

SMASH

# HITS

30p FORTNIGHTLY December 13-26 1979



**CLASH  
TOURISTS  
WINGS**

Words to the  
**TOP SINGLES**  
including

Crawling From The Wreckage  
Off The Wall  
Living On An Island

Secret Affair **in colour**

**PINK FLOYD LPs TO BE WON**

**OVER...**  
**VICIOUS**

**ROOK**

that after  
drink most  
heroin is

**THE Sun**  
TODAY'S TV PAGES 18 AND 19

**WHAT'S YOUR SEXUAL AGE?**  
Sex Course

**SIT**

DRINK after Sid Vicious, who  
died on his way with  
his band all week, drove  
a world of teenagers  
to New York center

**Handcuffed Sex Pistol led away cursing**

**SID VICIOUS**

**Evening News**  
LONDON FRIDAY OCTOBER 12 1978

**VICIOUS**  
**FACES**

**DRUG COMA**  
**DRAMA OF**  
**SEX PISTOL**

**Sid Vicious in  
hospital dash  
from airport**

**THE SUN**...  
SID VICIOUS, of the  
Sex Pistols, is in a  
coma, says his  
band manager, who has  
found unconscious in  
a plane in a gross  
drugs syndicate.

**Greasy**  
SID VICIOUS, 23, was  
found unconscious in  
a plane in a gross  
drugs syndicate.  
He was taken to  
hospital in a coma.  
His band manager,  
Paul Simonon, says  
he was found in  
a plane in a gross  
drugs syndicate.  
He was taken to  
hospital in a coma.  
His band manager,  
Paul Simonon, says  
he was found in  
a plane in a gross  
drugs syndicate.

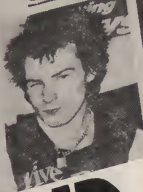
**PARTNER GUN**  
SID VICIOUS, 23, was  
found unconscious in  
a plane in a gross  
drugs syndicate.  
He was taken to  
hospital in a coma.  
His band manager,  
Paul Simonon, says  
he was found in  
a plane in a gross  
drugs syndicate.

**POLANSKI AXED**  
**BY FILM CHIEF**

From PIERRE AXELMAN in New York  
PARIS (AP) — Roman Polanski was dropped  
by the new head of the French film industry  
because he was "too old" to be a director, the  
industry chief said today.  
Polanski, 52, was the only director to be  
dropped from the list of directors to be  
supported by the new head of the industry,  
Claude Berling, who was appointed last  
week.

**THE Sun**  
TODAY'S TV PAGES 18 AND 19  
Monday October 12 1978

**Mother of accused  
star talks to The**



**I WANT  
JUSTICE  
SID SINGS**

**New Album  
Virgin V2144  
With Free Poster**

**SUN EXCLUSIVE**  
SID VICIOUS, 23, was  
found unconscious in  
a plane in a gross  
drugs syndicate.  
He was taken to  
hospital in a coma.  
His band manager,  
Paul Simonon, says  
he was found in  
a plane in a gross  
drugs syndicate.

**PLUS! PLUS! PLUS!  
INSIDE TODAY!**  
**KATHARINE  
HADLEY'S  
LOVING  
BOOKS**  
—Pages 27 & 23  
CLAI

# CONTENTS

Dec 13-Dec 26 1979 Vol 1 No. 27

Ho ho ho, children — Santa Claus here. Relax, gang, only kidding — this is Smash Hits after all, guaranteed free from corny old pics of pop stars dressed up as carol singers in fake snow and such like. Which is not to say there isn't a little seasonal silliness — if you turn to page 25 you can see what happened when certain members of the Smash Hits team went along to watch Squeeze doing their Christmas video... A quick plug for our superb free calendar offer on page 33 and that's about it this time, except, of course, to say have a very happy shhh-you-know-what from all of us here at Smash Hits!



**Managing Editor**  
Nick Logan

**Editor**  
Ian Cranna  
**Features Editor**  
David Hepworth  
**Design**  
Steve Bush  
Andy Ingamells

**Editorial Assistants**  
Bev Hillier, Diane Church  
**Contributors**  
Cliff White  
Angie Errigo  
Robin Katz  
Conny Jude  
Red Starr

**Advertisement Executive**  
Rod Sopp  
Tel: 01 439 8801

**Editorial Manager**  
Paul Flint

Editorial address: Smash Hits, Lisa House, 52-55 Carnaby Street, London W1V 1PF. This magazine is published by EMAP National Publications Ltd, Peterborough, and is printed by East Midland Litho Printers, Peterborough. Copyright exists on all songs appearing in Smash Hits. They must not be reproduced without the consent of the copyright holders.

<b>DON'T BRING HARRY</b> The Stranglers .....	4
<b>LONDON CALLING</b> The Clash .....	5
<b>SHE'S NOT THERE</b> UK Subs .....	5
<b>MY SIMPLE HEART</b> Three Degrees .....	14
<b>SPACER</b> Sheila B Devotion .....	14
<b>CRAWLING FROM THE WRECKAGE</b> Dave Edmunds .....	17
<b>MELLOW MELLOW RIGHT ON</b> Lowrell .....	18
<b>IS IT LOVE YOU'RE AFTER</b> Rose Royce .....	19
<b>ANOTHER BRICK IN THE WALL Pt. 2</b> Pink Floyd .....	22
<b>LIVING ON AN ISLAND</b> Status Quo .....	22
<b>CHRISTMAS DAY</b> Squeeze .....	25
<b>GLAD TO BE GAY</b> Tom Robinson Band .....	27
<b>WONDERFUL CHRISTMASTIME</b> Paul McCartney .....	31
<b>OFF THE WALL</b> Michael Jackson .....	35
<b>IT'S MY HOUSE</b> Diana Ross .....	35

<b>THE CLASH: Feature</b> .....	6/7
<b>THE TOURISTS: Colour Photo/Feature</b> ....	12/13
<b>SECRET AFFAIR: Colour Centrespread</b> ....	20/21
<b>WINGS: Feature</b> .....	30/31
<b>DAN-I: Colour Poster</b> .....	36

<b>BITZ</b>	9/10/11	
<b>DISCO</b>	16	<b>SMASH HITS SUBSCRIPTIONS</b>
<b>PUZZLES</b>	18/19	Home and Overseas (surface mail): £10
<b>REVIEWS</b>	26	(Airmail rates on application).
<b>LETTERS</b>	28/29	Europe (airmail): £14.40
<b>GIGZ</b>	32/33	Write to Park House, 117 Park Road, Peterborough PE1 2DS.
	34	

**NEXT ISSUE  
on sale  
DEC 27**

**don't bring harry**

Harry and me, we live in a dream  
With a friend like him I don't need enemies  
I don't know where morning is  
It might not come today  
That's the trouble when Harry's around  
He forces me to play

I should have refused to meet this midnight cheat  
He likes to prey on my mind with his own special treat  
I don't know where morning comes  
It might not come today  
Harry likes to play all night  
I'll do what Harry says

Don't bring Harry, I don't need him around  
Don't bring Harry, I don't need him around

Ah, you've met Harry, I can see by your eyes  
If once there was life there, now there's compromise  
Harry is a beast of luxury  
He just wants my body and soul, leaves the bones behind  
Ah, you've met Harry, I can see by your eyes  
If once there was action, now there is no life

Don't bring Harry, I don't need him around  
Don't bring Harry, I don't need him around

Words and music by The Stranglers.  
Reproduced by permission April Music/Albion Music Ltd.

PHOTO: PAUL COVATTA

**By The Stranglers on United Artists Records**



# She's Not There

By The U.K. Subs on Gam Records

Well, no one told me about her  
The way she lies  
Well, no one told me about her  
How many people cried  
But it's too late to say you're sorry  
How could I know? Why should I care?  
Please don't bother trying to find her  
She's not there

Chorus

Well, let me tell you about the way she  
looked  
The way she acts and the colour of her hair  
Her voice is soft and cool  
Her eyes are blue and bright  
Her skin is soft and white  
But she's not there

Well, no one told me about her  
But they all knew  
Well, no one told me about her  
What could I do?

But it's too late to say you're sorry  
How could I know? Why should I care?  
Please don't bother trying to find her  
She's not there

Repeat chorus

Words and music by R. Arsent  
Produced by permission Mercury Music



# London Calling

By The Clash on CBS Records

London calling to the faraway towns  
Now war is declared and battle come down  
London calling to the underworld  
Come out of the cupboard you boys and girls  
London calling now don't look to us  
Phoney Beatlemania has bitten the dust  
London calling see we ain't got no swing  
Except for the ring of the truncheon thing

The ice age is coming and the sun's zooming in  
Melt down expected the wheat is growing thin  
Engines stop running but I have no fear  
'Cause London is drowning — and I live by the river

London calling to the imitation zone  
Forget it brother you can go it alone  
London calling out the zombies of death  
Quit holding out and draw another breath  
London calling and I don't wanna shout  
But while we were talking I saw you nodding out  
London calling see we ain't got no highs  
Except for that one with the yellowy eyes

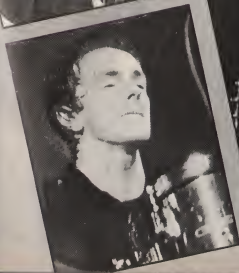
The ice age is coming the sun's zooming in  
Engines stop running the wheat is growing thin  
A nuclear error but I have no fear  
'Cause London is drowning — and I live by the river

Repeat last verse

Now get this, London calling, yes I was there too  
An' you know what they said? Well some of it was  
true!

London calling at the top of the dial  
And after all this won't you give me a smile?  
London calling  
I never felt so much a like

Words and music by Joe Strummer/Mick Jones.  
Reproduction by permission Riva Music/Ninend Ltd.



JOE STRUMMER sips his pint and collects his thoughts. The gruff, live-wire Clash vocalist is sitting opposite me in a noisy public bar no more than a stone's throw from the band's current rehearsal room. Shrouded in a battered Crombie overcoat and a jacket at least two sizes too small, he blends unobtrusively with the early evening boozers. But obviously he enjoys the fame he has found via The Clash. But, paradoxically, he also revels in the anonymity he acquires in this dismal south London pub. As he readily points out, if Jimmy Pursey, Bob Geldof or any other new recruit to the Blankety-Blank Generation were sitting where he is, heads would turn.

In shying away from the cheap publicity that has made the likes of Pursey, Geldof and even Lynsye household names, Joe Strummer has retained not only his dignity but also his perspective. He still sees things from a streetwise, almost worm's-eye point of view.

JOE STRUMMER is one of those rare types who can win you over by sheer force of character. In the space of a C60 Phillips cassette, he shows glimpses of anger, passion, dismay and cruel wit. He also remains as fiercely committed to The Clash as when they played their first gig, supporting The Sex Pistols over three years ago at lainglinton's Screen On The Green cinema in London.

The fact that The Clash still survive where so many of their contemporaries have gone under or lost all sense of purpose, Joe attributes to the thrill of discovering new sounds. The Clash, despite continually looking to be on the verge of splitting up, are still very much alive.

"These guys are the only people I could ever play with now," Joe says over the pub din. "If we had a big bust up tomorrow, I don't see the point of finding anybody else to play with."

"I don't see the point of being Steve Jones and Paul Cook and going around doing a bit of this and a bit of that. They come up with something strong as a group but, from there on, it's mediocrity all the way."

But not for The Clash. Their latest masterpiece, "London Calling", a double album that retails for the price of one — shows a distinct change of direction. As Joe puts it, they've gone Motown — but not in the usual and blatant manner of, say, Secret Affair.

"We're still digging our reggae ditch but what we've added to that is Motown. It's that kind of thing, but as a simple four piece group plus two tablespoons of organ and half a pint of horn. To me, it's a feeling that just comes out naturally, so you try to choke it off a bit and tense it up so it comes out sounding even harder."

"To me, music is a feeling, the best that there is. The reason I'm in it is 'cause I believe we can get the best feelings and I believe in the people I work with."

Not surprisingly, Joe still sees The Clash, perhaps childishly, as a great quest, something akin to Journey To The Centre Of The Earth in 3-D with a soundtrack by Chuck Berry.

"Yeah, yeah, I'm really into the whole grandeur thing. I don't like doing things by half. We really like to get going. It helps to build up morale and keep things exciting. Like, if someone comes coming up with a wild idea, it's immediately recognised for what it is and not disregarded. You have to crank yourself up like that."

"LONDON CALLING", according to Joe, is far and away the best Clash record ever. And he picks out a couple of rather strange reasons as to why.

First, the tension between the four individual members of the band — Strummer and guitarist Mick Jones in particular — was at fever pitch when the songs were being written.

"That's had a really good effect on the music. When you're playing for your life, it makes for a good record."

Secondly, Joe subscribes to the unusual theory that subjecting yourself to mediocrity sparks off the creative powers. The mediocrity in question is none other than the great blandness of British radio.

Snears Joe: "I subject myself to the radio all the time. I must be a masochist or something, but I force myself to listen to it just for the annoyance, the irritation."

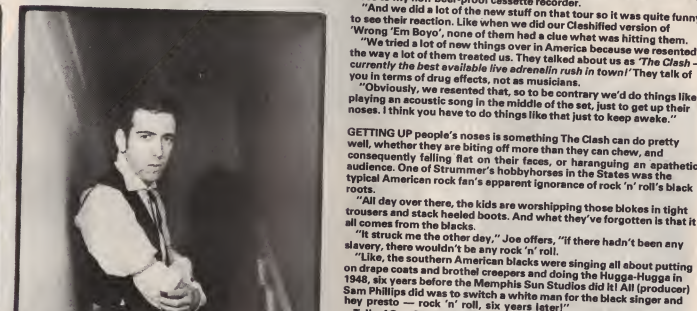
The two biggest offenders in Joe's books are Messrs Geldof and Sting.

"If there is anyone left in Britain who can stand that bloke's voice — PC Sting — they should get a medal or telegram from the Queen."

And the same goes for Bob Geldof. "I just can't stand that smart-alec, gubbering, twinning, whining, whining — desperately — harping it up with the old clichés — against a Bruce —

## STRUMMERTIME BLUES

THE CLASH'S JOE STRUMMER PUTS DOWN BOB GELDOF, THE POLICE AND THE CURRENT CROP OF NEW BANDS BUT SAYS THINGS WILL GET BETTER



TAPE OPERATOR: ADRIAN THRILLS  
CAMERA CREW: PENNIE SMITH

Springsteen - piano - Intro. I just can't stand the way it comes out of the radio every five seconds.

"But," Joe continues, "Every time Bob Geldof comes out with that emotionless nunch's voice, it boosts me ten miles in the soul, just for Smiles' playing on a loop tape through stereo headphones, you'd get up and write the sequel to 'Blue Suede Shoes'. I swear I would."

As if to push the point home, Joe tells about a mate of his who wrote a great song after spending an hour at the piano trying to learn a Mozart diptych note by painstaking note, before chucking the book over his shoulder in disgust.

THE CLASH have spent a sizeable chunk of this year in America on an exhausting coast-to-coast trek, a venture which has left a decidedly mixed impression on the band. Strummer, for example, claims to love New York and the redneck Deep South, but moans about the narrow-mindedness of the American audience.

The States, however, did provide The Clash with the chance to work a host of new songs into their act and, in fact, totally re-emp their live show. Paul Simonon now takes over lead vocals on one song, "Guns Of Brixton", with Joe switching from rhythm guitar to reggae bass.

The new material previewed by The Clash on their American jaunt crops up on the new album — self-penned songs along with a couple of covers: Willie Williams', "Armageddon Time" and The Rulers' "Wrong 'Em Boys".

"With some of these songs, the Americans didn't have a clue what we were playing," explains Joe as he swirls a glass of lager perpetually close to his non-beer-proof cassette recorder.

"And we did a lot of the new stuff on that tour so it was quite funny to see their reaction. Like when we did our Clashiest version of 'Wrong 'Em Boys', none of them had a clue what we were hitting them."

"We tried a lot of new things over in America because we resented the way a lot of them treated us. They talked about us as 'The Clash — currently the best available live adrenalin rush in town!' They talk — you in terms of drug effects, not as musicians."

"Obviously, we resented that, so as contrary we'd do things like playing an acoustic song in the middle of the set, just to get up their noses. I think you have to do things like that just to keep awake."

GETTING UP people's noses is something The Clash can do pretty well, whether they are biting off more than they can chew, and consequently falling flat on their faces, or haranguing an apathetic audience. One of Strummer's hobbyhorses in the States was the typical American rock fan's apparent ignorance of rock 'n' roll's black roots.

"All day over there, the kids are worshipping those blokes in tight trousers and stack heeled boots. And what they've forgotten is that it all comes from the blacks."

"It struck me the other day," Joe offers, "if there hadn't been any slavery, there wouldn't be any rock 'n' roll."

"Like, the southern American blacks were singing all about putting on drage coats and brotzel creepers and doing the Hugga-Hugga in Sam Phillips' did was to switch a white man for the black singer and they presto — rock 'n' roll, six years later!"

Talk of Sun Studios and Elvis P reminds Joe of a story passed onto him by an old guy he stumbled across on one of The Clash's Yankee tours. The missing link in rock 'n' roll history, no less.

"This is the actual story he told me," babbles an excited Strummer. "Rock 'n' roll was discovered in a coffee break! Back in Sam Phillips' studio, Elvis and his band had done about 17 takes of some old country song so Sam Phillips goes 'Take Five!' which means coffee break."

"So they take five and Bill Black puts down his bass, Scotty Moore puts down the guitar, and DJ Fontana chucks down his brushes. Then, just to pass the time, Elvis starts singing this Big Boy Crudup song, 'That's Alright Mama' that this black guy had taught him."

"Rock 'n' roll was discovered in the coffee break" cause he didn't want popping out! He reached straight for the record button and from then on, they concentrated on rock 'n' roll. The country stuff went out the window!"

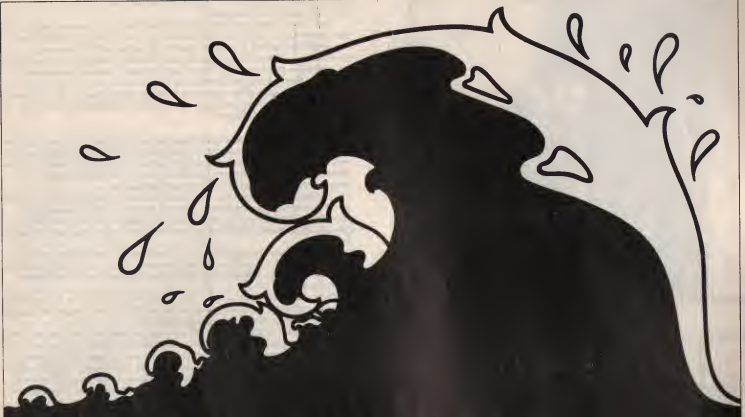
MOVING a little more up to date, Joe is pessimistic about the current crop of British bands. The only groups that kindle his interest are the even then Joe has his reservations, mostly concerning their dependence on cover versions instead of original material.

"I used to love going to gigs. My whole ideal of living is to put on some nasty dread clothes, go along to a show, have a beer and dig the band the sheets, look at the bills and reject them."

But Joe finishes on a message of hope.

"It's going to be better. The harder Margaret Thatcher sets in, the more benefits you'll see for rock 'n' roll."

Not to mention Bob Geldof or The Police.



BRILLIANT BONEY M





# BITZ

## NEXT YEAR'S NUMAN

GARY NUMAN is close to finishing work on his new album, "Telekon". The track listing is as follows: "Telekon", "Remember I Was Vapour" (dedicated to his fans), "I Die, You Die" (dedicated to the music press), "Sleep By Windows", "The Joy Circuit" and "A Game Called Echo".

The bad news is that it's not due for release until next September under Gary's one-album-a-year contract with Beggars Banquet. We also hear that Gary is planning a series of ten four-minute videos and a film version of the "Replicas" album.

THE BUZZCOCKS' compilation album, "Singles Going Steady", is now scheduled for release in late January by Liberty/United Artists. The LP is a collection of all the A and B sides from their first six UA singles.

## SPECIALS PROJECTS

THE SPECIALS have recorded several of the gigs on their current 2 Tone Trek to provide material for a live EP. Top track is likely to be "Too Much Too Young", and a medley of traditional ska songs is also likely to feature on it. The EP is due for release early next year.

Other 2 Tone plans include a single with Terry Hall of The Specials and The Selecter's Pauline, and a second album from The Specials themselves. A Specials film is another possibility.

THE NEW David Bowie single comprises two versions of "John I'm Only Dancing" as a double A side. The "disco" version belongs to 1975 at the time "Young Americans" was being recorded in Philadelphia, while the other side dates back to the "Ziggy Stardust" period, and is a much longer version of the song that charted in 1972.



## XTC FAMOUS: OFFICIAL

**NOT TO be outdone by Fleetwood Mac's star in the pavement of Hollywood Boulevard, nippy best group XTC have been honoured by their home town of Swindon, where their pictures have been added to a mural of Famous Sons And Daughters of the Borough. The boys can now be seen rubbing shoulders with the likes of Diana Dors, Justin Hayward, Gilbert O'Sullivan, Rick Davies of Supertramp and Bruce the Begging Dog.**

## MY BRIAN HURTS

THOUGHT YOU might be interested to know that the first single by a band called The Briens called "My Brother's Famous" was produced by Brian Spector and features Brian Travolta, Brian Sinatra, Brian Brand, Brian Stewart and Brian Costello. The band are the first to admit that the arrangement contains sixteen distinct and separate pinches from well known hits. Please don't write to us if you discover them all. Just walk around looking smug.

YOU MAY have read in these pages about a single called "Little GTO" by The New York Blondes on Decca which a lot of folks reckoned was Blondie under another name. Well, it was but it shouldn't have been.

Apparently, Chrysalis Records agreed that Debbie and the band could help out old California friend Rodney Bingenheimer on his single as a favour. While in the studio, Debbie did a "guide" vocal to help Rodney learn the song, on the understanding it would be erased afterwards. Turns out that the naughty people just left Debbie's voice on, so now they're facing legal action from the band and Chrysalis.



DINA CARTER and Frankie Ward, the two former models who make up Blonde on Blonde, have never been ones to avoid publicity. It's not altogether surprising therefore that the sleeve of their new album bears a rather striking resemblance to a certain mega-platinum item by ex-rock singer Rod Stewart. Shame about the music...



GLORY BOYS 1965 style. Left to right, Small Face Steve Marriot, Roger Daltrey, Rod The Mod and Small Face Ronnie Lane, when their mothers were proud of them.

IF YOU'RE of the perka persuasion and your Auntie Griselda is trying to decide whether to buy you a jigsaw or some thermal underwear for a Christmas present, it might be a neat idea to drop hints about a new book called "Mods" by Richard Barnes (Eal Pie Publishing £3.95).

Barnes, an old pal of Pete Townsend, was an obsessive mod in 1965 and he's put together some very atmospheric pictures of Canaby Street shoppers and posers, studio audiences at ITV's "Read Steady Go!" recordings and seaside rioters at Brighton.

His introduction is amusing and accurate and altogether it makes one of the finest collections of rock and roll memorabilia you're likely to come across. Even if it is a cash-in, it's been done with a lot of care and love. Worth a squint.



**B  
I  
T  
Z**

## BLONDIE BASH ON THE BOX

BLONDIE WILL be appearing live on the Old Grey Whistle Test from Glasgow Apollo on New Year's Eve. This takes the place of the usual review of the year programme and will probably feature about an hour of the band on stage.

## SHEILA B. GRATEFUL



CHIC MASTERMINDS Nile Rodgers and Bernard Edwards seem to specialise in breathing life into flagging careers these days. They've already done the trick with Sister Sledge and now with the success of "Spacer", they've given Sheila B. Devotion a new lease of life.

Sheila, who is a big noise in her native France, hadn't had a British hit since "Singing In The Rain" two years ago, so the powers that be called in Rodgers and Edwards. A song was written, a super Chic style production added and the result is another hit!

### PAUL MCCARTNEY'S

"Wonderful Christmastime" hit is indeed a solo record, since Paul plays all the instruments. He recorded it last summer (!) at a studio in Sussex while the rest of Wings were away on holiday. The B side, "Rudolph The Red Nosed Reggae", is an instrumental and was recorded with Wings way back in 1975.

## TOEIN' THE FAMILY LINE

WHEN ROCKY Burnette was born in Memphis Tennessee back in 1953, his father Johnny and uncle Dorsey were engaged to play their lived up country music for a month at the local Cotton Club. Dorsey's wife had also given birth to a son (christened Billy) during that month, so the proud fathers decided to dedicate their shows to Rocky and Billy — which eventually got to be called rockabilly and then... Well, it's a nice story, anyway.

Johnny Burnette is still widely regarded as one of the most influential of the original rock and rollers. His songs like "Honey Hush" and "The Train Kept A Rolling" are being still played by revival bands today.

He left Memphis in the late fifties after falling out with old buddy Elvis Presley over a publishing argument and so Rocky was brought up in California. There his father not only cut numerous hits but also wrote a number of successes for guys like Ricky Nelson.

When Dad was killed in a boating accident in 1964, the family had very little money to survive on since it was quite common for artists to make very little profit from their fame in those days. However Rocky was not easily put off and started work in the music business at age fourteen.

Much of his time since then has been spent writing songs on a production line basis for acts like The Osmonds and the various Cassidys. "You'd come in on a morning and they'd say 'Think Donny Osmond today!' " he chuckles. He also cut a couple of solo albums during this period which he's in no hurry to be reminded of.

It's only in the last couple of years that Rocky has seriously concentrated on developing his own rock and roll act in Southern California. (Cousin Billy is, incidentally, a respected country and western singer.)



PC: PAUL COZZI/LEA



L-r: Billy Nichols, Joe Brown, Vicky Brown, Lesley Duncan, Madeline Bell, Pete Townshend, Kate Bush, Phil Lynott and Paddy Bush. The children are pupils from the Twyarthreath Primary School who also sing on the record.

AS THE YEAR OF THE CHILD draws to a close, a number of musicians have announced projects designed to raise money for the fund. Singer/songwriter Lesley Duncan has engaged the services of Kate Bush, Pete Townshend and Phil Lynott amongst others to perform on a single called "Sing Children Sing" on CBS. All proceeds are going to the Year Of The Child fund.

Boney M have also announced a New Year's Eve concert at London's Intercontinental Hotel in aid of the same charity. Seems that the band have persuaded Buckingham Palace to donate an oil painting of Charles and Anne Windsor as babies and they plan to raffle the picture to some well-heeled member of the audience. If you wish to attend, it'll set you back £40 per ticket. But don't worry, that includes dinner!

More news on the charity front is that Roxby Music are not sending any Christmas cards to fan club members this year. Instead, the money will go to the Cambodian Refugee Appeal.

He's delighted with the way that the marvellous "Tired Of Toein' The Line" has caught on over here and he'll be spending Christmas at Rockfield Studios in Wales to finish off his new album. The next single, which he reckons is far better than "Tired Of Toein' The Line", is to be called "Ain't No Reason To Be Afraid Of The Boogie Man".

Rocky, who isn't slow to sing his own praises, looks at it this way. "The originals were Elvis Presley, Gene Vincent and Johnny Burnette and they're all gone. So it's time for the son of rock and roll to pick up the ball and get a couple of hits going".

And why not?





**ALL TIME  
TOP TEN:  
ANNIE LENNOX  
(The Tourists)**

- 1) **MARVIN GAYE:** Heard It Through The Grapevine (Tama Motown). If ever I had to pick my favourite single of all time, this would be it.
- 2) **DAVID BOWIE:** Fame (RCA). Inspired, brilliant — *luv it!*
- 3) **THE BEATLES:** I Am The Walrus (Parlophone). Of all the Beatle toons, this has to be the one for me. A beautiful conglomeration of psychedelia.
- 4) **SAM THE SHAM & THE PHARAOSHS:** Woolly Bully (MGM). Yeah yeah — let's dance!
- 5) **DUSTY SPRINGFIELD:** I Just Don't Know What To Do With Myself (Philips). This is shivers up the spine music.
- 6) **THE KINKS:** You Really Got Me (Poly). One of the best bands ever.
- 7) **OTIS REDDING:** Dock Of The Bay (Atlantic). When I'm feeling down this is great to listen to.
- 8) **MARTHA & THE VANDALLAS:** Dancing In The Street (Tama Motown). Get on your feet to this classic. What a voice! What a song!
- 9) **STEVIE WONDER:** Living For The City (Motown). This has to be one of the seven wonders of the world!
- 10) **BEACH BOYS:** Good Vibrations (Capitol). I couldn't forget The Beach Boys and all those sound vibrations.

**BOOGIE IN  
A BARN**

THE NATIONAL Exhibition Centre in Birmingham is the venue for what is being billed as "The Biggest Disco In The World". Marvin Gaye and K. C. And The Sunshine Band are headlining the all day show on Saturday, January 19th, 1980 and the rest of the bill includes McFadden and Whitehead, Edwin Starr, George McCrae, The Marvelettes and Showaddywaddy. Four DJs are also being hired to keep the music spinning non-stop between 3.00 p.m. and midnight. Tickets costing £9.50 for the whole day or £7.50 for the evening show are available only from Keith Prowse, 25 Store Street, London WC1E 7BA. The organisers expect 35,000 people to turn up which would make it the largest event of its kind in the history of disco. (What they don't know is that Red Starr plans to hold an even bigger event in Snowdonia National Park sometime in 1993.)

**CLASH  
DATES**

THE CLASH have now confirmed the dates for their upcoming tour. The first date is at Aylesbury Friars on January 5, followed by Brighton Top Rank (8, 9), Bath Pavilion (11), Taunton Odeon (12), Leicester De Montfort Hall (16), Dundee Caird Hall (18), Edinburgh Odeon (20, 21), Blackburn King George's Hall (25), Deeside Leisure Centre (26), Sheffield Top Rank (27), Bridlington Spa The Royal Hall (30), Bradford St George's Hall (31), Hanley Victoria Hall (Feb. 1), Manchester Apollo (3, 4), Birmingham Top Rank (5, 6), Poole Wessex Hall (10), Cardiff Sophia Gardens (11), Southampton Top Rank (13), London Electric Ballroom (15, 16) and Lewisham Odeon (18). More dates will follow.

Ticket prices are £3 (standing), and £3, £2.50 and £2.00 (seated). Contact your local venue for availability, but soon!

**POP AURAL  
— SOME  
PRODUCT**

LEADING INDEPENDENT Fast Product have a new label to announce. Called "Pop Aural", the new label will feature fewer acts but will go further with them. It will also be more pop-orientated — though it won't be everyone's idea of pop! — as Fast Product don't want to sell to just the regular buyers of independent singles.

The first release on Pop Aural will be The Flowers from Edinburgh, with their "Confusion"/"Life After Dark" single, released December 11.

Fast Product, meanwhile, will be going into films, and hope to put out full length commercial (but different!) features within two years. They'll still be putting out the occasional record package, however, and "Earcom 3" is due very shortly.



L-r: Master 'G' (Guy O'Brien), Wonder Mike (Michael Wright), Big Hank (Henry Jackson).

PICTURED ABOVE are The Sugar Hill Gang — three New York DJs who are taking the lead in bringing the well established reggae "talkover" practice into disco, in this case using the backing track of Chic's "Good Times". Unfortunately we don't have room to print the lyrics — even the vastly shortened 3mins 58secs version goes on for three pages, never mind the 15 minute original!

LOWRELL, or Lowrell Simon as he's known to his mates, is the latest new-but-not-so-new name to the charts. The Chicago-born man behind "Mellow Mellow Right On" had a million seller in the States nine years ago as part of a trio called Lost Generation.

In fact, the pic on page 18 is Lowrell in his Lost Generation days. The song, by the way, was called "Sly, Slick And Wicked" but was never released over here

The producer of that record was Eugene Record of The Chilites, and Eugene is still his producer. Apart from working with The Chilites, Lowrell has also helped out people like Curtis Mayfield, Johnny Methis and Jackie Wilson through the years, as well doing film music work. His last record released over here was "Overdose", which appeared on Pye International last year.



NEVER LET it be said that we don't own up to our mistakes round here. In the last singles column David Hepworth made a teeny cockupette by implying that The Passions' fine single "Hunted" (Fiction) was actually the work of The Cure. Oops!

We now beg to report that The Passions are indeed an actual combo, composed of Barbara Gogan, Clive Timperley, Claire Black and Richard Williams. Both Barbara and Richard are ex-Derelicts while Clive sprang from the ashes of The 101ers, Joe Strummer's old band. You can currently catch this fine ensemble on tour avec Le Cure.

# THE TOURISTS: taking the long way round



L-r: Annie Lennox, Peet Coombes, Jim Toomey, Eddie Chin and Dave Stewart.

## David Hepworth is your guide

**T**HE TOURISTS are a little, well, touchy. Criticism is never easy to swallow and The Tourists have had more than their fair share of it during their two year life-time. It's not really that surprising, since their rather solemn style has never been easy to bag. They've also occasionally left themselves open to charges of being dated and they have an awkward tendency to take themselves rather too seriously than is healthy.

Annie Lennox defends herself and her music religiously. Sharing a sofa with her at her publicist's office, I'm a little daunted by the way those alert eyes widen and her manner becomes almost stern as she verbally jabs at those bands she considers "posers" or otherwise unfit for human consumption.

Guitarist Dave Stewart is more restrained but no less emphatic in his views. Altogether it's a determination born of early struggles; The Tourists are not going to let go easily what it's taken so much sweat

to build up. A lot of bands sprang from obscurity in 1977, and an awful lot of them have sprung right back. Unlike them, The Tourists did have something to lose.

DAVE STEWART had been earning a living as a musician since he was seventeen back in his native North East England. After falling in with a folkie crowd and doing stints supporting troubadours like Ralph McTell, he joined up with an all acoustic act band called Longdancer who scored a contract with Eton John's Rocket Records.

**Important Note:** bands whose names terminate in the letters "ER" never get anywhere. There is only one exception to this rule and it wasn't to be Longdancer. They broke up after two albums without causing much more than the odd ripple on the musical pond.

Dave resolved to play electric guitar in future. He fell in with one Peet Coombes, a poet and playwright who had been supporting

himself as a blacksmith's helper while casting around for the right framework to write songs in.

The two of them met up with Annie Lennox, who had come down from Aberdeen to study flute and harpsichord at the Royal College of Music. (She also sang with a ten piece socialist jazz outfit called Redbrass but she's keeping very quiet about that.) Together the three of them worked up a number of songs which they then took round to record companies to look for a deal.

Logo Records signed them up as songwriters but Annie, Dave and Peet, were beginning to fancy the idea of having a fully fledged band. They recruited Eddie Chin, a Malaysian French Horn player turned bassist, and Jim Toomey, a veteran London session drummer, and became The Tourists.

Logo, who had not anticipated having to subsidise an expensive rock band, refused to go along with the plans and wouldn't release the central trio from their previous agreement. There followed a year or so of legal wrangling while the band played live around the London area building up a reputation but unable to seal it with some vinyl success.

An arrangement was finally hacked out the day before the band were due to go to Germany to put down their first album with Kraftwerk producer Conny Plank at the helm. The resulting debut album and single, "Blind Among The Flowers", were pleasant if hardly earth-shattering.

The production they now admit was "a little flat" and so they went back into a British studio to re-record "The Loneliest Man In The World" as a single. It sniffed around the bottom end of the charts and this exposure, together with their capture of the coveted support slot on the Roxy Music comeback tour, brought them into something like prominence.

**WHICH BRINGS** us up to date. Their Tom Allom produced "Reality Effect" album reflects their strengths much better than their first. Peet Coombes' lyrics may be a little precious and the whole package could be said to lack humour, but it's a graceful, routing album full of strong musicianship and elegant tunes.

"I Only Wanna Be With You", the 1984 Dusty Springfield song which they learnt straight off the sheet music, may yet prove to be a stroke of inspiration. It was put down in twenty minutes at the end of the album sessions with Annie breaking off in the middle of the interview to slip into the studio and knock off the vocal in one take.

As far as current and future policy goes, this is Annie's manifesto: "I'm into quality. Good quality sounds with a quality message. Not just saying what everybody's said before. That's a very unfashionable, I suppose."

PHOTOGRAPH BY FRASER GRAY





himself as a blacksmith's helper while casting around for the right framework to write songs in.

The two of them met up with Annie Lennox, who had come down from Aberdeen to study flute and harpsichord at the Royal College of Music. (She also sang with a ten piece socialist jazz outfit called Redbrass but she's keeping very quiet about that.) Together the three of them worked up a number of songs which they then took round to record companies to look for a deal.

Logo Records signed them up as songwriters but Annie, Dave and Peet, were beginning to fancy the idea of having a fully fledged band. They recruited Eddie Chin, a Malaysian French Horn player turned bassist, and Jim Toomey, a veteran London session drummer, and became The Tourists.

Logo, who had not anticipated having to subsidise an expensive rock band, refused to go along with the plans and wouldn't release the central trio from their previous agreement. There followed a year or so of legal wrangling while the band played live around the London area building up a reputation but unable to seal it with some vinyl success.

An arrangement was finally hacked out the day before the band were due to go to Germany to put down their first album with Kraftwerk producer Conny Plank at the helm. The resulting debut album and single, "Blind Among The Flowers", were pleasant if hardly earth-shattering.

The production they now admit was "a little flat" and so they went back into a British studio to re-record "The Loneliest Man In The World" as a single. It sniffed around the bottom end of the charts and this exposure, together with their capture of the coveted support slot on the Roxy Music comeback tour, brought them into something like prominence.

WHICH BRINGS us up to date. Their Tom Allom produced "Reality Effect" album reflects their strengths much better than their first. Peet Coombes' lyrics may be a little precious and the whole package could be said to lack humour, but it's a graceful, rousing album full of strong musicianship and elegant tunes.

"I Only Wanna Be With You", the 1964 Dusty Springfield song which they learnt straight off the sheet music, may yet prove to be a stroke of inspiration. It was put down in twenty minutes at the end of the album sessions with Annie breaking off in the middle of the interview to slip into the studio and knock off the vocal in one take.

As far as current and future policy goes, this is Annie's manifesto: "I'm into quality. Good quality sounds with a quality message. Not just saying what everybody's said before. That's very unfashionable, I suppose."



PHOTO: FRASER GRAY



# YOU CAN GET A GOOD DEAL OFF SUZI QUATRO

Look in at any HMV shop or Boots record department and you'll find at least **£1** off the new Suzi Quatro album "Suzi... And Other Four Letter Words" SRAK538



Also includes her smash hit single "She's In Love With You" RAK299

**RAK**

**EMI**

Licensed Repertoire Division, EMI Records Ltd, 9 Thayer St, London W3 0J 486 7144



## Spacer

By Sheila B. Devotion  
on Carrere Records

*Chorus*

He's a spacer  
A star chaser  
A spacer

He's a ladies' man  
Always quickly to kiss on the hand  
Protects us all  
Ever ready to answer a call  
In his own special way  
He is gentle and kind, oh gracious yes  
Love in his eyes  
My heart skips a beat when I'm by his side

*Repeat chorus twice*

Ain't no galaxy  
You can trust everyone that you meet  
I'm so lucky  
He's the only one I'll ever need  
He will blast off tonight  
He puts his life on the line every time he's in flight  
And then he can trace  
That our love will last beyond time and space

*Repeat chorus twice*

*Words and music by  
Nile Rodgers/Bernard Edwards.*

*Reproduced by permission Warner Bros. Music.*

# The Three Degrees

## My Simple Heart

On Ariola Records

*Chorus*

My simple heart  
My simple heart yeah yeah yeah yeah  
My simple heart  
Will always love you

I heard your reason  
Why you're leaving  
Can't we talk it through, yeah?  
I know I hurt you  
You hurt me too

It's crazy what people can do to each other  
When emotions start building up inside your head  
It gets so complicated  
You feel so frustrated  
You forget to say the things that ought to be said

*Repeat chorus twice*

I'm not the schoolkid  
You fell in love with  
Somewhere back in time  
You might have grown up  
It's time you owned up  
You've had your lovers and yes, I've had mine  
But I love ya  
But I still want ya

There's so much that I can give  
If we were less demanding  
A little more understanding  
Together we can find a better way to live

Got a simple, simple heart  
That truly loves you  
And though we may have our problems darling  
We'll make it through  
Yes we will  
And I swear  
This simple heart of mine will always love you, yeah  
Don't ask me how I know  
I simply do

*Repeat chorus to fade*

*Words and music by Bugatti/Muster.*

*Reproduced by permission Sea Shanty/Pendulum/Chappell Music.*



**D A V I D B O W I E**

JOHN, I'M ONLY DANCING (AGAIN) (1975)  
FROM THE 'YOUNG AMERICANS' SESSIONS (SIGMA SOUND)



JOHN, I'M ONLY DANCING (1972)  
FROM THE 'ZIGGY STARDUST' SESSIONS  
PREVIOUSLY UNAVAILABLE VERSIONS  
ALSO AVAILABLE AS LIMITED EDITION 12" SINGLE

**RCA**



# DOUBLE HELPINGS

that's what's in store for you this time, thanks to the spirit of good will prevailing at EMI. This issue we've got 25 copies of Pink Floyd's de-luxe new double album "The Wall" (and very good it is too) to give away to the lucky winners of our crossword competition — plus of course the Sanyo radio cassette recorder. You know how it works: first correct entry opened after the closing date (December 27) gets the radio cassette recorder plus a cassette of the Pink

Floyd double album. The next 25 correct entries opened each get a copy of "The Wall". Ready? Then go — but you may find it easier to use a pen rather than a spray can . . .

PINK  
FLOYD  
THE  
WALL

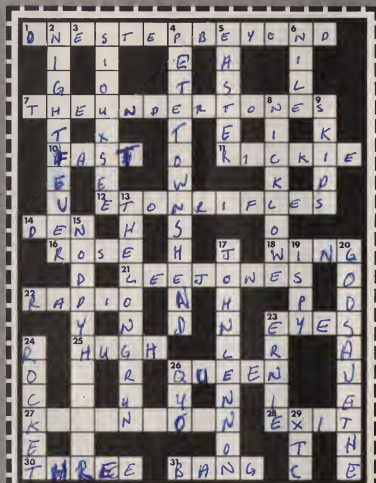


the coupon with your own full name and address, then cut it out and post it in a sealed envelope addressed to: SMASH HITS (Crossword No. 27), 117 Park Road, Peterborough PE1 2TS.

Make sure it arrives not later than December 27, 1975, 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 Pink Floyd 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.

## How to enter

Simply solve our crossword puzzle, writing the answers in ink, pen or ballpoint. Complete



No. 27

Name BRIAN McCLOSKEY-

Age 10

Address 3, ... ..

N. IRELAND.

## ACROSS

- The heavy heavy monster sound, the nuttast sound around . . . (3,4,8)
- "Teenage Kicks" and "Get Over You" are two of their early songs (3,10)
- Quick-off-the-mark independent label
- & 21 across American singer, she had a hit with "Chuck E's in Love" (6,3,5)
- Jam single shooting up the charts (4,6)
- Hegarty the former Dart
- Flowering part of "Love Don't Live Here Anymore" group!
- A McCartney appendage?! See 11
- Musical receiver?
- "Lyn" ..... was a 1975 Eagles hit
- Cornwell the Strangler ✓
- See 20
- "New ....." was another Eagles hit, this one from 77/ (3,2,4)
- Way out bit of Sex Pistols! ✓
- By which to multiply The Commodores' lady? ✓
- Report on a B. A. Robertson 45! Multiply times two for his first hit!

## DOWN

- Bea Gees' disco chart-topper sounds like a cause of insomnia (5,5) ✓
- She was a South London waitress and Pistols fan before she decided to form her own band
- Who's guitarist? (4,9) ✓
- Religious festival/Or a Patti Smith LP
- Mur Rodgers of Chic, named after Africa's longest river!
- Got hitched to Carlene Carter a few weeks back (4,4)
- Recently a Smash Hits cover group
- Eagles current LP (3,4,3)
- Remember Siade's singer? Enid Byron would . . . (5,6) ✓
- Silent Beetle (4,6)
- Secret Affair's label (1-3)
- & 26 across Sex Pistols' second single, released in Jubilee year (3,4,3,5) ✓
- Benny Hill's 1971 Christmas hit, subtitled "The Fastest Milkman in the West" ✓
- Eton John's label ✓
- There's a part of a heavy rock band hidden in the liquor store!
- Made plans for Nigell

## ANSWERS TO CROSSWORD NO. 25

ACROSS: 1 UK Subs, 4 Crusaders, 8 Donna Summer, 9 Dollar, 10 Devo, 12 Damned, 13 "Oceans (Of Fantasy)", 15 Racey, 16 Hit, 17 Epic, 18 Eve, 19 "Make Me Smile", 21 Rod (Stewart), 22 Genesis, 24 "Tommy", 26 Pye, 27 Madness, 30 John (Lydon), 32 Dreaming, 34 Sid (Vicious), 35 Chic, 36 Rut, 37 Gibson (Brothers).

DOWN: 1 Undertones, 2 "Since (You've Been Gone)", 3 Sister Sledge, 4 Commodores, 5 "Sir Dancelot", 6 "Duke Of Earl", 7 "Stardust", 11 Sad Cafe, 14 The Ramones, 20 "Mrs (Robinson)", 22 Gem, 23 (Rod) Stewart, 25 Oboe, 26 Police, 28 ACDC, 29 Sting, 31 John Lydon, 33 Gig.

Winners of Crossword No. 25 are on page 34.

# Crawling From The Wreckage

By Dave Edmunds on SwanSong Records

Got out really early from the factory  
Driving like a nut in the rain  
Don't think I was acting so hysterically  
But I didn't see a thing until it came  
Met the dumb suburbo's in the take-away  
Beating up a Chinese at the counter  
I'd put a few inside me at the end of the day  
I took out my revenge on the revolution counter

#### Chorus

Crawling from the wreckage  
Crawling from the wreckage  
You'd think by now at least a half my brain would get the message  
Crawling from the wreckage  
Crawling from the wreckage  
Into a brand new car

In walked Spud with his exploding nose  
He'd been giving it maximum today  
He shouted, "How the devil? You in trouble, I suppose  
"All you ever do is run away"  
Gunned up the motor in a hyper-drive  
I wasn't gonna take any of that  
Don't get bright ideas about a suicide  
'Cos all I ever hear is Zoom Wham, Bam, Crash, Splat

#### Repeat chorus

Crawling, crawling, crawling from the wreckage  
Crawling, crawling, crawling from the wreckage  
Crawling, crawling, crawling from the wreckage  
Crawling from the wreckage  
Crawling from the wreckage  
Bits of me are scattered in the trees and in the hedges  
Crawling from the wreckage  
Crawling from the wreckage  
Into a brand new car

Nothing seems to happen that ain't happened before  
I see it all thru flashes of depression  
I drop my drink and hit some people running for the door  
I gotta make some kind of impression  
'Cos when I'm disconnected from the driving wheel  
I'm only half the man I should be  
Metal hitting metal is all I feel  
Then everything is as good as it possibly could be

#### Repeat chorus

Crawling from the wreckage  
Crawling from the wreckage  
Bits of me are scattered in the trees  
and on the hedges  
Crawling from the wreckage  
Crawling from the wreckage  
Into a brand new car  
Crawling from the wreckage

#### Repeat to fade

Words and music by Graham Parker.  
Reproduced by permission Intersong Music.



# DISCO

Hold the front page, I'm back! I've crawled in from my death bed to save all you disco wallers from a second Super Red disco column. Back to the albums, Red!

Jokes aside, I thought Red made a very brave attempt and I'm really grateful to him. (What a good bloke he is). Enough of the niceties, now down to work. Red covered most of the new pressings so I'll give you a brief account of those he missed.

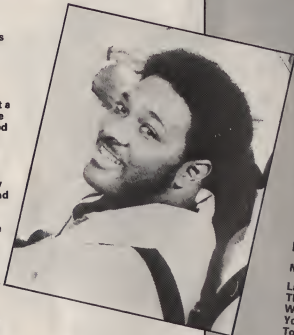
Starting off with the album tracks: Instant Funk have a new LP out titled "Witch Doctor", and one of the best tracks on it is "Slap Slap Lickedey Lap" (Salsoul). Despite the crazy title it's a great track, and worth checking. Brass Construction have an album due out around January 25 titled "Brass Construction 5", and two of my favourite tracks are "Music Makes You Feel Like Dancing" (an obvious single) and "Sheke It" (United Artists).

If you're a jazz freak then I suggest you get hold of a copy of "Light As A Feather" by Azymuth (Milestone). One of the tracks that seems to be going down a storm in the disco is "Jazz Carnival", and this should certainly be top of your Christmas pressie list.

Quick slip to the 45's, starting with the new one from Jackie Moore "How's Your Love Life Baby?" (Columbia). (Mine's fine, how's yours?) This looks like being a bigger hit than her previous single. A record that some people seem to be having trouble getting is "Here Comes That Sound Again" by Love De Luxe. It's always best to know the catalogue number if you're trying to get hold of records, so this number is Atlantic K11359.

My personal favourite at the moment is "Dancing Love Affair" by Wayne Henderson (Polydor), and I think it deserves to be a smash hit (sorry!). A few reggae numbers that seem popular are "Runaway Love" by Natural Mystics (Fight), "It's My House" by Storm (Scope) and the new one from Janet Kay "Closer To You" (Arawak). That's about it on the vinyl front, now for the news and gossip.

Congrats are in order for DJ Froggy and his good lady frog on the arrival of another little



tadpole, Kelly (croak, croak). Thanks to A. Ashcroft of Surrey and Ackey (the great) of Leicester for your letters, and also to all the people who sent me get well cards and flowers. (Well, one pot-plant — thanks Mum!) Hello to Kevin and Denise from Woodford Green, a couple of Iford Town Hall regulars.

Now for the bad news — owing to the stupid behaviour of a few simple-minded blockheads, the Royalty Nitespot in London's Southgate will no longer be opening on a Wednesday. If only these people would realise that they're ruining things for themselves.

Must dash now, got to buy some last minute pressies! Have a funky Christmas and try to beat Mum to the turntable, or it will be "Yawn-alonga-Max" (12 inch version) instead of "Boogie On Downtown" by the Hudson People (Virgin)!

Merry Christmas,  
Bev xxx.



## Mellow Mellow Right On

By Lowrell on AVI Records

Mellow mellow right on

Ladies, I'd like to take this time out just to say That I'm one of the few men in this world Who appreciates a good lady today You see I consider myself a very lucky fellow To have a lady like I got So sweet and so mellow

You're so full of love

That I can't get enough of you Which comes to show it seems you are always there (always there)

You fill my life

All that I need is your love baby Your love is right, it's so positive I swear Lady, you're mellow Mellow mellow right on Woman, you're so mellow, baby, mellow Sweet as candy, baby Mellow mellow right on Sugar coated lady Mellow mellow, mellow mellow right on

There are no words

That mean enough to say To describe how much you mean to me You work at it each day Let me say, baby, you're mellow Mellow mellow right on Woman, you're so mellow, right on Woman of mine Woman, that's much more than my lover With a big love, warm as the kind I get from mother Knows what to do When I'm down, knows just what to say yeah I'm not a fool

I can't let this get away Mellow mellow right on You make my life so mellow Mellow mellow mellow mellow right on Mellow mellow right on

Words and music by G. Redmond/L. Brownlee/F. & J. Simon. Reproduced by permission Famous-Chappell.





## Is It Love You're After

By Rose Royce on Witfield Records

Sometimes you get a thing for me  
And you want my company (yes you do baby)  
So I drive for miles to be where you are  
I know each time I go  
I give a little of me away (each time baby)  
Just tell me, am I the fool who came to town?

**Chorus**  
Is it love you're after?  
Or just a good time?  
Tell me, baby  
Is it love, love, love you're after?  
Or just a good time?

I don't need a thrill  
To make me feel what I already am (pretty woman baby)  
I just want something real when it all goes down (yeah, yeah)  
Can I believe put my trust in this love of ours I've found?  
Can I, honey?  
Or do I have to ride the merry-go-round?  
Do I, baby?

Repeat chorus

I don't wanna know, I don't wanna know  
I've got to know, I've got to know  
I wanna know, I wanna know  
I've got to know, I've got to know  
I've got to know, I've got to know  
I wanna know, I wanna know

Repeat chorus

Do you see me for who I am?  
Do you find me easy?  
Do you love me enough  
To want to stand beside me, guide me?

Repeat chorus to fade

Words and music by Miles Gregory.  
Reproduced by permission Warner Bros Music.

# TOP 40

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL	BPM
1	13	RAPPER'S DELIGHT SUGARHILL GANG	SUGARHILL	112
2	3	NO MORE TEARS SUMMER & STREISAND	CASABLANCA	136
3	4	MELLOW MELLOW NIGHT ON LOWRELL	AVI	SLOW
4	2	QUE SERA MI VIDA GIBSON BROTHERS	ISLAND	130
5	1	LADIES NIGHT KOOL & THE GANG	MERCURY	114
6	5	IT'S A DISCO NIGHT ISLEY BROTHERS	EPIC	134
7	16	OFF THE WALL MICHAEL JACKSON	EPIC	120
8	15	THE SECOND TIME AROUND SHALAMAR	SOLAR	116
9	23	IT'S MY HOUSE DIANA ROSE	MOTOWN	
10	6	DANCING IN OUTER SPACE ATMOSFEAR	MCA	122/130
11	10	IS IT LOVE YOU'RE AFTER ROSE ROYCE	WHITFIELD	120
12	19	MUSIC ONE WAY WITH AL HUDSON	MCA	121
13	11	THE RIVER DRIVE JUPITER BEYOND	PYE INT.	128
14	7	STILL COMMODORES	MOTOWN	SLOW
15	29	WE GOT THE FUNK POSITIVE FORCE	SUGARHILL	114
16	NEW	MY SIMPLE HEART THREE DEGREES	ARIOLA	
17	8	MONKEY CHOP DAN-I	ISLAND	112
18	34	SPACER SHEILA B. DEVOTION	CARRERE	134
19	9	I DON'T WANT TO BE A FREAK DYNASTY	SOLAR	119
20	20	GET UP & BOOGIE FREDDIE JAMES	WARNER BROS	124
21	12	RISE HERB ALPERT	A&M	100
22	24	DO YOU LOVE WHAT YOU FEEL RUFUS	MCA	120
23	NEW	MY FEET KEEP DANCING CHIC	ATLANTIC	
24	14	CORDON BLEU STIX HOOPER	MCA	110
25	NEW	CAN'T LET GO EARTH WIND & FIRE	CBS	
26	32	SEND ONE YOUR LOVE STEVIE WONDER	MOTOWN	SLOW
27	NEW	READY FOR THE 80'S VILLAGE PEOPLE	MERCURY	123
28	18	DANCIN' LOVE AFFAIR WAYNE HENDERSON	POLYDOR	114
29	NEW	CHRISTMAS RAPPIN' KURTIS BLOW	MERCURY	
30	40	SWEET TALK ROBIN BECK	MERCURY	117
31	NEW	DANCE TO THE MUSIC SLY STONE	EPIC	126
32	17	BOOGIE ON DOWNTOWN HUDSON PEOPLE	VIRGIN	130
33	27	IT'S MY HOUSE STORM	SCOPE	REGGAE
34	38	SPRING HIGH RAMSEY LEWIS	CBS	116
35	NEW	ROCK IT DEBORAH WASHINGTON	ARIOLA	117
36	36	(NOT JUST) KNEE DEEP FUNKADELIC	WARNER BROS	116
37	21	GIMME GIMME GIMME ABBA	EPIC	118
38	22	GONNA GET ALONG WITHOUT YOU VIOLA WILLS	ARIOLA HANSA	122
39	30	REACHIN' OUT FOR YOUR LOVE LEE MOORE	SOURCE	124
40	NEW	I WANNA BE YOUR LOVER PRINCE	WARNER BROS (IMPORT)	119

COMPILED BY RECORD BUSINESS MAGAZINE FROM SALES AT SPECIALIST DISCO SHOPS.  
IMP=IMPORT. BPM=BEATS PER MINUTE.



## Rob Jones' Disco Pick

**POSITIVE FORCE:** "We Got The Funk" (Pye International)

Never heard of this band before but when you hear the record you're gonna love it. Good one for the discos — this will really get you up and moving. Sounds pretty good on the radio too.

SMASH  
**HITS**  
SECRET AFFAIR





# Living On An Island

By Status Quo on Vertigo Records

Easy when you're number one  
Everybody say you're having fun  
Smiling for the public eye  
When your body say he wanna die

Living on an island  
Looking at another line  
Waiting for my friend to come  
And we'll get high

Hugh, he got a real nice place  
Cruxie gonna be there soon  
And I just wanna see his face  
I'm getting lonely in my empty room

Living on an island  
Working on another line  
Waiting for my friend to come  
And we'll get high

Passing time away in blue skies  
Thinking of the smile in her eyes  
Easy, it's easy

Living on an island  
Oh boy we're having fun  
Living on an island  
Thinking about the things I've done  
Living on an island  
Searching for another light  
Waiting for my friend to come  
And we'll get high  
Waiting for my friend to come  
And we'll get high  
I said we're gonna get high  
Yeah we're gonna get high  
Gonna touch the sky  
Sky, sky, sky . . .

Words and music by Parfitt/Young.  
Reproduced by permission Shawbury/Eaton Music.

## Another Brick In The Wall

**PINK FLOYD**  
On Harvest Records

We don't need no education  
We don't need no thought control  
No dark sarcasm in the classroom  
Teachers leave them kids alone  
Hey, teacher leave them kids alone  
All in all it's just another brick in the wall  
All in all you're just another brick in the wall

We don't need no education  
We don't need no thought control  
No dark sarcasm in the classroom  
Teachers leave them kids alone  
Hey, teacher leave those kids alone  
All in all you're just another brick in the wall  
All in all you're just another brick in the wall

Words and music by Roger Waters.  
Reproduced by permission Pink Floyd Music Publishers Ltd.





THE BEST OF

# SPARKS

THE ALBUM INCLUDES

This Town Aint Big Enough For Both Of Us  
Looks Looks Looks  
Get In The Swing  
Amateur Hour



LEAVING THE SEVENTIES BEHIND

ILPS 9493

# C'MON EVERYBODY. ORDER FAST! FOR XMAS



FOR WHOLESALE AND ENQUIRIES PLEASE WRITE TO US FOR OUR PROMPT ATTENTION



8700 Heavy hooded jacket with contrasting panels and zippered pockets. £10.95 inc p&p



8710 Soft fleece lined scarf with large pocket. £1.50



1000 Great quality 100% wool jacket with contrasting panels. £49.95



1010 The most popular 100% wool vest. £12.95



8702 Trousers in 100% wool. £14.95 inc p&p



8711 Long sleeve shirt. £5.50 inc p&p

8718 2 1/2" Neck and 4" sleeve shirt with contrasting panels. £5.50 inc p&p



1020 Genuine leather key. £4.50

8708 Acrylic Knit P.C. vest. £14.95



1030 Acrylic Knit P.C. vest. £14.95



8737 Two tone Mod trousers with elasticated waist. £12.95 inc p&p



8738 Two tone Mod jacket with elasticated waist. £29.95 inc p&p



8739 Casual hat with elasticated band. £3.50 inc p&p

8740 Trousers with elasticated waist. £12.95 inc p&p

PRICE FOR SUIT £59.95



8732 Good quality 100% wool jacket with elasticated waist. £27.95 inc p&p



8741 Trousers with elasticated waist. £12.95 inc p&p



8742 Trousers with elasticated waist. £12.95 inc p&p



8708 Trousers with elasticated waist. £12.95 inc p&p

8709 Casual shoes with elasticated laces. £2.50 inc p&p



8724 5 1/2" Trousers with elasticated waist. £19.95 inc p&p



8725 Trousers with elasticated waist. £12.95 inc p&p



8726 Trousers with elasticated waist. £14.95 inc p&p



8727 Trousers with elasticated waist. £11.95 inc p&p



8728 Trousers with elasticated waist. £14.95 inc p&p



8710 Trousers with elasticated waist. £12.95 inc p&p



8711 Trousers with elasticated waist. £12.95 inc p&p

WE APOLOGISE TO CUSTOMERS AWAITING OUR CATALOGUE - DELAYS ARE DUE TO EVER INCREASING STOCK!!

VISIT OUR RETAIL SHOP AT 60 MIDLAND ROAD BEDFORD



## GUSTOMER SERVICE DEPT

To assist all our customers we have set up a special department to deal with all your enquiries. Please write to us at the address below. We will be happy to help you with any problems you may have. We will also be happy to help you with any orders you may have placed. We will be happy to help you with any orders you may have placed. We will be happy to help you with any orders you may have placed.

ORDER CARD WITH VISA AND MASTERCARD

## ORIGINAL & COLOURFAST T'S

<p>82 Quicker than any other T-shirt. £3.95</p>	<p>84 Quick baggy T-shirt. £3.95</p>	<p>85 Zip T-shirt. £3.95</p>	<p>86 One T-shirt. £3.95</p>
<p>83 Quicker than any other T-shirt. £3.95</p>	<p>84 Quick baggy T-shirt. £3.95</p>	<p>85 Zip T-shirt. £3.95</p>	<p>86 One T-shirt. £3.95</p>
<p>87 Quicker than any other T-shirt. £3.95</p>	<p>88 Quick baggy T-shirt. £3.95</p>	<p>89 Zip T-shirt. £3.95</p>	<p>90 One T-shirt. £3.95</p>
<p>91 Quicker than any other T-shirt. £3.95</p>	<p>92 Quick baggy T-shirt. £3.95</p>	<p>93 Zip T-shirt. £3.95</p>	<p>94 One T-shirt. £3.95</p>

ALSO

<p>77 T-shirt with 'THE SUNS' design. £3.95</p>	<p>78 T-shirt with 'THE SUNS' design. £3.95</p>	<p>79 T-shirt with 'THE SUNS' design. £3.95</p>	<p>80 T-shirt with 'THE SUNS' design. £3.95</p>
<p>81 T-shirt with 'THE SUNS' design. £3.95</p>	<p>82 T-shirt with 'THE SUNS' design. £3.95</p>	<p>83 T-shirt with 'THE SUNS' design. £3.95</p>	<p>84 T-shirt with 'THE SUNS' design. £3.95</p>

GRINGO CASUALS CO. DEPT. 54, 55, ST PETERS STREET, BEDFORD, BEDS. TEL: (0234) 58355

CODE	ALT.	SIZE	COLOR	TYPE OF FABRIC	DESIGN

NAME & ADDRESS

ORDER NOW!! PROMPT DELIVERY

# CHRISTMAS DAY

By Squeeze on A&M Records

Mary and Joseph drove into town  
Searching for a place to stay  
The moon was up and his foot was down  
A miracle was on its way  
They tried the hotels the motels  
The bed and breakfast locals  
But no one seemed to have any room  
Better find a double room soon

*Chorus*  
So where would Christmas be without  
Mary and Joseph, Morecambe and Wise  
Laurel and Hardy, crackers surprise  
Lights on the pine tree and more aftershave?  
And not forgetting Jesus  
Who was born on Christmas Day

They found a place with the neon lights  
TV pool and vacancies  
The man on the desk didn't hear them right  
When the two of them booked for three  
They watched the TV and deeply  
She felt the pushing nestly  
And the heavens delivered this way  
And it happened on Christmas Day, Christmas Day, Christmas Day

*Repeat chorus*

Mary and Joseph were so surprised  
With admirers around the crib  
There was something in their son's eyes  
That magnetically took one in  
Like a messiah and a fire  
Like the tread around a tyre  
To grip all roads to fortune and fame  
And it happened on Christmas Day, Christmas Day, Christmas Day

*Repeat chorus ad lib to fade*

Words and music by Chris Difford/Glenn Tilbrook. Reproduced by permission Rondor Music/Deptford Songs.



Chris Difford does his headbanger impersonation for the cameras.



John Bentley, Jools Holland and Gilsen Lavis try to pretend the journey was worth it.

Glenn Tilbrook hopes it's only radio stars that video kills.



Three absolutely normal people who work on Smash Hits (left to right): Ian Cranna, Bev Hillier and Steve Bush.



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 CLOSKEY  
 Address: 11, BELMONT, DUBLIN 15

BOOKERT  
CAMEO  
CARS  
DMZ  
DUPLICATES  
EXILE  
FLYS

GALLAGHER AND LYLE  
HERB ALPERT  
HORSCLIPS  
ISAAC HAYES  
ISLEY BROTHERS  
KOOL AND THE GANG  
MANFRED MANN  
NONA HENDRYX  
RUSH  
SCORPIONS  
SHOES  
SHRINK  
SINCEROS  
SUZI QUATRO  
SWITCH  
VAN MCCOY  
ZEROS

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 33.

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

**A**

**B**

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

# Request Spot

ARTIST TOM ROBINSON BAND

SONG GLAD TO BE GAY

LABEL EMI

YEAR 1978

REQUESTED BY MARIA SOOKIAS,  
PURLEY, SURREY

The British police are the best in  
the world  
I don't believe one of these stories  
I've heard  
'Bout the raiding of pubs for no  
reason at all  
Lining the customers up by the  
wall  
Picking out people, knocking them  
down  
Resisting arrest as they're kicked  
on the ground  
Searching their houses, calling  
them queer  
I don't believe that sort of thing  
happens here

#### Chorus

Sing if you're glad to be gay  
Sing if you're happy that way, hey  
Sing if you're glad to be gay  
Sing if you're happy that (this) way

Pictures of naked young women  
are fun  
In Titbits and Playboy, page three  
of The Sun  
There's no nudes in Gay News our  
one magazine  
But they still found excuses to call  
it obscene  
Read how disgusting we are in the  
press  
The Telegraph, People and Sunday  
Express  
Molesters of children, corrupters  
of youth  
It's there in the paper, it must be  
the truth  
(Try and)

#### Repeat chorus

Don't try to kid us that if you're  
discreet  
You're perfectly safe as you walk  
down the street  
You don't have to mince or make  
bitchy remarks  
To get beaten unconscious and left  
in the dark  
I had a friend who was gentle and  
short  
He was lonely one evening, he  
went for a walk  
Queer bashers caught him, kicked  
in his teeth  
He was only hospitalised for a  
week  
(And he still bears the scars)

#### Repeat chorus

And sit back and watch as they  
close down our clubs  
Arrest us for meeting and raid all  
our pubs  
Make sure your boyfriend's at least  
twenty one  
So only your friends and your  
brothers get done  
Lie to your workmates, lie to your  
folks  
Put down the queens, tell  
anti-queer jokes  
Gay Lib's ridiculous, join their  
laughter  
The buggers are legal now, what  
more are they after?  
(Tell them)

#### Repeat chorus to fade



Words and music by Tom Robinson.  
Reproduced by permission Konkwest Music Ltd.

# NEW MUSIC

## SINGLES By David Hepworth

**OLD RECORD** Company motto: never release anything in the month of December unless you really have to. So most of this issue's singles are either Christmas records, live records (like *The Clash*), or else pure certified garbage. Roll on The Eighties . . .

**THE BEAT: Tears Of A Clown/Ranking Full Stop (Two Tone).** They say this is a double "A" but maybe they're just hedging their bets. The ska interpretation of Smokey Robinson's Motown masterpiece is maybe too rigid and military, whereas "Ranking" is a furious stepper with cutting guitars and crazy vocal improvisations. By all accounts they work up a fair head of steam in concert, though.

**CAROLYN MAS: Quote Goodybe Quote (Mercury).** My favourite track on her rather shrill debut album, this is a bold, brassy tale of love lost in New York with an emphatic and memorable chorus just made for handclaps.



**BOB MARLEY AND THE WALLERS: Survival (Island).** I mean, is that a rhythm section or is that a rhythm section? Those Barrett boys play hopscotch all around a beat so fat and tough you could lean your bike on it. The Master Marley strides around and

spins a tale that's unfortunately almost to an actual tune. Good for the spirit, nevertheless.

**THE SEX BEATS: Well You Never (Charly).** Pretty derivative noise that has you thinking of Sham 69 one minute, Racey the next and the weekend's shopping the rest of the time. It's not unpleasant listening but it's hard to see it hitting.

**THE SIMMS BROTHERS BAND: Bunk To School (Elektra).** Amiable high energy pop which scores on any vocals if not on poetry. Didn't rhyme "school" with "the golden rule" go out of style in 1967!

**THE CLASH: London Calling (CBS).** Pardon me for going against the party line on the subject of this Band, but they still play far too loud in the studio. Why won't Joe Strummer let us hear more than one word in every three? Why does all the rest get lost in echo? Until they face these elementary facts, sides like "London Calling" will always fail to condense all that fury and anger into a truly great record.

Side, "Armageddon Time", is their most successful attempt at reggae so far, with a bubbling bass and some very effective Middle Eastern guitar figures. I still love and admire them, but if they're going to reach the unconverted, more discipline is called for.

**THE NIPS: Gabrielle (ChickWick).** Even promisingly on a slow Lou Reedish riff but the vocal runs out of charm and spark after two minutes.

**BOOKER T & THE MGs: Green Onions (Atlantic).** This amazingly simple, hard and lean sound from the mid-sixties can reasonably claim to be the best and most influential instrumental of them all.

**KILLING JOKE: Nervous System (Island).** Band fronted by youth from Four Be Two indulging a rather metallic rant over an almost funny bass riff. The kind of thing they play too loud over the P.A. at the scruffier kind of gig.

**MONY PTHON: Brian/Always Look On The Bright Side Of Life (Warner Bros).** Terrific soundtrack pop that mercifully debunks both Shirley Bassey and those appalling, so-called rock operas. Eric Idle takes over on the second side and leads the company in the ultimate stupid curtain call number. "Always look on the bright side of death . . ."

**DEXY'S MIDNIGHT RUNNERS: Dance Stance (Odeball).** Strong high steppin' soul horns drive a song that recalls much of The Specials' repertoire, could have done with a more distinctive lead vocal.

**ESSENTIAL LOGIC: Popcorn Boy (Rough Trade).** Wobbly one. This a brave try at making an unconventional sound that doesn't turn the listener off from the start. All the instruments and voices seem to be beating the song round the room, a little afraid of catching up with it. But will Noel Edmonds like it? Fear not.

**THE HEADBOYS: Stepping Stones (RSC).** One of the most promising conventional rock bands around, The Head Boys follow their epic "Shape Of Things To Come" with a less immediate but nevertheless memorable hard edged pop song. Band an ear.

**DAVID BOWIE: John, I'm Only Dancing (RCA).** One of the more intriguing and useful recent re-issues. RCA pair a previously unmastered version of this marvellous song from 1972 with a different arrangement of the same tune taken from the



MONY PTHON: Brian/Always Look On The Bright Side Of Life (Warner Bros).



"Young Americans" sessions of '78. Neither of them quite surges the spark of the original single but they both sound ahead of their time in different ways. Bowie's one of the few artists whose dustbins are worth rummaging through.

**JETHRO TULL: Home (Chrysaall).** Ian Anderson thinks the critics have got it for him. And so they should if this dismal dirge is the best he can do. No toon, no fun, no nothing.

**GREG LAKE: I Believe In Father Christmas (MCA).** Call me soft, call me square, but reckon this is just about the best Christmas single of the Seventies. I actually find it rather rousing. Pass the pudding.

**ORIGINAL MIRRORS: Could This Be Heaven? (Mercury).** Looks like Bill Nelson is going into production full time. This is softer than his work with The Skids but the vaguely disco rhythm section and the Kop choir chorus sound are just as bracing and effective. Goes on too long but doesn't everything?

**THE PLANETS: Iron For The Iron (Relto).** The sleeve design is very calculated and industrial, the song is . . . hang on, it's slipped my mind . . .

**WINSTON GROOVY: Hattie Robin Redbreast (Laser).** Could this be the first religious record to be too corny for "Stars On Sunday"? Come quietly, Winston, the van's over here.

**STRANGER THAN FICTION: Into The Void (Eillee Jay).** What's all this? Seems like every young

musician in my home town of Wakefield is buying a black shirt and mucking around with synthesizers in an excruciatingly pretentious manner. Is there life beyond Gary Numan?

**THE LAST GANG: Split Of Youth (Graduate).** This is one of those gruesome "life is so hopeless and miserable that I can't even be bothered to tune my guitar" type records. Self important nonsense.



**RICK WAKEMAN: Swan Lager (A&M).** Not to be overdone by Madchat's spoof of Tchikovsky's "Swan Lake", anybody's favourite cover has put the deinty reggae reworking of the same tune out as a single. And why not? It's quite amusing.

**THE RADIO ACTORS: Nuclear Waste (Charly).** I'm not surprised The Police weren't keen on this old anti-nuclear number being pulled out of the vaults. Sting must cringe when he hears himself singing lines like "Do you find it attractive to be radioactive emitting killer rays?"

**PLASTICS: Robt (Rough Trade).** Every year this decade someone has tried to do a Japanese rock band on the long suffering British public with a notable lack of success. Plastics think that reciting the name of every record company in the world constitutes fun. I laughed so hard I threw it out of the window.

**SUICIDE: Dream Baby Dream (Island).** I waited for something to happen. I waited and waited and then I guess I must have dropped off . . .



musician in my home town of Wakefield is buying a black shirt and mucking around with synthesizers in an excruciatingly pretentious manner. Is there life beyond Gary Numan?

**THE LAST GANG:** *Spirit Of Youth (Graduate)*. This is one of those gruesome "life is so hopeless and miserable that I can't even be bothered to tune my guitar" type records. Self important nonsense.



**RICK WAKEMAN:** *Swan Lager (A&M)*. Not to be overdone by Madness's spoof of Tchaikovsky's "Swan Lake", everybody's favourite boozier has put his dainty reggae reworking of the same tune out as a single. And why not? It's quite amusing.

**THE RADIO ACTORS:** *Nuclear Waste (Charly)*. I'm not surprised The Police weren't keen on this old anti-nuclear number being pulled out of the vaults. Sting must cringe when he hears himself singing lines like "Do you find it attractive to be radioactive emitting killer rays?"

**PLASTICS:** *Robot (Rough Trade)*. Every year this decade someone has tried to foist a Japanese rock band on the long suffering British public with a notable lack of success. Plastics think that reciting the name of every record company in the world constitutes fun. I laughed so hard I threw it out of the window.

**SUICIDE:** *Dream Baby Dream (Island)*. I waited for something to happen; I waited and waited and then I guess I must have dropped off...

the quality of mercy is not strained

## The MEKONS

# ALBUMS

## By Red Starr

**CHRISTMAS** comes but once a year — thank goodness. I simply can't get into this goodwill to all men bit. (Why can't people be nice to each other all year round? *What, like you, Red? Ed.!*) No seriously — hope y'all enjoy your Christmas, but do remember that playing your latest vinyl goodie at top volume is liable to annoy other people. Another good way to irritate them is to set fire to the Christmas tree...

**FERN KINNEY:** *Groove Me (WEA)*. Cutesy Diana Ross soundlike vocals over synthesised Donna Summer style backings, like the catchy title track disco hit. Not exactly dynamite stuff, but a good choice of strong melodies and signs of emerging stylish vocal talent. Side 2 slips into country corn a bit; otherwise a promising debut and worth checking. Best tracks: "Pillow Talk", "Angel On The Ground". (6 out of 10).

**SLY & THE FAMILY STONE:** *Back On The Right Track (Warner Bros)*. Once the creator of a superb series of gloriously melodic danceable funk hits, Sly's latest comeback attempt's title is pure wishful thinking. This is very poor stuff — forgettable riffs, no tunes to speak of and a few electronic effects. Not even particularly danceable, there's nothing here that James Brown couldn't do better in his sleep. Best tracks: "Remember Who You Are", "It Takes All Kinds". (2 out of 10).

**THE MEKONS:** *The Quality Of Mercy Is Not Strained (Virgin)*. The anti-star Mekons' persistent air of deliberate amateurishness irritates at first, but after a couple

of plays you get into the songs and it all becomes very enjoyable. Excellent lyrics, catchy tunes and vigorous music, varying from jokey chants to truly touching love songs. Buy it and be inspired. Best tracks: "Den Dare", "After 6". (8 out of 10).

**IAN GOMM:** *Gomm With The Wind (Albion/Arista)*. By complete contrast, this is an album of effortless, lightweight and utterly straightforward pub-rock songs in the Lowe/Edmunds/Parker vein, though somewhat lacking ex-colleague Lowe's melodic bite. Pleasant enough and grows with repeated plays — may even provide Edmunds with hit material — but no real identity or spark of genius. Best tracks: "Come On", "Dirty Lies". (6 out of 10).

**CHARLIE DORE:** *Where To Now (Island)*. Her "Pilot" deserved to be a huge hit, and this matching album proves that country music needn't be all whining self pity. Neat songs — gentle but foxy — with that lilting voice soaring through the gentle, tasteful backing, though more of her live energy is definitely needed. A name to watch. Best tracks: "Pilot Of The Airwaves", "Fear Of Flying". (6 out of 10).

**MIKE OLDFIELD:** *Platinum (Virgin)*. A good bit better than usual, actually displaying *life* (gasp!) and *energy* (wow!), with some neatly adventurous arrangements instead of that never ending guitar solo over twiddly-widdly backing. Light hearted, almost aggressive in places, but still distinctive in style — amazing what a haircut can do. Best tracks: "Punkaddiddle", "Platinum Part 1". (7 out of 10).

**PUBLIC IMAGE:** *The Metal Box (Virgin)*. Screwy, metallic guitar, steely, mechanical drumming, bumbling bass, JL wailing and

sneering watery melodic themes (no tunes) — rock 'n' roll it ain't. 60 minutes of challenging but chilly music — the barest, most humorless, heartless and generally unfriendly sound since The Banshees. Brilliant or barren, breaking barriers or cornering themselves? You decide — I can't. Best tracks: "Albetross", "Radio 4". (6 out of 10).

**SIMPLE MINDS:** *Real To Real Cacophony (Arista)*. Strange days indeed. Only a couple of tracks are recognisable mainstream Simple Minds as this excellent, imaginative young band disappear into a whirlpool of electronic effects, Magazine and Bryan Ferry impersonations. After repeated plays, the strength of the music and feeling (lyrics largely inaudible) win through for a memorable if still only partly enjoyable album. Best tracks: "Calling Your Name", "Scar". (8 out of 10).

**PINK FLOYD:** *The Wall (Harvest)*. A concept double album, well pegged with excellent biting lyrics and illustrations. Despite the musical snail's pace, this is absolutely gripping in its grim intensity, twisting story line and clever, restrained use of effects. After the initial effect wears off, you wish for more memorable melodies but overall this is still a very striking — if unfashionable — effort. Best tracks: "The Trial", "Mother". (8 out of 10).



# WINGS: business as usual

RYAN KELLY  
MONITORS  
THE LATEST  
READOUTS

PIC: ANDRE CSISLAG



IF EVER there was one British rock star who has seen everything, done everything and emerged virtually unscathed it has to be Paul McCartney. He's the man with the true Midas touch, who began as a Liverpoolian yob, and has worked his way up to become one of the richest and most accomplished men in Britain.

There can be hardly a household in Britain which doesn't possess a record either written or performed by him—whether as a Beatle, a solo artist, or, with the band he now leads, Wings.

WINGS ARE not McCartney's yes-man (or yes-woman in Linda's case) but a working unit; Denny Laine has been with the band since its formation in '71, while both guitarist Laurence Juber and drummer Steve Holly joined the ranks nine months ago. So when the group gave a few of their infrequent interviews to accompany their first British tour for three years, it was everybody in on the act, not just the mainman.

Functionality is not their strong point. I discovered, waiting for Wings to materialize after a devastating show at the Manchester Apollo. But the wait was worth it to find that the band were not big-headed or temperamental but normal, if somewhat high-spirited, reasonably sane people.

"Everyone thinks that because I've got money and some power, I'm gonna be walking around with me head in the clouds," says Paul. "I'd be the last one to know if I'd changed since The Beatles day at The Oasis club, but though a lot of things have happened since then, I think my feet are still pretty close to the ground.

It may seem as if I've gone around in circles and forgotten half of what I've done, but you don't, it stays with you," he continues. "I'm definitely not the same person as I was in the beginning, but that's just because you learn so much through the years, and I've enjoyed that."

"You experience life and get to know yourself better, even though things like the psychedelic era of the 60's. I learnt to meditate then, and I'm glad I did, because it can be great," though he adds cautiously, "if you like that kind of thing."

When happened to the secret gigs they had originally planned to do, to warm up for the current tour?

"It turned out that they were just unbelievably difficult to organize," Paul answers. "We had enough trouble playing the Royal Court in Liverpool and even concerts holding two or three thousand, so club dates were out of the question. Even now we're getting letters saying 'My daughter is a Wings fan, but she couldn't get tickets to see you' so small dates would have made it even worse."

ANOTHER SHOW involving Wings also seems unlikely—that of Rocketra performing live. Rocketra was the rock orchestra Wings put together to perform one track on Wings' latest album, "Back To The Egg," which featured members of The Who, Led Zeppelin and The Shadows to name but a few.

Paul explained the idea behind the grouping: "Everywhere in the world there are kids who can play flutes and violins and so on, so they get themselves into orchestras so that they can play together.

"We thought it would be great to come up with a word and an example of how kids who play electric guitars and drums can do the same thing. You only need a simple tune, but arranged for ten guitars, instead of one; it's not that difficult, I mean," he laughs, "we did it, and I can't even read music!"

"The track sounded more awesome than it was, when we recorded it—but the people in Rocketra are just old friends who we shepherded together for the day. The difficulty comes in trying to get that line-up together again, because it's spread all over the world."

"It was surprising how quickly and easily everything came together that day," continues Steve. "Each group of instruments immediately found its own natural leader—and as soon as I had John Bonham (of Led Zeppelin) next to me—well, it was if the Third World War had started."

Wings do, however, have another ace up their extremely roomy sleeves. On their last tour they filmed "Wings Over The World," a film which gave a detailed account of their trip. At present they are contemplating a film, tentatively titled "Band On The Run" to show a different side of their lives.

"Willy Russell, (a Liverpool playwright who wrote the musical *John Paul George, Ringo and Bert*) is currently writing a script for us, and as soon as it is in a form that we all like, we hope to go ahead and film it," says Paul.

"We seem to be coming up against one big problem though, so far, and that is that every British film company we have approached to film it has turned around and told us that we should make it in America—which is exactly what we don't want to do."

"The script is being written to suit our character," adds Steve, "although we won't actually be playing it as Wings. We will be performing a role rather than just acting out our lives—and acting is one thing that for one will have to get the hang of."  
"Once when we were up in Scotland we thought we'd have a go," he smiles. "One of us would walk out of the room, then come back in and ask another for a cigarette. It sounds simple enough, but because we were aware that we were just playing a role, nine times out of ten we'd end up falling about laughing at each other."

THOUGH OVER the years McCartney has written literally hundreds of hits, does he have any favourites amongst cover versions of his own songs?

"Yes, I think the ones Ray Charles does are amazing, particularly 'Goodbye Sunshine'—but then I think all the best ones have been by black artists. Phoebe Snow had the hit 'Every Night' and Michael Jackson has just done 'Girlfriend'. I like black music a lot, particularly reggae, Michael Jackson and the Specials."

I ask whether his songwriting is still as prolific as ever, and whether Steve or Laurence will be contributing material to the band in the near future.

"If we come up with anything of the standard of Paul or Denny's work we will," chips in Laurence tactfully. "But it would have to be in character with the band. It's difficult to get the feel right though, until we've had the experience of working live together—and for Steve and I this is the first time."

"I find that I often come up with songs, or ideas at least, when I dream," continues Paul, and I know it's the same for a lot of friends, who are only vaguely musical.

"The trouble with that is—and I'm getting very personal here—you go through a stage when you're just waking up and you're semi-conscious and if you can't get it then, you've had it, it's pretty well gone for good."

"There was one night," he recalls, "when I woke up and I could remember dreaming that the Rolling Stones were onstage doing this amazing number called 'No Values'. It was just a song I pictured them doing—and it suited them down to the ground, but even though I can still remember it, there's just no way I can get it written down."

"Don't let Jagger read that, or he'll pinch it as his own," adds Denny, as Paul and Linda break out in a dust of the faded number.

WITH The general air of well-fed mirth that surrounds the band, it's easy to think that they think of Wings as an amusing sideline to their lives rather than a profession. But they know that the high-stakes they have set for themselves can backfire at any time if the work isn't top quality.

Apart from the very strong family ties (The McCartneys as well as their four children on the road with them), Wings is the most important thing in their lives—and it's up to them not to let outside influences interfere.

"People are forever suggesting things for us to do," finishes Denny. "And if something comes along that grabs our interest we may take it on—as we did when we brought Professor Longhair (a blues veteran) over here and made an album with him. Most bands though tend to want us to get too involved, and to manage them and so on, which just isn't right for us as a band."

"It's been Wings who have brought us this far—and so now it's up to us to put ourselves first to stay ahead."

PIC: ANDRE CSISLAG



THOUGH OVER the years McCartney has written literally hundreds of hits, does he have any favourites amongst cover versions of his own songs?

"Yes, I think the ones Ray Charles has done are amazing, particularly 'Goodday Sunshine' — but then I think all the best ones have been by black artists. Phoebe Snow had the hit 'Every Night' and Michael Jackson has just done 'Girlfriend'. I like black music a lot, particularly reggae, Michael Jackson and the Specials."

I ask whether his songwriting is still as prolific as ever, and whether Steve or Laurence will be contributing material to the band in the near future.

"If we come up with anything of the standard of Paul or Denny's work we will," chips in Laurence tactfully. "But it would have to be in character with the band. It's difficult to get the feel right though, until we've had the experience of working live together — and for Steve and I this is the first time."

"I find that I often come up with songs, or ideas at least, when I dream," continues Paul, and I know it's the same for a lot of friends, who are only vaguely musical.

"The trouble with that is — and I'm getting very personal here — you go through a stage when you're just waking up and semi-conscious and if you can't get it then, you've had it, it's pretty well gone for good."

"There was one night," he recalls, "when I woke up and I could remember dreaming that the Rolling Stones were onstage doing this amazing number called 'No Values'. It was just a song I pictured them doing — and it suited them down to the ground, but even though I can still remember it, there's just no way I can get it written down."

"Don't let Jagger read that, or he'll pinch it as 'his own,'" adds Denny dourly, as Paul and Linde break into a duet of the fabled number.

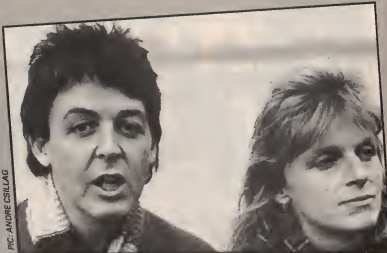
WITH THE general air of well-fed mirth that surrounds the band, it's easy to think that they think of Wings as an amusing sideline to their lives rather than a profession. But they know that the high-standards they have set for themselves can backfire at any time if the work isn't top quality.

Apart from the very strong family ties (The McCartneys still take their four children on the road with them), Wings is the most important thing in their lives — and it's up to them not to let outside influences interfere.

"People are forever suggesting things for us to do," finishes Denny. "And if something comes along that grabs our interest we may take it on — as we did when we brought Professor Longhair (a blues veteran) over here and made an album with him. Most bands though tend to want us to get too involved, and to manage them and so on, which just isn't right for us as a band."

"It's been Wings who have brought us this far — and so now it's up to us to put ourselves first to stay ahead."

PIC: ANDRE CSILLAG



PIC: ANDRE CSILLAG

## Wonderful Christmastime

By Paul McCartney on Parlophone Records

The mood is right  
The spirit's up  
We're here tonight  
And that's enough

Simply having a wonderful Christmastime  
Simply having a wonderful Christmastime

The party's on  
The feeling's here  
That only comes  
This time of year

Simply having a wonderful Christmastime  
Simply having a wonderful Christmastime

The choir of children sing their song  
Ding dong, ding dong, ding dong, etc.

Simply having a wonderful Christmastime  
Simply having a wonderful Christmastime

The word is out  
About the town  
To lift a glass  
Oh, don't look down

Simply having a wonderful Christmastime

The choir of children sing their song  
They practised all year long  
Ding dong, ding dong, ding dong, etc.

The party's on  
The spirit's up  
We're here tonight  
And that's enough

Simply having a wonderful Christmastime  
We're simply having a wonderful Christmastime

The mood is right  
The spirit's up  
We're here tonight  
And that's enough

We're simply having a wonderful Christmastime  
Simply having a wonderful Christmastime  
Simply having a wonderful Christmastime ...  
CHRISTMASTIME!

Words and music by Paul McCartney. Copyright 1979  
MPL Communications Ltd.  
Administered by McCartney  
Music by arrangement with ATV Music Ltd.  
Reproduced by kind permission of McCartney Music.



# LETTERS

AS ALL the world's greatest pose(u)r hang out around Golders Green station, I'm probably best qualified to advise you on posing.

Bruce Weller of Angus had better know that according to the "Pose(u)r dictionary" (1979 Edition), the word in question may be spelt either poser or poseur. A female pose(u)r may be called a poseuse. Of course, a better pose(u)r/poseuse would then call themselves a poseur/poseuse because this is more poseurish. It depends on the class of pose(u)r.

Frog pose(u)r always call themselves poseurs/poseuses because they are better at it. *The International Advisor On Poseurism, McDonalds, Golders Green, London.*

Did somebody call? — Red Starr.

THIS TIME Red Starr is in mortal danger of getting his head kicked in. Why? His review of The Dickies album, that's why!

The Dickies are the best (and the only) true punk band to have come from The States. As for "worthless would be cleverness", The Dickies are clever. Their version of "Knights In White Satin" is every bit as good as The Moody Blues version. *Mathew Doherty, Aylesbury, Bucks.*

Nuff said . . .

THOUGH I am in my mid-50's, I always sneak a look at the letters in Smash Hits before handing it

over to my god-daughter. (That's the only time she ever speaks to me!) I find most of the letters very funny and often witty.

I often watch The Police on TV. They're very good at handling the crowds, aren't they? They never lose their tempers even if they get their helmets knocked off! (There's a joke in there somewhere!)

Keep up the good work, you young people. *Ronald Whitehurst, Mackworth Estate, Derby.*

P.S. How about a centrepiece of Harry Secombe? (Now you know why my god-daughter never speaks to me!)

WHAT IS 'Top Of The Pops' coming to? I can't say I enjoy listening to ten year old (sorry, The Ramblers) singing about "poor little sparrows", and I'm sure 99.9% of the population agrees with me. Maybe they'll have "Bee Baa Black Sheep" next week.

*Worried Sam (tweet tweet!), Yatton, Bristol.*

I THOUGHT perhaps that you may be interested in attending our scheduled open-air Rock Against Rock concert on The Isle Of Skye on December 22.

Abba, Gary Numan, Led Zeppelin, The Beatles and The Sex Pistols will not be appearing. There will not be any bands in fact, nor any music, but we feel certain everyone who turns up will have a really great time. *I. McLown, Scotland.*



COULD YOU tell me what Rico is, because on The Specials "Message To You Rudy" it says "featuring Rico". *Steve Gkin, Rainham, Kent.*

Rico Rodriguez, trombonist (pictured right), is one of the living legends of Jamaican music. During the sixties he played on countless ska and reggae hits and for the last few years he's been based in Britain as a session man as well as making some fine instrumental records in his own right on the island label. The man on his left is buddy Dick Curthell, currently playing trumpet with The Specials on tour.

fade". I've been trying to find out what the French is and nobody knows. Can you help? *Female Blondie Fan.*

We're not surprised nobody knows what the French is. It's not even French! We asked a genuine Frenchperson to translate for us, and she said that after the first line ("Avec les yeux si bleu" = "With your eyes so blue"), it's just complete gibberish. Crafty old D.H. is faking it! How's that for a pose(u)s?!

I THINK you make up half the letters just to annoy us.

*Jackie T (an assorted music lover from Aylesbury, Bucks.)*

Not at all! Even though we only have space to print a fraction of or mailbag, we read every single letter that comes in and, annoying or not, every letter on these pages is genuine. Like this one . . .

WLVF GSRF OVGVI FSLD GSZG FNZFS SRGF TVGF VEVI DSVIE? (Translated by Eddie Waring: Does this letter show that Smash Hits gets evarywhere?) *A Moronic Plutonian, 69 Milky Way, Cratersville, Pluto.*

I'M WRITING to agree with Alegna from Surrey who wrote up. My sentiments exactly mate, for as far as I can see these Mods don't care a toss about the music; they just like looking nice in suits and ties. Which is all very well but if that's what makes a Mod I'm glad I'm not one.

At least punk stands for what I stand for, and that's being yourself. I'm not talking about silly bum flaps or strapping your legs together either — that's got nothing to do with punk as far as I'm concerned.

Surely it doesn't matter how you dress or what colour or religion you are. We're all the same really. I like all kinds of music but mainly punk and one thing punk is not about is fashion. *Richard Girling, Parkeston, Harwich.*

WE ARE the peace-loving breed called Blockheads and we all miss Ian Dury and The Blockheads terribly. We've hardly heard their names mentioned

WE THINK that there should be a regular column of Top Fives. The last two have been good, so here's ours with lots of new entries:

- 1) Off The Wall — Humpty Dumpty
  - 2) Since You've Been Gone — Ode To Jim Callaghan From Maggie
  - 3) Wooden Heart — Pinochio
  - 4) More Than A Number in my Little Red Book — Referee Jack Taylor
  - 5) Promises — The Conservative Party
- Bill And Ben (Two Skins Fans), The Flowerpots, Manchester.*

WHEN YOU printed the words to "Denis", at the end you put "Ad lib in French and repeat chorus to

DON'T BUY THAT... BETTER BADGES

BUY THIS!

286 PORTOBELLO RD

MAINNESS "10 M"  
SPECIALS "AKA"  
THE SELECTED  
ON MY RADIO  
THE BEAT  
GUNS FOR RIME  
FRANCE "BSEB" (25p)  
SHE, SAM (LONDON JACK)  
SETTING SONS  
SUN RIFLES  
MC-LADIES  
SEX "SALLES" (25p)  
FIL  
"LITS MORE"  
SHE, SACHE "JG" (20p)  
SAY "P.R. POK" (15p)

LONDON W10 0K

Aim your missiles at:  
Smash Hits, Lisa House, 52-55 Cernaby St, London W1.

since the time when one of your crowd went on the road with them and wrote a feature about it.

So, if you please, just an insy-insy feature on Ian Dury And The Blockheads would be absolutely wonderful. In other words, GET INTERVIEWING, YOU LOAD OF WALLIES, OR YOU AIN'T GONNA GET TO HEAVEN! Frank Furter, Jenny Tall and the rest of us.

The latest Blockhead bulletin has the boys writing away furiously with a view to a possible new single in the New Year and an album in due course.

Mickey Gallagher has been

helping out on keyboards with The Clash, Davy Payne has been working on some of his own material and little is known of the whereabouts of Chez Jankel who left after the last tour. Mister Dury plans to get the show on the road somewhere in the world in the spring. Can we go now?

PLEASE TAKE note. I want to form my own Punk group. I am 17 years old and was wondering if there are any boys around that would like to be in a band. I would be pleased to hear from anyone in the Southampton area aged 17-19.  
Lynn Lawrence, 577 Bitterne Road, Bitterne, Southampton, Hants.

IT'S The Big Match of December here in the Smash Hits office. Hepworth kicks off with a great XTC interview and that's 1-0. Now it's Starr, his review of The Specials album is unusually good, but unfortunately he's called the best track "Too Much, Too Soon". It's an own goal; 2-0 to Hepworth.  
Starr again, he comes up to Gaidof and, what's this, 3 out of 10 for the album? That's a penalty. Up steps Hepworth and with an accurate review of "Diamond Smiles" it's 3-0. To finish it off, it's a great piece on The Undertones by Hepworth. Final score: Hepworth 4, Starr 0. Andy Gray, Wolverhampton.

SO DAVID Hepworth and The Undertones argue that people shouldn't enjoy themselves at gigs by getting on stage.  
Although I agree with what they said about spitting, I went to the Wolverhampton Civic Hall for the Generation X and Members gigs and the bands didn't object too much and the bouncers just persuaded us gently to get off the stage.

I suppose the bands would be much happier if we sat down and applauded sedately or didn't attend the gigs at all.  
Chris, Shrewsbury.

I think most fans would say that they pay to see the band and don't want to have their view obscured by some exhibitionist prancing around.

I WAS wondering whether Gary Numan reads Smash Hits. If so, I would like to wish him a Merry Christmas.  
Gary Numan Fan, Bristol.

# SMASH HITS

## CALENDAR OFFER

### 1 TOKEN

OK, gang — here's token number 2 towards your free offer of our exclusive Smash Hits calendar. For those of you who missed the last issue (or have very short memories), your calendar will be a poster measuring 20 ins x 30 ins, featuring Gary Numan, Debbie Harry, The Police, and Boomtown Rets amongst others in glorious full colour. Also on this calendar will be the birthdate of some of your favourite stars. All you need to do is collect THREE cut-out tokens from three issues of Smash Hits. Cut them out but don't send anything yet. We'll give you full details next issue.

## PUZZLE ANSWERS

SEFKOQDGBALLAALOOKI  
HNYOCAAAMAYXBIKDMOT  
YBNANWOPWNSXUEJFKD  
CAISLEYKXWOPXONLP  
ANRSDZKXKXLEKXWY  
NEQDZKXKXKXKXKXKX  
ZLEKXKXKXKXKXKXKX  
HENCQKXKXKXKXKXKX  
QXKXKXKXKXKXKXKX  
NWXKXKXKXKXKXKXKX  
KXKXKXKXKXKXKXKX  
KXKXKXKXKXKXKXKX  
WXXKXKXKXKXKXKXKX  
KXKXKXKXKXKXKXKX  
KXKXKXKXKXKXKXKX  
KXKXKXKXKXKXKXKX

BAAACNQGIBRRQWIIJRO  
MUJNATNAUONATITNAJ  
ODROYNSCALBDBAAEJ  
SQNRHOLGQWGFQWREJ  
ECLTNAWQWQWQWQWQ  
ECLAKONAMUSRQWQOL  
IOTBNNDYXWYXWYXW  
TLERTFDKXKXKXKXKX  
SEAAAAGXKXKXKXKXKX  
DDBCEKXKXKXKXKXKX  
EXXKXKXKXKXKXKXKX  
TACKYKXKXKXKXKXKX  
WQKXKXKXKXKXKXKX  
KXKXKXKXKXKXKXKX  
KXKXKXKXKXKXKXKX  
KXKXKXKXKXKXKXKX  
KXKXKXKXKXKXKXKX

## ★ POSTERS ★ PHOTOS ★

GARY NUMAN  
Set of three 10" x 8"  
Glossy £8.20 inc

Set of three colour  
8" x 7" Numan  
£3.60 inc.

★ ALBA ★  
Latest concert 5" x  
7" colour (10).

Set 1-Set 2 £4.60  
each set



## CARDS & POSTERS

51V, 22 MOON STREET,  
BIRMINGHAM 4  
Add 35p p/p up to two posters &  
5p each extra one

C LADD (7)  
£1.20

# The MEKONS

mekins on virgin



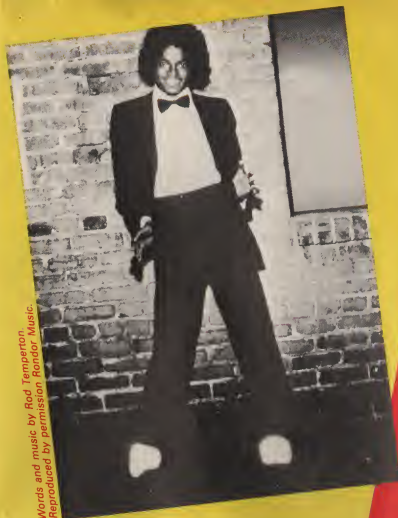
the quality of mercy is not strained  
new album V2143

Virgin









Words and music by Rod Temperton.  
Reproduced by permission Rondor Music.

## Off The Wall

By Michael Jackson on Epic Records

When the world is on your shoulder  
Gotta straighten up your act and boogie down  
If you can't hand with the feeling  
Then there ain't no room for you in this part of town  
'Cause we're the party people night and day  
Living crazy that's the only way

### Chorus

So tonight gotta leave that nine to five upon the shelf  
And just enjoy yourself  
(C'mon) Groove let the madness in the music get to you  
Life ain't so bad at all  
If you live it off the wall  
Life ain't so bad at all (live life off the wall)  
Live your life off the wall (live it off the wall)

You can shout out all you want to  
'Cause there ain't no sin in folks all getting loud  
If you take the chance and do it  
Then there ain't no one who's gonna put you down  
'Cause we're the party people night and day  
Living crazy that's the only way

### Repeat chorus

Do what you want to do  
There ain't no rules it's up to you (ain't no rules it's up  
It's time to come alive  
And party on right through the night (all right)

Gotta hide your inhibitions  
Gotta let that fool loose deep inside your soul  
 Wanna see an exhibition  
 Better do it now before you get too old  
'Cause we're the party people night and day  
 Living crazy that's the only way

### Repeat chorus to fade

## It's My House

By Diana Ross on Motown Records  
(and Storm on Scope Records)

It's my house and I live here  
It's my house and I live here  
There's a welcome mat at the door  
And if you come on in  
You're gonna get much more  
There's my chair, I put it there  
And everything you see it with loving care

It's my house and I live here  
I wanna tell you  
It's my house and I live here  
On the table there sits a rose  
Through every window a little light flows  
Books of feeling on the shelf above  
'Cause it was built for love  
It was built for love

It's my house and I live here  
It's my house and I live here  
There's a candle to light the stairs  
Where my dreams await someone to share  
Ooh there's music on the radio  
And good vibrations won't let me go  
I put my name on the ceiling above  
'Cause it was built for love  
It was built for love

You say you wanna move in with me  
You gotta find a roof to give me  
You wanna visit my house  
You wanna try  
You wanna visit my house, yeah  
See me, sometimes  
There's a welcome mat at the door  
And if you come on in  
You're gonna get much more  
I put my name on the ceiling above  
'Cause it was built for love  
It was built for love

It's my house (Repeat and ad lib to fade)

Words and music by Nicholas Ashford/Valerie Simpson  
Reproduced by permission Warner Bros Music.



SMASH  
**HITS**

DAN-I

