

Disco
TOP 40 CHART

SMASH HITS

25p

FORTNIGHTLY

March 8-21 1979

Words to the
TOP SINGLES
including

*Waiting For An
Alibi*

Into The Valley

*Can You Feel
The Force?*

*I Want Your Love
Weekend*

Heaven Knows

*Everybody's Happy
Nowadays*

Painter Man

LUCKY NUMBER

By Lene Lovich

I never used to cry 'cos I was all alone
For me myself and I is all I've ever known
I never felt the need to have a hand to
hold
In everything I do I take complete control

(All the words inside)

Free
Pop Wallchart

50 CHIC
albums
to be won

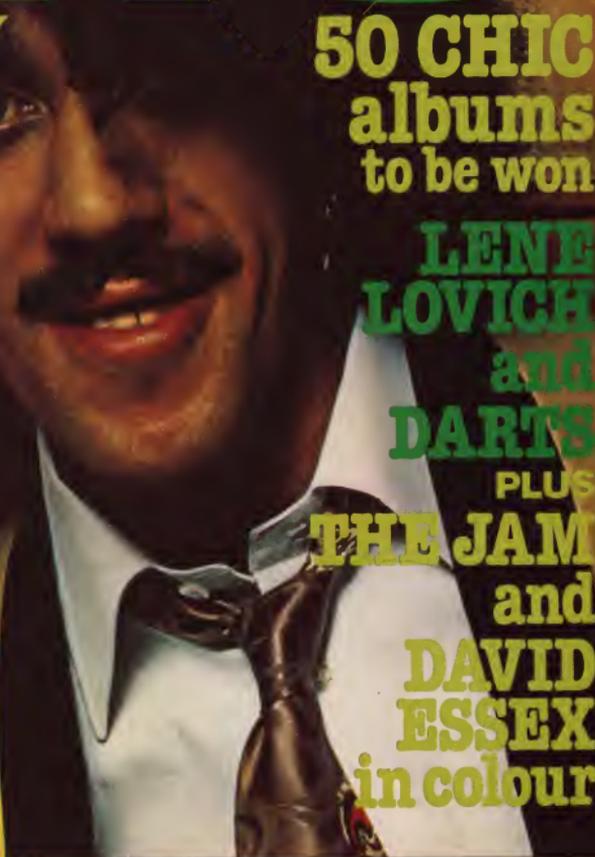
LENE
LOVICH
and
DARTS

PLUS

THE JAM
and

DAVID
ESSEX

in colour



Valentino got a bookie shop
And what he takes he gives for what he's got
And what he's got he says he has not
Stole from anyone



It's not that he don't tell the truth
Or even that he misspelt his youth
It's just he holds the proof
But you know something's wrong

Waiting for an alibi waiting for an alibi
Waiting for an alibi waiting for an alibi

Valentino's in a cold sweat
Placed all his money on that last bet
Against all the odds he smokes another cigarette
Says it helps him to forget he's a nervous wreck

It's not that he misses much
Or even that he lost his lucky touch
It's just he gambles so much
And you know that it's wrong

Waiting for an alibi waiting for an alibi
Waiting just to catch your eye
Waiting for an alibi waiting for an alibi
Can't you say I told ya, I told ya
Waiting for an alibi waiting just to catch your eye
Waiting for an alibi waiting for an alibi
Waiting for an alibi
Waiting for an alibi



WAITING FOR AN ALIBI... BY THIN LIZZY ON VERTIGO RECORDS

Words and Music by Phil Lynott. Reproduced
by kind permission Chappell (PUK)



WAITING FOR AN ALIBI... WAITING JUST TO TELL A LIE.

March 8-21, 1979. Vol 1 No 7

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on sale
MARCH 22**

And the hits just keep on coming. Check out the goodies below: the hottest buncha hits currently in captivity! So what else is new? As from this issue we're stepping up our disco coverage and introducing a regular Disco Top 40 singles chart. You'll find the first one on page 11. Thanks for all the really nice letters you've been mailing our way, and remember there is no — repeat no — substitute for Smash Hits. So order a regular copy from your newsagent today, using the form on page 30 if you want. Tell all the world, turn on your friends to the one with the mostest, the one that has the hits when they're hot, and the brightest pages this side of Bob Geldof's trousers. Smash Hits Fortnightly — bringing vinyl alive, every other Thursday.

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Buzzcocks



PHOTO: JILL LUTJEMAN/ONSCAP

Everybody's Happy Nowadays

By Buzzcocks on United Artists

I was so tired of being upset
Always wanting something I never could get
Life's an illusion love is the dream
But I don't know what it is

Chorus
Everybody's happy nowadays
Everybody's happy nowadays

Repeat 1st verse and chorus

Life's an illusion love is the dream
But I don't know what it is
Everyone's saying things to me
But I know it's OK OK

Chorus twice

Life's an illusion love is a dream
Life's an illusion love is a dream
Life's the illusion love is the dream
Life's the illusion love is the dream

Repeat chorus

Get you are tired of being upset
Always wanting something you never can get
Life's no illusion love's not a dream
Life's no illusion love's not a dream
Now I know just what it is

Repeat chorus to fade

Words and music
by Pete Shelley.
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Virgin Music Ltd.

Into The Valley

By The Skids on Virgin Records

Into the valley
Betrothed and divine
Realisation's no virtue
But who can define
Why soldiers go marching
Those diseases all
This disease is catching
From victory to stone

Chorus
Ahoy ahoy land sea and sky
Ahoy ahoy boy man and soldier
Ahoy ahoy decayed and then
punctured
Ahoy ahoy long may they die

Out of concealment
Blank and stark eyed
Why so uncertain
Our culture deceives
Propheesied brainwashed
Tomorrow's demise
All systems falling
The placards unple

Repeat chorus

Time for the audit
The gathering trial
La la la la la la la la
La la la la la la la la
A collector's dilemma
Repositioned and filed

Repeat chorus

Repeat 1st verse

La la la la la la la la
La la la la la la la la

Repeat 1st verse to fade

Words and music by Richard Jubaoh
and Stuart Adamson.
Reproduced by kind permission
Virgin Music

Painter Man

By Boney M on Atlantic Hansa Records

Went to college studied art
To be an artist make a start
Studied hard gained my degree
But no one seemed to notice me

Chorus
Painter man painter man
Who would be a painter man?
Painter man painter man
Who would be a painter man?

Tried cartoons and comic books
Dirty postcards could've done
But here was where the money lay
Classic art has had its day

Repeat chorus

Did adverts for TV
Household shops and brands of tea
Labels all around the cans
Who would be a painter man?

Chorus twice

Words and music by Ken Pickett and Edna Phillips.
Reproduced by kind permission Orbit Music.



PHOTO: DENNIS MORRIS

The Skids



Boney M

By Cliff White

Say it:

LAST AUTUMN Stiff Records organised a nationwide tour by train to introduce five of their new acts. Appropriately titled the Be Stiff 78 Tour, the crazy caravan was like a travelling party that took a lot of good times to many towns and cities around Britain.

Cuddly Rachel Sweet belted out her songs like a truck-driving mamma; equally tiny (but not so cuddly!) Wreckless Eric loomed about with manic energy; lofty Jona Lewie lurched gamely between a variety of instruments and styles of music; Mickey Jupp rocked like a good'un.

But even though these four worshippers and their accompanists were great fun, they were all outclassed by a strangely-clad lady with looped pigtails, a saxophone, a set of novel voices for a set of novel songs, and a band of unlikely looking clever trevors.

The star of the show was Lene Lovich.

It's taken a little while for the vast majority of you who couldn't get to see the Be Stiff tour to be introduced to Lene, but now that "Lucky Number" is up there in the charts, we here at *Smash Hits* would be surprised if you'd failed to take notice of this one example of her extra special talent. (And like I said last issue, if you do like the single, don't hesitate to buy her album "Stateless" — it's really great.)

Not only musically talented and of striking appearance, Lene is bright and a lot of fun to talk to, as I discovered the other day when she phoned from a gig in Stockport to say "Hi" to all *Smash Hits* readers. But before we get to our brief, long-distance chat, I think a few facts are in order.

FIRST, let's clear up something that's been confusing a few people: her name is pronounced Lay-na Luv-itch (if you'll pardon the expression).

Now in her late twenties, Lene was born and raised in Detroit in America but came to England with her mum when she was about 13.

They settled in Hull before Lene left home to attend the Central School of Music in London, where she met her longstanding musical and personal companion, the bald, mysterious-looking Les Chappell. (Coincidentally, a fellow student at the art school was our contributing photographer Jill Furmanovsky, who tells us that Lene and Les were an eccentric couple, even in those days. Nice with it, though.)

Between leaving school and winding up on Stiff Records, Lene got involved in all sorts of unusual ventures, including fringe theatre groups in London, screaming for horror-movie soundtracks in France, oriental dancing in European fairgrounds and cabaret work in Greece.

She also worked with Les in a soul group called The Diversions and recorded a horrendous version of "I Saw Mommy Kissing Santa Claus" for Polydor, released the same week as The Sex Pistols' "Anarchy In The UK" in December 1976.

That was towards the end of The Diversions', Lene explained with a laugh. "The band was very quickly running out of money, and we weren't getting the support or encouragement from Polydor so Les and I decided to record something that we thought the company would go for — just to get some money. We did manage to get a little tune of ours on the 'B' side, which helped."

After The Diversions broke up and Lene had completed one of her European jaunts, she and Les then joined a band called Oval's Exiles, at which time they were greatly encouraged by ex-Radio London DJ, now boss of Oval Records, Charlie Gillett (who was also one of the first people to spot the potential of Ian Dury, Elvis Costello and several other dynamic new names).

Through Gillett they recorded a version of an old Tommy James & The Shondells hit, "I Think We're Alone Now", and were introduced to Stiff, who issued the track with minor over-dubs as a single last September. Since then there's been no looking back.

"MOST RECORD companies have no imagination, no sense of adventure," Lene told me, "they just want you to be like someone who's already established.

Right now, most companies would want me to be a Debbie Harry or an Olivia Newton-John. But Stiff are completely different. They have never dictated to me how I should dress, what I should record or anything; they just encourage their artists to be themselves."

Smart thinkers, those people at Stiff. Finally allowed complete artistic freedom, Lene and Les quickly came up with a bunch of highly original songs and, with the musicians who have since signed with Epic Records as The Sinceros, recorded them (plus a couple of Joe O'Neil songs and Nick Lowe's "Tonight") for the magnificent "Stateless" album.

"Yes, I do write all the lyrics," she confirmed, "then after I've got my initial ideas down on paper it's pretty much a joint effort between Les and myself to work out the music."

Les, incidentally, plays guitar, synthesizer and percussion as well as singing a bit. Apart from alto and tenor saxes, Lene can also scrape a tune on a violin, although she says she hasn't played much recently.

A week before they began their current tour of Britain, the couple formed a new band — Ben Overhead, drums; Lemmy Meade (ex-FBI), bass; Phil Ramocon (ex-Rico), keyboards — and together they're proving that Lene Lovich is headline news. The only slight snag is, until now Lene has almost always appeared at venues that are not open to her younger fans.

"Yes," she agreed, "that's a bit of a problem. You see, I don't want to play at places where people are forced to sit down, that's terrible, but most of the other places are supposed to be for over-18s only, because of the licensing laws. We're working on it though — I want all age groups to be able to come along and enjoy themselves."

I guess we'd all agree with that.

Lucky Number

By Lene Lovich on Stiff Records

I never used to cry 'cos I was all alone
For me myself and I is all I've ever known
I never felt the need to have a hand to hold
In everything I do I take complete control
That's where I'm coming from, my lucky number's one
I've everything I need to keep me satisfied
There's nothing you can do to make me change my mind
I'm having so much fun, my lucky number's one
Asooh asooh... HIII

I now detect an alien vibration here
There's something in the air besides the atmosphere
The object of the action is becoming clear
An imminent attack upon my heart fear
The evidence is strong, my lucky number's wrong
Asooh asooh

Something tells me my lucky number's gonna be changing soon

Something tells me my lucky number's gonna be you

You certainly do have a strange effect on me
I never thought that I could feel the way I feel
Now something in your eyes gives me a good idea
I never want to be apart from you my dear
I guess it must be true, my lucky number's one
This rearrangement suits me now I must confess
That number one was dull and number two was best
I wanna stay with you, my lucky number's two

Asooh asooh
Number two
Number two
Number two (Repeat to fade)

Words and music by Lovich/Chappell
Reproduced by kind permission Oval Music.

Lene and
Jill Furmanovsky



12121

Buzz
THIS GOSPEL NEWS GOSPEL NEWS

PAINTER MAN HITS PAYDIRT

FOR A WRITER, getting one of your songs recorded by Boney M is not too far short of turning up the big one on the football pools. Boney M sell singles worldwide like Heinz seal baked beans. The songwriter gets a percentage of a royalty — on each record sold. On a Boney M single that represents a hefty sum. Not for nothing are they referred to as Money B!

So let us tell you about Ken Pickett. Ken was the singer with a group called The Creation. They had a minor hit in 1966 with "Painter Man", for which Ken wrote the words and Creation guitarist Eddie Phillips the music. Creation split in 1968 after an unspectacular career, and Ken turned his hand to less glamorous music occupations. He worked as a sound engineer for groups on tour, like Led Zeppelin and Eric Clapton, and continued to write songs. He had the occasional success — he wrote the words to Clive Dunn's "Grandad" — but mostly it was a struggle.

Imagine Ken's delight, sitting at home last summer watching Top Of The Pops with his family, when onto the screen came a trailer for a Boney M TV Special. They were singing his old hit song of 12 years gone.

"I thought it sounded familiar," Ken told *Smash Hits*. "Then I realised it was 'Painter Man' — that was mine. I was over the moon. Things had been pretty ghastly these last four years. I'd been surviving but not too much was happening."

When Ken checked it out, he found that Boney M had recorded "Painter Man" for their best-selling "Nightflight To Venus" album. That alone guaranteed him sizeable royalties, but its release now as a single really puts the icing on the cake. Ken wouldn't be drawn on how much he might expect to bank, but he agreed it would be a considerable sum.

What now? Ken's hoping that

other top-line acts will show interest in his new songs, and since "Painter Man" took off he's starting writing again in partnership with Eddie Phillips.

We here at *Smash Hits* are over the moon for Ken and Eddie, but sick as parrots that it's them not us.

Rats head for sun . . .

THE BOOMTOWN Rats have just escaped our weather by leaving for Los Angeles. They'll be based there for two months giving dance instructions for "The Rat". Naturally, outrage is already in the offing. One stunt planned is a performance at Frederick's of Hollywood, a shop famous across America for its extremely kinky underwear.



Bowie drops in

DAVID Bowie, who lives in Berlin these days, has been making one of his rare, publicised visits to England to promote his "Just A Gigolo." That's his co-star Sydne Rome with him in this photo below. David looked in good shape, and went to a few rock gigs in London during his stay. He seemed interested in what was happening here, and suggested that he might return to live permanently in England again.



PICS: PAUL CANTY/LFI

SIOUXSIE MYSTERY

SIOUXSIE & The Bandwagons are just back from a tour of Europe where they were wildly received, particularly in Amsterdam, where they were called back for three encores. Their follow-up to "Hong Kong Garden" is "The Staircase (Mystery)", out later this month. The B-side is an old Marc Bolan number, "20th Century Boy", which they've been performing on stage for a long time. In fact Bolan himself was crazy about the number when he heard Ms. Siouxsie & Co. play it at a gig shortly before his death — but he didn't recognise it as his own song!

Undertone 'revives'

AN ANONYMOUS rock ghoul has been busy spreading a macabre rumour that The Undertones drummer, Billy Doherty, has been killed in a car accident. The story appeared in one of the music papers — but was later revealed as a hoax. Back home in Derry, the band were more than somewhat stunned to hear this 'news', particularly Billy. The whole group is alive and well, and when you read this will be on tour of the U.K. — it's their first time out as a headlining attraction.

ONE BUSY LIZZY

WHEN WE RAN into Phil Lynott of Thin Lizzy the other day for an interview which will be appearing shortly in *Smash Hits*, he was complaining of a backache and was generally looking somewhat too pooped to pop. Small wonder. In the middle of a frenzied burst of Thin Lizzy activity — the new single out, an American visit

for the band, then the March-April British tour — the group's co-manager had to go into hospital suffering from complications after a bout of influenza.

That meant that Phil had to take on some of the management duties, while at the same time finishing off the group's new album "Black Rose" and preparing a third book of his lyrics, poems and musings at the printer.

Worse was to come when Lizzy drummer Brian Downey's mother died. Naturally Brian went home to Ireland, leaving the band down to just three members and with an important Top Of The Pops appearance to film.

Boombtown Rats drummer Simon Crowe sat in for Brian so that the filming could go ahead.

By the time you read this the Lizzies will be reunited and in America. Look out for the chance to win one of 25 copies of the new Lizzy album in an upcoming issue of *Smash Hits*, and for the interview with Phil.



PIC: BRAD EITZMAN/LFI

Backstage at an American gig Blondie's Debbie Harry tells Joan Jeff of *The Runaways* how she discovered peroxide and changed her career.

Buzz
THIS GOSPEL NEWS GOSPEL NEWS

Difference a year makes

AFTER A great 1978, John Travolta is having plenty of troubles these days. His latest film, *Moment To Moment*, which co-stars American comedienne Lily Tomlin, has received terrible reviews in the U.S. press. And now John has quit the American Gigolo film project, partly because he is still very depressed by the death of his mother from cancer.

However, welcome news for a lot of under-18s is that Saturday Night Fever has been trimmed of its X bits for a May re-release with an A certificate. It must be a very short movie that's all we can say.

Again & Again & Again

STATUS Quo's Francis Rossi seems to be after the Frank Spencer Stumblebum Of The Year Award. The other week he slipped off the drum riser at a German gig, and was carried off-stage unconscious. A couple of nights later he collided with Rick Parfitt's guitar neck on stage and collected a broken nose.

Johnny Mathis!!!

NORMALLY I'D think twice about mentioning Johnny Mathis here, but his new single "Last Time I Fell Like This" is the unabashedly romantic theme tune for a very funny and touching new film called *Same Time Next Year* starring Ellen Burstyn and Alan Alda from M.A.S.H. Mathis's new partner for the duet is a New York singer named Jane Olivior. (I suspect that he and Deniece Williams just don't get on, so that particular learning is now nupat.)

One less Sweet

SINGER Brian Connolly has left Sweet (after ten records) but will stay with Polydor Records to record solo. The rest of the band will carry on as a trio.

Would you let these people in your home?



FEARS OF scientists that radiation in the atmosphere is doing horrid things to people's genes appear well-founded. From the books of two mutant arrivals on the rock scene. The half bald creature with metallic skin (above) is called Shrink and the pitious, disintegrating humanoid with the cellophane membrane is an Australian called Duffo as he's portrayed on his debut album. His manager keeps nipping me up wanting to bring Duffo round to my flat to play me his album, but I don't want him in my place in case it's catching.



LET SMASH
HITS GO

Disco

STRAIGHT TO
YOUR FEET

HOPE ALL this nasty weather we've been having lately hasn't stopped all you funksters from going out and enjoying yourselves. Doesn't matter what it's like outside, right — once you're in there dancing the night away, you'll soon warm up. Any of you ever gone out to have a good time, then found that you can't relax and enjoy yourself? That's exactly how I felt last weekend at my local disco. I just couldn't get into the swing of things. And believe me I'm usually the first person on the dance floor and last off. But I just couldn't get myself up and out there. So I sat listening to the records carefully — I know most of the lyrics from *Smash Hits* of course — and watching everybody else. I reckon I know the words to "Can You Feel The Force?" backwards by now. They must have played it about six times in that one night. As soon as it came on, the dance floor was packed.



PIC: PAUL CANTY/LEF

Chic take a rest from freaking to demonstrate how sometimes, no matter how hard they try, you just can't get on your good foot.

I listened one more time and then, when "Turn The Music Up" by Players Association (one of my favourites) went on the turntable I made the effort and got up and danced, and soon I started enjoying myself.

Another couple of biggies that got a lot of plays were "He's The Greatest Dancer" by Sister Sledge, which I'm sure is going to be a big hit (it's so good to dance to), and "Got To Be Real" by Cheryl Lynn, which reminds me of Natalie Cole's "This Will Be".

I noticed that there are a lot of good slow records around at the moment. "Never Had A Love Like This Before" by Tavares is such a good one to dance to — if you can find a partner of course. The amount of boys I saw just standing around looking gormless as soon as the smoochy records came on was unbelievable.

If I had some guts I would have got up myself and asked one of them to dance. But I don't think it's the "in" thing to do, is it girls? So come on you boys, have a bit of confidence. Ask the girls to dance now and again. We don't bite you know!

I must say thank you to the boy who asked me to dance to "I'm In Love" by Rose Royce. This one's so slow that we were almost standing still at one point, but I'm not complaining.

Hot news for all you Village People fans, and some advice. Pass on "Just A Gigolo", their single on DJM, and wait for their new one on Phonogram which'll be out and about very soon. It's called "In The Navy", and it's taken from their new, upcoming LP, "Go West".

To mark the occasion, the one in the army gear — Village Person Alex Briley — has been to the fancy dress shop for a new costume. Yeah, you guessed it, Alex is getting himself toggued out in naval uniform for "In The Navy".

Now there's one group of boys who'll never go unnoticed in a disco.

Bev

Can You Feel The Force?

By The Real Thing on Pye Records

Can you feel the force-force-force-force?
Can you feel the force-force-force-force?
Can you feel the force-force-force-force?

Chorus

Ooh ooh ooh ooh Can you feel the force?
Ooh ooh ooh ooh Can you feel the force?

There's a mood spreading round the world today
Can you feel the force?

It's with you in your work or at your play
Can you feel the force?

They're cleaning up the streets throughout the world
Can you feel the force?

Ghetto folk have had the plight unfurled
Can you feel the force?

You can feel the pressure lifting off your head
People who make war are making love instead

This could be the dawning of another time
Hated is the stranger we can see the sign

Repeat chorus

All you people with your heads on the ground
Can you feel the force?

Can you feel the hopsa spreading all around
Can you feel the force?

I can feel a new beginning in the air
Can you feel the force?

Peace and love flowing everywhere
Can you feel the force?

You can see a change in people's attitudes
Look into the future in much brighter moods
There's a message clearly written in the sky
Times are changing soon we'll all be flying high

Repeat chorus

Feel the force

Feel the force

Feel the force — Can you feel the force?

Repeat to fade

Words and music by Chris and Eddie Amoo. Reproduced by kind permission Openchoise Ltd.

I'm In Love (And I Love The Feeling)

By Rose Royce on Whitfield Records

I'm in love and I love the feeling
Hey I'm in love I'm in love I'm in love I'm in love
And I love the feeling

The sun seems to shine all the time in my mind
Since I met you baby

All my cares and all my fears are far behind
Hey I'm in love ooh and I love the feeling
I tell you I'm in love ooh and I love the feeling
La la de la da la la la la la la
I got a song in my heart

Just one look that's all it took
I was hooked from the very start
And the feeling's wonderful yeah yeah marvellous
Ooh heavenly, Pure ecstasy

Hey I'm in love ooh and I love the feeling
I tell you I'm in love ooh and I love the feeling
Now listen: I feel like a child on Christmas morning
Love must truly be a miracle 'cos I feel like I've been born again
La la de la da la la la la la la
I'm a happy man yes I am

My heart feels light like a bird in flight
I'm walking on air yeah yeah
From my head to my toe don't you know I'm all glow
I feel ten foot tall
And it's all because I'm in love ooh and I love the feeling
I tell you I'm in love ooh and I love the feeling

La la de la da la la la la la la
I'm a happy man yes I am
'Cos I've got a girl who'll trade her for the world yeah yeah
Hey I'm in love ooh and I love the feeling
Hey I'm in love I'm in love I'm in love I'm in love
And I love the feeling
She's never had to find 'cos she's always on my mind yeah yeah
Hey I'm in love ooh and I love the feeling

Words and Music by Norman Whitfield. Reproduced by kind permission Warner Bros Music.

I Want Your Love

By Chic on Atlantic Records

Chorus

I want your love I want your love
I want your love I want your love

Do you feel like you ever want
To try my love and see how well it fits?
Baby, can't you see when you look at me
I can't kick this feeling when it hits
All alone in my bed at night
I grab my pillow and squeeze it tight
I think of you and I dream of you
All of the time
What am I gonna do?

Repeat chorus

Sometimes don't you feel
Like you never really had a love that's real
Well here I am and who's to say
A better love you won't find today
Just one chance and I will show you love
Like no other two steps above
On your ladder I'll be a peg
I want your loving
Please don't make me beg

Repeat chorus

I want your love I need your love
I'll share my dreams and make you see
How really bad you love I need
I want your love I need your love
Just like the birds in the sky above
I'll share my dreams and make you see
How really bad your love I need

Chorus to fade

Words and music by Bernard Edwards and Nile Rodgers. Reproduced by kind permission Warner Bros Music.

DISCO TOP 40

This Week	Last Week	Title/Artist	Label	BPM
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Real Thing at No 1 in the Disco 40

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19	13	SING SING GAZ	Salsoul	114
20	NEW	POPEY IN MY POCKET DENNIS BROWN	Lightning	Reggae
21	18	WEEKEND SPIKE JACKSON	Atlantic	116
22	32	MONEY WE LOVE YOU ROSS, GAYE, ROBINSON, etc	Motown	116
23	24	I'VE GOT MY MIND MADE UP INSTANT FUNK	Salsoul	111
24	24	COOL MEDITATION THIRD WORLD	Island	Reggae
25	25	DESTINY JACKSON	Epic	Show
26	21	QUE TAL AMERICA TWO MAN SOUND	Miracle	131
27	29	PEG MIKE MANDELL	Vanguard	122
28	NEW	KEEP YOUR BODY WORKING KLEENER	Atlantic Imp.	117
29	NEW	A FUNKY SPACE REINCARNATION MARVIN GAYE	Motown	
30	33	SAVE SOME FOR THE CHILDREN HOWARD KENNEY	Warner Bros	
31	28	YOU'RE A STAR ALIQUAN DREAM	Elektra	136
32	22	GOT TO BE REAL CHERYL LYNN	CBS	118
33	31	I DON'T WANT NOBODY ELSE MICHAEL WALDEN	Atlantic Imp.	126
34	NEW	YOU BET YOUR LOVE HERBIE Hancock	U.S. Columbia Imp.	118/116
35	28	LET'S DANCE TOGETHER WILTON FELDER	ABC	106
36	NEW	HE'S THE GREATEST DANGER SISTER SLEDGE	Columbia Imp.	124
37	25	THIS IS IT COUNTDOWN DAN HASTMAN	Blue Sky	130
38	NEW	Y.M.C.A. (US 12) REMIX VILLAGE PEOPLE	Casablanca Imp.	116
39	24	DANCE PARADISE EXPRESS	Fantasy	131
40	30	COMIN' ON STRONG CAROLINE CRAWFORD	Mercury	133

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

RIGHT

Robin Katz checks out how they're doing without Den

GOOD MORNING, good morning. Another day on another Darts tour. Sleep well? No matter. Hand your bag to the bus driver and get on board. Boys all here? Hey, where's Rita Ray? Out shopping? At half nine in the morning?

Ah, Darts explain, Rita is a compulsive second-hand clothing shopper. She can smell an Oxfam shop five miles away, and regularly goes broke on tour picking up a year's wardrobe at every available extra minute.

This time, Rita's found a coat she 'must' have. The shop was closed by the time last night's sound check finished, so Rita raced into town first thing this morning to shell out for her bargain. Now, the tour bus will pick her up en route to the next town.

Sure enough, Rita flags down the bus as we pass through town and leaps aboard. She is disgustingly awake. A fiver, just a fiver, has bought her a sugar grey wool coat with black cording round the edges. Very early '80s.

The other Darts grant their approval and go back to reading, playing cards, sleeping or just staring out of the window. The soundtrack of "Pinnies From Heaven" is being piped out of the bus sound system. Quite nice first thing in the morning.

"What a relief. Thought I'd never get that coat," says Rita, packing away her purchases and settling into her seat. "Everything's going so well for us. I just don't believe it. I was pretty shaky a few months

back, I don't mind telling you. I thought, 'we'd never find a bass singer.'"

TIS CERTAINLY true that where Darts have led, others have followed. Born of the ashes of doo wop group Rocky Sharpe and the Racers, Darts zoomed out of the pub circuit in '76. They survived punk in '77. They survived the loss of bass singer Den Hegarty and pianist Hammy Howell in '78.

Now, while others valiantly try to revive old vocal group hits hoping for a slice of the market, Darts have opened up. Rita & Co. are streaking ahead with their own self-named hits. "Get It", written by Horatio Hornblower, is positively '80s soul, with those now distinctive harmonies.

"Darts are Darts," says Rita Ray, who is weary of being asked whether or not the group should still call themselves a doo wop outfit.

"Who knows what the next album will sound like? We're still doing old songs, we love them. But all eight of the guys are writing new stuff in different combinations, so there's going to be a lot of music about. I'll write myself eventually. But not just yet."

After auditioning 300 people in England looking for a replacement for Den Hegarty, the group flew to New York to try there. And eventually came up with Kenny Andrews.

"At one point someone suggested that we look for singers on Bronx street corners [The Bronx is a

district of New York], like in the film *American Hot Wax*," laughed Rita seriously. He said to us: "It would not be serving in your best interests to go into the South Bronx with your street maps and English accents. You will probably get mugged before you open the maps up to see where it is that you are getting mugged."

"We knowled over that one for days. But the trip was great for me. It's helped me get over my fear of working in America. Three times we've been set to go there and three times we've cancelled because we've been needed here. We've got a deal with Polydor [Records] there now. So, maybe we'll try to get there before the year is up. Perhaps we'll try with the next album."

WHAT'S THE biggest difference for Rita without Irony Den around?

"In the old days, it didn't matter what or how I sang, because no matter what any of us did, all eyes were on Den.

"Now I'm aware that people are watching me. I've had to work a lot harder. And I'm thrilled that everyone's accepted Kenny Andrews. With pianist Mike Deacon, we now have a fifth harmony. It adds a new dimension to the vocal harmonies."

"New, if I could find a scarf to go with this coat, I'd be set."

Twenty minutes later, Hawkeye Ray had spotted a scarf in the window of a War On Want shop. And when Rita winks, Rita does her best to get it. Get It??

... and finds out how Den's surviving without Darts

LET'S FACE it, I'm musically handicapped," says Den Hegarty. "I've always been handsome and successful, modest and dripping with sex appeal. But, now I really want to work for something."

It's been nearly a year since bass singer Den Hegarty departed the Darts. Since then, the foil-suited one has not been idle. He's been writing songs with partner Sue Paradise and is to host a television show called *Alright Now*, due to air within the next month on ITV.

"With Rocky Sharpe and Darts I acted out my doo wop fantasies," Den explains. "Now I'm working on other ones — like being a TV idol."

"You mean like David Cassidy," we gush in horror.

"Are you kidding," grins Hegarty. "I'm the entire *Pertridge Family*!"

Den admits that the reason he didn't release a single immediately after the split was because he didn't want to compete with his old band. He's happy for the Darts' success, though their new sound is a far cry from the old doo wop records he

introduced many of them to. "I'm proud to be a forerunner of the sound which has become so popular," he says.

His new band, which he hasn't quite finalised yet, will feature Den's latest vocal brainwave. Sorry, kids, the first single will not be "Now That I've Had My Lobotomy" as Den had hoped, but a zippy revival of Lavern Baker's "Voodoo Voodoo" instead. Can world domination be far behind? We wonder.

Darts in the foyer of the Rainbow Theatre. Top: Harold (John Mackay), John (Graham), Second Tenor, Mike (Damon), Guff (Fendit), Thump (Thompson), Newt (Row), Bob (Fish), George (Curtis), Rita (Ray), Kenny (Andrews).



SMASH HITS

THE JAM



PIU ADRIAN BOOT

PHOTOS: PENNIE SMITH

The Clash

English Civil War

on CBS Records

WHEN JOHNNY COMES MARCHING HOME AGAIN HOORAY TALA
HE'S COMING BY BUS OR UNDERGROUND HOORAY TALA
A WOMAN'S EYE WILL SHED A TEAR
TO SEE HIS FACE SO BEATEN IN FEAR
AN IT WAS JUST AROUND THE CORNER IN THE ENGLISH CIVIL WAR

IT WAS STILL AT THE STAGE OF CLUBS AN FISTS HOORAY TALA
WHEN THAT WELL KNOWN FACE GOT BEATEN TO BITS HOORAY TALA
YOUR FACE WAS BLUE IN THE LIGHT OF THE SCREEN AS WE WATCHED THE SPEECH OF AN ANIMAL SCREAM
THE NEW PARTY ARMY WAS MARCHING RIGHT OVER OUR HEADS

ALRIGHT
THERE YOU ARE HA HA WE TOLD YOU SO TALA
SAYS EVERYBODY THAT WE KNOW HOORAY TALA
BUT WHO HID A RADIO UNDER THE STAIRS
AN WHO GOT CAUGHT OUT ON THEIR UNAWARES?
WHEN THAT NEW PARTY ARMY CAME MARCHING RIGHT UP THE STAIRS

WHEN JOHNNY COMES MARCHING HOME AGAIN HOORAY TALA
NOBODY UNDERSTANDS HOW IT HAPPENED AGAIN HOORAY TALA
THE SUN IS SHINING AN THE KIDS ARE SHOUTING LOUD
BUT YOU GOTTA KNOW IT'S SHINING THROUGH A CRACK IN THE CLOUD
AS THE SHADOWS KEEP ON FALLING WHEN JOHNNY COMES MARCHING HOME

ALRIGHT JOHNNY
OK JOHNNY
ALL THE GIRLS GO WHOA
GET HIS COFFIN READY
COS JOHNNY'S COMIN HOME

Words and arrangement by Joe Strummer and Mick Jones.
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STARS

PISCES (Feb 19-Mar 20)

It's time to strike out on your own to tackle something that's been troubling you. Having listened to other people's opinions and advice, now you have to decide what attitude to take.

ARIES (Mar 21-Apr 20)

Be cautious in most dealings, 'specially money ones. However tempting it is, splashing out now may cause you unseen problems in a few weeks' time.

Taurus (Apr 21-May 20)

Friendships have been a bit strained to recent weeks, and you might stop to reflect on whether 'this or that' is really better than another else's. Think about it.

GEMINI (May 21-June 20)

At least things are starting to swing your way again. Probably a good time to lay some long-term plans, take stock of yourself, plan a holiday etc.

CANCER (June 21-July 20)

Those problems at home which seemed to spoil your general outlook and enjoyment are starting to ease up. Try to help things along by turning the past behind you.

LEO (July 21-Aug 21)

Take advantage of all the invitations you get now. Don't be put off by minor irritations, and luck and adventure will come your way.

VIRGO (Aug 22-Sept 22)

Still lots of niggling little problems to irritate and spoil your fun. Advice from a friend might help you put things into perspective, and give you some optimism.

LIBRA (Sept 23-Oct 22)

Rather than spend your money now, put it away for some longer-term enjoyment. Impulsive boys may prove costly. Save it for something better.

SCORPIO (Oct 23-Nov 22)

Good time for improving friendships, and for opening up a new circle of friends. Your family might not understand some of your actions though, so you might need to do some explaining.

SAGITTARIUS (Nov 23-Dec 20)

Since you seem to have more problems than anybody else, it might surprise you that others come to you for advice. Helping them could give you a much-needed boost.

CAPRICORN (Dec 21-Jan 19)

Possibly now you're taking on too much. It wouldn't hurt to slow down for a while, and let others take some of the burden which you've been carrying.

AQUARIUS (Jan 20-Feb 18)

Prospects of something exciting and unexpected happening soon. Help things along by attending to your social life, and putting other difficulties out of your mind.

STAIR TREATISERS

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.

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



- Average White Band
- Candi Staton
- Chuck Berry
- Daryl Hall
- Davy Jones
- Dobie Grey
- Eddie Cochran
- Eric Carmen
- Fox
- Frankie Valli
- Hollies
- Jethro Tull
- Joe Jackson
- Kiss
- Lulu
- Paul Weller
- Ramones
- Real Thing
- Sailor
- Sham
- Silts
- Smokie
- Tina Charles
- Tammy Wynette

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



- Anne Murray
- Barbara Dickson
- Billy Preston
- Chris Spedding
- Cock Sparrer
- David Bowie
- Demis Roussos
- Edwin Starr
- Fatback Band
- Fats Domino
- James Brown
- Janis Ian
- Parliament
- Pretenders
- Rutles
- Salsitas
- Shangri-Las
- Steely Dan
- Stranglers
- Streetband
- Tim Rice

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Weekend Starts Here..

"BLAME IT ON The Boogie" was one song which intertwined two Michael Jacksons and two Jackson families. The song was a dual hit for Mick Jackson and the black American Jackson Family group. It was written by a white British Jackson family. Both singers have the first name of Michael. The American one is still known as Michael, but the British one is known better as Mick Jackson.

"Blame It On The Boogie" was written in the back of a pub in about 10 minutes," explains Mick Jackson. "The lines of the chorus just came to me out of nowhere. My brother David and I worked out a story that seemed honest and would go with the idea of the chorus. That was it, roughly."

"I recorded it and my version was already released in America when the Jacksons version came out. It caused a great deal of confusion with the two versions chasing each other around the charts. I dubbed it 'the battle of the Boogie', though I couldn't really lose either way, could I?"

"There were some great rumours out about me. One was that my version had been out for six years before the Jacksons had found it. The other rumour was that I had recorded my song to cash in on the Jackson hit. Sorry, all false."

Mick Jackson's current hit "Weekend" was written in a different way. "Our bass player Tommy Mayer gave me an instrumental to hear.



Immediately, his music suggested a weekend kind of feel to me. That's how that one came about."

Mick always wanted to be a songwriter. He admires shrewd techniques of oldtimers Cole Porter and Hoagy Carmichael right through to The Beatles and Bacharach and David (they penned The Stranger's 'Walk

On By'). Mick's current idol is Stevie Wonder. "I love the way all their music flows," he explains. "You never feel that these people were searching for a rhyme. The words just seem to follow each other effortlessly."

Mick reckons the '50s and '60s were golden days for songwriters.

"Recording conditions were very primitive then. The groups didn't have synthesizers to fill out the sound, it was down to harmonies and sophisticated melodies. In those days it was the song, not the producer's gimmicks that made the difference. Today, the songs aren't as strong. We're spoiled by technology, though I don't know how good that is."

Mick was happy to pass on a couple of tips to any prospective songwriters out there in Smash Hits land.

"It helps to play an instrument. It's even better to write songs as you learn to play an instrument. You can write a song with one chord or as many chords as you know. "Try to anchor yourself to one subject when you write a lyric, whether it's your girlfriend or where you spent last summer. Start with something you know well and have a strong opinion on."

"Test your lyric on a trustworthy mate to make sure it makes sense to someone else. "If you discover there's no point in being so 'artistic' that you're writing for an audience of one," he concludes.

Robin Katz

Weekend

By Mick Jackson on Atlantic Records

Friday evening what a feeling
Feel like singing, feel like dancing
Mind is buzzing, feel like working
Yes I do

Cause you've got to make
The best of life while you're young
Hey people

Chorus
Weekend: Just jump into my Chevrolet
Weekend: Exciting nights and lazy days
Weekend: Oh, ooh, ooh

Weekend: Let's get down to the discotheque
Weekend: It's party party time again
Weekend: Hey baby

Saturday night feeling just right
Making new friends, lazy Sunday
Dreading Monday, end of weekend
What a drag

'Cause you've got to make
The best of life while you're young
Good people ...

Repeat chorus

I said Monday Tuesday Wednesday Thursday
Friday Saturday night

I said Monday Tuesday Wednesday Thursday
Friday Saturday night

I said Monday Tuesday Wednesday Thursday
Friday

Oh hey you've got to make
The best of life while you're young
Hey people

Repeat chorus

I said Monday Tuesday Wednesday Thursday

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SMASH HITS

Bringing vinyl alive
Every other
Thursday

Friday Saturday night
I said Monday Tuesday Wednesday Thursday
Friday Saturday night
I said Monday Tuesday Wednesday Thursday
Friday

Chorus repeat to fade

Words and music by Mick Jackson and Tommy Mayer. Reproduced by kind permission Rondor Music.

45s
reviewed
by CLIFF
WHITE

WITH more than 60 new singles shouting for attention in your fortnightly guide to the goodies there's only one way out: sort them into my own order of preference, begin at the beginning and keep on going 'til run out of space. Tomorrow I'll have changed my mind, but right now the running order is:

FISCHER 2: Remember Russia (United Artists, pic bag). Haunting organ chime over a rock-steady rhythm introduces this stark reminder of Man's technological fallibility. Dr. Who meets future shock victims in the scarred wastes where radioactive debris rains on mankind. What am I talking about? An excellent record from an interesting new band, that's what. Famous cartoonist Ralph Steadman liked this single so much that he agreed to illustrate the sleeve.

JOE JACKSON: Sunday Papers (A & M, pic bag). This time the Jamaican influence is in the fine bass work, supporting a lyric which is a smart slap across the wrists of the sensation-seeking Sunday news rags. Lovely clean production, snappy group, and Joe sings his own observant lyric with unaffected charm. Jackson has been lavishly praised in some quarters, criticised as an Elvis Costello copyist in others, but there's no doubt about it—this is a great pop record.

BEYONCÉ: Slippin' Away (DJM). Formerly known as Bobby Purify (of James Aron...), Moore lends his compelling voice to an unexceptional though catchy beat ballad that's similar to Suzie 'Crisp Away.' Gray it isn't fashionable and it probably won't sell, but it's effortless, southern country pop/soul and I love it, even if I am in a minority of one.

IAN GOMM: 24 Hour Service (Albion). In which gambler' man Johnny wants to get home to bed

but can't find taxi driver Harry. Huh? I've just realised this is piffing nonsense. A well-made novelty song that loses its appeal as soon as you stop to think about it.

DIRE STRAITS: Sultans Of Swing (Vertigo). Reissued in Britain because of its well-deserved success in the American charts. One of the best of the 'up' coming British groups turns in a highly polished country-rock performance that sounds like it could have been made in Texas or thereabouts—until you hear the lyric about a South London swing band. As durable as hand-stitched denim.

THE CURE: Killing An Arab (Fiction, pic bag). A bizarre bazaar, ho, ho, of jangly eastern sounds, sudden slashes of

jagged rock, pulse beat and a dry voice intoning the grim story of death, based on a book called *The Outsider* by Albert Camus. It's no fun but it makes a change from the everyday stories of pop.

BUZZCOCKS: Everybody's Happy Nowadays (UA, pic bag). Also inspired by a book (wot a lot of swots these pop chaps are), this time it's Aldous Huxley's *Brave New World*. Couldn't stand it at first but there's something weirdly hypnotic about Buzzcock's discordant rock. Now I listen along to the chorus.

BLAST FURNACE AND THE SOUTH OF THE RIVER (Nighthawk, pic bag). No literary influences here, even though Blast Furnace

is in fact music journalist Charles Sheer Murray when he's not singing and playing the blues. And yes, we admit it, we here at *Smash Hits* know him and love him like a brother. Nevertheless, if he's made a duff record we'd say so—but he hasn't, thank goodness. It's a raunchy bit of good old rhythm and blues with a smart lyric and, heavens above, a catchy hook line. Chugalongtounf.

GENERAL JOHNSON: Can't Nobody Love Me Like You Do (Arista 12in). One of the most distinctive singers in the history of soul music comes crashing back with an immediately

infectious, joyful slice of pop/soul magic that's a cross between modern disco and the golden age of Motown. The more you play it the better it sounds. Furthermore, I have just decided it's the very best of the batch. A hit.

THE POINTER SISTERS: Fire (Planet). One of the few tracks on the Sisters' recent album that really burns (groan). It's a song composed by Bruce Springsteen, turned into a clean-cut but slinky chart possibility.

KEITH RICHARDS: Run Rudolph Run (Rolling Stones Records, pic bag). This is the Rolling Stone

guitarist being good at what everybody expects him to be good at, i.e. reworking Chuck Berry's old licks for the unimpaired times. Still, no matter how predictable, it's no disgrace—which is more than can be said for his appalling version of "The Harder They Come" on the flipside.

SEX PISTOLS: Something Else (Virgin, pic bag). Featuring the late Sid Vicious on lead shouting, Eddie Cochran's immortal classic is—surprise, surprise—performed as faithfully close to the original as the Pistols could possibly get. 'Course it's slightly heavier, but there's no denying that this is '50s rock 'n' roll rather than '70s punk. But it'll confuse a good many Teads. The flip, an age-old dirty ditty "Friffin' In The Riggerin'", led by Steve Jones, is childish nonsense.

TINA TURNER: Root, Toot, Undeniable Rock 'n' Roller (UA). I suppose this is just as predictable as Keith's effort—but to me there is something a bit more heartening about Ms. Turner proving that she can still shake a tail feather with more gusto than any other female singer. A raucous mix of 1950s rock 'n' soul, just like she used to make with bubble like.

THE CLASH: English Civil War (CBS, pic bag). There's no wrong with this ecstatic vision of society except the tune. Surely Jones and Strummer could have come up with something better than "Johnny Comes Marching Home"? On the other hand, the very familiarity of the song could help sales. Gutsy and relevant but drab. Also, it's taken from the band's "Give Em Enough Rope" LP which most Clash fans will already own. There is a new song on the B-side, however. The Clash's version of Toots & The Maytals "Pressure Drop".

GRAHAM PARKER & THE RUMOUR: Protection (Vertigo). I've just miserably failed the GP intelligence test. I've listened to and it's a best rockier six times without discovering what on earth he's moaning about, beyond the fact that he "can't get no protection." The words are clear enough, they just don't seem to be strung together in any sensible pattern. No matter, he

and the band do an Elvis Costello with far more wit and flair than old sourpuss himself.

ROXY MUSIC: Trash (Polydor, pic bag). Two variations on a theme to mark Roxy's reunion—the top-side galumph along in a heavy backwash of guitar and electronics, the other version of this ambiguous song is taken slightly slower. The intro to the 'A' side is a grabber; the rest is good played really loud but doesn't match the brilliance of the best of their old stuff. The competition has improved dramatically since they've been away.

THE RUMOUR: Frozen Years (SHIP, pic bag). Great sleeve, disappointing record from Graham Parker's boys. So disappointing that there's nothing constructive to say about it. Just goes to show that not even advising to sample first. Best track: "It Is Enough", "Funky Space Reaction". (6 out of 10).

CAROLINE CRAWFORD: Coming On Strong (Mercury 12in). **GARY'S GANG:** Keep On Dancin' (CBS 12in). Two popular disco jancers—the first a heavy rhythm and blues style track, written and produced by Hamilton Bohannon and featuring a willing soul songstress; the second is a lighter, pop thing that works well enough played loud in a club but doesn't bear much playing at home.

OLIVIA NEWTON-JOHN: Totally Hot (EMI, pic bag). Tailored more to Lulu's party professionalism, this bouncy...hang on, muttonchop...THWAKAWAKA LP which most Clash fans will already own. It's a very nifty piece of work. I still think it sounds like Lulu though.

VILLAGE PEOPLE: Just a Gigolo (Ain't Got Nobody) (DJM). Beware: this is not the follow up to "YMCA," it's one of their old recordings reissued—and it's awful. Don't know how much it's got to do with the new David Bowie film of the same name but it makes no difference to the quality, or rather the lack of it.

Seeya in two weeks.

LPs
reviewed
by RED
STARR

JOE JACKSON
Look Sharp!

MARVIN GAYE: Here My Dear (Tami Motown, double LP). Double dose of long, slow, soft soul from smooth talkin', close dancin', heavy breathin', Merv the Suave. Very much mood music, telling the story of the breakup of Gaye's marriage. The music oozes class but is short on snap and melody so newcomers are advised to sample first. Best track: "It Is Enough", "Funky Space Reaction". (6 out of 10).

IAN MATTHEWS: Stealin' Home (Rockburgh/Polydor). It's weak at the knees time as one of last year's best kept secrets becomes widely available. Late of Matthews Southern Comfort (remember their "Woodstock"?), Matthews makes beautiful albums—well chosen, tasteful songs, choice musicianship, superbly sung in his appealing, wistful ayle. For anyone who hasn't already—try to hear it. Best track: "Shake It", "Give Me An Inch Girl". (8 out of 10).

THE SKIDS: Scared To Dance (Virgin). But never mind last year—here comes the album of '79 so far, and by a long way at that. I expected a strong debut from these popular Scottish boys but this is a amazing! Great tunes and catchy guitar, dense, death and glory lyrics from '18-year-old

poet/singer Ricky Johnson and a veritable powerhouse of pent-up energy released in a flood of fire and passion. This is one GREAT rock 'n' roll album and not to be missed at any cost, understand? Best track: "Into The Valley", "Scared To Dance". (8 out of 10).

JOE JACKSON: Look Sharp (A & M). Another very good album appearance though not quite as

good as some claim. The lyrics are great but his tunes could be stronger, and his music is lean, tense rock 'n' roll in the Elvis Costello/Graham Parker mould. A big name for the future, this will work checking out. Best track: "Is She Really Going Out With Him?", "Fools In Love". (7 out of 10).

ODYSSEY: Hollywood Party Tonight (RCA). The "Native New Yorker" crowd have obviously been listening to Dr. Buzzard's Original Savannah Band (really) they've two great neglected albums also on RCA. This is lightweight smooth soul with old fashioned big band tinges in the music. Short on tube strength but nice lyrics and great to dance to. Candyfloss nonsense really, but then I like wads like have a sweet tooth. Best track: "Single Again", "Lily And Harry"—Late To The Party Again". (8 out of 10).

PHOENIX SNOW: Against The Grain (CBS). A lovely record from an American lady with obvious voice, Unusual stuff—folk songs sung in a soul fashion against jazzy background. An accord taste maybe but well worth the effort. Best track: "Every Night", "In My Arms". (6 out of 10).

UFO: Strangers In The Night (Chrysalis). A double live set, this album is a pain in the ears. Shorter, more economic songs make this better than most of the thunder and lightning Heavy Metal crowd—it's that's not saying much. It still has ten years out of date and there are many more interesting things about right now. Best track (I suppose): "Doctor Doctor", "Lights Out". (3 out of 10).



Trash
By Roxy Music on Polygram Records

Are you customized or ready-made?
Heavy metal trick or treat? Uh huh
Only seventeen
On the level, trash is neat uh huh uh huh
Teenage fever oh you've got it bad
Caught the flavour want to be like us
Only seventeen
Bet you know the trash I mean

Heaven Knows

By Donna Summer on Pye Records
Baby please (baby please)
Please don't take your love from me (please don't take your love from me)
I am yours for evermore (evermore) till eternity
Oh silently (so silently)
Oh silently to the words I say (listen to the words I say)
Listen to the words I say (just for play)
I'm not talking just for play (won't you listen to me)
Listen to me please (won't you listen to me)

Chorus
Heaven knows it's not the way it should be
And heaven knows there's no need to leave
Don't you know there's no need to leave
Heaven knows I never want to leave you
Heaven knows I only want to please you
Don't you know love is what I need

Down inside (down inside)
Don't get caught with foolish pride (don't get caught with foolish pride)
Put all the other things aside (things aside)
There's only you and me (you and me)
Believe in us (believe in us)
We were always meant to be (always meant to be)
Me for you and you for me (you for me)
Till eternity (till eternity)

Chorus repeat to fade
Words and music by D. Summer, G. Maroder and P. Bellotte.
Reproduced by kind permission Heath Levy Music.

Blue Morning Blue Day

By Foreigner on Atlantic Records
Out in the street it's six a.m.
Another sleepless night
Three cups of coffee but I can't clear my head
From what went down last night
I know we both have our own little ways
But somehow we keep it together
You hear me talk but you don't hear what I say
I guess it don't even matter

Chorus
Blue morning blue day
Won't you see things my way
What your love has done to me

I've always listened to your point of view
My ways I've tried to mend
And I've always been a patient man
But my patience is leaving you tell me goodbye
You tell me you're leaving you tell me goodbye
You say you might send a letter
Well honey don't telephone 'cause I won't be alone
I need someone to make me feel better

Chorus repeat twice
Blue morning blue morning
Blue morning blue morning
Blue morning blue morning
Blue blue blue day yeah
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Sultans Of Swing

By Dire Straits on Vertigo Records

You get a shiver in the dark
It's raining in the park but meantime
South of the river you stop and you hold everything
A band is blowing dixie double four time
You feel alright when you hear that music ring

Well now you step inside
But you don't see too many faces
Coming out of the rain to hear the jazz go down
Competition in other places
But the horns they're blowing that sound
Way on down south, way on down south London town

Check out Guitar: George, he knows all the chords
Mind he's a steady rhythm
He doesn't want to make it cry or sing
This and an old guitar is all he can afford
When he gets up under the lights to play his thing

And Harry doesn't mind if he doesn't make the scene
He's got a daytime job, he's doing alright
He can play honky-tonk like anything
Saving it up for Friday night

And the sultans, we're the sultans of swing

And then the man he steps right up to the microphone
And says at last just as the time bell rings
Goodnight, thank you, now it's time to go home
And he makes it fast with one more thing

We are the sultans, we are the sultans of swing

Words and music by Mark Knopfler. Reproduced by kind permission Rondor Music.



Dire Straits (left to right): Pick Withers, John Illsey, Mark Knopfler, and Dave Knopfler.

Just What I Needed

By The Cars on Elektra Records

I don't mind you coming here
Wasting all my time
Cause when you're standing on my neck
I kinda lose my mind
It's not the perfume that you wear
It's not the ribbons in your hair
I don't mind you coming here
And wasting all my time

I don't mind you hanging out
And talking in your sleep
It doesn't matter where you've been
As long as it was a nap yeah
You always knew to wear it well
And you look so fancy I can tell
I don't mind you hanging out
And talking in your sleep

Chorus
I guess you're just what I needed (just what I needed)
I needed someone to feed
I guess you're just what I needed (just what I needed)
I needed someone to bleed

Repeat 2nd verse

Chorus twice

You're just what I needed
You're just what I needed
(Repeat to fade)

Words and music by Ric Ocasek. Reproduced by kind permission Carlin Music.



The Cars (left to right): Benjamin Orr, Ric Ocasek, David Robinson, Elliot Easton, Greg Hawkes.

LETTERS

Write to Smash Hits at 41 Broadway, Peterborough, PE1 1RY. We DO read all your letters (honest injun!), but we're sorry that we can't help readers who request the words to specific songs, unless they're upcoming hits, which we always try to put in Smash Hits anyway. Those of you still waiting for replies, please be patient — we're working hard to clear the backlog.

WHO IS this berk Red Starr who reviews your albums and calls the Bee Gees grubs? Why did he have to spoil his otherwise good writing, and your fantastic magazine, by this rudeness. I miss Red Starr as a toad. Debbie Groves, Monks Road, Lincoln.

Quite right Debbie. He's waiting for a Princess to come along and give him a kiss. Meanwhile, each to their own opinion.

"Croak, croak" — Red Starr.

FIRST I want to congratulate you on your excellent magazine. Certainly is a change from all this other crap. I must say at first I had my doubts, but with your immaculate colour pics and info it has certainly established a secure place among my somewhat varied punk literature.

Surprised? Not really. Bighead! However, how about doing a section on punk/new wave hits of yesteryear, eg: 1977 with songs and features on Pistols, etc.

If it's not too much to ask, could you do a centrespread poster of Public Image in a future issue? Do this and I'll write to NME and tell them to stuff it!

Tim Lydon (no relation), Harcombe Road, Raymonds Hill, Arminster.

Stroppy little devil aren't you! We'll see what we can do.

I THINK your mag is great, and it is even better since it has been coming out fortnightly. It is so good that when I take it to school it is either grabbed off me or a huge group gathers round me pushing to try to see it. I wondered if, as in my spare time I collect badges, you could send me a few badges. I would be

FAN CLUBS

IAN DURY: The Blockheads Club, Blackhill Management, 32 Alexander Street, London W2.

BEE GEES: RSO Records, 67 Brook Street, London W1.

DARTS: 32/34 Gonsard Gardens, Hampstead, London N4w.

JUDAS PRIEST: Arnakata, 74/76 Seymour Place, London W1.

very pleased if you could send it along to my collection.

As I said, I think your mag is hot stuff and I hope it will never stop. Keep up the good work.

Jane Hughes, Turves Road, Chesille Hill, Cheshire.

We're getting some badges made, Jane. Look out for an announcement soon, telling you how to get hold of them.

IN THE last edition on page 24, when Cliff White reviews the new singles, he says that Elvis Costello's "Oliver's Army" is a clapped-out old pop melody and is Elvis' weakest effort for ages. It seems to me that Cliff White is totally wrong in his judgement.

How he has such a nerve to say that about the song, when it is selling tremendously well and seems to me to be his strongest effort ever, is beyond me. David Shepherd, Reid Way, North Lynn, King's Lynn.

I tend to agree with you, although I do think Elvis has made better singles in the past.

CAN'T YOU make some arrangement about your crossword competition. It is a shame to have to cut up *Smash Hits*, and as much as I love Elvis Costello's album I'd end up with a very slim chance of winning and a very tatty *Smash Hits*.

How about a small corner (like the reserving coupon), with proof the mag has been bought on it, to be used to accompany a hand-written copy of the crossword.

It's gonna be better and easier to cut out and won't leave me a copy of *Smash Hits* looking like it's been dragged through a hedge backwards! Having cut up my *Smash Hits* is horrible. Even a page with nothing on the back would be better. At least we could remove the complete page. Sarah McCormick, Nursery Road, Merrow, SW19.

We're still looking for an answer to this problem, Sarah. In the meantime, it's OK to make a copy of the crossword and send that in, or, if you can, to make a photostat of it.

I AM writing to you because I would like you to put me in touch with other young boys who play instruments. I play the drums and think I am very good. I'm 15 years old. I am 13½ and have been playing the drums for 2½ years. I

have played with a group before. Tony Marcella, 196 Honey Hill Road, Queenspark, Bedford.

OK, Bedford *Smash Hits* readers — here's your big chance. Drop Tony a line if you're interested. Who knows, you may start making news in *Smash Hits* instead of just reading it.

I'M WRITING this to Britain's biggest, brightest, best-informed and most informative songwords magazine (*Falmer* — Ed). If you can't help me, who can? Please can you give me a list of Ian Dury singles and albums — both when he was with Kilburn & The High Roads and now with The Blockheads. Sally Norton, High Wycombe, Bucks.

Sure thing, Sally. Ian first recorded as a member of Kilburn & The High Roads in 1974. They cut an album for the Raft label, though it didn't surface until October 1979, entitled "Wotabunch" (Warner Bros K56513). A single from these sessions, "Billy Bentley"/"Pam Moods" (Warner Bros K17225) also appeared in late '74.

In 1975, the rhythm stick wielder once more returned to the studios with the Kilburns to cut an album called "Handsome", which was released on Dawn

Only one Dury album has made an appearance on Stiff, this being "New Boots And Panties" (SEEZ 4, 1977) but Ian and the Blockheads can also be heard on "Live Stiffs" (GET 1 1977), playing live versions of "Bittercity Dickie" and "Wake Up", jamming with Elvis Costello, Nick Lowe, Wreckless Eric and others on a version of "Sex And Drugs" that's aptly titled "Sex, Drugs, Rock And Roll And Chaos".

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Elton, Graham Parker, Skids, David Essex . . .

Friday (March 5)
 Joan Armatrading Birmingham Odeon
 The Skids Birmingham Barbarella's
 Bad Company London Wembley Arena
 Eddie & The Hot Rods/The Members Liverpool University
 Radio Stars Luton Technical College
 Magazine Hull College Technical College
 Average White Band London Rainbow Understones Retford Porterhouse
 Bethnal Nottingham University
 The Only Ones Cromer West Runton Pavilion

Saturday (March 10)
 Joan Armatrading Brighton Conference Centre
 The Skids Portsmouth Polytechnic
 Graham Parker & The Rumour Lancaster University

Darts London Rainbow Theatre
 Bad Company London Wembley Arena
 Eddie & The Hot Rods/The Members Strathclyde University, Glasgow
 Radio Stars Thames Polytechnic, Woolwich
 Magazine Huddersfield Polytechnic
 Understones Dudley JCB
 Slade Birmingham Barbarella's
 Bethnal London Queen Mary College

Sunday (March 11)
 Graham Parker & The Rumour Leeds University
 Martha Reeves Windsor Blazes Understones Chelmsford Chancery
 Eddie & The Hot Rods/The Members Wrothampton Civic Hall
 Tina Turner Poole Arts Centre
 Bad Company London Wembley Arena

Monday (March 12)
 Joan Armatrading London Wembley Arena
 Graham Parker & The Rumour Bristol Colston Hall
 Martha Reeves Windsor Blazes Understones Milton Keynes Crauford Club
 Eddie & The Hot Rods/The Members Bradford St. George's Hall

Tuesday (March 13)
 Joan Armatrading London Wembley Arena
 Graham Parker & The Rumour Exeter University
 Bad Company Southampton Gaumont
 Radio Stars London Wembley Arena Club
 Martha Reeves Windsor Blazes Understones Portsmouth Polytechnic
 Eddie & The Hot Rods/The Members Edinburgh Odeon
 Bethnal Manchester Polytechnic
 The Only Ones Durham University

Wednesday (March 14)
 The Skids Stafford North Staffs Polytechnic
 Martha Reeves St. Agnes Talk of The West Understones London Marquee
 Tina Turner Manchester Apollo
 Bethnal Sheffield Polytechnic
Thursday (March 15)
 The Skids Sheffield Limit's Club
 Graham Parker & The Rumour Bradford St. George's Hall

Eddie & The Hot Rods/The Members
 Coventry Lyceum
 Martha Reeves St. Agnes Talk of The West
 Tina Turner Liverpool Empire
 The Only Ones Edinburgh Astoria

Friday (March 16)
 The Skids Hull Technical College
 Graham Parker & The Rumour Manchester Apollo
 Bad Company Liverpool Empire
 Eddie & The Hot Rods/The Members Leicester Polytechnic

Martha Reeves St. Agnes Talk of The West
 Tina Turner London Hammersmith Odeon
 Centre
 Brighton Top Rank
 Bethnal Slough Langley College
 The Only Ones Aberdeen University

Saturday (March 17)
 Elton John Glasgow Apollo
 The Skids Liverpool Eric's
 Martha Reeves St. Agnes Talk of The West
 Rock Against Racism Concert (Various bands) Cambridge Crom Exchange
 Bad Company Liverpool Empire
 Culture Cromer West Runton Pavilion
 Bethnal Birmingham Barbarella's

Sunday (March 18)
 Elton John Glasgow Apollo
 Bad Company Bristol Colston Hall
 Martha Reeves Poole Wessex Concert Centre
 Tina Turner Birmingham Odeon
 Culture Bristol Romeo & Juliet
 Bethnal Chelmsford Chancery Hall
 The Only Ones Dumfries Stagecoach

Monday (March 19)
 Elton John Edinburgh Odeon
 The Skids Edinburgh Tiffany's
 Graham Parker & The Rumour Birmingham Odeon

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.
 Eddie & The Hot Rods/The Members Birmingham Town Hall
 Tina Turner Wakefield Theatre Club
 Rock Against Racism Concert (Various bands) Leicester Polytechnic
 Culture Sheffield Top Rank

Tuesday (March 20)
 Eddie & The Hot Rods/The Members Newcastle City Hall
 The Skids Glasgow College of Art
 Rock Against Racism Concert (Various bands) Cromer West Runton Pavilion
 Culture Wolverhampton Civic Hall

Wednesday (March 21)
 Elton John Newcastle City Hall
 The Skids Aberdeen City Hall
 Graham Parker & The Rumour Ipswich Gaumont
 Bad Company Leicester Granby Hall
 Eddie & The Hot Rods/The Members Leeds Polytechnic

Rock Against Racism (Various bands)
 Coventry Lancaster Polytechnic
 Culture Cardiff Top Rank
 The Only Ones Sheffield Polytechnic
 Thursday (March 22)
 Elton John Newcastle City Hall
 Graham Parker & The Rumour Portsmouth Guildhall
 Eddie & The Hot Rods/The Members Leeds Polytechnic

Rock Against Racism Concert (Various bands)
 Sheffield Polytechnic
 Culture Portsmouth Lyceum
 Bethnal Hockley Welfare Club
 The Only Ones Middlesbrough Town Hall
 David Essex Ilford Odeon



Eddie & The Hot Rods: on tour with The Members.

**SMASH
HITS**

DAVID ESSEX

