

SHAM 69  
THE  
PRETENDERS

# SMASH HITS

FORTNIGHTLY

August 9-22 1979 25p

IAN  
DURY

Words to the  
TOP SINGLES  
including

Beat The Clock

Gangsters

Hersham Boys

Duke Of Earl

DAVID BOWIE  
and  
BOOMTOWN RATS  
in colour

Is She Really Going Out With Him?  
By Joe Jackson on A&M Records

Pretty woman out walking  
with guitar down my street  
While my coffee goes cold  
Look on that (what?) face  
there's a lady (oh) I used to know  
She's married now or engaged  
or something so I'm told  
(All the words inside)

# BEAT THE CLOCK

By Sparks on Virgin Records

You gotta beat the clock  
Repeat 8 times

Well I was born a little premature  
You gotta beat the clock  
You gotta beat the clock  
Mom just couldn't take no more  
You gotta beat the clock  
You gotta beat the clock  
Had no time to learn to cry  
Goodbye mama I got to die  
Bye bye bye bye bye bye  
You gotta beat the clock  
Repeat 3 times

Entered school when I was two  
You gotta beat the clock  
You gotta beat the clock  
Ph.D. that afternoon  
You gotta beat the clock  
You gotta beat the clock  
Never entered any sports  
Didn't look too good in shorts  
Got divorced when I was four  
You gotta beat the clock  
You gotta beat the clock

#### Chorus

Well I've seen everything there is  
I've done everything there is  
I've met everyone but Liz  
Now I've even met ol' Liz  
No time for relationship  
Skip the foreplay, let 'er rip  
You gotta beat the clock  
Repeat 4 times

#### VERSE PART 2

You gotta beat the clock  
Repeat 8 times  
You gotta beat the clock  
Repeat 8 times

Well I did lots of travelling  
You gotta beat the clock  
You gotta beat the clock  
Parts of me unravelling  
You gotta beat the clock  
You gotta beat the clock  
The army then rejected me  
Said I had two flat feet  
Wore them out when I was three  
You gotta beat the clock  
Repeat 4 times

Ten had there ain't few of you  
You gotta beat the clock  
You gotta beat the clock  
Then I'd show you what I'd do  
You gotta beat the clock  
You gotta beat the clock  
I could cheat on five of you  
And be faithful to you too  
But there's only one of you  
You gotta beat the clock  
You gotta beat the clock

Repeat chorus

Words and music by Ron  
Mael/Russell Mael. Reproduced  
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You gotta beat the clock  
Repeat 9 times



August 9-22 1979 Vol 1 No 18

# Contents

You think it's easy putting together the brightest, tightest, sharpest and all round most unbelievably wonderful pop publication of them all? Let me tell you — we have been busy, busy, BUSY! As if deciphering those electronic Belgians called Telex and then hotfooting it to Sheffield in pursuit of Ian Dury and the latest hot pop from Blockhead City weren't enough, we, being the sort of dedicated, breathtakingly talented people we are, still find ways to bring you the first news from Edinburgh of the new Revillos. Not to mention slipping you in an extra song — you'll find Stiff Little Fingers' "Alternative Ulster" on page 29 as well as all the reasons to be cheerful listed below in Britain's best value for money pop magazine. So what are you waiting for? Let's go . . .

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This magazine is published by EMAP National  
Publications Ltd, Peterborough, and is printed  
by East Midland Litho Printers, Peterborough.  
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# GANGSTERS

By The Specials on 2 Tone Records

**Bernie Rhodes knows, don't argue**

Why must you record my phone calls?  
Are you planning a bootleg L.P?  
Said you've been threatened by gangsters  
Now it's you that's threatening me

Can't fight corruption with con tricks  
They use the law to commit crime  
And I dread, dread to think what the future'll bring  
When we're living in gangster time

**Don't call me scarface**

Can't interrupt while I'm talking  
Or they'll confiscate all your guitars  
And Catch 22 says if I sing the truth  
They won't make me an overnight star

Don't offer us legal protection  
They use the law to commit crimes  
I dread to think what the future will bring  
When we're living in real gangster time

**Bernie Rhodes knows, don't argue**

*Words and music by The Specials, Copyright Control.  
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PIC: ALLAN BALLARD



# Is She Really Going Out With Him?

By Joe Jackson on A&M Records

Pretty women out walking with gorillas down my street  
From my window I'm staring while my coffee goes cold  
Look over there (where?) there, there's a lady that I used to know  
She's married now or engaged or something so I'm told

## Chorus

Is she really going out with him  
Is she really gonna take him home tonight  
Is she really going out with him  
'Cause if my eyes don't deceive me  
There's something going wrong around here (around here)

Tonight's the night when I go to all the parties down my street  
I wash my hair and kid myself I look real smooth  
Look over there (where?) there, here comes Jeanie with her new boy friend  
They say that looks don't count for much  
If so there goes your proof

## Repeat chorus

But if looks could kill  
There's a man there who's marked down as dead  
'Cause I've had my fill — listen you  
Take your hands from her head  
I get so mean around this around this scene  
Hey hey hey

## Repeat chorus

Something going wrong around here  
Something going wrong around here  
Something going wrong around here  
Something going wrong around

Words and music by Joe Jackson.  
Reproduced by permission Albion Music



Illustration: Conny Jude with help from Daniel Soerri

# The Diary of Horace Wimp

By E.L.O. on Jet Records

1979 AUGUST

Monday

Late again today. He'd be in trouble though he'd say he was sorry. He'd have to hurry out to the bus.

Tuesday

Horace was so sad. He'd never had a girl that he could care for, and if he was late, once more he'd be out (oh oh)

Chorus

Don't be afraid, just knock on the door  
Well, he just stood there mumblin'  
and Fumblin'  
Then a voice from above said  
"Horace Wimp, this is your life  
go out and find yourself a wife  
Make a stand and be a man  
And you will have a great life plan."  
(You can do it, come on Horace)

Wednesday

Horace met the girl. She was small and very pretty. He thought he was in love; he was afraid (oh oh)

Thursday

Asked her for a date. The café down the street tomorrow evening, his head was reeling when she said "yes OK"  
(repeat chorus)

Horace this is it. He asks the girl if maybe they could marry. When she says "Gladly" Horace cries (boo hoo)

Sunday

Everybody's at the church. When Horace rushes in and says: "Now here comes my wife, for the rest of my life"  
And she did.  
(Repeat chorus)

Notes

Words and music by Jeff Lynne  
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Jet music.

# Boots cut singles to 79p.

If you come to Boots between 30th July and 25th August you can buy singles for only 79p. That's 10p less than our normal selling price of 89p. It's just one part of our exciting new Disc Deal – the new music package from Boots.

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### Tapes

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### Singles

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### More than Just Music

Accessories, competitions, personal appearances and friendly service too.

Prices correct at time of going to press. From Boots Record Departments subject to stock availability.

Make the most of your Boots.





# SKA WARS

THE HOTTEST place in the nation this summer was the Electric Ballroom in Camden, North London, on the Saturday that The Specials wound up their U.K. club tour with a prestigious London gig.

The event attracted a curious mixture of punks, skinheads and mods (plus a few celebrities like Joe Strummer of The Clash) who blocked traffic in the street outside. The gig sold out a good couple of hours before The Specials went on stage.

Inside, sweat dripped from the walls and the air was so heavy there was barely enough oxygen to light a match. Apart from the headliners, the bill featured two other acts on The Specials own 2 Tone label: The Selector (the group featured on the B side of The Specials' "Gangsters" single) and Madness. Like The Specials, both dispense a heady mix of ska and bluebeat rhythms which go straight for the feet in a compulsive rush.

Your *Bitz* reporter had such a hugely enjoyable time in the jostling, dancing mass that he was still smiling ear-to-ear a day or two after the event. It was possibly 1979's best rock gig.

We've already raved twice about The Specials in *Smash Hits* (despite the comments on the letters page) so we shouldn't need to remind you that we rate this Coventry group as one of the best things to happen in a long while.



Good news for those of you who haven't yet seen them live is that the group have now signed their 2 Tone label to a distribution deal with Chryselis Records. This means that "Gangsters" (the lyrics of which are on page 4) can now be bought easily at most local record shops.

The Specials have a follow-up, "Too Much Too Young", already recorded, but the second release on 2 Tone will be a single from London group Madness called "The Prince", a tribute to bluebeat legend Prince Buster.

And the ska revival goes on: Island Records have just released "Intensified", a compilation album of sixteen early '60s original ska recordings complete with authentic, primitive surface crackle. Oldest track is the 1962 classic "Housewife's Choice" by Derrick & Patsy.



Loitering ladies: Deborah Lizard and David Cunningham. Julian Marshall is too shy to have his snapshot taken!

## SEE YOU LATER, LIZARD!

THEY SAY you've heard of the band, but if you've never seen them live, you're missing out. The band were very early on the scene, with their first single "I'm a Dancer" in 1975. They were the first to be signed to the 2 Tone label, and their album "I'm a Dancer" was a massive success. They were also the first to be signed to the Island label, and their album "I'm a Dancer" was a massive success. They were also the first to be signed to the Island label, and their album "I'm a Dancer" was a massive success.

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### RITA RAY'S TOP TEN



*Rita Ray of Darts*

RITA'S LIST consists of current rarer than all-time favourites. "I'm very fickle," she explained. She phoned in her selections from a call box and didn't have time to add comments to her choices before rushing off, probably in pursuit of some new Ocean dress bargain.

1. SMOKEY ROBINSON & THE MIRACLES: Ooo Baby Baby (Motown)
2. THE TEMPTATIONS: My Girl (Motown)
3. STEVIE WONDER: Love A Go Go (Motown)
4. BETTY WRIGHT: Clean Up Women (RCA)
5. JUNIOR MURVIN: Police And Thieves (Island)
6. BOB MARLEY & THE WAILERS: Jamming (Island)
7. MARY WELLS: My Guy (Motown)
8. THE TEMPTATIONS: Just My Imagination (Motown)
9. SMOKEY ROBINSON & THE MIRACLES: Tracks Of My Tears (Motown)
10. MARY WELLS: When I'm Gone (Motown)

## NEW NUMAN

IN THE wake of the enormous success of "Are Friends Electric?" and "Replicas", Beggars Banquet Records are re-releasing their first Tubeway Army album, known as "The Blue Album", on August 4. At the same time, they will be making available Gary's first two singles, "That's Too Bad" and "Bombers", as a double-pack retailing at £1.60. All three discs were initially released as limited editions and have not been available for quite some time.

Meanwhile Gary's new single, "Cars", should be released about the middle of this month, also on Beggars Banquet. Still no news of a ten club, however.

## CHORDS SIGN UP

SOUTH London mod group The Chords (recently featured in *Smash Hits*) have split from Jimmy Pursey's JP Productions after rowing with the Shem 69

leader over his production of their first single "Now It's Gone". They have now signed to Polydora, are looking for a new producer, and hope to have their first single out shortly.

## SAYER PRAYER FOR SID!

CHRIS ALLEN should be a very busy man. He's got a new album coming out in a few weeks. The 11 tracks on the album were produced by Sayer, and he's also got a new single coming out. He's also got a new album coming out. He's also got a new album coming out.



Rude Boys model the latest line in headgear, shoes and shades. The Specials: (l to r) Jerry Demmers, Neville Staples, Terry Hall, Roddy Rediation, Lynval Golding, Prince Rimshot.

PIC: ALLAN BALLARD

## BUZZCOCKS HISTORY

ONE OF the New Wave's most sought-after pieces of history — the "Spiral Scratch" EP by the original Buzzcocks — is about to become generally available once again.

First put out in January 1977, it was one of the first ever independent punk releases and was recorded by the first Buzzcocks line up of Howard Devoto (vocals), Pete Shelley (guitar), Steve Diggle (bass) and John Maher (drums).

The EP contains four tracks: "Boredom", "Time's Up", "Friends Of Mine" and "Breakdown", and the original recordings are being used. The label and the artwork will be almost identical to the original, except to show — by announcing the presence of Howard Devoto — that these are in fact old recordings and not a new single by the current Buzzcocks team.

The label, as before, is the Manchester independent New Hormones, and from August 17, it should be available in all record shops.

## COMMODORES TIMES FOUR

MOTOWN band The Commodores — who had a 1978 No 1 with "Three Times A Lady" — arrive in Britain for four gigs later this month. Also on the bill will be The Emotions, the vocal group featured with Earth Wind & Fire on "Boogie Wonderland".

Venues are Glasgow Apollo (tickets priced at £2.50, £3.50 and £4.50) on August 23; London Wembley Arena (£4.50 and £6) on Aug 25 and 26; and Stafford Bingley Hall (all at £4.50) on Aug 29.

## ROCKPILE'S TV GIG

ROCKPILE, featuring Dave Edmunds and Nick Lowe, can be seen on Granada TV on September 1 in a documentary called "Born Filibusters". The film follows the band's progress in the studio and on the road.

PIC: DOUGLAS ROBERTSON



They only come out at weekends — left to right: Robo-Rhythm, Fay Fife, Felix, Eugene Reynolds and Hi-Fi Harris.

## HERE COME THE REVILLOS

LAST ISSUE we gave you the news on Shake, one half of the old Rezillos. For those of you who've been wondering what Fay Fife and Eugene Reynolds have been up to, the latest is that they too have a new band.

Called The Revillos — the name from which Eugene originally devised Rezillos — the line up is as follows: Fay Fife (organ, vocals), Eugene Reynolds (guitar, vocals), Hi-Fi Harris (who was in the very first Rezillos line up, guitar), Felix (bass), Robo-Rhythm (drums), plus Babs and Cherie on backing vocals.

The first single from The Revillos will be a Fay Fife song called "Where's The Boy For Me?", with the other sides a joint Fay/Eugene composition called "The Flend". It'll be out on September 7, Eugene tells us, and it'll be on their own special label called "SNATZO Recordi" which in turn will be distributed by a new label from Virgin called "Din Disc". Got all that?

Eugene and Fay plan to guide their new band along the lines they had originally intended for The Rezillos, that is, dedicated to

updating the fun spirit of the sixties best groups. They'll be playing a healthy proportion of golden oldies again and the rest will be completely new songs written by Fay, Eugene, Hi-Fi and Robo-Rhythm. Unlike Shake, there will be no old Rezillos songs in the set.

The Revillos are already doing some low profile warm up gigs, but there are a couple of bigger occasions scheduled for Edinburgh Tiffanys on Sept 3 and London Leicester Square Notre Dame Hall on Sept 6.

Those of you waiting to see The Revillos elsewhere, however, may be in for a long wait. In order to help keep it fun to play in The Revillos, the band plan to gig only on Fridays and Saturdays! They do plan to tour far and wide, however — just don't hold your breath!

The Revillos are also keen to keep to fairly small venues, but they do plan to release lots of singles over the next year. Having had a sneak preview of some of their songs, we reckon it won't be long before you see The Revillos in *Smash Hits* again!

## THE ONE THEY WANT

1979 SEEMS to have turned really sour for John Travolta. His new film has been hammered by critics, his last two UK singles flopped, and now he's in trouble with his record company, Midsong International. They claim that Travolta is well overdue in recording a third album due under his contract, and say they are considering taking legal action against him.

## RATS TOUR

THE BOOMTOWN Rats, who took just ten days to get to the top of the charts with "I Don't Like Mondays", will be doing a massive British autumn tour.

Their schedule will probably take in around 45 gigs, starting late September and continuing through to early November. We'll give you the full list of dates and venues as soon as they have been finalised.

## REASONS TO BE CHEERFUL Part 4

BY NOW you shouldn't need telling who Buddy Holly was, but some of Ian Dury's other reasons to be cheerful might leave you puzzled. We didn't know who Dmitri and Pasquale were until Ian filled us in, so here's a name by name rundown of the rest of the cast.

"Good Golly Miss Molly" Classic rock 'n' roll record by Little Richard

Elvis and Scotty Scotty Moore was Presley's guitarist on his earliest recordings

Woe Willy Harris Flamboyant British rock 'n' roller of the 1950s. Dyed his hair pink

Stephen Biko Young South African civil rights leader who died in police custody in September 1977

"Volare" Coryn' old Italian song, a hit in 1958 for Dean Martin and Marino Marini

Smokey Smokey Robinson — possibly the greatest soul songwriter of them all Rico Ricco Rodriguez, master of the reggae trombone

Woody Allen Bspacedical, neurotic American humourist Dall Salvador Dali, eccentric Spanish painter

Dmitri and Pasquale Pair of camp Italian wrestlers (honest!) John Coltrane Genius of the jazz saxophone

Adi Celentano Italian pop singer Bonar Collesano Hollywood actor, now deceased. "Did a lot with a comparatively ugly mug," sez Ian)



Bob Geldof prepares to jump on Red Starr from a great height.

PIC: G. J. F. SCOTTY





The Merton Parkas showing how they got the name.

## PARKA POWER Part 2

LONDON's Merton Parkas — formerly The Sneakers — are probably the most '60s influenced of all the Mod bands, and this soon becomes evident when they start to play.

Although they were relatively ignored by the music papers until recently, they've been together longer than any of the other Mod bands. Five years ago they were playing all Motown oldies but more recently they've cut down on most of these.

The Merton Parkas are Mick Talbot (keyboards and vocals), Danny Talbot (guitar and vocals), Neil Hurrall (bass and backing vocals), and Simon Smith (drums). At 20, Mick and Simon are the two oldest members.

Their set includes covers of Smokey Robinson & The Miracles' "Tears Of A Clown", The Contours' "Do You Love Me", The Monkees' "Steppin' Stone" and occasionally "The Kids Are Alright". Added to those are their own numbers like

"Plastic Smile", "You Need Wheels", "Hard Times" and "I Don't Want To Know You". Danny writes their songs, aided by his brother Michael.

Mick's gruff voice taking lead and Danny backing him makes a rare combination. Neil stays fairly still, staring around him taking in all and everything, and Simon, though he looks a nice, quiet sort, finds a more effective way of speaking when he's behind the drums.

The Merton Parkas signed to Beggars Banquet after The Lurkers caught their set and recommended them to all at Beggars. A contract was quickly drawn up and the Merton Parkas became the first Mod band to release a single — "You Need Wheels"/"I Don't Want To Know You", which also includes a natty little patch for yer Parka.

Musically they're the best and visually very sharp. Try and catch them.

Simon Gibson

for RAR and have made a public stand against racial prejudice.

On Aug 13 1976 The Clash played their first-ever gig to a handful of friends. They had been formed when Mick Jones and Paul Simonon bumped into Joe Strummer in a London street market and told him he was too good for the band he was then in.

Phil Lynott of Thin Lizzy and Robert Plant of Led Zepplin share a birthday on Aug 20 (Lynott was born in 1951, Plant in 1948). And on Aug 11 Joe Jackson will be 25.

## MEN AND MACHINES

TELEX come from Brussels in Belgium, which is not exactly known as one of the hubs of rock and roll. As Marc Moulin, their leader and strongest English speaker, drolly observes "Brussels is not very famous for music, apart from Plastic Bertrand. We mostly import music. It's just like the cars; we have no Belgian cars."

Moulin himself is a fairly well-known figure in his native land. He runs a small, adventurous independent label that rejoices in the name of 'Ruffing Kamikaze', and also hosts a regular John Peel type radio show called Radio Cite.

He plays keyboards and handles backing vocals in Telex while Michael Moers single lead with the aid of a gadget called The Vocoder, an electronic process that lends the human voice that wobbly, outer space effect (fans of Sparky and his Magic Piano will need no introduction).

Den Lacksman is the mastermind who makes up the trio. He programmes all the various machines and mixes the sound. Ten years ago he was the first man in Belgium to actually own a synthesiser.

Although the three of them admire the German band Kraftwerk, they are anxious not to be bagged as doomy experimentalists. Marc wishes to make it clear that "it is electronic but it's not technological. It is human music and there's a lot of humour in it. We feel closer, in fact, to Giorgio Moroder [producer of Donna Summer and Sparks]."

Their new look at Bill Haley's "Rock Around The Clock" comes from their "Looking For Saint Tropez" album and is their second European hit.

When they started to play together about a year ago, they dressed up in the strange uniforms you see because they didn't wish to be recognised by fans who knew them from their previous ventures. As you may have noticed if you've caught them on the box, the funny costumes have now been dropped.

"Music used to be played by a few people only," says Marc, "but since the 60's it has become open to more people. Synthesisers will widen it even further."

Anyone for a Sunday night sing-a-long-e-synthesiser?



Telex in and out of costume: blame it on the Common Market!



## FLASHBACKS

AUGUST 5 1976 was the day guitarist Eric Clapton had too much to drink and went onstage at the Birmingham Odeon telling people to vote for Enoch Powell and claiming that "foreigners will turn Britain into a colony within ten years". The organisation Rock Against Racism (RAR) was formed as a direct response to Clapton's stupidly irresponsible remarks. Tom Robinson, The Clash, Elvis Costello, Steel Pulse, X-Ray Spax, and The Ruts are just a few of the acts who have played gigs

## About the Pistols' Fan Club (There isn't one!)

IN RESPONSE to the mountain of mail we've received on the subject, here's the current position concerning a Sex Pistols Fan Club. The band have never had a fan club as such, don't have one at the moment, and have no immediate plans to start one.

Any mail that arrives for them at Virgin Records is handled by a very hard-pressed and overworked young lady who would like you to know that she has no posters, tee shirts, badges

or any other paraphernalia left to send anybody.

Although Virgin are delighted that so many people still show an interest in the band, they do feel that writing in at this stage is very much a waste of everybody's time. It's a lot of work for them and for you it will probably mean a wasted stamp.

If the new Pursey/Jones/Cook line-up get around to starting up a club we'll be sure to let you know. But for now, it's probably best to hold back.

# REASONS TO BE CHEERFUL

(PART THREE)

## IAN DURY & the BLOCKHEADS

Words and music  
by Ian Dury, Davey Payne  
and Chaz Jankel.  
Reproduced by permission  
Blackhill Music.

Why don't you get back into bed?

Repeat x10  
Reasons to be cheerful part three  
On: two three.

Some of Buddy Holly, the working folly,  
Good Golly Miss Molly, and boats

Hammersmith Palais, the Bolshoi Ballet,  
jump back in the alley, add nanny goats

Eighteen wheeler Scammill, dominecker camels,  
all other mammals plus equal votes

Seeing Piccadilly, Fanny Smith and Willy,  
being rather silly and porridge oats

A bit of grin and bear it,  
a bit of come and share it,  
you're welcome we can spare it, yellow socks

Too short to be naughty, too nutty to be naughty,  
going on forty, no electric shocks

The juice of the carrot, the smile of the parrot,  
a little drop of clarinet anything that rocks

Elvis and Scotty, the days when I ain't spotty,  
sitting on the potty, curing smallpox

Reasons to be cheerful part three  
(Why don't you get back into bed?)  
Reasons to be cheerful part three  
(Why don't you get back into bed?)  
Reasons to be cheerful part three  
(Why don't you get back into bed?)  
Reasons to be cheerful one two three

Reasons to be cheerful part three

Health Service glasses, gigolos and brasses,  
round or skinny bottoms

Taking mum to Paris, lighting up the chalice,  
Wee Willie Harris

Bantu Stephen Biko, listening to Rico,  
Harpo, Groucho, Chico

Cheddar cheese and pickle, the Vincent motorbike  
slap and tickle

Woody Allen, Dali, Dmitri and Pasquale,  
balabalabala and Volare

Some nice things to study, phoning up a buddy,  
biting in my nuddy

Saying okay dokey, singalonga Smokey,  
coming out of chokey

John Coltrane's soprano, Adi Colentano,  
Bonar Colleano

Reasons to be cheerful part three  
(Why don't you get back into bed?)  
Reasons to be cheerful part three  
(Why don't you get back into bed?)  
Reasons to be cheerful part three  
(Why don't you get back into bed?)  
Reasons to be cheerful one two three

But what about but what about but what about?  
Yes yes dear dear, perhaps next year,  
or maybe even never, in which case

Reasons to be cheerful part three  
Reasons to be cheerful part three  
Reasons to be cheerful part three  
Reasons to be cheerful one two three

Woody Allen, Dali, Dmitri and Pasquale,  
balabalabala and Volare

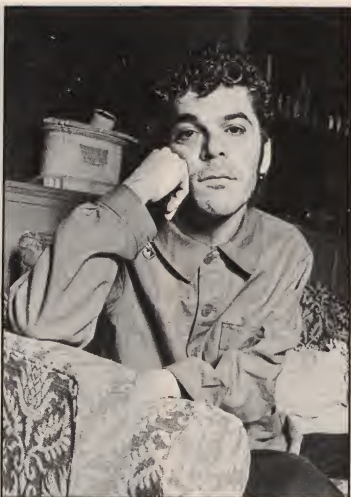
Something nice to study, phoning up a buddy  
biting in my nuddy

Saying okay dokey, singalonga Smokey,  
coming out of chokey

John Coltrane's soprano, Adi Colentano,  
Bonar Colleano

Reasons to be cheerful part three  
(Why don't you get back into bed?) To end

a bit of  
grin and bear it



a bit of  
come and share it

## DAVID HEPWORTH goes on the road with the man himself

**T**HE BLOCKHEAD bus is an impressive vehicle. It has a television, a fridge, a machine that dispenses coffee, and a keizer. The seats recline, the leg room is generous, a tape recorder plays. Through four hard months on the road, this sleek and mighty coach has been home to Ian Dury & The Blockheads. Its comforts important to the business of keeping spirits up and maintaining sanity while hauling the length and breadth of Europe.

Ian Dury watches the M1 slip by and ponders the subject of "Reasons To Be Cheerful, Pt. 3". "Well, there were two songs that we didn't put on 'Do It Yourself' that were even more miserable than the ones that we did put on it. So, it seemed sensible to cheer up a bit. The last song on the album is 'Lullaby For Frances', which is supposed to be saying, 'it's all right really... it's not all this horribleness really'. So the things in this song just seem like reasons to be cheerful... only personal ones.

"In a way, it was inspired by the 'Sergeant Pepper' sleeve... just a load of nice people. I write

quite a lot of songs that are just lists. I think lists are all right."

I remind him of "England's Glory", a single he wrote and produced three or four years ago for veteran music hall comic Max Wall, a sort of affectionately patriotic song that took a similar delight in listing people, places and things close to Ian's heart.

"My mum," he recalls with a grin, "told me to write a hit single. She was fed up of me being skint and moaning about it. She said pop people are supposed to have popular tunes. So I went back and I wrote what I thought was a popular song."

He glances over at Chaz Jankel, his musical collaborator and right hand man, and laughs, "Didn't turn out to be all that popular, did it?"

From Plaietov Patricia through Billericay Dickie to The Ticket Man At Fulham Broadway Station, Ian Dury's songs are full of very English references, many of them reflecting a love of a kind of life fast disappearing beneath motorways, shopping precincts and high rise flats.

"Most of what's English has come from somewhere else anyway. I don't really hold a flag

up very often. Being from a part of England really only means that you're from somewhere in the world. I've always thought that 'All The Way From Memphis' would have been a lot better if it had been 'All The Way From Watford'. I think if Ian Hunter had been writing about Watford since Mott The Hoople started then he'd be more closely enmeshed in the national consciousness; I think we'd love him more."

IN A SPHERE of entertainment where a loud mouth and brightly coloured trousers are often passed off as character, Ian Dury has, over the last couple of years, come to the fore as a 'popular personality'; he is not all that far from reaching the same status in the eyes of the British Public as people like Morecombe And Wise, Elton John and Henry Cooper.

No pop act since The Beatles has attracted such intense affection as Dury & The Blockheads. He is not only sharp, funny and unpretentious; he is also a little wise. He has an appetite for life and a fascination with people that infects most

people who meet him, even those who only sit in the audience. When you consider how easy it is to abandon your roots once seduced by fame and prosperity, it's all the more heartening.

"It's not to be parochial; it's to allow your character and where you come from to be there and walk about the place... to be in other places with your own accent, your own character, your own shapes."

Sitting opposite me in a bright royal blue suit and flat cap, Ian converses easily and humorously of the things that capture his imagination; the actors and musicians, comics and characters that seem to fill up his head. He is an avid watcher, listener and reader and everything he has digested comes out in his conversation with a simple, infectious delight. Sometimes he'll hit you with a quick, jokey anecdote and then next minute he'll be subdued, thoughtful and tender as he considers something that strikes him as sad or tragic or cruel, like the recent death of Minnie Riperton. He is fascinated with absurdity.

Continues over page



"I was reading about Buzz Aldrin. When he took his giant stride for mankind on the moon, he broke his urine bottle in his boot and he was walking on piss right across the moon." He can't contain a throaty giggle; "Squelch, squelch... thought that was pretty nippy..."

**STREWED AROUND** the bus are The Blockhead Family. Smiling, chatty saxophonist Davey Payne (like Dury, soaked in jazz), Georgies Micky Gallagher and John Turnbull, laughing Norman Watt-Roy, thoughtful drummer Charley Charles; friendly, mature, professional musicians all of them. (In the dressing room of The City Hall, Sheffield, they talk for hours about weak spots in the act, worrying constantly about keeping things as fresh as the Bee Gees getting nervous about where their next meal is coming from.)

Then there's Fred Rowe; a solid, middle aged Cockney, band organiser, constant companion and heavy-when-required. Finally, completing the inner circle, there's Kosmo Vinyl, the whipcracker from Bow, sharp dresser, fast talking P.R. man and personal confidante. The word 'family' is the only adequate description for the closeness and loyalty that you feel in their company.

It's tempting to interpret their good humour as vulnerability in the context of a business as greedy and exploitative as rock and roll but Dury, in particular, seems to have brought a kind of toughness with him from his difficult childhood that could be thrown out as protection at times of stress. It's apparent when he discusses the song "Quiet" on the new album.

"It's the thing that's good about being rude. There's a lot of bad things about being rude but there are occasions when being rude is really the best thing you can do, the most positive thing.

"It's about a guy who used to teach me called Tuss. He used to say, 'I'll come over there and bang a few heads'. It's about the teaching profession for sure, about the dangers of it, in a way. If you point it out too much it becomes ridiculous, you become what you're complaining about. It's really just a small amount of ridicule. I heard that 60 per cent of all teachers in England are maladjusted. It's gonna end up with the teachers becoming the students and the students becoming the teachers. The teachers are going to realise how much help they need from the students.

"Children of eight years old now know more than people of 48 years old, in the sense that the changes that occur in our world are so large and so rapid to

somebody who's lived through a different age. I think the world's softer now, gentler, more pretty, because the war's further away. See, my kids know naturally nice things that took me a lot of effort to find out. I never found out naturally."

WHEN THE tatty curtain parts at Sheffield to reveal Ian Dury standing there in grey convict suit and artificially blacked eye, the audience roar as if they are willing him to succeed, to do it right for their sake. Afterwards in the dressing room and by the backstage door, people hang around an hour for a glimpse, a handshake and a quick word, as if they want to touch him to make sure he's real, to let a little of that warmth rub off. I wonder how he copes with all the attention and adulation without setting himself off like a recluse. "I don't think there's any point in being pleased about success... it's irrelevant. I'm just pleased about the work. I don't try and fight success because that would be another ego trip really. I've always led a fairly sealed-off life, I've always worked in private so it hasn't really changed and I still have the same friends I've always had. "I used to walk down Oxford Street and people used to go 'look at 'im' because I dressed up loud and I limped. So they looked at me anyway. The difference now is they look at me and they recognise me afterwards. I still walk down the street just as much as I used to in the old days. Not very much!"

Though analysis of his work is best left to others, Ian does rate "Sweet Gene Vincent" as his best song, but he would rarely like to re-record it.

"I like it because it's a pop song and I find it hard writing pop songs. I always end up going to some little corner of Dagenham in my head. All my songs are a little bit autobiographical and a bit outside. I would like to know which parts are which either. I might stop doing it."

You get to see the way he thinks and the way he would like his own music to be when he talks about one of his passions like jazz.

"What I love about jazz is its constant attitude of openness, its fluidity. They just do it without any regard for popularity, just for its own sake. That's what I admire. My favourite instrument has always been the saxophone because it's the nearest to the human voice and yet it's got 10 keys. It's to do with being alive and it's to do with the state of life and the quality of life and the human feelings in the musician. If the music doesn't have that the humanity in it then that's when it becomes academic."

A RIGLES called Ruth hangs round backstage at Sheffield. She talks politely to everyone so



## You're welcome, we can spare it

she's tolerated, welcomed even. It turns out she learnt saxophone at school. When the Blockheads close the act proper with "Sex And Drugs And Rock And Roll" and are joined on stage by support band Root Boy Slim And The Sex Change Band, there's Ruth, totting a massive baritone sax, next to Davey Payne and two horn players from The Sex Change Band. Will her friends believe her when she tells them?

Returning for the encore Ian stands centre stage next to a huge searchlight and introduces tonight's Blockhead competition. A roadie sweeps the beam over the audience and eventually a pretty girl from the fourth row is picked out and helped up on to the stage where Kosmo and Ian present her with a prize for being Blockhead Of The Night, a corny old seaside organ album. Much applause.

The band close out with a searing version of 'Blockheads' and when the applause has died away, Ian steps to the mike and, in a quiet, considerate voice, says the most serious thing of the evening.

"Tomorrow morning, when you're doing your milk round or nicking things in C&A, don't be sorry for yourselves and have to say, 'I could have had a little hug last night'. This is called 'Lulleby For Frances'."

During the delicate, tender, reggae tinged number that follows, a song that could make you laugh and cry at the same time, I thought back to what he'd said earlier in the coach when talking about "Inbetweens".

"It was put there like a precedent," he said, feeling for the right words. "It was trying to establish that whatever happens afterwards, this is in a way where we're at, where we are in terms of how we think... what's important is friendship, what's important is gentleness."

THERE'S A line in a song from "Do It Yourself" that goes, "It's hard to be a hero, handsome, when you've had your helmet cracked." To have your helmet cracked as repeatedly as Ian Dury and to emerge playing such generous, human music is a remarkable thing.

# Ooh! What A Life

By The Gibson Brothers on Island Records

Ooh ooh

There'll be love (he means there'll be love)  
Happiness (yeah there'll be happiness too)  
There'll be love (love for everyone)  
Tenderness (yeah there'll be tenderness too)

*Chorus*

Ooh what a life  
Ooh what a life  
Ooh what a life  
Ooh what a life

No more wars (no one to kill no one)  
No more tears (no more tears I promise)  
There'll be food (enough for everyone)  
For many years (for many years I promise)

*Repeat chorus*

What a life to live in this world you'll see  
What a life to live for you and me  
And everybody everybody  
What a life to live for you and me

*Repeat chorus*

What a life  
Repeat 16 times

*Repeat chorus*

What a life to live in this world you'll see  
What a life to live for you and me  
And everybody everybody  
What a life to live for you and me

*Repeat chorus to fade*

Words and music by A Francfort/D Vangarde. Reproduced by permission Blue Mountain Music Ltd.

# You Never Know What You've Got

By Me And You on Laser Records

Ooh oh yeah yeah yeah  
Ooh ooh yeah baby yeah yeah yeah

You buy your fancy clothes that's your style  
You want the world to know you're fortunate child  
You think you bought my love like a toy  
And you better watch your step my pride and joy

*Chorus*

You never know what you got till it's gone listen baby  
You never know what you got till it's gone  
You better not play with love till you know  
What you're doing  
You never know what you got till it's gone  
(You better not play with love till it's gone)

A big house in Hollywood boy you're cool  
You want it understood you're no one's fool  
I'm tired of hanging round playing games  
Don't treat me like a clown I'm not to blame

*Repeat chorus*

Take a look around you  
You see what love has done to you  
I don't wanna leave you  
You better watch out you better watch out  
You never know what you got ooh ooh  
You never know what you got yeah baby yeah yeah yeah yeah

*Repeat chorus to fade*

Words and music by L Bell/C James. Reproduced by permission Mighty Three/Carlin Music.

# ROCK AROUND THE CLOCK

By Telex on Sire Records

One two three o'clock, four o'clock rock  
Five six seven o'clock, eight o'clock rock  
Nine ten eleven o'clock, twelve o'clock rock  
We're gonna rock around the clock tonight

Put your glad rags on and join me hon  
We'll have some fun when the clock strikes  
one

We're gonna rock around the clock tonight  
We're gonna rock rock rock till broad  
daylight

We're gonna rock gonna rock around the  
clock tonight

When the clock strikes two and three and  
four

If the band slows down we'll yell for more  
We're gonna rock around the clock tonight  
We're gonna rock rock rock till broad  
daylight

We're gonna rock gonna rock around the  
clock tonight

Rock around the clock tonight  
Rock around the clock tonight  
Rock around the clock tonight

When it's eight nine ten eleven too  
I'll be going strong and so will you  
We're gonna rock around the clock tonight  
We're gonna rock rock rock till broad

daylight  
We're gonna rock gonna rock around the  
clock tonight

When the clock strikes twelve we'll cool our  
beds

Time to rock around the clock again  
We're gonna rock around the clock tonight  
We're gonna rock rock rock till broad  
daylight

We're gonna rock gonna rock around the  
clock tonight

One o'clock, two o'clock, three o'clock  
Four, five, six o'clock  
Seven, eight, nine o'clock  
Ten, eleven, twelve  
One, two, three

Words and music by Max Freedman/  
Jimmy De Knight. Reproduced by  
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Music Co. Ltd.





PHOTO BY ANDRE CSILLAG

## Boogie Down (Get Funky Now)

By The Real Thing on Pye Records

Boogie down get funky now  
Boogie down get funky now  
Woooh woooh boogie down  
Woooh woooh boogie down  
Woooh woooh boogie down  
Woooh woooh get funky now

Gonna take you up  
Gonna take you to the top  
Ain't gonna stop  
Until you drop  
Gonna take you high  
Gonna take you to the sky  
Gonna take you high  
We'll make you fly

Gonna make you move  
Till you can't resist that groove  
Everybody move  
Aahh feel the groove feel the groove feel the groove  
Boogie down  
Woooh woooh get funky now  
Woooh woooh boogie down  
Woooh woooh get funky now

If you're funky or not  
We can make you hot  
If you're funky or not  
We'll make you hot  
If you do your thing  
We'll make your body swing  
Do your thing  
You funky thing  
Dance to the beat  
Until you feel the heat  
Reach your feet

Aahh feel the heat feel the heat feel the heat  
Boogie down  
Woooh woooh get funky now  
Woooh woooh boogie down  
Woooh woooh get funky now etc to fade

Words and music by Chris & Eddie Amoo.  
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**T**HOSE OF you who read the singles reviews in the last issue will know that I gave Red Starr a helping hand reviewing the Kandidate single "Girls Girls Girls". It's not that the poor creature is over-worked or anything, just that he doesn't appreciate a good sound when he hears one. After blowing my nose twice and getting him in a strangle-hold (nasty), he began to admit to liking it. Funny how us girls are classed as the weaker sex! No Red, I don't need a hand writing my column so you can hop off!

There don't seem to be too many good new sounds around right now, but I've done my best to check out the freakiest ones. Two that will make you move are "Feel The Real" by David Bendeth (Epic) and "Grooving You" by Harvey Mason (Arista). If you can't dance to these two then you must be a wally. Dexter Wansel's "I'll Never Forget My Favourite Disco" (Import) is another that seems to be hot at the moment.

Talking of favourite discos, I popped into one of mine the other day — Ilford Town Hall. The theme of the evening was togas and beach wear. The person with the best toga won a prize — a toga being one sheet draped around your body secured by one safety pin.

I passed on the idea of going out dressed in bed linen(!) and instead wore shorts, along with many other Town Hallers. But I did see a couple of boys in pyjamas and sun-glasses. People

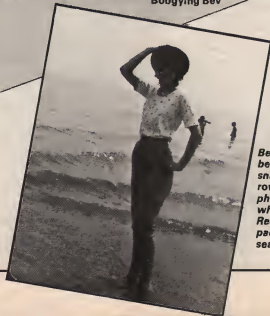
wear anything on the beach these days!

A couple of toga-rocking records were "Dancing And Prancing" by Candido (Salsoul) and "This Time Baby" by Jackie Moore (CBS). A record that I love dancing to, and request as soon as I'm in a disco, is "Baby Bama Boogie" by The Gap Band (Mercury Import).

Recently I've had a few letters from people asking me the titles of certain records they've heard in their local discos. They usually begin by saying "Bev, the other night I heard this terrific record: it went something like this, 'Come on and boogie with me, come on and boogie etc', wondered if you knew what it was called and where I could buy it." I don't know who you lot think I am, but it's a bit tough pinning a title to a lyric like that. What I suggest you do is, next time you're boogying the night away and you hear a record you like, go up and ask the DJ what it's called. Most DJs are friendly and approachable.

Before I go here's a few more for your shopping list: "You Can Do It" by Al Hudson & The Partners (MCA), "Put Your Body In It" by Stephanie Mills (20th Century), and "Why Leave Us Alone" by Five Special (Elektra). I shall leave you now and go torment Mr Starr. I adore the little creature really, even if he does have no taste!

Boogying Bev



Bev's beachwear... snapped by a roving photographer when she took Red Starr for a paddle in the sea.





# After The Love Has Gone

By Earth Wind & Fire on CBS Records

For a while to love was all we could do  
We were young and we knew and our eyes were alive  
Deep inside we knew our love was true  
For a while we paid no mind to the past  
We knew love would last every night something right  
Would invite us to begin the dance

Something happened along the way  
What used to be happy was sad  
Something happened along the way  
And yesterday was all we had  
And oh after the love has gone  
How could you lead me on?  
And not let me stay around  
Oh oh after the love has gone  
What used to be right is wrong  
Can love that's lost be found?

For a while to love each other  
With all we would ever need  
Love was strong for so long  
Never knew that what was wrong oh baby wasn't right  
We tried to find what we had  
Till sadness was all we shared  
We were scared this affair  
Would lead our love into

Something happened along the way  
Yesterday was all we had  
Something happened along the way  
What used to be happy is sad  
Something happened along the way  
Oh yesterday was all we had

And oh after the love has gone  
How could you lead me on?  
And not let me stay around  
Oh oh after the love has gone  
What used to be right is wrong  
Could love that's lost be found?  
*Repeat to fade*



PIC: ANDRE CSILLAG

## Steve Wright's Disco Pick CHER "Wasn't It Good" (Casablanca)

Hi, I'm Steve Wright, the newest jock at Radio Luxembourg — and also the ugliest. The good-looking — and also the ugliest — on the summer roadshow at the moment so it's my turn to give you my favourite disco pick. Sonny and Cher had many hits in the '60s such as "I Got You Babe" and "The Beat Goes On". When Cher split from Sonny, she

continued to have solo hits and now, would you believe it (We'd believe Her powerful voice can be heard getting down to a raunchy Donna Summer-style tempo. My only criticism is that it isn't long enough — 3 mins 50 seconds of sheer ecstasy.

# TOP 40

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL	9PM
1	11	MORNING DANCE SPYRO GYRA	Infinity	102
2	1	SILLY GAMES JANET KAY	Scope	Reggae
3	NEW	AFTER THE LOVE EARTH WIND & FIRE	CBS	Slow
4	2	GOOD TIMES CHIC	Atlantic	112
5	3	BAD GIRLS DONNA SUMMER	Casablanca	122
6	13	BOOGIE DOWN (GET FUNKY NOW) REAL THING	Pye	118
7	NEW	OOH WHAT A LIFE GIBSON BROTHERS	Island	122
8	5	SPACE BASS SLICK	Fantasy	130
9	10	BORN TO BE ALIVE PATRICK HERNANDEZ	Gem/Aquarius	133
10	36	STRUT YOUR FUNKY STUFF FRANÇOISE	Phil Int	120
11	4	I'M A SUCKER FOR YOUR LOVE THEENA MARIE	Motown	116
12	NEW	YOU NEVER KNOW WHAT YOU'VE GOT ME & YOU	Laser	Reggae
13	NEW	LOOKING FOR A LOVE FAT LARRY'S BAND	Fantasy	129
14	NEW	REASONS TO BE CHEERFUL, PT 3 JIAN DURY	Stiff	
15	19	THE BOSS DIANA ROSS	Motown	124
16	20	THE BITCH OLYMPIC RUNNERS	Polydor	127
17	14	MAKE MY DREAM A REALITY GG	Arista	122
18	7	GET ANOTHER LOVE CHANTAL CURTIS	Pye	124
19	3	BRING THE FAMILY BACK BILLY PAUL	Phil Int	110
20	NEW	GOING THROUGH THE MOTIONS HOT CHOCOLATE	Rak	112
21	6	LIGHT MY FIRE AMI STEWART	Atlantic/Hanes	134
22	NEW	CONSCIOUS MAN JOLLY BROTHERS	Ballistic	Reggae
23	NEW	FIRST TIME AROUND SKY	Salsoul	107
24	NEW	GIRLS, GIRLS, GIRLS CANDIDATE	Rak	118
25	NEW	THIS TIME BABY JACKIE MOORE	CBS	123
26	12	MIDNIGHT GROOVIN' LIGHT OF THE WORLD	Ensign	123
27	39	IT'S TOO FUNKY JAMES BROWN	Polydor	108
28	NEW	WE'VE GOT LOVE PEACHES & HERB	Polydor	
29	NEW	DON'T GIVE IT UP LINDA CLIFFORD	Rep/Curtom	
30	17	DR JACKYLL & MR FUNK JACKIE MCLEAN	RCA	118
31	NEW	EARTHQUAKE AL WILSON	RCA	111
32	NEW	GONE, GONE, GONE JOHNNY MATHIS	CBS	122
33	30	GROOVIN' YOU HARVEY MASON	Arista	122
34	NEW	WE ALL NEED LOVE DOMINIC TROIANO	Capitol	114
35	31	FEEL THE REAL DAVID BENDETH	Inter-Global/Epic	122
36	22	LIVING ON THE FRONT LINE EDDY GRANT	Ensign	Reggae
37	NEW	DON'T LET IT BLACK HARMONY	Laser	Reggae
38	NEW	YOU GONNA MAKE ME JONES GIRLS	Phil Int	106
39	NEW	KISS YOU ALL OVER MILLIE JACKSON	Spring	
40	NEW	WHEN YOU'RE NUMBER ONE GENE CHANDLER	20th Century	

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.

**SMASH  
HITS**  
BOOMTOWN RATS



# STOP YOUR GOBBING

Pete Erskine checks out Chrissie Hynde and The Great Pretenders

**T**HIRTY FIVE feet above London's Floral Street — where Pan's People used to rehearse — the Great Pretender, Chrissie Hynde, is checking out her more off-beat fan letters: "A really good record," says one fan, in a spidery scrawl completely devoid of punctuation, "It's a good song and it has a really good beat . . ."

Chrissie winces and mutters a curse when the fan tells her that she has "lovely eyes", that her lips are "nice" and that, in his opinion, she has "tender hands". More to the point: "I like very much the tight fitting black trousers you wore they were so nice so neat you dress neatly I think you're really nice and a sexy today girl."

Interesting — the observation about tight fitting black trousers. Ms. Hynde does plan her wardrobe carefully. (She is wearing these same black trousers today. They are plastic and split about the knees.)

Her stage 'costume' reflects her fascination with jockeys. (As a kid, Chrissie was horse mad and still dreams of getting her own horse someday.)

"I always thought jockeys had a certain style," she explains. "They just look great, they dress real good. So I like, those same colours and traditional designs and had them made up into jockey shirts . . ."

Her stage outfit also includes the jockey cap — the removal of which, part way through The Pretenders' set, reveals an attractive head of hair which Chrissie always cuts herself. "I just wash my hair and leave it," she says. "I don't even dry it with a dryer. The other guys do, though!"

Pete Farndon, the bass player, even uses an iron when out on the road — or so he claims! Chrissie, however, is the only one in the band who wears make-up: "Just the bare minimum, ya know — even when going down to the postbox!"

The Pretenders had just completed the fourth date on their current British tour; audiences so far — at that point they had only played the North — have been small but delirious. Chrissie relishes relating particular incidents:

"One gig we played, I had this guy 'gobbing' — or, as I prefer to

call it, 'spitting' — at me. I asked him to stop it, but he didn't so I tried to kick him in the head. He grabbed me by my boot and pulled me into the audience. . . ."

"But I kept on playing — I didn't stop playing. "I eventually made my way back up on stage and we finished the set; he was removed from the premises after Pete had jumped off stage and given him a few wacks with his bass."

Farndon, who'd just rolled up on his Triumph Bonneville motorbike, entered and, pulling up a chair, added dryly: "I went walkabout in the audience!"

Ah! Life on the road.

**BACKSTAGE** after a show the fans are pretty shy when they get to meet the band face to face.

"Most of the time we have to think of things to say to get any conversation going," Farndon explains, adding that, to date, (in the way of presents, he has received a pint of beer; "while on stage it was thrown all over me.") Meanwhile Chrissie got given a whole bottle of vodka the other night — not to mention a book on The Kinks!

"Also I met a girl the other day

who came backstage, she told me her brother was a jockey and also that she would send me her roses from showjumping which she had won." Chrissie was obviously pleased by this so I hope she gets those roses!

When they're travelling between gigs — in a Transit minibus — the band have a kind of running battle about who gets to play what on the cassette machine. Chrissie herself doesn't care much either way — preferring to close herself off behind a detective novel.

James Honeyman-Scott, the guitarist, listens to Nick Lowe and Dave Edmunds non-stop, while Pete Farndon opts for his own compilation cassettes of old singles so that he can pretend he's listening to the radio and fall asleep dreaming he's back in 1964!

**TIME FOR** a little 'background', though. Pete Farndon (bass), James Honeyman-Scott (vocals, guitar, keyboards) and Martin Chambers (drums) are all from Hereford.

Chrissie Hynde, on the other hand, is American. She hails from Akron, Ohio — home of Devo, Rachel Sweet and the American rubber industry.

She came here in 1974 and, after working as a rock journalist

for a while, became involved in a series of short-lived bands with folks like Mick Jones of The Clash, some of The Damned, and. It has been claimed elsewhere, the Pistols. . . . having decided upon a musical career at the tender age of three.

She subsequently helped out as a backup vocalist on sessions for Chris ("Motor Bikin'") Spedding and Johnny Thunders (of Heartbreakers fame).

Originally, back in 1974, Nick Lowe wanted to take her out on tour with him as an extra guitarist and backup vocalist, but she'd been unable to do so because of an earlier contract.

Instead, Lowe ended up producing The Pretenders' debut hit single, "Stop Your Sobbing" — a 1984 Ray Davies (of The Kinks) composition.

The current single, "Kid" (a Chrissie Hynde composition) and a forthcoming album are produced by Roxy Music and Pistols maestro, Chris Thomas.

Despite Cliff White's somewhat sour review of 'Kid', we at *Smash Hits* add our good wishes to those of the aforementioned 'tight trouser' fan:

"I wish you luck with your future records and dates."

Even though, with The Pretenders' talent and sharp wits, we don't reckon they'll be needing it much.

The Pretenders (l to r) James Farndon, Chrissie Hynde, James Honeyman-Scott, and Martin Chambers.





# It's a fair cop!

## WIN THIS GREAT RADIO CASSETTE RECORDER



Oy oy oy! What's going on 'ere then? Nothing officer, honest . . . we were just about to tell our readers that we've got 25 copies of The Police album, "Outlandos D'Amour", to give away as crossword prizes. You know, the one with "Can't Stand Losing You" and "Roxanne" on it. . . . Giving away?! Now come on, you don't expect me to believe that. Next you'll be telling me that they fell off the back of a lorry. No no, it's not like that at all. You can even enter it yourself if you want. Here's how it works: the first correct entry opened after the closing date wins a radio cassette recorder, plus a cassette of "Outlandos D'Amour". The next 25 correct entries opened each win a copy of the album. Okay son, now I want a straight answer. Where'd you get these albums which you say you're giving away? From the . . . erh . . . the . . . um . . . The Police. Alright smartass, try these 'andcuffs on for size, you and me are going dahn the station . . .

## How to enter

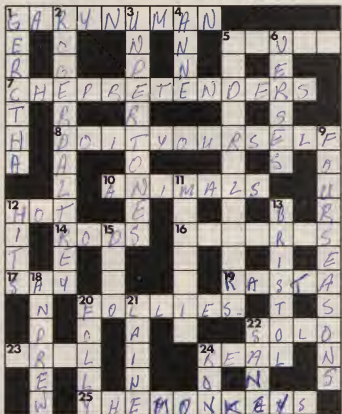
Simply solve our crossword puzzle, writing the answers in ink, pen or ballpoint. Complete the coupon with your own full name and address, and then cut it out and post it in a sealed envelope addressed to: SMASH HITS (Crossword No. 18), 117 Park Road, Peterborough PE1 2TS. Make sure it arrives not later than August 22, 1979, the closing date. Sender of the first correct entry checked after the closing date will then win the radio cassette player. Senders of the next 25 correct entries will each receive a copy of the The Police 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.

## ACROSS

- Commander of the chart-topping Army (4, 5)
- "Blue . . . ." by Elton John, or "Night . . . ." by Bob Seger — one word completes two albums
- Chrissie Hynde is their lead singer (3, 10)
- Sounds like Ian Dury is handy around the house! (2, 2, 8)
- Pink Floyd LP — usually find them in a zoo!
- 8, 14 across Eddie's back-up band
- See above
- Punk band with girl bassist, they had a hit with "Looking Through Gary Gilmore's Eyes"
- " . . . When", a Lene Lovich hit
- Person with hair in dreadlocks who follows a religion closely associated with reggae
- "Rock . . . ." was a TV series starring Julie Covington
- A musician alone?
- See 11 down
- No fake thing!
- Individuality they were Davy Jones, Micky Dolenz, Peter Dinklage and Mike Nesmith (3, 7)

## DOWN

- Chas & Dave's cockney crenation!
- Frontman for The Who (5, 7)
- Turmed nose (anagram, 1 word)
- She does a weekly Radio 1 request spot
- Accompanied Jonathan Richman on "Road Runner" and "Egyptian Reggae" (6, 6)
- Parts of a song
- Summer, autumn, etc — or Frankie Valli's former band (4, 7)
- & 23 across Elvis Costello's first album (2, 3, 2, 4)
- Successful half of what you're reading!
- Where they did The Late Show's stomp
- Booji boy band from the USA, had hits with "Satisfaction" and "Come Back Jones"
- A Gibb formally, or it could be Mr Gold
- Part of Fleetwood Mac you might find on the high seas!
- Denny of Wings
- "Aladdin . . ." David Bowie
- Moody Spark, Russell's other half



No. 18

Name

Age

Address











Answers to Crossword No. 16  
**ACROSS:** 1 Peaches and Herb; 8 (Dave Lee) Travis; 9 Sister Sledge; 12 (Nick) Lowe; 13 Wings; 15 Rick Wakeman; 18 Lurkers; 22 Police; 23 Ian (Dury); 24 "One Way Ticket".  
**DOWN:** 1 Pete Shelley; 2 Amii

Stewart; 3 "(No 1 Song In) Heaven"; 4 Set; 5 David Bowie; 6 "Easter"; 7 Beshames; 10 Leif Garrett; 11 Nick (Lowe); 14 (Gary's) Gang; 16 Solo; 17 Rice; 18 Lena (Zavaroni); 19 Epic; 20 Sire; 21 (Brian) Eno.











WINNERS OF Crossword No. 16 are on page 27

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33 PETER	58 JULIE	45 MR. ANTON	59 FARRAH BLUE	34 GENE	80 E.L.O.	58 R. STONES	46 C. LADD	49 P. GLASER	58 M. LADD

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422 HENDRIX	406 KISS TOUR	407 MCGARRNETT	408 M. JAGGER	409 M. JAGGER	410 L. ZEPPELIN	411 J. STARSHIP	412 ELVIS	413 J. STARSHIP	414 L. ZEPPELIN

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TRADE ENQUIRIES WELCOMED

PLEASE RUSH POSTERS No(1), ..... ENCLOSE £ .....  
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# We Don't Talk Anymore

By Cliff Richard on EMI Records



Used to think that life was sweet  
Used to think we were so complete  
I can't believe you'd throw it away  
Used to feel we had it made  
Used to feel we could sail away  
Can you imagine  
How I feel today?

Well it seems a long time ago  
You were the lonely one  
Now it comes to letting go  
You are the only one  
Do you know what you've got?

*Chorus*  
It's so funny  
How we don't talk anymore  
It's so funny  
Why we don't talk anymore  
But I ain't losing sleep  
And I ain't counting sheep (sheep no, no, no)  
It's so funny  
How we don't talk anymore.

Oh we don't talk  
Well it really doesn't matter to me  
I guess your leaving was meant to be  
It's down to you now  
You wanna be free  
Well I hope you know which way to go  
You're on your own again  
Don't come crying to me  
When you're the lonely one  
Remember what you've done

*Repeat chorus to fade*  
Words and music by Alan Tarney. Reproduced by permission ATV Music Ltd.

## Lady Writer

By Dire Straits on Vertigo Records

Lady writer on the TV  
Talking about the Virgin Mary  
Reminded me of you  
Expectations left to come up to yeah

Lady writer on the TV  
Yeah she had another quality  
The way you used to look  
And I know you never read a book  
Just the way that her hair fell down around her face  
Then I recall my fall from grace  
Another time another place

Lady writer on the TV  
She had all the brains and the beauty  
The picture does not fit  
You talked to me when you felt like it  
Just the way that her hair fell down around her face  
Then I recall my fall from grace  
Another time another place

Yes and your rich old man  
You know he'd call her a dead ringer  
You got the same command  
Plus your mother was a jazz singer

Just the way that her hair fell down around her face  
Then I recall my fall from grace oh yeah  
Another time another place

Lady writer on the TV (lady writer on the TV)  
She knew all about her history  
You couldn't hardly write your name  
I think I want you just the same as the  
Lady writer on the TV (lady writer on the TV)  
Talk about the Virgin Mary (lady writer)



Yeah you know I'm talking about you and me and a  
Lady writer on the TV  
Lady writer on the TV (lady writer on the TV)  
Talk about the Virgin Mary (lady writer)  
Yeah you know I'm talking about you and me (lady writer on the TV)  
Lady writer etc to fade

Words and music by Mark Knopfler.  
Reproduced by permission Rondor  
Music/Straitjacket Songs.



# STOP YOUR GABBING

Jimmy Pursey talks... and talks... and Cliff White lends a sympathetic ear.

PC: ADRIAN BOOT

**J**IMMY PURSEY has a word for it. Actually he's got a great many words to say about everything, most of them unprintable, but the particular word I mean is "Diddle-o".

You won't find it in a dictionary. Instead, the good book will probably come up with something like, "*Confused; thrown into disorder, mixed up.*" That's diddle-o.

If you ever stop to think about anything at all seriously then you're almost bound to go diddle-o from time to time. And although he didn't admit it in his interview with Danny Baker in last issue's *Smash Hits*, it seems obvious to me that John Lydon is as diddle-o as any of us.

So let's all unite for once in our diddle-o-mess and try to sort something out. Like, for instance, why it is that two of the most prominent characters to emerge out of the punk movement can't seem to agree about anything and invariably attack one another in print? And why it is that Jimmy "If The Kids Are United" Sham has his most loyal following amongst the lunkhead lurchers who hate, as in HATE, nearly everybody except

themselves. The only thing a certain section of Sham fans seem to want to unite is their boot with somebody else's head. It's that kind of moronic stupidity that starts Jim's head reeling.

"The more you believe in something," Pursey says, "the more chance there is of you either going nuts or killing yourself. Because you think you can change something and the odds are you can't. Not quickly, anyway. Half the time, the opposite happens."

"That time I took all these drugs, I was chasing myself, running round in circles thinking WHY WON'T PEOPLE LISTEN!!! I was going diddle-o. I couldn't stand it any more. I was so close to death that time, I said to myself, never, ever again will I go through that."

"Also, what a lot of people don't understand, I was having a bad time in myself. I've never actually spoken about this before but my insides ain't all that good. That's why I'm so skinny. I've been cut up," he explained, baring a scarred belly for inspection.

"Me what'st burst and blew me guts apart," he continued. "I've got a load of ulcers in there and I still get terrible pains sometimes. But the kids don't see that side of you, they just see a cardboard cut-out, not a human being."

"But anyway, that was another aggravation on top of all the berks who don't listen to a word you're saying. That's why I've tried to step back and be a bit calmer."

"Most people walk out of rock 'n' roll either skint, pillied up to the eyeballs or nutty as a fruitcake. I want to walk out with a few bob in me pocket, sane, and still a human being. That's the most important thing."

THESE ARE several people around who will tell you that Jimmy Pursey has never been sane in his life and is still running around in circles going diddle-o, among them, it would seem, the aforementioned John Lydon.

The week before I interviewed Jimmy Pursey, John and his new cronies had publicly sneered at him in an interview in *NME*, then

of course in last issue's *Smash Hits* interview he had another go, saying, "Groups like Sham '89 are so well liked because they just fulfill their 'rebel' role... that's no threat."

Jimmy had already answered that particular remark before it was ever made.

"You know why they're mouthing off about me, doncha?" he grinned. "They're as jealous as \*\*\*\*, that's why. Because I did the ultimate. I came across with what punk was supposed to be about and they didn't. Punk is a positive force, not a threat. I don't want to be a threat to anybody. Why should I be a threat? We've all got too many people threatening us every day of the week already."

"Punk is about cutting down barriers, not threatening people. I wanna bring the kids together. I have only ever said 'KIDS UNITE'. Let's bring the disco kids with the Zeppelin kids with the skinheads with the Hell's Angels... let's all get together. That's

punk

But if you listen to that \*\*\* (Lydon), he's say he's a punk rocker one day, then next thing he's saying it's all a load of \*\*\*\*. rock 'n' roll is dead, disco music is best. Now what is he trying to cause? Eh? Is he trying to set one lot of kids against another? He's all \*\*\*\*\* and \*\*\*\*\*.

NOW LET'S stop and consider for a minute

On the one hand we have James Pursey, Esq. Jimmy's got a lot of mouth (the few quotes here are just a tiny part of a non-stop, two-hour rap) and, by his own admission, nearly every time he opens it he makes an idiot of himself.

That's because he's honest and, like most of us, he's no genius and he's naive about a lot of things. But then, as another gent recently observed, it's better to be naive than smug. Probably.

Jimmy has also got a lot of bottle, a lot of heart and he's

absolutely sincere in his determination to carry on the punk ethic, which he sees as basic, spontaneous rock 'n' roll by "the kids" for "the kids", all aimed at uniting "the kids". Unfortunately, nearly every time he presses button A, up pops reaction B. When he can't understand why, it hurts.

Now on the other hand we have John Lydon, Esq. According to Danny Foker, John — or rather, Public Image as a whole — have "brains, humour and integrity". Fine. Except that when you read what John has to say for himself he comes across as a cynic with no greater intellectual capacity than the average wally, and his track

record to date suggests nothing more than an undying commitment to himself.

He was in The Sex Pistols for laughs, he thinks that rock 'n' roll has been dead for years, he has more or less disassociated himself from anything to do with punk, and he's now in a group that makes obscure music for itself and self alone.

Perversely, there's a lot to be said for that attitude as well. The more you play something for go round the twist; the more you disassociate yourself from causes, the less likely you are to find yourself being hailed as some kind of guru, the more selfish you are, whether musically or any other way, the less likely you are to be trapped by convention. But take it too far and you might as well give up pretending that you're part of the

human race.

Verdict? It wouldn't do either of them any harm to stop bitching and learn something from one another.

I'LL LEAVE it to your imagination what John might learn from Jimmy. As for Jimmy learning something from John, well, despite what he said about stepping back and being a bit calmer, Mr P has still got a very heavy schedule ahead of him — involving his JP Production work with numerous protegee groups, his newly formed alliance with Paul Cook and Steve Jones, and his intense desire to see some changes made.

Perhaps too intense. Ease up, Jimmy. One thing at a time and don't expect miracles. Folk don't take too kindly to being preached at. They tend to either ignore what you say or go and do the exact opposite. It's enough to send you diddle-o.

## HERSHAM BOYS

By Sham 69 on Polydor Records

Robin Hood Robin Hood here we are again

Living each day outside the lev  
Trying not to do what we did before  
Country along with a Bow Bell voice  
So close to the city we ain't got much choice

Council Estates or Tower Blocks  
Wherever you live you get the knocks  
But the people round 'ers they are as nice

Stop being naughty, take our advice

Chorus  
Hersham boys, Hersham boys  
Laced up boots and corduroys  
Hersham boys, Hersham boys  
They call us the cockney cowboys

It's down to the Hop for the local girls  
They're not beauty queens but they're our pearls

So when you go to bed tonight  
Don't worry about us we're alright

Chorus

Dick I Chavie it's a mtdown slusher  
That's right gunvor  
Jack the lad

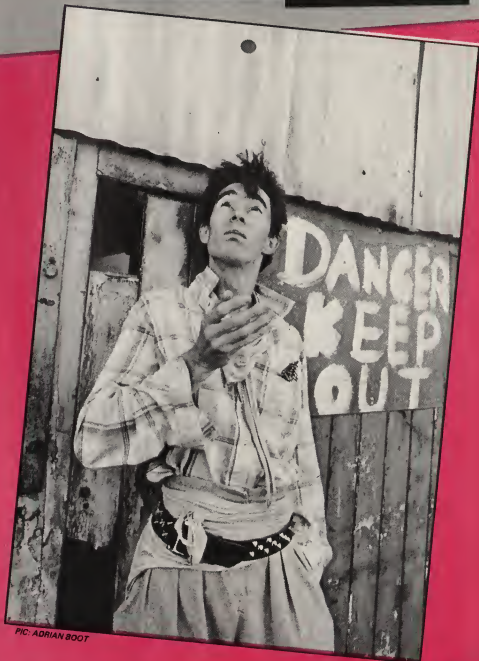
Know what I mean a  
Know what I mean  
Ha ha ha

Repeat Chorus

Go on Grandad  
You just hold on now boy

Repeat chorus to fade

Words and music by Jimmy Pursey/Dave Parsons. Reproduced by permission Singatone Publishing.



PHOTOGRAPH BY ADRIAN BOOT

# Singles

By CLIFF WHITE

**THIS IS IT!!!** The moment you've been waiting for. The last time I get to slag off your favourite records and insult your heroes. After today, Red will have a new partner to help him defend the *Smash Hits* doors against your outraged cries and poisoned darts. Under the circumstances I feel I can really go to town and be downright nasty this time. Unfortunately, wouldn't you just know it, there's a whole heap of good releases around at the moment. This is what we find.

**IAN DURY AND THE BLOODEHEADS:** *Reasons To Be Cheerful, Pt 3 (Stiff)*. No need to go into detail, it's bound to be a hit by the time you read this. If it isn't No 1 on the charts within, oh, let's say six weeks maximum... If it isn't topping everything in sight by then I will personally frog-march each and every one of you to the nearest looney bin. And top off your ears. While you grin and boogie to the brilliance of the topside, don't ignore the flip. "Common As Muck" it is, and very good with it.

**ROOT BOY SLIM & THE SEX CHANGE BAND:** *Dare To Be Fat (Illegal)*. Ah, sweet thing, can I compare thee to a sack of potatoes? A homage to fat girls in particular and the hipness of being fat in general, rasped out in a Capt Beefheart-like manner over excellent chugging rock accompaniment that's not at all dissimilar to The Bloodheads. Being a little bit on the podgy side myself (A little bit?) — Ed I have to say this is a very, VERY fine record. Incidentally, not only does the band sound very like The Bloodheads but 'Sex Change Band' is scratched in the vinyl of the Dury release. Is there something going on that we ought to know about?

**THE MONKS:** 'I ain't Gettin' Any (EMI). Nearly everyone I know dislikes The Monks. They keep reminding me that the group is really Hudson & Ford, that they're BOFs who are cashing in on the new wave scene, and that they write sexist songs that are highly suspect. 'Tish', 'Bosh' and 'So

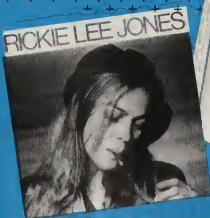
what?' say I. To me they are a great little modern pop combo, who write neat, amusing rhymes about commonplace attitudes and then set them to catchy pop-rock accompaniment. On this one there's lotsa bass, lotsa choogle, lotsa wit and lotsa fun. Love it. So there.

**LULLU:** *I Love To Boogie (Rocket)*. Heavens to Murgatroyd, I even love this. About once every five years Lullu comes up with a record that goes some way to explain why she was so highly rated back in 1964. This time it's a gently pulsing, sensual disco track that suits her admirably. A bonnie wee thang.

**JENNIFER WARNES:** *Don't Make Me Over (Arista)*. It's ironic that just when Dionne Warwick has joined Arista and started making dreadful records, a label-mate has recorded such a fine version of Ms Warwick's very first hit. On the excellent, self-composed flip, "Frankie in The Rain", Ms Warnes sounds more like a Joni Mitchell style artist, but the topside is convincing blue-eyed soul. The best record that Dusty Springfield never made.

**ROGER CHAPMAN:** *Who Pulled The Nite Down (Acrobat)*. Although this is now a bit old (in fact I think the follow-up has just been released) I've grown to love it, and therefore belatedly recommend that you try to get to hear it. A taut and moody funk-rock on which Chappo somehow manages to sound exactly like the black 'High Priestess' Nina Simone. The best record that Nina Simone never made.

**JIMMY EDWARDS & THE PROFILE:** *Nora's Diary (Warner Bros)*. A wrong performance of a right song. The story is the

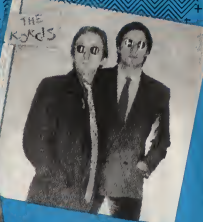


all-too-tragically-true one of teenage suicide, and the song tells it reasonably dramatically. Trouble is, the singer doesn't sound the least bit concerned, angry, bitter or whatever other emotions he might be feeling inside. It's all thrown away in a nondescript pop-rock package, as ineffectual as the society which causes its young to overdose in lonely bed-sitting rooms. Or am I taking it all too seriously?

**SANDY MERCER:** *Now That You're In (What Cha Gonna Do About It) (H&L)*. The one thing about light-hearted disco records with vaguely smutty titles is that at least they don't pretend to be anything more than light-hearted disco records with vaguely smutty titles. A modern dance beat, a catchy tune, a sexy-sounding chick singer and a title that gives young males ample opportunity to search their imagination for a suitably sexist reply. What more d'ya want, social comment?

**TANYA TUCKER:** *I'm The Singer, You're The Song (MCA)*. One of those typically American 'Adult Orientated Rock' ballads beloved by immensely boring people like the immensely boring Barry Manilow. Immensely boring. Her spirited version of the old Buddy Holly classic, "Not Fade Away", on the flip is much better. Turn it over MCA, or turn it off.

**ROCKIN' SHADES:** *Rock 'n' Roll Is Good For The Soul (Pye)*. Before I talk about this record I must make it absolutely clear to those of you who don't realise it that the "Oh Boy" TV series is a deliberately theatrical, camped-up, watered-down lump of peak viewing time family entertainment, and has about as much to do with real rock 'n' roll as safety pins and bondage suits



have to do with punk. That said, I'll now admit that the Rockin' Shades (who are regularly featured on "Oh Boy") have made a jaunty, Danny & The Juniors style pop-rock track that's just about bearable, but it isn't a patch on what they can do in real life on stage.

**RAFOT:** *Only Love Can Break Your Heart (Brofly)*. Apparently this song is a Neil Young classic (I wouldn't know about such things), so no doubt lovers of the original will hate this newly arranged pop-soul-reggae version. Being in a warm and sunny frame of mind I like it a lot. Ideal stuff for an exploratory smooch about midway through the evening. Royalties of the equally groovy flip, "Song For The Children", are being shared with a threatened children's playgroup in London's Paddington. Buy the record and help fight bureaucracy!

**GEORGE HARRISON:** *Faster (Dark Horse)*. It's charity time on *Smash Hits* folks. All of Harrison's royalties from this disc are being donated to the Gunner Nilsson Cancer Fund. The cause is good, shame about the record.

Right then, as it's my last singles page I'm now going to have a self-indulgent rave. If you read *Boy's* column last issue you'll have seen her mention a record by BOBBY RUSH called "I Wanna Do The Do." I have just heard that it will soon be released in Britain on the Philadelphia International label. Listen out for it. THIS RECORD IS FANTASTIC!! Remember who told you about it first. — Cheerio, Smash Hatters everywhere. You're the best crowd of loonies in Britain, I hope you realise that. But then you've got to be, coz *Smash Hits* is the best mag. Innit?



# Autumn



the B-52's

up all right but overall this album is too light on tunes and too heavy on rhythm—it's like Chic doing battle with The 1812 Overture. Best track: "Let's Rock 'n' Roll", "Kissin' Power". (5 out of 10).

**DENICE WILLIAMS:** When Love Comes Calling (CBS). Not all as good as the single, alas. Denice is a classy singer all right but

she's struggling when it comes to penning memorable melodies. Result: plenty of slick musicianship on this lightweight funk but little else. For discerning (and rich) funksters only. Best track: "I've Got The Next Dance", "When Love Comes Calling". (5 out of 10).

**THE B-52s:** The B-52s (Island). After all the fuss, this is a real disappointment. The American girls chant jokey lyrics over a pipe organ and sledgehammer

powerful live album is his best for a while. This instalment contains more gripping, mysterious songs from the evergreen Canadian, delivered in distinctive, soul-searching style. Check it out. Best track: "Pochontas", "Powderfinger". (8 out of 10).

**THE KNACK:** Get The Knack (Capitol). They may try hard enough to sound like hard-hitting English pop, but The Knack's American heavy metal drumming is a dead give-away. Even with Blondie's producer in charge, the faceless Knack are shallow, boring and ten years out of date. Get Cheap Trick for the genuine article. Best track: "My Sharona", "Maybe Tonight". (5 out of 10).

**THE KORGIS:** The Korgis (Rialto). More interesting and adventurous than the hit single (included here) ever lets on, this is an odd collection indeed. Lightweight and melodic, The Korgis are by turns strange, humorous, clever and romantic, with a generous touch of the legendary Stackridge looniness. Not everything works but mostly very likeable, entertaining stuff. Best track: "Mount Everest Sings The Blues", "Young 'N' Russian". (6½ out of 10).

**By RED STARR**  
ONE DOWN, one to go, did you say? Well, just you rest assured that even if Cliff has gone (to get a proper job, the mad impetuous fool) I'll still be here to brighten up your lives. Good news, eh? Our Cliff, by the way, is going to work for Charly Records in London and we wish him well. A proper gent and we shall certainly miss him. Not a dry eye in the office, but the show must go on...

**ATLANTIC STARR:** Straight To The Point (A&M). No kidding—rousing, half sung/half shouted funk here from this well-dressed American ninesome (no relation). Their brass laden riffs and pounding rhythms will get you



Nina Hagen Band

**NINA HAGEN BAND:** Nina Hagen Band (CBS). Surprise, surprise—after a patchy start this turns out to be one great album. All in German, it's fiery, dramatic stuff—very interesting and very varied in musical styles too. "Naturträne", where Nina displays her operatic training, is just incredible. Breaking all musical barriers, this is a must for checking out. Best track: "TV Glotzer" ("White Punks On Dope"), "Naturträne". (8 out of 10).

**SEX PISTOLS:** Some Product (Carri On Sex Pistols) (Virgin). I thought I was going to hate this moneygrabbing exercise but instead it's both entirely honest and entirely brilliant. For £3.20 you get 42 minutes of the Pistols talking, plus odd snatches of music, banned radio ads, stupid interviewers, Grundy swear words etc, all very cleverly and wittily edited and put together. Best of all is the American radio phone-in session. Away from the intellectualising and idolising—both equally stupid and wrong—the sound of four irreverent kids enjoying the chaos they create says more than 100 Sex Pistols features. Buy it (9 out of 10).

## Some Product

vr2  
SEX PISTOLS  
£3.20



drumming in songs that sound like accident. Quirky amusing at first but gets very tiresome very quickly. More style (hairstyle mostly) than content. File under Wait And See. Best track: "Dance This Mess Around", "Planet Claire". (5 out of 10).

**RICKIE LEE JONES:** Rickie Lee Jones (Warner Bros). By contrast, this is an amazingly strong debut from a very different American girl. A cross between Bruce Springsteen and Joni Mitchell, she's great stuff. Loads of good songs—atmospheric, emotional, jazzy, street-cool stuff in highly colourful stories sung, and loaded with character. File under Major New Talent. Best track: "Chuck 'E's In Love", "Last Chance Texaco". (8 out of 10).

**NEIL YOUNG:** Rust Never Sleeps (Reprise). Right up there with Bowie stands the elusive genius of Neil Young. One side acoustic, the other electric, this quiet but

# ENTERS

I LIKE the basic formula of your magazine, but I feel you are very boring in one respect. All the words and articles are about groups or artists who have made the charts or are likely to do so.

Alen I am very annoyed with your attitude to The Police. When they were struggling for hits in September 1976 we heard nothing of "Can't Stand Losing You" or "So Lonely". As soon as "Roxanne" made the charts, there were three articles or pictures in your mag.

So come on, Smash Hits, take a chance on an unknown band. I'll give you a tip anyway — "Gangsters" by The Special AKA, Andy Roberts, Stockport, Cheshire.

We wish we had the space to write about more young hopefuls too, but most people want information on currently popular records. And we don't think your remarks on The Police are entirely fair — Smash Hits wasn't even out in September 1978! Both The Police and The Specials have had several mentions recently and there'll be more unknowns as space allows.

IN THE July 12-25 edition you devoted two pages to the mod revival but I was appalled to see not one mention of modettes (or female mods). I expect you didn't know there was such a thing.

We dress just as good as the boys and our clothes are harder to come by; we go to all the gigs including the ones out of London, but no-one recognises us. Is this because people think that to be a mod you have to sling on a saggy old parka and hush puppies, or is it because we're girls?

Susan Lee, Plaistow, London.

GOOD ITEM on mods. But you still said the revival is in London only. Rubbish! In York there are about 400 of us while in London there are only 500. 400 out of 100,000 is a higher percentage than 500 out of 7 million. So more about the real mods in York, Tadcaster, Selby etc. and less about the weedy kids in London who only do it to impress their school pals.

The Real Mods, York, The North.

I THOUGHT Smash Hits was a good pop magazine until I realised a mistake in the words of Supertramp's new single, "Breakfast In America".

The mistake is in the second verse and you have published it

as "Curry and Kiepers for Breakfast" and the words that R. Davies and R. Hodgson wrote were "Could we have kippers for breakfast".

P. Eaton, Stockport, Cheshire.

Yours wasn't the only eagle eye to spot this boob. What can we say, except, er, um, we were just testing you? What's so wrong with curry and kippers, anyway? Have you ever tried them? Thought not.

HELLO!!!!!! I bet none of you know what it is like living in a mad house like Lebanon. Your magazine always arrives at least two weeks late, sometimes they bring over your other issue. No record store has any singles and I am sometimes forced to buy one L.P. that I don't want just for one song. The last time I went and asked for M's "Pop Muzik", the lady at the shop said, "But all the records we get are pop music".

The record shops also never ever get any Funk music and know nothing about punks. The last time I went to school with my girlfriend in punk clothes we were suspended for three days for being indecent!!!!

Ossama Himani, Beirut, Lebanon.

P.S. Please tell Rod Starr that if Smash Hits is not quite the environment for a superstar like him, I would be more than happy to switch places with him.

Don't see it working out somehow. For a start, what would he do for a pond? By the way, the lady at the shop, she didn't used to work in Boots in Birmingham, did she?

HOW DO YOU DO? We are a pair of punkettes who are writing in to tell you that punks/punkettes can be posh and polite. We strongly feel that although some people think that punks are a load of spitting yobboes, we can be very nice underneath all our gear.

We think that people shouldn't judge us by the way we look, but should get to know us first before they decide they don't like us. We have lots of people of all ages talk to us and they all have different musical tastes. These people do stop to get to know us and they usually manage to ignore the way we are dressed.

Just to finish off we have a motto, "If all the people in the world liked and did the same things, what a boring world it would be".

Karen and Andrea,

Weston-Super-Mare.

P.S. About us being posh is a

load of crap; we are very middle class.

A very tolerant point of view. Good for you. On the other hand

IF THEY bring back hanging, can I please nominate Rod Starr and Cliff White for the short list? Conc. Brum.

Ah, but they didn't did they? Heh, heh, heh.

PLEASE IGNORE what my brother has just written, he is a complete idiot. Gary Woolmer, Chelmsford, Essex.

EYE AM riding in reply to the letter from three mad cases who said that all heavy metal fans are morons with no intelligence and cant ride, as you can seee from this letter we can.

Paul Vate and several nihar heavy metal fans in maculfield.

Could they be any relation to...

YOUR STANDERD off English is diabolical, I am daoin a project in English and I got to eled off for

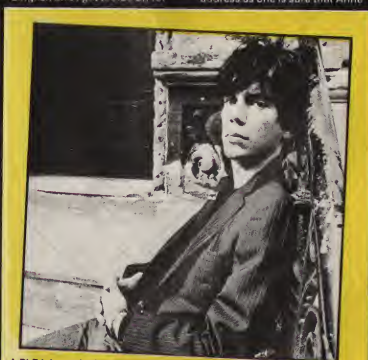
bad spilling that I did copy from Smash Hits. Edwin O'Connell, Colchester, Essex.

Weir knot in thur leest sirpyzed. Standers off lightracuse are skleining daylie. Allwaste kip u dickshunhairy clothes bye

TO MY dear subjects, One is wondering whether one really ought to be writing to you, but one feels that the Commissioners need some encouragement and so one decided to write anyway.

The reason one is writing is that one would very much appreciate a correspondence of Gary Numan (doar boy

parlon, Anne, what was that you said... one thinks you had better raprhrase that dear... ) Which reminds one to congratulate you upon your interview with the aforesaid Gary Numan (such a talented boy), one thoroughly enjoyed reading this and one's only criticism is that one thought there really was not enough of this aforesaid article. One would also appreciate it if you could print Gary Numan's fan club address as one is sure that Anne



A PLEA from the heart. How long is everyone in Blondie apart from Debbie Harry to be ignored? On the front of the magazine it says Blondie interview or Blondie Pic, but you open it to find — Debbie Harry. Which is okay for the lads around, but what about us female Blondie fans? How about a solo pic of Jimmy Destri or a pic of all

the lads? Debbie Mayhew, Leicester.

Now, hold on, that's not entirely true, Debbie. Chris Stain phoned us specially from New York the other week to talk about the band's plans. We take the point about the band's female fans, though...

# YOUR STARS

**Aim your missiles at:**  
Smash Hits, 41 Broadway, Peterborough PE1 1RY

would like to join.

Well, one really must go now as one has to make a few knight-hoods before one's dinner. One extends one's royal handshake and one's imperial presence to your humble magazine.

*Your Supreme Ruler, Liz (H.M. The Queen), Buckingham Palace, London.*

P.S. One would not demean oneself by writing P.S.'s.  
P.S.S. One considers this writing of P.S.'s exceptionally childish.

**LISTEN YOU morons!** I want a colour spread of Gary Numan/Tubeway Army printed in Smash Hits at the double!! This is a command!!!  
*The Queen, Buckingham Palace, London.*

She loses her temper awful quick, doesn't she?

**NOW LOOK** here you twits at Smash Hits, you still haven't answered the question that the Great Guy Gary Numan asked you. Isn't it time you got your heads together and answered it?  
*Two Devoted Gary Numan Supporters, Halesowen, West Midlands.*

Er, what was the question again?

**IN ISSUE** no 16, Mandy Loker wrote that Fee Waybill broke his leg while chasing members of the audience with a power drill. Well she was **WRONG**. Fee Waybill was chasing members of the audience with a chainsaw so Mandy Loker either better get a pair of glasses or get her facts right before she goes contradicting other people.  
*Lorna Logic, Oxford.*

**PLEASE PUT** me out of my misery and confirm my suspicions as to whether the Nik Cohn who is quoted above your article on mods is the same Nik Cohn who wrote the story for "Saturday Night Fever". Surely there can't be that many people called Nik Cohn?  
*Beverly Hanson, Sheffield, Yorks.*

He is indeed the walking one and only who wrote the story outline for "Fever", and our quote was lifted from his book about the history of rock and roll called "Aeophalooheoplophamboom", a volume which can't be recommended too highly.

I AM writing to complain about you stating that Gary Numan would be in your July 12-25

issue. He wasn't. Also, Chic was supposed to be on page 31 and it was Bonnie Tyler. Chic is not in. I will only forgive you if you print a double page pin up of Gary Numan.  
*Sarah Phythian, Coventry.*

We didn't actually say that Gary would be featured; we said there would be copies of his album to win and there were. As for Chic, that was a misprint — they were in but on page 26.

I HOPE you don't mind me asking this, but please answer if you can is Gary Numan a homosexual? My sister thinks he is but I don't so I am a fan of his.  
*Angela Kay, Rosyth, Fife.*  
We're puzzled as to why your sister should think he is and why you should think it matters.

**ON BEHALF** of a few people I would like to ask a few questions. Firstly, when will "The Great Rock And Roll Swindle" film be in the cinemas? Secondly, when it does come out (if it does) what certificate will it be?

P.S. Thanks for a great mag.  
*John Jacobs, Manchester.*

Followers of the great P.S. technique will notice that John has been responsible for a major innovation, i.e. putting the P.S. before the signature! The latest issue is that "Swindle" is almost completed and is being set for an Autumn release. The question of what certificate it will get is very much up to the censors who may consider some of the naughty bits a little too naughty.

I AM a peace loving Genesis fan who would like to point out that he is not into soul and would not ring Anita Ward's bell with a barge-pole.  
*Yours mildly and inoffensively, H-Bomb.*

## FAN CLUBS

**REAL THING:** c/o Barbara & Deborah, 42 Abbots Drive, Stanford-le-Hope, Essex.

**SPARKS:** c/o Mary Martin, PO Box 24419, Los Angeles, California 90024.

**DOOLEYS:** 12 Cranwell Avenue, Culcheth, Near Warrington, Cheshire.

**ELO:** PO Box 28F, London W1A 2BF.

## ARIES (Mar 22-Apr 20)

You'll feel great, look great — and get your chance to shine! A super new friendship will give you a boost; extra cash will come in any time from now.

## TAURUS (Apr 21-May 21)

Buzz around and tie up loose ends, get started on something new, explore fresh scenes. There's a lot to be gained in friendly chit-chat — give out more.

## GEMINI (May 22-June 21)

The rush is over, the scene is more relaxed — but still plenty of action, socially. If you've made a special effort recently, rewards are surely on the way.

## CANCER (June 22-July 23)

Friky Mars goes into your sign for several weeks and gives you plenty of get-up-and-go! Be bolder in your approach, chase up opportunities, go in and win!

## LEO (July 24-Aug 23)

Goodies should be coming your way, both in personal life and in more practical areas. A meeting or interview in the first week will have a lucky outcome.

## VIRGO (Aug 24-Sept 23)

You are heading into a fabulous period when everything will be going for you. All you need is confidence, so give yourself a talking-to now and again!

## LIBRA (Sept 24-Oct 23)

A super social scene, a chance to widen your circle. A secret hope or wish will soon come true. Don't be afraid to ask a favour — just use your natural charm.

## SCORPIO (Oct 24-Nov 22)

There's a lot of activity high in your chart. This means that you could take a step up. Improve things for yourself. You'll win through over rivalry around.

## SAGITTARIUS (Nov 23-Dec 22)

Life has been a bit rough recently but things are on the up-and-up now. There's more happiness around but give priority to your health — also your appearance.

## CAPRICORN (Dec 23-Jan 20)

A bit of a lull to nudge you, some tension to confuse you. Don't get over-sensitive, keep your cool. Accept life's little ups and downs — but spoil yourself a bit!

## AQUARIUS (Jan 21-Feb 19)

Finding life a bit of a puzzle? It's part of your stery pattern but later you'll know where you are going — and why. Just now, do your best to co-operate with others.

## PISCES (Feb 20-Mar 21)

Get right into friendships and social life — you soon won't have too much spare time. If you've been flirting with the idea of study course, make inquiries.

## Crossword No. 16 Winners

**CASSETTE WINNER**

Paula Saxon, Brentwood, Essex.  
**ALBUM WINNERS**  
Geraldine Carr, Nenagh, Co. Tipperary, Ireland.  
Penelope Chong, Haringay, London.  
Stephen McCusker, Whitehead, Co. Antrim, N. Ireland.  
C. Towner, Hastings, Sussex.  
Alan Williamson, Rawdon, Leeds.  
Miss L. Wells, Sleaford, Lincs.  
Gary Turner,

Hardwick, Warks.  
Tracey Spooner, Parson Cross, Sheffield.  
Hazel Minnett, Barnsley, S. Yorks.  
Claire Hawden, Chatteris, Cambs.  
Austen Garth, Woodford Green, Essex.  
Mr E. McCorkle, Newington, London.  
Paul Flanagan, Little Hulton, Worsley.  
Julie Everett, Hull, Yorks.  
Nigel Walker, Cankerbury, Kent.  
Kevan Cornish, Wokingham,

Berkshire.  
Caroline Marshall, Radlett, Herts.  
Colin Finnegan, Wokingham, Sussex.  
Michael Angell, Rutherglen, Glasgow.  
Alison Smith, Buckie, Banffshire.  
Claire Sutherland, Billingham, Cleveland.  
Karen Liu, Bootle, Merseyside.  
Mark Powell, Gosforth, Newcastle-upon-Tyne.  
Andrew Narraway, Penkridge, Staffs.  
Sue Taylor, Manchester.

## WHO COMPETITION WINNERS

The following ten people are the lucky winners in our Who album competition. Your "Kids Are Alright" prizes will be in the post as soon as possible.

(1) Mr A Moll, Frisethorpe, Norwich. (2) Richard Thomas, Craven Arms, Salop. (3) Amanda Livel, Penrhos, Bangor, Gwynedd. (4) Andrew Scollick, Atherton, Lincs. (5) Mr N Elkin, East Hagbourne, Didcot, Oxon. (6) Michael Bibby, North Shields, Northumberland. (7) Peter Millington, Sheffield, Yorks. (8) Debbie Thompson, Blackpool, Lancs. (9) Gary York, Leicester. (10) Casey O'Driscoll, Welwyn Garden City, Herts.

The answers to the competition, by the way, are (A) The High Numbers, (B) Brunswick, (C) 1973, (D) "Tommy", and (E) "That'll Be The Day".



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.

# ST TEASERS R

Put a line through the names as you find them. Solutions on page 30.

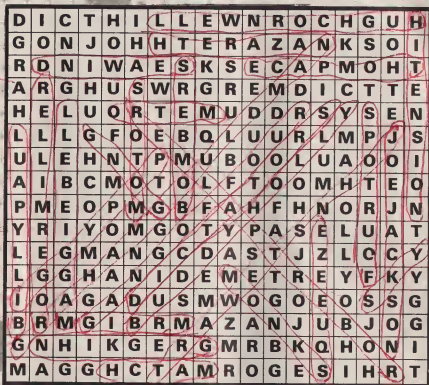
If you're enjoying Smash Hits and want to make sure of your copy every fortnight, cut out this coupon and take it to your newsagent.

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

Name Brian Mc Cloche  
Address N. Ireland

- ~~HI-TENSION~~
- ~~HUGH CORNWELL~~
- ~~IGGY POP~~
- ~~JOE JACKSON~~
- ~~JOHN STEWART~~
- ~~MAGGIE BELL~~
- ~~MATCH~~
- ~~METRO~~
- ~~MONKS~~
- ~~MOTORS~~
- ~~MR BIG~~
- ~~NAZARETH~~
- ~~ROBERT PALMER~~
- ~~ROGER MILLER~~
- ~~SEAWIND~~
- ~~SKY~~
- ~~SQUEEZE~~
- ~~THOM PACE~~

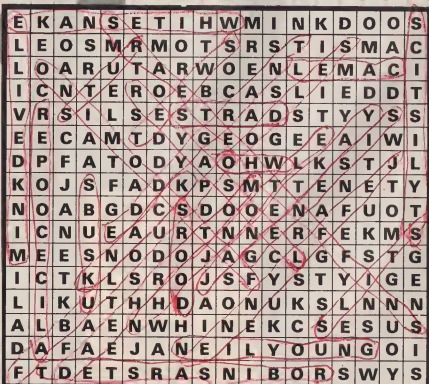
- ~~BILLY PAUL~~
- ~~BOMBERS~~
- ~~BUDDY HOLLY~~
- ~~DICTATORS~~
- ~~FOUR TOPS~~
- ~~GANG OF FOUR~~
- ~~GONG~~
- ~~GRAHAM~~
- ~~GOULDMAN~~
- ~~GREG KIHN~~



A

B

- ~~ALICE COOPER~~
- ~~CAMEL~~
- ~~DARTS~~
- ~~DOORS~~
- ~~EDDY GRANT~~
- ~~ELTON JOHN~~
- ~~FABULOUS~~
- ~~POODLES~~
- ~~FATS DOMINO~~
- ~~GENESIS~~
- ~~JANET KAY~~
- ~~JEFF LYNNE~~
- ~~KNACK~~
- ~~LEO SAYER~~
- ~~MINK DE VILLE~~
- ~~MOTORHEAD~~
- ~~NEIL YOUNG~~
- ~~ROBIN SARSTEDT~~
- ~~RUTS~~
- ~~SLITS~~
- ~~SMOKEY ROBINSON~~
- ~~TEARS~~
- ~~STYLISTICS~~
- ~~SWEET~~
- ~~UK SUBS~~
- ~~WHO~~
- ~~WHITESNAKE~~



## Request Spot

ARTIST *Stiff Little Fingers*

SONG *Alternative Ulster*

LABEL *Rough Trade/Rigid Digits*

YEAR *1978*

REQUESTED BY *Neil Summers  
Peterborough Cambs.*



## ALTERNATIVE ULSTER

There's nothin' for us in Belfast  
The Pound's old and that's a pity  
OK, so there's the Trident in Bangor  
And then you walk back to the city  
We ain't got nothin' but they don't really  
care

They don't even know you know  
They just want money  
We can take it or leave it  
What we need is

### Chorus

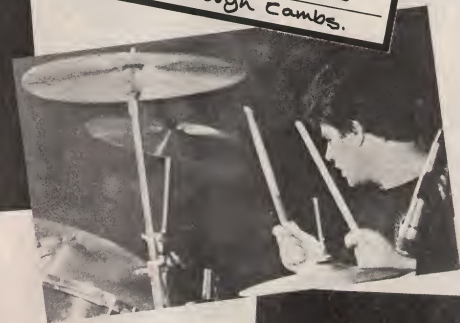
An Alternative Ulster  
Grab it and change it it's yours  
Get an Alternative Ulster  
Ignore the bores and their laws  
Get an Alternative Ulster  
Be an anti-security force  
Alter your native Ulster  
Alter your native land

Take a look at where you're livin'  
You got the Army on the street  
And the RUC dog of repression  
is barking at your feet  
Is this the kind of place you wanna live?  
Is this where you wanna be?  
Is this the only life we're gonna have?  
What we need is

### Repeat chorus

And they say they're a part of you  
And that's not true you know  
They say they've got control of you  
And that's a lie you know  
They say you will never be  
Free free free

Alternative Ulster  
Alternative Ulster  
Alternative Ulster  
Alternative Ulster  
Go and get it now



Words and music by *Fingers/Ogilvie*.  
Reproduced by permission *Rigid Digits*  
Music.

Compiled by Bev Hillier

AS YOU'LL see, gigs trail away to little or nothing in high summer. Main events are the Ian Dury & The Blockheads tour, which winds up in London and Ilford during the coming fortnight, and the big festival events. Led Zeppelin make their second summer appearance at Knebworth on Aug 11, then there's two big London gigs on Saturday Aug 18 — you can choose between The Who and other big names at Wembley Stadium, or the Buzzcocks playing a free concert in London's Hyde Park (at presstime we heard that they're trying to get Squeeze to join them on the bill). Don't forget to check with venues before setting out, in case of late cancellations. As for Sunday Aug 19, you might as well stay in and watch telly — we've got nothing at all in our gigs diary.

**Friday August 10**

Ian Dury/Blockheads Hammersmith Odeon  
Zones Birmingham Barbarellas  
Eddie & The Hot Rods London  
Camden Music Machine  
Invaders Norwich Norbreck House

**Saturday August 11**

Ian Dury/Blockheads Hammersmith Odeon  
Led Zeppelin/New Barbarians Stevenage  
Knebworth Festival  
Eddie & The Hot Rods London  
Camden Music Machine  
Matchbox Worcester Martley Village Hall  
Zones Blackpool Norbreck Castle

**Sunday August 12**

Ian Dury/Blockheads Hammersmith Odeon  
Zones Leeds Florde Green Hotel  
Squeeze London Lyceum



PHOTO: PAUL COX

Barry Masters of Eddie & The Hot Rods

Invaders White Hart, Thornes, Nr Doncaster  
Chas & Dave Douglas IoM Palace Lido

**Monday August 13**

Invaders Bristol Trinity

**Tuesday August 14**

Ian Dury/Blockheads Ilford Odeon  
Invaders Burton 76 Club

**Wednesday August 15**

Ian Dury/Blockheads Ilford Odeon  
Invaders Liverpool Eric's

**Thursday August 16**

Invaders Chesterfield Fusion  
Chas and Dave London Stratford The Flamingo

**Friday August 17**

Ruts, Linton Kwesi: Johnson Edinburgh  
Cloude

Invaders Blackpool Norbreck Castle Hotel  
Matchbox Leicester TVL Club

**Saturday August 18**

Buzzcocks London Hyde Park Free Festival  
The Who London Wembley Stadium  
Eddie & The Hot Rods St Albans City Hall  
Invaders Carlisle City Hall

**Monday August 20**

Invaders Wolverton Crawford Arms  
Joe Jackson Edinburgh Tiffenys

**Tuesday August 21**

Invaders London Moonlight Club  
Specials, Linton Kwesi Johnson, John Cooper Clarke Hammersmith Palais

**Wednesday August 22**

Invaders York Pop Club

**Thursday August 23**

Invaders Derby Ajanta Club  
Commodores Glasgow Apollo

**PUZZLE ANSWERS**

DICTNILESWRROCHGUD  
GONJOHNTERRAZANKSO  
RHWACRERSCQWQWQI  
ARGNUSWEGREIMDICTYE  
HLEUQRTMUDKXYFTEB  
LLEUQRTMUDKXYFTEB  
MLENHTPNUVSOGLUAGI  
AIICTWYLLRQWQWQI  
PHEOPKEXFHNOBJIS  
TILYOMOOTYFAELDUAT  
LEWAKRCCBXXZIOSEY  
LEGHANJFEMTYREVEY  
FCADARUMWGOLOSOB  
BHEWERRMAZANLUEBQ  
PWHIKGEPQWRKXNNOI  
MAGGECFAMRODOLINR

TRARSETI-HWMIKDDDD  
LDSKNOYTESSTJMAIC  
ERARUTARWDENL-EMAC  
CNYTRORCKAKIIDD  
YKLLRANRSTYJES  
EFCANOVYRGOZJAW  
FFATQYAWHWDYKSTL  
EJJSAXXFSMYFZETI  
NRABOCCDDBKXUOT  
IENRFAFJXKXKXKX  
RESEBDFJARCXGKSYG  
ITLZSREJYFSTKXW  
LIXRFBADONKSEKNN  
ALFARWHIEXKCSIBUN  
STACJANHTYVWQWQI  
ZJQETSRAGNIDORSWYD

IN THE NEXT ISSUE OF  
SMASH HITS  
**THE POLICE**  
**JOE JACKSON**  
**GARY NUMAN**

IN COLOUR

PLUS ALL THE USUAL GOODIES. ON SALE AUG 23



# DUKE OF EARL

By The Darts on Magnet Records

Duke Duke Duke Duke of Earl  
Duke Duke Duke of Earl Duke Duke Duke of Earl  
Duke Duke Duke of Earl Duke Duke Duke of Earl  
Duke Duke Duke of Earl Duke Duke Duke of Earl  
Duke Duke

As I, I wander through this world  
Nothing can stop the Duke of Earl  
And you, you are my girl  
No one can hurt you.

No no 'cos I, I really love you oh oh  
Come on baby hold me  
'Cause I'm the Duke of Earl  
Yeah yeah yeah yeah

And when I hold you  
You are my Duchess, my Duchess of Earl  
We'll walk, walk through my Dukedom  
And paradise we will share  
Yeah I, I really do love you oh oh  
So come on baby, hold me  
Yeah I'm the Duke of Earl oh oh oh oh

Duke Duke Duke Duke of Earl  
Duke Duke Duke of Earl Duke Duke Duke of Earl  
Duke Duke

Yeah I, I really could be so wrong  
But no one's gonna stop me  
'Cause I'm the Duke of Earl yeah yeah yeah yeah

As I, I wander through this world  
No one's gonna stop me, the Duke of Earl  
And you, you are my girl  
Nothing can hurt you.

No no 'cos I, I really love you oh oh  
Nothing can hurt you  
Come on baby hold me

Duke Duke Duke Duke of Earl *repeat to fade*  
Come on baby hold me yeah yeah yeah yeah  
I'm, I'm, I'm the Duke of Earl  
Come on baby hold me

*Words and music by Earl Edwards/  
Eugene Dixon/Bernice Williams  
Reproduced by permission  
Tone Music Ltd. (Carlin)*



# SWEET LITTLE ROCK 'N' ROLLER

By Showaddywaddy on Arista Records

You looked at me — I knew right away  
That you're the kind of girl I need  
Now, now I see that everything's alright  
You're always giving me the lead

*Chorus*  
Oh oh feeling like I do  
I could dance all night and day  
Ooh oh feeling like I do  
I could dance my life away

Baby like to rock  
Baby like to roll  
Baby like to rock 'n' roller  
Feeling is fine now I know that you're mine  
Yes, I feel like a rock 'n' roller

Baby, take a chance  
Baby, come and dance  
Sweet little rock 'n' roller  
Music's alive while I'm making the jive  
Sweet little rock 'n' roller  
Rolling on down (rolling on down)

It's 2 o'clock, you're still going strong  
You say that you don't wanna go home  
You want to rock  
Well, baby, I'm with you  
I wouldn't leave you here alone

*Repeat chorus to fade*

*Words and music by Yellowstene/Danava/Hawkins  
Reproduced by permission Red Bull Music*



**SMASH  
HITS**

DAVID BOWIE

