

# SMASH HITS

**FORTNIGHTLY**

June 28-July 11 1979 25p

Words to the  
**TOP SINGLES**  
including

**Sunday Girl**  
**The Lone Ranger**  
**C'mon Everybody**  
**Go West**

**CHAS 'n' DAVE**  
**EDDY GRANT**

**PHIL LYNOTT**  
**SKIDS**  
in colour

**GARY**  
**NUMAN**  
**FUTURE SHOCK**  
page 10

**OLD SIAM, SIR**  
By Wings on Parlophone Records

In a village in Old Siam, sir  
Lived a lady who lost her way  
In an effort to find a man, sir  
She found herself in the old UK.

(All the words inside)





PIC: ADRIAN BOOT

# Sunday Girl

By Blondie on Chrysalis Records

I know a girl from a lonely street  
Cold as ice cream but still as sweet  
Dry your eyes sunday girl

Hey, I saw your guy with a different girl  
Looks like he's in another world  
Run and hide sunday girl

*Chorus:*  
Hurry up, hurry up and wait  
I stay away all week  
And still I wait  
I got the blues, please come see  
What your loving means to me

She can't catch up with the working crowd  
The weekend mood and she's feeling proud  
Live in dreams sunday girl

Baby, I would like to go out tonight  
If I go out with you  
My folks'll get uptight  
Stay at home sunday girl

Hey I saw your guy with a different girl  
Looks like he's in another world  
Run and hide sunday girl

When I saw you again in the summer time  
If your love was as sweet as mine  
I could be sunday's girl

*Repeat chorus*

Hurry up hurry up hurry up and wait  
I got the blues please please come see  
What you do to me  
I got the blues

Hurry up hurry up hurry up and wait  
Hurry up please come see  
What you do to me.

Words and music by Chris Stein. Reproduced  
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June 28-July 11 1979 Vol 1 No 15

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Heard the one about the Lone Ranger and Tonto riding through the prairie? All of a sudden, 5000 Red Indians appear on the horizon. The Lone Ranger turns to Tonto and says, "What we gonna do, Tonto?" "Ride west, Kemo Sabe." So they ride west. All of a sudden, another 5000 Red Indians appear on the horizon. "What we gonna do, Tonto?" says the Lone Ranger. "Turn east, Kemo Sabe." They turn east, only to meet another 5000. "What we gonna do, Tonto?" "Retreat, Kemo Sabe!" They turn back, to find themselves now completely surrounded by 20,000 savages. "What we gonna do NOW, Tonto?" says the Lone Ranger. "What do you mean WE, paleface?!"  
 Taumatawhakatangihangakoayauotamateaturipukakapiki-  
 maungahoronukupokaiwhenuakitanatahu! Hi ho Siiver away . . .

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# C'MON EVERYBODY

By The Sex Pistols on  
Virgin Records

Well c'mon everybody you gotta get  
together tonight  
I got some money in my jeans and I'm  
really gonna spend it right  
Well I been doing my homework all  
week long  
Now the house is empty and the folks  
are gone  
Ooh c'mon everybody

Well my baby's number one but I'm  
gonna dance with three or four  
A-well my house'll be a-shaking from  
the bare feet slapping on the floor  
Well when you hear the music and  
you can't sit still  
If your brother won't rock then your  
sister will  
Ooh c'mon everybody

Well we'll really gonna party 'cos we  
gotta leave the cars outside  
If my folks come home I'm afraid they  
gonna have my hide  
Well there'll be no more movies for a  
week or two  
No more running around with the  
usual crew  
Who cares? C'mon everybody

*Words and music by Eddie Cochran  
and Jerry Capehart. Reproduced by  
permission Burlington Music.*

# AT HOME HE'S A TOURIST

By The Gang Of Four on EMI Records

At home he feels like a tourist  
At home he feels like a tourist  
He fills his head with culture  
He gives himself an ulcer  
He fills his head with culture  
He gives himself an ulcer

Down on the disco floor  
They make their profits  
From the things they sell  
To help you cob off  
And the rubbers you hide  
In your top left pocket

At home she's looking for interest  
At home she's looking for interest

She said she was ambitious  
So she accepts the process

She said she was ambitious  
So she accepts the process

Down on the disco floor  
They make their profits  
From the things they sell  
To help you cob off  
And the rubbers you hide  
In your top left pocket

Two steps forward  
Six steps back six steps back six steps back six steps back  
Small step for him  
Big jump for me big jump for me big jump for me big jump for me

Two steps forward  
Six steps back six steps back six steps back six steps back

Small step for him  
Big jump for me big jump for me big jump for me big jump for me

At home she feels like a tourist  
At home she feels like a tourist

She fills her head with culture  
She gives herself an ulcer

Why make yourself so anxious?  
You give yourself an ulcer



Words and music by Gang Of Four.

Reproduced by permission Gang Of Four.

PIC: ADRIAN BOOT

# LIVING ON THE FRONTLINE

Cliff White checks out Eddy Grant and says: Let's hear it for People Power



PIC: JIL FURMANOVSKY

**P**EOPLE IN the Record Biz are occasionally heard to use an expression that originated in American baseball, an expression they usually gasp in an astonished manner when a record they hadn't previously noticed suddenly goes shooting into the charts. 'Out Of Left Field' they'll say, or sometimes simply 'A Left-Fielder', which roughly translated into English means *Uh? What? How? Who? Where did that come from?*

Several years ago the charts were so predictable that the odd surprise hits really were Left-Fielders.

But with the Punk/New Wave revolution and — even equally important — the increasing influence of discos, disco audiences and disco jocks, more and more records have been making the charts without first getting plugged on the radio, TV, or in the music press.

(Which is great, of course. We here at *Smash Hits* are all in favour of People Power beating the established system, even if we are on the fringe of that system ourselves).

However, even though the supposedly 'surprise' hits are now becoming commonplace, I think we can safely award Eddy Grant's "Living On The Frontline" a special pat on the back for being the most Left-Field smasheroonie for a long time.

Admittedly, in the last few weeks before its official release, 12-inch white-label promotional copies were distributed among the most influential discos/disco jocks, in exactly the same way that a lot of disco records are promoted, to help build up a demand for the record before it emerged 'overground'.

But that was when the record's success was pretty well assured anyway, at the tail end of a chain of events that began purely by chance several months ago.

As I'm sure you'll all have realised upon hearing the record,

despite its breakthrough to the charts via discos, "Living On The Frontline" isn't a conventional disco record. It wasn't written with discos in mind. It wasn't recorded or mixed with discos in mind. It wasn't even originally intended for release in Britain!

In fact it's a reggae-flavoured, but not *strictly* reggae, segment of a black 'symphony' album called "Walking On Sunshine" which was written, arranged, produced and entirely performed — all instruments and vocals — by Eddy Grant.

It was originally released on his own Ice record label and primarily aimed at Africa, where he has already got a gold disc for the album (one of three gold albums he was awarded in Nigeria last year).

In other words, the release and success of the single over here is an amazing fluke.

"Yes, isn't it amazing!" Eddy wholeheartedly agreed, when I met him recently. "If somebody had asked me to lay money on the fact that 'Frontline' would be a hit in this country I'd have said, impossible. Because it's a very direct song. If it had've had to go through the regular media it'd have never got anywhere.

"Times have changed. The kids were ready for it and now the people in the street have power. Those kids in the discos, they went and got an obscure record, issued through an obscure record company, and they COMMANDED the disc jockeys to play it. I've always dreamed about something like that happening, and I think this record is adequate proof that it's possible."

BEFORE Eddy explains a bit more about how 'Frontline' doubled back into Britain, I think I ought to introduce him to you properly. Somebody's bound to be asking, Eddy *who?*

Could he possibly be that bloke who used to spell his name

Eddie and once led a British hit pop group called The Equals?

Yes he could, and he is.

A naturalised Briton, Eddy was born in Guyana in 1948 and came to this country about 1960. While still at school he played trumpet in the school orchestra, school trad-jazz band, and sometimes gigged with his father's band in pubs like the now well-known Hope & Anchor in Islington, London (where he still lives).

After 'O' levels he switched to guitar and discovered the music of his first real musical idol, Chuck Berry, via the Rolling Stones, who were just breaking big at the time. "Until I could afford to buy all of Chuck's records and copy him directly, I used to copy Keith Richards copying Chuck Berry! I consider Chuck Berry to be *the* greatest exponent of rock 'n' roll music. Without a doubt.

"From then on I went to James Brown. The guy is so unbelievably talented, it's criminal the way he's been ignored by the media most of his life. I saw him in London in '66. I'd never seen anything like him in my life before. So much energy on stage, man, and so terrifically fit. James Brown had a marked influence on my life. After seeing him I said to myself, one day I'm gonna be as superb an artist as this man."

In that same year, Eddy formed The Equals with four friends. They were an energetic pop/rock group with leanings towards R&B and soul, in which Eddy played lead guitar, wrote a lot of the songs, produced some of their records and sang a bit.

The group was pretty successful for a while and had three substantial hits, "Baby Come Back", a European million-seller and British No. 1 in 1968, "Viva Bobby Joe" (No. 6, 1969), "Black Skin Blue Eyed Boys" (No. 9, 1971).

But the other guys weren't

really seriously committed, whereas Eddy had a vision, so in 1971/2 he left the group to follow his dream.

Between then and now, unpublicised by the British press and virtually ignored by the rest of the British music industry, this remarkable character has already quietly achieved a lot of what he had in mind.

By involving his whole family, from mother to youngest brother, and ploughing back every bit of profit from his world-wide record sales (which are star-sized in some countries, even if they've been zero over here) he has gradually bought himself a practically self-contained record business.

Apart from his status as a recording artist in Africa and the Caribbean, he is now the owner/boss of a record company with offices in five countries, of the first black-owned recording studio in Britain, and of the first black-owned record pressing plant in Britain.

The only thing he doesn't do at the moment is distribute his company's records. Which is why he did the one-off deal with Ensign/Phonogram to make it available in Britain.

Wassat? How exactly did "Frontline" start to take off here?

Oh yeah, well according to Eddy, he was busily exporting his hit album out to Africa last year when somebody suddenly slapped a temporary ban on his activities, which left him with a few thousand albums sitting around doing nothing.

So he gave them away to friends and discos and suchlike.

A few clubs played it several times, people began to demand to hear the "Frontline" track again and again, then more people, then more clubs, then . . . well you know the rest. It's a new system, called People Power.

Compiled by  
**ANGIE ERRIGO**

# Bitz

NEWS GOSSIP NEWS GOSSIP NEWS

## NEAT ANITA

ANITA Ward, the hottest new disco star, has done what most singers would sell their granny to do — she's reached Number One with her first single, "Ring My Bell".

Anita, a 21-year-old, is a psychology college graduate from Memphis, Tennessee. Up until just seven weeks ago she was a teacher at a local high school. The turnaround came when she was discovered by soul singer Frederick Knight (he of "Love On A Mountain Top" and "A Day Without Love") and signed to his label, Juana Records.

Anita's only previous singing experience was in a choir — she appeared on an album they made with black American opera star Leontyne Price.

After such an incredible start it will be interesting to see if she proves to be just another one hit flash in the disco pan or if she can sustain her success.

For the time being "Ring My Bell" is turning into one of the fastest and biggest sellers of the decade.



PIC: DAVID McGOUGH/LFI

Spot the Vampire: Bob Geldof wonders whether to soil his freshly-laundered jacket by sinking his fangs into Paula Yates' neck.

## BUT DOES HE BITE?

CONTRACTS have yet to be signed, but it looks likely that Boomtown Rat Bob Geldof will be making his acting debut later this summer in a film project being planned by the production team who brought us "The Stud" and "The Bitch".

The plot is said to concern a

singer (guess who) and his band, who just happen to play in towns on the same nights that young local ladies get attacked by a vampire. Suspicious, eh?

A new Rats single, "I Don't Like Mondays", written by Geldof, is released on July 13.

## VERDICT: A MISS

HAVING GOT off to an abysmal start, the re-launched Juke Box Jury looks all set to establish new standards of mediocrity in Saturday evening viewing.

Linda Lewis squeaked a lot but said nothing remotely interesting, and Pete Somethingorther and Isla Of

Wight were as out of place as Judas Priest at a disco. They were about as relevant in this context as two blocks of wood.

Only Bob Geldof, who's getting more TV exposure these days than Anna Ford, saved the show from absolute disaster. The interviews with the public were laughable. Next week: corpses at a mortuary are asked to pass comment on the new Public Image single.

Come back Dr. Who.

MEANWHILE a new, young Northern Irish group called Protex, whose first Polydor single is "I Can't Cope", have moved into the Chessington

house recently vacated by the Boomtown Rats.

No doubt Protex are hoping that some Irish luck remains in the Rathaus.

## ALL TIME TOP TEN

GERRY RAFFERTY



- 1. ELVIS PRESLEY: Hound Dog (RCA).**  
*Because this was the first one I ever heard with that much excitement.*
- 2. EDDIE COCHRAN: C'mon Everybody (United Artists).**
- 3. EVERLY BROTHERS: The Price Of Love (Warner Bros).**
- 4. BEATLES: Get Back (Apple).**  
*There aren't many Beatles songs that haven't lost something over the years despite their massive influence, but this is one of them — principally because it's just no-frills rock'n'roll.*
- 5. BEN E. KING: Stand By Me (Atlantic).**  
*This is just a great song that stands the test of time if we're talking about singles that affected me very strongly and were very big hits.*
- 6. BOB DYLAN: Like A Rolling Stone (CBS).**
- 7. BEACH BOYS: I Get Around (Capitol).**
- 8. ROLLING STONES: Satisfaction (Decca).**
- 9. FREE: All Right Now (Island).**
- 10. BEATLES: Strawberry Fields Forever (Parlophone).**

(These are all old singles. Some of them are still available but if in difficulty, try compilation albums).



Anita Ward: school's out

## EXIT SHAM?

IT LOOKS like Jimmy Pursey will be making his last appearance with Sham 69 when they play Glasgow Apollo on June 29. Steve Jones and Paul Cook of the Sex Pistols are expected to put in a guest appearance at the gig.

Sham have a new single released on July 20, entitled "Hersham Boys", which will probably be their farewell 45 — or, at least, their last featuring JP as vocalist.



PIC: JANET MACOSKA/LFI

Spot the Vampire: Cheap Trick's Rick Nielsen caught taking a chunk out of a cardboard Rod Stewart. It's cleaner this way — no blood!

# Bits

## HAIR TODAY

SUPERSTAR Gladys Knight is letting success go to other people's heads. "This may sound funny," she says, "but I'm going to cosmetology school. I've always enjoyed working with hair." Yes, Gladys, it does sound funny.

Despite zillions of record sales, it seems Gladys has a yen to open a hairdressing salon, and she believes in doing things thoroughly.

While she doesn't plan on clipping customers personally, she wants to become a licensed hairdresser herself so that she can keep tabs on the hairdressers in her salon and make sure they're doing everything right. No short cuts, eh!

## NEW BUZZCOCKS

A NEW Buzzcocks' single, "Harmony In My Head" c/w "Something Goes Wrong Again", is released by United Artists on July 6.

The A-side is the second one written by Steve Diggle (his first was "Promises"), who says: "It's concerned with feelings from crowds and shopping hysteria, which always leaves questions — confusing, but also something to thrive on." If you say so, Steve.

The B-side is by Pete Shelley, who plays piano on it, for the first time. "It's a catalogue of everyday things going wrong," he comments.

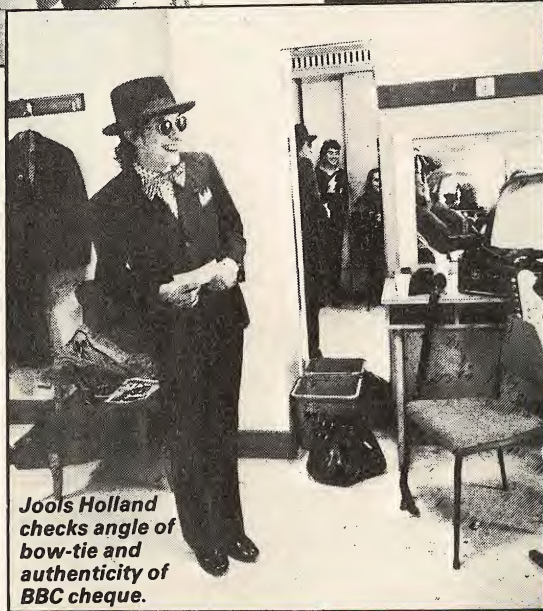
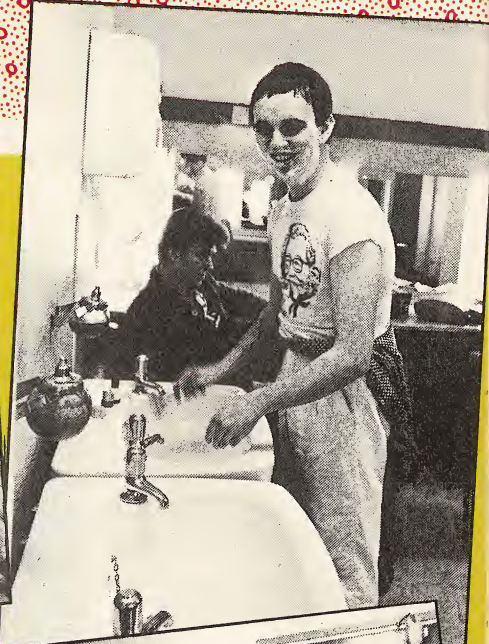
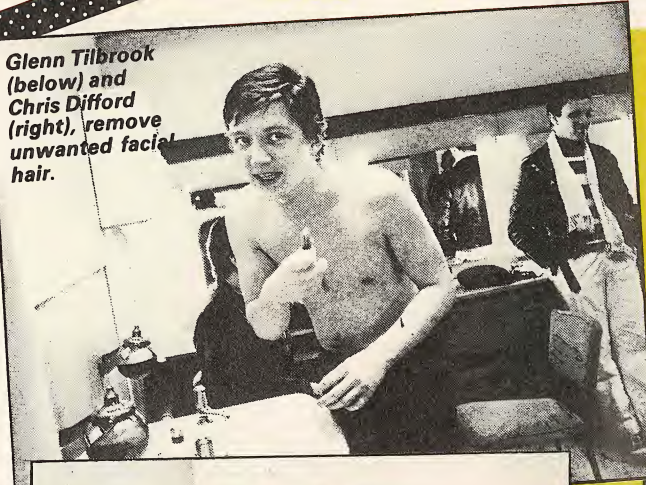
## CONCERTS

LEO SAYER is setting out on a massive British tour taking in up to 100 concerts. So far 67 have been announced, starting at Peterborough ABC on September 20 and running through to Dublin RDS Hall on November 9 and 10. The tour is likely to continue into December.

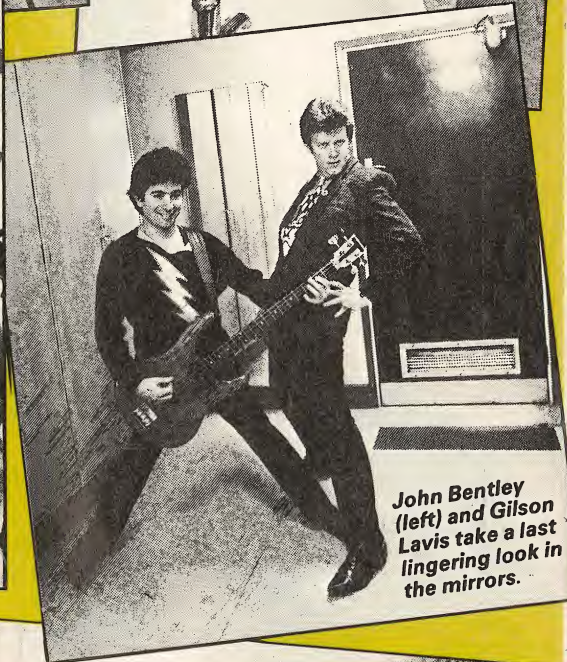
More tour news: Earth Wind & Fire and Chic return to Britain in the autumn for concert dates.

And The Who are strongly rumoured to have booked Wembley Stadium for a gig there on Aug. 18. Details in a coming issue.

Glenn Tilbrook (below) and Chris Difford (right), remove unwanted facial hair.



Jools Holland checks angle of bow-tie and authenticity of BBC cheque.



John Bentley (left) and Gilson Lavis take a last lingering look in the mirrors.

## BACKSTAGE WITH THE STARS

### No. 1 Squeeze shape up for Top Of The Pops.

Pics by Jill Furmanovsky



Chris leads 'em out, road crew bringing up the rear.



# BOB LIES LOW

"WHATEVER happened to?" Department. With reggae such a big influence at the moment, why do we hear so little of Bob Marley and The Wailers these days?

Well, the name of the game seems to be "Survival". Or at least, that's the name of the new album.

But don't rush off to the record stores just yet. The tapes are still being remixed at Tuff Gong Studios in the backyard of Bob's Jamaican home, and it should be September before the album appears.

No song details are available as yet, but we can tell you that Bob is working with Alex Sadkin, producer of groups like Hi Tension and Third World. He was largely responsible for the latter's new sound on "Now That We Found Love".

Does this mean that Bob Marley will also go disco? We wait with bated breath.

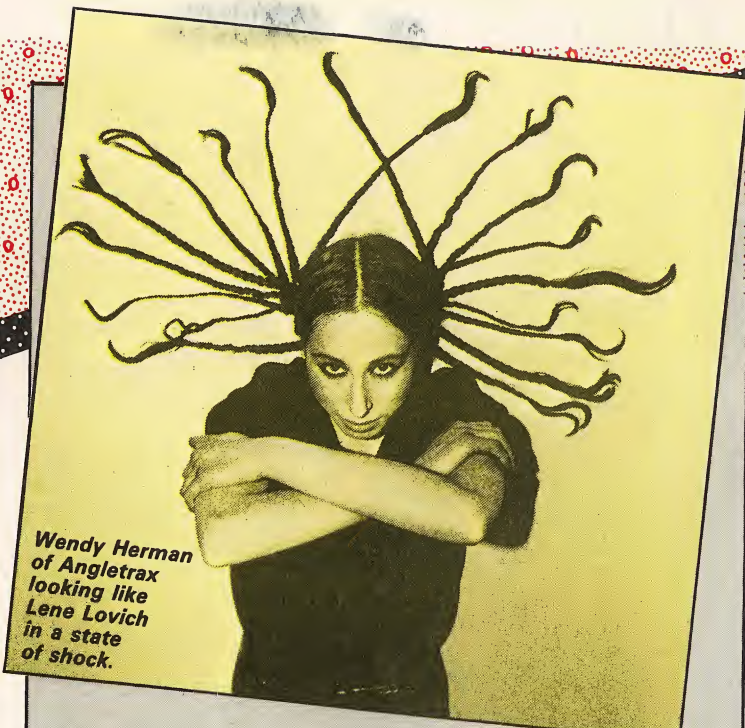
Meanwhile the future for live appearances over here looks bleak. A tour of North America is planned for later in the year, but there will be no gigs in Britain. This follows last year's meagre offering of just one concert at Bingley Hall in Stafford, a venue that can hardly be described as having 'atmosphere'.

Work on the new album has been delayed by tours of Japan, Australia and New Zealand, the group's first visit to these countries. The band have well and truly arrived on the platinum circuit, it would seem.

Survival? It doesn't exactly sound like they're struggling does it?

## SHOUXIE SHOUN

A NEW Siouxsie & The Banshees single, "Playground Twist" c/w "Pull To Bits", is released on Polydor June 29. Also out is a Siouxsie single recorded for the German market, "Mittageisen" (a German version of the British album track) coupled with an old track, "Love In A Void". This will be available here only as an import, at least at first.



Wendy Herman of Angletrox looking like Lene Lovich in a state of shock.

## SLIM PICKINGS

THE LADY with the flyaway hair is Wendy Herman, singer with Angletrox, a two-years-old British band who have just released their first single, "Things To Make And Do" c/w "Anorexia Nervosa" on Ariola.

The band — Jerry Minge, keyboards; Dan Who, drums; Rene Renno, guitar; Martin Heath, bass; and Wendy, vocals — play an intriguing mix of punky jazz with bits of Captain Beefheart weirdness and Parliament funk tossed out along the way.

Londoner Wendy, who was in The Sadista Sisters before joining Angletrox, is really an arresting singer. She's also an outspoken feminist who has some interesting things to say about "Anorexia Nervosa", a

nervous disorder which gives dieters the compulsion to starve themselves. She once suffered from it herself.

"I had it when I was about 16 and under pressure at school and my love affair was breaking up. Women regard themselves as bodies first, from conditioning. It's about self-hatred. I think a lot of women hate themselves because they think they have no value in relation to men. Not eating is punishing yourself."

Luckily Wendy recovered, although she's still extremely thin.

An avowed opponent of disco, which she thinks is responsible for perpetuating women as sex objects in music, Wendy and the band are excited about recording their first album. "I love music that tries to take you someplace rather than just talking about what is, and complaining about it."



## ELTON TOM

TOM ROBINSON is with us again, with a new single "Never Gonna Fall In Love (Again)" by Tom Robinson and The Voice Squad.

The song is one of several that were written last winter when Tom got together with Elton John, though Elton doesn't appear on the single.

The two met up in the first place when Tom, who was biking through London, stopped to ask directions from a man in a Rolls-Royce. It turned out to be none other than Elton, and the pair went off for some dinner and decided to write together.

And just who are The Voice Squad? Maybe you remember them as the now-defunct British white funk band Kokomo. The record, however, doesn't signify a split in The Tom Robinson Band. In fact the B-side, "Getting Tighter", is a TRB track, written by American gay militant troupe Hot Peaches.

Robinson's record company, EMI, say that "It's simply being considered as a solo single rather than a TRB single."

TRB are now taking a breather after their recent American tour — where they played to "small but packed" venues on the East Coast but found West Coast audiences indifferent, by the way. Tom meanwhile is doing a one-man show called "Just Good Friends" at London's Collegiate Theatre in connection with Gay Pride Week, an 11-day cultural event that started June 22.

THE PRETENDERS' new single "Kids" (follow-up to the magnificent "Stop Your Sobbing") is released June 29 on Real Records as a foretaste of their first major British tour and debut album, release scheduled for July. Watch for tour details in Gigz.

THE SEX PISTOLS' "Never Mind The Bollocks" album has been re-released as a picture disc, with an early shot of the band on each side, for £6.99.

JOHN LYDON'S band, Public Image Ltd., release a single called "Death Disco" on Virgin on July 29. It's not "Death To Disco" as reported in one music weekly. Public Image are pro, not anti, disco.



PIC: DOUG MCKENZIE

## BACKSTAGE WITH THE STARS No. 2

That's Paul Weller's mum in the pic above, helping celebrate her lad's 21st birthday at a party held after The Jam's gig in Portsmouth. The party ran over into May 25, Paul's 21st.

# FUTURE SHOCK

If his make up don't sink him, his honesty will. Ian Cranna investigates Gary Numan and the Tubeway Army vision of things to come.

**IT'S BASICALLY** what London — or any city really — will probably be like in about 10 or so years time.

"As you get more automatic cars, automatic car-making machines, automatic buses, trains, planes — so everyone that's employed with them has nothing to do, so they go back to basics which revolves round sex, violence and sleeping.

"And everyone will wipe each other out. Gang fights are going to get completely out of hand and there'll be gang battles with guns and everyone will just be destroyed. The machines won't even need to take over — there won't be anyone there to stop them. They'll just carry on running everything like they are now."

The speaker is Tubeway Army's Gary Numan, creator of one of this year's most striking and imaginative hit singles in "Are 'Friends' Electric?"

Gary's is not a pleasant vision but it's the one he's used to create a theme for the first side of his equally good "Replicas" album, now rapidly climbing the LP charts. The songs on the second side are also connected to this theme, but only loosely.

Gary's scenario is a world of personal alienation (hence the song "Me, I Disconnect From You"), run by The Grey Men who impose uniformity by means of the Quota Test. Those who fail the test (Crazies), or who commit a crime (Undesirables or UD's), are destroyed no matter what by hunting humanoids ("The Machman"). That's the creature Gary portrays on the album cover, by the way. Just to confuse matters, he's now dyed his hair black again.

To combat street violence, people are locked in after a certain time and as a deterrent to going out, there's a horrific assortment of violent machines on the loose. ("Down In The Park").

It's also a world where the end of the human race is in sight since boys and girls have now become physically unisex ("Praying To The Aliens"), and



where you now hire your "friends" by the hour ("Are 'Friends' Electric?").

"The spoken part (on the single) is private, about an incident that happened at Christmas. It speaks for itself really," Gary explains, adding that the mysterious S.U. mentioned in the song is a person.

"The rest of it is about the theme, where you can buy friends — you hire them by the hour. They're electric. You ring up and say you want a friend for

something — it can be for sex, for talking, whatever you want — and they'll send one along."

The "friends" are all identical — "a grey man in a long coat, grey hair, smoking a cigarette" — so that nobody knows what you've hired them for.

GARY REALLY believes that something like his cheerless vision (which he originally considered for an unfinished book) will actually materialise, but he's not bothered. He's got his own future all planned out.

Now 21, the quietly spoken South Londoner almost literally does live in a world of his own. A teetotaler — he gave up alcohol after years on tranquillisers as troubled teenager — he spends most of his time indoors away from people.

The start of his musical career owes a lot to his parents' enthusiastic backing. After initial gigs singing standards in pubs, Gary formed a band which ended up being called Mean Street. Internal friction over Gary's monopoly of the songwriting led

to him being thrown out, so he and the bass player Paul Gardiner formed their own band, The Lasers.

This time Gary planned just to play guitar and to keep in the background in order to gain stage experience. The idea was to form his own band at some future date but it didn't quite work out that way! Gary changed the name (to Tubeway Army), the songs (from punk) and, except for bass and drums, virtually *became* the band.

For the last year and a half he's been with Beggars Banquet (a small record label now marketed by the giant WEA combine), during which time he's put out four singles and two albums. Apart from the current hits, most of them are now deleted but, Gary tells us, will probably be reissued in some form in the future.

It was actually the *next* single that Gary reckoned would be the hit, according to his masterplan. Mind you, selling records isn't everything in Gary's eyes. His great ambition, would you believe, is to fly old soldiers back to old battle sites in veteran planes along the actual routes the war fighters took! Bizarre, right? But Gary reckons there's a market for it, so it's in the plan.

FLYING LESSONS are one of the few things that Gary Numan will venture out of doors for. The rest of the time he spends inside: working painstakingly over every single note in his songs, learning about record production, watching TV and listening to records for — by his own admission — ideas to steal.

For Gary Numan is probably the music business's most honest thief. He freely gives away influential information that others would do their best to conceal, for instance that his futurist scenarios are borrowed from other visionary authors like William Burroughs (through David Bowie) and Philip K. Dick.

Though you might think it would be Bowie who most influenced Gary's grippingly eerie music, Gary readily volunteers the information that it's — wait for it — *Ultravox* that he steals from!

Ultravox, in case you missed them, were basically a sound, distinctive little rock band of a couple of years back but one who had unhealthy leanings towards glam posing and pretending to be weird. Eventually they ended up so pretentious and stilted that nothing about them rang true, so it's small wonder they never caught on. And they weren't half as good as Tubeway Army.

So why idolise such a hopelessly contrived band like Ultravox, Gary?

"What's wrong with being contrived?" For the first time Gary becomes really animated. "I'm contrived! The whole way I look is contrived. The lyrics are contrived — they're about

something, they're thought about. That's what contrived means. There's nothing wrong with being contrived!

"It's show business when you build up an act," he continues heatedly. "The very fact of building up an act is contriving something you want to give to a public. There's nothing wrong with it. That's what show business is all about, putting on a show!"

He's mostly right, of course, but such reminders of harsh reality tend to be pretty unwelcome in the dream world of rock 'n' roll. It simply isn't *done*, my dear.

Gary Numan's painful honesty about his unfashionable influences and opinions will probably get him slaughtered in the image-conscious music weeklies once his novelty has worn off. After all, they like their illusions preserved as much as anybody.

It all leaves Gary Numan in the odd position, as has been said elsewhere, of being the first honest poseur.

AND WHAT of the future? Well, any new recordings will now be released under his own name. Since the band haven't played live for a year ("Whistle Test" excepted) and since Gary virtually did everything anyway, that seems a logical step.

All that's planned in the way of tour dates (since Gary doesn't like live work) is a brief tour of 12 dates, probably in September or October. The band, Gary tells us, will consist of two keyboards, guitar, bass and drums as well as himself. He'll do some keyboard and guitar work but will concentrate mainly on singing. We gather that the show will also probably be pretty spectacular.

Oh and that Lee Cooper TV advert — you probably know by now that Gary didn't do anything except sing on it, but how had he come to do that?

"Somebody was playing the first album in the publisher's place," Gary smiles, "and Ronnie Bond — who did the advert — he just heard the voice and decided it suited his advert. So he rang up Beggars and they rang up me and we did it. It was just like one of those Hollywood films!"

That's showbiz for you.



# Babylon's Burning



## By The Ruts on Virgin Records

Babylon's burning  
You're burning in the street  
You're burning in your houses  
With anxiety

With anxiety Babylon's burning Babylon's burning  
With anxiety Babylon's burning Babylon's burning

Babylon's burning  
You're burning in the street  
You're burning in the ghetto  
With anxiety

With anxiety Babylon's burning Babylon's burning  
With anxiety Babylon's burning Babylon's burning

Babylon's burning, baby can't you see  
Babylon is burning with anxiety

You're burning at your work  
You're burning at your play  
The spark of fear is smouldering  
With ignorance and hate

And with anxiety Babylon's burning Babylon's burning  
With anxiety Babylon's burning Babylon's burning

Babylon's burning, baby can't you see  
Babylon is burning with anxiety

Babylon's burning Babylon's burning  
Babylon is burning  
Babylon's burning Babylon's burning  
Babylon's burning

Words and music by Dave Ruffy, Malcolm Owen,  
John Jennings and Paul Fox. Reproduced by  
permission Virgin Music.

# Do Anything You Want To

By Thin Lizzy on Vertigo Records

There are people that will investigate you  
They'll insinuate, intimidate and complicate you  
Don't ever wait or hesitate to  
State the fate that awaits those who  
Try to shake or take you  
Don't let them break you

### Chorus

You can do anything you wanna do  
It's not wrong what I sing it's true  
You can do anything you wanna do  
Do what you want to

People that despise you  
Will analyse then criticise you  
They'll scandalise and tell lies  
Until they realise you are somebody they  
Should have apologised to

Don't let these people compromise you  
Be wise to

### Repeat chorus

Hey you, you're not their puppet  
On a string  
You can do everything  
It's true, if you really want to  
You can do anything you want  
Just like I do

### Repeat chorus

Hey you, you can do  
Hey you, yes you  
Elvis is dead  
The king of rock 'n roll is dead  
Elvis is dead

Words and music by Phil Lynott. Reproduced by permission Chappell/Pint.



# One Rule For You

By After The Fire on CBS Records

What kind of line is that when you say you don't understand a single word  
I tell you all these things you turn around and make as if you'd never heard  
What kind of line is that you're giving me  
One rule for you one rule for me

Too many people try to tell me that I shouldn't say the things I do  
I know that you would only do the same if they meant as much to you  
What kind of line is that you're giving me  
One rule for you one rule for me

They say believe in what you like as long as you can keep it to yourself  
I say if what I know is right it's wrong if I don't tell somebody else  
What kind of line is that you're giving me  
One rule for you one rule for me

One rule for you one rule for me  
One rule for you one rule for me (one rule for me)  
One rule for you one rule for me (one rule for me)

Repeat to fade

Words and music by Peter Banks/Andrew Piercy. Reproduced by permission Heath Levy Music.



# GET SUMMMER THIS!

## 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, and then cut it out and post it in a sealed envelope addressed to: SMASH HITS (Crossword No. 15), 117 Park Road, Peterborough PE1 2TS. Make sure it arrives not later than July 10th, 1979, the closing date. Sender of the first correct entry checked after the closing date will then win the radio cassette player. Senders of the next 25 correct entries will each receive a copy of the "That Summer!" 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.

**WIN THIS GREAT RADIO CASSETTE RECORDER**



Last issue we raved about the great new wave compilation album, "That Summer!" This issue we're giving away 25 of these hot little items as prizes in our crossword competition. "That Summer!" contains 16 tracks and every one's a gem: Costello's "Watching The Detectives" and "(I Don't Want To Go To) Chelsea", Ian Dury's "What A Waste" and "Sex & Drugs & Rock & Roll", Boomtown Rats "She's So Modern", Patti Smith's "Because The Night", Ramones "Rockaway Beach", Nick Lowe's "Breaking Glass", Undertones "Teenage Kicks" and many more. It's probably the best new wave sampler album that they'll ever be! So here's how it works: the first correct entry opened after the closing date wins the usual cassette radio plus a cassette version of the prize album. The next 25 correct entries opened after the closing date each get a copy of "That Summer!" Go to it...

## ACROSS

- 1 Hank's group are not quite themselves!
- 4 "Don't ---- Me Now" Queen
- 6 Disco biggie from Musique. Push, Push... (2, 3, 4)
- 8 & 27 across Sarah Brightman lost her heart to one
- 9 "Don't Cry For Me Argentina" was the big hit from this successful stage show
- 11 Back again with his Happy Radio (5, 5)
- 14 Star sign?!
- 16 "Banana Splits" mob (3, 7)
- 18 Jon Anderson is their singer
- 20 Reggae group who had disco hit with "Stop Breaking My Heart" (5, 6)
- 22 Led Zeppelin guitarist (5, 4)
- 25 Not the one with the famous column, but Bill ex of Bebop DeLuxe
- 27 See 8 across
- 28 Sung the "Number One Song In Heaven"

## DOWN

- 1 This kid's hiding the "Masquerade" band!
- 2 You can ring her bell (5, 4)
- 3 Soul's blind genius whose new album is long overdue (6, 6)
- 4 See 5 down
- 5 & 4 down. Not the Sledge lot, these girls had a hit with "Fire"
- 7 "Boogie Oogie Oogie" was their big disco hit of '78 — the birds won't tell you, but the bees understand! (5, 2, 5)
- 10 "---- Night" Phoebe Snow
- 12 Radio 1's female jock
- 13 Could be Wood, could be Ayers
- 15 Elvis Costello has been warning of them!
- 17 Hi Fi for listeners with two ears!
- 19 Paul McCartney's gone east!
- 21 The way tabbies like it, according to Squeeze!
- 22 Black Strangler — or speedy form of transport
- 23 Who's Keith, R.I.P.
- 24 Strip Radio 1's new wave DJ!
- 26 "---- Duke" or "---- Dancealot"



No. 15

Name \_\_\_\_\_

Age \_\_\_\_\_

Address \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

### Answers to Crossword No. 13

ACROSS: 1 Debbie Harry; 8 Notes; 10 Drummer; 11 Den Hegarty; 12 Iggy (Pop); 14 Slade; 15 "(Golden Years)"; 16 Isley (Brothers)"; 17 Tessa (Wyatt); 18 "(British Hustle)"; 19 "Stop (Your Sobbing)"; 21 Roger (Daltrey); 23 "SOS"; 24 "(Lady Sings The) Blues"; 25 Toto; 26 Damned; 29 & 30 City Boy; 31 (Mick) Jagger; 32 Gene; 33 Sham 69; 34 "(Painter) Man".

DOWN: 1 David Bowie; 2 "Banana Splits"; 3 "In The Navy"; 4 Rod Stewart; 5 "(Stop) Your (Sobbing)"; 6 "Some Girls"; 7 "Hurry Up Harry"; 9 "Shake Your Body"; 13 Sister Sledge; 19 "(Stop Your) Sobbing"; 20 "Promises"; 22 Gig; 27 MCA; 28 (John) Lydon; 30 Bram (Tchaikovsky); 31 Jam.

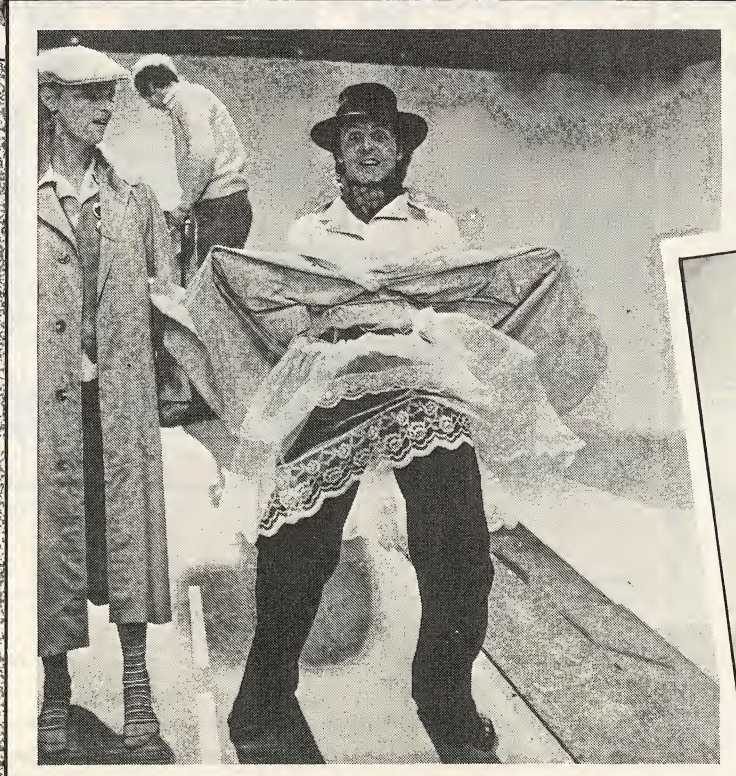
Winners of Crossword No. 13 are on page 28.



Denny Laine



Laurence Juber

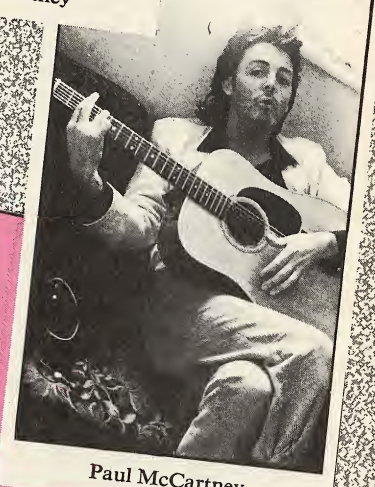


Steve Holly





Linda McCartney



Paul McCartney



**OLD SIAM, SIR**

By Wings on Parlophone Records

In a village in Old Siam, sir  
 Lived a lady who lost her way  
 In an effort to find a man, sir  
 She found herself in the old U.K.

Chorus

She waited round in Walthamstow  
 She scouted round in Scarborough  
 She waited round in Walthamstow  
 She skated (scouted) round in Scarborough

In a village of old East Ham, sir  
 She met a fellow who made her reel  
 Took her rushes to show his mam, sir  
 Met his dad at the wedding meal

In a letter from Old Siam, sir  
 Came a terrible tale of woe  
 She decided the only answer  
 Was to get up a pile of dough

Repeat chorus

When a relative told her man, sir  
 He directed her not to stay  
 In a village in old Siam, sir  
 Lives a lady who lost her way

In a village in old Siam, sir  
 Lived a lady who lost her way  
 In an effort to find a man, sir  
 Found herself in the old U.K.

Repeat chorus

In a village of old Siam, sir  
 Lived a lady who lost her way . . .



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**SMASH  
HITS**  
THE SKIDS





# Disco Disco

BEFORE I get into this week's disco news, I'd like to get something off my chest. A few weeks back, that slimy toad Red Judas Priest records mentioned that I played continuously, since when I have received endless mail from Judas Priest fans saying they're pleased to hear that I'm into the heavy stuff.

I would just like to get it straight that it's not my scene at all (sorry, heavy freaks, but I have to say it otherwise I'll never be allowed into a disco again!). It was Red's idea of a little joke, as I'm usually blasting out the office with my soul and funk goodies.

Right, now I've got that out of the way I'll get down to something that is my scene. A couple of weeks ago on a Monday evening I decided to funk up to Ilford Town Hall and check out their disco scene.

On arriving there and not being able to find the entrance I thought perhaps it wasn't a good idea after all, but luckily two boys came to my rescue and directed me to the front door. It cost me two *Smash Hits* badges but I didn't mind as I was carrying about 50 under one arm and endless stickers under the other.

I finally got through into the hall itself which was packed with about 200 soul freaks between the ages of 14-18. I spent most of the night on stage with their regular Monday night DJ Froggy, watching everyone having a great time freaking out and enjoying themselves.

According to the Leyton Soul Patrol (Jane, Maureen, Beefy and Woody) Froggy (*any relation to Red?* — Ed.) supplies the sounds so we just get on down, not a bad little motto, I suppose. Jill, Joanne and Toni, the soul freaks from Manor Park and also regular Town Hall girls, said that it's a great place to go if you want to be up-to-date with the soul scene. Froggy keeps us way ahead, said Toni.

A couple of records that kept getting requested were "Bad Girls" by Donna Summer (Casablanca), the title track off her latest double album (it's a great album and I reckon "Bad Girls" will be a smash as her next single), and "Midnight Grooving" by Light Of The World (Ensign): this is another great single and sure to be a hit.

I was really enjoying myself until Froggy suddenly announced that I had some *Smash Hits* badges and stickers. I

seemed to be surrounded by eager hands. I've never felt so wanted before. Now I know what it's like to be famous, thank God I only do this once in a while.

I was very surprised to see quite a few Mods around. You're probably thinking the same as me — Mods at a disco! So I ventured down among the crowd to talk to them. Terry, one of the Ilford Mods, said that he only goes to hear the reggae but he doesn't mind a little soul. After all, he said, there aren't many Mod girls around. He seemed to be doing okay chatting up the soul girls!

A few other Mods who were also with Terry — Peter, Billy, Mick and Paul — were pleased when Froggy played a great reggae record from Janet Kay titled "Silly Games" (Scope) and followed it with "Ain't That Loving You", an oldie from Dennis Brown.

The Becontree Mods, Shaun and Steve, were also there along with the Mayburn Mods, Paul and Victor. I bet they must have lost a few pounds in weight as they looked roasted in their suits and parkas! Still, I thought you looked great, boys — keep it up!

I went back to join Froggy on stage where he was busy with his mixing techniques. First on the turntables were "Space Bass" by Slick (Fantasy) and "Get Dancing" by The Bombers (Flamingo), then "HAPPY Radio" by Edwin Starr (RCA) took the place of The Bombers. Anita Ward with "Ring My Bell" (Epic) was finally left on the turntable with "Space Bass". The mixing of these records sounds really effective.

Apparently in America it is quite rare for DJs to speak at all as they usually mix from one record straight into the next. The evening seemed to fly by as I really had a great time. So if there are any bored teenagers around who live in the Ilford area, I suggest you check it out next Monday.

Before I shoot off to my next venue, I'd just like to say "Hello to Caroline Mackie from Forest Gate who is a regular Town Hall girl. Also I've got a record for you all to check out. It's called "Dancing At The Rubber Ring" (Acrobat) and it's by Byrne & Bown. Write and tell me what you think of it!

Bev

# Light My Fire/ 137 Disco Heaven

By Amii Stewart on Atlantic Records

You know that it would be untrue  
You know that I would be a liar  
If I was to say to you  
Baby we couldn't get much higher

*Chorus*  
Come on baby light my fire  
Come on baby light my fire  
Try to set the night on fire

The time for hesitation's through  
No time to wallow in the mire  
Try now we could only lose  
And our love become a funeral pyre

*Repeat chorus*

The time for hesitation's through  
There's no time to wallow in the mire  
Try now 'cause we can only lose  
And our love become a funeral pyre

*Repeat chorus*

137 disco heaven 137 disco heaven 137

*Chorus twice*

Come on and light give me the light  
Oh baby light (ooh baby light)  
Come on and light (light my fire)  
Ooh light (come on baby light my fire)  
Give me the light (come on baby light my fire)  
Come on and light (light my fire)  
Oh baby light (ooh baby light my fire)

*Ad libs to fade*

Words and music by Doors/Barry Leng & Simon May.  
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# Razzle Dazzle

By Heatwave on GTO Records

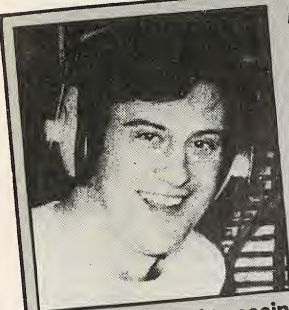
Razzle, dazzle ooh ooh  
Razzle, dazzle

Chorus

Gotta razzle, gotta smile  
You gotta show just where you're going once in a while  
(razzle, dazzle)  
Gotta dazzle, gotta shine  
You got the move that made ya groove right up to the line

## Rob Jones' Disco Pick NIGHTFALL: Nighttime Boogie (Sidewalk)

We recently had this as a powerplay on Luxembourg and whenever I play it in a disco it gets a great reaction. Nightfall haven't been together long — in fact they were brought together for this particular record. If you can afford it, I would go for the 12 inch version because it gives you a better sound quality than the 7 inch — this is particularly true in this case. I'm looking forward to seeing you on Luxembourg's Summer roadshow which for me kicks off on July 28 at Whitley Bay.



looking forward to seeing you on Luxembourg's Summer roadshow which for me kicks off on July 28 at Whitley Bay.

# TOP 40

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL	BPM
1	1	RING MY BELL ANITA WARD	TK	127
2	3	AIN'T NO STOPPIN' MCFADDEN & WHITEHEAD	PHIL INT	113
3	15	SPACE BASS SLICK	FANTASY	130
4	2	BOOGIE WONDERLAND EARTH WIND & FIRE	CBS	130
5	4	WE ARE FAMILY SISTER SLEDGE	ATLANTIC	117
6	7	THE LONE RANGER QUANTUM JUMP	ELECTRIC	
7	5	H.A.P.P.Y. RADIO EDWIN STARR	20TH CENTURY	135
8	NEW	SILLY GAMES JANET KAYE	SCOPE	REGGAE
9	6	EDDY GRANT LIVING ON THE FRONT LINE	ENSIGN	REGGAE
10	NEW	GO WEST VILLAGE PEOPLE	MERCURY	129
11	NEW	LIGHT MY FIRE AMII STEWART	ATLANTIC HANSA	
12	9	HOT STUFF DONNA SUMMER	CASABLANCA	122
13	21	DR. JACKYLL & MR. FUNK JACKIE MCLEAN	RCA	116
14	NEW	YOU'RE GONNA MAKE ME LOVE JONES GIRLS	PHIL. INT.	112
15	10	LET'S LOVEDANCE TONIGHT GARY'S GANG	CBS	128
16	NEW	TRIP TO YOUR MIND HUDSON PEOPLE	ENSIGN	128
17	28	BORN TO BE ALIVE PATRICK HERNANDEZ	GEM AQUARIUS	133
18	37	MAKE MY DREAM A REALITY G.O.	ARISTA	122
19	22	MAKE YOUR MOVE JOE THOMAS	TK	129
20	8	REUNITED PEACHES & HERB	POLYDOR	SLOW
21	31	DANCE WITH YOU CARRIE LUCAS	SOLAR	128
22	14	GET ANOTHER LOVE CHANTAL CURTIS	PYE	124
23	NEW	I'VE GOT THE NEXT DANCE DENIECE WILLIAMS	CBS	
24	11	GET IT UP FOR LOVE TATA VEGA	MOTOWN	122
25	NEW	TURN ON THE TAP (EP) RICHARD TEE, ETC.	CBS VARIOUS	
26	NEW	SOUND SYSTEM STEEL PULSE	ISLAND	REGGAE
27	12	(EVERYBODY) GET DANCIN' BOMBERS	FLAMINGO	127
28	NEW	LOVE DISCO STYLE EROTIC DRUM BAND	SCOPE	
29	NEW	BOOGIE MAN MATCH	FLAMINGO	
30	NEW	GOOD TIMES CHIC	ATLANTIC	
31	NEW	WHEN YOU WAKE UP TOMORROW CANDI STATON	WARNER BROS	
32	NEW	NEVER GONNA SAY GOODBYE PUSSEZ	VANGUARD	132
33	33	BAD GIRLS DONNA SUMMER	CASABLANCA	122
34	NEW	I'M A SUCKER FOR YOUR LOVE TEENA MARIE	MOTOWN	
35	17	ONE WAY TICKET ERUPTION	ATLANTIC HANSA	
36	25	GOOD, GOOD FEELIN' WAR	MCA	109
37	23	RAZZLE DAZZLE HEATWAVE	GTO	95
38	NEW	BRING THE FAMILY BACK BILLY PAUL	PHIL. INT.	
39	24	A GOOD THING GOING PHIL COULTER ORCHESTRA	INFERNO N'THERN	
40	20	PICK ME UP I'LL DANCE MELBA MOORE	EPIC	128

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

Get your suit bib down if you want a reaction

No use standing 'round with the crowd  
Spread it all around that you're here for the action  
Take it into town, want to see you get it loud  
Don't you hide from the boogie  
Now's your chance to shine, got to boogie just the way you feel  
Dance every second, people now's the time, time to prove that you can feel

Repeat chorus

Anywhere you want, just be sure you're a winner  
Stay out there in front every night  
Give it what you got, ain't no time for beginners  
Better shoot your shot if you want to do it right  
Don't you hide from the boogie  
Now's your chance to shine, got to boogie just the way you feel  
Dance every second, people now's the time, time to prove that you can feel

Repeat chorus

Got to razzle, together we do it, forever we do it  
Repeat to fade

Words and Music by Rod Temperton.  
Reproduced by permission Rondor Music (London) Limited/Tincabell Music Limited

# Let's Lovedance Tonight

By Gary's Gang on CBS Records

Lovedancing

I've been calling for you  
It's been long overdue  
Now I'm following through  
'Till we dance the night together  
It just seems to me that we'll always be -  
So right for each other  
Can't live with no other  
It's been a long time since you told me  
That you really really love me so  
So come on then I'll do anything you say  
We could make love as we dance the night away

Let's lovedance tonight, loving is forever  
Let's lovedance tonight, lovedancing together

No one else that I knew  
Could have compared to you  
Now I'm feeling so blue  
'Cause I'm living here without you  
Deep down inside  
You know you just can't hide  
Those feelings you have for me  
Why can't we spend the night together

Love lovedance love lovedance

'Cause just one kiss  
And we'll be on our way  
We'll be lovedancing so far away

Let's lovedance tonight, do a lovedance, loving is forever  
Let's lovedance tonight, do a lovedance with me, love dancing together

Loving is forever  
Lovedancing together  
Do a lovedance do a lovedance  
Do a lovedance with me

Let's lovedance tonight, do a lovedance, loving is forever  
Let's lovedance tonight, do a lovedance, with me lovedancing together  
Let's lovedance tonight, do a lovedance, loving is forever

Words and music by E. Matthew/G. Turnier. Reproduced by permission April Music.

Chas (at the piano) and Dave plunk and tinkle along with the nation's most tuneful pop mag.



PIC: JILL FURMANOVSKY

# GERTCHA!

**T**ELL YOU what I'll do. As we're all mates, I'll let you into a little secret. In private life, Chas and Dave are just the sort of unpretentious, salt-of-the-earth, London 'lads' that you'd expect them to be from hearing their records. Apart from the small indulgence of coining the appropriate catchword *Rockney* as an identification tag for their music, they don't play up — or down — to any image. They simply write it like they find it and play it like they feel it.

I guess the main reason some folk don't want to champion Chas and Dave's musical talent and exceptionally clever songs is that the duo don't fit into any easily definable or 'hip' category.

Although their lyrics are smartly observed, plain-spoken statements of the funny and sad sides of the world about them — just as relevant to British street life as the best of the new wave groups, and far better than the average load of clichés that most groups crank out — Chas and Dave haven't tried to disguise the fact that they're knocking on a bit by posing as new wave rebels, either in the way they dress or the way they present their songs.

Similarly, although the way they play their songs is musically close to the American '50s rock 'n' roll and country-rock that

they've liked most of their lives, they haven't gone to the other extreme of posing as out-and-out rockers.

Like I said, they're just what they seem to be. *Rockney* sums them up pretty accurately.

**ALTHOUGH THEY'RE** not strictly cockneys in the original sense of the word (Chas Hodges was born and raised in Edmonton, Dave Peacock in Ponders End, two adjacent suburbs in north-east London that are several miles from the sound of Bow Bells), they're both from large East End families. If you happen to see the duo performing in the area, you're quite likely to find yourself rubbing shoulders with various generations of their many relatives!

Chas's mum, Daisy, is a bit of a local celebrity herself. She's been a pub entertainer for years, playing piano and singing old favourites like "Yes Sir, That's My Baby", which she once recorded as a single. It was Daisy who taught Chas how to tickle the ivories (even now she occasionally opens the show for Chas and Dave) and both fellas were raised on a rich diet of music-hall songs, which they sometimes slip into their act. Once they got into their early teens though, like most tearaways of their generation, Chas and Dave were smitten by

No, not you — honest! That was just to tell you that this is a feature on those overdue sensations, Chas'n'Dave. Stick around as Cliff White separates the men from the boys with an instant course in rock'n'roll history.

the first great wave of rock 'n' roll coming out of America.

By 1960 both fellas had left school, met and become friends. They joined separate rock 'n' roll groups, both as bassists — Chas with Billy Gray & The Stormers, and Dave with, would you believe, The Rolling Stones. *Nah*, not *those* Stones.

"The group leader's mum thought up the name," says Dave. "We all thought it was daft so we eventually changed it to The Raiders. Funny thing is, we was always into Chuck Berry and stuff like that, so I was a bit choked when the other Rolling Stones come out doing Chuck Berry songs. We struggled on for years, then about '66 or '67, I joined this soul band, The Goodtime Band."

Meanwhile, The Stormers had been 'discovered', signed as a backing band for singer Mike Berry, and had their name changed to The Outlaws. Between the middle of '61 and the end of '64 they made numerous records but only two hits: "Swingin' Low", an instrumental, and "Tribute To Buddy Holly", with Berry. They toured Britain and the continent a lot, sometimes with American stars like Brenda Lee, Gene Vincent and Jerry Lee Lewis. Towards the end of the group's existence, their lead guitarist was a young Ritchie Blackmore,

latterly a heavy metal hero with Deep Purple and Rainbow.

When The Outlaws disintegrated, Chas stepped into another successful bass role with Cliff Bennett & The Rebel Rousers, just in time to play on their 1964 hit version of The Beatles' "Got To Get You Into My Life". In the Rebel Rousers Chas met drummer Mick Burt, who has been Chas and Dave's invaluable accompanist over the last couple of years. "Good lad, ol' Mick" says Chas proudly, "One of the best rock drummers in the business. 'E's our group!"

**AFTER** the Rebel Rousers folded, leaving Chas and Mick up the junction, Dave joined them from a country music outfit he'd ended up in, and in 1969 they finally got together for the first time professionally in their own country-rock quartet, Black Claw (The fourth member was guitarist Harvey Hinsley, now with Hot Chocolate).

It didn't last long — they were all broke — but they enjoyed the partnership more than any of the other groups they'd worked in and vowed to try it again sometime. Mick temporarily retired from the music scene while Chas teamed with guitar wiz Albert Lee and others in Head, Hands and Feet, while Dave joined the Mick Greenwood Band.

"Then," remembers Dave, "Chas calls me up out of the blue one day and says, 'Why don't we get back together and write a few songs.' I thought, I do fancy that, it's about time, so we did." That was in 1973.

The following year they came up with their classic "One Fing And Another" album (including the original version of "Gertcha"), which was on a label that couldn't afford to promote it properly. Consequently it soon became a high-priced collectors' item in and around London. The odds are it'll be re-issued by EMI towards the end of this year.

Next up was their "Rockney" LP which, after a lot of contractual argy-bargy, was recorded for EMI in '77, first released through Lightning Records in '78, and then snapped back by EMI. They re-issued it the same year, and it eventually gave them their first modest hit single, "Strummin'."

All this time, Chas and Dave were rocking up a storm in east London pubs and easing their bank balance with a fair amount of studio session work. More recently they've just completed their own new album, "Don't Give A Monkeys", which will be released on July 20.

And now that "Gertcha" has finally introduced them to a wider audience, I hope you'll all take the opportunity to catch them on their forthcoming British tour. I don't think there'll be any need for a certain famous catchphrase!



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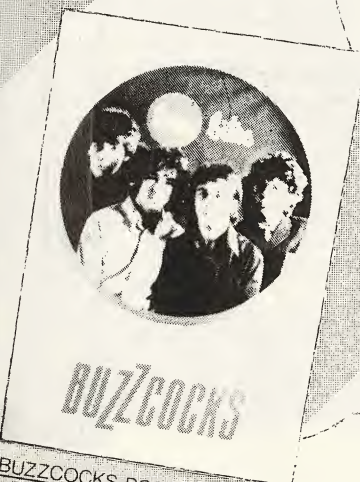
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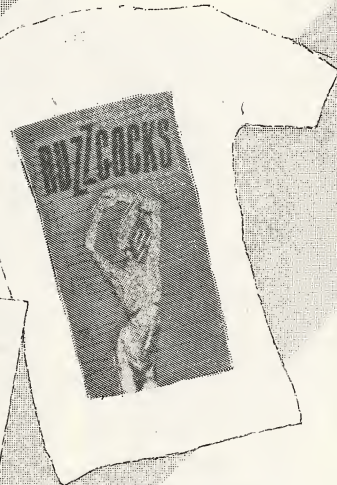
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# ST TEASERS R

Put a line through the names as you find them - solutions on page 28.

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.

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

A

B

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S	S	I	E	T	E	E	N	D	A	N	N	O	O	N	D	G	
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S	D	M	Y	L	L	N	L	I	N	D	A	L	E	W	I	S	R
I	E	V	R	A	A	E	M	A	N	M	O	C	W	R	F	D	E
R	E	A	A	V	I	S	E	T	S	N	A	L	O	I	F	A	T
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- ~~BLONDIE~~
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- ~~CAMEL~~
- ~~CHER~~
- ~~DAMNED~~
- ~~DAVE EDMUNDS~~
- ~~DOLLAR~~
- ~~DONNA SUMMER~~
- ~~DR FEELGOOD~~
- ~~GARY MOORE~~
- ~~KINKS~~
- ~~LINDA CLIFFORD~~
- ~~LINDA LEWIS~~
- ~~MAZE~~
- ~~MONKS~~
- ~~NICK LOWE~~
- ~~PETE~~
- ~~TOWNSHEND~~
- ~~POLICE~~
- ~~RICKIE LEE JONES~~
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- ~~SPARKS~~
- ~~TINA TURNER~~
- ~~TOURISTS~~
- ~~UNDERTONES~~
- ~~VAN HALEN~~



# Request Spot

ARTIST *Eddie Cochran*

SONG *Summertime Blues*

LABEL *United Artists*

YEAR *1958*

REQUESTED BY *Matthew Knifton*

*Stoke Bishop, Bristol.*

## Summertime Blues

Ah-I'm a-gonna raise a fuss I'm a-gonna raise a holler  
About a-working all summer just to try to earn a dollar  
Every time I call my baby, try to get a date  
My boss says, "No dice son you gotta work late"  
Sometimes I wonder what I'm gonna do  
But there ain't no cure for the summertime blues

A-well my Mom 'n' Papa told me "Son you gotta make some money  
If you want to use the car to go a riding next Sunday"  
Ah-well I didn't go to work, told the boss I was sick  
"Now you can't use the car 'cause you didn't work a lick"  
Sometimes I wonder what I'm gonna do  
But there ain't no cure for the summertime blues

I'm gonna take two weeks, gonna have a fine vacation  
I'm gonna take my problem to the United Nations  
Well I called my Congressman and he said, quote  
"I'd like to help you son but you're too young to vote"  
Sometimes I wonder what I'm gonna do  
But there ain't no cure for the summertime blues

Words and music by Eddie Cochran and Jerry Capehart. Reproduced  
by kind permission Cinephonic Music Company Limited, London.

# Sting

By CLIFF WHITE

"WHO the hell does Cliff White think he is?"  
 "X is crap, Y is fab."  
 "So 'n' so's a moron, I know it all."

Blimey, you lot, after reading our LETTERS page I sometimes despair for the future of mankind. Not because Red and I frequently get you ranting — we sometimes (often?) deserve it and anyway we sometimes (often?) do it deliberately — but because nearly all of your ranting, not only against us but against each other, is so distressingly narrow-minded.

Oh dear, I've just provoked another two tons of hate-mail haven't I? Sorry. Forget everything I've just said. Start reading from here and let's get on with the new singles . . .

**DONNA SUMMER: Bad Girls (Casablanca).** There was a time a few years back when I disliked most Disco with a capital D; a time when Ms Summer was just starting to get hits and when, to me, she represented the very worst aspect of Disco. Times have changed, so have I, so has Disco music and so have Ms Summer's records. This is a superbly produced, excellent song, cleverly arranged, well performed; a treat to dance and listen to. In short, it's brilliant, and if it isn't No. 1 on the charts within six weeks I shall demand a recount. (N.B. Buy the 12in version, you know it makes sense).

**THE POLICE: Can't Stand Losing You (A&M).** Not so much a reissue, more a reminder from A&M that it's still available and as they don't seem ready to release a new Police single just yet they'd be grateful if you'd go out and buy this one again. Seriously though, dear confused reader, if you missed out on this razor-sharp cut first time around, a cut that scars the thin line between anguish and anger, please investigate it now. Play it loud and marvel at how it slices through gristle to your gut. I shall play it once more before we move on.

**SEX PISTOLS: C'mon Everybody (Virgin).** Here's where I upset the applectart again. I guess you'll think I'm anti Punk if I say one

word against the Pistols. But if I'm deeply suspicious of most Pistols 'product' that's precisely because I'm *pro* Punk. Yes, they shook up a lot of stuffy bozos. Yes, they helped to inspire a new wave of talent. Yes, they recorded *some* stupendous tracks. But below the superficial image they were as contrived and phoney as a 7p piece. As for Sid Vicious, judging by his commendable performance on "Something Else" and his slightly less worthy version of this other Eddie Cochran classic, he'd have done better to join a rock 'n' roll band than to clown his way to the mortuary, desperately trying to live up to an image that was nothing if not pathetic. R.I.P.

**BOB DYLAN: Forever Young (CBS).** A man who very nearly went the same way as Sid at one point in his career, but survives to provide his old fans with occasional reminders of their optimistic youth. This countryish ballad from the "Live At Budokan" album will undoubtedly bore the pants off everyone who didn't see Dylan on his last world tour. A pointless single. I'd have thought.

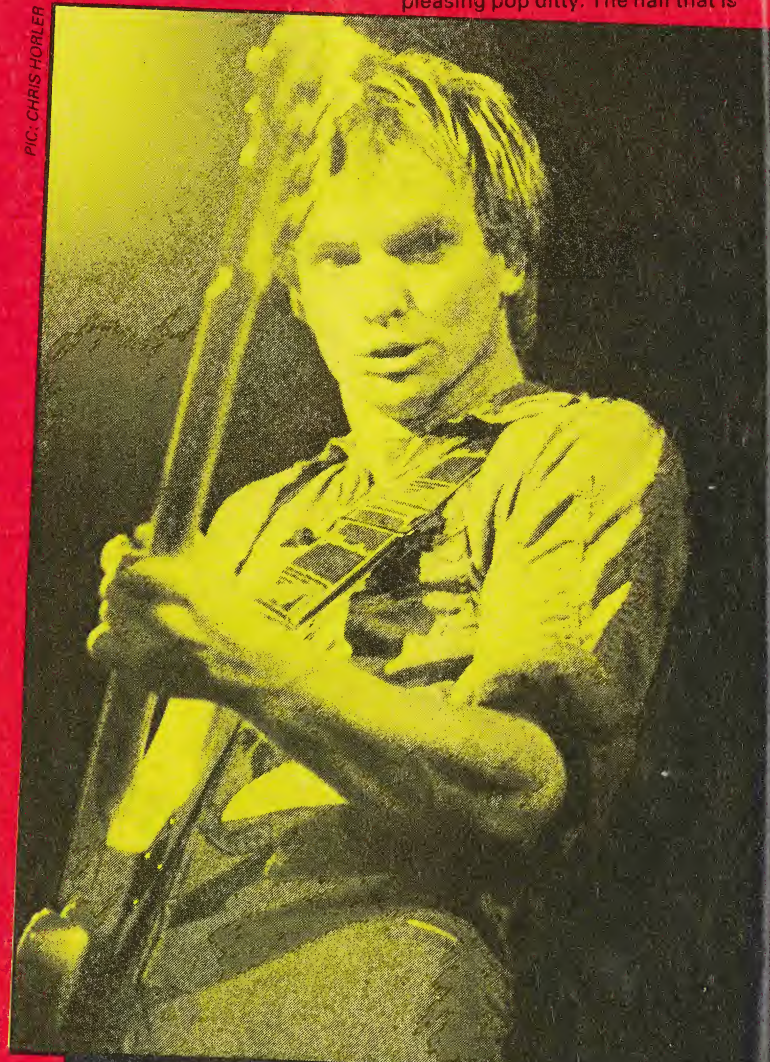
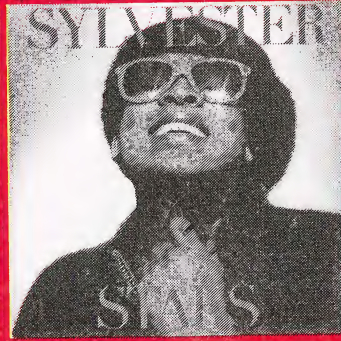
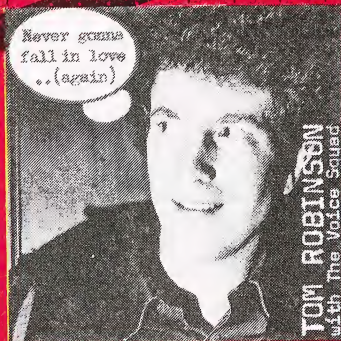
**SYLVESTER: Stars (Fantasy).** Fast, burbling disco mix, over which Sylvester warbles with customary gospel/soul-style flair. No doubt about it, this character certainly is a classy singer. But the song is trite and I've a suspicion the pace might be several revs too frantic to suit the current dance trends. We'll have to see whether Bev gets her knees in a knot when she tries to boogie to it.

**SIUXSIE & THE BANSHEES: Playground Twist (Polydor).** With each successive release, these misguided souls seem to be regressing further back into the casualty ward that houses late-'60s brain-damage cases. They must be on a macrobiotic

diet — or something. I haven't got a clue what this is all about; it's just tuneless waves of sound that could be emanating from synthesizers, guitars or fluff on the stylus, within which a distant Siouxsie appears to be auditioning for the part of Second Witch in Macbeth. I will pass no

comment on the fact that their publishing company is called Pure Noise.

**TOM ROBINSON WITH THE VOICE SQUAD: Never Going To Fall In Love Again (EMI).** Now here's a jolly jape; Tom has got together with Elton Johnavitch to write and sing a half-way pleasing pop ditty. The half that is



PIC. CHRIS HORLER

Sting of The Police: this man's a star.

# Reviews

By RED STARR

pleasing is made up of the verses, which are not untuneful in a light-hearted, discoey sort of style, and, more to the point, Tom sings them in a much more interesting fashion than I'd have expected, almost sounding like Dr. John at times. (Not Elton John, dummy, *Dr. John*). The half that is definitely not pleasing is made up of the choruses, which are like grotesque cabaret and highly offensive.

**CHIC: Good Times (Atlantic).** Ah yes, a hit. I can hear it in the hand claps, bass line and correct quantity of beats per minute. Gormless song, mind you, and the singers have an unnerving affliction, as if they're being prodded in the chest while they sing, but a hit, nonetheless.

**WINGS: Old Siam, Sir (MPL/Parlophone).** Ho! Ho! I bet clans of fans are busy organising celebration parties all over the western world. At last! They'll be cheering, a gutsy single from *Wings!* Hoist up the bunting! Order two, no, make it three crates of Tizer! Yes, not bad at all, this. Almost rock 'n' roll. Whatever next!

**VINCE TAYLOR: Brand New Cadillac + 3 (EMI).** This was almost rock 'n' roll in its day, too. A lot of folk consider Taylor to be the closest Britain ever got to finding a real, live, home-grown '50s rock 'n' roller. He was mean, he was moody, he dressed in black and, by George, he wrote one song — the title track here — that became a bit of a rock standard. Needless to say, he was also, to put it politely, mediocre. A collector's item.

**THIN LIZZY: Do Anything You Want To (Vertigo).** And for our final selection today, I fear I am labouring under a disadvantage. Not having received the single, I am having to judge this track on Lizzy's "Black Rose" album. The reason I mention this is because there's a great track called "S&M" on the album that I'd have thought would have made a far stronger A-side than the pleasantly pounding "Do Anything You Want To." On the other hand, "Want To" sounds familiar enough to be guaranteed some sort of chart placing.

OK, OK — it was only a joke! Bev isn't *really* a Judas Priest freak — Thin Lizzy are more her scene, judging by the way she was singing along this week. Let's see you worm your way out of that one, Bev! Now then, some DJ wrote in and accused me of being biased against disco. Not true — it's just that most disco albums tend to have only two strong tracks (usually the singles) plus a load of dross cobbled together for a quick cash in on disco's success. Good disco albums (like Chic, for example) are really pretty rare, but read on . . .

**LINDA CLIFFORD: Let Me Be Your Woman (RSO).** Now this is good — a strong mixture of passionate ballads, smart talk — including some sound advice about males on the amazing "Don't Give It Up" — and exuberant driving disco, all delivered with infectious vitality. Superb voice, good material, excellent value and personality plus — investigate at once. Best trax: "Don't Give It Up", "One Of Those Songs". (7 out of 10).

**HEATWAVE: Hot Property (GTO).** Heatwave's Rod Temperton writes some of the cleanest, most sophisticated funk around. Smooth production, distinctive close harmony vocals, subtle but bouncy rhythms, inner sleeve lyrics and excellent value at 43 mins — all these combine to make this streamlined group funk a highly recommendable proposition. Good album. Best trax: "Razzle Dazzle", "One Night Tan". (7 out of 10).

**TELEX: Looking For San Tropez (Sire).** This is neat. Three Belgian guys with a bright, snappy, totally synthesised album, including lighthearted versions of "Ca Plane Pour Moi" and "Rock Around The Clock" plus more serious stuff featuring a lyric by The Rezillos' Jo Callis. Lyrics in froggy (heh heh) on inner sleeve. At 32 mins, brief but engaging. Best trax: "Moskow Diskow", "Something To Say". (6 out of 10).

**DEVO: Duty Now For The Future (Virgin).** Early sensor readings are unimpressive, but Devo's change of style definitely grows on you. Still enterprising and



Johnny Ramone: this man is also a star.

entertaining, their music is now much more standard, mainstream rock — almost heavy even in places! More accessible certainly, but also lacking the zany magic of old and strong tunes are in short supply. Interesting. Best trax: "Smart Patrol/Mr. DNA", "Secret Again Man". (6 out of 10).

**WINGS: Back To The Egg (EMI/MPL).** I love Wings but this is just thoroughly disposable musical junk food. Essentially a collection of temporarily diverting pop tunes (closest in style to "Venus And Mars") well performed but without any sign of conviction. Only "Arrow" is anything like a classic. Some famous names also guest to no noticeable effect. Back to the drawing board. Best trax: "Arrow Through Me", "Old Siam, Sir". (6 out of 10).

**GERRY RAFFERTY: Night Owl (United Artists).** After a rather laid back start, this picks up nicely into some fine, sophisticated, soft rock. Though cluttered instrumentation often hinders his gentle melodies, this is quality stuff and built to last. Just relax and let the maestro's magic sneak up on you. Includes "Night Owl". Best trax: "Get It Right Next Time", "Already Gone". (7 out of 10).

**JOE EGAN: Out Of Nowhere (Ariola).** Rafferty's ex-partner from Stealers Wheel, Egan arrives with his own first album of gentle, summery, folksy swayers and shuffles. Very melodic with a nice happy-go-lucky feel — I defy anyone not to like this. (Again a touch more bite in approach wouldn't hurt, however.) Good week for albums, this. Best trax: "Pride", "Ask No Favours". (7 out of 10).

**ALMOST PICK OF THE WEEK: THE CURE: Three Imaginary Boys (Polydor/Fiction).** Aha! Major new talent here! A cross between The Police and The Banshees, The Cure write snappy but sparse, dark little songs and perform them with pleading, insistent vocals and some great guitar work. Acquire this brilliant, compelling debut immediately but beware also — no pics or track listings anywhere! Best trax: "10.15 Saturday Night", "Accuracy". (8 out of 10).

**PICK OF THE WEEK: THE RAMONES: It's Alive (Sire).** Despite this live recording now being 18 months old (recorded in London at New Year 1977/8), The Ramones' blissful magic remains entirely undimmed. The atmosphere is tremendous and adds hugely to the 28 favourites crammed into this double album at double speed. At £4.99, this is irresistible and essential. Best trax: Any of them; (8 out of 10).



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# Lady Lynda

By The Beach Boys on Caribou Records

Lady lady lady lady

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We can lie in the blue canyon meadow  
And we'll hear the birds sing in the spring  
Don't you know if you stay lady Lynda with me  
We can talk about love ever after  
When you lie lady Lynda with me

Lynda won't you stay that we can be near  
Ooh can that be now  
They've been hard times  
Ooh darling, evolution is drawing us near  
Look in my eyes woaah

Lynda won't you say that I am your man  
Don't look surprised, it's all in his plan ooh  
But darling, evolution is drawing us near  
Lie lady lie  
Ooh lady won't you lie lady

Now won't you stay lady Lynda with me  
We can talk about love ever after  
When you lie lady Lynda with me  
Ooh lady won't you be lady won't you  
Ooh lady won't you stay lady with me

When you lie lady Lynda  
Come along with me  
Ooh lady won't you lie lady  
Won't you lie with me  
Won't you come along and sing the song  
Sing the song I love

Repeat last two lines to fade

Words and music by Al Jardine and R. Altbach.  
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# Head Over Heels In Love

By Kevin Keegan on EMI Records

You make me a stranger  
That's what time can do  
Baby you mean everything to me  
Darling there's no danger  
With all that we've been through  
That anyone could love you more than me

I've got news for you babe  
All the things you do babe  
Make me think of how it used to be

Chorus  
And it looks like I'm falling all over again  
Head over heels in love with you  
Yes it looks like I'm falling all over again  
Head over heels in love with you

Will I get through to you babe  
I love everything you do babe  
The same old feeling this time's feeling new

Repeat chorus to fade

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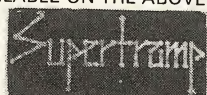
802 SUPERSIGN GLITTER  
TOOTHICKFOR



816 DISCO (GLT)



811 ELO (GLT)



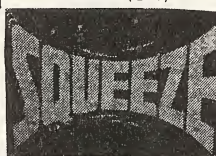
326 SUPERTRAMP (GLT)



817 BUZZCOCKS (GLT)



255 THINK PUNK



815 SQUEEZE (GLT)



UNIVERSITY  
251 TOO THICK



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301 ABBA GLITTER



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188 PRODUCT



323 QUEEN (GLT)



679 IDIOT



186 STATUS QUO



612 PATCH



230 MIND & MATTER



351 E.L.O.



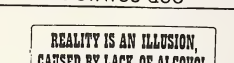
806 ABBA



224 WINGS



679 IDIOT



232 REALITY



340 BLONDIE (GLT)



818 KATE BUSH



800 SHOWADDYWADDY



758 BLONDIE

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W6 STATUS QUO

- W8 BLONDIE
- W9 QUEEN
- W10 BLK SABBATH
- W13 STRANGLERS
- W14 SUPERTRAMP
- W15 SHAM 69
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160 CHE



163 ROXY



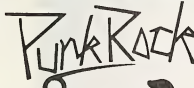
125 VULTURES



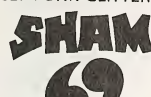
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## Crossword No 13 Winners

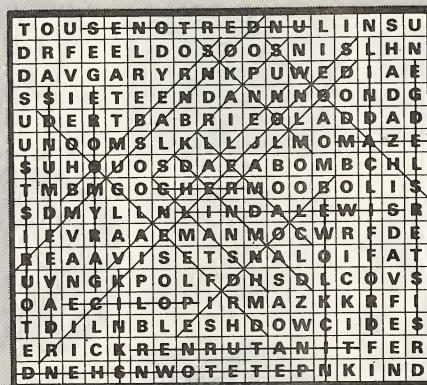
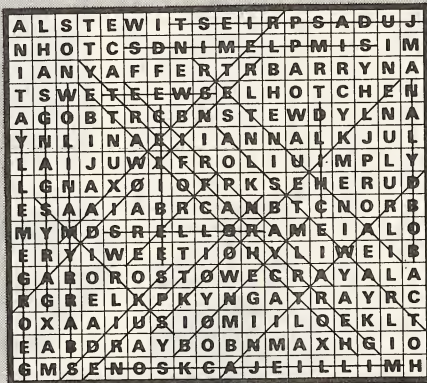
### CASSETTE WINNER

L. Green, Watford, Herts.

### ALBUM WINNERS

Andrew Knapton, Heckmondwike, W. Yorks. David Thompson, Leicester. L. Dobson, St. Helens, Merseyside. John Kidd, Glossop, Derbs. Ruth Rowell, Cowes, Isle of Wight. Linda Ball, Bath. Richard Storton, Keighley, W. Yorks. Debbie Lundberg, Newton Longville, Milton Keynes. Angie Del Greco, Worthing, W. Sussex. L. Harris, Thatcham, Berks. Andrew Jarvis, Huddlecote, Glos. David Murfitt, Wisbech, Cambs. Rupert Mellor, Oxford. Peter Flowers, Gilbert, Durham. R. W. Mellor, Cheshunt, Herts. Rob Warner, Watford, Herts. Barbara Wood, Maryport, Cumbria. Michelle Miller, Edinburgh. David Barstow, Halifax, W. Yorks. Christopher Wilson, Haywards Heath, Sussex. Donna Howell, Pontypridd, S. Wales. Kevin Filbert, Hayes, Middx. Carl Pennington, Blotfield, Norwich. Jacqueline Henry, Middlesbrough, Cleveland. Kevin Henry, Darlington, Co. Durham.

# PUZZLE ANSWERS



## YOUR STARS

### ARIES (Mar 22 — Apr 20)

Get involved in a new sporting hobby which uses your energy and talents — and makes you part of a group. A relative who has bright ideas will be lucky to you.

### TAURUS (Apr 21 — May 21)

There is luck in short journeys, movement and change. Don't be nervous about an interview — the outcome will be good. Get out and have fun — but don't get your lines crossed on the 9th!

### GEMINI (May 22 — June 21)

Dynamic stars affect all you do. Some super opportunities are on the way, so be ready for them. Keep on the move for luck and for fun, perhaps some profit.

### CANCER (June 22 — July 23)

Venus in Cancer brings luck and happiness, gives a boost to your popularity. A good time to spend on clothes, to consider up-dating your appearance.

### LEO (July 24 — Aug 23)

Busy stars will keep you on the hop. Changes gradually taking place will be good for you. Everything looks great, cashwise and in your personal life.

### VIRGO (Aug 24 — Sept 23)

Your set-up will improve if you are a little more adventurous. If you have neglected friendships lately, pick up where you left off. A good time for "secret" matters.

### LIBRA (Sept 24 — Oct 23)

Happiness is "foreign-made"! Someone from another country will fire your imagination. Good news from afar could lead to travel and there are bargain buys in clothes made abroad.

### SCORPIO (Oct 24 — Nov 22)

Both cash matters and friendships improve. Someone who gave you the brush-off recently comes running now. It's all happening for you and the rest of 1979 should be great.

### SAGITTARIUS (Nov 23 — Dec 22)

The goodies might seem to be going to others for a time — but your turn is coming. Try not to let trivial irritations get you down — or aggressive people.

### CAPRICORN (Dec 23 — Jan 20)

You're pretty good at managing your cash — but not right now! Take care when buying and try not to lend. If lonely, it won't be for long if you respond to friendly overtures.

### AQUARIUS (Jan 21 — Feb 19)

Feeling restless? This will be your pattern for a time. Folk will be changeable, so don't take them too seriously, or rely too much on promises. Take an independent line.

### PISCES (Feb 20 — Mar 21)

It is important to keep more than one friendship spinning — just don't get too emotional. If someone is getting possessive, straighten them out before problems build up.

WOULD the person from St. Helens who sent their coupons to us at Cogent Elliott House please send us their full address!!

Send letters to . . .

ARE YOU sitting comfortably? . . . Then I'll begin.

Once upon a time, after many years apart, Noddy met Big Ears in the pub at the corner of Toytown Street. Noddy proudly displayed his PVC jeans and safety pins while Big Ears strutted about in his drape jacket and brothel creepers. Suddenly their eyes darkened.

"Hey ya old creep! Don't ya know Elvis is dead?" sneered Noddy. "I saw Olivia Newton-John wearing a pair of those trousers on the Lena Zavoroni show last night," sneered back Big Ears.

"Rock 'n' Roll is crap!"

"No is isn't, Punk is!"

"No it isn't!"

"Yes it is!"

"No it isn't!"

"Yes it is!"

Getting tired of this arguing, Noddy swung at Big Ears and burst his nose. At this Big Ears went mental and kicked Noddy in the groin. However, the police soon broke up the fight and took the sorry pair down to the cells for the night to cool off.

Now there's a happy ending to this story, because all the young children who wrote into Smash Hits saying that every other sort of music that they didn't particularly like was crap were also locked up and, lo and behold, the sound of music of all types was heard from record players and juke-boxes everywhere, and not one voice said "That's crap!"

Music lovers everywhere rejoiced!!!

Hans Christian Anderson, Heaven, Queens Disco, Bathgate, Scotland.

I THINK THAT Kim Watson, Nik, the devoted Clash fan, Melve, Andy, Joe, Bill, Andrew Dowling, the St Ives Punkette and Ian Superted Clarke are all off their rockers. If Ian Clarke reckons Rock 'n' Roll is the greatest, let him. And if all those Punks think punk is the greatest, let them.

Different people like different music so let them enjoy it. Why go bothering them about something the exact opposite? Why criticise them because they aren't the same as you?

If the 'Devoted Clash fan' can say "I think every Showaddywaddy record belongs in the dustbin", then surely anyone can say the same about the Clash. I personally like both groups just as much as I like the Jam, Darts and Sham 69.

Why do these devoted followers knock each other so much? Neither of them are going to listen. They are going to carry on following Punk or Rock 'n' Roll. I think all these fans are children trying to beat each other. Frances Daly, Chadwell St. Mary, Essex.

Yes, folks, telling Punks and Teds to pack it in is definitely this issue's thing!

THE AGGRO between the Punks and Teds is really boring. Their kinds of music ain't worth fighting for. Everybody knows the greatest music around is Soul, Funk and Reggae.

Colin Harper, Erdington, Birmingham.

P.S. I never knew Punks/Teds could write, who let 'em out? For God's sake send them back. Now then, don't YOU start!

## SELF HELP CITY

I'm 13 years old, and would like to start my own pop group. I would like boys or girls aged 13 to 17 to write if they would like to join me. I write my own songs. If anyone is interested could they please write to:

Nicole Lake, 175 Cottage Beck Road, Scunthorpe, South Humberside DN16 1TR.

I'm sorry but I can't answer any letter without a S.A.E. Photos if poss. Must be able to play an instrument or learning to play one.

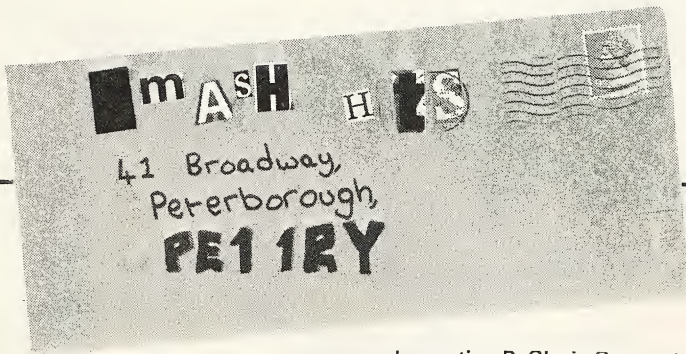
PLEASE CAN you print this on your letters page? I write Bowie/Punk type lyrics and I would like to hear of any band who may want to make good use of them by playing them at gigs etc. All letters answered. Miss L. Wright, 200 The Wheel, Ecclesfield, Sheffield S30 32B.

This is to all people aged 13 or 14 who play an instrument and live in, around, or between Southampton or Petersfield. I am forming a young New Wave group and need musicians desperately. If you are interested write (giving details) to: John Williams, "The Ship", South Harting, Nr Petersfield, Hants.

YET AGAIN (I know you've heard it before) but I think Smash Hits is the best. I have no objections (except maybe we could have a few more pages with more crosswords, posters, etc.)

In fact, my objection is for all you crummy readers (yes, you) who write in and say "Gimme more of this", "Gimme more of that". How can a sensible compromising (eh?) pop mag give more of blah blah and less of blah blah. Someone likes so and so. Why can't you belt up? You have your opinion and I have mine, so just keep quiet. Your letters are rubbish and absolutely boring. I think I have pressed my point home.

Keep up the croak-ay (croquet) Red Starr. Ozzy Ivreigh, Freshwater, I.O.W.



I THINK your mag is excellent as you have a lot of Punk (and no Reggae!). However, my "friend" and I have a slight disagreement which we hope you can solve, in your great knowledge and wisdom (creep, creep!). My mate Horace reckons that the first Punk/New Wave number 1 was the Rats with "Rat Trap". However I think it was the Pistols with "God Save The Queen". Who is right?

Gary Numan, London SW1. In the immortal words of St. Ives Punkette, SOD OFF! We hate people like you, writing in using famous people's names — on a paper napkin too! — and . . . What do you mean, it's the real Gary Numan? What, the Tubeway Army bloke? Honest? I, er, well, that is, oh God — hang on, here comes a plea from the heart —

SMASH HITS is very good but if you want to make it brilliant, try leaving out all that disco rubbish. It's a waste of good paper and black vinyl.

As you may already have guessed I am a Punk (or rather Punkette). I object to being classed as a head case or as a young hooligan by middle-aged people. We punks do and follow what we want to, and if some adults don't like our green hair or outrageous clothes then they should keep it to themselves and don't make us feel like something that has no right to be alive. After all we are human.

Talking of outrageous clothes, the Teddy boys had their own ideas and they got away with them, so give us a chance. Those punks that cause trouble come from areas that have been abandoned by the country, so why shouldn't they get revenge? It's only natural for an outcast to try and hurt those who won't do anything to help their lives be the same as anyone else's. Punk allows this generation to express their feelings about life. This life is depressing and everything is getting worse. This isn't our fault so don't try to put the blame on us!

Some people can't be made to do everything perfectly. Us punks are those people. Just accept our way to enjoy what little there is to enjoy, and leave us alone. A Blackburn Punkette.

I WOULD like to say that in your edition of Smash Hits May 31-June 13 in the Star Teasers

under section B, Gloria Gaynor is not marked down in the names you have to find, yet it is in the grid. Such a thoughtless mistake! I think I deserve something for your stupidity, and don't be sarcastic either by saying a kick up the ass. *Martyn Douthwaite, Near Reading, Berks.* Well, you got your letter printed! (Hi too to Sue Jefferies of Corsham, Wilts, who also spotted this.)

Hi! Thanks for a peach mag — it's magic but . . . where's ELO and TRB? I haven't seen ELO and surely you could manage a written feature on TRB. After all, they are one of our best rock groups.

All said and done, everything else is OK ('cept for Red Starr). Smash Hits really does bring vinyl alive every other Thursday. *Ian Wise, Castle Vale, Birmingham.*

Sorry to disappoint you and all the other ELO fans, but they aren't doing interviews just now. As for the TRB, we're busy trying to get hold of Tom Robinson (so to speak) right now, so don't give up hope!



I'M NOT going to start by saying, "Love your mag, so do my pals", which probably means you won't print this because it seems that all letters in your mag have to start like this. Also I'm not going to point out minor mistakes. All I want is an article and pic of Joe Jackson, A&M's far superior answer to Elvis Costello. *Robert Cartwright, Oldbury, Warley, West Midlands.* Here's your pic now — we'll have an article sometime in the future, OK?

## FAN CLUBS

**ELKIE BROOKS** Appreciation Group: c/o Michael Welsh, 128 Wellesley Road, Clacton-on-Sea, Essex.

**THE DAMNED:** c/o Trigger, 5 Kentish Town Road, London NW1.

**SYLVESTER:** c/o Fantasy Records, Heron Place, 9 Thayer Street, London W1.

**KEVIN KEEGAN:** P.O. Box 43, Doncaster, S. Yorkshire.

FIRST A word of thanks. Cliff White — Ta a lot for your review of Boney M's latest boring song. In fact, as I'm writing this I can hear it playing on my brother's tranny. Oh 'scuse me I'm gonna be . . .

Sorry 'bout that, I just had to throw up coz just hearing "Dickca-dee-dee-doo" makes me feel sick! Methinks that the best place for Boney M would be on a cruise ship somewhere in the Bermuda Triangle.

Next a word of encouragement to Red Starr. Red — don't give up! You still have a friend out here who's ready to forgive and forget, despite the very naughty comments you printed about the Stanglers "X Cert." I don't agree with your review 'coz I'm a Stranglers fan, but as I said I'm ready to forgive ya. Besides you seem to be a real cute guy. How's about printing a piccy of yourself on your page sometime?

And finally a word to the rest of you hard working "Smash Hits" staff. You really brighten up my life with your mag. It's fantabulous! *Ms Hambenny, Dyfed, Wales.*

### Finally . . .

AND LO! The Celestial Spirit descended from the Heavens, and his wondrous light shone across the peoples of the Earth. His Heavenly aura moved to England, to Peterborough, to 41 Broadway, and the Smash Hits offices. And there, the Celestial one sat, took up his quill and began to write. And he thought, "Whose meagre attempt at musical boundary advancement shall I rip to shreds this week?" He headed his Editorial page "Albums" and after listening to five minutes of each disc, and writing for a solid, exhausting ten minutes, he handed in his efforts and ascended.

And Lo! For years after, the peoples of the world knew him as the worst album reviewer in history, or "Red Starr". Aaaaaaaaaaaaaahhh!

Dedicated to Smash Hits by: A. Nonny-Mouse, The Holy Record Room, Heaven c/o God.

in the next issue of

# SMASH HITS:

# RUTS

# SIOUXSIE

# IAN DURY

Plus all the usual goodies!  
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**JULY 12**

## JACKSONS WINNERS

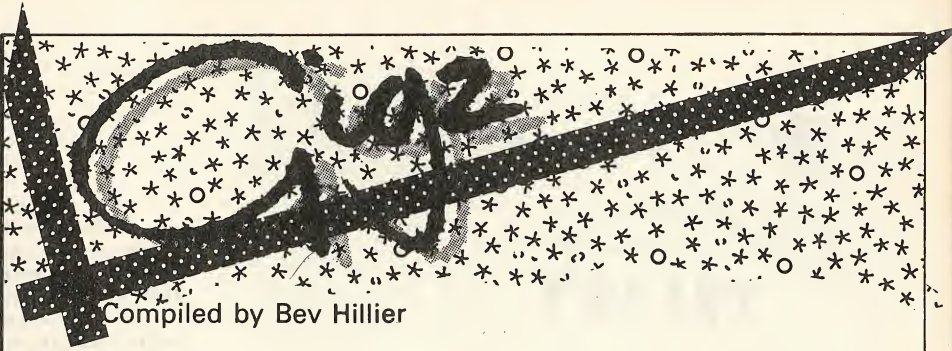
**APOLOGIES for the delay, here are the 50 winners of our Jacksons competition. Prizes in the post pronto.**

Jeanette Wiltshire, Leicester. Roslyn Small, Tooting, London. Yvonne Marston, Ipswich. Jyoti Kapoor, Cheadle. Carolyne Smith, Hockley, Birmingham. Julie Emmerson, South Anston, Nr. Sheffield. Susan Pomfret, Bluntisham, Cambs. Susan McDonald, Bridge of Don, Aberdeen. Omayeli Odeli, Lowhill, Wolverhampton. Susan Reilly, Epsom. Christine Handleigh, Gateshead. Caroline Monaghan, Banbury, Oxon. Jeannie Allen, Glenfield, Leicester. Miss R. Lloyd, Leicester. Marie Weathers, London. Sharron Randle, Leeds. Mr V. R. Lake, Billingham, Cleveland. Heather Goodge, Goldington, Bedford. Pearl Dougherty, Bideford, N. Devon. Theresa Rowe, Chippenham, Wilts. Joy Reid, Wolverhampton. Tonia Mihill, Beccles, Suffolk. Anna Reddi, Barry, Glamorgan. Tracey Gerish, Slough. Denise Thornton, St. Albans. Lesli Hallett, Dinton, Nr. Salisbury. Shirley Rownsend, Warley, W. Midlands. Susan Lowe, Hornby, W. Yorks. Linda Knight, East Dulwich, London. Julie Enoch, Barnsley. Helen Smith, Dovecot, Liverpool. Teri Hardin, Liverpool. Gill Mellor, Gorton, Manchester. J. Norton, Reading. Michael Borg, Ilford, Essex. John Tinkler, Middlesbrough. Jane Wheeler, Middle Littleton, Worcs. Collett Milner, Wallesey, Merseyside. Master I. Massey, York. Ellie Storoe, Rossington, S. Yorks. Delrose Taylor, Allenton, Derby. W. Hewitt, Nottingham. Mr L. Beresford, Battersea, London. Philip Bentley, R/No. 15050, Rhine Centre, BFPO 34. Malcolm McGillivray, Pinner, Middx. Martin Croutear, Cowes, Isle of Wight. Patricia Jones, Langley, Middleton, Manchester. Maureen Askew, Sunderland. Sharon Bent, Illingworth, W. Yorks. Adrian Perry, Blackenhall, Wolverhampton.

# WALLET OFFER

Here's another bonus coupon towards the Smash Hits pop wallet, the fifth one we've printed. Send any THREE coupons plus £1.00 to Smash Hits (Wallet Offer), 117 Park Road, Peterborough PE1 2TS and we'll rush you an absolutely ace Smash Hits wallet by return. Don't forget to enclose your name and address, and make cheques / postal orders out to Smash Hits.

SMASH HITS  
POP WALLET  
1  
TOKEN



Compiled by Bev Hillier

### Friday June 29

Rockpile Edinburg Odeon  
Ian Dury/Blockheads Exeter University  
Sylvester Norwich Cromwells  
Van Halen London Rainbow  
Specials Newport The Village  
Gonzalez Exeter University  
Members Wakefield Bretton Hall  
Beggar North Kensington Acklam Hall  
Sham 69 Glasgow Apollo Centre

### Saturday June 30

Ian Dury/Blockheads Exeter University  
Sylvester Watford Baileys  
Specials Cheltenham Whitcombe Lodge  
Wire Aylesbury Friars  
Gonzalez Harlow Festival  
Simple Minds Birmingham Barbarella's

### Sunday July 1

Rockpile/Undertones/Status Quo Dublin  
Festival, Dallymont Stadium  
Sylvester Birmingham Barbarellas  
Wire Stafford Top Of The World  
Gonzalez Birmingham Romeo And Juliets  
Members Blackburn King Georges Hall

### Monday July 2

Ian Dury/Blockheads Southampton Gaumont  
Sylvester Leicester Baileys  
Wire Chester Smartyz  
Gonzalez Bristol Romeo And Juliets  
Members Birmingham Digbeth Centre

### Tuesday July 3

Ian Dury/Blockheads Brighton  
Conference Centre  
Sylvester Brighton Sherrys  
Voyager London Venue  
Wire Hull Tiffanys  
Members Exeter Routes  
Simple Minds London Marquee

### Wednesday July 4

Ian Dury/Blockheads Portsmouth Guildhall  
Wire Newport The Stowaway  
Members Plymouth Woods  
Simple Minds Nottingham University

### Thursday July 5

Ian Dury/Blockheads Bristol Colston Hall  
Chas & Dave Leytonstone Green Man  
Wire Scarborough The Penthouse  
Gonzalez Norwich Cromwells  
Members Barnstaple Chequers

### Friday July 6

Ian Dury/Blockheads Bristol Colston Hall  
Voyager Burton 16 Club  
Specials Bournemouth Capones  
Chas & Dave Gloucester College of Education  
Gonzalez Swindon Brunel Rooms  
Zones Dundee Bloomers  
Members Camberley Civic Hall  
After The Fire Brentwood Hermit Club  
Simple Minds Wolverhampton Lafayette

### Saturday July 7

Weather Report Hammersmith Odeon  
Voyager Birmingham Barbarellas  
Specials Cheltenham College of Art

### Wire Liverpool Erics

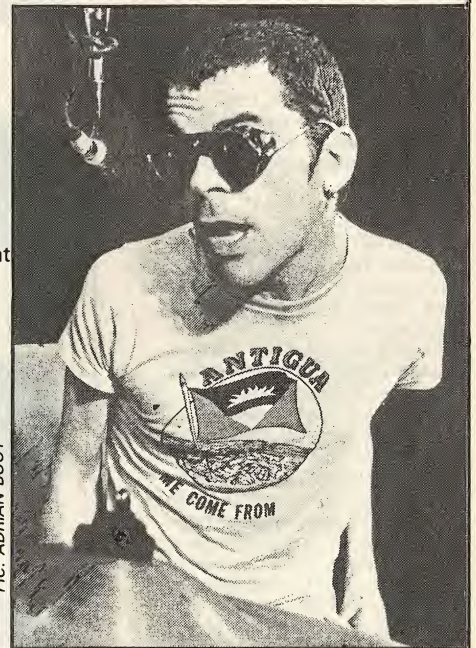
Gonzalez London The Venue  
After The Fire Farnborough Technical College  
Simple Minds London Kensington Nashville

### Sunday July 8

Ian Dury/Blockheads Birmingham Odeon  
Weather Report Hammersmith Odeon  
Zones Dumfries Stagecoach

### Monday July 9

Ian Dury/Blockheads Birmingham Odeon  
Weather Report Brighton Dome  
Gonzalez Liverpool Romeo And Juliets  
Zones Edinburgh Tiffany's  
Pretenders Chester Smartyz



PIC: ADRIAN BOOT

*Ian Dury, on tour with The Blockheads: miss them at your peril!*

### Tuesday July 10

Specials Leeds Fan Club  
Pretenders Blackburn King Georges Hall  
Gonzales Brighton Sherrys  
Zones Aberdeen Raffles

### Wednesday July 11

Specials Shrewsbury Cascade Club  
Chords London Dingwalls

### Thursday July 12

Zones Leeds Brannigans  
After The Fire Sheffield Limit Club  
Pretenders Port Talbot Troubadour

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

# Go West

By The Village People on Mercury Records

Together we will go our way  
 Together we will leave some day  
 Together your hand in my hand  
 Together we will make the plans  
 Together we will fly so high  
 Together tell our friends good-bye  
 Together we will start life new  
 Together this is what we'll do

*Chorus*

Go west life is peaceful there  
 Go west lots of open air  
 Go west to begin life new  
 Go west this is what we'll do  
 Go west sun in winter time  
 Go west we will do just fine  
 Go west where the skies are blue  
 Go west this and more we'll do

Together we will love the beach  
 Together we will learn and teach  
 Together change our pace of life  
 Together we will work and strive  
 I love you I know you love me  
 I want you happy and care free  
 So that's why I have no protest  
 When you say you want to go west

*Repeat chorus*

I know that there are many ways  
 To live there in the sun or shade  
 Together we will find a place  
 To settle down and live with space  
 Without the busy pace back East  
 The hustling rustling of the feet  
 I know I'm ready to leave too  
 So this is what we're going to do

*Repeat chorus*

Go west together together we'll go our own way  
 Go west together together we'll leave here today  
 Go west to begin life new  
 Go west this is what we'll do

*Words and music  
 by J. Morali/  
 H. Belolo/  
 V. Willis.  
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 Publishers Ltd.*



# The Lone Ranger

By Quantum Jump on Electric Records

Taumatawhakatangihangakoayauotama  
 teaturipukakapikimaungahoronukypok  
 aiwhenuakitanatahu

Me Tonto Kemo Sabe  
 Me go and catchee Baddy  
 Find him by the shady water  
 Deep within Apache forest  
 Find him scalp him eat him up for breakfast  
 Real good friend to Kemo Sabe  
 Save another silver bullet  
 Hi ho Silver away  
 Ride into tomorrow today  
 But who was that masked man you say  
 That was the Lone Ranger

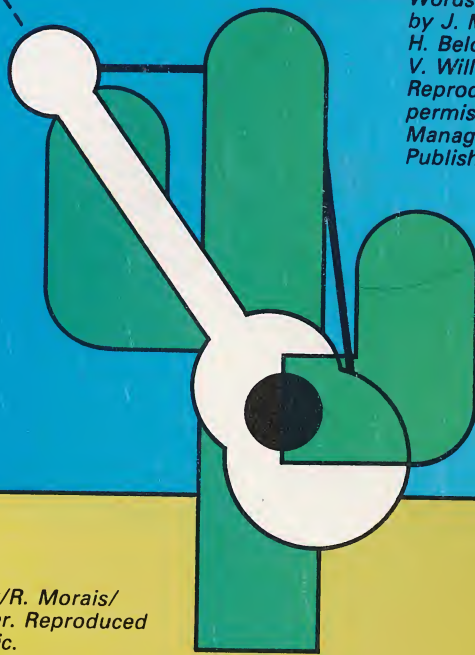
Fill up pipe of peace for Tonto  
 Kemo Sabe friend and brother  
 He smoked pipe of peace with Tonto  
 Put his mask on back to fronto  
 Tonto fall about with laughter  
 He a head our great white brother  
 Even pass a toke to Silver  
 Mask man very untogether  
 Hi ho Silver away  
 Ride into tomorrow today  
 But who was that masked man you say  
 That was the Lone Ranger

Taumatawhaktangihangakoayauotama  
 teaturipukakapikimaungahoronukypok  
 aiwhenuakitanatahu (Repeat)

Tonto know that Kemo Sabe  
 Never ever have a woman  
 Well Tonto sometime stop and wonder  
 What the trick with the great white brother  
 Maybe masked man he a poofter  
 Try it on with surly Tonto

Let me say to mister lawman  
 Tonto doesn't mind  
 Hi ho Silver away  
 Ride into tomorrow today  
 But who was that masked man you say  
 That was the Lone Ranger  
 Hi ho Silver away (etc., to fade)

*Words and music by J. Perry/R. Morais/  
 R. Hine/M. Warner/D. Maciver. Reproduced  
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**SMASH  
HITS**  
PHIL LYNOTT



PIC: FRASER GRAY