

Disco
TOP 40 CHART

Chloe

8

SMASH HITS

FORTNIGHTLY

March 22-April 4 1979

25p

**50 albums
to be won**



Words to the
TOP SINGLES
including

- Imperial Wizard*
- Keep On Dancin'*
- Heart Of Glass*
- Something Else*
- Shake Your Body*
- Money In My Pocket*
- Strange Town*

Buzzcocks
Thin Lizzy
AND
Skids
PLUS
Chic
Tom Robinson
AND
Bee Gees
in colour

IN THE NAVY

By Village People

- Where can you find pleasure
- Search the world for treasure
- Learn science technology
- Where can you begin to
- Make your dreams all come true
- On the land or on the sea

(All the words inside)

**Free Button Badge
and Sticker**



Imperial Wizard

By David Essex on Mercury Records

Free the people don't make 'em wait
Pity the people don't make a mistake
Let go your press men undo your press gangs
Hold up your head high make one honest stand

Chorus

'Cos you know what they want
And you're here for the grace of God,
You send your generals to the front
Any uprising will succumb to your guns.

You took free speech from the people that spoke
Hungary is hungry and the people are broke
Imperial wizard salt mine king
What kind of state of mind must your state be in

Chorus twice

Too many people don't feel like they're free
Your high ideals look the lowest to me
Open your window let the sun shine on in
There's more to living than killing, killing, killing

Chorus repeat to fade

Words and music by David Essex.
Reproduced by kind permission Imperial Songs.

Contents

You'll probably need a few seconds for your eyes to re-adjust after clocking this issue's dazzling cover... da dum da dum de dum... OK? Brace yourself now 'cos there's lots more colour to come inside this 36-page issue. Someone's just suggested we should be giving away free sunglasses with each mag. No can do... but we do have an equally-nifty giveaway to follow our popular wallchart offer. Find out how to get your free Smash Hits badges and stickers (in shocking colours — how'd you guess!) on Page 23. Those of you who sent off for our last badge offer, don't panic. You won't need coupons — you'll get your badges in the post as soon as the new batch arrives. Message over... now flip the pages and soak up the goodies in store. See ya again on April 5.

**NEXT ISSUE
on sale
APRIL 5**

SOMETHING ELSE Sex Pistols	Page 17
KEEP ON DANCING Gary's Gang	Page 22
IN THE NAVY Village People	Page 7
BUZZCOCKS Sometimes Happy Somedays	Pages 10/11
HEART OF GLASS Blondie	Page 12
MONEY IN MY POCKET Dennis Brown	Page 28
STRANGE TOWN The Jam	Pages 4/5
THIN LIZZY Don't Need No Alibis	Pages 18/19
FOREVER IN BLUE JEANS Neil Diamond	Page 13
IMPERIAL WIZARD David Essex	Page 2
BRISTOL STOMP The Late Show	Page 24
SKIDS The Skids Are Alright!	Page 27
WHAT A FOOL BELIEVES The Doobie Bros	Page 24
BOOGIE TOWN FLB	Page 22
BULLY FOR YOU Tom Robinson Band	Page 28
CHIC Tres Chic Colour Centre	Pages 20/21
EVERYTHING IS GREAT Inner Circle	Page 28
WHENEVER I'M AWAY FROM YOU John Travolta	Page 25
SHAKE YOUR BODY The Jacksons	Page 13

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BITZ	Pages 8/9
CROSSWORD	Page 15
DISCO	Pages 22/23
BADGE OFFER	Page 23
REVIEWS	Pages 30/31
GIGZ	Page 35

FRANKIE MILLER

FALLING IN LOVE



Latest Album Available Now
CHR 1220

Includes The Singles

'GOOD TO SEE YOU'

DARLIN' and **WHEN I'M AWAY FROM YOU**

also available on cassette


Chrysalis
RECORDS

In The Navy

By Village People on Mercury Records

Where can you find pleasure
Search the world for treasure
Learn science technology
Where can you begin to
Make your dreams all come true
On the land or on the sea

Where can you learn to fly
Playing sports or skindive
Study oceanography
Sign up for the big band
Or sit in the grandstand
When your team and others meet

Chorus

In the navy — yes you can sail the seven seas
In the navy — yes you can put your mind at ease
In the navy — come on now people and make a stand
In the navy — can't you see we need a hand
In the navy — come on protect the mother land
In the navy — come on and join your fellow men
In the navy — come on people and make a stand
In the navy, in the navy, in the navy

They want you, they want you, they want you as a new recruit

If you like adventure
Don't you wait to enter
Call recruiting office fast
Don't you hesitate
There is no need to wait
They're signing up their seamen fast

Maybe you are too young
To join up today but
Don't you worry 'bout a thing
For I'm sure there will be
Always the good navy
Protecting the land and sea

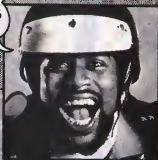
Repeat chorus

They want you, they want you, they want you as a new recruit
Who me?
They want you, they want you, they want you as a new recruit
But . . . but . . . but I'm afraid of water
Hey hey look man, I get seasick even watching it on the TV
They want you . . .
Oh my goodness
They want you
What am I going to do in a submarine?
They want you, they want you . . . in the navy

Repeat chorus to fade

Words and music by J. Morsli, H. Belolo, and
V. Willis. Reproduced by permission Zomba Management
and Publishers Ltd.

They
want
you



They
want
you



They
want
you



They
want
you



They
want
you



Who
me!



THE JAM IN Strange Town

By The Jam on Polydor Records

Found myself in a strange town
Though I've only been here for three weeks now
I've got blisters on my feet trying to find a friend in Oxford
Street,

I've bought an A-Z guide book
Trying to find the clubs and YMCAs
But when you ask in a strange town
They say don't know, don't care and
I've got to go mate.

Chorus

They worry themselves about feeling low
They worry themselves about the dreadful snow,
They all ignore me 'cos they don't know
I'm really a speceman from those UFOs.

You've got to move in a straight line
You've got to walk and talk in 4/4 time,
You can't be weird in a strange town,
You'll be betrayed by your accent and manners.
You've got to wear the right clothes
Be careful not to pick or scratch your nose,
You can't be nice in a strange town
'Cos we don't know, don't care and we gotta go man.

Rush my money to the record shops
I stop off in a backstreet and buy myself a snort,
We got our own manifesto
And we are kind to queers
I'm so glad the revolution's here.

I've finished with clubs where the music's loud
'Cos I don't see a face in a single crowd, there's no-one there.
I look in a mirror, but I can't be seen
Just a thin clean layer of Mr Sheen
Looking back at me.

Repeat 1st verse and chorus.

Strange town, Strange town
Break it up
Break it up etc

Words and music by Paul Weller. Reproduced by permission
And Son Music.

A STRANGE TOWN

(Several strange towns in fact, all in one strange country — Germany)

Photospread by Joe Stevens



Found myself in a strange town . . . Rick passes time on the tour bus sniggering at Paul's passport photo.



You can't be weird in a strange town . . . Bruce models the right clothes, careful not to pick his nose . . .



I've finished with clubs where the music's loud . . . Paul conserves his energy for that night's gig.

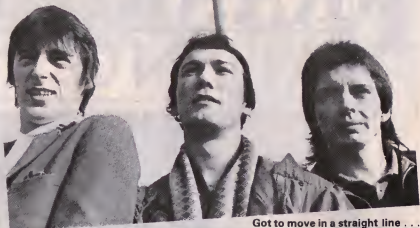


I'm really a speceman from those UFOs . . .



Trying to find the clubs and YMCAs . . .

I've bought an A-Z guide book . . .



Got to move in a straight line . . .



Got to walk and talk in 4/4 time . . .



50 autographed copies of "Strange Town" to be won. See page 33

"Strange town,
Strange town" . . .
Next town, next town . . .



Compiled
by ANGIE
ERRIGO

Singles

Roller disco falls flat!

ROLLERDISCO has arrived — with a whimper. The final of the first Great British Roller Disco Competition takes place on March 27 at The Valbonne On The River in Maidenhead.

But I went to the first heat in London the other night and was shocked by the low standards. Most of the contestants just stood on one spot and danced (none too well). The ones who didn't, mostly fell over!

If you fancy rollerdisco — which looks like great fun when it's done well — don't be conned into buying the expensive disco skates before you've first learned to rollerskate well. Otherwise stuck to conventional discos where you can't make such an ass of yourself, and don't get as bruised.

The £1 single

THREE MAJOR record companies have hoisted their prices to a new high of 99p for a single, and some 12 ins. singles are up to £1.99 — that's half the price of some albums!

I know 12 inches sound better, but are they worth it when you can get 10 or 12 tracks on an LP?

I think record companies are going to drive singles buyers off in droves if this carries on. How much are you prepared to pay for just two songs?



DENNIS BROWN has been a big star in his native Jamaica since his mid-teens, and he is no stranger to reggae fans here. In 1977 he was voted Top Male Singer by Black Echoes readers, and his album "Visions Of Dennis Brown" was number one reggae import to the U.K. longer than any other LP. Now Dennis' distinctive voice is gaining wider attention with his chart single "Money In My Pocket". It's a top-notch reggae number and Dennis — whose evident influences are far-ranging and include such greats as Nat King Cole and Sam Cooke — looks like just the fella to convert a lot of new fans to reggae.

RICH KIDS KAPUT?

RUMOURS abound that The Rich Kids — the group formed by former Sex Pistol Glen Matlock and former Silk-person Midge Ure — have split up. The Rich Kids were formed amid a great deal of press attention, and their record label spent a large sum on publicity. Unfortunately, despite their interesting backgrounds and instant teen appeal, the band never managed to click.

The story seems to be that Glen Matlock has had enough, and has gone off to the States to join Iggy

Pop's backing band. Midge Ure, meanwhile, is collaborating with Phil Lynott on some songs which Thin Lizzy may end up recording. No official confirmation of a split were formed amid a great deal of press attention, and their record label spent a large sum on publicity. Unfortunately, despite their interesting backgrounds and instant teen appeal, the band never managed to click.

When Phil Lynott and Midge Ure met at a recent party, Gaye Advert (of The Adverts) was on hand to remind us which one is Midge.



PIC: DENIS O'NEILL

BLONDE SUNDAY

BLONDE'S next single is likely to be "Sunday Girl", yet another track from the massively successful "Parallel Lines" LP. If it happens it will be the fourth single taken from the album.

It's interesting to remember that when Private Stock Records, their first label, sold Blonde's contract to Chrysalis, it was for what has been described as "a derisory sum". Of course, they'd had no hits at that time, and Private Stock probably thought they had got a good deal. But they're kicking themselves now.

Incidentally, you'll probably have noticed already that we got round our problems overprinting the lyrics to "Heart Of Glass". They're on page 12 in case you don't know already.

Cool greasin'

PETER BLAKE is the cool greaser from the Lip Smackin' Pepsi Cola ads who, you may recall, had some success with a single from the jingle last year.

Now he has a new 45 called "Boogie Breakout" that sounds a lot like Paul Nicholas (maybe because they share the same producer).

And he's on television in ITV's new Sunday comedy series "Agony" — written by Anna Raeburn — playing a disc jockey who thinks he's God's gift to women. Don't they all?

TOURS:

THE FASCINATING Kate Bush is touring in April with a seven-man band, including her brother Paddy. The tour starts at the Liverpool Empire April 3 (see Gigz page 35) and will hit Birmingham, Oxford, Southampton, Bristol, Manchester, Sunderland, Edinburgh, and London's Palladium for five nights.

KATE BUSH, BUZZCOCKS, TRB

BUZZCOCKS are doing a quick, seven-date mini-tour to preview new material. They won't do a full tour until next autumn, so now's your chance: again, check out Gigz for details.

By the by, Pete Shelley has just produced some tracks for the zany Alberto Y Los Trios Peramosos, who are another Manchester act.

THE Tom Robinson Band have just started their spring tour to coincide with the release of the "TRB Two" album. They'll be at Plymouth, Belfast and Blackburn, among other places, imminently, so check Gigz. Londoners have a choice of gigs at Lewisham or Hford.

After the tour, the TRB will play the U.S. and Canada for seven weeks.

Kate Bush: spring tour



SHORTS

Members take it to the bank

THE MEMBERS' follow-up to "Sound Of The Suburbs" is "Offshore Banking Business", released March 30. Their first album, "At The Chelsea Nightclub", comes out on Virgin Records April 6. The band are still around and about, touring with Eddie & The Hot Rods.

TOM ROBINSON is following up his fruitful association with Peter Gabriel — they wrote Tom's "Bully For You" single together — by linking up with Eton John. The unlikely couple have just given birth to four songs. They have Tom's words and Eton's music.



Smile, Tom, you're in Smash Hits.

THE generously proportioned Mr Meat Loaf, of the American band of the same name, recently heaved himself up the aisle to plight his girl to a Ms. Leslie Edmonds. We wish the couple a happy marriage, producing lots of little loaves (or should we say rolls!).

TALKING OF offspring, congratulations to Led Zepppelin singer Robert Plant and his wife Maureen who, after more than their share of tragedy, are overjoyed at the birth of their new son. They've called him Logan Ramirez Plant. For some reason, Robert seems to think the name would be perfect for a footballer. What about music magazine editors?

PIC: PAUL COX/LF



Once I had a love
And it was a gas
Soon turned out had a heart of glass
Seemed like the real thing
Only to find
Mucho mistrust
Love's gone behind.

Once I had a love
And it was divine
Soon found out I was losing my mind
It seemed like the real thing
But I was so blind
Mucho mistrust
Love's gone behind.

In between, what I find is pleasing
And I'm feeling fine
Love is so confusing
There's no peace of mind
If I fear I'm losing you
It's just no good.
You teasing like you do.

Once I had a love
And it was a gas
Soon turned out had a heart of glass
Seemed like the real thing
Only to find
Mucho mistrust
Love's gone behind.

Lost inside, adorable illusion
and I cannot hide
I'm the one you're using,
Please don't push me aside,
We coulda made it cruising, yeah . . .
yeah, riding high on love's true blueish
light.

Once I had a love
And it was a gas
Soon turned out had a heart of glass
Seemed like the real thing
Only to find
Mucho mistrust
Love's gone behind.

In between what I find is pleasing
And I'm feeling fine
Love is so confusing
There's no peace of mind
If I fear I'm losing you
It's just no good
You teasing like you do

Heart Of Glass

By Blondie on
Chrystall Records

*Words and music by
Debbie Harry & Chris Stein,
Reproduced by permission EMI
Music Publishing Ltd.*

Buzzcocks

By David Hepworth

VARIOUS Buzzcocks are draped around the room. Smoking, playing records, reading magazines. They all look alike. Pete Shelley looks like Steve Diggle. Steve Garvey looks like John Maher. Maher is wearing glasses with thick frames. Shelley needs a shave. I get them mixed up.

Pete Shelley is the smallest. His accent is like something out of Coronation Street and he smiles a lot. A very straightforward kind of bloke. But, while he talks, you get the uneasy feeling that he may be stringing you along, maybe sending you up a bit, playing games.

He comes from Leigh in Lancashire and had the usual unremarkable childhood. His first attempt at playing guitar was made one rainy afternoon in the school holidays, trying to stretch his fingers across the neck.

After leaving school he took himself to Bolton Institute of Technology where he studied electronics for two years before changing to a philosophy course.

This brings us to early 1976 and a handwritten notice on a college notice board, placed there by fellow student Howard Devoto, seeking musicians interested in forming a band. Shelley and Devoto got together and started to write songs. What did it sound like?

"Rather bad," Pete admits, "but inspiring. It was something we decided there was a future in."

Everything involved with Buzzcocks seems like that; matter of fact, workmanlike, no big deal. Did he suspect how big they would get?

"In retrospect, maybe. But at the time, it just seemed like another day. There weren't any blinding flashes."

A weekend in London brought them into contact with the Sex Pistols, then nearly unknown, and provided them with a name.

They were looking through a magazine to find out where the Pistols were playing and came upon an article about the TV series Rock Follies.

"There was this line in the article that said something about 'get a buzz, cock and Howard' and I just thought that would be a great name."

The Buzzcocks themselves omitted the first Manchester concert by the Sex Pistols at the Free Trade Hall, and made their live debut on the same bill.

By the end of the year they had supported the Pistols on the disastrous "Anarchy in the U.K." tour and had released their own EP, "Spiral Scratch", on the Manchester based New Hormones label.

Howard Devoto left soon afterwards to start his own band, Magazine, leaving Shelley to front Buzzcocks on his own.

Round about here the group began to chart a rather different course from most of their contemporaries. Pete Shelley started to write more and more love songs, and they put all their efforts into making great singles.

There was still enough speedrock to satisfy the pogo boys, but Shelley was emerging as an unashamed romantic, not afraid to say that he liked The Beatles, that he liked catchy tunes.

They got a record deal in mid-1977 and started to crank out unshamed pop songs.

"A pop song means something different to each person," Pete explains. "If you fall in love one summer, there's always one record that breaks you up when you hear it. It's like tastes or smells; they bring memories flooding back. When you hear it 10 years later, you can't believe it's been so long."

His avowed aim is to make records that are timeless. He enthuses about ancient Shangri-Las singles ("Leader Of The Pack" etc.) that can still affect people 15 years after they were made.

The band work methodically. Shelley writes all the time, throwing away more songs than he uses, starting with a phrase or line and building from there.

"I thought of this line 'ever fallen in love with someone you shouldn't' and I thought

that would be good to use because it's the sort of thought that could be come into anyone's head. Then you spur my natural emotions, you make me feel like dirt' came into my head and I put the two together and worked from there. Sometimes you start with the first line and work forwards, sometimes you're going backwards."

The band then go into a cheap local studio in Manchester and work out an arrangement, and if they all decide it's catchy enough they record it quickly rather than wait to put it on an LP.

"If something's catchy we like to put it out and let other people enjoy the catchiness rather than let it go stale."

Also, Shelley genuinely enjoys going on Top Of The Pops. "Ton of Fm," he laughs.

This 'happiness' has reached epidemic proportions with the new single, "Everybody's Happy Nowadays", a tune which, in the middle of the current phase of strikes, inflation and advanced national depression, seems at first glance to be utterly ironical. He denies it.

"No, no. I really mean it. Everybody says it must be cynical but it's not. It's exactly the opposite. It's like the Prime Minister was saying on television the other night. As soon as cynicism starts to creep in, it gets like a cancer and wipes away everything."

He talks about his current efforts to be more positive, to stop himself wanting things he can never get, to be happy with what he has.

"I mean, sometimes, I'm really happy," he says. A shocking admission.

But wouldn't anybody be happy with numerous hit singles, big-selling albums, sell-out tours and a fair amount of money. I enquire.

"Look," he explains, "if it all finished tomorrow, if the record company threw all the records into the street and kicked us out and said 'don't come back, I'd still be doing the same thing because I can't help it.'"

Sometimes they're really happy!

TIGHT-LIPPED PUNK'S AMAZING ADMISSION!



Buzzcocks (left to right): John Maher, Pete Shelley, Steve Garvey and Steve Diggle

PH: CHRIS GABRIN

Shake Your Body (Down To The Ground)

By The Jacksons
on Epic Records

I don't know what's gonna happen to
you baby
But I do know that I love ya
You walk around this town with your
head all up in the sky
And I do know that I want ya

Chorus
Let's dance let's shout (shout)
Shake your body down to the ground
Repeat four times

You tease me with your loving, you play
hard to get
Cause you do know that I love ya
You walk around this town with your head
all up in the sky
And you know that I want ya

Repeat chorus

Shake it all around

You're the spark that lit the fire inside of me
And you know that I love it
I need to do just something to get closer to your
soul
And you do know that I want ya

Repeat chorus

You tease me with your loving, you play hard to
get
Cause you do know that I want ya
I need to do just something to get closer to your
soul
And you do know that I want ya

Repeat chorus

Shake it over
Down down down down lay down
Shake it over you know I'm in love with you
Let's dance let's shout (dance shout)
Shake your body down to the ground
Dance (dance shout)
Dance (dance shout)
Dance (dance shout)
Let's dance let's shout shake your body down to
the ground . . .

Words and
music by R.
Jackson and
M. Jackson.
Reproduced
by
permission
Carlin Music.

Forever In Blue Jeans

By Neil Diamond on CBS Records

Money talks
But it don't sing and dance and it don't walk
As long as I can have you here with me
I'd much rather be forever in blue jeans

Honey's sweet
But it ain't nothing next to baby's treat
But if you'll pardon me I'd like to say
We'll do okay forever in blue jeans

Maybe tonite . . .
Maybe tonite by the fire all alone you and I
Nothing around but the sound of my heart in your sighs

Repeat first three verses, then first verse again

And if you pardon me I'd like to say
We'll be okay forever in blue jeans babe
As long as I can have you here with me
I'd much rather be forever in blue jeans babe

Words and music by Neil Diamond and R. Bennett. Reproduced
by permission April Music.

20 OF ANOTHER KIND



FEATURING

999

Homicide
Emergency

THE JAM

In The City
'A' Bomb In Wardour Street

THE SKIDS

Sweet Suburbia

SHAM 69

Forstal Breakout
If The Kids Are United

THE CURE

Killing An Arab

THE ADVERTS

Gary Gilmore's Eyes

THE BOYS

The First Time

THE JOLT

No Excuses

THE LURKERS

I'm On Heat

GENERATION X

Ready Steady Go

THE STRANGLERS

No More Heroes

PLASTIC BERTRAND

Ca Plane Four Moi

OTWAY AND BARRETT

Beware of the Flowers
(*Cos I'm sure They're
Going To Get You Yeh!)

Really Free

THE HEARTBREAKERS

Born Too Loose

PATRIK FITZGERALD

Irrelevant Battles

STIFF LITTLE FINGERS

Suspect Device

50 20

OF ANOTHER KIND

This whole page can be detached without spoiling your Smash Hits.

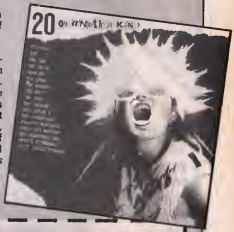
Punky New Wavers gather round. This issue's crossword LP prize is the compilation album "20 Of Another Kind" featuring tracks by The Jam, Stranglers, Generation X, The Skids, 1999, Plastic Bertrand, The Lurkers, Sham 69, The Adverts, Stiff Little Fingers and quite a few more. It's a great way to fill in the gaps in your new wave singles collection, and we've got 50 copies of this album to give away. You know the score: the first correct entry opened after the closing date gets the next cassette recorder, plus a cassette of the LP prize. The next 50 correct entries opened each get a copy of "20 Of Another Kind". Away you (polgo) ...

New Wave compilation LPs to be won
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. 8), 117 Park Road, Peterborough PE1 2TS. Make sure it arrives not later than April 4th, 1979, the closing date. Sender of the first correct entry checked after the closing date will win the radio cassette player. Senders of the

next 50 correct entries will each receive a copy of the "20 Of Another Kind" 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.



PLUS this GREAT radio cassette recorder



- 23 *Fury a second*
- 24 Best-selling Wings LP of a few years back — not so much released as *escaped!!!* (4, 2, 3, 3)

ACROSS

- 1 Elvis Costello didn't want to go there on a 78 hit
- 2 Billy Joel hit (2, 4)
- 3 Chic sound like they're in need of affection! (1, 4, 4, 4)
- 4 Irish punks who had a hit with "Tequila Kicks"
- 5 *To Billy Joe* — an indie by Bobbie Gentry
- 6 In the label's golden years it used to be known as Motown
- 7 Herb's favourite Stranglers song!! (Think about it!)
- 8 Edwin's just got through!
- 9 Rats reverse and suddenly get famous!
- 10 — See 18 down
- 11 The breaking glass man (4, 7, 4)
- 12 An Osmond brother
- 13 *Maple Leaf* part of reggae band!
- 14 *Shouldn't need to ask what he plays in The Clash!*

DOWN

- 1 Abba's song for UNICEF
- 2 Feverish sort of time? (6, 5)
- 3 An Osmond sister
- 4 Queen poster
- 5 Roky saxophonist who wrote music for Rock Follies (4, 5)
- 6 It's almost a pity about Jimmy Pursey!
- 7 Everet's sneazhy bits! (3, 6)
- 8 They had a hit with "Toots!" (5, 4)
- 9 Have Bonny M gone into the decorating business? (3, 3)
- 10 "Into The Valley" combo (4, 6, 4, 6)
- 11 & 18 across They've got a big disco hit with "Keep On Dancing"
- 12 A Roky Mueck LP — or a warning noise!
- 13 "Dancealot" — Olympic Rumpers hit

ANSWERS TO CROSSWORD No. 8

CROSS: 4 Superstar; 8 "Armed Forces"; 10 "Heart (Of Glass)"; 11 Lee Brilleaux; 12 War; 14 Sylvester; 17 Cheap Trick; 18 Carl Palmer; 20 Ian (Dury); 22 "Mary (Of The Fourth Form)"; 23 "Get It!"; 24 (Barry) White; 25 Flys; 27 One (Eino) backwords; 28 T-Rex; 29 "Lucky (Stars)"; 31 Dana; 33 Art (Garfunkel); 35 Lulu; 36 Leo Sayer; 37 Micky Dolenz.

DOWN: 1 "Heart (Of Glass)"; 2 "Armed Forces"; 3 (Chuck) Berry; 5 Peter Frampton; 6 (X-Ray) Spex; 7 "Rat Trap"; 9 Clout; 10 Hugh Cornwell; 12 "When (I Need You)"; 13 "I'm (Ev) Woman!"; 15 "YMCA"; 16 Supremes; 19 "Oliver's Army"; 21 "When I Need You"; 25 Fidca; 26 "Lucky (Stars)"; 30 Chuck (Berry); 32 Harp; 34 Tom (Robinson).

1	C	H	E	L	S	E	A	2	A	M	Y	L	I	F	E
2	A							3	A						
3	W	A	N	T	Y	O	U	R	L	O	V	E			
4	Q	N	U					5	I						
5	U	N	D	E	R	T	O	N	E	6	O	D	E		
6	I	Y	P					7	H						
7	T	A	M	L	A			8	A	S	H	E	S		
8	I	A	Y					9	M	A	T				
9	T							10	C	O	N	T	A	C	S
10	A	K	I					11	S	T					
11	A	K	I					12	G	E					
12	A	N	C					13	N	I	C	K	L	O	W
13	S	A	Y					14	H	I	S	T			
14	R							15	T	E	L				
15	X							16	D	S	I				
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24	S	T						25	S	T					

Name _____ No. 8

Address _____

Winners of Crossword No. 6 listed on Page 32

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.

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The Babys
Third World
Violinski

Aerosmith
Alessi
Barry Manilow
Barry White
Blue
Bob Seger
Cars
Clout
Devo
Dobie Gray
Exile

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 32.

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

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



Bob Dylan
Boney M
Cream
Darts
Diana Ross
Donna Summer
Dooleys
Eagles
Eric Clapton
George Harrison
James Brown
Joe Tex
Jolt
Kansas

Kiss
Meatloaf
Nolan Sisters
Olympic Runners
Peaches and Herb
Pointer Sisters
Roy Ayers
Santana
Sex Pistols
Slade
Sweet
The Band
Tom Robinson
XTC

SOMETHING ELSE

SEX

PISTOLS

SID VICKIOUS



Well look out there, here she comes
Here comes that girl again
One of the cutest girls again
But she don't notice me when I'm there
She goes with other guys from out of my class
But that can't stop me from a thinking to myself
She sure fine looking man she's something else

Well look out there across the street
There's a car built just for me
To own a car will be a luxury
But right now I can't afford the gas
A brand new convertible is out of my class
But that can't stop me from a thinking to myself
That car's fine looking man it's something else

Hey look out there just wait and see
Worked hard and saved my dough
I find a car then I roll up and show
Give me the girl and we'll go riding around
We'll look real sharp with the white top down
I keep on a dreaming, a thinking to myself
When I come through man, wow, that's something else

Hey look out there what's all this?
Never thought I'd do this before
But here I am a knocking on her door
My car's out front and it don't mind
It's a '41 job and not a '39
I've got that girl and I'm a thinking to myself
She sure fine looking man, wow, she's something else

Words and music by Shelley/Cochran.
Reproduced by permission Burlington Music.



Thin Lizzy

The 1979 Model: Still Live And Dangerous

By Chris Salewicz

THOUGH "WAITING For An Alibi" is Thin Lizzy's first release since Gary Moore replaced Brian Robertson last August, it is not the first time that the 25-year-old guitarist has been featured on one of the band's records.

On New Year's Eve 1973, Lizzy's original guitarist Eric Bell experienced something of a freak-out when returning to play in his hometown, the Troubles-ravaged Belfast. Four numbers into that night's set he threw down his guitar and walked offstage.

In the search for a replacement, Belfast guitarist Gary Moore seemed an obvious choice. He was already well known to Phil Lynott from their days together — pre-Lizzy — in the Dublin blues band Skid Row.

Gary came into a band which was struggling to follow up its big early-1973 hit single "Whisky In The Jar", and it was his guitar playing which was heard on Lizzy's last single for the Decca label, "Little Darling" c/w "Sitamoa".

He didn't stay with them for long — "When I got into Lizzy," he says now, "I thought 'This is fantastic.' I got totally into it and at the end had almost destroyed myself. That was a very bad period of my life."

But before Gary left (in April 1974, to join Colosseum) he, Phil Lynott and drummer Brian Downey went into the studio once more to record some tracks they could use to help win Thin Lizzy a new record contract.

The tracks did the trick: Lizzy signed to Phonogram, and Gary duly went off on his own way. Two guitarists replaced him — Glaswegian Brian Robertson and American Scott Gorham — and the new four-strong line-up recorded Thin Lizzy's next album, "Night Life".

However, the band kept one track from the recordings that they had previously made with Gary. It's his fretboard work that can be heard on a track which is now regarded as a classic Thin Lizzy number, "Still In Love With You".

Phil Lynott: Musicians all have the same hopes and fears.

From the point that they signed the new record deal, Lizzy's fortunes began to change. Their classic 1976 single, "The Boys Are Back In Town", boosted them into the Big League and their period of struggles seemed firmly in the past.

SO IT WAS, but two years later Gary Moore was back again helping out. This time it was when the traumas of coping with big time rock band success at the age of 19 led to Brian Robertson busting up his hand in a nightclub brawl the evening before Thin Lizzy were due to fly to America for a tour at the end of 1976.

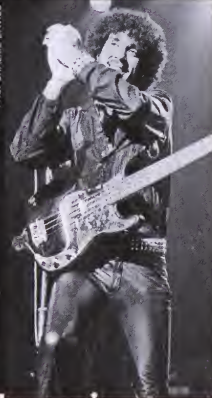
Gary came in to help the band do their U.S. concerts. But when the tour was over, Gary left again — he says he felt a "moral obligation" to return to Colosseum — and Brian rejoined.

It wasn't a very happy situation for Lizzy though, Gary reflects. "I don't think he [Brian] could have been very happy, otherwise he wouldn't have put his gig in jeopardy so many times."

To people close to the band it wasn't really any great surprise when Brian Robertson finally quit for good in August 1978, nor when Gary Moore was named as his replacement. This time it seems, Gary is back for keeps.

Again his first big gig with Lizzy was a

PHIC. CHARLIE DAVIES



major overseas tour. The band took off to tour America and Australia promoting the hugely successful "Live And Dangerous" album, which is still a colossal seller this side of the Atlantic.

THOUGH "Live And Dangerous" flows and sounds as though it was recorded during just one evening's extra-special Thin Lizzy show, the reality — according to the man who produced it, Tony Visconti — is altogether different.

Visconti and the band listened carefully to the tapes of about nine different Lizzy concerts before deciding on the three from which the double live album was eventually compiled.

On the "Dancing In The Moonlight" track for example, says Tony Visconti, part of the number is from one particular show while the rest is from another night altogether. "It was no easy feat to match them up."

They up Tony Visconti, "The hardest thing was not to make it sound too sterile. We left in a few mistakes to make it sound human. On 'The Cowboy Song' we had the opportunity to put right some mistakes in the guitar solos, but it didn't seem fair to try to fool the public to that extent."

WHEN "THE Boys Are Back In Town" reached the No. 6 slot in the States in 1976, the "Jallbreak" album from which it was taken backed it up by rising to No. 11. Since then, however, none of Lizzy's LPs have done so well on the American charts, though each has gone Top 40.

Now, with a Stateside change of labels putting the might of Warner Brothers behind them, Phil Lynott feels certain that their fortunes will improve.

"Although in the end," he says, "the people who will really do it there won't be the record company but us. Thin Lizzy will be the people who'll do it. We know how to make it there now. How to combat all the problems."

Nearer to home, Phil's playing in the Lizzy "pick-up" band, The Greedy Bastards, has provided him with some useful insights into the New Wave. As well as featuring all of Thin Lizzy, The Greedies have also included, at various times, Sex Pistols' Paul Cook and Steve Jones, Boomtown Rats' Bob Geldof and Johnny Ringers, and The Damned's Rat Scabies. They play for fun, when other commitments allow.

Phil describes how one day he walked down the Kings Road in Chelsea with Paul Cook. Whilst obvious Pistols fans would ask Paul for an autograph yet be hesitant to ask Phil for his, the situation was reversed where Lizzy fans were concerned. Even though Phil and Paul are friends, their fans seemed to fall into two distinctly separate camps, keeping their distance.

Comments Phil, "I think the worst thing the press ever did was to turn musicians against each other. They all have the same hopes and fears."

For the meantime, though, Greedies' activities are at a standstill while Thin Lizzy tour the world promoting their latest album, "Black Rose". The British leg of the tour starts this month and continues into April.

The 1979 line-up (l to r) Gary Moore, Scott Gorham, Phil Lynott, and Brian Downey.



SMASH HITS

CHIC



LET SMASH
HITS GO

Disco

STRAIGHT TO
YOUR FEET

Keep On Dancin'

By Gary's Gang on CBS Records

Ooh ah... ooh ah...

Ooh ah funky funky music

Touch my body make it funky

Got a feeling like I wanna fly

Will you love me tonight?

Dancing baby don't say maybe

Don't you really wanna fly with me

Will you get high with me tonight?

Chorus

Keep on dancin'

To the funky music

Keep on dancin'

Dance with me tonight

You keep me dancin'

Dancin' and romancing

Will you dance with me tonight?

Dance dance dance

Dance dance dance

Dance dance dance (funky music)

Dance dance dance

Dance dance dance

Dance dance dance

Dance dance dance (keep me dancin')

Touch my body make it funky

Got a feeling like I wanna fly

Will you love me

Will you dance with me tonight?

Repeat chorus

Words and music by E. Matthew and G. Turnier.

Reproduced by permission April Music.



Gary and the Gang

WHOO WEIGHS in at nearly 18 stone, is married to Doris, and is the leader of a terrific band? (Lose marks if you answered Elton John!) I'm talking about Larry James of Fat Larry's Band, whose superfine "Boogie Town" single is going down a storm in the discos. Believe me, you'll have trouble standing still to this one.

Fat Larry's Band, or FLB as they're known, are labelmates over at Fantasy with Sylvester. His new single is a disco version of the oldie, "I (Who Have Nothing)", but Fantasy have to keep putting back the release date because Sylvester is being extremely fussy about getting the mix right. Nevertheless, it ought to be getting its

Boogie Town

By FLB (Fat Larry's Band) on Fantasy Records

Boogie get on down

Boogie boogie down

Boogie get on down

Boogie boogie down

First verse

Everybody in boogie town's dancing in the streets

Everybody's getting on down, the whole town is grooving

Boogie town dancing in the streets

Everybody's getting on down, the whole town is grooving

Chorus

Come on people shake your booty

Everybody boogie down

Come on people shake your booty

Everybody boogie down

Repeat first verse and chorus

Repeat first verse

Even if you had no sleep at all

You won't give a damn when you hear the musical

Even if you boogie boogie or jam all night long

Get on up on the music when you hear your favourite song

Chorus twice

Everyone can dance in boogie town

Everybody shake your booty down

You can boogie down in boogie town

Everybody shake your booty down

Repeat this verse

Boogie town

Words and music by Larry James and Doris James. Reproduced by permission Bocu Music Ltd.

first spins by the time you read these notes, and you're sure to be seeing it in *Smash Hits*.

Among my other raves at the moment are "Disco Nights (Rock Freak)" by G.Q. and "Shake Your Body" by The Jacksons. This one, another track from the "Destiny" LP, tends to grow on you.

Talking of raves, I went to see Herbie Hancock at the Hammersmith Odeon the other week. I have to admit that I nearly dropped off in the first half, since it seemed to be one continuous jazz instrumental piece aimed at pleasing Herbie's older jazz fans. I almost didn't stick around for the second half, but I was glad I did.

Introduced by Greg Edwards, our refugee from across the sea, Herbie and his band suddenly got down to some tremendous disco music. As they burst into "You Bet Your Love" the Odeon came instantly alive, and everybody rushed the stage. From then on it was just like a party.

I used to think that he got that strange vocal sound by pinching his nose (I), but it turns out that he uses a sound box called a "vocoder" to get that weird effect (Fat Larry uses the same effect on "Boogie Town"). After "I Thought It Was You" and "Feels So Good" the Odeon was looking more like the Lyceum on a Friday night, with people bopping everywhere, and a great party spirit. Interesting that Herbie's band included Bill Summers, whose single "Straight To The Bank" (an answer to Shalamar's "Take That To The Bank") is big on the disco charts.

Finally, there's a lot of good reggae sounds around the discos at the moment. Probably you've heard Dennis Brown's great "Money In My Pocket", but he's also got another single called "Ain't That Loving You" which is also a favourite of mine.

Bev

Disco TOP 40

Two Weeks Ago	Title/Artist	Label	BPM
1	CAN YOU FEEL THE FORCE? REAL THING	Pye	132
2	KEEP ON DANCING GARY'S GANG	CBS	134
3	I WANT YOUR LOVE CHIC	Atlantic	116
4	TURN THE MUSIC UP PLAYERS ASSOCIATION	Vanguard	115
5	IN THE NAVY VILLAGE PEOPLE	Mercury	144
6	MONEY IN MY POCKET DENNIS BROWN	Lightning	Reggae
7	DISCO NIGHTS (ROCK FREAKS) G.Q.	Artista Imp	123
8	I WILL SURVIVE GLORIA GAYNOR	Polydor	117
9	CONTACT EDWIN STARR	20th Century	134
10	TRAGEDY BEE GEES	RSO	118
11	GET DOWN GENE CHANDLER	20th Century	112
12	BOOGIE TOWN FLB	Fantasy	126
13	PAINTER MAN BONEY M	Atlantic	129
14	YOU BET YOUR LOVE HERBIE HANCOCK	CBS	118
15	CUBA GIBSON BROTHERS	Island	122
16	EVERYTHING IS GREAT INNER CIRCLE	Island	122
17	HEART OF GLASS BLONDIE	Chrysalis	117
18	HAVEN'T STOPPED DANCING YET GONZALEZ	Sidewalk	135
19	CHASE GIORGIO MORODER	Casablanca	127
20	KEEP YOUR BODY WORKING KLEER	Atlantic Imp	116
21	HE'S THE GREATEST DANCER SISTER SLEDGE	Cotillion Imp	116
22	WEEKEND MICK JACKSON	Atlantic	116
23	POPS WE LOVE YOU DIANA ROSS ETC	Motown	116
24	STRAIGHT TO THE BANK BILL SUMMERS	RCA	116
25	AT MIDNIGHT T-CONNECTION	TK	118
26	SING SING GAZ	Salsoul	114
27	LIVIN' IT UP BELL AND JAMES	A&M	119
28	CUT LOOSE HAMILTON BOHANNON	Mercury	120
29	HIGH ON YOUR LOVE SUITE RICK JAMES	Gordy Imp	124
30	DANCE IT FREESTYLE RHYTHM MANTUS	Atlantic	132
31	HEAVEN KNOWS DONNA SUMMER	Casablanca	132
32	AMERICAN GENERATION RITCHIE FAMILY	Mercury	124
33	FIFTY FOUR SEA LEVEL	Capricorn	120
34	BRING YOUR OWN FUNK FANTASTIC FOUR	Atlantic	123
35	NEVER HAD A LOVE LIKE THIS TAVARES	Capitol	94
36	FIRE POINTER SISTERS	Planet	119
37	DANCIN' GREY & HANKS	RCA	122
38	A FUNKY SPACE REINCARPNATION MARVIN GAYE	Motown	97
39	THERE BUT FOR THE GRACE OF GOD ... MACHINE	RCA	134
40	CAPTAIN BOOGIE WARDELL PIPER	Midlong Imp	130

Imp = Import. BPM = Beats per minute.

The Disco Top 40 is compiled by Record Business magazine based on sales at specialist disco shops. Selections from the chart are played by Rob Jones on Radio Luxembourg. Rob hosts the early show (7 or 8.00 pm) on Luxembourg most evenings, and from this issue joins the Smash Hits disco pages on a regular basis.



Rob Jones' Disco Pick

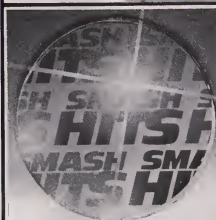
GEORGE DUKE "Party Down" (Epic)

My disco pick of the week is a track called "Party Down", taken from the new George Duke album. It's got a real driving, truckin' sound and I especially like the introduction. Also, the vocals are very good. Should be a really big disco favourite.

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SMASH HITS
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1 TOKEN

What A Fool Believes

By The Doobie Brothers on Warner Bros Records

He came from somewhere back in her long ago
The sentimental fool don't see
Trying hard to recreate
What had yet to be created once in her life

She musters a smile
For his nostalgic tale
Never coming near what he wanted to say
Only to realize
It never really was

She had a place in his life
He never made her think twice
As he rises to her apology
Anybody else would surely know
He's watching her go

But what a fool believes he sees
No wise man has the power to reason away
What seems to be
Is always better than nothing
And nothing at all keeps sending him

Somewhere back in her long ago
Where he can still believe there's a place in her life
Someday somewhere she will return

Repeat 3rd verse

But what a fool believes he sees
No wise man has the power to reason away
What seems (if love can come and love can go) to be
Is always better than nothing (why can't love return as well)
Who got the power (nothing at all) oh now

But what a fool believes (I believe she's never gone away) he sees
No wise man has the power (to reason away) to reason away
What seems to be (oh if love can come and love can go)
Is always better than nothing (better than nothing)
Then nothing at all

Words and music by Michael McDonald and Kenny Loggins.
Reproduced by permission Warner Bros Music/Intersong Music.



Bristol Stomp

By The Late Show on
Decca Records

Do it do it do it do it do it do it the Bristol Stomp
Do it do it do it do it let's all do the Bristol Stomp

Woah the sounds are spinning every Friday night
They dance the greatest and they do it right
But it's the latest, it's a crazy sight to see
Kids in Bristol are sharp as a pistol when they do the Bristol Stomp

Woah it started in Bristol at a D.J. hop (down in Bristol)
They holler and whistle, they never wanna stop (don't stop)
We pony and twisted and rocked with Daddy Gee
Kids in Bristol are sharp as a pistol when they do the Bristol Stomp
Really sumping when the joint is jumping when they do the Bristol Stomp

It's got that groovy beat that makes you stomp your feet
Come on get in line, you're gonna feel fine
And once you dance with me you'll fall in love you'll see
The Bristol Stomp will make you mine all mine (down in Bristol)

Monday, Tuesday everything's a slight
Wednesday, Thursday, every Friday night
But it's the latest, it's a crazy dance to see
Kids in Bristol are sharp as a pistol
when they do the Bristol Stomp

Oo ooo oh the kids in Bristol
Oo ooo oh sharp as a pistol
Let's all do that crazy dance
Like the kids in Bristol
Do it do it do it do it do it do it the Bristol Stomp

Repeat to fade

Words and music by Appell/Mann.
Reproduced by permission Carlin Music.



Whenever I'm Away From You

By John Travolta on
Midsong
International.

Chorus
Whenever I'm away from you baby
There's nothing much I wanna do oh baby
If you could only see what I've been going through
(going through)
Without you (without you)

Each day I smile so well that they can't see
The real me that's inside hurting
I read my books to occupy myself
The therapy it's just not working
And it's only my imagination something in my mind
*Cause the only indication is I'm wasting my time

Repeat chorus

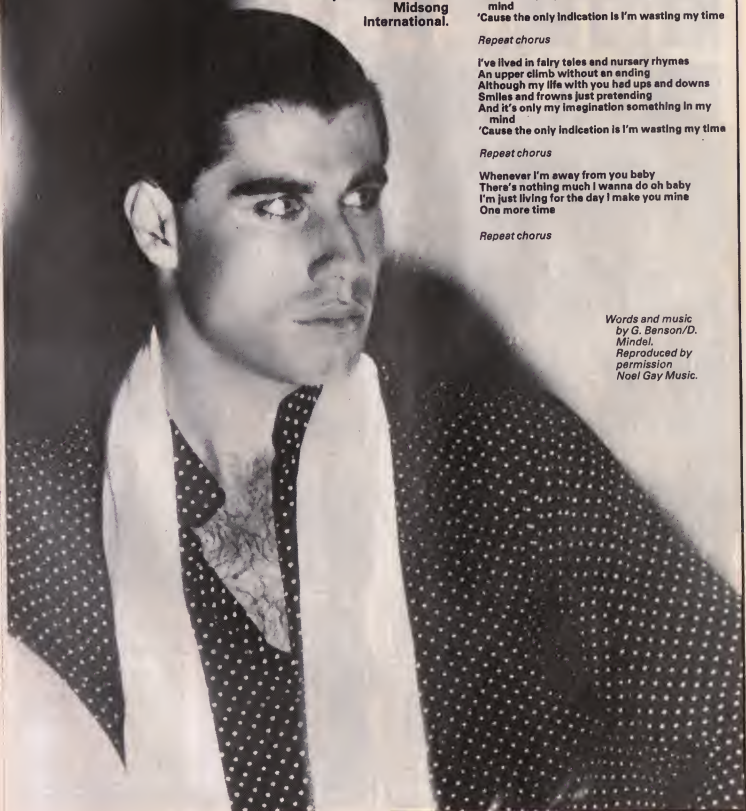
I've lived in fairy tales and nursery rhymes
An upper limb without an ending
Although my life with you had ups and downs
Smiles and frowns just pretending
And it's only my imagination something in my mind
*Cause the only indication is I'm wasting my time

Repeat chorus

Whenever I'm away from you baby
There's nothing much I wanna do oh baby
I'm just living for the day I make you mine
One more time

Repeat chorus

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by G. Benson/D.
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The Skids Are Alright

By Ian Cranna

NOT MANY people get the chance to choose between being a football hero or a rock 'n' roll star, but The Skids' singer and lyricist Richard Jobson is one such enviable talent. But then Richard Jobson is no ordinary young man and The Skids are no ordinary band.

The Skids story actually starts with Stuart Adamson, their likeable lead guitarist and the one who contributes the music for Jobson's words. Stuart and bass player Willie Simpson used to be in a band called Tattoo who spent most of their time playing cover versions of David Bowie, Status Quo etc around the north of Scotland. (All four Skids come from small mining towns around Dunfermline in Fife.)

Latterly, however, the twosome decided to form their own band around a batch of some six or seven songs that Stuart had written.

A mutual friend told them about Richard Jobson, who'd never sung before but was into boxing and football instead—a Scottish schoolboy international centre forward, no less!

Richard was invited to a party at Stuart's house and certainly created an impression—he was thrown out for "being vicious"!

A week later, they met up again at a Rezillos' gig and came to a more peaceable arrangement. Richard would do the singing and being vicious

was left to other sadder creatures.

The trio then advertised for a drummer and found Tom Kellichan, who had previously played in cabaret bands.

IN COMMON with many bands starting up in the summer of 1977, The Skids started life as an out-and-out punk band. Richard, then only 16, was one of the area's first punks and his bleached hair was the object of much amusement and scorn from the rest of the locals, who were still into boring old heavy metal.

"We stole everything from the English bands, as much as we possibly could," admits Richard with a grin. "Not the music, but the image, the attitude, the lot."

Stuart, however, thinks the term 'punk' to be wrongly applied. "If you take it as music by young folk for young folk—which is what it really was when it started—that's what we were."

Unlike most punk bandwagon jumpers though, The Skids had minds of their own and weren't slow in exercising them. They soon decided they had more to offer than the bands they were trying to copy.

"It didn't take us long to realise how ridiculous some of the English bands were," Richard remembers, citing Chelsea and The Cortinas as

examples. "We couldn't believe they had got onto vinyl, songs like that. That's when we started writing songs like 'Charles' and realised we could do it ourselves, and maybe more."

THOUGH the punk hangover took a while to wear off, it was soon pretty clear that The Skids were a cut above the rest. While others were following the party line and ranting away to pseudo-angry scratchings, The Skids were never afraid to follow their own ideas or to experiment.

The title track of their new album, "Scared To Dance"—still probably their best song—dates from this early period. Mean and moody, it features some very fine extended guitar work by Stuart, a complete contrast to the regulation two-minute blitzes practised by other bands at the time.

As the band's local popularity grew by leaps and bounds, "Charles" and two other songs were recorded for the local No Bad Independent label, and the resulting EP topped the New Wave best-selling lists round the country.

The band then signed to Virgin—from whom you can still get that "Charles" EP—and the climb to the top continued.

A single "Sweet Suburbia", and a four-track EP "Wide Open", followed before the present magnificent smash hit "Into The Valley" finally broke

the chart barrier to give The Skids the success they so deserve.

THEIR NEW album is great too, and knocks everything else released this year into a cocked hat. A memorable collection of 12 strong tunes and Olympic-qualifying riffs, it's performed with a truly inspiring brand of developed skill and riotous raw power.

It also boasts some very unusual lyrics from Richard, an intense young man who's already written a volume of poetry and carries books by French philosopher Jean Paul Sartre around.

"They're all personal," he says of his mysterious verses, "but I always write them so that people can take something from them."

"It's just imagery," adds Stuart. "If you can take something from the imagery, that's all there is about it."

The Skids aren't being deliberately obscure: it's like their logo says—they're "Wide Open" to all possibilities.

So there you go. That's your introduction to The Skids. If I didn't mention Willie or Tom much that's because they don't talk much—they make their contribution felt on stage, OK? And that's how you should meet The Skids—live on stage. Catchy tunes, great rock 'n' roll riffs, irresistible excitement, dance music, a laugh and always something different: What more do you want?

Left to right: Stuart Adamson, Richard Jobson, Willie Simpson, and Tom Kellichan.

Money In My Pocket

By Dennis Brown on Lightning Records

Woh, yeah yeah... ooh yeah

Chorus

Money in my pocket but I just can't get no love (oh no)
Money in my pocket but I just can't get no love

I'm praying for a girl to be my own
Some may say she coming but I don't believe a word she say
'Cos she ran away and left me one rainy day
She made me have in mind
That the love would never die
And a now I'm alone yeah so alone
I'm so alone yeah yeah ooh yeah

Repeat chorus

The love I had in mind was very very hard to find
Oh, it's hard for a man to live without a woman yeah
And a woman needs a man to cling to
You'll see what love could do
After making me feel blue
Ain't that a shame yeah
Wooch baby
Ain't that a shame yeah
To make me feel blue ooh yeah

I've got money in my pocket yeah yeah woh yeah ooh yeah

Repeat chorus

Repeat second verse and chorus

The love I had in mind was very very hard to find, yeah
ain't that a shame

Words and music by Joe Gibbs. Reproduced by permission Heath Levy Music.

PIC: DICK BARNATT



Bully For You

By Tom Robinson Band on EMI Records

Cut the cackle 'cos we're getting to the facts now
Gilt-edged security hold me back now
Cold blanket at the drop of a hat man
Bully for you I'm just mad about that man

I hear the sound of dogs in the rain
I know you won't be back again
We see it three times on the run
Let's have a chance to cut the crap and make it happen
Giving can be fun

I ain't afraid but I just don't wanna fight now
The movie's is over so switch that light out
Turn off the screw and tomorrow soon will come man
Wake in the morning wonder what have you done man

There ain't another place in town
I'm moving over going down
Killing time the morning drop
Final judgement stayed a day to find a way to
Make the aching stop

Repeat last verse

We don't need no aggravation
We don't need no aggravation
We don't need no aggravation
We don't need no aggravation
We don't we don't we don't we don't we don't need no
aggravation
We don't we don't we don't we don't we don't we don't need no
aggravation

Words and music by Tom Robinson and Peter Gabriel. Reproduced by permission Polygram & Run Music Publishing Ltd./EMI Music Publishing Ltd.



Everything Is Great

By Inner Circle on Island Records

Take it easy
What's your hurry
Take it easy
No need to hurry
We've got the boogie
For your body

Everything is great (repeat x 4)

When you've got it
Tune in now on our frequency
We've got the music
For your mind
So take it easy
What's your hurry

Everything is great (repeat x 4)

You've got love now
Everything is great
Everything is great
(Repeat to fade)

Words and music by R. Wilder. Reproduced by permission Blue Mountain Music.



45s
reviewed
by CLIFF
WHITE

RICK JAMES: High On Your Love (Sutra/One Mo. Hit Of Your Love) Motown 12in, pic bag). All the "F's": fabulous, fast, freaky, funky, barnstorming along for over seven exhilarating minutes. Shades of The Commodores and The Isley Brothers at their wildest, supercharged with the spirit of the P-Funk mobsters. Rick is Motown's hippest and hottest young sensation; switch on your energizers, tune into his wavelength and prepare for blast off.

VILLAGER PEOPLE: In The Navy (Mercury 12in). Seems a bit tame after listening to Rick James. It's also a bit too similar to "YMCA" to generate much fresh excitement. Nevertheless, the previously successful mix of quick-marching disco rhythm, all-boys-together singalong chorus and tongue-in-cheek lyric is still a lot of fun. They'll have another hit.

DEN HEGARTY: Voodoo Voodoo (Magnet, pic bag). Darts' ex-bass man and leading lion, star of stage, screen and theatre, denouement, has produced and arranged his first solo effort—a slick, chugging rocker with a suitably deft lyric, first recorded in 1982 by one of his favourite rhythm and blues singers, LeVern Baker. It's a slight but it rocks; he can do better; myself, I prefer the booming doo-wop ballad on "Other side."

THE JACKSONS: Shake Your Body (Down To The Ground) (Epic). Here's another case of paying yer money and taking yer choice. The topside has the catchiest melody but, as well-produced pop/funky things go, it's not especially exciting. I.e. it's nowhere near the very best of The Jacksons' hits. The flip, "All Night Dancin'", has far more drive and energy but no tune to speak of. Both sides from their album, "Destiny."

ROCKY SHARPE & THE REPLAYS: Imagination (Chiswick, pic bag). Copped from another American oldie-but-goodie of about the same vintage as "Rama Lama Ding Dong", and just as deliciously absurd. Fast-lives, Rocky and pals have retained the magical mix of fun doo-wop that Darts are rapidly throwing away.

FRANKIE MILLER: Good To See You (Chrysalis). Frankie's critics often put him down as a poor man's Rod Stewart. They could be right, judging by his hoarse rendition of this indifferent

ballad, which is all too obviously based on Rod's "Sailing" hit of a couple of years back.

BILLY PRESTON: Get Back (A&M). A stately galloping rocker, performed with much the same spirit as The Beatles' 1968 original version, on which the much-travelled Preston (friend of the stars) played keyboards. Here he sings as well, as featured in the "Sgt. Pepper" movie.

FRANKI AND THE FAVORITES: A Wonderful Dream (Mercury). Is there no limit to the wopshwop revival? Gadzooks, every week there seems to be a new group jumping on the bandwagon. This frothy piece of pop history is pretty faithful to The Majors' original version but Franki (a girl, by the way) is no great singer.

TEDDY PENDERGRASS: Life Is A Song Worth Singing (Philadelphia International). Yes, but is this song worth singing? The quality soul star with the rich chocolate tones lends his stylish voice to a merely average, mid-tempo workout. As is often the case, it's not what he does that's gratifying—it's the way that he does it.

PAUL EVANS: What's A Nice Guy Like Me (Doing In A Piece Like This) (Spring). No Joannie and no gimmicks this time! Just a cutely arranged, country-style, quality pop record. A moderate hit tomorrow that will be forgotten in a month or so.

GRUPO SPORTIVO: Disco Really Made It (Epic). Dutch rock artists who roared that disco is empty and that they hate it, it is simply explained within a catchy tune with a strong dance beat. You've got to admire their informal cheek—it's an ace record. An unlikely hit.

BRAM TCHAIKOVSKY: Girl Of My Dreams (Radar, pic bag). All my tastes have been basking their brains trying to pinpoint the only empyrion influences on work here. Little bits of "fardita" tunes, guitar bits and veering ambition to state an impressionistic sound and pop rocker, quite unlike it's steps act.

CHAKA KHAN: Life Is A Dance (Warner Brothers). Chaka ought to get together with Teddy Pendergrass to make the greatest white life is really all about. This is a get-up-and-go party track that's well lifted above average by the ex-Rufus lady's exciting voice.

F.L. Bogie Town (Fantasy). Another pasty party, building from a merry, insistent funk groove to a riotous showdown. Sounds like a great time was had by everyone involved, and it should generate exactly that kind of reaction on any dance floor.

JOE STAMPELJ: Shell Of Chicago (Epic). For the last 20 years, rockers of all descriptions have been reworking the songs and/or guitar style of Chuck Berry with varying degrees of competence and success. At long last someone—an American country singer, as it

happens—has actually recorded a tribute to the man. Very b. good.

JERRY LEE LEWIS & FRIENDS: Hello Josephine (Charly, pic bag). And talking of rock 'n' roll legends, here's a genuine killer—mysteriously spliced together with an unknown phoney. We are supposed to assume that the "friend" who's leered dueting with Jerry Lee is Elvis Presley. Don't be fooled: it isn't. The rocking version of an old fats Domino hit is still a good record, though.

G.Q. Disco Nights (Rock-Freak) (Arista 12in). Clearly, a disco smash hit on import and obviously destined for greater success now that it's released in Britain. Neither strong in melody nor heavy-heavy in beat, it's not immediately apparent what all the fuss is about until you hear it full blast in the right setting. Then the subtle production and the Nation Under A Groove" rhythm is irresistible. Incidentally, "Rock-Freak" presumably refers to the dance, The Rock, which is apparently all the rage in New York. No, I don't know how you do it.

THE REAL THING: Strange Town (A&M). The grappling with the pressures of urban street life, Paul Weiler has written a sharp song about trying to find your feet in an unfamiliar town—but that the overall impact of the record is as immediately strong as some of the group's past hits. Quickly grows on you, though. On the other side, "The Party Collector", is well worth checking out.

ALICIA BRIDGES: Body Heat (Polydor). Not the instant classic that "Night Life" was, but still one of her best alternative tracks from her debut album. The lady is more than just a one-hit wonder.

PAUL JABARA: Take Good Care Of My Baby (Casablanca). The ultimate in early-80's teen pop (originally a hit for Bobby Vee) given a disco twist. Just controlled, bearable, in a yucky kind of way.

LPs
reviewed
by RED
STARR

IT'S BEEN A really week, my little tadpoles, it really has. I waited and waited for a princess to come and kiss me (like my editor suggested) but not one turned up. Still, it could have been worse—I might have got Princess Anne! So I guess I'll just have to stay a toad (*hi Debbie in Lincoln!*) or something completely unprintable like Patricia of Chesterfield and her mate suggested (*hi darlings!*). It's a bit inconvenient since it's rather difficult for us toads to operate record players, but never mind. The things we do for you—like having to listen to

ROGER CHAPMAN: Chappo (Grobet). In which the former Family and Streetwalkers lead singer shows us that bags of enthusiasm and good musicianship aren't really much fun if you can't write a decent tune. Music for older brothers. Best track: "Mudlike Chio". "I Keep Forgetting". (4 out of 10)

THE REAL THING: The Force (Pye). Amazing what a change to disco will do when your pop star is fading. Their usual pleasant if mindless pop-soul gets fanked up with better results than most. At least they're as enthusiastic about it all. Good value at 44 minutes playing time, but write to Pye and say why they only put naked girls on their covers. Best track: "Whatcha Say Whatcha Do". "Raining Through My Sunshine". (6 out of 10)

GENE CHANDLER: Get Down (20th Century). Last hit in 1982 (sorry—1982), Gene Chandler is proud positive that it's the machine not the man—or woman—that counts in disco. What you get here is an overblown version of the smash "Get Down" and a CDbum of very average non-disco slushy orchestrated soul. Feeling controlled? Then stick to that great single. Best track: "Get

Down", "Please Sunrise". (4 out of 10)

GLORIA GAYNOR: Love Tracks (Polydor). Yet another previously hitless soul singer jumps on the disco bandwagon—this is getting tedious. The rhythm section ticks over like a well-oiled machine but poor Gloria comes across with even less personality than the Beatles (*Watch & Read*—*Ed*), so you can guess what a sad state she's in. The result is a rather boring, anonymous album with nothing that isn't done better elsewhere. Best track: "Goin' Out Of My Head". "I Will Survive". (4 out of 10)

CHRIS SPEDDING: Guitar Graffiti (Rak). Graffiti? Doodles more like. A strange little album from the famous session guitarist who's played with everyone from The Wombles to The Sex Pistols. Side one is all gentle, wispy little pop songs, though side two wakes up a bit with a shade more agro and guitar work. Worth a listen. Best track: "Mudlike Chio". Best track: "Video Life", "Miss Betty". (6 out of 10)

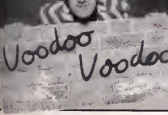
GEORGE HARRISON: George Harrison (Dark Horse). Good George—this is quite decent. Now that he's succeeded in getting everyone to love Krishna, the ex-Beatle has fallen in love with beneficial results. Not exactly a thriller but this collection of soft and simple love songs is a marked improvement over George's old, self-playing dirges. A summery sort of album. Best track: "Not Guilty", "If You Believe". (6 out of 10)

THE STRANGLERS: Live (X Cert) (United Artists). Know we toads are supposed to like slugs but this is too much. The Stranglers are four unpleasant overgrown schoolboobies who think that acting nasty constitutes a threat to society. The only threat this boring,

samey live album poses is to your pocket. It's not even their best songs, and there's nothing here that's not done better on the original albums. Forget it. Best tunes: "Grip", "Hanging Around". (4 out of 10)

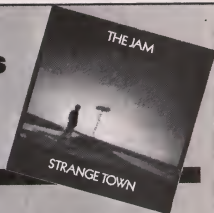
SQUEEZE: Cool For Cats (A&M). I've saved the best—and only really good—album till last. This is brilliant from the cover onwards. A bouncy rock album with great playing, catchy tunes, imaginative words, character and a sense of humour. Good for Squeeze—at least they know there's some fun to be had with rock 'n' roll. Posers will hate this, but you should check it out without delay. Excellent stuff and definitely cool for cats. Best track: "Cool For Cats", "Slap And Tickle". (9 out of 10)

Till next time, croak croak!
Chris Spedding; the Wombles' new LP.



50

Autographed copies of 'Strange Town' waiting to be won



GATHER ROUND Jam fans — this could be your lucky day. Here at *Smash Hits* we've got 50 picture-sleeved copies of the new Jam single, "Strange Town", to give away. Each one has been autographed by the boys in the band. It's a simple, easy-to-enter competition specially designed to make sure the singles go to true Jam Fans.

Here's what you do: below you will find five sets of song lyrics. They are the opening lines to five songs recorded by The Jam — we want to know what songs they're taken from.

When you've worked 'em out, fill in the titles

- A** I am a dull and simple lad
Cannot tell water from champagne
- B** The distant echo of faraway voices,
boarding faraway trains
To take them home to the ones that they love
and who love them forever
- C** In the city there's a thousand things
I wanna say to you
But whenever I approach you you make me look a fool
- D** Where the streets are paved with blood,
with cataclysmic overtones
Fear and hate linger in the air
A strictly no-go deadly zone
- E** Read about the things that happened
throughout the world
But don't believe in everything you see or hear

If you don't want to cut up your *Smash Hits*, copy this entry form onto a piece of paper and send that instead.

against the relevant code letter in the entry box provided. For instance, if you think the answer to A is "You Don't Bring Me Flowers" then give up right now, turnip-head . . . sorry, we'll start that again . . . if you think the answer to A is "News Of The World" then write that title into the box alongside A. And so on.

Post to *Smash Hits* Jam Comp, 117 Park Road, Peterborough PE1 2TS, by April 4, the closing date, remembering to fill in your name and address. First 50 correct entries opened after the closing date will each win an autographed single.

Post to *Smash Hits* Jam Comp., 117 Park Road, Peterborough PE1 2TS, by April 4.

A
B
C
D
E

Name

Address

BLOCK CAPITALS

.....

.....

Next issue of *Smash Hits* on sale April 5

***SHAM 69, SYLVESTER, KATE
BUSH, MEMBERS, ROXY MUSIC***

PLUS

***Chance to win 50 Jacksons Collectors' singles
SMASH HITS — Bringing vinyl alive every other Thursday***

STARS

ARIES (Mar 22-Apr 20)

Get yourself together, make the most of opportunities. It's a lucky scene for you from now on. A meeting, letter or journey brings that special wish nearer fruition.

Taurus (Apr 21-May 21)

Whatever you are aiming for is within reach. But remember that people will take you at your own valuation just now. Have confidence and set yourself up high!

GEMINI (May 22-June 21)

A happily balanced fortnight, good for personal life and for your practical aims. Friendships will be important from now on so keep with the 'in' group and get fun too.

CANCER (June 22-July 23)

Be a gadabout, keep on the move — this way lies both success and fun. It's no time to stand still. Changes will brighten your set-up and throw some goodies your way.

LEO (July 24-Aug 23)

The first week dodgy — for cash and for love. But the New Moon on the 28th turns the tide for you and your Lao charm and luck starts to work again.

VIRGO (Aug 24-Sept 23)

It's not all hearts and flowers for you just now — but look on the bright side. Present troubles will straighten you out — and great times are on the way soon!

LIBRA (Sept 24-Oct 23)

You're just gonna have to let others grab the reins and do the limelight for a few weeks. Don't fight against your starry aspects. Use honey, not fire, and make life easy for yourself.

SCORPIO (Oct 24-Nov 22)

Give out with your usual sympathy and good sense but don't get over-involved in the problems of others. Fun and frolic, a great new friendship beckon — if you have the time.

SAGITTARIUS (Nov 23-Dec 22)

Could be your first romance or an extra flirtation — but your scene is lucky and loving. Treat yourself to something new in a colour that gives you a lift.

CAPRICORN (Dec 23-Jan 20)

A busy phase could mean home changes. Do your best to help out all ways — you won't regret it. If lonesome, you need only to get around and communicate.

AQUARIUS (Jan 21-Feb 19)

You are on a happy trail right now and very popular, socially. But don't go overboard with your spending. A good travellin' time — and be sure to get those letters in the post.

PISCES (Feb 20-Mar 21)

You are all giving and loving most of the time. But turn some of it your own way or you'll miss out on something great. Super stars are trying to help you!



CHEAP TRICK

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.

I THINK your magazine is superior to any other songbook record. However, in your article on Ian Dury I was upset to find you describe him as being "like a bogeyman in your nastiest nightmares".

I would like to point out that I, among thousands, not only like his music but think he is far from being the monster your description made him out to be. I think Ian Dury is much better-looking than idols such as John Travolta.

Also, not many other polio victims would have the courage to do what he did. I am sorry to have to make this complaint but I feel very strongly about it. I would like you to know that I found the rest of your magazine faultless.

Karen Fleming (Dedicated Ian Dury Fan), Tynning Road, Peasedown, Near Bath.

THANKS FOR the feature on Ian Dury & The Blockheads. It was very well written but you made one mistake: Ian Dury is not ugly. Apart from being the best male singer around, he's also the best looking. His face is full of character and ruggedly handsome. He's miles ahead of blokes like that wead John Travolta in looks (and talent)! OK. Alex Dore (Miss), Fane Road, Peterborough.

I ENJOY the contents of your wonderful magazine. But I do not believe you should make fun of the afflicted i.e. Ian Dury. I and many others think that he has

remarkably overcome his childhood illness of polio.

We believe he is a very courageous man to stand up in front of thousands of people and sing. Remember, PUNK ROCK is here to stay!
The Punks of Croydon.

Hang on a tick... you lot have got us all wrong! So let's put the record straight: we here at Smash Hits reckon that Ian Dury is a brick, a champ, the gunvor songwriter, a luffly man and an all-round ace geezer (we didn't make him Man Of The Year in '78 for nothing!). And we also know that he's gonna be over the moon to hear that you lot, and all the others who wrote in, think him highly fanciable too. OK.

DEAR Red Starr, Hi! Thanks for you and the rest of the editors for

FAN CLUBS

FRIENDS OF BONEY M:
Mel Kirtley, 42 Barrington Drive, Glebe, Warrington, Tyne & Wear NE38 7RD.

TOM ROBINSON BAND:
89 New Bond Street, London W1.

ELVIS COSTELLO:
Radar Records, 60 Parker Street, London WC2.

THE SKIPS:
Sandy Muir (Manager), Alm Music, 43 Queen Anne Street, Dunfermline, Fife.

Cheap Trick (l to r): Tom Petersson, Ben E. Carlos, Rick Nielsen, Robin Zander. Specially for Sue of Stamford.

such a great songwords mag. Keep up the good work! But I'm afraid that I'm rather disgusted with you because you haven't yet reviewed the great new LP by Cheap Trick, "At The Budokan". Never heard of them?

Well then, you'd better get down to the record shop fast and get hold of a copy — it's well worth it, especially as it includes most of the great numbers they performed on "Rock Goes To College" earlier in '78.

The record is No. 7 in Stamford's local Top 10 LP charts by the way. It's on Epic and the first 10,000 copies are in kamikazi yellow vinyl with a 12-page booklet on the group, with songwords and the Chinese translations.

Please, I beg you do a review of this fabulous LP. Best tracks are "Need Your Love", "I Want You To Want Me", "Surrender" and "Clock Strikes 10".

I hope you take me up on this recommendation 'cos all of Stamford's sixth formers are raving about this group. I'm sure the rest of the country is too. Sue Dodkin, Exeter Gardens, Stamford.

PS. Be warned, Kamikazi yellow tends to go rather a sickly green on a black turntable. PPS. Cheap Trick's lead singer Robin Zander is a kindly cross between Rick Parfitt and Francis Rossi. Hurry up and broadcast this great group across the nation.

I think you've done that already Sue. PS. But don't you mean Japanese translations! PPS. More letters like this and we could give Red Starr the boot!

AFTER READING his review of the new Nazareth album "No Mean City" would someone break it not too gently to Red Starr that 1979 is the year for good hard "grinding and growling" and that Nazareth have probably had more hits than this turnip head of a reviewer has had hot dinners.

I thought you guys had to review an album, not slag it. Next time you review a Nazareth album Red, you'd better expect no mercy or you might find yourself on that Ark bound for No Mean City. David Jack, Tullibody, Scotland.

THANKS FOR a great mag. It really is the best around. I think Red Starr is very much like John Cleese as he is so sarky! Catrina Cruickshank, Links Drive, Radlett, Herts.

That'll cheer up the old toad.

DON'T FORGET
Next issue of
Smash Hits on sale April 5

Friday (March 23)

Elton John Preston Guildhall
Bad Company Brighton Centre
Eddie & The Hot Rods Sheffield Top Rank
Skids Manchester Russell Club
Culture Birmingham Bingley Hall
David Essex Hammersmith Odeon
Buzcocks Manchester Belle Vue King's Hall
The Pretenders Cheltenham Gloucester
College of Technology

Saturday (March 24)

Graham Parker Brighton Centre
Eddie & The Hot Rods/The Members
Manchester Apollo
Skids Middlesbrough Rock Garden
Leyton Buzzards Leeds Community Centre
Culture London Rainbow
David Essex Hammersmith Odeon
Buzcocks Carlisle Market Hall
The Pretenders Liverpool Eric's
Tom Robinson Belfast Ulster Hall

Sunday (March 25)

Graham Parker Reading Hexagon
Bad Company Birmingham Odeon
Eddie & The Hot Rods/The Members
Sheffield Top Rank
Skids Dunfermline Kinema Ballroom
Leyton Buzzards Middlesbrough Polytechnic
Culture London Rainbow
David Essex Middlesbrough Town Hall
Buzcocks Blackburn King George's Hall
Tom Robinson Port Rush

PICTURE: SIMON FOWLER/LFI



The Members are taking the sound of the suburbs to the provinces. On tour with Eddie & The Hot Rods.

Monday (March 26)

Elton John Belfast Whittia Hall
Graham Parker Leicester De Montfort
Bad Company Birmingham Odeon
Eddie & The Hot Rods/The Members
Guildford Civic Hall
David Essex Edinburgh Odeon
Buzcocks Peterborough Wirrina Stadium
The Pretenders Exeter Routes

Tuesday (March 27)

The Pretenders Plymouth The Fiesta
Elton John Belfast White Hall
Eddie & The Hot Rods/The Members
Portsmouth Locarno
Leyton Buzzards London Marquee
Bad Company Birmingham Odeon
David Essex Newcastle City Hall
Buzcocks Coventry New Theatre
Tom Robinson Coventry Locarno

Wednesday (March 28)

Graham Parker Derby Assembly Rooms
Eddie & The Hot Rods/The Members
Brighton Top Rank
Skids London Marquee
David Essex Hull Dorchester Theatre
Buzcocks Aylesbury Friars
The Pretenders Newport The Stowaway
Tom Robinson Sunderland Mayfair

Thursday (March 29)

Elton John Dublin National Stadium
Graham Parker Ilford 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 Hemel Hempstead Pavilion
Thin Lizzy Brighton Centre
Skids London Marquee
David Essex Birmingham Odeon
The Pretenders Barnstaple Chequers
Tom Robinson Southport New Theatre

Friday (March 30)

Elton John Dublin National Stadium
Bad Company Sheffield City Hall
Eddie & The Hot Rods/The Members London
Rainbow
The Pretenders Harlow Tech
Tom Robinson Nottingham Mailbox

Saturday (March 31)

Bad Company Manchester Apollo
Thin Lizzy Oxford New Theatre
Buzcocks Hammersmith Odeon
David Essex Coventry Theatre
The Pretenders Leicester Polytechnic
Tom Robinson Bridlington Spa

Sunday (April 1)

Graham Parker Oxford New Theatre
Bad Company Manchester Apollo
Eddie & The Hot Rods/The Members Cardiff
Top Rank
David Essex Wolverhampton Civic Hall
Thin Lizzy Birmingham Odeon
Tom Robinson Blackburn St. George's Hall

Monday (April 2)

Elton John Theatre Royal, London
Graham Parker Hammersmith Odeon
Eddie & The Hot Rods/The Members Bristol
Locarno
David Essex Bristol Colston Hall
Thin Lizzy Birmingham Odeon

Tuesday (April 3)

Elton John Theatre Royal, London
Graham Parker Hammersmith Odeon
Thin Lizzy Stoke Trentham Gardens
David Essex Southampton Gaumont
Kate Bush Liverpool Empire
Tom Robinson Dunstable California

Wednesday (April 4)

Elton John Theatre Royal, London
David Essex Portsmouth Guildhall
Kate Bush Birmingham Hippodrome
Tom Robinson High Wycombe T. Hall

Thursday (April 5)

Elton John Theatre Royal, London
Thin Lizzy Leicester De Montfort
Tom Robinson Southampton Gaumont

**SMASH
HITS**
THE BEE GEES

