

Smash

HITS

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April 2-15 1981



THE JAM LANDSCAPE

15 HIT LYRICS including
CEREMONY
IT'S A LOVE THING
ATTENTION TO ME
SPANDAU BALLETT and
TEARDROP EXPLODES in colour

CLASSIX NOUVEAUX



BONJOUR ET bienvenu, mes bijoux petits-pois 'Ow are you, you naughty little things? Wait one second, there is a murmur in the room. Splet. Voilà! The little blighter "as frappé le basket. Alors, sans further ado, let uss get down to ze business in 'and. You will 'ave noticed zat zere iss un burton badge attaché to ze cuver (sacré bleu et Giscard d'Estaing!) But also we 'eve les features magnifiques about ze Classix Nouveaux, ze Landscape et ze Monsieur Foxton et ze Jam. Zet iss ne de mention pas les colour posters of Le Ballet Spandau et le Teardrop goes Pouff!

Also, tous les mots de chensons. Eh bien, ou est mon accordion?

JUST A FEELING Bad Manners	2
EINSTEIN A GO-GO Landscape	8
(WE DON'T NEED THIS) FASCIST GROOVE THANG Heaven 17	8
UP THE HILL BACKWARDS David Bowie	9
JOHN I'M ONLY DANCING Polecats	17
ATTENTION TO ME The Nolans	18
SHEFFIELD GRINDER Tony Capstick	19
IT'S A LOVE THING The Whispers	22
CEREMONY New Order	26
WHAT BECOMES OF THE BROKEN HEARTED Dave Stewart/Colin Blunstone	26
TAR Visage	33
GUILTY Classix Nouveaux	34
TWILIGHT ZONE Iron Maiden	36
NIGHT GAMES Graham Bonnet	36
MUSCLE BOUND Spandau Ballet	43

LANDSCAPE: Feature	4/5/6
BRUCE FOXTON: Feature	14/15/16
SPANDAU BALLET: Colour Poster	24/25
CLASSIX NOUVEAUX: Feature	34/35
TEARDROP EXPLODES: Colour Poster	44

CROSSWORD	10
BITZ	11/12/13
INDEPENDENT BITZ	20/21
DISCO	22
VIDEO GAME/P.I.L. COMPETITION	23
STAR TEASER	27
REVIEWS	28/29
FACT IS SPECIAL	30
BIRO BUDDIES	37
CARTOON	37
BADGE OFFER	39
LETTERS	39/40
GIGZ	42

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on Magnet Records

JUST A FEELING

It's been a week now since you went away
I hope that you have gone to stay
It's not that I don't like you, you're alright
I just like to run my life
It's just a feeling

My flat was nice and tidy, now it's not
I just don't seem to care a lot
I feel so good, I really feel at home
To sit in a mess all on my own
It's just a feeling

Chorus

Just a feeling (just a feeling), just a feeling (just a feeling)
Just a feeling (just a feeling), just a feeling (just a feeling)
Just a feeling (just a feeling), just a feeling (just a feeling)
Just a feeling (just a feeling), just a feeling (just a feeling)
Just a feeling

It's always a problem when I talk to you
You make it so hard to get through
You thought that I should get a steady job
You couldn't see I'm just a yob
I'm just a skin age yob

Repeat chorus to fade

Words and music by **Bad Manners**
Reproduced by permission Magnet Music Ltd.



LANDSCAPE SELF AND HEARD

STEVE TAYLOR PUTS YOU IN THE PICTURE

QUESTION NUMBER ONE—did you see the video? A mad scientist and a piper, a surreal housewife in a Cubist living room, a hamster in a wheel and a box with a head that sang "Einstein A Go Go" — Landscape's debut on Top Of The Pops, a visual version of their hit single.

Question number two—who are these guys? Somewhere in the midst of the mayhem depicted on that short film, five oddly dressed men could be seen playing instruments. Well, sort of.

One sang and bashed away at a drumkit which appeared to be made from human heads—that's Richard Burgess who, apart from making a name for himself as Spandau Ballet's producer, has worked on countless sessions as a freelance drummer. He also helped to develop the electronic drumkit featured in the video.

The blond guy with the futuristic-looking double bass is Andy Park. He comes from a very musical family and sang in the school choir before studying bass and cello at the Royal Academy of Music in London.

The one who really plays keyboards but appeared on your screens clutching the magnified neck of a most peculiar instrument is Christopher Heaton, who has played everything from serious avant-garde music to pop concerts in Germany.

The singing head turns out to be Peter Thoms, who found his way to this country via Hong Kong and a succession of "groovy horn sections" in soul and sess bands. Usually he plays trombone — through a

synthesiser, of course — but "Einstein" didn't have a trombone part so his head gets to sing.

Finally there's the piper himself, John Walters, who has moved from saxophone and flute to their electronic cousin — the lyricoon. He's also become a dab hand at composing by computer. John began playing in Landscape when still at music school and says his background is all to do with the band.

IN SPITE of such bewilderingly diverse back-grounds and musical experiences, Landscape has been the major project of all these musicians for the last five years. They're all adamant — as they always have been — that it's a lifelong commitment.

Three years ago Landscape were being called a jazz-rock outfit. They were playing puba gigs on a small electronic circuit in London and, although they really didn't fit in anywhere, they looked normal by their current standards. There were no vocal numbers, just a huge number of high-octane instrumentals that sounded like the product of a miniaturised — and electrified — jazz orchestra with a funk rhythm section.

Unconventional, but a success. Landscape packed out regular weekly venues like The Staple Inn in North London and got healthy sales for their two independent EPs on their own Event Horizon label.

Then followed a year of touring colleges, clubs and arts centres all over the country before they signed with RCA and stopped doing live work last March. John Walters explains what happened:

"With gigs night after night you

do it as enthusiastically and as professionally as possible. But it's not very easy to think about new ideas or new directions for a band when you're working that hard.

"We went through a great period of about eighteen months from hardly getting anyone along to our shows to packing out the regular ones. That did us a lot of good musically and got our name known."

Even at this early stage, Landscape had a fascination with the possibilities of distorting and changing the sound of conventional instruments with electronic devices. Both the horn players used to go on stage with little black boxes strapped to their belts and wired up to impressive-looking chunks of hardware on the floor.

They also produced one of the best stage sounds I've ever heard, partly thanks to a powerfully clear PA which they'd won in a competition for promising new bands. Even if you don't particularly like their music, the sheer style of the band's presentation — especially at venues normally dedicated to scratchy rock'n'roll — still knocked you for six.

BUT BENEATH this smoothly organised surface, a new style and direction were bubbling away.

"The particular turning point for me," says John Walters, "came on a bright summer day in August '78 when I went to an instrument trade fair and saw two things that I'd been hearing about for months — the lyricoon and the micro-composer."

Family and friends, John says, tell him that he talked non-stop

for twelve hours about what he'd seen. It was, he declares, "an incredible realisation of the possibilities of the kind of technology we could afford to invest in." The lyricoon didn't present any great challenge as it could be carted around and slipped into the band like any new instrument.

But the micro-composer offered new possibilities in the way the band put together new songs. Instead of throwing around basic compositions from each member at rehearsal it was now possible for one person to write a whole piece of music, drums and all. The composer would alone at the times and then play them back through a synthesiser.

"Yet John likes to play down the effects of his discoveries.

"Landscape provided me with a very strong direction," he says. "But there were other opportunities going on. They took a long time to sort out their deal with RCA, which is handed through their own companies."

"We don't just want to make a couple of records and disappear," John explains. "Having a degree of control is very important."

The record company fit-up sorted out. Landscape made their first album (simply called "Landscape") which John says they're not completely happy about.

"We were actually doing gigs in between sessions on the record, so it became a record of what we were playing live at the time. We've since realised that this wasn't a good way to make an album."

Nor were the results improved



Landscape: (left to right): John Walters, Richard Burgess, Peter Thoms, Christopher Heaton and Andy Park.



PHOTO: PAUL SALTER/REX

Incredibly embarrassing pic of Landscape four years ago playing at an open air festival in North London. Just love that futurist presentation!

from previous page

by the guidance of mainstream pop producer Greg Walsh. Though the band say they were grateful for the technical expertise — and for a timely injection of pop sass — they decided that in future Landscape would produce themselves.

AT THE beginning of last year, however, things took another sudden turn.

"When we played purely instrumental music," John recalls, "we tried to tell stories through atmosphere, melody and interesting rhythms. We'd always have really evocative titles" ("You Two Timed Me One Time Too Much" was one example) "and people would always remember them."

At the same time the band cottoned on to the beginnings of London's new nightlife.

"What was happening in society with computers and what was happening in the clubs — it all seemed to us to link up. It was like a blueprint for the future."

John wrote a tune to express these ideas but realised that just having an idea wasn't enough.

"It demanded words. It was Christmas and everyone else had gone away, so Richard sat around and wrote some words. I think he thought that everyone would be really put off, but they really liked them a lot. Suddenly we started producing a great flood of lyrical material."

RCA were very worried, John recalls, "because they liked our tunes so much" but they did release that very first song, "European Man" and it became standard electro-disco fare, getting regular plays from Blitz DJ Rusty Egan.

Having made such a radical change of scenery, how do Landscape react to critics of their association with that movement?

"The only way you could accuse us of handwaggoning," retorts John, "is to say that we jumped on it before other people."

"We used to put on an annual Christmas party at the Music Machine. They wouldn't book us so we'd hire the place ourselves and put on other bands, fire eaters, jugglers — a total environment. That's an idea which is now becoming part of the new club thing."

John sees this as part of a changing pattern of tastes within rock's young audience.

"Seeing rock isn't just a matter of listening to a band. You might be putting everything into getting the audience physically and emotionally excited, giving them pleasure, but you're being let down by the rude barman, the grotty club and so on."

"It's taken audiences a long time to realise this, but we noticed it two years ago when we played gigs at schools. The kids were clean, well dressed; they're all eighteen or nineteen now. I

really feel that the grubby mentality of rock is disappearing."

The band's enthusiasm for this movement also fits in nicely with their own attitudes towards trying out new ideas.

"These kids can accept the idea of continual change," says John, "and Landscape have done that — not being frightened by new things but facing them enthusiastically. You embrace new things and try to control them to your own advantage."

LANDSCAPE HAVE certainly achieved that with their distinctive brand of electronic pop. Last year's "great flood of lyrical material" has already yielded one successful single in "Einstein A Go-Go" which has paved the way for their new album "From The Tea Rooms Of Mars To The Hell Holes Of Uranus".

As the title suggests, for all their seriousness Landscape are well able to temper their futurism with humour. "Einstein", though, has its serious side too.

Musically, John wanted it to be "a catchy tune that would use the lyricism — which is really just a synthesiser that you blow — and show what it could do. I wanted to put the lyric on the map as a pop instrument."

The lyric came from reading Einstein's biography and thinking about how he'd become one of the few scientists who was a

household name. With his theories of relativity he'd provided some of the basic new knowledge which made the atomic bomb possible. Then, when he saw the results of the bombing of Hiroshima during World War Two, Einstein became a campaigner for peace.

The song, explains John, is about "someone who idealises Einstein, a fooly with a moral mission who could easily unlock the power of the atom and destroy us all."

The catchy title melody and the pied pipe which John plays in the video have a grimmer message:

"That's about those calm voices that tell you everything is going to be OK — you can build your nuclear shelter or paint the windows white and hide under the table — when it's obviously not going to be OK."

Whether you picked that up from the lunacy of the video or not, it's not easy to deny "Einstein A Go-Go" is success as a piece of eccentric yet hummable dance music. The unpredictability is a quality which John and his colleagues savour:

"We're about to re-establish ourselves. Right from the beginning of the band we wanted to occupy a role in the scene where people expected us to be unusual, to do the unexpected and they'd like it."

It looks as if Landscape are about to do just that.

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LANDSCAPE

Einstein A Go-Go

By Landscape on RCA Records

You better watch out, you better beware
Albert said that E = MC²

Einstein a go-go
Einstein a go-go
Einstein a go-go

Bible says we must pay
I am the judge for the judgement day
There'll be no warning, no alarm
I'll be the one who's saved

Einstein a go-go
Einstein a go-go
Einstein a go-go

I've got the facts, I know the truth
You're all corrupt, you're all depraved
A few devices around the place
I'll blow you all away

God does not play dice with the world
But things aren't right in the outside world
There's the fifth and vice in the world
I'll put things right

Einstein a go-go
Einstein a go-go

You better watch out, you better beware (Einstein a go-go)
Albert said that E = MC² (Einstein a go-go)

Repeat to fade

Words and music by *Walters/Burgess/Landscape*
Reproduced by permission *Sanbury Music Ltd./*
Landscape Music Ltd.



[WE DON'T NEED THIS] FASCIST GROOVE THANG

By Heaven 17 on Virgin Records

Everybody move to groove the groove
Everybody move to groove the groove
Everybody move to groove the groove
Everybody move to groove the groove
Everybody move to groove the groove
Everybody move to groove the groove
Everybody move to groove the groove

Have you heard it on the news
About this Fascist groove thang?

Evil men with racist views
Spreading all across the land
Don't just sit there on your ass
Unlock that funky chain dance
Brothers, sisters, shoot your best
We don't need this Fascist groove thang

Chorus

Brothers, sisters, we don't need that Fascist groove thang
Brothers, sisters, we don't need that Fascist groove thang

History will repeat itself
Crisis point, we're near the hour
Counterforce will do no good
Not you ass, I feel your power
Hitler proves that funky stuff
Is not for you and me, girl
Europe's an unhappy land
They've had their Fascist groove thang

Repeat chorus

Democrats are out of power
Across that great wide ocean
Reagan's President elect
Fascist God in motion
Generals tell him what to do
Step your good time dancing
Train their guns on me and you
Fascist thang advancing

Sisters, brothers, lend a hand
Increase your population
Grab that groove thang by the throat
And throw it in the ocean
You're real tight, you move my soul
Let's cruise out on the dance floor
Come out your house and dance your dance
Shake that Fascist groove thang
Shake it

Repeat chorus to fade

Words and music by *Marsh/Wara/Gregory*
Reproduced by permission *Dinsong Ltd./Sound Diagrams*

Up the hill Backwards

PH. BARRY FLUMMER



DAVID BOWIE

on RCA Records

Vacuum created by the arrival of freedom
And the possibilities it seems to offer
It's got nothing to do with you
If one can grasp it
It's got nothing to do with you
If one can grasp it

A series of shocks, sneakers fall apart
Earth keeps on rolling, witnesses falling
It's got nothing to do with you
If one can grasp it
It's got nothing to do with you
If one can grasp it

Yeah, yeah, yeah, up the hill backwards
It'll be alright, ooh-oo

While we sleep, they go to work
We're legally crippled, it's the death of love
It's got nothing to do with you
If one can grasp it
It's got nothing to do with you
If one can grasp it

More idols than realities, ooh-oo
I'm okay — you're so-so, ooh-oo

Yeah, yeah, yeah, up the hill backwards
It'll be alright, ooh-oo

Words and music by David Bowie
Reproduced by permission
Bewlay Bros. Music/Fleur Music

CROSSWORD

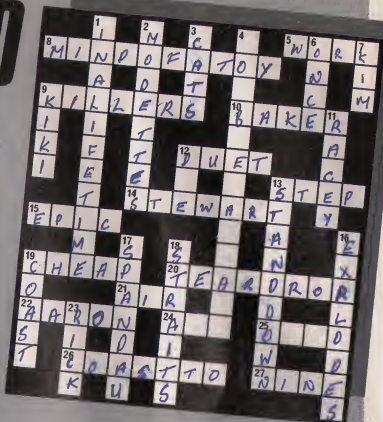
ACROSS

- 8 Howwwoww's labour
- 9 1'd foot many (Strange anagram) (4,2,1,3)
- 10 Deadly offering from Iron Maiden
- 11 Tom How?
- 12 Song for two
- 13 Madness take one beyond
- 14 Rod, Ed & Amil
- 15 Abba — The Label
- 16 Price of a trick?
- 17 & 16 The weeping boom from Liverpool (8,8)
- 21 Wherein Phil Collins spends the night
- 22 The King's middle name
- 24 Old Iron or Trouble
- 25 Express or Players from America
- 26 & 19 down Cross-country bucklebuckers (5,2,5)
- 27 How many below zero?

DOWN

- 1 See 6
- 2 Jane, Jane, Remons end Kate
- 3 Strey rockabilies
- 4 A bat yodels fun (anag) (6,7)
- 5 & 1 A single chance to do the Talking (4,2,1,8)
- 6 Queen of the Wilde Frontier
- 7 Star with a capital Dee
- 8 Giving Sue the runaround
- 12 The Beat's message to Margaret (5,4)
- 16 See 20
- 17 Find the ballet in a gasp and a unicorn
- 18 Romeo and Juliet in dire trouble
- 19 See 26
- 23 A drummer in a Jam

ANSWERS ON PAGE 39



The Shakin' Pyramids

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WEDS 8th PORTSMOUTH - 4pm

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THAT'LL TEACHER

ALL IS NOT quite what it should be in the Bowwowwow camp. Despite Malcolm McLaren's declared cassette-only policy, the band have just released "W.O.R.K." on a 45rpm single and at the time of going to press their first ever national tour was in jeopardy.

The problem seems to emanate from EMI over the squabbles with Malcolm over the amount of financial backing the band need. Because Annabella is only 15 and therefore legally a minor she must be accompanied on tour by an approved tutor and McLaren claims that EMI won't foot the bill for such an employee.

EMI, on the other hand, seem to regard this current crisis as



just another McLaren tantrum designed to draw attention to his band and point out that Bowwowwow remain signed to the label and a new single will be released in a month's time.

AS YOU'LL no doubt have heard, Bruce Springsteen's long-awaited British tour was postponed at the last moment due to Bruce's severe exhaustion at the end of a five month American tour. Ticket holders are instructed to retain their tickets and use them for the rescheduled dates in May and June. These are listed below, the original date followed by the new one in the brackets.

Brighton, March 17th (May 26th); Wembley, March 19 (May 29); Wembley, March 20 (May 30); Manchester, March 23 (May 13); Manchester, March 24 (May 14); Birmingham, March 27 (June 7); Birmingham, March 28 (June 8); Edinburgh, March 30 (May 16); Newcastle, March 31 (May 11); Wembley, April 2 (June 1); Wembley, April 3 (June 2); Wembley, April 4 (June 4).



A PLEASANT surprise for Japan fans. The boys will after all be playing a short series of British dates during May. These are Rock City, Nottingham (May 7), Norwich University (8), Manchester Apollo (9), Tiffanys Leeds (10), Edinburgh Odeon (12), Liverpool Royal Court (13), Birmingham Odeon (14) and Hammersmith Odeon (16, 17).

ROCK 'N' DOLE

"YOUNG JOBLESS", the debut single from Martin Newell on the Liberty label, is an unusual item in that it was actually financed by the Government. To be more accurate it was paid for by the Youth Opportunities Programme, an official body which exists to help unemployed young people find careers.

The Y.O.P. wanted a record which could be used to publicise the work they do and asked producer Kris Staines to oblige. He found Martin Newell, who had left home determined to make it as a musician but had ended up washing dishes. He



wrote the song to order and an independent single was the result. This so impressed Liberty that they picked it up for wider distribution.

AS REPORTED in the last Bitz, Clem Burke and Nigel Harrison of Blondie are performing a few British live dates with Michael Dee Barnes. The only dates announced so far are Nottingham Rock City (April 3rd) and London Lyceum (April 5th).

THE LATEST product from Paul Weller's Riot Stories publishing "zine" is "December Child", a contributions of various Jam enthusiasts up and down the country. "December Child" costs 65p from Riot Stories at 43.53 Sinclair Road, London W14.

ALL TIME TOP TEN



NICK RHODES
(DURAN DURAN)

1. TALKING HEADS: Remain In Light (Sire). My favourite album; I especially like "The Overrated" and all the rhythm tracks.
2. DAVID BOWIE: Win (RCA). With the "Station To Station" and "Heroes" albums coming close behind. I also like "My Death" from a bootleg as well.
3. BRIAN ENO: RAF (EG). How did I narrow the Eno tracks down to one? Probably because I like the sound of it — and Snatch are on it too!
4. YELLOW MAGIC ORCHESTRA:

Nice Age (A&M). A great pop song!

5. ROXY MUSIC: Sentimental Fool (EG). One of the hardest decisions of my life, but "In Every Dream Home A Heartache" is still my favourite title.
6. GIORGIO MORODER: The Chase (Polydor). Love the drum sound and the sequencer.
7. JOEL GREY: Mein Herr (ABC). From the soundtrack of "Cabaret". Makes a change from the rest of the raucous rabble; reminds me of the bit in the film.

8. MARIANNE FAITHFUL: Beilad Of Lucy Jordan (Island). The best track on a Great Forgotten Album Of Our Time.
9. SIOUXSIES AND THE BANSHEES: Israet (Polydor). One of their many classic singles. Great guitar sound.
10. SPARKS: Tryouts For The Human Race (Virgin). Always had a soft spot for Sparks and they just managed to edge out Peter Gabriel, Grace Jones, Syd Barrett, Lou Reed, Kate Bush, The Doors and Kraftwerk.

DRY RUN

AFTER A long period of regrouping, **Dixys** Midnight Runners hit the road in April, unveiling their new line-up on "The Projected Passion Revue", a tour of seated venues with a difference. Dixys are stipulating that no alcohol is sold in any of the theatres on the tour because they apparently feel that it's better for fans to get their kicks purely from the music, rather than any artificial stimulant.

Dates so far announced are: Edinburgh Odeon (April 4), Liverpool Royal Court Theatre (5), Hull City Hall (6), Birmingham Odeon (9), Doncaster Odeon (10), Ipswich Gaumont (11), Oxford New Theatre (12), Southampton Gaumont (13), Chelmsford Odeon (16), London Dominion (17), Brighton Odeon (18), and Leeds Grand (19).

On the new line-up, Kevin Rowland and Jimmy Patterson, survive from the original line-up with the addition of Shelton drums, Mickey Bellingham (keyboards), Steve Wynne (bass), Paul Speare (sax), Brian Morris (voc) and Billy Adams (gtr) bringing the line-up up to an eight piece. Original guitarist Al Archer, who remained when the rest of the band departed, has now also left, apparently under amicable circumstances.



Joy Division: (left to right) Steve Morris, Peter Hoak, Ian Curtis and Bernard Albrecht.

NEW ORDER fans should be aware that the lyrics to "Ceremony" as printed on page 26 are in fact as we could make them out from the record, since the band declined to provide any on the grounds that the lyrics shouldn't be separated from the music and everybody could make their own interpretation. So, if anyone feels that they can improve on our interpretation, write your version down on a postcard and throw it away.

The new member of New Order, by the way, is guitarist Gillian Gilbert, a friend of the band. "Ceremony" is also now out as a 12 inch with a longer version of "In A Lonely Place" on the reverse. The band plan to close the Joy Division story next month with a double album, half of which will be live performances and the other half hard to come by studio material.

FOR the next question, disco fans, try this one. What's the connection between the following two statements?

"I feel like a grandmother of the industry, just breaking out with her walking stick trying to shake a leg, trying to stay up before they knock her down."

"When it comes to love, I'm the best. Now if your score is not too high, don't feel like you're letting me down, 'cos all you can do is try." The link, for anyone still blank, is Sharon Redd. The second quote comes from the song but she's probably not so keen on everyone knowing about the first one. I think she was exaggerating but it was just her way of saying that, after a few years in the biz, she's well chuffed to be riding the charts with "Can You Handle It?". Really it's her third time round. Sharon's artistic past comes as a deal of music and a deal of theatrics. She was brought up in Norfolk, Virginia, and took part in the popular showbiz apprenticeship of classical voice training and church choirs. She was a talent contest in New York and began to make people like Lou Rawls, Patti LaBelle and Helen Reddy remember her name.

Then she held down the lead in the Australian version of "Hair" for two and a half years, followed by a TV show of her own there and wait for it — some session work with Petula Clark.

Meanwhile, Betty Midler was busy becoming the Divine Miss M in New York. She'd heard about Sharon, who by this time was a seasoned sessioner, and called her up. What followed was five years as one of Betty's three backing singers, The Harlettes.

The Harlettes were offered a deal of their own but what seemed like a good idea at the time didn't work out.

"We were not R&B," Sharon explains. "We were a theatrical group. The selection of songs was good but when the music was mixed we sounded so removed from the music that it was a disaster."

Sharon kept on at the session work and last year sang the vocal on a one-off disco cut called "Love Insurance". It passed the time, she thought, and it was worth a bob or two in the interim. She hated the record but, under the banner of Front Page, it became top three in the American discos.

Sharon was offered a follow-up but by then Prelude Records, home of Bobby Thurston and Gayle Adams, were waving money and contracts at her. Within minutes of releasing "Can You Handle It?" as the first single she knew she was on to something. The album is out this month but Sharon knows how fly-by-night most disco artists are and is determined to be more than that, so list out for something different next time.

Paul Saxton

BREAKING RECORDS

A FEW years ago Dave Stewart, keyboard wizard and veteran of several old wave rock groups, wouldn't have known a hit single if one had knocked him over. But now he's very modern, a version of the Jimmy Ruffin classic "What Becomes Of The Broken Hearted" is heading rapidly up the charts. How come?

"That's a long story," says Dave as he orders a beer at school called The Southsiders and we really liked the song but we couldn't actually play it. It's this one which was a long time ago; Ruffin's version first made



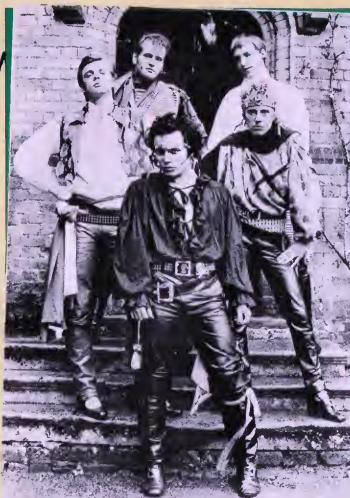
the Top Ten in 1966. "Then about eighteen months ago I started to get again and on a whim I made a demo of it at home."

Dave, who was once voted Best New Talent by *Contemporary Keyboards* magazine, doesn't sing quite as well as he handles the keys so he got his old mate Colin Blunstone to do the vocals and started touring the single rounds with record companies. Each one turned him away, and one went to see it with his friends. "This isn't the version to put the song back in the charts."

Finally Dave made an agreement with Rough Trade to put the song out on his own

Broken Records label. It was released in December without any advertising or promotional push and didn't do much until late January when Dave mailed it out to Radio One DJs.

I went off to America just after that and while I was away all the record companies were going crazy trying to get hold of it. "I went off to America just after that and while I was away all the record companies were going crazy trying to get hold of it." "I think they're awful. Rhythmically they're so stilted." As well as putting out miscellaneous recordings like this one, Dave is busy writing and touring with his new band Rapid Eye Movement. Spurred on by his fondness for synthesizers and by the acquisition of an electronic drumkit, Dave is currently



"Er... sorry, but did you say I should buckle my wash or vice versa? Don't worry, I'll get it sorted out in no time." Gary Tibbs is issued his Ant uniform.

THE FOURTH long player from PUL, "The Flowers Of Romance", is released by Virgin on April 10th. Already out is a single of the same name. The album, a solo recording, shares the name with the short-lived early punk band which the late Sid Vicious was a member of. All instruments are played by Johnny Rotten, Keith Levene and Jeanette Lee with former member Martin Atkins contributing drums to three tracks.

TAYR IT UP

THE PROBLEM with *fezzinas* is that all too many seem to have been put together with more enthusiasm than imagination and reading that can be a rather dull way of passing the time.

A fanfare then for "Ear U Up", the second issue of which winged its way from Ayrsling recently and impressed all who pursued it. Although its style and lay-out are no different from the

FATH HEALING

THE CURE have announced a tour to support the release of their third album, "Faith", on April 17th. At all the venues with the exception of Brighton, the support "act" will be a firm called "Carriage Visors" which the band have made themselves.

Dates are as follows: Aylesbury Friars (April 18th), Poplar Arts Centre (20), Portsmouth Guildhall (21), Brighton Top Rank (22), Oxford New Theatre (23), Swansea Brangwyn Hall (24), Taunton Odeon (25), Reading Hexagon (26), Canterbury Odeon (27), Ipswich Gaumont (28), Plymouth Polytechnic (May 1), Bristol Colton Hall (2), Birmingham Odeon (3), Hammersmith Odeon (4), Derby Assembly Rooms (8), Manchester Apollo (7), Sheffield University (see www.university (9)).

PERSONAL FILE

FULL NAME: Nashville
 THEATRICAL NAME: The Strain
 BORN: March, The Barrens, Canada
 STAGE NAME: Nick The Strain
 FIRST RECORD PURCHASED: "High School Confidential" by Jerry Lee Lewis
 FIRST LIVE SHOW ATTENDED: Igor Stravinsky conducting the Toronto Symphony Orchestra (PREVIOUS BANDS: Brassface, FM)
 PREVIOUS JOBS: Hunting down Elmore G. Warrington, Shepherd Record Company Executive
 MARRIED OR SINGLE: Cloned CHILDREN: Dumb machines LOWEST POINT OF CAREER: Discovering people take his business seriously
 PRODIGEST ACHIEVEMENT: Filling out this form
 HERO: Norman Bates; No music
 DESERT ISLAND DISC: No music please
 FAVOURITE ITEM OF CLOTHING: Bandages
 FAVOURITE BREAKFAST FOOD: Cold pizza
 FAVOURITE BOOK: "Something Wicked This Way Comes" by Ray Bradbury
 FAVOURITE FILM: "Holy Mountain" by Alejandro Jodorowsky
 FAVOURITE BAND: The Who
 FAVOURITE SONG: (at present) "I Wanna Be a Boy Again" by Pet HATE: Swill
 BIGGEST MISTAKE EVER MADE: Extinguishing a candle
 FAVOURITE FANTASY: Telling the moral majority to "sit wail" (see "The Strain")
 FAVOURITE TV SHOW: I do not know old. I just got closer to death

other broadsheets around, what distinguishes "Ear U Up" is the quality of the writing and a healthy, self-mocking sense of humour. (It also works as a good grooving letter.)

Contained in issue No. 2 are features on New Order, comic actor Buster Keaton, Boots For Dancing and an excellent interview with John Peel which actually manages to extract a few new anecdotes from this much-interviewed man. You can obtain "Ear U Up" from 8, Birkdale Close, Kilmanning, Ayrshire, for a mere \$50 (incl. p&h).

"Rising Fear", a zine which concentrates mainly on punk and indie outfits, is also up to its third issue, copies of which are available from GC Lowry at 38 Wilby Way, Hitchin, Herts SG4 0AP, for 30p plus a 14p stamp.

Among some rather disposable new "reviews" you will find useful interviews with Siff Little Fingers and The Angelle Upstarts.

WINGS SCREEN

"ROCK SHOW", the Paul McCartney and Wings feature film, will be opening in London on April 9th, the day after it is premiered in front of assorted minor royals at the Dome in London. The film is based on a concert that the band played in front of 70,000 fans at the King Dome in Seattle in 1976.

Tim de Lisle

In the second part of our four part series on the individual members of The Jam, Mark Ellen talks to Bruce Foxton about creativity and criticism, job satisfaction and being normal.

JAM
PROFILE

BRUCE

"HEROES! I don't know what the word means. It's something I still find hard to comprehend. When we do gigs, it's not so much the people who want to chat to you — 'cos that's great — but the fans who just want to touch you, who really idolise you just for being in a band and don't take that any further. I still can't really believe that people can get so obsessed with someone.

"It's nice in that it shows you're popular but there's never been anyone that I've felt that way about. That's definitely not a case of modesty — I've just never felt that way inclined about anybody."

That, in a way, sums up the two most endearing facets of Bruce Foxton — his unshakeable single-mindedness and an almost overwhelming tendency to be self-effacing.

Twenty-five years old (six of them devoted to The Jam) and both the Foxton ideals and way of life have remained virtually unchanged. In fact, his conversation is so liberally peppered with phrases like "nothing drastic" and "nothing spectacular" that you almost forget how much Bruce's formidable talents as a bassist, writer and arranger have helped to forge The Jam's distinctive soundtrack.

"There's nothing really exciting about me," Bruce will plead defensively, as if this was a criminal offence. "I don't think I'm boring but I don't imagine the sort of lifestyle I lead would interest that many people. I'm just pretty normal. My life could be the same as, y'know, Joe who knocks off at five at the ironworks . . ."

BRUCE'S PRE-JAM teenage years he describes as being "pretty sheltered". Not that he agrees with Rick Buckler that his home town of Woking is hardly

the action-packed capital of the Southern Counties.

Schooldays — spent at Sheerwater, along with Rick and Paul (though he only met them later) — were spiced with trips, discos, clubs, occasional football matches and raids on his brother's Motown collection. He also kicked around with various bands of the "heavy metal type" which rarely got past the drawing board stage, with the exception of the never-legendary Rita who rehearsed for two solid years

('71/'72) but hardly took the town by storm.

Dr. Feelgood, Bruce remembers, were a wrothier cause than most at the time.

"They were just so basic and, well, I wouldn't want to use a word like 'relate to' but they just seemed like normal people and there was none of that 'star bit'. And they looked really committed to what they were doing."

Rite clearly weren't about to save the world so Bruce fairly

leapt at the chance to audition with the newly-spawned trio of Buckler, Weller and one Steve Brooks (guitar). Events were being held, as it happens, in Paul's bedroom.

"I wasn't too sure about it," Bruce recalls. "I mean, one minute I was playing heavy metal and the next — pop songs. So I went away with this other band who never got any gigs and I got so cheesed off that I decided to give it a go.

"And as it happens," he adds, ever the master of the understatement, "it's turned out really good!"

BRUCE HAS never been one to underestimate the importance of pop music or the fact that he's in a responsible position.

It's also pretty clear that Bruce hasn't got that many interests outside of the rock 'n' roll world. He likes films — "loved" *The Elephant Man* but "hated" *Flash Gordon* ("I know it's a joke, but it's not a very good one!") He also adores English food but his only recent real diversion outside The Jam has been his brief management involvement with The Vapors.

Bruce and his partner John Weller (Paul's dad and The Jam's manager) decided to give the band a break "just because I know that we'd have loved to have been given that kind of opportunity a few years ago."

"They're a great band," is Bruce's simple explanation.

"They've got some great numbers — and they're young, well, apart from Dave (Fenton) who's knocking on a bit. In fact, he's even older than me!

"I don't think I could get away from the music though," he announces suddenly. "There's nothing else I'd like to do. In fact, within The Jam itself, I'd like to contribute more than I do. I don't mean I'm just going along earning a wage and getting a free

Continues over the page





CLASSIX
ARCHIVE
BAULT

From previous page

ride, so to speak. It's not that at all. It's a more personal thing. I'd just like to contribute more songs.

"But then again," he laughs, "I've said that time and time again, and I'm still saying it and not doing it!"

Has there been a time when Bruce has felt like pecking it all in?

"Well, yeah, you can get down all the time if you let yourself. You can get to the point where you think, say, we're not doing anything in America so we might as well give up. But I just think that as long as you've convinced yourself that you're getting somewhere and there are still people that want to hear you, then it's worth going on doing it."

Does it still matter as much that The Jam haven't cracked America?

"It did at one point. But we're only so much you can do. We've been over there four times now — I mean, we've given them a chance! — and we haven't changed our policy at all. Obviously we've been approached to do that but it just isn't worth it. So you get a bit disillusioned."

"But then again, we went to Japan and it was really good, although that's a bit harder to gauge. They went crazy over us but we weren't sure why. You're not sure if they'd do the same to Thin Lizzy the next week and Jethro Tull the week after."

Is there anywhere that you haven't played yet that you'd like to?

"We've instigated trying to get into Russia but I can't really see it coming off. People have gone to the Embassies to try to sort things out but I haven't heard the results yet."

"Mind you," he grins, "once they start delving into our lyrics etc. maybe they'll definitely say no!"

THE JAM have never been a band you could call "enigmatic", but there was certainly a time when the band had to dodge a shower of conflicting labels. To their eternal credit, none of them seemed concerned about his

being pigeon-holed and then expected to conform to it in public.

"In the early days," Bruce points out, "you got this impression — because we never smiled in photographs — that we never enjoyed ourselves. We do enjoy ourselves! Just 'cos we don't smile for every photograph it doesn't mean we're a bunch of miserable bastards!"

"I mean, I never put myself out like Geldof who puts himself up on a pedestal and then has an image that he's got to live up to. And then has to put on another show for the papers or whatever."

Maybe Geldof wants something different from the music business than Bruce does?

"Yeah, right. I'm knocking him I suppose but I hope he really does want all that and he's not just

doing it to satisfy some fantasy or other."

So what does Bruce find satisfying about The Jam?

"Money comes into it for a start, but I suppose mainly it's doing something that you're actually creating in the first place; the fact that you're not just part of something like a production line. You're actually creating something and making a success out of it."

Bruce wears the look of someone who's been up this road before.

"I know — it sounds a bit like 'How To Become A Rock'n'Roll Star' or something. But that's honestly the most enjoyable part. That's why I do it. You get a lot of worrying sometimes, like with any job. Like coming up with an album, or a single, or just basically songs full stop."

Did you ever really take any criticism to heart?

"Yeah. It did us a lot of good to be criticised around the 'Modern World' time. Looking back on it, I think maybe it was a bit too harsh but it made us take more time over what we were thinking about and what we were putting out."

Did it ever matter to Bruce that he wasn't the focal point of The Jam?

"No, it didn't matter at all. It's never worried me. There's never been that sort of animosity between us. Y'know, like who should be in the limelight. If there was, then Paul would be the first to say 'you can do this interview' or whatever."

"But you'll find invariably that whether Paul or Rick or myself does an interview, we say more or less the same things about the group because we have more or less the same feelings. We sort it all out before we do something.

Then, if there's a mistake, it's a mistake made by all of us. Nobody's perfect."

OUTSIDE OF the band, the three members of The Jam all have very different opinions. The problem is, Bruce says, that after living in each others' pockets on tour for a while they need a break from each other, but that sometimes endangers the feeling of closeness that The Jam depend on as a creative force.

"You do tend to drift apart, but that's something we're trying to rectify. It's bad to lose that personal thing between you."

Then it becomes less like a band and more like a business arrangement?

"That's right. It's weird. You don't want it to but it does, and then you need a break. You can lose that one-of-the-lads feel, that kind of all-going-down-the-pub-together thing. It's really awkward to explain."

I put to Bruce that the older you get in the music business, the fewer jobs seem to be available. What would be the alternatives to being in The Jam for him?

"Well, there's always producing. I mean, the only other occupation I've ever had was a printer and there's no way I'd want to go back to that. I did a five year apprenticeship. I left school when I was fifteen not really knowing what I wanted to do."

"Actually, that seemed a good job at the time but unfortunately everybody who was telling me about it was referring to Fleet Street which is slightly different, I should imagine, wage-wise. I had to deal with all these scientific formulas and equations. It was really boring. There's no skill in printing anymore. It's the same old story — technology takes over. So boring."

"So you can imagine," he says, allowing himself an ear-to-ear smile, "that The Jam getting a break was most convenient!"

But if The Jam did end? Bruce shrugs his shoulders.

"I mean, our schedule's planned up until May. June, with tours and recording. Further than that, who can tell?"



PIC: PAUL CANTY



PIC: CHRIS NOLAN



THE POLECATS
JOHN I'M ONLY DANCING
ON MERCURY RECORDS

Well, Anne is pretty neat
She always eats her meat
Joey's awful strong
Bet your life he's putting us on

Chorus
Oh lawdy, oh lawdy
You know I need some loving
Move me
Touch me
John, I'm only dancing
She turns me on
But I'm only dancing
She turns me on
Don't get me wrong
But I'm only dancing

Ah, back street love is quick and clean
Life's a well thumbed machine
I saw you watching from the stairs
You're everyone that ever cared

Repeat chorus


John, I'm only dancing
She turns me on
But I'm only dancing
She turns me on
Don't get me wrong
But I'm only dancing

Words and music by David Bowie
Reproduced by permission Chrysalis
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REO
Speedwagon

The No.1 U.S.
Single

'Keep On Loving You'

out now on  9544

Taken from the No.1 U.S. album cassette **THE INDEPENDENT** out 10th April

SPACE



Tender force

*New Single Out now
Available in 7" & 12" Versions
Taken from the forthcoming album
Le Mieux de Space*



Produced with an air of Romance.

Attention To Me

By The Nolans on Epic Records

If I get on up and dance for you
Scream and shout like a witch will do
Would you give a little bit, uh-huh
Give a little bit of attention to me, uh-huh
If I dress on up in fancy clothes with a come-on smile
And a real nice pose
Would you give a little bit, uh-huh
Give a little bit of attention to me
Yeah, baby, baby

Well, I'm tired of getting through to you
It ain't no good 'cos I just can't do enough
I can't do enough

Well, I'm always here when you want to play
But then you walk away when I need your love
I need your love

I don't wanna be a star attraction, just need some action
So come on baby, can't you see?
All I'm asking for is a little attention to me, yeah, yeah, yeah, yeah
If I walk right up with another guy
Come on now, boy, won't you turn your eye?
Would you give a little bit,
Give a little bit of attention to me, oh-oh yeah
Are you listening, baby?

Attention to me, pay attention to me
Attention to me, pay attention to me

Oh, I don't wanna be a star attraction, just need some action
So come on, baby, can't you see?
All I'm asking for is a little attention to me, yeah, yeah, yeah, yeah

If I get on up and dance for you
Scream and shout like a witch will do
Would you give a little bit, uh-huh
Give a little bit of attention to me, oh-oh
If I dress on up in fancy clothes with a come-on smile
And a real nice pose
Would you give a little bit, uh-huh
Give a little bit of attention to me
Attention to me, pay attention to me

I said, won't you give a little bit (give a little bit now), uh-huh
Give a little bit of attention to me
Attention to me, pay attention to me
Repeat and ad lib to fade

*Words and music by Findon/Myers/Puzay
Reproduced by permission Black Sheep Music Ltd.*





Capstick Comes Home

By Tony Capstick & The Carlton Main/Frickley Colliery Band

I'll never forget that first day at t'pit. Me and me father worked a 72 hour shift and then we walked home 43 miles through t'snow in us bare feet, huddled inside us clothes made out of old sacks. Eventually we trudged over t'hill until we could see t'street light twinkling in our village. My father smiled down at me through icicles hanging off his nose.

"Nearly home now, lad," he said.

We stumbled into t'house and stood there freezing cold and tired out, shivering and miserable in front o'Y'meagre fire. Anyroad, me mam says, "Cheer up lads, I've got you some nice brown bread and butter for yer tea." Eah, me father went crackers. He reached out and gently pulled me mam towards him by t'throat.

"You big fat idle ugly wart" he said. "You great useless spawny-eyed parrot-faced wascock".

He had a way w'words, me father. He'd been to college, y'know.

"You've been out playing bingo all afternoon instead of getting some proper snap ready for me and this lad", he explained to me poor little purple-faced mam. Then, turning to me, he said,

"Arthur" — he could never remember me name — "Here's half a crown, nip down to chip oil and garrus a nice piece o'haddock for us tea. Man cannot live by bread alone".

He were a right tazer, me father. He said as how working folk should have some dignity and pride and self respect and as how they should come home to summat warm and cheerful. And then he threw me mam on t'fire.

We didn't have no tallies or shoes or bedclothes. We made us own fun in them days. Do you know, when I were a lad you could get a tram down into t'town, buy 3 new suits and an overcoat, 4 pair o'good boots, go and see George Formby at t'Palace Theatre, get

blind drunk, have some steak and chips, a bunch of bananas and 3 stone o'monkey nuts . . . and still have change out of a farthing.

We'd lots of things in them days we haven't got today — rickets, diphtheria, Hitler. And, boy, we did look well going t'school w' no beckside in us trousers and all us little heads painted purple 'cos we had ringworm.

They don't know they're born today.

Words and music by Capstick/Dvorak, arr. Drake Rimmer
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wonderfully originally named Night Out, starting April 2. Let's hope you can get in.

Still on the subject of live gigs, I was lucky enough to catch Freeze at London's The Venue a couple of weeks back. Despite their only having one hit single, the place was packed to capacity and it was more like an all nighter than a rock venue.

The band showed themselves to be very mature — most of the material was a little too laid back for my liking — but there was a tremendous reception for the single and a continuous chant of "Woah! Woah! Woah!" all night long. A great night out.

The Venue's interest in funk has been well and truly stimulated by the reception to Freeze, and on Easter Monday (April 20) they will be holding an all dayer from 2pm to 12am. Guest appearances by top soul stars are promised, and tickets are priced at £3.50. Brit-funk is definitely here to stay, and I'm sure it will grow and develop as more and more young British bands are inspired to have a go.

Seeing as how my slave-driving editor has demanded my column early this time (due to our promotional schedules), there aren't so many records to review. The best of those around is "Praise" by Marvin Gaye (Motown) which is

APRIL is certainly not a month for slouches. The seasonal surge in record releases also provides the prospect of some all too rare live appearances and the chance for us hard done by funk fanatics to see the real thing for a change.

Speaking of The Real Thing (what a link up), they just happen to be one of the acts appearing this month. Starting at London Lewisham Concert Hall on April 4, they then proceed on a short tour of the country (see Gigz for details). If you're a Brummie and an Odysseus fan then you'll be pleased to hear that they're doing three nights at the

his first single since "Ego Tripping Out" in 1979. The track has been remixed and edited and is almost totally from the version on the "In Our Lifetime" album. The flip side "Funk Me" (also on the album) has been toned down for release as Marvin apparently did not wish to offend anybody.

Level 42 have already had a couple of minor hits with "Love Meeting Love" and "Wings Of Love". This time they're hoping for

bigger things with their new one, "Love Games" (Polydor). (Can anybody spot the likeness in the three songs?) Although it didn't hit me immediately, the track is a definite groover and easily the best thing they've done so far. The band gig constantly, and if every fan bought a copy Level 42 could find themselves at the Top 20 level! Good luck to them.

Beverly



IT'S A LOVE THING ON SOLAR RECORDS

It's a love thing
It's a love thing
It's a love thing (thing)

The look in your eyes is more than enough
To make my poor heart burst into flame
You thought the moment we met that there was no doubt
That my life would never be the same
Life could never have this feeling that comes over me
When you're near me I thought that it's supposed to be
My heart is telling me

It's a love thing, yeah
Got me talking in my sleep
'Bout the love you made
(It's a love thing (it's a love thing)
Love thing (thing)

Such a feeling I get whenever we touch
You're like no other I've felt before
It's just so new and yet I need you so much
And to make you mine forever more
You're the kind of woman that can turn my world around
'Cos you show me what unselfish love is all about

It's a love thing, yeah
I feel that pounding in my heart when you call my name
(It's a love thing (it's a love thing)
Love thing (thing)

It's a love thing
It's a love thing
It's a love thing
Every time that you're near, it becomes so clear
(It's a love thing (it's a love thing)
Love thing (thing), yeah
It's a love thing
I feel that pounding in my heart when you call my name
(It's a love thing (it's a love thing)
Love thing (thing)
Life could never have that feeling that comes over me
When you're near me I thought that it's supposed to be
My heart is telling me

It's a love thing, yeah
Got me talking in my sleep
'Bout the love you made
(It's a love thing (it's a love thing)
It's a love thing
It's a love thing (love thing)
You've been deep in my heart, looking right from the start
(It's a love thing (it's a love thing)
Love thing (thing)
Love thing
It's a love thing

Words and music by Shelby Meyers
Reproduced by permission Chappell Music Ltd.

disco top 40

TWO WEEKS THIS WEEK	WEEKS AGO	TITLE/ARTIST	LABEL	8PM
1	3	IT'S A LOVE THING Whispers	Solar	117
2	6	INTUITION Line	Chrysalis	120
3	4	GET TOUGH Clear	Atlantic	118
4	1	SOUTHERN FREEZE Freeze	Beggars Banquet	128
5	11	LOVE IS GONNA BE ON YOUR SIDE Firefly	Excelsior	112
6	18	LATELY Stevie Wonder	Motown	Slow
7	7	CAN YOU FEEL IT The Jacksons	Epic	125
8	8	JONES VS JONES Kool & The Gang	De/Lite	94
9	5	CAN YOU HANDLE IT? Sharon Redd	Epic	109
10	19	HIT 'N' RUN LOWER Carol Jiani	Unidisc (Imp)	
11	NEW	TIME Light Of The World	Mercury	128
12	2	(SOMEBODY) HELP ME OUT Bigger & Co	Ensign	116
13	12	PARADISE Change	WEA	115
14	30	JITTERBUGGIN' Heatwave	RCa	Recor
15	NEW	GOOD THING GOING Sugar Minott	ASM	123
16	NEW	AI NO CORINDA Quincy Jones	Groove/EMI	114
17	19	DON'T STOP K.I.O	Groove/EMI	118
18	25	LOC-IT-UP Laprechaun	Solar	
19	33	GROOVE CONTROL Dynasty	Solar	116
20	29	MAKE THAT MOVE Shelemer	TSOP (Imp)	121
21	NEW	CAN I TAKE YOU HOME? Mel Sheppard	Excelsior	117
22	18	(STUFF YOU STUFF) SEXY LADY Young & Co	Ensign	125
23	10	TARANTULA WALK Roy Carless	Groove/EMI	111
24	NEW	YOUR PLACE OR MINE The Scratch Band	Disc Empire	115
25	14	L.A. 14 Breakfast Band	Atlantic	122
26	17	ALL AMERICAN GIRLS Sister Sledge	Polydor	117
27	20	LYING IN THE U.K. Shakatak	Excelsior	122
28	NEW	SUPERLOVE New York Sky	Vanguard	106
29	26	CHILL IT OUT Free Expression	Motown	117
30	NEW	PHRAISE Marvin Gaye	Champaign	118
31	24	GET YOURSELF TOGETHER Mystic Touch	Decca	131
32	9	UNDERWATER Harry Thummen	Polydor	90
33	NEW	LOVE GAMES Level 42	Capitol	106
34	15	IT'S JUST THE WAY I FEEL Gene Dunlap	Prelude (Imp)	
35	NEW	BODY MUSIC The Strikers	Atlantic	
36	NEW	YESTERDAY ONCE MORE Detroit Spinners	Island	120
37	NEW	HAPPY FEELING New Orleans	Motown	Slow
38	NEW	ONE MORE CHANCE Diana Ross	Record Shack	115
39	21	TAKIN' IT TO THE TOP Spectrum	Calibre Plus	118
40	27	HOT LOVE Kelly Marie		

WIN A VIDEO COMPUTER GAME!

FED UP with the rubbish they push out on the telly? Fancy putting that goggle box to better use? Fancy using it to play games on? Well, you've come to the right place because we're offering a video games computer as the prize in our latest competition. Once this nifty machine is plugged into your set and one of the (two) cassettes allotted to you and your friends have to do is grab the controllers and start playing a variety of fascinating games of skill, complete with sound effects and all.

You can start by answering the questions below. These all concern PIL, the band whose latest album, "The Flowers Of Romance" will be winning its way to the 25 lucky runners-up. Check 'em out, set your answers down on a postcard with your name and address and mail it to: Smash Hits PIL Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF to arrive no later than April 15th. The first correct entry out of the bag on that date will win the video computer and PIL records will go to the twenty five runners-up. Eyes down.



1. What do the letters PIL stand for?
2. The second PIL album was initially issued in an unusual package. Name the album.
3. Flowers Of Romance was once the name of a band that featured a member of The Sex Pistols. Which member?
4. Name PIL's last full time bass player.
5. PIL's last long player was recorded live in which European city?



12 inch 4 track single
Eye of the Lens, Another World,
Gone and At Sea
also 7 inch 2 track single
Eye of the Lens and At Sea

Produced by Peter Wilson and the Criminal Angels

Criminal Angels appearing at the Sundown
Charing Cross Road, Tuesday 7th April.



INDEPENDENT
WITZ



Cabaret Voltaire: (left to right) Chris Watson, Stephen Mallinder and Richard Kirk.

By Red Star
 singles

DAVID HENDERSON used to be involved with Simple Minds, putting tapes together in their early days. These days he has his own Hellfire Club studio in Glasgow and the first two resulting releases are now out.

The Dreamboys provide us with "Bela Lugosi's Birthday" (St. Vitus Records), a dance with "Outer Limits" and "Skiat". We Cycled". The band haven't really got beyond recycling their influences yet (mainly the dark, insistence of Joy Division) and are occasionally affected (e.g. spellings) but there are a couple of neat tracks here with some good guitar work and this is certainly worth having. (Contact: SAE to c/o Murray, 30 Kerstrand Street (W), Hillhead, Glasgow.)

The Poems' "Achieving Unity" (Polka Records) is more of a struggle, being in the determiningly experimental vein. An insistent, tribal beat with an impressionist instrumental building around it with a sprinkling of intrusive noises and rattles for good measure, but let down by obscure imagery and dull, unconvincing vocals. I can't help wishing they'd relax and let a bit more interesting ideas begin to flow. (Contact: SAE to c/o Meg Africa Drive, Darnley, Glasgow.)

TWO NEW singles have seen the light of day from Glasgow's excellent Postcard Records. First up is Orange Juice's "Poor Old Soul" and it really goes in for it. Powered along by an energetic rhythm, it's a very cleverly constructed song with a great melody well handled by Edwyn Collins' distinctive, quavering vocals. It's a very cleverly arranged single which shows up the best of the group while sensibly shunting the band's rawest material to the rear. The 'B' side offers another version of the same song, Miles ahead of their last two releases and well worth anybody's money.



Aztec Camera: (left to right) Campbell Owens, writer Roddy MacLeod and David Mulholland.

EDINBURGH'S Joseph K would normally surface on Postcard Records but a brief visit to Brussels earlier this year saw them laying down "Borry For Laughing" ("Revelation" for Les Disques du Crepuscule, a small but select Belgian outfit run by the same people who are Factory's gensie, "Sorry For Laughing" is one of Joseph K's best songs, featuring a good melody that hustles forward on hard, acoustic rhythms and has a noticeably more optimistic and less weary atmosphere than before. The 'B' side, alas, reverts to the nervy, frantic approach that does their fine songs less than justice.

Also new out on the same label is a 12 inch of "Sluggin' Fer Jesus" from Cabaret Voltaire. This features a snappy synthesised rhythm track over which snatches of an American radio broadcast and the band's customary electronic improvisations are interwoven to good effect. The 'B' side contains two tracks, "Agent Man" — a slower, spaced, satirical ballad — and part two of "Sluggin' Fer Jesus" where the broadcast, which seems to be independent and not church and anti-right wing establishments, starts out clearly and gradually succumbs to waves of electronics.

A good, arresting release. Among the other recent releases via this fine label have been Bill Nelson's "Rooms With Brittle Walls", an upright piece of electro-pop with minimal imagery and Skids-type chanting chorus, coupled with "Dada Guitars" — an instrumental with Nelson's melodic, stylish guitar winding in and out of a rhythm box and synthesiser effects. It also has at least two different picture sleeves.

Independent singles top 30

RANK	TITLE	ARTIST	LABEL
1	1. CEMENTATION (New Order)	FACTORY	FACTORY
2	2. ROCK FROM TEXAS (Joy Division)	FACTORY	FACTORY
3	3. MORGAN'S MORTMANS (Joy Division)	FACTORY	FACTORY
4	4. CANTON (The Cure)	EMERALD	EMERALD
5	5. OMBAS (David Byrne)	ATLANTIC	ATLANTIC
6	6. POOR OLD SOUL (Orange Juice)	POSTCARD	POSTCARD
7	7. THE THREE SISTERS (The Associates)	SHANLEY	SHANLEY
8	8. TELL THE BROTHERS (The Associates)	SHANLEY	SHANLEY
9	9. CREAMING OF MEAT (Orange Juice)	MEAT	MEAT
10	10. UNEXPECTED GUEST (The Associates)	SHANLEY	SHANLEY
11	11. BELLA SORINA (Joy Division)	SHANLEY	SHANLEY
12	12. CAPTIVATED (The Cure)	EMERALD	EMERALD
13	13. TELEVISION (Joy Division)	EMERALD	EMERALD
14	14. END OF PASSION (Positive Noise)	POSTCARD	POSTCARD
15	15. END OF PASSION (Positive Noise)	POSTCARD	POSTCARD
16	16. END OF PASSION (Positive Noise)	POSTCARD	POSTCARD
17	17. TRANSMISSION (Joy Division)	FACTORY	FACTORY
18	18. BULLDOG (The Cure)	EMERALD	EMERALD
19	19. SLEEPING BEAUTY (The Cure)	EMERALD	EMERALD
20	20. LOVE AND TRAM (The Associates)	ATLANTIC	ATLANTIC
21	21. LET IT BE (The Beatles)	POSTCARD	POSTCARD
22	22. FINE FINE (The Cure)	EMERALD	EMERALD
23	23. FINE FINE (The Cure)	EMERALD	EMERALD
24	24. FINE FINE (The Cure)	EMERALD	EMERALD
25	25. FINE FINE (The Cure)	EMERALD	EMERALD
26	26. FINE FINE (The Cure)	EMERALD	EMERALD
27	27. FINE FINE (The Cure)	EMERALD	EMERALD
28	28. FINE FINE (The Cure)	EMERALD	EMERALD
29	29. FINE FINE (The Cure)	EMERALD	EMERALD
30	30. FINE FINE (The Cure)	EMERALD	EMERALD

Independent albums top 10

RANK	TITLE	ARTIST	LABEL
1	1. THE WIND (Orange Juice)	POSTCARD	POSTCARD
2	2. THE WIND (Orange Juice)	POSTCARD	POSTCARD
3	3. THE WIND (Orange Juice)	POSTCARD	POSTCARD
4	4. THE WIND (Orange Juice)	POSTCARD	POSTCARD
5	5. THE WIND (Orange Juice)	POSTCARD	POSTCARD
6	6. THE WIND (Orange Juice)	POSTCARD	POSTCARD
7	7. THE WIND (Orange Juice)	POSTCARD	POSTCARD
8	8. THE WIND (Orange Juice)	POSTCARD	POSTCARD
9	9. THE WIND (Orange Juice)	POSTCARD	POSTCARD
10	10. THE WIND (Orange Juice)	POSTCARD	POSTCARD

Different again is Repetition, the band formed by ex-Spizz from Pete Petrol, who present two good songs in "The Still Release" and "Dust". The album has layered compositions with disco-funk rhythms to take their time to grow but has some good melodic and touching touches. Future progress would definitely be helped if the material here itself got a bit more instead of banking all on slow progress.

Our buddy Michael Nyman is a sometimes Flying Lizard (this record was produced by David Cunningham) and belongs to the ranks of scholarly experimentalists rather than rock rebels. Nevertheless his single of "Mozart's 'Webern'" is good and attractive, being two modern studies in the style of these two composers as if they had appeared today without the boring wildity bits.

Finally, a reminder that the cassette package "From Brussels With Love" is still available. Running over an hour and complete with booklet, it features contributions from Bill Nelson, Lewis & Gilbert, Thomas Dolby, Factory artists Darrell Columbo, Martin Hannett, Kevin Hewlett, The Names and A Certain Ratio, Der Plan, Radio Romance, Eno cranies Michael Nyman, Harold Budd and Gavin Bayliss. Interviews with Richard Jobson and a jingle from John Fava. Excellent value.

(All the above should be available through Rough Trade — SAE to Roma Uno, 132 Brighton Crescent, London W11. For more information write to Les Owens at Crepuscule at 32 Avenue de Woluwe (B13), 1050 Brussels, Belgium.)

albums

NOT TO be confused with Joseph K, Schlimmer K (Omega Records) are a four piece formed by ex-Psychic Furs synthesizer player Dominic Brathes with bass, saxophone and vocals. Mind you, if it was the sort of thing he was turning out before, my sympathies lie entirely with the Psyched Furs. Wear their ideas, large blobs of entirely forgotten synthesised wanderings, plain awful lyrics made worse by a pretentious vocalist — this sounds at times like a very bad PIL take-off. An album on a flimsy paper sleeve and a bad pressing and you don't get an overwhelmingly attractive package. A single would have been quite sufficient. (Contact: SAE to Merlin Music, 83 George Street, London W1.)

"Things aren't much better over at Rough Trade where Television Personalities have extended their dubious talents as far as an occasional single, a whole album of grown lads pretending to be icicle innocent "hello sky, hello clouds" type 12 year olds and singing horribly cutesy ditties to the accompaniment of wailing birds is so teeth-grittingly forced that the urge to destroy is almost overpowering. Look, you guys — here's the base or some quite reasonable songs here, so ACT YOUR AGE, will ya?"

Full marks, however, to Rough Trade for securing and re-releasing Para Ude's classic "Modern Dances" LP which is worth the price for "Non-Alignment" Par'Ude's alone. Amazing to think they were doing this all these years ago. Call it "industrial", call it what you will — this was a genuine innovator and should be heard at all costs. (Contact for Rough Trade: SAE to Promo Info, 137 Brighton Crescent, London W11.)

THE LATEST recording also from Merseyside comes from Faction, who are miserably Nicky Hillon and Reg Redmond from Pink Military. They went into the studio for four days to put down the basic for some songs while singer Jayne Casey was more often occupied in preparing for her firstborn, and various friends — notably Pete Wylie of Whai Heat and drummer Joe Munker of Dead Or Alive — dropped by and contributed.

All concerned were so pleased with the resulting album sketches that they have been released as an EP (Extended EP) on Inevitable Records. While some tracks are indeed fairly minor or impressionist, others are really good — concise, spirited, imaginative and melodic — and need no apology. With twelve tracks for around £2, this represents exceptionally good value. Buy it. (Contact: SAE to 4 Rutland Avenue, Liverpool 17.)



POOR OLD SOUL
 By Orange Juice on Postcard Records

Back with a vengeance much in vogue My friend the harlequin, the rogue Befriending the meek His tongue tucked firmly in his cheek

Chorus
 You better come clean
 How could anybody be so mean?
 You better come clean
 I will not be a party to your scheme

Repeat chorus
 Poor old soul
 Poor old soul
 Repeat chorus
 Come clean
 I will not be a party to your scheme
 I mean
 The things you do just make me want to scream

Admit that I was misinformed
 To whif, I'm lost and all forlorn
 I'm bettered and torn
 Too tired to see how sick you've grown

Words and music by Edwyn Collins
 Reproduced by permission Postcard Publishing

Orange Juice: (left to right) David MacVincor, Steven Daly, James Kirk and Edwyn Collins.

SMASH HITS
Spandau Ballet



CEREMONY

by
NEW ORDER

on Factory Records

This is why it gets unnerving
They find it all a different story
No concern for wheels are turning
Turn again and turn towards this time
All she asks is strength to hold me
Then again the same old story
Word will travel oh so quickly
Travel first and lean towards this time

Oh break them all, no mercy shown
Heaven knows it's got to be this time
Watching her, these things said
The times she cried, too frail to wake this time

Oh break them down, no mercy shown
Heaven knows it's got to be this time
Avenues all lined with trees
Picture me and then you stop watching
Watching forever
Forever, watching love grow
Forever, letting me know
Forever

Words and music by Joy Division
Reproduced by permission Fractured Music



WHAT BECOMES OF THE BROKEN HEARTED?



As I walk this land of broken dreams
I have visions of many things
But happiness is just an illusion
Filled with sadness and confusion

What becomes of the broken hearted
Who had love that's now departed?
I know I've got to find
Some kind of peace of mind, baby

The roots of love grow all around
But for me they come a tumbling down
Everyday headaches grow a little stronger
I can't stand this pain much longer
I walk in shadows searching for light
Cold and alone, no comfort in sight
Hoping and praying for someone who cares
Always moving and going nowhere

What becomes of the broken hearted
Who had love that's now departed?
I know I've got to find
Some kind of peace of mind, help me please

Now what becomes of the broken hearted
Who had love that's now departed?
I know I've got to find
Some kind of peace of mind
I've been searching everywhere
Just to find someone who'll care
I've been looking everyday
I know I'm gonna find a way
Nothing's gonna stop me now
I will find a way somehow
I've been searching everyday
I know I'm gonna find a way
I've been looking everywhere
Just to find someone who'll care

Words and music by Riser/Dean/Weatherspoon
Reproduced by permission Jobete Music

By Dave Stewart/Colin Blunstone on Stiff Records

STAR teaser

The names listed are hidden in the diagram. 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 the right order, whichever way they run. Some letters will need to be used more than once — others you won't need to use at all. Put a line through the names as you find them. Solution on page 42.

ABBA
AFTER THE FIRE
ALTERED IMAGES
ANGEL CITY
BARBARA DICKSON
BARRON KNIGHTS
BOSTON
CHARLIE DANIELS
CHEAP TRICK
ENGELBERT
DAN FOGELBERG
ELLEN FOLEY
GARLAND JEFFREYS
GARY MYRICK
GEORGE DUKE
GEORGE JONES
HEART

JACKSONS
JEFF BECK
JOE DOLCE
LAX
JOHNNY LOGAN
MEATLOAF
MELBA MOORE
MIKE BATT
MOLLY HATCHET
MOLANS
PHOTOS
QUICK
REDDINGS
RITZ
ROMANTICS
RUSS BALLARD
SHAKIN' STEVENS

SHARON REDD
SINCEROS
STEP
TANGO BRIGADE
TED NUGENT
WEBSTER LEWIS

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

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HONEY BANE:



NEW SINGLE

Z19

singles

by David Hepworth

albums

LEVEL 42: Love Games (Polydor). There would seem to be little doubt that these British boys are becoming the masters of delicate, tochy funk. One only wishes they wouldn't just prattle on the song as if it were an afterthought.

FISCHER-Z: Marilisse (Liberty). Just when I'd consigned them to my personal list of no-hopers, Fischer-Z spring out of nowhere with a minor brawler of a 45, a small epic that takes much of the competition to the cleaners. Were it the work of The Jam or some band of similar standing, this high tension item would be top five even as we speak.

THE CURE: Primary (Fiction). My admiration for Robert Smith alone, I do wonder how long The Cure can continue to prop their songs against the same chord progression, with its clambling bass and deadpan drums. As the moment their fast song (this one) sounds just like their slow one speeded up.

JOHN LENNON AND YOKO ONO: Watching The Wheels (Geffen). Final proof, if any were needed, that the record industry does not do politics; that an honest way of earning a living. Does anybody actually need another single from the man who has people been clamouring for more? Hasn't his memory already been wrung for the last dollar of revenue? Evidently not. My guess is somebody will be "stumping upon" previously unrelated tracks for quite a while yet.

SCARS: All About You (Pre). The name seems inappropriate when you hear this. Instead of lacinating avant garde you get light but powerful pop, clipped away by fine drumming and sturdy, ringing guitars. One outsider but not a rank one.

BILL NELSON: Banal (Mercury). It is this the record that's supposed to mark Nelson's return to active record making, than why was it recorded two years ago and why does it sound more like BeBob De Luxe than anything else? Still, he remains one of the few people capable of making guitar-heavy rock without abandoning subtlety and colour. He also comes from Wakefield and not many people do...

TENPOLE TUDOR: The Swords of A Thousand Men (Sire). With every other combo ransacking the local amateur operatic for period costumes and despatching their manager down to the library in search of snappy songs, TOTT is becoming almost interchangeable with the Sunday afternoon classical serial. Tenpole's togs are very "Children Of The New Forest," all cavalier hats and rapiers. The actual noises on the record suggest that he's picked the losing side in more ways than one.

THE COMSAT ANGELS: Eye Of The Lens (Polydor). With one brilliant single, "Total War", and a fairly substantial album under their belts, it's about time The Comsat Angels blossomed a little. Said to say, they seem unable to break free of the usual rock straitjacket and this old track would've even had a fillet on to their long player as a filler on one of their long plays as it speeded up.

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THE RAYBEATS: Searching (Don't Fall Off The Mountain). I fail to see what is so irresistibly magnetic and amusing about a bunch of ham fisted so-called musicians attempting to ape the cornball instrumental technique of early 60s pop. Please explain, somebody.

PIL: Flowers Of Romance (Virgin). You could never accuse these jokers of squandering their scarce resources. This is certainly economic, if nothing else. Out goes the dentists' drill guitar and in comes a new emphasis on the bare bones of the rhythm section. Rotten has pared down his vocal style to just two notes, both flat. This is the sound of the future let's hope that it can somehow be averted.

DIRE STRAITS: Stateaway (Vertigo). Whispering, late night vocal, stinging guitar, breathy song all about a girl on roller skates. Another Dire Straits record in fact.

SLADE: Wheels Ain't Coming Down (Cheapskate). Although I can't pretend to be entirely happy about Slade's transformation from rowdies to scrap metal merchants, this is a harmless enough blast of hard rock. The plot concerns an ancient airplane held together surely by chewing gum and faith, whose undercarriage proves a mine contrary. Not the most obvious subject matter but Holder's remains one of the most distinctive voices on record.

THE SEARCHERS: Another Night (Sire). Graced by some beautifully luminous guitar and distinguished by their usual impeccable singing, but still more likely to find its way into the bargain bins than the charts. The song itself explores a few well worn ideas in an attractive enough manner but somehow doesn't quite go for it like it should.

THE ASSOCIATES: Tell Me Easter's On Friday (Situation). The singer still gets a bit too close to Bowie's slightly crazed felleto for comfort but The Associates have at last abandoned that harsh military backbeat in favour of a hazier, more spacious approach. Maybe their new album will sound like their own work. Good record.

BURUNDI BLACK: Burundi Black (Barclay). When these African tribesmen first committed this great beast of a rhythm to tape, I don't suppose they ever guessed that it would in due course be either adapted or borrowed by pop musicians as diverse as Joni Mitchell and Adam Ant. They're probably not aware that Rusty Egan has grafted his own "additional drums" on to this particular version either. Still, that's the trouble with living in Africa. The music papers arrive so late.

SIAM: Deje Vu (A&M). If only someone would tell these people that there is more to making a pop record than whisking together a few bright-eyed and bushy-tailed ingredients and then scrubbing up the surface until it shines. Beneath all this frantically perky activity there's a great deal of not much.

BUCKS FZZ: Making Your Mind Up (RCA). Gee, it's great to be British. Not only do we make better records than anyone else

but we can also make better stinkers than any of the continental competition. This is actually our entry for the Eurovision Altercation Contest, a record so deeply moronic that they must already be throwing in the towel from Monaco to München. Follow that Luxembourg.

BAD MANNERS: Just A Feeling (Magnet). Yet another Loose Tune. What can you say? Bad Manners' frolics don't exalt your critical dissection. You're either drawn to their particular brand of easy breezy jump music or you're not. I am and this is a hit record.

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B. A. ROBERTSON: Saint Saens (Aylum). One of the great incurable smart-asses of our time continues to lampoon himself and his lifestyle, singing in a hundred and one references to various notable aspects of the high life. I like it but I'm a serious climber too. Next time he should provide foot notes on the sleeves for the less well-informed.



FAD GADGET: Make Room (Mute). Spare, rhythmic and very clever. If it is crazy, he's crazy like a fox and this deserves radio play at the very least.

JOHN HOLLAND AND HIS MILLIONAIRES: Bumble Boogie (A&M). Jools returns with an appealing example of straightforward boogie piano that may not find much commercial favour but does at least prove that his digests are exceedingly gay. Bet he plays with his hands crossed...

STYX: Too Much Time On My Hands (A&M). Oh yeah? You didn't have to make a record with basket-weaving or meals on wheels? At least we now know that Styx have heard the last couple of Robert Palmer records. And this is one of the most popular bands in the world! Gulp.

THE SHAKIN' PYRAMIDS: Skin - Em (The Goats Libre/Virgin). Crisp acoustic rockness from a trio of young Scots who are quite diverting in performance but flag a bit when called upon to transfer their sound to disc. If you're aiming to be anything more substantial than a tearful Showaddywaddy then you've got to take the roll 'n' roll basses and bend 'em into your own shape. Being on some vague guitar time feeling in this case results in a record that is listenable but thin on both playing time and originality. 15 out of 10.

CHAS 'N' DAVE: Mustn't Grieve (Rockley). Cool blimey, mate — how about a quick gig set down the old battle front then? There's nothing like a good Cockney knees-up album and about as precise — about beats and crumpets does try the patience more than somewhat. Fil Under Bound To End In The C1998 Rank (4 out of 10).

RICO: That Man Is Forward - 2 (Jamaica). In the early 50s, young Jamaican musicians copied the horn sound of American R&B shuffle beats and invented Ska Beat, the music that eventually became reggae. Rico, The Specials trombonist, grew up in it and here he works with some of Jamaica's finest to recreate the original instrumental sounds, mixing the oldies in with his own original compositions. A kind of non-boring history lesson you can thank to. Join the class as soon as you're able. (8 out of 10).

CHANGE: Miracles (WEA). Miracles? Where? Change's last album "Blow Of Wind's" yielded two fine singles in "Love's Holiday" and "Searchin'" but this is little better than a reasonable start. A medium pace rhythm section turns over while the singer's vocal attempts to bring some soul into the unremarkable lyrics, with the final result sounding like an ill-judged attempt to imitate Chicago's soul music while playing — especially the opener "Paradise" — but otherwise fully forgettable. Another reason to look to the disc of Brit Funk. (5 out of 10).

MARVIN GAYE: Praise (Motown). It's sometimes useful to strip away the tune and the arrangement and the production and simply examine what is being said on the record. So I did. If Marvin Gaye uses his conversational tack in an interview, I'd be checking the exits. Why does love always have to come "shining through"? Why can't it use the door like everybody else?

LANDSCAPE: From The Tea Rooms Of Mars To The Hell Holes Of Venus (RCA). From the brilliant to the pitiful, the Landscape throw their formerly technical and technological eccentricity into two sides of musical alchemy. Their unique blend of brass, funk

and electronics can be as throwaway as the title track, as amusing as "Norman Bates", as catchy as "Einstein A Go-Go" or as brain-wrenching as "Dolls' House". Boredom doesn't come into it but as for funk, if you're they'd be better off leaving that to those who don't have Landscape's inventiveness to rely on when the fat has faded. (8 out of 10).

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SLADE: We'll Bring The House Down (Cheapskate). Slade were always a great energetic live band but it wasn't their original melody that put their singles head and shoulders above everybody else. Their present success unfortunately owes more to the dreaded Heavy Metal revival than anything else, and here their natural pop sensibility gets drowned amid a sea of walling guitar solos. They sound as raw and live as ever and it's true Holder still has a unique set of vocal cords but this mix next to this "Greatest Hits" and there really is no competition. This can do better than this. (6 out of 10).

THE WHO: Face Dances (Polydor). Backs beat with the weight of all that accumulated experience. The Who stagger forward once again to tell us about their troubles. The devices are all only too familiar, the fire-breathing vocals, the epic arrangements, the uneasy mixture of solemn philosophical and agony column advice. Entwistle's pair of embarrassed wigs, wearing Townsend's baby and his pose try. But the band seem so intent on pumping his long list of hot air that both his wick and his whimsy float away over the rooftops. I don't doubt that they still care and all that, but it's the awful way they show it. (4 out of 10).

BRITISH ELECTRIC FOUNDATION: Music For Stowaways (Virgin, cassette only). The enjoyable side of electronics. It's an Alan Watts and Ian Marsh list of the Norman

League) plus quest musicians making a fine debut with this instrumental set. The "Uptown" side is really great — melodic, funky, inventive, energetic, danceable, optimistic and further good adjectives well into the night. The "Downtown" side, by contrast, is a rather less essential stab at impressionism and toneless funk. The "Downtown" side, very nicely while winding back to hear side one again. A limited edition of 10,000 (why?) so don't get caught out — buy now! (8 out of 10).

DIANA ROSS: To Love Again (Motown). Lady D's last Motown album? Well, maybe not. But this release definitely has the smell of goodbye about it, containing only three new tracks alongside oldies like "Touch Me In The Morning", all of them from the pen of writer/producer Michael Masser. Everthing's OK vocally but someone really should put the damper on her way to be Streisand. She's really much better when dancing cheek to cheek. (8 out of 10).

STATUS BUOY: Never Too Late (Vertigo). Another album, and another boogie ride. As usual there's plenty of fun to be had, lots of choruses to sing along to and lashings of riffing that'll stomp your feet to. This year's A&R includes the hit single, "Surrendered To You, Baby Like", and a delightful, lessening version of Chuck Berry's "Carol". As with Real Stars' career, there's a little change but who's going to complain? (7 out of 10).



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WHAT'S WHAT

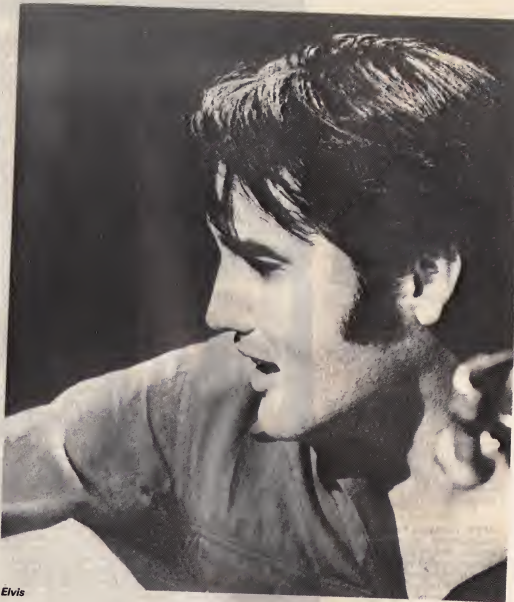
a **FACT IS** special

IN PART two of the Smash Hits guide to holding your own in conversations musical we bravely go where wise men fear to tread by defining a few of the terms used to describe various schools of music. This enterprise is obviously doomed to failure, not only because different people will have differing interpretations, but also because these many and varied strains of popular music have interacted so frequently that it's impossible to say accurately where one area ends and another begins. But here we go . . .

THE BLUES was the traditional folk music of the American negro. Initially acoustic (guitar, harmonica and vocal) it developed into rhythm and blues as the people migrated to the industrial cities and amplification became available. Its basic conventions — a line up of guitar, bass and drums playing a simple, repetitive twelve bar progression — supplied the framework upon which rock was built.

COUNTRY (or country and western) was and still is the traditional folk music of the white people of rural America. Having plugged into electricity at the same time as its black counterpart it remains a thriving music to this day, distinguished often by bittersweet vocals, steel guitars and sentimental lyrics.

ROCKABILLY is generally considered to be the music Elvis Presley and chums invented when they combined the instrumentation of country music with the slippery sensual vocals of the blues. As such it is the basis of most white rock and roll to this day and has influenced and shaped the styles of everybody from obvious revivalists like The Stray Cats to contemporary pop singers like Elvis Costello.



Elvis

SOUL grew out of R&B and became the black pop music of the 60s. More emphasis was placed on the intensity of the vocal and horns and strings were used freely to accentuate the epic qualities of the songs. Its classic artists were people like Aretha Franklin, Smokey Robinson and Bobby Bland.

FUNK came to the fore as artists like Sly Stone and James Brown stripped the soul sound down to its components and placed the rhythm section at the forefront of the sound in order to create compulsive dance music. However, funk is a quality that any music can have. It generally implies a kind of gutsiness and grit in the performance.

PSYCHEDELIA. The word derives from the effects of hallucinatory drugs and was used to describe the mazy, mainly instrumental work of the early hippy bands like the Grateful Dead.

PROGRESSIVE. A horrible, pretentious term that described a lot of horrible, pretentious music and excused the excesses of British art-rock bands of the late 60s and early 70s like Yes, Pink Floyd and Genesis.

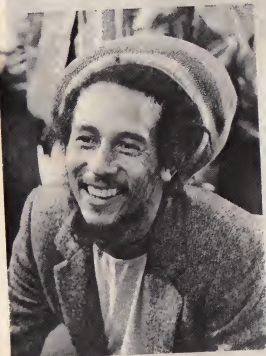
HEAVY METAL was a phrase originally coined to sum up the savage, metallic sound of early punk outfits like The Stooges and Alice Cooper but is nowadays employed when talking about guitar based hard rock bands who prize noise

and drama above all things.

PUNK ROCK is another tag whose meaning has altered. Punk bands were originally uncultured garage bands who shot to overnight fame in the 60s via one inspired 45 and then faded straight back into obscurity leaving just the whiff of legend behind them. The term however was resuscitated in the mid 70s to describe the antics of The Sex Pistols and any other bands who played it simple, brash and very irreverent.

POMP ROCK is Styx or Kansas or any other band who spend a fortune on spangly jumpsuits and dry ice and specialise in recycling old Genesis ideas for the consumption of retards.

REGGAE is the prevailing pop music of Jamaica, based mainly on an odd backwards kind of rhythm which is hypnotic, simple and nearly impossible for a non-Jamaican to play. The brand of reggae which holds sway at the moment (as in Bob Marley and Burning Spear) grew out of ska and rock-steady, earlier styles of West Indian pop which were tinnier, more influenced by American R&B and less dependent on heavy bass. Of late dub music has become increasingly popular. This is created by the remixing of ordinary recordings to accentuate the various instruments and voices and thereby achieve odd and exciting effects.



Bob Marley



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Shaking the West Awake.

The press acclaim

LANDSCAPE

Unlike so many bands who have fallen in love with music for the micro-chip age, Landscape don't process *Tea Rooms Of Mars... To The Hell Holes Of Uranus* as a studio masterpiece — an impressive achievement in collective production and machine mastery.

'Norman Bates' is one of the album's most compelling tracks. Little by little, the music pulls you unwillingly into the classic *Psycho* story and Landscape used every effect available to create musical tension, fear and suspense, and the track works very successfully.

Playtime for the European man

With this album however, Landscape have exploited their instruments and voices through extensive use of electronics. And, now that they've got a voice, the band that lurked within their funky existence is explicitly heard in all its thought-provoking nakedness.

Given drummer Richard Burgess's work with Spandau Ballet and Visage, it shouldn't shock anyone to see the wheel turn a full circle, and Landscape, the precursors of the New Wave Disco, step into the rock spotlight as it swings over their much vaunted obsolescence.

There's just so much happening in this album, it takes at least three spins just to hear everything once. Side one opens with "European Man".

There are another six equally exciting tracks, all with a production so sharp that the sounds are literally stamped on to your brain. This album is powerful and impressive, and it simply biases the opposition.

MELODY MAKER

RUDDENLY, with the release of *Tea Rooms Of Mars* and the equally highly danceable *Enstein A Go-Go!* taken from it, plus the *Go-Go!* associations of fashionable Burgess, Landscape are no longer a bunch of old toppers doing impersonations of Weather going impromptu to the fore of the Revolution, it is now prudent to see them at all very much to the fore of the hi tech revolution, using the synth computer hardware and assorted electronic percussion in a way practically unimagined elsewhere. Either that or the rest of us have just caught up with them. Draw your own conclusions.

Side two bursts forth with the lovely lunatic "Enstein" which ought to have been a gigantic smash-home by now. After all it gets played in all the clubs.

SOUNDS

LONDON TRAX

Richard Burgess drummed for and now threatens to take over the reins with his own band Landscape.

Various factors, like the inclusion of vocal, apathetic attitude towards Landscape and, although he's quick to emphasise that the unit, it's undeniable that a normal, democratic *From The Tea Rooms Of Mars To The Hell Holes Of Uranus* looks set to receive the public acclaim it so richly deserves largely through Burgess' efforts.

A band producing some of the most technologically advanced music on the market today.

"Enstein A-Go-Go", I should explain, is the ludicrously early single currently on album featuring a puntational matter equipped with a Hi-Burn and a zealous desire to clear the world.

"Yes, we deliberately held up the release of the album for what will be about six months more and we wanted groups like Ultravox, Spandau Ballet, Visage and, hopefully, Shock, to have record successes so sort of prepare people's ears."

MELODY MAKER

Techno-pop is far from alienating. Landscape produce fun, tongue-in-cheek pop songs that are appealing and addictive.

LAM

LANDSCAPE

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VISAGE

TAR

Remember, health warning
It's printed, on the packet
Middle tar, low tar
High tar, sort of magnet, aah

Taking one out of the packet
Is just a force of habit
I know you can not stop it
Though I know it's the reason why

Nerves, nerves
Tension, tension
Addiction, addiction, addiction, addiction
Low tar, high tar

Nicotine stain on your finger
Try to wash off but it still linger
Cigarette holder just a joke
The weed taste bad away from smoke

Nerves, nerves
Tension, tension
Addiction, addiction, addiction, addiction
Low tar, high tar

Remember, health warning
It's printed, on the packet
Middle tar, low tar
High tar, sort of magnet, aah

Nerves, nerves
Tension, tension
Addiction, addiction, addiction, addiction
Low tar, high tar

Remember, remember, remember

Tar, tar, tar, tar, tar, tar, tar

Repeat to fade

Words and music by S. Strange/M. Ure/B. Currie/J. McGeoch/R. Egan/D. Formula/B. Adamson
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LABEL: Radar
YEAR: 1979

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GUILTY

CLASSIX

NOUVEAUX

ON LIBERTY RECORDS

Don't say a word, I know what you're thinking
It's plain to see
I see my opportunities shrinking
In front of me
I know you've made up your mind
But don't say
Although I know of no crime
It's the same

Chorus

Guilty, guilty you've found me
Guilty, guilty you've found me
Guilty, guilty you've found me
Guilty, guilty you've found me

I wonder why you haven't the time for
The reasons why
To hear the truth might alter your mind or
Open your eyes
I know you've made up your mind
But don't say
Although I know of no crime
It's the same

Repeat chorus

I know you've made up your mind
But don't say
Although I know of no crime
It's the same

Repeat chorus to fade

Words and music by Sel Solo
Reproduced by permission Sel Solo

EARNING THE odd gold or silver disc must be very nice. Although if you're as long established a company as EMI the ritual celebrations must be tempered by the question of where you're going to stick them all. Hence the "video room" where I interviewed *Classix Nouveaux* is wallpapered with them — and the idea rather took Sal Solo's fancy.

"...connecting," says the baldhead. "Mm. It would be more fascinating if they were all ours," adds his colleague Mik Sweeney from under his quiff. Slightly premature maybe for a band with "Guilty" still only in the lower reaches of the chart but *Classix* have few doubts about the success they consider they deserve.

That same morning The Sun, the most popular paper in the country after all, had given Sal's hair a shave in a centre-page ad and he'd caught a fleeting glimpse of the coming of Sal Solo, Star.

"I couldn't say I liked the piece because it's so over the top about us. It's very flattering though."

He even forgave them for the picture caption which referred to him as pop's "Kojak".

Every new face coming into the public eye feels the same effect:

"When I walk into EMI I'm not the person I have known for 20 years or so. I'm Sal Solo, the act they are trying to market."

And a markedly odd couple they make. Sal, 26, is in a chic black boiler suit, his shaven scalp concealed by an Arab headdress, his face chalk-white with just the merest hint of eye liner. Mik, 19, wears a relatively nondescript neat jacket and trousers. Beneath the suit his face has the undernourished look of one of the Dead End Kids from a '30s gangster movie.

The contrast isn't planned and the pair are perfectly natural people. I'd thought that people who obviously put such thought and hard work into their daily appearance might care rather more about The Pose than The Word. As it turned out, they rather in easy and friendly fashion.

AFTER 18 months of being largely ignored by the media, who had them filed away as being "something to do with some former members of X-Ray Spax", and then finding themselves taking second place to names like Spandau Ballet and Steve Strange, *Classix Nouveaux* are at last starting to get their share of attention.

They haven't yet developed an accomplished interview technique and there are no rehearsed answers so disagreements sometimes surface. This openness is far more stimulating than any "cool".

As Mik says: "People are always surprised that Sal isn't the arms-crossed-hands-on-the-shoulders and starting-into-space type. He's quite a softy after all, isn't he?"

Well, not exactly that. Although he pronounces himself "humbled" by his success so far, Sal does pains to emphasise the uncompromising independence which is the backbone of his work.

"I am a self-made man. I don't have much respect for people who get their knowledge out of books. I like to do away with as many outside influences as I can and be the person I want to be."

Sal found that person usually early on in life. At 12 he sent his first composition to a record company and was disappointed not to be signed up on the spot. At school he refused to take the exam system seriously.

"Why should I? I knew I was going to make it and that was that."

He then moved to London and lived on factory and office jobs until music could provide him with a living.

Mik has probably done less theorising and more active rebelling. Soon after taking up guitar he became convinced he could "set the world on fire". Before long he'd moved on to making his own equipment, a craft he still pursues. (His current bass and Sal's striking mirror guitar are both examples of his work).

Born in Cork, Mik's family moved to Wimbledon in Surrey when he was just a baby so that his father, a plasterer, could find better work.

"It was the boiled bacon and cabbage syndrome," says Mik and

it's pointless to argue who was first but there are certainly links through looks, white disco rhythms, a strong awareness of Europe and an interest in sci-fi. (*Classix*' first two singles were "The Robots Dance" and "Nasty Little Green Men.")

But *Classix* have a far more traditional view of a band's function than some of their new found contemporaries. No merging into the background for them — they demand that their audience focus their attention entirely on the band for the duration of their set. They hit them with big sound, big lights, costumes, smoke and strobes — the whole shouting match that was scorned by punk. And no apologies for that.

The 'B' side of the current single, "Night Beauty" (also the title of their first album which is due out in late April or early May), is, according to Sal, "about the New Romantics or whatever as ordinary people. When the gig's happening they're

Mik met Sal about three years ago. He'd been winding around the post-punk quicksand in the latest line up of a once-touted band called Nao. Then one night at the Marquee he saw Sal strutting his distinctive stuff in a full length cape with a ruff of red monkey fur; a true original. Mik was not so impressed with Sal's band, The News, but nevertheless manoeuvred his way into the bassman's shoes.

But The News were just another band in the process of burning out. The only thing Sal had got out of it was enough money from the record company to buy a lot of equipment, including synthesizers.

Following the demise of The News Sal briefly flirted with an offer to work with a French producer in Italy but decided to stay and form his own band instead.

He called Mik, then B. P. Hurding (drums) and Jak Airport (guitar) from the disbanding X-Ray Spex. Within a few months Jak had been replaced by Gary Staadman who had earlier been rejected at an audition for The News, an honour he shares with Richard Burgess, the Landscape leader.

The new band made their live debut at London's Music Machine, drawing 300 people. Over the following year they went back every six weeks and by the time the venue was closed down they were pulling a thousand despite the fact that they had no record out and were attracting little publicity.

Sal wrote "Guilty" during that phase, referring specifically to the record company A&R men who treated him with such contempt that he sometimes felt making music must be a crime.

"You have an appointment for two o'clock and you arrive very keen at 1.50, and maybe they get around to seeing you at 3.30 and you know by their attitude that they're not interested."

Classix were reassured by their slow, steady progress though and say they never considered the possibility of not making it. In the same way they now regard their modest chart position as a step on an inevitable climb. A fan following has developed around them, fueling their faith.

"They'd find out where we were meeting to go off to a gig and come with us in the van," Mik says affectionately, "then stop the night in it if we couldn't sneak them into our hotel. You know, the great thing about the last couple of years with *Classix* is that we have made more friends than in the rest of our lives put together!"

Eventually they put out a Capital Radio "Nicky Horne Show" tape of "The Robots Dance" as a single on their own ESP label. It stayed in the Independent Charts for three months and the band were then signed to Liberty/United Artists, who were promptly absorbed into EMI. Now that stumbling giant of a record company is licking its lips over their prospects and anticipating a bonanza.

And the band of course are ready and willing to attend, praise, money, they will not offend by refusing. They don't spill their art with a capital A. But if they can match up to one critic's description of them as "Electronic Tame Motown" *Classix Nouveaux* will be more than pleased and more than prosperous.



CLASSIX NOUVEAUX: M. Mick Sweeney, Sal Solo, B.P. Gary Staadman.

blames his parents' Irish Catholic values for their lack of sympathy with his enthusiasm for music. Apparently they used to jeer when Mik's idols, Bolan and Jerry, popped up on TOP.

Sal assures him that this is also exactly what he had to put up with in his standard non-religious upbringing in Stevenage new town. But Mik insists that, although he still lives with his parents, he hasn't spoken to them in two years. Sal doubts this and points out that the Sweeneys are actually nice people and proud of their son. The facts start to blur but it is clear that Mik needs his personal generation gap.

At least you can see that they have firm ideas about why they are "different", although nobody seems to have noticed them until they were "the same". In *Classix*' opinion, a lot of the bands currently wearing the Futurist/New Romantic tag are only just catching up with what they've been doing since their first gig in August '79.

somewhere else, they've escaped. But when it's over they can't afford to float home in a taxi; they're not an elite."

SAL AND Mik happily agree that the qualities of tunelessness, tightness and strong sound could have been found in any good chart record of the last fifteen years. Although Sal's first ever rock concert was Led Zeppelin at the Albert Hall in '68, his real teen favourites were pop adventures like The Move and The Four Seasons — no doubt listening to Frankie Valli is what encouraged him to develop his own amazing falsetto.

Mik's influences are equally off-beat. For the past year his favourite album has been "Simon And Garfunkel's Greatest Hits", and the names of Neil Sedaka and Glen Rodgers And Herminster come up in the conversation. Sing in a little Alice Cooper and Arthur Brown on the spectacle front and you'll appreciate that such a mixture has produced no single overwhelming influence.

NIGHT GAMES

on Vertigo Records

See the man in the busy street
He's almost incomplete
He takes his pleasure in strange ways
And the lady in the library
She's just like you and me
You wouldn't know her at all
She takes a train up to the great big city
She knocks a door and steps right in
He's just a fool
That some would like to pity
They work it out in the house of sin

Chorus

Night games
They pay for their night games
They were two numbers, they don't use names
It says in the rules
It's strictly for the cools
To play their
Night games
They pay for their night games
Always play one last frame
Games of the night (It says in the rules)

Every room has a different scene
Everyone has a different dream
They make it any way they choose
You can get anything you need
Anyone if the price's agreed
And nothing left for you to lose
It's entertainment for the lost and lonely
And cabaret for those who dare
The last attainment of the one and only
It's got to be to get you there

Repeat chorus twice

Words and music by E. Hamilton
Reproduced by permission Quarry Music/Eaton Music.

Graham Bonnet



TWILIGHT ZONE

IRON MAIDEN

on EMI Records

She lays in bed at night and that is when I make my call
But when she stares at me she can't see nothing at all
Because you see I can't take no shape or form
It's been three long years since I've been gone

I can't get used to purgatory, you know it really makes me cry
I'll never know the reason why I had to go
I'm crying
Oh oh oh deep inside me
Oh oh oh can't you see me?
Ah ah ah can't you see me?

I'm looking forward to her spirit coming over to me
I feel so tempted to bring her on over to see
Just what it's like to be hanging on the other side
I feel so lonely, it's been a long time since I died

I try to show her that she's never gonna be alone
Because my spirit is imprisoned in the twilight zone
I'm crying
Oh oh oh deep inside me
Oh oh oh can't you hear me?
Ah ah ah can't you see me?

Words and music by Murray/Harris
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BIRO buddies

Swedish girl (18) wants a male penpal (16-18). I like all music except Boney M, Tena Marie and that sort of stuff. I like sports, meeting people and travel. I hope someone writes to me: Katarina Ben Guston, Tallgræn 28, 825 00 Söderhamn, Sweden.

My interests are David Bowie, old movies, origami, George Gershwin, xerox art, corresponding in xerox and creative art, dancing, having fun, and getting to know people. Write to: Mary Jean Elise Buchheidl (18), 2735 Vina Street Apt. 1, Cincinnati, Ohio 45219, U.S.A.

Anyone wishing to send pics, articles or news of Gary Numan — please write — I will return the favour of any of your favourites. Write to: Kim Sifford, 65 Westview Avenue, Greenville, S.C., 29608, U.S.A. I'm 18.

Steside passion player needs some black & white humour, so humour me with an interest in trading records, religions, radioactivity, info, ideas, insults, buttons, birthrights, birthwings, boredom, poses, pics and paraversions. P.E.B., 2786 Lancashire Road, 3 Cleveland Hts., Ohio 44106, U.S.A.

Are there any mods out there who are 18+ and would like to write to a 16-year-old modette who goes weak at the knees over boys in fishtail parkies and The Lambrettas. Write to: Michelle Brown, 65 St. Mary's Road, Stubbington, Fareham, Hampshire PO14 2HG.

Young boy (14) seeks female penpal, aged 14-15. Am interested in rock music, particularly hippy music (such as Pink Floyd, Yes etc). Also gigs, parties and cycling. Contact: Miles Finlay, 11 Glenhurst Avenue, Baxley, Kent DA5 3QH.

I am 24. Interests: meeting people and travelling. Musical tastes: are endless as have many hundreds i.e. reggae, Numan, Bowie, Jah Wobble, the Jam, Clash etc. Considered way-out in life style. Horror movie and gangster mad, way-out dresser. Considered locally as weirdo but follow no definite trend. Would like female penpal aged 18+. Contact: Stephan Heptinstall, 81 Churchend, Harlow, Essex CM18 6ST.

12 year old would like a male penpal 12-15. Likes rock 'n' roll, discos, Abba, and roller skating. Dilekka road and punks. Photo if possible to: Natalie Gieb, 38 Ashfield, Stantonbury, Milton Keynes, Bucks MK14 6AU.

You're not obliged to read this, but Mad Myck, who is into anything that fits his fatty Buster Bloodvessel lookalike body needs a biro buddy, so write to him if you're psycho enough at: 8 Clithorah Road, Lytham St.annes, Lancs FY8 3DN. He likes Madness and most other music, CB's movies and more. Has heavy metal, football and more... Send your questionnaires to the above address.

Boy needed aged 14-18 who wears moccasins with buckles, or docs. Likes football and most sports, Blonde, O.M.D., discos, fashion, pigs etc. Hates Men. Utd., Police, punk and Motorhead. Pics to: Sophie Peterson, Stable Cottage, Newdigate Place, Newdigate, Dorking, Surrey RH5 5BP. P.S. I don't mind earring and crew cuts.

My fave groups are The Police and Roxy Music, and I like mtd. I have a fair sense of humour, and I love writing to people. Male or female buddies wanted, aged 18-18. A.L.A. Write to: Helen Shirley (17), 7 Woodside Farm, Red Row, Morpeth, Northumberland.

Fed up, trendy girls (aged 15) at Boarding School would like to write to handsome guys 15+. Must be into: Police, Jam, John Fox, parties and dancing. If you fit the bill, write to: Liza L'Anson and Nicole Chenery, The Grove School, Minhead, Surrey.

Roelie (Dozy) Fullerton and Jackie (Sid) Ritohle would like penpals with same interests; Dozy is a 14-year-old everything, loves mad and heavy metal. Fave groups: Masthead, Madness and Lambrettas. Age group 14-16. Sid is a 16-year-old punk who loves the Sex Pistols, and also like Siouxsie and The Banshees, P.I.L., Adam And The Ants and Buzzcocks. Penpal from London if possible, age group 16-18. Males/females, and photos please. Write to: Dozy & Sid, 40 Crelgmore Street, Kirkton, Dundee DD3 0EA.

5 female Police fanatics aged 15-16 would like any male Police fans (15-17) to write to them. Preferably no punks. Pics please to: Leigh, Alex, Tracey, Jo and Janet, 36 Cowper Gardens, Southgate, London N14 4NR.

I would like a good looking male (geometric hair etc.) aged 18-18. I'm disco mad and love reggae, jazz, funk and northern soul. A.L.A. Contact: Cathy Preston (16), 18 Farm Road, Staines, Middlesex.

Calling all male young soul rebels. If you're into Dexty's, woolly hats and pencil moustaches and aged 16+, these lonely female Dexty fans are waiting to hear from you. We are also into good horror movies and going to night clubs. Please enclose your photo to: Julie, Sophia and Helen (all aged 18), "Maralsburg", St. Ives Road, Carbis Bay, St. Ives, Cornwall. A.L.A.

PLEASE — No more entries just now!



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LETTERS

DEAR KAREN Of Blackpool,

I think your letter was disgusting, O.K., so you've been an Adam And The Ants fan for some time but what makes you think you're any different from new fans?

You both like the same music, don't you? As for the "teenyboppers", as you call them, on TOTP they do have the right to call themselves Antpeople. They like the music, too.

As for forgetting Adam And The Ants, how could anybody possibly do that after they have

had so many singles in the chart at one time? I think you are being too childish about the whole thing. You should welcome new fans and not argue about it. Nikki — who is a Numan Fan (just in case of any arguments about defending myself).

I AM writing to express my disgust at the letter from Karen of Blackpool. I think this was very naughty of her, as all she's trying to do (I take it for granted that she's female) is let everyone know she's been a fan longer than anyone else. But how else

would Adam and his mob get into the charts at all if it weren't for the "teenyboppers"? I'm sure Mr Ant performs for everyone, not just the chosen few.

I've been a fan of XTC since '77 (almost the beginning) and instead of declaring myself an "original", I have been trying to encourage others to buy their wonderful records which haven't got half the acclaim they deserve. A Police and XTC fan.

P.S. I thought I recognised The Police from somewhere else, and the advert you printed has jogged my memory. They're the Spumanti Family, the well-known acrobatics troupe. The human pyramid gave it away.

ON READING the March 5th issue I was inspired to write another letter. The title of the letter was "Original Ant".

Dearest Karen, please tell me how long you have to follow you-know-who to become an Antmaiden? I myself have been following them since January 1980. Do I qualify yet?

You sound to me like you are jealous that their recent success means that everyone around has got to hear their wonderful sound. You can't keep good things to yourself forever you know, so be a sport and invite people round to hear some Ant tracks and help more people to get to know this wonderful bunch of lads.

Don't be selfish any longer. You should be pleased that



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Antpeople are growing. Who knows, we may even dominate the world in the end.
Anthony The Ant's Sister.

WHO ARE you trying to kid by putting "Thanks" above the autographed Police photo? The day is still to come when The Police are grateful for any award. Having seen The Police on the Rock & Pop awards recently, it confirms our belief that The Police are ignorant slobs; they neither looked pleased or grateful.

Perhaps the fact that Sting & Co. are world famous excuses them from being well-mannered and considerate about their fans, or is it just that each award is more insignificant than the last? We are not criticising their music, but their attitude towards the people who have voted for them and bought their records. So don't try to cover up for this aged trio's ignorance because, let's face it, saying thanks is now beyond their capabilities.
Maggie, Penny, Tony and Mick.

The Police picture you're referring to was not our work. It was an advert paid for by the band to express their thanks to the Smash Hits readers who voted for them.

IN THE issue March 5th, I was very pleased to read the Readers Poll results.

Continues over page

I THINK I'm going to faint (steps back in amazement etc.). Fred Dellar, what do you think you're doing? You work for Smash Hits, you know, and yet you gave Rainbow a good review for their excellent "Difficult To Cure" album.

I shall indeed be encouraged to buy Smash Hits again if this continues. Not that I'm complaining about the almost total lack of heavy rock and heavy metal in your wonderful magazine, but could we just have a tiny weeiny instal of Angus Young? Heavy Metal Fan, South Croydon.



ANSWERS TO CROSSWORD ON PAGE 27

ACROSS: 5 "Work"; 8 "Mind Of A Toy"; 9 "Killers"; 10 Baker; 12 Duet; 13 Step; 14 Stewart; 15 Epic; 19 Cheap; 20 Teardrop (Explodes); 21 Air; 22 (Elvis) Aaron (Fresley); 24 Any; 25 Ohio; 26 Coast To (Coast); 27 Nine.

DOWN: 1 "(Once) In A Lifetime"; 2 Mo-Dettes; 3 Cats; 4 "Double Fantasy"; 6 "Once In A Lifetime"; 7 Kim; 8 Kiki; 11 Roxy; 13 "Stand Down"; 16 (Teardrop) Explodes; 17 Spandau; 18 Strata; 19 (Coast To) Coast; 23 Rick.

GOT YOUR free badge? Neat, eh? Well, here's how you can get our full set of five — that's Adam And The Ants, The Stray Cats, Status Quo, OMD and The Beat — for the price of a couple of stamps and an envelope. We'll give you all the details in due course.

For the moment all you have to do is cut out and keep the token opposite and keep your eyes peeled for similar tokens in the next three issues. You'll need three in all, so if this is someone else's copy you're reading, you can still qualify for this fab offer by purchasing the next three issues yourself. Watch this space because it has a habit of turning up all over the magazine.

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1
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LETTERS

From previous page

I was ankle over earmarks, as should my fellow Numanoids have been, to see Gary up at the top. I then glanced my eyes towards the Most Unwanted Person Of The Year Award. I have only this to say: if I find out who voted Gary Numan up to fifth place, I will hang them with my wife's knicker elastic.

Very Angry Numanoid, Salisbury.

AFTER CLOSE scrutiny of the pin up on the back of the March 5th issue, I realised with distaste that the offering was not in fact an advertisement for a brothel, but Honey Bane.

It is clear that as she has no talent in other directions she has to get to the top by baring her breasts to the general public in order to increase her popularity.

Seeing her on TOTP I observed that she was obviously more concerned with projecting her appearance and fondling her hair than with the load of crud she was "singing".

Here I sit with my electric guitar, writing songs all on my own, wondering if in order to make it I should invest in a couple of bags of silicone and expose the results to all through a black fish net.

Sharkey, the flat-chested Bloodhead.

IT REALLY makes me mad that the present Ultravox (with posing Midge Ure) has the nerve to release "Slow Motion" again. Trying to carry on their success after "Vienna" (now that they seem an established band) by using a song written by John Foxx (genius) and composed by the 1978 Ultravox seems pretty unfair to me.

Lindzie.

Now hold on there. The present Ultravox had nothing to do with

the re-release of "Slow Motion"; this was the work of Island, their former record company, and has left the lads distinctly displeased. Blame it on the old record company who are using the success of "Vienna" to try and recoup some of the money they laid out during the band's lean years.

FACT IS . . . you're wrong. A young lady requested a list of all Generation X records.

"This should be the definitive list," you said. Then you missed out their best single, "Wild Youth".
Gen X fan.

Well, we did say that it should have been the definitive list. Fact is . . . you're right.

SHREWDER MEMBERS of your readership will have noticed that one Steve Taylor is invariably called upon to conduct any interview involving persons Pale and Interesting.

Is Taylor Pale and Interesting? *The Passing Stranger and The Girl Who Dies Everyday, Vienna.*



Here he is, people. Unfortunately this picture doesn't exactly convey just how pale and interesting he is.

WE WOULD like to know why Madness were not in your Gigz spot as we know they were at Cambridge Corn Exchange on Thursday, February 19th (it was great).

You seem to have had everybody else in there except Madness. What did they do wrong? All we want is an answer to this small question.
M & L, Cambridge.

Because we have to go to press a long time before publication, the Gigz page cannot always be as comprehensive as we would like. The Madness gig you're referring to was one of a handful which the band played to make up for earlier dates that they'd been unable to do. Consequently these were only publicised in the immediate area to give local fans a good chance of obtaining tickets.

IN YOUR last effort you had in Gigz that Elvis Costello and The Attractions were playing Wembley Arena the same night that The Who were playing (11/3/81).

At the time Elvis and gang were actually making us happy singing at our own little City Hall.

I have trust in your mag because it's the only readable one in its field and the NME is now just a bore.

Get Happy.
Miss Allaneau, Newcastle.

I've got the sackcloth. Anyone seen the ashes?

I AM writing to complain about The Vapors' British (?) tour.

Last year they played quite a few dates but nowhere in Kent. I was extremely upset but I waited for their next tour feeling confident that they would come to Kent. But to my horror I have

just found out that they are not, and (like last year) the nearest they are coming is London and there is no way I could go there to see them.

Angry Vapors Fan, Canterbury.

We checked this out with The Vapors and they did play Canterbury on their last tour. Although there is no Canterbury date this time around, they are visiting Brighton which isn't all that far away.

I HAVE written to you twice before on the same subject—more on the independent charts. We only get a poxy page as it is and most people up my way buy things like Sounds, NME and Melody Maker just because they pay more attention to the independent groups. I know this letter will not get published because you only put the good things in.
Spanner, Chatham, Kent.

There are a million and one areas we'd like to cover in more depth, if only we had the space!

HELLO SMASH Hits STOP An order for my copy has finally been placed with my reluctant newsgagent just in time to miss your Adam Ant pic STOP He undoubtedly has a very beautiful chest STOP But never mind STOP I have been saved from instant death caused by uncontrollable rest reaching body temp of 2000 C. causing instant human combustion STOP Loved Julian Cope's fantasy STOP I'd recommend Cream Of Tomato STOP Can I come and watch? STOP This is not a real telegram STOP
Ena, Beckenham, Kent.

Cease, desist, halt, give it a rest, STOP.

SMASH HITS

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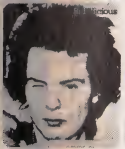
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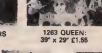
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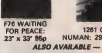
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MUSCLE BOUND

We're building fires that will burn until morning
The smell of books and hot stone surrounds us
Tough is the leather that's strapped to my skin
Strong are the bonds that we make

We feel the steam as it rises around us
Up from the soil that is cracking its back
Tough is the leather that's strapped to my skin
Strong are the bonds that we sing

Chorus

Work till you're muscle bound all night long
Work till you're muscle bound all night long
(Gotta) work till you're muscle bound all night long
(Gotta) work till you're muscle bound all night long

We're building fires that will burn until morning
The smell of books and hot stone surrounds us
Tough is the leather that's strapped to my skin
Strong are the bonds that we make

To feel a pulsing from chanter to mountain
Down through the vein and into the grain
Strong is the shoulder that moves to the time
Here is the land, it can break

Repeat chorus

Ha! Tough is the leather that's strapped to my skin
Strong are the bonds that we sing

Repeat chorus

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