

SMASH

HITS

Nick Heyward
Adam
Soft Cell
Simple Minds
Pigbag

Hit songs by
Hall & Oates, Shakatak,
Paul McCartney,
Depeche Mode
& many more



the BEAT



WE IT FOR LATER

Twirl down other dirty lovers
Must be a sucker for it
Cry, cry but I don't need no mother
Just hold my hand while I come
To a decision on it

Chorus

Sooner or later, your legs give way, you hit the ground
Save it for later, don't run away and let me down
Sooner or later, you hit the deck, you'll get found out
Save it for later, don't run away and let me down
Get me down

Black air and seven seas all rotten through
But what can you do
I don't know how I'm meant to act with all of you lot
Sometimes I don't try, I just

Twirl down other dirty lovers
Must be a sucker for it
Cry, cry but I don't need no mother
Just hold my hand while I come
To a decision on it

Repeat chorus

Two six days, six days and six days

I am...
Why was I...
Don't bother trying...
Just hold my hand...
To a decision on it

Repeat chorus

Two...
Why was I...
Don't bother trying...
Just hold my hand...
To a decision on it

INSIDE

SONGS

SAVE IT FOR LATER	2
THE BEAT	2
NIGHT BIRDS	8
SHAKATAK	8
FREEZE-FRAME	6
J. GEILS BAND	6
MEANING OF LOVE	7
DEPECHE MODE	7
GOD'S KITCHEN	11
BLANCMANGE	11
EBONY AND IVORY	17
PAUL McCARTNEY	17
SHIRLEY	17
SHAKIN' STEVENS	17
ITCHYCOO PARK	22
SMALL FACES	22
SEE JUNGLE! (JUNGLE BOY)	26
BOWWOWWWW	26
I SPECIALIZE IN LOVE	26
SHARON BROWN	26
PRIVATE EYES	35
DARYL HALL & JOHN OATES	35
PROMISED YOU A MIRACLE	36
SIMPLE MINDS	36
GOT NO BRAINS	38
BAO MANNERS	38
THIS TIME (WE'LL GET IT RIGHT)	38
ENGLAND WORLD CUP SQUAD	38
MAMA USED TO SAY	44
JUNIOR	44

FEATURES

SOFT CELL Q&A: MARC ALMOND ANSWERS FOUR CORRESPONDENCE	4-5
BLANCMANGE: GET SET	10-11
NICK HEYWARD: THE SPORTING LIFE	28-29-31
SIMPLE MINDS: HANDLE WITH KERR	36-37

COLOUR

BLANCMANGE	11
ADAM	24-25
DARYL HALL & JOHN OATES	35
PIGBAG	48

PLUS

THE PICTURES: MOWSDEN, CARMEL & STEVE STRANGE	9
BITZ: JUNIOR GISCOMBE, WEEKEND, JAPAN, ANTSINGLE AND LOTS MORE	12-13
PIECES: SHEILA CHANDRA, TREVOR HORN, FAN CLUBS CHARTS & MORE	14
CROSSWORD	18
GET SMART!: DON'T BE A DUMMY	19
REVIEWS: GUEST REVIEWER MARTIN FRY CHECKS OUT SCRITTI POLITTI, MARI WILSON, DEPECHE MODE & MANY MORE	20-21
STAR TEASER	33
RSVP	33
LETTERS	40-41
COMPETITION: AUTOGRAPHED MADNESS ALBUMS TO BE WON	43
COMPETITION WINNERS	43
BARRY: PEERING THROUGH THE KEYHOLES OF THE FAMOUS	45
NIGHTSOUT: CLASSIX NOUVEAUX PLUS OATES	47



Tears For Fears

pale shelter - you don't give me love

new single available on 7" & 12"



We offered you the chance to have your questions put to Soft Cell and you responded with several sacks of mail. Pete Silverton sorted through the sack, steamed off all the rare stamps and took the best questions along to Marc Almond. Location photography by Virginia Turbett.

SOFT CELL Q&A

Marc Almond was late. He'd been up till five wrapping himself around a selection of liquids at one of the nightclubs he so adores. His eyes — despite the mascara — looked like they'd have preferred an early night with a cup of Ovaltine and an undemanding book.

Apart from the adventurous touch of a purple, patterned headband, he was — of course — dressed all in black. He looked like a hummingbird in deep mourning. Despite his obvious fragility he made the three of us a cup of tea and, perched on an uncomfortable-looking chair, declared himself ready to answer anything *Smash Hits* readers could throw at him, answering the questions in his high voice, talking so fast he often tripped over his words and using more "sort of's", "likes" and "stuffs" than anyone I've ever talked to.

Q: Why do you marry me? I'm only going to ask you once so it's your own fault if I go out with Phil Oakley.
(Lucy Stanyer, Baswich, Staffs).
A: Weeeell. I'll have to think very seriously about saving you from Phil Oakley. It's really flattering. I'm just getting over from being turned down for marriage, in



"Is this what they call a dirty postcard?"

fact. The only person I've ever considered for marriage and they've turned me down. I didn't know what to say. But it's their loss, their loss.

Q: Who is your favourite character in "Coronation St."

(Heather Mackie, London).

A: Annie Walker. She has some of the best, most acid lines. Like Elsie Tanner said to her "Do you like my dress?" and she turned to Elsie and said, "My dear, I've always liked your dress."

Q: What's been the major influence on your music? And did you get the saucapans you wanted for Christmas?

(Cindy Beer, Shoeburyness, Essex).

A: The main influence is basically very sixties. Sixties soul, sixties ballads. I don't find anything around now which influences me a lot. Lyric-wise, I like writing about the underdog, the dirt under the carpet, people on the bottom of the ladder. I find that successful people are the most boring people in the world. (a nervous, twitchy laugh.) I did get the saucapans for Christmas that I'd asked for in an

interview in *Smash Hits*. I'd just moved into a new place and I hoped I'd get stuff for the kitchen. I also got a very nice set of knife and fork things you have on the wall to take eggs out of the frying pan.

Q: Did you get into fights at school? Did you win any?

(Nancy Hogg, Norwich, Norfolk).

A: Yes, and I still do get into fights. Not intentionally but things often end up in a brawl. I was the smallest in my class at school. Not one of the football/rugby-type crowd so I used to get picked on. But often I could give as good as I got and often I'd start the fight before they did.

Q: If you had a choice between a leggy blonde and a slim, short redhead, which would you go for?

(Cynthia Duffin, Croydon, Surrey).

A: Definitely a leggy blonde. I like very tall model-type girls. I've got a fear of redheads. They always make me feel uncomfortable. I can't often cope with them.

Q: How many Creme Eggs could you eat in ten minutes?

(Susan G. Oldham, Lances).
A: I reckon I could probably eat about five without being sick. I could eat six but I'd feel really sick afterwards.

Q: Is it true that you went to the USA and told everyone that you are gay and used Simon Le Bon's name?

(Naomi Williams, Stevenage, Herts)

A: Oh God, I don't fancy humping into Simon Le Bon these days. We were in a club and a bunch of girls who didn't know who I was but knew that I was somebody who they maybe should know kept saying to me, "Boy, you're really weird, what do you do?" I was rather drunk at the time so I said the first thing that came into my head: "Actually, I used to be a male prostitute." They said, "Wow, what's your name?" and I told them, Simon Le Bon. It was just like a small joke in a club with about three girls. But, of course, there had to be a reporter there at the time.

Q: What make of eyeliner do you use?

(Sarah Biggar, Bromley, Kent).

A: Let me look in my bag. I'll just find out. (He fishes it out.) It's by Revlon. New York. I've never



"I've dressed like this since I was so high."

seen it over here. It twists out like a propelling pencil.

Q: Have you got any dimples anywhere?

(Helen Redfern, Wakefield, Yorks.)

A: No, I haven't got enough flesh to have any dimples anywhere.

Q: I read in an article that you had stripped naked on stage and covered yourself with cat food. Is this true?

(Paula Arthur, Hoddeston, Herts.)

A: This was pre-Soft Cell. I was doing a performance on my own, just to a tape. I got a letter from a college in Reading which said, "We're having a really decadent night and we want you to put on a show for us". I went and the people were unbelievably goss, all sorts of play-acting being decadent. They so put me off that I thought, let's see how bad they are! I was doing a song about a cat so I stood on a table, stripped everything off, opened a can of cat food I'd brought with me and smeared the whole lot over my body. The reaction was amazing, it was amazing we ever got out of there alive.

Q: Do you like hundreds and thousands?

(Helen Perry, Southampton.)

A: Mmmmm... (takes the packet, eats most of them, puts what's left in a bag).

Q: What after shave do you wear?

(Charlotte Martell, Benenden School, Kent.)

A: Jules by Christian Dior. It's posh, you know.

Q: What do you look for in a girl?

(Mandi, Northampton.)

A: I'm the most disorganised, untidy person so I need a strong character, understanding but dominant.

Q: Were you ever taught by a Mrs. Cotes? She swears she taught you but no-one believes her.

(Kenneth Roccliffe, Bradford, Yorks.)

A: Yeah, she did. She taught me English, she made a big impression on me. She really stood out at the school, she was really eccentric in a nice, interesting way. She was really strong and she used to say "bloody" in class which I thought was really great and really amazing.

Apart from her, I hated school. I was always on special report and getting threatened with expulsion. All the bad things going on at school, I was usually involved in.

Q: Do you still keep in touch with old friends?

(Miss K. Lawson, Margate, Kent.)

A: I've lost a lot of friends, not

due to me changing but the people around. You get a lot of people presuming you wouldn't want to talk to them. But I've still got the same core of best friends I've had for ages and ages. Most of the friends I've made since we've got successful I wouldn't consider true friends. Getting through to be a close friend of mine is like getting through a sieve.

People say, why don't you hang around with the pop stars? I hate pop stars. Apart from a few exceptions like Siouxsie and Julian Cope—even though I've only ever met him briefly—they've got nothing to say except how successful they are and talk shop all the time.

Q: Did you have a nickname at school?

(Vikki Yeates, Bath.)

A: I had two. Because I had teeth missing, I couldn't say my R's properly. People used to get me to say words like red or real or rule or prune. I couldn't do it so they called me Prune.

They also used to call me Bill. It was the most basic, labourer-type thing—just because I was very unlike that, I suppose.

Q: Are you gay?

(Sally Joyce, Trowbridge, Wilts.)

A: I don't believe anybody is anything. I would say no, I'm not gay. I'm heterosexual, no, I'm not heterosexual, yes, I'm gay. I do what I do when I feel like doing it. I wouldn't want to confine myself to a category. I'm open to everything.

People automatically assume I'm gay which annoys me. They have a stereotyped image which says somebody small and unmasculine who wears make-up must be gay. I can show you some of the most effeminate hokes in the world who've had more girls than hot dinners. I could also show you some of the most masculine, beefiest, most aggressive hokes in the world who've never considered going with a woman.

I will admit I do like girls as friends. Blokes tend to be boring as friends whereas women are inspiring.

Q: Who thought of the name, Soft Cell?

(T. Haze, Long Ditton, Surrey.)

A: It was me, Dave and some friends from college. The things we were writing about at the time were the consumer, the supermarket, the terraced house life-style, etc, etc. We thought Soft Cell illustrated us as a unit, a sort of soft container for lots of different, expanding ideas. I thought it was quite a descriptive name.

Q: What did you think of Rowan Atkinson's take-off of you on "Not The Nine O'Clock News"?

(Alican Carey, Crawley, Sussex.)

A: I thought he could have done it a lot better, done a live



"Steve Strange? He got the headband idea from me, you know."

impersonation or something. I thought Pamela Stephenson was much better as Anne Nightingale. I was watching the programme at the time and I sat there in a state of shock. I found it funny—a mixture of embarrassing, flattering and funny, all at the same time. I thought it was a great compliment—Ronald Reagan, Margaret Thatcher, the Queen, me, all on the same programme.

But, if Rowan Atkinson was trying to put a point over in that sketch about artists' manipulation, he picked the wrong person to illustrate it with, totally the wrong person. I could have given him far better names than me.

Q: Is that a bag of chips you're holding on the cover of "Non Stop Erotic Cabaret"?

(Ms. K. Murton, Sheffield.)

A: If you really must know, it's a copy of *Over 21* in a brown paper package.

Q: Are you still going out with Anne, a DJ from Leeds?

(Jackie Westland, Irvine, Ayrshire.)

A: No, I'm not really going out

with Anne. In fact, one of the reasons I'm spending so much time in New York is that I'm going out with a girl there, Cindy X, a rapping singer. She's the one I proposed marriage to. It's good that she turned me down because I'd probably regret it after a week. I don't really like the idea of being tied down.

Q: What's it like to be number one?

(Anthony Barlow, Rochdale, Lancs.)

A: Someone else said this but it's true—there's no excitement in getting to number one. The main thrill is getting into the top fifty for the first time. At number one, it's almost like a feeling of let-down because, after number one, you can only go down. There's nothing higher than number one, you've already been there... big deal.

Q: Which one's which?

(Tamith Polley, New Brancepeth, Durham.)

A: Dave's the quiet, strong, shy but secretive one with musical talent. And I'm... the pain in the neck.

J. GEILS BAND. FREEZE-FRAME

I could see it was a rough-out Tuesday
Slow-motion weekdays stare me down
Her lipstick reflex got me wound
There were no defects to be found
Snapshot image froze without a sound

Thursday morning was a hot flash-factor
Her face still focused in my mind
Test-strip proof-sheet love is hard to find
Friday night we'll dance the spotlight grind
Stop-time heart for me if she's not mine

Chorus

Freeze-Frame (Freeze-Frame)
Freeze-Frame (Freeze-Frame)
Freeze-Frame (Freeze-Frame)
Freeze-Frame
Now freeze

Now I'm lookin' at a flashback Sunday
Zoom lens feeling just won't disappear
Close-up darkroom sweet-talk in my ear
Her hot-spot love for me is strong
This Freeze-frame moment can't be wrong

Repeat chorus

Shoot shoot (diddle liddlely)
Shoot shoot (diddle liddlely)
Shoot shoot (diddle liddlely)

Repeat chorus to fade

Words and music by P. Wolf/S. Justman
Reproduced by permission Center City Music/Rondor Music
On EMI Records



Shakatak NIGHT BIRDS

FLYING THROUGH THE NIGHT
FLOATING ON THE WING
TO THE CITY LIGHTS
NIGHTBIRDS
WITH THE LOVE THEY BRING

FLYING THROUGH THE NIGHT
FLOATING ON THE WING
TO THE CITY LIGHTS
NIGHTBIRDS
WITH THE LOVE THEY BRING

SLOWLY THEY DESCEND
THROUGH THE DARKENED SKY
TO THE NIGHT AGAIN
NIGHTBIRDS
KISS THE DAY GOODBYE

FLYING THROUGH THE NIGHT
FLOATING ON THE WING
TO THE CITY LIGHTS
NIGHTBIRDS
WITH THE LOVE THEY BRING

SLOWLY THEY DESCEND
THROUGH THE DARKENED SKY
TO THE NIGHT AGAIN
NIGHTBIRDS
KISS THE DAY GOODBYE

WORDS AND MUSIC BY W. SHARPE/R. ODELL
REPRODUCED BY PERMISSION SKRATCH MUSIC LTD.
ON POLYDOR RECORDS



Depeche Mode

THE MEANING OF LOVE

I've read more than a hundred books
Seeing love mentioned many thousand times
But despite all the places I've looked

It's still no clearer
I'm still no nearer
The meaning of love
The meaning of love
The meaning of love

Noted down all my observations
Spent an evening watching television
Still I couldn't say with precision
Know it's a feeling
And it comes from above
But what's the meaning
The meaning of love
The meaning of love (tell me)
The meaning of love

From the notes that I've made so far
Love seems something like wanting a scar
Well I could be wrong
I'm just not sure you see
I've never been in love before
Never been in love before
Never been in love before

Next I asked several friends of mine
If they could spare a few minutes of their time
Their looks suggested that I'd lost my mind
Tell me the answer
My Lord high above
Tell me the meaning
The meaning of love
The meaning of love
Tell me, the meaning of love
Tell me, the meaning of love
Tell me, the meaning of love

From the notes that I've made so far
Love seems something like wanting a scar
Well I could be wrong
I'm just not sure you see
I've never been in love before
Never been in love before
Never been in love before

The meaning of love (tell me)
The meaning of love (tell me)
The meaning of love (tell me)
The meaning of love

Tell me the meaning of love
Tell me the meaning of love
Tell me the meaning of love
Tell me the meaning of love
Tell me

Words and music by Martin Gora
Reproduced by permission Mute Music/Sony Music
On Mute Records



THE NEW SINGLE FROM

BLONDIE

ISLAND OF LOST SOULS



B/W DRAGONFLY

FROM THE FORTHCOMING ALBUM "THE MONTEY" - PRODUCED BY MIKE CHAPMAN

DIS 2908



LIMITED EDITION PICTURE DISC
ALSO 7" IN FULL COLOUR BAG

Chrysalis

the PICTURES



Currently picking up all kinds of rave notices (not least from Mr Martin Fry in this issue's singles column) is Carmel (below), a 22-year-old from Scunthorpe-via-Manchester, whose first release, a 45 called "Storm", looks set to bring the quiet but soulful croon back into style. She'll be touring with her two piece backing combo as support to The Gang Of Four come summer and sessions for John Peel and "Riverside" are in the offing. Watch out for an EP in July.

So, it's your seventeenth birthday and your first record enters the charts. How do you celebrate? Unpop a few corks of funny pop at some flash West End eatery? Buy a matching pair of Meseritis? Or how 'bout half a pound of grepas and a bottle of warm Lucozade? That's how Sheila Chandra of Monsoon found herself placed when a sudden attack of appendicitis put her in Kings College Hospital for a week end prevented her from appearing on TOTP. Still, she'll no doubt make it with the next Monsoon single. Entitled "Shakti (The Meaning Of Within)", it should be released in June.



"Don't fret Madam. It'll ride up with wear. Anyway they're all wearing them baggy this year..." Steve Strange, cultivating the Elvis Costello look, helps a model into her cozy backstage at his recent Paris fashion show. Back in London he's helping to launch yet another club in

company with Rusty Egan; this time it's the refurbished Music Machine in Camden Town, now going under the name of The Palace, certainly not a title that anyone would have given it in the recent past.

STRANGE WOMAN

The Brand New Single



7" in picture bag
-also 3 track 12" version,
specially extended and re-mixed.

ALTON EDWARDS

BLANCMANGE

Rosalyn Chissick breaks the mould
and examines the ingredients

Hands up all those who thought blancmange was that pastel-pink wobbly stuff you find at kids' parties. Well, cast your eyes to the right and meet the musical version — Neil Arthur (left) and Stephen Luscombe — bound to go down a treat at any party.

Their new double A side single "I've Seen the Ward"/"God's Kitchen" is currently making an impact on the charts, much to the duo's surprise. "The whole thing's incredible", says Stephen, a 27-year-old Londoner. "Neither of us are proper musicians," he admits, glancing conspiratorially at Neil. "We've had no training at all".

Neil's Lancashire tones take over. "Before we formed Blancmange, we saw each other play at college gigs and built up a mutual appreciation society". (How sweet!) At the time Neil was in a band called The Viewfinders. "We used to borrow as many amplifiers as we could and pile them up on stage for effect. We didn't even play them," says Neil honestly. "We were more interested in what we wore than what we could play."

Stephen's group Miru used to take washing machines and kitchen utensils on stage with them. "We used to turn them on, and rattle them at intervals for background sound effects," he grins. (It's not surprising then that their musical tastes are diverse, taking in Monsoon, Mungo Jerry, and The BS2s, among others.)

So they mixed their unconventional ideas together, and what better name to give this hotch-potch of Tupperware

dishes and hotted African instruments than Blancmange?

The name originated by chance," admits Neil. "We had a blancmange party with a huge table laden with multi-coloured blancmanges in wonderful rabbit-shaped moulds."

"When we started looking for a name, we decided we didn't want anything arty or pretentious, and I suddenly thought of Blancmange," says Stephen proudly. "I still don't like it," grouches Neil.

In 1980 these two confused but optimistic lads released an EP called "Irene And Mavis" which found its way into the bargain bins at a speed hitherto unknown. Undeterred, they plodded on and finally came up with "God's Kitchen".

They're currently recording a new single, "Feel Me", and hope to release an LP in the summer. Meanwhile Neil is writing the music for "Duet", a new film starring Richard Strange, and they are working together on some music for a European dance company, whose name they don't seem to know. "We want to do as many different things as is humanly possible," says the excitable Stephen.

"Our music used to be weird and experimental, now we write songs," says Neil simply.

"My brother hadn't heard me play for years, and when he came along to one of our recent concerts he was amazed," says Stephen, resembling a cat that's run off with the cream. "He said to me 'You music's just like the stuff you hear on the radio'."

Very profound.



7" CBS A 2275
12" CBS A 12275

NCM ANGE



GOD'S KITCHEN

God ain't in my kitchen
God ain't in my room
God ain't anywhere I've been
(I tell you)
I think we're doomed

Ain't over here
Ain't over there
Where'm I gonna find that man
He can't be found
He can't be found
He might be over there
He might be underground

Repeat first verse

I looked over here
I looked over there
I can't find that man
Ring after six
Ring after six
He might be in
He might be under the ground

Look over there (look over there)
Look over here (look over here)
I can't find that man
He can't be found (he can't be found)
He can't be found (he can't be found)
He might be over there
He might be underground

God ain't in my kitchen
And God ain't in my room
I'm gonna find that man if it takes all night
I'm gonna leave no stone unturned

Ain't over here
Ain't over there
I can't find that man
I looked around
He can't be found
He might be over there
I think he's underground

Repeat first verse

Ain't over here (ain't over here)
Ain't over there (ain't over there)
Tell me where I'll find that man
I looked around (I looked around)
Ring after six
He might be in
Ring later (he)

God ain't in my kitchen
And God ain't in my room
God ain't in the lampshade
I think we're safe

Words and music by Stephen Luscombe/Neil Arthur
Reproduced by permission Cherry Red Music
On London Records



JUNIOR CHOICE

If Junior Giscombe's brilliant "Mama Used To Say" single makes it into the British chart in a big way it'll be a pretty exceptional entry in more ways than one. For a start, his actual Christian name's Norman and the top ten isn't exactly cluttered with pop stars answering to that exotic handia. But the most important thing about Mr. Giscombe is that he's a black Briton from Clapham in South London who's managed the rare trick of selling slick disco music back to the Americans, the people who originally invented it. "Mama Used To Say", which was originally (and unsuccessfully) released in Britain just before Christmas '81, is currently riding high in the American top thirty. Back home

Junior's best known for performing back-up chores on tour with his old mates Linx, a group with whom he shares a producer, Bob Carter.

"My inspiration comes from what's happening on the street," Junior told us over the phone from New York, "whereas Bob comes from a middle class white set-up. Because of that we're able to teach one another a lot."

Junior expresses surprise at the fact that "Mama" didn't make the grade in the UK ("I thought I'd written a song that would relate to people at home, but it seems to appeal more to Americans") but is hopeful that his first album, "J", will redress the balance. And judging by what we've heard, it deserves to.

THE DOTTED LINES

There's been an outbreak of new signings over the last week. More like an epidemic, in fact. Cash and contracts have been flowing freely and nowhere is the tide greater than at Virgin. Still extremely buoyant, due mainly to the worldwide sales of Human League records, Virgin have inked deals with the Liverpudlian synthesiser-powered rock group **China Crisis**, Tom Verlaine — onetime leader of the late '70s American underground group Television — and **The Culture Club**, an outrageous-looking bunch who've sprung from a clothes shop round the back of Carnaby Street. Alert readers of these pages will recall dreadlocked warbler George from our September 17 issue where, on page 13, he was pictured souching up a medley record (sawing taste even then). Amos is also a prominent member of the line-up.

Chrysalis have been shopping too. Deals have been signed with **King Trigger**, a fiercely rhythmic and ultra-fashionable pop group, and Norwich berserk funk outfit, The Higsons.

And lastly, there's Decca. They've procured **Vic Gedard**, ex-leader of the cult experiential Subway Sect and more recently a purveyor of excellent lounge bar swing music.

Recession? What recession?



Culture Club with George second

left: No sign of the legendary Amos

Your big chance to get a glimpse behind the scenes at **Smash Hits** arrives on the morning of Saturday, May 15th. Tune to **Get Set For Summer** on BBC-1 and you'll be treated to a short film about a few days in the life of your favourite music magazine. A month or two back a crew from the above programme spent some time trussing their cameras and sound equipment over Mark Ellen's shoulder and at other points of interest in order to pin down the elusive magic that is **Smash Hits**. They peered through the keyhole at an editorial meeting; they eavesdropped on a photo session

Echo & The Bunnymen emerge from out of the shadows and try ice on May 7 with a new single called "Breaking The Back Of Love". They'll also be embarking on a short tour of the Scottish highlands prior to the 45's release, beginning at Dunfermline on April 19 and continuing as follows: Arriamore (30), Tain (May 1), Wick (3) and Dundee (4).

NO SAXA PLEASE WE'RE THE BEAT

Veteran sax-honker and wearer of amusing hats **Saxa** is no longer a full-time member of The Beat. He'll still be working with the boys in the studio from time to time but for live work he's been replaced by Mr Wesley Magoogon, the man who provided the horn solos on such Hazel O'Connor tunes as "Will You?". At the time of writing The Beat were just getting settled down in the studio with producer Bob Sargeant to record their third album.

All those with access to a video and a taste for **Soft Cell**, start saving. Sometime mid-June a 40-minute compilation of their best-known videos will be out in the shops. It features such family faves as "Tainted Love", "Say Hello, Wave Goodbye", "Bedstiter", "What", "Memorabilia" and — likely as not — their latest single, "Torch", which features the vocal delights of a lady called Cindy Ecstasy, a New York rapping artist. For further information on the above lady and her place in Marc Almond's torrid love-life, see the **Soft Cell Q&A** on pages four and five.

Riva Records are re-releasing (yet again) **Rod Stewart's** deeply tedious "Sailing" in response to public demand. Whether this has been provoked by the progress of the fleet on its way to The Falklands or is intended to announce an imminent fit of World Cup hysteria up in Scotland we don't know, but someone somewhere looks set to make a shilling or two out of it.

OK, OK, we get the message. **Roger Taylor's** birthday is not April 28th as we said in the last issue. The man actually puffs out the candles on June 24th. Good job this kind of thing doesn't happen all the time, eh? Don't look at us like that!

With Martin Fry of ABC; they even followed Hepworth and Bush to the printers. (That's dedication for you.)

You can't pass this one up. This could be your one and only chance to find out just how David "Scotter" Bostock designs a cover and munches a spam bar at the same time, to see what lengths Bev Hallier will go to to get a song lyric, to watch intertidal Linda Duff in action as she gathers information for Get Smart! See the mess on Mark Ellen's desk! Guess Steve Bush's height! Go ape crazy! City all over! (Hang on a mo. — Ed.)

GOODY GOODY

The **Ants** officially enter another phase on May 7 with the release of a new single. Called "Goody Two Shoes" and backed with the charmingly titled "Red Scab", both Ant/Marco compositions, it comes in a picture bag. CBS are still being all cagey about the identity of the new recruits though one's thought likely to be the unpronounceable Bogdan Wiciling, once the occupant of the Fingerprints drum stool.

Take care on **Bustazocks**, throw in an art gallery attendee, and a dishevelled bricklayer, and what have you got? **Fing Of Convenience** — a three-week-old Manchester band, who got together by coincidence, and are currently signing with a major record label. They are Steve Diggle (guitars and vocals), DP (keyboards), John Maher (drums), Dave Farrow (bass). Listen out for their first single, due out in May; and expect tours any time from April 14 onwards.

HAPPY BIRTHDAY

- 1st May **Phil Smith of Haircut One Hundred** (23)
- 2nd May **Jo Collins of The Human League** (31)
- 3rd May **James Brown** (54)
- 4th May **David Ball of Soft Cell** (24)
- 5th May **Jan McCulloch of Echo & The Bunnymen** (23)
- 8th May **Gary Glitter** (37)

Dust down the denims. **Status Quo** are celebrating 20 years of no-nonsense boogie by headlining this year's Castle Donington Monsters Of Rock Festival. Also rumoured to be appearing are **UFO** and American metallists **Blackfoot**, plus the usual host of rabble-rousing support acts, also yet to be decided.

If you're up for a day's noisy entertainment — set for August 21 — send a £10 crossed cheque or postal order made out to: Woolstore Ltd, to P.O. Box 123, Walsall WS5 4QW.

But don't panic. Tickets will still be available on the day at the site for £11.

You asked for it. Here it is. The solution to the Smash Hits reader's storage problems — the deluxe customised magazine binder, specially designed by our own Art Department and big enough to take a year's supply of the best music mag in the known cosmos and keep it safe from harm. All you have to do is send £3.95 to: **Smash Hits Binder Offer, Esandib Ltd, Emsley House, 4 Uxbridge Street, Kensington, London W8 7SZ** — and, afore long, one pop paper protector will be winging, nay singing your way.



Rexy Music release a new LP in May, well-timed to follow up their current success with "More Than This". It's called "Avalon" and features a cover shot taken "somewhere in the west of Ireland".

HERE COMES THE WEEKEND

That's **Weekend** down there. Authors of an extremely seductive and siphily jazzy single for Rough Trade entitled "The View From Her Room". Hear it and you'll get a clear picture of singer Alison Statton's preferred diet of classical music, Kraftwerk, the Swingle Singers, Latin-American, samba, and lots of old '60s girl singers like Cilla Black, Sandie Shaw, Pet Clark. "Basically," she says, "we like anything that's melodic and creates an atmosphere, ideal for a club where people can sit down and watch, wander about, dance or talk. I don't go to many gigs anymore, 'cos I find them uncomfortable, the sound's usually bad and you can't see unless you're right up the front

getting crushed." The same civilised tone extends to the band's living quarters. Since she quit the Young Marble Giants in November '86, Alison teamed up with Simon and Spike, left her native Cardiff and moved to London. The hectic pace didn't seem too inviting. "The new single's inspired by all the lemmings I saw going by my window," she observes of the rush-hour traffic. "The only way I could cope was to laugh at it all." YMG's **Rough Trade LP** "Colossal Youth" has, to date, been one of the labels' most reliable money-makers. It's sold 35,000 copies in Britain alone and a further 50,000 abroad. A hard act to follow? We can but wait and see.



Weekend: grrd knows what they do from Monday to Friday — (left-right) Simon, Spike, Alison

BITZ

SICK AS A PARTRIDGE

GANG

ABOUT

At first it seemed like a mild stomach bug but now it seems that the illness that caused **Andy Partridge** to postpone XTC's original string of British dates is slightly more serious, possibly an "ulceration or inflammation of the stomach". This has resulted in XTC halting their U.S. tour and being forced to cancel all dates, both the rescheduled British shows and all others, for the foreseeable future.

The **Gang Of Four** have been in for an overhaul and are now roadworthy once more. Very little has been heard of them since bassist Dave Allen left last summer (he's now a roadie with The Waitresses, fact fans). Replacing him is Sara Lee, one-time anchorperson for Robert Fripp's League Of Gentlemen.



Now this is what you call planning upfront. **Japan** have announced details of their next British tour, which starts on October 26th! Apparently they've chosen to declare their intentions this early (six months early) in order to quash rumours that they're considering a split. Tickets for all shows outside London cost £6.00 and £5.00 and can be obtained from the respective box-offices (see **Nightout** for details); for the Hammersmith Odeon dates (November 17, 18 and 19) postal applications are required. Postal orders and cheques for either

£2.50 or £5.50 (plus a 30p per ticket booking fee) should be sent, with a stamped addressed envelope, to "Japan Concerts", PO Box 281, London N15 8LW. Meanwhile further news emerges of various solo projects: "Bamboo Music" is the title of the upcoming single from David Sylvian and Rustie Sasanote; Richard Barbieri is set to produce an album by a Swedish group called Lustans Lakejar while Mick Karn looks likely to play bass on Robert Palmer's new LP. A new Japan single, title as yet unknown, should be in the shops at the end of May.

JANGLE FEVER

Just a reminder that **Hazel O'Connor's** "Jangles" TV series is being networked nationally. She'll be on Scottish TV (April 29), HTV (May 1), Border, Central, Tyne Tees and Yorkshire TV (May 4), London Weekend (June 27) and Granada on July 18.



11Z '81 PECS

ALL TIME TOP 10



TREVOR HORN

Songwriter, bandleader and producer of Doller, ABC and Spandau Ballet.

This is not my All-Time Top Ten, but these are the records I like to listen to at the moment. They might change from week to week.

- 1. KATE BUSH: Set in Your Step (EMI).** The first time Kate

Bush produced herself. Maybe she'll get the drum sound better next time but I still like the track.

- 2. KATE BUSH: Breathing (EMI).** Love the line "chips of plutonium twinkling in every lung".

- 3. TOM DOLBY: Airwaves (Voice in Peril).** Beautiful song but early vocals on the first verse blew away any chance it may have had as a hit single.

- 4. ABC: The Look Of Love (Neutron).** My favourite ABC song so far.

- 5. DOLL BY DOLL: Sideshow (Magnet).** Sadly ignored. From the brilliant album "Gipsy Blood".

- 6. YES: Heart Of The Sunrise (Atlantic).** I'd like to try and programme this into a rhythm box.

- 7. CHRIS REA: Tennis (Magnet).** His best song.
- 8. YES: Turn Of The Century (Atlantic).** A nice piece of escapism.

- 9. KATE BUSH: Army Dreamers (EMI).** I know exactly what she means.
- 10. LED ZEPPELIN: D'yer Mak'er (Swan Song).** Greatest drum sound ever.

DISCO TOP 40

RANK	TWO WEEKS	WEEKS	TITLE/ARTIST	LABEL
1	19	HONEY WE'RE PARTY BUSY	Elektra	
2	NEW	PAPA'S GOT A BRAND NEW PIGBAG PIGBAG	Y	
3	1	I CAN MAKE YOU FEEL GOOD SHARMA	Salsoul	
4	1	SHIRT BONES SHANTAY	US Pacific	
5	18	I SPECIALISE IN LOVE CHARON BROWN	Virgin	
6	13	ACT LIKE YOU KNOW IT LARRY S BANK	RSB	
7	3	JUST ANOTHER FIBBERGIAN	PIA	
8	14	PERFORMING HARBON AND BAND	Carpenter	
9	15	THE SCENE	RSB	
10	4	NEVER MET YOU GO CASAMAR	A&B	
11	11	I CAN YOU SEE THE LIGHT BRUCE CONSTRUCTION	Badtch	
12	7	EVERYWAY BUT LOSSE DAPHNE OF JURY	PIA	
13	8	YOU GOT THE POWER MAN	Mercury	
14	25	MAMA USED TO SAY I'VE GOT (DISCOVER)	CBS	
15	16	TRY TRY TRY (THE WORLD)	Atlantic	
16	NEW	LOVE ME LOSE FOR AYS	US Pacific	
17	NEW	ON A LOBBY LOBBY LOBBY	ES Records	
18	25	FACE YOUR MIND (TWOZEVIN)	Mercury	
19	NEW	WANT WANT ME WANT FEELING HOTZ	Capitol	
20	10	JOY AND PAIN MALE	Liberty	
21	9	WOMAN THAT TOUCHES TO HEART SALTER	Project	
22	12	SHOW YOU MY LOVE EVELLE BLEXANDER	PIA	
23	15	THE BRAT (I'M NOT) WEST D	Mercury	
24	NEW	LOVE YOU LOVE ME TROUBLE SOLUTION	US Pacific	
25	26	ROCK ON A B.C. & A.	PIA	
26	NEW	IT SHOULD HAVE BEEN YOU GUYA GUYA	ISLA	
27	4	YOUR HONOUR PLUTO	Touch Tones	
28	1	I WANT TO GET LOVER TO YOU SPECIALLY	End	
29	NEW	I'M THE ONE DIRECT DRIVE	PIA	
30	11	YOU BE THE ONE FOR ME & STAN	End	
31	NEW	STRANGE WOMAN ALVIN EDWARDS	Empire	
32	NEW	THE BRAT (I'M NOT) WALLACE	Capitol	
33	NEW	SOME LOBBY LOBBY LOBBY	Archie	
34	NEW	STRENGTH TEAM BROWN	Parade Sound	
35	20	LOVE YOUR EYES OPEN SAMANTHA	Columbia	
36	NEW	LOVE WAZ VEGGIE	De-Lite	
37	15	TAKE MY HEART TO THE SKY	Mercury	
38	NEW	BANGS ALL NIGHT PATRICK SCOTNEY	PIA	
39	30	STILL GOT THE MUSIC MICHAEL WICKOFF	PIA	
40	24	LOVE THE WAY YOU FEEL WITH ME SEARCH	PIA	

INDEPENDENT SINGLES TOP 30

RANK	TWO WEEKS	WEEKS	TITLE/ARTIST	LABEL
1	1	PAPA'S GOT A BRAND NEW PIGBAG PIGBAG	Brush Tongue	
2	25	THIS TIME WE'LL GET IT RIGHT (ENGLAND WHOLE CUP SOUL)	England	
3	8	ONLY YOU YALDO	Mercury	
4	4	SMASH THE WINDS OF THE BUSINESS	Mercury	
5	2	I HATE PEOPLE AND I HATE WOMEN (LEAGUE)	Mercury	
6	1	BEA LOVES THE BEAT (SALMON)	Mercury	
7	21	POOR PEOPLE FOR ROAD PEOPLE'S COMPANY	Small Wonder	
8	NEW	NE DENIES A NY HOME WAZ	Mercury	
9	2	SEE YOU (DISCO) WAZ	Chase	
10	8	SMASH IT UP THE DAMNED	White	
11	NEW	LEFT WE PUNISH BLITZERS	Big Beat	
12	NEW	LONG AS WE CAN STAY	De-Lite	
13	NEW	NEVER SURRENDER BLITZ	Mercury	
14	NEW	SMOULDER VULGARITY	No Future	
15	14	WAS BORN IN THE WILSON CHILSEA	No Future	
16	5	THE MESSIAH JON & JON	Step Forward	
17	25	NO LIFE NO FUTURE (DISCO)	Congregate	
18	NEW	LOVE FROM THE HILL	Red Clay	
19	NEW	TODAY'S GENERATION ATTACK	Mercury	
20	NEW	REASONS FOR EXISTENCE SUBVANS	Mercury	
21	NEW	A VIEW FROM HER ROOM WENDY	Brush Tongue	
22	12	CONSPIRACY HINDS	Mercury	
23	16	DISTANT THE FOUR CHANGE	Mercury	
24	22	OBSCURE POLY DISCO	Mercury	
25	17	A SEARCH OF TRUTH (ETTER & ALLEN)	Disco	
26	18	LOVE SONG THE DAMNED	Mercury	
27	NEW	WAZ PUNISH (DISCO) WENDY	Mercury	
28	NEW	BANGS OF THE BASS (NO GASSET)	Mercury	
29	NEW	ALL ABOUT ATTACK BLITZ	Mercury	
30	18	TANTED TO LIVE (DISCO) JONIS	Mercury	

INDEPENDENT ALBUMS TOP 10

RANK	TWO WEEKS	WEEKS	TITLE/ARTIST	LABEL
1	1	DOCTOR WICKED AND MR PIGBAG	Mercury	
2	NEW	THE GOOD THE BAD AND THE UGLY & DANCE	Mercury	
3	2	CHARING CROSS GENERATION CHURCH GUN	Mercury	
4	1	RECONSTRUCTION (HARD THE FALL)	Mercury	
5	4	WAZ AND DISORDERLY VIRGILUS	Mercury	
6	2	DOUBT (DOUBT) (THE ASSOCIATES)	Mercury	
7	8	SHIRT (THE SHIRT) (THE SHIRT) AND LINER THOMPSON	Mercury	
8	1	NO MORE CAN STOP (NO MORE) WAZ	Mercury	
9	10	LIVE AT THE MO CLUB LIZ	Brush Tongue	
10	NEW	SHOWING FRIENDS AND RELATIONS WAZ WAZ	Mercury	

TAKE 5

The current listening pleasure of a Smash Hits pencil-pusher. This issue, **David Bostock**.

- 1. KIM WILDE:** View From A Bridge (Rak)
- 2. SIMPLE MINDS:** Promised You A Miracle (Virgin)
- 3. B.E.F. featuring Bernie Nolan:** You Keep Me Hanging On (Virgin)
- 4. PIGBAG:** Papa's Got A Brand New Pigbag (Y)
- 5. JUNIOR GISCOMBE:** Mama Used To Say (Mercury)

Human League
PO Box 153
Sheff11 4B 1DR

Chrisi Newsum
EMI Press Office
EMI Records (UK)
20 Manchesters Square
London W1 1ES

Nature One **Five**
c/o Mandy
Nomin Studios
45/55 Sinclair Road
London W14

PERSONAL FILE



SHEILA CHANDRA

(c) Monsoon

NAME: Sheila Elizabeth Chandra
BORN: 14. 4. 65 in Waterloo
EDUCATED: Alan Edwards Junior School, Stockwell; The Italia-Conti Academy of Theatre Arts.
FAVOURITE TEACHER: I liked lots. They were all very nice to me.
FIRST CRUSH: I don't think that's a very fair question.
JOBS: Acting in "Grange Hill", then Monsoon.
WHERE ARE YOU GOING NOW?: Back to college for a lecture. I'm doing three A Levels - English Literature, History and Geography.

FIRST RECORD: "Gresse" by John Travolta and Olivia Newton-John. I didn't buy it. I taped it, but don't you dare print that!

FIRST CONCERT: David Essex at the Wimbledon Theatre a few weeks back.

TV: The Kenny Everett Television Show.

MOST PRIZED POSSESSION: A doll my Grandpa gave me when I was 5. It's very lucky and I would never sell it.

CARTOON CHARACTER: Droopy The Dog.

HEROINE: Bertha Stresand.

FAULTS: Unattness. You should see my room.

AMBITION: To be famous for singing good music.

FOOD: Mousaka.

BOYFRIENDS: No!

WHAT I'D DO WITH A MILLION POUNDS: Invest some, spend some.

FAVOURITE PHRASE: "Well..."

MOST HATED EXPRESSION: "At the moment..." (in a Liverpoolian accent).

HAPPINESS IS: Looking back at something you've worked hard to achieve.

WHERE ARE YOU GOING NOW?: Back to college for a lecture. I'm doing three A Levels - English Literature, History and Geography.

ADAM AND THE ANTS

Brand new single

GOODY TWO SHOES

Available in special poster bag



CBS A2367

MORE HITS THAN AN ELEPHANT'S MEMORY

COMPLETE MADNESS



EMBARRASSMENT • SHUT UP • MY GIRL • BAGGY TROUSERS • IT MUST BE LOVE
BED AND BREAKFAST MAN • THE PRINCE • NIGHT BOAT TO CAIRO • HOUSE OF FUN
ONE STEP BEYOND • CARDIAC ARREST • GREY DAY • TAKE IT OR LEAVE IT
IN THE CITY • MADNESS • THE RETURN OF THE LOS PALMAS SEVEN

SWEET AS A NUT AND SO'S THE PRICE





shirley

SHAKIN' STEVENS

Shirley, Shirley, I love you so
I'm never gonna let you go
Shirley where you going tonight

Shirley, Shirley will you be my girl
I'll take you all around the world
Shirley where you going tonight

Oh Shirley, Shirley I'll buy you anything
Would you like a diamond ring
Shirley where you going tonight

I called Shirley's mama on the 'phone
She said Shirley's not at home
She said my little girl ought to be back soon
She's gone on her honeymoon.

Oh Shirley, Shirley you've done me wrong
That's why I sing this song
Shirley where you going tonight

I called Shirley's mama on the 'phone
She said Shirley's not at home
She said my little girl ought to be back soon
She's gone on her honeymoon.
Repeat last verse

Oh Shirley, Shirley you've done me wrong
That's why I sing this song
Shirley where you going tonight

Oh Shirley, Shirley I love you so
I'm never gonna let you go
Shirley where you going tonight

Shirley where you going tonight
Repeat to fade

Words and music by John Fred/Tommy Bryan
Reproduced by permission Shaky Music Ltd
On Epic Records

ebony & Ivory

PAUL McCARTNEY

Ebony and Ivory
Live together in perfect harmony
Side by side on my piano keyboard
Oh Lord, why don't we

We all know
That people are the same
Wherever you go
There is good and bad
In everyone

We learn to live
We learn to give each other
What we need to survive
Together alive

Ebony and Ivory
Live together in perfect harmony
Side by side on my piano keyboard
Oh Lord, why don't we

Ebony, Ivory, living in perfect harmony
Ebony, Ivory

We all know
That people are the same
Wherever you go
There is good and bad
In everyone

We learn to live
When we learn to give each other
What we need to survive
Together alive

Ebony and Ivory
Live together in perfect harmony
Side by side on my piano keyboard
Oh Lord, why don't we
Side by side on my piano keyboard
Oh Lord, why don't we

Ebony, Ivory, living in perfect harmony

Repeat to fade

Words and music by McCartney
Reproduced by permission MPL Communications Ltd.
On Parlophone Records



CROSSWORD

ACROSS

- 1 Dollar's reflective hit
- 7 See 34 down
- 10 Neil the "Jazz Singer"
- 12 Turn coat to discover Pete Townshend's label (4 anag)
- 14 Those well-known rodents from Boomtown
- 16 A never still Gillan?
- 17 Hall and . . .
- 18 Mr Nugent, we presume!
- 19 Ozzy of Blizzard of Oz
- 21 Sheena Easton's first hit
- 24 His other name is Gadget
- 25 That news-reading Ms Ford
- 26 Swopshop/Edmonds
- 29 No wag this DJ (5 anag)
- 29 The other Lady Diana
- 30 This London based trio sound decidedly non-electric
- 31 Rod Hull's beaky mate
- 33 'Love Will Tear Us -----' (Joy Division)
- 34 Classix Sal goes it alone
- 35 See 35 down
- 36 Eric of the Monty Python gang
- 37 Dr Bel — Kiss' latest (5 anag)
- 40 Just Kiki
- 41 Me sin — mainman with the Angelic Upstarts (5 anag)
- 42 Pistols/Sinatra hit

DOWN

- 1 "Ay Ay Ay Ay Moosey" boys
- 2 Mobiles label
- 3 Yoko---
- 4 Sam's den easily converts to hit-making band (7 anag)
- 5 These initials stand for Radio Corporation of America
- 6 Andy Partridge's band
- 8 The Barron Knights put the boot in in '78
- 9 Tunn David O'Sunnison into a Bowie hit (5,3,5 anag)
- 11 A Certain ----
- 13 Change earth into Canadian pomp-rock band (5 anag)
- 15 Soft Cell greeting
- 16 --- Speedwagon
- 20 It's hot for Human League
- 22 A nightly TV programme introduced by Big Ben
- 23 Olivia's earth-slip
- 27 They scored with 'One Way Ticket'
- 32 Brotherhood of ---
- 34 and 7 across — Feline rockabilies
- 35 down and 35 across — He was christened Stuart Goddard
- 38 --- It Rains (UFO)
- 39 Rude-boy beat



ANSWERS ON PAGE 40

THIRD WORLD

'Try Jah Love' is taken from Third World's latest album, 'You've Got The Power'.

Also featuring 'You're Playing Us Too Close'—another classic written and produced by Stevie Wonder.

See Third World live in the U.K. during May.

the chart single

'Try Jah Love'

CBSA 2063

written and produced by Stevie Wonder

Album: CBS 85563
Cassette: CBS 40-85563



Get SMART!

Don't get left in the dark! Maybe Linda can answer your musical questions. Try writing to Get Smart, Swedish Bites, 25-35 Coventry Street, London, W1V 1JY.



Where can I get hold of the background music played at Mick Karn's sculpture exhibition? *Geil Everatt, Nottingham.*

The tapes, designed to lend an "atmospheric touch" to the exhibition, are from Mick's own home demo tapes, but may well be issued as an album at some later stage. Meanwhile the showing, which has been attracting up to 1,000 visitors per day, has now been extended and will continue for an indefinite period. Admission, including special booklet, is £1.50.

Can you tell me what a kalimba

is, as played by Maurice White of E.W.&F?

Sandra Ward, Birmingham.

Measuring just 2" tall, 6" long and 4" wide, a kalimba is an African thumb piano, dating back centuries but of late becoming increasingly popular with rock musicians. Costing around £20, you'll find a selection at Professional Percussion, based at 2 Highgate Road, London NW5. For details of their mail order service, enclose SAE.

Recently when Elvis Costello played at the Royal Albert Hall, I noticed a film crew in evidence.

Will the results ever be shown? *Elvis Fan, Haywards Heath.*

Costello's record label, F-Beat, did indeed capture the entire event on film, but as yet haven't made up their minds about what to do with it. One can but hope...

Is it possible to obtain the Haircut One Hundred booklet? *Leonora Blackman, Wells.*

This special collector's item which came free with the first 10,000 copies of "Palican West" was, unfortunately, just a once-only promotional offer. Containing Haircut lyrics, pictures and personal files, it is, however, in much the same format as the official tour programme, on sale at their recent concerts. This is still available at the mail order price of £1.30 but for specific details on this and other merchandise, I suggest you contact the newly-opened fan club (for the address, see *Pieces*), and enclose SAE.

Any details on Stephen Singleton, sax player with ABC? *Has he got a girl?*

Paula, Portsmouth.

Just now, Steve hasn't got time for girls as he reckons he's too busy working, but when the time comes... he'll be looking for the female equivalent of Mick Kern, whom he sees as having a "crab-like" face — big brown

eyes being the outstanding feature. Having purple/brown hair and standing at 5' 3" will, of course, be an asset, but the ideal one will also be "a little quiet".

Are the previous singles by Scritti Politti still available? *A "Sweetest Girl".*

The band's entire catalogue of releases are all still obtainable through the mail order department of Rough Trade at 202 Kensington Park Road, London W11. To date, they are: "Sken Block Bologna" (EP), "Confidence" (4-track 12"), "Work In Progress" (EP, and originally a John Peel session), "The Sweetest Girl" (7" and 12") and the new single "Faithless" (7" and 12").

Scritti Politti



Photo: Geoff Hill

LEVEL 42

Are you hearing (what I hear)?
THE NEW SINGLE BACKED WITH
The return of the handsome rugged man
AVAILABLE NOW ON BOTH
7" (POSP 396) AND 12" (POSPX 396)



S

SINGLES



Reviewed by
MARTIN FRY
(of ABC)



SCRITTI POLITTI: *Faithless* (Rough Trade)

The cover artwork is beautiful, packaging of beautiful song. The revamped, remodelled Scritti Politti deliver a alinky desert-island-shore, pineapple-sky soundtrack. The cream always rises to the top. A hop, a jump and a skip beat houses an ambitious sugar-sweet vocal arrangement that takes my breath away. Words like "righteous, testify and faith" do not a soul record make but this is studded with more soul than 78% of the trans-Atlantic garbage on offer this week. Be proud to own this record. Imperial leather.



ENDGAMES: *We Feel Good* (The Future's Looking Fine) (Phonogram)

A debut recording of tremendous potential that might burst from Chic's "I Want Your Love" but maintains interest from start to finish. Endgames are devotees of the self-professed Enjoyment Club: I enjoyed the piano solo, I enjoyed the chorus, when Endgames get a mix that gives them more clarity they'll enjoy chart success.



MARI WILSON: *Baby It's True* (The Compact Organisation)

The song that opens Mari Wilson's action-packed stage show. A hip budget extravaganza on a shoestring and the best record this week, second only to "Faithless". Your visa into Dreamland, passport to Pleasures, ticket to Loveland, map of Nirvana etc. etc. The song's pedigree and Mari sounds sexy. She's more than a beehive. I can't voice Mari's talents enough, but while we're here let's namecheck the cast of thousands that make it all possible—that's Harry, Barry, Gary, Cary, Larry... and Jim. Hank, Kury, Wilbur, Candide and Amanda.

THE CLASH: *Know Your Rights* (CBS)

Never ever thought I'd feel this way about The Clash. On the strength of this record they mean nothing to me. A consumer's guide to hypocrisy and brutality with a jaunty backbeat, tin-pot rigid bass and drum, fear of melody and toy town terrorism. What's up? They had the power to deliver chelsea hot in face. "I has been suggested in some quarters that this is not enough!" However Joe Strummer sounds in hot, throaty form. Maybe I expect too much from The Clash.

TONI BASIL: *Nobody* (Radiachoice)

You will by now be near familiar with Toni Basil via "Mickey". This isn't as infectious, in fact it's a pop down to the last molecule. Is the title self-descriptive? Is this the record that will make Toni a legend in her own lunchtime? I do not know. A hit.

D TRAIN: *Walk On By* (Epic)

Too concerned with disco-theque pyrotechnics to do justice to a fabulous song. This doesn't seem to matter. The relaxed tempo and distinctive D Train bass sound plus a powerful vocal, turn Eucharach and David's finest moment into something new.

THE MOH: *No Doves Fly Here* (Crass)

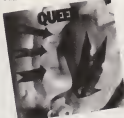
An anti-war song, a vision of a post-nuclear future. No doves fly here; do you get the picture? Admirable statements, sure, but the disc deflates any ambitions The Moh might have had with some of the most leaden and sluggish music you can expect to hear and grandiose power chords. Music to tie-dye T-shirts to, wrapped up in a swell open-plan sleeve.

VICE SQUAD: *Stand Strong* E.P. (Riot City Records)

By my calculations, nine minutes and fifteen seconds of Vice Squad music on a 4-track EP that spells value for money but little else. Four well mannered, disciplined, well meaning songs in which Vice Squad point their accusing finger at violence and drug abuse. Admirable. But now my finger points at you. Like The Moh, it's music that's so dated it's defunct what might have been potent winds up humourless and sanitised.

BAD MANNERS: *Got No Brains* (Magnet)

Got no brains. Don't believe it. Bad Manners pock as many tried and tested hooklines into one record as the best arch-intellectual. Straddled on a reggae backdrop that's as big a yawn as the last Boonstown Rats disc, and peppered with horns, this looks very much like a hit. According to the begging letter that accompanied my copy it's a "would-be-pseudo-not-so-intellectual record." Fathom that out.



QUEEN: *Body Language* (EMI)

A non-erotic cabaret. Freddie Mercury, lead singer in Queen, says "Give Me Your Body" and I say give me a reason. Freddie makes further observations about a close friend's physique. Queen do their damndest to supply a near-nude backing track for Freddie's stuff. The cover's a little bit risqué, involving a man, a woman and paint. The contents are conservative. Imagination do it 100 times better with sex appeal. I don't recommend sex without love to anyone under 18 or otherwise; however I predict a hit of massive proportions.

THE SINATRAS: *You Make Me Feel Like I'm Wearing New Clothes* (Empire)
Tommy, Neville, Nick and Sparky have made a record and they

want you to buy it. They are called the Sinatras. Frank himself makes an appearance on the cover for good measure. But would he approve of what goes on inside? The synths sound like Space Invaders but The Sinatras sound eager to please and know a thing or two about writing a song. You could do worse than buy this disc.



FAT LARRY'S BAND: *Act Like You Know* (W.M.O.T.)

7 out of 10. Initially I got high hopes, what with Larry and the gang decked out in such wacky garb on the cover. It won't get beyond the dance floor voter. Acquires itself well, high on rhythm; low on song. Slim Pickens. Can I go home now please?

THE FALL: *Look Now* (Kamare)

Still stropy after all these years. Now more than ever. My brother Jamie respects The Fall like no other group. On "Look Now" Mark Riley takes the microphone and duets with Mark L, Mi, M. Smith. It's underproduced and undernourished. I can't always hear Mark Smith's testament to youth unless I stick my head close to the speaker. Rub-a-dub and humdrum by The Fall's own personal standards. The B-side, "I'm into C.B.", provides a namecheck for this very mag and seems altogether perkier.

SHAKIN' STEVENS: *Shirley* (Epic)

I'm told on good authority that Shakey's taste in clothes is matched by my own. Nothing too sartorial on view on the cover artwork but on wax the Shakin' One delivers the goods, aided by honky-tonk pianos and jangly guitars. Perky. Shakin Stevens sounds like he enjoys making records and that sets him apart from 95% of the other acts on display today.

STIFF LITTLE FINGERS: *Talk Back* (Chrysalis)

The opening dualities Duran Duran's "Girls On Film", the rest features feigned anger and pretension energy, also a horn section that makes The Fingers sound like a second generation Jam or third generation Haircut 100, whichever way you want to look at it. The line that goes "shut your face and listen" sounds so unconvincing. This is the first record in this week's selection that I want to turn into an ashtray.

STEVIE NICKS: Edge Of 17 (WEA)

A pleasant surprise, Stevie squeezes enough drama out of a mediocre song to secure a hit record somewhere in the world. And, for your information, "Edge of 17" was the only record offered to me without a picture cover. Instead, I get a paper sleeve which says "7" single" and that is clearly stating the obvious.

Laurie Anderson: Big Science (Warner Brothers)

Intoxicating, cool and clear. Starts with a wolfman Diamond Dog shriek. No doubt you remember "O Superman"; on this Laurie decides to flesh things out with Howlatha drums and keyboards. Like a matter-of-fact Joni Mitchell without instruments. Skeletal and surprising, and worth every penny.

ST. WINIFRED'S SCHOOL CHOR: Welcome John Paul (EMI)

"The official record to celebrate Pope John Paul II's British visit, 1982." This is religion. If he hears it he may want to go home. Rowmard smartish, without even buying Duty Free. This sort of thing used to win "Opportunity Knocks". St. Winifred's School Choir are probably recording the follow-up, "Welcome Child Of Charles and Diana", right this very minute. Audience research says a chart certainty.

CANDI STATON: Suspicious Minds (Sugarhill)

A powerful voice wasted on a crumbly song. Pointless and sad. She deserves better than this.

TIGHT FIT: Fantasy Island (Jive)

Diluted Abba but undoubtedly a hit. But let the nation decide. If Steve stands inbetween Julie and Denise, and if Julie and Denise rub themselves against Steve, it should be no problem. My fantasy is to play piano like Anne Dudley did on "Poison Arrow" and she plays on this, inescapably. The song goes around and around and beats you into submission. I am now whistling it.

BRANDI WELLS: What Goes Around And Around (W.M.O.T.)

Shoot the lyricist, applaud the singer. A marvellous record. Sounds like Donna Summer in slow motion. Brandi Wells makes it sound easy. She also makes a dumber-than-dumb lyric (involving profundities such as "what goes up must come down") sound profound. Pound for pound a pearl.

DEPECHE MODE: The Meaning Of Love (Mute)

Elegant. When Vince Clarke left, it seemed Depeche Mode would be without a melody maker but "See You" proved otherwise. This confirms that. It's watertight and

nearly perfect, as damn near perfect as a record can be. I too have pondered upon the meaning of love. Have you? David Gahan's in an academic mood on this one and yet still can't find a solution. Brilliant disc, what else is there to say except truly scrumptious.



CARMELO: Storm (Red Flame)

This girl can sing. Not your regular hit parade fodder by any stretch of the imagination, much as I'd like it to be. But worth your attention. The A-side's minimalist to the point of minus; so too the B-side, where Carmel's tough and tender tonalities get a hold of the Anne Peebles song "I Can't Stand The Rain". Killing me softly with her song. Carmel sounds like she means business. A rare talent and a great record.

KID CREOLE AND THE COCONUTS: It's A Wonderful Thing (Ze)

The Kid's suffered the slings and arrows of his bad newspaper wig-out. Forget all the ballyhoo about him being the next Bob Dylan in a zoot suit and enjoy a great record. August Darnell sounds in confident form, parts of it are reminiscent of "Jack In The Box" by Raydio (correct me if I'm wrong, I'm no expert). He even lets you into the intimacies of his address book but only gets as far as A. Shame. Next record.

HAZEL O'CONNOR: That's Life (Ablion)

That's Life. Too right Hazel, one minute you're the belle of the ball and the next... A melodramatic, bittersweet ballad. Even production from the near-legendary Tony Visconti fails to ignite what is basically a pretty dull song. Hook line and sinker. I don't really know what I'm meant to do with this record.

BUGGLES: On TV (Carere)

From the man they called Trevor Horn. In which a barnstormer top-stair syncopeation de-Supplies the myth of television and all it's cracked up to be. Some call it techno-pop. It boasts the biggest snare drum sound known to mankind and is crisp and crystal clear. Recorded August 1981 and quite probably a blueprint for the production techniques that surface on records he has made with Dollar, Philip Japp and a group called ABC. Be-jewelled with clarinet. Just remember the verb to huggle.

9 ALBUMS

ELTON JOHN: Jump Up! (Rocket)

The improvement in Elt-ware provided by "The Fox" is maintained by "Jump Up", arguably the Finner pin-up's best album since flowering Rocket. Side One, with the exception of the melodic but lyrically dim-witted "Blue Eyes", generally rocks lustily. And though Side Two is decidedly patchier, the Motown-inspired "Where Have All The Good Times Gone?" seems as worthy of promotion as Watford F.C. (7 1/2 out of 10).

Fred Dollar



JOAN JETT & THE BLACKHEARTS: I Love Rock 'n' Roll (Epic)

Who am I to argue with half the population of America when they hail Joan Jett as the greatest thing since rock beer? Still I feel it's my duty to inform you that she's quite simply the pits. From the heavy pounding beat of her new single "I Love Rock 'n' Roll" (so did I till I listened to this) to the clumsily written words of "Nag", this female Gary Glitter manages to scream her way through the whole album. In Joan's own immortal words: "They say that I'm demented and I never could sing... I couldn't have put it better myself." (4 out of 10).

Rosalyn Chissick

STATUS QUO: 1982 (Vertigo)

Rock started out as a funtime thing. Quo, thankfully, maintain that tradition. They provide tin-plated, power-pop singalongs that, at times, could even suit Max Bygraves — if you don't believe by "Young Pretender" — and though these

affable boogies will never win any plaudits from rock's super-snobs, you can bet your denims and bumpers that the songs on "1982" will sound magnificent when the Quo Army gets around to rendering them at Castle Donington. In the meantime, Roest and Co don't make a bad job of bringing them to the attention of your lug'oles. (6 out of 10).

Fred Dollar



GOOKBAY DANCE BAND: Seven Tears (Epic)

This misery 'n' avert yet. The album's packed with enough potential hits to drive us up the wall from now 'till the festive season, all of them as bland and predictable as the lonesome "Seven Tears". Most likely contenders for those coveted chart positions are the Caribbean flavoured "Sun Of Jamaica" and the remake of The Sandpipers' "50th hit, "Guantanamo", both of which have all the ingredients to be the summer hit of '82 most likely to put a strain on your sanity. Prepare for the onslaught (and pass the cotton-wool, somebody). (3 out of 10).

David Bostock

Laurie Anderson: Big Science (Warner Bros)

If these were only two reactions to that 8 minute epic of last year, "O Superman" — hatred or enthusiasm — then the same will apply to the album. It's just as infuriating as the single, but then that's what "the performance artist" wants. Laurie wants to bully, tease or trick you into looking at everyday things very differently. She spins strange stories which are made all the more eerie by her deadpan voice and electronic colouring. I think it's great. (6 out of 10).

Ian Birch

JUNIOR GISCORBE: Ji (Mercury)

Usually new acts first make their name in Britain and then make their fortune in America. Junior Giscorbe has thrown a spanner in the works. "Mama Used To Say", is beating up the American charts and this album deserves to follow suit. Together with his producer and co-writer, Bob Carter, he's whipped up a delicious mix of well meaning words, ferocious dance rhythms and soaring vocals that come close to Stevie Wonder in their gruffer moments. An ideal summer sound. (6 out of 10).

Ian Birch

THE SMALL FACES REQUEST SPOT

FACES

ARTIST: Small Faces TITLE: Itchycoo Park LABEL: Immediate Records YEAR: 1967 REQUESTED BY: Stuart Wright, Dagenham, Essex.

ITCHYCOO PARK

Over bridge of sighs
To rest my eyes in shades of green
Under dreaming spires
To Itchycoo Park that's where I've been

What did you do there?
I got high
What did you feel there?
Well I cried
But why the tears there?
Tell you why

Chorus
It's all too beautiful
It's all too beautiful
It's all too beautiful
It's all too beautiful

I feel inclined
To blow my mind
Get hung up, feed the ducks with a bun
They all come out
To groove about
Be nice and have fun in the sun

I'll tell you what I'll do (what will you do?)
I'd like to go there now with you
You can miss out school (won't that be cool?)
Why go to learn the words of fools

What will we do there?
We'll get high
What will we touch there?
We'll touch the sky
But why the tears there?
I'll tell you why

Repeat chorus

I feel inclined
To blow my mind
Get hung up, feed the ducks with a bun
They all come out
To groove about
Be nice and have fun in the sun

It's all too beautiful
Repeat to fade

Words and music by Steve Marriott/Ronnie Lane
Reproduced by permission United Artists Music Ltd
On Immediate Records



PHOTOGRAPH BY GUY AROLD

Featuring your choice of golden oldie, album track or obscure classic. For your own personal song page, send a postcard to Request Spot Smash Hits, 52-56 Carnaby Street, London W1V 1PF

Start as you mean to go on.

You'd love to sling a leg over the new CB1100R, or our V-four VF750S, or maybe one of our meaty dual purpose bikes like the XL500R. Perhaps, even the CX500 Turbo.

Only problem is, you're sixteen and the people at Westminster won't let you.

But you can still be part of the Honda legend. With the MB50 and MT50. The same technology and craftsmanship that went into creating our faster bikes went into creating these two beauties.

Little engine. Big thinking.

You could be forgiven for thinking that, as the engine has to be restricted to keep it legal in Britain, we mightn't have given it our all.



On the contrary. The 49cc reed-valve induction single-cylinder two-stroke engine features a carefully developed 'bell-shaped' combustion

chamber for efficient combustion. The inlet features the same jet stream port scavenging system that was developed on our works motocrossers, and ignition,



triangulated configuration, using straight tubing wherever possible.

Forks on both models are leading axle, with 125mm of travel for the MB50 and 135mm of travel for the MT50, and feature proper damping, unlike a lot of other lightweights.

Like the forks, the five-way adjustable-preload load-down shocks at the rear feature proper damping, with 90mm of travel for the MB50

and 125mm of travel on the MT50.

like some of the bigger bikes, is CDI with no points to adjust or replace.

No need to worry about mixing petrol and oil either, as it's all done automatically by a throttle-linked pump that meters out just the right amount of oil for every throttle setting. And, typical of our engineering thoroughness, we were the first manufacturer to fit a two-stroke motor with a balancer shaft to smooth out high frequency vibrations.

Lightweight handling. Heavyweight technology.

Simple and light, the X-type frame was designed along classic racing lines.

Lightweight price. Heavyweight specification.

At around 90mpg* you can laugh at the Arabs, and with a price of £340 for the MT50 and £351 for the MB50 you can laugh at the finance companies.



And if you're still not convinced, here are some more features normally found on bigger bikes, front disc brake, Cornstar wheels, rev counter and handlebar fairing on the MB50, and Enduro styling, high level exhaust and knobby tyres on the MT50.

The MB50 and MT50. Serious bikes for serious bikers.



MB50S A £351 MT50S A £340 (Prices include main delivery only, valid for all and 12 month unlimited mileage warranty, excl. VAT, no plate etc.)

HONDA CARE

*2000 cc, 100% throttle, 100% gear

ADAM
SMASH HITS

PH. GEMO KAPLAN



BOW WOW WOW.

See Jungle (Jungle Boy)



SHARON BROWN

I SPECIALIZE IN LOVE.

I specialize in love
I specialize in love

Chorus

I specialize in love
I make you feel like new
I specialize in love
Let me work on you
I specialize in love

I'll make you feel like new
I specialize in love
Let me work on you

If your broken heart
Needs mending
(You can come to me)
If you wanna happy ending
(You can come to me)
If your love affair
Have gone away
(You can come to me)
YOU'LL SEE HOW MUCH I CARE

Repeat chorus

If you think
You've been mistreated
(You can come to me)
If you feel you've been cheated
(You can come to me)
If you've been hurt
By love before
Step inside baby
And close the door

Repeat chorus twice

I can mend your broken heart
I can fix it one, two, three
I can take away your pain
You can count on me
I can mend your broken heart
I can fix it just like new
I can take away the pain
Give you love twice true

Repeat chorus

I specialize baby
I specialize baby yeah
You know I specialize in love
I specialize in love

I can take away your pain
I can make you feel whole again
Let me work on you baby
Let me show what I can do
I can take away your pain
I can make you feel whole again
Why don't you let me work on you

Repeat chorus to fade

Words and music by
Golden/Schar

Reproduced by permission
RMO Music Co./Next Plateau
Music Inc./JTM Music Inc.
On Virgin Records

CHORUS

SEE JUNGLE SEE JUNGLE
GO JOIN YOUR GANG YEAH
CITY ALL OVER GO APE CRAZY
SEE JUNGLE SEE JUNGLE
GO JOIN YOUR GANG YEAH
CITY ALL OVER GO APE CRAZY

JUNGLE BOY DON'T FEAR
THE LAWS ARE DIFFERENT HERE NOW
JUNGLE BOY COME NEAR
THE LAWS ARE DIFFERENT HERE NOW
JUNGLE BOY WE CHEER
THE LAWS ARE DIFFERENT HERE NOW
WE ALL CHEER

JUNGLE BOY I VIEW
MY HEART WAITS FOR YOU
JUNGLE BOY COME THROUGH
MY HEART WAITS FOR YOU
JUNGLE BOY IT'S TRUE
MY HEART WAITS FOR YOU
I LOVE YOU

REPEAT CHORUS

IN THE JUNGLE
I LOVE A RUMBLE
WITH MY BOYFRIEND

HE'S NOT SAD NOW
HE'S SO GLAD NOW
HE UNDERSTANDS
WHEN THE CITY TURNS TO RUBBLE
BIG TROUBLE

REPEAT CHORUS TWICE

IN THE JUNGLE
I LOVE A RUMBLE
WITH MY BOYFRIEND
HE'S NOT SAD NOW
HE'S SO GLAD NOW
HE UNDERSTANDS
WHEN THE CITY TURNS TO RUBBLE
BIG TROUBLE

CITY ALL OVER GO APE CRAZY (GO APE CRAZY)
SO LET YOUR BODY DO THE TALKING
(GO APE CRAZY)
CITY ALL OVER GO APE CRAZY
(GO APE CRAZY)
I LOVE JUNGLE BOY (GO APE CRAZY)
JUNGLE BOY (GO APE CRAZY)

REPEAT CHORUS TO FADE

WORDS & MUSIC BY
McLAREN/BARBAROSSA/ASHMAN
REPRODUCED BY PERMISSION COPYRIGHT CONTROL
ON RCA RECORDS

THE

FUN BOY THREE



NEW VERSION 12" + 7" SINGLE

THE TELEPHONE ALWAYS RINGS.

C/w THE ALIBI (PREVIOUSLY UNRELEASED TRACK) 12": CHS 12 2609 + 7": CHS 2609

ALSO AVAILABLE THE DEBUT ALBUM 'FUN BOY THREE' CDL 1383

 Carpenter's

FB3

THE BOY

NICK HEYWARD ISN'T YET TWENTY ONE. HE LIKES TO WEAR YACHTING GEAR, HE'S GOT A THING ABOUT TRACTORS AND HE LIVES AT HOME WITH HIS PARENTS. HE ALSO WRITES BRILLIANT POP SONGS. "MAKES YOU SICK," SAYS MARK ELLEN.

Nick Heyward's back from his holidays. A disaster, by all accounts. "I need another one to recover."

With the British tour behind him, and despite all these rumours in the newspapers that he hadn't got anyone to go with, he took off for Greece for a week with an old Australian friend called Fran. "I've known her since I was two."

They arrived in Thessaloniki expecting much sunshine, sand and surf and were rather peeved to find the place full of concrete tower blocks, freezing cold and with no trace of the hilly in sight. "Like turning up in Glasgow with a hucket and spade," he reflects soberly.

To the island they resolved. This, however, involved a 14 hour trip on some crusted old ratt while they desperately bargained for a cabin to avoid having to sleep on deck with all the local livestock. Charming.

Finally they chanced upon some secluded cove in southern Crete when the waiter (Greek chop) comes breezing along and goss: "Aaaaah, Roocy meets gess!! You must send me your record!!" and then tries to talk Nick into flogging his Sony Walkman.

Still, he looks none the worse for the experience. Even a little tanned, actually. Not bad going

for a tourist who claims to have adhered rigidly to the regulation haircut parb of canary-yellow boating jacket and thick woolly socks.

These and other tales Nick relates while scurrying around the living-room of his parents' basement flat. He seems totally unaware of the small crowd of teenage girls gazing down from the pavement above who've spotted him through the window. He vanishes into his bedroom, rummages around amid neat piles of spare knitwear, riding boots, a guitar, books like *The Beatles Forever* and a lifting bar with weights — "only for show" — and returns with an armful of old cassette tapes. Herein lie a positive goldmine of undiscovered gems. Songs recorded in various forms and at various times since 1977 — even some featuring a "blatant pop" ice-rink organ and Nick on harmonica — all with the aid of his longest-standing sidekick, Les Nemes, who's plucking at a bass guitar on the sofa.

Fran and Nick's Mum and Dad look in at intervals, begging him to play a demo version of "Sunny Boy, Sunny Girl" — the likely follow-up to "Fantastic Day" — which they all understandably consider "a knock-out".

But there's no shifting him,

Nick seems firmly locked into a world of his own. Digging up tapes, pulling out his old photo albums, dusting down memories of various uncharted areas of Heyward history.

I'd always suspected, in the light of his obsession with everything from tractors to forgotten cartoon characters, that he must have grown up in a pub between a '80s TV serial and a Hamley's window display, and I soon discover that I'm not far wrong.

When his family left Brixton, he remembers, in around '67, his Dad became the boss of a toy factory in Beckenham. The house was overflowing with the latest products. Space hoppers, chopper-hikes, the works. His parents and his elder brother, Pete, were mostly out on Sundays and, left alone with his army of toys and his beloved *Thunderbirds* and *Marine Boy* on the telly, Nick's imagination appears to have run riot.

"I used to point faces on bananas, stick knives in them and throw them out the window," he recalls with some relish. "Pete used to point Action Men but I preferred bananas. Why? Cos if you dropped an Action Man it wouldn't have a mark on it. But if you dropped a banana — *squash!*"

Eventually the Government withdrew their grant, the factory went bust, they lost the house and were forced to move to London.

"It brought me right down to earth. Everything went," he says, "including my Mum's white Triumph Spitfire which I would have inherited. I remember going to ring up a friend one day and realising that we didn't have a phone any more."

His Dad got a job as the caretaker of a Club, and 16 year-old Nick secured a year's post as the messenger in an Oxford Street art studio, which basically meant "cleaning the loos and making tea". He used to sit up all night practising handlettering and designs which everyone seemed to admire but never got him promoted.

Frustrated, he transferred these skills to his other real love,

the result being a colour poster — emblazoned with a bright yellow fork-lift truck — advertising a band with the ridiculous name of Smackly Robo Dandy. This was, in fact, Nick, Les Nemes and two mates, Roh and Tim. They never actually performed; merely looted about in "v-neck jumpers, drainpipe cords, woolen ties and jazz shoes".

Mere minutes later they'd become the (almost) legendary Rugby, whose greatest claim to fame was Leslie's laughable Paul Weller barnet and Nick's earliest recorded lyric, from a number called "Teenage Marriage": "To wit: 'Teenage marriage is a funny thing/You wake up smelling and she'll get you a bin/To sling yer clothes in/And a handful of Vim from the neighbours.'"

"I try and use words that haven't been used in songs before," he says. "Words like 'Tablone', and 'trangles', and 'temon'. I've never seen the word 'Tablone' in a love song before I used it."

"The songs themselves are really very simple," he explains in a manner so modest it's downright embarrassing. "These 'jazz chords' as you call them. I don't know what they are. F-major-seventh-diminished-ninth or something. Somebody told me what they all were once but I can't remember now. I make 'em up."

After Rugby, Nick admits, "we got serious". They re surfaced as The Foot Party, then Captain Pennyworth, then Moving England, and finally managed to secure a few engagements as Haircut One Hundred, looking — in their first photo session just before signing to Arista — very *Brideshead Revisited*. All wicker hampers, polo mallets and pith helmets.

And since then, merely 18 months later, bow ties and knee-high socks have been selling at the same epidemic rate as their deliciously witty and enjoyable records. The Haircuts have been recognised in all



The line-up of Rugby from 1977: (left-right) Nick, Tim Jenkins, Les



WONDER





THEIR NEW SINGLE

TAKEN FROM THE FORTHCOMING ALBUM TRDPICAL GANGSTERS 7" & 12" VERSIONS AVAILABLE IN FULL COLDUR PICTURE SLEEVE

PRODUCED BY AUGUST DANMELL CO-PRODUCED BY ANDY HERNANDEZ

SPECIAL LIMITED EDITION FULL COLDUR 21" x 28" POSTER SLEEVE



MANUFACTURED AND DISTRIBUTED BY WEA AND/OR CBS INC.

WIP 6756
12 WIP 6756

THE BOY WONDER

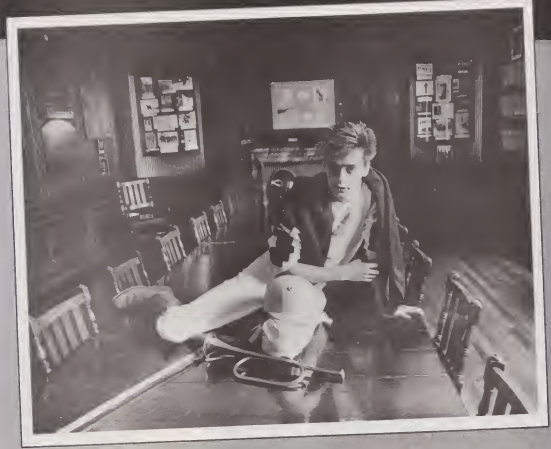


PHOTO BY JIM KAMAROVSKI

corners of the music business as "the most successful new British band of 1962".

Quite why, not even Nick can figure out. "I'm not good-looking," he says. "like, say, Sting's good-looking." If anything, he reckons, people like him because he looks so normal. "Everyone keeps saying to me I look just like their brother."

As for the fans, he's formulated one of his extremely cunning theories to account for the mass outbreak of Fairisle Fever. If a bloke wears a sou'wester and a sailing jerkin, he explains, then a girl will immediately fancy him. Not because of the sou'wester, but because he obviously likes Haircut One Hundred. Quite logical really.

"Well, do you know the way I used to look at girls at discos when I was about 12 or 13? Shoes. The first thing I'd do when

I walked in was to look at all the girls' shoes and if they had good shoes, I'd look up. It was always something little, like you'd fancy them because they had a side parting. Never an overall look."

The current Haircut mode, he admits, will be in for remodelling before the release of their second LP. And before that they'll hopefully be embarking on a bold new enterprise co-written by Nick and comedian Chris Langham. "A black comedy TV adventure series set in a marina in which everything goes wrong. And nothing to do with The Monkees. I really don't know where the papers got that quote from."

It's based, unsurprisingly, on all the TV slots to which Nick was so helplessly addicted in his youth. Mainly *Marine Boy*, the '60s cartoon boy wonder who

performed phenomenal feats of underwater heaverly while chewing "oxygum" for sustenance.

Nick intends to play a kind of tailed Marine Boy, "the sort who dives heroically into the water only to find the tide's out". Blair plays a stunt-man equally ill-fated, who's chased by a posse of women. Graham's a surfer, a thankless task as there's no surf. "He has a radio which plays only '50s stuff, Jan and Dean. But when we turn it on we get things like *The Fun Boy Three*." Les is a very unreliable holiday arranger who's permanently surrounded by small dogs. (I swear I'm not making this up!) Phil is some sort of teacher, plagued by an exploding saxophone and Mark spends all his time in a yacht.

That's the rough sketch. The filming of a pilot (dummy run) is

all set to start in Malta, in mid-June.

Very sensibly, Nick wants to try and keep this project as separate as possible from Haircut One Hundred, the band, and thus — between the two — keep his horizons as wide as he can. He says he's seen at least one person paint themselves into a corner recently and he doesn't want to fall into the same kind of trap.

Adam's catering for one audience. And if you cater for a really young audience then you die with them. You can be nice but if you become over-nice, you become sickly and boring.

"The reason The Beatles lasted so long," he points out with his usual heartening optimism, "is because they catered for everyone."

"And we'd like to try and do the same."

THE CURE
PORNOGRAPHY
Album and Cassette



Fiction

STAR TEASER

BEST-INDIES

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. Solutions on page 42.

ABRASIVE WHEELS
ANTI-NOWHERE
LEAGUE
ANTI PASTI
ATTAK
BALLISTIC KISSES
BLITZ
BONGDS
CAPTAIN SENSIBLE
CHAOS U.K.
CHARGE
CHRON GEN
CLOCK DVA
COLIN NEWMAN

COURT MARTIAL
CUDDLY TDYS
DEAD DR ALIVE
DEAD WRETCHED
DEPECHE MODE
EXPLOITED
FAD GADGET
GUN CLUB
HIGGONS
LDRA LDGIC
LYDIA LUNCH
MAXIMUM JDY
NEW DRDER

PASSAGE
PERRY HAINES
PIGBAG
PINKSI ZDD
RED ALERT
ROBERT WYATT
RUDI
SCRITTI POLITI
SINATRAS
THOMAS LEER
WEEKEND
WILD SWANS
YAZOO
ZOUNDS

R CEDOMEHCEPEDSZOUD
CEHCTTAYWTRREBORPCE
BKREELSAMOHTLGIIZA
UAEDIDURSCRAMNGZOD
LTCGETECTEETIAYOGKO
CTSZRGETEDTXOLBZUSR
NAAYAARIRIJAPASNRA
UYPSOWHALMRGYOODDL
GPSTDTMUCUOWYASOSEI
SAIAAATYMLIPHGBEUPV
PEENRIILTSCRIRAGPE
SDSUSXNSDRHETATIES
LPOSACASWDETTETBPDD
ECIMIPDIEEXULTAIAAI
ESAGIKLLPNECAIVRTC
HFATBDCCLRSLPDRTCC
WDNRSWOIENYIKLECHS
EABWT EHTDNCBGRISN
VGALTAWEISOEDLOWEWS
INXEIONAKLIAWNEWSO
SEDNNTLICEGLMGOEAN
AFIIOUZNSDNELDRAEMI
RPTWNOIANNNDLADNOT
BNECOSCFWDAEDEBKHN
ANHSENIAYHRRPNETA

R.S.V.P.

Looking for pen friends? Send a postcard with brief personal details to
RSVP, Smash Hits,
52-55 Carnaby Street, London W1V 1PF
and we'll do our best to help you.

● My name is Nicky, and I'm 12. I like Toyah, The Human League, The Stray Cats, and The Jets. I would like a nice female penpal aged 11-13. So please write, including pic if possible, to 29 Newlands, Ramford, St Helens, Merseyside.

● I am a wonderful, good-looking 14-year-old who's into Haircut 100, Madness, and The Jam. All you good-looking gals get scribbling to Stephen, 18 North Rise, Great Cornard, Sudbury, Suffolk.

● I'm a 15-year-old idiot, looking for a similar girl. I'm into everything from Altered Images to Still Little Fishes, and I enjoy going to discos and listening to records. Write to Mark, 20 Rannoch Drive, Bearsden, Glasgow.

● Is there anyone out there who wants a female penpal? Someone who's not fussy, friendly, and enjoys having a laugh, who's into Duran Duran, Visage, Classix Nouveaux and Japan? Write to Sus, 97 Windemere Avenue, Finchley, London.

● Michael Peake here. I am 16, like New Romantic groups and judo. I am 5ft 6in and have dark brown hair. Interested? Write to me at 14 Springlough Drive, Wakeenden, Worsley, Manchester M28 5HS.

● All you mods, aged 11-13, get your pens out and write to Ian Hamilton (12, I love the Jam, The Chords, Secret Affair, and The Who. My address is 22 Anderson Drive, Saltcoats, Ayrshire, Scotland.

● SOS... I'm a desperate female needs people (especially guys aged 16+) to write to. All letters answered, and I'm into everything. If you're interested, or just a good Samaritan, brighten my day by writing to me: Julie Finlay, 11A Market Parade, Havant, Hants, PO9 1PY.

● I'm Stephen Bolton (15) and I wish to write to females aged 14-16. I would like to hear from girls who are into Depeche Mode and Toyah, but who dislike heavy metal and live! If you're interested (I'm sure you are) please write to me at St Michael's Road, Theburst, Reading, Berks. RG3 4RY.

● We're twogirls, both aged 13, and we want to write to boys aged 13-15. We promise to answer, as many letters as we can afford to. We like Suzanne, Elvis Costello, Depeche Mode, and most other things. If you like what we do, and you are totally insane, please write to Julie and Hazel, 3 Wellington Place, St Giles, Oxford.

● We are two females who like Toyah, Bow Wow Wow, Depeche Mode, Duran Duran and Haircut 100. We are looking for two males aged 13-15, who hopefully like Nick Hayward, but we won't sweat if they don't! Come on write to Suzanne, 165 Forest Road, Sutton Manor, St Helens, Merseyside, England.

● 16-year-old girl would like to write to anyone, any age, any sex, anywhere. Likes any jobs, sci-fi, and pop, including Elvis, Duran Duran, Japan, and Toyah. Nick Rowland calls me, gratefully accepted! Write to Sue Beck, 120 Newwood Close, Stanhope Estate, Ashford, Kent TN23 2TF.

● 15-year-old girl with sense of humour seeks male or female penpal. Likes Spandau Ballet, Depeche Mode, Classix Nouveaux, cycling, and going to discos. Dislikes include heavy metal, rockabilly, and getting no letters. I've plenty more to moan about, so get writing to me, Cathryn Jones, 26 Wymington Road, Rushden, Northants. NN10 5JX.

● I'd like a female penpal, aged 17-18, who likes The Human League. My hobbies are watching and playing football, going to discos, and travelling, but I dislike heavy metal. I am 18. Please write to John Follon, 20 Market Street, Widnes, Cheshire WA8 7SN.

● Heavy-metal fan, who's into Meat Loaf, AC/DC, Gillan, Led Zeppelin, Motorhead, and Iron Maiden, would like to write to anyone with the same interests. Abbe fans needn't bother answering! Write to Suzanne James, 9 North View Close, Lydgate, Oldham, Lancs. OL4 6JQ.

● I live in Australia, (you know among the kangaroos and koalas), now I want to meet some boys. I am 17, and I'm into Duran Duran, Simple Minds, Altered Images and Ultravox. I am not interested in looks as well as you have a sense of humour. Write to Dimitra Kontos, 1 Burnside Drive, Keysborough 3173, Melbourne, Victoria, Australia.

● Hey, all you punks out there, I'm an 18-year-old male from Malaysia. I like the Romantics, the Exploited, and all punk bands. Interested? Why not contact Johnny Romones, 332, BT, 48 Dunlop, Trengganu, West Malaysia.

◆ TIME PIECES ◆
THE BEST OF ERIC CLAPTON



THE NEW ALBUM
FEATURING THE HIT SINGLE 'LAYLA'
AND 10 OTHER CLASSIC TRACKS

AFTER MIDNIGHT
I SHOT THE SHERIFF
WILLIE AND THE HAND JIVE
LET IT GROW
SWING LOW SWEET CHARIOT

KNOCKIN' ON HEAVEN'S DOOR
COCAINE
LAY DOWN SALLY
WONDERFUL TONIGHT
PROMISES

ALSO AVAILABLE ON CASSETTE



DARYL HALL JOHN OATES



PRIVATE EYES

I see you and you see me
Watching you blowing the lines
When you're making a scene
Oh girl you've got to know
What my head overlooks the senses will show
To my heart when it's watching for lies
You can't escape my

Chorus

Private eyes they're watching you
They see your every move
Private eyes they're watching you
Private eyes they're watching you
Watching you, watching you, watching you

You play with words you play with love
You can twist it around baby that ain't enough
'Cause girl I'm gon' know
If you're letting me in or letting me go
Don't lie when you're hurting inside
'Cause you can't escape my

Repeat chorus

Ooh why you try to put up a front for me
I'm a spy but on your side you see
Slip on into any disguise
I'll still know you look into my

Repeat chorus and ad lib to fade

Words and music by

Daryl Hall/Warren Pash/Sera Allen/Janna Allen
Reproduced by permission Interworld Music Ltd.
On RCA Records



was half-way through writing 'Promised You A Miracle,' says Jim Kerr of Simple Minds, "when I thought 'this isn't it. Then I thought 'hang on, what isn't it?'"

M.A.S.T.E.R.M.

MARK ELLEN MEETS A MIND WHOSE TIME HAS COME

Fics: Virginia Turbett

Among the residents of a plush hotel in London's Lancaster Gate is a frail, slightly-built Glaswegian with a shock of black hair dangling over his eyes. He's dressed in a scabree grey sweater and enormously baggy light grey trousers tapering to a pair of immaculate laced brogue shoes.

Somehow, he doesn't quite fit in.

In fact, Jim Kerr gives the distinct impression that he's never really fitted in anywhere. What immediately strikes me, as we settle down in a tray of hotel tea, is that he looks astonishingly old for his twenty-two years. He could possibly pass for thirty-two. The furrows in his brow are so pronounced I tell him, you'd think he must have spent his entire youth rowing.

"Probably did, come to think of it," he says, quite matter-of-factly. Glasgow being his native place was being a fisherman was about the only form of self-expression I used to have. I'm not satisfied for this... for The Contender and The Attractions Girlfriends. If people asked you what you did and you said: 'write music,' they'd say: 'Are you serious? Are you serious?'"

Then he embarks on a colorful tale about his early teens, when implies that a lot of these "remains" he writes brought upon himself.

"I was always trying to draw attention, much like James now. Going to concerts dressed up in the whole classic thing this was just before Bowie was really big—like big boots, mascara, painted hair... The next day I'd be working on my building site to try and get enough money to go hitch-hiking round Europe and I'd notice I'd

still got a trace of this nail varnish on. And I'd be terrified these giants, these bears, that I worked with would discover it! "Other than that," he adds, "I was perfectly normal."

These days, Jim says, he feels an even desire to dress up off stage. He bumped into Mick Karn a white back, down of Virgin Records, and couldn't believe the state of his "the lord of the gear oil!"

Lessons, however, have clearly been learnt from those a record about with bands such as Iggy and The Human League. Much like Simple Minds themselves, both spent a good three years in the twilight of near-total obscurity before almost overnight, it seemed—leaping right into the charts.

And now Jim Kerr's boys seem finally set on the same course. It's no surprise to find that their overall attitude—as with the other two—has been in for a servicing. And it's paying dividends.

Personally, I've never much cared for Jim's compositions up until now. They seemed gloomy, almost dirge-like, and mostly lacking in force and direction. But the new single, "Promised You A Miracle" (the band's biggest seller to date—is something altogether different. Something of a classic, in fact.

As Jim so succinctly puts it: "I was listening to the radio at the end of last year and just thought: 'We're never on the bloody thing!' We put all this energy and enthusiasm into the band. Surely the more people who hear it, the better."

The quintet immediately set to work to create a more durable

sound—"something that hits you but wasn't as jarring as our old ones." It's interesting, incidentally, that Jim's an obvious admirer of the "draughtsmanship" approach of Maxine Foy. As he so rightly says: "ABC sound great whether you hear them on the biggest disco or the faintest speaker. They draw your attention."

"I was half-way through writing the song," he recalls, "when I thought 'this isn't it.' Time I thought 'hang on a second, what isn't it?' What a terrible state to have got into! Simple Minds are all tied up in a box now (in fact)." "The simple sounder is a lot more potent," I suggest.

"Well, exactly. We are what we take in. I don't come up early in the morning and play Joy Division. I play Diana Ross or something. I thought: 'From now on, we do absolutely anything we feel, at any risk, and if we lose friends well that's too bad. We can make new ones.'"

The other crucial point about the song is that you can actually understand the words (well, almost). They're obviously about, as Jim says, "a He/She affair". I never had a clue what he was on about in the past.

"Me too," he smiles. "Sometimes I think: 'Yeah, that's me and the things I see. The turmoil, the struggles, the hopes or the failures.' Other times I think: 'That's not me at all. I wouldn't expose myself like that. I'm too shy.'"

"I don't attach too much importance to the words. If they sound attractive and make a coherent picture, that's great."

Part of the new Simple Minds policy is the result of their having come to terms with the whole process involved in getting singles into the charts. Jim happily admits that the band spent their first two-and-a-half years living from gig to gig, from LP to LP, occasionally releasing the odd album track as a "because it might have a shot at a chance."

Most were finally helped by the opportunity (the right way the band were bundled at their last port of call, Ariola Records. The label's bosses—experts all—saw one Simple Minds concert and hit upon the preposterous

PROMISED YOU A MIRACLE

Chorus

Oh promised you a miracle
Belief is a beauty thing
Promises, promises
As golden days break wandering

Chance as love takes a train

Summer breeze
And brilliant light
Only over the sea
He controls an love
Love calls to a new life

Repeat chorus

Only love she sees
He controls an love
Life mirrors a cure
Everything is possible
With promises
Everything is possible
Oh no

Repeat chorus

Chance reflects on them a while
Love returns so quietly
Stopping at an golden time
Breathing with sweet memories

Repeat chorus

Only love she sees
He controls an love
Life mirrors a cure
Everything is possible
In the game of life
Everything is possible
Oh no

Chance lost people

Of great price
Take care of family
Only aches for love
Love waits for time
In chance
In chance they'll see

Repeat chorus

Only love she sees
He controls an love
Life throws a curve
Everything is possible
In the game of life
A burning dream
You can be queen
Everything is possible

Words and music by
Jim Kerr/Simple Minds
Reproduced by permission
EMI Music Publishers Ltd.
On Virgin Records



ND

plan of splitting the band up for a year and parking Jim off for some time lessons with the legendary Lindsey Knapp. "He did it for David [Bowie], he did it for Kate [Bush], he can do it for you," was their reasoning.

Things got worse, especially when Asista generously allowed the band a budget of £30,000 to record their "Empire And Domes" LP and then initially only pressed up 3,000 copies to put in the shops.

"It was ridiculous," Jim says. "We've got a cult following of 30 or 40 thousand that buy all our records. Anyway I've probably got about 8,000 friends!

"We had confidence about doing things for Virgin — like colour photo sessions — because we now recognise the need for them.

"It's the same with letters from fans. I see the need for that too. No matter who they're from — young or old — they all want a piece of your heart ultimately. Before, it all seemed like a throwback from the past, like the girls running after The Beatles. And you thought, 'Why? Cos you never saw what happened when they met. It was just like Band Looks Pretty and Girls Scream After Them And Buy Their Records.

"Now, I'd much rather have an attractive girl sitting listening to our music, tapping her feet, than get on the front page of a men's paper."

Quite some change of attitude, you'd agree. The person behind it all, though, says he's little different.

Asked if he feels he fits in any better nowadays, Jim shakes his head slowly. No, he says, maybe because he still gets too nervous about things. He hates going to the cinema because of all the crowds and noise. For much the same reason, he says, he'd rather take an eight mile walk than go on a bus.

And he never knows what to say to people who happen to recognise him in the streets.

"It's strange the way they get — crash into your life for two ~~subsequent~~ ~~three~~ ~~days~~," Jim says. "Somebody told me today that once you've done *Top Of The Pops* there's no peace." He sighs in a resigned sort of way. "I'll have to be the crincoat hat, sunglasses and let's-beard, I'm afraid."



GOT NO BRAINS

BAD MANNERS

He ba ba ba be ba hey, he ba ba be ba hey
My heavy feet are leading me somewhere
Hear the rhythm calling to come where
He ba ba ba be ba hey, he ba ba be ba hey

Reggae music come to my rescue
Need to feel the bass and the best man
Moye

A people say I'm lost in a daydream
Don't see eye to eye with the mainstream
Searching for a new kind of treasure
Heavy manners is my kind of pleasure

I've got no brains in my jeans (ha ba ba be ba be hey)
I've got no brains in my jeans (ha ba ba be ba be hey)

We don't offer a simple solution
All we do is deal in confusion

Chorus

I've got no brains, got no brains
I've got no brains, I got no brains
I've got no brains in my jeans (brains in my jeans)

Repeat chorus three times

I've got no brains in my jeans (ha ba ba be ba be hey)
I've got no brains in my jeans (ha ba ba be ba be hey)

If you feel you need to be wiser
Listen to the dub supervisor
He ba ba be ba be hey, ha ba ba be ba be hey

We don't offer a simple solution
All we do is deal in confusion

I've got no brains in my jeans
I've got no brains in my jeans
He ba ba be ba be hey, ha ba ba be ba be hey

Repeat to fade

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



THIS TIME (WE'LL GET IT RIGHT)

THE ENGLAND WORLD CUP SQUAD

We're on our way
We are Ron's twenty two
Hear the roar
Of the red, white and blue
This time, more than any other time, this time
We're gonna find a way
Find a way to get away this time
Getting it all together

To win them all
is what we'll set out to do
We have a dream
We know you're sharing it too
This time, more than any other time, this time
We're gonna find a way
Find a way to get away this time
Getting it all together

We'll get it right, this time
Get it right, this time

It makes you wonder
It makes you proud
To play for England
And hear the crowd
As we're marching
On towards victory

This time, this time

Repeat 1st verse

We'll get it right, this time
Get it right, this time
We'll get it right, this time
Get it right, this time
Repeat to fade

Words and music by Norman/Spencer
Reproduced by permission Crispy Music Publishing
On Spartan Records



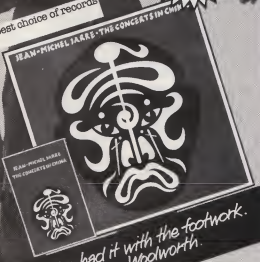
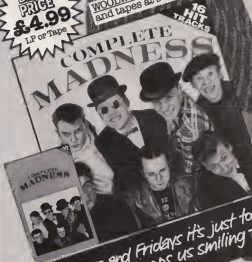
WOOLWORTH
And Woolco



BLITZ PRICE
\$4.99
LP or Tape

BLITZ PRICE
\$5.99
LP or Tape
Includes Album

WOOLWORTH RECORD BLITZ — the best choice of records and tapes at super low prices.



On Wednesdays and Fridays it's just too much. We've had it with the footwork. The music keeps us smiling though — it's all from Woolworth.

BLITZ PRICE
LP OR TAPE
\$3.99
\$3.99
\$4.29
\$4.29
\$4.49
\$3.99

ASIA/Asia
IRON MAIDEN/Number of the Beast
M.F.'S OLDFIELD/Five Miles Out
SKY/forthcoming
SPANDAU BALLER/Diamond
STATUS QUO/1986

All Blitz Prices shown are below supplier's suggested prices.

Items subject to availability. Price and availability of advertised products may be different in Northern Ireland, the Republic of Ireland and the Channel Islands.

SMASH HITS

52-55 Carnaby Street
London W1V 1PF
(Telephone: 01-439 8801)

Editor

Dave J Heyworth
Design Editor
Steve Bush

Features Editor

Mark Ellen
Reviews Editor
Ian Birch

Design

David Bostock

Editorial Assistants

Bev Hillier
Linda Duff

Ad Manager

Rod Sopp

Writers

Johnny Black
Ian Christie
Tom de Lisle
Fred DeFina
Dave Rensimir
Pete Silverton
Mike Stand
Red Star
Steve Taylor
Barry

Photographers

Stuart Franklin
Jill Fermanovsky
Mark Risher
Paul Slattery
Virginia Turbett
Eric Watson

Publisher

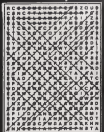
Peter Strong

Circulation Department

EMAP, Bretton Court, Bretton,
Peterborough PE3 8DZ

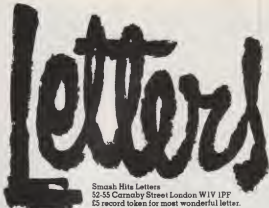
STARTEASER

ANSWER (FROM PAGE 33)



CROSSWORD

ANSWERS (FROM PAGE 18)
ACROSS: 1 "Mirror Mirror"; 50 (Nail)
Down: 12 (Rice); 14 (Broom); 15 (Hill); 16 (Resist); 17 (Ball and) Oats; 18 Ted
(Nugent); 19 (Ozzy Osbourne); 21
Meadow Girl; 22 (Fid) (Gibson); 23
Anna (Ford); 24 (Neil) (Diamond); 26
(Terry) (Wogan); 29 (Diana) (Reas); 30 (Gus
31 (Kris); 32 (Lionel) (Tear Us) (Apost)
33 (Ball) (Sala); 36 (E) (Lila); 37 (The)
DOWN: 40 (Kai) (Ed); 41 (Moss); 42 "My
Way"
43 (Mick) (Jagger); 44 (Mick) (Jagger); 45 (Mick) (Jagger); 46 (Mick) (Jagger); 47 (Mick) (Jagger); 48 (Mick) (Jagger); 49 (Mick) (Jagger); 50 (Mick) (Jagger)



Smash Hits Letters
52-55 Carnaby Street London W1V 1PF
£5 record token for most wonderful letter.

On April 4 I went to see Spandau Ballet at the Palace Theatre in Manchester. At 8.30pm they rushed on stage and gave us around an hour of brilliant music. They definitely know how to entertain and they do it exceptionally well. It was a very energetic show and the audience were involved all the way through. After being called back for an encore and giving us a fantastic rendition of "Instinction" merging brilliantly into "Chant No 1" they jumped off stage, tired and ready for a well-deserved rest. But the rest had to wait because no sooner had they left the stage when people began to run to the "artists entrance" for a chance to meet the band. Every single person who queued up outside that entrance got in and met the band; nobody was turned away. I was one of the last to get in and still they chatted to us and were very friendly.

Spandau Ballet deserve all the praise they get. They are superb. *Someone Who Has Steve Norman's Bottle Of Perrier Water And John Keeble's Drum-Strick, Manchester.*

So there I was, near the stage, waiting for Spandau Ballet to appear at Brighton on April 9. I saw these guys walk on stage and then, suddenly, someone kicked me on the head.

Well, it wasn't that. I soon realised: it was several thousand decibels resonating in my skull. I made my way to the back of the hall, where I could just tolerate the music.

Does the band know that whatever subtleties or melody that their music may have possessed was lost through amplification in an ear-splitting howl?

As I left at the end of the concert, with my ears stung into partial deafness, I decided to write so that I could ask whoever is responsible; please, please, cut down the volume at concerts. I want to hear the music. I don't want to be

physically assaulted by it! Steve Zara, Lewes.

You know what Ted Nugent says, don't you? "It's too loud, you're too old!" Then again, he wears earplugs! Take this £5 Record Token for raising an important issue and go invest it in something real quiet.

Cost of one cancelled Spandau Ballet concert at the Liverpool Empire:

Bus from home to railway station	£0.59
Train to Liverpool	£1.86
Cup of tea and sandwich at station	£0.64
Bus from railway station home	£0.59
TOTAL	£3.58

* Not included in above total—Four hours of a wasted rainy Monday night. Let's hope their next Ibiza holiday gets cancelled. D.M. Byles, Flint.

We know how you feel. That's why we always advise the same thing. If you're travelling any distance, phone the venue and check before you leave home.

I do wish that some singers would pay more attention to their pronunciation. Take Kim Wilde, for instance. When I tuned in to Peter Powell's programme the other day, she was in the process of singing her latest record. Miss Wilde seemed to be describing the "view from a pig". I was stunned, and it wasn't until Peter announced it that I realised that she had actually been warbling about the "view from a bridge". I'm not asking for singers with Cambridge University accents but it would be nice if we were able to understand the lyrics.

Paul McCartney never gives us that trouble. Wendy Phillips, Pontypool. P.S. Could you please print a picture of your Features Editor,

Mark Ellen? He sounded absolutely wonderful on "Roundtable" with the gorgeous Steve Davis.



His snooker's improved too.

In reply to the Japan fan in your last ish moaning that The Associates are copying the "original and distinctive" Japan. Did you ever listen to their early efforts? No, of course not! How about the sub-New York Dolls HM LP "Adolescent Sex"? How about "Obscure Alternatives" where Tom Verlaine and Television got the copyright treatment? No? Of course, you came in when Dave had a haircut, learned how to use the old Max Factor and realised that a little "Ferry-esque" crooning would shift the units. "Original and distinctive"? Hardly that. Having said that however, I like both groups, but just try comparing "I In Drum" with The Associates' "Fourth Drawer Down".

Think before you write. Geoff McCartney.

Any relation?

Dear Japan Fan, I agree totally — "Too many people have copied Japan. . . . Yes, there was one on TOTP the other night. Bryan Ferry I think his name was. . . . Jackie Reader, No Fixed Abode

How is it that recently (last year) you have been anti-punk. You only review punk singles if you have to, or to fill space, and when you do give them a really bad write-off (e.g. Anti-Nowhere League and The Expelled, last issue). You never have interviews with our bands unless it's to show them up (e.g. Anti-Nowhere League or Exploited). All the penalties are anti-punk as well.

Not that long ago when the businessmen thought that punk was at its height you were saying nice things about punk. You printed interviews, you even had Johnny Rotten on your cover.

You call yourself a music mag but you only cater for the latest trend or what the bosses think is good enough. You shouldn't neglect punk or anything else for that matter just because some moron says they're dead or out of fashion. There are still punks and lots of new groups which haven't been given a chance by people like you.

How about some unbiased reviews or info?
The Punk With The Illegible Signature, Edinburgh.

There's a lot of lair comment in what you say, but let's get a few things clear. Our reviews are no more "biased" than anyone else's opinions. If an Explicated single (for instance) gets slated in these pages it's because the writer honestly and genuinely thinks it's awful. A lot of records that we praise are anything but "fashionable". We're constantly on the lookout for good new punk groups to write about but there seem to be precious few who show any spark of originality. You've enclosed a list of the acts we supposedly ignore these days but quite a few of them (Explicated, AMV, Vice Squad, Grass, Sears, SLF, Sioussie, Dead Kennedys & Honey Bane) have been covered in Smash Hits within the last year. Oh, and if the RSVP entries are mainly anti-punk, that must say something about our readers' tastes, because we certainly don't make 'em up. This has been a very long reply. Do I win a record token?

How do you pronounce Barbraus?
Stupid, Leicester.

Bauhaus

We are constantly being reminded that "home taping is killing music and it's illegal", but has anyone really considered this deeply?

People can see that if someone tapes an album off a friend then that album has lost one sale, so if many people do this then many sales are lost, maybe deciding an album's fate in the charts. But maybe the album is priced too highly for some people to afford so if it is taped at home, although the groups will, in the long run, suffer slightly, they have perhaps influenced another member of the public to their style of music, so increasing the group's popularity.

So, maybe it will kill the music trade, but isn't it better to know that people have got the album at home (even if it was taped illegally) rather than just the lucky few who can afford the price of it?
Jennie Stephens, Bournemouth.

Sure, but are record companies going to keep on financing bands to make records if they're not making any money out of it? It's a complicated issue, and nobody's got all the answers but thanks for contributing to the debate. (This

discussion continues on Radio 4...)

I had a poor childhood. I was born just outside a town called Wedlock. My father was a professional carol singer. My parents used to play little tricks on me. One day I got home from school and they'd moved. They used to take me to Scotland for my holidays but I always found my way back. My God, we were poor!

My Dad was very thoughtful though, cos in winter he'd come and put an electric fire in my bath. My Dad came to a tragic end, he fell into a vat of varnish.

A tragic end but a lovely finish!
Si.

And?

Whilst watching TOTP on Thursday, April 1 and seeing Bryan Ferry putting on his pained expression, I thought how much he looked like Martin Fry of ABC when he had his pained expression on. Please could you print a picture of both with these expressions on to show everyone else?

Nicola Smart, Maidenhead.



Ferry and Fry. Matching pained expressions. Do they have their trousers made by the same firm?

Take one copy of Roxy Music's "Flesh And Blood", one copy of Magazine's "The Correct Use Of Soap", one copy of Joy Division's "Closer", one copy of Ultravox's "Rage In Eden" and mix them all together. What do you get?

Well, look at the sleeve of Spandau Ballet's "Diamond" and you tell me!
David Wilson, Chelsea.

Could you please print a picture of your wonderful Barry in a bow tie and top hat? Go on... aww please... just for me.
Kimberley, Aberdeen.

We gave him 40p and despatched him to the photo booth at Oxford Circus Underground. Needless to say, he's not been seen since.

If I got rid of Barry for you would you give me a £5 Record Token, print a feature on Yazoo and tell me who The Human League are? *Yazoo fan, Aylesbury.*

Doesn't look as though it'll be necessary. He's still not back from the station.

Hi Barry!

I don't suppose you noticed little unidentified flying objects called "monkey nuts" 'ave little colourful stickers stuck on them wizzing in all directions at the Hoircut One Hundred gig at Walthamstow. If so then I must confess that the little culprit was me!
Bonne, Hornchurch.

So that's what he's been trying to get out of his left ear for the last couple of weeks!

I am writing to you to complain about the treatment you give some groups. In particular Bucks Fizz. The review of their single

"Land Of Make Beliefs" said: "the rot starts here" and "to quote the pathetic lyrics, not for all the tea in China or the corn in Carolina", yet the song managed to get to Number One.

The same goes for "My Camera Never Lies"; "sorry, Fizz fans, this is horrible". Dave Rimmer may find it horrible but obviously the public don't because it's now Number One.

Please note, I am not their greatest fan but I'm feeling sorry for them.
Sophie Schopflin, London N19.

Does anyone out there think that the beginning of Dollar's single "Give Me Back My Heart" is like the beginning of "I'm Not In Love" by 10cc?

Angela Bell, Edinburgh.

Me. I do.

The only difference between Rick Parfitt's jeans (TOTP April 1) and my brother's, is that my brother's are in the dustbin.
A Simon Le Bon Lover, Birmingham.

Did you know that Nick Heyward has dimples on his knees?
Lucienne, Reading.

Doesn't time fly? I've just seen TOTP with John Peel presenting it.

Is it 1996 already?
Casual Lion, Sutton.

IN THE NEXT ISSUE OF SMASH HITS

BRIAN FERRY

Discussing Roxy Music past and present, his critics, his imitators and his suits.

BUCKS FIZZ

Call 'em corny, call 'em what you like, but they make great records. Is Birch goes on tour in Ireland.

AUTOGRAPHED

altered images

ALBUMS TO BE WON

(Yes, I know that's what we said last time and we gave swsy Madness LP's instead but, y'see, the AIs album was postponed and so we had to put it all back and, look, if you think this job's easy you should see our production schedules. Someone's just asked who's going to be on the cover of the next Christmas issue, it's hardly reasonable, now is it?) Sorry about that. Must be the heat in here. Then there'll be all the usual hit songwords, posters, news, views, reviews, pics, stipples and so on. There may even be another trailer. I shall start on it right swsy...

SMASH

HITS AVAILABLE MAY 13th

Stay Street Wise



Palm Club



Inter-College



Inter-Giant



Inter-Chicago Dodgers '88'



Inter-Star



Inter. The best thing next to feet.

Available from your local sports shop.



TONI BASIL

NEW SINGLE
NOBODY TIC 2
OUT NOW



FROM THE ALBUM AND VIDEO:
'WORD OF MOUTH'
BOTH SIDES FEATURED ON THE RECENT
TV SPECIAL

FREE T-SHIRT TO SMASH HITS READERS



WE ARE OFFERING A QUALITY PRINTED T-SHIRT ABSOLUTELY FREE WITH EVERY 3 T-SHIRTS ORDERED OR WITH EVERY SWEATSHIRT ORDERED. ALL SHIRTS ARE MADE FROM TOP GRADE 100% BLACK COTTON AND ARE PRINTED WITH FULL COLOUR ORIGINAL DESIGNS AS LISTED BELOW.

- | | | | | | |
|---------------|----------------------|----------------|--------------|------------------|---------------|
| HARLOT 186 | KALING JONE | ALTERED BRAGGS | EXPLOITED | SOFT CELL | O.W.D. |
| HAZEL PITCHER | QUARON | SPRAY CATS | DEAD | DEAD | DEAD |
| SLADE | SEX PISTOLS | DRY STALKS | KIX | WILDE | BLAKE SHARPEY |
| SCATTER | SEX MACHINEGUNS | BELOTTI | QUINCY JONES | QUINCY | THE LIZZ |
| ITD | SHOCK HORROR PUPPETS | SC DC | THE BEAT | THE BEAT | STARS 880 |
| BLONDE | CONFIDENTIAL FLAG | THE WHO | ELVIS | WARRIOR BROTHERS | THE SCHOOL |
| STRANGLERS | P.U.L. | SPARKS BALLEE | THE WHO | ROCKY ROAD | THE SCHOOL |
| ANADIRY | CRASH | TOYAH | THE WHO | LED ZEPPELIN | ULTRAVOX |
| SWAN JACK | THE BARRONS | THE BARRONS | THE BARRONS | THE BARRONS | THE BARRONS |
| MS VIOLENCE | THE BARRONS | THE BARRONS | THE BARRONS | THE BARRONS | THE BARRONS |
| WHITENESS | THE BARRONS | THE BARRONS | THE BARRONS | THE BARRONS | THE BARRONS |
| RUBY | THE BARRONS | THE BARRONS | THE BARRONS | THE BARRONS | THE BARRONS |
| IRON BRIDES | THE BARRONS | THE BARRONS | THE BARRONS | THE BARRONS | THE BARRONS |
| SACON PIRELLA | THE BARRONS | THE BARRONS | THE BARRONS | THE BARRONS | THE BARRONS |
| HEATSEAP | THE BARRONS | THE BARRONS | THE BARRONS | THE BARRONS | THE BARRONS |



SWEATSHIRTS £6.99
T-SHIRT: £2.99

Please remember to include postage for free shirts!
Please send the names of designs required, with your own money and remember to include your name and address.
Postage is 40p extra per shirt. To: BOOPER & BOOPER, 200 MAIN STREET, NEWBOLD, VERDON, LEIC.

COMPLETE MADNESS

VIDEO & ALBUMS COMPLETELY FREE!

Music lovers, we've just had a visit from Stiff Records. In they came, positively creaking beneath a huge stack of Madness albums and a sack of assorted booty. Under close inspection, the LPs turned out to be copies of "Complete Madness", the band's newly packaged new compilation featuring their sixteen best-loved numbers from "The Prince" to "Colloid Arrest".

Imagine our surprise then when they plunked 'em all down and requested that we distribute said lot among our deserving readers. Set 'em a perplexing puzzle, they suggested, and award the winner an LP and Madness photo (both autographed) plus a T shirt and a truly fantastic 40 minute compilation cassette of all the best Madness videos. And give the first 50 runners-up a free autographed copy of "Complete Madness" each.

Needless to say we agreed. Swiftly at that. If you want to enter, fetch hither some scabbling utensils and then cast a body eye over the following chunk of fluid prose. Concealed therein you'll find the names of five famous Madness songs (all featured on the LP). Pop the five answers on a postcard, marking sure they're in the right order, and rush the said card (with your name and address) to **Smash Hits Madness Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF**. The first correct entry to be unscrambled from the mound on May 19th will earn its author an LP, video, T shirt and pic. The next 50 win signed albums.

Anyone not started yet?

Tom was sick. Love-sick, to be exact. He lay on the bed staring at the ceiling, sobbing quietly while his Mum's Jullio Iglesias album warbled away in the corner.

"My girl has scraped," he wailed. "Legged it with that bloke Keith, the traffic warden. You know, the twerp with flared trousers and a face like a bagful of spanners. It's an embarrassment. When I saw 'em disco dancing down the old Goat and Maon, I just wanted to shut up shop, pack it all in and take the night boat to Cairo, mate. One way ticket job at that!"

"That's girls all over," agreed Tom's mate Duggie. "Romance? I can take it or leave it myself."

"Leave it, Treckon." Tom nodded wisely, thoughtfully munching the last stale crisp.



COMPETITION WINNERS

VIDEO GAME COMPETITION (Issue April 1), correct answers were: (1) "Rock And Roll Parts 1 And 2" and (2) British Electric Foundation.

Five winners receive video cassettes: Dave Watson, Bristol; Paul Wheelton, Ashton-under-Lyne; Mark Jenkins, Shrewsbury; Jo Ellis, Somerset; Duncan Preston, Chesham; 30 runners-up receive copies of EEP's "Kiss Of Quality And Distinction" as do: Marcus Wilkes, Manchester; Dennis Dawce, South Wirral; Clive Ewan, Blackpool; W. Jones, London E11; John Ince, Middlesex; Stephanie Cox, Colwyn Bay; L. Collett, Redditch; G. Gorham, Billerica; Hayley Dunford, Bristol; Sandra Oddy, Carlisle; Amanda Walsh, Conway Island; Sharon Hill, Steeple Morden; Peter Westbury, Cannock; Alan Scott, Liverpool; David Ledger, Southampton; L. Skuce, Chislely; B. Dupre, Leeds; Kay Warwick, Gosforth; Tessa Richards, Birmingham; Bernice Cox, Harrogate; Dave Hart, Middlesex; Wendy Shuttleton, Heston; Raymond Purcell, Grangemount; Denise Tooth, Stoke-on-Trent; Tracy Suter, South Sefton; Elizabeth Blamires, Witley; Jim McAlpine, Greenock; Carol Dixon, Birmingham; S. Collett, East Molesey; Nicola Bond, Falmouth; Jan Davies, Newport; Colin Driviscoe, Liverpool; Alison Nockle, Wallasey; Robert Swain, Wootton; Kate Keane, Weymouth; Wendy Gandy, City; Dawn Forsythe, St. Leonards-on-Sea; G. Williams, Basingstoke; G. Pace, Pinner; Robert Dewsett, Midsenhall; J. Worrie, Newark; Ruth Tunnah, Bury St. Edmunds; J. Ellis, Manchester; Colin Sullivan, Becham Wood; Lee Davis, New Malden; D. Conway, Basingstoke; S. Deacy, Cardiff; P. Green, Heston; Cylie Hopper, London SW20; Stephen Lewis, Knaresborough; A. King, Sheffield.

TV COMPETITION (Issue Mar 18), correct answers were: (1) Steve Harrington and (2) James Ure. The first prize of a Philips combination

TV set costs the winner was by: Helen Barrett, Woburn; 80 runners-up receive picture discs of "The Rawl" by Yango and T. To: Kevin Holt, Rushden; Mark Stearn, Milton Keynes; A. Mowton, East Dereham; Steve Davies, Wolverhampton; Tracey Reed, Kings Lynn; Mithoth Din, Reading; Lesley Evans, Tipico; Stephen Marr, Purley; Lisa Brown, Poole; Louise Scouler, Wolverhampton; Samantha Beazley, Stoke-on-Trent; Heather Stevens, Bradford; Dawn Reed, Kings Norton; Lisa Hurley, Kent; Bryan Hunt, Nelson; Corine Bentley, Stockport; Lesley Lee, Devon; Tammy Darby, Dudley; Anne Downie, Worcester Park; Ingrid Lorthian, Isle of Wight; Claire Johnson, Selly Park; Neil Bruce, Birmingham; Mark Blampied, Jersey; J. Kaye, Worsop; Jayne Rawlins, Formby; B. Jones, Beverley; Donna Waterer, Alresford; Lucy Shepherd, Exeter; Maryanne Stanley, Bewdley; James Grant, Bradford; Lorraine Smart, Liverpool; Lydia Burt, Wellington; Russell Knight, Rugby Heath; Lisa Emmet, Portsmouth; Andrew Selahow, Sutton-in-Ashfield; Hayley Smith, Portsmouth; Andrew Martin, York; Vaughan Stone, Bristol; Chris Vassil, Leicester; D. Pearce, High Wycombe; Robbie Jones, Dursley; David Goldsbury, Rochester; Jaaco Phappa, Kent; Karen Ellis, Kent; Michelle Spratt, Enfield; J. Emilia, Reading; Corin Moore, London SW20; Mike Turner, Milton Keynes; Alan Whythorn, Gwent; Liz Williams, Kent.

GO-GO'S COMPETITION (Issue Mar 18), correct answer was: The Beatles have had the most number one singles in Britain (17). A gold disc of

the "Beauty And The Beast" album was won by: Stephen Conn, Maidenhead; 28 runners-up receive picture discs of the latest Go-Go's single, "Rastemathic"; Jayne Roper, Ipswich; Ken Saunders, South-on-Sea; Craig Taylor, Hull; Sharon Glazer, London N21; Robert Johnson, Sandown; George Shannon Dundee; D. Parsons, Blackpool; Pedro, Gwynedd; James Grundy, Ramsey; P. Cripps, Ashford; Michelle Robson, Newton Aycliffe; Hayley Buresworth, Walsden; Andrea Abbott, Folkestone; John Newman, Southampton; Jeff Hammond, West Drayton; Amelia Fletcher, Bicester; D. Dunn, Norwich; Mark Saint, Reading; Katherine Foley, London SW15; Alan Green, High Wycombe; Rebekah Bodenham, Ludlow; David Bloy, Leicester; Roger Bennett, Liverpool; Robert Noble, Barrow-upon-Humber; Arthur Roberts, Liverpool.

BOWWOWW CASSETTE COMPETITION (Issue Mar 18), correct answer was (c) Dave Barbarossa played drums on "Deutscher Girls", 25

"See Jangle . . ." tapes were won by: Brian Stevens, Wetherby; Susan Choulaton, Knutsford; Edward Strowbridge, Grange-over-Sands; Tim Dickson, Gunning; Geoff Dunne, Whitley Bay; Ann Baxter, Leicester; Grant Couacoc, West Drayton; Suye Taylor, Kent; Mick Lane, London E17; K. Beesley, Oxford; Gareth Chisold, Hampton; Carol Higham, Kidderminster; Yvonne Noble, Wimbore; P. Abraham, London E4; Jayne Roper, Ipswich; Rh. Rivers, Harnchurch; Lucy Slater, Harpenden; Kim Scaevall, Dartford; Wendy, London W5; Michelle O'Connor, Blackpool; Jane Sara; Les, Michael Weyburn, Newbury; P. Inicia Boyle, Houghton-le-Spring; Lesley Smith, Preston; Michelle Hughes, Chorley.



Said a small boy once asked when will I grow up
When will I see what grown ups do see
In his fight to come of age
He would act an older age
To be recognised as one and not a mass

Chorus
And mama used to say
Take your time young man
And mama used to say
Don't you rush to get old
And mama used to say
Take it in your stride
And mama used to say
Live your life

As the years went rushing by
He would cut down on his age
He would tell his girl of how it used to be
How his mame passed away
But these lines she would say
And at the time he couldn't understand

Repeat chorus

You're young so young don't hold on back
Do all you want to do
Now is the time for you to strive
For you to get better in what you are doing

A small boy once asked when will I grow up
When will I see what grown ups do see
In his fight to come of age
He would act an older age
To be recognised as one and not a mass

Repeat chorus to fade

Words and music by Junior Giscombe/Bob Carter
Reproduced by permission Junior Music, Sam Music Ltd., EMI
Music Publishing Ltd.
On Mercury Records

THE QUICK NEW SINGLE THE RHYTHM OF THE JUNGLE



7" & 12" in picture bags
7" also in special red vinyl

OUT & ABOUT WITH BARRY



"Girls will be Boys and Boys will be Girls"... That, chums, is a quotation from a much-talked-about new tome that hits the bookshelves this week, proudly entitled "The Thoughts Of Chairman Baz". Known to its publishers, Stefan Nossezen Ltd, as "The Little Red Book" (not sure why they spell it like that) and yours for the

Terry Chambers: one less bachelor



knock-down price of £1.35 (or for 85p you can get one signed by the author, moi, which includes a free £2 book token. Not bad eh?) But why, you're all musing, does the mighty bard, Baz, ponder thus? Parce-que, mes amis, brow-furrowing news reaches Gossip City (my desk, actually) that those nutty folk, **Madness**, are appearing in, ahem,

"non-male attire" in the video for their new single "House Of Fun". It's fact. **Chrissy, Lee** and **Barson** are wearing dresses. "House Of Pervs", more like.

Worse, pals, is the rather sordid tale of this funny chap, **Marc Almond**. Just did a photo session in the nude. That's not a club called "The Nude" or anything (as in: "Wow, may zing! We're going down The Nude" [night]). I mean, like, not a *stitch of clothing!* A birthday suit job, no less.

Phonogram were fed up. Had to purchase all the snaps for over £2000 to keep them out of the public eye. A mercy, I reckon.

Tell you who's a certified regular guy and that's old **Terry Chambers** of **KTC**. Just flown off to the sun-scorched, 'too-yidden, lager-laden outbacks of Australia (poetic eh?) to get hitched to his best girl, Donna. Met her two years ago on a tour of Oz. Wish someone'd marry me (sigh).

Here's a touching tale. Chin-wagging with saxchop

Steve Singleton of **ABC** when he tells me his main hobby is "meeting people". Told him mine were making my own gumboots and pressing wild flowers and he seemed quite lost for words. He'd made this list in January of the three people he'd like to bump into — **Kate Bush**, **Mick Kern** and **David Bowie** and — stone me! — he's met 'em all. Ran into Kate at a party (who hasn't, mind), met Mick in a supermarket in Kensington buying apples and eggs (no, details escape the owl-like, legs of Baz) and got old dodgy dentures David's autograph when he dropped in while they were recording the **ABC LP**, which'll be mugging your wallets in June. Only trouble is, quoth **Martin Fry** of said disc, we'll need at least two months for the cover design if it's to be as good as the contents. Never a corner-cutter, that lad.

And talking of **Japan** (which I sort of was), did you know that **David Silvikis** and the lads get the thumbs-up from none other than world snooker ace, **Steve Davis**? Thought not. Or that he and **Adams** swapped autographs when the twosome did Swapshop together? Learn a little something every day...

Or that this dodgy **Pete Sinfield** chappie, lyricsperson for **Bucks Fizz**, used to pen very wonky songs like "21st Century Schizoid Man" and "In The Court

Of The Crimson King" in the early '70s? Aha! Two little somethings



Gary Long: nearly nine less bachelors

Casualty Corner, suffering pedal-pusher **Gary Long** of **Tenpole Tudor** was treading along Ludgate Circus when he got knocked off by a taxi and lost his front teeth. Upset me, that. Driver probably hadn't had a tip in the last five minutes. I'll give him a tip, mate: watch where yer going! And don't smoke in bed, that's another...

Cheers!!
Barry

KILLING JOKE

REVELATIONS



ALBUM & CASSETTE

CLUBS OUT

Dates

Check locally before stepping out. A Bev Hillier production.

Angelic Upstarts: Derby Lonsdale College (April 30), Digbeth Civic Hall (May 1), Sheffield Marples (3), London Marquee (5), Yaris Centre at Near Bristol (6), Huddersfield Poly. (8)

Anti-Nowhere League: Brighton Top Rank (May 12), Margate Winter Gardens (13), Birmingham Imperial Cinema (14), Leicester De Montfort Hall (15), Wakefield Unity Hall (16), Sheffield Top Rank (17), Manchester Rotters (18), Newcastle Mayfair (20), Glasgow Tiffans (24), Preston Poly (24), Henley Victoria Hall (26), Derby Assembly Rooms (27), Ipswich Gaumont (29), Cardiff Top Rank (30), Bristol Locarno (31), Plymouth Top Rank (June 1), Reading Top Rank (2), Portsmouth Locarno (3), Norwich Gale Ballroom (4), London Lyceum (6)

Bucks Fizz: Hastings White Rock Pavilion (August 1), Margate Winter Gardens (2), Chippenham Colchester (3), Worcester Malvern Winter Gardens (6), Gloucester Leisure City (7), Blackpool South Pier (8), Irvine Magnus Leisure Centre (14), Edinburgh Playhouse (125), Glasgow Kelvin Hall (26), Mansfield Leisure Centre (20), Manchester Ashton Thameside Theatre (21), Liverpool New Brighton Floral Pavilion (22), Crawley Leisure Centre (23)

Cabaret Voltaire: London The Venue (May 13), Liverpool Hacienda (15), Manchester Hacienda Club (22), Nottingham Rock City (26), Bradford Uni. (29)

Cass: Middlesbrough The Crypt (April 29), Darlington Trades Council Club (30), Hull The Tower (May 1), Hebdon Bridge Trades Club (2), Birmingham Digbeth Civic Hall (3), Liverpool Warehouse (4), Exeter St Georges Hall (6), Reading Town Hall (7), Yeovil Preston Centre (8), Worthing Municipal Hall (9)

The Fall: York Uni. (April 29), Retford Porterhouse (30), Southampton Uni. (May 1), Manchester Bang On The Wall Club (3.5), Manchester Fagins, Burnley Football Club (17)

Girlschool: Colchester Essex Uni. (May 12), Sheffield City Hall (26), Derby Assembly Rooms (31), Bradford St Georges Hall (June 1), Newcastle City Hall (2), Aberdeen The Venue (3), Edinburgh Playhouse (4), Glasgow Apollo (5)

Haircut One Hundred: Glasgow Apollo (May 27), Liverpool Empire (29), Manchester Apollo (30), Birmingham Apollo (June 1, 2), Brighton Conference Centre (3)

Japan: Portsmouth Guildhall (October 20, 21), Brighton Dome (22), Glasgow Apollo (25), Edinburgh Playhouse (26), Newcastle City Hall (27, 28), Sheffield



Old "Sausage Features" Solo: I'm Sal — fry me!

CLASSIX NOUVEAUX LONDON

Dominion Theatre

Let's have a big hand for the star of our show — Sal Solo — a figure in a black plastic mac, with a glistening bald head, and round tinted specs. This guy's either a nut, or simply a "head" of his time. That's enough of that. Ed

In stark contrast, the other four guys on stage are clad on the whole Take-6 package, from their neatly knotted ties to their impeccably polished shoes.

Swinging mast and a throbbing drum beat courtesy of BP Harding herald their opening number "1999", taken from the new album "La Verité".

Energy and atmosphere build up, and by the second number ball The Dominion are up and dancing, and the other fellows

craning their necks trying to see round them. The audience are a mixed bag, from punks in studded leather jackets and heavy make-up, to those in suits and trilbys.

Tonight Classix Nouveaux have added a new member to their line-up — Jimmy Suman from Herkank, who plays the guitar and keyboards, and sings the old chorus here and there.

For an hour Sal Solo dominates the stage and captivates the audience with his swinging hips, high leg kicks, and guy's whole body must be double-jointed, and a distinctive voice which at times it reaches glass-shattering intensity (so wonder he removed his specs), as our hero moves among a whole battery of synthesizers which he plays alternately.

At intervals when the rainbow-coloured lighting shines on Sal's head it makes it

resemble an over-ripe apple.

Highlights of the evening include several tracks from their debut album "Night People" including "Inside Outside" and "No Symptoms". No yawn!

Another gem is their excellent new single "Because You're Young" — all recognisably there are roars of delight as "Lies A Dream" thunders across the hall.

Basista! Mick Sweeney peers out from under his quilt and introduces each track, his husky cockney voice. Of course Sal Solo — can't speak — it would ruin his image.

Classix Nouveaux's performance is theatrical and polished and culminates in a unexpected appearance in a flesh-coloured body stocking. It doesn't mean to be catty, but he looks like a rather long raw sausage. The song to which he struts is a distinctive pink stuff "Robot's Dance" of course.

Roselynn Chiswick

City Hall (30, 31), Leicester De Montfort Hall (November 1), Birmingham Odeon (2, 3, 4), Liverpool Empire (7, 8), Manchester Apollo (10, 11, 12), Bristol Colston Hall (14, 15), London Hammermith Odeon (17, 18, 19)

Nick Lowe: Leeds Poly (April 29), Sheffield Poly (30), Durham Uni. (May 1), Glasgow Night Moves (2), Edinburgh Coasters (3), Nottingham Rock City (5), Warwick Uni. (6), Manchester Uni. (7), Loughborough Uni. (8), Chippenham Gold Diggers (10), Cardiff Top Rank (11), Birmingham Locarno (12), Guildford City Hall (13), Uxbridge Brunel Uni. (14), St Albans City Hall (15), Norwich East Anglia Uni. (16), London

Hammermith Palms (17),

Queen: Milton Keynes Concert Bowl (June 5).

Shakatak: Sushops Stortford Carnival (April 30), Sissos Pontins Holiday All-day, Rye (May 1), London Hammermith Palms (2), Reading Top Rank (3), Plymouth Top Rank (4), Cardiff Top Rank (5), Liverpool Roters (9), Stoke On Trent Jollies (10), Metchin Regal (14), Kingston Poly (15), Edinburgh Coasters (17), Glasgow Tiffans (18), Newcastle Madsons (19), Sheffield Limit Club (20), Birmingham Locarno (23), Southend T.O.T.S. (26), Brighton Top Rank (26), Newmarket Cabaret Club (27), Biggleswade Sports Centre (29),

Brentwater RAF (30)

Status Quo: Brixton Fair Deal (May 15).

Whispers: London Dominion (May 6, 6pm).

Mari Wilson: Bristol Uni. (April 30), Retford Porterhouse (May 1), Redcar Gosham Bowl (2), Liverpool Warehouse (3), Aberystwyth Uni. (4), Malvern Winter Gardens (5), Manchester Poly. (6), Bradford Uni. (7), Stratclyde Uni. (8), Edinburgh Valentin's (9), Dundee Uni. (10), Aberdeen The Venue (11), Strirling The Aavant-Garde (12), Durham New College (13), Sheffield Uni. (15), Norwich City College (20), Brighton Jenkinson's (23)

SMASH HITS

Plus de 100 titres



PIGBAG