light adds its stark imposing atmosphere. The audience, visibly impressed, mainly just stand watching, looking like five year olds dazzled by Disneyland.

For 75 minutes Gary Numan performs new material and songs from his three albums. The audience's reaction is hardly ecstatic, almost polite-cool in fact, but then the music is not exactly the kind to provoke hysteria. It's soft, rounder and more insidious than what they're used to.

"Bombers", an early single (currently re-released along with every other note previously recorded), features sinister violin from Billy Currie. Quieter, more chilling than most of the other songs, its atmospheric restraint is highly effective, particularly when lights and sound effects combine in a simulated phaser battle.

Two songs later, during their version of "On Broadway" (an old Difters song) Numan actually tries to sing properly! A brave attempt but not expect duets with Pat Clark. Highlight is "Down in The Park".
























Numan must realise this one works best, since it's kept till last, and used as an opportunity to show off all the special effects.

Aside from dry ice and lights, this means the promised radio-controlled pyramids. Suddenly the pyramids start to revolve and glimmer in the smoke. They move around a little too, though not very gracefully; like blind, clockwork creatures in a Muppets space stamp.

Wild applause. Stamping of feet. A star is born etc.

Gary reappears to sing "My Shadow In Vain" and the inevitable "Are Friends Electric"? He leaves, then returns again, shirt-less, to close with "Tracks". A debut public appearance before so many people after three albums, must have been a terrifying prospect. But it's okay now. As another Numan, Alfred E. might put it, "What, me worry?" **A. E. X**

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ARIES (May 22-Aug 20)
The luck is with others, temporarily. Co-operate and some of it will rub off on you! Watch a restless mood — it could get you in a tangle on the 5th.

TAURUS (Apr 21-May 21)
A lucky trend in your life — lasting some time. But there'll be a few problems to get over — like one person putting a stumbling block your way.

GEMINI (May 22-June 21)
Your personal life takes off, your charm is potent! If there's any competition around — in any area — you'll win through. A relative makes a generous offer.

CANCER (June 22-July 23)
Communication is the key to success — to get around! If someone, a great new friendship is about to begin and could lead just anywhere. Extra cash should come in.

LEO (July 24-Aug 23)
If you don't make it in any direction — try harder. Vital stars bring success if you stay enthusiastic. An October meeting could happily tie up your heart-strings!

VIRGO (Aug 24-Sept 23)
You are right into one of the luckiest periods of your whole life. Be ready and confident when opportunity comes a-knockin'. Get yourself into a new music scene.

LIBRA (Sept 24-Oct 23)
You're a romantic, so why hide it? What you have is special, so be yourself. Just now you can talk your job in anywhere, so if you're job-hungry, get busy!

SCORPIO (Oct 24-Nov 22)
Good luck is creepin' up on you, some super new friendships too. But catch up on the routine bits and pieces, cos' life will certainly be all go-go shortly.

SAGITTARIUS (Nov 23-Dec 22)
A rattle-dazzle atmosphere, some flattering attention. But don't let it make you suddenly indifferent to people who are tried and true. Bring them in on things.

CAPRICORN (Dec 23-Jan 20)
You can be just too modest, you know. Talk yourself into an ego-boost every now and then! You'll have good chance to blossom out in lovely company over the next month.

AQUARIUS (Jan 21-Feb 19)
Great times are on the way — but not quite yet! Life won't be relaxed until you're into November, so concentrate on the essentials, but make time for some fun.

PISCES (Feb 20-Mar 21)
Perhaps you sense that your life pattern is changing? A new chapter of experience awaits you. How this works out will depend on your age and circumstances — but be flexible.

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

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Nicholas Johnson, London; Richard Taylor,
Hampden, Herts; N. Hamid, Liverpool;
Bowah Man, Leytonstone, London.



ONE THING puzzles me. Who scratches messages on the middle of records? Most of them just say "A Porky Prime Cut" or a "Kev Killer Cut". All of them have got numbers scratched on to them but I have come across some others. Like there's one on Buzzcock's "Everybody's Happy Nowadays" which says "Don't Let The Dark Hair Fool You". The Darneds's "Love Song" says "Get Down", and "Noise Noise Noise" has the message "Neighbour Annoyer" scratched on. There are lots more.

Do you know who scratches them there? *Punkette, West Drayton.* The inscribing of the records happens when the master disc is cut at a studio. After it's been done to the engineer's satisfaction, he'll probably sign it. "Porky" is George Peckham of The Master Room, one of the most experienced in the trade, and others just indicate different people at work. If the band are actually there supervising the cut (which is often the case nowadays) they may decide to put some message like "Get down" on it just for fun. You can pass many an interesting evening searching through your collection for silly comments.

PLEASE could you solve and argument between me and my dad. I say that the people on "Top Of The Pops" all mime, but my dad insists that they don't because they stopped it ages ago.

On that last point I agree with him, but I told him I have started miming again.

Even though all the rest of my family agree with me, he says he won't believe it until he sees it written down in black and white. So will you please answer my letter so I can prove it to my dad. *Alison Cooper, Seunthorpe, Humberside.*

It's no longer allowed for artists to mime to their original recording on any TV show. Regulations state that you must go back into the studio and re-record your track in three hours under the supervision of a representative of the TV company. Once you've done that, then you are allowed to actually mime to the new track. Sometimes bands will do the vocals live while the backing

track plays on tape, but it's more normal for them to mime to the whole thing.

Very occasionally artists will actually play live in the studio using the orchestra for backing. Johnny Mathis seemed to be doing just that recently. Got it?

GOO GOO goo burble gaa mama gaa goo dadda gaa gaa gaa Sex Pistols goo goo rasp giggle gaa gaa goo gurgle BURPL *Baby Mewcuss, The Cot.*

AFTER reading David Hepworth's article about The Specials, it is noticeable that he is in need of correction. Mr Hepworth stated that Sir Horace Gentlemen's real name is Horace Panter; it is not! The band's real name is Stephen Panter. I know this as Stephen is a local boy from my home town of Kettering.

Stephen is better known as Horace, a name he acquired while a pupil at Kettering Grammar School. Since then, the nickname has stuck with him and now he is tagged Sir Horace Gentlemen.

Apart from that error, the article was excellent and I hope to see more of them. *A Specials fan, Barton Seagrave, Kettering, Northants.*

TO THE so-called "Devoted Heavy Metalist" who had a letter printed in the last issue: As far as we are concerned the AC/DC album, "Highway To Hell", isn't even worth 1 out of 10, let alone 3 out of 10, and if you want to listen to a good album then buy "All Mod Cons" by The Jam. *Mick and Keke, Ecclestone, St Helens, Lancs.*

P.S. And kiss sing and look like Indians on the warpath. *P.P.S. Secret Affair rule O.K.*

WHY YOU bother to employ such incompetent idiots to do your single and album reviews astounds me. 3 out of 10 is not the type of mark to give a respected heavy band like AC/DC. Red Starr ought to be put in a padded cell.

We all know that his intelligence is lower than a cockroach but when he insults AC/DC like he did, he ought to be sentenced to play Rugby for the rest of his life.

Your mag is also much too full of new wave and disco. It needs more than punk music. It needs

ERS

more rock and heavy metal. Centrespread of Led Zep required urgency.

All of this punks versus teds is making me sick because both are utter trash and they should know that rock rules supreme.

Simon Goss, Romford, Essex.

Red Starr is currently taking a correspondence course in tying his shoe-laces and is therefore too busy to answer this letter personally. He has however sent a message. *Nothing rules supreme! Different strokes for different folks. (Hey that rhymes!)*

FORTNIGHTLY is more fun but weekly would be woiw!
Me, My House, The Town Where I Live.

Smash Hits,
41 Broadway,
Peterborough,
PE1 2WJ.

September 22 1979.

Dear Smash Hit,

Just thought I'd send you a short note.



Julie C. Hillon,
Typewriter next to the 301 empty Tupper cakes,
Croydon,
NorthLondon.

P.S. Great mag wouldn't I just love to work on it.

I READ your article on the B-52s recently, in which the band said they got their name from a World War II Bomber . . . Wrong! A B-52 is commonly known as a "Streto-Fortress" which was an air cruiser just after the war. They should have called themselves either The B-17s or The B-29s (Flying Fortress and Super Fortress to us pero-freaks) which were two American heavy bombers.

Get your "plane" facts right!! A Boomtown Rats and Gary Numan fan, New Milton.
Good name though, innit?

I'D JUST like to point out that Punks and Teds aren't the only people about. There are a half of a lot of heavy rockers about.

Heavy rock isn't just a passing phase; it's been going a long time and it's still as good as ever.

Quo have been going for 17 years and they're still strong and popular with teenagers and even older people. Not many groups can do that.

Three Heavy Rockers, Reading, Berks.

Quite true about Quo — An Even Older Person.

I KNOW it's hardly worth me writing this letter because you won't print it. But at least you know there's someone who cares about Generation X. I can't remember the last time they were in your mag.

Just because they nipped off to Japan for a tour that's no reason to neglect them. So why can't you have some decent pics and info on Billy and the mods (the real King Rockers).
Jan, Dartford, Kent.

Well Jan, we called their office the other day to find out where they've been hiding and the word is that they're not really doing anything at the moment apart from planning their third album, which they intend to produce themselves.

MY FRIEND and me saw the desperate plea of the devoted Paddington fans in your last issue.

Horrors! We felt we had to write in and tell you the lyrics for "Andy Pandey".

They are: "La la la la — Come on children — out to play — Andy Pandey is here today — La la la la la la . . ." (Repeat to fade).

For any other fans — this is available on Teddy-coloured vinyl with "Looby Loo" on the flipside, and the lyrics and music are by Ted Bear and Andrew Pandey. Glad to be of assistance — keep up the good work!
Rodney, Winchmore Hill, N21.

COURSE 5: "LETTER WRITING"
LESSON 18: "HOW TO WRITE A LETTER TO SMASH HITS IF YOU ARE A MORON."

Dear Smash Hits,
Your mag is ace/crap*, I am a Punk/Punkette/Mod/Rock and . Roller/Heavy/Disco Freak*. Punk is crap/brill*. Bee Gees are ace/crap*. Print a pick of Joe Jackson/Edwin Starr/Bev/Evis/Strummer*. Red

Aim your missiles at:
Smash Hits, 41 Broadway, Peterborough PE1 1RY.

Starr is a prat/Cliff White was a prat*. Less Disco/Punk/Rock and Roll / Mod / Soul / Funk / Heavy / Hymns*.

Te, A Devoted Punk/Rocker/Mod/Disco Freak.*

* Instructions: Delete where not applicable and you will end up with an adequate letter for Smash Hits. It's bound to be printed.

Andy Collins, Northampton.

Thank you for your kind comments/Push off. Delete where applicable.

I AM just writing to tell everyone in England that us lot up here in Scotland don't go around in kilts shooting haggis. When I was in London recently someone asked me if I'd ever heard of Blondie and if we had heard of punk.

I see more punks and mods in Edinburgh than I did in London, so please you lot up here in South Britain, remember us lot up there.
Dee Preston, Edinburgh.
Our Editor, is from Edinburgh and he never lets us forget the piece!

I'VE JUST read Smash Hits for the first time. I've read the Biz thingy, done the quiz, missed out the disco, done the crossword and the puzzles and read the reviews AND the features etc (whew!). AND I did not see once any mention of Big Foot And The Groincrushers. "What is this country coming to," I ask myself? "I don't know," I answer back. "It's rude to answer back."

"Who says?"
"I do".
"Don't talk to me like that, you weedy schizo!"

What I (we) really wrote for was to ask for a life-size full-colour pin-up of Red Starr's left knee-cap.

The Three Of Us (me, myself and I), Schizo House, Twominds Street, E17.

The Big Foot And The Groincrushers spread was unfortunately pulled out owing to lack of space.

STEVE Bush talks through his bum! He said that "The Prince" by Madness is the B-side of the group's current single and Madness was the A-side. He is utterly and totally wrong!!! *The Wakefield Mods.*
You're right. He is. And he's got the cheek to go on holiday! But aren't both sides R-E-A-T?



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Remember to check locally before setting out in case of late cancellations.



Lene Lovich consults a crystal ball for her return gigs. Below left, Madame Faye of The Revillos peers to the future. But girls, who needs all this clairvoyance nonsense, it's all here in black and white!

Compiled by Bev Hillier

Friday Oct 5

Gary Numan Brighton Dome
Darts Liverpool Empire
Sister Sledge Middlesbrough Town Hall
Penetration Edinburgh University
Buzcocks Glasgow Apollo
Boomtown Rats Edinburgh Odeon
Ruts Birmingham Aston University
Chords City of London Polytechnic
UK Subs Carlisle Market Hall
Stiff Little Fingers Malvern Winter Gardens
Chic Bournemouth Wolverhampton
Revillos Birmingham Digbeth Civic Hall
Undertones Cambridge Corn Exchange
Fat Larry's Band Norwich Cromwells
Merton Parkas Cromer West Runton Pavilion

Saturday Oct 6

Gary Numan Aylesbury Friars
Darts Liverpool Empire
Sister Sledge Glasgow Apollo
Penetration Bradford University
Buzcocks Edinburgh Odeon
Boomtown Rats Dundee Caird Hall
Ruts Brighton Polytechnic
Chords Loughborough University
Stranglers Bridlington Spa Pavilion
Stiff Little Fingers Plymouth Polytechnic
Revillos Nottingham Sandpiper
Undertones Manchester Factory
Siouxsie/Banshees West Runton Pavilion
Fat Larry's Band London Southgate Royalty
Merton Parkas Halifax Good Mood Club
The Selector/Madness Huddersfield Polytechnic

Sunday Oct 7

Gary Numan Wolverhampton Civic Hall
Sister Sledge Newcastle City Hall
Penetration Bristol Locarno
Buzcocks Aberdeen Capitol
Ruts Hemel Hempstead Pavilion
UK Subs Dunfermline Kinema
Stranglers Glasgow Apollo
Stiff Little Fingers Bristol Locarno
Chic Brighton Conference Centre
Undertones Leicester De Montfort Hall
Fat Larry's Band Leeds Warehouse
Merton Parkas Jacksdales Grey Topper

Monday Oct 8

Gary Numan Sheffield City Hall
Darts Glasgow Apollo
Sister Sledge Manchester Apollo
Chic Hammersmith Odeon

Penetration Birmingham Digbeth Civic Hall
Siouxsie/Banshees Hull City Hall
Boomtown Rats Aberdeen Capitol
Ruts Bristol Romeo & Juliets
Undertones Newcastle City Hall
The Selector Plymouth Montrose

Tuesday Oct 9

Darts Dundee Caird Hall
Sister Sledge Birmingham Odeon
Chic Hammersmith Odeon
Siouxsie/Banshees Ipswich Gaumont
Boomtown Rats Aberdeen Capitol
Stiff Little Fingers Blackburn St. Georges Hall
Merton Parkas Cardiff University
Ruts Portsmouth Locarno
The Selector Exeter Routes

Wednesday Oct 10

Darts Aberdeen Capitol
Penetration Cardiff Top Rank
Siouxsie/Banshees Brighton Conference Centre
Buzcocks Belfast Ulster Hall
Boomtown Rats Glasgow Apollo
UK Subs Manchester University
Fat Larry's Band Brighton Top Rank
Merton Parkas Nottingham University

Thursday Oct 11

Siouxsie/Banshees Chelmsford Odeon
Buzcocks Portrush Kelly's
Boomtown Rats Glasgow Apollo
Stranglers Derby Assembly Rooms
Stiff Little Fingers Bournemouth Locarno
Fat Larry's Band Bournemouth Maison Royale
Merton Parkas Bath Pavilion
Ruts Wolverhampton Civic Hall
The Selector Bournemouth Town Hall

Friday Oct 12

Darts Carlisle Market Hall
Chic Birmingham Odeon (2 shows)
Penetration Wakefield Unity Hall
Ruts Newcastle Mayfair Ballroom
UK Subs Newport Shropshire Village
Stiff Little Fingers Cambridge Corn Exchange
Revillos Egham Royal Holloway College
Lene Lovich Sheffield Polytechnic (2 shows)
Fat Larry's Band Swindon Brunel Rooms
Gladys Knight/Pips Newcastle City Hall
Merton Parkas Keele University
Madness Camden Electric Ballroom
The Selector Birmingham Digbeth Civic Hall

Saturday Oct 13

Darts Preston Guildhall
Siouxsie/Banshees Lewisham Odeon
Buzcocks Cork City Hall
Ruts Manchester Factory
UK Subs Nottingham Sandpiper
Stranglers Leeds University
Revillos Northampton Cricket Ground
Penetration Glasgow Strathclyde University

Lene Lovich Loughborough University
Gladys Knight/Pips Glasgow Apollo
Merton Parkas London Chelsea College
The Selector Camden Electric Ballroom

Sunday Oct 14

Darts Halifax Civic Hall
Penetration Newcastle City Hall
Boomtown Rats Preston Guildhall
Ruts Redcar Coatham Bowl
UK Subs Jacksdales Grey Topper
Stranglers Sheffield Top Rank
Stiff Little Fingers Cardiff Top Rank
Lene Lovich Swansea Top Rank
Squeeze Bristol Locarno
Merton Parkas Poole Wessex Hall

Monday Oct 15

Darts Newcastle City Hall
Siouxsie/Banshees Hammersmith Odeon
Boomtown Rats Stoke Trentham Gardens
Stranglers Birmingham Top Rank
Stiff Little Fingers Birmingham Digbeth Civic Hall
Undertones Wolverhampton Civic
Lene Lovich Malvern Winter Gardens
Squeeze Sheffield Top Rank
Merton Parkas Bristol Romeo & Juliets

Tuesday Oct 16

Darts Bridlington Spa Pavilion
Boomtown Rats Leicester Granby Halls
UK Subs London Marquee
Stiff Little Fingers Manchester Polytechnic
Undertones Blackburn King Georges Hall
Lene Lovich Exeter Routes Club (2 shows)
Squeeze Manchester Apollo
Gladys Knight/Pips Southampton New Theatre
Merton Parkas Nottingham Trent Polytechnic
Ruts Leicester University

Wednesday Oct 17

Darts Middlesbrough Town Hall
Boomtown Rats Sheffield City Hall
UK Subs London Marquee
Stiff Little Fingers Brighton Top Rank
Undertones Bradford St. Georges
Tourists Bradford University
Squeeze Liverpool University
Gladys Knight/Pips Birmingham Odeon

Thursday Oct 18

Darts Middlesbrough Town Hall
UK Subs London Marquee
Stiff Little Fingers Coventry Locarno
Revillos Sheffield Limit
Undertones Derby Assembly Hall
Penetration Portsmouth Locarno
Skids Cleethorpes Winter Gardens
Tourists Manchester UMIST
Stranglers Southampton Gaumont
Squeeze Blackpool Tiffanys
Gladys Knight/Pips Coventry Theatre
Merton Parkas Blackpool Norbreck Castle



**PSSST!
WANNA
FREE
BADGE?**

If you can stop pogoing to our free flexi-disc for just one moment, here's the news we promised you of another amazing how-do-they-do-it? free gift. See the lapel badges illustrated left of this message — how'd you like to have one FREE?

One of these badges — crafted from the finest metal alloy in the colours illustrated — will appear cover-mounted on the front of the next issue of The World's Most Generous Music Mag.

That's right — **ABSOLUTELY FREE** with the next issue, on sale October 18. There are no postage snags, no catches at all unless you count the one on the back to pin the badge to your lapel! Simply purchase the next Smash Hits and you'll have a free badge too.

(Note: The badges are actual size, as shown. Each issue will have ONE of the set of five on the cover. If you don't get the particular badge you want, most you can swap them among your friends.)

But the goodies don't stop there. Competition prizes in the next issue will include another superb portable mini-TV set PLUS 25 copies of the brand new Police album.

Blondie will be occupying the centrespread in colour, and our featured acts will be Bob Geldof of the Boomtown Rats, Boyer III and The Damned (we actually found someone crazy enough to talk to them!). Add the usual hit songwords, photos, news and reviews, stir well, bake in a hot oven and you've got a dish for all tastes.

But again, we remind you that there'll be a rush on news shops to snaffle these free badge issues. So, to avoid disappointment, get along to your newsagent and place a firm order right away for Smash Hits every fortnight. There's a form you can use on page 24.

Don't forget, the next Smash Hits — with free badges — will be on sale October 18.

**Remember
Fortnightly
Is More
Fun!**



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