

**25**  
Cool For  
Cats LP Prizes

# SMASH HITS

**FORTNIGHTLY**

May 3-16 1979 25p

**Words to the TOP SINGLES**  
including

*Does Your Mother Know*

*Hobray Hooray Holiday*

*Blondes Have  
More Fun*

*Knock On Wood*

*I'm An Upstart*

*Feel The Need*

**Jean Jacques  
Burnel, Bacey**

PLUS

**Village People**

IN COLOUR

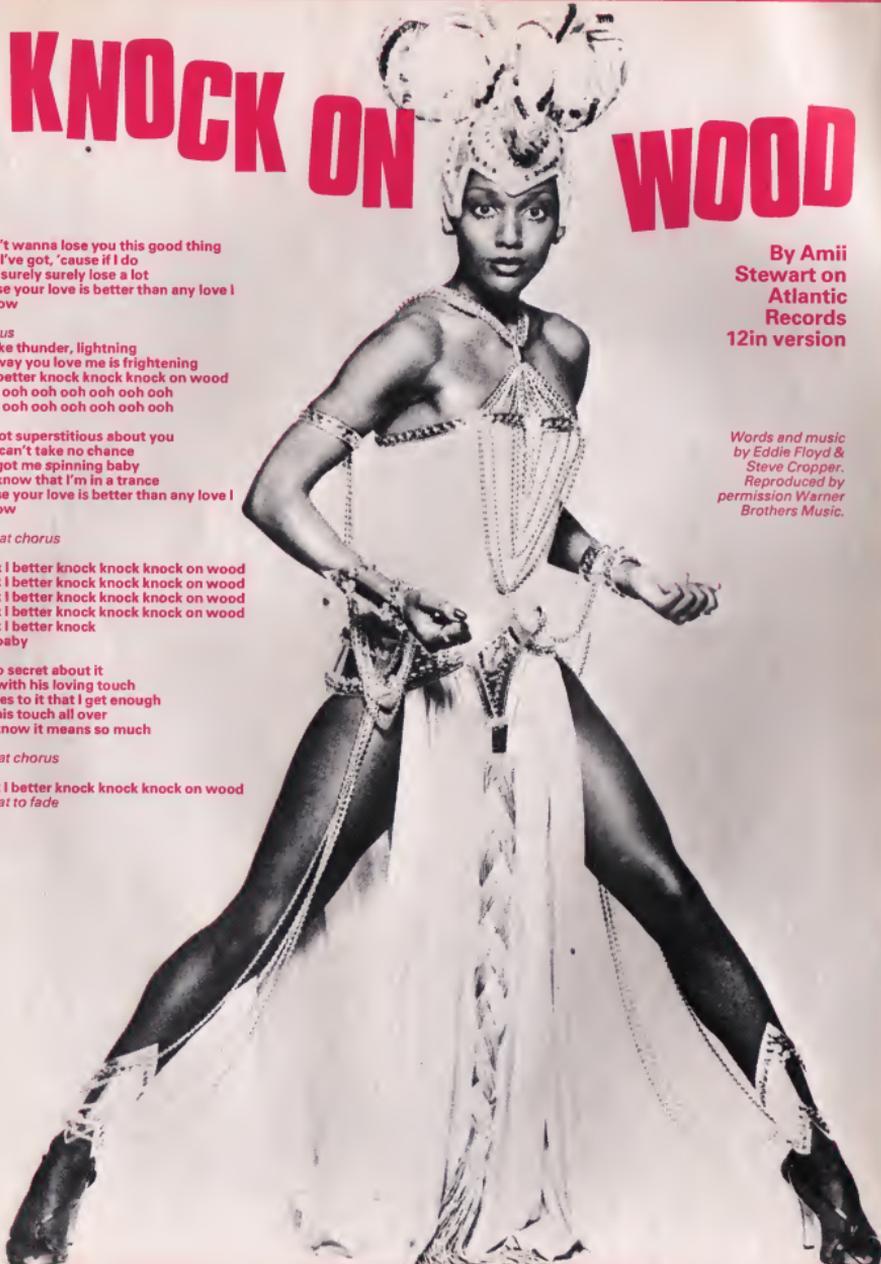
**POP MUZIK**

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

**plus The Story  
Of M**



# KNOCK ON WOOD



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

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

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

*Repeat chorus*

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

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

*Repeat chorus*

Think I better knock knock knock on wood  
*Repeat to fade*

By Amii  
Stewart on  
Atlantic  
Records  
12in version

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

# Contents

**NEXT ISSUE  
on sale  
MAY 17**

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

POP MUZIK By M	Page 5
HALLELUJAH Milk & Honey	Page 22
HOORAY HOORAY IT'S A HOLIDAY Boney M	Page 4
JEAN JACQUES BURNEL X-Cert Ramblings	Pages 10/11
KNOCK ON WOOD Amii Stewart	Page 2
REMEMBER THEN Showaddywaddy	Page 31
DOES YOUR MOTHER KNOW Abba	Page 4
VILLAGE PEOPLE Colourspread	Pages 16/17
ONE-WAY TICKET Eruption	Page 19
BLONDES HAVE MORE FUN Rod Stewart	Page 6
THE BEST DAYS OF MY LIFE Rod Stewart	Page 6
RACEY Some Bands Will . . .	Page 23
I'M AN UPSTART Angelic Upstarts	Page 12
FEEL THE NEED Leif Garrett	Page 26
LOVE BALLAD George Benson	Page 18
GIMMICKS The Wacky World Of Vinyl	Pages 14/15
A GIRL LIKE YOU John Travolta	Page 26
SWINGIN' Light Of The World	Page 22
LOVE CRUSADER Sarah Brightman	Page 19
BITZ	Pages 7/8/9
CROSSWORD	Page 13
DISCO	Page 18
PUZZLES	Page 20
REVIEWS	Pages 24/25
GIGZ	Page 30

**Editor**  
Nick Logan  
**Editorial Manager**  
Paul Flint  
**Editorial Assistants**  
Bev Hillier, Diane Church  
**Design**  
East Eleven Graffiti  
**Contributors**  
Ian Cranra  
Chris Hall  
Cliff White  
Angie Errigo  
David Hepworth  
Robin Katz  
Conny Jude

**Advertisement Manager**  
John Stockley  
**Advertising Assistant**  
Kathy Sherriff  
(Tel. 0733 264666)

Postal subscriptions: To have the next 26 issues of Smash Hits sent direct to your home, make out a cheque or postal order for £3.00 to 'Smash Hits' and send it with your full name and address to Smash Hits, Subscription Dept., 17 Park Road, Peterborough PE1 2TS.

Editorial address: Smash Hits, Cogent Elliott House, 14 Great Pulteney Street, London W.1. 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.

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



## Hooray Hooray It's A Holi-Holiday

By Boney M on Atlantic Records

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

### Chorus

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

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

### Repeat Chorus

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

### Repeat chorus

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

### Repeat chorus

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

## Does Your Mother Know

By Abba on Epic Records

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

### Chorus

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

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

Repeat chorus to fade

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

## Pop Muzik

By  on  
MCA Records

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

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

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

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

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

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

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

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

Now you know what to say

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

All around the world  
Wherever you are  
Dance in the street

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

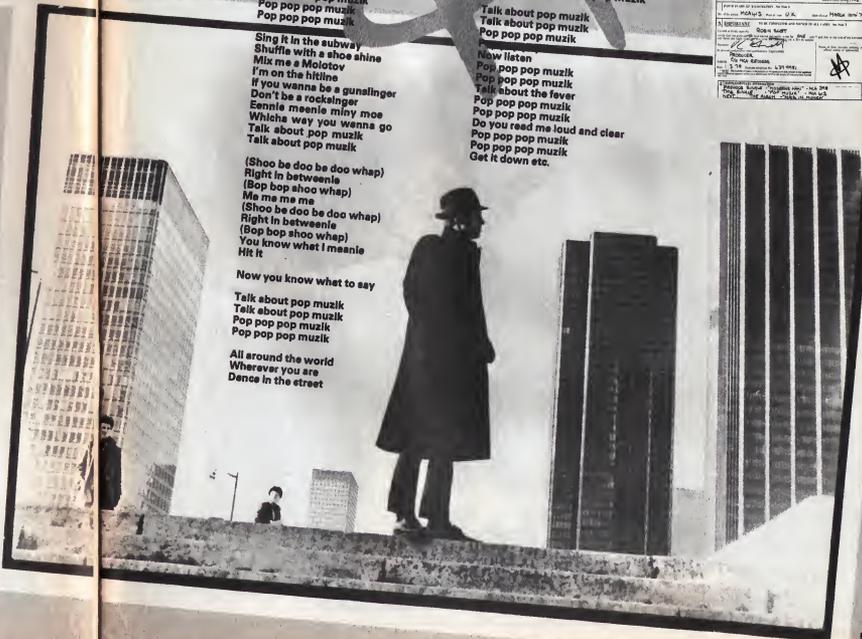
Dance in the supermarket  
Dig it in the fast lane  
Listen to the countdown  
They're playing our song again  
I can't get Jumblebug Jack  
I wanna hold get back  
Midnight muzik nix, nax, nax paddy wack  
Talk about pop muzik  
Talk about pop muzik

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

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

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

Now listen  
Pop pop pop muzik  
Pop pop pop muzik  
Talk about the fever  
Pop pop pop muzik  
Pop pop pop muzik  
Do you read me loud and clear  
Pop pop pop muzik  
Pop pop pop muzik  
Get it down etc.



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

# Blondes Have More Fun

By Rod Stewart on Riva Records

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

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

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

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

Yeah I dig this blonde

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

Dig this

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

## The Best Days Of My Life

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

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

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

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

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

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

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

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

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

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



Compiled  
by David  
Hepworth

# Bitz

## IDOL CHAT

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

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

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

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

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

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

Enough! I shall blush.

What about "King Rocker"?

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



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

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

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

third album and are looking around for a producer.

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

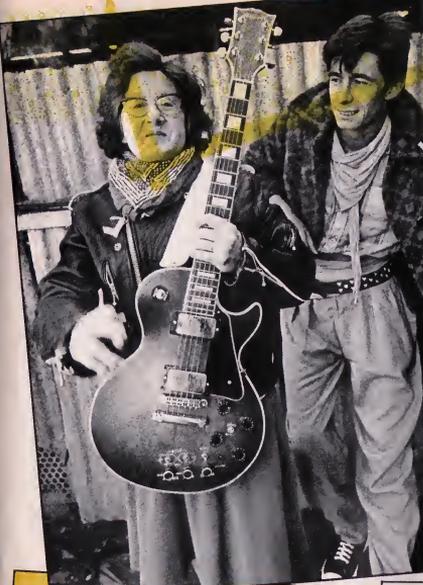
## Her Amii is true (ouch!)

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

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

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





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

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

Pic by ADRIAN BOOT

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

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

## SHORTS

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

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

## BOWIE IN PUNCH-UP

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

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

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

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

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



## Return of The Damned

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

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

# THE STORY OF M

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

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

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

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

highly-respected but completely-unsuccessful band called Roogalator.

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

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

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

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

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

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

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

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

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



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

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

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

# NEEDS!

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



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

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

Would we lie to you? — the Smash Hits pop wallet is really something else. Don't be a berk with bulging pockets... start collecting your coupons today.

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

# SMASH HITS

POP WALLET

1 TOKEN

# JEAN JACQUES BURNELO

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

There is also a song in French,

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

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

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

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

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

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

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

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

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

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

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





**I'M AN  
UPSTART**

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

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

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

*Repeat chorus*

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

*Repeat chorus 4 times*

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

*Repeat chorus to fade*

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

## THE NEW SINGLE FROM DR. FEELGOOD

*As Long As The Price Is Right*



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

**LA**  
UP36506



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

# GIMMICKS

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

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

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

There was a time when all records looked like this



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

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

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

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

Picture-sleeved ...



Now they look like this



Or picture disc ...

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

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

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

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

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

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

There were other gimmicks

Triangular ...

too. They even tried records that played from the label outdoors! And some that speeded up towards the end in order to counteract the slowing down of a wind-up gramophone.

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

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

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

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

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

It can get infuriating: like the counteract the slowing down of a wind-up gramophone.

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

Nowadays though, the whole picture disc hodgepodge seems to have got well out of hand and, considering how expensive they are, it seems ridiculous that people should think them worth investing in.

Why not buy a plain version and a separate picture to gaze at while listening?

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

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

ALL IN all there is a lot to be said for imaginative packaging, but it's important that you don't let snobbery and one-upmanship interfere with buying just what you like. Don't get up with anything you didn't really want in the first place just because it was made to appear shiny and attractive.

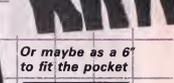
I've got this ancient Beach Boys single with the label peeling off, the bag ripped in half

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

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

Or the regular size ...

Neat Neat Neat The Damned



Or maybe as a 6" to fit the pocket

FROM A RABBIT Radio Stars SPECIAL HIP POCKET EDITION

Available in the larger pack ...

12" HOT BISCUIT

£1.29

plus

Meat Loaf Full Length Album Version BAT OUT OF HELL (w/ Hiram G. Wall)

LIMITED EDITION 12" DISCO SINGLE

Queen On Parade (7mins 15secs)

Blondie 12" SINGLE

Blondie 12" SINGLE

From a Rabbit 12" SINGLE

From a Rabbit 12" SINGLE

Various shades of vinyl ...



... with free gifts



**SMASH  
HITS**  
VILLAGE PEOPLE



# Disco TOP 40

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

Imp = Import. BPM = Beats per minute

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



Rob Jones

## Rob Jones' Disco Pick

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

## Love Ballad

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



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

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

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

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

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

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

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

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

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

# The Adventures of The Love Crusader

By Sarah Brightman on Ariola Records

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

Love Crusader — Love Crusader

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

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

**Chorus**

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

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

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

Repeat chorus

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

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

Repeat chorus

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

Repeat chorus to fade

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

# One Way Ticket

By Eruption on Atlantic Records

**Chorus**

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

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

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

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

Repeat chorus and 1st verse

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

Repeat 3rd verse

Repeat chorus

Repeat 1st verse

Adlibs to fade

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

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



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

**TOMY NEWSAGENT**

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

Name \_\_\_\_\_  
Address \_\_\_\_\_

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

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

# TREASURES

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

Put a line through the names as you find them.  
Solutions on page 27.

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

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



- At Green
- Average White Band
- Bad Company
- Cher
- Chicago
- Damned
- Denny Laine
- Eagles
- Iggy Pop
- Jolt
- Mick Jagger
- Mike Batt
- Poco
- Queen
- Rick James
- Roxy Music
- Rufus
- Shadows
- Sid Vicious
- Sparks
- Sports
- Status Quo
- Stevie Wonder
- Supertramp
- Tubes
- Van McCoy

**ARE YOU MISSING SOMETHING IN YOUR LIFE?  
TRY STEPPING INTO THE COLOURFUL WORLD OF PERMAPRINTS**



115 BLK SABBATH



220 DRIVE ON PAVEMENT  
Heavy Cotton Reace Lined  
SWEAT SHIRTS  
Only £4.40 each (OR £4.40 for 2)



274 GIANT PUNK FACE



679 IDIOT

REALITY IS AN ILLUSION,  
GASPED BY LACK OF ALCOHOL.



232 REALITY



786 GREASE



802 SUPERSIGN GLITTER  
TOOTHICKFOR



205 BOW



254 DARTMOUTH  
BOYS

ALL DESIGNS SHOWN BELOW ARE AVAILABLE ON THE ABOVE GARMENT

Details as follows:— Colours: Red, Yellow, Blue, Black and White. Sizes: Sm, Med. and Large.  
(115 type T-shirts, also available in child sizes: 2B\*, 2B\*, 30\* and 32\*).

When ordering state size, colour and one alternative colour.



301 ABBA GLITTER



288 KISS (GLT)

**NEW COLOURFUL  
FRAMED WALL MOUNTS**  
REFLECT THE COLOURS OF THE RAINBOW



Only £1.20 each + 23p P&P.  
Available titles: Kiss, Blondie, E.L.O., Sex Pistols, Quas, Boomtown Rats, Yes, Genesis, Led Zep, Sham 69, Abba, Elvis, AC/DC, Jam.

Size 8" x 6"

**PUT COLOUR ON YOUR WRIST WITH  
OUR FANTASTIC RANGE OF  
COLOURFULLY DYED LEATHER WRIST-  
BANDS.**



ONLY 90p  
+ 10p P&P

- SH1 Boom Town Rats
- SH2 Stranglers
- SH3 AC/DC
- SH4 Blondie
- SH5 Abba
- SH6 Led Zep
- SH7 Black Sabbath
- SH8 Status Quo
- SH9 Genesis
- SH10 E.L.O.
- SH11 Hawkwind

**NEW TO  
THE badge world  
"RAINBOW  
ROCK"**

PIN-ON BADGES.  
Rainbow reflect Glitter designs  
2 1/2" rainbow badges only 55p each  
(or £1 for any 2)  
+ 10p P&P to total.

**THE MOST  
COLOURFUL  
BADGES ON  
THE MARKET**

Yes, Abba, Status Quo, Kiss, Hawkwind, Elva, Black Sabbath, Genesis, Blondie, AC/DC, Sex Pistols, Floyd, Rainbow, O. Newton-John, Boomtown Rats, Stranglers, E.L.O., Thin Lizzy, Elvis, Sham 69.

**\* INTRODUCING \*  
SUPER COLOUR REFLECTING  
POP KEY RINGS**



ONLY 60p each  
+ 18p P&P

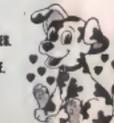
Rainbow colours, captured in clear plastic  
(Key tag size 2 1/2" dia.)  
Available titles: Status Quo, Sham 69, Blondie, Genesis, Yes, Boomtown Rats, Kiss, Buzzcocks, Ian Dury, Stranglers, Led Zep, Bee Gees, Sex Pistols, E.L.O., Darts, Abba, Queen, AC/DC



316 LED ZEP GLITTER  
DEATH IS NATURE'S WAY  
OF TELLING YOU TO SLOW DOWN  
312 SLOW DOWN



255 THINK PUNK



612 PATCH

THIS PRODUCT  
WILL GIVE SATISFACTION AT ALL TIMES.  
SUBSTITUTES TO  
MAINTAIN IT'S HIGH PERFORMANCE.  
IN THE COOLING YEARS  
DISCOUNTS ARE AVAILABLE  
ON REQUEST.

188 PRODUCT



188 STATUS QUO



277  
Bullet holes printed on front at normal price or shirt front and back for an extra 50p per shirt

**WHICH IS YOUR ZODIAC SIGN?**

Lace up wrist bands embossed with your birth sign.



1 1/2" tan leather.  
Only 90p each + 10p P&P.

**★ NEW ★**

Rock mirror badges set in deluxe frames



1 1/2" sq. only 40p each or 3 for £1 + 10p P&P  
Available titles: E.L.O., AC/DC, J. Travolta, Buzzcocks, Genesis, Yes, Elvis, Boomtown Rats, Abba, Kiss, Stranglers, Sex Pistols, Hawkwind, Ian Dury, Status Quo, Led Zep, Sham 69, O. Newton John, Darts, Bee Gees.



340 BLONDIE (GLT)



160 CHE



760 QUEEN LIVE



281 FLAMES



907 BEE GEES



800 SHOWADDYWADDY



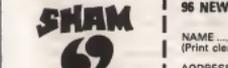
806 ABBA



758 BLONDIE



327 PUNK GLITTER



810 SHAM 69 (GLT)



323 QUEEN GLITTER



311 ACDC GLITTER

PLEASE ADD the following for Postage and Packing: One garment add 25p (50p for abroad); Two or three garments add 50p (70p for abroad); For four or more garments add 45p (80p for abroad); to:

**PERMAPRINTS LTD. (DEPT. S.H.6), P.O. BOX 201,  
96 NEWINGTON GREEN ROAD, LONDON N1 4RR.**

NAME \_\_\_\_\_ (Print clearly)  
ADDRESS \_\_\_\_\_ S.H.6  
Please rush T-SHIRTS No(s) \_\_\_\_\_  
SWEAT SHIRTS No(s) \_\_\_\_\_  
Sizes/Colours \_\_\_\_\_  
Other items \_\_\_\_\_  
Enclose £ \_\_\_\_\_ S.H.6  
When ordering, if not enough room on order form give full details on separate piece of paper.

# Swingin'

By Light Of The World on Ensign Records

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

#### Chorus

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

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

#### Repeat chorus twice

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

#### Repeat chorus

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

#### Repeat to fade

Words and music by N. McKrieth/P. A. Williams. Reproduced by permission Dizzy Heights Music.

# Hallelujah

By Milk And Honey on Polydor Records

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

#### Chorus

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

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

#### Repeat chorus

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

#### Repeat chorus to fade

Words and music by Shimrit Orr and Kobi Oshrat. Reproduced by permission Intersong Music Ltd.

New York, London, Paris, Biarritz  
Everybody's talking 'bout Smash Hits!

Next issue on sale

Thursday May 17

including

# DAVID BOWIE

special with 25  
copies of his new  
album to be won

Plus  
(fingers crossed)

## WINGS, LENE LOVICH SEX PISTOLS

and all the usual song-  
words, photos, news, gos-  
sip, reviews, and blah blah  
blah. You can't afford to  
miss it. Be there or be  
square . . .

## BADGE OFFER BONUS COUPON

In case you missed any  
of the previous coupons,  
here's a bonus one  
towards the Smash Hits Badge  
and Sticker offer. Send any three  
coupons with a stamped addressed  
envelope to Smash Hits  
(Badge/Sticker offer),  
117 Park Road,  
Peterborough,  
PE1 2TS, and  
we'll rush you a  
lurid badge and  
sticker by  
return.



Collect  
THREE of  
your free  
Smash Hits

BADGE  
and  
STICKER

SMASH  
HITS

1  
TOKEN

By David  
Hepworth



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

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

**Y**OU JUST wouldn't believe the stick I have to take for liking Racey records. Friends tend to steer clear of me or plot to have me taken away by men in white coats. Either that or they think I'm being sarcastic. Can't see it myself. There's nothing wrong with a dose of unshamed bubblegum pop, particularly when it's produced by Mickie Most and written by Nicky Chinn and Mike Chapman. Not that Racey like to be described as "a Mickie Most band". They insist that they have their own style to offer, and that they're not nearly as much under Most's thumb as people think.

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

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

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

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

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

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

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

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

bread and butter of the record business.

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

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

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

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

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

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

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

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

\* ... make the charts, that is

## SINGLES BY CLIFF WHITE

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

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

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

**AHEM,** cough, shuffle, etc. Unaccustomed as I am to public squeaking, I have a special message for all smash hatters. Five issues ago I criticised Elvia Costello's "Oliver's Army," since when it has been a smash hit and 99½ million readers, or so it seems, have written in demanding my head on a chopping block. If I admit that, although I still don't think it's one of El's best efforts, I've now come to realise that it is better than my original estimate, will you please stop sending in letters of complaint? We can hardly get in the front door. To vary much. And now for this week's thing . . .

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

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

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

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

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

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

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

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

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

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

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

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

**THE CHRIS:** *Rubber Biscuit* (Pye International). One of the crassest uptempo vocal groups (yrs even) made, reissued from 1969 because of interest created by the Blues Brothers' recent version. Looney but lovable.

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

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

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

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

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

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

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

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

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

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

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

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

**BRIAN ENO:** *Music For Airports* (Polydon/Ambient). Howard Devoto, Bryan Ferry and now Eno—a true poster's paradise in here this week. This is just four very long, nameless and tuneless instrumental background tracks, made up of spacey synthesiser whips and wordless vocal harmonies. This will either make you very restless or very restless whoop occasionally and excellent value at 46 minutes playing time, this is a staggeringly dull album. There's no punch, scarcely a memorable tune, boring lyrics and the band

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

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

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

**BRIAN ENO:** *Music For Airports* (Polydon/Ambient). Howard Devoto, Bryan Ferry and now Eno—a true poster's paradise in here this week. This is just four very long, nameless and tuneless instrumental background tracks, made up of spacey synthesiser whips and wordless vocal harmonies. This will either make you very restless or very restless whoop occasionally and excellent value at 46 minutes playing time, this is a staggeringly dull album. There's no punch, scarcely a memorable tune, boring lyrics and the band

## Feel The Need

By Leif Garrett on  
Scotti Brothers  
Records

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

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

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

*Repeat chorus*

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

*Repeat chorus*

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

*Repeat previous verse and chorus*

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

Words and music by Abram Tilmon. Reproduced  
by permission Carlin Music.

**It must be you, it must be you**

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

*Chorus*

A girl like you, I'm in love with  
A girl like you, I'm in love with  
Must be you that caused this feeling in me (it  
must be you)

You that fills me confidently (it must be you)  
You that brings the best out of me  
You oh yeah you, nobody but you

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

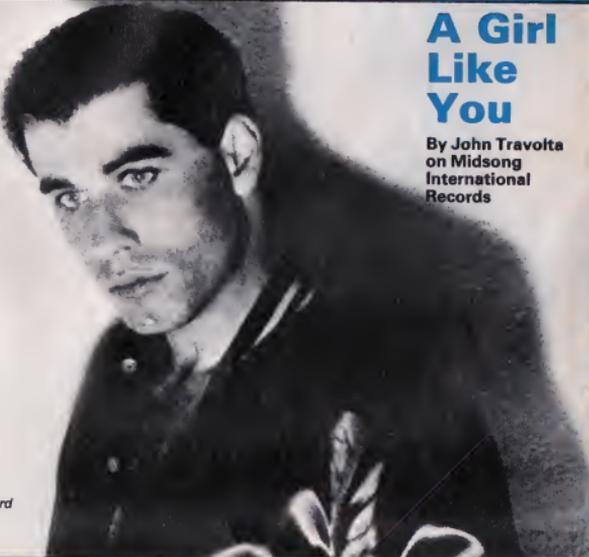
*Repeat chorus*

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

Words and music by Felix Cavaliere and Edward  
Brigati. Reproduced by permission Intersong  
Music.

## A Girl Like You

By John Travolta  
on Midsong  
International  
Records







**Friday (May 4)**

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

**Saturday (May 5)**

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

**Sunday (May 6)**

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

**Monday (May 7)**

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

**Tuesday (May 8)**

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

**Wednesday (May 9)**

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

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

**Thursday (May 10)**

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

**Friday (May 11)**

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

**Saturday (May 12)**

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

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

**Sunday (May 13)**

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

**Monday (May 14)**

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

**Tuesday (May 15)**

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

**Wednesday (May 16)**

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

**Thursday (May 17)**

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



Dennis Brown

The Jam

*While we make every effort to make our listings accurate, pigs are often subject to last minute change. We suggest you check locally with the venue before you set out.*

# Remember Then

By Showaddywaddy  
on Arista Records

## Chorus

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

## Repeat chorus

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

## Repeat chorus

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

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

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

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

Words and music by Tony Foster and Beverly Ross  
Reproduced by permission EMI Music.

**SMASH  
HITS**  
SQUEEZE

