

SMASH HITS

FORTNIGHTLY

July 12-25 1979 25p

Words to the
TOP SINGLES
including

Good Times
Angeleyes
If I Had You
Friday's Angels

MODS
Feature

RUTS

SHOXSIE

TUBEWAY ARMY

WHO

LPs to be won

IAN DURY

in colour

Can't Stand Losing You
By The Police

I've called you so many
times today true—
And I guess it's all true—
what your girlfriends say
(All the words inside)



Can't Stand Losing You

By The Police on A&M Records

I've called you so many times today
And I guess it's all true — what your girlfriends say
That you don't ever wanna see me again
And your brother's gonna kill me — and he's six feet ten
I guess you'd call it cowardice
But I'm not prepared to go on like this

I can't I can't I can't stand losing
I can't I can't I can't stand losing
I can't I can't I can't I can't stand losing you
I can't stand losing you
I can't stand losing you
I can't stand losing you

I see you've sent my letters back
And my LP records and they're all scratched
I can't see the point in another day
When nobody listens to a word I say
You can call it lack of confidence
But to carry on living doesn't make no sense

I can't I can't I can't stand losing
Repeat six times

I guess this is our last goodbye
And you don't care so I won't cry
And you'll be sorry when I'm dead
And all this guilt will be on your head
I guess you'd call it suicide
But I'm too full to swallow my pride

I can't I can't I can't stand losing
Repeat to fade

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



PHOTO: JILL FURMANOVSKY

July 12-25 1979

Vol 1 No 16

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Hi gang — welcome back! Now before we unveil this issue's bunch of goodies, quite a few of you have written in asking for back issues:

Well, here's how you go about it. The address to write to is: Smash Hits (Back Issues), EMAP National Publications Ltd., Bretton Court, Bretton, Peterborough PE3 8DZ. Tell us clearly which issues you want, enclose 25p for each issue you request plus 10p for postage (this covers any number of issues), and we'll do the rest. Cheques and postal orders should be made out to Smash Hits. All clear? Now then, on to the new issue. We've got the usual mixed bag of songs plus all your regular features, and an extra competition as a bonus! Your chance to win a Who album is on page 8. Enjoy yourselves and we'll see you again on July 26, right? Right!

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Chuck E's In Love

By Rickie Lee Jones on Warner Bros. Records

How come he don't come end p.l.p. with me
Down at the meter no more?
How come he turn off the TV
And hang that sign on the door
Well, we call and we call
"How come?" we say
Hey, what could make a boy behave this way?

Well, he learn all of the lines now
And everytime he don't stutter when he talks
And it's true, it's true
He sure is acquired this kinda cool and inspired
sorta jazz when he walk
Where's his jacket and his old blue jeans?
If this ain't healthy, it is some kinde clean

That means that Chuck E's in love
Chuck E's in love
Chuck E's in love
Chuck E's in love

I don't believe what you're saying to me
This is something I gotte see
Is he here? I look in the poolhall
Is he here? I look in the drugstore
Is he here?
No, he don't come here no more

Well, I'll tell you what — I saw him
He was sitting behind us
down at the Pantages
And whatever it is that he's
got up his sleeve
I hope it isn't contagious
What's her name?
Is that her there?
Oh Christ, I think he's even
combed his hair!
Is that her?

What's her name?
Oh it's never gonna be the same
That's not her!
I know what's wrong!
'Cos Chuck E's in love
With the little girl singing this song

Don't you know
Chuck E's in love, yeah yeah
Chuck E's in love

Repeat last lines.

With me.

Words and music by Rickie Lee Jones. Reproduced by permission Eaton Music Ltd.



ABBA



Voulez-Vous

By Abba on Epic Records

People everywhere
A sense of expectation hanging in the air
Giving out a spark
Across the room your eyes are glowing in the dark
And here we go again, we know the start, we know the end
Masters of the scene
We've done it all before and now we're back to get some more
You know what I mean

Chorus
Voulez-vous? take it now or leave it
Now is all we get
Nothing promised, no regrets
Voulez-vous? ain't no big decision
You know what to do
La question c'est voulez-vous? (voulez-vous?)

I know what you think
The girl means business so I'll offer her a drink
Looking mighty proud
I see you leave your table, pushing through the crowd
I'm really glad you came, you know the rules, you know the game
Master of the scene
We've done it all before and now we're back to get some more
You know what I mean

Repeat chorus

And here we go again, we know the start, we know the end
Masters of the scene
We've done it all before and now we're back to get some more
You know what I mean

Repeat chorus to fade

Words and music by B. Anderson/B. Ulvaeus.
Reproduced by permission Bocu Music Ltd.

Angeleyes

By Abba on Epic Records

I keep thinking about his angeleyes
I keep thinking

Last night I was taking a walk along the river
And I saw him together with a young girl
And the look that he gave her made me shiver
'Cause he always used to look at me that way
And I thought maybe I should
Walk right up to her and say
It's a game he likes to play

Chorus
Look into his angeleyes
One look and you're hypnotized
He'll take your heart
And you must pay the price
Look into his angeleyes
You'll think you're in paradise
And one day you'll find out
He wears a disguise
Don't look too deep into those angeleyes
Oh no no no (crazy about his angeleyes)

I keep thinking about his angeleyes
I keep thinking

Sometimes when I'm lonely I sit and think about him
And it hurts to remember all the good times
When I thought I could never live without him
And I wonder does it have to be the same
Every time when I see him
Will it bring back all the pain? How can I forget that name?

Repeat chorus

Angeleyes
He took my heart and now I pay the price

Repeat chorus

I keep thinking
I keep thinking about his angeleyes
I keep thinking
I keep thinking about his angeleyes
Repeat to fade

Words and music by B. Anderson/B. Ulvaeus.
Reproduced by permission Bocu Music Ltd.



Stranglehold

By U.K. Subs on Gem Records

One two three
Four five six
Gotta do a dance
It goes like this

Yeah some little girl's gotta hold on me
's only thirteen but oh so sweet
Got me down on my knees
Gotta stranglehold on me

Puts her arms around me like a vice
't's oh so painful but nice
But I can only take it once or twice
Gotta stranglehold on me
Gotta stranglehold on me
Gotta stranglehold on me
Gotta stranglehold on me
Stranglehold.

Repeat last verse

Stranglehold on me
Stranglehold on me
Gotta strangle on me
Stranglehold.

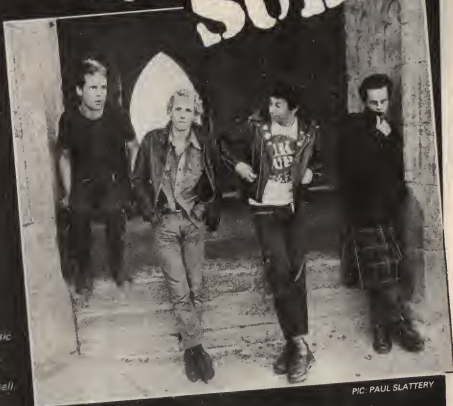
Five six seven
Eight nine ten
You want some more
We'll do it again

Stranglehold on me
Stranglehold on me
Stranglehold on me
Stranglehold

Repeat last verse to fade

Words and music
by C. Harper
Reproduced by
permission
Famous/Chappell

U.K. SUBS



PIC: PAUL SLATTERY



Words and music by Ian Kilmister, Philip Taylor and Edward Clarke. Reproduced by permission Motormusic Ltd. (Leosong).

No Class

By Motorhead on Bronze Records

Shut up, you talk too loud
You don't fit in with the crowd
I can't believe you exist
I crossed you right off my list
Too much too soon, you're way out
of tune

No class, no class

Way out, you're right out of line
No buddy, I can't spare a dime
Fade out, baby, that's right
No bark and even less bite
Your perfect smile betrays your lack
of style

No class, no class, no class, no class

Too late, you can't catch up now
You face the wrong way anyhow
I know you ain't got the brain
To come in out of the rain
Too bad no magic — I'm afraid
you're merely tragic

No class, baby no class, no class, ah
no class

Compiled by
ANGIE ERRIGO

Bitz

NEWS GOSSIP NEWS GOSSIP NEWS

A REASON TO BE CHEERFUL

IAN DURY and The Blockheads are releasing a new single this month, which does NOT appear on the "Do It Yourself" album. The single is "Reason To Be Cheerful (Part 3)", and it'll appear on Stiff around the end of the month.

IS IT A BIRD, IS IT A PLANE...?

IN HIS never-ending impersonation of a Marvel comics-type superhero, Phil Lynott's latest exploit is said to be reviving the life of fellow Lizzy man Scott Gorham.

We're not sure we believe this, but the story goes that while Lizzy were recording and relaxing in sun-kissed Nassau (Bahamas) recently, our muscular Scott decided to have a go at para-gliding. (That's where you hang on to a glider and pray hard while a boat yanks you around over the water.) Scott fell in and got tangled up in the cords, whereupon Phil dashed into the water doing his Superman impression and plucked Scott from the jaws of the deep. Oh well, it's a good story.

While in Nassau, incidentally, Phil recorded a forthcoming solo single, his first.

NEW DARTS

DARTS' new single, "Duke Of Earl" (originally a 1962 hit for Gene Chandler) is taken from sessions for their next album and, like the album, is produced by Roy Wood. The band are taking a holiday right now and they don't plan much in the way of promoting the single, but a massive, two-month nationwide tour is being set up for September and October, to coincide with the album's release on Magnet Records.

Meanwhile, Hammy Howell, formerly Darts' keyboards player, is raring to get back into action after a lay-off. Anybody looking for a professor at the piano for anyone who just wants to say hi) can write to Hammy at Magnet Records, c/o Magnet House, 22 York Street, London W1H 1FD.

CRAMPING YOUR (HAIR) STYLE

IN THE wake of the highly distinctive hairstyles sitting on top of Debbie Harry and Lane Lovich, here come some even more outrageous coiffures (that's hair-do's to you) from the other side of The Big Pond.

The high rise curls are the property of one Ivy Rorschach, rhythm guitarist with The Cramps, a genuinely scary bunch. The Cramps hail from industrial Cleveland, Ohio, and have been causing something of a stir in New York for a couple of years now, laying a strange cocktail of cruelly loud rockabilly, cheap science fiction and voodoo spells on the inhabitants of The Big Apple.

Along with Nick Knox (drums), Brian Gregory (guitar) and Lux Interior (vocals), Ivy is part of a strange creepy show that includes such dark pop songs as 'I Was A Teenage Werewolf', 'Surfin Bird' and 'Sunglasses After Dark' — all brightened up by such visual extras as the side of beef that Lux waves threateningly above his head.

The Cramps have been over here supporting The Police on their first major tour and Faulty Products have marked the occasion with the release of a five track 12 inch EP called "The Cramps Gravest Hits" on Illegal Records.

ROCKPILE 'EM IN!

ROCKPILE concluded their knock-out tour with a great performance at Hammersmith's Palais de Dance, but the surprise hit of the evening were The Spacials, who got three encores. Watch out for this mid-Sixties bluebeat/ska inspired band. They're great to dance to, and sharp dressers too.

The end of tour Rockpile party, by the way, drew an amazing cross section of liggers, from Boomtown Rats Bob Geldof, Pete Briquette and Johnny Fingers (they're always at everything), to The Clash's Joe Strummer and Costello's Attraction Bruce Thomas to Zep's Robert Plant and John Paul Jones (they're never at anything).

CAN THIS WOMAN SING?



DOES IT matter anyway, one asks oneself? Nina Hagen is about the only thing Germany has come up with in the new wave stakes, and she's certainly got her visuals down pat, looking like a cross between Siouxie and the Wicked Queen in Walt Disney's "Snow White".

Nina, who was born in East Germany, showed an early flair for outrage and got slung out of the Communist Kiddies Party. She made it into West Berlin, turned punkette and has gone on to bewilder Deutschland and Holland (where her fella, pop star Herman Brood is, as they say, Very Big).

In and out of London at various times, Nina's chummed around with the likes of Johnny Rotten and The Slits, and she'll be coming over again soon to do some performing, which promises to be interesting at the very least. Her album is out on CBS.



NEXT TO that lot, the B-52s look positively innocent. The hairstyles here are what used to be known as bouffants and they perch atop Kate Pierson and Cindy Wilson, the keyboard player and singer respectively. The B-52s, who come from Georgia in the Deep South, have been tipped by many to cause a similar stir over here to that made by

Blondie.

This may be overestimating matters as the band's offbeat, quirky music is not quite as immediately attractive as Blondie's. However, the band are touring here soon to promote their debut album on Island Records so we should at least get a chance to see how they keep their hair up there. Scaffolding?

WHO COMP

OK, GANG — we've got 10 copies of The Who's new double album film soundtrack here, just waiting for a good home. Can you give 'em one? Let's just see, shall we?

Given below are five questions — answer them to know the answers. If you know them, fill them in on the entry coupon below. For instance, if you think the answer to A is "The Jam", then you can forget that album right now... no, sorry... then write that answer into the box alongside A. And so on.

Post your coupon to Smash Hits Who Comp, 117 Park Road, Peterborough PE1 2TS, by July 25, the closing date,

remembering to fill in your name and full address. The first correct 10 answers opened after that date will each win an album.

- A What was the band called before "The Who"?
 B On which label did The Who's first singles appear?
 C In what year was "Quadrophenia" first released?
 D Name the other Who album also made into a film.
 E "Long Live Rock" first appeared in which other film?



The manly, manly duo? Jim Jazayjani, Nemo Sabo, original keyboard player in Status Quo and now computer consultant in London. Tsumetsahaka

PIC PAUL SLATTERY

QUO-TATIONS NO. 1

"FOREVER in Blue Jeans", though a hit by Neil Diamond, could easily be the anthem for Status Quo. Rare it is to see a picture of Messrs. Francis Rossi, Ric Parfitt, Alan Lancaster and John Coghlan in anything but Mr Wrangler's finest.

Status Quo actually started off as a teenybop band a decade ago. After hits like "Pictures of Matchstick Men" and "Ice in the Sun", they gave up their ruffled shirts and Mecca ballroom dates to pursue something more important — the music they believed in.

It took years of hard slog to lose the teenybop image and

build up the now familiar Quo Army of fans. When the lads first took to the stage in their jeans, some of the paying customers thought they had forgotten to change into "proper" stage gear.

"There was something to be won for the apprentice system we went through," explained Francis Rossi. "It's not great to starve, but at least it created a unity among us, and it confirmed our belief in our music. In fact, that's what's enabled us to get through all the posers and businessmen who have come along now that we've started selling a lot of records.

"Let's face it," he

continued, "Status Quo is not a fashionable band. It's just that more people who don't like us show up on our guest lists. We don't need a good or a bad review to know how we played a show. We know when we're good and we're the first to admit when we've lost it."

Their popularity as huge as ever — as a recent sell out tour testifies — Quo have a theory about some of their fans.

"We've picked up a lot of the punk audience," claims Rick Parfitt. "Gotten them back into denims, which can't be bad. Mind you, a lot of these kids were our fans to start with. They just moved over to punk because they heard it was the thing to do."

QUO-TATIONS NO. 2

QUO FANS will also be delighted to know that their heroes now have an official history available. Written by John Sheerlaw, it's called, "Status Quo: The Official Biography", and it's published as a large paperback by Sidgwick & Jackson at £5.50.

If this seems a bit steep for a paperback, here's what you get in the 152 pages — loads of detail in a thoroughly researched history, plenty of interviews and Quo opinion,

generous use of pictures (some of them hilarious!) including eight pages in colour, individual band portraits, a full discography and — a nice touch here — a piece on the hard workers behind the scenes.

The book is perhaps a bit toadyish in approach — you'd think from this that Quo had never exchanged a cross word! — but Quo devotes would be well advised to seek this out.

C

A

D

B

E

(BLOCK CAPITALS PLEASE)

Name.....

Address.....

ROCK ROLLS AGAIN

WE DON'T want to stir up any more rock'n'roll versus punk arguments, please, friends, but rockers read on because there's good news for you.

Several of the record companies have been dusting off their vintage material for re-release. One of the best is a second album of compiled oldies by Ian Dury's hero, Gene Vincent. Titled "Greatest, Volume Two", it's on the Capitol label and includes the classic "Git It", a track that also features Eddie Cochran.

The Boomtown Rats' record label, Ensign, has put together "20 Original Hit Recordings" by Dion and The Belmonts, which is fudging a bit since The Belmonts are only with Dion on three tracks and the others are his later solo hits. But it includes the great golden oldies "Runaround Sue" and "The Wanderer", so who's complaining?

"It's Only Rock'n'Roll 1957-1964", on the EMI label, is a real weirdie. There are 20 tracks, all of them obscure, featuring early American independent label material and some of the more, er, oddball of the homegrown British recordings. Never heard of any of 'em before, but it's quite fun. Stuart Colman penned the excellent sleeve notes.

However, the best is yet to come in August when United Artists put out a string of singles on the Silver Spotlight label. These will include numbers by Eddie Cochran, Ricky Nelson and other indispensable, and we'll publish more details when we get them.



THE CLIPS ARE ALRIGHT

EXPECT the Mod Revival to get very big indeed once the new Who film, "The Kids Are Alright" goes on general release. The film is simply a dynamite compilation of old and new Who film clips, including early promotional films for singles, appearances on ITV's legendary "Ready Steady Go!" Russell Harty's gab show and other TV clips,

plus excerpts from "Woodstock" and what not. The whole thing reminds us just how amazingly good The Who are and always have been, but the best bits are the mid-Sixties clips. The late, lamented lovely loony Keith Moon is seen in action at age 17 is a sight to behold, as are the rest of the then-young band in their chic pop-art clobber. And the way they were playing then will devastate anyone who likes younger Who-based bands about now.

AND IT'S not just old rock'n'roll that's being re-released. Many earlier New Wave items are also now finding their way back into the shops.

United Artists have already reactivated all the Buzzcocks, Stranglers and 999 singles in their original picture sleeves. Now comes a 16 track compilation called "The Rare Stuff" from EMI/Harvest at budget price. This comprises four tracks each by The Saints, The Banned and The Flys, two from Wire and one each from The Rich Kids and The Shirts.



Gwen Dickey of Rose Royce

WEA Records have just released the aptly-titled "The Biggest Disco Album In The World". They're spending a quarter of a million pounds to push it on TV, and the compilation has 18 tracks, including smash hits by Boney M, Sister Sledge, Candi Staton, Chic and Rose Royce. Party stuff!

NEWS reaches us also that leading independent label Fast Product are planning a compilation of all their early releases — The Mekons, Human League, Gang Of Four — for release in the fairly near future.

MAGAZINE Syndicate have just brought out "Thirty Lyrics" by Howard Devoto, a forty page black and white booklet which contains all his recorded lyrics to date (including some very early Buzzcocks) as well as some photos of Howard himself. One pound (including post and packing) will secure you a copy. Order from: Magazine Syndicate, c/o Virgin Records, 2-4 Vernon Yard, Portobello Road, London W11.

ALL TIME TOP TEN

RICHARD JOBBSON



1. DAVID BOWIE: Heroes (from the album "Heroes", RCA). *Bowie's back into my listening fashion at the moment.*

2. BILL NELSON'S RED NOISE: Furniture Music (Harvest single). *I prefer Red Noise to Bobop — though I still love them!*

3. LOU REED: Vicious (from "Transformer", RCA). *Great Lyrics — Lou at his best in the early days.*

4. TELEVISION: Marquee Moon (from "Marquee Moon", Elektra). *Television — just incredible!*

5. SEX PISTOLS: Submission (from "Never Mind The Bollocks", Virgin). *With "EMI", my favourite songs on the album.*

6. JUNE TABOR: And The Band Played "Waltzing Matilda" (from "Airs And Graces", Topic). *Heard this on Peel ages ago. The lyrics — the whole thing — is incredible, so emotional! The album's brilliant, too.*

7. BILL NELSON'S RED NOISE: Stay Young (from "Sound On Sound", Harvest).

8. DAVID BOWIE: Rock'n'Roll Suicide ("Ziggy Stardust", RCA).

9. KRAFTWERK: The Model (from "The Man Machine", Capitol).

I'm into German disco — hitting my German period at the moment, too!

10. DAVID BOWIE: Warszawa (from "Low", RCA). *I actually prefer the second side of "Low".*

AKRON (remember Akron?) attractions Jane Aire and The Belvederes have released their first single, "Call Me Every Night"/"Lazy Boy", as a picture disc on Virgin retailing at 99p. The record is produced by Liam Sternberg, who has a growing reputation as a ladies' man, having also produced Stiff's Rachel Sweet and Kirsty McColl, as well as masterminding The Akron compilation.

Balancing The Scales

In which Ian Cranna attempts to fathom Siouxsie & The Banshees



PH. JILL KUMAR/ONYX

"I became more positive when I was in a band towards what I wanted to do, which was to be a singer and writer. Before I was in a band, I knew what I didn't want to do — which was everything that was offered to me, that was available to me. And then the band just happened."

The husky tones voicing the frustrations of so many kids these days belongs to Siouxsie of Siouxsie & The Banshees.

They're an odd lot, that bunch, and I never know quite what to make of them. On one hand, I respect their distaste for the music business "establishment". I also greatly admire the way they try to control as much of their lives as possible, from artwork to security at gigs.

On the other hand, I sometimes share the impression of people like our own Cliff White that their music — however well intentioned — seems misguided, more a question of artificial form rather than heart and soul content. But then again, I found "The Scream" a strangely compelling album that I went back to over and over again.

SILOUXSIE, Steve Severin and myself are sitting in the interview room in the London offices of Polydor Records. As

four strong contributing individuals, the band likes to do interviews together but Kenny Morris and John Mackay haven't turned up. Siouxsie and Steve are polite but distant, difficult to assess as they give nothing away nor make any attempt to be friendly. They view the music press as elitist, pompous and pretentious and, to quote Siouxsie, "just worms in the earth." (An understandable point of view, I admit, though with their professed respect for the individual, I do think they might make some attempt to distinguish the good writers from the bad.)

You probably know their history by now — how the band just "happened", to quote Siouxsie again, one night at The Hundred Club in London in 1976. The much publicised Bromley Contingent, however, is dismissed by Siouxsie as a creation of the press. "It was just some friends that knew each other really," she says, "that went to gigs together because they lived near each other."

Was the beginning of the band really that spontaneous?

"The first gig, yeah," Siouxsie replies. "A one-off, without really thinking of the future or anything, just of the time —

which is still the same. I mean, people say what are you going to be doing in two years time, and where are you going to march off to? We don't know — we only know what we're doing at the moment."

With one subsequent personal change — John Mackay replacing P. T. Fenton — the band stuck together, bonded by a common idea of trying to use the music business without being affected by it. A worthy aim, you might think, but not all of the early publicity was favourable. There was, for instance, the much written about wearing of the swastika by Siouxsie.

Determined as ever, Siouxsie still denies she regrets wearing it. "I wore it to show the thing up and not to support it, and it was very much a shock tactic."

"And to an extent," she continues, "the swastika was — as I said I was very negative and knew what I didn't want to do, and now I'm more positive and I don't feel the need to wear a swastika any more."

Personally I still think that wearing the swastika — the dreadful symbol of the murder of millions of Jews, gays and other minorities as well as the

deaths of countless other innocents in the war — is repulsive and just plain irresponsible. But whatever, the band successfully survived the unwelcome publicity to reward their faithful following with a hit single in the form of the superb "Hong Kong Garden." An impressive debut album in "The Scream" followed shortly after Siouxsie & The Banshees had arrived.

THE DIRECT opposite of self-proclaimed "good time" bands like The Damned, Siouxsie & The Banshees collective refusal to commit themselves to anything that they regard as shallow has earned them a strong image as loners and outsiders. Was this deliberate? "No!" chorus Siouxsie and Steve in protest.

"We haven't put that across at all," Siouxsie claims.

"We just put across what we feel," adds the quiet spoken Steve.

"We're always getting tagged as being bleak and dismal," Siouxsie complains.

"You should hear 'Jigsaw' on the disco," Steve comments. "It's hardly dismal."

Dismal or not, Siouxsie & The Banshees have found their

uncompromising attitude also has its price tag. They've been banned, for example, from venues in Newcastle and Middlesbrough for trying to protect their fans from the unnecessary attentions of boueers. The band also claim they've been blacklisted from Radio One's "Round Table" programme after Siouxsie had made some outspoken remarks on it.

Another area of controversy where the band have encountered opposition has been their decision to release a German lyric version of "Mittagsessen" (the album track) as a single in Germany. "Mittagsessen" was inspired by the photographs of anti-Nazi propagandist John Heartfield — one of which has been used as the sleeve for the single — and the war is still a very sensitive topic in Germany. This single has already cost the band one TV appearance in Germany.

Undeterred, the band have gone ahead with the single, using an old recording of "Love In A Void" as the 'B' side. Initially it will only be available in this country as an import, though Siouxsie tells us that Polydor will be releasing it here later in the year.

Meanwhile the band have of course a new single released in this country. Already in the charts, "Playground Twist" has lyrics by Siouxsie and, according

to her, is a song about looking at life in general as a playground. The 'B' side, by the way, is called "Pulled To Bits" and not "Pull To Bits" as on the label.

The single's distinctive sleeve, incidentally, is a painting of a playground done by a mentally handicapped child from Kuwait. The band borrowed it from a London exhibition. [They've also recently done a fund raising concert for the mentally handicapped.]

Still on the subject of vinyl, the band have also finished recording their new album "Join Hands". The tracks include "Regal Zone", "Poppy Days", "Placebo Effect", "Icon", "Playground Twist", "Mother", "Premature Burial" and a 13 minute version of their live show highlight, "The Lord's Prayer".

With artwork by a friend of Kenny's, the album will be released around the middle of August.

"FOUR INDIVIDUALS making one unit. Which is not just four individuals doing what they want without regard for anything else that's in the band. It's four individuals doing what they want with regard." That's how Siouxsie defines Siouxsie & The Banshees. Strangely strange but oddly normal.

Now if you'll excuse me, I'm just going to go and play "The Scream" again.



John Mackay

Playground Twist

By Siouxsie And The Banshees on Polydor Records

Hanging ...
 Hanging from your daisy chains
 Swinging in the trees
 Running from your enemies
 And falling on your knees
 And falling on your knees
 On your knees, on your knees
 Get down on your knees

Roll the dice
 You three blind mice
 Did you ever see such a thing in your life
 You swallow the trail
 But still arrive
 Inside your entrails

Hanging ...
 Hanging out at party games
 Dancing in the shadows
 Up and down on the see-saw
 Balancing the scales
 Balancing the scales
 You're drunk, you're drunk
 Yat you're balancing the scales

Someone to blame
 Someone to shame
 Someone that you can claim
 Go back to pass the parcel
 And follow the leader oh oh

Hanging ...
 Hanging from your climbing frame
 Swinging in the gallows
 Laughing with your buddies
 But you can drown when you're shallow
 You can drown when you're shallow
 You can drown down down down down down down down
 Down down

Words and music by Siouxsie/McKay/Severin/Morris.
 Reproduced by permission Pure Noise/Chappell.



Siouxsie



Steve Severin



Kenny Morris



If I Had You

By The Korgis on Rialto Records

The other day I saw you walking
You looked as pretty as a peach
You looked so near but yet somehow
You're out of reach

Chorus

I could change the world
If I had you
I could change the world
If I had you

My daddy told me not to worry
He said "Son, it always comes to he who waits"
But as I wait I feel sometimes
Oh no it's too late

Repeat chorus to fade

*Words and Music by Andy Davis. Reproduced
by permission Heath Music/Warner Bros Music Ltd.*

Breakfast In America

By Supertramp on A&M Records

Take a look at my girlfriend
'Cause she's the only one I got
And not much of a girlfriend
I never seem to get a lot
Take a jumbo across the water
I'd like to see America
And see the girls in California
I'm hoping it's going to come true
But there's not a lot I can do

Curry and kippers for breakfast
Mummy dear, mummy dear?
They gotta have 'em in Texas
'Cause everyone's a millionaire
I'm a winner, I'm a sinner
Do you want my autograph?
I'm a loser, what a joker
I'm playing my jokes upon you
While there's nothing better to do

Be-da-da-dum etc

Na-ne-na etc

Don't you look at my girlfriend (girlfriend)
'Cause she's the only one I got
But not much of a girlfriend (girlfriend)
I never seem to get a lot (what's she got? not a lot)
Take a jumbo across the water
I'd like to see America
See the girls in California
I'm hoping it's going to come true
But there's not a lot I can do

Be-da-da-dum etc

Hey ho

(Repeat 8 times)

La-la-la etc

*Words and music by R Davies/R Hodgson.
Reproduced by permission Randor Music (London) Ltd.*



Deeper Than The Night

By Olivia Newton-John on EMI Records

I can't imagine why you say the things you do
Maybe in time I'll understand
What is the reason for the emptiness you feel
When I'm trying everything I can?

Chorus

My love is running
Deeper than the night
Stronger than the north wind blowing
It's fire burning bright
And it's always been this way
(And I'll never ever change)
(Keeps on going keeps on going)

Can you hear me?
Am I really coming through?
Why do your eyes seem to dance away?
I know what's right for you
Haven't I always?
I need you more than I can say

Repeat chorus twice

In my lifetime
I'll stay the same
Yes I'll never
I'll never change
I love you
I'll stay the same

Repeat chorus to fade



Words and music by T Snow/J Vastano.
Reproduced by permission Rondor Music Ltd.

NEXT SINGLE

HARMONY IN MY HEAD

CW

SOMETHING'S GONE WRONG AGAIN

AVAILABLE NOW

UP 36541

Labels - EMI/Parlophone



"Mods were small strange creatures, very neat and delicate, and they rode scooters, chewed gum, swallowed pills by the hundredweight. Most of all they were hooked on clothes. Any money they got, it always went on making themselves look beautiful . . ."

'WopBopLooBopLop BamBoom': Nik Cohn.



They look nasty young but they're just backstreet, yeah (second from left, looking mod epic and Jimmy in a scene from the film "Quadrophenia" (and not "Kiss Me Airplane" as we said before — raps)).

MIDSUMMER MODNESS

BRIEFLY, this is how it happened. The only real youth cult in this country prior to mod had been teddy boys, and looking mean and dirty was never going to appeal to everybody. Mod arrived in 1960 and spread amongst school leavers in London and the South East as a reaction to the scruffiness and loudness of teds. The word was an abbreviation of "modernist" and it was all about style. The music came later and was mostly incidental.

As one mod in his late teens at the time remembers it, "We didn't used to worship the music. It was mainly just a style of clothes and being sharp. It was very much a London thing at all. We'd never go out of our own area because we'd be set upon. It was a big elitist thing."

"You were supposed to get your clothes made if you could; Italian suits with the box jackets with the slits up the side and the six point handkerchieves. And also it was very acceptable to everybody's parents because it was so smart. Perry Como haircuts? Ties? Made-to-measure suits? My mother was delighted that I was a mod rather than a ted because I looked so smart."

By 1963 they were dressing up to congregate in London's West End clubs where the "proper" records were played. Mods had little time for live bands, being more interested in the hottest soul records from America, on labels like Tamla Motown, Stax and Sire, as well as ska and blue-beat from Jamaica. They paid the highest prices for whatever was the latest hot item and could be seen walking around carrying the newest import under their arm.

They hung around London clubs with names like The Scene and The Riki-Tik, and on Saturdays they wandered among the clothes shops of Carnaby Street and generally just adored being looked at. The first pure disco in Britain, a place appropriately called 'The Discotheque', was set up for the mods.

Of course, the real hard-core mods had to hold down fairly good jobs in order to pay for their expensive pleasures. If a kid was to afford a brand new button-down shirt every week as well as a couple of the latest singles, four nights dancing a week, the little pills that helped him stay awake on his weekend trips to the south coast, and still keep up the payments on his Lambretta scooter, he had to earn a decent wage.

On weekday lunchtimes The Lyceum in London's Strand would open up for record sessions. All the mods would descend on it from the nearby City district to dance for the best part of an hour before returning to their jobs as messengers and clerks in the big banks and insurance companies. Mods didn't just dress up for pleasure; they liked to have a job that meant they could wear smart clothes and stay clean.

By the time The Who and The Small Faces came along in 1964 and more or less declared themselves the first mod bands, the whole movement was actually to all intents and purposes dying. But The Who had very shrewd management who made a lot of their mod clothes (Union Jack jackets etc). The daily papers started to write about the phenomenon in the way that they later did about punk but it was no longer the serious, select game that it had been.

Every bank holiday weekend for about a year, thousands of mods had descended on seaside towns and fought pitch battles on the beaches with hordes of rockers. It was vital in those days that you decided which side you were on; Ringo Starr always used to sidestep the issue in interviews by claiming to be "a mocker."

Every new band in those days had to have some kind of a publicity gimmick: The Beatles had long hair and collarless suits as well as Liverpool accents, so the London bands latched onto the mod and used the ideas whenever possible. The first ever Who record was called "I'm The Face" ("face" was slang for



The Who — herms to more than just their generation.

PHOTOGRAPH BY CHRIS HOLLER

top mods) and their first enormous hit, "My Generation", was the story of a young mod who was too pill-up to voice his frustrations properly.

But basically mod had been taken over by pop and was never to be the same again. OR SO I thought until I went to The Jam's gigs at the London Rainbow last month and felt like I'd stepped into some kind of a time warp. The place was full of young kids in parkas, crumby overcoats, dark blue suits, button down shirts and narrow ties and tee shirts with red, white and blue target shapes on them.

Support band on the show were The Chords, a mod band from South London and seemingly the first of a flood of similarly inclined outfits: Secret Affair, The Purple Hearts, Back To Zero and The Scooters, to name just the most prominent. Down at The Music Machine, "Mod Nights" were being organised by Maximum Speed, the first mod fanzine.

Kim, one of the three guys who run Maximum Speed, reckons that the label is a bit of a mistake: "Everybody calls them mods but it's a shame that they do because it's not really the same as it was before, as far as we know. It's not an all out copy. It's just based on similar lines, that's all."

The current London mods seem to be young kids who would in the normal run of things have been skinheads, punks or soul boys. Instead, they've taken to The Jam, a band who have never made any secret of their affection for The Who and all things mod, and have started to adopt the same sharp suits and two tone shoes. For want of

something to call themselves, they employ the word "mod".

The release of The Who's film of their "Quadrophrenia" album is expected to be the excuse for the mass marketing of mod. (The plot describes the story of young Jimmy and his efforts to be accepted as a real mod. Sting of The Police plays Ace, the king mod idolised by Jimmy.) There are some who think things will have reached epidemic proportions by then.

As Geoff, also from "Maximum Speed", says, "There ain't more than five hundred mods in London even now and we know virtually every one of them to say hello to. If it were to take off and develop like punk did I think there would be gang warfare. At the moment though, there's so few of us."

BUT THERE are places where things never really changed. The whole "Northern Soul" movement that's based round places like Wigan Casino is directly derived from mod. The kids still dance all night to obscure soul singles and the old scooter clubs still organise "runs" to resorts like Scarborough, even though an authentic Lambrette is a pretty rare item these days.

Record companies, meanwhile are busy reissuing old ska and blue beat records like "Skinhead Moonstomp" while Coventry band The Specials are getting audiences moving the length and breadth of the country with their tricky ska music. London mod revival (or no, parka or school blazer, scooter or number twenty nine bus, The Specials look like outlasting any passing fashion.



DOC: IES: IATTS

Simon Gibson, he of yer actual mod fanzine "Face to face", introduces one of the leading new mod bands.

FOR THOSE of you who don't know, The Chords are a four piece band from South London and one of the first mod bands to get decent coverage by any of the big music magazines. They seem to be the 'hip' group to write about if any paper needs evidence to back up such exotic claims as a mod revival!

The chords are:
 Billy Hassett — vocals and guitar (from Deptford)
 Chris Pope — guitar and occasional vocals (from Catford)
 Martin Mason — bass and hacking vocals (from Bermondsey)
 Brett Scott — drums (from Croydon)

Chris Pope pens the songs for the group, numbers like "Don't Go Back", "Dream Dolls", "It's No Use" and "I Don't Wanna Know", which certainly hold their own against the covers they do — "Circles", (The Who), "Held On, I'm Coming" (Sam and Dave), "Knock On Wood" (Eddie Floyd) and "She Said, She Said" (The Beatles).

Each one of The Chords' numbers has a chorus which just sticks in your ears. You can hold your head under water for a few minutes but I bet you'll come up dum-durring to one of them rather than "Brown Girl In The Ring". And they still haven't got anything on vinyl.

There was talk of a record contract with Mr. "I told you I could do it" Parsony and then of signing direct to Polydor, but things haven't worked out so we'll have to wait a bit longer for "New It's Gone".

OH STAGE Billy is the focal point. When this little guy sings, he means it. He's got more energy than Paul Weller and he's almost as smart. Often he discards his Rickenbacker and takes to strutting about the stage, swinging the microphone as precisely.

On "Dream Dolls" Chris Pope cuts himself a large slice of the vocals and when he sings he looks ANGEREEEE! Brett holds that best lawlessly while Martin, having watched and mimicked the other two, leaping so high and so often, stands stone still, enabling the jostled crowd to step their heads from spinning.

As well as admitting to being influenced by the Sixties, The Chords are also proud to say that they were influenced by The Clash and early Hot Reds. Their music certainly owes more to the Seventies than it does to The Who and The Beatles.

But so what? The present day mod revival wouldn't have come about without the punk movement to stir things up, and anybody trying to deny punk should skip the mods and be the first to wear flares, promise peace and puff jags sticks down their throat.

The Chords are, musically and visually, one of the best of the new bands to see. You can see them in your plastic parkas, your brand new Jam shoes, your tatty jeans — no-one really cares. After all, mod is all about having a good time and looking and feeling smart. If you feel good, it's all right.

If you're fed up watching the local John Travolta (every disco has one), or if your hips just aren't rubbery enough for the latest commercial boogie number or if you've heard Quantum Jump's "Lone Ranger", and you're a faveur and see some live gigs, there where could be a better place to start than with The Chords?



The first time around: The Who, 1965 style.

Just another London fashion or the re-start of something big? 1979 mods in London. PIC: CHRIS HOLLER



**SMASH
HITS**
IAN DURY
AND THE
BLOCKHEADS



Generation X

Friday's Angels

By Generation X on Chrysalis Records

Friday's Angels
Friday's Angels

Your heroes stare with glossy smiles, Friday's Angels
They always had that special style, Friday's Angels
Standing naked, dressing's a trial, Friday's Angels
You'd give anything to be there for a while, Friday's Angels

Chorus

You're made up, played up, feeling great (oh yeah)
You're made up, played up, feeling great (oh yeah)
You're made up, played up, feeling great
But the mirror knows (the mirror knows) you're a proper state
Friday's Angels
Friday's Angels

You paint a face that's toppled kings, Friday's Angels
Dressed in the drag of the killer thing, Friday's Angels
Loaded — tough to prove you're alive, Friday's Angels
It's a hard, hard world but you'll survive, Friday's Angels

Repeat chorus

Mum and Dad think you're a maniac (Friday's Angels)
To walk the street dressed up like that (Friday's Angels)
When you go out, you won't be back (Friday's Angels)
You'll risk the vampires on a Friday night (Friday's Angels)
And you don't care, you know you're right (Friday's Angels)
And you don't care, you know you're right (Friday's Angels)
And you don't care, you know you're right (Friday's Angels)
And you don't care, you know you're right.

Words and music by Billy Idol/Tony James. Reproduced by permission Chrysalis Music Ltd.



GARY'S ARMY IS HERE TO STAY . . .

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. . . and here's your chance to enlist for one of the 25 copies of Tubeway Army's ace "Replicas" album (featuring the chart smash "Are 'Friends' Electric?") which we're giving away to winners of our crossword competition. You know the deal: the first correct entry opened after the closing date gets the radio cassette player as 1st prize, plus a cassette of the Tubeway Army album. The next 25 correct entries opened after the closing date each end up with a copy of "Replicas". Right then, you 'orrible little lot, at the double, solve-the-crossword, 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. 16), 117 Park Road, Peterborough PE1 2TS. Make sure it arrives not later than July 24th, 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 "Tubeway Army" album. The Editor's decision on all matters relating to the competition will be final and legally binding. No correspondence can be entered into. The competition is open to all readers in Great Britain, Northern Ireland, Eire, Channel Isles and the Isle of Man, excluding employees (and their families) of *Smash Hits* and East Midland Allied Press.

DOWN

- Poetic Buzzcock? (4, 7)
- Is it team war for this superstitious disco lady? (4, 7 anagram)
- Where Sparks had their No 1 song
- Like a jelly, or a collection of songs for performing?
- Fancy him as a lodger? (5, 5)
- Religious national holiday, or a Patti Smith album
- Siouxie's boys
- Made for dancing according to his big hit — others might have different ideas! (4, 7) & 12 across. He's cracking up
- Gary's mob
- Unaccompanied
- Eric turns into some Chinese food!
- Is Ms Zaveroni getting slimmer?
- Abba's label
- Label on which you'll find The Ramones and Undertones
- Brian, former Roxy Musician, can clear an upset stomach!

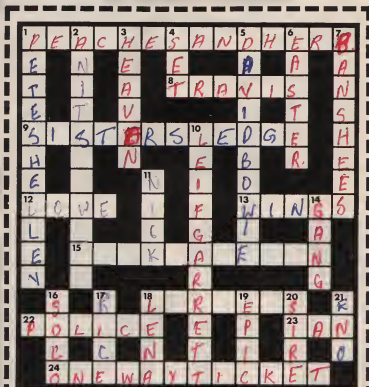
ACROSS

- Juicy fruits and something spicy get together to make a hit record! (7, 3, 4)
- Dave Lee DJ
- Relatives who stated the obvious and gained a hit (6, 6)
- See 11 down
- A swing band?
- Joined, left, then rejoined. Yes, but also makes his own records as well (4, 7)
- According to the dictionary this punk band skulk, lie in wait or loaf around furtively!
- Obviously an arresting outfit!
- Where Dury follows
- A hint that Eruption won't be making a return visit? (3, 3, 6)

Answers to Crossword No. 14

ACROSS: 1 Shadows; 4 "(Don't) Stop (Me Now)"; 6 "In The Bush"; 8 Starship; 9 "Evita"; 11 Edwin Starr; 14 Scorpio; 16 The Dickles; 18 Yes; 20 Inner Circle; 22 Jimmy Page; 25 (Bill) Nelson; 27 Trooper; 28 Sparks.
DOWN: 1 Skids; 2 Anita Ward; 3 Stevie Wonder; 4 & 5 Pointer Sisters; 7 Taste Of Honey; 10 "Every (Night)"; 12 Anne (Nightingale); 13 Roy; 15 Accidents; 17 Stereo; 19 (Old) Siam; 21 Cool (For Cats); 22 Jet; 23 Moon; 24 Peel; 26 "Sir".

Winners of Crossword No. 14 are on page 30.



No. 16

Name Brian Mc Clokey Age 40

Address Derry, N. Ireland

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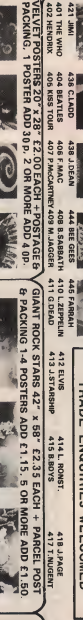


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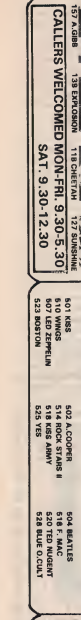
401 THE WHO 402 HENDRIX 403 KISS TOUR 404 KISS TOUR 405 KISS TOUR 406 KISS TOUR 407 MACKENRYE 408 M. JAGGER 409 M. JAGGER 410 M. JAGGER 411 C. D'AD 412 ELVIS 413 L. STARSHIP 414 L. RONSST. 415 B. BOVVS 416 L. RONSST. 417 T. MUGENT 418 J. P. JAGGE 419 H. MANDREX 420 D. BROTHERS 421 B. AD CO. 422 R. PLANT 423 R. STEWART 424 J. YES 425 YES 426 YES 427 YES 428 YES 429 YES 430 YES



107 BEATLES 108 BEATLES 109 MICK 109 HENDRIX 110 BILEE 111 CHESTIAN 112 MURISON 113 E.M.P.O.M. 114 CHESTIAN 115 MURISON 116 MURISON 117 MURISON 118 MURISON 119 MURISON 120 MURISON 121 MURISON 122 MURISON 123 MURISON 124 MURISON 125 MURISON



107 A. GIM 108 A. GIM 109 A. GIM 110 A. GIM 111 A. GIM 112 A. GIM 113 A. GIM 114 A. GIM 115 A. GIM 116 A. GIM



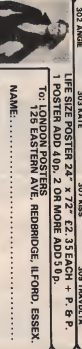
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Ruts, Rock, Reggae



As the Rutting season gets under way, Billy Hunt tracks down the good time boys with more than a dog's chance of success.

DAVE Ruffy, drummer with The Ruts, has got this dog, y see.

A small, eager creature, designed along the lines of a delinquent poodle, it tears around like a dog that just knows that there's a cat around someplace and fun to be had as soon as pinned down. The rest of the time it spends executing vertical leaps up to shoulder height and catching its breath. If it could, I'm sure it would smile a lot. This dog is made for The Ruts.

The Ruts themselves are a little more than juvenile. Malcolm Owen, the singer, is 24; bass player John Jennings (known for reasons of his own as Vince Segal) is one year younger; Ruffy owns up to 25, while guitarist Paul Fox is as ancient as 28 and has the hair to prove it. When I jokingly enquire if they feel like old men, Paul laughs and says, "Well, we're all kids at heart." He indicates the looming figure of Ruffy and grins, "He's always buying toys. For ever in joke shops, he is."

In August The Ruts celebrate their second anniversary, although each of them has put in their share of time in no-hopie local outfits. "The funny thing is," comments Dave, "that this is the first group we've ever been in

that got started just for a giggle. All the others were dead serious. Still, it's got to be better than working."

Not that their progress so far has been exactly a stroll. Even with a record deal and an immediate success in the shape of "Babylon's Burning", The Ruts don't seem much more than a pittance. Then there's the dog to feed.

THE RUTS first started to attract attention in the Southall area of West London where they did a lot of work with reggae band Misty, mainstays of the local Rock Against Racism group. Their first gigs were nearly all benefits and their first record, "In A Rut", was issued on Misty's own People Unite label. Malcolm had been a reggae fan for years and was friends with the guys who managed Misty so it was natural that he should turn to them for advice and help.

They are aware of the debt they owe and are trying in some way to repay it by tackling the same issues in songs so those which confront reggae musicians, such as the National Front — "Jah Wars (Southall)" — and the oppressive SUE. "They have, however, recently received letters from black activists saying that they should leave out any references to

Babylon as only black people can understand things like that. Hmhmhm.

With the help of considerable sirpity courtesy of John Peel, The Ruts surprised themselves by selling more than 20,000 singles and soon found themselves pursued by major record companies and offered better gigs.

They've just returned from a major tour supporting the rejuvenated Damned and are now going out again on their own in the near future, determined to keep up their policy of heavy road work. None of them can bear being at home for more than a few days at a time, and they're all aware of how important constant audience contact is to their development.

Malcolm explains the complicated philosophy behind The Ruts. "The Ruts often fall down on stage. Vince often lays down. He wanted to do it on Top Of The Pops but they wouldn't let him." (Serious oppression, there!)

"The only band that is in any way similar to us in attitude is The Damned," says Paul. "You just give a good time. That's it. That's what it's all about. It's a sort of serious business and yet it really isn't."

But, unlike The Damned and many other bands who find it hard to get on socially, The Ruts admit, almost shamefacedly, that they really do rather like each other.

Paul: "It's like a family really. The Ruts: Whenever we all get drunk we all start cuddling each other. It's embarrassing really."

But having fun can be hard, punishing work. They're currently counting the wounds they've sustained on their last series of live campaigns: torn ligaments, bruised shins, sundry cuts and the gash that Malcolm put in his forehead at a recent gig through insisting on playing one of Paul's cymbals with his head during an instrumental passage. After passing out for a while, Malcolm came round in some hospital to discover some nurse treading his face back together.

"This is it, I thought. They've taken me brain out." That bit of fun cost two pints of blood.

ALTHOUGH their RAR affiliations and the broadly political nature of such tunes as "SUE" and "Babylon's Burning" has meant that they've been primarily confined to the punk circuit so far, their cunning blend of power and punch is proving to have an appeal beyond the pogo-a-gogo crowd. They've recently turned down chances to support Van Halen and The Lizzy on tours because both times the gigs were sold out in advance and old time Ruts fans wouldn't have been able to get tickets.

Their current plans include organising more matinee gigs for kids too young to be admitted to clubs or licensed premises.

"Mind you," says Paul, "the audiences at those shows are sometimes worse than the adults. We get more gobbling and abuse. You meet these kids who've just gone punk last week. They've got emulsion paint on their hair!"

The Ruts' dog is called Poo. Don't ask me why.

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

ST TEASERS B

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

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.

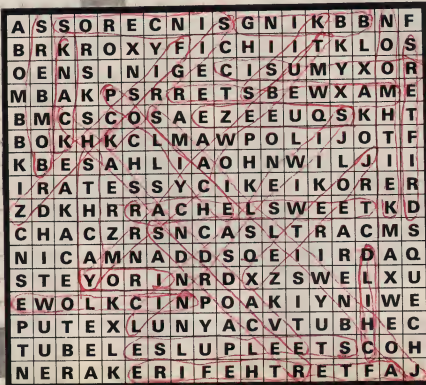
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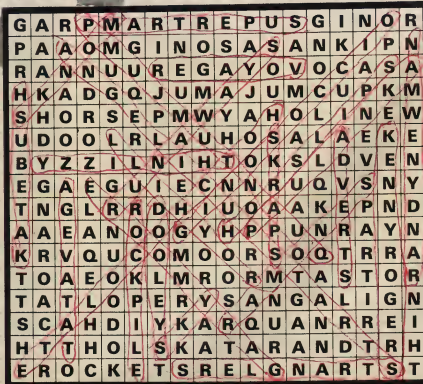


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Request Spot

ARTIST **Boomtown Rats**
SONG **Looking After No.1**
LABEL **Ensign**
YEAR **1977**
REQUESTED BY **Barry Bridges**
Quinton, Peterborough.

Looking After No 1

The world owes me a living
I've waited on this dole queue too long

I've been standing in the rain for fifteen minutes
That's a quarter of an hour too long

I'll take all they can give me
An' then I'm gonna ask for more
'Cos the money's buried deep in the Bank of England
And I want the key of the vault

Chorus
I'm gonna take your money (take your money)
Count your loss when I'm gone
I'm alright Jack
I'm looking after No 1

If I want something I get it
Don't matter what I have to do
I'll step on your face, on my Mother's grave
Never underestimate me, I'm nobody's fool

I don't owe nobody nothing
'Cos it's me that must come through
Why don't you stop think look babe
I always get what I want and I wanna get you

Repeat chorus

I don't wanna be like you
I don't wanna live like you
I don't wanna talk like you
No 1
Don't give me love thy neighbour
Don't give me charity
Don't give me peace and love or the good lord above
You only get in my way with your stupid ideas

I ee am an island
Entire of myself
And when I get old older than today
I'll never need anybody's help in any way

Repeat chorus

I don't wanna be like you
I don't wanna live like you
I don't wanna talk like you
I'm gonna be like
I'm gonna be like
I'm gonna be like me

*Words and music by Bob Geldof.
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Cliff

By CLIFF WHITE

YOU'RE GETTING better, I'll say that for you. Oh yes, you're definitely getting better. I mean, we've actually started receiving letters from readers who are not mentally trapped in any one particular musical groove, readers who enjoy listening to all sorts of music and who come to their own individual conclusions.

Hail thee, oh wise and mighty ones, I bow down and salute you. Fun, innit?

And for the rest of you who are still not secure enough to relax out of your assorted bigotries, here is another selection of my personal opinions about some new releases, guaranteed to set your teeth on edge!

THE FLAMIN' GROOVIES: Absolutely Sweet Marie (Sire). When Bob Dylan wrote and recorded this back in the late '60s, his record company's catch-phrase was "Nobody sings Dylan like Dylan." Over ten years later, the Groovies have a pretty good go at doing just that, reproducing the original with much affection. The flip includes their version of Warren Zevon's "Werewolves Of London." Like it, like it.



COMIC ROMANCE: Cry Myself To Sleep (Warner Brothers). Naughty, naughty Warner Brothers. When this pleasant, undemanding pop ditty was first issued last year on Robin Scott's own Do It record label, it was simply credited to Comic Romance. Now that Scott has been to the top of the charts as M; this reissue has been awarded a picture bag, stating, "Featuring ROBIN SCOTT of M." Tut, tut. Incidentally, the record's alright, but it's nothing like "Pop Muzik."



B. A. ROBERTSON: Bang Bang (Asylum). The summer wouldn't be complete without at least one silly-season hit, and I suspect this'll be the oddball of summer '79. Daft but clever song ("The strait-jacket of true love's fine, if you're Houdini in your spare time..."). Half-spoken in a cheekily deadpan way over a beaty pop riff. Larf? I very nearly did.

THE KNACK: My Sharona (Capitol). A sneakily insidious, stomping rock 'n' roller that doesn't sound anything special on first hearing but quickly gets to you — at least, it's got to m-m-m-m-me. A definite hit, or my name's not Red Starr. Hang on a minute, my name's not... oh, never mind.

THE CIGARETTES: They're Back Again, Here They Come (Company Records). Raw, roll-er-yown, rock that opens deceptively with a tinkling piano before crashing into a punky ripsnorter of sorts. The mix is rough, the song is only so-so, but the overall effect is not at all bad.

JAMES BROWN: It's Too Funky In Here (Polydor). The man who's influenced black American music more than any other springs back to form with a vengeance after a couple of dull years. Forceful funk with a modern disco beat, slammed out with the sort of demonic energy and aggressive determination that has always been JB's most outstanding quality. Believe it or not, like it or not, Brown has always been a punk as far as most of his black American contemporaries are concerned. And at 46 years of age he's still upsetting "the establishment". The man is deservedly a legend in his own time — and this record is a killer. 11 out of 10.

SHAM 69: Harsham Boys (Polydor). I rate Jimmy Pursey as one of the most upfront, sincerely motivated characters to emerge out of the British '70s new wave movement. Unfortunately, his musical ideas aren't always as strong or as entertaining as his own personality. This is a forceful, fairly exciting 'cockney' punk rave-up but the song is routine terrace-type chanting. Still, at least it's unpretentious, street-level British rock, which is more than can be said for:

PUBLIC IMAGE LTD: Death Disco (Virgin). Never having met John Lydon, I really don't know what to make of him. One minute he's fronting a group that's said to be the ultimate punk outfit, the next he's claiming that rock 'n' roll is dead, and is now making peculiar noises like this — which is neither

punk nor rock 'n' roll nor disco, but simply an unholy row. Tuneless, formless, directionless, mindless, king's-new-clothes moo-sick. Absolute tripe.

DALEK I: Freedom Fighters (Vertigo). The most interesting single of the batch. Both the topside and the flip, "Two Chameleons", are thoughtful songs, performed against stark and eerie accompaniment, mainly featuring a reedy organ sound that skits around the back of the brain. If you like Fischer-Z, be sure to listen out for Dalek I.

MILLIE JACKSON: Kiss You All Over (Spring). Remember Exile had a hit with this song relatively recently? Well, forget it. That was garbage compared to this stunning new interpretation from the one and only woman who can manipulate male egos via a



Mighty mighty, Spade and White-y! James Brown looks ecstatic at a good review from Cliff.

Album

By RED STARR

phonograph record. Debbie Harry may be able to do it via photographs; Millie does it on record. Sensational. Another 11 out of 10.

QUEEN: *Love Of My Life (EMI)*. From the new double live album, "Queen Live Killers." Er, what else can I tell you? Oh yes, the sound quality is very good for a live recording. Er, anything else? Well, just that it's a faithful version of one of their most popular love ballads, and it won't disappoint established Queen fans. Enough, already.

LIGHT OF THE WORLD: *Midnight Groovin' (Ensign)*. In which young British blacks prove that they can funk 'n' boogie just as well as any of the second-league black American groups. When *Light Of The World* eventually get around to writing one or two worthwhile songs (instead of just echoing a lot of empty clichés) they'll become a major force in the land.

TEENA MARIE: *I'm A Sucker For Your Love (Motown)*. Written, arranged, produced and accompanied (vocally and instrumentally) by Motown's solo funk star, Rick James; an energetic, pulsing funky love duet with a strong disco backbeat. A goodie.

PRETENDERS: *Kid (Real Records)*. A major disappointment after their excellent "Stop Your Sobbing." Still pretending that they're living in the '60s, this time around Chrissie Hynde sings her own mediocre song *exactly* like the ever-dreadful Sandie Shaw, while the rest of the group sound like a cross between The Searchers and Jet Harris. The short guitar break in the middle isn't bad; the rest is dull, dire and dreary. Not necessarily in that order.



YOU'VE GOT TO HELP ME. While I was out to lunch someone stole my style! (I bet it was that designer Steve — he's always after a mention in an influential column like mine.) But not only that, my artistic licence has expired as well and now I keep having this terrible urge to be nice to records. You've just got to help me — look . . .

TEENA MARIE: *Wild And Peaceful (Tamla Motown)*. Bev's office brainwasher — Teena's "Sucker" single — is instant disco magic, but on these six lengthy tracks the Lady Teena proves to have more subtle jazz and funk leanings. Not necessarily immediate but bright, interesting stuff from an energetic vocalist and promising writer. Nice cover despite awful sleeve notes. Worth checking. Best track: "I'm A Sucker For Your Love", "I'm Gonna Have My Cake". (6 out of 10).

PATTI BOULAYE: *You Stepped Into My Life (Polydor)*. And I'm stepping right out again if this is the best our "Music Machine" star (if that's the right word) can manage. An uninteresting, lacklustre album of cabaret renditions of other people's almost hits, plus a couple of weak-kneed efforts at disco. A good singer, she deserves better. Best track: "Change Of Heart", "Nothing's Changed". (4 out of 10).

THE CARS: *Candy-O (Elektra)*. I thought their first album was incredibly overrated but this is really fine stuff by any standards. Already they've crafted their own distinctive style of economic, melodic, clean yet raunchy pop-rock. There's life in American mainstream music yet. Very enjoyable, thoroughly satisfying and definitely recommended. Best track: "All I Can Do", "Let's Go". (8 out of 10).

NICK LOWE: *Labour Of Lust (Radar)*. The arch-thief at work again — no wonder they call him Nick. Spotting the steal is an entertainment in itself on this tuneful, cheerful, all purpose pop-rock collection. Interesting



Bev and Red Starr discuss the finer points of heavy metal.

country music touches too. Very catchy and nicely unpretentious stuff, but hardly earth shattering. Best track: "Cruel To Be Kind", "Cracking Up". (7 out of 10).



DAVE EDMUNDS: *Repeat When Necessary (Swan Song)*. A musical chameleon, Dave Edmunds still needs a musical identity of his own to catch the imagination and this busy Rockpile style could just be it. A great album of chuggin' chews and rollin' rock. Rock n'roll dead? Not yet it ain't. Includes "Girl Talk". Best track: "Crawling From The Wreckage", "Creature From The Black Lagoon". (7 out of 10).

METRO: *New Love (EMI)*. Despite very wishy washy first impressions, this neat but low key soft-rock really grows on you. Shades of Talking Heads in style and lots of neat instrumental touches, but Metro's songs will need more tuneful immediacy and bite before they make any real headway. Try it though. Best track: "Girls In Love", "Now I Wanna Dance". (6 out of 10).

THE RECORDS: *Shades In Bed (Virgin)*. Woefully worn-up as power poppers, ex-Kursaal Flyer Will Birch's Records are really tuneful hard rockers. But energy doesn't necessarily equal punch. Writers of some of the best hooks and choruses around, they need to harness their energy better

into simpler, stronger arrangements to highlight their great tunes properly. Fun — try it. Best track: "Teenerame", "Starry Eyes". (6 out of 10).

QUEEN: *Live Killers (EMI)*. Shallow, dinosaur music for people with no taste and even less imagination. Why, there's even a drum solo! Actually, this is only half as bad as you might expect. For all their tiresome excesses and worthless glitter, Queen do remain basically quite tuneful. I wish I'd been there — I'd have thrown things. Best track: "We Will Rock You", "You're My Best Friend". (3½ out of 10).



Album of the year!

HANDS DOWN PICK OF THE WEEK:

SWELL MAPS: *A Trip To Marineville (Rafter Records/Rough Trade)*. Album of the year so far! I thought I'd never dreamed about LPs as wonderful as this. Apart from a spell when they go right over the top, Swell Maps are truly brilliant. Some of the best of every New Wave band, they're tuneful, energetic, offbeat, quirky, reckless, hilarious, glorious — mostly all at once. And there's a free EP as well! Joyful genius — acquire at once. Best track: "HS Art", "Don't Throw Ashtrays At Me". (9½ out of 10).

For details of how to acquire this fine collection, write to Score at Rough Trade, 202 Kensington Park Road, London W11 and tell them we sent you!

Disco Disco

I'VE GOT so much to tell you this week that I'd better cut the cackle and get straight to work.

First I'll tell you about a great evening I had a few weeks ago up at London's Southgate Royalty. Anita Ward and McFadden and Whitehead were due to make special appearances, but unfortunately Anita Ward didn't turn up, and Gene McFadden couldn't make it either.

But John Whitehead decided to come and did a marvellous job entertaining all the funksters. The whole place was in uproar as he sang their monster hit "Ain't No Stopping Us Now". He seemed to be enjoying himself and was near enough dragged off and submerged as he kept returning to the stage due to the tremendous response from the crowd. I managed to keep film still for a few minutes to get a photo, and I was the lucky person to get his T shirt when he decided to do a mini-strip. So I left clutching one very wet and sweaty T shirt which I've had framed as a little memento!

From the Royalty on a Saturday to Hammersmith Odeon on a Tuesday where the Real Thing were playing, I can honestly say that out of all the concerts I've been to, this must have been one of the best ever. Supporting were a group called Central Line who managed to get

most people up and dancing, but I wasn't too taken with them.

I was saving myself for the Real Thing (good, eh?) and was pleased I did as they were brilliant. I don't think there were many people still seated within five minutes of them coming on. They seemed to be having as much fun as we were, dancing about on stage. Go out and grab their new single "Boogie Down (Get Funky Now)" on Pye — it's gonna be a smash!

After the concert their dressing room windows were choc-a-bloc with fans. If it hadn't been for the bouncers kindly pushing us away we could have talked all night as Ray Lake and Chris Amoo didn't seem to mind. Thanks to the bouncer who nearly knocked me for six — I do love bouncers!

Getting back to the records, there seems to be a lot of good stuff around at the moment. RCA have recently brought out another couple of 12 inchers in their Disco Direction '79 batch. They are "Music Box" by Evelyn "Champagne" King, and a great record by Jackie McLean: "Doctor Jackyll & Mister Funk". This is one of my favourites at the moment, along with "Good Times" by Chic. This must be the best they've come up with yet — a brilliant record.

One record I told you about a couple of weeks ago — "Get Another Love" by Chantal Curtis — has now been released over here on Pye due to the demand for the import copy. If you didn't fork out for the import copy, I suggest you rush out and get it now, 'cos it's gonna be a big hit.

Deniece Williams seems to be doing well with her new single,

"I've Got The Next Dance" (CBS), and so do The Jones Girls with their record, "You Gonna Make Me Love Somebody Else" (Philadelphia International). This is a great one to dance to and seems to be getting a lot of plays. When I first heard Candi Staton's "When You Wake Up Tomorrow" (Warner Bros), it didn't have much effect on me but now I seem to be singing and playing it all the time. It's taken from her latest album "Chance" which also grows on you after a few plays.

A couple of album tracks that seem to be very popular at the moment are "Streetlife" by The Crusaders (MCA) and "Morning Dance" by Spyro Gyra (MCA). Both are title tracks off the albums and I wouldn't be surprised if these were released as singles pretty soon. If you can do The Rock then both of these records will grab you. At the

moment this dance seems to be the "in" thing in my area. Bev and Dawn (the "Royalty Rockers") seem to be pretty hot at it.

Another record that will get your legs moving is Teena Marie's "I'm A Sucker For Your Love" (Tamla Motown). I've been playing this endlessly in the office, and even Red Star was rocking (I said rocking not hopping) to it, so it must be good. I'm slowly but surely converting all the Smash Hits staff into soul freaks and teaching them the Rock. Red seems to have picked it up quite quickly really — e' mon, Steve, you're next! Petti Bouleye and Gerry Sundquist have got nothing on us! (If you haven't seen "The Music Machine" yet — don't bother!)

See you.

Bev



PICTURE BY TERRY LOTT

Ride 'em cowboy!
John Whitehead breaks in a wild Royalty crowd with a song, a smile and a sweaty T shirt.

Good Times

By Chic on Atlantic Records

Chorus
Good times
These are the good times
Leave your cares behind
These are the good times
Good times
These are the good times
Are you stayin' or flyin'?
These are the good times

Happy days are here again
The time is right for making friends
Let's get together about a quarter to ten
Come tomorrow, let's all do it again

Boys will be boys, better let them have their toys
Girls will be girls, cute pony tails and curls
Must put an end to this stress and strife
I think I want to live the sporting life

Repeat chorus

A rumour has it that it's getting late
Time marches on, just can't wait
The clock keeps turning, why hesitate?
You silly fool, you can't change your fate
Let's cut the rug, little jive and jitterbug
We want the best, we won't settle for less
Don't be a drag, participate
Clams on the half-shell and roller skates, roller skates

Repeat chorus

Words and music by Bernard Edwards/Nile Rodgers.
Reproduced by permission Chic Music Inc./Warner Bros. Music.



Rob Jones' Disco Pick
CHANTAL CURTIS: Get Another
Love (Pye)



My disco pick this week has just got to be a record by a young French lady called Chantal Curtis. As first available only on import, it's taken the discos by storm and is now available here in the UK on both 12 inch and 7 inch versions. As I said last time, go for the 12 inch if you can afford it. But this is a must for all funk freaks' record collections!

TOP 40

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL	BPM
1	30	GOOD TIMES CHIC	Atlantic	112
2	8	SILLY GAMES JANET KAYE	Scope	Reggae
3	3	SPACE BASS SLICK	Fantasy	130
4	22	GET ANOTHER LOVE CHANTAL CURTIS	Pye	124
5	1	RING MY BELL ANITA WARD	TK	127
6	33	BAD GIRLS DONNA SUMMER	Casablanca	122
7	34	I'M A SUCKER FOR YOUR LOVE TEENA MARIE	Motown	116
8	11	LIGHT MY FIRE AMII STEWART	Atlantic/Hansa	134
9	NEW	MIDNIGHT GROOVIN' LIGHT OF THE WORLD	Ensign	132
10	2	AIN'T NO STOPPIN' McFADDEN & WHITEHEAD	Phil Int.	113
11	9	LIVING ON THE FRONT LINE EDDY GRANT	Ensign	Reggae
12	4	BOOGIE WONDERLAND EARTH WIND & FIRE	CBS	130
13	5	WE ARE FAMILY SISTER SLEDGE	Atlantic	117
14	6	THE LONE RANGER QUANTUM JUMP	Electric	
15	10	GO WEST VILLAGE PEOPLE	Mercury	129
16	18	MAKE MY DREAM A REALITY G.G.	Ariola	122
17	38	BRING THE FAMILY BACK BILLY PAUL	Phil Int.	110
18	7	H.A.P.P.Y. RADIO EDWIN STARR	20th Century	135
19	14	YOU GONNA MAKE ME LOVE JONES GIRLS	Phil Int.	106
20	17	BORN TO BE ALIVE PATRICK HERNANDEZ	Gem Aquarius	133
21	NEW	TALK TO ME THIRD WORLD	Island	127
22	23	I'VE GOT THE NEXT DANCE DENISE WILLIAMS	CBS	122
23	NEW	FIRST TIME AROUND SKY	Salsoul	107
24	13	DR. JACKYLL & MR. FUNK JACKIE McLEAN	RCA	116
25	19	MAKE YOUR MOVE JOE THOMAS	TK	129
26	NEW	EVERYBODY HERE MUST PARTY DIRECT CURRENT	Sidewalk	115
27	16	TRIP TO YOUR MIND HUDSON PEOPLE	Ensign	128
28	NEW	STARS SYLVESTER	Fantasy	140
29	21	DANCE WITH YOU CARRIE LUCAS	Solar	128
30	NEW	FUNKIFIED HI-TENSION	Island	128
31	25	TURN ON THE TAPEI RICHARD TEE, ETC.	CBS	Various
32	12	HOT STUFF DONNA SUMMER	Casablanca	122
33	31	WHEN YOU WAKE UP TOMORROW CANDI STATON	Warner Bros.	
34	29	BOOGIE MAN MATCH	Flamingo	
35	NEW	MORNING DANCE SPYRO GYRA	Infinity	102
36	NEW	I'LL NEVER FORGET DEXTER WANSEL	Phil Int.	120
37	26	SOUND SYSTEM STEEL PULSE	Island	Reggae
38	NEW	GROOVIN' YOU HARVEY MASON	Arista	122
39	NEW	WELCOME TO OUR WORLD MASS PRODUCTION	Atlantic	
40	NEW	DANCIN' AT THE DISCO LAX	Pye Int.	128

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.

The Golden Lady

By The Three Degrees on Ariola Records

Shimmering glimmering glistening on the wind
 That's the golden lady

Time after time I knew I needed you
 Out of a dream you appeared right in view
 You fixed it for me so desperately

Chorus
 Now that I find
 That you're one of a kind
 I've got you on my mind all the time
 You make it seem
 Like I'm living a dream
 But reality tells me that you're
 (And reality seems so unreal)
 The golden lady

Soft whispered words in the dark of the night
 Start to excite and ignite with such delight
 You meant it to me
 We love so free, tenderly

Repeat chorus

Ooh golden lady
 Ooh ooh ooh golden lady
 Ooh golden lady
 Ooh ooh ooh golden lady

Repeat chorus to fade

Words and music by G. Garvarentz/S. Ferguson.
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Eddie Bull

MOD t-shirts

Other mod t-shirts include:
JAM union jack background
 The Jam black lettering
WHO white print on black t-shirt
BEATLES black print on white t-shirt
 All £3.25 including p&p S.M.L.



ARROWS
 screenprinted
 red and blue
 on white t-shirt
 S.M.L. £3.25



TARGET
 screenprinted
 red and blue on
 white t-shirt
 S.M.L. £3.25

EDDIE BULL FORT BARNES
 ROOKERY LANE LINCOLN LN6 7HQ

Name _____
 Address _____

ARROWS size: _____ TARGET size: _____

YOUR STARS

ARIES (Mar 22-Apr 20)
 Get around and communicate — you are on everyone's wavelength right now! You'll tie up your heart soon — but the relationships will be lucky to you.

TAURUS (Apr 21-May 21)
 You'll get on well in any situation if you just have confidence. Act fast if good news arrives or you get a fabulous invitation. A home change will benefit you.

GEMINI (May 22-June 21)
 Fiery Mars in your sign gives you that certain something! You'll feel and look great, your plans will get a boost. Be bold in going after what you want.

CANCER (June 22-July 23)
 Think that special dream is out of reach? You are wrong — but you must be patient. A sparkling social scene with your popularity high — and some extra money too.

LEO (July 23-Aug 23)
 Put your restless mood to positive use or you'll run around in circles. If you are uncertain how to proceed, the New Moon in Leo on the 24th will point the way.

VIRGO (Aug 23-Sept 23)
 A bit of luck is on the way — later in 1979. Meanwhile, the social side of life has a lot to offer. Friendships are important right now — more than you realise.

LIBRA (Sept 24-Oct 23)
 Be ambitious — there's nothing wrong in that! But don't try to run before you can walk or you'll come a tumble. Think things through, get help from a relative.

SCORPIO (Oct 24-Nov 23)
 Travel stars are strong and favourable. Get on the move for fun and for luck. Widen out your horizons and your circle of friends — and one thing will lead to another.

SAGITTARIUS (Nov 23-Dec 22)
 You could sure use an ego-boost right now. Pasty stars are pushing you this way and that — so don't blame yourself. But troubles will soon be swept away.

CAPRICORN (Dec 23-Jan 20)
 Hold on to what you have — don't lose the substance for the shadow. Some people won't be all they seem — and you won't exactly know your own mind either.

AQUARIUS (Jan 21-Feb 19)
 An easy-going time can't be promised you just yet — but face up to minor challenges and good luck will come from this. Try not to break with a friend!

PISCES (Feb 20-Mar 21)
 A super phase for friendships and fun. Get into group outings and find where the action is. Consider taking up an outdoor sport — this could be a great asset.

SELF HELP CITY

COULD YOU please help me and my friend to get in touch with two guys we met at the Loch Lomond Rock Festival? Their names are Mick and Jamie (Gorm). They went for one day to see the Stranglers and sat with us all day (Saturday) then we lost them. Mick is 17 and Jamie is 15 and they were both punks. So if you could please help us get in contact with them before the summer is over, I would be very grateful.
 Sharon and Bernie, 19/20 Burns Street, Renton, Dunbartonshire, Scotland.
 P.S. I think they come from the Luton area.

I DESPERATELY need info (newspaper clippings etc) on David Lewis between the years 1969-1976 for a project at school. Samantha Woolley, "The Boulton Arms", Nineveh Rd, Handsworth, Birmingham 21.

IN THE May 31-June 13 edition of Smash Hits, you did a small article on the mods revival showing some Southern bandwagon jumpers who are supposed to be scooter boys. You claim the revival has just started in London and the South East.

Scoters have never died out in the North. I've been into them since I was 15 (I'm now 20). Look around the North for all the scooter clubs, eg Tadcaster, Scunthorpe, Cleethorpe, Scarborough, Whitby, Hull, Selby, Leeds and loads more besides that.

In 1977 the York club of which I am a member organised a run to Brighton. How come no Southerners on scooters were there? I'll tell you why — 'cos there were none. This last Easter there was an estimated press total of over 800 scooters, all from the North, so stop thinking the South starts everything.

Oh, by the way, York scooter club was on the ITV's version of "Nationwide" here in the North ("Northern Life"), 'cos we're the biggest in the country and we've ridden scooters all our lives. If a new trend comes, the press Southerners will jump on it. We'll still be at Brighton next year with our scooters. And when they filmed "Quadrophonia", who were the mod extras? I'll tell you — all the Northern lads.

Get a scooter, but remember we'll always ride 'em.
 The York Scooter Club, Holgate Rd, York.

IN REPLY to the "Phantom Muzak Loving Airman, RAF Hereford" (June 14-27):

The only "remarkable" thing

Send letters to . . .

about ELO's music is how they constantly get away with ripping off old Beatle tunes and continue to use tapes at concerts. At least punk bands play live!

I'm glad to see that you're concerned about "granies getting beaten up in the High St." This from someone whose job it is to work with machines built to kill hundreds and wipe out the High Streets is unbelievable.

So stop living in the ELO, Queen dreamworld and start looking at what you're doing before making stupid comments on punk "violence".
 Anna Bolic, Finsbury Park, London.
 PS If the RAF allow you, listen closely to Elvis C's "Goon Squad" or "Oliver's Army".

IT SEEMS to be fashionable to commend your publication at the beginning of one's correspondence. Jolly good show!

With reference to the "Heart Of Glass" argument . . . I don't have any copy at all but on "Sunday Girl" it isn't "heart of glass" or "pain in the ass". I hope this helps.

After that bit (from my mine of useless information), I'll move onto the Tad/Punk row . . . well, I'd just like to put in a good word for the Liberal party . . .
 Clarence Postlethwaite, BO Worthing.

PS. Just to tell all the Bee Gees fans that you can buy Bee Gee teeth in "Dracula" packs from all juice shops. Price 20p approx. PPS. I shan't have a PPSs.

Good. Wish we could say the same for . . .

HELLO.
 Andrew Ayuso, Folkestone, Kent. PS. This PPS. Is PPSs. A

PPPPS. Challenge
 PPPPPS. To
 PPPPPPS. Anyone
 PPPPPPPPS. Who wants
 PPPPPPPPPPS. To beat
 PPPPPPPPPPS. My
 PPPPPPPPPPPPS. New
 PPPPPPPPPPPPS. PS.
 PPPPPPPPPPPPS. Because
 PPPPPPPPPPPPPPS. How come
 Smash Hits never arrives on time in Folkestone? I and my friends often have to wait a week or two to receive the next issue.
 PPPPPPPPPPPPPPPPS. The mag's ace.

We never want to see another PS again! This correspondence is now CLOSED!!!

OY, WAKE UP! It sickens us to

SmASH HITS

41 Broadway
Peterborough
PE1 1RY

think there are Boney M, Bee Gee and Showaddywaddy fans roaming Britain. These morons know nothing of music and should listen to some real music, such as The Jam and the Stranglers.

As for the Teds (ha ha) we think they should have their asses kicked (maybe it would knock some sense into them).

We will not bother to insert Heavy Metal (ha ha) as their moronic fans will not have the intelligence to read this letter: *Three Head Cases, Tipton, W. Midlands.*

P.S. We have put this P.S. in to

annoy you.

Gercho!

PLEASE TELL Ian Cranna from me that he's about as much use as a wax fireguard. I am, of course, referring to your June 14 issue when he wrote an article on The Tubes. He managed to cock it up when he said that Fee Waybill broke his leg on tour last year as a result of wearing stack heels.

As we all know (I don't watch "Arena" for nofink!) he broke his leg whilst doing his "punk rocker" stunt. At the time he was chasing members of the audience with a power drill and it was when he collided with a cameraman, he

somewhere between the stage and the floor, that he managed to break his leg.
Mandy Loker, Armley, Leeds.

I plead insanity — Ian Cranna

LISTEN, you bunch of creeps up at Smash Hits, who are you to say sod off to the talented Gary Numan? You lot sit at Peterborough just sit around all day while us hard workers earn our money. You bunch of (Censored. Ed) should be boiled in custard.

By the way, you still didn't answer our question, so get off your asses and work for your money. (I'm writing this while listening to "Are Friends Electric?").
Horace, London SW1.
PS. In case you think I am a hoax, this is the same paper napkin as Gary wrote his on (which I stole on a recent visit).

Oh yeah? Haven't we seen your writing smonwhers before, Mr. Numan? And now look what you've started. . .

I READ the letter from Gary Numan and it made very angry to read your reply. Gary Numan (the Tubeway Army bloke) probably isn't the only Gary Numan in the world. Even if he used the Gary Numan's name, that isn't such a great crime.

I thought his question was quite reasonable but you didn't even attempt to answer it. Is it because you couldn't? I thought his letter was quite witty even if you didn't. I know what I'd like to tell you what to do but I wouldn't lower myself.

So don't worry, Gary — I'm on your side.
Lene Lovich, Bristol.

Steady on, Lane dear (that is you, isn't it?) — it was only a joke, you know.

THANKS FOR printing my letter in your issue June 14-27. It surprised quite a few people (my mother was VERY surprised) who thought that I couldn't write anything like that.

Can you print an apology to my mother and anyone else who was disgusted at what I wrote (even though I meant it at the time). Please, please could you just print these lines (*Oops, dearie Mal Ed*) Sorry to my mother and anyone else who was disgusted with my letter!
Thank you,
Helen George, Rhondda, South Wales.

touch the Beatles. Please either send him back to his home or make a call for him in your office. *Chris Griffin, Nutbourne, Sussex.*

Well, we love Squeeze anyway and this is as good an excuse as any printing this pic of ace lyricist Chris Difford

I THINK Smash Hits is a great magazine (that's to get the letter printed) but I have a message for the escaped loony who writes your single reviews.

He says that Squeeze are the equal of the Beatles after just two singles. True, Squeeze are not a bad group but they don't even

FAN CLUBS

KNACK Information: Lesley & Nicole, Capitol Records, 20 Manchester Square, London W1A 1ES.

BROTHERHOOD OF MAN: c/o Eamon Hall, ATV Music, 24 Bruton Street, Mayfair, London W1.

THE REAL THING: 9 Carnaby Street, London W1.
SILOUSIE & THE BANSHEES: Pure Noise Ltd, 126 Aldersgate Street, London EC1.

GREAT MAGAZINE — keep up the good work. Love the crosswords and the request spots. You can tell that Red Starr and Cliff White they are idiots and I'd like to see them make a record! Ha ha ha.
Brian Smalles, Skeimersdale, Lancs.

Talking of whom . . .

MAY I say that Cliff White should be put to sleep for his review of the Skids EP in issue dated May 31-June 13. He obviously has abominable taste.

If Cliff White continues to spoil *Smash Hits*, I shall drop a bomb over Peterborough. Perhaps he would find that more amusing! *Susan Altwood, Chadwell Heath, Romford, Essex.*
P.S. I was joking about the bomb, but not about Cliff!

SMASH HITS is the best songworts mag around except for one thing (and I mean that) Red Starr. In issue 13 he/it reviewed Abba's No. 1 album "Voulez Vous" and gave it 6 out of 10.

He/it said that Abba have yet to release an album that conveys the magic and impact of their singles and this isn't it. Well, I've got news for him/it — it is! Every one of the tracks on the album could be released and make the Top Five.

Why don't you send Red Starr back to his/its lily pond and hope he/it drowns?
Paul Wright, Wimbledon, London.

All right, ALL RIGHT — you win. Due to overwhelming demand, next time there will be NO Cliff White on singles and NO Red Starr on albums. Happy? Editor.

And lastly . . .

I THINK the Sex Pistols are the worst band I have ever heard. I much prefer Brotherhood Of Man and the Nolan Sisters. So you can keep your punk rock for the little kiddies — it's the hard stuff for me.
Snotty Faed Lill, Tooting, London.
P.S. Please can you print a centrepiece of the Smurfs?

PUZZLE ANSWERS

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

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T	E	R	A	L	E	R	I	T	E	H	E	T	E	C	O	H
N	E	R	A	K	E	R	T	E	H	E	T	E	T	E	C	O

Crossword No. 14 Winners

Cassette Winner. Graham White, Brockworth, Gloucester.

Album Winners: Teresa Blaney, Craigavon, Co. Armagh, N. Ireland. Stephen French, Woodstock, Oxon. Ann Latham, Stockport, Cheshire. T. Street, Blackpool. Carl Gallagher, Castle Bromwich, Birmingham. Bridget Greenhouse, Doncaster, S. Yorks. Geoffrey Kidd, Paignton, Devon. Karen Browns, Portsmouth, Hants. Lynn Donoghue, Camberley, Surrey. Alan Kehoe, Halifax, W. Yorks. Joan Harrison, Witham, Essex. Chris Menning, Camberley, Surrey. Timothy Webb, Upton-On-Severn, Worcs. Jacqueline Peach, Bournemouth, Dorset. Sandra Tales, Brockworth, Gloucester. John Parker, Newport, Notts. Andrew G. Mills, Tupley, Hereford. John Townsend, Windsor. Berks. John Kidd, Glossop, Derbyshire. Shirley Kingdom, Warrenpoint, Co. Down. N. Ireland. Christopher Ovens, Fenham, Newcastle. Miss S. Day, London. Janet Yates, Bury, Lancs. Julie Newham, Barrow-in-Furness, Cumbria. Mark Prince, Weymouth, Dorset.

Compiled by Bev Hillier

Wednesday July 18

After The Fire Bishops Stortford Triad
The Pretenders Bournemouth Village Bowl
Sinceros Liverpool Boat Trip
Adam And The Ants Newport Stowaway

Thursday July 19

Ian Dury/Blockheads Sheffield City Hall
The Zones Chesterfield Fusion Club
After The Fire Liverpool Oscars
The Pretenders Portsmouth Mecca
Sinceros London Nashville
Adam And The Ants Leeds Fan Club

Friday July 20

Ian Dury/Blockheads Bridlington Royal Spa Hall
After The Fire Birmingham Barabell's
Simple Minds Kirklevington Country Club
The Pretenders Liverpool Eric's
UK Subs Scarborough Penthouse
Sinceros Nottingham Sandpiper
Adam And The Ants Edinburgh Clouds

Saturday July 21

Ian Dury/Blockheads Manchester Apollo
The Specials Nottingham Sandpiper
The Zones London Fulham Greyhound
After The Fire St Albans City Hall
The Pretenders Blackpool Norbreck
UK Subs Cheltenham Whitcombe Lodge
Sinceros Norwich Boogie House
Adam And The Ants Manchester The Factory

Sunday July 22

Ian Dury/Blockheads Manchester Apollo
The Pretenders Dumfries Stagecoach
UK Subs Jacksdele Grey Topper
Adam And The Ants Bradford Royal Standard

Monday July 23

The Pretenders Edinburgh Tiffany's
Sinceros Swansea Circles Club
Adam And The Ants Chester Smartyz

Tuesday July 24

The Specials Norwich Boogie House
After The Fire Norwich Cromwells
The Pretenders Ayr Pavilion
Sinceros Neath Talk Of The Abbey

Wednesday July 25

Ian Dury/Blockheads Deeside Leisure Centre
The Specials York Pop Club
Grover Washington Junior Poole Arts Centre
The Zones Newport Stowaways
Adam And The Ants York Pop Club

Thursday July 26

The Specials Bishops Castle Three Tons
Grover Washington Junior London Hammersmith Odeon
After The Fire Derby Atlantis Club
Simple Minds Sheffield Limit Club
The Pretenders Chesterfield Fusion
Sinceros London Nashville
Adam And The Ants Liverpool Eric's

Friday July 13

Ian Dury/Blockheads Ipswich Gaumont
The Specials Wolverhampton Lafayette
After The Fire Aberystwyth Nine Vaults
Simple Minds Jacksdele Grey Topper
The Pretenders Sheffield University
UK Subs Wigton Market Hall
Tubes Portsmouth Guildhall
Sinceros Sheffield Limit Club
Adam And The Ants Retford Porterhouse
Rock Against Racism Concert London Rainbow Theatre

Saturday July 14

Ian Dury/Blockheads Ipswich Gaumont
The Specials Liverpool Eric's
The Zones Nottingham Sandpiper
After The Fire Melsham Assembly Hall
The Pretenders Cromer West Runton Pavilion
UK Subs Middlesbrough Rock Garden
Tubes Poole Wessex Hall
Sinceros Blackpool Norbreck Hotel
Adam And The Ants Birmingham Digbeth Civic Hall
Rock Against Racism Concert London Rainbow Theatre



Simple Minds' Charlie Burchill.

Sunday July 15

After The Fire Newbridge Memorial Hall
The Pretenders Jacksdele Grey Topper
UK Subs London Leucom
Tubes Oxford New Theatre
Sinceros Dumfries Stagecoach

Monday July 16

Ian Dury/Blockheads Leicester De Montfort Hall
The Specials Chester Smartyz
After The Fire London Kensington Nashville
The Pretenders Purley Tiffany's
Sinceros Edinburgh Tiffany's
Adam And The Ants Plymouth Woods

Tuesday July 17

Ian Dury/Blockheads Leicester De Montfort Hall
After The Fire Swindon Brunel Rooms
Sinceros Scarborough Penthouse
Adam And The Ants Exeter Routes

in the next issue of
SMASH HITS
BUZZCOCKS
PUBLIC IMAGE
ABBA in colour
and all the usual goodies!
on sale July 26



Married Men

By Bonnie Tyler on RCA Records

The world is full of married men
With wives who never understand
They're looking for someone to share
The excitement of a love affair
Just as soon as they find you
They wine you and dine you
You fly on the wings of romance
But in the eyes of the world
You're just another crazy girl
Who loves a married man

Ooh your love is a secret
And you've got to keep it
As long as you can
No don't cry for your lover
There's always another married man
The world is full of them

Oh yeah you make him feel so young
But his wife is still the number one
He promises to marry you
Just as soon as his divorce comes through
And it's not just a fling
He swears it's a real thing
A love that would last to the end yeah
As he's driving away
You know it's true what they say
About married men

Chorus
Ooh they do it they do it
They do it they do it again and again
(again and again)
They do it they do it
They do it they do it married men
(married men)
Yeah

Oh he'll run when the scandal
Get's too hot to handle
He'll say "I just wanna be friends"
Then he'll walk out of your life
He'll go home to his wife
'Cause he's a married man

Oh your love is a secret
And you've got to keep it
As long as you can
No, don't cry for your lover
There's always another married man
The world is full of them

Repeat chorus

He'll walk out of your life
And go home to his wife
Married man
Don't cry for your lover
There's always another married man

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