

# SMASH HITS

**FORTNIGHTLY**

**30p** January 24-February 6 1980

**Words to the TOP SINGLES**  
including

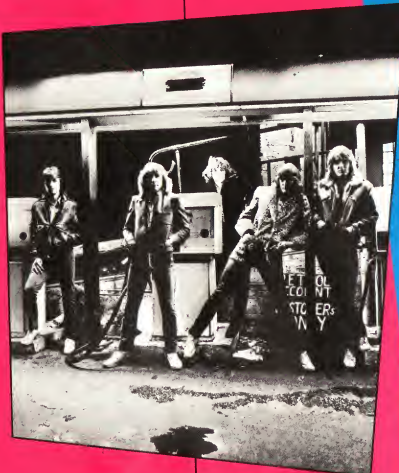
**Someone's Looking**  
**Mama's Boy**  
**Spirits Having Flown**

**SPARKS**  
**THE BEAT**  
**KC AND THE**  
**SUNSHINE BAND**

**M**  
**PRETENDERS**  
**in colour**

**LENE LOVICH ALBUMS TO BE WON**





## Babe

By Styx on A&M Records

Babe, I'm leaving  
I must be on my way  
The time is drawing near  
My train is going  
I see it in your eyes  
The love, the need, your tears  
But I'll be lonely without you  
And I'll need your love to see me through  
So please believe me  
My heart is in your hand  
I'll be missing you

('Cause) You know it's you, babe  
Whenever I get weary  
And I've had enough  
Feel like giving up  
You know it's you, babe  
Giving me the courage  
And the strength I need  
Please believe that it's true  
Babe, I love you

*Repeat last verse*

Babe, I'm leaving  
I'll say it once again  
And somehow try to smile  
I know the feeling we're trying to forget  
If only for a while  
'Cause I'll be lonely without you  
And I'll need your love to see me through  
So please believe me  
My heart is in your hands  
'Cause I'll be missing you  
Babe I love you  
Babe, I love you, ooh, babe

*Words and music by D. De Young.  
Reproduced by permission Stygian Songs.*

## Young Blood

By UFO on Chrysalis Records

Young blood, where you going now?  
Young blood, where you going now?

I didn't mind it when you left me, honey  
But I miss you, ain't it the truth?  
I haven't given up hanging on the phone  
But all I hear is the proof

*Chorus*  
Oh another night and I'm thinking what's going wrong?  
You say you love me but does love take this long?  
Rebel, all these dreams are broken  
Rebel, let me solve them  
Stop your running away

Young blood, ooh tell me, where you going now?  
Young blood, ooh tell me, where you going now?

It's never, never, we're fools forever  
Turning gold in our hands  
There's no magic, it all seems tragic  
'Cause it slips through our fingers like sand

*Repeats chorus and 1st line to fade*

*Words and music by Wray/Mogg.  
Reproduced by permission Third Music/Chrysalis Music  
Ltd.*



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Jan 24-Feb 6 1980 Vol 2 No. 2

Right then — never mind the wintry weather — here's the latest batch of hot stuff from the charts to brighten you up! Apart from all the usual songwords, posters and interviews listed below, we've also got a fab new prize for our top crossword winner — a stereo record player! See page 13 for details. We've also got a couple of teeny apologettes as well, actually. Firstly, due to pressure of space, we've had to hold over your Pole Vaulting, er, Poll Voting, form once more. V. sorry and all that, but we're definitely aiming for next issue, OK? Secondly, if you've sent away for our badges and haven't received anything yet — don't worry. The big demand has cleaned us right out, but we're having some more made and they'll be on their way to you as soon as poss, OK? Till then, here's plenty to be getting on with . . .



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FRONT COVER PIC: ANDREW DOUGLAS

# JOE JACKSON

on  
A&M  
Records

What the hell is wrong with you tonight?  
I can't seem to say or do the right thing  
Wanted to be sure you're feeling right  
Wanted to be sure we want the same thing

She said, I can't believe it  
You can't possibly mean it  
Don't we all want the same thing?  
Don't we?  
Well who said anything about love?  
No not love she said  
Don't you know that it's different for girls?  
(Don't give me love)  
No not love she said  
Don't you know that it's different for girls?  
You're all the same

Mama always told me save yourself  
Take a little time and find the right girl  
Then again don't end up on the shelf  
Logical advice gets you in a whirl

I know a lot of things that  
You don't, you wanna hear some  
She said, just give me something  
Anything  
Well give me all you got but not love  
No not love she said  
Don't you know that it's different for girls?  
(Don't give me love)  
No not love she said  
Don't you know that it's different for girls?  
You're all the same

Who said anything about love?  
No not love she said  
Don't you know that it's different for girls?  
(Don't give me love)  
No not love she said  
Don't you know that it's different for girls?  
(Don't give me love)

*Repeat last lines to fade.*

Words and music by Joe Jackson.  
Reproduced by permission Albion Music Ltd.

# IT'S DIFFERENT FOR GIRLS



PH. SHEILA ROCK



PH. GARY LEIGHTON



PH. BBC

## angels

by Lene Lovich on stiff records

The angels are watching over me  
Constantly they say  
The angels are always close to me  
In every game I play  
And if I win or lose  
I know they'll see me through  
The angels watch my every move

Confused and lost like there's no way out  
'Til I see a light shining from above  
So I raise my head to salute the sky  
And I feel that light take my spirit high

*Repeat 1st verse*

I could close my mind to a lot of things  
But tonight's a night for remembering  
There's a place for me on the other side  
When they call my name for that final ride

*Repeat 1st verse*

Words and music by Lene Lovich/Les Chappell.  
Reproduced by permission Street Music Ltd.

# Someone's Looking At You

By The Boomtown Rats On Ensign Records

On a night like this I deserve to get kissed at least once or twice

You come over to my place, you're screaming blue murder needing someplace to hide  
Well I wish you'd keep quiet

Imaginations run riot  
In these paper-thin walls  
And when the place comes ablaze with thousand dropped names

I don't know who to call  
I got a friend over there in the government block  
And he knows the situation and he's taking stock  
I think I'll call him up now  
Gonna put him on the spot, tonight

They saw me there in the square when I was shooting my mouth off

About saving some fish  
Now, could that be construed with some radicals' views  
or some liberals' wish?

Oh, oh it's so hot outside  
And the air is so sweet  
And when the pressure drop is heavy I don't wanna hear you speak

You know most killing is committed at 90 degrees  
And when it's too hot to breathe  
And it's too hot to think

There's always someone looking at you, wooh-oh-oh-oh  
S-s-s-someone's looking at you, wooh-oh-oh-oh  
They're always looking at you, wooh-oh-oh-oh  
Tonight they're looking at you, tonight

And I wish you'd stop whispering  
Don't flatter yourself, nobody's listening  
But it makes me nervous, those things you say  
You may as well  
Shout it from the roof  
Scream it from your lungs  
And spit it from your mouth  
And if you fall on deaf ears  
To unburden your fears  
There's a spy in the sky  
There's a noise on the wire  
There's a tap on the line  
For every paranoid's desire

Repeat chorus and ad lib

On a night like this I deserve to get kissed at least once or twice

Words and music by Bob Geldof.  
Reproduced by permission Sower Fine Hits/  
Zomba Management and Publishers Ltd.





# Sara

By Fleetwood Mac on Warner Bros. Records

Wait a minute baby  
Stay with me a while  
Said you'd give me light  
But you never told me 'bout the fire

Drowning in the sea of love  
Where everyone would love to drown  
But now it's gone  
It doesn't matter what for  
When you build your house  
Then call me home

And he was just like a great dark wing  
Within the wings of a storm  
I think I had met my match  
He was singing, and undoing, and undoing the  
laces  
Undoing the laces

In the sea of love  
Where everyone would love to drown  
But now it's gone  
They say it doesn't matter any more  
If you build your house  
Then please call me home

Sara, you're the poet in my heart  
Never change and don't you ever stop  
Now it's gone  
No, it doesn't matter any more  
When you build your house  
I'll come by  
Sara, Sara

Repeat and ad lib to fade

Words and music by Stevie Nicks.  
Reproduced by permission Bright Music Ltd.

# Escape (The Piña Colada Song)

By Rupert Holmes on Infinity Records

I was tired of my lady, we'd been together too long  
Like a worn out recording of a favourite song  
So while she lay there sleeping I read the paper in bed  
And in the personal columns there was this letter I read  
"If you like pina coladas and getting caught in the rain  
If you're not into yoga, if you have half a brain  
If you'd like making love at midnight in the dunes on the Cape  
Then I'm the love that you've looked for, write to me and escape"

I didn't think about my lady, I know that sounds kind of mean  
But me and my old lady have fallen into the same old dull routine  
So I wrote to the paper, took out a personal ad  
And though I'm nobody's poet I thought it wasn't half bad  
"Yes I like pina coladas and getting caught in the rain  
I'm not much into health food, I am into champagne  
I've got to meet you by tomorrow noon  
and cut through all this red tape  
At a bar called O'Malleys where we'll plan our escape"

So I waited with high hopes and she walked in the place  
I knew her smile in an instant, I knew the curve of her face  
It was my own lovely lady and she said "Oh it's you"  
Then we laughed for a moment and I said "I never knew  
That you like pina coladas and getting caught in the rain  
And the feel of the ocean and the taste of champagne  
If you'd like making love at midnight in the dunes on the Cape  
You're the lady I've looked for, come with me and escape"

If you like pina coladas and getting caught in the rain  
If you're not into yoga, if you have half a brain  
If you'd like making love at midnight

Words and music by Rupert Holmes.  
Reproduced by permission Warner Bros. Music.



SUBJECT: THE BOOMTOWN ARTS

REF: SOMEONE'S LOOKING AT YOU

CASE FILE NO.:  
ENY 34/45 RPM



44 Seymour Place, London, W.1

RELEASE DATE: JAN. 18

B

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Z

## PAUL WELLER — PUBLISHER!

PAUL WELLER'S book publishing venture has got off the ground with the first volume of poetry from Dave Weller, "Notes From A Hostile Street".

The company, called Riot Stories Ltd, has been set up to give young and deserving authors an outlet. Copies of the book cost 90p (incl. postage) from And Son Music, Flat 3, 1 Hyde Park Place, London W.2. Cheques and postal orders should be made payable to Riot Stories Ltd.



**HUGH CORNWELL** of The Stranglers was sentenced to eight weeks in prison at West London Magistrates Court the other week for being caught in possession of dangerous drugs. Cornwell, who was arrested in Hammersmith last November, is currently free on bail pending an appeal.

**TOM PETTY** and The Heartbreakers return to these shores in February to promote their recently released third album, "Damn The Torpedoes". They begin at Leeds University on February 22nd and continue in this fashion: Glasgow Apollo (23), Edinburgh Usher Hall (24), Newcastle City Hall (25), Liverpool Empire (26), Brighton Dome (28), Southampton Gaumont (29), Manchester Apollo (March 1), Bristol Colston Hall (2), Birmingham Odeon (5), Hammersmith Odeon (6).

8 SMASH HITS

## RADAR TRAP

**MYSTERY SURROUNDS** the current recording plans of Elvis Costello. Since his British record company, Radar, went out of business a few months ago, there's been some uncertainty about what label his new album, recently completed in Holland, and single will be released on.

There were rumours that the single, an old Sam and Dave song called "I Can't Stand Up For Falling Down" backed by his own version of "Girls Talk", would be appearing as a one-off on Two Tone. Indeed a few hundred copies were pressed for promotion purposes before the idea was scrapped. It now looks as though it will be released on a new independent label called Off Beat Records.

Warner Brothers, who took over Radar, are taking legal action to try to prevent Elvis going to another label and it's feared that he could find himself locked in the kind of prolonged legal struggle that kept Bruce Springsteen from working for over a year not long ago.

The trouble seems to stem from the fact that Elvis's contract with Radar was kept on a friendly word of mouth basis and never actually signed. Nick Lowe, who is managed by the same people and signed to the same label, will probably find himself facing similar problems.



PHOTO: PAUL SLATTERY



## FINGERS OUT!

**STIFF LITTLE FINGERS** release their second album, "Nobody's Heroes", on March 14th and will be touring throughout that month to promote it.

They begin at Aberystwyth on March 5th and carry on as follows: Derby King's Hall (6), Liverpool Mountfort Hall (7), Bournemouth Stateide (9), Bristol Colston Hall (10), Leicester University (11), Brighton Top Rank (12), Guildford Civic (13), Birmingham Civic (14), St Austell New Cornish Riviera (15), Sheffield Top Rank (17), Manchester Apollo (18), Cardiff Top Rank (19), Hemel Hempstead Pavilion (20), Cambridge Corn Exchange (21), Southampton Gaumont (22), London Hammersmith Odeon (23), Bradford St Georges Hall (24), Cleethorpes Winter Gardens (25), Wakefield Community Hall (26), Edinburgh Odeon (28), Aberdeen Capitol (29) and Glasgow Apollo (30).

The band have been trying to fix a date in the North East of England without success. Because they refuse to play Newcastle's Mayfair Ballroom which operates a ban on under-eighteens and cannot play the City Hall because of a local council ban, they have been unable to find a suitable venue in the area. However, they are still looking into the possibility of finding a solution.

The album will be preceded by a new single, "At The Edge", on February 1st.

## MADNESS SPREADS

**MADNESS PLAY** a handful of British dates at the beginning of February including one exclusive gig for the under-sixteens. The dates are as follows: Manchester Apollo (Feb 9), Liverpool Empire

(10), Glasgow Apollo (11) and Birmingham Odeon (12). Ticket prices for these shows will be £3.00, £2.50 and £2.00.

The special under sixteen show is a matinee at London's Hammersmith Odeon on Saturday February 15th at 11.30a.m. Tickets at £1.00 are available through the usual outlets.





PHOTO BY STEVEN BENSON

## ROBINSON RETURNS

TOM ROBINSON is making a return to musical activities with a new band called Sector Twenty Seven formed with bass player Jo Burt. The other members are Stevie B on guitar and Derek The Menace on drums.

Tom is keen to stress that this is not just another line-up of TRB and he doesn't plan to use more than a couple of his old songs in the live set, if any at all. He and Burt have written a number of new songs and are planning to get the band on the road this month with a number of small dates before they think about anything like recording.

## REGENTS RULE OK!

WE HAVEN'T had much of it yet, we'll grant you, but one of the best chart entries so far this year has to be "7 Teen" by The Regents.

Although you'd be hard pressed to spot it, "7 Teen" was in fact recorded at home in the guys' own four track studio. Pretty simple by modern standard maybe, but it helps keep the sound the way The Regents say they want it: simple and clean, yet tight and gutsy. Martin and Damian played all the instruments, then the vocals were added by all four. In addition, Martin and Damian wrote the song and produced the whole thing.

The Regents are keeping pretty quiet about their past history, but we did manage to coax it out of them that Martin and Damian used to be in a band called Out To Lunch who had a single out on Logo not so far back. The girls, however, gave nothing away!

Incidentally, there are two versions of "7 Teen" on the go. Those of you fast enough off the mark might get hold of the uncensored version which later had to have a word altered to permit the record airplay. Modesty forbids us to tell you exactly what the word was, but see what your fertile little minds can conjure up around the word "reaction"!

The Regents: (Left) Damian and Kath, (right) Martin and Blic. What do you mean, which one's which?!



## SQUEEZE DUE IN

SQUEEZE HAVE announced a February tour to coincide with the release of their third album, "Argy Bargy".

Beginning at Cambridge University on February 11th, it takes in Reading University (12), Southampton University (13), Canterbury Odeon (14), Norwich East Anglia University (15), Colchester Essex University (16), Dunstable Queensway Hall (17), Leicester University (March 1), Bristol Locarno (2), Loughborough Town Hall (4), Brighton Top Rank (5), Nottingham University (7), Birmingham Odeon (8), Sheffield Top Rank (10) and Wakefield Unity Hall (11). More dates will be announced in due course.



FOLLOWING a brief European tour, The Headboys continue their "highly selective" British dates at London Nashvino on January 25, followed by York College of Ripon & St. John (26), High Wycombe Nags Head (31), Sheffield Polytechnic (Feb. 1), London Rock Garden (2), London Marquee (13) and Edinburgh Astoria (21).

PUBLIC IMAGE Ltd's "Metal Box" set will be released as a conventional double album called "Second Edition" on February 22nd.

UFO HAVE added an extra London date to the three that they have already announced. They now play four dates at Hammersmith Odeon: February 3rd, 4th, 5th and 7th.

## ALL TIME TOP TEN:

Bill Hurley (The Inmates)



- 1) ELVIS PRESLEY: Jailhouse Rock (RCA). My all time favourite record with Elvis at his raw-voiced best.
- 2) OTIS REDDING: Shake (Live version) (Stax). One of the best live performances ever recorded.
- 3) THE ROLLING STONES: Brown Sugar (Rolling Stones). The ultimate dance record for parties.
- 4) THE WHO: Anyway, Anyway, Anywhere (Track). Has a great guitar sound and features some incredible Keith Moon drumming.
- 5) WILSON PICKETT: Hey Jude (Atlantic). A cover version which actually tops The Beatles' original.
- 6) BRENDA LEE: Sweet Nothings (Brunswick). One of the most underrated of all the girl singers. A great record.
- 7) STEVIE WONDER: I Don't Know Why (Tami Motown). One of his earliest and best records. Great breathless vocals.
- 8) THE ANIMALS: We Gotta Get Out of This Place (Columbia). Carries a great bass line and slowly builds up the tension.
- 9) SEX PISTOLS: Pretty Vacant (Virgin). Great overall sound. The louder played the better.
- 10) FRANK SINATRA: Strangers In The Night (Reprise). One of his best ballads of the sixties.

VETERAN Rock and Roller Jerry Lee Lewis plans to tour Britain during February. He opens at Sheffield's Fiesta Club on February 9th and continues with Manchester Apollo (10), Newcastle Mayfair (13), Slough Fulcrum Theatre (14), Derby Talk Of The Midlands (15), Chester Deaside Leisure Centre (16) and London Rainbow Theatre (17). Supporting him on all dates will be gospel group J. D. Sumner and The Stamps who recorded frequently with the late Elvis Presley.

# TRYOUTS FOR THE HU

Ryan Kelly finds out that it's not only Sparks' music that's changed.

THE STRANGEST musical brothers to have arrived, disappeared without trace, and then re-emerged anew in the past ten years must be the siblings Mael. But if they, as Sparks, are the stars of this piece, then Giorgio Moroder is doubtless the guest celebrity that gets the whole show on the road.

These days the Italo-German producer seems to take an odd delight in taking the most unlikely — and often the most out of favour — artists and reshaping them with arrangements so spick and grand that even their most ardent enemies are grudgingly won around.

But Moroder's finest achievement must be in picking up the shambling played-out

remains of the once fine Sparks, plugging the dubious twosome into the mains and making them into what the music business would term "a viable proposition" once more.

And all the signs are that the Brothers Mael have learned a sharp lesson during their lean days. Once the inflated egotists the music press shot down — with some justification — Sparks retreated into foul-mouthed "defences" of their "genjus". From that moment they faded fast, plodding through a series of disastrous albums, getting ridiculed when attempting to conquer their American homeland and generally reaching the lowest mofest depths.

Worst of all, their long-suffering loyal fan following dwindled in the face of their

unrelenting priggishness — until it appeared that Mother Earth had turned her back for the last time.

Just when everybody had forgotten them in came our friend electric — and just look at them go! Top Of The Pops, cameras, interviews, lights, action, just like the old days. And on the evidence of my meeting with the smothered brothers, they seem to have realised that no band is an island. (Apologies to Virgins.)

These days Ron and Russell accept that the world will still turn without them — though Ron still needs persuading that the moustache/idiot routine should have been buried with albums like "Big Beat". Indeed, Ron plays the part up to a tee.

While I was still ogling with the hotel lobby clerk as to my

rights of entry, up swished the imposing man himself; his smart business attire hideously underscored by that Veronica Lake hairstyle and that dead caterpillar on his upper lip.

With a nervous frown he waves the jobsworth away and sends me in the vague direction of Russell's trail — before fading away to be darkly intellectual somewhere no doubt — or at least that's what his brother tells me.

RUSSELL MAEL is still boyish, bony, and it would now seem bemused.

He orders me coffee and we set to discussing the whys and wherefores of The Human League — another band who trade in the art of mesmerizing beeps and punch card patterns, at whose London concert he had been the night before. Surprising, perhaps, for as the Maels reside in sunny Los Angeles it would seem unlikely that they would be interested in our wonderful "roots" gig circuit. "Well, back home there's just not the intimacy that this country affords to rock. People are not interested in, ah, specialist things so much — particularly electronic groups at the moment — which of course is more or less the future of rock." And that's currently your passion?

"Sure, I don't get much chance to check out the current British scene, but when I'm here I like to get out to gigs occasionally — and The Human League are a pretty special band."

I ask how their own electronic forays with Moroder came about.

"Well, when we decided to make the last album we had decided not to use guitars — to have a complete change in accordance with our new material, and so the obvious choice was synthesizers and keyboards. We approached a few producers and when Giorgio showed interest we were more than pleased, particularly as he's in so much constant demand these days.

"So," he continues slowly, "we got together, threw a few ideas around and decided the pairing would work. I think he saw working with us as a challenge, because he was used to working more with out-and-out disco artists, and up until then we had been a pure rock band."

I wonder how to put the next question to such a reformed and obliging character. Russell, did you wonder if you'd make it back into the charts, seeing as more than a few fans disappeared way back when?



PHOTOS: ANDREW COUGHLIN

# HUMAN RACE (PART 2)

"Yeah, we did lose quite a lot of our fans for a while when we returned to America because it seemed as though we had simply disappeared. Some have come back because they like our new sound but a lot are younger kids who have picked up on us through the discos, and because now we are back in the public eye.

"In the States though we've always had a tough time, as have a lot of the newer bands, because we just don't fit into the nicely labelled categories American radio stations work upon. We don't fit into the brackets — in the past were we rock or pop? Now are we disco or just plain weird? If you don't fit it's easiest for them to ignore you."

But you are happy then with the current sound . . .

"Definitely", Russell affirms. "I see, the last album was never as 'planned' sounding as people seem to think. We weren't sure what the hell was going to happen, but it came out fresh, sharp and punchy.

"At the time we got so into it that we suggested that guitars were obsolete — yet on our new album there's a whole load of guitars and any other suitable instruments that came to hand. We considered what to use on the new one carefully — and decided that it would be ridiculous to close off everything but synthesizer possibilities.

"The big danger was making the new one, 'Number One In Heaven' volume two — and I think we've avoided that."

RUSSELL THEN asks if I need another coffee. With politeness to match his own, I reply that only if he is having one — and without prompting Russell briefs me on the rigours and disciplines of his and his brother's diet, which are strict, and for the sake of print, dull. Food freaks are a serious breed.

Once back onto music, however, I enquire about the brothers' relationship with Moroder — and from Russell's reverent tones I detect more than a little hero worship.

"Aw, Giorgio's a wonderful guy", Russell beams. "He's from a really poor background and consequently since he's made it big he's tended to catch up on his lost years. I remember after a day or so of recording I took him to one side to ask him who the guy was, who was brooding in the studio shadows.

"It turned out to be Pete Bellotte — who as you probably know is Moroder's right hand when producing. Bello is quiet, and more the type people expect

Moroder to be — but Giorgio is crazy. He spent about a week in the studio with us asking every five minutes what we thought of his hair transplant!"

So is this the big romance for Sparks now they've backed the winner?

"Uh-uh," Russell shakes his head. "I doubt whether we'll be making another album after this next one with him."

What's the new one called? "Terminal Jive," he answers with a broad grin.

A couple of years back Russell Mael wouldn't have been able to put his tongue that firmly in his cheek.

It's still a risky move to team up any artist with Moroder, however. Even though the up-coming album was in the main written by the Maels, anything which Moroder and Bellotte handle inevitably, and indelibly, comes out the other end of the computer bearing the duo's own distinctive stamp.

MY TIME with Russell meandered on but apart from being encouraging in his new readjusted state of mind, his conversation never escaped from his politeness and determination to push product.

On leaving I got a tape of their excellent new single from "Terminal Jive" called "When I'm With You" — a deceptively twee sounding semi-balled that grows into what is without doubt the finest moment of the reborn Sparks. Out have gone the over-the-top sound effects and self indulgence in their new electronic toys that occasionally took the edge from the last platter, and their sounds have become more paced and melodic.

It must remind the Mael Brothers of a song they once wrote . . .



PHOTOGRAPH BY PAUL DOVILE

# Better Love Next Time

By Dr Hook on Capitol Records

I'm your friend you can talk to me  
I read your face I see misery  
'Cause the one you love has left you dry  
Don't start believing that you're gonna die  
Just pick your heart up off the floor  
And try, try again

**Chorus**  
You'll find better love next time, babe  
Don't give up and I know you're gonna find  
Better love next time, babe  
Someone will be waiting down the line  
With better love, better love,  
Better love, better love next time

Sometimes it's better to let it all go  
I've been there and I think I should know  
So have a good cry, wash out your heart  
If you keep it inside it'll tear you apart  
Sometimes you lose but you're gonna win  
If you just, if you just keep hanging in

Repeat chorus to fade

Words and music by Phippen/Keith/Slate.  
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# I'm In The Mood For Dancing

By The Nolans on Epic Records

(Ooh) I'm in the mood for dancing,  
romancing  
Ooh I'm giving it all tonight  
I'm in the mood for dancing  
I feel like dancing  
Ooh so come on and hold me tight

Dancing (dancing) I'm in the mood, babe  
So let the music play  
Ooh I'm dancing (dancing)  
I'm in the groove, babe  
So get on up and let your body sway (let  
me sway)

I'm in the mood for dancing, romancing  
You know I shan't ever stop tonight  
I'm in the mood for dancing  
Feel like dancing  
Ooh from head to my toes  
Take me again  
And heaven who knows  
Just where it will end  
So dance, yeah let's dance  
Come on and dance  
Dance, yeah let's dance  
Come on and dance

Repeat 1st verse

Dancing (dancing) just feel the heat babe  
That's all you've gotta do  
I can't stop dancing (dancing)  
So move your feet babe  
'Cos honey when I get up close to you  
(close to you)

I'm in the mood for dancing, romancing  
You know I shan't ever stop tonight  
I'm in the mood, I'm in the mood, I'm in  
the mood to dance  
Yeah let's dance  
Come on an' dance  
I'm in the mood so baby dance  
Yeah let's dance  
Come on an' dance  
I'm in the mood to take a chance  
Yeah let's dance  
Come on an' dance  
Get on your feet now baby dance  
Yeah let's dance  
Come on an' dance  
Can't you hear the music baby dance

Words and music by Findon/Myers/Puzey  
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## You'll Lovich To Death!

... the new Lene Lovich album that is, and also the Smash Hits crossword's new first prize of a Ferguson stereo record player set-up ideal for those of you who listen to music with both ears. The playing deck is illustrated here (note: the speakers wouldn't stay still long enough to be photographed). This is how it works: the first correct entry opened after the closing date (February 6) wins the stereo player plus a copy of Lene's new "Flex" album. The next 25 correct entries opened each cop a copy of "Flex". Now how can you resist such an opportunity ...

# WIN THIS GREAT STEREO RECORD PLAYER

(INCLUDES SPEAKERS)



## How to enter

Simply solve our crossword puzzle, writing the answers in ink, pen or ballpoint. Complete the coupon with your own full name and address, then cut it out and post it in a sealed envelope addressed to: SMASH HITS (Crossword No. 30), 117 PARK ROAD, PETERBOROUGH PE1 2TS.

Make sure it arrives not later than February 6, 1980, the closing date. Sender of the first correct entry checked after the closing date will win the Ferguson stereo system. Senders of the next 25 correct entries will each receive a copy of the Lene Lovich album. The Editor's decision on all matters relating to the competition will be final and legally binding. No correspondence can be entered into. The competition is open to all readers in Great Britain, Northern Ireland, Eire, Channel Isles and the Isle of Man, excluding employees (and their families) of Smash Hits and East Midland Allied Press.

## ACROSS

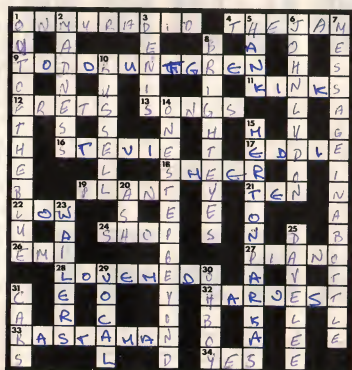
- 1 Selector smash (2,2,5)
- 4 The original Mod revivalists (3,3)
- 9 US rock singer and studio wizard who produced "TRB 2"; his back-up band is called Utopia (4,8)
- 11 Old wave rock band fronted by Ray Davies
- 12 Worries? Or parts of a guitar?
- 13 Stevie Wonder's were in the key of life
- 16 Ms Nicks of the Mac
- 17 He of the Hot Rods?
- 18 Queen: "..... Heart Attack"
- 19 There's something growing in Led Zeppelin!
- 21 Like Prince Buster's skwa commandments
- 22 David Bowie LP
- 24 "..... Around" was one of The Miracles' earliest hits
- 26 Label for which both Cliff Richard and the Geng Of Four record!
- 27 Instrument shared between Philip, Ian or Davell!
- 28 This one's for history students (or your dad!): What was The Beatles' first ever hit? (4,2,2)
- 32 The farmer's (and Floyd's) favourite label?
- 33 Bob Marley: "..... Vibration"

## DOWN

- 34 Another old wave outfit, this one features Rick Wakeman's keyboards
- 1 Monster-selling ELO LP (3,2,3,4)
- 2 Send Sam to sort these boys out! (anagram)
- 3 A Blondie No 1
- 5 Bespectacled Shad
- 6 Mr Rotten's new public image! (4,5)
- 7 Castaway communication? (7,2,1,6)
- 8 The No 1 hit from "Watership Down" (6,4)
- 10 A Spark brother
- 11 It's 2 down going one better than everyone else! (3,4,6)
- 15 Mod combo who had a minor hit with "You Need Wheels" (6,6)
- 20 Remains of the Wishbone?
- 23 The premier reggae group
- 25 Two-thirds of a hairy Radio 1 person (4,3)
- 29 Turns an instrument into a song
- 30 Teds TV show named after a vintage r'n'r hit (2,3)
- 31 Gary Numan hit / Or a US rock band

## ANSWERS TO CROSSWORD No 28

ACROSS: 1 "Gangsters"; 5 Buggles; 8 "I'm Not In Love"; 9 "White Riot"; 10 "It's Raining"; 13 "(I Love) America"; 14 Emerson (Lake & Palmer); 16 (John) Peel; 18 "(Golden) Years"; 20 Andrew Gold; 22 "Sail On"; 23 Blondie; 25 (Paul) Simonon; 26 Rico; 27 (Real) Thing; 29 Charts; 32 Art (Garfunkel); 33 Single; 34 Spinning; 35 Labels.  
DOWN: 1 Gloria Gaynor; 2 "No More Tears"; 3 Tim Rice; 4 Sitar; 6 "Givin' Up (Givin' In)"; 7 Special(s); 11 Tamia Motown; 12 "I Love (America)"; 15 Rods; 17 Eddie Cochran; 19 "Sailing"; 21 Generation X; 23 Banshees; 24 Mohair; 28 "Making Plans For You"; 30 Herb (Alpert); 31 Real (Thing).



No. 30

Name BRIAN McCLOSKEY Age 10

Address \_\_\_\_\_

DERRY N. IRELAND

Winners of Crossword No. 28 are on page 33.

15/12/84

BREC

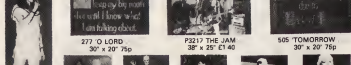
# POSTERS



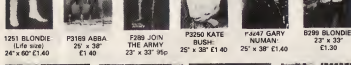
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| 8167 THE WHO           | B258 PAULINE (Penetration)   | P201 SHAM 66         | P208 DONNA SUMMER      |
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| 8213 OLSEN             | B284 NEV. YOUNG              | P3244 JUDGE TOLKIE   | P3245 BRYAN FERRY      |
| 8218 KISS              | B288 SUPERTRAMP              | P3246 JUDGE TOLKIE   | P3248 STRINGS (POLICE) |
| 8220 JAN DURY          | B271 BRUCE SPRINGSTEEN       | P3249 CLIFF RICHARD  |                        |
| 8221 BLONDI            | B278 RACHEL BRYET            |                      |                        |
| 8224 JOHNNY ROTTEN     | B282 LENE LOVICH             |                      |                        |
| 8225 THE CLASH         | B287 DRE STRAITS             |                      |                        |
| 8226 GAYE ADVERT       | B288 CHEAP TRICK             |                      |                        |
| 8227 THE STRANGLERS    | B291 LED ZEPPELIN            |                      |                        |
| 8228 THE JAM           | B293 THE WHO                 |                      |                        |
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Happy New Year and welcome to the '80's. Even though the charts are getting back to normal after the Xmas period, there still doesn't seem to be a great deal of new disco and soul sounds around. But don't worry I've done my best, so have faith and read on.

Roy Ayers' new album "No Stranger To Love" (Polydor) has quite a few good tracks, my favourite being "Don't Stop The Feeling". I noticed it was quite popular at a few clubs I was at over the weekend. Another track that was in great demand was "Rockers Choice" by Xanadu & Sweet Lady. The backing sound on this reggae number reminds me of Chic's "Good Times", but I seem to be the only person who thinks so as every one I've asked disagrees! Try and get hold of a copy — it's on the Joe Gibbs label.

A new name on the scene is Tony Rallo and his Midnite Band, who have an album out titled "Burnin' Alive" (Casablanca). The best track on the album is "Holding On", and also worth a listen is the instrumental version

of the same. A couple of smoochies for you romantics are Kool & The Gang's new single "Too Hot" (Mercury) and the new one by the Commodores "Wonderland" (Motown).

The Whispers have a great album out at the moment, simply titled "The Whispers". Two of the best tracks are "And The Beat Goes On" and "My Girl", and I think the first one would make a perfect single. The Players Association are also back on the scene with an album titled "We Got The Groove" (Vanguard). Remember their hit of last year "Turn The Music Up"? The new album sounds pretty good to me, and two tracks that I can't seem to forget are "The Get Down Mellow Mellow Sound" and "We're Almost There".

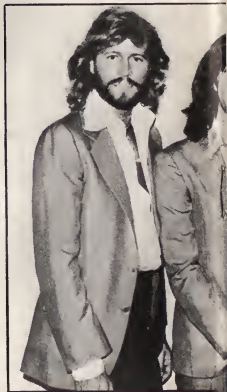
That's about it for the moment, so until February have fun but remember to be good! (And if you can't be good, be careful!)

Bev.

## Rob Jones' Disco Pick



"Do You Love What You Feel" by Rufus  
 My record for this week has got to be the new single from Rufus titled "Do You Love What You Feel", released on the MCA label. Although it has been out for a couple of weeks already, this particular record really sets the atmosphere going in the disco!



# TOP 40

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

THIS WEEK	WEEKS AGO	TITLE/ARTIST LABEL	DISCO	S/M
1	26	WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA	MOTOWN	SLOW
2	NEW	AND THE BEAT GOES ON WHIPPERS	SOLAR IMP.	116
3	NEW	AND THE BEAT GOES ON WHIPPERS	SUGARHILL	112
4	1	RAPPERS DELIGHT SUGARHILL GANG	ATLANTIC	127
5	24	GREEN ONIONS BUCKER T & THE MG'S	WHITFIELD	120
6	6	IS IT LOVE YOU'RE AFTER RISE ROYCE	MILESTONE	125
7	16	JAZZ CARNIVAL AZYMUTH	WARNER BROS	119
8	16	I WANNA BE YOUR LOVER PRINCE	SUGARHILL	114
9	17	WE GOT THE FUNK POSITIVE FORCE	MERCURY	106
9	NEW	TOO HOT TOOT & THE GANG	CARRERE	134
10	12	SPACER SHEILA B. DEVOTION	MOTOWN	102
11	3	IT'S MY HOUSE TIANA HOSS	ATLANTIC	128
11	3	IT'S MY HOUSE SOMEBODY SISTER SLEDGE	ATLANTIC	
12	NEW	I'VE GOT TO LOVE SOMEBODY	GTU	119
13	9	MY FEET KEEP DANCING CHIC	ARIOLA	110
14	30	ARE YOU READY BILLY OCEAN	MCA	121
15	7	MY SIMPLE HEART THREE DEGREES	ASM	
16	11	MUSIC ONE WAY WITH AL HUDSON	UA	
17	NEW	ROTATION HERB ALPERT	SOLAR	116
18	NEW	MUSIC MAKES YOU FEEL BRASS CONSTRUCTION	MOTOWN	SLOW
19	25	THE SECOND TIME AROUND SHALAMAR	ISLAND	120
20	NEW	WONDERLAND COMMODORES	CASABLANCA	126
21	4	QUE SERA MI VIDA GIBSON BROTHERS	MCA	121
22	5	NO MORE TEARS DONNA & BARBRA	AVI	SLOW
23	32	DO YOU LOVE WHAT YOU FEEL RUFUS	MCA	122/121
24	13	MELLOW MELLOW RIGHT ON LO'WHEEL	SCOPE	REGGAE
25	23	DANCING IN OUTER SPACE ATMOSPHERE	CBS	128
26	19	IT'S MY HOUSE STORM	WARNER BROS	116
27	15	CAN'T LET GO EARTH, WIND & FIRE	HANSA	129
28	NEW	(NOT JUST) KNEE DEEP FUNK/CELEIC	EPIC	120
29	NEW	THE LETTER AMI STEWART	ELEKTRA IMP.	113
30	3	OFF THE WALL MICHAEL JACKSON	MOTOWN	SLOW
31	34	LOVE INJECTION TRUSSEL	SALSOLIMP	116
32	NEW	BLACK ORCHID JOE BASTIAN	TRUJAN	REGGAE
33	NEW	RAP-O CLAP-O TOMMY STAMP	SOUND OF NEW YORK	121
34	NEW	SKINHEAD MOONSTOMP SYMARI	PHIL INT. ME	
35	25	DANCE FREAK CHAIN REACTION	EPIC	134
36	NEW	RHYTHM TALK JACO	BLUE SKY	122
37	14	IT'S A DISCO NIGHT SLEY BROS	EPIC	122
38	NEW	RELIGHT MY FIRE DAN HARTMANN	CASABLANCA	
39	NEW	I WANT YOU FOR MYSELF GEORGE DUKE		
40	NEW	SPARKLE CAMELO		

## Spirits (Having Flown)

By The Bee Gees on RSO Records

I never fall in love so easily  
Where the four winds blow I carry on  
I'd like to take you where my spirit flies  
Through the empty skies we go alone  
Never before having flown

Faster than lightning is this heart of mine  
In the face of time I carry on  
I'd like to take you where my rainbow ends  
Be my lover friend we go alone  
Never before having flown

### Chorus

I am your hurricane, your fire in the sun  
How long must I live in the air?  
You are my paradise, my angel on the run  
How long must I wait?  
How long must I wait?  
From the dawn of the feeling that starts  
Now from the moment you're there

You'll never know what you have done for me  
You broken all those rules I live upon  
And I'd like to take you to my Shangri-la  
Neither here nor far away from home  
Never before having flown

### Repeat chorus

I'd like to take you where my spirit flies  
Through the empty skies we go alone  
Never before having flown

Words and music by Barry/Robin/Maurice Gibb.  
Reproduced by permission RSO Publishing Ltd.

## We Got The Funk

By Positive Force on Pye Records

We got a funk that you can dance to  
We don't mind if you choose not to  
All we ask is that you get down  
We feel better having you around

We gonna party, we gonna party  
We gonna party, we gonna party  
We got the funk

Listen to the music  
Let it soothe your mind  
Everybody join in  
Have a good time, yeah, yeah  
Have a good time  
You better have a good time

We got the funk  
We got the funk yeah  
We got the funk (we got it)  
We got the funk yeah  
We got the funk  
We got the funk yeah  
We got the funk  
We got the funk yeah

Brian's got the funk (you got it)  
He's got the funk yeah  
Bernard's got the funk (he's got it)  
He's got the funk yeah

Kitchie's got the funk (he's got it)  
He's got the funk yeah  
Burt's got the funk (he's got it)  
He's got the funk yeah  
Vicky's got the funk (I've got it)

She's got the funk yeah  
Coleete's got the funk (I've got it)  
She's got the funk yeah  
Everybody gather 'round  
'Cause we got the funkiest sound in town  
We don't mind if you groove  
Come on people get in the mood

We gonna party, we gonna party  
We gonna party, we gonna party  
So we got the funk

We all got the funk (we got it)  
We got the funk yeah  
We got the funk  
We got the funk yeah  
We got the funk  
We got the funk yeah, yeah, yeah

Words and music by Brenda Reynolds/Albert Williams/Nate Edmonds.  
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SMASH  
**HITS**  
THE PRETENDERS



# STILL KC AFTER ALL THESE YEARS

Robin Katz traces the career of Harry Casey & The Sunshine Band



WITH "Please Don't Go" currently shaking its booty up the British charts as well as topping the American lists, Harry Casey (alias K.C. of K.C. & The Sunshine Band) has breezed into the U.K. for a four day rush of presenting his face to the press and TV people.

K.C. and the Sunshine Band have had two different track records, depending which side of the Atlantic you're on. "Queen of Hearts" was a hit here in the mid-70's before the Americans discovered them. But once they charted in America it was a non-stop chart story that would have left the Police gasping for air.

They set a record for having a series of number one singles both in the lucrative pop charts and the more spiritually demanding soul charts. An integrated band, no one knew whether to call them pop or R&B. So some clever twit named them a disco group.

Harry Casey frowns at the memory of the early days.

"I was raised in the 60's on Motown soul and street talk. When Rick Finch (still a member of the Sunshine Band) and I started writing, we just wanted to capture the same kind of spirit in our sound. After all those years of sitting down, getting stoned music, we wanted something simple and catchy that would immediately get people up on their feet."

Their first success was writing George McRae's "Rock Your Baby". Would you believe a number one in 51 countries? That's what they tell us.

"Rick and I had this fantasy of reviving rhythm and blues music. Then someone tagged us disco. I'll never understand why they needed to create a new name for dance music. There are kids who now think there wasn't dance music before disco. That's ridiculous."

IN AMERICA, K.C. was a teeny idol, his concerts described as wild and wonderful. There was a string of hits. But then with the release of "Saturday Night Fever", the TK Miami soul sound fell out of favour.

"Our critics always said our sound was too simple," continues the talkative American. "But with 'Saturday Night Fever', music became heavily orchestrated. There was no way I was going to compete by trying to create a TK wall-of-sound or tons of harmonies to race with the Bee Gees."

"Also, in America there was a phase of Salsa music. It's Latin American in origin. Like reggae, there are many people who feel that if the music doesn't come from the country of its origin, that it's a rip-off or a fake."

"There have always been Latin rhythms in my music. But I wasn't going to turn the tide of inverted anobbery. So I told the guys in the band, let's rest for a while."

Then 'Boogie Shoes', originally one of their 'B' sides, came out as a single.

"That caused more confusion. Some DJ's stopped playing us altogether. Others started playing assorted 'B' sides. There was no continuity from coast to coast. So, it looked like we didn't have hits. We were selling plenty of records though."

IN THE U.K., things have been different. There's never been so much of his music about to cause overkill, but there hasn't been enough, often enough to keep him at the front of peoples' minds. With each new hit comes a mini-comeback. His singles breeze effortlessly in and out of the chart.

But he's been told his lyrics are too simple. And more than once he's been referred to as K.C. and the Sunshine Band. Obviously the people who think that have never spent time hanging out in the streets.

"Miami was always an ethnically mixed area," recalls Casey. "There was never race

riots except for one time when a policeman supposedly killed a black guy for no reason. Then there was a riot.

"I never gave a damn or thought about what colour anyone was until we became famous. All of a sudden, the press couldn't put us in a category.

"The rock press wouldn't talk to us. They called us soul. The soul press saw I had white skin and called us pop. First they ignored us. Then when we got successful, they dumped on us. I was always rebellious, so throwing off their rejection of my music just kept me rebellious."

**THAT AMERICAN** ~~left~~ was beneficial, like a break between meals. The band hadn't stayed away so long that they were forgotten. Changing too abruptly can kill a career as much as not changing at all.

"Sure we could have gone on sounding like 'Get Down Tonight' forever," K.C. says. "But I wanted to get into a new sound."

Coming up with new material has never been a problem for Casey and Finch. Over the years they haven't had the break-ups and dramas of other songwriting teams. They haven't changed the way they work either. Casey and Finch rarely spend more than a half hour on a song. And often it's in the studio that they come up with their inspiration.

"We both write throughout the year," says K.C. "But we just did a cut for our next album called 'Let's Go Rock and Roll'. It has no horns or strings. I made the lyrics up as we were recording it. I wanted to change it afterward, but no-one would let me!"

And if the new, mature sound of Herry Casey flops after this single, he won't cry. He'll just

move fully into the other half of the job he does now, knob twiddling as a producer, dealing as a manager and investing money as a millionaire.

"All my early profits went into the Sunshine Band, recording studios and property. Ideally, I'd like to see Miami become a major centre of music, like L.A. This isn't a private beach area for my record company, TK and the Bee Gees.

"The movie industry is starting to move out here because they're getting sick of waiting for the smog to clear in L.A. to film. Eventually I hope Miami becomes a main music town. It'll save me running back and forth to L.A. at £500 a trip, just to get in touch."

Apart from plans for a Greatest Hits and a solo album, K.C. also has a concept album up his sleeve.

"It's time I dealt with the world in my lyrics instead of writing just street phrases. I want to write whole sentences, you know what I mean," he says smiling. "There are things I've wanted to scream from the inside for years.

"I won't be preaching. But I do have a message. I've come of age and I'm gonna exercise my freedom to speak. I'm a lot less innocent in my music now. So I'm gonna take a chance."

I LIKED his philosophy of growing up in pop the best.

"Don't deliberate. You gotta try to make it. You got to give it your all. And if they give you a screw job, at least you know you gave 'em the truth."

# STAR TEASER

The names listed are hidden in the diagram. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in sequence, 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. Solution on page 29.

- ABC
- BEAT
- BILLY PRESTON
- BOSTON
- COMMODORES
- DAVID BOWIE
- DIANA ROSS
- DICKIES
- ELVIS PRESLEY
- FLEETWOOD MAC
- HAWKWIND
- HORSLIPS
- JOY DIVISION
- KID STRANGE
- KURTIS BLOW
- LURKERS
- MAGAZINE
- MATCHBOX
- MIGHTY DIAMONDS
- NICK LOWE
- NIK TURNER
- NIPS
- PRETENDERS
- PROTEX
- RAYDIO
- RED BEANS AND RICE
- RESIDENTS
- ROLL-UPS
- SAILOR
- SECURITY RISK
- SHADOWS
- STARCASTLE
- STEVE JONES
- STORM
- STYX
- SYREETA
- TAVARES
- TOTO
- VIBRATORS
- WINGS

S	E	R	O	D	O	M	M	O	C	O	M	M	O	D	I	O	R
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# REVIEWS

## SINGLES

By David Hepworth

**DON ARMANDO'S SECOND AVENUE BAND:** I'm An Indian Too (Ze). While most disco acts are floundering around trying to find material that's at least moderately engaging, this mysterious bunch have produced the first really outstanding dance record of the decade. It's a tongue-in-cheek update of an ancient novelty song that glistens with all sorts of attractive touches. Very funny, very cool, very hit.

**HOLLY AND THE ITALIANS:** Tell That Girl To Shut Up (Oval). This first vinyl from a much-fancied new band comes on like early Blondie in a fighting frame of mind. The chorus, while tuneful and confident enough to get your attention, does overstay its welcome a little but it's a sound that promises good things to come.

**JOHN FOX:** Underpass (Metal Beat); **SIMPLE MINDS:** Changing (Zoom). Both these tracks bear a striking resemblance to Gary Numan's "Cars"—they're both built with the same kind of jagged synthesizer riff leaning on a sharp snare drum crack. Not that they're cash-ins. Fox is one of Numan's biggest influences, the original singer and writer behind Ultravox! This is the first release on Fox's own label, set up in the hope that at least some of Numan's fans will go for the products of his stark imagination.



Simple Minds work in similar territory while playing like a real group—lots of energy, lots of verve. It's difficult to imagine the radio seeing it that way, however.

**ORPHAN:** I Don't Want To Go (To Work Tomorrow) (Orphan). If these guys are hoping to be able to give up the jobs they hate so much and become real live pop stars then they're going to have to do better than this warmed over stew of clichés. The delivery is too stiff and polite to rescue the song, an unconvincing sop to punk technique.

**COMMODORES:** Wonderland (Tame Motown). Just how soupy can these people get? This isn't even half-baked. Embarrassing voice overs, wet lyrics, tune missing—presumed—dead... Look fellas, you've got a million each. Why not retire for a while?

**THE TUNES:** She's My Girl (RSO). Interesting attempt at lattersday bubblegum which makes all the right noises but can't quite summon the killer punch.

**MATCHBOX:** Buzz Buzz a Diddle It (Magnet). There used to be a theory that records with silly titles like this one don't sell because people are too embarrassed to go into a shop and ask for them. Matchbox obviously reckon that the song is strong enough to overcome any such problems. True enough: this is one of those choruses that makes camp in the memory and refuses to be evicted and the band play it for every last ounce of crazy appeal. Good record.

**STICK SHIFTS:** Automobile (Chiswick). Short history lecture. Back in the Fifties in America there were thousands of vocal groups who sang "accapella", that is, unaccompanied. Numerous successful outfits sprang from this street corner form of entertainment. The Darts have previously revived songs of this era and now The Stick Shifts have a crack at reproducing the original sound. One voice up front while three others provide all the backing that's required. A lovely sound.

**PAT BENATAR:** We Live For Love (Chrysalis). Taken from her Mike Chapman-produced debut album, this is one of those sophisticated but somewhat characterless epic records currently in favour in certain quarters of America. The production is suitably massive with more than a hint of disco and a strong falsetto hook line. Although you can't actually hear a kitchen sink, there's got to be one lurking in there.

**SUZI QUARTO:** Mama's Boy (Rak). This is another Mike Chapman job and features an almost identical sound, but it's much more convincing and Suzi's best record in a long while. It's full tilt rock and roll with a suitably aggressive self-penned song that attacks the male tendency to cling to apron strings. Mum!

**THE BUGGLES:** The Plastic Age (Island). So, were they a one hit wonder or could they be staying with us for a while? Well, on the evidence of this rather harder record, they've got a fair bit of songwriting skill going for them. Enough probably to establish them as the new 10.C.C.

**THE JAGS:** Woman's World (Island). Can't see The Jags shaking off those Elvis Costello comparisons with this. Nick Watkinson unfortunately constructs songs in an almost identical fashion and his urgent, breathless delivery emphasises the similarity. The fact that this is a pretty fair record doesn't solve the central problem.

**THE REVILLOS:** Motor Bike Beat (Snatzo). Although I'll admit that

this is a far better record than anything the original line-up ever did—fast, punchy and beautifully tiny—I can't say that it does any more for me than any of their previous works. Still, it would be good to see it hit if only to cheer up Ian Cranha who's determined to get them into "Smash Hits" somehow.

**BARDI BLAISE:** Trans Siberian Express (Dindisc). I'd like this sharp tale of dark deeds in the U.S.S.R. a whole lot better if I didn't have the feeling that it was all done better by Lori And The Chameleons on the sublime, devastating, extraordinary "Touch". (One of these fine days... ) Oh, the flip is just the backing track and you're invited to sing your own version and send a recording off to the record company and the winner gets a recording contract or something. Second prize is two recording contracts...

**SPARKS:** When I'm With You (Virgin). Ever sensitive to the mood of the times, Sparks wear ever so slightly away from disco with this relaxed, almost throwaway, middle-paced love song which is as near as they've got to straightforward. It works perfectly because the song has the kind of easy tunefulness that makes hits. The only record this week that has pursued me into the bath.

**MENTAL AS ANYTHING:** The Nips Are Getting Bigger (Virgin). Likeable record about the dangers of drink from Australian band with a nice line in lazy wit and catchy organ figures.

**THE SPECIAL A.K.A.:** Too Much Too Young (2-Tone). Note that



the name seems to have reverted to its old form. This is actually a live EP featuring, in addition to the title track, a bunch of old ska standards in "Guns Of Navarone", "Long Shot Kick The Bucket", "Liquidator" and "Skinhead Moonstomp". What else can you say? I think these boys are pretty darn neat and I wouldn't be surprised to see them get a crack at the big time. Stranger things have been known.



## ALBUMS

By Red Starr

**I SAY.** I say, I say — what happens when ducks get frozen into their pond? **Answer:** you get quacks in the ice! *(I do not wish to know that. Kindly leave the magazine — Ed.)* Oh, all right then, please yourselves. Now then, where was I before I was so rudely interrupted. . .

**SIMPLE MINDS:** Real To Real Cacophony (Arista). Yes, I know I reviewed this last time, but since then repeated plays have revealed its true brilliance. It takes a bit of getting used to, but it's a there — strong melodies, vivid imagination, intense atmosphere and the unique stamp of Jim Kerr's uncanny dark genius. Truly a band for the 80's, and a MUST for your collection. Best tracks: "Prononition", "Calling Your Name". (9½ out of 10).

**BRASS CONSTRUCTION:** 5 (Liberty/UA). Good, solid, brassy funk from this American ninepiece (among the originators

of current funk). Lengthy tracks of energetic, atmospheric rhythms — handclaps, chorus vocals, chanted phrases — you know the sort of thing. A bit faceless perhaps, but smooth, some neat synthesiser bubbles and squeaks, and certainly very danceable. Best tracks: "Music Makes You Feel Like Dancing", "I Want Some Action". (8 out of 10).

**RUFUS & CHAKA:** Masterjam (MCA). Bright and bouncy American soul/funk, though orchestrated and discified in the current fashion. Nicely arranged and produced by Quincy Jones, excellent musicianship, some very powerful and expressive singing from Chaka Khan — all very well done, but the material is scarcely very memorable, despite a couple of goodies from Heatwave's Rod Temperton. Still, worth checking out. Best tracks: "I'm Dancing For Your Love", "Live In Me". (6 out of 10).

**THE RAINCOATS:** The Raincoats (Rough Trade). The Raincoats play vigorous, passionate, unorthodox music but the sound here is so woefully thin that it doesn't really do justice to their challenging songs and arrangements. Whereas The Slits sounded bold and confident, The Raincoats mostly come across shrill and desperate, though Side 2 is much more like it. But try and hear it. Best tracks: "You're A Million", "No Looking At Me". (7 out of 10).

**LENE LOVICH:** Flex (Stiff). I liked Lene Lovich a lot better before she adopted this silly quavery, twittory voice and that dress like an explosion in a lace factory. Back to your straightforward pop, please, Lene — you're heading for oblivion with this meaningless mysterioso nonsense. It's simply getting in the way. And don't say I didn't warn you. Best tracks: "The Night", "What Will I Do Without You?". (6 out of 10).

**THE RAMONES:** End Of The Century (Sire). A big step for The Ramones. Down goes the speed. Back into the distance go that buzzsaw guitar and the drums, still leaving Joey's voice as the trademark in a whole new

Spector Wall Of Sound. Trouble is, all their songs still sound like rewrites of the last album — especially without the guitar and speed. They can't win . . . Best tracks: "Baby I Love You", "Rock 'n' Roll High School". (7 out of 10).

**SID VICIOUS:** Sid Sings (Virgin). Oddly enough this album — raucous racket, four letter words and all — is actually still quite exciting and enjoyable, not least because Sid could actually handle a tune quite well. But TERRIBLE sound quality, a mere 27 minutes (including some real barrel scraping) for your £5 — what was that about a swindle? Best tracks: "My Way", "Stepping Stone". (6 out of 10).

**THE PRETENDERS:** Pretenders (Real). What a contrast! GREAT hard sound, especially guitar, 46 minutes playing time, high writing ability throughout, concentrated rock 'n' roll energy, staying power. . . As one who'd previously thought The Pretenders nothing more than a collection of pleasant odd bits cobbled together, this comes as a very welcome surprise. I'm converted! Great album. Best tracks: "Tattooed Love Boys", "Brass In Pocket". (9 out of 10).

**M:** New York, London, Paris, Munich (MCA). And here's another excellent effort — you might as well call it "M's Greatest Hits Vol. 1"! From the brilliant "Pop Muzik" onwards, it's confident, clever, witty, sharp, stylish, light hearted, well arranged, well played, well produced and highly tuned — all superbly synthesised into one irresistible colourful pop package! What else can I say but "GET IT!" Best tracks: "Pop Muzik", "That's The Way The Money Goes". (9 out of 10).



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# Three Minute Hero

By The Selector on Two Tone Records

They ask you if you're alright  
You say yes  
But all the time you know  
It's a mess  
It's 5pm and you're on your way home  
Just another day with that  
endless grey drone

*Chorus*

Three minute hero  
I wanna be a three minute hero  
Three minute hero  
I wanna be a three minute hero

*Repeat chorus*

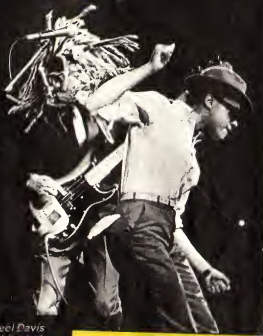
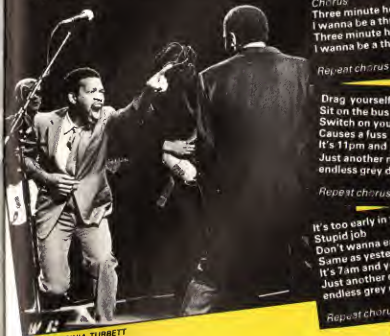
Drag yourself along the road  
Sit on the bus  
Switch on your transistor  
Causes a fuss  
It's 11pm and you're on your way home  
Just another night with that  
endless grey drone

*Repeat chorus*

It's too early in the morning  
Stupid job  
Don't wanna eat, can't think straight  
Same as yesterday  
It's 7am and you're leaving home  
Just another day with that  
endless grey drone

*Repeat chorus to fade*

Words and music by Neel Davis  
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IN THE NEXT ISSUE OF

SMASH  
**HITS**

**STING!**

**STING**

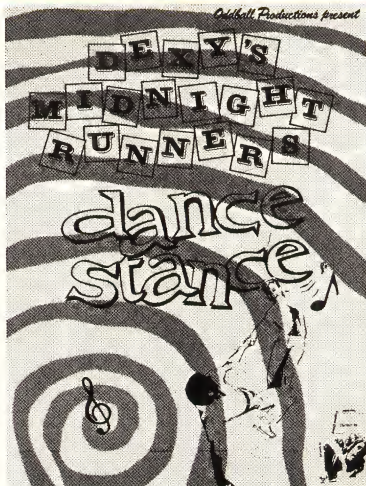
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**STING IN COLOUR**

And the Smash Hits Readers' Poll Voting Form (possibly)

WITH LOADS MORE GOODIES (AND STING)

**ON SALE FEBRUARY 6th**





THE BACKDROPS is a pleasantly scruffy pub in the badly lit, badly cobbled backstreets of London's Camden. Just around the corner is the tiny studio where The Beat are recording their new single but as only Saxe's presence is required for now, the rest of us have retired to the warmth and laughter nearby.

They're a happy crew. The Beat Warm, enthusiastic and down to earth, they have all the cheerful energy of a successful young band whose first bad review is still to come. Open and obliging, the band are happy to recount their earlier doings down to the finest detail without any signs of wearing, a smile never far away.

THE BEGINNINGS of The Beat belong to the year that Birmingham guitarists Dave Wakeling and Andy Cox spent in The Isle Of Wight, writing songs in their plentiful spare time. An advert in the local paper brought them into contact with bassist David Steele, but when the pair decided to return to Birmingham, the career minded David opted instead for mental health nursing.

As luck would have it, however, David got to choose between Southampton and Birmingham and eventually ended up working only a few yards from Andy's flat.

While working at the hospital, David asked a Jamaican nurse if she knew of any reggae drummers. Her cousin Everett Martin showed up to rehearse and was promptly enlisted. The band's first gig came at the end of March 1979 with the support band a young punk outfit called The Dum Dum Boyz, their drummer?

A certain teenage toaster called Ranking Roger. After playing around with The Beat's equipment earlier on, Ranking Roger was invited up onstage by David Steele to toast during The Beat's set. After that, he started going to The Beat's gigs every week until at one band meeting it was decided that as Ranking Roger sang at every gig, he ought to be in the band!

What sort of music were The Beat playing then?

Very similar to what we're playing now," answers blond guitarist Dave Wakeling, setting into our corner booth with his drink and his girlfriend. "The songs was the same, they've just come more together. They're more the way we wanted, because basically our ideas were punk songs but we really like reggae and wanted something with a beat, y'know? That's why we called The Beat."

This ska revival — was it happening in Birmingham as well as in Coventry?

"Yeah," Dave nods. "I don't know why it happened there — it

# RANKING FULL AHEAD

Ian Cranna meets The Beat and predicts a healthy future.



The Beat (left to right): David Steele, Saxe, Dave Wakeling, Ranking Roger, Andy Cox and Everett Martin.

was all real spontaneous. It was just about Christmas of 78 — that was where you saw the decent bands — so last year there was lots of private parties. And people kept playing Tighen

Up Vol. 2' (an old reggae sampler) and everybody seemed to be getting off on it.

"So people got to looking in second hand shops. It was great — there was tons and tons of these records at five pence each! Beautiful! And so we started playing them. It was fast, y'know, and like a rhythmic alternative to all the new songs that people was getting a bit bored with.

"I suppose because it was so extreme," he adds, anticipating the next question. "You can't keep all extreme because it doesn't mean anything after a while."

THE NEXT step for the young Beat was being asked to do a couple of support gigs for The Selector, quickly followed by the offer of a Two Tone single. The band, having recovered from their surprise, grabbed the opportunity.

It was shortly — and we do mean shortly: like two days! — before the recording of the single that The Beat acquired their sixth member, the legendary figure of Saxe. To get to know each other better socially, the band were taking Everett to punk gigs and Everett was taking them round the reggae pubs of Hendonworth.

"They used to have real loose bands there," Dave recalls. "People who used to walk on stage and play bass for one half of the number and trumpet for the second half."

"But every other week you used to see Saxe and he used to play such amazing saxophone. He used to shine out. We used to sit there and say if we ever get in a band that's really good, we'd like to offer him a job."

Having decided sax would sound good on "Tears Of A Clown", the band approached Saxe and asked him to sit in for a couple of gigs. Dave again:

"I was shouting across the stage 'This one starts in A' and Saxe goes 'Don't worry — I know.' And he did!

"He just feels it perfectly." Dave offers of the colourful character who stretches the age difference in the band to 33 years. "So we did it again Sunday night just to make sure and went and made the single on Monday."

THE THREAT of the all-swamping Christmas rush loomed up meant that The Beat had to move smartly. "Tears Of A Clown" was one of the songs the band had learnt to find a common ground among their musical styles, and also one that always went down very well at gigs.

"It was just a nice crossover that seemed to appeal to people," Dave says modestly of the hard-to-tackle Smokey

Robinson classic. Eventually of course the single was put out as a double "A" side with "Ranking Full Stop", an equally strong song of their own which some radio stations are beginning to prefer. Most of The Beat's material, in fact, is their own.

"Basically the cover versions was only to try and find the middle ground between Everett's rhythm section and our rhythm section. So," David concludes, toying with his glass, "Both types of music that you like, but I had never played reggae before."

Previously Dave had been playing punk, but he has some harsh things to say about it.

"It was just getting a bit boring," he shrugs. "It was getting a bit self indulgent. And the reggae was getting really hot" — it was all like lovers rock. It's got much more commercial and not really much to say. So I wanted a cross between the two — the excitement plus a bit of rhythm, y'know?"

THAT'S QUITE important, because The Beat want to point out that they're not a ska revival band. They only play two bluebeat numbers — it's that cross between punk and reggae that they're aiming for. Dave once more:

"It's good because we've all got such different ideas. There's a no point in arguing, 'cause we could argue and argue and argue — it's not enough to argue on for the rest of my life! So we all just decided we won't bother arguing," he grins. "We just sort of see what happens. We don't discuss the songs or discuss the way the band's going to go. We just go and play it."

This adventurous approach makes The Beat the most musically interesting of the Two Tone bands. Take, for instance, Everett's drumming.

"I think Everett's the star of the show, actually," Dave confides out of Everett's earshot. "The things he does, I think most of the Two Tone bands do as well! You see a lot of drummers standing at the side of the stage when we play, watching."

"Everett had been playing straight reggae for quite a long while so I think he had to travel to us. But it's important really — it would be much easier for the rest of the band to travel to him. But we'd end up doing like 1980 versions of 1960 songs all the way through, which is very pleasant but a bit redundant."

"The Two Tone thing and the ska revival has got to be a springboard," Dave affirms. "It's a got to lead to something else."

Judging by our sneaky preview of "Hands On, She's Mine" it's already has. You haven't heard the last of The Beat, not by a long chalk.

Artist  
**SKIDS**

Song  
**SWEET  
SUBURBIA**

Label  
**VIRGIN**

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# REQUEST-SPOT

26 SMASH HITS



## Sweet Suburbia

Remnants of the ancient heart remain  
Time for one to seek an anti-soak  
Bars for three and only room for two  
Box and Box A lift for legless hope  
Sweet Suburbia

Living on the paper periscope  
Hot dog life sold for the antelope  
Concrete days and white electric nights  
Steel and steel life on the open plan  
Sweet Suburbia, Sweet Suburbia

Excavate a land for restless days  
Conurbate a choice of sitting ways  
Clip and hate to centralise the world  
Food and food and cardboard expatriates  
Sweet Suburbia, Sweet Suburbia

Birth and birth and birth and birth and birth  
Live and live and live and live and live  
Mate and mate and mate and mate and mate  
Die and die and die and die and die

Sweet Suburbia  
Repeat to fade

Words and music by Ricky Johnson/Stuart Adamson.  
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 Smash Hits, Lisa Hoves, 52-55 Carnaby St, London W1

issue. We have had a good response to our suggestion of a 'Rock Against Age Limits' tour and we are trying to find some dates fixed for a tour starting next summer. We could still do with some more dates though, so if you know of a hall near you, please send us details of who to contact to get permission to do a gig there. We'll let you know how we get on. Thanks,  
 Anarchy, c/o East Vaga, Tidenham, Cheshire, Gwent NP6 7JW.

Ray Wilkins, reading Smash Hits in the dressing room at Old Trafford.

I WAS horrified at the concert Blondie gave at the Glasgow Apollo which was shown on The Good Grey Whistles Test. At first I didn't even believe it was Debbie Harry singing at all, and she made a right mess of "Dancing Queen" and "Heart Of Glass". I feel really sorry for all her fans here who paid for what they thought might be a good concert. Buck up Deb, you were hopeless. Disappointed Blondie Fan, Belfast.

LISTEN YOU LOT! How dare you place your calendar offer taken and application form directly behind the photo of Gary Numan's torso. Now, as a result of my sister's enthusiasm to participate in the offer, both she and Gary Numan are de-fecipated and homeless. I hope this shortightedness will not occur in the future. A Devoated Gary Numan nose, mouth, chin and chest fan, Bristol.

PLEASE could you tell me what Fiona, from the band of the few meant by, quote, "Dave Edmunds' recentish marriage"? I really liked (and married) her. That ain't fair (sniff), I was going to marry him.

Des, Cardiff, South Wales.

LISTEN HERE, you so called "realist" (alias Graham Cox) reading Smash Hits in Baxters Paper Shop, Dartford, whose letter was recently printed. I'm sure that the "real Sting" would be very flattered even to slightly resemble me, and I am sure that he would much rather look like the Incredible Hulk than to look like any of that Arsenal rubbish that like to call themselves footballers. Anyway if Arsenal are such a good team as you said, why did we beat them 3-0?

WELL, if anyone wants Glenn Tibbrook, I beggy Stuart Anon, Stewart Copeland and Simon Crowe. I'm not fussy which one — just put them in an envelope and send them to me.

A Sidde, Police and Rats Maniac, East Sussex.

MARY MIGHT've had a little lamb, but she didn't have Joe Strummer's left football sock, because I've got it. She also didn't have Andy Summers false teeth, Sting's tonsils, Stewart Copeland's glass eye, Charlie Harper's much sought-after rasta iguana or J.J. Burnell's favourite swear word. You don't know what that was! Well, I'll give you a clue: it certainly wasn't crumb!l!

The Black Strangler, Hugh Cornwallis et al., Pluto.

IF THIS letter is printed, then the bomb'd got to it.

A Belgian Spy, hiding somewhere in Dartmoor.

I WOULD like to comment on the recent interview with the Clash's Joe Strummer. Joe Strummer may be fond of putting down Bob Geldof and Sting but he doesn't know what he's on about. At one time the Clash were really good. They were just a garage band (I record they made about themselves) but as for their new image, they're rock 'n' roll now. They meant something to us punks at one time but now it's bands like Crass that know what they're doing, so Joe Strummer better get his facts right next time.

A Punkette.

SEING AS Joe Strummer of the Clash finds such great joy in criticising two of the most well known voices in the pop world, maybe he'd like to answer these two questions.

1. Why have the Boomtown Rats and the Police had several No. 1 hits and the Clash not one? 2. Where did my medal and telegram from the Queen get to? Claire Hayter, Southall, Middlesex.

EXCUSE ME, Joe Strummer. I suppose you wouldn't like to rephrase what you said about Sting in Smash Hits No. 27, would you? No? Well then, you can send me and about half the population of our school a few medals. I suppose your voice is better than anyone else's! At least you can understand what Sting sings. (You ought to try it some time). Your voice sounds

like a junior Arthur Mullard — and we mustn't insult him, must we? An angered Police fan, and others from Bewley High School.

O.K. OWN UP. Who did the article on The Sex Pistols in the last issue? Reading that was bliss! You really slapped straight through the bullshit talked about them by people like McLaren and gave us the truth. Behind that print was someone who knew just what they were saying. The Kid With The Boring Name or A, Middleton, Bradford, West Yorks.

The person behind that print was Tony Parsons who isn't going to say anything to us again if we ever leave his name off his features!

US TWO 'ere would like to congratulate whoever wrote that article on The Sex Pistols. At last someone has spoken the truth about "Saint" Sid though I doubt it'll make any difference to the morons who worship him. They're just the sort of "Closest Cases" he said he hated. And at last someone has actually said, in print, what we realised about J.R. his ego.

Us Two Ere, Wornwood Scrubs.

I WAS mad when I read your Dec 27th issue featuring on The Sex Pistols. Who does that wanker think he is, whoever did that feature? Saying Sid was a heroin addict, a coward, a bully and a cretin. If you could get hold of him

I'd murder him. I am a great fan of Sid and The Pistols and I'd read anything like that again in your mag I will never read it again. Sid had more guts than anyone. So did Johnny Rotten at one time. Sid fan, Blywater, Somerset.

JE AM ("ow you say") tres disturbé, parce que vous says que Debbie Harry ne sing pas true Francis on "Denis" mais elle made it up. Zes is un load de bull, as je am francais et je understood all qu'ile sang. You should buck vos idees up because if you tell les fibes vos readers will stop ordering les "Smash Eaters" et je will stop manging vos lamb chops pour le din-dins (le titter-titter).

Votres Truly, Giscard D'Estaing (on holeday), Halesowen.

OK, SMASH HITS, you've got it wrong again. You said that in 'Denis' by Blondie, the part in French is complete gibberish. Well, it isn't!

I have the sheet music for 'Denis' and in it the words are: Denis, Denis, avec tes yeux si

Denis, Denis, quand j'ai peché pour deux

Denis, Denis, pour un baiser d'éternité.

Denis, Denis, je suis folle de toi Denis, Denis, embrasse moi ce soir Denis, Denis, pour un baiser d'éternité.

So award yourselves a slap on

the wrist. This actually does make sense — and I do know, 'cos I've got my 'O' level French. A Brainy Blondie Fan, Midlothian.

I'M WRITING to argue with Richard Girling from Herich who wrote "as far as I see these Mods don't care a toss about the

Well, all I can say is that he must be pretty short sighted! I became a mod because I liked the music. It was only later I discovered that there was a style of dress to go with it as well and that pleased me even more.

Okay, so I dress mod but only to let people know I'm a mod. I think when Punk first came in people went around with ripped clothes and multi-coloured hair because it was a new craze, so don't say this fashion thing is only to do with us mods.

A True Mod, Grimsby.

I AM writing to tell Richard Girling of Harwich that we mods do follow the mod music as well as wearing the proper clothes. But he does have a point, there are quite a lot of stupid little sheep who follow the thing which is 'in', like punks one year then skinheads the next and so on. I think that people should stay one thing all the time instead of changing every five minutes. Mark D, (Secret Affair Fan), Hertfordshire.

DEAR SMASH HITS, Thanks very much for printing our letter in November 15th

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28 SMASH HITS

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# G I L G Z

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



Compiled by Bev Hillier

**Friday January 25**  
 UFO Birmingham Odeon  
 Marvin Gaye London Royal Albert Hall (2 shows)  
 Clash Blackburn King Georges Hall  
 Rockpile Newcastle Polytechnic  
 Mekons Manchester Polytechnic  
 Def Leppard Oldham Tower Club

**Saturday January 26**  
 Marvin Gaye London Rainbow  
 Clash Deside Leisure Centre  
 Revillos Norwich East Anglia University  
 Ramones Leeds University  
 UFO Birmingham Odeon  
 Rockpile Nottingham University  
 999 Middlesbrough Rock Garden  
 Def Leppard Newcastle University

**Sunday January 27**  
 UFO Coventry Theatre  
 Clash Sheffield Top Rank  
 Ramones Edinburgh Odeon  
 999 Middlesbrough Rock Garden  
 Def Leppard London Marquee

**Monday January 28**  
 UFO Sheffield City Hall  
 Ramones Glasgow Apollo  
 Rockpile Exeter University  
 999 Edinburgh Tiffanys  
 Mekons Norwich East Anglia University  
 Phil Daniels & The Cross London Marquee  
 Def Leppard London Marquee

**Tuesday January 29**  
 UFO Manchester Apollo  
 Ramones Newcastle City Hall

Clash Bradford St George's Hall  
 Rockpile Reading University  
 999 Sheffield Top Rank  
 Pretenders Portsmouth Locarno  
 Phil Daniels & The Cross London Nashville

**Wednesday January 30**  
 Clash Bridlington Spa The Royal Hall  
 Ramones Liverpool University  
 UFO Manchester Apollo  
 Pretenders Stoke-on-Trent Keele University  
 Def Leppard Bradford University

**Thursday January 31**  
 UFO Hanley Victoria Hall  
 Clash Leeds University  
 Rockpile Canterbury Kent University  
 999 Guildford Civic Hall  
 Pretenders Coventry Tiffanys  
 Def Leppard Middlesbrough Rock Garden

**Friday February 1**  
 UFO Bristol Colston Hall  
 Clash Hanley Victoria Hall  
 Revillos London Marquee  
 Ramones Manchester Apollo  
 Rockpile Leicester Polytechnic  
 999 Cambridge Corn Exchange  
 Pretenders Cromer West Runton Pavilion  
 Phil Daniels & The Cross London W.  
 Hampstead Moonlight Club

**Saturday February 2**  
 UFO Southampton Gaumont  
 Revillos London Marquee  
 Ramones Lancaster University  
 Marvin Gaye Brighton Centre  
 Rockpile Cromer West Runton Pavilion

999 Leicester University  
 Pretenders Loughborough University

**Sunday February 3**  
 UFO London Hammersmith Odeon  
 Clash Manchester Apollo  
 Ramones Sheffield Top Rank  
 Rockpile Birmingham Odeon  
 Pretenders Bristol Locarno  
 Revillos Leeds F Club

**Monday February 4**  
 UFO London Hammersmith Odeon  
 Clash Manchester Apollo  
 Ramones Birmingham Odeon  
 Def Leppard Stockport Ritz

**Tuesday February 5**  
 Clash Birmingham Top Rank  
 Ramones Bristol Colston Hall  
 UFO London Hammersmith Odeon  
 Rockpile Keele University  
 Pretenders Cardiff Top Rank  
 Def Leppard Leicester University

**Wednesday February 6**  
 Clash Birmingham Top Rank  
 Marvin Gaye Manchester Apollo  
 Rockpile Liverpool University  
 Pretenders Bradford University  
 Charlie Dare Lichfield Brunel University  
 Def Leppard Exeter University  
 Cliff Richard Croydon Fairfield Hall

**Thursday February 7**  
 Rockpile Bradford University  
 Pretenders Hull University

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13 Remones			50 Piss Off

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## 7teen

By The Regents on Rialto Records

7teen, and not yet a woman  
Soho clean, thought that you were never coming  
7teen, completely new sensations  
Someone's dreams created your perfection

All the girls (all the girls just love to hate her)  
And all the boys (all the boys they — huh! wanna make her)  
They want you (they want her, 7teen)

A permanent reaction (reaction!)  
Makes your scene, now you're caught in her reflection (reflection)  
7teen, she's a beautiful mutation (mutant)  
We sow the seeds of a future generation  
Boys love future girls

All the girls (all the girls just love to hate her)  
And all the boys (all the boys they — huh! wanna make her)  
Want to take her home with them (with them)  
All because she's 7teen (7teen, 7teen, 7teen)  
Could this be love? She's only 7teen  
I want you, 7teen

He loves, he loves you, 7teen, wants you, wants to take you, the girls  
(Love to hate you, want to make you, take you home with them, take you home, love to hate you, hate you, all the girls, went to She's so m-m-m-m-m, yeah!

Repeat first verse

And all the girls (all the girls just love to hate her)  
All the boys (all the boys they — huh! wanna make her)  
Want to take her home with them (with them)  
Because she's 7, she's only 7teen, she's 7teen, she's only 7teen  
(7teen, 7teen, 7teen, 7teen)  
A future girl, she wants a future boy  
(Future girl, future boy, 7teen, 7teen)  
So if you're only 7teen, one-seven  
(Only 7teen)

Words and music by Damian Paw and Martin Sheller  
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## Mama's Boy

By Suzi Quatro on Rak Records

By the way he looks across his shoulder  
And the way he sees me through his eyes  
It's impossible to disguise he's a mama's boy  
So confusing to my sense of humour  
Is the way he hurts so easily  
Oh anyone can see he's a mama's boy

Chorus

First he holds me too softly, then he touches me barely  
Mama's boy  
Then he loves me too quickly, oh he's everything but manly  
Mama's boy, mama's boy

It's a funny kind of situation  
Can't relate to what is happening  
I'm tired of makin' time with a mama's boy  
It's an insult to my sense of livin'  
Well it seems I'm doin' all the giving  
I can't waste one more night, he's a mama's boy

Repeat chorus twice

Well, she tied him to her apron strings  
Now he needs her advice on everything  
Oh anyone can see he's a mama's boy  
Don't know why he gets involved with women  
He's a closet case with all the trimmings  
He's such a pretty thing, he's a mama's boy  
Ne na ne na ne na ne na ne na  
Ne ne na na na na na na Mama's boy

Repeat to fade

Words and music by Suzi Quatro/Len Tuckey,  
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SMASH  
**HITS**

M. BRUNN SCOTT

Brunn