

SMASH HITS

September 20-October 3 1979 25p

FORTNIGHTLY

SECRET
AFFAIR

Words to the
TOP SINGLES
including

Cruel To Be Kind

Don't Bring Me Down

Love's Gotta Hold On Me

The
who

COMMODORES

JAM
JOE JACKSON
in colour

Message In A Bottle

By The Police On A&M
Just a castaway on an island lost at sea — O
A nuzzer lonely day no-one here but me — O
More loneliness than any man could bear
Rescue me before I fall into despair — O

(All the words inside)



CRUEL TO BE KIND NICK LOWE

ON RADAR RECORDS

Oh I can't take another heartache
Though you say you're my friend
I'm at my wits' end
You say your love is bona fide
But that don't coincide
With the things that you do
And when I ask you to be nice
You say you gotta be

Well I do my best to understand dear
But you still mystify
And I wanna know why
I pick myself up off the ground
And have you knock me back down
Again and again
And when I ask you to explain
You say you gotta be

Repeat chorus

Repeat verse 2

Repeat chorus to fade

Words and music by Nick Lowe/lan Gomm.

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Chorus
Cruel to be kind
In the right measure
Cruel to be kind
It's a very good sign
Cruel to be kind
Means that I love you, baby
You gotta be cruel
You gotta be cruel to be kind

BACK OF MY HAND THE JAGS

ON ISLAND RECORDS

You only call me if you're feeling blue
You tell me I don't pay attention to you
But if you only knew
Just what I'm going through
You wouldn't phone those guys
Who mess around with you, girl

And when I call you I get stock replies
You work them out before you dry
your eyes

I'm not a fruit machine
A 1980's dream
I dreamed about you last night
But you didn't see, girl

Chorus
You're not unreadable
You're not imbeatable
I know just what you are
Don't push your love too far
You're not untouchable
Not just another girl
I'll get in touch with you
I only wish you knew that
Only wish you knew that
I got your number written on the
back of my hand

I got your number written on the
back of my hand
I got your number written on the
back of my hand
I got your number

I had a dream I met another girl
But in the morning she was just a kick
inside

I hope I'm getting through
The interference too
My money's running out
I don't know what to say now

The operator's saying cut the line
You wanna cut it for the very last time
You're only young at heart
But now's the time to start
Just realising what I've got down
here, girl

Repeat chorus

Say don't you realise
Is there nothing left inside?
Hey, did I get you wrong?
Say, where's your number gone?

Repeat 1st verse, then chorus to fade



Words and music by Nick Watkinson/John Alder.



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Hello in here to you out there from the Home Of The Hits. Hope you like our new-look contents page, and the snazzy new title-pieces sprinkled liberally throughout this issue. Another great batch of songwords, pics and features lurks within. But if you think this issue is great (you *do* don't you? — a man with a mallet will be round to hit you on the head if the answer's no) then wait until you clap eyes on the next one. It's sensational, unbelievable, fab, far out and amaz- . . . tell you what, why don't you turn immediately to page 31 where ALL IS REVEALED. We'll see you there . . .

Sept 20 — Oct 3 1979
Vol 1 No 21

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.

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on sale
OCT 4

Lines

By The Planets on Rialto Records



Words and music by Steve Lindsey.
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Bros Music.

You steal the clothes from the washing line
And you sign on the dotted line
You rock the boat on the shipping line
Then you park on a yellow line
Please tell me

Chorus
Whose side are you
Which side of the line are you
Whose side are you
(Won't you tell me please)
Whose side are you
Which side of the line are you
Whose side are you

You go to work on the picket line
And you read in between the line
You take the strain on the fishing line
Never know where to draw the line
Please tell me

Repeat chorus

I jump in my car
And I drive very far to find you
I go any place that you go
'Cause I'm right behind you
There's one little line down the road
And there's two beside you
Keep your hands on the wheel
And a line in your mind to guide you

You steal the clothes from the
washing line
Then you sign on the dotted line
You read in between the line
Then you park on a yellow line
Please tell me

Repeat chorus

The Prince

By Madness on 2 Tone
Records

Buster he sold the heat, with a
rock steady beat
An earthquake is erupting but not
in Orange Street
A ghost dance is preparing, you
gotta help us with your feet
If you're not in the mood to dance,
step back grab yourself a seat
This may not be uptown Jamaica
but we promise you a treat

Buster bowl me over with your
bogus dance shuffle me off my feet
Even though I'll keep on running
I'll never get to Orange Street
So I'll say there's not much left to
say, for the man who set the beat
So I'll leave it up to you out there,
to get him back on his feet

Buster bowl me over with your
bogus dance shuffle me off my feet
Even though I'll keep on running I'll
never get to Orange Street

Bring back the, who is the, we
want the, bring back the Prince



Words and music by Lee Thompson.
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Bros Music.

Message In A Bottle

By The Police on A&M Records

Just a castaway an island lost at sea-o
An azzar lonely day no-one here but
me-o

More loneliness than any man could
bear
Rescue me before I fall into despair-o

Chorus

I'll send an S.O.S. to the world
I'll send an S.O.S. to the world
I hope that someone gets my
I hope that someone gets my
Message in a bottle yeah
Message in a bottle yeah

A year has passed since I wrote my
note
I should have known this right from
the start

Only hope can keep me together
Love can mend your life
But love can break your heart

Repeat chorus

Walked out this morning, don't
believe what I saw
Hundred billion bottles washed up on
the shore
Seems I'm not alone in being alone
Hundred billion Castaways looking for
a home

Repeat chorus

Message in a bottle
Message in a bottle
Sending out an S.O.S. (repeat to
fade.)

Words and music by Sting.
Reproduced by permission Virgin
Music.

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TALKING 'BOUT MY GENERATION

the who

JOHN ENTWISTLE tells Tim Lott that he loves "Quadrophenia" but hates "The Kids Are Alright"



Pictures of Entwistle—The Who's workaholic bass player (1979 version) surveys his celluloid past, including one John Entwistle 1965 style (inset).
PIC: PAUL LOVIE/FI

IF MIDDLE AGE is approaching "the world's greatest rock 'n' roll band" then John Entwistle will probably be the last of the super-taxed supergroup to crawl into bedroom slippers and swop his Musicians Union membership for the Darby And Joan circuit.

Despite his reserved appearance, more like a refugee from a post office counter than a member of one of the most famous bands in history, Entwistle is in many ways the most musically dedicated member of The Who.

With Roger's hands increasingly tied by films, Pete's dread of playing to teenagers with grey hair and Keith's sad departure, John Entwistle will probably end up as the last still-active member of The Who.

AFTER NEARLY two years of kicking his heels on the cinema set, "The Ox" is in the one place he really adores; standing statue-still on stage while mayhem breaks loose all around him. The Who are touring America again and Entwistle loves it.

But John Entwistle sees his almost time-killing role in "The Kids Are Alright" and "Quadrophenia" as anything but wasted. His term as musical director of both films has finished, but Entwistle is adamant that it was an experience well worth having.

"Although what I really wanted to do was tour with The Who—we couldn't because Pete didn't want to—I approached the films with my heart completely in them," he says.

"I had to. I am a workaholic. At least I was working, and creating something. I always need something to channel my energies into. I couldn't ever retire. I've had three weeks off from working in the last three years. And usually when I get home I just slump in front of the television and turn off my brain."

Despite Entwistle having roughly equivalent roles in both movies, his views on them vary enormously. For "Quadrophenia" he can find no scrap of criticism. But the documentary "The Kids Are Alright" he describes as "a nightmare".

"We financed 'The Kids Are Alright'. The budget was meant to be £340,000. It ended up as over a million. Absolutely insane. Most of the film was old clips anyway."

"I felt the director could have put the film together a lot better than he did. It got lost in the middle of somewhere."

"Also, a condition of me putting up 25 per cent of the money was that each member of the band got equal time. But Roger and I were pretty much ignored. If it hadn't cost so much already, I would have sought an injunction."

Entwistle ended up chopping eight minutes of the film out himself in anger. And contrary to popular opinion, old doe eyes isn't always the friendly type. He says he's far more capable of anger than any of the rest of the Who. And when Entwistle gets shirty, the placid image drops like a stone.

"When I lose my temper, the

band get more frightened of me than anyone. I go out of control, berserk. I've been known to be dragged away from people with a broken bottle in my hand. I suppose that side of me isn't well known because I've always tried to build my reputation more as a musician than as a character."

ENTWISTLE finds considerably less to get upset about in "Quadrophenia", however, which he thinks is "a great film" and "very funny".

"It was a bit of a weird experience, seeing the mod movement recreated. But then I never felt part of the mod thing anyway. I dressed like that because my manager told me to."

"We just dressed like a pop group. We didn't start the mods, we copied them. I suppose it is a tribute, especially when the new mods come and see us, but it's different. It's the seventies, not the sixties. Things can never be the same. But the spectacle didn't leave me completely unmoved."

"The thing is, I am always just John Entwistle, not a mod or a rocker. I hate being groomed."

"Quadrophenia" isn't an accurate film anyway. It isn't meant to be accurate. Everything is slightly exaggerated. Jimmy's mum and dad are caricatures, for instance."

Now Entwistle looks back on those days without any hint of nostalgia. "Quadrophenia", he says, just reminds him of what he was—an insecure teenager. And he has no wish to relive that

NOW on the wrong side of 30,

Entwistle believes that he's happier than he's ever been, though he's quick to qualify that statement.

"I still get angry—more often even than I did then. Usually about little things, small frustrations."

"For instance, I hate having to be a businessman. I've never wanted to be like that. It means I've got less freedom than I've ever had. The bigger you get, the more companies you form, the more accounting and in-between things you have to put up with. And if you don't pay attention to them you get ripped off left, right and centre."

Some unkind critics have suggested that The Who are over the hill, that the last decent song they wrote was at least six years ago, and that they are, in short, simply a popular fossil.

"It's very difficult to say if we've produced a classic in the last few years. Since most of our classics are built around stage performances, and we haven't toured for so many years, it makes it pretty impossible. But I recognise that a lot of people don't want to hear our new stuff. It makes me feel straight jacketed sometimes."

"There could be classics there. It might just take time for them to mature. I can't really speak for Pete, but I think I'm writing better songs than ever before. And believe me, it's not just a job. Songwriting comes hard. Every song I write is like a precious jewel."

Happily, more people still see The Who as 24 carats rather than four cabbages.

BLITZ

MARCH OF THE MODS (Original version)

THE JAM set out on yet another major tour in November and December. They begin at Manchester Apollo (Nov 20, 21) then play Wolverhampton Civic (22), Southampton Gaumont (24), Birmingham Bingley Hall (25), Stoke Trentham Gardens (26), Bridlington Royal Hall (27), Liverpool Deeside Leisure Centre (29), Cardiff Sophia Gardens (Dec 1), London Rainbow (2, 3, 4), Newcastle City Hall (6, 7), Glasgow Apollo (8), Dundee Caird Hall (9), Edinburgh Odeon (10), Leeds Queens Exhibition (11), Blackburn King George's Hall (12), Brighton Centre (15), Portsmouth Guildhall (16), Leicester De Montfort (18, 19).

Tickets are £3.00 at all venues except Manchester, Southampton, London, Newcastle, Glasgow, Dundee and Edinburgh where they are £3.50, £3.00, £2.50 and £2.00. Check locally for availability.

A 2-TONE package featuring The Specials, Madness and The Selecter will embark on a British tour mid-October. Full details next issue.

GONE WEST

LEAD singer Victor Willis, the 'cop' (below), has left the Village People to go solo. He has been replaced by Ray Simpson, who's the brother of Valerie of Ashford & Simpson fame.



BABYLON'S BURNING!

WHEN Eddy Grant made a personal appearance at a disco in Hertfordshire the other week the temperature got so hot it set off the club's automatic fire alarm system! Eddy's company is called Ice Records and there's probably a joke in there somewhere if we could figure it out.

Eddy Grant, by the way, is a fanatical fan of veteran US R&B singer James Brown. He booked a table for every one of Brown's ten concerts at the London Venue earlier this month.



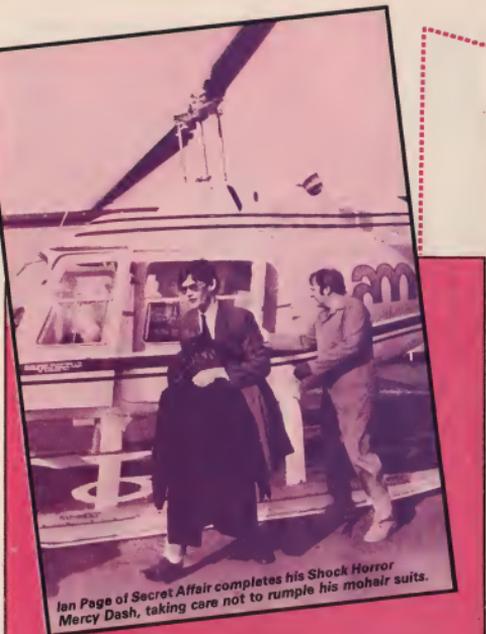
PHOTO: PAUL COX/YLE

SKIDS ON THE MOVE

A NEW single from The Skids on Sept. 12, "Charade", which is produced by Bill Nelson of Red Noise, will be followed next month by a lengthy British tour.

Dates are Cleethorpes Winter Gardens (Oct 18), Liverpool Mountford Hall (19), St Austell New Cornish Riviera (20), Great Yarmouth Tiffanys (22), Manchester Apollo (23), Sheffield Top Rank (24), Birmingham Odeon (25), Cambridge Corn Exchange (26), Northampton Cricket Club (27), Blackburn King George's Hall (28), Newcastle City Hall (29), Wolverhampton Civic (30), Brighton Top Rank (31), London Lyceum (Nov 2), Cardiff Top Rank (4), Bournemouth Winter Gardens (5), Bristol Locarno (6), Hanley Victoria Hall (7), Perth City Hall (8), Glasgow Apollo (9), and Aberdeen Capitol (10).

The Skids' support group will be Fingerprint.



Ian Page of Secret Affair completes his Shock Horror Mercy Dash, taking care not to rumple his mohair suits.

MODS IN SHOCK HORROR DASH!!

LISTENERS to Radio 1 the other week may have been puzzled by messages urging the members of Secret Affair to make immediate contact with their London office.

What happened was that the group knew there was a good chance of them getting to perform their "Time For Action" single on *Top Of The Pops* (which is recorded on a Wednesday for transmission the following day).

So on Wednesday morning, having played in Sheffield the night before, Secret Affair phoned their London office to see if they were on. They were told no, so while two of the band travelled home to London the other two turned back at Watford and drove towards Barnsley, where they were due to play that night.

Trouble was, half an hour later, *Top Of The Pops* changed their minds and decided they wanted

Secret Affair after all.

The police, the AA, and Radio 1 were asked to help track down the white group van carrying singer Ian Page and bassist Dennis Smith. They were finally located in Doncaster, and it was decided that a helicopter was the only way to get them back to London in time.

Ian and Dennis finally made it to the *Top Of The Pops* studio in West London with only a minute to spare.

Unfortunately a lot of people turned up at the gig in Barnsley expecting Secret Affair to play (though they did get Purple Hearts and Back To Zero, the other two bans on the March Of The Mods tour). But Secret Affair told Smash Hits they would be trying to arrange another Barnsley appearance to make up for the disappointment.

It's all go in the Mod Revival!

HAMMY BACK

HAMMY HOWELL, who left at the same time as Den Hegarty, has rejoined Darts and will be with them on their British tour. Hammy quit to go to music college, but has come back to

handle piano now that Mike Deacon has left for "personal reasons".

LOOK OUT for Virgin band Local Operator. The Who's Pete Townshend and Sex Pistols Paul Cook and Steve Jones are among those who've been checking out their gigs.

DEVO TOUR DEVOLVED

DEVO has pulled out of next month's five-gig British visit, but should be here for re-scheduled concerts in spring next year. The group thought they would have difficulties presenting their extravagant new stage act at small European venues.

TOP TEN (FOR TODAY)



Chosen by Andy Patridge of XTC, who reviews the new singles on page 23.

- 1. THE WHO: Happy Jack (Track)**
For the bit at the end when one of them says "I saw you?"
- 2. DESMOND DENKER: 007 (P/Remix)**
I spend hours trying to work out the words to this around the youth club. Ah! memories that's the week I stole my first guitar.
- 3. DANNY KAYE: Mommy, Get Me A Drink Of Water (Brunswick)**
I used to have a nightmare when I was little that an airplane was flying around my room. Six, it seems, did Danny Kaye. Mommy... get me a drink of stoneyyy!
- 4. THE BEATLES: Hello Goodbye (Parlophone)**
The start of this song exhilarates me... aural Tizer.
- 5. CAN: Babylonian Pearl (Virgin)**
I believe that Mum existed. This song has a rude texture, twitches great. Read about Mum.
- 6. U R OY: Natty Rebel (Virgin)**
Jump it up, skip it up. Rock it on over, got to skip it on over, waaaayyy. Step it, step it. (Are you alright Andy?... Ed.)
- 7. JOHN MARTYIN: Solid Air (Island)**
Sasash... listen. Cut the air.
- 8. PHILIP GLASS: River Run (Virgin)**
If snow fall was concentrated, it would sound like this. That beautiful world when you're half awake, half asleep.
- 9. THE RAMONES: Blitzkrieg Bop (Sire)**
Hey ho, let's go.
- 10. EVERYONE: Everything That I've ever liked**
I have no favourite top ten. Don't ask me about this list as I already like ten different ones. All you need is love. Optimism, optimism.

RAMONES TACKY FLICK SHOCK

THE IDEA behind "Rock And Roll High School", The Ramones first celluloid adventure, is such a good one that it's a minor tragedy the finished movie doesn't quite work.

The film is set in your classic Californian High School, full of bursting with kids with hair like straw and teeth like pearls, run by a strict headmistress whose aim is to squash any rebellious behaviour and stamp out rock and roll altogether.

Her main opponent amongst the students is one Riff Randall (played by the shapely P. J. Soles), who is the self-appointed number one fan of The Ramones and is madly in love with lead singer Joey.

The band are due in town for a gig and Riff plays tuition to queue for tickets, gets caught out and loses her chance to present her idols with her own songs.

As you might have guessed, everything turns out alright in the end. Various boys get various girls, The Ramones wind up playing in the school corridors, and the students barricade the building and look the adults out.

Unfortunately, the whole project appears rushed and fails to really deliver when it should. The gig which is supposed to be the climax is shoddily realised and poorly recorded, leaving the band looking plain dumb rather than gloriously dumb.

Still, there are moments. The Ramones eating pizza, playing a



PHOTO: PAUL CANTY/L.E.L.

LET'S TALK ABOUT THE UNDERTONES

A NEW Undertones single appears at the end of September to brighten up the autumn airwaves. The A side is a brand new group song, "You've Got My Number (Why Don't You Use It?)", while the B side is a version of "Let's Talk About Girls" originally recorded by the Chocolate Watch Band.

The group's first album, "The Undertones", is being withdrawn and replaced by a new version in a colour sleeve. It will contain the original tracks, with two added cuts — the singles "Teenage Kicks" and "Get Over You". For a limited period it will sell for £4.00, but should work out even cheaper in discount shops. The Undertones made their American debut on September 12 when they started a tour supporting The Clash. On their return they start a lengthy British tour on September 30.

Dates are as follows: Bristol Locarno (Sept 30), Norwich St Andrews (Oct 1), Oxford New Theatre (2), Hemel Hempstead Pavilion (3), Cambridge Corn Exchange (5), Manchester Factory (6), Leicester De Montfort (7), Newcastle City Hall (8), Wolverhampton Civic (15), Blackburn King Georges Hall (16), Bradford St Georges (17), Derby Assembly Hall (18), Aberdeen University (20), Cardiff Top Rank (21), Liverpool Mountfort (22), Birmingham Odson (23), Loughborough University (24), Portsmouth Locarno (25), Bournemouth Winter Gardens (26), Bracknell Sports Centre (27) and London Rainbow (30).

song in P.J.'s bedroom (Dee Dee plays his bass in the shower), and a great necking-lesser scene. On the whole, it's recommended to die-hard fans of Da Brudders and to anyone with a little spare cash and a taste for the tacky.

There is one classic moment when the headmistress examines Johnny in horror and enquires, "Does your mother know you're a Ramone?"

B. MOOVEY (Our man with the noisy popcorn.)

DAMNED NOISE!

THE DAMNED have a new single, "Smash It Up", out on September 28 and follow it on November 2 with their third album, currently called "Noise Noise Noise". They plan to tour at the time of its release.

FLEETWOOD MAC release "Tusk", their first album since the enormously successful "Rumours", on October 15. It's a double set with 20 tracks. The title track will be released as a single on September 21.



The Ramones get Riff crazy! Rydell High was never like this.

NEW DOOBIES

THE DOOBIE Brothers have recruited three new members to replace Jeff "Skunk" Baxter, the former Steely Dan guitarist, and John Hartman, who has gone off to study as a vet and raise horses on his Californian ranch.

The newcomers are Cornelius Bumpus (tenor sax, keyboards, flute), Chet McCracken (percussion) and John McFee (guitar, violin).



PIC: ANDRE CSILAG

VINYL NEWS RATS, QUO SHAM, SEX PISTOLS etc

THE NEXT Boomtown Rats album, which has been recorded in Holland, is called "The Fine Art Of Surfacing". It will be released on Ensign early next month to tie in with the group's British tour, dates for which we've already printed.

STATUS QUO'S new album, "Hard Ride", is released on October 5, following the new single "Whatever You Want", which is in the shops now.

SHAM 69's last studio album, "Hersham Boys", is out now. There will probably be a live

album to follow later in the year. Both their farewell gigs at the Glasgow Apollo and the London Rainbow were recorded, as well as other Sham Concerts.

"THE JONATHAN Richman Songbook", a Greatest Hits set featuring "Egyptian Reggae" and "Road Runner", is scheduled for November release on Beserkeley.

SIOUXSIE & The Banshees' German single "Mittageisen" (it means "Metal Postcard") has now been given a UK release on Polydor. B side is "Love In A Void". The single has been selling well here as an expensive import but is now available at the usual price.

A NEW Sex Pistols single is expected to be released early next month. It will probably be "The Great Rock 'n' Roll Swindle", title track off the album, with "Rock Around The Clock" on the B side.



MARRIAGE MANIA!

I NEVER thought it would happen to me and a girl from Manhattan... Squeeze's ace lyricist and rhythm guitarist Chris Difford married his American girlfriend Cindy at Greenwich in London on September 8th. After a local paper had publicised the event, police had to be called in to control the crowds! (Note best man Glenn Tilbrook in a topper on the far right.)



CHRIS DIFFORD PICS: JILL FURMANOVSKY

ANDY PARTRIDGE, XTC's guitarist, writer and singles reviewer, also got married recently — to his childhood sweetheart Marianne Byford in Swindon, their home town. Andy proposed by phone during XTC's recent tour of Australia and Japan!

AFTER THIS sudden outburst of marriages in rock, *Smash Hits* sent David Hepworth off to get the low down on this wedlock revival. Talk about in depth research — he came back married to his longtime girlfriend Alyson!



SO MUCH TROUBLE

THE NEW Bob Marley & The Wailers album, "Survival", is released by Island on Sept 28 along with a single, "So Much Trouble In The World", taken from it.

A track of special interest is "Ambush" (previously available as an import on the Jamaican Tuff Gong label) since the lyrics concern the assassination attempt made on Marley in December 1976.

The Reggae star was at home in Kingston, Jamaica, with his wife Rita and manager Don Taylor when five gunmen burst through the door and let fly a hail of bullets.

Don Taylor got the worst of it, but recovered after a spell on the

critical list. Rita and Bob both suffered gun wounds.

Marley is currently in Jamaica preparing to start an American tour, but is unlikely to play British concerts until spring next year.

PARKAS REVENGE?

THE MERTON Parkas, who took a lot of stick from hardcore mods over the poppy "You Need Wheels", hope to silence the critics with their follow-up single "Plastic Smile" due out on Sept 21.

The group start a British tour on Oct 1 (dates to be announced shortly) and that will be followed by release of their debut album "Face In The Crowd" on Beggars Banquet Records.



Ari Up of The Slits gets on her good foot

PIC: ADRIAN BOOT

SLITS CUT LOOSE

THE SLITS, whose first album "Cut" has just been released by Island Records, start a British tour at Leicester's De Montfort Hall on September 17.

Rest of the dates are as follows: Oxford New Theatre (18), Birmingham Digbeth Civic Hall (23), Edinburgh Astoria (24), Manchester Apollo (26), Glasgow City Hall (26), Liverpool Eric's (27) and the London Rainbow (28).

Supporting them will be jazz trumpeter Don Cherry and Jamaican reggae toaster Prince Hammer.

"Cut" has been produced by Dennis Bovell of Mutumbi, the man who made Janet Kay's "Silly Games" such a huge hit. The Slits' first single "Typical Girls", with the old Marvin Gaye hit "I Heard It Through The Grapevine" on the B side, is released September 21.



SOME SECRETS YOU JUST CAN'T HIDE. Mike Stand meets the Affair you can't refuse.

YOU lookin' at me boy/You tryin' to match my sters/Don't you know I'm a glory boy/I could cut you down by combing my hair"

So sings Ian Page of Secret Affair. Cool, huh? In fact about the coolest, neatest way of winning a teenage street corner confrontation you could possibly imagine. A clean KO without even loosening your tie. Great.

Of course that's not the way things really happen for you and me, but Secret Affair have that quality shared by the best pop groups of being able to put their finger on the pulse of your dreams. For three minutes life is that slick and you are the youth with the 007 comb.

Yes, Secret Affair have that mystery ingredient 'style'. But it's a style that might come as a surprise following a decade of denim and a couple of years of bondage pants. Smart suits in the forefront of youth culture and rebellion???

Yet mod seems to be happening end, on the basis of a sensational gig at Convey Island in Essex and an irresistible single in "Time For Action", I'm convinced Secret Affair are hot, no matter what becomes of the rest of the mod bands.

Perhaps it's like this. The punk followers made a lot of extravagant claims and wore wild clothes but when the excitement died down not all that much had changed except, significantly, the rise of independent labels. But the powerful people were still the businessmen in suits. So maybe this time if you take over their clothes. . .

SECRET AFFAIR are certainly that serious about mod. Fierce Independence has been their theme since Ian, 19, and guitarist Dave Cairns, 20, formed the band by advertising in the music press for a drummer and bassist who "must have a grudge against the

music business".

Seb Shelton (drums) and Dennis Smith (bass), who'd had unhappy and unsuccessful experiences with the Young Bucks and Advertising respectively, filled the bill with their ability to turn bitterness into positive action.

Ian and Dave's past horror stories are from the New Hearts, their first ever group. Though barely out of their nappies musically speaking, they were signed up by CBS and got as far as releasing a couple of singles and touring as support to The Jen.

But that was more frustration than glory. Dave lamented: "We got involved with the wrong manager, the wrong deals, wrong everything."

Ian: "There we were in our neat 60's clothes knocking out Who-type numbers but we got pushed into powerpop, which was solely a creation of the record companies, not the fans,

and that lost us credibility. It finished us."

Back home in Ilford for a year while getting out of various contracts, they re-thought their whole approach and became the hard-nosed operators frowning across the Convey dressing-room. They decided on self-management. They launched their own label, I-Spy, linking it with Arista for marketing and distribution only.

Ian: "It means they can't choose what we release or when we release it. We paid all the recording costs ourselves rather than asking a company for a big advance which would take ages to pay back. We got a loan from our publisher on the understanding that if we didn't return it in 60 days he'd sue us. We took the gamble because we knew 'Time For Action' was good."

Dave: "Managing yourself is quite easy so far. When it gets heavy we'll pay people to look

after various aspects of it. But we're not going to give away 25 per cent of all our earnings and our creative control into the bargain the way we did before."

They are so sure of themselves that they have now signed another mod band, Squire, to I-Spy and financed their first single. In fact the interview was interrupted by a five-minute commercial break while Dave gave me the full sales talk about his protégés like any other eager-beaver young businessman.

All very impressive up to a point but it makes you wonder whether their long-term aims are entries in the Top Twenty or the *Financial Times*.

HOWEVER, Secret Affair emphasise that the business side was just a necessary chore.

Ian: "We want to create music you could dance to without losing the... aggression is too rough a word. It's commitment. Our music is ordered. A Tamla dance beat with contemporary lyrics and guitar sound."

Dave: "It's cool, precise, good pop."

Ian: "Mod isn't stopping anyone being angry but there are different ways of expressing it. You can rant and rave like punk or you can make thoughtful comments and hopefully be understood better."

"You can be much more sussed. Not 'no future' but 'no future unless we do something about it'. The most important thing about mod is individuality. We aren't saying you can beat the system: no-one can. But you can change your own world within it."

Having said that, Secret Affair made further contradictions by denying any connections between Secret Affair and politics, and then claiming that they function as some kind of mouthpiece for working-class youth.

As Ian sees it: "One of the things about a movement like this is that the kids who follow it are working-class. They can't say what they want always, but we can express it for them. Really

we write our songs because they live their lives."

Phew! This from lads who left school at 16, mind.

"We are rejecting imposed values. So that a kid whose school won't train him for anything but bricklaying might decide he will do something different. Then on stage we celebrate one another's ideas, us and the audience. That's why there's no class division in mod. We are unified. The suits take away the differences between kids."

EH? What about your important individualism then? "We still aim to look better than each other, better than everybody else."

Er, so you can have 'unity' in competition, even though it means the majority inevitably end up losing? To have some looking sharp means others looking blunt by contrast surely... but maybe I was letting Secret Affair's intensity draw me into treating their opinions as if they were a party manifesto.

Ian quoted a Who song: "I have to be careful not to preach/I can't pretend that we can teach."

SECRET AFFAIR'S best arguments are stated on stage and in musical form. They talk the way they talk, tough and bolshie, because they got messed about at school (they wouldn't let Ian study music) and they got messed about in their first bands. What's more, Ian was trying to give up smoking which may have deepened the frown.

They've all been through failure and a spell on the headline. Now they are bursting with a lust for achievement — an album in October, a tour with Squire to follow, more hits and a second album already partly written and planned to show much more of their musical breadth (Ian and Dave can add brass and keyboards to their current stock-in-trade).

You wanna know what I think, he said boldly as if he was a glory boy himself, Secret Affair will be as big as the Boomtown Rats by next year — that's what.



Time For Action

By Secret Affair on I-Spy Records

Standing in the shadows
Where the in-crowd meet
We're all dressed up for the evening
We hate the punk elite
So take me to your leader
Because it's time you realised

Chorus
That this is the time
This is the time for action (time for action)
This is the time to be seen (time to be seen)
This is the time for action
Time to be seen

They can laugh in our face
'Cause we know we're right
Looking good's the answer
And living by night
So take me to your leader
Because it's time you realised

Repeat chorus

Look at sweet Julia
Speeding on the late night train
They're laughing at the way she dresses
Too smart and clean
But she don't care
Because she knows she's right
And you know we're only two steps away

Repeat chorus ad lib to fade

Words and music by Dave Cairns.
Reproduced by permission Bryan Morrison Music Ltd.



Secret Affair plus one Purple Heart

War Stories

MORE By The Starjets on Epic Records

SMALL LTD. 1984

Come to where the flowers bloom

Snow falls and we make our way
To frontiers they are sent
Delay can be dangerous
Danger till the end
Back against the wall
Young men heed the call
Prisoners taken oh oh
Soon be going home

Chorus

War stories
Sergeant Fury War stories
Captain Hurricane War stories
Johnny Red War stories
This is it, this is it

Night falls as the tanks roll by
I signal but in vain
Scared but I'm prepared to die
I smile to hide my pain
Gonna save my soul
It's the all-time low
Generals keep the score
Soon be going home

Repeat chorus

V-E is near they say
Liberation holiday
Invasion ally day
We're in sight of victory
Back against the wall
Young men heed the call
Prisoners oh oh
Soon be going home

War stories, War stories, War stories
Hope & Glory War stories
Battle stations War stories
Sergeant Fury War stories
Captain Hurricane War stories
Johnny Red War stories
This is it, this is it... etc. to fade

Words and music by L'Estrange/Martin/Sharpe
Reproduced by permission Beauty Music Ltd

Something That I Said

By The Ruts on Virgin Records

O.K. kick me in the head
Just 'cause something that I said
You don't want to know the truth
Cause you're wild and full of youth

Chorus

Something that I said
Was it something that I said
Something in my head

You ain't got no friends no more
'Cause you kicked them to the floor
Time will tell and you will see
That it's down to you not me

Repeat chorus

O.K. now you're on your own
Your self righteousness has grown
So get off your pedestal
Before you ain't got no
Friends no more

Repeat chorus to fade

Words and music by Glen Ruffly/Malcolm Owen/John Jennings/Paul Fox
Reproduced by permission Virgin Music





BONEY M'S NEW ALBUM
With the hit singles - 'Gotta Go Home' & 'El Lute'



CLIFF RICHARD



*Rock'n'Roll
Juvenile*

CLIFF'S NEW ALBUM
FEATURING
HIS NUMBER ONE
HIT SINGLE
'WE DON'T
TALK
ANYMORE'

CLIFF RICHARD



Also on tape





GREAT HEADLINES OF OUR TIME

COMMODORES

BY ROBIN KATZ

THE COMMODORES don't do themselves many favours in the image department. Everything about them seems pretty about their logo looks like the kind used by those big heavy metal bands and their name doesn't exactly knock you out either.

They have six feckless members whom most people can't begin to identify. Even their costumes look like left-overs from the disastrous "Sgt. Pepper" film. And if you only know them by their big British hits — "Three Times A Lady" and "Easy" — then you could be excused for writing them off as The Stylistics' big brothers.

So why is Smash Hits telling you all about them? Well, as you may have guessed, there's more to The Commodores than meets the eye. The Commodores are a good example of a group trapped by half-truths, and their image is one of them.

Though the group's British hits have all been ballads, like Rose Royce their funky side balances out their slow side. The new album "Midnite Magic" isn't as dynamic as the band's amazing "Greatest Hits" collection. That's the real gem. Not only does it contain "Brick House" — an elementary lesson in funk — but also two funk classics from the early '70s — "I Feel Sanctified" and "Too Hot To Trot" — which turn up repeatedly at the finest discs in the land.

BUT THE balladeer image is not something The Commodores are about to lose any sleep over, and you gotta give these guys credit for smart thinking. Not too long ago, they were six impoverished guys going to a tiny college in the backwoods of Alabama. They formed a group for the express

purpose of, would you believe, meeting girls! Now, less than a decade later, they have not only girls but a stack of gold records and enough money to buy the entire town where that tiny college still stands.

The Commodores — who comprise Walter Orange, Mylan Williams, Ronald La Praid, Thomas McClary, William King and Lionel Richie — are already quite millionaires. Yet still they plan to "break their butts" touring for the next five years before retiring.

"Before we go, we want to do television and movies — the works," says trumpet player William "Wak" King. "I know it sounds corny, but we want to do it all. I mean, when you start with nothing, you've nothing to lose but your dreams. And each success makes you crave another kind of success. I reckon unless you reach for the sky, you're a big fool."

And The Commodores are no fools. When they decided to become a full time group, they also decided to protect themselves from being ripped off. Each Commodore took a college degree in areas that would eventually assist the running of the group. One graduated in music, two took degrees in engineering, one got a degree in economics and two more have credentials in business management.

When they first signed to Motown back in the early '70s, the record company had a large say in the group's creative output. Motown told them what to record, with whom, and when it would be released. Now, at the top of the heap and having signed a multi-million dollar contract making them the biggest act in Motown's history (Stevie Wonder included), The

Commodores have complete artistic control. And they're already working with new groups like Platinum Hook (also on Motown).

AUDIENCES, however, are still the band's biggest challenge. "In America, most black groups bend over backwards to please their audience," continues Wak. "The audience expect a slick kind of presentation, choreography, flashy costumes and lots of raps. But rock audiences prefer different things, like long guitar solos. We're determined to please both kinds of fans."

The Commodores have included recording in that goal as well. All six members compose music. "The reason this group has no usual musical image is deliberate," laughs Lionel Richie. "Maybe we listen to people too much. When they said that our early stuff was too funky, I deliberately wrote a pop ballad called 'Easy.' When they said that was too soft sounding, we all teamed up and wrote 'Brick House.' We just keep changing. The new single, 'Sail On', is a country song."

"I'll tell you," he gestures, "what we've learned about hit singles. It used to be the record company who picked them. Then we tried to decide on the singles between ourselves. But that was awkward with each member often favouring his own composition. "Now we finish an album, release it, and wait for feedback from the disc jockeys. They seem to be able to finger the hits better than we do."

Keeping a six man group together is no easy task. "Sure we have our differences," says ham radio freak Mylan Williams with a sly grin. "So, when we do, we either iron out our problems

or keep away from each other.

"One of the ways we keep from petty fights is to have a disciplinary system. Sounds like school, doesn't it? But what we keep is a list of fines. For example, if you are late for an interview, a soundcheck, or bus to the airport, it'll cost you a minimum of £100. And the fines increase."

"We love it when other guys are late for appointments. Whoever's at fault pays us their money and it's divided evenly among the rest of us. I got a couple of great shirts on the last British tour thanks to Wak being late!"

THE GLITTERING costumes, identical dance steps and faceless image don't upset The Commodores too much. They can always change the costumes, get rid of the dance steps and put out solo albums one day.

"But we decided to do what was best for the entire group instead of what might be best for the individuals. We decided on glittering costumes by the flip of a coin. If we get sick of the costumes, we can always flip the coin again."

Offstage, The Commodores are deliciously down home, as they say in America. During their break from the road, they tinker with CB radio (Citizens Band — as in "Convoy"), billiards and photography. They choose to avoid the razzle dazzle of life in Hollywood and prefer the small town life in the South.

"At least I know who my real friends are here," Wak King says simply. "In Los Angeles, they only love you when you're up. You can hang that up!"

Six more approachable, unaffected millionaires I have never met.

SMASH
HITS

THE JAM



DISCO

SHOCK HORROR probe! You've got no idea what it's like working in an office like this! Andy Partridge of XTC has just arrived to do the singles so I've had to give up my desk and come and squat on the end of Red's! How can I possibly concentrate on disco while playing footsie and keeping an eye on Red? I think I'll become a mod instead!

Of the few good 12 inches around at the moment, RCA have just released "Shout" by The Isley Brothers. Older funksters will remember they had a hit with this in the '60s, and it sounds just as good the second time around.

Janet Kay's follow up to "Silly Games" is "Loving You" (Pye) — yes, the Minnie Riperton classic. Personally I think this is a great song but can't decide if I like Janet's version. Next up — as if we hadn't rung our bells enough this year with Anita Ward — are three sisters from North London who call themselves The Blood

Sisters. They've released a reggae version of "Ring My Bell" (United Artists). I think I prefer the reggae version as I did get a bit tired of the whoo whoo's!

A disco compilation has also just been released on the Pye label. Called "Disco Disco Disco Volume 1", it includes "Boogie Wonderland", "Ain't No Stopping Us Now" and "HAPPY Radio". Quite a good album and just right for a party (saves you getting up and changing the records!).

I think that's about it, as I can't really concentrate with Red jumping up and down and catching flies with his tongue. I must say though, that despite Andy's comments on the Buzzards' (hi Geoff!) new single "We Make A Noise" (Chrysalis), I reckon it's great, especially the B side "Disco Romeo". In fact, I hereby nominate it "Record Of The Office"!

See ya,

Boogying Bev

Feel The Real

By David Bendeth on Sidewalk Records

Since we been together
I've been trying to tell you how I feel
I know what I feel for you got to be real
But so far I've not been able to make you see
I've been loving you for so long
Now you're trying to make a fool out of me

I try to make you happy
You've got to find your fool
So that you gave me over
I know what to do

This time instead of making a bigger mistake
I'll walk 'cos this I don't need
No more I can't take it
Ba da ha ...

But we're not together (oh yeah) I've just made up my mind
Now that the fighting's over
I've got myself some time

I feel so much better than I did yesterday
The way I am I know good things are gonna come my way
From now on if you want to fight
You fight by yourself
'Cos I'll be getting things together
With or without I can do it for myself

I try to make you happy
You've got to find your fool
So that you gave me over
I know what to do

Ba da ha ... (to fade)

Words and music by D. Bendeth/B. Boyer.
Reproduced by permission Heath Levy Music.

TOP 40

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL	BPM
1	1	STREET LIFE CRUSADERS	MCA	112
2	7	STRUT YOUR FUNKY STUFF FRANTIQUE	Phil Int	120
3	11	YOU CAN DO IT AL HUDSON	ABC	118
4	13	FEEL THE REAL DAVID BENEATH	Sidewalk	122
5	2	ANGEL EYES ROXY MUSIC	Polydor	133
6	19	DON'T STOP TIL YOU GET ENOUGH MICHAEL JACKSON	Epic	118
7	14	WHEN YOU'RE NUMBER ONE GENE CHANDLER	20th Century	122
8	6	LOST IN MUSIC SISTER SLEDGE	Atlantic	120
9	18	DANCIN & PRANCIN CANDIDO	Salsoul	116
10	5	LOOKING FOR A LOVE TONIGHT FLB	Fantasy	128
11	21	SAIL ON COMMODORES	Motown	Slow
12	15	GONE, GONE, GONE JOHNNY MATHIS	CBS	122
13	4	OOH WHAT A LIFE GIBSON BROTHERS	Island	122
14	12	GOTTA GO HOME BONEY M	Atlantic/Hansa	132
15	9	AFTER THE LOVE HAS GONE EARTH WIND & FIRE	CBS	Slow
16	24	THIS TIME BABY JACKIE MOORE	CBS	123
17	NEW	SEXY CREAM SLICK	Fantasy	129
18	23	DIM ALL THE LIGHTS DONNA SUMMER	Casablanca	121
19	NEW	POINT OF VIEW MATUMBI	Matumbi	Reggae
20	22	SWITCH BENLUX + NANCY DEE	Scope	
21	8	MORNING DANCE SPYRO GYRA	Infinity	102
22	10	MAKIN IT DAVID NAUGHTON	RSO	127
23	17	YOU NEVER KNOW WHAT YOU'VE GOT ME + YOU	Laser	Reggae
24	3	REASONS TO BE CHEERFUL IAN DURY	Stiff	122
25	NEW	WALKING ON SUNSHINE EDDY GRANT	Ica Virgin	Reggae
26	30	FOUND A CURE ASHFORD + SIMPSON	WB	124
27	26	WHAT'CH GONNA DO STEPHANIE MILLS	20th Century	120
28	20	CHASE ME CON FUNK SHUN	Mercury	124
29	NEW	CAN'T LIVE WITHOUT YOUR LOVE TAMIKO JONES	Polydor	119
30	36	REACHIN OUT LEE MOORE	Source	124
31	NEW	I DON'T WANT TO BE A FREAK DYNASTY	Solar	118
32	31	WHEN WILL YOU BE MINE AVERAGE WHITE BAND	RCA	103
33	NEW	WHAT'S GOING ON TOM BROWNE	Arista	119
34	25	IT'S MAGIC KLEER	Atlantic	
35	NEW	AMERICAN HEARTS BILLY OCEAN	GTO	
36	NEW	I WONDER WHERE YOU ARE TONIGHT ROSE ROYCE	Whitefish	Slow
37	NEW	NEW YORK CITY MIROSLAV VITOUS	WB	133
38	NEW	IT'S A DISCO NIGHT ISLEY BROS	T-Neck	134
39	NEW	I WANNA DO THE DO BOBBY RUSH	Phil Int	108
40	16	BORN TO BE ALIVE PATRICK HERNANDEZ	Gem Aquarius	130

Compiled by Record Business magazine based on sales at specialist disco shops. Imp = Import. BPM = Beats per minute.

Rob Jones Disco Pick

HI TENSION: "There's A Reason" (Island)

It's a knockout to hear British musicians competing in the predominantly US market. When it comes to reggae we generally have to look to see Hi Tension developing into a major force in this area. "There's A Reason" is only the next stage in what promises to be a wonderful career.



When You're Number 1

By Gene Chandler on Chi-Sound Records
(12 inch version)

Get up, get up, get up

On the south-side of Chicago, Bobby henge
As the people watch him dance upon the floor
Ain't no match if you can catch him some night dancing
(dancing)

And the people in the disco yell for more
All the stage is set and the music's fine
He's the greatest dancer
He'll blow your mind
Well it's hard to stay on top
When you can't stop, no
When you're number one yeah (repeat)

Now Jimmy's dressed in satin laced with diamond
And he can move just like a tiger in the night
In every disco up in Frisco they're dancing
His moves are strong to every song
Man his moves are nice
Am I number one?
He had to know
So he challenged Bobby on a TV show
Life is rough, the move is tough
You've got to know your stuff yeah
When you're number one yeah (repeat)

People cleared the floor
To let the dance begin
Bobby moving, gliding
I thought his moves would never end
But Jimmy turned and twisted
As the ladies watched him dance
His feet they weaved that magic spell
Put the crowd back in a trance

Everybody, everybody was looking
The music, the music, the music
The music was cooking
Those dancing feet, hips and hands were moving
And somehow when that smoke had cleared away
Only Jimmy was on the floor dancing
And Bobby had simply faded away
So if you think that you're number one
You can't claim the title
Till the dance is done
You always gonna make yourself a target
To every new kid who comes to town
He's waiting to meet you at some disco
When you're number one they try to shoot you down
Bang bang
When you're number one yeah
When you're number one (number one) . . .

Shoot you down
Number one . . .

Now look at Betty
Now look at Sandy
Now look at Gloria
Now look at Mary
Now look at Lucy
Now look at black doll
When the west meets east
When the east meets west
Who's number one
Tell me who's the best?
You're always gonna make yourself a target
To every new kid who comes to town
He's waiting to meet you at some disco
When you're number one they try to shoot you down
Bang bang
When you're number one etc.

Words and music by Thompson/Dixon,
Reproduced by permission Cachand Music/Gustens Music/
Leibsony.



American Hearts

By Billy Ocean on GTO Records

They were married in September
Back in 1969
They travelled east to India
To find some peace of mind
They stood for love and freedom
They were children of their time

Oh they lived in a world that was cold and uncaring
They swore they would change it with loving and sharing
They'd never live like their parents had done
Their innocence shone like the sun
American hearts (American hearts)
So filled with emotion
American hearts (American hearts) oh so easily broken

Now they've got a family
And a cottage in the hills
He's always working late
To pay the mortgage and the bills
And she has trouble sleeping so the doctor gives her pills

Ooh just look at them
Who are these strangers who used to be lovers?
Now they've got nothing to say to each other
Too far apart to discuss their mistakes
They file the divorce and it breaks their
American hearts (American hearts) so filled with emotion
American hearts (American hearts) oh so easily broken

All they needed was love (repeat 4 times)

Now that it's over
They'll each go on living
Never forgetting but somehow forgiving
They'll care for their children
Protect them with pride
And that's how the dream will survive
In American hearts (American hearts) so filled with emotion

American hearts (American hearts) so easily broken
Repeat to fade

Words and music by Bugatti & Musker.
Reproduced by permission Pendulum/Sea Shanty/Chappell
Music.

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.

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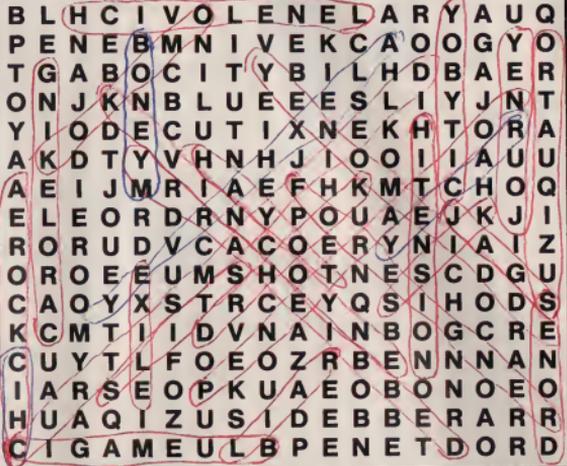
ALEX HARVEY
BLUE MAGIC
BONEY M
CAROLE KING
CHIC
CHICK COREA
CITY BOY
CURTIS MAYFIELD
DEBBIE HARRY

DR HOOK
DRONES
EDDIE MONEY
EXILE
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KEVIN GOYNE
KISS
KOKOMO
LENE LOVICH
LIAR
PENETRATION
RACEY
SLITS
SUZI QUATRO
TOYAH

**ST
TEASERS
R**

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

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

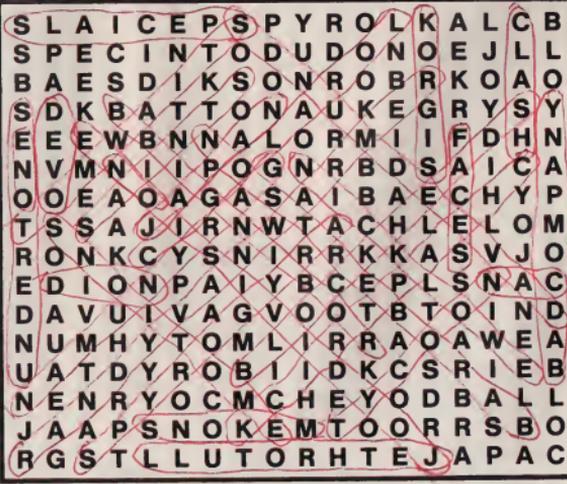


A

B

B A ROBERTSON
BAD COMPANY
BLOCKHEADS
CAN
CHEAP TRICK
CLASH
DAVE EDMUNDS
DEVO
DION
EMOTIONS
ENO
FACES
GARY NUMAN
JAPAN
JETHRO TULL

JOY DIVISION
KORGIS
LORA LOGIC
MEKONS
NICK LOWE
RANDY
VANWARMER
ROBIN GIBB
SAINTS
SKIDS
SPECIALS
SPYRO GYRA
TOM WAITS
TYCOON
UNDERTONES



THE CHARGE OF THE HEAVY BRIGADE . . .

All you heavy metal fans who've been waiting patiently for Smash Hits to get heavy will be banging your heads against the wall in delight — we're giving away 25 copies of the new Led Zeppelin album as prizes in this issue's crossword competition! Here's how it works: the first correct entry opened after the closing date wins a radio cassette recorder, plus a cassette of Led Zep's "In Through The Out Door". The next 25 correct entries opened each score a copy of the prize album. Ballpoints at the ready, and away you go . . .



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. 21), 117 Park Road, Peterborough PE1 2TS. Make sure it arrives not later than October 3rd, 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 Led Zeppelin album. The Editor's decision on all matters relating to the competition will be final and legally binding. No correspondence can be entered into. The competition is open to all readers in Great Britain, Northern Ireland, Eire, Channel Isles and the Isle of Man, excluding employees (and their families) of *Smash Hits* and East Midland Allied Press.

ACROSS

- 3 Darts smesh from last year — or is it the long-range weather forecast! (3,7)
- 5 Soul group who had hits with "Love Train" and "Used To Be My Girl"
- 9 The "H.A.P.P.Y. Radio" S.I.N.G.E.R. (5,5)
- 10 Forget about the Frank Sinatra version, Sid's is the best! (2,3)
- 11 Stage show from which "Don't Cry For Me Argentina" came
- 12 We made him feel mighty real!
- 14 US rock band who had a hit with "I Want You To Want Me" — or it could be the kind of act performed by a cut-price conjuror! (5,5)
- 15 See 16 down
- 16 See 26 across
- 17 Mr Chandler of "Get Down"
- 18 They keep swinging, according to the song
- 21 Soul group whose "Disco Inferno" is on the "Saturday Night Fever" album
- 22 "Gonna Make You A . . ." David Essex
- 23 The Lone Ranger's sidekick
- 24 Says you've got to be cruel to be kind (4,4)

- 25 & 4 down Darts tower (anagram of singer)
- 26 & 16 across Les Spot's XI (anagram of group)

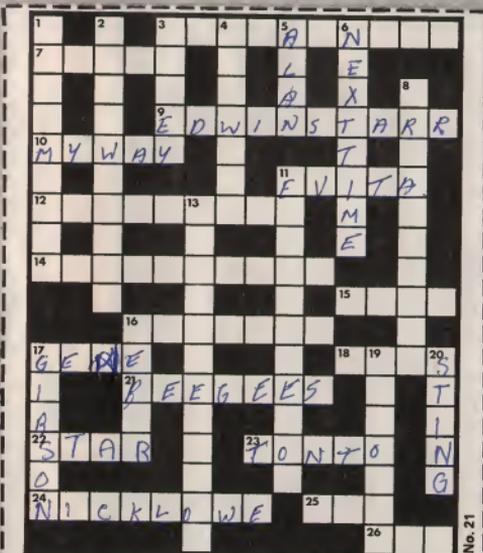
DOWN

- 1 "Virginia Plain", their first hit, was reissued in 1977 and again made the charts (4,5)
- 2 Guitarist/writer of The Jam (4,6)
- 3 Soul brothers who had hits with "Summer Breeze" and "Harvest To The World"
- 4 See 25 across
- 5 Mr Price of "Jarow Song"
- 6 "Get It Right" Gerry Rafferty (4,4)
- 8 Suited smoothie who sings with 1 down (5,5)
- 11 Rock guitarist whose hits have included "I Shot The Sheriff" (4,7)
- 13 Rolling Stones golden oldie covered by Devo for their first hit
- 16 & 15 across A Monkee who rhymes with Mork from Ork!
- 17 "Ooh What A Life" brothers
- 19 Mod's son (anagram of group)
- 20 Blond bombshell of The Police

Answers to Crossword No 19
 ACROSS: 1 Boomtown Rats; 6 Bob (Marley); 8 "Girls Talk"; 9 (The) Who; 10 Roxy (Music); 12 "Angeleyes"; 14 (Edwin or Ringo) Starr; 15 Members; 17 Dusty (Springfield); 18 (Rolling) Stone; 19 (Roy or Kevin) Ayers; 21 Eve (Peron); 23 Korgis; 24 Art (Garfunkel); 27 "Pick Me Up 'I'll) Dance"; 28 Squeeze.

DOWN: 1 "Bad Girls"; 2 (Bob) Marley; 3 Ovation; 4 Rickie Lee Jones; 5 Tubeway Army; 7 "(New) Boots And Panties"; 11 X-Ray Spex; 12 (Tubeway) Army; 13 "(Silly) Games"; 16 "Sheena (Is A Punk Rocker)"; 17 (Neil) Diamond; 20 Smokey (Robinson); 22 " . . . a gas"; 25 "One (Nation Under A Groove)"; 26 "New (Boots And Panties)".

Winners of Crossword No. 19 are on page 30



Name

Age

Address

No. 21

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714 LORD OF RINGS



539 POTTY



802 SUPERJIN GLITTER
TOOTHICK FOR



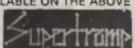
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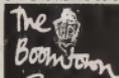
When ordering state size, colour and one alternative colour.



326 SUPERTRAMP (GLT)



828 THE POLICE (GLT)



822 BOOMTOWN RATS (GLT)



286 KISS (GLT)



817 BUZZCOCKS (GLT)



833 SEX PISTOLS (GLT)



815 SQUEEZE (GLT)



251 TOO THICK



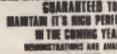
250 PUNK PANTHER



823 STRANGLERS (GLT)



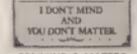
679 IDIOT



188 STATUS QUO



612 PATCH



230 MIND & MATTER



351 E.L.O.



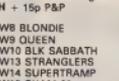
806 ABBA

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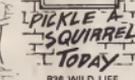
W1 ELDO
W2 LED ZEP
W6 STATUS QUO



W8 BLONDIE
W9 QUEEN
W10 BLK SABBATH
W13 STRANGLERS
W14 SUPERTRAMP
W15 SHAM 69
W16 BOOMTOWN RATS
W17 SEX PISTOLS
W18 ABBA



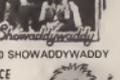
232 REALITY



838 WILD LIFE



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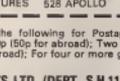
842 RUSH (GLT)



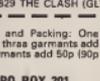
160 CHE



163 MUSIC



125 VULTURES



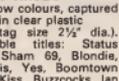
829 THE CLASH (GLT)

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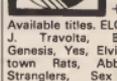
Rainbow colours captured in clear plastic (Key tag size 2 1/2" dia.). Available titles: Status Quo, Sham 69, Blondie, Genesis, Yes, Boomtown Rats, Kiss, Buzzcocks, Ian Dury, Stranglers, Led Zep, Bk Gens, Sex Pistols, E.L.O., Darts, Abba, Queen, A.C.D.C., Bowie.



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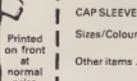
843 MOTOR HEAD (GLT)



327 PUNK GLITTER



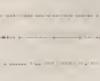
510 SHAM 69 (GLT)



277 BULLET HOLES



612 PATCH



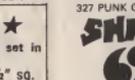
806 ABBA

★ NEW ★

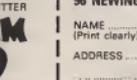
Rock mirror badges set in deluxe frames



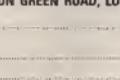
Available titles: E.L.O, A.C./D.C., J. Travolta, Buzzcocks, Genesis, Yes, Elvis, Boomtown Rats, Abba, Kiss, Stranglers, Sex Pistols, Hawkwind, Ian Dury, Status Quo, Led Zep, Sham 69, O. Newton John, Darts, Bee Gens, Bowie.



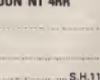
818 KATE BUSH



163 MUSIC



125 VULTURES



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REVIEWS

SINGLES by Andy Partridge of XTC



THE FALL: Rowcha Rumble (Step Forward). What a starter — I wonder what made my hand land on this one? Sounds like the cover, cheap biro lines, bad relationships. Is this the theme of the medication? Great chemist's organ sound. Not one for young girls to make zips or brassieres mindlessly to on the factory floor. Good sound, bad song (down with pills). B side "In My Area" suffocating ill music, felt like I had flu, blanket over the head tunes.

SAD CAFE: Wish This Night Would Never End (RCA). Badly recorded cock-a-boogie. The picture disc shows a member of said band with his shirt off doing a Paul Rodgers crotch-breaking milk stand pose, except he has no milk in the stand, and they'll never be able to afford one making dribble like this. The picture on the flipside shows them demonstrating that they can't afford underpants either.

THE DICKIES: Nights in White Satin (ABM). I must confess that even Justin Hairdo's version had a sort of twee chocolate box appeal. Can't wait for the promotional film — will they bring down bands over the Dickies? This is fast and dead (corpse in a rock).

MEMBERS: Killing Time (Virgin). Great cover but the disc, um..... (have I said enough?) B side is better than the A. And I don't like the B side.

THIRD WORLD: Tonight For Me (Island). Techno reggae, sounds like Yes. Babylon by synthesizer?

Liked the banana boat song better — more real (know what I mean?).

SYLVIE VARTAN: I Don't Want The Night To End (RCA). Same empty sentiment as Sad Cafe. Sylvie I presume from the photo is sold on sexist angle and might be, huge, soulless, probably heuge.

NOEL: The Night They Invented Love (Virgin). Uglier than Sylvie Vartan, the Maels produced it and it sounds like Russell singing. The song is grey. The teeth are yellow. The plume de ma tante is dead the shirts of mon oncle.

THE BIRDS: Out On The Ropes (Harvest). Button down collar, pleats in the back of the record, nice box with cellophane. Mind the pins, that's it. Careful, there y'are, let me tuck your label in, mmm... I liked it in the catalogue but don't know about now you've got it on. Send it back — we'll get a letter rack.



THE BUZZARDS: We Make A Noise (Chrysalis). Truly dreadful and the Buzzards tell you so in the song. Self descriptive, self destructive, self discipline necessary. File under desperate and wretched.

UK SUBS: Tomorrow's Girls (Gnome). Yesterday's cover, yesterday's sound. Nice little groove though, try again boys, you can do it. Come on, push now — push hard.

REVILDS: Where's The Boy For Me? (Snezor/Din Disc). Healthy, dare I say it. Could be a success. Extremely plastic. You've sold me. Grand cover, looks like the music. Plastic tumbler pop, fizz fizz crackle. Beam me down,

Sooty. The Revillos beamed up at the test sign of danger and came back nicely mutated — the eggplant that ate Chicago. Look out Tokyo. The Revillos are chewier than a twelve-storey box set of Oldfield albums.

RANDY NEWMAN: Story Of A Rock And Roll Band (Warner Bros.). Randy, the well known midwest goes... how shall I say... does Jeff Lynne know about this disc? ELO, ELO, ELO what's going on here then? I like this for the right reasons if you're a Randy Newman fan, the wrong reasons if you like ELO. (But if he plays this song on stage, does he mean to a tape?)



THE BUGGLES: Video Killed The Radio Star (Island). Bruce Woolley helped write this little gem and his band do a terrific rendition of it. This is by a couple of geese with a penchant for 'silly production, and lies. Won't be a hit because it's too tidy, like yvmura. Try again.

LONDON ZOO: Receiving End (Zoo/Arista). Great cover, muscular sound, flexes well, well displaced record, can't put my finger on it. Elusive, jumpy, twisting, left the turntable smacking a little, smells good. Funky enough for more words per minute. Green and silver music. Good animal, nice horns, fine noises.

UNSA: Listen To The Buddha (Ossia Artists). Subdued snakey. No hit. Could it be Quintessence having a second shot? Listen to the Buddha and not records like this.



THE BARRACUDAS: I Want My Wooby Back (Celle/Rough Trade). Talk about a slow starter. The Barracudas give us a slice of Brighton surf rock. Enough to make Jan and Dean turn in their grave. The sort of disc that puts sand in your lunch. Looking at the cover picture, it's hard to tell which one will become the fat recuse. What next, "Good Vibrations"? (loohn).

DE FELP: Getcha Rocks Off (Vertigo). Good at what it does. No rare odour eaters, zip fire all lighters, pacamacs, as exciting as all these... maybe... mmm (thanks) pacamacs!!

ANOTHER PRETTY FACE: All The Boys Love Carrie (New Pleasures). Tries hard at gym, needs to work harder at physics and art. Is popular in his class with teachers. Should do well if they don't split or make another record as feeble as this.

THE FREEZE: In Colour EP (A1). "Psychodelic Nightmares" — zuzs nicely, shaver rock. "Paranoia" — good melody, burn all those black clothes though, boys. "For J.P.S. (with love and lashing)" — yes, I repeat good melodies, good, good. Thrust on and best Simple Minds at their own game (what made me say that?). Good tunes, good tunes. Gang Of Four leave me my hat. My favs this whole session.



ROYAL FAMILY: Tour De France Or Queen "Bicycle Race"? It's cretinous and fat, it's booby and dull but like it. Good lyrics. Bloodly stupid song. I think it's Alberto Y Lost Trios Paranoias with a couple of stick-on onions. "Seaside Special" never had it so good. Should be a smasher in the Veterans Du Premier Guerre Club, Lyon. Nowhere else though.

FLASH AND THE PAN: Hey St. Peter (enigma). Old Easy beats produce sugar dribble, nice cover photo. You are now landing at Sydney Airport, please set your watch back 20 years, thank you.



DRILL: Juliet (RCA). One of them has a moustache.

PAN'S PEOPLE: Club Lido (GM). Listen carefully as they dance on a specially roughened lin floor.

GIMMIX: Too Much Coloured Vinyl (Elektra). Vinyl is clear, your black record is coloured black.

TOMMY BAND: I Wonder What She's Doing Tonight (RCA). Tommy Boyce eh I liked the Monkees. Don't like your hair-do. Tommy — whoops, there's some hair spray on the grooves. (Help the aged).

I'm going away now, so I'll say I'm not take criticism to heart — I love you all really. I've got to say that because the last singles review I did, I knocked an Upstarts record and had threats to my health. C'est la vie and remember you choose what you like, no one else can do it for you. Wear something white at night and ban guns.

Bye, Andy.

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Bye. Andy.

ALBUMS by Red Starr



What, dear Red (I expect you are saying), is the secret of your fantastic all-encompassing vision and expert overall musical knowledge? Well, dear reader, where other reviewers go wrong is that they actually listen to the records — a fatal mistake that inevitably prejudices their opinion. I, on the other hand, get a far more accurate impression from simply studying the covers. Simple really, when you know how.

BOOTSY'S RUBBER BAND: *This Boot Is Made For Funk'n* (Warner Bros). Six long tracks of jaunty funk and live rap chanting for happy dancers from this comic book crew. Having seen the mighty James Brown in superior form last week, however, we are not really amused and find our mind wandering for lack of brainfood. Still, Cliff would doubtless approve. Best track: "Under The Influence Of A Groove." (8 out of 10).

ROSE ROYCE: *Rainbow Collection IV* (Whitfield/WEA). Excellent modern soul/disco/funk album from a severely underrated band. An impressive collection indeed: first rate singing (male and



female). Long and short tracks, both punchy and tender songs and instrumentals, excellent production — a nicely varied album with exactly the right balance between melody and action. Highly enjoyable and highly recommended. Best track: "I Wonder Where You Are Tonight." (8 out of 10).

CLIFF RICHARD: *Rock 'n' Roll Juvenile* (EMI). Infallible guideline — peeps who sing about "rock 'n' roll" have precious little to do with the real thing. Bland, uncommitted, singing, perfect but raunchiness; playing, mindless cheerfulness; with 50% awful lyrics. (A. Robertson wrote the good 50%, interestingly.) Tailor made for "Seaside Special" and daytime Radio One DJs. Current hit is last minute addition and untypical. Call him off, God. Best track: "Carrie." (We Don't Talk Anymore). (3 out of 10).

GARY NUMAN: *The Pleasure Principle* (Reggars Banquet). Pens real ty. Gary Numan Defence League? Then tally-oh, because I'm not greatly sold on this, it's not bad, mind you — a smoother, almost discolor version of "Plastic" — but much too similar to it and not as adventurous, though Numan worshippers will doubtless adore it anyway. Good lyrics, but more musical and vocal variety next time please. Includes "Cars." Best track: "Metal." (7 out of 10).



ALAN PARSONS PROJECT: *Eve* (Arista). Alan Parsons is like Gary Numan for grown-ups — carefully planned, lushly arranged, cinematic mainstream rock, using guest musicians. And very good it is too, though not quite as strong as the excellent "Robot." Superbly produced, crisp, melodic studies but varied — a quality record and a long-term pleasure. Check it out. Best track: "Secret Garden." (I'd Rather Be A Man). (8 out of 10).

LED ZEPPELIN: *In Through The Out Door* (Swan Song). Meaty effs, good varied actual sounds, fine disciplined guitar work — Good Lord, this rejuvenated Led Zep are really quite enjoyable. Now if they could just work on that awful ham-fisted drumming and Robert Plant's dreadful "Baybay, Laybun," "Need You Now" and "Ouch yes" collections we might get something heavy but not hysterical — most encouraging. Best track: "Hot Dog." (Carousellambra). (7 out of 10).

SIOUXSIE & THE BANSHEES: *John Hands* (Polydor). Final report: the music and playing are much better, and now really good. Unfortunately the lyrics have got much worse and are now laughably pedantic and pretentious — with odd exceptions like Siouxsie's own "Mother". Siouxsie, unhappily, has also taken to foisting impersonations instead of singing. Stiff and unnatural — I'll never know what heid this band together. Includes "Playground Twist" and a 13 minute "Lord's Prayer". Best track: "Poppy Day." (8 out of ten).

THE SUTS: *Cut Island*. Once the worst band I've ever seen. The Suts are now one of the bestest most interesting and musically challenging. It's rough and reggae stuff from the wild girls (may they ever stay that way) — catchy tunes, fighting lyrics and a powerful personality that leaps right out at you. I'm impressed. — *Album will never seem the same again. A bit on the short side at only 31 minutes but still easily the pick of the litter. Knock out — go and get it. Best track: "Instant Hit." (Typical Girls). (9 out of 10).*

The Loneliest Man In The World

By The Tourists On Logo Records

There are no flowers in his house
There are no paintings hung on the walls
There is no fire
He's the loneliest man in the world

He never knows what the time is
Or the day or the month or the year
Time means nothing to him
He's the loneliest man in the world
Loneliest man in the world

There is no sunshine in his house
He never draws the curtains at all
He lives in his own world, he does
He's the loneliest man in the world

He doesn't have any friends
Nobody likes him at all
He is so weird
Because he's the loneliest man in the world
Loneliest man in the world

He's the loneliest man I've ever seen
He doesn't speak at all
But inside I know
A voice will scream
Let me out let me out let me out

He doesn't have any friends
Nobody likes him at all
He is so weird
Because he's the loneliest man in the world
Loneliest man in the world

Lonely man lonely man lonely man

Words and music by Peel Coombes
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Music Warner Bros Music/Logo Songs

THE ELECTRIC LIGHT ORCHESTRA

Don't Bring Me Down

By ELO on Jet Records

You got me running, going out of my mind,
You got me thinking that I'm wasting my time,
Don't bring me down, no no no no, ooh
I'll tell you once more before I get off the floor
Don't bring me down.

You wanna stay out with your fancy friends,
I'm telling you it's got to be the end,
Don't bring me down no no no no, ooh
I'll tell you once more before I get off the floor
Don't bring me down.

Chorus
Don't bring me down, G-roooss
Don't bring me down, G-roooss
Don't bring me down, G-roooss
Don't bring me down.

What happened to the girl I used to know,
You let your mind out somewhere down the road,
Don't bring me down no no no no, ooh
I'll tell you once more before I get off the floor
Don't bring me down.

You're always talking 'bout your crazy nights,
One of these days you're gonna get it right,
Don't bring me down no no no no, ooh
I'll tell you once more before I get off the floor
Don't bring me down.

Repeat chorus

You're looking good just like a snake in the grass
One of these days you're gonna break your glass
Don't bring me down, no no no no no no no, ooh
I'll tell you once more before I get off the floor
Don't bring me down.

You got me shaking got me running away
You got me crawling up to you every day,
Don't bring me down, no no no no, ooh
I'll tell you once more before I get off the floor
Don't bring me down, down down down down down.

I'll tell you once more before I get off the floor
Don't bring me down.

Words and music by Jeff Lynne
Reproduced by permission Jet Music.

26 SMASH HITS



Love's Gotta Hold On Me

By Dollar on Carrere Records



Here comes that same old feeling again
And I don't wanna let it go
Baby I just want you to know
That I love you so
I just wanna hold you
But if you wanna leave then I'll let ya baby
You know how I've tried to forget ya

Chorus

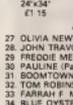
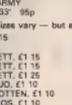
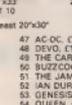
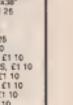
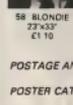
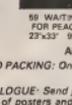
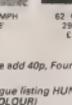
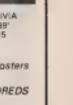
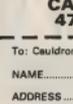
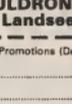
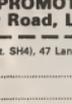
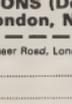
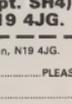
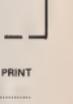
Only love's gotta hold of my mind
Taking all of my time with you
I feel your skin next to me
I can hardly believe you're true
Don't say you love me if you don't care
But if you need me — honey I'll be there
I'll always be there
'Cause love's gotta hold of me — love — won't let go of me
Love's gotta hold on me

If I could wake with you every morning
See the sun shining in your eyes
I'd be so happy every day
'Cause you're here to stay
Like back in the old days
But if you wanna leave then I'll let ya baby
You know how I tried to forget ya

Repeat chorus to fade

Words and music by D. van Day/T. Bazar.
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YOUR STARS

ARIES (Mar 22 - Apr 20)

Folk will be hard to please — but don't make yourself a doormat! Watch your spending and be careful about lending money to people you don't know very well.

TAURUS (Apr 21 - May 21)

Your good sense and concern can help a friend who's confused. But don't get over-involved. The scene has a lot to offer — and luck is on the way.

GEMINI (May 22 - June 21)

A lucky and loving (if fortuitous) Extra money should come in so you can buy something special (or *Special!* — Ed.) You'll meet someone you really like who'll be around for some time!

CANCER (June 22 - July 23)

A change at home, a lot of activity, some happy surprises. If you throw a cash boost, a relative will help out — but take it as a loan, not a gift.

LEO (July 24 - Aug 23)

Mars, that fiery star, goes into Leo — the next few weeks should be exciting, both for personal and practical aims. You'll feel and look good — seize opportunities!

VIRGO (Aug 24 - Sept 23)

The New Moon in your sign heralds a new beginning. You can reach a special goal if you prepare the way. Stars planning — but don't miss out, socially.

LIBRA (Sept 24 - Oct 23)

Several planets move into Libra — expect a busy but lucky few weeks ahead. Your charm is potent, new friendships form and someone great will enter your circle.

SCORPIO (Oct 24 - Nov 22)

Something good is on the way to you — could mean a whole new life style if you were born around the 12th! Happy changes for all Scorpios — any time from now.

SAGITTARIUS (Nov 23 - Dec 22)

The social scene gets more lively — you could soon be part of a super-grouping. Fresh faces and places are lucky to you — make sure you respond to friendly overtures.

CAPRICORN (Dec 23 - Jan 20)

New chances are on the way — from all directions! You'll throw off that little hang-up, begin to think well of yourself! Someone is doing you a good turn — secretly!

AQUARIUS (Jan 21 - Feb 19)

Get yourself together — a busy few weeks is ahead. But you will finally sort out invitations that have been around for quite a while. You won't know your self soon!

PISCES (Feb 20 - Mar 21)

The New Moon of the 21st sorts out your personal life, improves things all round. Take the first step to make up a quarrel — but get into new friendships too.



THANKS FOR a really ace feature on Sheffield groups, although you missed out one very important band — The Extras. I have seen most of the bands you mentioned and most of them are excellent.

Now how about a nice poster of a decent mod band, eg Merton Parkas, Purple Hearts, Secret Affair?
Devoted I'm So Hello Fan (Mandy Hill), Sheffield.

I WOULD like to point out that in your article "Sheffield Rising" (Issue 19), you stated that The Negatives are a punk group when they are in fact part of the Mod revival and are very much like The Jam, both in the way they dress and musically. They are well worth going to see if you get the chance.
Andy Cooke, Deepcar, Sheffield.

I DEMAND an apology! Haven't you ever come across a FEMALE Sham fan before?

Secondly, I have no complaint so how can I scratch it?

Thirdly, last week's (Aug 23) letters page was brill/greatly improved so I'll take back all I said about it.

A FEMALE Sham fan, Table By The Door, The Wimpy, Mersey Square, Stockport.

Yeah, sorry about that piece of chauvinism. But how do you account for this? . . .

TO THE Sham fan, Table By The Window, The Wimpy: I waded to you — why d'ya stick yer tongue out?

Jimmy Pursey (actually, I'm a girl!).

The Lampost Across The Road, The Wimpy, Weybridge, Surrey.

WHAT WOULD we all do if: disco was slow, Sting wasn't married, punk was gentle, Sid was still alive, records were £30.27^{5p} each, messies couldn't be cured and Gary Numan smiled?

Go bonkers, I should think. Anyway, I'll have to go now — must get my tea.
M. T. Tumma, Chadderton, Oldham.

DOWN WITH conventional! I don't believe in PS's. Unconventional people (that's me) write BS's (before scripts!) BS. This is already a record. Dear Smash Hits, Great mag. More on Roxy Music/Bee Gees. (OK, OK, I take it

back. I told you I was unconventional!)
Marie, Lincoln.

PLEASE PRINT this letter because nothing exciting happens to me.
Mark Jenkins (Punk fan), Plymouth, Devon.

THIS IS not a missile, it's a hand grenade!

Just a few lines to let you know that you are awfully insensitive putting these nasty Star Teasers in your mag. Looking for each individual word can make one's eyes awfully squinty. It has therefore caused me to walk into more lamposts than usual.
Anna Key, Sue Aside, Max Bygraves Fan (Coventry punkettes).

HELLO THERE! It's me, the Queen, again. I thought I'd show you my appreciation for that centrespiece of Gary Numan by giving you permission to print another of my letters. (In case you're wondering, my letter was the short one. I always like to get straight to the point!)

I thought it was terribly funny (chortle!) that someone else should write in using my name, and I would like to say that I have completely forgiven her, since she seems to have such good taste.

I suppose you're wondering why you never see me wearing punk clothes? Well, I suppose you think because I'm the Queen, I can do anything I like, but Maggie (dreadful woman!) won't even let me wear my footless tights when I go out!
The Queen, Buckingham Palace, London.

COULD YOU please stop this mockery of my daughter? We at the Palace are becoming annoyed.
The Queen Mother, Potters Bar.

FIRST I would like to thank you for printing the words to my song in your mag. It got to number 30 in the charts, but I think it should have got to number 1 — you English swines, you don't know good music when you hear it. I'll have you up against der wall and — sorry, my German half getting in there!

Anyway, I wrote to tell you that people who don't put their own names on letters are silly and should be horse-whipped.
Kevin Keegan, Hamburg.

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CLOUGH
JIMMY HILL
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you in

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Stranglers, PIL, Devo, Gary Numan, Patrick Moore, Sir William Hershell, Isaac Newton, Stranglers and Stranglers rule. An intellectually inclined Astronomer, Meteorologist and Chemist, Dreamland, Observatories, Liverpool.

MY DAD (of all people) has just told me how The Boomtown Rats got their name. Coming from Londonderry in Ireland, it is classed as a "boom" town because of all the bombs going off. So because of this, people left the town just like the "rats" in the Pied Piper of Hamlyn.

Is this a lot of rot, and if so how did the name come about?
Leslie Dodd, N. Brickhill, Bedford.
It certainly is a load of rot — just ask anyone in Derry! The Boomtown Rats look their name from a gang who appear in legendary American folk singer Woody Guthrie's autobiography "Bound For Glory". We think your dad's been having you on — The Rats come from Dublin anyway!

THIS IS a begging letter. Beg beg beg beg beg beg BEGI Eileen (a silly little begger), Ladywood, Birmingham.

I AM complaining about that "thing" of a letter by Andy Milton in the last Smash Hits. Firstly, what's wrong with Abba? They're an excellent group and have had

more hits than The Undertones, which was what Mr. Milton wanted a centrespread of! Why do you think this mag is called "Smash Hits", you stupid (censored)!
Also he wants more of this and less of that. I'm not complaining because I think Smash Hits is doing a great job. Except one little thing — LESS PUNK PLEASE! Vicky, Heal, Carisbrooke, Isle Of Wight.

IN YOUR Eddie Cochran competition, question D read "Eddie once wrote a song called "Three Stars" ...". The song wasn't written by the legendary Cochran himself but by John D. Loudermilk. Cochran only cut the song as a tribute to his close friend Buddy Holly, and the other two performers, Richie Valens and The Big Bopper, who died in the plane crash.

I found this information in the "Story Of Pop" which gives a vivid account of Cochran's overnight stardom.
Sarah Beer, St Budeaux, Devon.

You're right, of course. Dave Hepworth's botty is now as red as his nose.
And now over to our new feature — Who The Hell Does Steve Bush Think He Is? ...

AFTER THE Red Starr/Stranglers album review argument has finished, I'm afraid that "person" Steve Bush has started another one. In issue 13 he gave a bad write-up of The Stranglers' new single "Duchess". Does this "person" Steve Bush know what music is? He should stick to being the designer. Come back Cliff White — all is forgiven!
Tony Davies, Sandhurst, Surrey.

CAN I congratulate Stevey boy Bush for an up to standard singles review? I am glad that there is at least one bod in this small world that thinks The Stranglers' latest disc is tediousville.
Lesley Sherlock, Enfield, Middlesex.

SANCTUARY! SANCTUARY! At last — a singles reviewer with a brain.
Paul Mumford, Bidford-On-Avon, Warwick.
PS. Third time lucky.

THE ONLY fans Steve Bush has are electric.

M.E. Idiot (and my bruvver), Hole In The Ground, Newcastle Upon Tyne.

And now for someone you all know and love/hate (delete as appropriate) ...

ALTHOUGH YOUR mag is fairly good, you have some idiots in your office. One is Red Starr — he/she/it only gave Mike Oldfield's "Exposed" a measly 6 out of 10. This just goes to show what a berk he/she/it is.
Another twit is the person who let Cliff White go. His reviews were the best part of your mag.
David Rutherford, Aintree, Liverpool.

MY DEAR Red Starr, Drop dead, you stupid deaf prat. AC/DC and Kiss are two of the greatest groups on earth. If you think "Highway To Hell" is only worth 3 out of 10, you can't have been listening properly — probably engaged in one of your dirty little habits at the time. So get stuffed, Mr. Red Fart. Devoted Heavy Metalist, Warwick.
PS. Count yourself lucky I didn't write an abusive letter.

DEAR Red Starr, Thanks for all your great reviews but especially for your brilliant, hilarious and utterly truthful "Highway To Hell" criticism which I have cut out to save. Is there a Red Starr Fan Club?
Hilary Barker, Oakhill, Stoke-on-Trent.

FAINT, SHOCK, horror — what's all this! Someone call the doctor — I must be mad. I can't be agreeing with Red Starr but it's true.

Has Red Starr finally come to his senses? It's true what he says about AC/DC, with the exception of Kiss, being the worst group currently walking the face of the

earth. I will throw down my anti-Red Starr banner, for AC/DC and Kiss are about as good as Rocky Sharpe and Chas / Dave put together.
Michael Woodbridge (Ex-Anti Red Starr League), Northenden, Manchester.

I WOULD like to point out a mistake in Issue 23 August. On the Request Spot, you said that The Members recorded "Solitary Confinement" on Virgin Records. They recorded it originally on Stiff.
Clare and Dawn Hayter, Bromley, Kent.

True, true — but since that single is no longer available, we decided to use the version you can still get, which is on the B side of The Members' "Offshore Banking Business" on Virgin, OK? So we're both right!

LISTEN 'ERE, you lot down at Smash Hits. What's happened? You've ruined your cosmic magazine by turning it all punky. No, don't say you haven't, because you have.

There better be some disco/soul/funk improvements — or else, OK?
Miss Bossy Boots, Ilford, Essex.

MORON Disco
Yah see it's only Punk that can cut out properly
From The Punks of Crystal

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SPECIALS 'YAKA'
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AND LOTS A THESE
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Remember to check locally before setting out in case of late cancellations.



ATTEN-SHUN! Tubeway Army (Commander G. Numan far left) take the road, starting at Newcastle on Friday 21st. Check with your local being sold out.

Friday September 21

Boney M Deeside Leisure Centre
 Shadows Wakefield Theatre Club
 Gary Numan Newcastle City Hall
 Darts Oxford New Theatre
 XTC Newcastle Mayfair
 Siouxsie/Banshees Manchester Apollo
 Ruts Ross-On-Wye Harveys
 Chords Liverpool Erics
 UK Subs West Runton Pavilion
 Police Brighton Dome
 Revillos Manchester Factory
 Buzzards Leeds Forde Grene Hotel
 Members London Marquee
 Slits Coventry Theatre
 Rock Against Racism Concert Rotherham
 Clifton Ballroom (Various bands)

Saturday September 22

Shadows Wakefield Theatre Club
 Siouxsie/Banshees Malvern Winter Club
 Lindsifarne Dublin National Stadium
 Chords Halifax Good Mood Club
 UK Subs Northampton Cricket Club
 Police London Hammersmith Odeon
 Revillos Liverpool Erics
 Members Jacksdale Grey Topper
 Rock Against Racism Concert Harrow Co-op
 Hall

Sunday September 23

Darts Croydon Fairfield Hall
 Siouxsie/Banshees Bristol Hippodrome
 UK Subs Bristol Locarno
 Police London Hammersmith Odeon
 Slits Newcastle City Hall

Monday September 24

Shadows London Hammersmith Odeon
 Gary Numan Bristol Colston Hall
 Darts Ipswich Gaumont
 Shake Stirling University
 UK Subs Plymouth Monroes
 Slits Edinburgh Astoria
 Chords Ipswich Tracys

Tuesday September 25

Gary Numan Liverpool Empire
 Darts Ipswich Gaumont
 Siouxsie/Banshees Cardiff Sophia Gardens
 Chords London Marquee
 UK Subs Exeter Routes
 Slits Manchester Apollo

Wednesday September 26

Shadows Portsmouth Guildhall
 Gary Numan Manchester Apollo
 Darts Norwich New Theatre
 Penetration Brighton Top Rank
 Slits Glasgow City Hall
 Chords Plymouth Clones

Thursday September 27

Darts Norwich New Theatre
 Penetration Guildford Civic Hall
 Siouxsie/Banshees Taunton Odeon
 Boomtown Rats Liverpool Empire
 Ruts Sheffield Limit Club
 UK Subs High Wycombe Town Hall
 Slits Liverpool Erics
 Rock Against Racism Concert Chesterfield
 Conservative Club
 Chords Torquay Civic Centre

Friday September 28

Shadows Southend Cliffs Pavilion
 Gary Numan London Hammersmith Odeon
 Darts Stoke Victoria Hall
 Sister Sledge Ipswich Gaumont
 Siouxsie/Banshees Southampton Gaumont
 Boomtown Rats Liverpool Empire
 Ruts Newport Village Bow
 Chords Nottingham Sandpipers
 UK Subs Peterborough Wirrina Stadium
 Revillos Dundee Technical College
 Slits London Rainbow
 Rock Against Racism Concert Bursley
 Portcullis Club

Saturday September 29

Shadows Southampton Gaumont
 Siouxsie/Banshees Hemel Hempstead The
 Pavilion
 Boomtown Rats Manchester Apollo
 Ruts Liverpool Erics (2 shows)
 Chords Cromer West Runton Pavilion
 UK Subs St. Georges Hall
 Rock Against Racism Concert Sheffield
 Polytechnic

Sunday September 30

Gary Numan Birmingham Odeon
 Darts Peterborough ABC
 Sister Sledge London Hammersmith Odeon

Chic Sheffield City Hall (2 shows)
 Penetration Sheffield Top Rank
 Boomtown Rats Manchester Apollo
 UK Subs Poole Arts Centre
 Undertones Bristol Locarno

Monday October 1

Gary Numan Guildford Civic Hall
 Darts Peterborough ABC
 Sister Sledge Slough Thames Hall
 Chic Glasgow Apollo
 Siouxsie/Banshees Nottingham University
 Undertones Norwich St. Andrews
 Penetration Carlisle Market Hall

Tuesday October 2

Gary Numan Southampton Gaumont
 Darts Leicester De Monfort Hall
 Sister Sledge Lewisham Odeon
 Buzzcocks Liverpool Mountford Hall
 Boomtown Rats Newcastle City Hall
 Ruts Aberystwyth University
 Stranglers Cork Aradia B-Room
 Undertones Oxford New Theatre
 Penetration Aberdeen Russells

Wednesday October 3

Gary Numan Ipswich Gaumont
 Darts Wolverhampton Civic
 Chic Liverpool Empire (2 shows)
 Penetration Carlisle Market Hall
 Siouxsie/Banshees Newcastle Polytechnic
 Buzzcocks Leeds University
 Boomtown Rats Newcastle City Hall
 Stranglers Dublin Chariot Inn
 Undertones Hemel Hempstead Pavilion
 UK Subs Great Yarmouth Garibaldi

Thursday October 4

Darts Derby Assembly Rooms
 Sister Sledge Liverpool Empire
 Chic Manchester Apollo
 Buzzcocks Newcastle City Hall
 UK Subs Hull Wellington Club
 Stranglers Belfast Usher Hall
 Siouxsie/Banshees Carlisle Market Hall
 Tourists Norwich East Anglia University

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 NYMNLPQGNRBSALCA
 OSEADKESAYBCKQHP
 TSEAAXNWKAKLELOM
 ROKKFKYKXKXKLEJQ
 ERKHFAYRCKA
 VAVFYVAVDRTKINR
 NWHYTKMCKRSMWA
 VAVFYVAVDRTKINR
 NWHYTKMCKRSMWA
 JAPPSSKQKMOFQRSD
 XGTSLUTORTYEFAPAC

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 QABDCITNBLJHPEER
 ONJXBLULRSCSTJMT
 YJQDEUCJXNKRTEA
 ADJTVNHNJGJLJAG
 LEIIBRUXKXKXKXKX
 ELEGORANXPKWAKJKI
 RQDDVCCXCEKXVXLI
 EYKXKXKXKXKXKXKX
 CAQYKXKXKXKXKXKX
 KXMTYJXKXKXKXKX
 HXKXKXKXKXKXKXKX
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Important Announcement For Fortnightly Fun Seekers

First da bad noos: from the next issue *Smash Hits* will cost you 5p more. We don't like it any more than you but sadly it's unavoidable since the costs of producing *Smash Hits* (paper, printing etc) have risen, just like the costs of everything everywhere.

Now for the good news: even at 30p, *Smash Hits* will be the very best value you can get at the price. For your extra 5p we've been busy lining up a dazzling series of extravagantly fab free gifts, competitions and brand new features.

With the next issue we will be giving away **ABSOLUTELY FREE** a flexi-disc single by **Squeeze**. The song, "Wrong Way", will only be available to *Smash Hits* readers — that is, you won't be able to get it anywhere else in the entire Universe. Not bad, eh? Look out for it on the cover of the next issue — it's bright lurid green so you won't be able to miss it!



We'll also be talking at length to Radio One's **John Peel** and carrying a special report on **Gary Numan's** live stage show.

What else have we got? How about a two page spread of pics from "Quadrophenia" and a chance to win a soundtrack album and one of the superb publicity posters for the film?



Our colour centrespread will be that vintage 1977 photo of the **Sex Pistols** you've all been screaming for. **Johnny Rotten, Sid Vicious, Steve Jones and Paul Cook**



together again for a fortnight in *Smash Hits*! We'll also be interviewing **Stiff Little Fingers**, and bringing **Cliff White** back to do a special feature on **James Brown**. Plus all your usual hit songwords, photos, facts 'n' info, naturally. All this in the next issue — on sale **Thursday, October 4**, OK?

In the issue after that — on sale October 18 — we've got another cracker of a free offer. Attached to the cover of each copy will be a snazzy FREE button badge, featuring one of the following acts — **Blondie, Boomtown Rats, Sex Pistols, David Bowie or Ian Dury & The Blockheads**. More details about this and other great features in the October 4 issue.

BUT, with all these fab freebies up for grabs, there are bound to be lots of new readers picking up these copies of *Smash Hits*. So, dear regular, to avoid intense and heartfelt disappointment, we suggest you nip down to your newsagents right away and place a firm order for a regular copy of *Smash Hits*. There's an order form on page 20.

Remember, Fortnightly Is More Fun.

SMASH
HITS

JOE JACKSON

