

SMASH

HITS



SIMON LE BON

XTC · BAUHAUS · FASHION · EARTH WIND & FIRE

HIT SONGS BY **HAIRCUT 100 · DOLLAR · U2** & MANY MORE

DEPECHE MODE · GENESIS IN COLOUR

HAIRCUT 100



fantastic



day



What's new? A great haircut of 1950.
 It's the 1950s, and that's the
 theme day for music today.
 I found a great record since I was
 listening to the 1950s style.
 It's the 1950s, and that's the
 theme day for music today.

I'm not getting off the road.
 But all the 1950s music
 that I love is still here.
 It's the 1950s, and that's the
 theme day for music today.
 It's the 1950s, and that's the
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Words and music by Rick Hayward
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INSIDE

SONGS

FANTASTIC DAY	
HAIRCUT ONE HUNDRED	2
TEMPORARY BEAUTY	
GRAHAM PARKER	9
CELEBRATION	
U2	9
THE BEAT IS MINE	
VICKY 'O'	16
IS IT A DREAM	
CLASSIX NOUVEAU	17
THE "SWEETEST GIRL"	
SCRITTI POLITTI	23
AIN'T NO PLEASING YOU	
CHAS AND OAVE	30
TELL ME TOMORROW	
SMOKEY ROBINSON	32
GIVE ME BACK MY HEART	
DOLLAR	35
MY CAMERA NEVER LIES	
BUCKS FIZZ	35
BALL AND CHAIN	
XTC	39
DEAR JOHN	
STATUS QUO	47
HOUSE ON FIRE	
BOOMTOWN RATS	47
MAN ON THE CORNER	
GENESIS	48

FEATURES

SIMON LE BON: TALKING WITH HIS MOUTH FULL	4/5
BAUHAUS: HAVE MURPHY ON US	10/11
FASHION: WINDOW SHOPPING SPECIAL	26
WHY DO ALBUMS HAVE SUCH SILLY NAMES?	29
XTC: LUNCHEON IN MUNICHEN	36/37/38
EARTH WIND & FIRE: A NIGHTSDUT SPECIAL	44/45

COLOUR

BAUHAUS	11
DEPECHE MODE	24/25
ANDY PARTRIDGE	37
GENESIS	48

PLUS

THE PICTURES: MARI WILSON, CLASH & MORE	7
BITZ: MONSIEUR, PLUTO, BOWIE & MORE	12/13
PIECES: STEVE GRANT PERSONAL FILE, CHRIS SULLIVAN TOP TEN, CHARTS & MORE	14
REVIEWS: IRON MAIDEN, BOOMTOWN RATS, MOTORHEAD, RDX MUSIC & MORE	18/19
STAR TEASER	20
CROSSWORD	21
GET SMART! IT'S THE BRAINY SEASON	30
COMPETITION: VIDEO GAMES PLUS BEF ALBUMS TO BE WDN	33
RSVP: IT'S THE WRITE DNE	34
LETTERS	40/41
COMPETITION WINNERS	41
NIGHTSOUT: THE JAM, PIGBAG PLUS DATES	46



PROMISED
YOU
A MIRACLE



SIMPLE MINDS

NEW SINGLE 7" & 12"

VS 488 VIRGIN RECORDS LTD



Le Bon Vivreur

A FOUR-COURSE CHAT WITH SIMON LE BON.

IAN BIRCH (WORDS) PICKS UP THE BILL.

VIRGINIA TURBERT (SNAPS) AND LEGS IT FOR THE EXIT.

Simon Le Bon and The Good Life slot together like Philly and Joanne. They were made for each other.

He knows what he likes and enjoys it all with lip-smacking relish. He's supremely confident and will roughly stir a situation to keep everyone on their toes. He lets his imagination gallop in the hope that he'll encourage everyone else to follow suit.

He dons dapper clothes because they cheer him up. He loves his food and positively belloves with delight at the prospect of fresh asparagus in a French sauce.

It's Saturday lunch time and we're tucked in a cosy Italian restaurant. Ah, the glamour of it all! If you thought his excitement at the first course was wild, wait until his main dish of calamars appears. He roars. When the sweet arrives, he can scarcely contain himself.

A lot has happened since we last spoke to Duran Duran five months ago. They did a whistlestop tour of America which helped break their name in that vast continent. Simon is philosophically about their success. "We had a small cult following before we went and when we left we did actually make a scratch in the paintwork."

They returned to Britain, wrote new material and launched into a sell-out UK tour. Then it was into Air studios with producer Colin Thurston to record their second LP. Entitled "Rio", it should be with you in May although a single precedes it in mid-April.

Next on the agenda is a trip to Sri Lanka, the island in the Indian Ocean. Here they are due to make videos of three new songs ("Save A Prayer", "Till The Morning After", "Hungry Like The Wolf" and "Last Chance On A Stairway" — all possible singles) with director Russell Mulcahey.

Why such an exotic location? "Do you remember what Ibiza was like ten, twenty years ago? It was a small island with not many people and then suddenly it became over-publicised. Hippie communes everywhere!" "Sri Lanka isn't like that yet but it will be in five years time. The jet set of the Western world leave their grubby fingerprints all over a place and as soon as they get their hands on Sri Lanka, they'll mess that up as well. So we're going to get there first."

After that come tours of Australasia, Japan, Britain and Germany, all of which should last around seven months.

But let's return to the here and now. Between mouthfuls Simon

chatted about a variety of topics. Where should we begin...?

How did you like America?

"People always go on about how money-based, two-faced and back-stabbing America is. And it is like that. L.A.'s the biggest jungle I've ever been to.

"But there are also some very nice things and 'Rio' is a celebration of them. America can be colourful, open and honest. So instead of calling her America, I called her 'Rio'. Rewrite the English dictionary. Why not!" In fact it was John Taylor who first came up with the name "Rio" and everyone liked it because it caught the "more optimistic" tone of the LP.

"The word looks great, sounds great and makes people think of parties, rivers — it's Spanish for river! — foreign places and sunshine."

To make the point as conclusively as possible the front cover will sport a picture of a girl with a great big smile and great big ear-rings which looks 'bright and sparkling and colourful'.

How do you see Duran Duran in 1982?

"We've discovered that our real strength lies in what we are and

not what we want to be. It's like a jigsaw puzzle with five pieces. But the puzzle doesn't have curly edges. Instead there are rectangles and pentagons and triangles and they all have to fit together. The outside must be a perfect circle because that is the strongest shape and there's everything is equal. We've had to fill in all the gaps inside and round off all the corners on the outside and at all reconcile the true shapes of what we are within." Gulp.

How do you approach songwriting?

"The chorus is the main statement of a song. The rest should build up to it or be complementary or a contrast to it but still be relevant.

"It's like a short dialogue which has been going on before and will go on afterwards. It's like a window for a brief moment in time."

Although the band write together, Simon is generally responsible for the words. He hates "the extremes of love and hate" and concentrates on the "shades and colours" in between.

"I don't like petty politics. I like personal politics. Songwriting is an art form. I leave it up to my managers and record company to sell the songs. I'm a very serious artist in this context."

What about video?

"I take video very seriously. I see it as an art form. Most people see it as a promotional device or as a medium for documentary. That's what The Police do. I think there's only Tom Bell and ourselves at the moment who take video very seriously.

"I drew two main parallels with video. The first is with the film industry in the '20s when talkies first came about. Videos are the 'talking pictures' of to-day's music industry.

"The second is with stereo. The Pink Floyd's 'Dark Side Of The Moon' was the first real stereo record. I went a visual 'Dark Side Of The Moon'."

It's not surprising then that Simon tries to make his lyrics as imaginative as possible. Words that conjure up pictures are ideal video material. Plus there are certain practical benefits.

"I want to see Sri Lanka and if I don't write songs that have some imagination in them, then nobody's going to take me there for the videos. They're going to want to do them in Southport.

"Purists would say that I should be writing about Birmingham and Pinner because they are the only two places I know really well. But I'm not a purist. I like exotic things and I want to go to exotic places."

Who's the most extraordinary fan you've come across?

"The strangest one I've seen

wasn't with me but Nick (Rhodes). I wish it had been with me. It would have done my ego a lot of good!

"This girl in a Manchester nightclub asked Nick for a kiss. He gave her one and she keeled over. Bang! She cracked her head open.

"I've had some amazing presents — like tape recorders, silver rings and lots of Thornton's continental chocolates. Thank you ever so much, Sandy!

"Somebody once sent to the fan club a box about 4' x 2' x 2' and it was full of sand."

Why?

"Haven't the faintest idea."

How would you change your appearance if you could?

"Ah, I'd like to have violet eyes. But I don't want to change anything else. Why should I? I certainly wouldn't want cosmetic surgery where you leave it up to somebody else to do what has taken the human race millions of years to evolve aesthetically."

Has Duran Duran influenced any bands?

"Whitesnake! And I'm not being flippanant. They liked 'Planet Earth' so they ripped off our bassline... To be honest, I was extremely flattered. Of all the heavy metal bands Whitesnake and Van Halen are the two I can just about listen to."

How do you take personal abuse?

"Very well. It doesn't worry me at all. 'Kerrang' magazine once called me 'a Las Vegas Elvis Presley' and in that case I think they were quite justified. I wasn't in very good shape. It actually inspired me to work harder on stage and not eat so many fattening sweets — of which I am so fond."

Who are your biggest rivals?

"The Beatles or The Rolling Stones. There's nobody else with our potential. I can't keep a straight face... I'm just joking.

"I don't understand rivalry. There is room for everyone. Competition keeps the business healthy and young. All the

rubbish gets kicked out and that's a good thing."

What do you think of Spandau Ballet?

"I remember the week when five out of seven magazines said there wasn't room for Spandau Ballet and Duran Duran... I'm disappointed in their latest LP 'Diamond'. They went for artistic credibility and they missed by a million miles. They shouldn't have aimed in that direction."

Hobbies?

"My girlfriend, Anna, who is a fashion designer, painter and runs a motel at the moment in Florida. She and my mum are running two nearby motels in Florida. They're both very adventurous people. Just like me!"

How do you get on with your parents?

"Very well. Dad's doing something hush hush in St. James, London. Don't ask me any more questions about that. It's something I don't even know about. Perhaps he's a spy, although he probably works for the water industry. His briefcase is always locked and it probably has a concealed gun in it."

How do you see yourself in ten years time?

"I see myself as 33! I'd like to be doing my business from a beach somewhere. I don't think about ten or five years time. I think about tomorrow and today. Still, I don't want to be retired then. I want to be fired by something like I am now."

Are you wealthy?

"Yes, I'm incredibly wealthy because I'm doing something that I want to do. Whereas some kids want to be train drivers, I always wanted to be a pop singer. And I'm getting paid for it. And I'm surrounded by people I love. I feel strong and alive and I love life. I wouldn't want to change a thing. It's everybody's dream."

Where next?

"To the top. To the very top!"



ROXY MUSIC

The new single

MORE THAN THIS

Bryan Ferry

*I could feel at the time
there was no way of knowing
fallen leaves in the night
who can say where they're blowing*

*As free as the wind
and hopefully learning
why the sea on the tide
has no way of turning.*

INDIA

Bryan Ferry

*Produced by Rhett Davies & Roxy Music,
Mixed by Bob Clearmountain.*

eq

MARKETED BY POLYGRAM
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the PICTURES

Mari Wilson consoles two of the Imaginations, Candide (left) and new member Amanda, as they tearfully rip up the remnants of their treasured name. *Imagination* threatened legal action unless Mari changed the name of her back-up band. "It's difficult to see," says Mari "how anyone could be confused between a funky black three-piece sporting Egyptian headgear and a girl from Neasden with a beehive and an eleven-piece backing band, but that's what they claim. I'm afraid it's the old old story that if you can't afford to fight, you can't win."

You know the bloks below with that vanetian blind of a fringe. It's Vincent Clarke, who jumped *Depeche Mode* late last year to pursue less hectic projects. One of them is with Genevieve Allison Moyat who's also known as *Aif*, halls from *Basildon* and has played in such bands as *The Vicars* and *The Screaming Abbeys*. *Aif* and Vince formed *Yazoo* and have a new single, "Only You", out on *Mute*.



It's travogue tibits time. Mick Jones (in trenchcoat) and Joe Strummer (in another trenchcoat) ladle up some sparkling *Adam's Ale* from an ancient drinking fountain in Kyoto, one of Japan's major cities. *The Clash* have just returned from a tour of Japan and Australia to put the final touches to a new album which is being remixed by veteran studio engineer Glyn Johns. A UK tour has been pencilled in for the end of April. Just out of frame is *Topper Headon* in wooden flipflops, ground-grazing kimono and wielding a bamboo staff.

•R1 10201 11001•

SPANDAU BALLET

THE NEW SINGLE
INSTINCTION



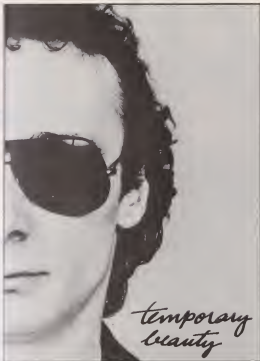
AVAILABLE IN 7" & 12" VERSIONS
12" SINGLE INCLUDES A RE-MIXED VERSION OF CHANT NO. 1
AND THE PREVIOUSLY UNRELEASED GENTLY

THE NEW ALBUM
DIAMOND



INCLUDES A VERSION OF INSTINCTION

 Chrysalis



*temporary
beauty*

GRAHAM PARKER

You have to do your best to come up to par
Come straight off the production line like a car
Til everything you put on is a put-on
And you don't know whose face you're gazing upon
Could be any one you're sending out there tonight
It isn't any wonder all the lights are too bright

Chorus
And (baby) you need temporary beauty
And hope to God that it doesn't rain
You need temporary beauty
Even though it might be love in vain

The world is full of little people like you
They have to read a book to learn what to do
They hang around in second-hand stores for clothes
And every kind of pressure steps on their toes
Love doesn't fall out of a magazine
You mustn't always believe what you see

Repeat chorus

Ah, ah, ah, ah, temporary beauty
Ah, ah, ah, ah, temporary beauty
Ah, ah, ah, ah, temporary beauty

You might be the sweetest little girl in your heart
But still the world ignores that and tears you apart
You think of the parties you'll never attend
You dream of someone who's more than a friend
Love doesn't jump out of a magazine
You mustn't always believe what you see

Repeat chorus to fade



Shut it, shut it
I gotta go

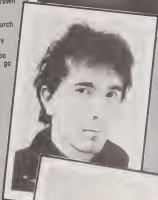
I believe in a celebration
I believe in setting me free
I believe you can lose these chens
I believe you can dance with me
Dance with me
Shake, shake
Shake, shake

I believe in the third world war
I believe in the atomic bomb
I believe in the powers that be
But they won't overpower me
And, and you can go there too
And, and you can go, go, go, go
Shake, shake
Shake, shake

And we don't have the time
And everything goes round and round
And we don't have the time
To watch the world go tumbling down

Gotta go
I believe in the bells of Christ Church
Ringing for this land
I believe in the cells of Mount Joy
Doesn't understand
And you, and you can go there too
And you, and you can go, go, go, go
I believe in the walls of Jericho
I believe they're coming down
I believe in this city's children
I believe the trumpet's sound
And you can go there too
And you can go, go, go, go

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Music
Ltd.,
On
RCA
Records



Haircut One Hundred

new 7" & 12" single cuts

'fantastic day'

b/w

'ski club'

(previously unreleased)

taken from the lp & tape

'pelican west'

out now

7" clip 3
12" clip 123
album hcc 100

ARISTA



FULL HAUS

A MULTI MEDIA ORGANISATION.
ROSALYN CHISSICK REPORTS.

Bauhaus have always had striking good looks, an exciting image and a large following; the only thing that was missing was a hit single. That almost arrived with "Kick In The Eye" and it now looks as if they're starting to fulfil their promise.

But "Kick In The Eye" is not a new record; it was originally released a year ago. "We remixed it and brought it out again because we thought there was a demand for it," says lead singer Peter Murphy. "The first time it was released we didn't feel it was given enough credit. But this time we've brought out a more funky version."

The picture on the right is a rare photograph of Peter Murphy in a pullover. When he's on stage he prefers to leap around, half-naked, performing high leg kicks and triple backward somersaults. "Our act is 50% visual," he admits. "We try to entertain, so we put on a show that people won't forget." (No chance of that!)

As well as working with Bauhaus, most of you will no doubt recognise Peter from the Maxell cassette advert on TV and will remember his eerie voice whispering the message "Maxell breaks the sound barrier."

Following Peter's success at selling blank tapes, Bournemouth have asked him to help them flog their drinking chocolate. This should mean some stiff competition for The Ovaltines.

But some come somewhere in prepared to take him seriously. The BBC have tentatively offered

him the lead in a new play about the eccentric William Burbeck, who dabbled in black magic.

Peter's got the only member of the band to branch out on his own — drummer Kevin Haskins has just finished recording a one-off single with Reo6 Haslett (one of the original members of the Bauhaus Movement) and guitarist Daniel Ash has released his own 4 track EP called "Tones On Tail".

But this doesn't mean the band are splitting up; they still enjoy swapping make-up and ideas, and as well as producing a new single, a live album and a video, they are currently working together on the music for a new film called "The Hunger", which stars David Bowie and Catherine Deneuve as a couple of vampires with an insatiable thirst.

At their last concert, seated among the rows of leather-clad, brightly haired punks, was a certain mysteriously-disguised gentleman by the name of David Bowie. "He wanted a harsh, aggressive sound for his new film, and when he heard us play at The Old Vic he decided that our music was perfect for one of his scenes," says Peter proudly. "He was particularly impressed with Bela Lugosi's 'Dead' and he's asked us to record it for the film."

On the day I spoke to him Peter Murphy was on his way to audition for the lead in a new film. The part? Tarzan The Ape-man. (Well, they say variety is the spice of life).

BAUHAUS (left to right): Peter Murphy (vocals), Kevin Haskins (drums), Daniel Ash (guitar), David Jay (bass)



BAUHAUS

CAT'S LIFE

Thundering after his recent *Baal* EP comes a new release from **David Bowie**. Rejoicing in the title "Catpeople (Putting Out Fire)", and backed with "Paul's Theme", it's part of the soundtrack for a movie, "Catpeople" that's due out in the UK in September.

Bowie wrote and recorded the music and left the acting up to Malcolm McDowell and Natasha Kiniski (who played "Tess Of The D'Urbervilles") who gets involved in "a sacrifice that leads to the mystical transference of souls between herself and a pack of hungry black panthers". All of which is reported to be "erotic and horrific".

What next, we ask? "Yellow Son Of *Baal* Goes East With A Banjo"?

There's a new **Elvis Costello** single out — the old country classic, "In Your Toy". Recorded live with the Royal Philharmonic Orchestra, it's backed with "Cry Cry Cry".

WAITING FOR A MIRACLE

Simple Minds ease back into the spotlight this week with a new single on Virgin called "Promised You A Miracle". Produced by Pete Walsh, whose recent credits include Steve Wonder and Heaven 17, it's backed with "Theme From Great Cities" from the "Sons And Fascination" L.P. The 12-inch unveils an extra treat in a remixed instrumental version of "Seeing Out The Angel", another track from the "Sons" collection.

Mind maniacs should also take note that their American label, Stiff, have just released a retrospective called "Themes For Great Cities: Definitive Collection 75-81". It's the compilation you've been pining for — a smart balance of the band's older (Aristo) material like "I Travel" and their newer (Virgin) territory like "Love Song". What's more, the L.P. should be easily available here and is selling at reasonable prices.

BAT'S LIFE

Dave Gahan and his dad? Wrong! The Depeche Mode trouhadour hunkers down at the side of affable Alf Gover, who runs the cricket school at Wandsworth in London where the band were photographed for our truly sumptuous centre spread. Mr Gover is something of a legend in his own time. He not only runs the most famous cricket school in Britain but has also howled for England and Surrey. He still enjoys regular overarm action with Surrey Cricket Club.

Just thought you'd like to know...

Queen's projected concert at Manchester United's Old Trafford football ground is now officially off. Pressure from the local residents was sufficient, apparently, to stop the ground being granted a music licence.

The band's still trying to get a licence to play the Arsenal pitch in London. The possible dates for both concerts are in early June.

Just in case these happen, the band (so the rumour goes) have airfreighted in a rash of portable loos. They had to rent them from the States because all the British stocks had been earmarked for the Pope's forthcoming tour.



PHOTOGRAPHY



PHOTOGRAPHY

HOOKED ON CLASSIX

"Is it a dream?" asks **Robby Kato**. No, it's a hit, single *Sal Solo*. **Classix Nouveaux**.

It's not easy being no-hit-wonders since 1979, but **Classix** are taking their current success calmly.

"If we had made it last year," says *Solo*, "people would have thought we were jumping on the new romantic hand wagon. There isn't just one trend happening at the moment, which is better for us. We can be accepted as individuals."

"Is It A Dream" is actually made up of several songs.

"We were in Sweden last year," explained *Solo*, "when I played some new material to the EMI representative there. He liked an instrumental which was titled something like '828'. But he felt it needed lyrics. When I got back home I found a song where I liked the lyrics but not the chorus, so I put them together and added a few more hits. I liked putting together songs like that."

"With 'Guilty' (Classix near miss of last year) I

loved the idea of that title. I ended up writing two or three songs all called 'Guilty'.

When **Classix** first album was made up of songs they'd had for ages, their new album 'La Verite' is full of new material.

As with *Japan*, **Classix** have built up a large following outside of the U.K. So, their next stop is to headline a Spanish rock festival in front of 10,000 fans. Then they'll play dates in Belfast and Dublin before kicking off their British tour in April. After that they return to play in Scandinavia, Europe, Australia, Canada and America.

"If there's any time left," says *Solo*, "we'd like to do TV tours in India and South America."

"Certainly it's taken us a bit longer than a lot of other groups to have a hit single. But there was never a time when we gave up hope."

By the way, the tour coincides with the fifth anniversary of *Sal's* first headbave.

DOING THE HONOURS

Pluto Shervington — the man responsible for "Your Honour" — is no stranger to the British charts. The 31-year-old Jamaican first sprang into focus in '74 with a lilting West Indian backbeat charmingly entitled "Ram Goat Liver". A huge seller locally, the ditty concerned a hapless goat which becomes the victim of a collision with a coach and then gets eaten by its passengers.

Pluto — named after the "Latin God of the Underworld", incidentally — then stormed into the UK charts in '76 with another reggae thumper "Dat", and wasted no time in following it up with the irrepressible "Ram Goat Liver" which was soon to be blasting out of discos the length and breadth of the country.

After that, not much. The curly crooner retreated to Miami, Florida, with his wife and daughter and was only recently rescued from the college entertainment circuit via the release of RCA's "Your Honour". A more convincing comeback than most.



There's a new **Roxy Music** single out, entitled "More Than This". And it's towing a new album in its wake, the band's first since the enormously successful "Flesh And Blood" in '80. No title for the LP yet, but it'll be out and about in May.

BITZ

BAG OUT OF HELL

SCHOOL LEAVER

You don't have to be in the top thirty to sell extremely large quantities of records. **Pigbag** prove the point. Since last May their debut single, "Papa's Got A Brand New Pumping" (on Y), has shifted over 100,000 copies worldwide and is still being welcomed into 1,000 new homes every week. It's not surprising then that the Y Boys have decided to re-promote "Papa" and make it even more successful. Will Pigbag become The Meat Loaf Of Marginal Music?

Bad news in the **Girlschool** camp. Enid Williams has been given the old heave-ho. Seems to be the usual old rumpus about "different musical directions". Enid decided to leg it before recording the new **Girlschool** LP — as yet untitled — and form her own band of all-girl metal troopers, as yet also untitled.

The remaining trio have wined in Gil Weston as her replacement. Gil's best known as the cat-suit wearing hassist of late 70s art-punk outfit, The Killjoys. The climax of the 'joys set was when vocalist Kevin Rowland (that's right, the Dexy's laughing frontman) would sneak up and grab Gil's bass from behind and play a stunning solo while she waved her arms about and the audience all gasped and went "look, no hands!" Now you know.

The Beat bounce back this week with a new single called "Save It For Later" on their Co-Fest label. It shouldn't be too long before an album is snapping at the single's heels.

Every time there's a full moon it seems, **Wah!** change their name. They started, modestly enough, with the everyday **Wah!** Heat. The Pete Wylie and his crew slimmed it down to **Wah!** Now let us unveil **Shambheke!** **Say Wah!** You will of course be aware that the Shambheke were a bunch of reckless Bavarians in the late '30s who wore zoot suits, listened to American swing music and duffed up passing Nazis. The **Beats** release a new single on April 16.

Called "Remember", it was produced by Madness magician Clive Langer. April 16th also happens to be Wylie's mum's birthday. Everyone say **Waaaah!**

HAPPY BIRTHDAY

- 1st April: **Billy Currie** (30)
- 2nd April: **Mervyn Gwy** (43)
- 5th April: **Everett Horton** (The Beat) (31)
- 12th April: **David Cassidy** (32)
- 14th April: **Ritchie Blackmore** (37)



Sheila Chandra of Monsoon

Britain's first **Monsoon** season is at hand and it's not a spot of knavery played by The Weather Centre. writes **Tim de Lisle**.

Monsoon are a five piece Anglo-Indian band whose first single "Ever So Lonely" on Phonogram has aroused a lot of healthy attention both on radio and in the clubs.

The force behind **Monsoon** is Steve Coe, a keyboard player and arranger who's worked with Status Quo and Nazareth. Not, you might think the most obvious credentials for writing a Tandoori-flavoured disco stomper. But Coe's girlfriend is Asian and he's long been interested in and influenced by Indian music.

Two years ago he had the bright idea of forming a group that would combine elements from both cultures. While listening to reject demo tapes at Haasa Records in Spring '81 he unearthed the precocious talent of Sheila Chandra, a 16 year old

from Clapham in London. Sheila already had several years' experience at stage school as well as a medium-sized part in *Grange Hill* behind her.

"**Monsoon**", explains Sheila, "is a fusion, a blend, a crossover. We're trying to appeal to both Indians and Britons by taking the best from each type of music and blending it together. We want to provide a common denominator for both cultures and to bring the kids closer together."

"**Ever So Lonely**" is like a standard western dance song where guitar has been replaced by sitar (played by Dari Mankoo) and drums by tabla (which are Indian percussion instruments played here by an Englishman called Jazuli).

At the moment **Monsoon** is a spare time interest for Sheila. She's studying for A levels in English, History and Geography. "Knowledge is a precious thing. I should get as much as I can."

James Brown, who has been dubbed everything from Soul Brother Number One to The Godfather Of Funk (he's been on the go since the late '40s) has signed to Island Records. Like everyone who commits such an act he's being despatched to their Compass Point Studios in Nassau to work with the reggae rhythm section of Sly Dunbar and Robbie Shakespeare.

STOP PRESS: This month **Spenders Ballet** come their closest yet to playing a real tour. The dates so far confirmed are: Edinburgh Usher Hall (April 1), Scarborough Futurist Theatre (3), Manchester Palace Theatre (4), Liverpool Empire (5), Brighton Conference Centre (9) and Bournemouth Winter Gardens (10).



If you haven't managed to secure tickets for **Teyah's** forthcoming tour, there's a flicker of light on the horizon. The 23 year old has just added an extra show at Sheffield City Hall on June 18th and two more at London's Hammerhead Odeon on July 17 and 18. Tickets cost £5, £4.50 and £4.

In addition to the tour she's recording a new album for release in June. On April 25 she appears on telly in a play called "Bliss Mariagolds" which kicks off a new teeth-chattering series of Tales Of The Unexpected.

This girl deserves a holiday.

Producer of the moment ex-Buggie Trevor Horn has been brought in to revamp the new **Spenders Ballet** single. A "substantially re-recorded" version of "Instinction" (a track from their "Diamond" LP), it'll be in the shops on April 2. The B-side's a new number, "Goatly".

PC Steve Hopton

PC David Whelan

HITZ 'N' PIECES

ALL TIME TOP 10

- CHRIS SULLIVAN** (Blue Rondo A La Turk)
1. JOHN COLTRANE: Lush Life (Impulse). The melody combined with the lyrics and John Coltrane's saxophone sum up the 50s jazz mythology.
2. NAT KING COLE: Nature Boy (Capitol). His velvet tones are expressed at their very best on this.
3. EDDIE KENDRICKS: Keep On Truckin' (Motown). It reminds me of when the Motown revival was big in this country. And though the lyrics are simple they convey a very profound message.
4. JAMES BROWN: Night Train (Polydor). The whole feel of this sums up what an evening's entertainment should be like.
5. PEGGY LEE: Fever (Capitol).
6. BOBBY DARIN: Muck The Knife (London). These both have special qualities which speak for themselves.
7. EDITH Piaf: Milord (CBS).
8. ROY AYERS: Hey You What



You Say Come On (Polydor). A catchy mid-70s dance record and the best of the lot.
9. KOOL & THE GANG: Hollywood Swinging (De-Lite). This is one of the first heavy funk records I got into.
10. BIG YOUTH: Hit The Road Jack (Klik). Sums up the period when I first came to London clubs.
11. MODERN ROMANCE: Everybody Salsa (April Fool)

TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	1	JUST AN ORDINARY IMAGINATION	BARB
2	1	2	THIS BEAT IS MORE VICKY 2	LES SEM
3	8	1	WORK THAT BUCKLE TO WEATH DAVEY	LIBERTY
4	4	1	TALK MY HEART KNOWS I'VE CHANGED	DE LA
5	5	1	TILL ME TOMORROW SURELY PERFECTION	MUSOU
6	3	2	YOU'RE THE ONLY ONE FOR ME 2 YEARS	ERIC
7	28	1	YOU GOT THE POWER AWAY	ROA
8	15	1	I CAN MAKE YOU FEEL GOOD SUNDAY	ON
9	16	1	HOW MANY MORE TIMES	CBS
10	8	1	STAND ON BEARS STAREDOWN	US PUBL
11	10	1	SPECIALIZE IN BEARS SHARON BROWN	BUTCH
12	38	1	EVERY BODY BUT YOURS CHANGES OF FEEL	POLO
13	8	1	PAUL IN BLUE SECOND WASH	BAR
14	16	1	NEVERLET YOU GO LONDON	PIA
15	18	1	WAGGERS OVER SHIRT JANEYS GIRLS	COLEMAN
16	17	1	ULTIMATE HAWAIIAN HOTTIPOTS	CSI
17	12	1	NEW TRY AND LOVE THIRD WORLD	WIND
18	25	1	TIME STONE	ERIC
19	7	1	SPRING ON GEORGE FOUR	CBS
20	14	1	YOU TALK ME ON TOMORROW'S EDITOR	PROFIT
21	11	1	OPEN YOUR MY LOVE COLLE ALEXANDER	LONDON
22	13	1	GET STARS THE BANGS AGAIN HAWKTON KRAMERSON	WAGGERS
23	26	1	COME AND GET ME MARYSIS MILLER	WAGGERS
24	18	1	NIGHT BANGS CHARLATE	ERIC
25	19	1	CALL ME NEW YORK SEVE	LIBERTY
26	10	1	CAN YOU SEE THE LIGHT FRANK CROSTON	DELA
27	23	1	THEME FROM HILL STREET BLUES MIKE FOST	ROA
28	11	1	I CAN'T GO ON WITHOUT YOU JAMES BROWN	VEGA
29	21	1	MY FAVORITE SHAGS WELLS	VEGA
30	13	1	NEVER GIVE UP ON A GOOD THING GEORGE BENSON	WARRIOR
31	15	1	IT'S A PALAISE STREET AFFAIR	COLEMAN
32	20	1	FORGET I'M GONNA LOVE YOU ALL OVER YOUR TONGUE	COLEMAN
33	12	1	JOY AND PAIN WANTS	DELA
34	17	1	KEEP BEATIN' ON	ROA
35	16	1	CLOSE YOUR EYES GUY SAVANNAH	LONDON
36	22	1	DON'T WANT TO BE LEFT THIS WAY ALMOST MILDON	TOWN
37	14	1	IT TAKES HEART AND GIBBY	LIBERTY
38	18	1	ON A JOURNEY ELECTRICAL FIRE	US PUBL
39	11	1	IN THE BAW THE WEDGERS	BAR

INDEPENDENT SINGLES TOP 30

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	I HATE PEOPLE AND THEIR BEHAVIOR	WELLS
2	1	SEE FOR ME POLICE HOUR	MUSIC
3	NEW	NEVER SORRYING ME	NO RECORD
4	NEW	SMASH IT UP THE CHAINED	DE LA
5	NEW	COMPACT THE REDDINGS	WAGGERS
6	4	OBJECT PERUSE DIT	WAGGERS
7	3	LOVE SONG THE DAMNED	CROSS
8	21	DESTROY THE YOUTH CHARGE	BIG BROT
9	1	GET BETT GET GIRL CHARLTON GUY	ALBANY
10	NEW	HORN PIZZIN' ME	SHARON
11	3	BURNING BURNING CHARGE ME	PROFIT
12	2	GETTING UP PLEASE	ROA
13	NEW	IT HAS BEEN HOURS NOW DEAD OF ALIVE	Y
14	NEW	WALK ACROSS THE NATION CHESSA	BLACK EYES
15	NEW	TO GET A GENERATION UP ATTACK	SHAGS
16	NEW	THE ANGEL JOEY	LIBERTY
17	12	THE WINDY CIRCLE OF AFFIRMATIVE WHEELS	LES ENJOIES ON CRYSTAL
18	12	HEART AND OPEN PLACE MARYSIS MILLER	WAGGERS
19	18	BANGING JOEY	Y
20	NEW	REVOLUTIONARY FOLD SHAGS	ALBANY
21	7	I WON'T CLOSE MY EYES LONG	DELA
22	24	ALL GUT ATTACK BUTT	DELA
23	NEW	AMBUR AMOUR THE MIDDLE	NO RECORD
24	21	NO SAVORING IS N	RADIX
25	NEW	DEATH IS A GAMER LEFT ORANGE FOR EUROPE	LIBERTY
26	NEW	LOVE WILL TAKE US AWAY JOY DIVISION	SUNSET
27	17	A BUNCH OF THINGS TO SAY ALLAN	ROA
28	NEW	PIECE IN THE MIDDLE RIGHT COAST THE BODYS	PROFIT
29	28	CRIMSON PICS	LIBERTY
30	NEW	NO HOPE FOR ANOTHER DEAD AND BURIED	LIBERTY

TAKE 5

The current listening pleasure of a Smash Hits lensman. This issue, **Eric Watson**.

1. MARI WILSON & THE IMAGINATIONS: Beat The Beat (Compact).
2. BANANARAMA: He Was Really Saying Something (Deram).
3. SCIENTIST: Meets The Roots Radics (Greenleaves).
4. ORANGE JUICE: You Can't Hide Your Love Forever (Polydor).
5. PRINCE: Dirty Mind (Atlantic).

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PERSONAL FILE



STEVE GRANT (Tight Fit)

NAME: Stephen Robert Grant.
BORN: 26/2/1958.
EDUCATED: The Howard School, Gillingham.
FAVOURITE TEACHER: Miss Martin, the science teacher. I think it was her classes that did it.
FIRST CRUSH: Miss Job's; Saturday Boy' at Woolles, singing and dancing in everything from the Drifter chocolate bar TV commercial to the musical, "The Best Little Whorehouse in Texas."

FIRST RECORD: "Indian Reservation" by Don Fordon in 1970.
FIRST CONCERT: The Glitter Band at Gillingham.
TV: MASH MOST PRIZED POSSESSION: My flat.
GIRLFRIEND: Denise & Julie on alternate days.
CARTOON CHARACTER: Roadrunner.
HEROINE: Katherine Hepburn.
AMBITION: To go into films. To act in a film directed by Steven Spielberg.
FOOD: Bare steak.
WHAT YOU'D DO WITH A MILLION QUID: Learn to drive and buy a car - only the best of course.
FAVOURITE PHRASE: It's all done in the best possible taste.
MOST HATED EXPRESSION: I swear to God.
HAPPINESS IS: Working with Denise and Julie.
WHERE ARE YOU GOING NOW?: To present a gold album to Felicity Kendal for her "Shape Up And Dance" LP.

INDEPENDENT ALBUMS TOP 10

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DOCTOR PEOPLE AND MR LOVE PIGS	LIBERTY
2	4	NEEDLEWORK THE HILL	VEGA
3	3	SEVEN SONGS 21 21 21	LIBERTY
4	2	ORANGE ON THE PAPER BLOOD THE BROWNY PARTHURDAY LUNCH	FAN
5	5	SPEAK AND SPEEL DEEPER MESS	ROA
6	3	FOURTH DIMENSION ASSOCIATES	MUSIC
7	7	THE BEST OF THE DAMNED THE DAMNED	SHARON
8	NEW	LOVE WILL TAKE US AWAY JOY DIVISION	LIBERTY
9	NEW	TO THE SQUARES OF LEAD FLESH MORGAN	DELA
10	NEW	LOVE IN LONDON THE FALL	LIBERTY

THE JETS.



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NEW SINGLE



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VICKY D.

This Beat Is Mine

This beat is mine
This beat is mine

This beat is mine, you can have it
Just take your time and do what you wanna do
This beat is mine, you can have it
Just party down and do what you wanna do

Can you feel it pumping, it controls your feet
It's body music so we all can freak
And do that dance
Oh clap your hands now to this beat
Listen how it just lays in the socket
Take this move on home in your pocket
Let me see the sweat get wet
'Cause this beat is mine

This beat is mine you can have it
Just take your time and do what you wanna do
This beat is mine you can have it
Just party down and do what you wanna do

You can feel what makes you dance
It's the beat that just grabs your feet
It's the hook that makes you cook
Yeah shout it out have a good time
Just doing what you want to do
Doing what you want to do
What you want to do
Doing what you want to do
Doing what you want to do

I just want you to do what you want to do
What you want to do
What you want to do

I just want you to do what you want to do
What you want to do
Doing what you want to do

This beat is mine
Get down to the beat
Clap your hands, stomp your feet
If you really want to groove
Take it down, make your body move
Hey baby put your foot on it
If you can stand the funk
Then you don't want to quit
Because this beat is mine
Hey this beat is mine
Mine

This beat is mine, you can have it
Just take your time and do what you wanna do
This beat is mine, you can have it
Just party down and do what you wanna do

Repeat to fade

Words and music by Andre Booth
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On Virgin Records





CLASSIX NOÛVEAUX

IS IT A DREAM

Is it a dream
Is it a dream
Is it a dream

Another broken dream they say all the time
Sorry if I can't be at you would like to find
if we could only see

Things as they have to be
But we believe in dreams
Satisfaction is it a dream
No distraction is it a dream
No more fighting is it a dream
No back biting is it a dream

Promises broken it's an intricate world
Harsh words are spoken though they weren't meant to hurt
if we could only see

Things as they're meant to be
But no it's just a dream
Satisfaction is it a dream
No distraction is it a dream
No more fighting is it a dream
No back biting is it a dream

Satisfaction is it a dream
No distraction is it a dream
No more fighting is it a dream
No back biting is it a dream
Never losing is it a dream
Freedom choosing is it a dream
Never needing is it a dream
No hearts bleeding is it a dream

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S

SINGLES

Reviewed by
Dave Rimmer



Photo: Virgin Records

B.E.F. Presents SANDIE SHAW: Anyone Who Had A Heart (Virgin) A taster from B.E.F.'s "Music of Quality and Distinction" cover version album and fingerlickin' good it is too. The old Cilla Black number is beautifully delivered by Cilla's fellow '60s chanteuse Ms Shaw, who's been dragged out of retirement and given a pair of shoes specially for the occasion. Only a little of the electricity you might have expected from Messrs Marsh and Ware, but one Nick Plym runs his fingers daintily over the grand piano and Baps Baptiste of Beggar and Co. blows some spine-tingling sax. Wizard. but for one thing: Hank Marvin of the Shadows is supposed to be playing guitar. but damned if I can hear it.



ROXY MUSIC: More Than This (EG) Weepee of the week. Bryan Ferry seems to have only one way of singing these days: sort of haunted and heartbroken, like he's about to start sobbing any minute. He does it well

though, and by the time this song drifts gently out on a floating string refrain I'm about ready to start sobbing with him. Beautiful.

BANANARAMA with the FUN BOY THREE: Reedy Saying Something (Daram) Bananarama take the lead credit here, but the sound is much the same as recent Fun Boy material. This lacks the immediacy of "Tain't What You Do", but 'tain't bad either. The B-side, a Londoner's plea to "Give Us Back Our Cheap Fares", turns out to be an instrumental. The message may be in the music. I suppose.

ANTI-NOWHERE LEAGUE: I Hate People (WRYZ) A dreadfully predictable sub-Sex Pistols three-chord moan about nothing in particular. "I hate people," goes the chorus, "and they hate me." Well, if this is the best you can do, frankly I'm not surprised.

WAR: You Got The Power (RCA); ONENESS OF JUJU: Every Way But Loose (Buddah) Two that have been hanging around the disco chart for a while. Oneness of Juju's is flat, formula stuff, but War's is rousing, relentless and well-worth wiggling a hip to.

HOLGER CZUKAY: Ode to Perfume (EMI) A three-minute snatch of odd, bounting melody edited out of a track which takes up one whole side of the unpronounceable one's "On The Way To The Peak Of Normal" album. The album's good, but this seems a trifle pointless.



DOLLAR: Give Me Back My Heart (WEA) Slush. Well sung slush and, with the much-in-demand Trevor Horn at the controls, beautifully-produced slush. But slush nonetheless. Nothing wrong with that necessarily, but nowhere near as interesting as "Mirror Mirror".

THE GAGE featuring NONA HENDRYX: Do What Ya Wanna do (Metropolis) An electro-funk version of an old T-Connection song, produced and arranged by Visage stick-person Rusty Egan for his own painfully trendy label. Good though. Ms Hendryx, once of glam-soul group Labelle, has

one of the most powerful pair of lungs in the business and delivers this with gusto. Meanwhile, the backing is efficient, energetic and excellent dance floor material.

U2: A Celebration (Island) These days, what with funk, futurism, electro-pop and all, young hands playing mainstream rock music are a rarity. U2 play it, though, and play it well. Though this Dublin combo's popularity has been increasing in leaps and bounds both here and abroad, they've yet to have a hit single. This may be the one to do the trick.

BUCKS FIZZ: My Camera Never Lies (RCA) Don't this lot ever have any new ideas? Same old oomph-oomph rhythm, clean wholesome vocals and utterly pathetic lyrics: "My camera never lies any more/Because there's nothing worth lying for". Too right, so here's the truth: sorry Fizz fans, this is horrible.



THE NOBLES: Amour Amour (Rialto) What do the "Biles think they are? Judging by the pic on the back of the sleeve, three think they're New Psychedelics, one's a trilly-shirted New Romantic and two aren't sure. I'm not sure either. This chugs along boringly with an electronic beat and little classical touches which sound like they've been drowning in "Vienna".

DEAD OR ALIVE: It's Been Hours Now (Black Eyes) With his long, straggly multi-coloured hair, thick eye make-up and flowing clothes, Pete Burns, the lead singer of this Liverpool five-piece, has always looked a bit silly to me — like a would-be Steve Strange type who didn't quite make it. It came as some surprise, then, to find this tale of a gloomy sexual encounter equally effective and genuinely disturbing. Two of the other songs on this four-track EP don't do much, but the fourth, another version of "Hours", is even more spine-chilling than the main one. Recommended.

OGI: Resist Dance (EMI) Jerky electrofunk from Hungarian exile and sometime classical composer Peter Ogi with lyrics from Malcolm McLaren. Good

percussion but not particularly danceable and a little tongue-in-cheek thinks. Interesting.



MOTORHEAD: Iron Fist (Epic); GIRLSCHOOL: Wildlife (Bronze) Eat your heart out, Eddie Tenpole; Lemmy, and the boys on their cover pic look more like authentic Anglo-Saxons than you ever will. Why, they've even smeared red dirt all over themselves! It's just a pity the record inside is so mind-numbingly awful. Meanwhile, Girlschool play a more acceptable face of heavy metal. That is, it's quieter.

HUANG CHUNG: Ti Na Ne (Arista) How about this for a chorus: "Ti na na ti na na, girl. Ti na na ti na na". Could it be Chinese? Could it be a deep and meaningful report on the human condition? Could it be complete rubbish? Answers on a postcard, please . . .

THE EXPELLED: No Life No Future (Riot City) No prizes for guessing what kind of stuff this is. Never slower than 100 miles per hour, never more than three chords and never anything other than a load of chanted anarchy / police / boredom clichés. Getting the picture? I've never heard of the Expelled, but I sure feels like I've heard this record before. Is this punk? Is this Oi? Is this music?



BLANGMANGE: God's Kitchen (London) Well, this young synthesizer duo have looked for God in their kitchen. They've looked for him in their room. They've looked for him in their lampshade. They have, in fact, hunted high and low for him. Pity they didn't take time out to find a good tune. Brill sleeve though.



ALBUMS

MOTORHEAD: Iron Fist (Bronze). Or no pussy-footing. Motorhead are nothing if not direct. It's bash-bash-bash all the way, underpinned by fevered drumming that sounds like Phil Taylor's giving his kit a good kicking. Produced by guitarist Eddie Clarke, "Iron Fist" is tighter, faster and even noisier than "No Sleep 'Til Hammersmith". Every song is a neat statement of the famous (and simple) Motorhead philosophy — "Speedbreak," "Sex And Outrage," "Go To Hell," "Don't Let 'Em Grind Ya Down". This is a Motorhead album that sounds like a Motorhead album should — as if it's making a horrible mess all over your record player and has no intention of apologising. (7 out of 10).

Pete Silvertown



THE JETS: 100% Cotton (EMI). There's a party on oest road. Everyone's dancing in the front room and someone puts on the new jets LP. Mum and Dad start living to "Love Makes The World Go Round" — ("Will someone move that vase before it gets broken?") — and there's a couple decking in the corner to "Yes Tonight Josephine". This is Shakie Stevens country where drums hump and string basses thump in a clean environment (courtesy of Stuart Coleman, Shakie's producer). The three Cotton brothers — Bob, Ray and Tony (100% Cotton — geddit?) —

sound like they've practised hard to produce 1950's music without any sweat but end up evoking the mid-'70s. More grease and less hair lacquer needed, if you ask me. (4 out of 10).

Neil Tennant

B.E.F.: Music Of Quality And Distinction (Virgin). While you only need a Dancette for The Human League, it helps to have a few 'O' levels to consume the British Electric Foundation. Oakey's crew aim for the simple, strong and effective pop song; Ware and Marsh decorate their material with self-consciously clever trinkets that call for admiration. Here B.E.F. have unearthed ten hardy classics from the '60s and early '70s and tastefully re-arranged them with different guest personalities filling in the vocals. Rather than the excitement lying in the music itself, it's generated by outside issues like who sings what, how they've tinkered with the originals and how they organised all the contracts. Too much strategy; not enough substance. Still, try and forget that and marvel to Glenn Gregory's silky version of Lou Reed's "Perfect Day" and "Wichita Lineman", Sandie Shaw doing "Anyone Who Had A Heart" and Billy Mackenzie's acrobatic reading of Bowie's "Secret Life Of Arabia". The only vocal to rattle is from Paula Yates whose weedy purr ruins "These Boots Are Made For Walking". (6½ out of 10).

Jon Birch

DAVE EDMUNDS: DE7 (Arista). Now this is rock and roll — as true, unpretentious and earnest as you can get. The key word is taste and Edmunds has it all covered from Chuck Berry's "Dear Dad" to Springsteen's "From Small Things Big Things Come" all of which are sprinkled with delicious hits of cajun, bluegrass and country. (9 out of 10).

Karen Schlosberg

RAINBOW: Straight Between The Lyer (Polydor). A new hunch of songs about sex and fear as Rainbow get into a good-necking-tonght situation. Everything is urgent: the band are being chased through the tight down Death Alley, suffering from rock fever with their hearts torn and, while eyes of fire occasionally peep in through the windows. No wonder the songs are so loud and paranoid. There are some "sensitive" songs, actually. These are the ones which start quiet and then get dead loud; the others start loud and carry on that way. In the Heavy Metal spectrum Rainbow are probably to the left of the younger British

HM bands, having achieved a smoother, more American studio sound. This, combined with the relative tunefulness of their songs, will no doubt continue to prove a successful formula both over here and over there in the USA. (3 out of 10).

Neil Tennant

THE BOOMTOWN RATS: V Deep (Mercury). You can never accuse Bob Geldof of playing safe. All the Rats' albums have been hard to categorise and this is no exception: a mixed bag of R&B, white reggae, Spector-ish pop, funk rhythms and — wait for it! — New Orleans-style jazz. There's a lot of experimenting and it doesn't all come off, but there are flashes of brilliance and several fine songs — notably "Skin On Skin" which would make an excellent single. But can we have the "Greatest Hits" soon? (7½ out of 10).

Tim De Lisle



NINE BELOW ZERO: Third Degree (A&M). After a cautious but promising start as an above-average R&B cover band, Nine Below Zero have progressed to where they're now able to absorb their influences and turn out a third album full of confident, melodic songs that have a definite identity. "Third Degree" is an extremely satisfying album, packed with just the right chunky, gassy rhythms that are found in all the best rock and roll. While the second side is weak, the first has a full meaty sound. (8 out of 10).

Karen Schlosberg

BUGGLES: Adventures In Modern Recording (Carver). Buggles these days is down to Trevor Horn, acclaimed producer of ABC's "Poison Arrow", with a little help from his friends. Horn's gift for production is evident here, too, and on the first five of these eight new songs there are enough strong tunes, witty ideas and funky noises — among them a brilliant stab at electro-swing — to keep the average Human League fan happy for months. But the whole is much less than the sum of the parts, and Side Two deteriorates into tedious

Yes-style pomposity. Try it if you like the single. (5½ out of 10).

Tim De Lisle



IRON MAIDEN: The Number Of The Beast (EMI). Black-painted, metal-clad songs about gallows — fodder, genocide, contract killing, pillage and even the final holocaust that's to destroy the world as we know it. Once again it's the format handed down by such as Black Sabbath — screaming vocals, screaming guitars and death knell drumming creating music for today's Inquisition. If power and passion alone are enough then Maiden will soon be carrying much loot back to their gothic sylvia. But they're as faceless as the creatures they sing about and I certainly wouldn't be able to point them out among any line of headbanging hitmen. (4 out of 10).

Fred DeLair

QUINCY JONES: The Best (&M). The long-awaited "Best Of Quincy" album has finally arrived and it's certainly been worth the wait. It's produced by the man himself and features 13 tracks including Char Jankel's "I'll Be Comin' Home", Stevie Wonder's "Superstition" and Quincy's own '70 disco smash, "Stuff Like That". Although this is his last recording for A&M, his success will no doubt continue on his own Qwest label. With 12 Grammy Awards safely tucked under his belt, I can't see it ending yet. (8 out of 10).

Beverly Hillier

ROBERT WYATT: Nothing Can Stop Us (Rough Trade). Both Britain's most ordinary and most soulful vocalist, Wyatt wends his totally individual way through a political songbook that includes "Red Flag" — the socialist anthem, "Strange Fruit" — an age-old tale of lynch-mobs, and a frail, memorable re-working of Chic's "I Am Last I Am Free". Poet Peter Blackmore guests on one track and Bangladesh group Disharri also contribute but it's Wyatt who provides the most valid and sometimes wonderful items. (7 out of 10).

Fred DeLair

STAR TEASER

COUNTRY COUSINS

The names listed are hidden in the diagram. They run horizontally, vertically or diagonally — many of them are printed backwards. But remember that the names are always in an uninterrupted straight line. Letters in the right order, whichever way they run. Some letters will need to be used more than once — others you won't need to use at all. Put a line through the names as you find them. Solution on page 42.

ALABAMA
BILLIE JO SPEARS
BILL MONROE
BOBBY BARE
BOXCAR WILLIE
CARLENE CARTER
CHINMELO
CHARLIE RICH
CRYSTAL GAYLE
DOLLY PARTON
DON WILLIAMS
ED BRUCE

EDDIE RABBITT
EMMYLOU HARRIS
FREDDY FENDER
GLENN CAMPBELL
GEORGE JONES
GUY CLARK
JIM REEVES
JOE ELY
JOE SUN
JOHNNY CASH
KENNY ROGERS

LITTLE BINNY
LORETTA LYNN
MAG DAVIS
MEL TILUS
PATSY CLINE
RAY PRICE
REX SOWINE
ROY CLARK
SHILD
TAMMY WYNETTE
WAYLON JENNINGS
WILLIE NELSON

ES ILLITLEMKRALCYOR
INRJJKCYMMATISLLSB
LDOEONEHKBKCRDOERI
LCOTDHONACREDRMEOL
IERLRNRSIRGAEAEOLL
WIDYLAERLOLTLEVJIM
RWWDSPDRETIMCFIHO
ATAYIYPINANMERYWSN
CNAYAENALEYEEAULR
XUTRLNRYELFDIYLGO
OSAMEONAONOYLLECTE
BERKSNNUBBIDDBLJHL
DONANLHJPBSVPDTIIT
GJBNEAESEMIAMOEWWE
JLEBRPEIANATMSWRLL
EKPRYCSINCNMTHDEFY
RCIAUBLONAYINIOEGA
RSARTLAEJWDNNENVRG
YMBICISLRYEAENGKEOL
RDAWLGYNEYIMHSSEA
EMNRRDECENALALOOGT
EOAFETYFLDERLBRJJS
DHLITTLLEGINNYIAATY
CRGEORGEJONESJBLHR
JERRYRETRACENELRAC

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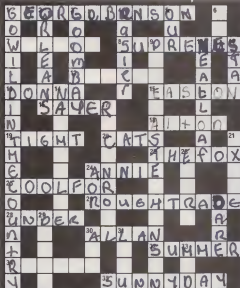
CROSSWORD

ACROSS

- 1 Singer-guitarist who never gives up on a good thing (5,6)
- 7 Bouffant-boned Mari
- 8 Motown girlie group once headed by Diana Ross
- 12 B Money changes into a this hit group (5,1 anag.)
- 13 and 32 Seasonal provider of "Bad Girls" and "Hot Stuff" (5,6)
- 15 Sheena - - - - -
- 16 Little Leo
- 18 Edwards of "I Just Wanna (Spend Some Time With You)"
- 19 Type of fit that tops charts with songs about lions?
- 20 See 25 across
- 22 Animal that provided the title for a recent Elton album (3,3)
- 24 Ms Lennox or a hit musical
- 25 and 28 Squeeze success about refrigerated mopples? (4,3,4)
- 26 Go, Dear Ruth and become a leading indie record label (5,5 anag.)
- 28 "----- Your Thumb" (Godley and Creme)
- 30 Foster and - - - - -
- 32 See 13 across
- 34 See 6 down
- 35 Nice weather for a Pigbag single (5,3)

DOWN

- 1 What BowWowWow do when they're out of town? (2,4,2,3,7)
- 2 "Maid of - - - - -" (OMD)
- 3 "Seven Tears" dance band.
- 4 "----- Said Than Done" (Shakalak)
- 5 "Going Back To - - - Roots"
- 6 and 24 across Turn Cole R Beek into Stray Cats bassist (3,5 anag.)
- 9 Female with the "Not The Nine O'clock News" team (8,10)
- 10 Weighty provider of "Dead Ringer For Love" (4,4)
- 11 Hilda's hubby in "Coronation Street"
- 14 American town famous for country music
- 17 "----- Ain't Noise Pollution" (AC/DC) (4,1,4)
- 21 Sound banished from their own country, do these U.S. funksters
- 23 Comedian Dick with "You Are Awful" catch phrase
- 24 Adult Orientated Rock - initials (1,1,1)
- 27 Human League's BIG album
- 29 Nationality of The Smurfs
- 30 - - - Supply
- 31 Scottish singer once married to Maurice Gibb
- 33 "All - - - Cons" (Jam album)



SOLUTION ON PAGE 40

BLANCMANGE

New Single Available on 7" & 12 inch


I'VE SEEN THE
WORD
GOD'S KITCHEN



MARCH 25TH HUDDESFIELD STAR BAR
27TH EDINBURGH NITE CLUB
28TH GLASGOW NIGHT MOVES
31ST COVENTRY GUYS

APRIL 1ST BASSLOON RAQUELS
2ND CAMBRIDGE SOUND CELLAR
3RD C BONEY NEBOS
5TH LONDON, DYKSEN AT THE BARRACUDA
6TH LIVERPOOL WAREHOUSE
10TH JERSEY WITH DEPICHE MODE!
12TH GUERNEY WITH DEPICHE MODE!

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LONDON



GRAHAM PARKER

NEW ALBUM

Another Grey Area

RCA

REQUEST SPOT

SCRITTI POLITTI

Sweetest girl in all the world
These eyes are for you only
The sweetest girl in all the world
These eyes are for you only
Sweetest girl in all the world
These words have died before me
Sweetest girl in all the world
These words have died before me

When we walk in the park
I never can tell
When we walk in the dark
I never can tell
It's just loving it, oh loving it

Sweetest boy in all the world
This life has got so lonely
Sweetest boy in all the world
This life has got so lonely
Sickest group in all the world
How could they do this to me
The sickest group in all the world
How could they do it to me

What I want I will take
What you think that you know
Oh such an awful mistake
To never let go
It's just loving it, oh loving it

The weakest link in every chain
I always want to find it
Strangest words in each baited
To find out what's behind it
Politics is prior to
The vagaries of science
She left because she understood
The value of defiance

When the government fails
I wish I could tell
When, when necessity calls
I never can tell
It's just loving it, oh loving it

Words and music by Green
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On Rough Trade Records



THE SWEETEST GIRL

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On Rough Trade Records. Sweet, Smooth Talk, 12-14 Chiswick
Road, Uxbridge, Middx UB8 3PH

ARTIST: Scritti Politti
TITLE: "The Sweetest Girl"
YEAR: 1981
REQUESTED BY: Debbie Wade, Northfield, Birmingham.



Dave, Andy and Martin.

FASHION

IS IT THEIR TURN NEXT? MIKE STAND RECKONS SO

Fashion have been a long time coming, it's more than just a matter of their two forward-three back progress since formation in the late 70s. It all began way before that with the naming of synth-player Mulligan. Of course, Mulligan is his surname and he's sometimes referred to as John, but his true first name is Salvatore. A proud Italian Mum simply didn't take account of the fact that he was about to grow up in Moseley, Birmingham.

"In a sense I was lucky," he says. "At first my parents wanted to call me Marlon 'Sally' was quite a pain in the arse anyway."

So Mulligan he became and a striking figure he cut. When his old school pal Dik Davis sought him out in the year 1975 to pick up the threads of an earlier musical association, he was pretty alarmed.

"This specimen came to the door wearing a silver space suit and his hair was cropped short with a dyed blue border," recalls Dik. "He seemed pleased to see us and said 'Let's go into town.' I said 'Not with you looking like that,' but unfortunately he persisted me."

"We got on this bus full of schoolkids who bombarded us with rulers and rubbers and pencil sharpeners. The bastards been giving me trouble ever since."

Happily, as Fashion evolved, so did Mulligan's sense of style to the point where he came to terms with the fact that he had to be able to walk the streets without getting his head kicked in. This has hardly made them exactly conservative. The Fashion Phase One album, "Product Perfect" from '78, which included their obscure classic single "Climate" credited Kahn and Bell, saw the couple a full year before the New Romantics discovered them.

That trio, with six feet ten inch Luke Skywalker on guitar and vocals, almost made it. For a while they were the chic support band, opening for The Police, Tubes, Squeeze, B-52s, Skids and Cramps. They attended to their grass roots following in the States with a four month tour and shifted a respectable 20,000 copies of "Product Perfect" on their own label.

But 1980 was a miserable year for them. It was a falling-out with

Luke. They just groan if you ask for details. Fashion's Phases Two and Three aborted swiftly in the course of that terrible twelve months. Then Mulligan and Dik found new, compatible partners in Martin Reece, who plays bass, and De Harris who sings, plays guitar, writes and looks good enough to have been asked to audition for the role of Tarzan in a film currently being prepared by the makers of "Charlots Of Fire". They also signed a deal with Arista which gave them creative freedom as well as a remarkable amount of advance money.

Their untitled LP, due out in April, will have cost something like £60,000 to record, which is not surprising when you consider that "Move On", their last single, was pieced together in four different studios in Cologne, Paris and London with the aid of Zeus (pronounced Zote) Held. He also produces Deutscher disco cult Gina X who shared Fashion's February tour dates in us, walking out with De.

Working with Held has been a

revelation for them. Dik says it forced both himself and De to accept that they were tending to overlap their songs. "Every one of us wanted to flatten Zeus at one time or another," says Mulligan. "You'd come to your favourite bit and he would tell you it had to go. That really stretches you." Because it was the show-off stuff he was picking on and he was right.

Estosence this is the serious Mulligan talking; the bloke who, when he was studying art, wanted to learn how to paint as accurately as a camera while all around him were throwing oils at the canvas and then riding bikes over it; the Mulligan who, when they wouldn't give him a grant, paid his way to a Fine Art degree by selling portraits, shoes, pints of beer, and being the oldest paper boy in Brum.

"I always wanted to be like Leonardo Da Vinci, the complete Renaissance Man," he says in a lull between anecdotes. But it doesn't last long.

Ask them what Fashion have in common and the answer is "Broken noses!" Oddly enough

the four fractures all occurred in America. Mulligan fell off stage, Martin was thrown downstairs by an irate waiter who he'd sprayed with whipped cream from a push button dispenser; De, who grew up in Los Angeles, was hit with a bugle by his sister; and Dik said "Pardon?" to a large, live-talking black man in New York and alighted on the other side of the street wearing his booter on his forehead.

After which it was rather strange to read Dik's latest fan letter from somebody who had bet a mate £100 that the Fashion drummer was female. Dik was writing back to say he'd don full drag providing he was cut in for half the profits.

Me, I'd just put my hundred quid on them cracking the Top Twenty before the end of the year — maybe with their new single "Streetplayer" — and macking it on a Human League scale soon after. Serious thing. Proceeds to the winner's favourite charity. Any takers?



FASHION: (left to right) Mulligan, Martin Reece, Dik Davis and De Harris (foreground).

visage » the anvil «



the new album • cassette



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WHY DO ALBUMS HAVE SUCH SILLY NAMES

GET SMART! conducts a special investigation.

It all began with the Haircut One Hundred album. It's a wonderful record to be sure but why, we pondered, was it called "Pelican West"? We closely scrutinised the sleeve; we listened to the words; we held it up to the light, but there was absolutely no mention of the exotic bird, let alone which direction it was pointing in.

So we tracked down Nick Hayward and demanded an explanation. He was forced to admit under close questioning that Pelican West is actually a wharf on the River Thames. At Wapping, to be precise. The band just liked the sound of it. This set us to wondering how other albums had got their enigmatic titles.

A swift squint at the album chart yielded a few equally weird and wonderful names, words which on the face of it had neither rhyme nor reason behind them.

Some are easy when you know how; for a start there's your standard literary reference, pinched off the spine of some impressive-looking library book. Examples include Japan's "Tin Drum" (the name of a Gunter Grass novel), "Sons And Lovers" by Hazel O'Connor (a D. H. Lawrence classic), "Ghost In The Machine" (a volume of philosophy by Arthur Koestler) and Depeche Mode's "Speak And Spell", named after the primary school reading course.

Then you get the take-a-title-and-twist-it-

technique. The David Watkins book "Morality And Architecture" was neatly rearranged by Orchestral Manoeuvres; Pigbag took one look at R. L. Stevenson's "Doctor Jekyll And Mr Hyde" and hit upon "Doctor Heckle And Mr Jive"; same applies to The Go-Go's "Beauty And The Beast" — replace that "s" and you have the name of its famous fairy tale — and Nick Lowe's "Nick The Knife", which started life in Brecht's "Threepenny Opera" as Mack The Knife.

After that things started getting a touch weird. For their third album The Human League went the sleeve to look like the cover of Vogue magazine. While leafing through a few back issues in search of type-faces to "borrow" they were confronted by the single word "dare", it already featured prominently in the song "Open Your Heart" and so the coincidence proved irresistible.

Ian Dury's first solo LP sleeve pictured him in front of a second hand clothes shop in Victoria and it occurred to the man that there were only two items of clothing which it would be foolish to buy second hand. That's why he ended up calling it "New Boots And Panties".

The bigger you are the more obscure you're allowed to be; Gary Numan plumped for "Telekon" after chatting to a friend about telekinesis, the scientific term for the moving of

objects by thought transference. "The Pleasure Principle" shares its name with a painting by Magritte and the sleeve picture echoes the original.

Course, sometimes it's just a happy accident. Take Soft Cell. There they were, gallivanting around Soho having their pictures taken; it wasn't until they saw the processed shots that they noticed a certain neon sign had sneaked its way into the background. The sign said, as you're no doubt aware, "Non Stop Erotic Cabaret".

The Passions were perusing some pics for their sleeve. Out came a shot taken from an aeroplane window. Whars was this taken, they queried. "50,000 Feet Over China" was the reply.

There's some confusion over the new Visage album, "The Anvil". Certain parties believe it's named after a particular gay club in New York. Others insist it's because the music on the record is obsessed with the sound of metal on metal. Make your own mind up about that one.

Our favourite, however, is definitely "Abacab" by Genesis. Separate the letters of the word and you have the song's chord sequence. That should be a lesson to all those people who like to read deep and meaningful things into lyrics. . . .

1979: Stax records' sleeve for a blues compilation album called "Blue Monday".



1981: Elvis Costello's "Almost Blue" LP. Obviously designed by a Stex fan.



Is this what they call "a tribute?" The sleeve for The Jam's "Sound Affects" with the original BBC Sound Effects album.



Get SMART!

Don't get left in the dark! Maybe Linda can answer your sexual question. Try writing to Get Smart, Smith, Binn, SAS, Cranley Street, London W1V 1PL.



Has the film "Jubilee" been released on videocassette? *Debra Hell, Castleford.* "Jubilee", first released in 1976, and featuring, among others, Adam, Toyah and Siouxsie, has very recently been put out on various video formats and should be available for hire in most video centres. To buy, it'll set you back £44.50.

What does David Gahan of Depeche Mode do in his leisure time? *Ruth Williamson, Whiston.* Dave assures us of his taste for sporting pastimes like swimming, fishing and playing cricket (see centre spread), but we have heard of a certain Southend nightclub which he tends to haunt at the week ends.

I read in your letters page about the Gary Numan Club Book 1982. Where can I acquire this? *Lynne Taylor, Ruislip.* All Numan club members should already have received their copies of this colour brochure, available exclusively through the club, as it comes free with the £3.50 membership fee. If you're tempted, the address is Gary Numan Fan Club, P.O. Box 14, Steines, Middlesex.

Which members of UB40 are married and which have children? *Jamie, York.* They all claim to be married but only two of them have got certificates to prove it. Between them, the eight couples have produced ten offspring! As a spokesman said: "They breed very fast in Birmingham!"

We recently heard "Love Cascade" by Laisura Process. Any info on them? *Ken & Col.* Yet another band to be first discovered through a John Peel session, Laisura Process have also been fortunate enough to attract the admiration of Human League/Altered Images producer Martin Rushent, who lent his expertise to the single. Together only a couple of months, they are Ross Middleton (formerly of Positive Noise) on vocals and synths, and Gary Barnacle, ex-session man for Kim Wilde, Visage and many others, on saxophone. Live dates are in the offing, probably with the aid of some members of Level 42 with whom Ross and Gary are friends.

The cover of my copy of XTC's "English Settlement" differs from those in the shops now. Could mine be a pirate issue? *Sharon Homer, Chatham.*

It seems you must have got hold of one of the original batch of albums. Since then the lettering has been revised to make it more legible. Maybe you could be sitting on a future collector's item...

Are Squeeze planning to release another single from "East Side Story"? *Lynn Williams, Slough.*

There are no plans for further singles from "East Side Story". In fact their fifth album, titled "Sweets From A Stranger", should be out later this month with a new single at the same time.

Laisura Process: Gary Barnacle (left) and Ross Middleton.



CHAS & DAVE AIN'T NO PLEASING YOU

Well, I built my life around you, so what I thought was right
But you never cared about me now I've got the light
Oh leaving, there ain't no pleasing you

You seemed to think that everything I ever did was wrong
I should have known it all along
Oh leaving, there ain't no pleasing you

You only had to say the word and you knew I'd do it
You done wrong too often, what do you take me for
Now everything I ever done was only done for you
But now you can go and do just what you want to, I'm telling ya

Cos I ain't gonna be made to look a fool no more
You done it time too often, what do you take me for
Oh leaving, there ain't no pleasing you

And you seem to think that everything I ever did was wrong
I should have known it all along
Oh leaving, there ain't no pleasing you

You only had to say the word and you knew I'd do it
You done me wrong too often, but you want and I know
Now everything I ever done was only done for you
But now you can go and do just what you want to, I'm telling ya

Cos I ain't gonna be made to look a fool no more
You done it time too often, what do you take me for
Oh leaving, there ain't no pleasing you

Now, you there, ain't mean what I say and ain't only blaming
You've got another drink coming, I'm telling you that for nothing
Oh darling, I'm leaving, he's what I'm coming to

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ROBERT PALMER



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SOME GUYS HAVE ALL THE LUCK

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SMOKEY ROBINSON



The night is right baby
It's right for love
And love's the only thing I'm thinking of
So baby just hold me
Come on hold me tight
A little tighter baby
Please don't spoil tonight

Repeat chorus twice

If you can't be mine forever more
Let's just make it like I never knew
'Cause I want all the love I feel inside
To be true
To be true
So if it can't be me and you

Repeat chorus

Tell me, tell me, tell me
The night is right baby
It's right for love
And love's the only thing I'm thinking of
So baby just hold me
Come on hold me tight
A little tighter baby
Please don't spoil tonight

Repeat chorus to fade

Chorus
Tell me tomorrow
Tell me tomorrow
Tell me tomorrow
If you can't be mine

If someone's waiting
Waiting up for you
You can keep it a secret
'Cause I need you too
So baby don't tell me
Don't you tell me please
If in the morning
You're gonna have to leave

Tell me tomorrow

Words and music by G. Gostzman/M. Piccirillo
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Stay
Street
Wise



Inter-College



Inter-Giant



Inter-Chicago
Dodgers '88'



Inter-Star

Inter. The best thing
next to feet.

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TIL BEF US DO PART

WHO'S GOT FREE VIDEO GAMES AND BEF ALBUMS?
WE HAVE... WANT SOME!?

Oh, the wonders of technology! Ever heard of an alarm clock that's also a video game? That's one on the right. Those clever little Japanese folk have craftily combined the two into a slim six-inch device. Wake up to a gentle buzzing and then launch yourself into a death-defying game of *Help The Fireman*. Who could ask for more? And to cap it all, we're giving away 5 of these cunning gadgets **ABSOLUTELY FREE!**

Plus we've got BEF ALBUMS featuring Gary Glitter, Sandie Shaw, Tina Turner and many others. These kindly souls over at Virgin Records have allowed us 50 copies of "Music Of Quality And Distinction" — all of them signed — to be distributed among the brighter members of our readership. And how best to select them? A taxing brain-teaser of course.

Your attention, please. Ogle the following two questions, then scribble the answers on a postcard (or the back of an envelope) and send it hastily to "Smash Hits Video Game Competition", 14 Holkham Road, Orton Southgate, Peterborough, PE2 0UF, not forgetting your name and address. The first 5 correct ones selected from the stack on April 15 by the adorable Veronica will win their sonders a video clock. The next 50 will earn a copy of the BEF album.

OK? Jump to it.

Question 1: Which Gary Glitter song was recorded by The Humen League? Was it a) "I Love You Love Me Love", b) "Do You Wenne Touch Me?", c) "Rock And Roll Parts 1 And 2"?

Question Two: What does BEF stand for? Is it: a) Bacon and Egg Flans; b) British Electric Foundation; c) Bradford Electronic Force?



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Karen and Sharon, 200 Parkwood Drive, Sudbury, Suffolk CO10 6LX.

- Hi! I like most types of music, especially new wave and heavy metal. I am a male aged 18. Likes include Meat Loaf, Saxon, Soft Cell and fashionable clothes. Dislikes: Motorhead, punk and school projects. Write to: C. J. Farnsworth, Flat 27, Western Court, Triangle, Sidmouth, Devon.
- My name is Jason Gill and I am 9 years and one month old. I like Madness and Tight Fit. I also love animals. I would prefer a girl with golden yellow hair, aged 8-11, and she'd better be nice. She should also be about my height (4ft. 7ins.). Please write to me at: 49 North Leigh, Tamfield Lea, Stanley, Co. Durham DH9 9PA.
- I'd like a male puppal, aged 14-16, who likes Adam And The Ants, Gary Numan, Moblles and BowWowWow. I dislike OMD, Bad Manners and Madness. I've no particular hobbies, but I enjoy horror films. I'm aged 14 and not brilliant at maths. Write to: Linda Waters, 5 Badger Way, Verwood, Dorset BH21 6X.
- My name is Debbie. I am 5'6", have brown shoulder-length hair and brown eyes. My hobbies include music (not heavy metal or punk), Manchester City football team, and going out. I would like photos if possible. Write to Debbie Blakeway, 102 Skenton Road, Old Trafford, Manchester: M16 0NG.
- 16-year-old blonde Norwegian girl would like to write to any males. Fave groups are The Police, Elvis Costello and many more. Please write to: Cis-Dans Andreassen, Drangvid, 400 Fleskegata, Norway.
- I am a 13-year-old Geordie lad from Newcastle. I'm into OMD, The Human League, BowWowWow and, best of all, Toyah. Anyone interested, or just curious, please write to: Robert Ingram, 16 Whitebeam Place, Cruddle Park, Newcastle NE4 7EZ.
- Female, aged 15, wants to write to (almost) anybody. I like most music, except heavy metal and mod. Special likes are The Human League, OMD and Duran Duran. Please write to: Joanne Batesman, 5 Clearthrough Drive, Arnold, Nottingham NG3 7TL.
- Elizabeth and Alison (both aged 14) are looking for two puppals, male and female. Hobbies are going to discos, listening to music (but not punk), and being all ways ready for a laugh. Write to us at: 2 Boyda Walk, Dakinfield, Cheshire SK16 4TW.
- Two new romantic girls would like to write to two boys. Linda likes Duran Duran, Japan, Human League, Modern Romance and Depeche Mode. Cheryl likes the same. Pics required, so if you're interested, write to Linda, 151 Rogate House, Mui Road, London E3 8QX.

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.

- I'm Mark Lane (19) and I want lots of female penpals aged 15-22. My favourite pop groups are The Jam, UB40, Madness and Blondie, not forgetting Haircut One Hundred. Anyone will be appreciated, give your love away to: Mark Lane, 15 Gordon Road, Burgess Hill, West Sussex RH15 0PX.
- We are two sisters, one blonde and one brunette, aged 13 and 14. We like swimming and disco dancing. We dislike school homework. Fave groups are OMD, Toni Basil, Tight Fit, Soft Cell and Toyah. Photos important! Please write to: Lisa and Paula, 40 Woods Road, Cossall Estate, London SE15.
- My name is Simon and I'm 17. I like going to football matches and collecting records. I like The Human League, UB40 and OMD. Girls aged 14-18, please write to me at: 27 Miles Hill Terrace, Leeds LS7 2EZ.
- I am the product of someone's crazy imagination: female, aged 15, named Ziggy Sommers. Interested? Then write to me at: 3 Lakehall Gardens, Thornton Heath, Surrey CR4 7EL.
- Two 17-year-old girls wish to write to two boys who are interested in soccer (Liverpool and Ipswich), OMD, Haircut One Hundred, Duran Duran and Depeche Mode. If you would like to get in touch, write to:



dollar

give me back my heart

Heart, heart, heart, heart

I feel so silly when I tell you
I gave you all I had
It seems so empty when I say
That I love you
But now I can see
You were not for me

So give me back my heart
That's all I have to live for
Give me back my heart
That's all I had to give you
No I'll never be in love
No I'll never be in love, again

There were so many times
You whispered
-I miss you so I miss you so
You always said you cared
I never knew that you could be
So far away
But now I can see
You were not for me

So give me back my heart
That's all I have to live for
Give me back my heart
That's all I had to give you
No I'll never be in love
No I'll never be in love, again

I love you

Give me back my heart,
That's all I have to live for
Give me back my heart,
That's all I had to give you

Give me back my heart,
That's all I have to live for
Give me back my heart,
That's all I had to give you

My heart, my heart

Give me back my heart
That's all I have to live for
Give me back my heart
That's all I had to give you

My heart, my heart

Angels are watching you
Walk in your sleep
Count the minutes that fly
By the fences you leap
We were always together
Always the same
Now you're gone

Repeat to fade

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On WEA Records

BUCKS FIZZ

MY CAMERA NEVER LIES

By Andrew Rossington

It's a little-known fact that Bucks Fizz were the first British group to be signed to a major American label. In 1977, they were signed to Capitol Records, a move that was a major breakthrough for the band.

They were the first British group to be signed to a major American label.

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XTC IN GERMANY

"PARTRIDGE HAS bought a fort."

The well-rounded Wiltshire tones of XTC drummer Terry Chambers relay the news of his colleague's shopping expedition with the customary mixture of affectionate amusement and uncompensated bemusement. The fort, incidentally, is of the moulded plastic variety rather than stone and cement; the latest manifestation of Andy's rediscovery of the joys of toy soldiers.

"I bought two scaling ladders so little men can climb the walls," he says happily, "a catapult so I can fling rocks at it, two shields for archers to hide behind — shields on wheels sounds like a medieval mobile armoured — and a selection of Prince Valiant looking characters to populate the castle."

We're in Munich on the second day of XTC's brief German jaunt, the warm-up stages of their latest assault on the world's collective consciousness. The tour got off to a flying start in Berlin the previous night — a good beginning marred only by the unfortunate Chambers being fined for dodgy driving on the journey to Munich. The fact that Terry was only a front seat passenger didn't seem to bother the East German police, who insisted on relieving the aggrieved drummer of 20 marks regardless.

A fine start all round, you might say.

Tonight's gig — the Alabama — is a weird one and no mistake. In contrast to the rest of elegant Munich, it's what looks like an old army barracks, badly shot up and then left virtually untouched since the war. Now it's been bought up by the city council for renovation as a kind of youth centre complete with gig hall and rehearsal and recording facilities. (If only



(OR IT'S THE FORT THAT COUNTS)

BY IAN CRANNA

British town councils were so enlightened!) But it's not just the bullet holes and barbed wire that make it so odd. As Andy points out, the place is covered with posters for bands of whom nothing has been heard since. I mean, whatever did happen to The United Balls Band or Sattin Whale?

Despite XTC's not having played in Germany for three years, the gig is a sell-out and the band reward the faithful with another fine set — a mixture of established favourites and a strong selection from their excellent new double album "English Settlement".

Something almost magical has happened to XTC between

"Sergeant Rock" and this new album, transforming them from perennially hopeful outsiders to accomplished, confident front-runners. As with Squeeze — another fine but image-less band — in this time of absent trends and dumb poses, people have suddenly latched onto the fact that XTC make very good music; music with power and depth as well as the accepted cleverness and humour.

"Ah," observes Chambers with satisfaction as the band arrive back at the hotel from a record company-funded meal in the early hours of the morning, "just time to cruise into that bar for a quick nightcap and that's it."

"You don't want a nightcap," chides Partridge. "You'll have a small sea of lager, that's what you'll have."

"Where is tomorrow night's gig?" asks Terry, choosing to ignore this. "The Warburg?" "The Warburg in Wiesbaden," confirms patient tour manager Frank.

"Is Wiesbaden in the mountains?" asks photographer Eric hopefully.

"I'm sorry mate," says Chambers, departing for the bar, "you're not getting us on skis."

Andy Partridge is not one of the world's snappier early morning risers. Resembling a cross between a newly born puppy and a golf-damaged haystack, he's too late for breakfast yet again.

But Wiesbaden is five hours' drive away and deadlines have to be met. With Terry, perfectionist/guitarist Dave Gregory (already locked into Elvis Costello's "Trust" on his Walkman) and even the sleepy-headed Colin Moulding already aboard, the band's genial genius is bundled in and we set off through what he instantly dubs "der knies-schlingende country — der leather wearing und der shaving brush in der hat country."

With an imagination that he himself aptly describes as "an explosion in a surrealist supermarket", Andy Partridge is an observant individual who clearly relishes all the openings for fun that language has to offer.

"They do have a nice selection of trees in Germany," he muses.

You approve of Germany then, Andy?

"I like Germany actually," he decides. "I think we're pretty close to the Germans in character, except they're more hard working than the English and more together as well. Except they do eat a lot of awful



TALES FROM
THE DARK
CONTINENT

food — it's all meat and chopped up veggie stodge, so that's maybe why they're not so together at winning things."

The problem of eating abroad — already complicated by language difficulties — isn't made any easier by the fact that Andy doesn't eat meat or tomatoes.

"It's very difficult on tour," says Andy, muttering darkly about worst-crazy Germans and tomato-overkill Italiani.

"Already I'm suffering from egg-poisoning since we've been in Germany. They're the only thing on the menu I can point to that hasn't got fish in it.

Last time we were in Italy I was introduced to a plate of squid portions on black ink-stained rice. It was called 'fritto de la best'. It was disgusting actually. Hardly fruits of the sea — more like industrial outlet at the end of the Thames."

A lot of the time, adds Terry (a man who likes his food and drink), "is spent in search of a decent meal, one square meal per day."

"Yeah," agrees Andy. "Searching for a laundry and searching for a meal are real basics."

Chinese restaurants are sought after because they give a pretty good selection and you more or less know what's coming to you. But the trouble is I've had food poisoning after a couple of Chinese restaurants —

staggering around in waiting rooms of Indian doctors in northern Canada — the doctor telling me (assumes Indian accent): 'Oh yes don't worry I had treated The Beatles when I had surgery in Liverpool.'

"Meanwhile I was busy decorating his carpet tiles."

"Look at that soil," announces Terry, "it's black!"

Well out into the German countryside now, we alacret run into the back of a convoy of army vehicles proceeding slowly up the autobahn. Andy looks thoughtful.

"I'm trying to work out what that odd device is that they're towing," he muses. "A device that determines the sex of sheep from 25 miles away?"

"Have you noticed," asks Terry, "that the colour of the soil has changed dramatically? That was your agricultural correspondent from the back."

"It's gone a kind of Montgomery's pullover now, as opposed to the Black Knight's underpants," decides Andy.

Talking of matters military, tell us about these soldiers of yours, Andy.

"We got quite a few now," he enthuses. "Nothing really expensive — just plastic ones and metal ones that I like the look of. I've got some European plastic ones, some English metal ones, some that I've made. I cast them up occasionally — get in

the kitchen and make a mess of the stove with graphite powder and tin alloy. Der liddle odd vatchmaker Andy!

"I used to be more interested in war-gaming but now I'm just interested in the actual uniform — the colours, just like little tiny statuettes. I'm more interested in the little figures than what you do with them."

This passion for the military seems a little odd from such a peaceable person who makes "Melt The Guns" a feature of both the new album and stage show.

"I don't like weapons," Andy says. "I hate weapons. But I like the idea of toys and little figurines. They needn't even be in military stance — cowboys and Indians, civilians, people mowing the lawn — as long as they're like little statuettes."

"Nice looking church," he adds of a passing beautifully painted, onion-domed kirk. "Looks like a very early Russian rocket!"

"This looks like wolf country," ventures Terry.

"What, as in ski instructors?" asks Andy. "They're always called Wolf."

"I just find guns disgusting things," he continues, reverting to the earlier topic. "It's like a disease. Once you get them, other people have to get them. It is a disease. It seems they confuse the spread of it in America in particular. I find America's very frightening place."

"I just hope that when they're

applauding it ("Melt The Guns") and singing along, they go away and think about it. I feel a hit in — not in a preaching position but in a position where if we have any judgements and things that might possibly make the world better, it's quite nice to be on stage and get them over to people."

Having fun, but with a conscience.

"Black soil," comes the voice of Terry from the back.

"The soil correspondent says it's all looking black," announces Andy. "Actually it's a small brown-black area, kind of sensible scout's shoes."

"There's a little ramp right in the middle of that field," he continues. "Just a little ramp. I suppose if the ploughing is getting really frantic you can do a few long-distance ploughing leaps, like waterskiing jumps."

And so on to Wiesbaden, with the Partridge brain ranging freely over subjects as diverse as collecting bubblegum sets of obscure Russian helicopters ("for lifting up the Kremlin and dusting underneath") to childhood escapades like locking his mum in a cupboard ("the milkman had to come and break her face") to plans for projects and private daydreams like orchestrating the alphabet and inventing the music and culture for a civilisation that never existed ("I just fancied playing

God.")

The gig in Wiesbaden is indeed called The Wartburg and is located by spotting the giant articulated truck with all the band's gear which has travelled an ahead. The vehicle contains the new stage backdrop — a giant jigsaw of screens built to the Partridge specifications of "logs, rope, canvasy-looking hills, prehistoric-looking" and featuring the white horse logo from the album sleeve. The road crew have already re-christened it "Tobbiis".

The show in Wiesbaden is another sell-out and another fine performance, marred only by some bonehead American military servicemen throwing abuse at Andy and punches in the crowd. Obviously the message of "Melt The Guns" is lost on them and the band are visibly upset.

"Bloody Americans," fumes Colin.

"I don't know how that's going to go in the States," says Andy. "I'm probably going to get about as the next tour."

And a gig over and another meal and another late night and another missed breakfast and Andy on the party ready to head for an even longer drive, this time into Italy.

"The more I see of the world," he announces, "the more I appreciate England."

"I just want to get home and play with my fort."



XTC: (left to right) Colin Moulding, Andy Partridge, Steve Gregory and Terry Chambers

WTC

BALL

AND CHAIN

Save us from the ball and chain
Save us from the ball and chain
Save us from the ball and chain, oh yeah
The diggers and the tower cranes
Save us from the ball and chain
Save us from the ball and chain, oh yeah
The diggers and the tower cranes
The diggers and the tower cranes

Don't want demolition
Don't want your compensation
It's not just bricks and mortar
We are lambs to slaughter

Save us from the ball and chain
Save us from the ball and chain
Save us from the ball and chain, oh yeah
The diggers and the tower cranes
The diggers and the tower cranes
Must we live in fear
From those who shed no tears
Our one and only shelter
Your games your better skelter

Motorways and office blocks
They're standing on the spot where stood a home
They're crushing on the memories of people
Who have since turned to stone
They turned to stone
They turned to stone

Save us from the ball and chain
Save us from the ball and chain, oh yeah
The diggers and the tower cranes
Save us from the ball and chain
Save us from the ball and chain
Save us from the ball and chain, oh yeah
The diggers and the tower cranes
The diggers and the tower cranes
The diggers and the tower

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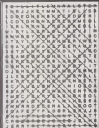
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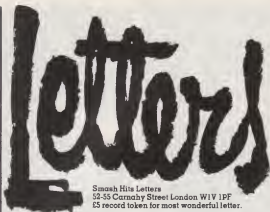
ANSWER (FROM PAGE 20)



CROSSWORD

ANSWERS (FROM PAGE 21)

ACROSS: 1 George Bennett; 7 (Max) Wilson; 8 Suzanne; 12 Benny Mc; 13 and 32 Donnie Summer; 16 (Sheena) Easton; 16 (Laila) Sayer; 17 Alton (Edward); 18 (Igor) Ili; 22 "The Fox 34" (Aron); 23 and 26 "Cool For Cats 28" (Rough Trade); 28 "Under (My Thumb)"; 30 (Hester And) Allen; 30 Sunny Day
DOWN: 1 "Go Wild In The Country"; 2 ("Maid Of Orleans"); 3 (Goombay) Dancer Band; 4 "Enter (Don't) Then Doves"; 5 (Gong) (Bak) Te) Our (Rocks); 6 and 34 (Lace) Lee Rocker; 9 Pamela Stephenson; 10 (Mae) Loaf; 11 (Sen) O'Brien; 14 (Nashville); 17 "Rock & Roll (Ain't) (Nose) Pollution"; 21 (Eddie); 23 (Dick) Emery; 24 (Rud); 27 "Dere"; 28 (Doris); 30 (All) (Supply); 31 (Lulu); "I AM Mod (Cave)"



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

In the March 16 issue, one of Terry Hall's Top Ten records was by Edith Piaf. Also Simon Le Bon voted her his favourite female singer of 1981. I've never heard of her. I know you're going to think me stupid, ignorant, etc., but could someone please tell me who she is?

L.D., Wolverhampton.



OK, L.D., here's Edith Piaf's famous French singer (died in October '63, aged 47), romantic legend, idol of the stars, etc. . . .

Statistics to alarm Simon Le Bon. He is reputed to smoke 50 cigarettes per day. 50 per day is 7 x 50 = 350 per week. Which is approximately 17 packets of 20 per week. 17 x 0.95 pence = £16.15 per week. 52 x £16.15 = £839.80 per year.
Unsigned, no fixed abode.

Pre-budget, too.

I've just bought "The Gift" by The Jam. It's put me in a state of depression. To put it bluntly, the lyrics are not exactly cheerful. Don't get me wrong, I like The Jam, but I think there's just a bit too much "poverty" and "high-rise flats" for my liking.

In moderation this can be good, but there's a time and place for everything. I don't think all the songs should be so depressing. After all, there are some good things in life. Does anyone agree?
Nikki Burns, Ilford.

LISTEN! Spandau, Steve Strange

and everyone in the Kings Road were wearing smart "Zoots" and Givenchy one-offs last month. So what do we do? We all get fixed up in cheap versions with a yard of chain draped down one leg.

Now, what if I told you that this month they're sporting floored crimplene slacks with a 38" flowered welt? Rush out and get a pair? Also a tight-fitting lycra shirt with collars that reach your belly-button, a lime green waistcoat and platform wellies should be on your list. Well if they're wearing them then it's this month's style isn't it? That must be fashion?
Alice, Guildford.

I'm writing regarding your unfair — and untrue — review of Spandau Ballet's new LP, "Diamond".

I'm not what could possibly be termed a "Spandau fan", and in fact view the ridiculous garb of their lesser informed followers with contempt. I don't even think the style of their music is particularly original or exciting but they do have talent and credit should be given where it's due.

Gary Kemp, above all, knows what he's doing. His lyrics always seem meaningful, if you take the trouble to actually listen to them. Pretentious they may be, but have you actually ever read any poetry? Poetry lyrics are pretentious! Bryan Ferry's lyrics are also of a pretentious nature, but no-one could possibly describe Bryan of being anything but brilliant.

I do feel that Gary takes a lot more trouble than the majority of lyricists and com, in some cases, excel himself. I know that "She Loved Like Diamond" didn't make the charts but that's not due to any fault on Spandau's behalf, but to the ever-changing face of fashion. Maybe they've gone out of fashion, but does that make them any less talented? I think they're above all this. Once they can get rid of their tasteless "New Romantic" tag (which has only become tasteless because

every chain store in the country has jumped on the Steve Strange band-wagon), they will be able to establish a niche in the rock scene.
Unsigned.

**Fair enough, Unsigned, but isn't "fashion" the forefront of public taste? In which case you must blame the public for the failure of the last Spandau single. Is it really our fault that we didn't all like it enough to buy it? Does that really make them "above all this"?
Hardy.**

Gary Kemp has really gooted this time ("Never", cry all the Ballet fans across the nation). I bought their new album, "Diamond", and noticed that the second track is called "Instinction".

Now, being a fairly literate person, I didn't think this sounded quite right. So consult the Concise Oxford Dictionary I did and there I found no mention of said word. I even asked my Mum who said, "Instinction? Never!"

So Gary, what is "Instinction"?
Caroline Hanwood, High Wycombe.

Eureka! I've solved the mystery of why Julian Cope keeps plugging "Coronation Street". Did you see the episode a week or so ago? "Cos on the wall of the corner shop was a picture of the sleeve of "Kilimanjaro", so it seems they're doing a publicity campaign for each other.

Aren't I observant?
Sam, a McEnroe fan (Yes, he's got some!)

Show me another.

The Associates' new single is a hit much. That jazzy boss is all-too-familiar to Japan fans. The lead vocalist — is he trying to imitate D. Sylvian? If so, he's making an awful job. The whole make-up of the song seems to point towards Japan. Too many people have copied Japan — if not directly with their music, then definitely with their style.

It's a great pity that people can't produce their own music with its own distinctive style.
Japan fan, Lincs.

I tried not to, but I'm afraid I could put it off no longer. Smash Hits is now reaching a very, very critical stage in its career. When I first started hating your mag (yes, what an awful word!), your booklet back in the good old days of 1980, you were chatty, witty and informative. You are now chatty and witty. What happened to "informative". I hear you asking?

Well, you have now reduced yourselves to printing such trivia as fave foods, clothes etc. of featured artists. And, as if that weren't enough, you tend to concentrate on chaps and chappettes already in the

limelight — i.e. Human League, Altered Images, The Jam.

There's no excuse for this atrocious behaviour. I accept that I sell copies and I know that it's the sort of thing that your lesser subject wants to read. But do we 'intellectuals' have to suffer because of these mindless machines? No, of course not. We could always cancel our order.

So come on my loves. Pull your fingers out. No name, Humbazide.

Depends what kind of "interview" you find interesting. Facts about Famous Persons are usually fascinating, but just because they're a wonderful guitarist or whatever, doesn't necessarily mean their opinions are going to be particularly riveting, does it?

I just had to write in to let your readers know just how good people, Behn groups can be to fans. Me and my friend Tracy live 20 miles from Newcastle so getting home is often a problem. We went to see SLF not long ago and were stranded due to the train strike as we'd forgotten about it. We got talking to their tour manager and when he found out, he made us take £15 for a taxi so we could get home safe. I call that generosity and loyalty to fans.

Orange Juice spent hours with us before their concert giving us an interview for our school magazine and even drove us home.

And we want to see Haircut One Hundred a few nights ago and were going to have to go for the last bus at 10.30 until a roadie decided to have a whip round so we could get a taxi back and stay 'til the end.

It'll be okay when we've left school and can afford to pay for our own taxis but we'd just like you to know that although there are a lot of sharks and money-grabbing folk in the music business, you can't put them all in that category. There's also a lot of caring, generous and genuine people, as we've found out. Karen Macbin, Northumberland.

I'm writing to ask if fellow Smash Hitters also suffer from that terrible British species, the Top Fortytite. To those who aren't familiar with them, I'll give you an explanation...

... and zooming straight to Number 16 this week we have that fab group BowWowWow with their smash hit "Go Wild in The Country". A typical Top Fortytite, on hearing their idol Tommy Vance utter these words, would instantly turn up his/her tranny to hear this w-i-t-h-i-t record. The following day he/she would walk around singing "Go Wild in The Country" at the top of his/her voice so everyone within a mile

radius would be able to hear and think "Gosh, what a trendy person".

The next step for the Top Fortytite is to rush to the record shop and purchase a copy of "Number 16 in the charts". And this process will be repeated the next week with another "high climber".

But what about BowWowWow's previous excellent singles? A Top Fortytite would not possess any of these because, after all, they didn't write up the charts did they?

Other groups that have recently been given the attention of the Top Fortytite are Kraftwerk, Japan, Adam And The Ants, Human League and Altered Images. A Top Fortytite does not have his/her own taste in music. He/she merely latches onto the latest "popular" sound.

I admit to buying records both in the Top Forty and out of it; I buy a record because it appeals to me, I couldn't give a damn if it's new or like it. All that matters is that I do. Many people will probably disagree with my opinion but the rest of us should join together and stamp out this species before it spreads anymore.

Lisa Bush, Southall.

A few months ago someone wrote to you telling you the story about a little boy who chewed the strap of his satchel until it snapped. Then Adam came along and told him: "Don't chew leather... Well, she missed off the end of the story. So for all of you who want to know the rest:

Adam felt really sorry for this little boy (he's nice like that, you know), so to cheer him up he bought him a comic and some sweets. Well, the little lad had stopped crying and cheered up a bit, but he was still upset about his satchel, so Adam said: "Come on then, I'll read your poem". He looked really pleased and — holding his comic, sweets and satchel in one hand — gave Adam his other hand. But he dropped all this stuff on Adam's foot when he tried to read his comic at the same time. So Adam said: "Don't chew leather, don't chew leather. Don't read The Dandy showing me your hand, son".

Get it?

Jo James, Newcastle-upon-Tyne.

Now have a go at the Haircut One Hundred catalogue. Oh, and take this coveted and extremely cracker free £5 RECORD TOKEN by way of a little encouragement.

Cher Smash Hits.
Votre magazine est tres bien. Les articles sur Le Human League et OMD sont excellent. £5 carte de disques, e'il vous plait?
Merci et au revoir.
Susan, Newbury, who's trying to pass her Newby 'O' level.

Sur votre bicyclette, immédiatement, man petite ban-ban.

Anyone think that the introduction to "Joan Of Arc" sounds like the Cadbury's Dairy Milk advert? If so, do I get a £5...?

Am.

Na.

Isn't it about time someone had a quiet word with Paul Weller about his bouffant? He's starting to look like a Tablerone (albeit a very sexy one).

Cathy McGowan, Bolton.
P. S. Murray Mints degrade The Beatles.



Relax. The quiet ward's been had. Take your last long lingering look at "old Tablerone bence" and then see Nightstar.

After flicking through Smash Hits, I read the Letters Page and decided that I could do better than the smart alec who tries to put humorous and amusing comments after the letters. Could you find a letter to stick this under? "Yes, I agree. David Bowie is the greatest sculptor since Ron Greenwood". Louise Davidson, Southwell.

I can say the Arabic alphabet backwards in a twenty seconds. *Sheik Cleverclogs, Sahara.*

Yes, I agree. David Bowie is the greatest sculptor since Ron Greenwood.

Why publish that letter by "Redology" attacking Glenn Gregory of the ultra-wonderful Heaven 17? If she's so hard up, why does she look out 38p every fortnight for a glossy mag full of people who wish to be (or are) rich and famous?

She might not like it here but I'm sure she'd find it damn sight better than living in Bed China or Albania where a youth culture like ours in the West doesn't exist.

In the interview referred to, Martyn Ware says that if Billy Mackenzie doesn't become a big star he'll "eat his hat, shoes, socks, overcoat and bribe case".

A few weeks later, The Associates are in the Top Twenty. What a stirring quote. Perhaps Redology would now like to eat her shoes. *Sgt. E. Bilko, Fort Baxter, Isle Of Man.*

Dear Vince Woodward (Feb 18).

I also do a paper round. I also get up at 6.30am. I watch OGWT and I don't go around looking like death in disguise because of it. You're just being soft. One night a week doesn't hurt. *Midge Ure wash'pper.*

Break it up you two.

Dear Smash Hits Stop Please Send £5 Record Token Stop Desperately Need Haircut One Hundred Album Stop Matter Of Life And Death Stop.

Nick Heyward's Favourite Shirt Stop Columbia Stop.

Stop Forgavdsake Stop

COMPETITION WINNERS

VIDEO COMPETITION (Issue Mer 4): correct answers were: (1) Benameria and (2) The Spedite in "Ghost Town". First prize of a Ferguson Videotape was won by Joanna Payne of Gatehead. 5 runners-up receive a Casio-Tone keyboard: Neil Rouse, Werrington; Elizabeth Walker-Smith, Leeds; Lesley Norton, Norfolk; Helen Swaythling; Kathryn Cook, Billerica; 50 consolation prizes are given to: Anita Kettlewell, Birmingham; autographed Fun Boy Three album to go to: Anita Kettlewell, Birmingham; Michael's Neil, Coventry; Gillian Tooley, Sunderland; Carl Goodwin, London SE6; Stephen Young, Poole; Paula Davies, Nottingham; D. Tuffin, Beddesley; Anne Falsett, St. Austell; David Matthews, Stoke-on-Trent; P. Merritt, Plymouth; S. Pummer, Leicester; Manuela Vasello, London E8; Ciara Lamont, Bridge of Weir; Lisa Dickinson, Worcester; Tracy Stroud, Kent; Sarah Creed, Kent; Lesley Pulley, Sale; Kerryanne Reed, Bridgford; Gill Stott, Chesham; Rosalind Welker, Nottingham; Ann Marie Dent, Michelle Elder, Manchester; Diane Winwright, Welling; Philip White, Leek; Paul Archer, Kingsthorpe; Kelly Smith, Southampton; Martin Spooner, Alveston; Lisa Mearns, Mitcham; Susan Noir, Bury; Alison Hudd, Brionter; Alison White, Selly Oak; Gwynor Myers, Stockport; Sarah Brown, Windsor; Al Dunbar, Guildford; Paul Wells, Brighton; Angela Lowther, Hartpoulton; Lyn Weede, London SE11; R. Bowen, Stockport; Jenny Mower, Welling; Bogus; Michael Barrage, Bridgnorth; V. Evans, Lismington Spce. 2; Thomas, Bratol; Karen Tett, Tamworth; D. Gashy, Manchester; Craig Chewner, Sutton Coldfield; Louise Dale, Portsmouth; Gary Sealed, Langley; Debbie Power, Isle of Wight; Lisa Emma, Portsmouth; Marie Walton, Cardiff.

CARDIAC COMPETITION (Issue Mer 4): correct answer were: (a) there's only one word in it. Ten 12 copies of "Cardiac Arrest", autographed by Madness, were won by: John Cardie, Ardrie; Don McAuley, Do. Tyrone; Les Shubb, Romford; Margaret Lawrence, Bellingham; Debbie Gibson, Hamel Hamstead; Hayley Samples, Kent; Susan Fernside, London NW4. London SE19; Brian Nestling, London NW4.

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And if you've missed out on any of the other tokens, panic not. We'll be including an extra one in the April 14th issue. No, don't thank us. It's all part of the service.

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. . . and STYLE

Steve Norman at home, Who's Who, Dolphin Nightstyle, Maasai dancers, Photogallery by Paul Edmund, Mayakovsky, Guardian Angels

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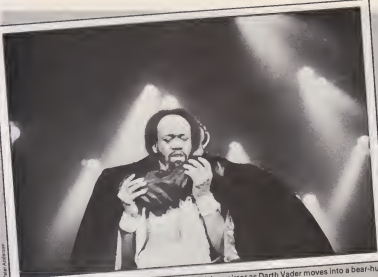


PHASE 2 ISSUE B

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OVER



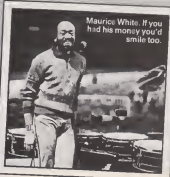
PHOTOGRAPH BY PETER ANDERSON

Maurice White pays the price for not checking in his driving mirror as Darth Vader moves into a bear-hug position.



PHOTOGRAPH BY PETER ANDERSON

In, out, in, out, shake it all about. Ralph Johnson, Maurice White and Phillip Bailey.



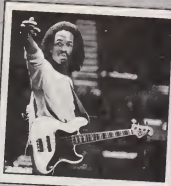
Maurice White. If you had his money you'd smile too.

PHOTOGRAPH BY MARK PUGH



PHOTOGRAPH BY MARK PUGH

Don Myrick: what the well-dressed sax maniac is wearing (before the show).



Verdine White gives instructions at the sound-check.



PHOTOGRAPH BY MARK PUGH

"You've been a wonderful audience . . ."

THE TOP

WITH EARTH WIND & FIRE AT WEMBLEY ARENA

DUR MAN IN BLDCK E: DAVID HEPWORTH

I'm told that Earth Wind & Fire have toned down their stage act of late. Presumably this means that the drummer no longer plays his solo upside down like he used to. What remains, however, is anything but low-key.

The first character to appear on the spacious Wembley stage is actually Darth Vader. He lumbers around for a little while before fleeing in the face of an eagle-shaped hologram which, according to the booming announcement being carried over the p.a., is bringing us "the three strongest elements in the Universe — Earth Wind & Fire".

And here they are — well, three of them at least — poised at the top of the ramp centre stage in some of the most preposterous clothing ever seen. In matching smiles they come slinking down the ramp — Philip Bailey and Ralph Johnson flanking their employer, Maurice (that's Mo-reece) White, the unquestioned gunner in all matters Earth Wind & Fire, the veteran musician who put together the group at the end of the 60s and has piloted it through the subsequent years and eleven albums with the combination of hard business sense and windy philosophising that's usually the mark of the successful American preacher.

But I digress. The singers have been joined by another five musicians in an elaborately choreographed dance routine. That makes eight. The ninth, the drummer, makes his entrance, with kit, through a hole in the floor. (I'm not making this up.) That's the signal for proceedings to really, er, get down.

Men toting horns trot on from the wings, those already present take up their instruments and eventually, when they've quit prancing around, jogging on the spot and high-kicking, your eyes focus on the fact that there are now no less than fourteen of them — all in brocade-and-brocade creations slashed to the waist — meting out one of those rousing, death-defying, seat shaking grooves for which Earth Wind & Fire are justly famous.

Verdine White, be of the smile that gets you noticed, goes cantering up and down the ramp, leaping off it and scissor-kicking while simultaneously knocking out a great beast of a bass line; the drums are distorting the dust

in the rafters; the three singers send their shimmering, interwoven harmonies out to the back of the hall and beyond; the horns make Dezy's sound like a rusty mouth organ. Everywhere is hindling precision and joyous attack.

For about five numbers. Then we're treated to an alarmingly tedious hour-long demonstration of just how well each individual member of the group can play their instruments.

Nearly all of them get a solo spot. The synthesiser interlude was bad enough but when Roland Bautista actually had the temerity to attempt to impress the audience by playing guitar behind his back (gosh) and then with his teeth (double gosh), one's patience was severely strained.

In the nick of time they managed to pick up the threads and head for The Big Finish. Simmering gently with "After The Love Has Gone", they followed it with a superb "Fantasy" and crowned that with "I've Had Enough".

At this point Darth Vader returned, like some astral landlord come up to complain about the noise (by spaceship). A battle ensued.

Darth is obviously a hit down on Earth Wind & Fire. You can tell by the way he picks up chubby saxophonist Andrew Woolfolk and drops him down a trapdoor in the stage (presumably into a fiery furnace).

This behaviour miffs Mo-reece. He flings off his glittery top, dons the official EW&F cloak and moves to wards Darth with the intention of sorting him out for good and all. They jockey for position. Darth flings flashpoder. Mo-reece sidesteps and responds by raising an arm to enlist the wrath of God.

God sends in the lasers. From every part of the hall they come, bearing down on Darth and eventually causing him and spaceship to disappear in a large puff of smoke. Good triumphs. Everyone claps. "Ladies and gentlemen, good night."

They come back of course, all fourteen of them linking hands across the front of the stage, and then hit "Let's Groove". 8,000 people comply. If only the whole show had been conducted with the same sense of purpose. Now that's entertainment.

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HOUSE
ON FIRE

DEEP

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NIGHTS OUT

Dates

Check locally before stepping out
A Bev Hillier Production

A Flock Of Seagulls: Bath Moles
(April 2), London Barracuda (6).

The Fall: Glasgow Nightmoves
(April 1), Edinburgh Nite Club (2),
London North London Poly. (23),
Essex Uni. (24), Bury Derby Hall
(27), Derby Blue Note (28), York
Uni. (29), Retford Porterhouse
(30), Southampton Uni. (May 1).

The Fixx: Glasgow Maestro Club
(April 4), Sheffield Limit Club (6),
Manchester Jilly's (7)

Orange Juice: Edinburgh
Valentino's (April 4), Glasgow
Mayfair (6).

Second Image: Southampton
Top Rank (April 6), Brighton
Sherrys (20), Oxford Blades (23).

Status Quo: Cork City Hall (April
15), Galway Leisureland (16),
Castellar Royal Ballroom (17),
Dublin Navan Exhibition Centre
(18), Belfast Antrim Forum (19,
20).

Tina Turner: London
Hammersmith Odeon (April 9).

PIGBAG LIVERPOOL WAREHOUSE

Pigbag are 'hot' at the moment
and so are the audience — very
hot. The Warehouse Club
(originally a real warehouse and
coolly underground like all the
best clubs from the legendary
Cavern to the legendary Eric's) is
thronged with Liverpool's
hipsters: ex-punks, disco fans, a
Phil Oakey lookalike and even
three genuine beatniks (fitting
the band's image) with authentic
beards.

It's a case of the numbers,
game. On stage are six men, two
silly hats and one exceptionally
tasteful print shirt. There are
also twelve drums of varying
shapes and sizes (this music is
based on rhythm) and organ,
bass, guitar, trumpet and
saxophone. There's not a vocal in
hearing distance, however.

This means there's no focal
point if you're used to hearing
conventional songs.

Although the group's first
single, "Papa's Got A Brand New
Single," could fit happily in any
dancefloor, their new LP "Dr.
Heckle And Mr. Jive" is a lot more
demanding.

In fact, it's the type of music
that works better on stage than
on record. Live, you can forget
the difficulties of listening to
music without words and just
follow the rhythms with your
body. There's the bonus of being
surprised every time one of the
instruments does something
unexpected.

If you must be intellectual you
can carefully chart the interplay
of each instrument. The drums
and bass are most important —
the core of the sound — while the
brass takes the place of human
voices, carrying a tune or
conveying a feeling. The
scratchy guitar and eerie
keyboards inject extra colour.

Pigbag blend elements of jazz
and funk but the end result is a
far cry from the tottum of what's
usually called jazz-funk. They
aren't as much fun as the more
chaotic Rip, Rig & Panic or the
more orthodox Hipsons but they
still whip up a sense of warmth
that's quite distinct from that
temperature in the club (which
has been rising all evening).

And when they play "Papa's
Got A Brand New Pigbag",
there's nothing for it but to
dance.

Penny Kiley

Pigbag: blowin' their own



By Steve Roberts

THE JAM LONDON

"THIS next song's about the sheer
futility of working for other
people's profits."

Paul Weller sets the tone for an
evening of thoughtful excitement
in Brixton. The theatre's called
The Fair Deal and it's an old
1920's cinema beautifully
restored so that The Jam are
playing "Just Who Is The 5
O'Clock Hero?" on a stage
surrounded by splendid pillars
and arches.

Paul's had a severe haircut —
very 1977 — and Bruce Foxton's
sporting shades. They don't leap
around as much as they used to
— not until the scores — but
they sound better than ever.

Paul cow sings with the
throaty intensity of Elvis Costello
and his guitar playing is sharp
and cutting. With Bruce and
Rick, the perfectly balanced
rhythm section, and the new soul
perspective provided by Keith
Thomas and Steve Nichols on sax
and trumpet, the ideals of 1977
(that haircut!) are given a 1982
musical sophistication.

"This is a song by Bob Dylan,"
quips Paul while strumming the
introduction to "That's
Entertainment". Older cumbers
like "In The Crowd", "Private
Hell" and "Pretty Green" are
interspersed between nearly all
the songs from "The Gift" L.P.

Someone standing next to me
keeps shouting for "All Mod
Cons" but doesn't get it.

However, he does get hours
with excitement at the prospect
of shaking his strappy blazer to
"Start".

"All I want you to do tonight is
think about what we're saying,"
Paul Weller sings with anger and
passion but what is he saying?
Pull together? No nuclear war?
Us against them? What does
"Trans-Global Unity Express"
("our overall message") mean to
you?

In the end pop stars can only
introduce, in a loose kind of way,
a few ideas that might otherwise
have passed some of their
audience by. More important is
the atmosphere of shared
motivation which they can
generate. And The Jam can
generate this like few others.

"Whenever I'm with
you-oo-ooo . . ."

Neil Tennant

By Dave Lambert



THE BOOMTOWN RATS

HOUSE ON FIRE

I saw Tarzan outside playing on the Jungle Blues
 I know 'cos I saw him shimmer in a Kenyan pool
 Coming on in the vines with his leopard shirt and a cool
 Bony Watusi finger
 Heating on the bark of a tree
 Now Tarzan and me well obviously we're like that
 Yes me and Tarzan, well we get on like a house on fire

But look at cool Louise well she's the one with the knick-knack eyes
 She's only seventeen and she knows how to make boys fight
 She'll slit you with her eyes an' she'll slash you
 With her cut-back smile
 Ah she's as cruel as a pig but we love her like a house on fire
 Well Louise and me now obviously we're like that
 Me and Louise well we get on like a house on fire
 Like a house on fire yeah

House on fire, house on fire
 House on fire, house on fire
 Repeat to fade

Words and music by B. Geldof
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 Zomba Music Publishers Ltd.
 On Mercury Records.



STATUS

DEAR JOHN

Everybody was talking to me like I was a child
 In their words I could hear them saying it's just a matter of time
 Anyway it's a long long race been run
 Anyway it's a sad sad song been sung

Dear John goodbye she said
 Sometimes it's hard she said
 Dear John I've broken away

Vanity is a hard old lady you can't read her mind
 No fool but I don't fool away while you're fooling around
 Anyway I can hold my own tonight
 I admit I was wrong and you were right

Dear John goodbye she said
 Sometimes it's hard she said
 Dear John I've broken away

Dear John goodbye she said
 Sometimes it's hard she said
 Dear John I've broken away

Dear John goodbye she said
 Sometimes it's hard she said
 Dear John I've broken away

Everybody was talking to me like I was a child
 In their words I could hear them saying it's just a matter of time
 Anyway it's a long long race been run
 Anyway it's a sad sad song been sung

Dear John goodbye she said
 Sometimes it's hard she said
 Dear John I've broken away

Repeat to fade

Words and music by Gustafson/Macauley
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 On Vertigo Records



GENESIS

MAN ON THE CORNER



See the lonely man there on the corner/What he's waiting for I don't know/But he waits every day now/He's just waiting for something to show . . . And nobody knows him/And nobody cares/"Cos there's no hiding place/There's no hiding place/For you . . . Looking everywhere at no-one/He sees everything and nothing at all/Oh when he shouts nobody listens/Where he leads no-one will go . . . He's a lonely man there on the corner/What he's waiting for I don't know/But he waits every day now/And he's just waiting for something to show . . . Nobody knows him/And nobody cares/"Cos there's no hiding place/There's no hiding place/For you and me . . . Are we just like all the rest/We're

looking too hard for something he's got/Or moving too fast to rest/But like a monkey on your back/You need it/But do you love it enough to leave it all . . . Just like the lonely man there on the corner/What he's waiting for I don't know/But he waits every day now/He's just waiting for something to show . . . Who the lonely man there on the corner/What he's waiting for I don't know/But he's there every day now/He's just waiting for something to show . . . Repeat to fade . . . Words and music by Phil Collins . . . Reproduced by permission Hit & Run Music Publishing Ltd . . . On Charisma Records