

25
Cool For
Cats LP Prizes

SMASH HITS

FORTNIGHTLY

May 3-16 1979 25p

Words to the TOP SINGLES
including

Does Your Mother Know

Hobray Hooray Holiday

*Blondes Have
More Fun*

Knock On Wood

I'm An Upstart

Feel The Need

**Jean Jacques
Burnel, Bacey**

PLUS

Village People

IN COLOUR

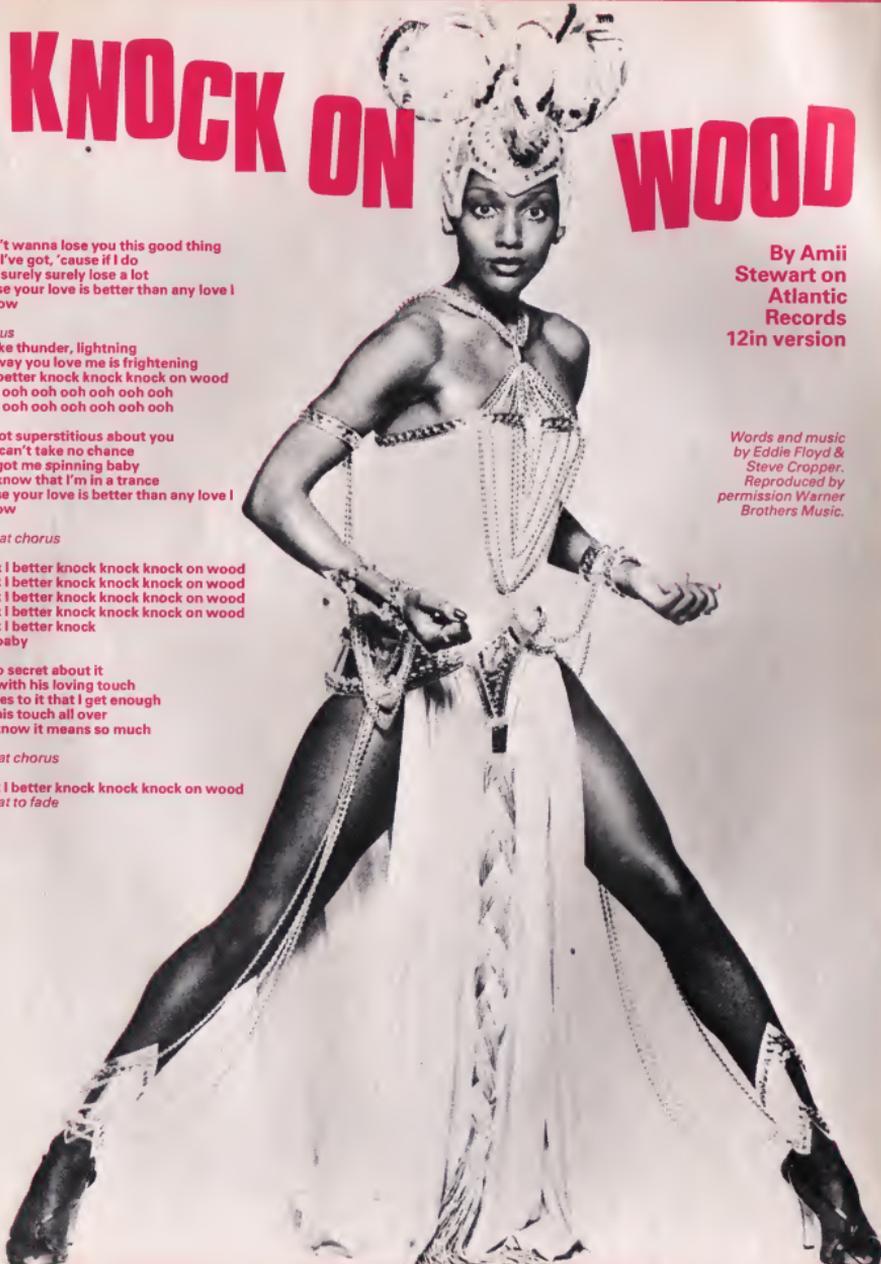
POP MUZIK

By M on MCA records
New York, London, Paris, Munich
Everybody talk about pop muzik
Talk about pop muzik
Talk about pop muzik
Pop pop pop muzik
(All the words inside)

**plus The Story
Of M**



KNOCK ON WOOD



I don't wanna lose you this good thing
That I've got, 'cause if I do
I will surely surely lose a lot
'Cause your love is better than any love I
know

Chorus

It's like thunder, lightning
The way you love me is frightening
You better knock knock knock on wood
Baby ooh ooh ooh ooh ooh ooh
Baby ooh ooh ooh ooh ooh ooh

I'm not superstitious about you
But I can't take no chance
You got me spinning baby
You know that I'm in a trance
'Cause your love is better than any love I
know

Repeat chorus

Think I better knock knock knock on wood
Think I better knock
Ooh baby

It's no secret about it
'Cos with his loving touch
He sees to it that I get enough
Feel his touch all over
You know it means so much

Repeat chorus

Think I better knock knock knock on wood
Repeat to fade

By Amii
Stewart on
Atlantic
Records
12in version

Words and music
by Eddie Floyd &
Steve Cropper.
Reproduced by
permission Warner
Brothers Music.

May 3-16, 1979 Vol 1 No 11

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Hundreds of you have been writing in asking for back issues of Britain's brightest, friendliest pop magazine. Here's how you should go about it: the address to write to is Smash Hits (Back Issues), EMAP National Publications Ltd., Bretton Court, Bretton, Peterborough PE3 8DZ. Clearly state which issues you want, and enclose 25p for each one plus 10p to cover postage (this covers any number of issues) — cheques, postal orders made out to Smash Hits. Any other forms of correspondence (apart from competition entries and special offer coupons) should be sent to Smash Hits at 41 Broadway, Peterborough PE1 1RY. Sorry if it gets a bit confusing. OK, now you can give your brains a rest and lay back and enjoy the contents of another action-packed Smash Hits. See ya again on May 17.

Remember: Be there or be square . . .

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on sale
MAY 17**

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Front page pic of Billy Idol by Sheila Rock.
Back page pic by Jill Furmenovsky.



Hooray Hooray It's A Holi-Holiday

By Boney M on Atlantic Records

Dicka-dee-dee-doo-dicka-dicka-dee-doo
High-dee-high-dee-ho (repeat x 4)
There's a place I know
Where we should go high-dee-high-dee-ho
Won't you take me there
Your lady fair high-dee-high-dee-ho
There's a brook near by
And the grass grows high-dee-high-dee-ho
Where we both can hide
Side by side high-dee-high-dee-ho

Chorus

Hooray hooray it's a holi-holiday
What a world of fun for everyone, holi-holiday
Hooray hooray it's a holi-holiday
Sing a summer song and skip along
Holi-holiday, it's a holi-holiday

There's a country fair
Not far from there high-dee-high-dee-ho
On a carousel
There's a ding dong bell high-dee-high-dee-ho
On the loop-de-loop
We'll swing and swoop high-dee-high-dee-ho
And what else we'll do
Is up to you high-dee-high-dee-ho

Repeat Chorus

Well I'm game
Fun is the thing I'm after
Now let's all live it up today
Get set for love and laughter
Well let's go
Time isn't here for wasting
Life is so full of sweetest things
I'd like to do some tastin'

Repeat chorus

Down the countryside
We'll take a ride high-dee-high-dee-ho
Where the stars all shine
And lots of time high-dee-high-dee-ho
Back of your old car
We might get far high-dee-high-dee-ho
In the summer breeze
We'll feel at ease high-dee-high-dee-ho

Repeat chorus

Words and music by
Farian/Jay.
Reproduced by
permission ATV
Music.

Does Your Mother Know

By Abba on Epic Records

You're so hot
Tasting me
So you're blue
But I can't take a chance
On a chick like you
It's something I couldn't do
There's that look
In your eyes
I can read in your face
That your feelings
Are driving you wild
Ah but girl you're only a child

Chorus

Well I could dance with you honey
If you think it's funny
But does your mother know
That you're out
And I could chat with you baby
Flirt a little maybe
But does your mother know
That you're out
Take it easy (take it easy)
Better slow down girl
That's no way to go
Does your mother know
Take it easy (take it easy)
Try to cool it girl
Take it nice and slow
Does your mother know

I can see what you want
But you seem pretty young
To be searching
For that kind of fun
So maybe I'm not the one
Now you're so outa
I like your style
And I know what you mean
When you give me
A flash of that smile (smile)
But girl you're only a child

Repeat chorus to fade

Words and music by
Benny Andersson
and Bjorn Ulvæus.
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permission
Bocu Music.

Pop Muzik

By  on
MCA Records

Words and music by
M (Robin Scott).
Reproduced by
permission
Midescare Ltd.

Pop pop pop muzik
Pop pop pop muzik
Get down
Pop pop pop muzik
Pop pop pop muzik

Radio video
Boogie with a suitcase
You're living in a disco
Forget about the rat race
Let's do the milkshake
You're sailing like a hotcake
Try some buy some
Fee fy foe lum
Talk about pop muzik
Talk about pop muzik

(Shoo be doo be doo whap)
I wanna dedicate it
(Bop bop shoo whap)
Everybody make it
(shoo be doo be doo whap)
Infiltrate it
(Bop bop shoo whap)
Activate it

New York, London, Paris, Munich
Everybody talk about pop muzik.

Talk about pop muzik
Talk about pop muzik
Pop pop pop muzik
Pop pop pop muzik

Sing it in the subway
Shuffle with a shoe shine
Mix me a Molotov
I'm on the hitline
If you wanna be a gunslinger
Don't be a rockinger
Emmie meenie miny moe
Whiche way you wanna go
Talk about pop muzik
Talk about pop muzik

(Shoo be doo be doo whap)
Right in between
(Bop bop shoo whap)
Me me me
(Shoo be doo be doo whap)
Right in between
(Bop bop shoo whap)
You know what I meanie
Hit it

Now you know what to say

Talk about pop muzik
Talk about pop muzik
Pop pop pop muzik
Pop pop pop muzik

All around the world
Wherever you are
Dance in the street

Anything you like
Do it in your car
In the middle of the night
La la la la la la la la
La la la la la la la la
La la la la la la la la
La la la la la la la la

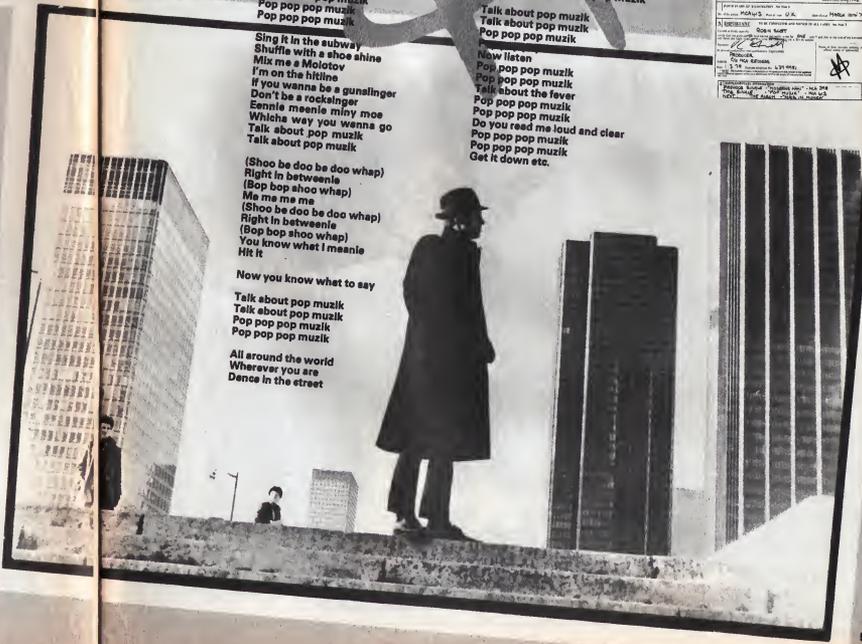
Dance in the supermarket
Dig it in the fast lane
Listen to the countdown
They're playing our song again
I can't get Jumblebug Jack
I wanna hold get back
Midnight muzik nix, nax, nax paddy wack
Talk about pop muzik
Talk about pop muzik

(Shoo be doo be doo whap)
it's all around you
(Bop bop shoo whap)
They wanna surround you
(Shoo be doo be doo whap)
it's all around you
(Bop bop shoo whap)
Rik it

New York, London, Paris, Munich
Everybody talk about pop muzik

Talk about pop muzik
Talk about pop muzik
Pop pop pop muzik
Pop pop pop muzik

New listen
Pop pop pop muzik
Pop pop pop muzik
Talk about the fever
Pop pop pop muzik
Pop pop pop muzik
You need me loud and clear
Pop pop pop muzik
Pop pop pop muzik
Get it down etc.



Artist	Title	Label	Genre	Release Date
Boney M	Hooray Hooray It's A Holi-Holiday	Atlantic	Pop	1976
Abba	Does Your Mother Know	Epic	Pop	1976
M	Pop Muzik	MCA	Pop	1976

Blondes Have More Fun

By Rod Stewart on Riva Records

Is it a matter of opinion
Or just a contradiction
But from where I come from
All the blondes have more fun
Well just watch them sisters on a Saturday night
Peroxide causing all the fights oh yeah oh yeah

I took a rose in Texas
She gimme plenty of practice
But I couldn't touch the surface
Cos of a recent face lift
She had no idea what loves all about
Except a one o'clock call on the casting couch oh yeah oh yeah

Sissy from New York
Was on the cover of a new Vogue
I ain't supposed to be available
So completely untouchable
I got a limousine 'n bodyguard and chaperone
But God knows Rod I just need to ball oh yeah oh yeah

You can keep your black and your redheads
You can keep your brunettes too
I wanna girl that's semi intelligent
Gimme a blonde that's six foot two, boy and that ain't all

Yeah I dig this blonde

I had a crush on Bardot
I fell in love with Monroe
Read about them in the nationals
All them juicy little scandals
But I never saw em dancin' at the county hall
With the short fat guy prematurely bald oh no no no no

Dig this

You can keep your black and your redheads
You can keep your brunettes too
Don't want a subservient woman
Gimme a blonde that's six foot two, boy and that ain't all
Oh yeah

The Best Days Of My Life

You always said living with me
Was impossible
Try it I said just like the wind
I'm changeable

We ain't got money but we sure got laughs
Lots of loving too
So I confess on my behalf
You're giving me honestly the best days of my life

Your whispering girls said don't be a fool
Don't give in to him
He's an animal treat you like dirt then he'll
Turn you in

You two are not compatible
It'll never never last
They said I wasn't even suitable
But you're giving me honestly the best days of my life

Sometimes I wonder why does she bother
With me at all
So staid in my ways let's face it my dear
I'm insufferable

Crazy nights spilling into days
With all my noisy friends
They all love you
As much as I
You're giving me constantly the best days of my life

And a day without you at this point my dear seems unthinkable
A night without you more often than not
Is unbearable

But if it all can't work out
One can never never tell
In my heart there is no doubt
You gave to me unselfishly the best days of my life

La la la la la
La la la la la
And if it all can't work out
One can never never tell

Both songs by Rod
Stewart and Jim
Cregan.
Reproduced by
permission Riva
Music/Warner
Bros. Music.



Compiled
by David
Hepworth

Bitz

IDOL CHAT

SO THERE we were with bated breath, waiting to find out what we ought to be wearing this summer. Were donkey jackets about to make a comeback? Would the editor's wellies continue to be the envy of swinging London? The cry immediately went up: ASK BILLY IDOL! Now why didn't I think of that? If anyone ought to know, it's him. You can catch him every other week on Top Of The Pops, dolled up to the nines.

"Ah, but," he said when we got him on the phone, "I'm not interested in fashion fashion. I'm not interested in trends or styles. We'd like to create an alternative fashion. We've always done it. Back in the old days we used to design our own T-shirts. We tried to be as creative as possible with what money we had. We still can't really afford it."

Mmm. Well that's that line of enquiry finished. Tell us about your songs, Billy.

What's "Valley Of The Dolls" all about, then?

"Well, Tony (James) wrote that about one of our gigs. It's about the communal feeling you can get when everybody's there, and it's all going really well.

Actually, I don't know if you went to get this deeply into it, but it's a sort of dream, a sexual dream. It's to do with an audience full of girls and it's full of metaphors."

Enough! I shall blush.

What about "King Rocker"?

"I just wanted to write a rockabilly tune and Tony came up with the title. It's not about ourselves. It's a jokey kind of song. I wrote it because I was fed up with all those bands just writing off The Beatles, Elvis Presley and the Stones. Like The Clash were slagging off all these guys, and I know that Mick Jones (Clash guitarist) has got absolutely



Billy the Kid checks out street fashions. Both pics by Sheila Rock.

everything that the Stones have ever recorded, and I was sitting at home playing old records all the time and so I just wanted to kind of say something on behalf of these old acts."

Future Gen X plans are a mite vague at the moment, although they have written enough songs to make up a

third album and are looking around for a producer.

"What we want to do this time is to get back to the immediacy we used to have. The last album was finished months before it came out. This time it's got to come out just a couple of weeks after we've finished working on it. Slap it down and get it out."

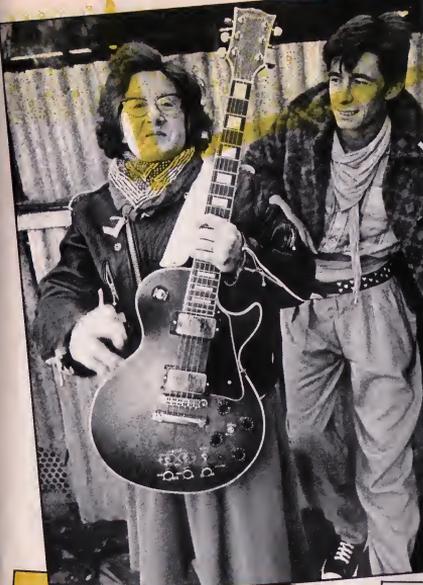
Her Amii is true (ouch!)

"KNOCK On Wood" has for more than ten years now been one of the classic R&B songs, a number that just about every '60s soul band had to be able to play if they wanted to get an audience dancing. Since it's so familiar, maybe it's not surprising then that the current disco version by Amii Stewart is enjoying such a good run.

Written in the mid-'60s by Steve Cropper and Eddie Floyd, it was initially a huge hit for Eddie Floyd and has been revived regularly ever since. David Bowie made the charts with his version a few years back.

Amii Stewart, a 22-year-old American, is no stranger to Britain. She visited here a couple of years ago with the cast of the "Bubbling Brown Sugar" stage musical as a dancer. She is also said to have appeared in the movies "King Kong" and "Revenge Of The Pink Panther".





THE one on the left is grey-haired, cat-loving Granny Pursey, pensioner from Herkham. The one on the right is Jimmy Pursey, wild, untamed leader of notorious punk rock combo Sham 69. Wa here at Smash! In looks pretty sharp in her grandson's gear (we're not sure about Jimmy in his gran's C&A overcoat, mind). Could this be the start of a new trend, Granny Rock, we wonder?

The Stars and their Grans No. 1 IN AN OCCASIONAL SERIES

Pic by ADRIAN BOOT

THE RE-FORMED Roxby Music embark on their first British tour in three years this month, playing most major cities. Support band is The Tourists who have their first single, "Blind Among The Flowers", released by Logo on May 4. See Gigs Page 30 for details of tour.

FINAL night of the Rock Against Racism tour at London's massive Alexandra Palace swiftly turned into a kind of New Wave jam session. Angelic Upstarts were joined on stage by Jimmy Pursey for a "Boral Breakout" and followed by half of Generation X for a stormy performance. One of the best sets was played by The Robinson's closing act quickly degenerated into a mass twanging 'n' benging session. Tony James of Gen X played Tom's bass, Alex Harvey cavorted about and Jack Burns from Surf Little Fingers played some rather confused guitar. Still, everybody had fun in the name of a very worthy cause.

SHORTS

BLONDIE jetted in and out the other weekend to collect their Best Band award from BBC-TV's "Swap Shop". While in London they found time to catch The Damned at The Lyceum, and to fulfil their ambition to see a real match. Can't imagine what they would of QPR's dull nil-nil draw with Norwich! Plans are afoot for the band to tour in September.

THE CLASH have an EP called "The Cost Of Living" released in May. Lead track is their version of The Bobby Fuller Four oldie "I Fought The Law", a song while now. Other tracks are "Groovy Times" and "Gates Of The West" (two songs recorded during the sessions for "Give Em Enough Rope"), and "Capitol Radio", an early tune that was previously only available on a promotional single. The EP was to have come with a label featuring a reproduction of a £20 note, but the Bank Of England objected. Shame.

BOWIE IN PUNCH-UP

WAITERS and diners looked on in amazement the other week when David Bowie and American singer Lou Reed started swooping punches in a crowded Chelsea restaurant.

Bowie and Reed, who used to be great friends, had met up for a meal after one of Loopy Lou's Hammer-smith concerts. It looked like a cosy reunion of old mates, until suddenly Lou got agitated about something David said and started hitting out at him. Friends pulled them apart and the pair seemed to make up their argument, but a few minutes later they were at it again.

When Lou Reed was escorted out, Bowie was left sitting in the mess, looking extremely upset, and almost tearful, until he too stormed off into the night knocking over a few plant pots on his way.

A couple of journalists who saw the whole thing reckoned that the pair were talking about working together again. Bowie produced one of Lou's early solo albums and that the fight started when David suggested that if this was to happen then Lou would have to shape up... Lou was in a bit of a huff, as we journalists say.

L to r: Scabies, Sensible, Ward and Varian.



Return of The Damned

AARGH! They're back! Who let 'em out? Run for the hills! Living on the edge, you can't keep good people down, those original hoodlums from The Damned have returned to the notorious world of vinyl with a single, "Love Song", on the Chiswick label. Dave Varian still handles the vocals and dresses like Dracula, Captain Sensible has switched from bass to lead guitar, new boy Alassair Ward

handles the bass, while Bert Scabies continues to assault the drum kit at the back. After a period gigging up and down the country and causing the usual havoc that you'd associate with such an outfit, they've changed their name from The Doomed back to their original moniker, and are resuming their crusade to bring back bad taste and filthy music to the forefront of popular music.

THE STORY OF M

M IS NOT the bloke who gives James Bond his orders. Nor is M a group get right down to it, is the bloke who's sitting across the desk from me in the Simon Templar suit, shades and suave expression. Name of Robin Scott in real life, he could be easily taken for the big wheel in a trendy advertising agency or for a high-powered estate agent.

Instead, Robin Scott is basking in the satisfaction of watching his "Pop Muzik" single roaring the top end of the chart and hearing it leap out of radios all over the summer city. This is happiness.

So why drop his real name and hide behind the group identity? "Well," he ponders, "I like the letter 'M' because it has a mysterious quality. It tends to create curiosity."

I can't argue with that. Robin Scott made his first serious shot at the music game as the manager of a

highly-respected but completely-unsuccessful band called Roogalator.

When no other record company would touch them with anything but a bergapole Robin formed his own label, called Do. It produced Roogalator's debut album and put it out. Doing it indeed.

Van Roogalator folded he was flown to Paris to produce all-girl punk band The Sits, and stayed on to produce other records for French bands. One of them had a hit with a cover version of Chuck Trick's "I Want You To Want Me."

It was round about then, about 18 months ago, that the idea of M started to take shape. "I decided that New Wave and Disco could be bridged," he explains. "I admired some disco records but I thought I could maybe make it a bit more interesting."

The result was "Moderne Man", the premier M single, a

strange mixture of Devo-style weirdness and disco drive. It sold healthily on his own label and was eventually picked up by the large MCA company.

The current "Pop Muzik" was subsequently given the full big budget promotional treatment, issued as a "double groove" 12 inch single with both A and B sides running concurrently on the one side, an idea that is as interesting as it is plain infrequently. Still the record is undoubtedly very catchy, nearly disco, nearly science-fiction.

"What I wanted," says M, "was a very personal basic backing track with a very individual vocal on top of it."

The beauty of being your own producer when you've got oddball ideas like this is that you don't have to convince anybody else that your ideas will work. You just get in there and do it yourself.

"I don't mind using myself as the dummy," he grins.



M, alias Robin Scott, He sees "Pop Muzik" as a meeting of Disco and New Wave.

But since the hit, he's now had to put together a proper band to make an album and to do live shows and Top Of The Pops to promote it. He reckons, however, that he can still keep control.

"I don't really think there are any stars anymore. It's like in the cinema. After the collapse of the star system there had to be a change. And in came the directors. I'd like to think I'm one of those." —DH.

NEED!

A sensational new offer from the people who've improved your vocabulary (with our songwords), brightened up your walls (with our posters), and jazzed up your lapels (with our badges)... Smash Hits Quality Goods Department now brings you the Smash Hits plastic pop wallet, specially designed by the finest British minds to tidy up your pockets! The Smash Hits wallet-come-briefcase-come-holdall is made from strong, colourful, transparent plastic, has a sturdy zip, measures approx. 15in x 10in, and contains pockets inside for everything from leafy bins, to half-shaved gum, to singles, to copies of Smash Hits. It's a special offer available only to readers of Smash Hits. Believe us, you'll be any of all your friends who'll look drab and boring (not to mention untidy) by comparison. It can be yours for just one single solitary quid (£1 to post types).



Here's how to get your Smash Hits wallet. Collect THREE of the coupons below and send with £1 to Smash Hits (Wallet Offer), 117 Park Road, Peterborough PE1 2TS. Postage and packing is included in this special offer price. Make cheques/postal orders out to Smash Hits. There'll be coupon appearing in the next three issues of Smash Hits to help you collect the number you need.

We're anticipating that some of you won't want to wait for the THREE coupons to mount up. So if you want your wallet straight away, you'll need to pay a bit more (the £1 offer is a special discount price). If you want your wallet now, then send £1.50 plus ONE coupon to Smash Hits, all other details as before.

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Collect 3 of these coupons and send £1 to get your

SMASH HITS

POP WALLET

1 TOKEN

JEAN JACQUES BURNELO

Euroman speaks his mind. Our American (Angie Errigo) listens and holds her breath...

I COULD kill you with one blow or put your eyes out," Jean Jacques Burnel coolly informs me. Since the Stranglers bassist is known to have floored more than one journalist in his time, and since I am a feminist nervously expecting a clash with Jean Jacques over his group's attitudes to women, and since furthermore I am the easily-intimidated type, you may take it that this not-so-idle boast was guaranteed to keep me meek of mouth.

Actually, M. Burnel wasn't on this occasion in one of his more menacing moods. He's quite nice and friendly, really, if a blatant tease and an incorrigible leg-puller.

He was telling me about his judo prowess. Already a black belt, his expertise was boosted by a spell in Japan last autumn training with a master.

Fortunately for more than a few citizens and representatives of the music press, an important lesson of judo is that it teaches self-discipline and restraint.

You're not supposed to use your skill to mutilate people wily-nilly just because they aggravate you. Good thing, because there are certainly a lot of people and things that make Jean Jacques mad.

Nowadays the biggest bee in Burnel's bonnet is Europe. French by birth, British by education and European in outlook, he's all for it.

In fact, as his first solo album "Euroman Cometh" demonstrates, he's obsessed with it.

One of the keys to Jean Jacques' support of Europeanism is his indignation at what he sees as the infiltration and domination of America on the British and Continental ways of life. This, after all, is the man who once said, "Americans have small brains."

"Since I am an American who was brought up on a diet of

Mickey Mouse, Coca-Cola, Big Macs and bubble gum, I surreptitiously check out an escape route in case he starts to get personal. But he's in full philosophical flow and doesn't get down to any specific cases for abuse.

"They say don't generalize, but governments act on a nation's behalf and I don't dig Americana.

"We're Europeans and we don't need American TV, for instance, crammed down our throats. I think it's kind of led to feelings of inferiority about our own culture and that's very bad. "There's a growing European nationalism, and I'm one of the people trying to foster that. Who wants this country to become a place living off its stamps and tourism?"

"EUROMAN Cometh" happened as a solo album because, as is often the case, Burnel didn't have a home to go to at night when The Stranglers were recording the "Black And White" album.

"When everyone had left and I didn't have anywhere to go at night I stayed over in the studio some nights," says Jean Jacques.

While he was there he naturally started fiddling around recording things by himself. The songs, he says, he wrote here and there over nine months, although, "It really only took about six days altogether to do them."

Some of the tracks are obvious in meaning — "Euroman" and "Do The European" for example. There is also a number about Freddie Laker, the single "Freddie Laker (Concorde & Eurobus)", a song in German which is a retort to the anthem "Deutschland Uber Alles" and says Germany is not above everything, and one track on which J.J. uses his beloved Triumph motorbike to provide backing noises.

There is also a song in French,

"It's pornographic. That's why it's in French, because English people might get offended." He recites it to me and I am suitably embarrassed. (I don't parlez the lingo, but everything in French sounds suggestive to me.) "Most of it's very electronic and there's an R&B track from 1963."

So does the solo LP indicate a split in The Stranglers? "I can't say the rest of The Stranglers would approve of some of the album. I'm a bit fanatic about Europe and the others have reservations about it. But without dictating terms it's an influence on The Stranglers, because I'm a fourth of the band."

"Euroman Cometh" is Euro-rock, which is a style that has evolved that is distinct. I think The Stranglers together are moving more to Euro-rock."

OF THE new live Stranglers' album, "X Cert", Burnel says: "It's the end of a period for The Stranglers. We got a lot of letters asking for a live album and we had recorded a lot of gigs."

"And since this is the last time they'll hear this kind of thing, we wanted it live rather than sticking masters together in a compilation."

"I think we're the most unpopular band in Britain in the media," Burnel comments with some pleasure. "It must piss them off that we're a success. It doesn't bother me. I kind of dig being the outsiders. The media, which is quite responsible for success, had no part in our success. It makes me feel self-righteous. It makes me confident that we're the only true underground band."

And with a brief flash of humility from a hard-core sexist he adds, "And we're not blue-eyed boys. We're ugly."

"Oh, I don't think you're ugly" I tell him.

"Well, we're not God's gift to mirrors."



The Stranglers (who measure Force 9 on the Richter Scale) survey the ruins of Reykjavik after their recent gig there. Left to right: Dave Greenfield, Hugh Cornwell, Jet Black, J. J. Burnel.

Opposite page: J. J. gives his famous impression of Napoleon (and you're right, we wouldn't say that to his face!)





**I'M AN
UPSTART**

By the
**ANGELIC
UPSTARTS**
on Warner
Bros Records

We don't need to be clever to learn your lies
We only have to listen open up our eyes
We try to be honest, get kicked in the face
But if you cheat you're another rat in the race

Chorus
I'm an upstart, hey
What you gonna do
I'm an upstart
Listen I'm talking to you

Repeat chorus

Seek out an identity you alienate society
But face the facts why not admit it
How could you be outrageous
When your Mother won't allow it

Repeat chorus 4 times

Seek out an identity you alienate society
But face the facts why not admit it
How could you be outrageous
When your Mother won't allow it

Repeat chorus to fade

Words and music by Thomas Mensforth and Raymond Cowie
Reproduced by permission Singature Publishing

THE NEW SINGLE FROM DR. FEELGOOD

As Long As The Price Is Right



**AVAILABLE IN MAUVE,
BROWN AND BLUE
VINYL IN MATCHING
PICTURE BAGS**

LA
UP36506

Put the squeeze on Squeeze for a copy of their great "Cool For Cats" LP featuring the current hit and lots of other goodies. We've got 25 of them in the office to give away. Here's how it works: the first correct entry opened after the closing date gets the radio cassette recorder, plus a cassette of "Cool For Cats". The next 25 correct entries opened each get a Squeeze LP. Cool, huh!

WIN
this GREAT
radio cassette
recorder



PICTURE BY JILL FURMANOVSKY

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. 11), 117 Park Road, Peterborough PE1 2TS. Make sure it arrives not later than May 16th, 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 25 correct entries will each receive a copy of the Squeeze album. The Editor's decision on all matters relating to the competition will be final and legally binding. No correspondence can be entered into. The competition is open to all readers in Great Britain, Northern Ireland, Eire, Channel Isles and the Isle of Man, excluding employees (and their families) of *Smash Hits* and East Midland Allied Press.

GRAB YOURSELF A SQUEEZE LP

ACROSS

- 1 You'll find her in *Topical* (4, 5)
- 5 Multiple theme entertainment centre times two and you'll get a 1978 *Comello* hit (10)
- 7 "Milk And Alcohol" hitmakers (2, 8)
- 10 As an actor, his films include "Just A Gigolo" and "The Man Who Fell To Earth"
- 11 Belding Brian, ex of Roxie Music
- 12 Outrageous American rock band, ex-use for Kool! (4, 5)
- 14 & 15 down DJ bird who does a weekly request show (8, 9)
- 16 & 20 down & 19 & 20 across NO. 1 Reggae hit for Althea & Donna (2, 4, 3, 7)
- 17 & 9 down & 33 across Heavy rock trio who had a hit with "Fanny to The Common Man" (7, 4, 3, 6)
- 19 See 16 across
- 21 1974 Rod Stewart album — the work of a happy man?
- 22 Lisa's ex-boyfriend/beatnik
- 23 Eddie's crew (3, 3, 4)
- 25 & 15 down He was the Monkee who always wore the woolly hat (4, 7)
- 26 "River Deep" "High", an Ike & Tina Turner classic & 6 down Gene Chandler's disco smash (8, 4)
- 27 First name of "Money In My Pocket" hitmaker
- 31 He's 10 across, label
- 32 What "Needed" was their follow-up to "My Best Friend's Girl"
- 33 See 17 across

LEE 3 THRU 1

DOWN

- 1 Pop-winning heavy rock outfit, Robert Plant's their singers, 8 (10)
- 2 First name of a cross-told singer (10)
- 3 Objects of worship 2 there's one in Gen X (10)
- 4 Eddie Cochran title which Sid sang his way: *Sie's a Sue like jobkin man* (9, 4)
- 5 See 27 across
- 6 Remember their blair? At went like this: *Adaptix And by name is Jerry...* (10)
- 7 See 17 across
- 8 See 17 across
- 9 See 17 across
- 10 See 17 across
- 11 See 17 across
- 12 See 17 across
- 13 Indian stringed instrument, popularized among (records by George Harrison and others)
- 15 See 25 across
- 16 Irish punk band cut out the Rate (10)
- 18 See 14 across
- 20 Pantheistic character who figured in a 1973 Bowie LP title (10)
- 23 "Cool Meditation" combo just inside the first three!
- 24 Dave, Welsh singer/guitarist of "I Knew The Bride"
- 28 Initially the "A-B-C Motorway" mod (4, 1)
- 30 See 16 across

● Answers and winners to crossword no. 9 are on page 27



No. 11

Name _____ Age _____

Address _____

David Hepworth, knee deep in coloured vinyl, looks at the wacky world of record

GIMMICKS

I'M NOT saying that I'm ancient and decrepit but I can actually recall the days when all records were either 12 or seven inches across, were pressed in a sort of shiny black colour and were packaged in these plain white bags with a hole thoughtfully provided somewhere near the centre so that you could read what was being sung and who was doing the singing.

Nowadays, they're square, round, triangular and every other shape but cylindrical. They stare at you from the shelves of shops like liquorice-all-sorts in every colour of the rainbow, in picture sleeves that tell you everything but how to make good custard. And that's not even including the 12 inch jobs and the picture discs!

1979 is undoubtedly the year of the gimmick. Now although there is absolutely nothing wrong with getting a little extra for your money, something nicely-packaged in a bright colour with plenty of fax and info as well, it's important that you should realise what you are getting and why. (This is yet another *Smash Hits* service to the consumer!)

There was a time when all records looked like this



IT ALL starts, as if you couldn't guess, with the charts. The most difficult task a record company is faced with is how to get a single into the bottom half of the chart. Once that is achieved, the record gets on the radio, in the public eye (and ear) and stocked by all the shops. You then have a fair chance of a hit.

This means that the sales during the first few weeks of a record's life are crucial, and mean the difference between a massive hit and total obscurity. (Remember that only three or four of the 80 or so singles put out every week are going to make it big.)

This is where you, the consumer, come in. Anything that can make you choose this record rather than *that* one is definitely worth a try.

And if you're attracted by pretty vinyl or by an exploding sleeve, then that's what you'll get. Record companies may also imply that this special offer—be it coloured vinyl, 12 inch picture disc or whatever—is for a limited period only so that it also becomes a collectible item.

Picture-sleeved ...



Now they look like this



Or picture disc ...

Snatch put out a single where the sleeve cost more to produce than the actual record.

Even the giant established companies, who had previously refused to touch anything of the sort, started to issue nearly everything in some kind of gimmicky style...

Then, of course, the disco boom hit top gear and the 12 inch single began to make things even more complicated. (If you think you've got problems keeping track of all this gear, spare a thought for your local record dealer.)

The 12 inch had been in use for quite a while as a special device for club DJs, who liked the stronger bass and drums sound you can get if you spread the record to a greater area.

The same records can also have the bonus of a few minutes extra playing time, as is the case with the "YMCA" or "Mighty Real" 12 inch versions. And in general, although you ought to think twice before paying some of the prices being asked for 12 inches, they're often a good idea and, unlike coloured or picture vinyl, high on sound quality.

PICTURE discs are, strangely enough, nothing new, back in the 1940s, when record manufacture was basically an experimental business, even the likes of Country singer Jimmie Rodgers put them out.

There were other gimmicks too. They even tried records that played from the label onwards!

Various shades of vinyl ...



Available in the larger pack ...

12" HOT BISCUIT

£1.29 each

MEAT LOAF
Full Length Album Version
BAT OUT OF HELL
by Herman Chon Wall

GREEN ON BEND
7 (mins 15secs)

BLONDIE
12" SINGLE

FROM A RABBIT
Radio Stars
SPECIAL HIP POCKET EDITION

OR maybe as a 6" to fit the pocket

... with free gifts

And some that speeded up towards the end in order to counteract the slowing down of a wind-up gramophone.

I'm even told there was a Diana Dora album back in the mists of history that was pressed in flesh coloured vinyl!

Nowadays though, the whole picture disc hodgepodge seems to have got well out of hand and, considering how expensive they are, it seems ridiculous that people should think them worth investing in. Why not buy a plain version and a separate picture to gaze at while listening?

By the way, it has come to my notice that some people are putting out clear vinyl discs, carefully wrapped in cellophane, with a picture placed behind the record to give the impression that what you're buying has actually got the illustration pressed into the vinyl! Very naughty that...

It continues to get crazier and crazier. Alan Price had a red, heart-shaped 45. Richard Myhill did a square one. And John Cooper Clarke recently put out

his appropriately-titled "Gimmix" single in a triangular shape.

It can get infuriating: like the counteract the slowing down of a wind-up gramophone. I'm even told there was a Diana Dora album back in the mists of history that was pressed in flesh coloured vinyl!

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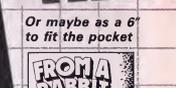
living room! It happened just the other week when John dropped in on 23-year-old Jim Stanley at East Kilbride. Jim's mum made tea and sandwiches while Otway did his stuff.

ALL IN all there is a lot to be said for imaginative packaging, but it's important that you don't let snobbery and one-upmanship interfere with buying just what you like. Don't end up with something you didn't really want in the first place just because it was made to appear shiny and attractive. I've got this ancient Beach Boys single with the label peeling off, the bag ripped in half

and the surface scratched to death, but I wouldn't part with it for all the picture discs on the market. Like they used to say on Stiff Records: 'The sound is in the plastic'.

Most of the records shown on these pages are no longer available in these special forms.

Or the regular size ...
Neat Neat Neat
The Damned





**SMASH
HITS**
VILLAGE PEOPLE



Disco TOP 40

TWO WEEKS ADO	TITLE/ARTIST	WEEK	WEEK	LABEL	BPM
1	2 SHAKE YOUR BODY/JACKSONS	1	2	Epic	122
2	4 THE RUNNER/THREE DEGREES	2	4	Arloia	133
3	1 HE'S THE GREATEST DANCER/SISTER SLEDGE	3	1	Atlantic	116
4	10 KNOCK ON WOOD/AMII STEWART	4	10	Atlantic	139
5	6 HAVEN'T STOPPED DANCING YET/GONZALEZ	5	6	Sidewalk	135
6	16 AIN'T NO STOPPING/McFADDEN & WHITEHEAD	6	16	Phil. Int. IMP	113
7	NEW ONE WAY TICKET/ERUPTION	7	NEW	Atlantic/Hansa	✓ 127
8	20 THE DANCER/GINO SOCCIO	8	20	Warner Bros	✓ 122
9	NEW GET DANCIN'/BOMBERS	9	NEW	Fleming	✓ 127
10	36 REUNITED/PEACHES & HERB	10	36	Polydor	✓ SLOW
11	35 SHIMONY/LIGHT OF THE WORLD	11	35	Ensign	132
12	3 IN THE NAVY/VILLAGE PEOPLE	12	3	Mercury	✓ 127
13	7 I WANT YOUR LOVE/CHIC	13	7	Atlantic	✓ 116
14	11 LOVE BALLAD/GEORGE BENSON	14	11	Warner Bros	112
15	25 DANCE LADY DANCE/CROWN HEIGHTS AFFAIR	15	25	Mercury	✓ 113
16	32 I PICK ME UP I'LL DANCE/MELBA MOORE	16	32	Epic	✓ 128
17	NEW BOOGIE BUSINESS/LAMONT DOZIER	17	NEW	Warner Bros	✓ 128
18	8 CUBA/GIBSON BROTHERS	18	8	Island	122
19	23 CAPTAIN BOOGIE/ WARDELL PIPER	19	23	Midsound	130
20	9 TURN THE MUSIC UP/PLAYERS ASSOCIATION	20	9	Vanguard	116
21	19 KEEP YOUR BODY WORKING/KLEER	21	19	Atlantic	129
22	16 HERE COMES THE NIGHT/BEACH BOYS	22	16	Caribou	134
23	14 MONEY IN MY POCKET/DENIS BROWN	23	14	Lightning	REGGAE
24	6 I WILL SURVIVE/GLORIA GAYNOR	24	6	Polydor	✓ 117
25	36 MAGNETIC/EUGENE RECORD	25	36	Mirage	142
26	28 LOVIN' IS REALLY MY GAME/BRAINSTORM	26	28	Ariola/Hansa	✓ 132
27	21 LOVE CRUSADER/SARAH BRIGHTMAN	27	21	GTO	129
28	34 LET'S FLY AWAY/YOYAGE	28	34	ATM	119
29	30 LIVIN' IT UP/BELL AND JAMES	29	30	ATM	119
30	NEW WALK ON BY/AVERAGE WHITE BAND	30	NEW	RCA	SLOW
31	12 CAN YOU FEEL THE FORCE?/REAL THING	31	12	Pyg	✓ 132
32	13 DISCO NIGHTS (ROCK-FREAK)/G.O.	32	13	Arista	123
33	17 BY THE WAY YOU DANCE/BUNNY SIGLER	33	17	Salicou	126
34	22 LOVE AND DESIRE/ARPEGGIO	34	22	Polydor	130
35	33 ROCK YOUR BABY/FORCE	35	33	Phil. Int. IMP	124
36	NEW IT MUST BE LOVE/ALTON MCCLAIN & DESTINY	36	NEW	Polydor	120
37	16 I WOULD HAVE NOTHING/SYLVESTER	37	16	Fantasy	132
38	NEW SATURDAY NIGHT/T-CONNECTION	38	NEW	TK	133
39	NEW SHAME/EVELYN CHAMPAGNE KING	39	NEW	RCA	133
40	NEW CHASE/GIORGIO MORODER	40	NEW	Casablanca	127

Imp = Import. BPM = Beats per minute

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



Rob Jones

Rob Jones' Disco Pick

EXILE: How Could This Go Wrong
Their follow-up to a record called "Never Can Stop", which I thought was one of the best singles of last year though it didn't do a thing. Let's hope "How Could This Go Wrong" goes right, since their first hit "Kiss You All Over" was very popular both here and in the States. Exile have been together for 15 years and are from Kentucky. That's all for now, see ya in a fortnight.

Love Ballad

By George Benson on Warner Bros. Records
I have never been so much in love in love before
Mmmn what a difference
A true love made in my life
So nice and so right



Chorus
Lovers come and then lovers go
That's what the people say
Don't they know
They're not there when you love me
And hold me and say you care
And what we have is much more than they can see
And what we have is much more than they can see
Baby what we have is much more than they can see

I'm in I'm in I'm in I'm in I'm in love
I'm in love with you girl
I said love I never knew that a touch
Could mean could mean so much
Ooh what a difference
And when we walked hand-in-hand
I feel I feel so real
Repeat chorus

Words and music by Skip Scarborough.
Reproduced by permission Chappell & Co. Ltd.

IF YOU'RE new to *Smash Hits* then HI, I'm Bev, bringing you the news on disco, funk, soul and anything else that's worth growing to. All you other regular readers whose lives depend on *Smash Hits*: Hello, how are you all? Your boogie queen is back with the info.

First off, anyone out there interested to know how I got on in my disco dancing competition? Well, I didn't win (shame). There were 30 of us in all: 23 boys and seven girls. We had to go out on the floor individually and do our own little bit, and were given points. Russell Lev (another contestant and a good friend) and I were like two nervous wrecks, standing at the side waiting for our names to be called.

When I got out on the dance floor I just froze up. It was really frightening, specially with all your friends staring at you. Still, at least I tried (and she was really good, too — *Blissed Ed*)
Two boys got first and second prizes and no girls were chosen, which I thought was a bit unfair. Never mind, we can't all be John Travoltas can we?

Talking of John, he's got a new record out: "A Girl Like You" (Polydor). I didn't like his last one (too sloppy), but this is surprisingly good for dancing to. That could have something to do with the fact that he's backed on this single by Gary's Gang of "Keep On Dancin'" fame.

Another favourite of mine getting a lot of disco plays is McFadden and Whitehead's "Ain't No Stopping". At the moment it's only available as an import on the Philly label, but it's due for U.K. release soon from CBS. You may have noticed that it went straight into our last disco chart at No. 15. You might also check out "The Dancer" by Gino Soccio (Warner Bros). It hasn't got to me yet but a lot of people are raving about young Gino, and he's worth watching.

Earth, Wind And Fire also have a new single, "Boogie Wonderland", on CBS. No doubt they have another hit on their hands — hope so anyway, they're such a terrific group.
Before I go, I'd just like to say "thanks" to Miriam and Johnny Kustow, who helped me out a few weeks ago up at iford Odeon. Give my love to Danny (happy birthday for the 10th). Also "Hello" to Matthew, good luck with the Leyton Buzzards. What a bunch of good blokes they are!
Bev

The Adventures of The Love Crusader

By Sarah Brightman on Ariola Records

Spoken: Ecstasy — The maker of the emotion potion proudly present The Adventures Of The Love Crusader. Dateline Tuesday midnight, somewhere in the city. Can the foxy Love Crusader steal the heart of The Man of Steel?

Love Crusader — Love Crusader

I've seen you look thru' me with x-ray eyes
That clean-cut image is a thin disguise
But I'm not blinded by the kryptonite plan
Beneath that suit beats the heart of a man.

Your super strength can fail the prankster tricks
But can your gift of flight escape my lips
Leaping tall buildings in a single bound
Can the force of love invade your ground.

Chorus

I'm the Love Crusader and I'm gunning for you
Can The Man Of Steel stop what I'm aiming to do
I'm a heart invader, put out an A.P.B.
Most wantable, touchable, public enemy — No. 1

Your mighty power serves America's needs
You tackle crime, busting villainous deeds
I've heard them say you're a man with no fear
Indestructable — (un)til I get near.

Why don't you tell me what you really feel
And why your hidden charms are well concealed
I'm a lone love ranger come to set you on fire
And like the human torch you'll burn with desire

Repeat chorus

Spoken: This looks like the crime of the century! Can she pull it off?
Let's hear what he has to say: "Baby I know I'm powerful, but
you've touched a nerve that makes me weak. So I'm giving up
and giving in, 'cause you're the one that I want.

Oh I feel love, I feel love, I feel love, I feel love
Oh I feel love, I feel love, I feel love, I feel love
Stop in the name of the Love Crusader

Repeat chorus

Has love finally triumphed, is this the end?
Only time will tell

Repeat chorus to fade

Words and music by Anthony/Hill/Rowland. Reproduced by permission ATV Music.

One Way Ticket

By Eruption on Atlantic Records

Chorus

One way ticket, one way ticket
One way ticket, one way ticket
One way ticket . . .
One way ticket to the blues

Chu chu train a chug-ging down the track
Gotta travel on ain't never comin' back woo-oo-oo
Gotta one way ticket to the blues

Bye bye love my baby's leaving me
Now lonely teardrops are all that I can see woo-oo-oo
Gotta one way ticket to the blues

Gonna take a trip to lonesome town
Gonna stay at Heartbreak Hotel
A fool such as I (a fool such as I) there never was
I cry a tear so well

Repeat chorus and 1st verse

Gotte go on yeah
Chug-ging on chug-ging on
Gotta one way ticket to the blues

Repeat 3rd verse

Repeat chorus

Repeat 1st verse

Adlibs to fade

Words and music by Hunter/Keller. Reproduced by permission Robert Mellin Ltd.

This Wonder Woman business is getting out of hand. Left: Precious Wilson, the lady from Boney M soundalikes Eruption. Right: Ms Brightman, ex of Hot Gossip. We at Smash Hits reckon Amii Stewart's got the beating of both of them. See page 2.



If you're enjoying Smash Hits and want to make sure of your copy every fortnight, cut out this coupon and take it to your newsagent.

TOMY NEWSAGENT

Please reserve/deliver Smash Hits every fortnight until further notice from the next issue.

Name _____
Address _____



- Joe Strummer
- John Otway
- Julie Covington
- Meters
- Neil Sedaka
- Paul Nicholas
- Peter Gabriel
- Peter Tosh
- Players
- Association
- Racey
- Rick Nelson
- Rick Wakeman
- Rush
- Slits
- Smokie
- Squeeze
- Tina Turner

- Alan Parsons
- Boney M
- Cars
- Child
- Cure
- Drifters
- Edwin Starr
- Foxy
- Hollies
- Inner Circle
- Jacksons

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 27.

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

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



- At Green
- Average White Band
- Bad Company
- Cher
- Chicago
- Damned
- Denny Laine
- Eagles
- Iggy Pop
- Jolt
- Mick Jagger
- Mike Batt
- Poco
- Queen
- Rick James
- Roxy Music
- Rufus
- Shadows
- Sid Vicious
- Sparks
- Sports
- Status Quo
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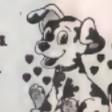
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By Light Of The World on Ensign Records

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That's holding back your stride
It's outa sight, yeh
There must be something wrong
To hold you back so long,
If the beat's right, yeh
So get yourself right up
And swing it to the top, tonight yeh
If the music makes you groove
Let's see the way you move, alright, yeh

Chorus

'Cause we're dancin' and swingin'
We're dancin' and swingin'

If you feel you wanna groove
Then I know a place you'll move, yeh
I wanna get down to the beat,
Let your feet get the beat, yeh

Repeat chorus twice

If you feel you wanna groove,
Then I know a place you'll move, yeh
I wanna get down to the beat,
Let your feet get the beat, yeh
There must be something wrong
To hold you back so long, if the beat's right, yeh
If the music makes you groove
Let's see the way you move, alright yeh

Repeat chorus

'Cause we're dancin' and we're swingin' . . .

Repeat to fade

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Hallelujah

By Milk And Honey on Polydor Records

Hallelujah sing a song
Hallelujah we'll follow along
We've a simple word a single word
We bless the sky that frees the bird
And we fill our heart with joy hallelujah

Chorus

Hallelujah sounds of love
Hallelujah there's a sunshine above
Hallelujah the bells will go ringing
And dinging from dawn to night hallelujah

Hallelujah day by day
Hallelujah don't throw it away
Fly and spread your wings high but try
Be free again like a butterfly
Come along and sing with us hallelujah

Repeat chorus

Hallelujah hand in hand
Hallelujah all over the land
Hallelujah let's try from the start
And sing it with all our heart hallelujah

Repeat chorus to fade

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TOKEN

By David
Hepworth



Some groups will, some groups won't... *

...So it pays to have Mickie Most's golden touch

YOU JUST wouldn't believe the stick I have to take for liking Racey records.

Friends tend to steer clear of me or plot to have me taken away by men in white coats. Either that or they think I'm being sarcastic. Can't see it myself. There's nothing wrong with a dose of unshamed bubblegum pop, particularly when it's produced by Mickie Most and written by Nicky Chinn and Mike Chapman.

Not that Racey like to be described as "a Mickie Most band". They insist that they have their own style to offer, and that they're not nearly as much under Most's thumb as people think.

Although lead singer Richard Gower is delighted with the chart success of Racey's two singles, he makes a point of saying that when it comes to picking their singles the band have as much say as anyone. The best song gets chosen whether it's a Chinnichap song like "Some Girls" and "Lay Your Love On Me", or a Racey original.

However, it's difficult to argue with people who have such a history of hits; it can't be easy to tell people like Mickie Most, Nicky Chinn or Mike Chapman that you know better.

Racey were plucked from obscurity and a club in Weston-super-Mare by Most after he heard a demo tape by the group. There's little doubt that they've been carefully "groomed" for a particular style

and that their own songs, described by them as similar to 10cc or the Eagles, have been put temporarily on hold.

Mickie Most is by far the most consistent hitmaker that this country, and possibly even the world, has ever seen. Although born here (real name Michael Hayes) he emigrated to South Africa in the late '50s where he enjoyed 11 consecutive No. 1 records as a singer. But all the while he was learning the art of producing, the crucial business of how to put together a sound that sells.

He returned to Britain in 1962 at the outset of the beat boom and looked around for suitable bands to record. The first were The Animals, a Newcastle band whose members included Eric Burdon, Alan Price and Chris Chandler. Starting with the enormously-successful "House Of The Rising Sun", they turned out a string of world-wide hits with Most at the controls.

Herman's Hermits followed with "I'm Into Something Good" and took America by storm. Donovan, Lulu and Jaff Beck all owed their best-selling records to Most's ability to find the right sound and to find hit songs.

He wasn't concerned with building up complex images, creating acts who could fill massive venues, or bands who sold millions of albums. All Most cared for were hit singles, the

bread and butter of the record business.

By 1969, he had made enough money to start his own label, Rak, and to turn his attention to discovering and developing acts specifically for the teen market, the people responsible for the majority of singles sales. For each act he had a formula. The only thing he asked of the actual band was that they do as they were told, leaving the choosing of the song and the arrangement to him. The most that the band had to do was turn up at *Top Of The Pops* on time, look clean and do a little dance.

He took Suzi Quatro from American obscurity, put her in leather, gave her some nifty songs and made her an international star, one of the biggest-selling female artists in pop history. Hot Chocolate were his pop/soul outfit, moving cleverly from out-and-out disco to smooth smooch whenever fashion dictated. They are probably Most's most consistently successful band.

He signed Mud to make bright poppy singles for the teen and pre-teen market with songs that were generally written by Chinn and Chapman, two gents who did the same job for Sweet and various others.

Like Most, this pair approach the business like a science. Mickie Most has a theory about song titles. He reckons that it helps if the title is already

familiar. It's very important that people remember the title; if they don't, they buy something else.

THE TROUBLE with this production line approach is that the bands themselves don't matter much, as long as they can play and sing reasonably, and look good. Groups who leave Most don't very often go far. Mud handed in their cards a few years back and haven't exactly set the charts alight subsequently.

Although Racey now have two huge hits under their belt, they now so far played only two live shows in this country. When I met them they'd just flown back from the Continent and were due to set off again the next day to record another TV show. They were extremely tired. Their plan is to wait until they have enough hits to make up an impressive live act before they go on the road.

They say they want to "progress" and hope eventually to gain acceptance for their own songs. I would be more prepared to believe them if I didn't recall hearing exactly the same pleas from Mud a few years back. Would it be too corny to say that they ought just to sit back and make the Most of it? Yes, I suppose it would.

* ... make the charts, that is

SINGLES BY CLIFF WHITE

LENE LOVICH: *Say When* (Stiff). Oh crickey, another confession to make: I haven't actually got this single yet. But it should be on sale by the time you read this, and as it's one of the most exciting tracks on Lene's "Staleless" album I felt you ought to know about it as soon as it's a wild, almost Bo Diddley-beat rocker with a great spontaneous garage-band feel to it: a sharp contrast to "Lucky Number," but just as good. The single will be a rekindled version and have two new recordings on the flip.

DAVID BOWIE: *Boys Keep Swinging* (RCA). The thin white wonder has gone back to singing real songs again! Great. The general drift of this one is that you chaps all have a jolly good time (thereby implying that girls don't). Can't say that I fully agree with the sentiment but the sound of it is agreeable enough. Adopting a new Dutch voice specially for the occasion, he sounds like a cross between Bryan Ferry and Village People. His best for ages.

DENNIS BROWN: *Ain't That Lovin' You (Laser)*. Originally a Memphis soul hit for Luther Ingram in the late '60s, this tender love song is given a

suitably sensitive treatment by Dennis over an unsurprising, though nice enough, Jamaican rhythm track. Reminds me a lot of the pre-reggae days when every other Jamaican record was a ska-beat adaptation of an American soul standard. Just right for new wave moods.

THE WHO: *Long Live Rock* (Polygram, pic bag). Originally the musical spokesman for old wave mods, of course, but I'd never realise it from the topside—a fine sentiment set to one of Chuck Berry's half-dozen familiar melodies, performed as if by a mid-west American college rock band. It's alright, I'm not knocking it, but I'd never have guessed it was The Who in a fine sentiment set to one of Chuck Berry's half-dozen familiar melodies, performed as if by a mid-west American college rock band. It's alright, I'm not knocking it, but I'd never have guessed it was The Who in a

THE UNDERTONES: *Out There In The Night* (CBS 12in, blue vinyl). At least this is a lot more original than The Undertones' effort, though by The Only Ones' own standard it too is far from their dated. The group's established fans (of which I'm one, in a small way) will quickly grow like it (as I have) but can't see it winning them many new admirers. Both sides of their rare

million years if I hadn't seen the record before hearing it. One of the tracks on the flip is, like the topside, from their forthcoming film "The Kids Are Alright," but the music is a real collector's item—their first ever recording, "I'm The Face" (when they were called The Heart Numbers in 1969), which is a rewrite of bluesman Slim Harpo's "Got Love If You Want It".

JOHN TRAVOLTA: *A Girl Like You* (Midwest International). **LEIF GARRETT:** *Feel The Need* (Scotti Bros, pic bag). Two pin-up heroes who have become popular for reasons other than their voices, both featured on potential hit pop/disco remakes of old songs. Travolta's was originally recorded by The Young Rascals in 1967. Leif's by The Detroit Emeralds in 1973. The most important people on these new versions are the producers and studio musicians: Leif's record is by far the better of the two.

ROBERT GORDON: *Rock Billy Boogie* (A&M, pic bag). Officially, New York rocker Gordon's laboured version of the old RCA Twitty classic, "It's Only Make Believe," is the A-side of this single, but I'm betting on the fact that RCA will flip it over. "Boogie" is a fine, rockin' recreation of the Johnny Burnett Trio song that's already a firm favourite in rock 'n' roll clubs around Britain. Guaranteed Chris Speeding (who recently joined Gordon's band) proves handsomely that he can rock it '50s-style with the best of 'em.

THE UNDERTONES: Jimmy Jimmy (Sire, pic bag). Hmm. Either my record player is going wrong or there's something The Undertones have made a disappointingly weak slab of rather special, stretched together from bits of other people's old rock hits. They can do a lot better, and probably will.

THE ONLY ONES: *Out There In The Night* (CBS 12in, blue vinyl). At least this is a lot more original than The Undertones' effort, though by The Only Ones' own standard it too is far from their dated. The group's established fans (of which I'm one, in a small way) will quickly grow like it (as I have) but can't see it winning them many new admirers. Both sides of their rare

first single are on the flip. **BONEY M:** *Hoorey Hoorey, It's A Holi-Holiday* (Atlantic, pic bag). It's a knees-up in a holiday camp with the music of Auntie Winnie and Uncle Tom Cobley as your idea of a good time, then you might possibly—just possibly—enjoy it. It's an excruciatingly dreadful singalong-boney. But make no mistake, when it comes to love or hate it, you will hear it... and hear it... and hear it...

ADRIAN MUSEY: *The Lost Sheep* (Virgin, pic bag). Surely this must have been issued on April Fool's Day? A string orchestra plays sedately; sheep bleat rudely; wind blows easterly. Sounds like something dreamt up by the Monty Python team.

THE DICKIES: *Banana Splits* (A&M, pic bag). Arguments have been raging about whether these high-speed Yanks are mickey-takers or a mutant breed of punks. Judging by this album, which is a collection of the kiddies' TV show theme, they're actually a new wave edition of The Monkees.

EXILE: *How Could This Go Wrong* (Rak 12in, pic bag). A Nicky Chinn and Mike Chapman (makers of hits for pure pop people) song and production. Exile are a group of six extraordinary-looking posers from Kentucky; the song is a mixture of disco beat and cabaret-style candy-floss; a possible hit, but to my ears immensely boring.

THE CHRIS: *Rubber Biscuit* (Pye International). One of the crassest uptempo vocal groups (I've never heard, reissued from 1969 because of interest created by the Blues Brothers) recent version. Looney but lovable.

BARRY WHITE: *I Found Love* (Unlimited Gold). After several comparative flops, the best-like Mr. White (no relation, I'm glad to say) sounds as if he's made an extra effort to recapture some of his past glory, i.e. this is similar to some of his early hits—but and therefore sounds somewhat dated. Get too close and he'll hug you to death.

FRANK ZAPPA: *Dancin' Fool* (CBS). You know how some album tracks cry out to be

released as a single? Well this satirical stab at discos cries out to be put back on its album. It's only mildly amusing and it's far too disjointed to work well on single. One of rock's most inventive characters is starting to grow old ungracefully.

ABBA: *Does Your Mother Know?* (Epic). When it comes to pure, non-nonsense pop music performed with flair and no hint of condescension, Abba is very generally put it off better than most. This time, to these ears, they've excelled themselves with a lively rocker that I'll be happy to hear on my tranny any time over the next couple of months.

FIRST of all, I think I love you all a very sincere love. This is more like it. Two of Chic wrote, arranged and even played on this album, but it's not surprising that the two sound alike. Smooth as silk, light as a feather—this is a very classy album made by people who care about good disco albums rather than a quick profit. The energy level drops on side two but the rest is irrefutable dance music. Best track: "He's The Greatest Dancer." (Lost In Music). (7 out of 10).

MAGAZINE: *Second Hand Daylight* (Virgin). After the magic of "Real Life," this is disappointingly ordinary. There's some good instrumental work in the nine long, flowing numbers, but the melodies are weak and the band lack conviction. Also, though his lyrics are more interesting than last time, Howard Devoto is starting to get more pompous than imaginative. The only copy also jumps in several places (especially "Feed The Enemy") so check if buying affected hands out that receipt. Best track: "The Thin Air." (Back To Nature). (6 out of 10).

CHER: *Take Me Home* (Casablanca). Despite looking like a listless from outer space on the cover, Cher's venture into disco on side one is affecting and fun. A bit out on memorable notes but very danceable. Side two degenerates into boring ballads with a country tinge. Approach with caution—you've probably got better at home already. Best track: "Take Me Home." ("Wan't It Good"). (4 out of 10).

JONATHAN RICHMAN: *Back In Your Life* (Beverly). The world's cheerless clown opts for a cheapo '50s style sound this time out as he jaunts and queeters through this collection of his and other people's songs with his usual mixture of good humour and touching honesty. Not as distinctive all right, but like Cliff, I can only take this in small doses and can't help wishing that Jonathan would turn his undoubted talents to something more substantial. Best track: "Affection." ("I'm Nature's Musician"). (6 out of 10).

BLUE: *Fool's Party* (Rockef). Despite some nice touches occasionally and excellent value at 46 minutes playing time, this is a staggeringly dull album. There's no punch, scarcely a memorable tune, boring lyrics and the band

themselves don't sound even remotely interested. A bottle of tomato sauce has more personality. Blue can certainly do better. Best track: "Purple Hearts Town." ("Victim"). (3 out of 10).

THE BABYS: *Head First* (Chrysalis). Currently successful in the States, this crew of British exiles sound like a junior version of Bad Company. Likeable but largely unmemorable, the songs are '50s style heavy pop complete with long hair and hoarse voices. Good background music for parties—sample side two. Best track: "Head First." ("Love Don't Prove I'm Right"). (5 out of 10).

ROXY MUSIC: *Manifesto* (Polydon). I dread reunion albums as they usually mean that once creative people have finally run completely dry of ideas, but this is an interesting and imaginative album. Bryan Ferry's singing mannerisms remain as irritating as ever, but otherwise this is remarkably free of the usual Roxy affectations. It contains a collection of straight songs, it's lavishly decorated with busy rhythms and some fascinating instrumental work. Hardly trailblazing stuff but well worth checking out. Contains both recent singles. Best track: "Manifesto." ("Ain't That So"). (6 out of 10). Pick of The Week By Default.

BRIAN ENO: *Music For Airports* (Polydon/Ambient). Howard Devoto, Bryan Ferry and now Eno—a week's paradise in here this week. This is just four very long, nameless and tuneless instrumental background tracks, made up of spacey synthesiser wisps and wordless vocal harmonies. This will either make you very restless or very restless and bored. Minutes listening will tell you which. Best track: Er, possibly 1/1 and 2/2. (5 out of 10).

But The Human League Rule, OK?

ALBUMS BY RED STARR

Lene Lovich casts a spell on the *Smash Hits* review pages.

PIX: SIMON/LIFERLOW

Feel The Need

By Leif Garrett on
Scotti Brothers
Records

Ahh ahh ahh ahh
Feel the need
Feel the need in me
See how I'm walking
See how I'm talking
Notice everything in me

Chorus
Feel the need oh feel it
Feel the need in me

I need you by my side
To be my guide
Can't you see my arms
Are open wide

Repeat chorus

Every day I need (want)
Every day I want
Without your sweet sweet love
I'd rather die
I need it constantly
Your love takes care of me
Your love is better to me than Apple pie (cherry
pie now now)
Just put your hand in mine
Love me all the time
You will plainly see

Repeat chorus

Oh I feel the need
Feel the need in me
Oh I feel the need
Feel the need in me
Oh I feel the need

Repeat previous verse and chorus

Feel the need in me
Oh I feel the need
Feel the need in me
Oh I feel the need etc to fade

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It must be you, it must be you

I don't know what it's all about
I can't begin to figure out
What to do so I'll leave it to you
I only know that when you're away from me
Nothing satisfies the need in me

Chorus

A girl like you, I'm in love with
A girl like you, I'm in love with
Must be you that caused this feeling in me (it
must be you)
You that fills me confidently (it must be you)
You that brings the best out of me
You oh yeah you, nobody but you

Every time I'm holding you close to me
Trouble's gone yes it's gone
I'm in ecstasy
With a girl like you

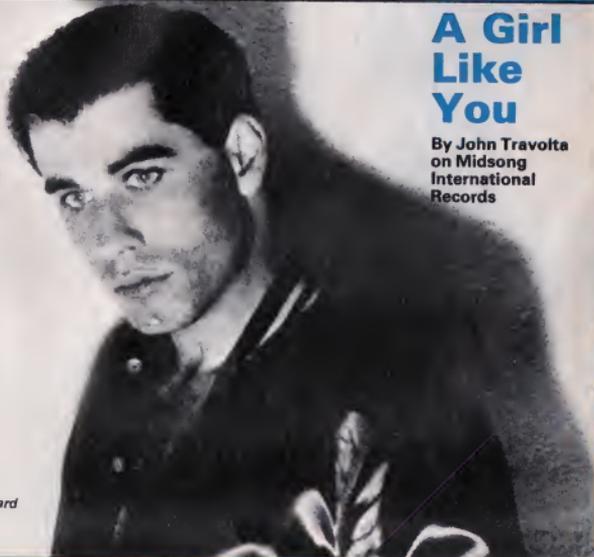
Repeat chorus

Nobody but you girl
Nobody but you, nobody but you
Nobody but you girl
Nobody but you
Nobody but you girl
Nobody but you
Nobody but you girl
Nobody but you
Nobody but you girl

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A Girl Like You

By John Travolta
on Midsong
International
Records



SMASH HITS

I DON'T believe it! I've read it ninety three times and I still don't believe it.

What is this "thing" that calls itself Red Starr? I just cannot believe that there are people like you today with their faces. The Strangers are the ultimate in music, and then this Red Starr describes them as "our unpleasant over-grown school bullies who think that acting nasty constitutes a threat to society". What is he going on about?!!

If Red Starr doesn't appreciate brilliant music when he hears it, then he ought to be hung from the top of the Humber Bridge by his toenails! If I ever get my hands on him, then may he rest in peace.

Jackie Blinkinson, Boothferry Estate, Hull.

RED STARR: he's done it again! Look you pathetic little worm, why can't you write a decent review on The Strangers Live LP? I've got it and it's ace, so stuff it. I agree with Debbie Groves who calls you a toad. So why don't you just take a walk, eh? Anyhow your mag is great, besides the odd slip-ups. Pat Coyte, Blackpool.

MRS. TOAD: Put down that crayoning set Toad, that's a bit far too complex for your inferior mind. We are referring to the review Toad writes to kill him, Kill Him, Kill Him. We (yes there are more than one of us) are avid Strangers fans and we have travelled the country to see them, bought all their records, and the songs on CD's are some of the best they have ever done, and we know what we're craving about.

The Strangers are not bullies, nor are they nasty. At least they are getting where they want to go (maybe you are just a little green with envy!). They are doing more for music than you and many other people.

So if you can't do a decent review on a superb band, just resort to something more in your line, i.e. The Smurfs. At least they don't try to be something they aren't. Who wants to be a my, smelly greened, anyway? So c'mon Toad, "Something Better Change". Anne Kassed and Sue Wei. PS. J.J. Burnell is God. PPS. I bet you wear flared trousers, you milkop.

IN THE last issue Red Starr wrote certain things about the "Strangers' latest". "X Cert". Before that I admired him, but I don't think he would call the Strangers a pack of overgrown school-bullies with their faces. "X Cert" is not a samey boring LP. Mary Burns, Beechmont, Belfast 12.

RED STARR doesn't know good Heavy Metal when he hears it. He said the UFO's "Strangers in The Night" is a pain in the ears. I think he is a pain in the ass. Richard Argent, Leigh-on-Sea.

Gosh, it looks like Red's upset one or two of you again. In addition to the above, Sophie of Oxford suggests taking his milk away: an Angry Bee Gees Fan from Crawley wants him to "wh...uh... get stuffed". Dan Williams of Swansea thinks he should have his ears tested; Kim, Stephanie, Gail, Yvonne, Eliza, Jenny, Elisabeth and Liz from Manchester want him locked up; and Vanessa of Stalybridge thinks he needs A GOOD TELLING OFF! We've tried, Vanessa, but he doesn't listen, that's the trouble with youth today. A Strangers Bristol fan thinks he's a fart.

Welsh Wendy says he's a turnip-head, and Anon declares him an untaunted gnom. Stephanie Smith of Steaford wants to kill him. Kill Him, KILL HIM (that might be getting a bit too far Steph), and Paul of Bedford would like to get his hands around Red's neck. This may explain why Red's been going around with his collar up.

RED STARR
↓
↓
↓

and his hat brim turned down these last few days. But cheer up, Red, you're not without your supporters, too...

I WOULD just like to say a few words to Red Starr: thank you. Although you said nasty things about the Strangers' new album, which I will forgive you for, just this once, I like you the stuff you write. I like what you said about El Costello, Squeeze and especially the Bee Gees! Thank you. (Princess) Mandy, Grantham.

I DON'T want to creep, so here's what I think to you mag: it's average! Secondly, I think your bloke Red Starr is OK!

Yes Red, I don't believe you're a toad (but I do think the Bee Gees are draps). Anyway you're entitled to have your own opinion, aren't you? And not everyone? And another thing...you're very fair with your marks for albums, and you write great reviews. Mr Starr, you've got a friend here.

By the way, issue 5's write up on Ian Dury by David Hepworth (sounds like a tailor) I didn't like, too much I'd say. But then I said too much to me is contradicting myself 'til I see Barford. Lori Gruber, Gt. Keokop, Beds. PS: Your mag is really neat (didn't creep did I).

Who's Red Starr upset this week?!

From Claire Puntan of Ilford.

SMASH HITS

JUST WHO the hell does Jeremy Tagg think he is? He slagged off Red Starr for saying the Bee Gees are draps. I have a right to say!

Red Starr is on the staff of SH to review records the way he thinks is right. Anyway I agree with most of his reviews, and Jeremy can stick to his diemmo - it's all a person with his mentality is fit for. Blue, Menap Ridge, Anglesey.

I MOST deeply apologise for these lions who think you couldn't be a critic to save your life.

This so called Jeremy Tagg knows me, he can't write his NME. I completely agree with you about the Bee Gees' new album (What a load of "well, um"!

Paul Baldwin, Gt. Yarmouth. P.S. Tell Angela I would love to have Duffo in my house, he's in the same boat as me: no brain.

SMASH HITS is the greatest thing since Generation X (whatever that beautiful toad Red Starr thinks about their album). Red Starr/toad, you are one of my most favourite people/ambassadors of the moment. I am descended from the Royalty of Ireland (I would love to be) so anytime you feel like being a human again I will willingly give you a smackier (a kiss you trogl!

To explain my apparent madness, I can never thank you enough for calling the Bee Gees draps. I really think "gormless pag" is so appropriate (although you must admit the title track is good, eh).

You are one of the main reasons for my being a devotee of Gen X fan, because you really slashed their album so I just had to buy it, and I think I seem to be the only one however) that it is great.

Perhaps at this point I ought to redeem myself - do you like Graham Parker and The Rumours (you were very nice about The Rumours' album)? Emma Edgcombe, Deal, Kent. PS. I'd hug Red Starr! I could assure me he isn't too slimy.

PPS. Two weeks is an awful long time without my derling toad.

PPPS. Anyone you wanna get hitched I'll have a lily pond installed. PPPPS. What do toads like to eat best? Squashed fly biscuits? PPPPPS. I've arranged croaking mate and am knitting you a jumper for spring (groan, croak, groan).

Write to Smash Hits at 41 Broadway, Peterborough PE1 1RY. If we haven't replied to your letter yet, please be patient. We're trying hard to clear our mountain of mail.

SMASH HITS is a really great magazine, and I really look forward to buying it every fortnight. But... alas I have a largish complaint. There's not enough Rock 'n' Roll in your mag. I find this very unfair, because I'm devoted to Buddy Holly, Gene Vincent, Elvis, Eddie Cochran and all of the great Rock 'n' Roll singers, and even though they are all dead, there are a few great Rock 'n' Roll groups out at the moment such as Lata and Whirlwind (I'm also devoted to James Dean, but he unfortunately didn't sing).

I don't want to sound rude, I'm sure quite a few people would agree with me. I'm sure it's definitely in need of some Rock 'n' Roll.

So do us rockers a favour and make our lives a bit happier. I mean Rock 'n' Roll is here to stay. A Queens Park Taddy Girl, Queens Park, London.

LIKE your mag, it's the best one out. But with a few complaints. I hate Punk.

In all your mags Punk has had the headlines. Civil War, The Clash, Generation X, Sex Pistols and all the rest of the stinking Punks are spolling pop nowadays. I am a Ted, yes a Ted (the one who rule over Punks).

So please could you fix a favour for me? I would like you to run a crossword for any Rock 'n' Roll record.

My dad is also a Ted, he has never let it die out. He has been a Ted since he was about 15. Rock 'n' Roll is the best music out today. Please could you list some of Elvis' songs such as Blue Suede Shoes, Rock Around The Clock and other of his fast Elvis records.

My friends, Martin Robinson, Gavin Dogal, Sean and Kevin Over (all Teds) are hoping to form a Rock 'n' Roll group. Also, try to fix a poster of:

FAN CLUBS

LEIF GARRETT
PO BOX 4WE, London W1A 4WE

RACEY
c/o Janette At RAK, 42
Sharfbert Street, London W9

SQUEEZE
c/o AMI Records, 136/140
New Kings Road, London SW6

VILLAGE PEOPLE
Can 1 Shop Productions, 65
East 31st Street, New York,
Manhattan 10022



Shawdowwaddy, Ian Clarke (The Superted), Shirebrook, Nr. Mansfield, Notts.

Steve Jones of the Pistols
Dodge, Heysham, Lancs.

WELL I would sure like to congratulate you on a great mag. I even found my mum looking at it and she wouldn't part with it until she had sung nearly every song, and read nearly every article. But there is one snag: I was very disappointed to see nothing on Elvis Presley or Rock 'n' Roll. So come on Mr. Editor, less Punks and more Ted.

Oh, and there's just one more thing, believe it or not I have an idea for your mag. By the way, I'm only 13 so don't expect too much. I think you ought to have a "problem page", where people can write and get their problems solved. Will whaddya think?

Jill Abbott, Kirby-in-Ashfield, Notts.

P.S. Seriously! Could you print the words for the flip side of The Clash's single? It's called "Pressure Drop". Thank a lot!

DAMN I've forgotten what I was going to write. The Clash didn't want to record "The Booth" Booth, Duxton, Northampton.

FIRST I will introduce myself: the World's No. 1 Generation X fan! And now I will tell you that I was totally unimpressed by your article about them. They are a terrific band, and if you've ever seen them in concert you'll know what I mean. Their latest album, "Valley Of The Dolls", is brilliant and the more you play it the better you like it.

Apart from that article, the rest of the mag was as usual very good. And I liked the picture of Billy Idol on the back.

By the way, my friend wants to know if you printed the right address for the Boomtown Rats fan club, because she wrote and sent an S.A.E. But still hasn't had a reply.

Jane Hunter, Spoutwells Place, Sussex, Perth.

The Rats fan club say they've cleared most of the backlog of mail arriving since Xmas, apart from letters addressed to specific members of the band - these will be answered over the next few weeks while the group gets back from America. They keep a

Robert Gordon from the sleeve of "Rock Billy Boogie". Dunno about the music but the curtains are amazing! See Rock 'n' Roll letters.

tight record of everyone who writes in, so if your friend would like to tell us her name and address we'll pass it on to the Rats' office, 14 Seymour Place, London W1. IS the right address for the fan club by the way? Now hold on, there's another Gen X missive coming up.

THANKS FOR the great mag but I was pretty annoyed at your Generation X feature in the last issue. You really dragged me down but I (and many others) think they're the best thing since sliced bread! Please print this as I'm sure many people agree with me.

J. Mortimer, Blediao Road, Sturminster, Bucks.

Tracie and Lorraine of Shrewsbury are the two more who agree with you. They've met Billy and the boys and say that they're not posers. Hi girls.

I HAVE just read Cliff White's review of the Clash's "English Civil War". I quote: "Surely Jones and Strummer could have come up with something better than 'Johnny Rotten's Home'?" On the other hand, the very familiarity of the song could be a bonus. It's a shame and should be put down now. Just look at the Irishman "Nobody understands how it could happen again". Nuff said!

Second, The Clash didn't want this track released, but CBS wanna sell the LP.

Anyway the mag's great at least you take notice of punk groups, and I mean punk groups. I'm who were good up to their ankles, but you're just in it for the money. Listen to "Borstal Breakers" and "Questions and Answers", then "Boredom" and "Everybody's Happy Nowadays" - you see the difference.

The Boomtown Rats were poor boys all along and Gen X is just middle class posers. The best punk groups are: Sex Pistols (with Lydon only), Clash, Stiff Little Fingers, Siouxsie and the Banshees, Generation Slits, Members, ATU, Wire and Damned.

Please print this as it will tell people who they've got 'rat' Punks because they've got "Rat Punks" that they aren't. Punk will never die.

The Liverpool Punks. Good job you didn't give us an address. We'd have sent Tracie and Lorraine and Jane and her mate along to soundy boy ears!

Friday (May 4)

Stylitics Birmingham Night Out
Rush Hammersmith Odeon
Neil Sedaka Blackpool Opera House
Roxy Music Birmingham Odeon
Magazine Cambridge Corn Exch.
Iggy Pop Birmingham Barbarella's
John Otway Retford Porterhouse
XTC Maidstone College
Penetration Brunel University
The Jam Sheffield University
Members Manchester Factory
Undertones Wolverhampton Lafayette
Dennis Brown London Rainbow
Rachel Sweet Sheffield Poly.

Saturday (May 5)

Rush London Hammersmith
Neil Sedaka Manchester Apollo
Magazine Leeds University
Iggy Pop Essex University, Colchester
John Otway Leicester University
XTC Bradford University
Penetration Leeds Polytechnic
The Jam Sheffield University
Members Liverpool Eric's
Undertones Manchester Factory
Dennis Brown London Rainbow
Rachel Sweet East Anglia University, Norwich

Sunday (May 6)

Rush Hammersmith Odeon
Neil Sedaka Glasgow Apollo
Roxy Music Manchester Apollo
Magazine Liverpool Empire
Mike Oldfield Birmingham Exhibition Centre
Penetration Sheffield Top Rank
The Jam Newcastle City Hall
Members Dumfriess Stagecoach
XTC High Wycombe Town Hall
Iggy Pop Hemel Hempstead Pavilion
Dennis Brown Birmingham Odeon

Monday (May 7)

Stylitics Manchester Golden Garter
Neil Sedaka Birmingham Odeon
Roxy Music Manchester Apollo
Mike Oldfield Manchester Belle Vue
Members Edinburgh Tiffany's
Iggy Pop Cardiff University
Dennis Brown Edinburgh Odeon
Rachel Sweet Walsall T. Hall

Tuesday (May 8)

Stylitics Manchester Golden Garter
Neil Sedaka Liverpool Empire
Roxy Music Glasgow Apollo
Iggy Pop Bristol Locarno
John Otway Newcastle University
XTC Brighton Top Rank
The Jam Salford University
Undertones Coventry Tiffany's
Dennis Brown Sheffield Top Rank

Wednesday (May 9)

Stylitics Manchester Golden Garter
Rush Coventry Theatre
Neil Sedaka Bridlington Spa Hall
Roxy Music Glasgow Apollo
John Otway Sheffield Polytechnic
XTC Keele University

Penetration London Rainbow
Members Hanley Polytechnic
Dennis Brown Manchester Apollo
Rachel Sweet Loughborough T. Hall

Thursday (May 10)

Stylitics Manchester Golden Garter
Rush Birmingham Odeon
Roxy Music Newcastle City Hall
Status Quo Wembley Arena
XTC Birmingham Barbarella's
Penetration Guildford Civic Hall
The Jam London Rainbow
Undertones Hanley Victoria Hall
Iggy Pop Coventry Tiffany's
Rachel Sweet Kensington Nashville

Friday (May 11)

Stylitics Manchester Golden Garter
Rush Birmingham Odeon
Roxy Music Newcastle City Hall
Iggy Pop Mayfair Ballroom, Newcastle
The Tubes Glasgow Apollo
John Otway Liverpool Eric's
Status Quo Wembley Arena
XTC Southampton University
Penetration Cambridge Corn Exchange
The Jam London Rainbow
Members Wolverhampton Lafayette Club
Undertones Newport Village
Dennis Brown Brighton Top Rank
Rachel Sweet Brunel University

Saturday (May 12)

Judas Priest Glasgow Apollo
Roxy Music Liverpool Eric's
Iggy Pop Leeds University
The Tubes Edinburgh Odeon
John Otway London Rainbow
Status Quo Birmingham Exhibition Centre
XTC London School of Economics
The Jam Loughborough Auditorium
Members Kent University

Undertones Liverpool Eric's (2 shows)
Dennis Brown Aylesbury Friars

Sunday (May 13)

Stylitics Oxford New Theatre
Judas Priest Liverpool Empire
Rush Southampton Gaumont
Roxy Music Bristol Hippodrome
Iggy Pop London Lyceum
Tubes Newcastle City Hall (2 shows)
XTC Bristol Locarno
Penetration Chelmsford Chancellor Hall
Members Guildford Civic

Monday (May 14)

Rush Bristol Colston Hall
Roxy Music Southampton Gaumont
Penetration Norwich St. Andrews
The Jam Exeter University
Members Plymouth Top Club
Dennis Brown Bristol Locarno

Tuesday (May 15)

Judas Priest Manchester Apollo
Rush Bristol Colston Hall
The Tubes Liverpool Empire
Status Quo Newcastle City Hall
The Jam Liverpool University
Members Bristol Locarno

Wednesday (May 16)

Judas Priest Birmingham Odeon
Roxy Music Hammersmith Odeon
Status Quo Newcastle City Hall
Penetration Birmingham Top Rank
The Jam Liverpool University
Members Brighton Top Rank

Thursday (May 17)

Judas Priest Birmingham Odeon
Roxy Music Hammersmith Odeon
Tubes Manchester Apollo (2 shows)
Status Quo Newcastle City Hall
Penetration Coventry Locarno



Dennis Brown

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.

Remember Then

By Showaddywaddy
on Arista Records

Chorus

Re-mem-mem remember-member
Re-mem-mem remember-member
Re-mem-mem remember-member
Then then remember then

Repeat chorus

That night we fell in love (shoo wop wop etc.)
Beneath the stars above
That was a lovely summer night
Remember then then then then remember

Repeat chorus

The summer's over
Our love is over
To lose that love was such a sin
Remember then then then then then
Remember then then then then
Remember re-mem-mem remember member

(Oh) Oh our love is in the past (the past)
(Where) Where has it gone so fast (so fast)
(Why) Why couldn't our love last (love last)
Wah wah bah de bah de bop bop
Shoo bop de bop bop

I'm broken hearted now
Since we have parted now
My mind wanders now and then
Remember then then then then then
Remember then then then then then
Remember then then then then remember

Repeat chorus to fade (bop bop bop bop
Showaddywaddy etc.)

Words and music by Tony Foster and Beverly Ross
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**SMASH
HITS**
SQUEEZE

