

SMASH HITS

30p

FORTNIGHTLY

November 29 - December 12 1979

Words to the
TOP SINGLES
including

Last Train To London
Walking On The Moon
Let Your Heart Dance
Monkey Chop


MADNESS FAITHFUL
SUE QUATRO
Features

ELVIS COSTELLO
LENE LOVICH

in colour

MADNESS

SKIDS LPs TO BE WON

A large, stylized graphic of a wave cresting, rendered in black and white. The wave is depicted with thick, expressive lines, and several teardrop-shaped droplets are scattered around the top of the crest, suggesting splashing water. The background is a light, textured grey.

BRILLIANT BONEY M

A black and white photograph of the Boney M. group performing on a stage. They are dressed in elaborate, futuristic costumes and are captured in a dynamic, dancing pose. The background features a large, curved, wave-like structure that resembles a massive wave crashing over them. The lighting is dramatic, highlighting the performers against the dark background.

Boney M.

Oceans
Of
Fantasy



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'Ello zere, my leetle cabbages — welcome to Cafe Smash Eats. For starters, we 'ave zat extra token for your free set of exclusiv Smash Eats bages. To follow, we geeve you ze Disco Surprise avec Red Starr, and on page 39 we are serrveing our new specialite, a tasty leetle calendar at ne extra cost pas (for zose of you who like dates, le tee hee). And eef you like a leetle somezing extra, we 'ave also ze Ricky Nelson albums competeeion. Bon appetit, mes petits sauvages, and no seenging weeth your mouth full . . .



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on sale
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Last Train To London

By Electric Light Orchestra on Jet Records

It was 9.29,
9.29 back street big city
The sun was goin' down
There was music all around
It felt so right

It was one of those nights,
One of those nights when you feel the world stop turnin'
You were stending there
There was music in the air
I should have been away
But I knew I'd have to stay

Chorus

Last train to London, just headin' out
Last train to London, just leavin' town
But I really want tonight to last forever
I really wanna be with you
Let the music play on down the line tonight

It was one of those nights,
One of those nights when you feel the fire is burnin'
Everybody was there
Everybody to share
It was so right

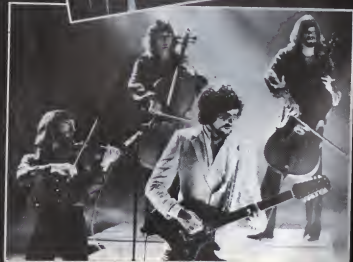
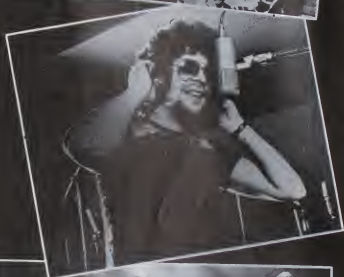
There you were on your own
Lookin' like you were the only one around
I had to be with you
Nothin' else that I could do
I should have been away
But I knew I'd have to stay

Repeat chorus

Underneath a starry sky
Time was still but hours must really have rushed by
I didn't realise
But love was in your eyes
I really should have gone
But love went on and on

Repeat chorus, repeat last three lines of chorus

Words and music by Jeff Lynne
Reproduced by permission Jet Music



Walking On The Moon

By The Police on A&M Records

PIC: GERARD RICHMANAGA



Giant steps are what you take
Walking on the Moon
I hope my legs don't break
Walking on the Moon
We could walk forever
Walking on the Moon
We could live together
Walking on, walking on the Moon

Walking back from your house
Walking on the Moon
Walking back from your house
Walking on the Moon
Feet they hardly touch the ground
Walking on the Moon
My feet don't hardly make no sound
Walking on, walking on the Moon

Chorus

Some may say
I'm wishing my days away
No way
And if it's the price I pay
Some say
Tomorrow's another day
You stay
I may as well play

Giant steps are what you take
Walking on the Moon
I hope my legs don't break
Walking on the Moon
We could walk forever
Walking on the Moon
We could be together
Walking on, walking on the Moon

Repeat chorus

Keep it up, keep it up (repeat to fade)

Words and music by Sting
Reproduced by permission Virgin Music



PIC: LAWRENCE JIMPEY

I never followed leaders
'Cos I got my own scene
And I payed all my dues all alone
I always had to fake it
When I mixed with other people
'Cos I knew that I was really alone

I saw my education
It was my indoctrination
Just to be another cog in machine
I always had to fake it
When I mixed with other people
'Cos I knew that I was not very clean

Repeat chorus (twice)

Fall out!

Chorus
Fall out, fall out of line with leaders and gangs
Fall out, fall out of line with leaders and gangs

Words and music by Stewart Copeland. Reproduced by permission Island Music.

Fall Out

By The Police
on Illegal Records



PIC: PETER BAYLIS

SEX BEATLES



"WELL YOU NEVER..."



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cys1061



Yeah, Yeah, Yeah?

Order now from Spartan Records-01-903 0223/6

A Night At Daddy Gee's

By Showaddywaddy on Arista Records

Come on everybody — we're going down to Daddy Gee's
Well come on, everybody — we're going down to Daddy Gee's
We're gonna do some rock 'n' rollin'
Like you ain't never seen
So come on, with me
I said we're going down to Daddy Gee's

Come on little Suzie — I want you to come along too
Take your shoes off — throw your hair down
Gonna dance the whole night through
So come on, with me
I said we're going down to Daddy Gee's

Feels so good, now you're home
Come on baby, rock me all night long
Come on everybody — gonna have a happy time
Take your shoes off, throw your hair down
I know it's gonna work out fine
So come on, with me
I said we're goin' down to Daddy Gee's

What's his name?
Daddy Gee

Well come on, everybody — I said we're goin' down to Daddy Gee's
Gonna do some rock 'n' rollin'
Like you ain't never seen
So come on, with me
I said we're goin' down to Daddy Gee's
Come on with me
I said we're goin' down to Daddy Gee's

Words and music by Tommy Boyce
Reproduced by permission Arista Records Inc.



Rockabilly Rebel

By Matchbox on Magnet Records

My momma don't like it
The way I comb my hair
Poppa thinks I'm crazy
In the clothes I wear
He took all my records
I'd a played all day
But I am what I am
And I'm gonna keep a-rockin' that way

Chorus
I'm a Rockabilly Rebel
From head to toe
I gotta keep a-rockin'
Everywhere I go
Everybody join us for good company
Be a real cool cat
Be a rockabilly rebel like me

The kids in the schoolhouse
Can't wait too long
When the school is over
They put their cat clothes on
Oughta hear the slap bass
Swingin' to the thing
It's real rockin' rhythm
That's sweepin' all over this land

Repeat chorus
Squares get the message
Get the hoppin' heat
Let it travel through your body
Till it hits your feet
Bet your shakabilly shoes boy
Gonna make you feel wow!
Well if you can't dance
Then we're gonna show you how

Repeat chorus twice
Repeat last line of chorus twice

Words and music by Steve Bloomfield
Reproduced by permission Magnet Music Ltd





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B O T Z

BLONDIE'S DATES!

AT LAST! After months of rumours and denials, Blondie have finally confirmed their British dates for the Christmas period.

They begin on the 27th of December at Leicester De Montfort Hall and continue as follows: Manchester Apollo (28), Glasgow Apollo (30, 31), Edinburgh Odeon (January 1 & 2), Newcastle City Hall (4, 5), Deeside Leisure Centre, Liverpool (6), Birmingham Odeon (7, 8) and Hammersmith Odeon, London (11, 12, 13). Check local venues for availability. Ticket prices are £4.75 and £4.25 except at Deeside Leisure Centre where all seats are £4.25.

MIKE OLDFIELD is releasing an album and a single in time for Christmas. The album is called "Platinum" and the title track will take up the whole of side one with "Woodhenge", "Sally", "Punkadiddle" and "I Got Rhythm" on side two.

Mike is also putting out his version of the Blue Peter theme tune as a single and handing over all his royalties to the programme's appeal on behalf of the Cambodian famine victims.

CLASH ALBUM

THE CLASH have put the finishing touches to their third album, a double titled "London's Calling". They plan to get it in the shops at the beginning of December for the price of a single album. There is also talk of live shows around the Christmas period if plans work out.

BRINSLEY SCHWARZ may well have been the most underrated British outfit of the early seventies, but their various ex-members are certainly making up for it as the decade draws to a close. Brinsley himself and keyboard man Bob Andrews help supply the muscle behind Graham Parker in *The Rumour* while Nick Lowe goes from strength to strength on his own.

The latest Brinsleys old boy to make a solo breakthrough is guitarist Ian Gomm, whose first solo album is currently making something of a noise in America. Originally released here on Albion Records under the title "Summer Holiday", it's about to be given another push with a new title, "Gomm With The Wind". Ian was also involved in co-writing Nick Lowe's last single "Cruel To Be Kind".



PIC: PETER BAYLIS

WHEN THEY WERE VERY VERY YOUNG

BEHOLD, THE POLICE with original guitarist Henry Padovani (middle)! This very rare snap dates back to the year 1976 B.P. (before peroxide) when the boys were knocking on the door of

fame and fortune with their first single, "Fall Out" (Illegal), currently back in the charts as a reissue. Get that mean and hungry look!

GARY GLITTER, at the moment hitting the comeback trail via the nightclub circuit, told an interviewer the other week that things were so frantic during his glory years that the labels of "I Love, You Love" were printed up before anyone had even got round to writing the songs!

THE BEAT GOES ON



L-r: David Steeds (bass), Ranking Roger (vocals), Steve Wakeling (guitar, vocals), Saxa (sax), Andy Cox (guitar), Everett Martin (drums).

on the singles charts with the rockabilly anthem, "Rockabilly Rebel".

Fred Poke is the only surviving member from the original Matchbox line-up, and he and Steve Bloomfield can be found on the first Matchbox album called "Riders In The Sky", recorded for the Dutch Rockhouse Label and released here on Charly.

Graham Fenton can be found as well on the second Matchbox album, "Setting The Woods On Fire" (Chiswick), and the current line-up has been together since March 1978.

In addition, Steve has recorded a solo album, "Rockabilly Originals", for the Rockhouse label (again available here on Charly), on which he did a real Mike Oldfield job — he wrote all the songs, played all the instruments and sang all the vocals!



PIC: GRAHAM BAKER

MATCHBOX (left to right): Steve Bloomfield (writer of "Rockabilly Rebel"), Jimmy Redhead (drums), Graham Fenton (vocals and gymnastics), Gordon Scott (rhythm guitar) and Fred Poke (bass).

ALTHOUGH the Rockabilly Revival has been gathering pace

in this country for some years now, Matchbox are the first band to actually make an impression

EARLY ELVIS

ELVIS PRESLEY fans who thought there was nothing else left in the archives can think again. Virgin Records have acquired the rights to the earliest known Presley recordings, five live tracks from a gig in Houston, Texas, in 1955, and are putting them out together with a couple of radio interviews. The album, "Elvis, Scotty and Bill — The First Year", is available in December.

PASS . . .

THE MARTIN Bradley who was on "Masterrind" the other week was none other than the brother of Mickey Bradley, The Undertones' bass player. His speciality? The films of Steve McQueen!

GAYE DAYS

MARVIN GAYE, one of the true giants of Motown soul, makes a rare appearance on these shores in January. He kicks off at Liverpool Royal Philharmonic on January 23rd for two shows and continues with another two shows on the 26th at the London's Royal Albert Hall and another one set at the London's Rainbow on the 26th. There are plans to fit in another five dates.

LOWE COUNTRIES

EVERYBODY'S RECORDING in Holland these days. The Rats won't work anywhere else, Lené Lovich's second album was recorded there, and The Undertones plan to hop the water for the same reason anytime now. Meanwhile Elvis Costello is already in the land of clogs and windmills, working on his fourth album with Nick Lowe once again in close attendance.

HERB ON THE RISE

IT'S NICE to have hit records. It's even more pleasant when you happen to own the record company. Ask Herb Alpert. He bought a garage in Los Angeles back in 1982 and went into the music business with his partner Jerry Moss under the name A&M.

During the sixties and early seventies he saw it grow out of the garage and into the largest, most successful independent record company in the world with artists like Frank Sinatra, The Carpenters, Cat Stevens and Peter Frampton.

Herb didn't just sell records, though; he made 'em as well, notching up a very respectable number of hits with his Tijuana Brass, mainly cute instrumentals

NICELY, NICELY!

ANYONE WHO'S spent any time at all in the gentlemen's company will tell you that that's the catchphrase of current chart denter Dan-I. Known to his smiling bank mate as E. E. Lewinson, Dan-I adopted his rather strange moniker from his interest in nomenclature, the science of numbers. As befits his colourful character, Dan-I means number one!

Dan-I has actually been flitting around the edges of the music scene for around ten years now. In the early 70's he was asked by George Clinton to join his budding American funk crew

COX BEATLES



SAY HELLO to The Cox Beatle, a bizarre new combo who have their first single, "Well You Never", out now on the Charly label. The personnel, who are shrouded in much mystery, include guitarist Jimmy Santana, the bloke above — name of Jordi, a git singer who wishes to remain anonymous, another geezer who definitely is anonymous and a character called Hamish whose main claim to fame is that he shares the same birthday as David Bowie and Elvis Presley. They chose the name as a tribute to the only two bands that they really admire. Pass the aspirin!

THE LONELY BULL

Like "The Lonely Bull" and "Tijuana Taxi". Obviously encouraged with the way his little family firm has gone from strength to strength recently with help from people like Tony Jackson and The Police, Herb has dusted off his trumpet and gone back into the studio to record "Rise". The result? An American number one single and a fast moving climber on the British chart. Lie begins at forty, or so they say!

FUNKADELIC

Since then he's played with people like Cat Stevens, ex-Free bass player Andy Fraser and current Olympic Runner Joe Jammer, as well as heading his own club band called D-Dancer. D-Dancer split up in 1976 and, after a year in Nigeria, Dan-I decided on a solo career and took a year off to write material, including "Monkey Chop" which he describes as "music for the New Optimism".

After an introduction from black politico-poet Linton Kwesi Johnson, he signed to Island early this year and the rest you know! Nicely, Dan-I, nicely!

SCHOEN A LIGHT

OBSERVANT POLICE fans will have noticed in our previous articles on the band various mentions of one Eberhard Schoener, a German musician with whom Andy Summers has been working on and off for a few years now.

It turns out that Sting and Stewart Copeland have also been roped in to help out on Schoener's sessions. You can now hear the results on an album just issued by EMI called "Video Flashback", a compilation of tracks from the man's last three German albums.

A forty year old classically trained keyboard player and arranger from Stuttgart, Schoener has worked with rock bands before. He collaborated with Deep Purple back in 1972, and helped out with arrangements for The Alan Parsons Project.

"Video Flashback" is an album of fairly abstract stuff, dominated by electronic keyboards, with Sting's voice sounding a good deal more ghostly than it does with The Police. It is, however, worth a listen, but don't expect "Message in A Bottle"!

ALL TIME TOP TEN: IAN PAGE (Secret Affair)



- 1) OTIS REDDING: Try A Little Tenderness (Volt/Stax).
- 2) WILSON PICKETT: Land Of 1,000 Dancas (Atlantic).
- 3) MARTHA & THE VANDELLAS: Dancing In The Street (Tania Motown).
- 4) JUNIOR WALKER & THE MIRACLES: Tracks Of My Tears (Tania Motown).
- 5) SMOKEY ROBINSON & THE MIRACLES: Tracks Of My Tears (Tania Motown).
- 6) DAVID BOWIE: Sweet Thing (from "Diamond Dogs") LP RCA.
- 7) OTIS REDDING: Respect (Stax/Volt).
- 8) BOOKER T & THE MG'S: Green Onions (Stax).
- 9) THE WHO: Cut My Hair (from "Quadrophenia") LP 1973 (Polydor).
- 10) SERGEY RACHMANINOV: Piano Concerto No. 2 in C Minor (2nd Movement) Decca.

POLICE ACTIVITY

THE POLICE show no signs of calling a halt to their furious live schedule. They return from America in December to do ten British dates, starting at Leeds Queens Hall on the 10th and proceeding in the following manner: Deeside Leisure Centre (11), Glasgow Apollo (12), Bridlington Royal Spa (13), Birmingham Odeon (15), Southampton Gaumont (17), Brighton Conference Centre (17), Hammeram Palais (18), London Rainbow (18) and Granby Hall Leicester (20).

THE TORTURE NEVER STOPS

THE SEX PISTOLS industry continues without mercy. John Varro, who put together the "More Product" collection, has got his hands on some previously unused tapes of Sid Vicious singing with The Pistols and various New York musicians and plans to put the tapes out on Virgin just in time for the Yuletide bonanza.



MORE ON THE Four B's Two's ongoing charity football situation. Again organised by their guitarist Jack McDonald, they recently took on a team fielded by Shoot! magazine in London and proceeded to beat them at their own game, 8-5. Pictured above are (back row, left to right) Bill Stewart (Island Records' talent spotter), Billy Idol, Robert (4x2's roadie), Pistol Paul Cook and Tony James of Gen X. The front row consists of Mike James (Tony's brother), 4x2 Jimmy Lyndon, Pistol Steve Jones, 4x2 Paul Young, Gerry O'Donnell (on loan from Celtic!) and The Skids' Ricky Johnson. On the far right Thin Lizzy's Phil Lynott plays spot the ball. Scores for the 4x2's were Steve Jones and Paul Cook (1 each), Gerry O'Donnell (2) and Modest Jack himself (2). The next game is pencilled in for Richard Johnson's home ground, East End Park, Dunfermline (in Firm), some time over the Christmas/New Year period.



Phil Lynott (above) celebrates victory with a teary sip of brandy, while 4x2 drummer Paul Young (left) drums the tone of the proceedings. The Skids' Ricky Johnson reads "I've been hit by a 4 B's 2."

Birmingham band Mean Street Dealers got round this rather neatly by asking a few hundred of their hard core followers to buy an album in advance. This gave the Dealers the finance to get the project in gear and entitled the followers to a special edition copy of the finished album, "Bent Needles", on MSD's own label.

The album was recorded live at Birmingham's Railway Hotel, using a mobile recording unit, and produced by local Brummie Bob Lamb, late of The Steve Gibbons Band. The album was thus mixed the same night, and the overall cost of recording was just £151!

Graduate Records of Birmingham have taken up the release, and a single from the same session but not on the album) will be released in early December. Further information can be obtained from Mark Bristow or James Langston at 6 Albert Road, Kings Heath, Birmingham B14 7HE.



GOLLY GEE, does this make us real stars? Fleetwood Mac receive the ultimate accolade of Tinseltown; their own personal star in the pavement of Hollywood Boulevard.



David Hepworth recites the ballad of Marianne Faithfull

AS YEARS GO BY

IN 1964, Marianne Faithfull was just seventeen. The half-English daughter of a German baroness, one of her hobbies was taking time off from her exclusive convent school to attend smart London parties. At one particular party she met a certain Andrew Loog Oldham. Oldham was big news at the time, the flash young manager of a bunch of young louts called The Rolling Stones, and the first real fast talking hustler that the staid old London music business had ever seen. In 1964 he didn't seem to be able to put a foot wrong. Oldham zoomed in on young Marianne and her sad, sensual eyes and perfect blonde hair and he said he was going to make her a star. And he did. With help from Jagger/Richard songs like "As Tears Go By", Marianne was skillfully moulded into a commercial proposition. The tunes were mostly little more than haunting bits of folkie nonsense but when Marianne sat on a stool on ITV's "Ready Steady

Go!" in short skirts, tossed her hair and fixed the camera with those soulful eyes, young people all over the country thought that this was The Real Thing. Never mind that her hits were fairly minor, Marianne Faithfull was a household name. A Baroness's daughter, no less! Now married with a child, now divorced and jettisoned around with Mick Jagger; now moving into risqué movies like "Girl On A Motorbike", now appearing with bishops on chat shows to pronounce about sex and how the young and beautiful were going to inherit the earth. Faithfull and Jagger became the ultimate Sixties Beautiful People; fast, educated, vicious and getting richer daily. By the end of the decade it had gone sour like so many things. The Stones were getting arrested for drugs every other day; Brian Jones died; Marianne tried to commit suicide in Australia and was only saved at the eleventh hour. The dream was certainly over.

FCB ALLAN/SCOPE ENTERTAINERS

Marianne broke up with Jagger and tried her hand at the theatre. She appeared in weighty pieces at London's Royal Court Theatre, trying desperately to get recognition as a person, an artist, rather than a face that could be sold. She now admits that she was never really taken seriously in the theatre and regards it as a far more exploitative business than rock and roll. Mariannes also went through a four year cure for heroin addiction and re-emerged in 1978. There was a lightweight comeback album, a countryish affair on the ill-fated NEMS label called "Dreamin' My Little Dreams". It went briefly to number one in Ireland and nowhere else.

1979 FINDS Marianne ready to give it one more try with a hard edged angry, personal album called "Broken English" and a chart single in "Ballet Of Lucy Jordan". But scandal is still not far behind. This time EMI are refusing to distribute the album because of one highly explicit sex song called "Why D'Ve Do It?". On the face of it, it seems like the born loser back to get one last drubbing. Surely some people don't know when they've had enough? Why?

"There is no other way," Marianne replies. "I couldn't do anything else. I need to do something like this, something I'm proud of. Music is the first thing I knew and perhaps the only thing I really understand. However little I understand it, I understand acting and timing less. To be real it would have to be music."

So what went wrong with the last album? "It's not awful. It's quite nice but I'd never listen to it. It was country, and country to me is a way of avoiding reality. It was a great world of bad men, good women and 'cheat on me and I'll kill you'. It was very clear.

"It's all the nuances (shades of meaning) that get me tense, but that's exactly what this (new) album is all about. It took ages and it wasn't fun. It's a very bleak album. Very down." This time all the songs, with the exception of "Lucy Jordan" (a Shel Silverstein/Doctor Hook number) and John Lennon's "Working Class Hero", are by Marianne with her husband Ben, playwright Hesthcothe as seen as attempts to explain and remake her well known past.

One critic accused her of using herself as the main attraction at a freak show, inviting people to pay for the privilege of seeing her scare. It's a valid point and she agrees with his point that she is an actress by instinct, not averse to playing the odd emotional game.

"I act all the time," she laughs. "Is she acting now?" "Yes. And even if you knew me well it would sometimes be hard to tell."

OF ALL people, the Sex Pistols were the last people to try and hire her as a name. They wanted her to play Sid's mother during a somewhat alarming incest scene from the "Swindle" film. The plan was abandoned when Sid refused to get in the sack with anyone but Nancy.

As someone who has known the full horrors of junk and emerged on the other side, what were her thoughts on the passing of Sid? Marianne thinks for a while. "I remember feeling so relieved for him... that he actually managed to top himself," she offers.

Marianne is familiar with the self disgust that burns in a junkie. But does she feel Sid was manipulated into a corner? "You set yourself up. You're used but you let you must want to be used. "You set yourself up. You're used but you let you must want to be used. "You set yourself up. You're used but you let you must want to be used."

"When I was seventeen and I had a chance I took it. I can't mean about it because I certainly wanted it and set myself up for it. I can't bear people who write about it as if they didn't want it."

But doesn't she have some kind of grudge against the record business or show business in general for the way it used her? She nearly died of fame and fortune.

"No, especially not now I'm going to get a great success. What I would resent is to go through all that and then have nothing, and I don't just mean money. I would resent it when I was older. I don't resent it yet at all."

"I've never known anything else really. I was never taken seriously even in the theatre. To sell yourself and to end up with nothing... not even any good work; that would have been more than I could stand."

YOU HAVE to admire Marianne's courage as much as you admire the drama of her "Broken English" album, flaws and all. She still sticks her chin out just to have it bruised by taking on such clearly unsuitable songs as Lennon's "Working Class Hero", but she wins out more than she suffers.

So does this album matter to her then? "It does matter," she stresses with commendable honesty. "because if it doesn't do well... I know what I'll do. I'd like to have to carry on existing like I've been existing... which is sort of hard to mouth. "At the moment I'm hungry and I need this. I have lived out of the public eye before, and after you get over the initial shock, it's OK. But in a way, it's ghastly."

When I left, Marianne was bemoaning the fact that she couldn't get to see Tammy Wynette that evening. She loves all that country stuff. "Mmm, I'd love to go see Tammy Wynette singing 'Stand By Your Man'. In a funny way I actually do believe all that. In a way I don't. "As an artist I don't, but as a romantic I do."



From riches to rags — Marianne Faithfull gazes out from 1965.

The Ballad Of Lucy Jordan

By Marianne Faithfull on Island Records

The mornin' sun touched lightly on the eyes of Lucy Jordan
In her white suburban bedroom, in her white suburban town
As she lay there 'neath the covers
Dreamin' of a thousand lovers
'Til the world turned to oranges and the room went spinnin'
round

Chorus
At the age of thirty-seven she realised she'd never ride
Through Paris in a sports car with the warm wind in her hair
So she let the phone keep ringin'
And she sat there softly singin'
Little (pretty) nursery rhymes she'd memorised in her daddy's
easy chair.

Her husband he was off to work and the kids were off to school
And there were oh so many ways for her to spend the day
She could clean the house for hours
Or re-arrange the flowers
Or run naked through the shady street screamin' all the way
round

Repeat chorus
The evenin' sun touched gently on the eyes of Lucy Jordan
On the rooftop where she climbed
When all the laughter grew too loud
And she bowed and curtisled to the man
Who reached and offered her his hand
And he led her down to the long white car
That waited past the crowd

At the age of thirty-seven she knew she'd found forever
As she rode along with Shel with the warm wind in her hair

Words and music by Shel Silverstein
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MUTANT POP



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HUMAN LEAGUE
GANG OF FOUR
SCARS MEKONS**

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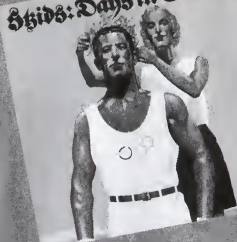
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INTO THE VALLEY...

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Skids: Days in Europa



of The Crossword rode the six hundred, clues to left of them, clues to the right of them... Epic stuff, eh gang? Talking of epic stuff, we've got 25 copies of The Skids' magnificent new album "Days In Europa" here, plus a Sanyo radio cassette recorder, waiting for the lucky winners of our crossword competition. You know how it goes: first correct entry opened after the closing date (December 12) gets the radio cassette recorder, plus a cassette of The Skids' album. The next 25 correct entries opened each get a copy of "Days In Europa". Ready then? Crossword Brigade chaaaaaaarge...

How to enter

Simply solve our crossword puzzle, writing the answers in ink, pen or ballpoint. Complete the coupon with your own full name and address, then cut it out and post it in a sealed envelope addressed to: SMASH HITS (Crossword No. 26), 117 Park Road, Peterborough PE1 2TS.

Make sure it arrives not later than December 12, 1979, the closing date. Sender of the first correct entry checked after the closing date will win the Sanyo radio cassette. Senders of the next 25 correct entries will each receive a copy of the Skids 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

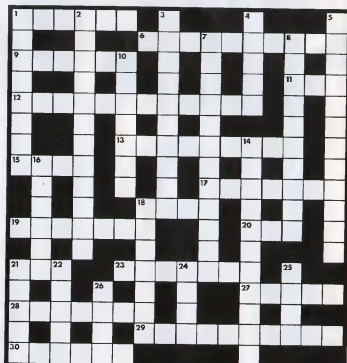
- 1 Sash! It's that kind of affair! E.D.W.I.N. Starr's follow-up to "Contact" (5,5)
- 9 A paying guest names a Bowie LP!
- 11 Music lover to keep cool by
- 12 Rolling Stones drummer (7,5)
- 13 Punk pin-up (5,4)
- 15 Edible accompaniment to rock?
- 17 Nothing to do with Luton, this was The Motors' smash in '78
- 18 There's an idle one in Monty Python
- 19 Surname of DJ nicknamed "Fluff"
- 20 Fed-up, like the "Every Day Hurts" band
- 21 Something a bit strange about Bill Oddie!
- 23 Gary's shine!
- 27 L.A. bum turns into a record!
- 28 "Back Of My Hand" band (3,4)
- 29 Purer stamp, licked into shape, produces a group!!
- 30 ----- Minds are a Scottish new wave band

DOWN

- 1 Latest of the 2-Tone acts to notch up a smash hit
- 2 Lead singer with old wave band who's starred in at least two rock movies (5,7)
- 3 Pull raw sei (anag. group leader, 4,6)
- 4 The Pretenders have it in pocket
- 5 An ex-Pistol gives something to Jenny North (anag. 6,6)
- 7 ... Talking of whom, this was the Pistols third smash single (6,6)
- 8 Les Brilleaux is their lead singer (2,8)
- 10 Ritchie Blackmore's band
- 14 "Sultans Of Swing" band (4,7)
- 16 Errol Dunkley's hit (1,1,4)
- 18 "----- Flight", a Leo Sayer LP
- 21 Daryl Hall & John -----, U.S. singing duo
- 22 "Number 9 -----" was a 1975 hit for John Lennon's Plastic Ono Band
- 24 To catch a Rat?
- 25 Turn them back to front — makes no difference!
- 26 Simonon or Simon

ANSWERS TO CROSSWORD No 24

ACROSS: 1 Commodores; 8 "Miss (You)"; 9 Stranglers; 11 "I Am"; 12 "Heart Of Glass"; 13 "(Miss) You"; 14 "Every Day (Hurts)"; 15 The Jam; 17 Hank (Marvin); 18 Skids; 20 (Gallagher &) Lyle; 22 Squeeze; 24 EMF; 25 Group; 27 Wings; 29 Elvis (Presley); 30 Sylvester; 32 Tame; 33 "Every Day Hurts".
 DOWN: 1 Clash; 2 "Message In A Bottle"; 3 "Diamond Dogs"; 4 Reg (Dwight); 5 (Rod) Stewart; 6 Jimmy Savile; 7 Asylum; 10 Sister Sledge; 15 Yes; 17 Hot Gossip; 19 Knebworth; 21 Emotions; 23 Quartet; 26 (Peter) Powell; 28 Slits; 31 Car.



No. 26

Name _____ Age _____

Address _____

Winners of Crossword No. 24 are on page 25

THE JAM SETTING SONS



NEW ALBUM

THE JAM SETTING SONS



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THE ETON RIFLES





Secret Affair

let your heart dance

on I-Spy Records

Well they can hold you down
And push you around
And try to tell you how you
should feel!
But if the rhythm is hot
Then they never can stop
The dance of the teenage ideal

Let your heart dance (repeat four
times)

Why don't you go to a go-go
To strut down in Soho
With a two tone tonic smile?
Goodbye the pogo
And tired old disco
Time for a little more style

Let your heart dance (repeat four
times)

I said there ain't no rules
To the dance of truth
Just dance
(Repeat twice)

Let your heart dance (repeat
seven times)

Are you ready? (yeah)
I said are you ready? (yeah)
Are you ready to shake and
shout?

I said there ain't no rules
To the dance of truth
Just dance (Repeat twice)

Let your heart dance (Repeat to
fade)

Words and music by D. Cairns/
I. Page.
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RAK

DISCO



SUPER RED TO THE RESCUE!

DEARLY BELOVED, I am gathered here today to tell you of the crisis in the Smash Hits office. Bev, well known disco queen and all purpose wonderful person, has gone down with a case of the tonsillitis tres nasty. So, who would do the funky thing (pts 1 and 2, naturally) for the disco pages (and, more to the point, clean up afterwards?)

Verily I say unto you, there was truly a plague of excuses. Dave Hepworth said his tonsils were threatening to come out in sympathy, Steve Bush had an urgent appointment with a bottle of gin, Nick Logan was having his hair done and Ian Cranna was too busy trying to work out how to devote the entire issue to Scotland.

But fear not, funksters — Super-Red to the rescue! Had I not boogied to the brilliant James Brown? Had I not checked out and chosen Chic? The Disco Column? A piece of cake!

"Don't forget to leave before midnight," said the faint hearted, "in case you turn into a handsome prince." Ho ho ho, I don't think.

And so it came to pass that I took the flippers to spend Sat'day night 'neath the flashing dance lights dahnna Royalty in London's Southgate.

Instant dance floor crowders were Michael Jackson's newie, "Off The Wall" on Epic, George Duke's "I Want You For Myself" (Epic) and "Safer!" by Modern Sound Corporation on Sunshine Sound/TK (Import).

Also particularly pleasing to

the ears and feet were a couple tipped by Bev last time: "We Got The Funk" by Positive Force (this should be huge) and the excellent "The River Drive" by Jupiter Beyond, both now released here on Pye International.

Honourable mentions also for "Cordon Bleu" (MCA) by The Crusaders' drummer Stix Hooper.

As for hot new imports, Graham Center (who DJ'd at The Royalty) also rates The Modern Sound Corporation, and recommends you bend an ear and a knee to the new Brass Construction album which should be available here on UA/Liberty around Christmas.

Froggy (no relation), another DJ mate of Bev's, recommends "Spirits" from the new Gary's Gang Album "Gangbusters" (Columbia import), "Are You Ready For Love" from the new Slave album (Cotillion import) and "Heaven's You Heard" from Patrice Rushen's album "Pizzazz" (Elektra import).

He also says that Rose Royce's 12 inch remix of "Is It Love You're After" (Whitfield) should be huge (quite agree), and also gives his seal of approval to "Do In' The Dog" by Creme de Cocos (Ventura, import), "I Wanna Be Your Lover" by Prince on Warner Bros and "Do You Love What You Feel?" by Rufus and Chaka Khan (MCA).

Well, that's about it, except perhaps to say that if you're reading this, Bev — just you take your time getting better. I'm beginning to get the hang of this!

Boogying Red

It's A Disco Night (Rock Don't Stop) Parts 1 and 2

By The Isley Brothers on Epic Records

Chorus

Baby the place is rockin'
It's a disco night
Baby the place is rockin'
(Baby we're gonna be thumpin')
It's a disco night

It's gonna be one on one
Let everybody know
We're gonna be havin' fun
Gettin' down all night I know

Everybody's dancin'
Dancin' to the music
Lookin' for some action
And tryin' to find a new thing

But I know what's happenin' baby
I've been lookin' for you (yeah)
I wanna give you something
That you just can't lose

Repeat chorus

We're gonna be all night long
Let everybody know
It's gonna be one on one
Gettin' down at the disco

Baby rock on girl baby rock on baby

Repeat chorus

Rock don't stop (Rock on now)

Everybody's dancin'
Dancin' to the music
Lookin' for some action
And tryin' to find a new thing

But I know what's happenin' baby
I've been lookin' for you (yeah)
I wanna give you something
That you just can't lose.

Kick off your shoes girl
It's me and you baby

Repeat chorus. Ad lib to fade

Words and music by E. Isley/M. Isley/
C. Jasper/R. Isley/O. Isley/R. Isley.
Reproduced by permission Carlin Music Corp.



TOP 40

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL	WEEKS ON CHART
1	1	LADIES NIGHT KATIE & THE GANG	MERCURY	114
2	NEW	QUE SERA MI VIDA GUSKEN BROTHERS	ISLAND	131
3	NEW	NO MORE TEARS SUMMER & STEVE RANKIN	CASABLANCA	137
4	27	MELLOW MELLOW RIGHT ON LOWRELL	AVI	141
5	5	IT'S A DISCO NIGHT! BELEY BROS	EPIC	134
6	11	DANCING IN OUTER SPACE ATMOSFEAR	MCA	122/141
7	1	STILL COMMODORES	MIDTOWN	141
8	15	MONKEY CHOP DAN-J	ISLAND	132
9	9	I DON'T WANNA BE A FREAK DYNASTY	SCALAR	110
10	NEW	IS IT LOVE YOU'RE AFTER? ROSE ROYCE	WHITFIELD	12
11	40	THE RIVER DRIVE JUPITER BEYOND	EYE-INT	12
12	3	RISE HERB ALPERT	J&M	116
13	4	RAPPER'S DELIGHT SUGAR HILL GANG	SUGAR HILL	112
14	NEW	CORDON BLEU STIX HOOPER	MCA	11
15	25	THE SECOND TIME AROUND SHALAMAR	SHALAMAR	111
16	NEW	OFF THE WALL MICHAEL JACKSON	EPIC	12
17	13	ROOGIE ON DOWNTOWN HUDSON PEOPLE	VERDIN	131
18	NEW	DANCIN' LOVE AFFAIR WAYNE HENDERSON	POLYGRAM	111
19	NEW	MUSIC ONE WAY WITH AL HUDSON	MCA	121
20	NEW	GET UP AND BOOGIE FREDDIE JAMES	WARNERS	124
21	7	GIMME GIMME GIMME A&R	EPIC	131
22	NEW	GUINNA GET ALONG WITHOUT YOU WILF WILLS	ARISTA	123
23	NEW	IT'S MY HOUSE DIANA ROSES	MIDTOWN	12
24	NEW	DO YOU LOVE WHAT YOU FEEL RUFUS & CHAKA KHAN	MCA	120
25	12	OK FRED ERIC T. DURKIN	SCARLETT	118
26	NEW	DON'T STOP MICHAEL JACKSON	EPIC	118
27	NEW	IT'S MY HOUSE STORM	SCARLETT	118
28	NEW	GRUVE ME FERN KINNEY	WEA	116
29	NEW	WE GOT THE FUNK FUSITIVE FORCE	SUGAR HILL	116
30	NEW	REACHIN' OUT FOR YOUR LOVE LEE M. COLE	SILVER	116
31	31	YOU CAN DO IT AL HUDSON	MCA	116
32	NEW	SEND ONE YOUR LOVE STEVE WONDER	MIDTOWN	116
33	11	MY FURBIDDEN LOVER CHIC	ATLANTIC	117
34	NEW	SPACER SHEILA E DEVOTION	CARLELE	117
35	15	STAR EARTH WIND & FIRE	CEES	116
36	29	INOT JUST KNEE DEEP FUNKADELIC	WARNERS	116
37	31	JINGO CANGICO	SALSAUL	122
38	NEW	SHING HIGH RAMSEY LEWIS	C & S	114
39	NEW	ROCK WITH YOU MICHAEL JACKSON	EPIC	116
40	NEW	SWEET TALK RUBIN DEKA	MERCURY	117

© WILEY (BY RECORD) BUSINESS MAGAZINE FROM SALES AT SPECIALTY DISCO SHOPS
IMP. = IMPACT RPM = REPEATS PER MINUTE



My Feet Keep Dancing

By Chic on Atlantic Records

Chorus
Dancing dancing
My feet keep dancing dancing dancing
My feet keep dancing dancing
My feet keep dancing dancing dancing

I need some help
I get beside myself
And I've got so many things in life to do
Like, reach for a star
Or maybe shoot ten under par
I'd like to do it all before I'm through
Fly into space
Or maybe save the human race
All these things seem so appealing
But I'll never get my chance
'Cause all I do is dance
My mama said my brains are in my feet

Repeat chorus twice

Papa told me
Every night when he would scold me
He knew I'd never make him very proud
So I ran away from home
To live all alone

And make myself a standout in the crowd
Then it hit
My ideas began to fit
I had to be what I was meant to be
Now my name is up in lights
And I hoof here every night
They were right
My brains are in my feet

Repeat chorus to fade

Words and music by Bernard Edwards and Nile Rodgers.
Reproduced by permission Warner Bros./Chic Music Ltd.

Rob Jones' Disco Pick



Pink Floyd: "Another Brick In The Wall Pt. 2" (Harvest)

Hello again. This week my pick is quite an event because it's the first time this group have brought out a single in ten years. It's a most musical sound with a massed children's choir involved, but don't be put off by that — you're going to love it and I bet you'll buy it!



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MIGHTY DIAMONDS
OJAYS
PETE TOWNSHEND
PRINCE BUSTER
PROTEX
RACHEL SWEET
RUFUS SCREAMS
SHOES
SLICK
SOFT BOYS
STATUS QUO
STYX
WARM JETS
WILD HORSES

ST TEASERS R

The names listed are hidden in the diagrams. They run horizontally, vertically or diagonally. Many of them are printed backwards. But remember that the names are always in an uninterrupted straight line, letters in sequence; whichever way they run. Some letters will need to be used more than once. Others you won't need to use at all.

Put a line through the names as you find them. Solutions on page 36.

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

A

B

BEATLES
BUZZCOCKS
CARPETTES
FOREIGNER
GALLAGHER AND
LYLE
ISAAC HAYES
JOAN JETT
LIVE WIRE
MARSEILLE
MEATLOAF
MEKONS
MODETTES
MOLLY HATCHET

MOVE
MUDDY WATERS
NEIL SEDAKA
RANDY NEWMAN
REDS
SAD CAFE
SANTANA
SQUIRE
STING
TOM SCOTT
TOM WAITS
WRITZ
ZEROS

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



they call it MADNESS

Dr. Hepworth dons a white coat and investigates...

FORTY FIVE dates the Two Tone Trek takes in. Forty five medium-to-large sized halls and just about every one of them is sold out well in advance. For three bands who would have had trouble getting arrested back in February, this is considerable progress. Whatever the fate of The Chords, The Merton Parkes or any other bunch of modybodyboys may be, Two Tone are taking Britain by the scruff of its neck and making it dance to their tune in a way that hasn't been seen since the early days of punk.

The Specialists top the bill because they have the best songs and they were the first. The Selector fill the opening slot for the moment, but anybody who's caught them in their stride recently will know that they'll be bill toppers before Christmas. Madness, for a variety of reasons, play pig in the middle.

ALTHOUGH MADNESS' debut shot, "The Prince", came courtesy of Two Tone's budding empire, the band have ended up on Stiff for their album and single, both replicating in the name of "One Step Beyond".

Though they've tasted the sweetness of the top end of the charts they're still novices on the boards, their live act as yet lacking either the crispness of The Specialists or the jubilation of The Selector. Their brand of sack jump and barrel organ swing is not yet as satisfactorily reproduced on stage as it is on vinyl.

Madness may have been labouring in obscurity in North London for five years now, but it's only in the last couple of months that they've woken up to find themselves professional musicians. Bassist Mark Bedford admits that he would have been pleased initially just to hear "The Prince" played a couple of times by Myster Peel even if he'd plummeted into obscurity straight from there.

The fact that they've, for whatever reason, ridden the sack gravy train this far is both a pleasant surprise and a slight worry. They admit that a proportion of their current success is just down to fashion, the fact that they've turned up with the right style at the right time.

But, as drummer Woody points out, they've been doing substantially the same thing for years now without anyone except their mates appreciating it. Keyboard man Mike Baron admits, however, that he did once wear flares and laugh at how ludicrous

fashion can be.

Madness are realistic enough to know that they have to compete with The Specialists while making sure that they're not bracketed with them. Suggs, the front man and vocalist, admits that their album was put down in a hurry and rushed into the shops in an attempt to get it there before The Specialists.

In the event they only beat them by a couple of days and, although "One Step Beyond" has charted very respectably for a debut, it hasn't quite attained the dizzy heights of The Specialists, whose own first try even beat The Boomtown Rats into second place, something that seemed inconceivable a few months back.

Suggs reckons it this way: "You've got to make it quick or else you go under..."

That's why at the end of this tour they head straight for an American tour in order to be the first outfit to hit the New World with the skinhead moonstomp.

IT WAS BARON who started Madness off, gathering guitarist Chris Foreman and saxophonist Lee Thompson round the piano in his Crouch End living room and working up what he remembers as an awful noise.

Drummers came and drummers went, their current manager amongst them. One Carl Smith used to try his best to play the bass. This was to little avail, so he gradually mutated into Chas Smash, comper and amazing dancer, a striking feature of the Madness act.

"Nobody could really play anything and it went on like that for quite a long time," recalls Mike. "We just played the records that we liked: a few ska records, lot of Coasters, things like 'Love Potion Number Nine' and 'Poison Ivy'. We just heard all that from older brothers..."

(The Coasters connection is interesting, actually. The Coasters were a black rock and roll group of The Fifties who specialised in completely crazy humour. Every number was a situation comedy. Nobody's done it half as well since.)

All this was happening around 1974. This loose grouping of characters, together with Graham McPherson a.k.a. Suggs, would go gigs together, eventually zeroing in with much enthusiasm on an ensemble called Kilburn And The High Roads (lead vocals: I Dury). The Kilburns were then dispensing their own peculiar cocktail of slydog R&B and seaside postcard humour around the London pub circuit.



PH: JILL FORMANOWSKY

The thing that impressed Baron about Dury was "he didn't have any airs about him. He was just really good." Woods also points out that their taste in clothing was fairly similar.

TAKING ENCOURAGEMENT from the attention that The Kilburns were getting, Madness (or The Invaders as they were then known) started to hustle gigs here and there.

"We played The Nightingales in Wood Green," Baron remembers, "and it was so near to the house across the road that they couldn't hear the television."

Very little happened for a year or so. Madness continued to plough their lonely furrow to little effect while continuing with their various day jobs — gardening, plastering, painting and decorating.

"At one point we just dropped all the blue beat numbers," offers Suggs, "because they never got any reaction."

Then I started hearing a lot about The Specialists through friends of mine. So we went down The Hope And Anchor one night when they were playing there but we missed 'em. So we just grovelled round Jerry Dammers and gave him lots of bits of paper!"

Mike Baron was amazed when he first saw them because Jerry was using an identical Vox Continental organ to the one he favoured. Dammers was presented with tapes which apparently he didn't listen to. The next thing Madness knew Jerry was mentioning them in interviews, saying they were the only band remotely connected with his own crew.

The upshot of all this loose talk was that when The Specialists set up there own Two Tone operation, Madness were invited to contribute a single. For the A side they chose Lee Thompson's tribute to Prince Buster, while the flip featured Buster's own number "Madness".

The idea of the single was to get their name around and hopefully result in a long term record deal of some kind. The fact that it was a hit was a welcome bonus. It was Stiff boss Dave Robinson who beat out the opposition to get them on his own label.

Mr Robinson blotted his copybook slightly later when he visited the band in the studio and heard a play back of their sack adaptation of Tchikovsky's "Swan Lake". He enquired which of the band had penned it.

MADNESS' album presents a fifty/fifty split between sack-inspired dance numbers and their own earthy tales of London low life. Lee Thompson's coarse sack is well to the fore as is Mike Baron's pumping keyboard technique. The band have chosen to label it the "nutty" sound, a term thought up by Thompson to describe the noise of fairground organs. It's a rough, lively sound, jaunty and old fashioned.

On stage Chas Smash does his strange ratchet dance to the real delight of packed house. A few shortcomings in the vocal department and an over reliance on the same tempo apart, they're enormously enjoyable. Family fun.

I put it to them that their act is rude and breezy rather than slick and sexy. More Frank Howard than smart ass satire.

"Mmm, yes," says Baron. "But it's not really Frank Howard. It's more Lee Dawson."

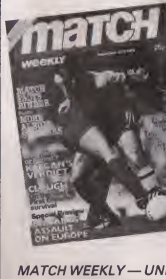
Wonder what their next single will be about. Mothers-in-Law?

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QUEEN	ALAN BLOOMER, THE POLICE, ROWIE (nt. etc.)	Boney M	THIS WEEKLY	BUZZCOCKS																						
KISS	STRANGLERS	THE BAND	TONY MARTIN BAND	GENESIS																						
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MOD DESIGNS

WORKING FOR THE YANKEE DOLLAR SKIDS

on Virgin Records



Saw Vietnam as a partisan and wished I'd never been
As I held the rope on through the scope I wish I'd never seen
Where the air turned red as the bodies bled into a schoolboy's dream
But who were there could only stare into this wondrous scene



Chorus
Yankee, to war
Yankee, head high
Yankee, in call
Yankee, we cry

In Germany in the '45, my mind was on the altar
I thought of God the Iron Rod and thoughts that needed shelter
From 'Tragen' pain and men insane and eyes that got much colder
Saw a German son with a Yankee gun and a uniform much older

Repeat chorus

Working for the Yankee Dollar
Working for the Yankee Dollar
Working for the Yankee Dollar
Working for the Yankee Dollar

Processions bear that human flare which mark a hero's welcome
For those dead and for those shed it was a big occasion
All the flags and Yankee mags which embroidered all the meaning
In an oversight, forgot the fight, which never bore elation

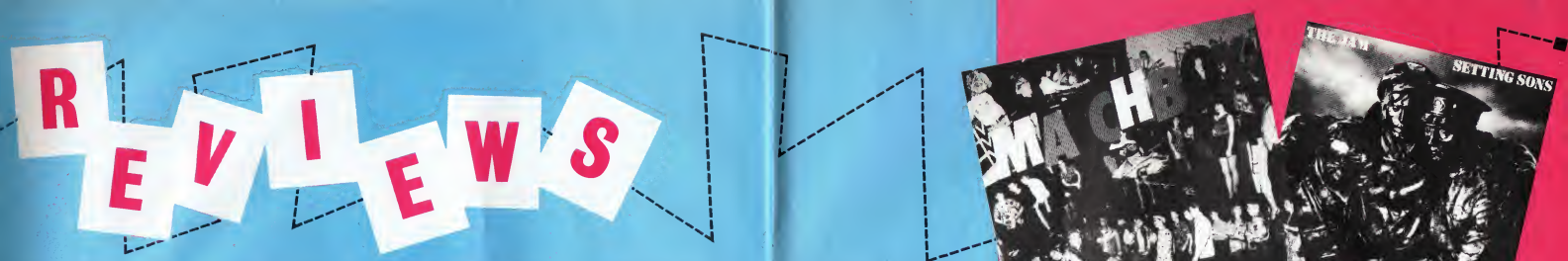
Repeat chorus

Working for the Yankee Dollar (Repeat six times)

Repeat chorus to fade

Words and music by R. Jobson/S. Adamson.
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SINGLES

By David Hepworth

IT'S DECEMBER and singles come not only thick but fast, sitting around in piles whispering "like me, love me, love me". People, it's not easy sorting the tolerable from the trash particularly when so much is so half-hearted and disposable. Still, there are diamonds in the dust...

THE CURE: Jumping Someone onto a wicker leaping bass. It's at least live up to and surpass all that promise with a crisp, biting attack on fads, fashions and cheapmanship. Robert Smith takes the zigzag in front of a sparkling vocaling lead line and a wicked leaping bass. It's the first of their records to actually sound finished and the first of many classics, I would venture.

THE POLICE: Walking On The Moon (A&M). Well, what would you do if you had to follow up one of the greatest singles of the Seventies? You'd play it fairly safe and the boys have done with this pleasant, almost casual reggae affair. It's a bit of a one-sided proposition but I like it, even though I would have preferred to see "The Bed's Too Big" get a shot. The album, previously unissued rather raw rocker called "Visions Of The Night".

DENNIS BROWN: Slave Driver (Laser). Dennis has a fine voice but this version doesn't have any of the shimmer and drama of Bob Marley's original. And by the way not Red Star seed about Marley's "Survival" was fibs. I think I'll write a letter.

DAVE EDMUNDS: Crawling From The Wreckage (Ewan Song). If Roy Plomley came along with my ticket for that Desert Island Trip and restricted me to only one Dave Edmunds selection, this would be the one. It's a tremendous Graham Parker number featuring thunderous guitars, a chorus that just bores its way into the memory and some of the most slippery lyrics you'll get this side of Chuck Berry. This man should be elevated to the pearlys.

RACHEL SWEET: Baby Laye's Play House (Saff). Disposing quickly of the A side, a pleasant but forgettable version of the ancient

Presley tune, I suggest you bend an ear in the direction of the flip, a live recording of "Wildwood Saloon". It's a magnificent, brooding country ballad with striking lyrics and, after a rather hot lead break, Rachel fills her lungs right up, picks up the song and scares it into submission with some truly great, growling singing. Good for the soul.

ALPHA BETA: Space Invaders (Magnet). Fairly clever cash-in thingy which tries to exploit both the current electronic game craze and the Gary Numan craze at the same time. They'll probably get away with it.

THE EAGLES: The Long Run (Asylum). This is the best track from their latest album. This is not saying much.

THE POLICE: Walking On The Moon (A&M). Well, what would you do if you had to follow up one of the greatest singles of the Seventies? You'd play it fairly safe and the boys have done with this pleasant, almost casual reggae affair. It's a bit of a one-sided proposition but I like it, even though I would have preferred to see "The Bed's Too Big" get a shot. The album, previously unissued rather raw rocker called "Visions Of The Night".

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JOE JACKSON: It's Different for Girls (A&M). A very good song but a mite too sprawling and unfocused to be much of a hit.

THE STRANGLERS: Don't Bring Harry (UA). Slow, dreamy tune that has the advantage of not sounding remotely like The Stranglers. "Harry" is the lead track of an EP which features selections from Cornwall and Sumner's solo efforts plus one live version of "In The Shadows" from back in 1977.



SQUEEZE: Christmas Day (A&M). There are two kinds of Christmas single; the exploitative kind and the kind that criticise the exploitative kind. This belongs to the latter grouping. Apart from the fact that the timing of its release means that it's a cash-in regardless, it's not a very good song and isn't even rescued by the strength of the arrangement.

COCKNEY REJECTS: I'm Not A Fool (EMI). UK SUBS: She's Not There (Gsm). Older readers may recall that a few years ago there was a thing called "punk rock". It was a very fast, very loud and very tasteless. After a while most of the people who played it got bored and moved on to different things.

Both these bands are revival bands with about as much to do with the real thing as Showaddywaddy have with rock 'n' roll. They talk endlessly about being the music of now but they're as dated as you can get, trying desperately for hits with appalling revivals of sixties songs like "The Zombies" ("She's Not There" in this case). The Cockney Rejects are too dim to even do that; they're too loud, too fast, too bad and much too late.

PAUL McCARTNEY: Wonderful Christmastime (Parlophone). The bass player from Wings appears with his first solo outing in a few years just in time to scoop up your spare shekels. It's simple, catchy, clever and thoroughly nauseating. Number one?

GODLEY AND CREME: An Englishman In New York (Polydor). This is a stunningly clever record, brilliantly arranged and bursting with verbal twists and little jokes. I think I'll throw it in the bin.

THE DICKIES: Manny, Moe And Jack (A&M). Now there's nobody out there who actually takes these clown seriously, is there? Is there? Say something...

RACEY: Such A Night (Rak). Having lost a bet that "Boy Oh Boy" would be huge, I'm playing safe here. This sounds like their weakest effort so far, a dull Steve of all sorts of clichés that have been used better before. It's beginning to look as if Racey's five minutes is up.

THE PASSIONS: Hunted (Fiction). Alright, I'll lay you a Lamborghini to a packet of Refreshers that the gentlemen laying down that ghostly reggae groove behind the female vocalising are a novel other than the Cure doing a bit of overtime. Two fine records in one week is cheating, fellas.

DOLL BY DOLL: Teenage Lightning (Automatic). Doll By Doll have walked into right royal badmouthing with their first album but they're hanging in there giving every indication that they're going to see it through. Hard and heavy rock and roll performed with imagination and verve.

MERTON PARKAS: Give To Me Now (Beagars Banquet). Hiring the services of the most fashionable producer in town, Dennis Bovell, and indulging in timid reggae with maximum echo isn't going to obscure the fact that this is one dreadful dull sort of record with all the passion of a faulty speck your weight machine. Pass.

THE B-52's: Planet Claire (Island). It seems only a matter of minutes since I was passing judgement on the last B-52's single. The explanation is that this one is a picture single. Oh, well, it's their customary witty dance music with sci-fi overtones. Possibly too subtle to chart. Saw them live again the other day and they're even hotter than before. Don't miss if you get a chance.

M: Moonlight And Muzak (MCA). One of my candidates for one of the year, Robin Scott follows from the brilliant "Pop Muzik" with this less immediate but no less attractive Eurosmooth with echoes of all manner of sophisticated advertising jingles. Takes a few plays to register but it doesn't go away in a hurry.

REVANCHE: Music Man (Atlantic). From Italy — spaghetti disco, just over very long (as in eternity) tracks that lean heavily on a dated Village People shoutalong stomping sound. Still, what do you expect from a group that waits till November to tell you that it's 1979 — inspiration? Chic won't be losing any sleep over this one. Best tracks: "Music Men", "1979 It's Dancing Time". (3 out of 10).

THE PLAYBOYS: Nightbus (Smash Hit) (Nothing to do with us/Ed). Never mind the rather filmy song — this performance is a performance as well as ahead of you average front room production. The Playboys take a groove straight out of "Watching The Detectives" and hammer it into your skull with a skill and flair that suggests they'll be snapped up by a major company pretty sharpish. Worth keeping a weather eye on.

JONA LEWIE: God Bless Whoever Made You (Siff). No doubt about it, Nick Lowe and Ian Gomm sure know how to design a superior brand of schmalz, and Jona Lewie would have to be a sturnly in the vocal department to fail to make the most of it. He isn't.

THE DICKIES: Dawn Of The Dickies (A&M). Probably the most irritating thing about the extremely irritating Dickies is that under all their worthless would-be cleverness, there's a



ALBUMS

By Red Starr

RIGHT THEM, mob — world domination by December! After my international Rescue stint down the disco (highly enjoyable too, I may say — these clowns who knock disco for the sake of it don't know what they're missing). I think I'll make a takeover bid for the letters page next! Meanwhile back to my own pad (bah heh), slaving over hot turntables and dodging insults hurled by outraged Bay City Rate fans...

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MILLE JACKSON AND ISAAC HAYES: Royal Rappin's (Polydor). Despite the title, not so much a talk-in as a groan-in with dramatised vocals over the usual old style orchestra big soul ballads. Mostly Millie's abum with lip joining in for heavy breathing and some amusing ad-libs. Fine for fans, but unlikely to win any converts. Best tracks: "Feels Like The First Time", "Do You Wanna Make Love". (5 out of 10).

THE DICKIES: Dawn Of The Dickies (A&M). Probably the most irritating thing about the extremely irritating Dickies is that under all their worthless would-be cleverness, there's a

reasonable pop band waiting to get out. Meanwhile these souped up nursery rhymes will please only those kindergarten cases who think that playing at 100 mph equals punk. Best tracks: "Fool Me", "Manny, Moe & Jack". (4 out of 10).

THE BUZZARDS: Jellied Eels To Record Deals (Chrysalis). As the sleeve says, this recorded history to date 17 tracks — including demos and BBC sessions — for £3.99 shows The Buzzards' faults as well as their virtues. Virtues: sense of humour, intelligent lyrics (usually), energy, imagination. Faults: sloppy vocals and arrangements, forgettable melodies, general fooling around. Overall impression: unconvincing. Future: ????? Best tracks: "Saturday Night Banquet The Plastic Palm Trees", "We Make A Noise". (5 out of 10).

MATCHBOX: Matchbox (Magnet). Streets ahead of the cabaret stuff of Showaddywaddy, genuine rock 'n' rollers Matchbox strike a fine blend of original and borrowed songs (all strong tunes) and play them with skill, humour and an excellent inventive modern feel. Good music, great fun — I defy anyone not to enjoy this Includes "Rockably Rebel". Best tracks: "Seventeen", "Everybody Needs A Little Love". (7½ out of 10).

SUZI QUATRO: Suzi... and Other Four Letter Words (RAK). Watcha see is watcha get — if you like the hit single (included here), you'll love this. Ten immediately accessible chunks of boogie straight-ahead pop-rock — at least three of which are instant Top 10 hits — to push a rather more restrained Suzi back to the limelight. Great jukebox material. Best tracks: "Four Letter Words", "You Are My Lover". (7½ out of 10).

GENYA RAVAN: And I Mean It (20th Century). Veteran American lady rocker still sounding as raw and raunchy as ever. This collection of everything from wailing guitars to rocking boogie via disco and doowop is performed with much breathless soul, like The Buzzards, unharassed raucousness without tight tunes song weariness, and all that energy goes to waste. Best tracks: "Ficial To The Metal", "Love L'n Love". (5 out of 10).

DR. HOOK: Sometimes You Win (Capitol). Only one of this ageing American outfit does not suffer from a moustache or a beard. As you might reasonably expect therefore, the music is bland, unadventurous country rock with the usual doopy whining lyrics about not being able to handle being in love. Not unlike his hit single, in fact. Best tracks: "Mountain Mary", "Better Love Next Time". (5 out of 10).

THE JAM: Setting Sons (Polydor). In a word: brilliant. Paul Weller has always tried to be good and different, but this time he's excelled himself. Excellent lyrics (as always), stronger melodies this time (eg. "Eton Rifles", included here), superbly executed — power, precision and imagination all round. It's all dynamite stuff that gets mighty with every play. Simply amazing. Best tracks: "Private Hell", "Gill On The Phone". (8 out of 10).

Request Spot

ARTIST **THE JAM**

SONG **DAVID WATTS**

LABEL **POLYDOR**

YEAR **1978**

REQUESTED BY **DAVID PEASNELL,
TOTTERIDGE, LONDON.**

David Watts

Fa fa fa fa fa fa fa fa (Repeat)

I am a dull and simple lad
Cannot tell water from champagne
And I have never met the Queen

Chorus

And I wish I could have all he has got Oyl
Wish I could be like David Watts
Fa fa fa fa fa fa fa fa (Repeat)

And when I lie on my pillow at night
I dream I could fight like David Watts
And lead the school team to victory
Take my exams and pass the lot

(Wish I could be) Wish I could be like David
Watts (Repeat)
(Wish I could be) All of my life like David Watts
(Wish I could be) Wish I could be like David
Watts

Fa fa fa fa fa fa fa fa (Repeat)

He is the head boy at the school
He is the captain of the team
He is so gay and fancy free

Repeat chorus

And all the girls in the neighbourhood
Try to go out with David Watts
They try their best but can't succeed
'Cos he is a pure and noble breed

(Wish I could be) Wish I could be like David
Watts
Repeat and *ad lib* to fade

Words and music by Ray Davies
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











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**Que Sera
Mi Vada
(If You
Should Go)**

By The Gibson Brothers on
Island Records

If you should go (Repeat 3 times)

Chorus

Que Sera mi vida
How'm I gonna live without your love
If ever you should go
Que sera mi vida
How'm I gonna find my way alone
If ever you should go

How can I know what I would do
If I was really losing you
When it isn't true (when it isn't true)
How can I know how I'd react
Before I have to face the fact
Of a broken heart

If you should go (Repeat 3 times)

Repeat chorus

How can I see you miles away
I know too well you gonna stay
Every night and day (every night and day)
You never know just what you've got
You only feel it means a lot
When it's gone and lost

If you should go (Repeat 3 times)

Repeat chorus

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J. Kluger/W. Byl
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**MIKE
OLDFIELD
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PETER**
NEW SINGLE
OUT NOW
VS317



Chop chop chop
Chop hey hey (chop chop)

I'll never make you sad
I'll always make you glad
Stop you feeling bad
Just hang around
I chop my belly full
My baby she's so cool
She wants to play with wood
That's all right with me

Chorus
Monkey come chop banana
(Repeat three times)
Monkey — hey monkey chop

No matter what I do
Somehow concerning you
Do not mean a few
Come chop with me
Nostalgia had its fling
It's time for us to sing
The monkey song and bring
No na make you say

Repeat chorus twice

I'll never take the blame
And always stay the same
You can play the game
And we'll have fun
You hear me when I say
I need more room to play
And right now is the day
Get over and do it tonight

Repeat chorus

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MONKEY CHOP

By Dan-I
on Island
Records



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257 SMILE

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PC GERARD HANAMARA



The Cure's Robert Smith searches for the lost chord.

Compiled by Bev Hillier

Friday November 30

Cliff Richard Brighton Centre
Gallagher & Lytle/Judy Tzuke Dublin Stadium
Motorhead Blackburn King Georges Hall
Gang Of Four Cambridge Corn Exchange
Queen Glasgow Apollo
Danned London Rainbow
Chords Birmingham University
John Cooper Clarke Oxford Polytechnic
Secret Affair Aberdeen University
Dr Feelgood Abingdon Pavilion
Jam Lancaster University
Simple Minds Liverpool Eric's
Specials/The Selecter Malvern Winter Gardens
Dickies Hanley Victoria Hall
XTC Slough Langley College
The Cure Norwich East Anglia University
Purple Hearts Blackpool Norbreck Castle

Saturday December 1

Cliff Richard Brighton Centre
Gallagher & Lytle/Judy Tzuke Dublin Stadium
Motorhead Leeds University
Queen Glasgow Apollo
Showaddywaddy Newcastle Upon Tyne City Hall
Talking Heads Manchester Free Trade Hall
John Cooper Clarke Nottingham University
Secret Affair Dundee University
Dr Feelgood Birmingham Odeon
Simple Minds Manchester Polytechnic
Gang Of Four Portsmouth Polytechnic
XTC Plymouth Polytechnic
The Cures Durham University
Wings Southampton Gaumont
Matchbox Loughborough Town Hall
Specials/The Selecter Lewisham Odeon

Sunday December 2

Gallagher & Lytle/Judy Tzuke Limerick Savoy
Jam London Rainbow
Motorhead Newcastle's City Hall
Showaddywaddy Sheffield City Hall
Talking Heads Birmingham Odeon
Secret Affair Glasgow Tiffans
Dr Feelgood Leicester De Montfort Hall
Simple Minds Leeds Florde Green Hotel
Dickies Bristol Locarno
XTC Poole Arts Centre
Wings Brighton Centre
Specials/The Selecter London Lyceum
Joe Jackson Edinburgh Usher Hall
Matchbox Lowestoft Football Club
Purple Hearts Bishops Stortford Triad

Monday December 3

Gallagher & Lytle/Judy Tzuke Cork Town Hall
Jam London Rainbow
Queen Newcastle City Hall
Showaddywaddy Liverpool Empire Hall
Talking Heads Hemel Hempstead Pavilion
John Cooper Clarke London Strand Kings College
Secret Affair Edinburgh Tiffans
Dr Feelgood Oxford New Theatre
XTC Colchester Essex University
Wings London Lewisham Odeon
Joe Jackson Glasgow Apollo
Specials/The Selecter Gullford Civic Hall

Tuesday December 4

Jam London Rainbow
Motorhead Dunstable Queensway Hall
Queen Newcastle City Hall
The Damned Glasgow Apollo
Showaddywaddy Coventry New Theatre
Talking Heads London Hammersmith Palais
Secret Affair Ayr Pavilion
Dr Feelgood Sheffield University
Dickies London Marquee

John Cooper Clarke Portsmouth Art College
Joe Jackson Manchester Apollo
Purple Hearts Exeter Routes

Wednesday December 5

Cliff Richard Manchester Apollo
Motorhead Malvern Winter Gardens
The Damned Bradford St. Georges Hall
John Cooper Clarke Liverpool Polytechnic
Dr Feelgood Bradford University
The Cures Wolverhampton Polytechnic
Wings London Rainbow
Joe Jackson Newcastle City Hall

Thursday December 6

Cliff Richard Manchester Apollo
Jam Newcastle City Hall
Queen Liverpool Eric's
The Damned Derby Kings Hall
Talking Heads Portsmouth Locarno
John Cooper Clarke Manchester Polytechnic
Secret Affair Colchester Essex University
Simple Minds Sheffield Limit Club
Dickies Carlisle Market Hall
The Cure London Camden Music Machine

Friday December 7

Cliff Richard Manchester Apollo
Jam Newcastle City Hall
Queen Liverpool Empire
The Damned Coventry Theatre
Showaddywaddy Preston Guild Hall
John Cooper Clarke Birmingham Polytechnic
Secret Affair Canterbury Odeon
Dr Feelgood Norwich East Anglia University
Merton Parks London Marquee
Simple Minds Stafford North Staffs Polytechnic
Dickies Edinburgh Odeon
The Cure Crawley College
Wings London Wembley Arena
Purple Hearts Birmingham Underworld
Trammps Exeter Routes

Saturday December 8

Cliff Richard Manchester Apollo
Jam Glasgow Apollo
Showaddywaddy Derby Assembly Rooms
John Cooper Clarke Wolverhampton Polytechnic
Secret Affair London Rainbow
Dr Feelgood Nottingham University
Merton Parks London Marquee
Wings London Wembley Arena
Matchbox Maldon Jubilee Hall
Simple Minds Nottingham Sandpiper
Purple Hearts Cromer West Runton Pavilion
Trammps Bournemouth Village Bowl

Sunday December 9

Jam Dundee Caird Hall
Queen Bristol Hippodrome
The Damned Wolverhampton Civic Hall
Showaddywaddy Bristol Colston Hall
Secret Affair Bristol Locarno
Dr Feelgood Redcar Coatham Bowl
Dickies Blackburn St. Georges Hall
Wings London Wembley Arena
Joe Jackson London Leicester Square Empire Ballroom
Matchbox Croydon Greyhound
Trammps Leicester Bailey

Monday December 10

Jam Edinburgh Odeon
Queen Brighton Centre
The Damned Manchester Apollo
Showaddywaddy Bournemouth Winter Gardens
Secret Affair Bournemouth Village Bowl
Dr Feelgood Lancaster University

Simple Minds Exeter University
John Cooper Clarke Edinburgh Tiffans
Police Leeds Queens Hall
Wings London Wembley Arena
Purple Hearts Brakenhead Hamilton Club
Trammps Blackburn Romeo And Juliet

Tuesday December 11

Jam Leeds Queens Exhibition Hall
Queen Brighton Centre
Showaddywaddy Brighton Dome
Secret Affair Exeter Routes
John Cooper Clarke Aberdeen Ruffles
The Damned Bristol Colston Hall
Joe Jackson Oxford New Theatre
Dr Feelgood Reading University
Dire Straits Dublin Stadium
Police Dordrecht Leisure Centre
Purple Hearts Sheffield Limits
Trammps Derby Romeo And Juliet

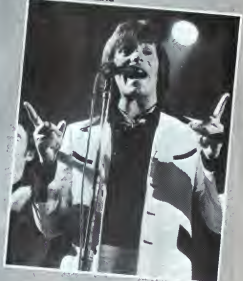
Wednesday December 12

Jam Blackburn King Georges Hall
Secret Affair Shrewsbury Music Hall
Dr Feelgood Colchester Essex University
Wings Birmingham Odeon
John Cooper Clarke Glasgow Technical College
Dire Straits Dublin Stadium
Police Glasgow Apollo
Trammps Birmingham Romeo And Juliet

Thursday December 13

Cliff Richard London Hammersmith Odeon
Jam Cardiff Sophie Gardens
Secret Affair Guildford Civic Hall
Queen London Lyceum
Simple Minds London Marquee
Joe Jackson Margate Guildhall
Dr Feelgood Coventry Theatre
Dire Straits Belfast White Hall
Matchbox London Southgate Royalty
Police Bridlington Royal Spa Hall
Purple Hearts Manchester Polytechnic
Trammps Nottingham Palais

PC ANDRE CSILLAG



Showaddywaddy's Dave Bartram dries his nail varnish.

Brass In Pocket

By The Pretenders on Real Records

Got brass in pocket
Got bottle, I'm gonna use it
Intention, I feel inventive
Gonna make you, make you, make you notice

Got motion, restrained emotion
Been driving, Detroit leaning
No reason, just seems so pleasing
Gotta make you, make you, make you notice

Chorus
Gonna use my arms
Gonna use my legs
Gonna use my style
Gonna use my sidestep
Gonna use my fingers
Gonna use my my my imagination

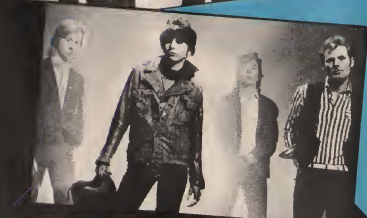
Cause I gotta make you see
There's nobody else here
No one like me
I'm special, so special
I gotta have some of your attention, give it to me

Got rhythm, can't miss a beat
Got new skank, it's so reet
Got something, I'm winking at you
Gonna make you, make you, make you notice

Repeat chorus

Repeat third verse twice

Words and music by Chrissie Hynde/James Honeyman-Scott.
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ARE YOU READY FOR 1980?

All you need is scissors and a large SAE. Yup, you're about to hear about another devastatingly attractive FREE OFFER from The World's Most Generous Music Mag! Even as you read these words, a team of highly-trained, poorly-paid designers are chained to desks in a cell next to the Editor's office with instructions to produce the most lively piece of art since Picasso spilled his paints over the studio cat.

The result will be a poster measuring 20 ins. x 30 ins., doubling as a calendar for 1980, and featuring Gary Numan, Blondie, Police, Rets and Abba among others in glorious full colour. There's a teensy portionette of the real thing illustrated here. An additional feature of this calendar/poster will be information on the birthdates of the stars.

All you need to do is collect THREE cut-out tokens from three issues of *Smash Hits*. The first token is on page 35. Cut it out but don't send anything yet. We'll give you full details next issue.

23

24
JOOLS
HOLLAND
(SQUEEZE)
BORN 1958

25
26
27
BRIAN
DOWNEY
(THE WEEZ)
BORN 1952

28

29
TOMMY RAMONE
(THE RAMONES)
BORN 1952

30

31
JOHNNY
ROTTEN
BORN 1956

7 Mel P



SMASH
HITS
ELVIS COSTELLO