

**Disco**  
SONG SPREAD

# SMASH HITS

**FORTNIGHTLY**

February 22-March 7 1979

25p

Words to the  
**TOP SINGLES**  
including

*Tragedy, Contact*  
*You Bet Your Love*  
*Stop Your Sobbing*  
*I Will Survive*  
*Take On The World*  
*Bat Out Of Hell*  
*Get Down*  
*Sound Of The*  
*Suburbs*

**ABBA**  
in colour  
PLUS

**50 GENERATION X LPs**  
to be won

PLUS

**FREE Pop Wallchart**

DETAILS INSIDE

**OLIVER'S ARMY**

By Elvis Costello

Don't start that talking  
I could talk all night  
My mind goes sleepwalking  
While I'm putting the world to right  
Called Careers Information  
Have you got yourself an occupation

(All the words inside)

plus **COSTELLO-**  
**ONE ITCHY TRIGGER**



# Stop Your Sobbing

By The Pretenders  
on Real Records

It is time for you to stop all of your  
sobbing  
Yes it's time for you to stop all of your  
sobbing oh oh oh  
There's one thing you gotta do  
To make me still want you  
Gotta stop sobbing alone, stop sobbing  
alone  
Yeh yeh, stop it stop it stop it stop it

It is time for you to laugh instead of  
crying  
Yes it's time for you to laugh instead of  
crying oh oh oh  
There's one thing you gotta do  
To make me still want you  
Gotta stop sobbing alone, stop sobbing  
alone  
Yeh yeh, stop it stop it stop it stop it

Each time a tear that falls from your eyes  
Makes me make a me want  
To take you in my arms and tell you to  
stop all your sobbing  
Uh uh uh uh uh uh etc  
There's one thing you gotta do  
To make me still want you  
And there's one thing you gotta know  
To make me want you so  
Gotta stop sobbing alone, stop sobbing  
alone  
Yeh yeh, stop it stop it stop it stop it  
(Repeat last two lines, with ad lib, to  
fade)

Words and music by Ray Davies.  
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Edward Kassner Music Ltd.

Chrissie Hynde of The Pretenders

February 22-March 7, 1979. Vol 1 No 6

# Contents

More disco! Less punk! More features! Less disco! More punk! Your letters are flooding in, and somehow we'll manage to please all of you in time. But first a special announcement: because of the mistake thousands of you spotted in our last crossword, we've extended the closing date for competition entries from Feb 21 to Feb 28. What you should do is ignore the missing clue but complete all the other clues and send your entry in. You'll stand as good a chance as anybody else of winning a prize. A thousand apologies for the blunder. Fingers crossed this issue as we present yet another batch of red-hot songwords, fact-packed features and so on. Tell your friends about Smash Hits FORTNIGHTLY — bringing vinyl alive, every other Thursday. Next issue on sale March 8.

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on sale  
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Editorial Adviser  
and Acting Editor  
Nick Logan  
Editorial Manager  
Paul Flint  
Editorial Assistants  
Bev Hillier, Diane Church  
Design  
East Eleven Grafix  
Contributors  
Chris Hall  
Cliff White  
Angie Errigo  
David Hepworth  
Red Starr

Advertisement  
Manager  
John Stockley  
Advertising  
Assistant  
Kathy Sherriff  
(Tel. 0733 264666)

Editorial address: Smash Hits, Cogent Elliott  
House, 14 Great Puitney Street, London W.1.  
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# THE SOUND OF THE SUBURBS

PHOTO: JILL FURMANOVSKY



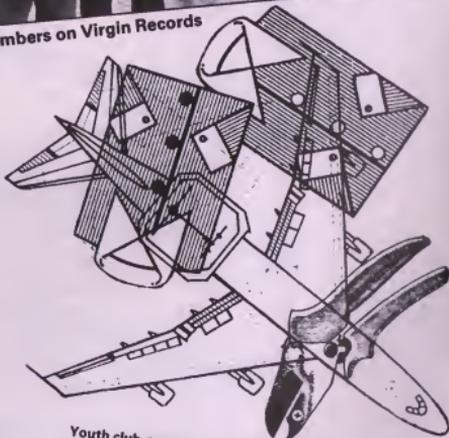
By The Members on Virgin Records

Same old boring Sunday morning  
Old man's out, washing the car  
Mum's in the kitchen, cooking Sunday dinner  
Her best meal, moaning while it lasts  
And Johnny is upstairs in his bedroom  
Sitting in the dark  
Annoying the neighbours with his  
Punk-rock electric guitar

THIS IS THE SOUND . . .  
THIS IS THE SOUND OF THE SUBURBS  
THIS IS THE SOUND OF THE SUBURBS

Every lousy Monday morning  
Heathrow jets go crashing over our home  
Ten o'clock, Broadmoor's siren  
Driving me mad, won't leave me alone  
And Johnny stands there at his window  
Looking at the night  
I said hey, what you listening to?  
There's nothing there (that's right)

THIS IS THE SOUND OF THE SUBURBS  
THIS IS THE SOUND OF THE SUBURBS



Youth club group used to want to be free  
Now they want anarchy  
They play too fast, they play out of tune  
Practise in the singer's bedroom  
The drum's quite good, the bass is too loud  
And I can't hear the words

THIS IS THE SOUND . . .  
THIS IS THE SOUND OF THE SUBURBS  
THIS IS THE SOUND OF THE SUBURBS  
THIS IS THE SOUND . . . THIS IS THE SOUND  
. . . THIS IS THE SOUND . . .

THIS IS THE SOUND OF THE SUBURBS  
CALLING YOU HOME  
THIS IS THE SOUND OF THE SUBURBS  
YEAH YEAH YEAH YEAH  
THIS IS THE SOUND OF THE SUBURBS  
THE ONE THAT I WANT  
THIS IS THE SOUND OF THE SUBURBS

THE  
**MEMBERS**

Words Nicky Tesco  
and J. C. Carroll,  
music J. C.  
Carroll.  
Reproduced by  
kind permission  
Virgin Music.

Here I lie in a lost and lonely part of town  
Held in time in a world of tears I slowly drown  
Going home I just can't make it all alone  
I really should be holding you holding you  
Loving you loving you

**Chorus**

Tragedy  
When the feelings gone and you can't go on, it's tragedy  
When the morning cries and you don't know why  
It's hard to bear with no one to love you  
You're going nowhere

**Tragedy**

When you lose control and you got no soul, it's tragedy  
When the morning cries and you don't know why  
It's hard to bear with no one beside you  
You're going nowhere

Night and day there's a burning down inside of me  
Burning love with a yearning that won't let me be  
Down I go and I just can't take it all alone  
I really should be holding you holding you  
Loving you loving you  
(Repeat Chorus to fade)

# Tragedy

By the Bee Gees  
on RSO Records

*Words and music  
by Barry, Robin  
and Maurice Gibb.  
Reproduced by  
kind permission  
RSO/Chappell.*



# ELVIS COSTELLO

**E**LVIS COSTELLO likes to keep his past a mystery. This attitude has led fact-starved journalists to guess that he was once everything from an escaped mental patient to a one-time member of the Sex Pistols. The truth is nothing so exciting.

Costello was born and brought up in Liverpool. His real name is Declan McManus, the son of professional dance band singer Ross McManus.

He moved to London in his late teens, got married, had a child and took a job in the computer room at Elizabeth Arden Cosmetics. One story about him is that he used to study fellow passengers on the train to work, putting them into the songs he started writing.

By nights he played in bands, mainly for an outfit called Flip City. They were a pleasant, countryish group, but low on star quality. Flip City broke up and more or less gave up.

Declan McManus was of a different breed however. Convinced of his own enormous talent, he started to hawk his songs around every major record company in London, getting shown the door at every one of them.

His break came in August 1976 when he turned up on the doorstep of Stiff Records. A shoestring company with wacky ideas and big ambitions, Stiff had then just begun operations from behind a sleazy shop front in Bayswater. They had about fifty quid in the kitty, but a lot of faith — and soon they had Elvis Costello.

Jake Riviere, one of Stiff's founders, was impressed by

McManus's songs. Perhaps even more important, Riviera saw in Declan's unremarkable physical appearance the raw material which together they could use to create a new rock legend. A legend very much for the '70s.

**HANG ON** to your hats, now, 'cos here's where the Costello story starts to take off. He was signed up, put on a wage by Riviera to allow him to leave his job in computers but still feed his wife and kid, kitted out in some really nasty old clothes, given a pair of ludicrous horn-rimmed specs and generally made to look like Buddy Holly on Social Security.

He was re-christened Elvis Costello (back then, remember, the first Elvis was still alive). He just had to be good to carry it off.

Elvis was sent into the studio to lay down some of his songs with American group Clover playing back-ups, and with Nick Lowe as his producer. "Less Than Zero" and "Alison", two tracks from these sessions, were released as singles to a certain amount of intrigued reaction, but it was his dynamite debut album "My Aim Is True" which signalled that a major new talent had arrived.

By the time the album went on sale Elvis had assembled his own band, The Attractions. Pub-band veteran Pete Thomas handled drums, Bruce Thomas (no relation) from the Sutherland Brothers & Quiver was the bassist, and the combo was completed by Steve Nave from the Royal College of Music.

They shut themselves away in a house in Cornwall and rehearsed like crazy.

**AT THIS** stage Elvis had only one solo appearance to his credit — supporting The Rumour at the Nashville in West London on May 27, 1977 — but he was to return to the same place three months later with The Attractions to a rather more enthusiastic reception.

If the album didn't convince people that here was a talent of sizeable proportions then the live shows did. Seven hundred people were locked out of the Nashville, a medium-sized pub, and the album entered the LP charts in the first week of release.

Elvis Costello happened so quick his audience could hardly keep up. He'd turn up and do a show completely made up of new songs. His mind seemed to be racing. He wrote and recorded with the frenzy of a condemned man and performed these startling songs like he was drowning.

On stage he was obsessed, shooting out put-downs of old girlfriends, old bosses, the record business. Anything that got in his way, he just savaged it with a couple of clever couplets. He told a writer, "The only emotions I understand are guilt and revenge".

These were the feelings which dominated his debut album, 10 years of pent-up frustrations bursting into the light of day. But Elvis Costello didn't just throw mud and scream. When he aimed, he generally hit the target. The tightness of the songs and the buzzing urgency of his melodies kept his anger in check.

"Watching The Detectives", a brilliantly constructed song with a reggae beat, went to No. 15.

The second album, "This Year's Model", saw Elvis turn his attentions away from personal feelings to look outward at the business of fashion. His new single "I Don't Want To Go To Chelsea" was another 45 which leapt out of the radio and took you by the throat.

Small wonder that Elton John felt embarrassed when listeners to Capital Radio, the London station, voted him top male singer of the year. Elton thought the award should have gone to Elvis Costello, and said so. Most people agreed with him. (Incidentally, Costello's fans now also include Bob Dylan, who's gone out of his way to watch him play.)

"Radio Radio", a biting onslaught on the state of the airwaves, also hit in a big way. Here was Radio 1 playing a record which insulted just about everything they stood for! Only Costello could get away with it.

**AND SO TO** "Armed Forces", with Elvis bringing a whole new area of subject matter within range of his beady eye.

He still shies away from interviews, sometimes gets in fights with photographers and occasionally, as recently happened in Australia, starts riots when he refuses to do encores at concerts. Sometimes he seems like a spoilt child — trying it on to see how far he has to push people to get a reaction.

The only danger now is that he'll overstretch himself trying to crack the American market. He works at a punishing pace. But he's so far ahead of his rivals in terms of sheer talent that it's hard to see him falling now.

# ONE ITCHY TRIGGER



By David Hepworth

Don't start that talking  
I could talk all night  
My mind goes sleepwalking  
While I'm putting the world to right  
Called Careers Information  
Have you got yourself an occupation

*Chorus*

Oliver's army is here to stay  
Oliver's army are on their way  
And I would rather be  
Anywhere else but here today

There was a Checkpoint Charlie  
He didn't crack a smile  
But it's no laughing party  
When you've been on the Murder Mile  
Only takes one itchy trigger  
One more widow, one less white nigger

*(Repeat chorus)*

By **Elvis Costello** on  
**Radar Records**

Words and music by **Elvis Costello**. Reproduced by kind permission of **Plangent Visions Music Ltd.**

## Oliver's Army

Hong Kong is up for grabs  
London is full of Abs  
We could be in Palestine  
Over-run by a Chinese line  
With the boys from the Mersey  
And the Thames and the Tyne

But there's no danger, it's a professional career  
Though it could be arranged  
With just a word in Mr. Churchill's ear  
If you're out of luck or out of work  
We could send you to Johannesburg

*(Repeat chorus)*

And I would rather be  
anywhere else but here  
today

*(Repeat these two lines to end)*



Ritz

NEWS GOSSIP NEWS GOSSIP NEWS

Ritz

NEWS GOSSIP NEWS GOSSIP NEWS

Jean-Jacques: Euromain

# Jean Jacques Cometh

THE STRANGLERS are going to be coming at you from all directions over the next few weeks. They have a live album, "X Cars", out February 25, recorded at The Roundhouse in London and at the summer open-air gig at Battersea Park. There's also a Stranglers film nearly completed, and a new studio album about to be recorded.

On top of that Hugh Cornwell and Jean-Jacques Burnel are both making solo albums. Jean-Jacques will appear first, titled "Euromain Cometh," it's set for release on March 30.

You can expect the full scream from Monsieur J.J.'s own lips in Smash Hits soon.

BUZZCOCKS are another group working on solo projects. Drummer John Miles is making an album. Steve Diggle is recording his own single, and Pete Shelley also has a solo single coming out soon.

In addition Shelley can be heard performing a solo acoustic set on a number to be broadcast each night, from February 25 on Manchester's "Nightly Rites".

However this group are denying reports that all this solo work means a Buzzcock split. As a group they have a new single out March 2.

# Mad Den Returns

THOSE OF YOU who have been writing in to ask what's happened to Mad Den Hagarly since he left Darts will be interested to hear he is still with Magnet Records as a solo artist.

Den, who is an epileptic, had some problems from being on the road too much. But he'll soon be back in business with a single, "Voodoo Voodoo", which is released on March 2. You can also expect him to be turning up on TV fairly soon.

# MILLION DOLLAR BASH

PETER FRAMPTON is the latest rock millionaire to be sued by a former girlfriend. American Penny McCall, who says she helped make pretty Peter a star through her tender, loving care and brilliant business mind, wants half of his estimated £4 million fortune.

Penny claims that Peter "threw her out on the street" after five years, and after she had left her husband (a cocaine) and given up everything for love of FF.

"All I can show for it now is an expensive wardrobe," she says. Well, that's a lot more than most of us can show for our labours.



Peter Frampton: What's he got to grin about?

PIC: JILL FURMANOVSKY



ACCORDING TO some reports, Sham 69 have finally been forced to admit defeat in their long-running battle to halt the hooligan element among fans. An extremely angry Jimmy Pursay, Sham leader and singer, recently told a Sham 69

Jimmy Pursay (left) broke down and cried.

# SHAM SHUT SHOP

audience at Aylesbury that they were witnessing the band's last-ever live performance.

The decision has gradually been forced on the band, which has always attracted some of the rowdiest, hardcore punk and skinhead fans. Frequently at gigs, Jimmy has had to spend most of his time trying to keep the kids under control. Despite his pleadings, fights have broken out, and Sham 69 have got the kind of reputation which means that many venues won't book them.

The last distressing episode for Sham 69 occurred at the Middlesex Poly when a rough situation got totally out of hand. The gig was ruined and people were injured, causing Jimmy to break down in tears.

He seems now to have come to a decision, however reluctantly, that he can't go on. Sham 69 will continue to make records, but unless Jimmy changes his mind there will be no more live dates.

# UFO warning

EARTH, WIND and Fire, currently the top-selling soul group in the world, are bringing their spectacular American stage show to Britain.

Their latest LP, "The Best Of Earth, Wind And Fire," is high in the charts, as is the single "September", but even people who aren't all that keen on EW & F on record will be knocked out by their on-stage visuals.

Their show combines fine contemporary soul music with leader Maurice White's

interests in Egyptology and UFOs, and uses some very clever sets, costumes and effects.

The musicians arrive on stage in space capsules, bassist Verdine White levitates into the air during a solo, and other illusions are carried off with a lot of good humour.

They'll be at Bingley Hall, Stafford, on March 2 and Wembley Arena, London, on March 3 and 4.

# RATS WINNERS

HERE ARE the winners of our Boomtown Rats photo competition. Autographed Rats posters will be sent to the following: Fiona Perry, Paignott; Jimmy Stirling, St. Leonards; Exeter; Mercedes Linway, Chalfont St. Giles, Bucks; Nora Stapleton, Kirkby, Liverpool; Clara Ransom, Oxney, Watford; Joanne Bright, Southsea, Portsmouth; Joseph Burnand, Dalton, Huddersfield; Richard Lane, Canvey, Island; Jill Tait, Gorebridge, Midlothian; Neil Goulding, Basingstoke.



PIC: JILL FURMANOVSKY

# The Sound Of The Suburbs

THIS IS The Members, a new group from Camberley, Surrey, who have their first hit with the single "Sound Of The Suburbs". Founded by singer Nicky Tesco, a former insurance salesman, they are appropriately called The Members because there have been quite a few of them during the group's 18-month history. After an initial, breakneck-fast, punk phase and a flirtation with reggae the final line-up — singer Nicky Tesco, drummer Adrian Lillywhite, guitarist Gary Baker, bassist Chris Payne and rhythm guitarist Jean-Marie "J.C." Carroll — have settled down to play punky, reggae-ish pop. Last November they supported Davo on tour, and now they look fairly well set up, with an album on Virgin due soon.



BY CONTRAST this is Leif Garrett and Marie and Donny Osmond smiling for the camera during a day spent doing the London tourist spots. They are completely oblivious to the fact that they're about to be mown down by a working model of a British Airways Jumbo Jet. Only the quick-witted presence of the gent with the beard, Leif's manager, prevented disaster when he sped the teeny trio to safety on Leif's ever-present skateboard. This is nonsense of course. What really happened was that the pilot was dazzled by all the flashing dental work on display and ploughed into the ground, safely out of range.

# SHORTS

THERE'S a "new" John Travolta single, "Whoever I'm Away From You", due on February 23. The same single was first released a year ago, before "Saturday Night Fever" and "Grease" and sold about three copies. The song was also the title track of an album that sank without trace — until recently when it was reissued as "Sandy", just in time for the Christmas market. It will be very interesting to see how far this one goes, this time around, for Mr. Charisma Of 1978 without a popular film to back it up.

★ ★ ★

SPEAKING of Travoltas, did anyone catch Johnny's elder brother Joey on The Donny & Marie Show recently? The poor kid is too much like John to make it on his own account, but not enough like John to make it in the same

★ ★ ★

MEANWHILE Denise Crosby granddaughter of The Old Groaner, Bing Crosby, wants to be a singing star, too. But her punked-up version of "White Christmas" didn't get her too far. My advice to the descendants and relatives of showbiz superstars is to go into brain surgery or landscape gardening instead.

★ ★ ★

ONE-HIT wonders take heed, Paul Evans, who made The Top Five with "Hello This Is Jeannie", was last in the upper regions of the charts all of 20 years ago with a song called "Seven Little Girls Sitting in the Back Seat". He also wrote "Roses Are Red My Love" for Bobby Vinton — ask you mum — and "When", which Showaddywaddy recorded a couple of years ago.



PIC: FINN COSTELLO

## Take On The World

By Judas Priest on CBS Records

You got to leave your seat, gotta get up upon your feet  
 We're gonna move you to the rhythm till you never can stop  
 We got the power we got the music  
 And you bet your life we can use it  
 Gonna take you rock bottom, gonna take you to the top

### Chorus

Put yourself in our hands so our voices can be heard  
 And together we will take on all the world  
 Put yourself in our hands so our voices can be heard  
 And together we will take on all the world

Move a little nearer you know you got to follow your leaders  
 'Cos we need you like you need us for show  
 We're gonna drive you we're gonna ride you  
 We're gonna get right inside you  
 And if you wanna keep going just shout out for more

### (Repeat chorus)

Sing your song we'll listen to you  
 Sing your song the spotlight's on you

### (Chorus twice)

Words and music by Glenn Tipton and Rob Halford. Reproduced by kind permission Arnskate Music Ltd.

## Hold The Line

By Toto on CBS Records

It's not in the way that you hold me  
 It's not in the way you say you care  
 It's not in the way you've been treatin' my friends  
 It's not in the way that you stayed till the end  
 It's not in the way you look  
 Or the things that you say that you'll do

### Chorus

Hold the line  
 Love isn't always on time whoah whoah whoah  
 Hold the line  
 Love isn't always on time whoah whoah whoah

It's not in the words that you told me  
 It's not in the way you say you're mine  
 It's not in the way that you came back to me  
 It's not in the way that your love set me free  
 It's not in the way you look  
 Or the things that you say that you'll do

### (Repeat chorus)

### (Repeat second verse and chorus)

Love isn't always on time  
 Love isn't always on time whoah whoah whoah . . .

Words and music by D. Peich. Reproduced by kind permission April Music.



# Leif right?

# Leif right!

Leif Garrett — beautiful to listen to, beautiful to look at. OK?

One glance will tell you he was made for dancing.

To his new single "I Was Made For Dancing".

And if you feel the need get "Feel The Need", his new album. Alright?

From Leif. Right.

Leif Garrett.  
Feel The Need.

Available on Scotti Records.

K50535.



# 50 Generation X LPs to be won

**WIN**  
this GREAT  
radio cassette  
recorder



Again we're offering a radio cassette recorder to the winner and 50 copies of a top new album to the runners-up. This time it's the Generation X album, "Valley Of The Dolls", featuring the hit single "King Rocker", which is up for grabs. You know the score: the first correct entry opened after the closing date gets the radio cassette recorder, plus a cassette of the Gen X LP. The next 50 correct entries opened each get a copy of "Valley Of The Dolls" on Chrysalis Records. Prepare ballpoints, kiss lucky charms . . . away you go.

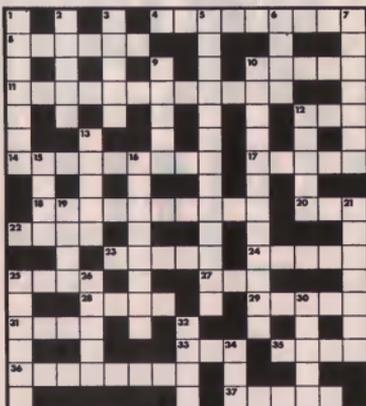
## How to enter

Simply solve our crossword puzzle, writing the answers in ink, pen or ballpoint. Complete the coupon with your own full name and address, then cut it out and post it in a sealed envelope addressed to: SMASH HITS (Crossword No. 6), 41 Broadway, Peterborough PE1 1RY. Make sure it arrives not later than March 7th, 1979, the closing date. Sender of the first correct entry checked after the closing date will win the radio cassette player. Senders of the next 50 correct entries will each receive a copy of the Generation X 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 em-



ployees (and their families) of Smash Hits and East Midland Allied Press.



No. 6

Name  Age

Address   
(BLOCK CAPITALS)

## ACROSS

- 4 More than just your common or garden star!
- 8 See 2 down
- 10 & 1 down Sounds like Blondie's affections should be handled with care! (5, 2, 5)
- 11 Dr Feelgood singer (3, 9)
- 12 U.S. disco group in a state of constant combat!!!
- 14 Male or female, he's disco's prettiest star!
- 17 Inexpensive, this rock Trick!
- 18 Emerson and Lake are his heavy rock colleagues (4, 6)
- 20 Rhythm stickler
- 22 Fourth Former who figured in a 1978 Rats hit
- 23 Darts newbie (3, 2)
- 24 Coloured singer of "Just The Way You Are"
- 25 New wave group who carry disease . . . swst 'em!
- 27 Brian Eno reverencing is a single figure!
- 28 Marc's old band (1-3)
- 29 & 26 down Dean Friedmen hit
- 31 Irish singer, she's hidden in Dan and Diana!
- 33 First name of Paul Simon's partner on "Bridge Over Troubled Water"
- 35 Anna Marie Lawrie as she's better known
- 36 See royal (anagram 3, 5)
- 37 Dolenz the Monkee

## DOWN

- 1 See 10 across
- 2 & 8 across Costello's new LP
- 3 See 30 down
- 5 Pretty-boy singer/guitarist who stars with Bee Gees in "Sgt. Pepper" movie (5, 8)
- 6 Poly Styrene's glasses!
- 7 1978 No. 1 for Ireland's top group (3, 4)
- 9 "Substitute" hitmakers — or a blow to the head!
- 10 Stranglers guitarist and singer (4, 8)
- 12 & 21 down A big hit for 36 across (4, 1, 4, 3)
- 13 "I'm ---- Women" — Chaka Khan
- 15 It's fun to stay where you can hang out with all the boys! (1, 1, 1, 1)
- 16 Diana Ross' old group
- 19 Don't join Oliver's one, sez E.C.
- 21 See 12 down
- 25 Another name for a violin — or for a con trick!
- 26 See 29 across
- 30 & 3 down Rock 'n' roll legend who had a No. 1 with Mrs Whitehouse's favourite song, "My Ding-A-Ling"
- 32 Heavenly instrument
- 34 Mr Robinson

Answers and winners to Crossword No 5 will be published in the next issue

# the stranglers

LIVE (XCERT)



Album WAG 30224 Cassette YCK30224



(GET A) GRIP (ON YOURSELF) • DAGENHAM DAVE • BURNING UP TIME • DEAD RINGER  
HANGING AROUND • I FEEL LIKE A WOG • STRAIGHTEN OUT • CURFEW  
DO YOU WANNA? DEATH AND NIGHT AND BLOOD (YUKIO) • 5 MINUTES • GO BUDDY GO

**M**OST BANDS would waste no time in setting the dogs on you if you dared call them posers. Generation X, on the other hand, have always taken great pride in their capacity to out-pout any bunch of hipsters on the block.

A good proportion of their three-year history seems to have been devoted to dreaming up new and yet more outrageous stunts for getting their pictures in the papers, spending hours facing cameras with moody stares, decked out in leather, lace, satin and tat. You could be unkind and suggest, as many critics have, that some of the time they've spent hypnotising wide-angle camera lenses could have been better employed working on their music.

BACK IN 1976, when something dark and noisy was starting to happen in a central London club called The Roxy, Generation X were in there with the New Wave pioneers, along with the Pistols and The Clash.

They cut it loud and fast and Billy Idol looked very good indeed, strutting and posing to perfection. If style was what it was all about, then this lot seemed like a good bet for mess appeal... Top Of The Pops, the Daily Mirror, The Big Time. They weren't short of a good pedigree either.

Gen X bass guitarist and prime mover, Tony James, had been a founder member of the London S.S. along with a young Mick Jones... of The Clash, a state when admiration for The New York Dolls and fast, trashy rock and roll was a one-way ticket to nowhere.

When that bunch fell apart, James had an idea for a new band capable of projecting, first

and foremost, the kind of sex-cool near-feminine image he so admired in the Rolling Stones and the New York Dolls. Billy Broad was captured, direct from Sussex University, recruited as a vocalist and renamed Billy Idol, a decision which has since proved something of a milestone round his neck. The drum chair was taken by Mark Lafl while Bob

'Denver' Andrews played a vaguely heavy metal guitar. James put them all through his grooming process and the Big League seemed just a recording contract away.

It wasn't, and still isn't, proving to be as simple as that. Their main problem was getting to sound as good as they looked. The noise they made careers between simple, flashy pop and flat-out hard rock, after the style of Mott The Hoople, and took in a lot more in between.

Their first Chrysalis singles, out in 1977, are still their most satisfactory because they're simple chart contenders produced with an acute ear for the strong hook line by Sweet producer Phil Wainman.

"You Generation", their debut single, was a powerful enough answer to The Who's song of ten years earlier. The follow-up, "Wild Youth", was even better, a driving, clean-limbed chant, clear and memorable. Good pop singles both of them, though they didn't — as hoped — take the charts by storm.

**ROUND ABOUT** here, things started to turn a little sour and it's tempting to suggest that the band over-reached themselves, that they tried to

take on things they were neither ready nor cut out for. Deciding that they didn't like Phil Wainman's rather strict approach, they ditched him in favour of Martin Rushant, at that time doing well as a producer for The Stranglers and Buzzcocks.

Broadly, they turned their back on pop and aimed for serious heavy rock band status.

"Generation X", their debut album, was in the main unsatisfactory, it tried too hard and was neither one thing nor the other. It got bad press reviews and sold poorly. Generation X found themselves out of fashion, while all their old Roxy pals were doing very well indeed in the early days of

punk at The Roxy. Gen X gave Sham 69 their first break!

Instead of going out on the road and building a strong following from the ground up, they stayed at home and looked after their wounds. They still had their pictures taken frequently but it seemed like a weak attempt to build up a mystique that they hardly deserved. "Ready Steady Go" was silence for a year.

They poked their noses above ground again at the beginning of this year with the single "King Rocker", and an album called "Valley Of The Dolls" produced by former Mott The Hoople singer Ian Hunter.

In truth, their new effort, although boasting the Mott The Hoople high-energy approach you would associate with Ian Hunter, still doesn't solve all their problems. The sound is overall tighter and more punchy and the opening track "Running With The Boss Sound", is one of their best shots to date, but the rest leaves question marks about their future prospects.

They're still nest posers, though, and, if they come to terms with their own abilities and decide to do what they do best, there's a great pop band somewhere just dying to get out. Gen X can still overcome

all the obstacles that currently face them, but first they must realise that if you're going to bother dressing to kill for Top Of The Pops, you ought to go to the trouble of miming to properly. Yes, I'm talking to you, Billy Idol.

Even so, "King Rocker" has been their biggest single to date, and it at least gives the band a bit of breathing space to decide their next move. In fact, if "King Rocker" hadn't made it, there's a good chance that Gen X would have broken up. David Hepworth



Generation X (left to right): Billy Idol, Lerwood, Tony James and Mark Lafl.



PH: PAUL COX/LEA

**JUST A PRETTY BUNCH OF POSERS?**  
Or is there more to Generation X?



**SMASH  
HITS**

ABBA



THE PAGE  
THAT GOES

# Disco

STRAIGHT TO  
YOUR FEET



Peaches & Herb



Roy 'Natty' Ayers



H-H-Herbie Hancock

ME AGAIN, back with the disco news. I reckon the world's going Disco Crazy, least my part of the world is. If you can dance well, dress well and sound clued-up about the latest sounds (which I'll help you with) then you'll be a big hit yourself (ouch).

News on the latest sounds, in brief 'cos there's so much good stuff around: Two great dancing singles are Instant Funk's "Got My Mind Made" and Gene Chandler's "Get Down". Gene looks like having a big smash with his one. It's his first hit for 20 years or so, apparently — I wouldn't really know since I wasn't born then.

Edwin Starr's another "oldie" who's been waiting a long time for another hit. "Contact" is great — I think it's got a touch of the Sylvesters about it. Talking about Sylvester, I've just heard that he's had an operation on his nose. Dunno why, 'cos I wouldn't have thought he could have got any prettier.

Here's a strange thing: I found myself dancing to Laif Garrett's "I Was Made For Dancing" while I was out the other Saturday night. Why strange? 'Cos I don't like him, but it's hard not to dance to his record.

The Jacksons are in the country now and have just brought out a new 12ins disco mix of "Destiny", which has a remixed version of "Blame It On The Boogie" on the flip. The new "Boogie" is a knockout for dancing.

Any rumours you've heard about Gary's Gang being related to Gary Glitter... forget 'em. Gary's Gang are unrelated to the old GG and their "Keep On Dancin'" is a big disco hit.

Now for something completely different, whistle stompers. For all you folks like me who can never decide what to wear, I've been scanning my eyes around my local disco and the hottest gear at the moment is vivid, balloon-shaped trousers topped with a boxy jacket. I've got a diamante brooch on mine, and also wear a knitted or spotted bow tie. Mine's bright turquoise so you'll recognise me if you see me around. I wouldn't recommend that the boys get into this stuff though... unless their name's Sylvester!

I'd be interested to know what the fashions are in your local disco (boys and girls), and in what dances you do and what records you like. Drop me a line.

Don't worry about your dancing. It's easy. Even if you've got two stiff legs, all you've got to do is get out onto the floor and move 'em from side to side. Once you get the hang of it you can start drawing attention to yourself by carrying a whistle and giving a couple of *whoop whoops* every now and then in time to the music. That's *whoop whoop* to you, whistle stompers. Bev

## Bev's Disco Picks

1. GENE CHANDLER Get Down (20th Century)
2. INSTANT FUNK Got My Mind Made Up (Salsoul)
3. EDWIN STARR Contact (20th Century)
4. TWO MAN SOUND Que Tal America (Miracle)
5. ROY AYERS/WAYNE HENDERSON Heat Of The Beat (Polydor)
6. HERBIE HANCOCK You Bet Your Love (CBS)
7. GARY'S GANG Keep On Dancin' (CBS)
8. DENNIS BROWN Money In My Pocket
9. DAN HARTMAN Countdown/This Is It (Blue Sky)
10. PEACHES & HERB Shake Your Groove Thing (Polydor)
11. SHALAMAR Take That To The Bank (RCA)
12. THREE DEGREES Woman In Love (Ariola)
13. RHANI HARRIS Six Million Steps (Mercury)
14. THIRD WORLD Cool Meditation (Island)
15. BARRY WHITE Just The Way You Are (20th Century)
16. FUNKADELIC One Nation Under A Groove (Warner Brothers)
17. CERRONE Je Suis Music (CBS)
18. OLYMPIC RUNNERS Sir Dancealot (Polydor)
19. CHANSON Don't Hold Back (Ariola)
20. GREGG DIAMOND Cream (Always Rises To The Top (Polydor))
21. CHAKA KHAN I'm Every Woman (Warners)
22. CHIC Le Freak (Atlantic)
23. JACKSONS Destiny/Blame It On The Boogie (CBS)
24. MILLIE JACKSON My Man Is A Sweet Man (Polydor)
25. BLONDIE Heart Of Glass (Chrysalis)

# You Bet Your Love

By Herbie Hancock on CBS Records (12 ins. version)

Better bet better bet your love  
Better bet better bet your love  
Better bet better bet your love  
Better bet your love on me  
(Repeat)

I know people who say lovin' comes from fuck  
(You better bet your love on me)  
And superstition's all they trust  
(You better bet your love on me)

Oh oh oh darlin' you bet your love  
You better bet your love on me  
Oh oh oh darlin' you bet your love  
You better bet your love on me

If your palms are feeling itchy it's your night  
(You better bet your love on me)  
Say your prayers until you've got them right  
(You better bet your love on me)

Oh oh oh darlin' you bet your love  
You better bet your love on me  
Oh oh oh darlin' you bet your love  
You better bet your love on me

Better bet better bet your love  
Better bet better bet your love  
Better bet better bet your love  
Better bet your love on me  
(Repeat)

Maybe Santa Claus will be a real good boy  
(You better bet your love on me)  
Stuff your socks with love just like a toy  
(You better bet your love on me)  
You can make a birthday wish  
Ask an angel for a kiss  
You better bet your love on me

Better bet better bet your love  
Better bet your love on me  
(Repeat)

Oh oh oh darlin' you bet your love  
You better bet your love on me  
Oh oh oh darlin' you bet your love  
You better bet your love on me

Better bet better bet your love  
Better bet better bet your love  
Better bet better bet your love  
Better bet your love on me  
(Repeat to end)

Words and music by Herbie Hancock, David Rubinson, A. Willis and Cohen. Reproduced by permission Pamche Music/Rondor Music.

# Get Down

By Gene Chandler on 20th Century Records

Fine fine foxy lady  
Get down, get on down  
Way out moment on a spanking boogie  
Baby get on down, get on down.

I know a funky place that we can dance all night  
You can be my lady if you play your cards right  
But you gotta get down  
Get on down, get down baby  
Get on down, get down sugar  
Get on down.

Well you're looking real good in your halter-top yeah yeah  
Baby get on down, get on down  
You've sure got style, don't you ever stop no  
Baby get on down, get on down

Girl you're moving everywhere  
You're sure hooked up girl  
You make the people stop and stare  
Oh get down huh, get on down, get down baby  
Get on down, get down sugar  
Get on down  
Get down baby brother get down  
Get down baby brother baby get down (Repeat four times)  
I guess I love you  
Get down get down down ooh ooh ooh

You move like you're on wheels baby huh  
Baby get on down get on down huh  
Shift it in third gear mama  
Wanna get on down, get on down

Ain't nothing too good for you  
I know that you can do it too  
Get down huh, get on down  
Get down baby  
Get on down, get down honey  
Get on down  
Get down baby brother baby get down  
(Repeat to fade)

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# Shake Your Groove Thing

By Peaches & Herb on Polydor Records

Shake it shake it

Chorus  
Shake your groove thing  
Shake your groove thing yeah yeah  
Show 'em how they (we) do it now  
(Repeat chorus)

Show 'em how they do it now  
Let's show the world we can dance  
Bad enough to strut our stuff  
The music gives us a chance  
We do more out on the floor  
Groovin' loose or heart to heart  
We put in motion every single part  
Funky sounds wall to wall  
We're bumpin' booties havin' us a ball y'all  
(Chorus twice)

We've got the rhythm tonight  
All the rest know we're the best  
Our shadows flash in the light  
Twistin', turnin', we keep burning  
Shake it high or shake it low  
We take our bodies where they want to go  
Feel that beat never stop  
Oh hold me tight, spin me like a top  
(Chorus twice)

There's nothing more that I'd like to do  
Than take the floor and dance with you  
Keep dancin' let's keep dancin'  
Shake it shake it shake it shake it  
Groovin' loose or heart to heart  
We put in motion every single part  
Funky sounds wall to wall  
We're bumpin' booties havin' us a ball y'all  
(Chorus twice)

Shake it, show 'em how we do it now . . .  
(Ad libs to end)

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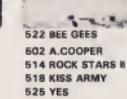
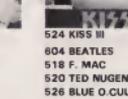
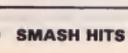
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Meat Loaf suddenly remembers that he left the cakes in the oven.

## Bat Out Of Hell

By Meat Loaf on Epic Records

The sirens are screaming and the fires are howling  
Way down in the valley tonight  
There's a man in the shadows with a gun in his eye  
And a blade shining oh so bright  
There's evil in the air and there's thunder in the sky  
And a killer's on the bloodshot streets  
And down in the tunnel where the dead are rising  
Oh I swear I saw a young boy  
Down in the gutter  
He was starting to foam in the heat

Oh baby you're the only thing in this whole world that's pure and good and right  
And wherever you are and wherever you go  
There's always gonna be some light  
But I gotta get out  
I gotta break it out now  
Before the final crack of dawn  
So we gotta make the most of our one night together  
When it's over you know  
We'll both be so alone

### Chorus

Like a bat out of hell  
I'll be gone when the morning comes  
When the night is over  
Like a bat out of hell I'll be gone gone gone  
Like a bat out of hell I'll be gone when the morning comes  
But when the day is done  
And the sun goes down  
And the moonlight's shining through  
Then like a sinner before the gates of heaven  
I'll come crawling on back to you

I'm gonna hit the highway like a battering ram  
On a silver black phantom bike  
When the metal is hot and the engine is hungry  
And we're all about to see the light  
Nothing ever grows in this rotting old hole  
And everything is stunted and lost  
And nothing really rocks  
And nothing really rolls  
And nothing's ever worth the cost  
And I know that I'm damned if I never get out  
And maybe I'm damned if I do  
But with every other beat I got left in my heart  
You know I'd rather be damned with you  
Well if I gotta be damned you know I wanna be damned  
Dancing through the night with you  
Well if I gotta be damned you know I wanna be damned  
Gotta be damned you know I wanna be damned  
if I gotta be damned you know I wanna be damned  
Dancing through the night  
Dancing through the night  
Dancing through the night with you

Oh baby you're the only thing in this whole world that's pure and good and right  
And wherever you are and wherever you go  
There's always gonna be some light  
But I gotta get out  
I gotta break it out now  
Before the final crack of dawn  
So we gotta make the most of our one night together  
When it's over you know  
We'll both be so alone

(Repeat chorus twice)

Then like a sinner before the gates of heaven  
I'll come crawling on back to you

Words and music by Jim Steinman. Reproduced by kind permission Dick James Music.

## May The Sunshine

By Nazareth on Mountain Records

### Chorus

May the sun, the sun shine bright  
May the sun shine bright on you  
May the sun, the sun shine bright  
May the sun shine bright on you

Someone woke me up again last night  
Talking to me about my last time  
Don't tell me I know it's late  
Please please lay me down a line  
Pick me up before I start to fall  
Never let your dreams grow small

(Repeat chorus)

Talking to my lover she was out  
It was Independence Day  
Don't be nervous you can hold me tight  
Someone turned the light out on the stairs  
Was it just the wind I heard  
Just another helping hand

(Repeat chorus)

Take me back down the yellow brick road  
Let me get my ticket to your heart  
Strangers hiding on my land  
Could it be it's keeping me apart  
Give me time don't you give me no love  
Let the sun shine in your heart

(Chorus repeat to fade)

Words and music by Dan McCafferty, Manny Charlton, Zal Cleminson, Peter Agnew, and Darrell Sweet. Reproduced by kind permission Panache Music.

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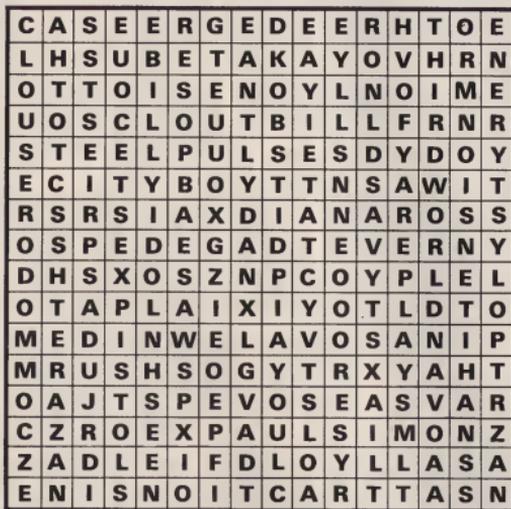
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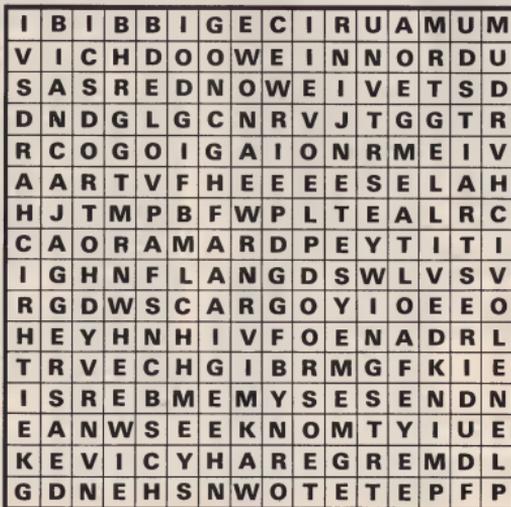
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**STAIR  
TREASURES**

The names listed are hidden in the diagrams. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in sequence, whichever way they run. Some letters will need to be used more than once. Others you won't need to use at all. Put a line through the names as you find them. Solutions on page 30.



Attractions  
Billy Idol  
City Boy  
Clout  
Commodores  
Diana Ross  
Earth Wind and Fire  
Hi-Tension  
Judas Priest  
Kate Bush  
Marvin Gaye  
Nazareth  
Only Ones  
Paul Simon  
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Rush  
Sally Oldfield  
Sex Pistols  
Steel Pulse  
Third World  
Three Degrees  
Toto  
Yogye



Bianca Jagger  
Bonnie Tyler  
Dire Straits  
Doors  
Gene Chandler  
Hot Rods  
Joe Walsh  
Karen Carpenter  
Keith Richards  
Lene Lovich  
Maurice Gibb  
Meat Loaf  
Members  
Merger  
Mink DeVille  
Monkees  
Mr Big  
Mud  
Pete Townshend  
Peter Frampton  
RAH Band  
Ronnie Wood  
Stevie Wonder  
Wings  
Yes

# We've Got Tonite

By Bob Seger on Capitol Records

I know it's late, I know you're weary  
I know your plans don't include me  
Still here we are, both of us lonely  
Longing for shelter from all that we see  
Why should we worry? No one will care, girl  
Look at the stars so far away

*Chorus*

We've got tonight, Who needs tomorrow?  
We've got tonight babe, Why don't you stay?

Deep in my soul I've been so lonely  
All of my hopes fading away  
I've longed for love like everyone else does  
I know I'll keep searching even after today  
So there it is girl, I've said it all now  
And here we are babe, What do you say?

*Chorus repeat*

I know it's late, I know you're weary  
Ooh I know your plans don't include me  
Still here we are, both of us lonely  
Both of us lonely

We've got tonight, who needs tomorrow?  
Let's make it last, let's find a way  
Turn out the light, come take my hand now  
We've got tonight babe, Why don't you stay?  
*Repeat verse three times*

Oh oh oh why don't you stay?

*Words and music by Bob Seger. Reproduced by kind permission  
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**1** SMASH  
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# Disco

Reviewed by Cliff White

**HOW'S YOUR fitness** right now? Better than Britain's, I hope (or mine, for that matter), coz the goodies are still pouring out of the Record Biz like gems from a swag bag — so without much further ado, allow me to tempt you with the finest of the bunch:

**LENE LOVICH: Lucky Number 12in (S&W 12in).** If this remarkable lady is not Big In '79 I shall send my ears back for a new pair. Overloaded with quirky ideas on everyday situations, assorted extraordinary voices for each different mood and no mean talent as a sax player, she is more original than any half-dozen other New Wavers put together. Fine band, too, led by guitarist and co-writer Les Chappell. Once you've worn out the single, try her album "Stateless" — I did and it's seldom been off my turntable since.

**BONNIE POINTER: Heaven Must Have Sent You (Motown 12in, pic bag).** Different kind of lady. More original than any song about the same joys of mating as explored by Lene. Just as attractive in its way. Originally a hit for The Elgins in 1966, this new version faithfully recreates the famous old Motown sound and should prove to be equally successful.

**ELVIS COSTELLO & THE ATTRAXIONS: Oliver's Army (Radar, pic bag).** Sorry if I'm treading on any corns here but I reckon this uncomfortable mix of serious 'message' song and clapped-out old pop melody is his finest effort to date. Lene seems to be as humourless as a stuffed trout.

**BONEY M: Painter Man (Atlantic).** On second thoughts, I think I'll play "Oliver's Army" again. No really, I'm not just knocking Boney M out of habit — some of their stuff has been so dank to put together. It's just that this ordinary reworking of The Creation's old hit is way below par.

**REAL THING: Can You Feel The Force? (Pye 12in, pic bag).** The most confident and competent track ever recorded by the four sons of Liverpool 8, who have

finally made the big jump from singalong pop songs to exciting disco/funk. Might confuse some of their established fans but should attract a lot of new ones. Seven inch version in transparent yellow vinyl.

**ROD STEWART: Ain't Love A Bitch (Riva).** Light 'n' easy-jogging beat ballad that makes sly reference to a couple of his past hits. Rod sounds even more strained than usual, as if he's singing one key too high for comfort. Probably helps to fill his recent album alright but it's nothing special.

**DONALD BYRD: Thank You For Funking Up My Life (Electra 12in).** Any misprints here and we'll have Mary Whitehouse on the phone. An essential buy for confirmed funk addicts, great bass sound and chugging rhythm, but probably as boring as a stopwatch to the rest of you.

Lene Lovich: Big In '79?



**OSMONDS: Steppin' Out (Mercury).** By the cringe, even Los Marmosmonds have discovered the sinful pleasure of funky nights in a disco. A perky track, written by three of the family and co-produced by Maurice Gibb, it's not at all bad. If they wouldn't grin so much.

**BEA GEE: Tragedy (RSO, pic bag).** Obviously this'll be a smash hit already by the time you read this so I need hardly add that the production of this ordinary song is great, making the thing seem to bounce along on a flexistyle trampoline, but if their irritating voices get any higher they'll pass right out of range of human hearing and the brothers will have to find a new, canine audience.

**BLUES BROTHERS: Soul Man (Atlantic).** In which a couple of yankee honkies, who were previously best known in America as satirical comedians, turn their hand to reviving 'real' soul music (as the rock press like to call it) and do an amazingly good job — mainly because they're accompanied by a band full of star musicians, including guitarist Steve Cropper, who played on Sam & Dave's original hit version back in 1967. S'alright, y'all.

**INNER CIRCLE: Everything Is Great (Island 12in).** An attempt to follow label-mates Third World into the disco charts that doesn't really come off, there being no instantly hummable hook line. The two reggae tracks on 'other side are much better.

**MEAT LOAF: Bat Out Of Hell (Epic 12in, red vinyl).** Even though he is as gross as a triple-decker burger smothered in ketchup and greasy chips, the Loaf sure knows how to deliver a song with full dramatic intensity. Trouble is, I've had thought most interested parties would have bought the album of the same name already by now.

**NICOLETTE LARSON: Letta Love (Warner Brothers).** Beautifully rendered version of

*Singles referred to as coloured, vinyl, pic sleeve, or 12in versions are usually only available in this form during early pressings. Remember also that coloured vinyl doesn't normally play as well as plain black.*

# Disco

Reviewed by Red Starr

a tender Neil Young plea, arranged with just enough zest and backbeat to cross over from the Radio One and Two playlists to the less funky discos. It's what Americans call Adult Orientated Rock — and very seductive it is to.

**TOTO: Hold The Line (CBS).** Love it, but can't rightly explain why. Broken down for analysis, the individual bits of this record are nothing exciting. Put together, the catchy title part, intermittent heavy guitar riff, repetitive piano, harmonies and clean lead vocal all go to make a very appealing hit.

**MILLIE JACKSON: My Man Is A Sweet Man (Spring 12in).** Extended, remixed edition of one of Millie's earliest hits, recorded in 1972, before she got all rude and assy. She now apparently hates it but it still sounds good to me.

**THE BARRON KNIGHTS: Boozie Nights (Epic).** Credit where it's due: this is a (and is an) exceptionally well-produced parody of Heatwave's "Boogie Nights". Not half as witty as some of their other efforts though.

**JULIE & GORDON: J-J-Julie (Vippee Yule) (Pogo, pic bag).** A comic (?) duet that, there being no instant hummable hook line, irritates on third hearing and is ripe for destruction by any means possible after that. To be avoided.

**NEIL DIAMOND: Forever In Blue Jeans (CBS).** Well blow me down with a force nine gale, the rhinestone star with the big butch voice strays from his usual grandiose operatics to croon a country-flavoured stomp about how his girl means more than his money. Music for mums with a hint of teenbeat. Quite unexpectedly bearable.

**DOROTHY MOORE: (We Need More) Loving Time (Epic).** LTIMORE: Too Hot To Handle (TK). Two for the romantics among you (are there any left!) when you've reached that point in the evening when you're entwined with someone special and feeling restless.



Robin Barry and Maurice Luak bit up out that Red Starr should describe them as drips. Don't let it bother you fellas, Red's rude to everybody. It's just that his conmfaks had gone soft when he got up this morning ...

**POINTER SISTERS: So Far (Planet).** Clasy but so far hitless black American trio try out Carly Simon territory for size with an interesting (and uneventful selection of (mostly) white American songs (Steely Dan, Bruce Springsteen etc) under a white producer. The result is pleasant and polished but definitely missing their best trax: "Lay On The Line", "Come And Get Your Love". (6 out of 10).

**ALICIA BRIDGES: Allie Bridges (Polydor).** Not what you'd expect from her great disco single, "I Love The Night Life". Instead a striking but unfortunately very patchy collection of self-written mood songs, mostly soul and bluesy, from the lady with the kity cat voice. The thin, polite backbeat scarcely does her justice either, but this is definitely different so check it out. Best trax: "Body Heat", "I Love The Night Life". (5 out of 10).

**THE BEE GEES: Spirits Having Flown (RSO).** You may hate me for saying this, but how these drips ever managed to write

that magnificent "Saturday Night Fever" soundtrack is totally beyond me. This is back to their gorgeous pop formula — overblown wafarthin ideas, soul-less quavery singing, all the character of three gnats and as wet as the Atlantic Ocean. Listen very carefully before buying. Best trax: "Tragedy", "Spirits Having Flown". (3 out of 10).

**VARIOUS ARTISTS: 20 Of Another Kind (Polydor).** Reasonable collection of mainstream New Wave singles from last year for the non-singles buyer. All established stuff, however, including several hits, and only The Cure offer anything really new and interesting. Still, at least you know what you're getting this time. Dreadful cover. Best trax: choose your own! (5 out of 10).

**GENERATION X: Valley Of The Dolls (Chrysalis).** Ambitious but only partially successful attempt at straddling old and new waves. Side one sounds like Mott The Hoople (remember them?) trying to be Bruce Springsteen on an off

day, but side two is better, simpler and poppier. Some interesting lyrics as well, but the tunes could certainly do with tightening up. Best trax: "Friday's Angels", "Valley Of The Dolls". (5 out of 10).

**HORSLIPS: The Man Who Built America (DJM).** This blend of strong mainstream rock 'n' roll and old Irish melodies may take a few spins to sink in, but it's some of the very best music around right now so make a point of checking it out. Unusual poetic lyrics too, about lonely gold prospectors in America last century. Pick of the Week. Best trax: "Loneliness", "Green Star-Liner". (8 out of 10).

**HERBIE HANCOCK: Faets Don't Fail Me Now (CBS).** Six long tracks of jazz/funk/disco fusion from an excellent American pianist. Good to funk/disco to get off when it comes to classy funk though. Best trax: "You But Your Love", "Tell Everybody". (5 out of 10).

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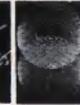
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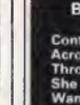
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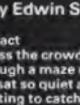
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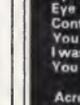
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# Contact

By Edwin Starr on 20th Century Records

## Contact

Across the crowded disco room  
 Through a maze of dancing people  
 She sat so quiet and all alone  
 Wanting to catch the disco fever  
 And as she raised her head her eyes caught mine  
 And that was all that I needed  
 In her eyes I saw the need for love  
 So warm... soft pleading

## Chorus

'Cause we've made  
 Eye to eye contact  
 Eye to eye contact. Oh oh oh oh yeah  
 Eye to eye contact. We've made  
 Eye to eye contact. You and me.

## Contact

You were looking at me  
 I was looking at you  
 You were looking at me

Across the crowded disco room  
 Oh your eyes told me the story  
 My heart was beating like the drum  
 As I fought my way over  
 I never took my eyes away from yours  
 Not even for a moment  
 What I saw in your eyes made me realise  
 You I wanted

(Repeat chorus)

## Contact

Girl don't you get uptight, let's dance  
 Everything's gonna be alright, let's dance  
 Take a chance, oh and dance  
 I sure like what you got  
 You're sure enuff lookin' hot (dance)  
 I sure like what you got  
 You're sure enuff lookin' hot (dance)  
 Come on and dance...

Words and music by Edwin Starr, Robert Dickerson and Arthur E. Fulliam III. Reproduced by kind permission ATV Music/Zonal Music

# COMEBACK CORNER

Back to set you dancing . . .

**W**HEN YOU'RE goodfooting to the latest hot sounds down at the local disco, you're probably not too concerned to know about the artists in the grooves. No reason why you should be. Except for the few singers you're particularly keen on, it doesn't really matter who's singing what so long as it's good to dance to. The important thing is having a good time on the dance floor, right?

Dunno whether you've thought about it, but the fact that the artists' names are often unimportant can be a good thing. For a start it means that you're not being influenced (some say manipulated) by image or publicity campaigns, or whether or not the lead singer's wearing skin-tight pants.

You're just enjoying a record because you like the sound of it. The best reason of all.

It can also be a great help to fallen recording stars. In other areas of music, particularly rock, where image is more important than you may realise, singers or groups who've become unfashionable find it very hard to be accepted again. In disco, anybody who comes up with a good record is welcome.

Over the last couple of years there have been several names from the past getting disco hits, and this last month has seen at least two welcome American comebacks.

Behind the determined cry "I Will Survive" is a lady who was once dubbed "Queen Of The Discos": Gloria Gaynor. That was back in 1975 when she was reaching the first peak of her career.

BORN AND raised in Newark, New Jersey, Gloria spent her late teens and early twenties working round the small-time clubs with a couple of different soul bands before making her first record in about 1972. Recorded in Philadelphia, "Honey Bee" was a fine example of the then enormously popular "Philly Sound" and was a big hit in the north-east American discus, which were just starting to flourish at that time.

The following year took her even higher, when, with a change of record company and a move to New York, she began recording the few smash hits that temporarily made her First Lady Of Disco.

Do you remember her winners? Mainly cleverly re-arranged versions of other people's hit songs, like "Never Can Say Goodbye", "Reach Out 'I'll Be There'", "Walk On By".

Somehow, though, she eventually lost her grip on success and, after a couple of years at the top, gradually slid from the charts and passed on her crown to Donna Summer.

Now recovering from the fall, she is back to her old form, not only with the single but also a very good album, "Love Tracks" (Polydor).

EDWIN Starr goes even further back but may be better known to most of you. Although he wasn't classed among Motown's biggest acts at the time of his hits for that label, he has always been popular in Britain and has toured here many times.

In fact his popularity stems from before his Motown days, when, during 1965-66, he recorded such Northern Soul classics as "Agent 00-Soul", "Stop Her On Sight (S.O.S.)" and "Headline News".

Ronn Charles Hatcher in Nashville, Tennessee, he ended up in Detroit after his stint in the U.S. Forces.

Joining Motown in 1967 he was soon charting regularly with such memorable hits as "25 Miles" (produced by Harvey Fuqua, who's now recording Sylvester), "War" and "Funky Music Sho' Nuff Turns Me On."

It was Edwin who discovered Rose Royce and first employed them as his backing band. About 1974 he left Motown and promptly fell from grace, for although his voice remained impressive he couldn't seem to come up with the right song or the right sound until "Contact" brought him eye-to-eye with the charts again.

Next time you're bumping your booty down at the disco, just think, you could very well be dancing in celebration of somebody's comeback.

Cliff White



## I Will Survive

By Gloria Gaynor on Polydor Records

At first I was afraid, I was petrified  
Kept thinkin' I could never live without you by my side  
But then I spent so many nights thinkin' how you did me wrong  
And I grew strong, and I learned how to get along  
And so you're back from outer space  
I just walked in to find you here with that sad look upon your face  
I should have changed that stupid lock  
I should have made you leave your key  
If I'd have known for just one second you'd be back to  
bother me . . .

Chorus

Go on now go walk out the door  
Just turn around now 'cause you're not welcome anymore  
Weren't you the one who tried to hurt me with goodbye  
Did you think I'd crumble did you think I'd lay down and die  
Oh no not I, I will survive  
Oh as long as I know how to love I know I'll stay alive  
I've got all my life to live  
I've got all my love to give  
And I'll survive, I will survive hey hey

It took all the strength I had not to fall apart  
Kept tryin' hard to mend the pieces of my broken heart  
And I spent oh so many nights just feelin' sorry for myself  
I used to cry, but now I hold my head up high  
And you see me somebody new  
I'm not that chained up little person still in love with you  
And so you felt like droppin' in and just expect me to be free  
Well now I'm savin' all my lovin' for someone whose lovin' me

(Repeat chorus 2x)

Words and music by Dino Fekaris and Freddie Perren. Reproduced by kind permission ATV Music.

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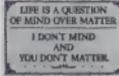
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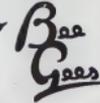
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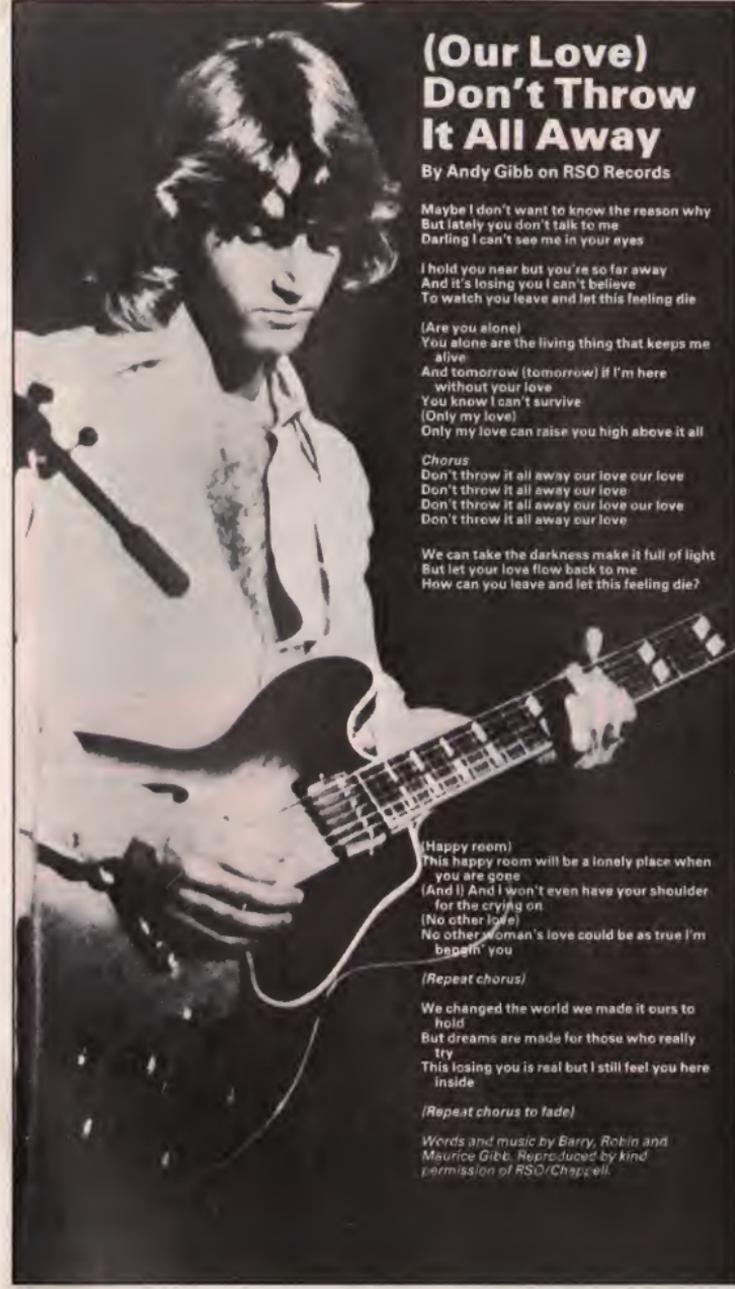
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# (Our Love) Don't Throw It All Away

By Andy Gibb on RSO Records

Maybe I don't want to know the reason why  
But lately you don't talk to me  
Darling I can't see me in your eyes

I hold you near but you're so far away  
And it's losing you I can't believe  
To watch you leave and let this feeling die

(Are you alone)  
You alone are the living thing that keeps me  
alive  
And tomorrow (tomorrow) if I'm here  
without your love  
You know I can't survive  
(Only my love)  
Only my love can raise you high above it all

*Chorus*  
Don't throw it all away our love our love  
Don't throw it all away our love  
Don't throw it all away our love our love  
Don't throw it all away our love

We can take the darkness make it full of light  
But let your love flow back to me  
How can you leave and let this feeling die?

(Happy room)  
This happy room will be a lonely place when  
you are gone  
(And I) And I won't even have your shoulder  
for the crying on  
(No other love)  
No other woman's love could be as true I'm  
beginning you

*(Repeat chorus)*

We changed the world we made it ours to  
hold  
But dreams are made for those who really  
try  
This losing you is real but I still feel you here  
inside

*(Repeat chorus to fade)*

*Words and music by Barry, Robin and  
Maurice Gibb. Reproduced by kind  
permission of RSO/Chrysalis.*

## STARS

**PISCES** (Feb 19-Mar 20)

You're starting to suffer from the recurring Piscean trait of not knowing your own mind. While you're dithering, be careful that someone doesn't take advantage of your soft nature.

**ARIES** (Mar 21-Apr 20)

Money problems are likely to bring a temporary halt to your plans. Don't take risks and make matters worse. Things will improve given time.

**TAURUS** (April 21-May 20)

You may have some problems with a friend or partner who keeps misunderstanding your actions. If you want to keep their friendship, you're gonna have to work harder to explain.

**GEMINI** (May 21-June 20)

People are likely to get on your nerves over the next few weeks, so you're gonna need tact and patience to avoid blow ups.

**CANCER** (June 21-July 20)

Your general outlook should start brightening a bit in early March, as things start going your way again after a difficult patch. Keep optimistic.

**LEO** (July 21-Aug 21)

Social prospects have an exciting look to them, but your enjoyment could be tempered by some arguments and problems at work or school.

**VIRGO** (Aug 22-Sept 22)

Keep watching your health, 'cos the work is still piling up. Rather than look for a change, which might be a mistake, just resolve to clear the backlog. Holiday plans might cheer you up.

**LIBRA** (Sept 23-Oct 22)

The gradual improvement in your pocket won't be helped if you splash out on silly buys. Exercise a little restraint until you're sure that you've turned the corner.

**SCORPIO** (Oct 23-Nov 22)

Friends may see you in a special around now, surprising you with their generosity and thoughtfulness. Take them up on their offers; repay them when you can.

**SAGITTARIUS** (Nov 23-

Dec 20)

Work and domestic problems start to weigh heavy on you, although there's a chance of some good luck coming out of it. People may come to you for help.

**CAPRICORN** (Dec 21-Jan 19)

You may be feeling in an argumentative mood, or impatient with people who don't see things the way you do. Take care that this doesn't cease the end of a valuable friendship.

**AQUARIUS** (Jan 20-Feb 18)

You may be feeling tired after the excesses of previous weeks. Now's a good time to take a breather, get a check-up etc, and let your energy return naturally.

# PUZZLES ANSWERS

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

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

# LETTERS

Write to Smesh Hits at 41 Broadway, Peterborough, PE1 1RY.  
We DO read all your letters (honest), but sorry, we can't reply to those asking for the words to specific songs, unless they're upcoming hits which we would hope to be printing in Smesh Hits anyway.

I WOULD like to know if Poly Styrene of X-Ray Spex has any hair, because Oliver The Punk (my brother) went to an Anti-Nazi League/Rock Against Racism concert and he said that while he was watching X-Ray Spex Poly took her hat off and revealed no hair.

I want to know if this is true, and also why she wears a brace over her teeth. Love, hugs and kisses.  
Emma Crowhurst, Rusper Road, Ilfield, Crawley, Sussex.

These and other burning issues concerning Poly and X-Ray Spex will be answered in a feature on the band coming up soon.

WHAT A fab mag, eh? However, there is one thing that really annoys me — you keep leaving out the shadow underneath the 'H' in

'SMASH'. I've had to put it in myself ever since issue No. 11

Please could you do something about this, OR send me a new black Tempo pen every 12 issues, O.K. Simon Barber ('STICKS' to his friends), Constance Street, Newport, Gwent. PS. Let's have some more Rich Kids and Foundlers, O.K. PPS. Brett says 'Howabout some more Eddie Cochran' PPPS. But I wouldn't take any notice of him if I were you.

PPPPS. You're welcome to come round for coffee and bickies anytime. . . . Ultravox did! PPPPPS. The Clash poster is epic!

Dunno about 'Sticks' — Hawkeye seems more appropriate! The man who drew the shadowless 'H' has had his toenails forcibly removed, and has been locked in a room with Max Bygraves records as punishment. But not before giving us our shadow back. PS. Are they Rich Tea or Digestive? PPS. Here comes another complaint!!!

HERE, YOU SOPPY twits have forgotten a clue in your crossword! How am I going to win a Bee Gees album when there's no 39 across? Apart from this though, your magazine is the best thing since Blondie.  
Rob Johnson, Oliver Road, Leyton E10.

Grovelling apologies Rob, and to the thousands of other readers who pointed out our mistake. Sorry. Here's what you should do. Complete the rest of the crossword, ignoring 39 across. Send it in and you'll stand as good a chance as anybody else of copping a prize. Because of the mistake we've decided to extend the closing date by another week. Get your entries in by Feb 28th, and we'll pick the winners then.

MY NAME is Jayne and I attend Friend's School, Lisburn. This letter is on behalf of 12 classmates and myself from the Lower 6th.

We want to thank you for such a great mag.

You're the only good pop mag that keeps us up to date with all the news, and we're really glad to hear that it's going to be out every two weeks. Every one of us has bought every edition of Smesh Hits from No. 1 and we intend to keep doing so. Jayne, Orchard Close, Lisburn, Co. Antrim, N. Ireland.

I WAS glancing through one of my mate's copies of Smesh Hits No. 4 when I saw that you had written about Buddy Holly and said that he was 23 when he died. Wrong! Buddy Holly was born on September 7th 1938 and died February 3rd 1959 making him 21 at the time of his death.

You also said he died on the night of February 2nd. In fact he died on the morning of February 3rd.

And why all, or almost all, Punk and New Wave groups in your mag? Why can't we see more Rock 'n' Roll groups and artists? A Staines Town Teddy Boy.

You're right about Feb 3rd (he died in the early hours of the morning) but all our reference books give Buddy's birthdate as 1936 not 1938.

IN Smesh Hits No. 3 some of my friends and myself have found footprints on page 11. We do not understand their significance. The arrows come out of nowhere. Is the dance to the song "MCA" or "Le Freak"? I would like to know because I'm keen on doing the dance.  
Ruth Carter (and S. Quaille), Hamill Road, Burslem, Stoke-on-Trent, Staffs.

They're not steps to any particular dance, Ruth. We just thought they would make the page look a bit more interesting. Best way to learn to dance, says Bev, is just to let yourself go to your favourite record played as loud as you can get it. Whatever steps you find yourself making, they'll be the right ones.

# CUT IT OUT!



PLEASE SEND ME THE IAN DURY SONGBOOK. THE ILLUSTRATED ONE WITH ALL THE SONGS FROM NEW BOOTS & PANTIES PLUS S. & D. & K. & R. & RAZZLE IN MY POCKET, WHAT A WASTE, ALL OF THEM ARRANGED FOR PIANO WITH GUITAR CHORD BOXES.

SEND \_\_\_\_\_ COPIES AT £2.95 EACH PLUS 35p POST/PACKING, 10p EXTRA FOR EVERY ADDITIONAL COPY.

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(TICK WHICHEVER APPLIES)

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(BLOCK LETTERS OF COURSE) SH \_\_\_\_\_

POST TO MAIL ORDER MUSIC, 78 NEWMAN STREET, LONDON W1. ALSO AVAILABLE FROM BOOKSELLERS AND MUSIC DEALERS.

# BLOCKHEAD

1992  
Compiled by Bev Hillier

**DON'T FORGET**  
Next issue of  
Smash Hits on sale March 8



The Jacksons

PIC: SIMON FOWLER/LFL

**Friday (Feb 23)**  
Cheap Trick Newcastle Mayfair  
Public Image Manchester Kings Hall  
Generation X Bath Pavilion  
Lene Lovich Warwick University, Coventry  
Darts Exeter University  
Jacksons London Rainbow  
Eddie & The Hot Rods Reading University  
Radio Stars Teesside Polytechnic  
Herbie Hancock Brighton Top Rank  
Average White Band Glasgow Apollo

**Saturday (Feb 24)**  
Cheap Trick St. Albans City Hall  
Generation X Birmingham Barbarella's  
Lene Lovich Sheffield University  
Billy Joel Birmingham Odeon  
Jacksons London Rainbow  
Eddie & The Hot Rods Hull University  
Radio Stars Sunderland Polytechnic  
Herbie Hancock London Hammersmith Odeon

**Sunday (Feb 25)**  
Cheap Trick London Hammersmith Odeon  
Billy Joel Bristol Colston Hall  
Jacksons Poole Arts Centre  
Eddie & The Hot Rods Redcar Coatham Bowl  
Generation X London Lyceum  
Average White Band Liverpool Empire  
Slade Watford Bailey's (For one week)

**Monday (Feb 26)**  
Lene Lovich Exeter Routes  
Darts Lancaster University  
Showaddywaddy Birmingham Night Out  
(For one week)

Billy Joel London Albert Hall  
Radio Stars Cambridge University  
Average White Band Sheffield City Hall

**Tuesday (Feb 27)**  
Lene Lovich Plymouth Metro  
Darts Newcastle City Hall  
Magazine Leicester University

**Wednesday (Feb 28)**  
Average White Band Aberdeen Capitol  
The Skids Newport Stowaway  
Graham Parker/The Rumour Cardiff University  
Darts Glasgow Apollo  
Radio Stars Southampton University  
Magazine Wolverhampton Polytechnic  
Lene Lovich Portsmouth Polytechnic

**Thursday (March 1)**  
Average White Band Edinburgh Odeon  
The Skids Cardiff Glamis Club  
Darts Middlesbrough Town Hall  
Bad Company Newcastle City Hall  
Earth Wind & Fire New Bingley Hall, Stafford  
Magazine Keele University  
Lene Lovich London Kings College  
Undertones Norwich Boogie House

**Friday (March 2)**  
Earth Wind & Fire New Bingley Hall, Stafford  
Average White Band Lancaster University  
Joan Armatrading Glasgow Apollo  
The Skids Bristol University  
Graham Parker/The Rumour Sheffield City Hall  
Darts Leicester De Montfort Hall  
Bad Company Newcastle City Hall

Radio Stars Doncaster Bircotes Sports Centre  
Magazine Uxbridge Brunel University  
Undertones Manchester Factory

**Saturday (March 3)**  
Earth Wind & Fire London Wembley Arena  
Average White Band Leeds University  
Lene Lovich Manchester University  
Graham Parker/The Rumour Liverpool Empire

Darts Bradford St. George's Hall  
Radio Stars Manchester Polytechnic  
Magazine Essex University, Colchester  
Steve Hillage London Rainbow  
Undertones Liverpool Eric's

**Sunday (March 4)**  
Earth Wind & Fire London Wembley Arena  
Radio Stars Middlesbrough Crypt Club  
Undertones Middlesbrough Rock Garden

**Monday (March 5)**  
Average White Band Bristol Hippodrome  
Joan Armatrading Manchester Apollo  
Graham Parker/The Rumour Newcastle City Hall  
Darts Portsmouth Guildhall  
Bad Company Edinburgh Odeon  
Magazine Cambridge University  
Undertones York Pop Club

**Tuesday (March 6)**  
Average White Band Brighton Dome  
Joan Armatrading Manchester Apollo  
Graham Parker/The Rumour Edinburgh Odeon  
Darts Oxford New Theatre  
Bad Company Glasgow Apollo  
Undertones Sheffield Limit Club  
Radio Stars Birmingham Barbarella's  
Magazine Lincoln College

**Wednesday (March 7)**  
Joan Armatrading Bristol Colston Hall  
The Skids York Pop Club  
Graham Parker/The Rumour Aberdeen Capitol  
Darts Ipswich Gaumont  
Bad Company Glasgow Apollo  
Magazine York University  
Slade Bradford University

**Thursday (March 8)**  
Joan Armatrading Birmingham Odeon  
The Skids Leeds Fan Club  
Graham Parker/The Rumour Glasgow Apollo  
Darts Manchester Apollo  
Magazine Strathclyde University, Glasgow  
Average White Band London Rainbow  
Undertones Birmingham Barbarella's

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

**Darts, EW & F, Hot Rods, Undertones . . .**

**SMASH  
HITS**



**SMASH HITS**

**BILLY IDOL**