

Public
Image

SMASH HITS

25p

FORTNIGHTLY

July 26 - August 8 1979

Words to the
TOP SINGLES
including

Bang Bang

Silly Games

Here Comes The Summer

Death Disco

ABBA and STING
in colour

I Don't Like Mondays

By The Boomtown Rats

The silicon chip inside her head gets switched to overload
And nobody's gonna go to school today
She's gonna make them stay at home
(All the words inside)

BUZZCOCKS



Judie Tzuke

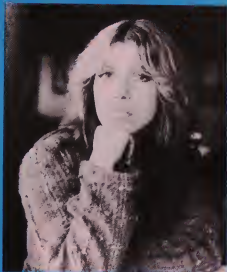
Stay With Me Till Dawn

By Judie Tzuke on Rocket Records

Is this a game you're playing
I don't understand what's going on
I can't see through your frown
First you're up then you're down
You're keeping me from someone I want to know
But I need you tonight (need you tonight)
Yes I need you tonight (need you tonight)
And I'll show you a sunset if you'll stay with me till dawn

It's the same old situation
Every word so finely placed
Running around my concentration
Is the feeling that I've just got to break out and say
Oh I need you tonight (need you tonight)
Yes I need you tonight (need you tonight)
And I'll show you a sunset if you'll stay with me till dawn

Is this a game you're playing
Playing with my heart (need you tonight)
Ooh stop playing with my heart (need you tonight)
And I'll show you a sunset if you'll stay with me till dawn
Yes I'll show you a sunset if you'll stay with me till dawn



Words and music by Judie Tzuke/Mike Paxman.
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Artists Music Ltd.

July 26-August 8 1979 Vol 1 No 17

Contents

So you don't like Mondays either, eh? Us too, especially when we have to spend them straining our shell-likes (ears, dummy!) trying to make out the lyrics of Public Image's latest smash. Would you believe it took no less than 12 pairs of lug'oles to decipher Johnny Rotten's singing? There must be an easier way to be rich and famous! Still, we managed it and here they are along with this issue's goodies listed below. Don't forget — if you're having any problems getting your Smash Hits regularly, use our handy newsagents order form on page 27. See you again in two weeks!

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on sale
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Editor
Nick Logan
Assistant Editor
Ian Cranra
Design
Steve Bush
Editorial Assistants
Bav Hillier, Diana Church
Contributors
Chris Hill
Cliff White
Angie Errigo
David Hepworth
Robin Katz
Conny Jude
Red Stair

Advertisement
Manager
John Stockley
Advertising
Assistant
Kathy Sherriff
(Tel. 0733 63100)
Editorial Manager
Paul Pilot

Buzzcocks front page pic by
Adrien Boot.

Editorial address: Smash Hits, Cogent Elliott
House, 14 Great Pultney Street, London W.1.
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HERE COMES THE SUMMER

By The Undertones on Sire Records

Ooh baby baby what can I do?
You know you drive me crazy
When I'm looking at you
The summer's really here
And it's time to come out
Time to discover what fun is about

Chorus

Here comes the summer
Here comes the summer
Here comes the summer
(Here comes the summer)

Take a look at all the girls
With their faces all tanned
Lining the beaches all covered in sand
Stretching out their long legs
Lying in the sun
They know they're beautiful, having fun

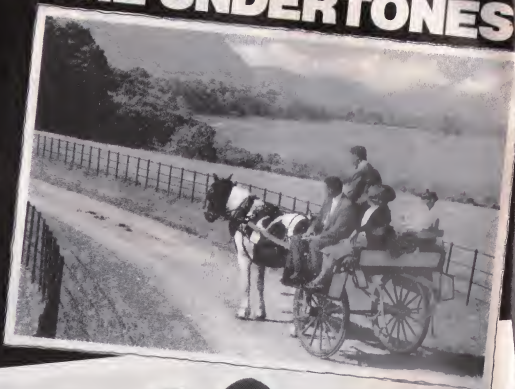
Repeat chorus twice

Looking for the girls
With their faces all tanned
Lining the beaches all covered in sand
Stretching out their long legs
Lying in the sun
They know they're beautiful, having fun

Repeat chorus to fade

Words and music by J. O'Neill.
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Warner Bros. Music Ltd.

THE UNDERTONES



I DON'T LIKE MONDAYS

By The Boomtown Rats on Ensign Records

The silicon chip inside her head gets switched to overload
And nobody's gonna go to school today
She's gonna make them stay at home
And daddy doesn't understand it
He always said she was good as gold
And he can see no reasons
'Cos there are no reasons
What reason do you need to be sure? ooh ooh ooh ooh

Chorus

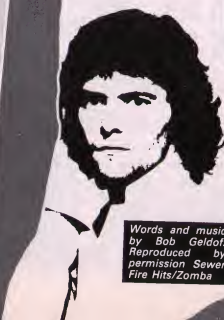
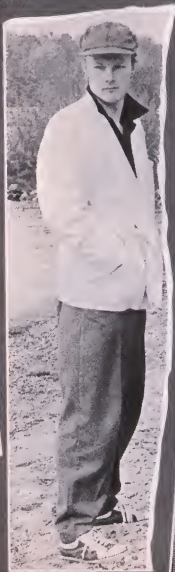
Tell me why
I don't like Mondays
Tell me why
I don't like Mondays
Tell me why
I don't like Mondays
I wanna shoot the whole day down
(Down down, shoot it all down)

The telex machine is kept so clean
And it types to a waiting world
And mother feels so shocked
Father's world is rocked
And their thoughts turn to their own little girl
Sweet sixteen, ain't that peachy keen?
Now it ain't so neat to admit defeat
They can see no reasons
'Cos there are no reasons
What reasons do you need? ooh ooh ooh ooh

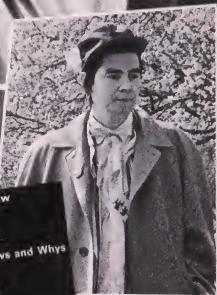
Repeat chorus

And now the playing's stopped in the playground now
She wants to play with her toys awhile
And school's out early and soon we'll be learning
And the lesson today is 'How To Die'
And then the bullhorn crackles
And the captain tackles with problems and the Hows and Whys
And he can see no reasons
'Cos there are no reasons
What reason do you need to die, die ooh ooh ooh

Repeat chorus to fade

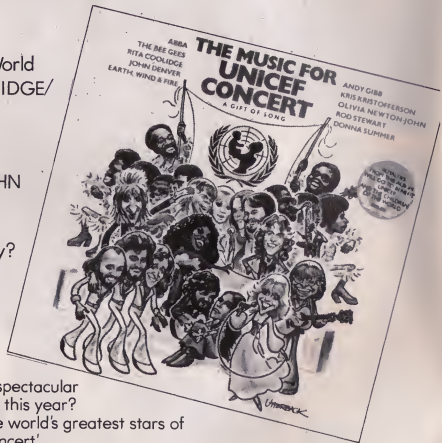


Words and music
by Bob Geldof.
Reproduced by
permission Sewer
Fire Hits/Zomba



Smash hit after smash hit after smash hit.

EARTH,WIND & FIRE/
September/That's The Way of the World
KRIS KRISTOFFERSON & RITA COOLIDGE/
Fallen Angels
ANDY GIBB/I Go For You
DONNA SUMMER/Mimi's Song
ANDY GIBB & OLIVIA NEWTON-JOHN
Rest Your Love On Me
ABBA/Chiquitita
ROD STEWART/Da Ya Think I'm Sexy?
OLIVIA NEWTON-JOHN/The Key
JOHN DENVER/Rhymes & Reasons
BEE GEES/Too Much Heaven



REMEMBER that glittering TV spectacular beamed from the United Nations earlier this year?

The concert that featured the world's greatest stars of popular music. 'The Music for UNICEF Concert.'

Now from that memorable concert comes the album — 'A Gift of Song.'

'A Gift of Song' is an album recorded to celebrate 1979, 'The International Year of the Child.'

Monies raised from the sale of this album will go to help provide much needed medical aid, education, nutrition and social services to the children of the world.



Also available on cassette.

AGIFT OF SONG IS A GIFT OF LOVE



Bits

GARY'S GANG ON THE MARCH

GARY NUMAN will do a major tour this autumn coinciding with release of a new album "The Pleasure Principle" on Sept 7. He's promising a real spectacular using a special stage, twin 20 foot towers for the keyboards, laser guns, and radio-controlled robots!

Gary's backing musicians will include most of those who appeared on TV with him as Tubeway Army but he's looking for another guitarist and synthesiser player to complete the group.

Gigs are: Glasgow Apollo (8); Newcastle City Hall (21); Bristol Colston Hall (24); Liverpool Empire (25); Manchester Apollo (26); Hammersmith Odeon (28); Birmingham Odeon (30); Guildford Civic Hall (Oct 1); Southampton Gaumont (2); Ipswich Gaumont (3); Brighton Dome (5); Aylesbury Friars (6); Wolverhampton Civic Hall (7); Sheffield City Hall (8).

Tickets are on sale now at theatre box offices and at ticket agencies. They are £3.75 at Hammersmith, £3.00 elsewhere.



PIC LAURIE EVANS

Shake at home in Edinburgh: (left) Troy Tate, (rear) Angie Petterson, (front) Jo Cellis, and Simon Templar (right).

ALL SHOOK UP

IT'S BEEN a while since The Rezillos broke up (sniff sniff) but it's only now that Shake, the first of the splinter groups, has appeared.

Sharp-eyed readers will recognise three of the above from the old Rezillos line up, but who's that on the left? The short answer is that he's Troy Tate. From Cheltenham, Troy used to be in a band called The Index, who had an independent single of their own called "Jetlag" out in March of last year.

Troy was introduced to the rest of Shake while they were recording their newly-released EP (on Sire Records) a few months back and they all got on so well that he's staying.

For those of you who haven't heard the EP, it's a straight forward raucous pop music, a natural progression from where The Rezillos left off.

"You can't ignore where you came from," a happy Jo Cellis told us, "although obviously you don't want to dwell on it." Shake's new songs — which include one by Simon — are all pretty straightforward, he agreed.

"I think all the lyrics have got some kind of meaning to them but I think it's a fairly accessible meaning — as it should be.

"It's not any deep, inner, personal experience that happened to me in Morocco, meant!" he added with his usual cheery grin.

At the moment Shake are keeping a pretty low profile, anxious to avoid any kind of gimmickery at the start of what they hope will be a long-term career. With any luck, however, we'll be able to see them sometime in August when they're planning a 20-date tour,

with probably another single to follow that. Welcome back, fellas.

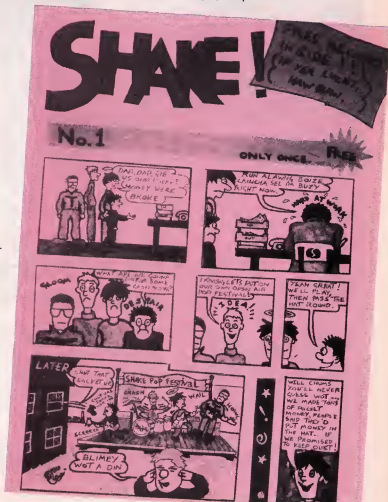
Oh — if you're wondering what the cartoons below are, they're part of a special promotional comic which Shake drew up themselves. If you fancy a copy, write — remembering to send your full name and address — to Paul McNally, Sire Records, 39 Floral Street, London W1, and tell him we sent you.

TRB SPLIT

THE TOM Robinson Band, formed in Jan 1977 by Robinson and guitarist Danny Kustow, disbanded last week after two final appearances at festivals in Belgium. Whist organist Ian Parker and drummer Charlie Morgan plan to return to session work for the time being, Robinson is currently working on material for a further album and there are plans for a new TRB line up early next year.

Tom commented, "We have been on the road since January and I want to spend some time concentrating on new songs and just catching up on things here. The band was originally quite a challenging and risky venture, but now after 2 1/2 years it's become a bit tame and predictable. It's time to try something fresh."

Meanwhile Danny Kustow has recently been playing gigs with Glenn Matlock and Steve New (ex Rich Kids) and Budgie (ex Slits) using the name The Jimmy Norton Explosion.



ZEP II

LED ZEPPELIN are doing a second date at Knebworth on August 11 since the first, on Aug. 4, sold out so fast. Also on the bill are Cockney lads Ches & Dave, boogie boys The Marshall Truck Band, Southside Johnny and The Asbury Jukes, and cosmic Todd Rundgren's Utopia. Move fast, tickets are also being sold abroad too — Knebworth dates are also being snapped up in America and Japan! Tickets are available from: Knebworth Concerts, c/o Harlequin Records, 201 Oxford Street, London W1. Send cheques or PO a made out to Knebworth Concerts, with a sae.

The Knack — Doug Fieger rescued from jail.

FLUSHBACKS

OLD RUBBER lips Mick Jagger notices up his 38th birthday on July 26. He was born Michael Phillip Jagger in Darford, Kent, in 1945 to Eve, a housewife, and Joe Jagger, a physical education instructor. Mick first met Keith Richards, who is a few months younger, at their local primary school when both were six years old. After primary school they went separate ways, but met up again as teenagers due to their mutual interests in music.

OTHER BIRTHDAYS this fortnight include Rachel Sweet who'll be 17 on July 28 (that makes Jagger old enough to be her dad!), and Queen drummer Roger Taylor who was born on July 26, 1949, in King's Lynn, Norfolk.

TWELVE YEARS ago on August 5, 1967, Pink Floyd released their first LP, "Piper At The Gates Of Dawn". Floyd's keyboard player Rick Wright will be 34 on July 28.

ALSO on July 28 — in 1973 — Gary Glitter had his first No. 1 record with "I'm the Leader Of The Gang". On the same day in America the world's largest-ever rock festival took place. 500,000 fans gathered in a field at Watkins Glen, in New York State.

ON July 29, 1974, American singer Cass Elliott (formerly of the Mamas and Papas) died in London aged 33.

OPPORTUNITY KNACKS

THE KNACK — singer/guitarist Doug Fieger, lead guitarist Bertie Averre, bassist Prescott Niles and drummer Bruce Gray — got together in Hollywood just a year ago and have gained a lot of admirers for their mix of pop and rock. Their single, "My Sharone", is not only their first hit here but it's also another winner for English producer Mike Chapman. He's the man responsible for all of Blondie's biggest successes. He also produced the Knack's debut album "Get The Knack" on Capitol Records. It has 12 tracks, all of them strong group originals.

LIZZY SHOCK

GUITARIST Gary Moore has made a shock exit from Thin Lizzy. A spokesperson for the band told Smash Hits that he had been "sacked" after failing to turn up for a couple of gigs on Lizzy's current US tour. Gary joined Lizzy in August last year. As Smash Hits went to press we were told that Midge Ure of the Rich Kids had flown to the States as a temporary replacement to enable Lizzy to finish their tour. It was stressed that whatever happens Thin Lizzy will definitely still appear at the Reading Festival in late August.



SMASH Hits is sad to report the death of American soul singer Minnie Riperton. Discovered by Stevie Wonder, Minnie had a British No. 1 in 1975 with the haunting "Lovin' You". In 1976, at the age of 28, Minnie

WHO'S WHO

THE STRANGLERS, Nils Lofgren and AC/DC will all feature at The Who's outdoor gig at London's Wembley Stadium August 18. Kick-off is at 4pm though gates actually open at two. Tickets available from The Who Box Office, PO Box 47L, London W1A 4TL, and cost £8.00. Postal orders only are being accepted, and don't forget the self-addressed, stamped envelope. Tickets are also available from the box office at Wembley; The Harvey Goldsmith Box Office at Chappel's Music Store in London's New Bond Street; and from Virgin Record Stores in major towns (if yours doesn't have a Virgin, ask at the biggest record shop). Some tickets will be available at the gate, for £8.50.

BLONDIE have finished their new album, "Eat The Beat". Chrissy's release is in September when, as far as they know, the band will be back here for gigs.

MASSIVE MEat Leaf shed a few pounds recently when he led a 15 kilometre charity walk through New York, helping to raise an incredible £300,000 for handicapped kids.

SOME PRODUCT

VRGIN Records release the "Carry On Sex Pistols... Some Product" album on July 27. There isn't a lot of music on it, just some bits of live recording mixed up in a suitably outrageous promotional interview. Mixed radio ads, comments on the Pistols from the man in the street and other odds 'n' ends. Sounds a bit desperate to us.

She was diagnosed to have cancer of the breast. She had a mastectomy (an operation to remove the cancerous breast). She sneezed publicly about her illness to alert other women to the wisdom of frequent checks for lumps in the breast, and was presented with a courage award from then-US President Gerald Ford. After her operation Minnie still had to undergo rigorous chemotherapy treatment once a week. Despite her ordeal she continued working. Unhappily the operation had failed to remove all the cancerous cells and she died on July 12. A brave lady.

RON TRAVOLTA OLIVIA NEWTON-RUSSELL SPARKS



Well, Olivia's looking as cute as ever but we're not so sure about Sparks — have a bit of fun at the expense of the dreadlock Martin, Sparks Fan club, P.O. Box 24419, Los Angeles, Ca. 90024 USA.

JUDIE TEEN FINALLY MAKES GOOD

LONDON-born Judie Tzuke (23), whose single "Stay With Me Till Dawn" (on Rocket Records) is her first hit, has been singing and writing songs since she was 15. Before that she went to ballet and drama schools. She first contacted Rocket (Elton John's label) shortly after leaving drama school. She played them a couple of her songs and impressed the label's A&R manager. He asked how many more she had. "Twenty," she replied. But in fact she only



had two, and she didn't have the nerve to keep her next appointment with Rocket — which was to go into a studio and record a batch of songs. Instead Judie drifted elsewhere without much success over a number of years, until eventually a friend suggested that she contact Rocket again. This time she played her songs to managing director David Croker, who signed her up to a record contract. This was only last year. Her first single on Rocket, "For You," got excellent reviews and attracted a fair amount of attention for its unusual, multiple tracks of Judie singing complicated harmonies without accompaniment. Also, it didn't become a hit, but both "For You" and the current single are on her debut Rocket album, "Welcome to the Cruise".

Suddenly people are comparing her to a bewildering array of ladies, including Kate Bush, Joni Mitchell, Fleetwood Mac's Christine McVie, and Lynsey de Paul. Judge for yourself when Judie appears on BBC 1's "In Concert" programme (sharing the bill with Ches & Dave) at the end of July. And she and her band will be doing a tour of colleges and small venues in the autumn.

GAMES PEOPLE PLAY

AS WE keep saying, girls are really going places in the charts these days. Latest "overnight successes" is Janet Kay, who has zoomed up the charts with "Silly Games" on the Scope label. Janet, who is 21, comes from Wembley and is one of a family of six. Her real name is Janet Bogie. She did a secretarial course at Watford College before becoming a reggae singer and producer. Alton Ellis heard her singing for a lark in a record shop in 1977. Since then she's made several singles which have done very well in the reggae market. At the end of last year Dennis Bovell (of Matumbi) got together with Janet and wrote and produced "Silly Games" for her.

Released originally on Arava Records, it jumped into the reggae charts and has stayed there ever since. The big breakthrough for "Silly Games" came when the Scope label was formed by Lightning Records especially for the disco audience, and they got the single from Arava. Now Janet, a fan of Blondie, Peaches & Herb, Awwad and Matumbi, is concentrating on writing songs herself, playing the guitar and learning to play the drums. Meanwhile, fans of "Silly Games" are just keen to hear more of Janet's unusual voice.



THE SHAM/PISTOLS merger now looks like a certainty, and here's the likely line-up: (l-r) Jimmy Pursey, Steve Jones, Dave Trengains (of Sham) and Paul Cook. Sham 69 haven't yet called it a day however. They have a new single, "Herashim Boys", out now and another "farewell" gig booked for the London Rainbow on July 28. Also on July 28 look out for Pursey on Juke Box Jury. More info in a longer Jimmy Pursey interview in the next issue of Smash Hits.

KORGI POOP

CURRENTLY in the charts with "If I Had You" (Rialto Records), the Korgis bear little resemblance to Her Majesty's fake breed of canine. They are in fact James Warren and Andy Davis, who both hail from Bath and are escapees from loony West country group Stackridge. Their first album (also on Rialto) is called "The Korgis" and was recorded in a Bath flat — vocals in the lounge, guitars in the kitchen and percussion in the dining room.

Stanley" and "Purple Spaceships Over Yatton" and became a much-loved band with a small but faithful following. The Korgis unleashed themselves last winter with a single called "Young 'n' Russian"/"Cold Tea" which went down about as well as the letter, but undeterred they are now beginning to take off. Their first album (also on Rialto) is called "The Korgis" and was recorded in a Bath flat — vocals in the lounge, guitars in the kitchen and percussion in the dining room.

BUZZ BUZZ



STEVE DIGGLE AND JOHN MAHER BRING US UP TO DATE WITH ALL BUZZCOCKS' GOSSIP, FACTS AND INFO...

THE NEW SINGLE

It's quite different... Steve: It was a change to have me singing, and it wasn't a love song!

That's a much bigger sound you've got... John: I was surprised when I heard it on the radio. I'm really pleased with the production on that. I think it's our best produced thing to date.

Who produced it?

John: It's Martin Rushent again. As with a lot of assistance from us I think all the album should be as well produced as that single.

THE NEW ALBUM

Tell us about the album... John: We had all the songs. The arrangements weren't worked out spot on — we work things like that out in the studio. But it's gone really well — I'm pleased with it.

What's on it?

Steve: There's one called "Paradise", one called "Sitting Around At Home", "Money", "Mad Mad Judy", "You Know You Can't Help It"...

Who's written what?

Steve: Pete's written eight and I wrote three on this album.

John: Pete's got five songs on side two which are some vague form of concept thing. It starts off with "I Don't Know What To Do With My Life" — which we've been doing live for a bit. There's another one called "Money", "A Different Kind Of Tension" and one called "I Believe" — and I can't remember the other one! John: One of the songs Pete'd written six years ago which he's decided it's alright for Buzzcocks to do. We've recorded that one and it's come out very well. It's called "Paradise". Most of the others are pretty new.

John: There's a lot more mid-tempo songs on this one, more in the style of "Fiction Romance" on the first album, that type of thing. It's a progression anyway from the three minute love song thing, although there are love songs on it.

John: We're not letting anybody — even our manager — hear rough tapes of it or anything. We're just going to let everybody hear the finished thing.

What's the title?

Steve: It's tentatively called "A Different Kind Of Tension".

John: It's going to come out? Steve: I think they're hoping to have it released at the end of September, which will be about

two weeks before the start of the tour.

SOLO PROJECTS

What news of all your solo projects? Steve: Pete's doing something — he's working with a friend of his. I think he's just completed an album and I think it's going under the name The Filler Boys or something!

Steve: I'm not doing anything at the moment. I've promised to do something but time's caught up on me and I've not got round to it.

I've been thinking about a new sound and a fresh approach but I've still not got that clear in my mind yet.

John: The only thing I did was the Patrick Fitzgerald album. I played on the six band tracks on that.

Peddy — Steve Garvey — did that single with The Teardrops. It was just some lads from Prestwich where he lives, and they'd written a couple of songs and wanted to record them so he helped out. I think that's as far as that went. It was a Manchester thing, a 12 inch EP. I think.

He's also produced a single by a Manchester band called Private Sector for DJM Records, which should be out soon.

Pete's produced another Manchester band called The Mellotrons.

GIGS

Are you going to be touring soon? John: We're doing Hyde Park on August 18, and we start the autumn tour on the 1st or 2nd October.

Steve: We're going to the States in September for a couple of weeks. We've been told that there's a lot of interest over there, so it's looking quite good.

It seems now there's a lot of interest in new wave bands in America. It's finally changing!

John: We've just done a deal over there with A&M. What they're doing for the first album over there is they're releasing all our United Artists singles on one album. Which is eight singles, and all the 'A' sides will be on one side in chronological order, and the same again for the 'B' side on side two of the album.

That should be a really good album.

Will it be available over here? John: Well, not at the moment. I don't think. It's just an American thing. I think it should be out to coincide with the American tour.

ALL TIME FAVOURITES

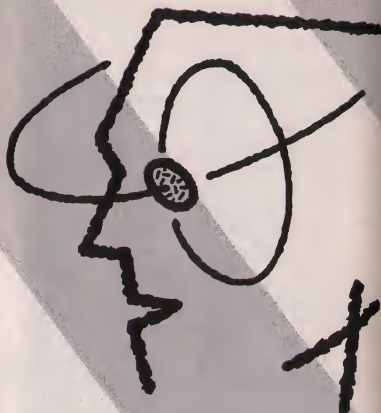
Pete Shelley I don't have the necessary machinery to select favourites. Recently I've been listening to ROBERT FRIPP'S "Exposure" which I bought after hearing him talk about it on Radio Clyde when we played Loch Lomond in May. Generally I listen to quite a few German electronic groups. HARMONIUM, CLUSTER, ROEDELJUS is all spring to mind, along with THE STERN GANG and ERICH FROMM'S "Lalokunst" album. And almost anything by ABBA would have to feature in a Top Ten if I had to compile one.

Steve Diggle I find most of JOHN LENNON'S work inspirational, both with The Beatles and The Plastic Ono Band, when solo or with Yoko. His "Luck Of The Irish" is a current favourite, along with "Complete Control" and "Safe European Home", both by THE CLASH. And last but not least, "Jerusalem" by THE WIGAN MALE VOICE CHORUS!

Steve Garvey I like THE JAM, THE FACES, "The Wait" (which is a 'B' side by THE PRETENDERS), some tracks on THE SKIDS' album "Scared To Dance", and a single by a Manchester group THE FRANTIC

ELEVATORS, "Voices In The Dark". John Maher (1) Sarah's Songbirds: "Something To Do"; (2) The Coronettes: "Turn Around"; (3) Diane Curtis: "How Much Longer?"; (4) The Go-Go Girls: "The Longer I Wait"; (5) Sunshine & The Scavengers: "Holiday"; (6) Amanda Davis: "Big Black Buick"; (7) The Experts: "Tea Or Coffee"; (8) The Cestveys: "Time For A Change"; (9) Patty Lewis: "Burning"; (10) Amanda Davis: "The Sand And The Sun". (Never heard of any of 'em? Us neither. Apparently they're all American girlie groups and collectors' items. It seems John got interested in them about a year and a half ago when he was friendly with Blondie. When they brought out "Denis Denis", John got very involved with the people who did the originals of all those late '50s and early '60s songs. He also started checking out all the very early stuff that Blondie had done, and apparently they used to record under the name Rudi And The Rationals.

The Buzzcocks' manager Richard Boone tells us John is searching for the perfect girlie group!



HARMONY IN MY HEAD

By Buzzcocks on United Artists Records

Whenever I'm in doubt about things I do
I listen to the high street walling sounds in the queue
I go out for my walking sailing social news
Don't let it get me down I'm long in the tooth

When I'm out in the open clattering shoppers around
The neon signs that take your eyes to town
Your thoughts are chosen your world is advertising now
And extravagance matters to worshippers of the pound

But it's a harmony in my head
It's a harmony in my head

The tortured faces expressions out aloud
And life's little ironies seem so obvious now
Your cashed in cheques have placed the payments down
And there's a line of buses all waiting to take you out

But it's a harmony in my head
It's a harmony in my head
It's a harmony in my head
It's a harmony in my head
It's a harmony in my head

Repeat 1st verse
Cos it's a harmony in my head
It's a harmony in my head

Repeat 1st fade

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YOUR STARS

ARIES (Mar 21-Apr 20)

A lucky fortnight, you'll be in the right place at the right time. If like most Arians you're good at sport, you'll hit peak form for a few months.

TAURUS (Apr 21-May 21)

A relative will be generous to you, will offer good advice. Super buys around if you need clothes but look at new styles and colour schemes in co-ordinates.

GEMINI (May 22-June 21)

As this fortnight ends, you could settle something important to your future. If you know you're on the right track don't let others dampen your enthusiasm.

CANCER (June 22-July 23)

Get ready for a strenuous — but lucky — period about to begin. Plan ahead and sort out where you want to go — and why. Your hopes and dreams can succeed — and soon.

LEO (July 24-Aug 23)

Your warm Leo charm is very potent just now. A super new friendship could soon transform your scene. Cash is coming in and, if born around the 14th, a stroke of luck.

VIRGO (Aug 24-Sept 23)

A good time for health matters, for getting a routine check or sorting out a little problem. If you want to change your appearance, wait until later in August.

LIBRA (Sept 24-Oct 23)

New faces and places will be lucky to you, any sort of friendly contact. Head your intuition if you doubt the motives of a friend, rather than plain facts.

SCORPIO (Oct 24-Nov 23)

You could revise some of your ideas, think along fresh lines. You soon enter an 'opportunity phase' — make sure you are sorted out and ready for it.

SAGITTARIUS (Nov 23-Dec 22)

What happened to your independence? If someone is giving you the run-around, ask yourself if you really care — or is it your pride that is hurt?

CAPRICORN (Dec 23-Jan 20)

Get organised — and try not to take on new tasks. The next few weeks may bring current problems to a head — but will certainly sort them out for you.

AQUARIUS (Jan 21-Feb 19)

Be yourself — when you're by yourself! When in company keep your smile and your sparkle. A lot of aggro in your life right now — but pull on your sense of humour.

PISCES (Feb 20-Mar 21)

An exciting period, especially for personal life. But so many possibilities that you could get your emotions in a tangle and find them difficult to unwind later.

Scott Fitzgerald



PASCALE

THE NEW SINGLE FROM
SCOTT FITZGERALD

PASCALE
C/W
CUMBAYA

UP 36542

D.J.

By David Bowie on RCA Records

I'm home, lost my job
And incurably ill
You think this is easy
Realism
I've got a girl out there
I suppose
I think she's dancing
I feel like Dan Dare lies down
I think she's dancing
What do I know?

I am a DJ
I am what I play
Can't turn around, no, can't turn around, no
I am a DJ
I am what I play
Can't turn around, no, can't turn around, no oh no

I am a DJ
I am what I play
I've got believers
Believing me

One more weekend
Of lights and evening faces
Fast food, living nostalgia
Humble pie or bitter fruit

I am a DJ
I am what I play
Can't turn around, no, can't turn around, no
I am a DJ
I am what I say
Can't turn around, no, can't turn around, ooh

I am a DJ
I am what I play
I've got believers
Believing me

I am a DJ
I am what I play
Can't turn around, no, can't turn around,

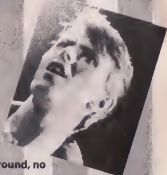
I am a DJ
I am what I play
Can't turn around, no, can't turn around

I am a DJ
I am what I play
Can't turn around, no, can't turn around, no

I am a DJ
I am what I play
Can't turn around, no

He used to be my boss
And here he is a puppet dancer
I am the DJ
And I've got believers
I got believers
I got believers, believe me
I am a DJ
I am what I play

Words and music by David Bowie/Brian Eno/Carlos Alomar.
Reproduced by permission Beway Bros./Fleur/
E.G. Music Ltd.



Silly Games

By Janet Kay on Scope Records

I've been wanting you
For so long
It's a shame, oh baby,
Every time I hear your name
Oh, the pain
Boy, how it hurts me inside
'cos every time we meet
We play hide and seek
I'm wondering what I should do
Should I dare come up to you
and say 'how do you do'
Would you turn me away?

You're as much to blame
'cos I know you feel the same
I can see it in your eyes
But I've got no time
To live this lie
No, I've got no time
To play your silly games, silly games

Yet in my mind I say
If he makes his move today
I'll just pretend to be shy
Oh baby, it's a tragedy
That you and me
We don't even try

You're as much to blame
'cos I know you feel the same
I can see it in your eyes
But I've got no time
To live this lie
No, I've got no time
To play your silly games, silly games

Words and music by Dennis Bovell. Reproduced
by permission Arawak Music.



Bring The Family Back

By Billy Paul on Philadelphia
International Records

Haven't you noticed
A break-down in the family tie?
Just not as strong as it once was
Everytime I see it weaken it makes me wanna cry

Oh, what a shame (oh, what a shame)
'Cause another home's falling apart
Oh, what a shame (oh, what a shame)
Another group of broken hearts

It's not a secret
We all know that it's slipping away
Don't let it go, no
Don't you let it go
It is the only true foundation
On which we can survive

Don't be afraid (don't be afraid)
'Cause you gotta take a final stand
Don't be afraid (don't be afraid)
You've gotta try to understand

Chorus
Bring the family back
Bring it back together
Bring the family back
Bring the family back
Bring it back together together
Bring the family back (live in harmony)
Bring it back together (bring that family back to me)
Bring the family back

There's also the children
The future's quickly coming their way
How will it be?
Oh, tell me how do you think it will be?
Will they all join hands together and live in harmony?

Oh, what a shame (oh, what a shame)
If we don't get together fast
Oh, what a shame (oh, what a shame)
How much longer will the whole thing last?

Repeat chorus to fade
Words and music by Franklin Smith/Phillip Terry.
Reproduced by permission Mighty Three/Carlin Music.





PIG-LPI

Danny Baker went to bury PUBLIC IMAGE but came back to praise them

AT THE point of my meeting with Public Image Ltd I was less than a fan. I considered them a dirge, a racket, a puff-up pack of non-starters cruising on praise dribbled by those too scared to deny the king's new clothes. I jumped at the chance of locking jaws and exposing their pose.

Let me tell you how wrong folk can be. We faced each other across the stifling sterility of a record company office, four strangers suddenly forced to strike up conversation.

In the red corner sat Keith Levine, the slight, blond haired guitarist of the outfit; Richard Dudanski, a tall, smart, well-spoken drummer; and finally the nation's most adjectived pop star, Johnny Rotten.

Since his split with the Sex Pistols, John has been known under his proper handle, John Lydon, though he claims it was a decision made for him by the newspapers. The trio — bass man Jah Wobble has yet to arrive — swallowed can after can of lager and for the first 20 minutes they performed as brochure and according to their public image. Each question I posed was returned sharply or sarcastically, mainly by Lydon. If this was the way the afternoon was to continue what was the point, I asked.

"Well," began John, "we imagine that you were sent to do us for a good juicy self-our some 'good copy' it's called, I believe. We thought it'd be funny."

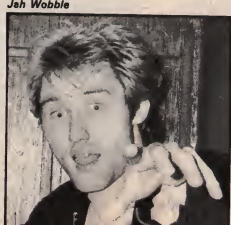
If I wanted to discover Public Image, I concluded, I and they had better leave our

preconceptions. In that office and begin talking like people. Besides, it was by now 5.30 and everybody could hear the bolts being slid off the eleventh doors. Across the road the words started to flow.

I wondered how they felt about their own reputation.

John Lydon: "Just because we don't act like the business puppets that all other bands are, we are reckoned kind of suspicious. Y'know, it'd be very easy for us to pose for all Virgin's silly cardboard cut out advertisements, perform a few publicity stunts, be outrageous and obnoxious and churn out the same old lalala hard rock'n'roll reputation."

Jah Wobble



PIG-JAH WOBBLEROCKY

John Lydon/Rotten: "Rock is so awful... it's been dead for years..."

that's as dead as a doornail anyway, and then we could earn lots of money and be good little pop star rebels.

But that's just what the company wants. That's why groups like Steam 99 are so well liked, because they just fulfil their 'label' roles for Polydor. That's no threat — that just makes good advertising for Polydor. But I'm sorry — I've done my share of being manipulated thank you, and now I'm afraid we're going to have to be spoilsports and just be ourselves."

Keith Levine: "It's like everyone thinks that we've been inactive for a long while, which isn't true at all. What they mean is that we haven't sent out any handy little press handouts keeping you all informed. Y'see we just got on with it and work. No gimmicks, we just keep working at our studio."

John: "And they say you are moody because you want privacy. Look, if I go drinking in a pub, I'm just like anyone else in that I don't like to be pestered. Signing autographs is embarrassing for everyone."

BY NOW we had broken a great deal of the ice and began to talk about non-business related matters. Wobble had arrived and, despite his legend of being a crazed psychopath, was rabbit about football and whatnot and he shows himself to be a sharp, funny bloke.

Every objection I had formed as to why they were rubbish melted one by one with their simple, unpretentious answers. But there was still my indifference to PIL's music. It seemed such a lazy thrash, although I must admit that once, in a club, the LP track "Annalisa" knocked me cold with its excellent piece of rhythm.

Wobble: "Well, that's it. People bought our album and sat down and said, 'entertain me.' You can't do that with our music. It's basically dance music. You've got to bang it up loud and get involved with it. Really feel those bass lines."

John: "I know a lot of people expected some sort of message from us. Oh no. They shouldn't make the mistake of thinking I'm special BECAUSE I'M NOT! Honestly, I'm just a member of a group who has the freedom to record just what we feel like, and what we enjoy most. I feel we're closer to disco than anything right now. Certainly not rock music. God, rock is so awful! It's been dead for years but no one wants to accept that. Disco and loads and loads of reggae is all that I think is worth listening to now."

And dear old punk rock? "Well I get blamed for starting that! All I did was open the door, mate. I thought the idea was to start up a million different groups, not a million groups all playing the same decaying, feeble rock. I was in the band for the laughs. When the laughs stopped I got out."

What about the type of records that get released under the name 'Sex Pistols'? "Oh. Ugh, please... don't depress me. The worst thing is some people might think all that crap is what the group's always been about. That's terrible."

And all the "Sid Vicious Hero" industry? "Well, I was so angry when he died, the poor fool. But it wasn't a shock. And now look at the idiots who buy all that Sid worshiping crap. They're your animals

See it in your eyes
Words can never say
the way
told me in your eyes

What does it mean fade...
Never no more hope
away
final in a fade

See it in your eyes
Seen it in your eyes

Never really know
never realise
silence in your eyes
silence in your eyes

Never really know
till it's gone away
never realise
silence in your eyes

See it in your eyes
Seen it in your eyes
in your eyes

Never no more hope
away
final in a fade

Watched her slowly die
I saw it in her eyes
choking on a bed
fingers rotting dead

Seen it in her eyes

Ending in a day
Seen it was away

Seen it in your eyes
Seen it in your eyes
I've seen it through my eyes
Words cannot express
Seen it through my eyes
Words are useless
Seen it through my eyes



Lyrics to Death Disco reproduced by permission Warner Bros Music

CONNRY JUDGE

Death Disco

By Public Image Ltd on Virgin Records

with all their stupid T-shirts. I know he'd be as sick as me about all this junk. They literally exploited him to death, poor sod had no hope...

I suppose it must be a drag having to talk about 'the old days' so often.

"It's like having to re-live your schooldays every day. Let me make it clear, I am just one member of this group. There's nothing sinister or mystical about us. People will have to take us as we are..."

Wobble: "A lot of our songs are really funny. It's not half as straight faced as you think. Play that LP and just accept it as a bunch of rhythms you can move to. A lot of people get put off by his voice. Well, that's great 'cos if they went us to be singing great 'cos they've got the total wrong idea. We expect the listener to work too..."

John: "Nobody ever uses those bass and treble knobs on their players. But that's what they're there for! Must be with

Keith Levine



PIG-JO PAVILL

them during our stuff, make your own sound and that."

WE DRANK and talked on for the rest of the day and most of the night. I was completely turned around.

Public Image have brains, humour and integrity. They'll intrigue you and inspire you and make you dance.

John Lydon has been through the whole star trip in double quick time and he knows how worthless it is to sell yourself for a headline. He knows that if you want to play pretend at burning down the nation there are a thousand bands only too willing to act out your fantasy whilst keeping one eye on their boss's reaction. Public Image are their own bosses.

Believe me — I was their harshest critic and now I'm their most vocal supporter. And it wasn't just because they're 'OK' blokes. That a band like Public Image can succeed is important to the health of modern music.

SMASH HITS

ABBA





Left to right: Cat, Richie, Carrot, Ivo; Bunny, Willie

Telling the Story

Now that Third World found success, you want to know how? Alex Skorecki has the details.

IT'S FUNNY how chart action changes people's image of a group. Before the success of "Now That We Found Love", Third World might have been called a high class reggae band — something of a well-cultured oddity amongst the toasters and rude boys of the Jamaican scene. Nowadays they, along with people like Inner Circle, are more likely to be lumped into that disco/reggae crossover bag.

But the story (as with most Jamaican groups) is more complicated than that. For a start, four members of Third World — Steve 'Cat' Coore (guitar), Michael 'Ivo' Cooper (keyboards), Willy Stewart (drums) and lead vocalist Bunny 'Rugs' Clarke — actually used to be Inner Circle.

That version of Inner Circle was formed in 1969 and split up about two years later. Bunny left for New York, while Cat and Ivo stayed around to form the future Third World in 1973. Bunny recalls that it didn't take him long to decide to rejoin his old friends.

"I saw Third World play for the first time in New York. After the show I went backstage to say hello — the next day I was travelling to Boston with them, as a member of the band!"

Willy Stewart joined soon after to take over as drummer. With the addition of percussionist Irvine 'Carrot' Jarrat and bassist Richie Delley (his Richie — where's your nickname?) the group was complete.

FROM THE start, Third World have been a rather superior quality reggae band — due partly, no doubt, to their backgrounds. Cat, for instance, is the son of an ex-Cabinet Minister, a sharp contrast to the traditional Trenchtown ghetto roots of many Jamaican musicians. But he's the first to deny any "superiority", pointing out how he grew up with more ordinary kids around him.

"We used to fly the same kite, eat the same food, talk the same way. When the police came and raided us, they took *all* of us to jail."

All of 17 years old when he formed the band, Cat remains their youngest, yet in many ways most creative, member. But on the whole they work together, taking joint composing credits on many of their songs. The average age of the band is around 26 — at 31, Bunny calls himself "the father!"

The first Britain saw Third World was a support to the Wailers on their first big tour in 1975. But until recently it was their first two albums that formed the basis for their following. Sophisticated by reggae standards, they use much more "rock" style pace and rhythm for Cat's guitar, padded out with plenty of keyboards, touches of jazz and even flute, all over a distinct, if polite, beat.

What made their songs stand out even more were the lyrics — none of the forceful Jamaican

dialect but equally compelling in their neat, well-crafted fashion. Take "1865 (96 Degrees In The Shade)"...

"You caught me on the loose, fighting to be free
Now you show me a noose on the cotton tree
Entertainment for you —
Martyrdom for me."

That song was a big hit for them in the reggae charts, though nothing like the later success of "Now That We Found Love". They had a well-polished formula going for them, but ironically it took this dance number to crack the national charts for them over here.

What's more, it wasn't even one of their own compositions. Originally written by Gemble and Huff as an album track for the O'Jays, you don't need to listen hard to hear those Hilly overtones. What Third World did was to add an irresistible reggae thwang — the discos did the rest.

The song itself, however, was not a new one to them.

Bunny: "When Third World first went on the road back in 1973, playing dance music — three of four sets a night — 'Now That We Found Love' was always a favourite of ours. We made some adjustments, changed some of the lyrics — and it turned out nice."

But some credit for the new sound must also go to their new producer, Alex Sadkin. His previous success had been with groups like KC & The Sunshine Band, so he wasn't an obvious choice. But "Journey To Addis" (Island), the album from which the hit single was taken, showed the mark of his influence. A further single, "Cool Meditation" also captured a certain amount of glory — peaking at 10 weeks in the charts, another 10 in 17.

WITH THIS sudden upswing in their fortunes, any band would find it hard not to be influenced for their future releases, and Third World are no exception. The latest single, "Talk To Me", also carries that familiar disco/reggae touch.

In fact, as we were talking the news came in that the single's chart progress had taken an early knock. But Bunny seemed to take it in his stride easily enough, saying that the new album, "The Story's Been Told", will see things straight on that score. Judging by their previous standards, I don't doubt it.

But there's another factor that the band have in their favour — their visual impact. Many Jamaican artists are strictly, or at least largely, concerned with the studio and seldom make stage appearances.

By contrast, the idea behind Third World has always included a heavy emphasis on performance. Their regular tours of Jamaican dance clubs, where they had to work hard for the attention of a not easily pleased audience, gave them a rigorous apprenticeship.

A more recent development in their career has been their special show called "Explanations". This is something they haven't tried over here yet, but by all accounts it goes down a treat in Jamaica. Basically, they expand the themes in their songs with dance and drama, all combined into one coherent set.

Perhaps the fact that they've been playing to packed houses in Britain has persuaded them that their show doesn't need any extras just yet, but it's an ace up their sleeve that we'll be happy to see them play any time they like.

BOOGIE WONDERLAND!

WIN THIS GREAT RADIO CASSETTE RECORDER



OK, all you funk fans, here's your big chance to chase your vinyl dreams with one of the 25 copies of "I Am", Earth Wind & Fire's latest hot album, which we're giving away as this issue's crossword competition prize. You know how it goes: the first correct entry opened after the closing date collects the radio cassette player as 1st prize, plus a cassette of the Earth Wind & Fire album. The next 25 correct entries opened after the closing date each cop a copy of "I Am". All clear? Then let's see you move . . .

How to enter

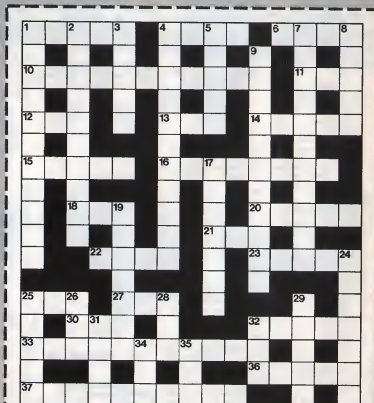
Simply solve our crossword puzzle, writing the answers in ink, pen or ballpoint. Complete the coupon with your own full name and address, and then cut it out and post it in a sealed envelope addressed to: SMASH HITS [Crossword No 17], 117 Park Road, Peterborough PE1 2TS. Make sure it arrives not later than August 7th, 1979, the closing date. Sender of the first correct entry checked after the closing date will then win the radio cassette player. Senders of the next 25 correct entries will each receive a copy of the Earth Wind & Fire album. The Editor's decision on all matters relating to the competition will be final and legally binding. No correspondence can be entered into. The competition is open to all readers in Great Britain, Northern Ireland, Eire, Channel Isles and the Isle of Man, excluding employees (and their families) of *Smash Hits* and East Midland Allied Press.

ACROSS

- 1 Group that has its points?
- 4 Almost The Lone Ranger's sidekick — instead it's the group who hit with "Hold The Line"
- 6 A miss?
- 10 Guy 'n'or of The Replays (5, 6)
- 11 Concert that's a bit of a giggle!!
- 12 Part of "Sunday Girl" that makes it such a hot record?!
- 13 --- & Tina Turner
- 14 Fortunate, like 31 down for instance
- 15 "Some Girls" hitmaker
- 16 Could be Sally or her brother Mike
- 18 Early Paul McCartney album — might find it among the sheep!
- 20 Miserable like that Blues band?
- 21 Bee Gees label
- 22 Because of The ---- Patti Smith
- 25 Rod Stewart has called the late --- Cooke his favourite singer
- 27 Kiki of course
- 30 Part of Van Halen you might find intoxicating!
- 32 Bonnie of "Lost In France" etc
- 33 Disco/reggae band who sound like they've hit the bulls-eye! (5, 6)
- 36 Blondie's first biggie
- 37 Bit of Clark Kent's secret life linked with a gentleman of the road forms a group!

DOWN

- 1 "Communique" band not in such a bad way as their name suggests (4, 7)
- 2 This band sound like they should do their gigs at Brands Hatch! (6, 4)
- 3 Last in the chart with "Raining In My Heart"
- 4 Could be Bram, could be Peter Ilyich the famous classical geezer (bet you have trouble spelling it!)
- 5 & 17 There's a Reg Dee (anagram 5, 7)
- 7 A hit for 37 across and a song which made sense! (7, 4)
- 8 Not Debbie, she's TV's blonde miss bombshell!
- 9 A gem of a singer? (4, 7)
- 17 See 5 down
- 19 Disco producer Giorgio ----- is most famous for his work with Donna Summer
- 24 What he feels like at home, according to the Gang Of Four
- 25 Richard Jobson's band
- 26 "A Single ----" Elton John
- 28 Queen's label
- 29 Rich Kid Matlock, ex of Pistols
- 31 "Say When" is her follow-up
- 32 Nugent the heavy metal axeman
- 34 Mr Stevens who ought to like Squeeze's album
- 35 Bowie's label



No. 17

Name Age

Address

Answers Crossword No. 14

The answers which appeared in the last issue were the ones to Crossword No. 15 and not 14 as stated. Below are the correct answers to Crossword No. 14

ACROSS: 2 "Lucky Number"; 7 Alvin Stardust; 10 X-Ray (Spex); 12 Orchestra; 13 Sun; 15 "Dance Away"; 17 Dr. Faigood; 20 (Paches and) Herb; 22 "Heart Of Glass"; 23 Electric (Light Orchestra); 24 "Oliver's (Army)"; 25 "Jimmy (Jimmy)"; 26 (Billy) Joel; 27 Jacksons.

DOWN: 1 Paches and (Herb); 2 "Love Song"; 3 "Contact"; 4 Mod; 5 (David) Essex; 6 Billy (Joel); 8 Three Degrees; 9 (Johnny) Rotten; 11 Abba; 14 Dan Hartman; 16 Beatles; 18 "Fragile"; 19 Dickies; 21 Rock.

Winners of Crossword No. 15 are on page 30

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766 GREASE



539 POTTY

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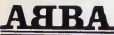
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301 ABBA GLITTER



286 KISS (GLT)



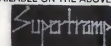
323 QUEEN (GLT)



679 IDIOT



224 WINGS



328 SUPERTRAMP (GLT)



617 BUZZCOS (GLT)



265 THINK PUNK



816 SQUEEZE (GLT)



251 TOO THICK



250 PUNK PANTHER

STATUS QUO
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WILL GIVE SATISFACTION AT ALL TIMES.
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MAINTAIN IT'S HIGH PERFORMANCE.
IN THE COMING YEARS
REPUTATIONS ARE AVAILABLE
IN FINISHES:
198 PRODUCT
186 STATUS QUO



REALITY IS AN ILLUSION,
CAUSED BY LACK OF ALCOHOL.



232 REALITY



612 PATCH



818 KATE BUSH



230 MIND & MATTER



806 ABBA



340 BLONDIE (GLT)



351 E.L.O.



800 SHOWADDYADDY



758 BLONDIE

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W5 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

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528 APOLLO

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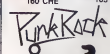
Rainbow colours, captured in clear plastic (Key tag size 2 1/2" dia). Available titles: Status Quo, Sham 69, Blondie, Genesis, Yes, Boomtown Rats, Kiss, Buzzcocks, Ian Dury, Stranglers, Led Zep, Bee Gees, Sex Pistols, E.L.O., Darts, Abba, Queen, AC/DC, Bowie.

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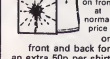
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Don't Kill It Carol

By Manfred Mann's Earth Band
on Bronze Records

This wild rose that I hold in my hand
It's the strangest thing I've seen
One bud only just started to show
And the leaves are the lightest green
It's had its share of the rain
It needs some feeling to light
Its fiery flame again
One cruel lie and it could die
Don't kill it Carol

Chorus

Oh Carol, oh won't you let this flower grow
Don't kill it Carol
Oh Carol, oh won't you let this flower grow
Don't kill it Carol

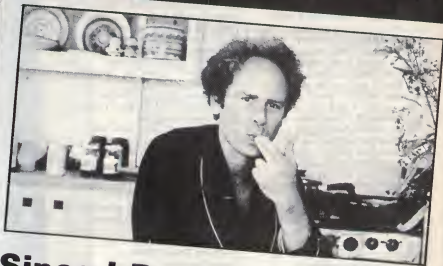
This wild rose that I hold in my hand
It could grow to be so strong
Born one night in the calm of the storm
It was made for a rock and roll song
It's only just seen the light
It could so easily fall
Back to the gentle night
One cruel lie and it could die
Don't kill it Carol

Repeat chorus

It's looking for a place to live
Outside all space and time
Where there's no need for it to fade
There's a secret garden
That I think we can find
Lots of sunshine, there's a touch of shade

Repeat 1st verse and chorus

Words and music by Mike Hurn.
Reproduced by permission Hit Songs Ltd.



Since I Don't Have You

By Art Garfunkel on CBS Records

I don't have plans and schemes
And I don't have hopes and dreams
I don't have anything
Since I don't have you

I don't have fun desires
And I don't have happy hours
I don't have anything
Since I don't have you

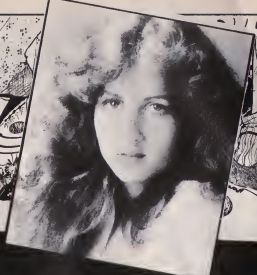
I don't have happiness
And I guess I never will ever again
When you walked out on me
In walked the misery
And he's been here since then

I don't have love to share
And I don't have one who cares
I don't have anything
Since I don't have you

Repeat last verse

You you you you you you you you

Words and music by J. Beaumont/J. Vogel/W. Lester/J. Verscharen.
Reproduced by permission Southern Music.



I'm A Sucker For Your Love

By Teens Marie on Motown Records

I'm just a
Well alright, you freaks, give it up for Lady T
I'm just a sucker
I'm just a

Chorus
I'm just a sucker for your love, sucker for
love
I'm just a sucker for love, sucker for love,
sucker for love, baby
I'm just a sucker, for your love, sucker for
love
I'm just a sucker for love, sucker for love,
sucker for love
(Sucker for your love baby)

Well you're a fine sexy little lady
You like your candy very sweet
You're a classy little dame
A sophisticated game
And you know all of the best restaurants to
each (ah hah, say it)
Baby, you too are a mellow fellow
And you're as rare as vintage wine
I'll take you any place
Fit into your time and space
That's why I chose to make you mine (ah hah)

Repeat chorus

Doot doot doo doot doot doo etc

Sometimes you get mad at me baby
And you don't want to see my face around
Times may get rough but I know there's
enough
Enough frisky love when my love tumbles
down
Don'tcha do that, don'tcha do that
That's what I used to say when I got mad
And didn't want your touch (ah hah)
But how could resist when you start to kiss
Sucked in once again I'd let you win (ah hah)

Well you're a sweet sexy thing
And you make my whole heart sing
And there's nothing in this world I wouldn't do
Doot doo doo doot doo doo etc
Improvise to fade

Words and music by Rick James.
Reproduced by permission Jubete Music Ltd.

CLIFF WHITE just came charging in the office and said, "Bev, listen to this — it's great!" So there's me thinking he's about to crack a joke, but no, he's about to play a record. So I listened and thought, crickey, he's right! It is great! The record was "I Wanna Do The Do" by Bobby Rush (Philly, import) and Cliff reckons — well, we both do now — that it's gonna be a massive hit (if it ever gets released here). Cliff seems to be carrying his copy around and giving everyone a trial hearing, so look out for him — he may be heading your way.

Before he dashed out of the office (clutching his Bobby Rush single of course), I said to him "Have you got a couple of hours, Cliff? Only I've got some equally good records." But I won't bore you with our conversation details, I'll just give you my verdict. First on the turntable was Roy Ayers' new single, "Love Will Bring Us Back Together". I reckon this is the best track off his "Fever" album and deserves to be a hit.

Earth Wind & Fire's follow up to "Boogie Wonderland" is "After The Love Has Gone", taken from the album "I Am". When I first played the album, I thought "Star" was by far the best track but I hope this does as well as "Boogie Wonderland". Another record that I'm raving about (and so is my mate Nick) is "Strut Your Funky Stuff" by Frantique (Philly import) I'm sure you'll find this great to dance to — I just can't keep still to it.

A couple of weeks ago, whilst I was boogying the night away in a disco, I heard a record which I've been singin' ever since. It was called "Gone Gone Gone", and then I found out that it was by Johnny Mathis (CBS). I couldn't believe it as I'd never even given him a thought before, despite my Mum trying to influence me with her collection of albums. I suggest you get hold of a copy because I think it's gonna be a smash.

Two album tracks that are big at the moment are "Come On And Do It" by Poussez taken from the album "Poussez", and "What You Waiting For" by Raydio (Arista). They had a hit with "You Can't Change That"

and this is taken from their album "Rock On".

Al Wilson's new single "Earthquake" (RCA) also seems to be pretty popular with continuous plays in the discos. Another couple definitely on their way up are "Keep On Knocking" by Jacob Miller (Joe Gibbs, import) and "You Never Know What You've Got" by You And Me (Laser) and, oh yeah, not forgetting "My Tune" by Cool Notes (Scope)

I met my friend 'Big Tom Holland' the other day, and for those of you who don't know, he's the DJ from the Lacy Lady club in Seven Kings, Ilford. He reeled off about 20 of his favourite picks, and here's a few for you to check out. "Tell Me Me" by Curtis Mayfield (RSO) taken from the album "Heartbeat", "Sweet Lady" by Chain Reaction (import, Jam Sessions), "Light Of The Universe" by Sun (Capitol import) and "I Love" by Taste Of Honey (Capitol import). Remember their hit "Boogie Oogie Oogie"? Well, they're back with another biggie.

I'm pleased to say that I've been getting some fan mail at the office — unlike Red's hate mail! Thanks to Brian of Hinstead, you never know Brian I might pop 'round one day! Also to Neil of Woking — your local club in Walton sounds great fun, and I'll try to get down there sometime.

Before I go, I'd like to say 'hello' to Tracey Bush of Grantham who is a regular reader and disco freak even though she is only 14. I think she's got great taste — keep funkying Tracey!

You're not going to believe this, but whilst I was writing this, Cliff White came in, went out, but now come back with yet another single. This time it's the new one from the Fat Larry Band titled "Looking For A Love Tonight" (Fantasy) — very similar to GCs "Disco Nights". This is equally as good as Bobby Rush — I just don't know where he's getting them all from! He does nothing else but boogy round the office all day showering me with new releases. Keep it up Cliff — at last my job is becoming easier!

Boogying Bev

Rob Jones' Disco Pick TRANSVOLTA: Disco Computer —Pinnacle)

My disco pick this issue is a rather unusual record. It was actually first used as a theme for "The Disco Computer Top 30", which is aired on Radio Luxembourg every Wednesday night between 1am and 3am with my fellow DJ Stuart Henry. The single itself was put together by a group of session musicians who decided to try their hand at recording their own material and ended up with a massive hit on the Continent. Released here on Pinnacle, it's certainly worth a listen.



TOP 40

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL	BPM
1	1	BILLY GAMES JANET KAY	Scope	Reggae
2	2	GOOD TIMES CHIC	Atlantic	112
3	3	BAD GIRLS OONNA SUMMER	Casablanca	122
4	6	I'M A SUCKER FOR YOUR LOVE TEENA MARIE	Motown	116
5	5	SPACE BASS SLICK	Fantasy	130
6	4	LIGHT MY FIRE AMII STEWART	Atlantic/Hansa	134
7	7	GET ANOTHER LOVE CHANTAL CURTIS	Pya	124
8	23	OOH WHAT A LIFE GIBSON BROS	Island	Reggae
9	21	BRING THE FAMILY BACK BILLY PAUL	Phil Int	110
10	14	BORN TO BE ALIVE PATRICK HERNANDEZ	Gem/Aquarius	133
11	22	MORNING DANCE SPYRO GYRA	Infinity	102
12	9	MIDNIGHT GROOVIN' LIGHT OF THE WORLD	Ensign	132
13	NEW	BOOGIE DOWN (GET FUNKY NOW) REAL THING	Pya	
14	15	MAKE MY DREAM A REALITY GQ	Arista	122
15	13	RING MY BELL ANITA WARD	TK	127
16	20	STARS SYLVESTER	Fantasy	140
17	18	DR JACKYLL & MR FUNK JACKIE McLEAN	RCA	116
18	8	OO WEST VILLAGE PEOPLE	Mercury	129
19	36	THE BOSS DIANA ROSS	Motown	124
20	NEW	THE BITCH OLYMPIC RUNNERS	Polydor	
21	16	WE ARE FAMILY SISTER SLEDGE	Atlantic	117
22	10	LIVING ON THE FRONT LINE EDDY GRANT	Ensign	Reggae
23	17	BOOGIE WONDERLAND EARTH WIND & FIRE	CBS	130
24	25	I'VE GOT THE NEXT DANCE DENICE WILLIAMS	CBS	122
25	11	AIN'T NO STOPPIN' McFADEN & WHITEHEAD	Phil Int	113
26	24	YOU GONNA MAKE ME JONES GIRLS	Phil Int	106
27	34	WHATCHA GONNA DO STEPHANIE MILLS	20th Century	
28	27	TRIP TO YOUR MIND HUDSON PEOPLE	Ensign	126
29	26	BABY BAMA BOOGIE GAP BAND	Mercury/Import	
30	30	GROOVY! YOU HARVEY MASON	Arista	122
31	38	SILVER REEL DAVID BANOETCH	Interglobe/Epic	
32	17	LONE RANGER QUANTUM JUMP	Electric	
33	19	HAPPY RADIO EDWIN STARR	20th Century	135
34	29	DANCE WITH YOU CARRIE LUCAS	Solar	128
35	NEW	THERM WARFARE HEATWAVE	GTO	
36	26	STRUT YOUR FUNKY STUFF FRANTIQUE	Phil Int. Import	120
37	31	TALK TO ME THIRD WORLD	Island	127
38	28	MAKE YOUR MOVE JOE THOMAS	TK	129
39	NEW	IT'S TOO FUNKY JAMES BROWN	Polydor	108
40	NEW	BIRDLAND WEATHER REPORT	CBS	

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

Get Another Love

By Chantal Curtis on Pye Records

Baby, sweet baby
Every night when I'm in bed
I reach out for you but you're not there
So I think of you with her
Laughing and making love
And I tell myself
I too — I've got to get another love

My baby said to me
It's time to break free
Going on this way
Hurts more and more each day
When I look you in the eyes
They don't shine, I wonder why

Chorus
Get another love, get another love
That's what I've got to do
Get another love, get another love
That's what I've got to do

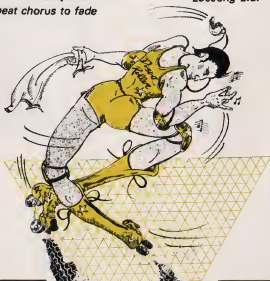
I gave myself inside
Places I try to hide
And put them in your hands
I thought you'd understand
That I needed you oh to be my man

Repeat chorus

You've made me see
The joys that life can bring
The many little things
Together we could sing
Oh ah and now you wanna leave
After all these years

Repeat chorus to fade

Words and music
by E Donable.
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Well, it's what you wanted, wasn't it? No Cliff White on singles and no Red Starr on albums? What do you think of it so far?

By RED STARR

THOUGHT you'd get rid of us, didn't you? Tough luck, Starr teasers. The real reason I'm over has this time is because Cliff White — well, it's not the woodwork in his wooden leg we mind, or even that grating noise when his brain cells no longer connect (both of them, but when it comes to the vital young music of today — *sheesh*, rock *sheesh*! ignorant).

So, here I am to put you in the picture with some of those pioneering independent singles, generally the ones with more character and energy than the rest put together. Starting with

GLASS TORPEDOES: Someone Different (Teen Beat/Rough Trade). Liverpool's real again! A real gem of a 3 track EP from the Kirby kids — two soaring, energetic catchy pop tunes and a driving instrumental and every one a winner! Simple, unpretentious and a sheer joy to hear — every home should have one. Probably single of the year, OK?

EDMO & THE BUNNYMEN: The Pictures On My Wall (Zoo). More Liverpoolians and another excellent single. Great song, mysterious, eerie and melodic, also delightfully sung over spirited acoustic guitar and Mellotron Magic — love it!

CULT FIGURES: Zip Nolan (Rather/Rough Trade). I detect a very large helping of the unity of the splendid Beatles in one of their more carefree moments. Chaotic but tuneful song about a recently patronized — listen and grin! Great stuff.



THE MEN: I Don't Depend On You (Virgin). If my beard says no, I don't, this is in fact the thoroughly wonderful Human League plus session musicians and vocalists. It's also really good, so persevere if it doesn't hit you immediately. Difficult fun — a strong female message over tongue-in-cheek disco. Buy it first, love it later.

SHAKE: Instrumental Shake (Sire). The cultural half of The Razells re-emerge with this extremely nifty four track, ten inch EP. Bristling with energy and feeling, this tuneful, no-nonsense pop-rock grows on you with every play. Clever, fun and built to last — posers beware!

SPARKS: Beat The Clock (Virgin). My idea of hell is finding Sparks in Heaven. I hate their falsetto voices and false moustaches but worst of all I hate the way their stupid songs cling to the brain with distressing tenacity. This is more disco style garbage but not as strong as their last effort — thank God.

MONOCHROME SET: Eine Synphonie des Grauens (Rough Trade). Tuneful, almost cheerful and certainly very accessible stuff here — good song, adventurous backing and fine playing; very good indeed. Modern but light.

(All of the above come highly recommended. If you have difficulty obtaining them, write to Scott at Rough Trade, 202 Kensington Park Road, London W11, and tell him we sent you.)

THE CARS: Let's Go (Elektra). The best track from their excellent new album, this is sleek, well-designed chrome pop. Beaty and melodic but may take a few spins to sink in. Good one. The 'B' side, "That's It," is not on the LP.



UNDEKTONES: Here Comes The Summer (Sire). I thought "Male Model" would have been a better single but this distinctive little pop gem will be a deserved hit anyway. Two tracks on the flip, neither on their album.

BOOMTOWN RATS: I Don't Like Mondays (Ensign). This will probably be number one for weeks — unfortunately, I think The Rats are shallow and a prize

bore but I do seem to be in a minority of one. Still, might as well go down fighting — this is an Elton John/Bowie rip-off for the under fives, right?

SIMPLE MINDS: Chelsea Girl (Kivisto/Zoom). The crowd favorite from a superb Scottish band who are the bridge between Mainstream and New Wave. A medium paced but urgent ballad, it's a passionate appeal to an empty headed girl from a lonely boy. Simple a classic — acquires immediately if not sooner. The 'B' side, "Garden Of Hate," is not on the album.

KANDIDATE: Girls Girls Girls (RAK). I'm under strict orders from Baw to give this a good review. A powerful woman is our Bev — she can break a man's arm with a blow of her nose. This is smooth soul à la disco with a few suitable partying noises and even some handclaps for good measure. Dumb lyrics but doubtless a hit anyway.

ME AND YOU: You Never Knew What You Got (Laser). A jaunty, sunny, sunny little reggae number with a madly catchy hook and chorus that will haunt you from the word go. Verily I say unto you, a monster hit.

FLYING LIZARDS: Money (Virgin). WOT?!! Bimney — a bored, vaguely foreign sounding lady recites the lyrics of this rock classic over a backing that sounds as if it was concocted from tin boxes, cheap Woolies guitars and a synthesiser. Very strange. Actually, it's great and almost bizarre enough to be a hit.

MATCHBOX: Black Slocks (Magnum). This is great — outrageous fun from a modern rock'n'roll (Darts style) band. I delay anyone to sit still to this cracker and if anybody buys Showaddywaddy instead I shall take it as a personal insult. The least you can do is check it out, OK?

TALKING HEADS: Take Me To The River (Sire). Reissue of a brilliant version of this great AI Ocean song by New York's finest. Fast, sensuous and emotional, it's electric funk that grabs the brain as well as the body. It's wonderful and you've got to have it.

DIRE STRAITS: Lady Writer (Vertigo). This is SO like "Sultans Of Swing" it's not true. Look, the only way you'll want this is if you've got (a) more money than sense, and (b) a memory like a sieve.

ANITA WARD: Make Believe Lovers (TK). I suppose you can't expect her to follow up "Ring My Bell" just like that, but this is a disappointingly thin song with Anita sounding a dead ringer for Deniece Williams. However, Bev — who knows about these things — says it. So be it.

By CLIFF WHITE

OOV OOV: Eyes right, I'm over here today.

Now that Red Starr, he's a nice enough fella all right, but when it comes to vintage rock'n'roll and modern disco-soul well, I wouldn't go so far as to say he's classless but he probably thinks that Gene Vincent is a British actress and Bill & James are mixed doubles tennis champions. So I pray you've here to sort him out. Good job I did, as it happens. He might not have liked some of these great new releases.

BUDDY HOLLY: The Complete Buddy Holly (MCA). First the bad news: this boxed set cost £15.99. Now the fantastic news: even at twice the price, you would still be the bargain of the century. For your money you get a box of six LP's (each in its own highly detailed sleeve) comprising 122 tracks (everything Holly recorded, with and without The Crickets, including alternate versions of songs), private tapes and bonus interviews plus a superb LP sized 50 page book that's jam-packed with photographs and other memorabilia.

All Holly fans — even those who have only just discovered his music — should either save all their pennies and dig out their well-liked friends to buy this essential tribute to the independent Texan who influenced countless successors from The Beatles to Elvis Costello.

RITCHIE VALENS: Ritchie Valens (London). Killed in the 1959 plane crash with Holly, Valens was a 17-year-old Chicano — of Mexican/Indian parentage — who wrote, played guitar and sang wild rock. I Don't Mope! I Hear! I Hear! has ballads ("Dreams", his biggest hit) and rocked up versions of African songs ("La Bamba", his version of the "breaks" of rock'n'roll but gained credence to deserve this 10-track compilation).

GENE VINCENT: Greatest, Vol. 2 (Capitol). Sweet Gene was one of the "greats" of course, and it's about time Capitol treated his recordings with the sort of



respect that MCA has shown for Holly. In the meantime, this 10-track assortment of vintage Vincent (1959-69), while not as strong as Vol. 1, includes enough of his classic cuts to bring him on with.

EARTH, WIND & FIRE: I Am (CBS). Inexpensive production and the dynamic skill of their tightly arranged 10-in-1 hits: musicians still prove to be E.W.F.'s main assets. As usual they lose points for invariable lyrics, although news that they've started collaborating with new writers, one or two of the funk'n'roll kids, sounds here as a tongue-in-cheek horrendous wince as past efforts.

THE ISLEY BROTHERS: Winner Takes All (Epic). I prefer the Isleys' more basic, funk-influenced brand of funk rock to E.W.F. even though the latters' albums do tend to be very sharp. Especially in double-disc like this. Most of the 14 tracks are up to the group's customary high

standard, but they should have disciplined themselves to trim down to a harder-hitting single LP.

EDWIN STARR: Happy Radio (20th Century). A vast improvement. More than just voluminous, confidently focuses through half a dozen superbly produced music tracks, such as the title song, and shows down for an excellent soul ballad. All tracks written and produced by Edwin. If you liked his first five tracks, you'll probably miss the rest of this bunch.

FISCHER 2: Word Said (UA). Still slow and with little reaction, Fischer 2 explores the blacker, somewhat sadder side of life, as portrayed in films like "Pray Preacher!" "Sawyer" "Lulu" and "Lemmings." The "A" sides of their three 45s, "Wax Dills", "Remember Russia?" "The Worker", are included. A consistently good album, recommended listening — but not for those of a nervous disposition.

Request Spot

ARTIST ROD STEWART

SONG SAILING

LABEL RIVA

YEAR 1977

REQUESTED BY LINDA CAMPBELL
NEWPORT, GWENT

Sailing

I am sailing
I am sailing
Home again 'cross the sea
I am sailing stormy waters
To be near you, to be free

I am flying
I am flying
Like a bird across the sky
I am flying, passing high clouds
To be with you, to be free

Can you hear me?
Can you hear me?
Thru' the dark night far away
I am dying, forever crying
To be with you, who can say?

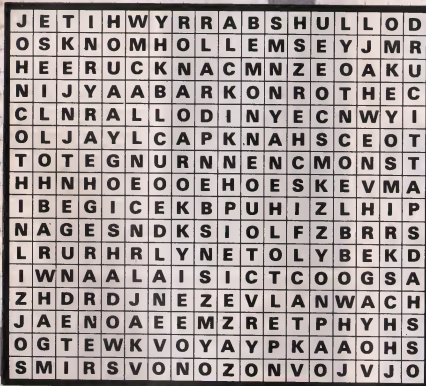
Can you hear me?
Can you hear me?
Thru' the dark night far away
I am dying, forever crying
To be with you, who can say?

We are sailing
We are sailing
Home again 'cross the sea
We are sailing salty water
To be near you, to be free
Oh Lord to be near you
To be free
Oh my Lord to be near you
To be free
Oh my Lord to be near you
To be free
Oh Lord

*Words and music by Gavin Sutherland.
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SMASH HITS TEASERS R



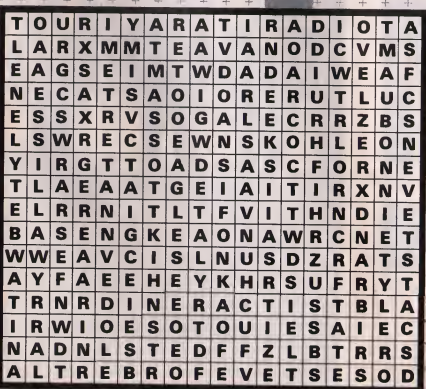
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OJAYS
PATTI BOULAYE

SCORPIONS
SHADOWS
SHOES
SMIRKS
TED NUGENT
THIN LIZZY
VOYAGER
ZONES

A



B

ANITA WARD
BABYS
BETHNAL
BONNIE TYLER
BRAND X
CAT STEVENS
CULTURE
DAVID ESSEX
DON EVERLY
EAGLES
ENID
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STUFF
TATA VEGA
TOURISTS
WRECKLESS
ERIC
YACHTS



ATTENTION! Attention!

When Smash Hits first bounced into your lives we pledged to answer every incoming letter.

Silly you. You've mag quickly become so popular, and you, dear readers, turned out to be so exceptionally glibly/inquisitive/demanding/friendly/rude... er, well, what we mean is, you all write such a lot... that was our bad, buried in an unwashed mail. All these readers who have enclosed an a.s.c. with their letter will of course eventually get a personal reply — but please don't expect it to be by return of post!

But even if we can no longer promise to reply to each of you personally, rest assured that we read and take note of every one of your letters. Yes, we've read every line of all your "x is fab, y is not" type rants — at least they give us an idea of what you do or don't like.

And you, from now on we're less likely to print your rants (we're not here to start a civil war, y'know) and far more likely to print SMITH letters that have something funny or constructive to say. Let's have some witty, positive thinking around here!

Send letters to...

DEAR PUNKS, Teds and other idiots. For God's sake grow up. I'm fed up with you criticizing each other. We all have our own bands we like so shut your traps, you mouthy lot!

Kevin Deepar, Spalding, Lincs.

Hmm. It's a bit short on wit, Kevin, but at least it's **SHORT** — and to the point.

IN YOUR mag, 28 June-11 July, **BIZ**, you stated that The Voice Squad was a band called Kokomo. But in a recent radio interview Tom said it was TRB, but the rest of the band didn't like that sort of music so they called themselves The Voice Squad. Which is right?

Dave Shepherd, Reigate, Surrey.

P.S. Good band to check out: Pinpoint. And how about giving us a wire a plug?

Oh ho ho HO HO HO. Let's read that again. How about yuk yuk yuk giving Wire tea hoo hee a plug A HA HA HA HA ERRAFFFF. Oh dear, what a

SMASH HITS
41 Broadway,
Peterborough
PE1 1RY

wag. To the best of our knowledge, Dave, Kokomo are definitely the singers on "Never Gonna Fall In Love... (Again!)", and it's TRB on the flippie, OK?

WHAT I can't understand is why folks like punk or only like soul or only like rock 'n' roll etc. After hearing doses of each variety, I realise that each type has its good and bad points. At the moment I find myself dancing to soul and disco music. But that doesn't mean there are some nice soul punk around at the moment.

Who cares what anyone else likes? Music's to enjoy, ain't it? *C. Sherridan, a South/Punk/Rock 'n' Roll and even Pop Music loving Londoner, Ilford, Essex.*

P.S. Music rules over violence. More than that, everything rules over violence.

and kicks him in the (hey, something gone wrong here — this isn't meant to happen). I've still got one wish left, remember, meet Mike (ah that's better) — he swims like a fish. Come on, Mike, I says, let's swim... OFF!

The moral of the story is don't give Siouxsie a bad right up or I'll send the boyz round to beat you

HEY YOU LOT! HOW ABOUT A FEW PISTOLS PICS. (ROCK 'N' ROLL'S DEAD) THE SEX PISTOLS ARE BEST SO STUFF THE REST! FROM PAUL GED. PUNK

Which Sex Pistols is that, fellas? The old Sex Pistols, who are now deadier than the Dodo, or the new Sex Pistols, who haven't yet recorded? Makes ya think, daunnit?

I'VE GOT every copy of Smash Hits. In No 14 there was a song called "Girls Talk" by Dave Edmunds I was wondering if you could write out the guitar chords of the song for me. I am 11 and I do drumming on my guitar.

Terry O'Brien, a devoted ELO fan, Hatfield, Herts.

Does this mean that the next generation of rock stars is going to be dominated by present-day ELO fans? We'd like to help you, fellas. Unfortunately, music publishing companies don't allow us to print music alongside the song words, so you're gonna have to buy the companies' sheet music to strumalonghants.

HERE'S ME thinking about (yes folks you guessed it!) Noddy, oh Noddy, great, Noddy's super, Noddy can do anything, when POW! Up pops my fairy godmother with the if-I-give-you-three-wishes routine.

Wish No 1 was easy. Wish No 2 — I wish you were both at the seaside. Cr'mon Noddy, I says, let's swim. It's just not me sea man, he said in a broad outer Mongolian accent. What the really meant was he could swim.

Oh you little monster, I cries



A long running argument about Paul Weller? The mind boggles. Here's the pic, anonymous of Bath: were you right or wrong?

DO WE WANT THIS SORT OF PERSON IN OUR COUNTRY?
(This issue's Helen George letter)



The Bee Gee Sisters as the awful truth dauns

IN YOUR issue, June 14 you printed a letter from me, complaining about Red Starr's comments on The Bee Gees. I would like to take away everything I said about Red Starr, everything I said about him now applies to The Bee Gees. The reason for this is because they have decided to come to Britain now that the tax here has been cut.

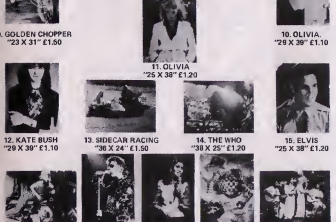
Just who do they think they are? I suppose they think that after living in America for years and not pigging here once they can suddenly decide to come back and we'll go to listen to them. Well that's where they are bloody wrong. As far as I'm concerned they can go to hell!

They have just lost an ear, but Red Starr has gained a friend!

Helen Gees, Ptarmine, South Wales.

Red Starr was last seen heading for the station, checking the times of the trains to South Wales. Cliff White is still writing for an Arts Desktop backlist to begin so that he can gain a friend too. Helen Gees's mum, meanwhile, was last seen building up a fine head of steam.

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Crossword No 15 Winners

Cassette Winner Jayne Skinner, Bridlington, Yorks

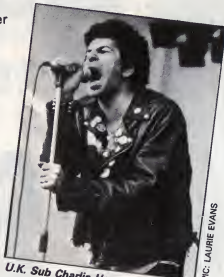
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Tanya Sapiano, Dagenham, Essex; Sally Waring, Worsley, Manchester; Helen Shaw, Gedding, Nottinghamshire; Graham Drake, Bracklesham Bay, Sussex; Bill Patrick, Bre Regis, Wareham, Dorset; David Jones, Fulmer, Bucks; Judith Parkinson, Lincoln; Peter Gibson, Roker, Sunderland, TL North; Wolverhampton, W Midlands; Susan Narmett, Wigston, Leics; Katherine Rudd, Fangloss, York; Sandra Shephard, Barnet, Herts.

Compiled by Bev Hillier

Friday July 27

The Specials Birmingham Barbarella's
 The Zones Wigton Market Hall
 After The Fire Burton On Trent 76 Club
 Simple Minds Liverpool Eric's
 Pretenders Scarborough Penthouse
 UK Subs Barnsley College Of Technology
 Sinceros Lincoln AJ's Club
 Adam And The Ants Newcastle Mayfair
 Matchbox Southend The Minerva
 B-52s Retford Porterhouse
 Glass Torpedoes, Joy Division etc.
 Blackpool Imperial Hotel
 (International Year Of The Child benefit concert)



U.K. Sub Charlie Harper

PH: LAURIE EVANS

Saturday July 28

Ian Dury/Blockheads Aberdeen Capitol
 The Special Dudley JB's
 Grover Washington Jr. Dunstable
 California Ballroom
 The Zones Derby Ajanta Club
 After The Fire London Music Machine
 The Pretenders Aylesbury Friars
 Sinceros Birmingham Barbarella's
 Adam And The Ants Middlesbrough
 Rock Garden
 Matchbox London Lewisham Black Ball
 Sham 69 London Rainbow Theatre
 Gang Of Four etc. London Electric
 Ballroom (Rock Against Sexism)

The Specials Sheffield Limit Club
 The Zones Aberavon Nine Vaults
 The Pretenders Newcastle Mayfair
 The Invaders Lincoln AJ's
 Adam And The Ants Newport The Village

Saturday August 4

Led Zeppelin Stevenage Knobworth
 Fest.
 The Specials Blackpool Norbreck Castle
 The Zones Bath Brillig Arts Centre
 The Pretenders Manchester The Factory
 The Invaders Manchester Mayflower
 Matchbox Norwich St. Andrews Hall
 Adam And The Ants Nottingham
 Sandpiper

Sunday July 29

Ian Dury/Blockheads Edinburgh Odeon
 Simple Minds Leeds Florde Green The
 Pretenders London Lyceum
 Adam And The Ants Jacksdale Grey
 Topper
 B-52s Redcar Coatham Bowl

Sunday August 5

Ian Dury/Blockheads London
 Hammersmith Odeon
 The Zones Newbridge Memorial Hall
 Adam And The Ants London Lyceum
 The Invaders Dumfries Stagecoach

Monday July 30

Ian Dury/Blockheads Edinburgh Odeon
 Grover Washington Jr. Brighton Dome
 The Chords London Nashville
 The Zones Plymouth Fiesta

Monday August 6

Ian Dury/Blockheads London
 Hammersmith Odeon
 The Zones Swansea Circles
 The Invaders Deeply Vale Festival,
 Lincs.

Tuesday July 31

Ian Dury/Blockheads Glasgow Apollo
 Pretenders Norwich St. Andrews Hall
 UK Subs London Notre Dame Hall
 The Zones London Dingwalls
 Matchbox London Vortex

Tuesday August 7

Ian Dury/Blockheads London
 Hammersmith Odeon
 The Zones Sheffield Limit

Wednesday August 1

Adam And The Ants Plymouth Woods

Thursday August 2

Pretenders Birmingham Barbarella's
 The Zones Chesterfield Fusion
 Matchbox Derby Talk Of The Midlands
 Adam And The Ants Port Talbot
 Troubador

Wednesday August 8

Nothing!

Friday August 3

Ian Dury/Blockheads Oxford New
 Theatre

Thursday August 9

Ian Dury/Blockheads London
 Hammersmith Odeon
 The Zones Norwich Boogie Ouse
 The Invaders London Marquee

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Bang Bang

By B. A. Robertson on Asylum Records

The strait jacket of true love's fine
Bang bang
If you're Houdini in your spare time
Bang bang
Lord Net and Lady Hamilton
They fought for love
When he came home from the war
He give her what for love
The mighty fall when love has called
Bang bang

Vampire friends desire to lust
Fang fang
They fall on necks then fall in love
Pang pang
The Marquis de Sade was happy
With a stroke of love
Sherlock Holmes alone preferred
A little token love

Chorus

Bang bang
The mighty fall (Ho-Ho-Ho-Ho-Ho)
Bang bang
When love has called (Ho-Ho-Ho-Ho-Ho)
Bang bang
The mighty fall (Ho-Ho-Ho-Ho-Ho)
Bang bang

Tony and Cleo struck out for the free-
Down Egypt's way
But Caesar had squeezed her in Rome
On his quilt for a day, hey hey

Now Anthony got really angry
About old Caesar's hanky pankies
She told them she would use them
And boy did she abuse them
Fallen love
And blew 'em away

Repeat chorus

Na Na Na Na Na Na Na Na Na Na Na Na
Na Na Na Na
And Sam and Delilah
They both we should file
Under tool
'Cos when the temple start to crumble
Sammy for his comb did fumble
Life was in a ruin
She loved Johnny Fruit
Fallen love
And blew 'em away

Bang bang
When love has called (Ho-Ho-Ho-Ho-Ho)
Bang bang
The mighty fall (Ho-Ho-Ho-Ho-Ho)
Bang bang
When love has called (Ho-Ho-Ho-Ho-Ho)
Bang bang

Bang-bang Bang-bang Bang-bang

Repeat chorus to fade

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Kid

By The Pretenders on Real Records

Kid, what changed your mood?
You've gone all sad so I feel sad too
I think I know some things
When ever I go
You think it's wrong
I can tell you do
How can I explain
When you don't want me to?

Kid, my only kid
Look so small you've gone so quiet
I know you know what I'm about
I won't deny it
But you forgive
You don't understand
You've turned your head
You've dropped my hand

All my sorrow
All my blues
All my sorrow

Shut the light go away
Full of grace
You cover your face

Kid, gracious kid
Your eyes are blue
But you won't cry
No, angry tears are too dear
You won't let them flow

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