

Duchess
By The Stranglers
I hope she never will
broken down 'n' sit in the corner
(All the words inside)

SMASH HITS

Sept 6-19 1979

25p



the
B-52's

SQUEEZE
GIBSON BROS
in colour

**THE
JAM**

SPECIALS

Words to the Top Singers including **David Essex** **Gotta Go Home** **Slip n' Tumble**



Duchess

By The Stranglers on United Artists Records

Duchess the terrace never grew up
I hope she never will
Broken down TV sits in the corner
Picture's standing still, standing still

Duchess the terrace knows all her heritage
Says she's been raised here
Knows all her history in the family
Needs a man God forbid God forbid
And it sounds like an empty house standing still
And it's quieter than a mouse standing still

Duchess the terrace never grew up
I hope she never will
Says she's an heiress sits in her terrace
Says she's got time to kill time to kill
And the roadies are queuing up God forbid
And they all want to win the cup God forbid

Duchess duchess duchess duchess duchess
duchess
And the roadies are queuing up God forbid
And the roadies are queuing up God forbid
And the roadies are queuing up God forbid

Words and music by The Stranglers.
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September 6-19, 1979 Vol 1 No 20

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So, what have we got then? Take your pick. There's the latest from Jam City, a feature on those mighty Specials, the lowdown on The B-52s and a tribute to the late great Eddie Cochran, as well as all the very latest songwords. (Boomtowntown Rats fans will be delighted to hear that Red Starr cut short his holidays to bring you his opinions on the latest albums.) Now, here's where things get interesting. We're planning to brighten up the normally dull month of October with a series of competitions, fun offers and (wait for it) some mind-boggling free gifts! Further details of all this mad generosity will be published in the next issue. So don't waste a second, scurry down to your newsagent and ask, nay, demand, for your copy to be reserved. So what are you waiting for? Move!!

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Gotta Go Home

By Boney M on Atlantic Records

Ooh ooh ooh ooh ooh ... etc

Heading for the islands

We're ready man and packed to go ooh ooh ooh

When we hit those islands

There's gonna be a big hello ooh ooh ooh ooh ...

Digging all the sunshine

It's easy now to say goodbye bye bye bye

Heading for the islands

Yeah yeah we're really flying high ooh ooh ooh ...

Chorus

Gotta go home home home

Gotta go home

Ooh ooh ooh ooh ooh ...

Walking down the beaches

Tomorrow morning we'll be there ooh ooh ooh

Golden sandy beaches

Say I can smell a breezy air ooh ooh ooh

One more celebration

And then we're ready for goodbye bye bye bye

Walking down the beaches

Yeah yeah we're really flying high ooh ooh ooh

Repeat chorus

Ooh ooh ooh ooh ...

Do-do do-do do-do do-do

Going back home (Repeat #)

Repeat chorus

*Words and music by Farian/Huth/Huth/Jay
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b



Bev shows Squeeze how to pose for publicity pics. Enough of the slap 'n' tickle fella's, we need her on page 19.

Slap & Tickle

By Squeeze on A&M Records

She was frigid like a bible
When she met her boyfriend
Michael
He took her in his Zephyr
They sat like salt and pepper
Looking out across the city
From lovers' legs it's pretty
The lights they flick and flutter
He told her how he loved her
Next night he called for her
But dad protected daughter
And told him she was poorly
A lie was told there surely
So Michael felt rejected
Next wasn't quite expected
He drove off to his local
Where he felt anti-social

She cried all night at missing
The boy she could be kissing
While he was falling over
He drunk himself back sober
And went home in a taxi
And crashed out in the back seat
He slept just like a baby
Which he hadn't done just lately
He saw her in the morning
Out with his sister Pauline
She felt all shy and soppy
He acted cool and cocky
He said tonight at Charlie's
There's gonna be a party
I'll meet you at half seven
She visualised a heaven

Chorus

If you ever change your mind
Which you do from time to time
Never chew a pickle with a little
slap and tickle
You have to throw the stone to get
the pool to ripple

That night they danced together
It looked like love forever
He put his hand on her leg
You should have heard what she
said

He tried again much later
it seemed to aggravate her
He drove home in silence
Avoiding more violence
She said let's watch the city
From lovers' legs it's pretty
I think I need the fresh air
She put a comb through her hair
At once she turned to kiss him
And very nearly missed him
And put her hand on his leg
He felt her tongue in his head

Repeat chorus

Words and music by Chris Difford
and Glen Tillbrook.
Reproduced by permission Ronda
Music.

buzzcocks

with
HOWARD DEVOTO

Buzzcocks (from "Spiral Scratch") on the New Hormones label

I know what I say and what I mean
say what comes to my mind
because I never get around to things
live in a straight straight line

chorus

you know me I'm acting dumb
you know the scene very humdrum
oreadon Boredom Boredom

Although I'm a living in this movie
But it doesn't bore me
I don't mind waiting for the phone
to ring
Let it ring-a-ring-a-ring-a-ring-a-ring

Repeat chorus

You see there's nothing that's behind me
I've already a has-been

Words and music by Howard Devoto and Pete Shelley. Reproduced by permission Virgin Music.

Boredom

Because my future ain't a what it was
Well I think I know the words that
I mean

Repeat chorus

I've taken this extravagant journey
So it seems to me
I just a come a from nowhere
And I'm going straight back there

Repeat chorus

You see I'm living in this a movie
But it doesn't bore me
So tell me who are you trying
to arouse
Get your hand out of my trousers

Repeat chorus



Bouffant Boogie



DAVID HEPWORTH
flips his wig for The
B-52s

WAY DOWN in the deep South of the U.S. of A., in the state of Georgia, there's a place called Athens, hometown of The B-52s. This is where the group came together. Two of their number, Cindy and Ricky Wilson, were already closely acquainted because they are brother and sister.

The rest of the group found each other through shared interests... like African tribal music, strange clothes, all-night dancing parties, silly wigs, and total absolute craziness.

Athens is a college town well known throughout The South for the bizarre delinquency of its student population. All the amusement there is made by the students for the students and the various crazies who drift through town.

Fred Schneider, the band's painfully thin, bug-eyed lead singer and main lyricist, found his way to Athens from his New York home via extensive travelling in Europe.

Kate Pierson, petite keyboard player and vocalist, had also travelled in Europe. She once worked as a barmaid in Wallsend

in North East England. "I just wound up there with no money and that was the only job I could get," she recalls. After six months pulling pints in a foreign land, she returned to America and ended up in Athens.

Keith Strickland, who is responsible for the jagged, cutting guitar which is the foundation of The B-52s' sound, is Athens born and bred. His parents run the bus station.

The B-52s are weird. Honestly. The B-52s are hot. Really. (As for Red Starr's comments on their album, would you share your last Smartie with a man who thought "I Don't Like Mondays" was boring?)

So, anyway, they all met up and discovered a mutual fascination with trash dance records, rotten horror films and hideous '60s clothing.

"We used to go out dancing," says Kate, "and we'd just throw on these wigs. It alters your perspective when you have a wig on. You look at the world differently when you have a real high wig on. It creates a mood. I got favourites but I only wear one at a time. I got 32 or so."

Which brings us to the name. A B-52 was originally a World War II bomber plane. Then, for some inexplicable reason, it was adopted as slang for the stacked hairstyle affected by some women during the '50s and early '60s, technically known as a bouffant.

And when Kate and Cindy got tired of dancing to other people's music and began to make their own, they retained the bouffant wigs and took the name for their band.

THEIR FIRST appearances, in and around Athens, were odd affairs. Kate, Cindy and Fred would sing with backing tapes that the five of them had made up beforehand, and would accompany themselves with toy keyboards collected by Kate. This tradition still holds; Fred still "plays" a walkie-talkie radio on stage and the band still have no conventional bass guitar, preferring to use a keyboard instead.

They improved with time. Keith and Ricky, shy gentlemen the both of them, mustered

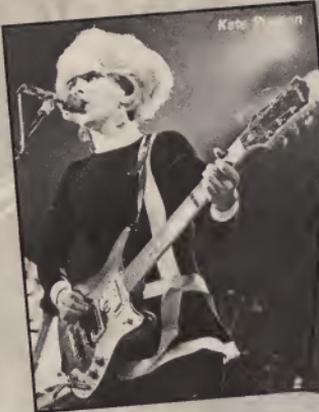
enough confidence to actually play live and the band ventured out of Athens. In New York they caused a small storm, which owed as much to the girls' tacky clothes and hair as it did to their increasingly hypnotic and imaginative rock and roll act.

They cut their own single, "Rock Lobster", and that 45 became one of the more sought-after cult items both in America and Europe.

Various record companies stepped in and The B-52s eventually ended up with Island. They flew to The Bahamas to record their first album.

With its sinister revamping of Patula Clark's "Downtown", a re-recording of "Rock Lobster", and new nuggets like the gritty, manic "Dance This Mess Around", their debut album is one of the more inspired first outings of the past few years. Those who have caught them live on their short British tour will be in no doubt about their ability to deliver a stunning live show too.

They still play for dancers. They still wear wigs. They're still crazy.



Bitz

LIFE BEGINS AT 39!

HE MAY not be everybody's cup of Ovaltine, but you've got to play fair and congratulate anybody who manages to stay at the top in this business for more than a year and, with "We Don't Talk Anymore" at No. 1, Cliff Richard celebrates twenty one years of hit singles.

"Move It", his first, was released in August 1955, and was the start of over 70 chart entries. Estimates of his age vary but most people reckon he's even older than both Andy Summers of the Police and Charlie Harper of the UK Subs!

You've got to admit that he's pretty well preserved and there doesn't seem to be any reason why he shouldn't still be scoring chart-toppers in 1990!

He's got more hair than Howard Devoto and that's a fact.

Cliff will be proving that life begins at 39 in November when he sets out on a British tour. The dates kick off at Oxford New Theatre (Nov 1, 2, 3) and continue as follows: Birmingham Odeon (6, 7, 8); Liverpool Empire (10); Southend Pavilion (14, 15); Bournemouth Winter Gardens (16, 17); Glasgow Apollo (21, 22, 23, 24); Leicester De Montfort (28, 29); and Brighton Centre (Nov 30 and Dec 1).

After a short break they continue with Manchester Apollo (Dec 5, 6, 7, 8); Hammersmith Odeon (13, 14, 15); and Coventry Theatre (18).



SEEN ABOVE demonstrating how to do the "Wally" are London band Madness whose single "The Prince", on The Specials' 2-Tone label, is currently the cause of considerable delight and widespread silly dancing in the Smash Hits office. Madness, who come from North London, have been together for a couple of years and take their name from a song by ska legend Prince Buster. Although much of their music has a ska feel to it, they have also been heavily influenced by Kilburn And The High Roads, Ian Dury's old band. All the right credentials, eh?

UNDERTONES THREATENED

THE UNDERTONES were forced to cancel their planned Londonderry gig with The Clash, Damned and Shake because of threats of trouble on the day if they went ahead.

As the show was planned by the band to prove that rock gigs can take place in the province without violence, they decided it was best to call it off rather than risk any bloodshed which would undoubtedly result in an even worse future for Ulster music.

The Undertones (and Fergal in particular), who put a great deal of work into planning the gig, are said to be "very upset".

PUBLIC IMAGE Ltd have been booked to headline the Leeds Sci-Fi Festival (mentioned in the last issue) on Saturday, Sept 8. Tickets, priced at £5, are available from Leeds' record shops.

THE RUTS release their debut album, "The Crack", at the end of September and are touring from now to the end of October to promote it and their new single, "Something That I Said". See Gigz for details.

THE UK Subs release their debut album, "Another Kind Of Blues", on RCA this month and then set out on a nationwide tour beginning in Derby on Sept 20. See Gigz for full details.

MARRIAGE LINES

JEFF LYNNE of ELO did the decent thing and married his female companion of three years, Sandi Kapelson, in Beverly Hills, California, the other week (see pic). Obviously, her father thought a bloke who sells about twenty million copies of every album he puts out has to be a pretty solid prospect. Will they get a council house?

EAT YOUR hearts out, girls! Nick "Basher" Lowe was finally cornered and married last week in Los Angeles by singer Carlene Carter. Nick is now a member of an extremely illustrious family

since Carlene's mother June was a member of a classic country and western singing group The Carter Family and her father is Johnny Cash, probably the biggest superstar of country music. Should be interesting when they get the lot of them round the piano!



Cliff basks in the glory of his No. 1 single, and wonders where his career will go from here. Would a bouffant wig like Kate Pierson's suit him, or is it too late to join the mod revival? Hmm...

Bits

POLICE EXTRA

THE POLICE have added three dates to their previously announced British tour schedule. They play Hammersmith Odeon on Sept 22 and 23 and Brighton Dome on Sept 21. The band's next single, "Message in A Bottle", is taken from their forthcoming album, "Reggatta De Blanc".

STRANGLERS ON TOUR

THE STRANGLERS hit the road in October to promote their fifth album, "The Raven". Dates are as follows: Cork Arcadia (Oct 2),

Dublin Chariot (3), Belfast Ulster Hall (4), Bridlington Spa Pavillion (6), Glasgow Apollo (7), Derby Assembly Rooms (11), Lancaster University (12), Leeds University (13), Sheffield Top Rank (14), Birmingham Top Rank (15), London Rainbow (19), Portsmouth Locarno (23), Manchester Apollo (25), Coventry Theatre (27), Bristol Colston Hall (28), Oxford New Theatre (29), Brighton Dome (30), Cardiff Top Rank (31). Check locally for prices and availability.

THEY GET YOUNGER

STIFF RECORDS, the people who brought you Rachel Sweet and Kirsty McColl, take another step into the child star market with the release of a single called "Peppermint Lump" by 11-year-old Angie.

Angie, whose full name is Angela Porter, is an experienced juvenile actress who has appeared in such masterpieces as "Wombing Free", "Nationwide" and "The Rod Hull Show".

The shifty looking character with her in the photo below is Pete Townshend of The Who, who produced, arranged and played guitar on the record. Rumours that Stiff are sifting through their artist rosters and sacking anyone over the age of 18 are much exaggerated.



Steve Jones explains how he feels about the rift. Jimmy Pursey doesn't seem to care either way.

PURSEY PISTOLS — IT'S OFF

THE MUCH talked-about new Pursey/Jones/Cook version of The Sex Pistols is definitely now off. Turns out that when the three of them went down to The Manor Studios in Oxfordshire the other week to put down a few tracks, they discovered that they were — in the words of a record company spokesman — "incompatible".

Apparently their differences weren't just musical either; seems that the three of them were rubbing each other up the wrong way as people as well. Pursey announced the demise

of the project on Radio One's "Round Table" without any warning and Virgin, the Pistols' label, confirmed the news.

Steve and Paul apparently have their own plans and will continue as the Pistols, while Pursey is about to sign a contract with Polydor as a solo artist although he still plans to get a band together, possibly with Dave Parsons from Sham 69.

It seems amazing that, after all the ballyhoo about forming a band, the three of them didn't realise until only recently that they didn't get on.

Chris Difford's TOP TEN



1. **ELVIS COSTELLO: Stranger In The House** (Radar). Lyrically mysterious, it scares me to sleep.

2. **VAN MORRISON: Moondance** (Warner Bros). I love his melodies especially this one.

3. **ELLA FITZGERALD: Angel Eyes** (Verve). The voice and this song go together like beans on toast.

4. **ROLLING STONES: Factory Girl** (Decca). Reminds me of my school days.

5. **RACHEL SWEET: Truckstop Queen** (Stiff). Beautiful voice and beautiful song.

6. **BOB DYLAN: Mozambique** (CBS). What can I say about Bob Dylan, except everybody else in the band doesn't like him.

7. **JELLY BEANS: I Want To Love Him So Bad** (Red Bird). Who's this, the Shirelles?

8. **DAVE EDMUNDS: Girls Talk** (Swan Song). Wish robin sings of trout.

9. **BRENDA & THE TABULATIONS: Dry Your Eye** (London). I like this because Cindy does.

10. **JOHN LENNON: Imagine** (Apple). Imagine meeting your hero.

NO MORE NANU NANU

ROBIN WILLIAMS, better known as Mork from Ork, gets a chance to demonstrate the full range of his talent for comedy on his first LP, "Reality... What A Concept", an all-talking live album just released on Casablanca Records.

For forty minutes Robin goes through a dazzling selection of eccentric characters like Nicky Lenin, Sammy Davis Junior Junior, and Grandpa Funk, showing off his extraordinary talent for mimicry and crazy voices.

The only character he doesn't do is Mork, the one that made him famous.



BLOCKHEAD OPTS OUT

CHAZ JANKELE, guitarist and Musical Director with Ian Dury & The Blockheads since their formation, is leaving the band.

Chaz, who met Ian three years ago during the final days of Kilburn & The High Roads, feels there is no longer any challenge left in his work with The Blockheads and wants to explore other musical avenues. For the moment he is taking a break by travelling in South America.

During his time with Ian, Chaz was responsible for the tunes and musical arrangements of most of the band's material. He also moulded The Blockheads into the distinguished live band they are.

It's thought that the rest of the band are less than enthusiastic about the more jazzy arrangements he has been introducing of late and keyboard player Mickey Gallagher is expected to take his place as co-writer with Dury.

Chaz has never been fond of touring and left the band once before, opting out of live work while they toured America and Europe. But this time the split is for good. Let's hope this isn't the last we hear of him.

BLONDIE will definitely not be touring Britain before the beginning of 1980 although they will be visiting for two days in September to do interviews and promote their new album, now called "Eat To The Beat".

FLASHBACKS

THE FIRST major punk gig took place in London all of three years ago. A two-day punk festival at the 100 Club on Sept 20/21, 1976 featured The Sex Pistols, The Damned, the newly-formed Clash and Siouxsie & The Banshees making their first-ever appearance. Sid Vicious was Siouxsie's drummer and featured on an unrehearsed musical version of The Lords Prayer.

MARC Bolan died Sept 16, 1977, when his car crashed into a tree while he was driving home from a late night at a London restaurant. He was 29.

SEPTEMBER birthdays include Queen's Freddie Mercury, who was born Frederick Bulsara in Zanzibar on Sept 5, 1946, and Buddy Holly, born in Lubbock, Texas, Sept 7, 1936.



THE MEKONS, the six crazies from Leeds who have already had a couple of singles released on Fast Product, have now signed up to Virgin and will have a new single released in October, as soon as they've thought one up! Here is the first of many pictures of The Mekons mucking about.

THE MEMBERS KILL TIME

THE MEMBERS, who have been rather quiet of late, return to the world of vinyl on September 7

with the release of a new single, "Killing Time". This was originally recorded with Stranglers' producer Martin Rushent but was scrapped and redone with Vic Smith (of The Jam) fame.



PHOTOGRAPH BY FINN COSTELLO

HERE COME THE JAGS

IF YOU'VE been tuned in to the old steam radio over the last few weeks, you may have caught a blast of a sharp little tune called "Back Of My Hand", delivered in tones that are more than a little reminiscent of Elvis Costello.

Well, these are the four parties responsible for it — The Jags. Reading from left to right they are Nick Watkinson, John Alder, Steve Prudence and Alex Baird and they all come from seaside resorts, either Scarborough or Bournemouth.

They can put on a very impressive live act and John in particular is one of the finest young guitarists of recent years. The Jags easily live up to the promise of their debut EP on Island Records. Worthy of your attention.

ROBERTSON, B.A.

AS THE old saying goes, it's taken B.A. Robertson five years to become an overnight success. When he left his native Scotland way back then, the first thing he had to ditch was his christian name Brian, in order to avoid being mixed up with the Brian Robertson who was then playing guitar with Thin Lizzy.

Having settled on B.A., he headed for America and an album on the Stax label called "Wringing Applause" which would have done better had not his record company gone bust.

Returning to Britain he started work on an ambitious project for combining music and theatre called "Shadow Of A Thin Man". Although he appeared in a couple of TV specials and performed the show in London and Glasgow, the album of the show didn't do very well and so B.A. dropped all the elaborate presentation and went out on tour with just a piano.

Over the last couple of years he's been collaborating with Terry Britten writing songs for people like Cliff Richard, The Bellamy Brothers and Micky Dolenz. This work earned him a deal with Asylum Records and success with his second single, "Bang Bang". Easy, isn't it?

TALKING 'BOUT MY GENERATION THE JAM

by DAVID HEPWORTH

IT'S AUGUST 1979 and this is The Modern World. The Who are back in action for the first time in years, their films are on release, and Modrophenia has taken over the capital.

Crop-haired boys in parkies, Fred Perry shirts and target designs weave reconditioned scooters in and out of the London traffic in hot pursuit of ska and The Specials, R&B and The Little Rodenters, hard pop and The Chords, and anything sharp in the clothes lines. They plan bank holiday weekends at the coast, they watch old swinging '60s movies on the box late at night.

Just ask any of these young men in a hurry who they *really* rate and it's an expensive three-piece made-to-measure mohair suit to a discarded Clash tee-shirt that they'll fix you with eyes wide with reverence and say, "Paul Weller . . . The Jam!" It's common knowledge these days that the current mod mania

grew from a hardcore of The Jam's keenest fans who got together to travel to Paris to see their 'idols, and discovered a shared enthusiasm for all things mid-'60s.

When The Jam played at the London Rainbow a few months back, The Chords were among the support bands, when they had previously been among the audience, and the place was packed to the roof with reborn mods. They seemed to have appeared from nowhere to form a ready made cult.

PAUL WELLER sits high above London in the Polydor building listening to a test pressing of the band's new single, "When You're Young".

He is wary, a mite suspicious of interviews although not unfriendly.

His suit, his shoes, his feathery haircut, they're all very neat indeed. Just so. The Godfather of the New Mod muses on the time four years back when he first connected with the style of dress and life.

"Course, I don't remember the original mods at all. I was much too young when all that happened. I suppose I was just attracted to the style of it all."

So it was just the clothes, was it?

"That was part of it, but there was the music as well," offers Bruce Foxton.

The music that they actually connected with came from old Who, Small Faces and Kinks singles, as well as the thousands of old soul singles on the Tamla



Top: PAUL WELLER
Centre: RICK BUCKLER
Bottom: BRUCE FOXTON
PICS: PAUL CANTY



Motown and Stax labels.

Paul and Bruce reminisce about the old Woking days before they broke into the London circuit, when they would do the rounds of the working men's clubs and lunchtime pubs playing old soul standards, Motown dance numbers, anything that could earn them a few quid.

The audiences weren't in the least interested, so they didn't complain when Weller started to throw in more and more of his own songs.

But the obsession with mod music didn't fizzle out there. The band's first album included their version of "Batman", a song The Who had once recorded, while Wilson Pickett's soul classic, "In The Midnight Hour", found its way on to the album, "This Is The Modern World".

Unlike many established outfits, who see all new acts as competition, The Jam haven't forgotten how hard it was for them when they started. They take pains to encourage new bands, even those who blatantly rip off their own style, material and approach.

I ask Weller what he thinks of the recent spate of mod bands and Jam lookalikes.

"I like some of them. There's some really good bands around, but it's pointless calling them mods or anything else."

I ask them to name names. Paul expresses admiration for The Specials, but both slither out of nominating further examples, not wishing to see any band get tagged as "Jam protégés".

(A few nights later I walked into The Music Machine and saw Bruce mixing the sound for a excellent young band called The Vapours. Nothing escapes the eagle eye.)

"I like nearly all the new bands," says Paul Weller generously. "I like it all except all this electronic lot. Can't bear all that stuff."

I switch the tape machine off briefly while they discuss their opinions of Tubeway Army. Suffice to say that they're not Gary Numan's biggest fans.

RICK BUCKLER arrives, unzips a can of beer and conversation wanders back to their early involvement in the hard core punk scene.

Smash Hits has, in recent issues, carried interviews with John Lydon and Jimmy Pursey, both of them full of fury about their differing views of the sad state of the "scene".

Do The Jam feel particularly disillusioned about the present state of affairs?

Weller gets really angry: "We never really thought of ourselves as part of any movement, the punk thing or anything else. We



played The Roxy a couple of times in the old days and it was just full of posers drinking halves of lager at forty five pence and hanging around the bar looking at each other.

"But the thing is that the people who moan about the death of it all are the same ones who never do any gigs, who never do anything. All they do is sit around and moan. Now, we've just had about a month off and that's been our first break for well over a year."

The Jam's schedule starts again in earnest soon. Back into the studio to cut a fourth album, then another major tour in order to play to the paying public like they always do.

They're all concerned about the increasing difficulty of finding venues of a reasonable size where the audience can stand and dance without fear of bouncers.

Although they've already played a couple of large scale festivals, they're determined not

to repeat the experience, even going as far as to turn down a very lucrative offer to support The Who at Wembley Stadium.

"These sort of things," says Weller emphatically, "are just run in the old ways and they've just got to change. You can't do those things anymore."

Rick Buckler admits that closing your eyes to the problems of being an in-demand live act isn't going to make them go away. "In this country you can keep the lid on it by playing a lot. On the other hand you can say then when you do play there's so many people who want to see you that you have to stick 'em in a field and play to them all at once.

"See, on the last tour we tried to do all stand-up gigs and so we went to the universities, and that didn't work because half the kids couldn't get in because they weren't students."

There seems to be a solid core of principle in The Jam. They're unlikely to spin you a

controversial line in order to pick up a load of publicity.

They have their own circle of trusted associates. Their manager is Paul's father John ("the thing about having your family involved is that at least you can trust them"), their fan club is run by his sister Nicky, and there don't appear to be any music business smoothies in their entourage.

They currently have the germ of an idea for a label of their own, a label which will give opportunities to new bands that they particularly like. They politely fend off any attempts to find out who those bands might be.

"We want to do it properly and so there's no point in us saying anything about it until we're ready to get on with it," argues Bruce. "We don't want to do it like Pursey."

That's right. Being The Jam, I expect they'll take care of business first.

Nigel

Parents

- Parents insist you spend your pocket money on a suit for Sundays. Back 3 spaces (yawn).
You sell Dad's old bike without him being told. Bit of money for the pictures. Have another throw (ting ting).
Parents phone up for a job in bank and Dad drives you to the interview. No escaping. Miss a turn (zzzzz).
Your girlfriend offers to take you on holiday to Spain for a week. She'll pay for everything. Move on 4 spaces (olé).
Mum and Dad decorate your room one day while your out. Mum rips up all your pop posters. Go back to 22 (a whole lot of shredding going on).
Dad asks your advice on something (about time they listened to you – a good sign). Go on 2 spaces.
Big argument with parents. They refuse to keep you any more, unless you accept the job they found for you in the steel factory. Go back to 36 (swear).
Parents decide to go on holiday to Butlins without you (great eh!). Go on 4 spaces.
You fall in love with a girl who expects nothing of you other than to be yourself (how nice). Throw again.
You get in a real low mood and you need money to repair your scooter. The factory gates seem to loom nearer (gloom).
- 5 Nigel spends his pocket money on a scooter. Back 3 spaces (vroom).
9 You find cigarettes in Nigel's coat. You confiscate them (chuckle). Have another throw.
16 Nigel ill on day of job interview. He doesn't particularly want to go anyway (drat!). Miss a turn.
24 A friend of the wife's says she can get Nigel a job in her factory (respectable like). Move on 4 spaces.
30 Nigel brings home weird hippy girl for tea (too far out for the boy). Go back to 22.
39 You spot Nigel parting his hair (a good sign). Go on 2 spaces.
44 Big argument with Nigel. He refuses to accept the job you've found for him in the steel factory. Back to 36 (cuss!).
56 Nigel agrees to take a Saturday job in a supermarket. Go on 4 spaces (stack stack).
63 Nigel announces his engagement to a very nice young girl, who makes him take a nightshift job to save for their mortgage (poor Nigel). Throw again.
99 Wake up to find a note from Nigel. "Dear Mum and Dad, I've gone to sea. No factories for me (gasp)." Go back to 50.

Making Plans for Nigel

THE NEW GAME FROM XTC.

Out now on Virgin Records. VS282.

First 20,000 singles include a free game.

Released 7 September.

BOY OH BOY

By Racey on Rak Records

The first time we touched I liked it so much
The first time we smiled my heart went wild
And it was boy oh boy one night with you
And it's boy oh boy what I could do with you
It was too much when oh boy the first time we
touched

The first time we danced it was romance
I walked you home we were alone
And it was boy oh boy one night with you
And it's boy oh boy what I could do with you
It was romance when oh boy the first time we
danced

Boy oh boy, boy oh boy
Boy oh boy, boy oh boy

You came closer and closer
You put your head on my shoulder
And when the night it was over
I walked you home and we were alone again

Boy oh boy one night with you
And it's boy oh boy what I could do with you
It was too much when oh boy the first time we
touched
Boy oh boy, boy oh boy
Boy oh boy, boy oh boy

You came closer and closer
You put your head on my shoulder
And when the night it was over
I walked you home and we were alone again

Boy oh boy one night with you
And it's boy oh boy what I could do with you
Boy oh boy one night with you
And it's boy oh boy yeah yeah yeah
Boy oh boy one night with you
And it's boy oh boy what I could do with you
It was too much when oh boy the first time we
touched
Boy oh boy one night with you
And it's boy oh boy what I could do with you
It was too much when oh boy the first time we
touched

Repeat to fade

Words and music by Gloria Macari/Roger Ferris
Reproduced by permission Rak Publishing Ltd.



**LOVE WILL MAKE YOU
FAIL IN SCHOOL**

By Rocky Sharpe & The Replays on Chiswick

Love will make you fail in
Love will make you fail in
Love will make you fail in school

Love will make you fail in school doo be doo be doo
Love will make you fail in school doo be doo be doo
Take it from me and you will see
Love will make you fail in school

It will make of you fool doo be doo be doo
Make you break that golden rule doo bee doo be dum
Listen to me and you will see
Love will make you fail in school

Doo be doo be doo be dum
Doo be doo be doo be dum
Listen to me and you will see
Love will make you fail in school

If you want a fool's advice doo be doo be doo
Stay away from shoes and rice doo be doo be dum
Professors all say it just ain't the way
Love will make you fail in school

Spoken:
Here Helen
Yes Johnny
Are you doing your homework tonight?
No I'm seeing lover boy tonight
Didn't you see lover boy last night?
Mmm, sure did
Then when are you doing your homework?
Oh Johnny don't you know

School will make you fail in love doo be doo be doo
School will make you fail in love doo be doo be dum
Listen to me and you will see
School will make you fail in love

School will make you fail in love
School will make you fail in love
Listen to me and you will see
School will make you fail in love
Listen to me and you will see
School will make you fail in love
Listen to me and you will see
School will make you fail in love

Words and music by Cornel Mildru. Reproduced by permission.



DON'T CALL ME SKA-FACE!

SO WHAT'S SPECIAL ABOUT
THE SPECIALS?

David Hepworth
is the man with the answers



Above: Neville Staples and Terry Hall

Front page (l to r): Prince Rimshot, Lynval Golding, Roddy Radiation, Terry Hall, Neville Staples, Sir Horace Gentleman and Jerry Dammers.

PHOTOGRAPH BY [unreadable]

THE PLACE is Coventry. The year is 1977, and The Specials are in the process of springing into life.

Jerry Dammers (real name Gerald Dankey) plays the organ. Together with bass player Sir Horace Gentleman (real name Horace Panter), guitarist Lynval Golding (real name Lynval Golding) and a long lost anonymous drummer, he forms The Automatics, a semi-pro group who play an odd mixture of punk and reggae anywhere in the town where they might get a fair hearing.

After a while, Terry Hall is drafted in from a band called Squad to handle vocals, and Roddy Radiation arrives from his own outfit to play guitar. Now we're getting somewhere.

Neville Staples, who has spent some time as a guest of Her Majesty for a series of petty crimes, cleans up his act and gets a job as roadie with The Automatics (sometimes called The Jaywalkers, The Hybrids, The Coventry Automatics and all sorts of wonderful names).

The punk content of the act is

beginning to be phased out and Neville has a habit of plugging a mike into the mixing desk during reggae numbers and singing and chattering along over the top, much to the amusement of both band and audience.

The logical next step is for Neville to leave the mixing desk and join the group on stage, to sing a little, chunter a little, and run about a lot. He's still there.

By this time the band have settled on a name, The Coventry Specials, and have been noticed by Polish manager Bernie Rhodes, who begins to handle their affairs. He books them as support on a Clash tour, although their involvement proves to be only a short one.

Which brings us to 1979 and "Gangsters", recorded on a shoe-string and released on the band's own 2-Tone label. Healthy sales and increasingly enthusiastic receptions for their live act result in a rush of record companies going mad to sign them.

And so "Gangsters" shoots up the chart and everybody's delighted. (By this time the

original drummer has departed and been replaced by Prince Rimshot (real name John Bradbury).)

THE MUSIC The Specials play is anything but yer average new wave rock and roll. They lean heavily on a form of music called ska and this too may require a little background information.

Ska, Bluebeat and Rock Steady were basically forerunners of the reggae of today. Most of the Jamaican pop records of the '60s and early '70s were made in this style with a light, jumpin' rhythm, lots of mouth percussion and breezy brass sections. The main hitmakers were people like The Maytals, Skatalites, Pioneers, Upsetters and Justin Hines, who sat in cheap studios and cranked out ten tunes a day.

Much of this music was picked up by the British mods and passed on to the subsequent skinheads of the early '70s. During this period many ska and bluebeat singles did very well on the British charts. Records like "The Israelites" by Desmond Dekker and "Long Shot Kick The

Bucket" by the Pioneers were huge hits.

It was this era of music that Jerry Dammers and The Specials looked to for inspiration. They'd always done songs like "The Liquidator" as well as more contemporary dub tunes, but they began to look back more seriously.

With the help of Lynval and Neville, who had grown up in Jamaica soaked in the stuff, they began to put together an act that was refreshingly different from both mainstream punk and conventional Rastafarian reggae. They still do cover versions of original ska hits as well as their own ska-influenced compositions like "Gangsters" and "Too Much, Too Young".

Jerry, who has a Coventry accent three feet thick and a gap in his front teeth you could navigate a bus through, explains it in this way.

"In the sixties, the Rolling Stones based themselves on rhythm and blues. Then all the heavy bands based themselves on the blues, and so we just use ska in the same way. As a basis."

SMASH HITS

SQUEEZE



DON'T PANIC, I'm back. Thanks to Cliff White for sitting in for me while I was sunning myself in the Tropics . . . sorry alright tip of the tongue . . . I meant to say while I was having a well-earned rest on the Isle Of Wight. I didn't get a lot of rest but I had a great time. As Cliff said, there aren't that many good disco records at the moment due to the summer lull, but 've dug around for things worth mentioning.

One that's a must for jazz-funk freaks is a four-track 12 incher on the A&M label, simply titled A&M Jazz-Funk. It includes "Enchanted Dame" by Seawind, "Do It To It" by Jimmy Owens, "Dreamflow" by Gap Mangione and "Burning Spear" by Richard Evans. It's £1.58 and a great buy if you're into jazz-funk.

New out on the Pye Disco Label are "Secret Love Affair" by Madisen Kane and "Ma-Ma-Ma Mexico" by Sunfire. These aren't current favourites of mine but do seem to be popular in the discos. But I have

found a couple of records I like. The first is the follow-up the "Living On The Front Line" and is the title track of Eddy Grant's new album, "Walking On Sunshine" (Ica Records). I think it's great and just as good as "Front Line".

The second isn't disco as such, but as it's my fave of the moment and the best record we have in the office, I thought I'd slip it in. It's by Madness, it's called "The Prince"/"Madness" (2-Tone Records), and if you're into the ska and bluebeat revival I know you'll love it.

That's about it for this week, except for a quick mention to the "Hats" crowd of South East London — John Delaney, Paul Woolmington, Tony, Martin, Neil, Sean, Pete and not forgetting Garry (shucks!) Nicholls. Without you lot I wouldn't have survived the Isle of Wight!

Also Happy Birthday to little Stevie baby (our designer came singles reviewer). After September 17th he'll be old enough to do as he likes!

Bev.



Street Life

By The Crusaders on MCA Records

I play the street life
Because there's no place I can go
Street life

It's the only life I know

Street life

And there's a thousand parts to

play

Street life

Until you play your life away

You let the people see

Just who you wanna be

And every night you shine just

like a superstar

That's how the life is played

A ten cent masquerade

You dress you walk you talk

You're who you think you are

Street life

You can run away from time

Street life

For a nickel or a dime

Street life

But you better not get old

Street life

Or you're gonna feel the cold

Street life

There's always love for sale

A grown-up fairy tale

Prince Charming always smiles

behind a silver spoon

And if you keep it young

Your song is always sung

Your love will pay your way

beneath the silver moon

Street life

Street life, street life, street life,

oh street life

Repeat 1st verse

Street life, street life, street life,

oh street life

Words and music by Joe Sample

and Will Jennings. Reproduced

by permission Rondor/Leeds

Music.

Sail On

By The Commodores on Motown Records

Sail on down the line 'bout a
Half a mile or so and a
Don't really wanna know where you're
going

Maybe once or twice you see
Time after time I tried but a
To hold on to what we got but a
Now you're going
And I don't mind about
The things you're gonna say Lord
I gave all my money and my time
I know it's a shame
But I'm giving you back your name yeah yeah
Yes I'll be on my way
I won't be back to stay
I guess I'll move along
I'm looking for a good time.

Sail on down the line ain't it
Funny how the time can go on a
Friends say they told me so
But it doesn't matter
It was plain to see that a
Small town boy like me just a
Wasn't your cup of tea
I was wishful thinking
I gave you my heart
And I tried to make you happy
And you gave me nothing in return
You know it ain't so hard to say
Would you please just go away yeah yeah
I've thrown away the blues
I'm tired of being used
I want everyone to know
I'm looking for a good time good time

Woah sail on honey
Good times never felt so good
Sail on honey
Good times never felt so good

Sail on sugar
Good times never felt so good

Words and music by Lionel Richie Jr.
Reproduced by permission Jabete Music.

Disco
Disco

Lookin' For Love Tonight

By Fat Larry's Band on Fantasy Records

Lookin' tonight for love
 Lookin' tonight on the bright city lights,
 Lookin' tonight for love (Repeat x3)
 Friday night is finally here and I'm going out for a night on the town, Well, well, I've been working hard all week nine to five
 Now it's time to let my hair down, down, down, down.

Gonna find me a lady (lady), somewhere in this great big city, Ooh my body's yearning for affection,
 I'm looking for a piece of the action (action, action).

Lookin' tonight on the bright city lights,
 Lookin' tonight for love (Repeat x2)

Checkin' out all my favourite spots and I'm looking for someone all alone,
 Well, well, I've been trying hard all night to find love,
 But it seems like I keep striking out, out, out, out.

Gonna find me a lady (lady), somewhere in this great big city
 Ooh my body's yearning for affection,
 I'm looking for a piece of the action (action, action).

Lookin' tonight on the bright city lights,
 Lookin' tonight for love

Ooo-oooh I'm searching and I'm looking for a surefire loving,
 I'm a lover all alone yeeh I'm looking,
 Lookin' for some fun.

Lookin' tonight on the bright city lights,
 Lookin' tonight for love

I'm a lover all alone

Lookin' tonight on the bright city lights,
 Lookin' tonight for love

And I'm lookin' for some fun.

Lookin' tonight on the bright city lights,
 Lookin' tonight for love

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

If you're wondering why New York disco star Grace Jones is crawling across this page and there's no pic of Fat Larry or The Commodores, then you've obviously never seen a pic of Fat Larry!



Rob Jones' Disco Pick

HELLO again. This time I've got a really unusual record for my pick. I've been playing it a lot on Z98 and it's provoked a mixed reaction — you'll either love it or hate it, so what is it? Well it's by Angie and it's called "Peppermint Lump" (Stiff Records). Angie is a very young lady, as the school uniform on the picture bag shows. Also in the photograph is Pete Townshend, who is the man behind the playing and production. He also sings the chorus. An unusual record but one I think that's going to be a hit. (See also Bitz.)

TOP 40

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL	BFM
1	5	STREET LIFE CRUSADERS	MCA	112
2	3	ANGEL EYES ROXY MUSIC	Polydor	133
3	1	REASONS TO BE CHEERFUL, PT. 3 IAN DURY	Stiff	122
4	6	OOH WHAT A LIFE GIBSON BROTHERS	Island	122
5	9	LOOKING FOR A LOVE FAT LARRY'S BAND	Fantasy	125
6	7	LOST IN MUSIC SISTER SLEDGE	Atlantic	120
7	8	STRUT YOUR FUNKY STUFF FRANKTQUE	Pit! Int	120
8	2	MORNING DANCE SPYRO GYRA	Infinity	102
9	4	AFTER THE LOVE EARTH WIND & FIRE	CBS	Slow
10	23	MAKIN' IT DAVID NAUGHTON	RSO	
11	12	YOU CAN DO IT AL HUGSON	ABC	118
12	11	GOTTA GO HOME BONEY M	Atlantic/Hansa	132
13	36	FEEL THE REAL DAVID BENEATH	Sidewalk	122
14	22	WHEN YOU'RE NUMBER ONE GENE CHANDLER	20th Century	122
15	16	GONE, GONE, GONE JONNY MATHIS	CBS	122
16	13	BORN TO BE ALIVE PATRICK HERNANDEZ	Gem Aquarius	133
17	10	YOU NEVER KNOW WHAT YOU'VE GOT ME & YOU	Laser	Reggae
18	NEW	DANCIN' & PRANCIN' CANDIDO	Salsoul	
19	NEW	DON'T STOP MICHAEL JACKSON	Epic	
20	NEW	CHASE ME CON-FUNK-SHUN	(Mercury)	
21	NEW	SAIL ON COMMODORES	Motown	
22	NEW	SWITCH BENELUX & NANCY DEE	Scope	
23	NEW	DIM ALL THE LIGHTS DONNA SUMMER	Casablanca	
24	26	THIS TIME BABY JACKIE MOORE	CBS	123
25	20	GIRLS, GIRLS, GIRLS KANDIDATE	RAK	118
26	39	WHAT'CHA GONNA DO STEPHANIE MILLS	20th Century	120
27	14	THE BITCH OLYMPIC RUNNERS	Polydor	127
28	NEW	GOT TO GIVE IN TO LOVE BONNIE BOYER	CBS	124
28	NEW	IT'S MAGIC KLEENER	Atlantic	
30	NEW	FOUND A CURE ASHFORD & SIMPSON	Warner Bros	
31	NEW	WHEN WILL YOU AVERAGE WHITE BAND	RCA	
32	NEW	BETTER NOT LOOK DOWN B. B. KING	MCA	
33	27	CONSCIOUS MAN JOLLY BROTHERS	UA	Reggae
34	37	LET'S DANCE BOMBERS	Flamingo	124
35	NEW	WE ALL NEED LOVE DOMENICO TROIANO	Ceptitol	114
36	NEW	REACHIN' OUT LEE MOORE	Source Imp	
37	NEW	BREAKFAST IN BED SHEILA HYLTON	Ballistic	
38	26	DON'T LET IT BLACK HARMONY	Laser	Reggae
38	NEW	KISS YOU ALL OVER MILLIE JACKSON	Spring	

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.

PIC: ADRIAN BOO

STARS

ARIES (Mar 22-Apr 20)

A good time for buzzin' around, making a change, organising an outing with friends. A family celebration is coming up — don't forget a special anniversary.

TAURUS (Apr 21-May 21)

You'll meet a person who lights your fire — but something will hold you back. You can follow it through later. Extra money in your pocket, so treat yourself.

GEMINI (May 22-June 21)

It's time for a change in routine. Don't let people take you for granted — surprise them! The 17th starts a lucky trend for you.

CANCER (June 22-July 23)

Get around and communicate, go after your dream, ask favours. Folk will be happy to give you the boost you need — if they know you are sincere.

LEO (July 24-Aug 23)

There's a sparkle in the air: it's a great time for your personal hopes and wishes, with your popularity high! A lucky trend in cash matters.

VIRGO (Aug 24-Sept 23)

Everything is going for you now! An unusual incident around the 13th could switch your plans, update your ideas, set you off on a lucky trail. Enjoy it!

LIBRA (Sept 24-Oct 23)

People will tell you their secrets — but keep your own plans to yourself. A sweet-talking stranger may not mean it — but will give you a boost.

SCORPIO (Oct 24-Nov 22)

Friends buzz in and out of your scene and one special link will form. A letter from afar could have you planning a journey or welcoming someone back.

SAGITTARIUS (Nov 23-Dec 22)

High-flying planets tell you to keep alert so as not to miss an opportunity due any time from now. If the leisure scene lacks something, improvement after the 18th.

CAPRICORN (Dec 23-Jan 21)

If a friendship ended recently, don't brood — it was meant to be. Fun and good fortune beckon from other directions; it's time to adjust your vision wider afield.

AQUARIUS (Jan 21-Feb 19)

You are clinging to old ideas, familiar faces and places for just too long. Luck has passed you by lately but great times on the way — and some happy surprises!

PISCES (Feb 20-Mar 21)

It seems that people have been giving you the run-around but the picture changes in your favour soon. Meanwhile, take care — don't be conned by a slick talker.

Get It Right Next Time

By Gerry Rafferty on United Artists Records

Out on the street I was talking to a man
He says so much but there's nothing mine
That I don't understand
You shouldn't worry I said that ain't no
crime
'Cause if you get it wrong you'll get it right
next time (next time)

Life is a liar, yeah life is a cheat
It will lead you on and pull the ground
From underneath your feet
No use complaining don't you worry don't
you whine
'Cause if you get it wrong you'll get it right
next time (next time)

You need direction, yeah you need a name
When you're standing at the crossroads
Every highway looks the same
After a while you can recognise the signs
So if you get it wrong you'll get it right next
time (next time)

You gotta grow, you gotta learn by your
mistakes
You gotta die a little every day
To try and stay awake
When you believe there's no mountain you
can climb
And if you get it wrong you'll get it right
next time (next time)

Words and music by Gerry Rafferty.
Reproduced by permission Belfern/Island
Music Ltd.

If I Said You Had A Beautiful Body Would You Hold It Against Me?

By The Bellamy Brothers on Curb Records



Chorus

If I said you have a beautiful body
Would you hold it against me?
If I swore you were an angel
Would you treat me like the devil tonight?
If I was dying of thirst
Would your flowing love come quench me?
If I said you have a beautiful body
Would you hold it against me?

Now we could talk all night about the
weather
Could tell you about my friends out on the
coast
I could ask a lot of crazy questions
Or ask you what I really wanna know

Repeat chorus

Now rain can fall so soft against the window
Sun can shine so bright up in the sky
But daddy always told me don't make small
talk
He said "Come on out and say what's on
your mind"

Repeat chorus to fade

Words and music by David Bellamy.
Reproduced by permission Famous
Chappell.

Reggae For It Now

By Bill Lovelady on Charisma Records

Walking down the main street late at
night
Just a country boy but I'm doing alright
Got an invitation from Lady Jane
Since she's heard the music she's never
been the same

Chorus

She'll reggae for it now, reggae for it now
It don't matter how, she'll reggae for it
now

She'll reggae for it now, reggae for it now
It don't matter how, she'll reggae for it
now

Call her up at midnight — Cadogan Kate
Take your Interceptor right to her gate

Let her do the driving and soon you will
find
Man that girl will drive you right out of
your mind

Repeat chorus

Everybody knows her — Mayfair Fay
You can only make her the hire purchase
way
She's a Gucci beauty she's feeling fine
'Cause she's got a ticket to the Circle Line

Repeat chorus ad lib to fade

Words and music by Bill Lovelady
and Aubrey Cash.
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Music/Low Whale Publishing.

THERE'S A MAN OUTSIDE . . .

. . . in a long coat, grey hat, carrying 25 copies of Tubeway Army's "Tubeway Army" album to give away as this issue's crossword prize. "Tubeway Army", originally called "The Blue Album", is the group's first LP and has been re-released by Beggars Banquet in the light of Gary Numan's booming popularity. So here's how it works: the first correct entry opened after the closing date wins a radio cassette recorder, plus a cassette of "Tubeway Army". The next 25 correct entries opened each win a copy of the album.

Post your entry today. 'Cos friends, and we mean this most sincerely, the 'prize' is electric!

WIN THIS GREAT RADIO CASSETTE RECORDER



ACROSS

- 1 Is he really going up the charts? No your eyes don't deceive you, there's something going on around here . . . (3,7)
- 6 & 14 & 29 across Love it or loathe it, nearly everybody still tunes in (3,2,2,4)
- 7 South London mod band whose first single made the charts (6,6)
- 10 "On The —" is a Status Quo LP
- 12 Sounds like Blondie have been doing their geometry homework? (8,5)
- 14 See 6 across
- 15 Could be Parfitt of the Quo, or Nielsen of Cheap Trick
- 17 Rod Stewart's first smash hit sounds like a reference to Margaret Thatcher! (6,3)
- 18 Japanese wife of Beatle John Lennon (4,3)
- 19 & 30 down Hit title track from Gerry Rafferty's current album
- 21 What you need, according to 7 across
- 22 A cell for more!
- 24 R. Sharpe's lot!

- 26 Mr Fawcay (how did he get in here?)
- 28 Despite the title, this is a genuine Who golden oldie — in 1978 Clout also had a hit with a song of the same name
- 29 See 6 across
- 31 Lots live close (anagram of singer, 5,8)

DOWN

- 1 The Hersem Boy (5,6)
- 2 Fast but colourless is the drummer with 13 down (3,5)
- 3 The Specials kind of music 4 "Black —" is a Thin Lizzy LP
- 5 It will make you fall in school according to R. Sharpe — The Damned had a song about it
- 6 What scouts look for? (Sneaky one this)
- 8 Mods done Len (anagram of DJ, 4,7)
- 9 'Elo no strings (anagram of group, 7,6)
- 11 Informs on a record?!
- 13 Punk bad boys back in the chart after a year's absence
- 16 Steve Harley's band (7,5)
- 20 Joe, Paul, Mick and Nicky collectively (3,5)
- 21 "Back To The Egg" is their current LP
- 23 Dodge about like Rita Ray?!
- 25 Ms Smith, New York's Princess of Punk
- 27 Location of Village People found by compass
- 30 See 19 across

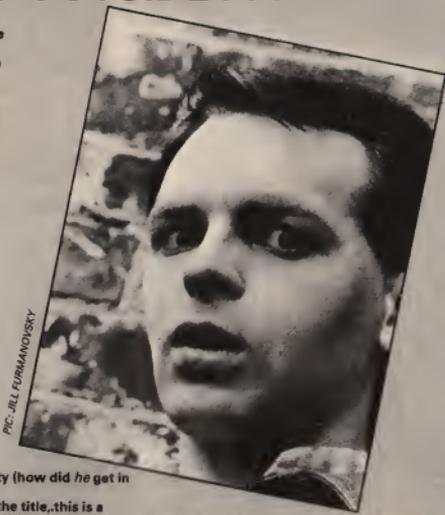
ANSWERS TO CROSSWORD No 18

ACROSS: 1 Gary Numan; 5 Moves ("Blue Moves" or "Night Moves"); 7 The Pretenders; 8 "Do It Yourself"; 10 "Animals"; 12 and 14 (Eddie & The) Hot Rods; 16 Adverts; 17 "Say (When)"; 18 Rasta; 20 "Rock Follies"; 22 Solo; 23 "My Aim is True"; 24 Real (Thing); 25 The Monkees.
 DOWN: 1 "Gorch"; 2 Roger Daltrey; 3 Undertones; 4 Anna (Nightingale); 5 (Jonathan Richman & The) Modern Lovers; 6 Verses; 9 Four Seasons; 11 "My Aim is (True)"; 12 (Smash) Hits; 13 "Bristol (Stomp)"; 15 Devo; 18 Andrew (Gibb or Gold); 20 Fleetwood Mac; 21 (Denny) Laïne; 22 "Aladdin Sane"; 24 Ron (Mae).

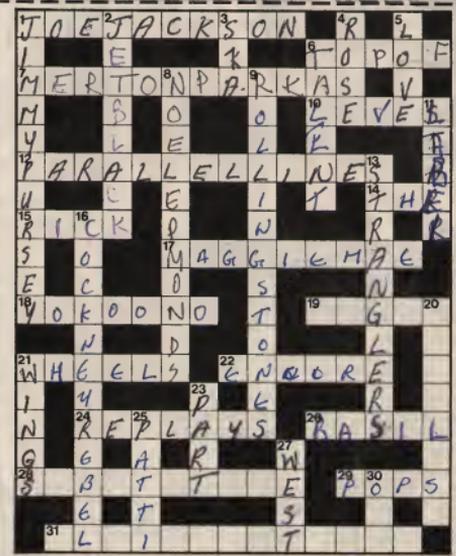
Winners of crossword No 18 are on page 30.

How to enter

Simply solve our crossword puzzle, writing the answers in ink, pen or ballpoint. Complete the coupon with your own full name and address, then cut it out and post it in a sealed envelope addressed to: SMASH HITS (Crossword No. 20), 117 Park Road, Peterborough PE1 2TS. Make sure it arrives not later than September 19th, 1979, the closing date. Sender of the first correct entry checked after the closing date will win the radio cassette player. Senders of the next 25 correct entries will each receive a copy of the Tubeway Army 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.



PH: JILL FURMANOVSKY



Name _____ Age _____

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No. 20

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

ST TEASERS R

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

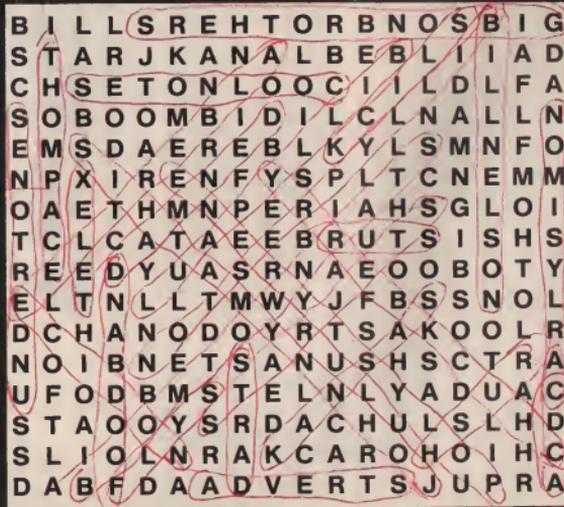
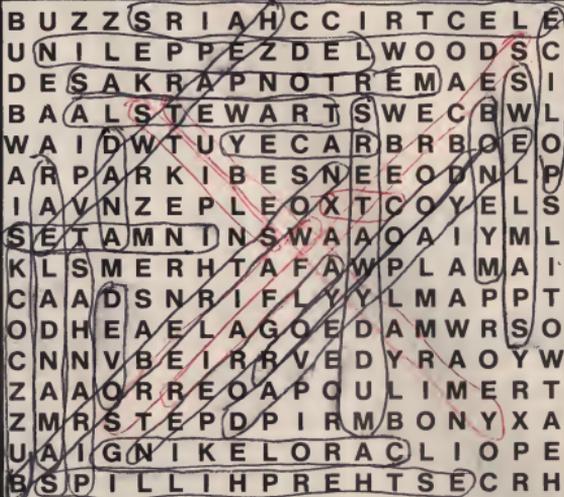
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- ~~MUDDY WATERS~~
- ~~PIRANHAS~~
- ~~POLICE~~
- ~~RACEY~~
- ~~ROY WOOD~~
- ~~SECRET AFFAIR~~
- ~~SLITS~~
- ~~SWELL MAPS~~
- ~~TUBEWAY ARMY~~
- ~~WAILERS~~
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- ~~AL GREEN~~
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- ~~AMANDA LEAR~~
- ~~B. A. ROBERTSON~~
- ~~BUZZCOCKS~~
- ~~BONEY M~~
- ~~CAROLE KING~~
- ~~DANA~~
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- ~~AC/DC~~
- ~~ADVERTS~~
- ~~ALBERT LEE~~
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- ~~SLICK~~
- ~~STARJETS~~
- ~~TELEX~~
- ~~THOM PACE~~
- ~~UNDERTONES~~

THREE STEPS TO HEAVEN

DAVID HEPWORTH
remembers
EDDIE COCHRAN

THERE'S AN awful lot of nonsense spouted about rock 'n' rollers, particularly those unfortunate enough to die young. Their faces are swiftly redesigned as images for tee shirts and badges, their music is discussed reverently among fans, and some achieve reputations out of all proportion to what the person was actually like.

It's 19 years now since Eddie Cochran died so tragically in a car crash at the age of 21, but still his music lives and thrives, without the benefit of any great image manipulation.

You don't need movies or books or posters to make contact with the true spirit of rock 'n' roll; just spend a few minutes glued to "Summertime Blues" or "Somethin' Else", songs which say more about youth and excitement than most artists manage in a lifetime.

Cochran was born in October 1938 in the Mid-West of America and moved to California with his family in 1953. By this time he was inseparable from his guitar and was planning a career in music.

In 1955 he met a man called Jerry Capehart in a local music store and struck up a friendship which was to be the both of them responsible for at least half a dozen bona fide classic records.

Aside from becoming Eddie's songwriting partner, Jerry was manager, producer and a personal friend, and any appreciation of Eddie's work must take him into account.

Although slightly younger than the first generation of rockers like Elvis Presley and Buddy Holly, Cochran was undoubtedly more able when it came to the business of recording. He made the fullest use of the studio, and was one of the first people to explore the possibilities of overdubbing guitars.

The power of his early records, even today, is proof of his skill. In addition to this, he was a

guitarist of extraordinary versatility; he frequently dazzled his fellow musicians with his command of every style from country to jazz.

The hits were not slow in coming: "Twenty Flight Rock", "Sittin' in The Balcony", "Summertime Blues" and "C'Mon Everybody" established him as a prime exponent of the short, sharp, hard-hitting teen anthem.

But although he was respected in America it was only in Europe that he was rightly acclaimed as one of the rock 'n' roll greats.

Most everything he did had aggression stamped all over it, and was guaranteed to upset the older generation. He was never tempted, like Presley, to record middle of the road ballads in order to appeal to "a family audience". Not for nothing is he known in some circles as The Original Punk.

IN FEBRUARY 1960 he toured Europe for the first and only time, with Gene Vincent and Billy Fury. His impact was electric. He was just as much a master of the stage as he was in the studio.

With his slicked back hair, curled lip, and low-slung guitar he was the very image of the all-American boy rock 'n' roller. By this time he was starting to write more songs with his girlfriend Sharon Sheely and was still pumping out classics like "Somethin' Else".

It's said that Cochran had a strange premonition on the night of April 16, 1960. Some of his close friends reckon he thought something was about to happen, and he definitely spent a lot of time listening to the music of the recently-deceased Buddy Holly.

The following night the car taking Eddie and Gene Vincent back to London after a concert in Bristol burst a tyre on the A4

near Chippenham. Eddie suffered head injuries and died a few hours later in hospital. (Gene Vincent escaped death but sustained serious injuries which were to cause him pain for the rest of his life.)

"Three Steps To Heaven" gave him his biggest hit, a British No 1 in May 1960, a month after his death.

So all we have left are a lot of magnificent records.

People like The Who, Showaddywaddy and Rod Stewart and, most recently, The Sex Pistols, have not been slow to realise the calibre of his songs and you'll still find many experienced musicians who reckon that Eddie Cochran all but invented the classic three-minute single.

There's no doubt at all that he blazed the trail for others to follow. Just listen.



Eddie Cochran with his girlfriend and songwriting partner, Sharon Sheely.

Singles

By STEVE BUSH

HELLO FANS! Steve Bush here again. Since my last singles reviews we've been swamped with mail but despite all that I'm back. I hope you don't mind me writing in crayon like this, but they don't let me have sharp things in here . . .

GARY NUMAN *Cars* (Beggars Banquet). Some music biz people consider Gary Numan to be a plastic synthesised noise machine, but I like him (probably because I'm a Bowie and Ultravox fan). With its distant haunting message of doom, "Cars" doesn't stray very far from the themes of the excellent "Replicas" album, although the new lyrics are shorter and the vocals sharper. The instrumental B side is a rip-off of Bowie's "Warsaw", with mad, tinkling piano.

All in all, this is a disappointing follow up to "Friends", but judging by the amount of mail we receive about Gary, it'll be a big hit.

WINGS *Getting Closer/Baby's Request* (EMI). "Baby's Request" is the kind of easy listening you'd expect to hear on a late night Radio 2 show, but quite pleasant despite that. "Getting Closer" is

just run of the mill Wings (or should that be band on the run of the mill?)

SWEET *Big Apple Waltz* (Polydor). Most bands only have a limited life of about 2 or 3 years, like Slade, Mud, Gary Glitter etc etc. And after you've had your "time" it's hard to do what the Bee Gees did and make a successful comeback. And it's especially hard, as in Sweet's case, when your lead singer (Brian Connolly) has left to "pursue a solo career". "Big Apple Waltz" won't be a hit, which just goes to prove that parting is such Sweet sorrow.

THE RUDE BOYS *Absolute Ruler* (Polydor Import). This record does nothing to disprove the theory that the only half-decent things to come out of Sweden are Abba and Volvos. The A and B sides could both be easily mistaken for a 1977 American band attempting British punk, and even if I could suss out what language they're shouting in, I'd most rather listen to the Muppets' Swedish Chef.

SQUEEZE *Slap 'n Tickle* (A&M). I've never thought it fair for a band to release loads of singles from one album. Blondie took 4

from "Parallel Lines", and now this is the third one from Squeeze's "Cool For Cats" album. And it's not strong enough to repeat the chart success of the last two singles, so let's have some new material eh lads?



THE INVADERS *Beat Thing 1 Ever Did* (Polydor). If this is the best thing they ever did, I wouldn't like to hear the other stuff.

SECRET AFFAIR *Time For Action* (I-Spy/Arista). "They can laugh in our face/Cos we know we're right/Looking good's the answer/And living by night . . ." Mod the second time around and unlike the Merton Parkas, worthy of all the fuss that's being made. A great song that should be played loud and danced to.

And now, here are some **daft things** that the **Who's Pete Townshend** has been doing recently:

LONDON SYMPHONY ORCHESTRA *Pinball Wizard* (Atlantic). I don't know much about orchestras but the LSO are very famous and they do play the Royal Albert Hall a lot so they must be good. On this record you can hear a lot of musical instruments **all played** at the same time until a large number of the musicians stop and Pete Townshend sings in a high pitched voice. Then all the instruments join in again for the last bit. If Top of the Pops ever gets switched to BBC 2, this will be a smasheroonie.

ANGIE *Peppermint Lump* (Stiff). Stiff have always been interested in novelties, but this is very strange. It can't really be called Angie's record because she's only heard at the beginning of "Peppermint Lump", before the stronger backing vocals take over, and she's not on the B side at all. It's actually James Asher (who wrote it and played drums



and keyboards), Tony Butler (bass); Mike and Billy Nicholls (backing vocals) and (yep, you've guessed it) Pete Townshend—who produced, arranged and played guitar. Whatever next?

Something that Mr. Townshend has nothing to do with:

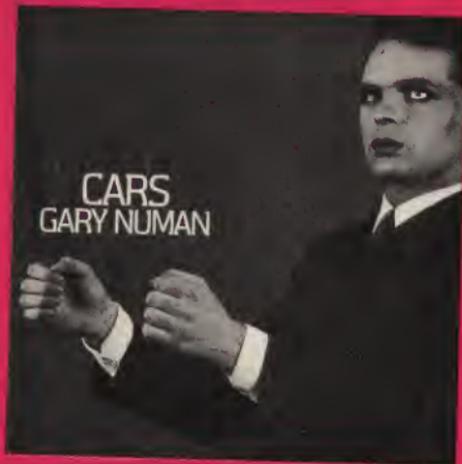
JOHN TOWNLEY *Shine On* (EMI). The only thing of any interest here is that there's an extra track pressed on the front of the sleeve! It's really weird, and Red Star's been sitting here for hours just watching it go round and round on the turntable. Pretty boring record, but it has stopped Red hopping about the office and making a nuisance of himself.

NICK LOWE *Cruel To Be Kind* (Radar). Good, instead, singalong pop music. Nuff sed.

RUTS *Something That I Said* (Virgin). Music to irritate your parents by: **Ingredients:** 1 large slice of New York Dolls; 4 or 5 Thin Lizzy Choruses; a sprinkling of Status Quo and a pinch of "Babylon's Burning". Play for approximately three minutes each side, at a high volume, and pretend to play a guitar.

JIGSAW *Sky High* (Splash/Pye). Jigsaw have recorded this disco version of their 1975 "classic" because the record company reckons there's a huge public demand for this "collector's item". How can any single that originally sold 13 million copies be a collector's item?

MADNESS *Madness* (2-Tone/Chrysalis). The second release on the Specials' 2-Tone label, and it's ace! The A-side is a cover version of the 1964 cult single, and the B-side is the band's own tribute to Prince Buster. Madness refresh the parts that other bands cannot reach, and if they don't make you wanna smile and move about, you should be reading Gardener's Weekly.



Albums

BY RED STARR

I'M BORED! What can I do to keep out of mischief? Taste the Editor? No — too risky. Wire up 2,000 volts to Dava Hepworth's chair? No — too messy. Hide Steve Bush's crayons? Nope — you know how violent these short people get. Fall in love with Bev? Nah — did that last week. I know! Just for a change, I'll do the albums...

JAMES BROWN: *The Original Disco Man* (Polydor). Great songs, great arrangements, great playing, great singing — getting the picture? You don't have to be a soul freak to appreciate this — a superb funk offering that's so good it's in a league of its own. Even a throwaway modern disco effort like "Star Generation" shows most of the competition the way home. In short, one GREAT album. Best track: "Too Funky In Here", "Women Are Something Else". (8 out of 10).



SMOKEY ROBINSON: *Where There's a Smokey* (Tamlab Motown). A stronger flame indeed than of late from this other elder statesman of soul but hardly a scorcher, at least by JB's standards. Modern style soft soul, owing more to Stevie Wonder than the tight Miracles sound of old, and the disco version of his classic "Get Ready" suggests stagnation rather than inspiration. Still, pleasant if tame and unremarkable stuff. Best track: "It's a Good Night", "Get Ready". (6 out of 10).

DOLLAR: *Shooting Stars* (Carrera). Being a perverse sort of person, I actually quite like Dollar. This isn't bad at all — a praiseworthy attempt to make



their low key, pleasantly melodic, polished pop a bit more interesting, even if the electronics and choirs do get a bit pretentious at times. If you liked their hits, then you'll like this. Best track: "Shooting Stars", "Who Were You With In The Moonlight". (8 out of 10).

YELLOW MAGIC ORCHESTRA: *Yellow Magic Orchestra* (A&M). Stand well back, mob — what we have here is a bad case of the rip-offs. This Japanese electronic trio have been through big band music, jazz, disco, pop and computer games and lifted everything that wasn't nailed down. The result is just dreadful — a mindless hotchpotch without a single memorable moment. Short but extremely irritating. Best track: "Cosmic Surfing", "Yellow Magic". (3 out of 10).

ROOTBOY SLIM & THE SEX CHANGE BAND: *Zoom* (Illegal). The support band to Ian Dury recently, this is as eccentric as their name suggests. A cross between Captain Beefheart and Berry White, Mr. Slender and his (excellent) band sweat and smoke their way through R&B influenced bar-room tales of drink and drugs, women and lunacy in their longhaired Southern boogie way. Entertaining and characterful, but hardly world beating. Best track: "World War Three", "Do The Getor". (6½ out of 10).



TALKING HEADS: *Fear Of Music* (Sire). Few musical developments here — the familiar sing-song voice, jangling electric guitar and tight, almost funky rhythm section feature as usual. The lyrics, though, are positively bizarre, like an unnerving soundtrack to some nightmarish futuristic movie tinged with madness — Neil Young meets David Bowie. But with weak melodies, however, Talking Heads are in danger of ploughing a disappointing musical rut. Best track: "Cities", "Heaven". (7½ out of 10).

JOY DIVISION: *Unknown Pleasures* (Factory). 1979 becomes more like 1969 every day as the post-punk "new music" bands develop their experimental and creative muscles. Manchester's Joy Division have produced their own bleak nightmare soundtrack — mysterious, doomy lyrics amidst intense music of urgent guitar, eerie effects and driving rhythms — the sound of feelings talking. A grower and a goodie but don't expect too much — it's still pretty raw. Best track: "Wilderness", "I Remember Nothing". (8 out of 10).

TUBEWAY ARMY: *Tubeway Army* (Beggars Banquet). Talking of raw, here comes Gary Numan's debut album from last year (formerly called *The Blue Album*) on reissue. Inevitably it's not as good as "Replicas" — it's cruder and punkier, with more guitars than synthesizers, though that voice is instantly recognisable. Lyrically, future visions are to the fore again — all test tube babies and dream police. Not bad at all, however, but interesting to look back on

rather than a must for the present. Best track: "Jo The Waiter", "Listen To The Sirens". (7 out of 10).



CHIC: *Risqué* (Atlantic). Chic are so far ahead in the disco field it's just not true and, despite writing for Sister Sledge as well, they're still going from strength to strength. Good for listening (despite the odd dumb lyric) as well as for dancing, the standard here is amazingly high throughout — excellent songs, superbly arranged and produced, beautifully arranged and packaged — simple but stylish. Includes "Good Times". A fine album indeed, sho'nuff etc. Best track: "My Feet Keep Dancing", "My Forbidden Lover". (8½ out of 10).



Request Spot

ARTIST **THE CLASH**
SONG **WHITE MAN IN HAMMERSMITH PALAIS**
LABEL **CBS**
YEAR **1978**
REQUESTED BY **PAUL CASEY,
TEDDINGTON, MIDDLESEX**

WHITE MAN IN HAMMERSMITH PALAIS

By The Clash on CBS Records

Midnight to six man
For the first time from Jamaica
Dillinger and Leroy Smart
Delroy Wilson your cool operator

Ken Boothe UK pop reggae
With backing bands sound systems
If they've got anything to say
There's many black ears here to listen

But it was Four Tops all night
With encores from stage right
Charging from the bass
Knives to the treble
But on stage they ain't got no roots rock rebel
But on stage they ain't got no roots rock rebel

Cos it won't get you anywhere
Fooling with your gues
The British Army is waiting out there
It weighs fifteen hundred tons

White youth black youth
Beta find another solution
Why not phone up Robin Hood
And ask him for some wealth distribution

Punk rocker in the UK
They won't notice anyway
They're all too busy fighting
For a good place under the lighting

The new groups are not concerned
With what there is to be learned
They got Burton suits, ha you think it's funny
Turning rebellion into money

All over people changing their votes
Along with their overcoats
If Adolf Hitler flew in today
They'd send a limousine anyway

I'm the all night drug-prowling wolf
Who looks so sick in the sun
For the white man in the Palais
Justa looking for fun
Only looking for fun...
Oh please Mister just leave me alone
I'm only looking for fun

Words and music by Joe Strummer/Mick Jones.
Reproduced by permission Ninedan/Riva Music.

JOE STRUMMER



MICK JONES



PAUL SIMONON



NICKY HEADON

Also requested by Willy Hamilton,
Suzelle, Brian Elliot, Jackie Fort,
Andrew Fyfe, G. Whaley, Leo
O'Connell, Stella Tava, Anna Bell, Sue
Kitch, Kevin Shiggott, Andrew McElin,
Della Lee, Hawksworth and Neil
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THE JAM. c/o Nicky Weller, 44 Balmoral Drive, Maybury Estate, Woking, Surrey.

BUZZCOCKS. c/o United Artists Records, 37/41 Mortimer St, London W1

RACEY. c/o Jennie, 42 Sharibert Street, London NW8.

Don't forget to enclose SAEs.

I AM writing to complain about the lack of punk programmes on the telly. Once in a while there is a punk/new wave band on the "Old Grey Whistle Test". Why can't a programme such as "Revolver" come back? The Teds have got "Oh Boy" and we've got nothing. Since your mag features quite a lot of punk I thought you might agree.

Sue and Stu, Wirral, Merseyside.

PLEASE COULD you print a pic of Bev, Red Starr and Cliff White so I can draw a moustache and a pair of glasses on each one. How about an interview with The Cure as I think they are a brilliant up and coming group and deserve a bit more of the limelight.

Monty, Bidford-On-Avon, Warwickshire.

I AM not writing to air my views on the Teds v Punks war. Neither am I writing to tell you how good or bad your magazine is. I am not going to write to you with poor or posh spellings. I'm not even going to have a crack at your PS record. Come to think about it, I got nothing to write about.

Pete, Beeston, Notts.

This letter is the first in an occasional series entitled "A Thousand Ways To Waste Stamps".

CONGRATULATIONS on producing regularly a super magazine which actually looks as though people have taken pains to make the presentation as good as possible.

The only thing that bugs me is the vast amount of space devoted to Gary Numan. Don't some readers realise that there happen to be a few other groups who deserve to be featured in Smash Hits.

Your interviews with Johnny Rotten and Jimmy Pursey were a million times more enlightening than anything Gary Numan could rival. And finally, for one, liked the reviews by Cliff White and Red Starr. It seems no one's allowed to be honest these days! *Yours 99% appreciatively, Neil Drysdale, West Lothian, Scotland.*

What a nice bloke. Don't you think he sounds like a really pleasant person? NOW, WHY

CAN'T YOU ALL BE LIKE THAT?!! But, oh no, all the rest of you ever do is **COMPLAIN, MOAN and CRITICISE.** Well, we've just about had enough, do you hear!!! Enough!!

AFTER BUYING the re-issue of Gary Numan's album, "The Blue Album", I'm convinced that he's about the best thing around. Also in answer to Angela Kay's question in issue no 18 (which was whether Gary was a homosexual or not) I can only suggest she buys herself a copy of the aforesaid album, or the equally good "Replicas", and starts to listen to the music instead of worrying over such things.

The answer to her question could be in the words of the songs but, agreeing with yourselves, it makes no difference whatsoever; he remains a very talented person. *Rosie, Ipswich, Suffolk.*

DEAR INGENIOUS Red Star, Please, please, please print a double page spread of that brilliant group, The Specials.

Your article on The Mod Revival was an excellent, fantastic, great, brilliant, superb piece of writing. You're so talented, Red, where do you get all your super ideas from? I think your mag is as great as a chip butty with tomato sauce. *Jane Hill, Spennymoor, Durham.*

Thank you, you're just too kind — Red Starr
Hold on, didn't I write that mod thing? — D. Hepworth
Yes, but I'm sure it must have been my idea — Red Starr
Wanna step outside? — D. Hepworth

You wouldn't spoil my good looks, now would you? — Red Starr
Some chance — D. Hepworth
I insist on having the last word — Red Starr

JUST A few lines to say I was really disappointed by the so-called Buzzcocks gig in Hyde Park (by the way this is the Queen speaking). I was going to get Philip to drop me off at Marble Arch on the way home from the Co-op so I could go and see them as I am a great fan.

Anyway could you please put a centre-page spread of them in Smash Hits. (When I was at the Co-op I was buying some new dog food; it's on special offer, you see.)
Liz, Buck House, The Mall, London.

How she finds time for all these public appearances is a mystery.

LETTERS

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

I MUST be the luckiest Smash Hits reader around. I am holding a copy of Smash Hits dated September 1978. According to you (letters August 9-22) Smash Hits wasn't even out then.

I can't think how I got hold of it. I was sure I bought it from my local newsagent but, as it's so unique, I'm not so sure.

Well, I'm off to the bank to put it into a safe deposit box.

By the way, Smash Hits has improved a good deal since September 1978.
Julie Hall, Guisborough, Cleveland.

What you've got there, Julie, is a very rare copy of the Experimental Issue of Smash Hits which was circulated in certain areas (Cleveland amongst them) to see how it would go down. Awful, wasn't it?

I WONDER if you could tell me the proper name of the group who sing "Gangsters", as sometimes they are referred to as The Specials and sometimes The Special AKA. Which is right?
Glynn, Leicester.

See page 14 for a complete rundown of the band's various names past and present. Right now it's officially The Specials, although they were The Special AKA when they cut "Gangsters", AKA, by the way, stands for "alternatively known as".

I THINK your mag is ace. I buy it every time it comes out. But I hate the disco column. It would be better if you left the disco bit out and published a colour photo of me.
Freddie Mercury, Kensington, London.

IN SMASH Hits dated August 9-22, I saw a picture of Bev in her beachwear. That was the first photo of Bev that Smash Hits readers have seen. Please could we have some more colour pictures of Bev in the next Smash Hits.
A Bev Fan, Droydsden, Manchester.

Must be costing you a fortune in stamps, Bev...

CAN YOU please tell me if The Undertones have made just the one LP or have they made more. Some of my friends say they've made two more. Could this really be true, or is yours truly being made a fool of?
Zap Dog, Sheffield, Yorks.

Yours truly is being made a fool of. They've made one LP.

LAST Monday me and my mates went up to The Bridge House, Canning Town, to see our local idols Beggar (a nifty four-piece Mod combo from Leyton). Although I was allowed to enter my mates were not, as a BOF announced that anyone under the age of 19 would be refused admission.

Despite several pleas from Beggar's manager they were still refused entry. This seemed to happen to a large proportion of the would-be audience.

As the mod scene in London is mainly comprised of teenagers playing for teenagers, surely it seems stupid not to come to some agreement about the licensing laws.
Eddie (Woodford Mods), Woodford, Essex.

Did you know that you lived near Bev? Pretty exciting, eh?

WHY DO you ask readers who enter your competitions to fill in their age on the coupon? I mean, if I say I'm three and get it all wrong, do I get the cassette recorder?
Bowie Maniac, Walthamstow, E17.
P.S. Am I the only one out there who thinks Gary Numan is a narcissistic rip-off of Bowie?

As far as the age thing goes, let's just say we're interested. But, never mind all that, the really important thing is that you're the second person to get a letter printed this week who actually lives near Bev! Gosh, what's it like?

I READ your recent article on mods, London mods especially. You guys just don't know where it's at.

OK, so the kids in London all have really neat clothes and some good bands but is that as far as it goes? Sixties mods wore parkas to protect them from the weather while riding scooters, not number nine buses.

I have been into scooters with the Pathfinders for 4-5 years and seen the slow but steady rise of the second generation Mods over that time. Up to now, though, I have seen very few Southern mods on scooters, even in Brighton last spring, except for the Dorset Team.
A second generation mod, The Pathfinders, Scunthorpe.

SHORT, witty letter coming up: Red Starr's a pratt.
Boomtown Rats Fan, Maidstone, Kent.

What a pratt, eh? Can't even spell pratt!

SINCE YOU have still not answered the letter from Gary Numan, then I will
"Rat Trap" was the first punk/new wave number one, because I looked in "The

Guinness Book of British Hit Singles" and that had "God Save The Queen" down as only reaching number two!
A J.P. fan, Salisbury, Wilts.
P.S. The Boomtown Rats are not punk or new wave. They have just got their own sound.

Yes, but does it matter? Who honestly cares if one record sells a few hundred copies more than

The Laughing Toad

(to be sung to the music of "The Laughing Gnome" by David Bowie)

I was walking down the high street
When I heard footsteps behind me
And there was a little green toad
Covered in warts
It was Red Starr of course.

I took him back to my house
And turned on the record player
And I played him some Leo Sayer
He said put it away
Give me Swell Maps today.

In the morning when I woke up
I beheld a terrible sight
He'd brought along a lizard Cliff
White
He'd brought him along
To review a song.

Now we're living down in Fleet Street
And we're living on caviar and honey
Cos they're earning me lots of money
Writing reviews each day
What more can I say?

Ha Ha Ha He He He
I'm Red Starr, Red Starr I be
Ha Ha Ha He He He
I'm Red Starr, Red Starr I be
(repeat to fade)

A Tubeway Army Fan.

another? Who cares whether records are "punk" or "new wave" or "soul" or "pop" as long as they're good? And before any enraged Pistols fans write in and tell us we're wrong about "God Save The Queen", let's make it clear that we go by the BRMB/BBC chart and, by their reckoning, The Pistols have never quite reached the coveted number one slot. But, let's hope that's the last we hear of labels. It's enough to drive a man to Smarties! Labels are for people who are scared of their ears!



Punk ON the telly (Geddit?) see first letter.



Getting Closer

By Wings on EMI Records

Say you don't love him
My salamander
Why do you need him
Oh no don't answer, oh no
I'm getting closer, I'm getting closer to your heart

Keeping ahead of the rain on the road
Watching my windscreen wipers (wipers)
Radio play me a danceable ode
Cattle beware of snipers (snipers)

When will you see me
My salamander
Now don't try to tell me
Oh no don't answer, oh no
I'm getting closer, I'm getting closer to your heart

Hitting the chisel and making a joint
Glueing my fingers together (together)
Radio play me a song with a point
Sailor beware of weather (weather)

I'm getting closer
My salamander
Well when will we be there
Oh no don't answer, oh no
I'm getting closer, I'm getting closer to your heart

I'm getting closer to your heart
I'm getting closer to your heart

Closer, closer
Closer, closer
Closer, closer, closer, closer

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Baby's Request

By Wings on EMI Records

When the moon lays his head on a pillow
And the stars settle down for a rest
Just do me one small favour, I beg you
Please play me my baby's request.

It's the song that we heard when we started
Now the birds have all flown from our nest
But you could bring back memories departed
By playing my baby's request.

My baby said
That she knows how it goes
But you're the one that really knows, so
Go ahead, just one more time and then we'll go to bed

But you could bring back memories departed
By playing my baby's request

My baby said
That she knows how it goes
But you're the one that really knows, so
Go ahead, just one more time and then we'll go to bed

When the moon lays his head on a pillow
And the stars settle down for a rest
Just do me one small favour, I beg you
Please play me my baby's request

Play me my baby's request
Please play me my baby's request
One more time

**SMASH
HITS**

**GIBSON
BROTHERS**

