

SMASH HITS



**FREE
INSIDE**



GIANT COLOUR POSTER
FEATURING
TOYAH
**HUMAN
LEAGUE**

ALTERED IMAGES

MIDGE URE ★ IRON MAIDEN ★ ASSOCIATES

**HIT SONGS BY VISAGE ★ ADAM ★ IMAGINATION AND MANY MORE
KIM WILDE ★ JOHN TAYLOR & ORANGE JUICE IN COLOUR**

visage



Travelling with no destination
No place to go
Nameless towns with faceless people
No place I know
Time to close my mind
And drift off to other scenes
Lose myself in glossy pages
Dull magazines
Moments pass by
Oh so slowly
Makes me lonely too
Twisting street lights
In the darkness
Makes me lonely too

Chorus
The damned don't cry
No the damned don't cry
No the damned don't cry
No the damned don't cry

Curling smoke climbs upwards slowly
Past my trembling face
I see myself in rain soaked windows
In a different place
Single heart beat
In the dim lights
Makes me lonely too
Hearing sounds of celebrations
Makes me lonely too

Repeat chorus to fade

Words and music by S. Strange/M. Urr/
S. Curria/R. Egan/D. Femula
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Ltd./Hot Food Music/Virgin Music Ltd.
De Palydor Records

THE DAMNED DON'T CRY

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THE ART OF PARTIES

THE ASSOCIATES MAKE THE CHARTS AT LAST WITH "PARTY FEARS TWO", MACKENZIE AND RANKINE BREAK OUT THE TEA AND BISCUITS, JOHNNY BLACK STIRS

Billy Mackenzie of the Associates has a benevolent shaped grin and enunciations. "I'm a different person after two cups of tea and a chocolate digestive biscuit."

He'd better be. Attempting to talk to the Associates is like watching MacGyver — you certainly don't understand this, answers and, after a while, even the questions become incomprehensible. I find myself wondering why I've just asked, "Do you think your music is very funny?"

"Fimesque," Alan Rankine corrected me.

"Fimatic," Billy corrects Alan. Sorry I spoke. Even a simple request like, "How many of you are there?" doesn't quite divide the mix of fluent accents.

"She's when between two and three people, and we usually get sitting quite well, and if that's not to annoy you, Alan, to get a reaction out of him. I'm whole and he's so would be staunch."

Billy certainly is wicker. When an interview was first suggested, he didn't want to do it, having agreed to an interview, he didn't want to be in the pictures because he was so tired. As he predicted, his mood improved after tea and biscuits and we retreated from the lavish penthouse apartments of Station 2 Records to celebrate our cosy chat in their quaint and spacious conference suite in the basement.

Refusing to be intimidated by the extravagant surroundings, the two swines, Scots recalled their musical heritage, obtrusively blending fact with fantasy.

"When I was three I used to look up my Auntie's skirt when she was singing 'The Little Boy That Santa Claus Forgot' to me. I came from a very musical family." Billy laughs as he remembers, "I used to do a party piece, 'Delish' by Tom Jones."

"Which was also the first song I learned on guitar," adds Alan.

"... which meant I could stay up late at parties. I also used music to save me from being hated by my schoolteachers. I threatened to sing out of tune in the school choir and I had the loudest voice, so it would sound terrible."

Alan decides to embroider the saga at this point. "We started out doing cabaret in miners' clubs and hotels in Dundee. Heavy-handed Burt Bacharach cover versions, not a lot different from what we do now, except that we've added more instrumentation."

Like Billy, he claims a musical family. "We still have musical overtones in our

my uncle plays two recorders at once, dad plays the violin and I play guitar."

Trouble is, it's not quite plausible, if only they would stop grinning at each other between sentences. According to their official biography, the cabaret outfit was called The Ascorbic Ones, but their line-up fluctuated and they were joined by Michael Domesoy of The Cure, former of the Associates and released a version of "Boys Keep Swinging" followed by the album "The Affectionate Punch" in 1980.

"It took us four years to get a booking outside Dundee," says Billy, "but things are a lot better now. It used to be a violent town, but the new music scene has taken a lot of the edge out of Dundee."

A singles deal with Situation 2 resulted in five critically praised offerings which barely touched the mainstream charts, but did well as independents. These singles and their flips eventually became their second album "Fourth Drawer Down."

"I played all the instruments on that album — guitars, bass, piano, mandolin, anything that came to hand," says Alan convincingly, "while Billy wrote the lyrics and did the vocals." We collaborate on the actual writing of the tunes, and tend to work alone because most musicians can't keep up with the rate we work at. Billy might sing me a bit of melody and I can play it right away, whereas somebody else might take twenty minutes to learn it."

Billy breaks in. "The lyrics are often just bad mother-in-law jokes, down-to-earth ideas put over in a different way like in "O Quarters", that line about 'washing down the bodies is a dead and job' must have been with me since I was a kid, biscuits that was what my granne used to do during the war. Basically though, it's about socialist politicians and corruption in Dundee."

The sixth single for Situation 2 was "Party Fears Two" and it put them in the charts and on television. "I didn't give it that name," explains Billy. "My brother was at a party watching two girls who wanted to come in. They were smashing windows and attempting to kick the door in with their stiletto heels, which he admired, so he christened them the Party Fears Two and I pinched the title from him."

Billy does most of the talking for the pair and reveals an ability to be critical of their work.

"I get bored with our music sometimes, but other people's music is

always a source of strength. For example, I don't like the dryness of the string sound on the single, but what's done is done. I also don't like the squealing end of my voice."

"He tries to sing without any accent," says Alan. "You see, Scottish singers often try to sound English, and English try to sound American."

"If anything, black singers have influenced my voice. I loved the Philadelphia Sound more than anything, but what I really want to do now is light, bumpy, abstract pop. "Four Bird album," "Sulk," due for release at the beginning of April, is certainly bumpy and abstract, but I'm not sure about light. Still, the first single from it, entitled "Club Country" will roar to Number One faster than Simon Le Bon can say "Throat of the Dove, please, in pink silk with chiffon ruffles at the cuffs."

The release of the album will be followed by shows at London's Cambridge Theatre on April 25 and 26.

"Last time we performed live was fourteen months ago, as a four piece, but this time it will be an eight or nine piece band with a horn section and backing vocalists," says Alan, beginning to look enthusiastic about the idea. "We'll just put on a nice wine show, lasting an hour and a half, maybe longer, and there will be a few surprises too. We'll also have to

steals some of the arrangements to play the songs live, but I'm really looking forward to it. You never know, we might even slip into Bacharach's 'The Look Of Love' if things are going really well."

Now into his third or fourth cup of tea, the previously reluctant Billy is lolly wined up and ready to go. He launches into a whirlwind portrait of the Associates.

"Did you know I used to sell second hand records? We never got away from that... some people seem to think we're very showy for artists... my favourite record is 'Dusty Springfield's Greatest Hits'. I met Alan through a friend of a friend's friend who said I was a great singer but a pain in the arse."

He pauses for breath and another ribbit at the chocolate digestive. "I think I know what the friend of a friend's friend meant. Alan sits in the background, shriving aggressively to himself as if he knows it too, but he really doesn't mind because that's what friendships are made of... Papas... and, uh, I'm the eldest of a family of six... and he's 23 and I'm 24."



PARTY FEARS TWO

I'll have a shower and then phone my brother up
Within the hour I'll smash another cup
Please don't start saying that or I'll start believing you
If I start believing you I'll know that this party fears two

And what if this party fears two
The alcohol loves you while turning you blue
View it from here from closer to near
Awake me

Don't turn around I won't have to look at you
And what's not found is all that I see in you
My manners are failing me I'm left feeling ugly
And you say it's wonderful to live with I never will

So what if this party fears two
The alcohol loves you while turning you blue
View it from here from closer to near
Awake me

I'm standing still and you say I dress too well
Still standing still I might but it's hard to tell
Even a slight remark makes nonsense and turns to share

Have I done something wrong
What's wrong's the wrong that's always in Billy

Words and music by Mackenzie/Rankine
Reproduced by permission APB Music. On Associates Records

ASSOCIATES





BILLY MACKENZIE (LEFT) AND ALAN RANKINE

A

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T H E J A M



A COLLAGE OF WORDS & SOUNDS

Better stop dreaming of the quiet life . . .
I need something solid in mine . . .
Don't live up to your given roles,
Move together make your heart feel better . . .
Imagine if tomorrow the workers went on strike . . .
Who would make their profits,
who would build their bombs . . .
Stop revelling in rejection . . .
Intelligence should be our first weapon . . .
There's gotta be more to this old life than this . . .
Scrimping and saving and crossing off lists . . .
Why are you frightened, can't you see that it's your . . .
One day you'll walk right out of this life
and then you'll win, etc
The sort of flavour that gets right up their nose . . .
MOVE! MOVE! WE GOT THE GIFT OF LIFE!

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The L.P. Produced by Peter Wilson



the PICTURES

And there was a partying and popping of flashbulbs down at the Daily Mirror/Radio One/Nationwide Rock And Pop Awards (as seen on TV). The place was serdined with celebs; the famous, the talented, the beautiful. Dave Lee Travis... Fizzy drinks flowed, cheese dip went down by the tubload, and Engraved Discs were pressed into many a deserving palm. Best Album — "Dere", Best Single — "Vienna", Most Outstanding Musical Personality — Adam, Best Female Vocalist — Toyah, Best Male Vocalist — Shekin' Stevens, and they kept on coming. Our cameras, meanwhile, took a penetrating peek at some of the familiar faces...



By Andy Craig

Haze treats Kim and Toyah to an extract from her latest single. Obviously a crowd-pleaser.



The League's Susenne Suley and Mike "Bucks Fizz" Nolen. Are they really "pair-bonded" or have they simply got their ear-rings in a tangle? Sad to say, it's the former.



By Steve Rowson

Phil "Two Ears" Oakey fresh back from the barber's



By Andy Craig

Steve Strange: they call him "the posing doughnut"



Le Bon (left) prepares to do a runner as Rhodes and Besi break into song.

altered images
new single
'see those eyes'



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QUARTERFLASH

HARDEN MY HEART

Crying on the corner
 Waiting in the rain
 I swear I'll never ever wait again
 You gave me your word
 Words for you are lies

Darling in my wildest dreams
 I never thought I'd go
 But it's time to let you know

I'm gonna harden my heart
 I'm gonna swallow my tears
 I'm gonna turn and leave you here

All of my life I've been waiting in the rain
 I've been waiting for a feeling
 That never ever came
 It feels so close but always disappears

Darling in your wildest dreams
 You never had a clue
 But it's time you got the news

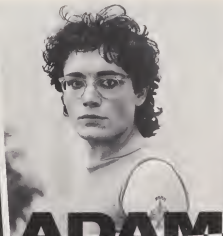
I'm gonna harden my heart
 I'm gonna swallow my tears
 I'm gonna turn and leave you here

Darling in my wildest dreams
 I never thought I'd go
 But it's time to let you know

I'm gonna harden my heart
 I'm gonna swallow my tears
 I'm gonna turn and leave you here

I'm gonna harden my heart
 I'm gonna swallow my tears
 I'm gonna harden my heart
 I'm gonna swallow my tears
 I'm gonna swallow my tears
 Harden my heart, I'm gonna swallow my tears
 Harden my heart, I'm gonna harden my heart
 I'm gonna swallow my tears
 I'm gonna harden my heart

Words and music by Marv Ross
 Reproduced by permission Narrow Duds Music
 Bonnie Bee Good Music/Geffen-Kaye Music
 On Geffen Records



ADAM & THE ANTS

DEUTSCHER GIRLS

We'll do the tango
 We'll try the fox-trot
 I'll eat a mango
 You drink a straight scotch
 You know I told you
 You could be classy
 So why did you have
 To be so nasty

Remember the curls of the Deutscher girls
 Lover of mine
 From down on the Rhine

I'll fill your bath with
 The finest champagne
 I'll lick your skin dry
 I cherished your name
 The stakes get higher
 As you dress sparsely
 So why did you have
 To be so nasty

Remember the curls of the Deutscher girls
 Lover of mine
 From down on the Rhine

I love your blonde hair
 I kiss your pigtail
 And I could not share
 The scratch of your nails
 And though you mark me
 Your eyes so glassy
 Oh why did you have
 To be so nasty

Remember the curls of the Deutscher girls
 Lover of mine
 From down on the Rhine

I said remember the curls of the Deutscher girls
 Lover of mine from down on the Rhine
 I said remember the curls of the Deutscher girls
 Lover of mine from down on the Rhine

Words and music by Adam Ant
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STAR sound

STARS on STEVIE

Baby everything is alright, upright outta sight
Baby everything is alright, upright, clean outta sight

My Cherie Amour lovely as a summer day
My Cherie Amour distant as the milky way
My Cherie Amour pretty little one that I adore
You're the only girl my heart beats for
How I wish that you were mine

Yester-me, yester-you, yesterday

Everyone's feeling pretty
It's hotter than July
Though the worlds full of problems
They couldn't laugh us evan if they tried
Didn't know you
Would be jamming until the bees or dawn
Would be jamming and jamming and jamming now jam on

You are the sunshine of my life
That's why I'll always stay around



You are the apple of my eye
Forever you'll stay in my heart

Isn't she lovely
Isn't she wonderful
Isn't she precious
Less than one minute but
I never thought through love we'd be
Making one as lovely as she
Isn't she lovely made from love

Listen to the stars on 45

I wish those days could come back once more
Why did those days ever have to go
I wish those days could come back once more
Why did those days ever have to go
'Cause I loved them so

I was born in Little Rock
Had a childhood sweetheart
We were always hand in hand
I wore hard clog shoes and shirtsails
Suzie was in pigtails
I knew I'd love her even then

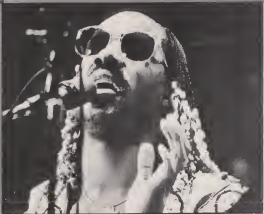
'Cause I was made to love her
I was made to live for her

For once in my life
I have someone who needs me
Someone I needed so long
For once unafraid
I can go where it leads me
Somehow I know I'll be strong
For once I can say
This is mine you can't take it
As long as I know I have loved I can make it
For once in my life I have someone who needs me

Very superstitious witch's on the wall
Very superstitious ladder's about to fall
When you believe in things
You don't understand then you suffer

1, 2, 3, 4
Everybody say (yeah yeah), say (yeah yeah), say (yeah yeah)
Yeah (yeah), yeah

Words and music by S. Moy/R. Crosby/S. Wonder/R. Miller/B. Wells/J. Eggermont/
R. Duster/L. Hardaway/D. Munden/C. Paul
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MIDGE URE

STORY

FROM GLASGOW TO VIENNA AND BEYOND
WITH NUMEROUS STOPS ON THE WAY FOR
HAIRCUTS. MARK ELLEN REPORTS.

The Midge Ure story — one he laughingly describes as “a journey from obscurity to stardom and back to obscurity again” — began on October 10 1953.

Home was in Cambuslang, a crumbling outpost of Glasgow, in a street full of condemned four-storey tenement buildings lit by flickering gas-lights. His Dad was — and still is — a long-distance van-driver, his Mum a housewife and, amid the trickle of the stream that ran beneath the floorboards, he faintly recalls hearing the rustle of rats.

By the age of 14 he'd houghed a guitar on hire purchase, formed a “pretty ropey” group called Stumble along with some school friends and was entertaining local scout balls on Saturday afternoons with lashings of contemporary pop. Stuff like Eric Clapton, John Mayall's Bluesbreakers, Jeff Beck and early Fleetwood Mac; however he always harbored “to be in a band like The Small Faces”.

Two-and-a-half years as an apprentice engineer passed before he secured a place in the Scots cabaret outfit, Salvation (who featured Kenny Hyslop in the drum seat, later to join Simple Minds). Fairly well established north of the border, unheard of south, Salvation were firmly rooted in the club-circuit tradition that was the training ground for bands like The Bay City Rollers. All studied cowboy shirts, kipper ties, flash jackets, painfully tight denims and long, bouncy, centre-parted hair.

It was hardly the best time to be a Scottish pop singer. The sudden meteoric rise of David Bowie had helped cement record company opinion that London was the current nerve-centre. They would no more travel north to discover new talent than fly to the moon. Salvation continued

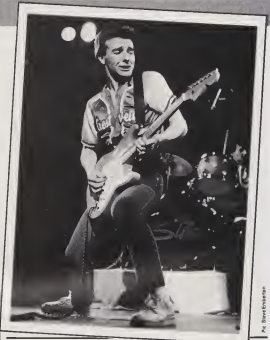
thrashing round the clubs churning out ambitious covers of Bowie's “Cracked Actor” and “Life On Mars” (imagine that without an orchestra), but to no avail. It was soul-destroying. “We were like a human juke-box!”

Almost overnight, the spotlight switched back to Scotland. A pair of hawk-eyed music moguls by the name of Bill Martin and Phil Coulter, who had skillfully crafted sugary pop anthems for both The Bay City Rollers and Kenny, were eagerly scouting around for another bunch of wholesome, chirpy Scots lads to fashion into teen-idols.

By this stage Salvation were desperate enough to play along. “It was that or nothing,” Midge reflects gloomily. They changed their name to Slik, ferried up a stock of baseball shirts and drainpipe jeans from the King's Road, London, lapped off their locks and inked a contract that would supply them with songs, production and studio time. They were simply required to turn up and sing and receive, for their pains, a meagre 3% of the earnings.

But it worked. As a hastily-penned paperback on the band some what calorifically observed: “Instantly teenyboppers plunged deep into a new love affair with these crazy-looking, smooth-image new pop idols that took Britain by storm”.

Which was true, up to a point. On January 17, '76 the nation's radios crackled to the sound of a new Number One, Slik's “Forever And Ever”, and suddenly the quartet were being jetted all over the UK, doing TV appearances, interviews, photo sessions, generally whooping it up while being chased around by thousands of screaming teenage girls. “It was great,” Midge admits. “I wouldn't have missed it for the world. There was one



PH. STEVEN BRONSTEIN

With Slik in 1976. Not much money but “I wouldn't have missed it for the world.”

classic photograph which seemed to sum up the whole thing. Us leaving the New Victoria Theatre in this limousine, police holding back the crowds and everything, and there's this one girl actually clinging onto to the windshield-wiper as we're driving away!”

Of course it didn't last. “How could it? When you've had an instant Number One and the follow-up doesn't make it, you're tailed. You're finished.” On May 8, when their second outing, “Requiem”, only managed to scrape the 24 slot, the hubbub had already burst.

Ironically, the hand's saving grace was their live show. Unlike The Rollers and the rest of the manufactured hubbie-gun bands, Slik were already a fully-fledged rock band with a few years hard graft behind them and could actually play their instruments. And play them very

well. And in '76, when “rock” was a term usually employed to describe well-heeled superstars posing about with extremely expensive stage sets before acres of their adoring disciples, raw club-level Pop/Rock was in short supply. So when the daily papers dropped Slik like a hot brick, the Music Weeklies picked up on them. One such rag was even to proclaim dramatically: “The Queens Are Dead — Long Live The Kings!” (For “Queens” read The Rollers; for “Kings”, Slik). But it didn't help their record sales.

One reporter who kept the band in particularly sharp focus was Caroline Coon. In the Summer of '76, Slik released a lamentable chant entitled “The Kid's A Punk”, which rejoiced in the couplet: “Hey hey, hear what I say/Looks just like James Dean!”. Coon, a one-time hippy figurehead and soon to manage The Clash, splashed a double-page Slik feature across

the pages of *Melody Maker*. She loved the clothes, went wild about the haircuts, adored the whole image — which Midge described as "30s American street punk" — and alerted her readers to the possibility of "A Pop-Punk Phenomenon!"

Six months later she was to reassert the word "punk" again, on hearing the unmistakable strains of *The Sex Pistols*. And when the Pistols arrived, pop bands like Silk were out of a job.

Which was ironic, to say the least. It was, in fact, Midge that Malcolm McLaren accosted way back in '75 when piecing together his Pistols prototype. McLaren had already enlisted Cook and Jones and was on the hunt for a possible frontman when he spied a likely candidate coming out of a Glasgow guitar shop. He offered him a job on account of his revolutionary short hair, tight trousers and jacket with upturned collar, a defiant stance in the Age of the Flared Trouser. "He never once asked me if I was a musician," muses Midge, known to friends as "Mr. Sensible" at the time. "I thought there was something a little suspicious about it."

The Pistols connection was eventually made, but not as originally planned. With the unshakable "teen-idea" millstone still hanging round their necks, the band eventually broke their contract with Martin and Caulier, which meant they weren't legally allowed to work in the UK under the name Silk. They fled across the channel and spent the rest of '76 and half of '77 fogging round Scandinavia and Europe playing to anyone who'd pay to listen. Finally they returned to Scotland and released their swansong, "Goona Put You In The Picture", on the Zoom label under an assumed name. Trading as PVC2, and featuring future Skid Rascal Welsh on bass, the single has — to date — been the label's biggest seller. Bigger than anything by Simple Minds. Even in America avid Midge fans have managed to secure copies and have brought them along after concerts to be autographed.

In mid '78, Silk disbanded. "There was no alternative. In the end it was like having a wet blanket thrown over you. The enthusiasm was all gone. People need time to forget all that and take you for what you really are."

But they weren't going to get it. Midge had scarcely had a chance to put his feet up when the telephone rang. It was EMI Records in London calling on behalf of Glen Matlock. Freshly expelled from the Pistols — partly due to his "distasteful" pop leanings — Matlock was currently heading together a few kindred spirits and Caroline Coon had suggested he try Midge. Midge left for England, saw the band rehearse, reckoned them "pathetic" and got the first train back home.

Three months later he took another look, noted an improvement, and was shortly ensconced in a poky £28-per-week bed-sit in Maida Vale hastily tuning his guitar.

The Rich Kids — as they were inappropriately titled — were EMI's great white hope. On paper it looked inalienable: "a cross," as they put it, "between *The Bay City Rollers* and *The Sex Pistols*". A brilliant idea. And, of course, utterly doomed. All the press and public wanted in the spring of '78 were spotty fourth-rate Clash impersonators moaning about the Government. When The Rich Kids stepped out on stage with their "floppy Beatle cuts" — Matlock, Midge, Rusty Egan on drums and 17-year-old Steve New on guitar, dressed in what appeared to be a blue and pink fluffily bedspread — they were appraised with abuse from all sides. Nobody wanted to know them. Least of all EMI. By now they'd discovered a gold-mine in Kate Bush and the Tom Robinson Band and were all too keen to wash their hands of the whole affair.

The Rich Kids were left high and dry. Midge wanted to expand their sound with synthesizers. Matlock wanted to use a brass section. It was useless carrying on so they called it quits, Midge remaining behind to use up what was left of their pre-paid studio time.

While lawyers wrestled to free him from his five years EMI contract, the phone was to ring yet again. This time it was an SOS from Thin Lizzy in America. Guitarist Gary Moore had failed to turn up for a couple of gigs and they desperately needed a stand-in. Hours later, Midge was on a Comcore listening to Lizzy's "Live And Dangerous" LP on headphones and scribbling



A Rich Kid in 1978, with (left to right) Steve New, Rusty Egan and Glen Matlock. "A cross between *The Bay City Rollers* and *The Sex Pistols*," they said

down the chord sequences on a piece of paper. He finished a two-and-a-half week US tour with them although the headlining act, hippy power-rockers Journey, thought him a little bit weird. With his short hair, padded shoulder jacket, bizarre sunglasses and huggy leather trousers, he didn't quite look the part.

Back in London Midge met up again with Rusty Egan who was opening up a new club in Soho called Billy's, along with a young Welsh bon viveur named Steve Strong. Here you could absorb a new type of music: Bowie, Kraftwerk, early Ultravox, Roxy Music. After braving the horrors of all the trendy punk clubs, a night among Billy's elegantly dressed clientele, Midge remembers, "was rather like dying and then waking up in Heaven!"

After trying out some synthesiser music, and seeing hands on the circuit like the Yellow Magic Orchestra — "the music of the future," he'd observed at the time — he went back in the studio with Rusty, Steve and various friends including Billy Currie of Ultravox. The resulting tapes were offered to EMI under the name Visage and promptly turned down. Midge then offered his solo tracks, which fared no better.

Eventually Billy left at the end of '78 to tour America with Ultravox. They arrived as a five-piece and returned as a trio. After "dropping heavy hints" about being a free agent, Billy, Chris Cross, Warren Cann and Midge assembled in a rehearsal studio and, in only three days, managed to write over half the material for the "Vienna" album. So in early '79 they joined forces. And why not? If the "classic" combination of Midge and Matlock — two lauded heroes in the punk eye — had been such a disaster, then surely Midge and Ultravox — both dead ducks according to the press — could hardly fare much worse. They signed a record deal with

Chrysalis and, when Billy Currie had made enough money working with Gary Numan to secure some new equipment, they pencilled in a tentative four-date tour.

The new Ultravox arrived at Eric's, Liverpool, to find "3000 people queuing up outside". And the rest, I'm sure you'll agree, is History.

Today Midge is fast becoming one of pop's new league of Elder Statesmen. And it's hardly undeserved. Ultravox sell records all over the world — they've even managed to crack the lucrative Japanese market after "New Europeans" was used on a Tokyo whisky advert — and their videos are widely imitated.

In fact Midge has started making videos himself, along with Chris Cross. The pair are responsible for both the "Yellow Pearl" video (which of course Midge co-wrote) and one for the new Visage single, "The Damned Don't Cry". Now they're planning to go into movies; there's a film in the pipeline — starring and co-directed by Midge — about Glasgow in the 1920s.

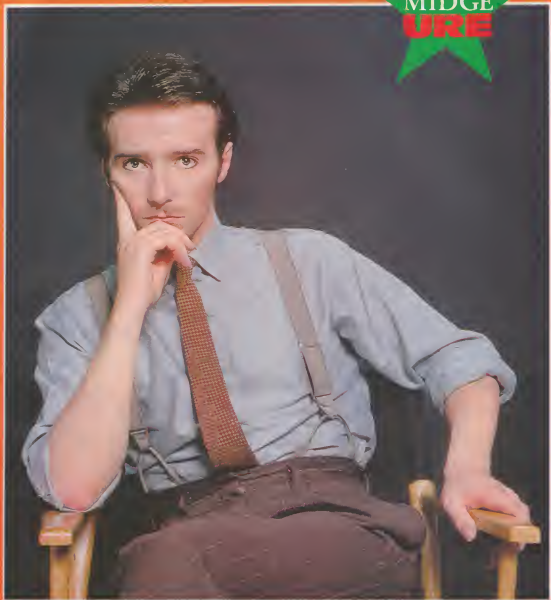
At 28 he describes himself as "the ultimate bachelor", comfortably well off with a 16 year-old Porsche sports car and a house in London full of tasteful '20s furniture and art deco ornaments. Somehow this seems at odds with his owner, who likes to wander round off-duty unwashed and wearing an old roll-neck sweater, thick cord trousers and a pair of brown leather hrogue shoes, a look — much like Ultravox in general that suggests slightly scuffed elegance.

This, he admits, is typical. "I'd really like to buy this unbelievably stylish '30s American car I've got my eye on but I can't 'cos it's about a quarter of a million pounds."

Anyway, after about a week it'd have a few MacDonalds cartons kicking around inside," he chuckles. "so what's the point?"



MIDGE
URE





IT'S A FIT UP

Maybe **Tight FM** should really be named **Lower FM**, writes **Robin Katz**, because the scrappy line-up rarely appears on **TOTP** more than once.

According to James Tod, of New Records' artist development division, Tight FM was a name dreamed up for a bunch of studio musicians who were brought together by producer Ken Gold. Having orbited in an last year's medley hour with "Back To The 60's", parts one and two, Tod quickly organized a bunch of eye-blinking models for **TOTP** appearances. The people who sang on the records had nothing at all to do with the ones who appeared on the telly.

And none of them have anything to do with the current hit. In moving away from roadies, Tod decided to aim for full-length versions of old songs. (It's stoppering tradition was to create "a group" on-oddities enough, to be able to sing full

concert, look good in front of a live and dance well enough to perform live. Enter "western" Boba Hantz (18), bassist member of 1960s or 1970s group in Russia, Dennis Cypriani (20), former TV dance-band he-lead Steve Grant (22), model and dancer. Now add **Stuff Little Fingers** producer Tim Prince-Green, some left-over props from a Cuban advert and a song that goes back to the 60s (and the jingles).

"Wineyard" first charted in America in 1952 for The Weavers; by 1952 it had been re-titled "The Lion Sleeps Tonight" by The Tokens and was a British hit for Karl Denver under the same name.

James Tod promises Tight FM's next single and album will continue the 60's revivalist theme and is hoping they'll follow in the lucrative footsteps of family-kinematics like Bucks Fizz and Dolley.

NEW BLONDIE LP

Blondie have recorded another album. No great surprise, this reunion, as the Debbie Harry solo career went off with more of a whimper than a bang. The LP's untitled as yet and should be out in early May, around the time Deb and Chris Stein are rumored to be landing in England to promote "Snapper" Stein's book of photos, "Making Tracks".

He and Deb are supposedly meant to be doing the old "Grand Entry" hit by arriving in a hovercraft at the Thameside studio that's exhibiting the Stein maps.

We shall see.

SECRET'S

OUT

Remember "**The Secret Policeman's Ball**", a Charity Show for Amnesty International? Well they've had another one, with another film and LP to boot.

It's the usual "galaxy of stars" stuff and this time features famous faces from the last fifteen years of pop music. Trouble is, the emphasis seems to be firmly on the older mob. If you haven't heard of guitarists Jeff Beck and Eric Clapton, or 60s cosmic minstrel Donovan, then you'll have ample opportunity to catch up.

Slightly nearer the present day are Phil Collins — who delivers a sterling solo version of "In The Air Tonight" — and Bob Geldof and Johnnie Fingers warbling "I Don't Like Mondays". All of which poles in comparison with Sting's spine-tingling readings of "Roxanne" and "Message In A Bottle", accompanied by a gentle six stringed strumming.

There is, of course, a grand finale as well. A sort of "massed ranks" number featuring a vast band with Phil Collins, Chris Cross, Midge Ure, Donovan, Sheena Easton, Geldof and Tom Robinson providing the backing vocals. Hope they got more than one dressing room.

HUGH'S

WHO

Hugh Cornwell, a recent visitor to the charts with "Golden Brown", is about to take to the boards in an acting role. Entitled "Charlie's Last Stand", the 25 minute play will be staged at The Almeida Theatre, Almeida Street, London N.1. on April 4. Hugh's sharing the spotlight with Bob "Long Good Friday" Hoskyns.

HAPPY

BIRTHDAY

17th March: **Clare Grogan** (20)
19th March: **Terry Hall** (23)
25th March: **Elton John** (35)
26th March: **Suzanne Soley** (19), **Diana Ross** (38).

Some people refuse to believe that punk's passed on and most of them have got together to compile an album. Called "**Punk And Disorderly**", it's a deafening deluge of New Punk Pioneers generously pressed onto a £3.99 LP. 15 spirited tracks from such luminaries as Vice Squad, Disruptors, Blitz, The Insane, Chaos UK, Outcasts, Disorder and Peter And The Test Tube Babies.

If it's laughter you're after, look elsewhere.



Recognize the windswept domestic scene above? If you've caught the latest blank tape ads from Maxwell on the telly it should be quite familiar.

But can you put a name to the finely chiselled features of the chap in the chair? Imagine him coveting about displaying his

chest in front of a moody looking pop group called Bauhaus. You're right — it's **Peter Murphy**.

Peter's profile has apparently proved so popular that he's been offered a part in a new feature film called "The Grid".

The new **Squeeze** album remains under wraps but we do bear stories about a church choir plus orchestra being used on a song called "The Apple Tree". Sounds like a long way from "Cool For Cats"...

GO GO

FOR GOLD



Ever dreamed of a living room like Paul McCartney? No plaster ducks, no wallpaper; just gold discs in tidy rows. Well here's your chance to make a start because **The Go-Go's** have very kindly donated a gold disc of their "Beauty And The Beat" album, awarded to them for more than 500,000 sales of said LP in the United States. This great glittering round thing will be not only mounted but also inscribed with the winner's name.

Twenty-five runners-up will be receiving picture discs of the latest Go-Go's 45, "Automatic".

And all this can be yours if you answer one simple question. Which act has had the most number one singles in Britain — **Chiff Richard**, **Blondie** or **The Beatles**?

Dot the answer down on a postcard with your name and address and send it to Go-Go's Competition, Smash Hits, 52-55 Canaby St., London W1V 1PF to arrive on or before March 31st.

THE DWIGHT TO WORK

Elton John has slipped out of Watford for long enough to record yet another L.P. called "Jump Up", produced by Chris Thomas and available from early April. It sees Reg digging back to his roots. He's joined by his first ever band: **Dee Murray** on bass, **Davey Johnstone** on guitar and **Nigel Olsson** on drums. It's preceded by a single, "Blue Eyes," released on March 12.

The Image-conscious among you will be heartened to hear that **Altered Images** are stepping out on a whistle-stop tour of the nation's party parlours. For when and where: see **Nightsout**.

TZ BITZ BITZ BIT



They were spotted in Martin Scorsese's *Grease* Studio — in early '79 — by **David Sylvian**, **Steve Jones** and **Paul Simonon** of **The Police**, whose usual daytime job

is to gig around the country. They were spotted by **John Peel** on *John Peel's* — and **John Peel** was the one who worked with

HORN SECTION



Watch out **Martin Rushent**. **Trevor Horn** is snapping hard at your heels. Trev, the goggles behind **The Buggles**, is rapidly becoming today's most wanted producer. He's been working with **Dollar** now for some time and has just put the final touches to their latest 45, "Give Me Back My Heart". (The B-side, funnily enough is called "Pink And Blue". They must be this season's new colours. The new **Altered Images** album is "Pinky Blue", **ABC's** Horn-boned nugget, "Poison Arrow", is polevaulting up the charts. And, rumour has it, **Orange Juice** and even **Wah!** are thinking of employing the Horn handiwork.

TAKE A BOW

Two questions. First — did you know that **BowWowWow's** "See Jungle . . ." LP has been re-issued and includes an extra track, "The Joy Of Eating Raw Flesh"? Oh, you did.

Second — did you know we've got a bunch of cassette versions to give away free? Well you do now!

25 of them. And all you have to do to acquire one is to peruse the following perplexing puzzle.

One of the following is true. Which? a) **Annabella Lwin** was discovered singing in a Kentucky Fried Chicken shop; b) **Leroy Gorman** used to play guitar with **The UK Subs**; c) **Dave Barbarossa** played drums on "Deutscher Girls"; d) "Go Wild In The Country" was inspired by a picnic in **Milton Keynes**.

Put the answer on a postcard, include your name and address and rush it to "Smash Hits Cassette Competition", 52/55 Canaby Street, LONDON W1V 1PF. On April 1, the magic mitt will delve deep into the mailbox and the first 25 correct replies will win their senders a tape-shaped treat.

YOU NEED SPANOS

Spandau Ballet never do things by halves. You can now get their latest LP, "Diamond" as a limited edition of four 12 singles.

"Can't No. 1" and "Paint Me Down" are described as "special dance mixes" while "Coffee Club" and "Instinction" are merely "dance mixes". Cough up £9.99 and you can discover the

difference!

The **Spandos** are also undertaking an undercover jaunt around the isle starting late March and ending up at Brighton Conference Centre on April 30 and Bournemouth Winter Gardens on May 1.

Before that it's the North and Scotland, but they're not saying where.

The Freshies have called it a day, and we can only assume they mean it.

The Mancunian pranksters have enjoyed what's commonly known as "a chequered career". They've possibly been rejected by more record companies and written more songs with very silly titles than anybody!

BOITZ 'N PIECES

ALL TIME TOP 10

TERRY HALL

1. **THE MYSTERIANS: 99 Tears** (London). My favourite record of all time.
2. **ECHO & THE BUNNYMEN: A Promise** (Kereva). Sung with feeling.
3. **CHARLES AZNAVOUR: She** (Music For Pleasure). Sung with a French accent.
4. **BUZZCOCKS: What Do I Get (U.S.)** (U.S.). What do I get?
5. **THE DOORS: Take It As It Comes** (Elektra). The second best thing to come out of America.
6. **THE ROCHEs: Hammond Song** (Warners). Like this for its harmonies.
7. **DAVE BRUBECK: Take Five** (CBS). My favourite piece of music.
8. **TALKING HEADS: Heaven** (Sire). It helps the sleep.

6. **THE HIGSONs: I Don't Want To Live With Monkeys** (Remans in Britain). It makes me laugh.

10. **EDITH Piaf: No Regrets (EMI)**. It sums up my musical career.



DISCO TOP 40

Rank	Artist	Title
1	THE BAY CITY ROLLERS	GOIN' BACK TO MY SWEET HOME
2	AND AN' ANOTHER	WANTING YOU
3	THE FOUR TOPS	MEMORIES
4	THE JAY McNEELY	THE JAY McNEELY
5	THE JAY McNEELY	THE JAY McNEELY
6	THE JAY McNEELY	THE JAY McNEELY
7	THE JAY McNEELY	THE JAY McNEELY
8	THE JAY McNEELY	THE JAY McNEELY
9	THE JAY McNEELY	THE JAY McNEELY
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11	THE JAY McNEELY	THE JAY McNEELY
12	THE JAY McNEELY	THE JAY McNEELY
13	THE JAY McNEELY	THE JAY McNEELY
14	THE JAY McNEELY	THE JAY McNEELY
15	THE JAY McNEELY	THE JAY McNEELY
16	THE JAY McNEELY	THE JAY McNEELY
17	THE JAY McNEELY	THE JAY McNEELY
18	THE JAY McNEELY	THE JAY McNEELY
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31	THE JAY McNEELY	THE JAY McNEELY
32	THE JAY McNEELY	THE JAY McNEELY
33	THE JAY McNEELY	THE JAY McNEELY
34	THE JAY McNEELY	THE JAY McNEELY
35	THE JAY McNEELY	THE JAY McNEELY
36	THE JAY McNEELY	THE JAY McNEELY
37	THE JAY McNEELY	THE JAY McNEELY
38	THE JAY McNEELY	THE JAY McNEELY
39	THE JAY McNEELY	THE JAY McNEELY
40	THE JAY McNEELY	THE JAY McNEELY

INDEPENDENT SINGLES TOP 30

Rank	Artist	Title
1	THE BAY CITY ROLLERS	GOIN' BACK TO MY SWEET HOME
2	AND AN' ANOTHER	WANTING YOU
3	THE FOUR TOPS	MEMORIES
4	THE JAY McNEELY	THE JAY McNEELY
5	THE JAY McNEELY	THE JAY McNEELY
6	THE JAY McNEELY	THE JAY McNEELY
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27	THE JAY McNEELY	THE JAY McNEELY
28	THE JAY McNEELY	THE JAY McNEELY
29	THE JAY McNEELY	THE JAY McNEELY
30	THE JAY McNEELY	THE JAY McNEELY

TAKE 5

The current listening pleasure of a Smash Hits pen-pusher. This week: **Nell Tennant**.

1. **BUZZS: Sorry My Dear** (RCA).
2. **THE WILD SWANS: Revolutionary Spirit** (200).
3. **CHINA CRISIS: African And White** (Inevitable).
4. **CHILDREN OF 7: Solidarity** (Stiff).
5. **THE HUMAN LEAGUE: Hard Times/Love Action** — 12 (Virgin).

FAN CLUBS

- Heaven 17
PO Box 153
Shelfield S1 1DR
- Imagination
c/o Dame
24 Salisbury Street
London NW9 6BE
- Hazel O'Connor
PO Box 131
Corentyne CV6 4NS

PERSONAL FILE

SIOBHAN FAHEY (of Bananarama)

NAME: Siobhan Fahey.
BORN: 10/9/61.
EDUCATED: St. Margaret's Convent, Edinburgh; Loreto College, St. Albans; London College of Fashion.

FAVOURITE TEACHER: I hated them all.

FIRST CRUSH: Quentin Home, my best friend's brother, because he did a good Rod Stewart impression.

JOBS: Press officer for Decca.

FIRST RECORD: 'Ain't No Sunshine' by Michael Jackson.

FIRST CONCERT: Kool & The Gang at the California Ballroom, Dunstable.

TV: Fame Is The Spur.

MOST PRIZED POSSESSION: My scrapbook.

BOYFRIEND: Jim Reilly (ex-Stuff Little Fingers).

CARTOON CHARACTER: Tom & Jerry.

HEROINE: Maud Gonne because she was brave and proud and strong and beautiful—everything a

heroine should be.

FAULTS: Harry legs.

AMBITION: It was to be on Top Of The Pops but I've done that now!

FOOD: Poached eggs on toast.

WHAT YOU'D DO WITH A MILLION QUID: Spend it on a cottage in the West of Ireland, a horse, a luxury yacht, a private plane and a holiday home in the West Indies.

FAVOURITE PHRASE: "Bout yer."

MOST HATED EXPRESSION: "Horrendous!" (like the dandruff!)

HAPPINESS IS: Being Number 9 in the charts.

WHERE ARE YOU GOING NOW?: Down to the local pub and then on to the Cha Cha Club.



INDEPENDENT ALBUMS TOP 10

Rank	Artist	Title
1	THE BAY CITY ROLLERS	GOIN' BACK TO MY SWEET HOME
2	AND AN' ANOTHER	WANTING YOU
3	THE FOUR TOPS	MEMORIES
4	THE JAY McNEELY	THE JAY McNEELY
5	THE JAY McNEELY	THE JAY McNEELY
6	THE JAY McNEELY	THE JAY McNEELY
7	THE JAY McNEELY	THE JAY McNEELY
8	THE JAY McNEELY	THE JAY McNEELY
9	THE JAY McNEELY	THE JAY McNEELY
10	THE JAY McNEELY	THE JAY McNEELY

VISAGE » the damned don't cry «



the new single
7" and 12" extended dance mix



on Stevie

15 tracks made famous by Stevie Wonder, including
UPTIGHT (EVERYTHING'S ALRIGHT)
MY CHERIE AMOUR
YESTER-ME, YESTER-YOU, YESTERDAY
MASTER BLASTER
YOU ARE THE SUNSHINE OF MY LIFE
ISN'T SHE LOVELY • SIR DUKE
FOR ONCE IN MY LIFE
SUPERSTITION • FINGERTIPS



on Stones

25 tracks made famous by 'The Greatest Rock 'n' Roll
Band In The World' - The Rolling Stones, including
(I CAN'T GET NO) SATISFACTION
GET OFF OF MY CLOUD
LET'S SPEND THE NIGHT TOGETHER
IT'S ONLY ROCK 'N' ROLL
HONKY TONK WOMEN
JUMPIN' JACK FLASH
BROWN SUGAR
MISS YOU



MEDLEY

A great new album and cassette from

StarSound

featuring 40 Tracks.

It's gonna get you up and out of your seat.

Album: CBS 85651



Cassette: CBS 40/85651



Meat Loaf

READ 'EM AND WEEP

I've been trying for hours just to think of what exactly to say
I thought I'd leave you with a letter or a fiery speech
Like when an actor makes an exit at the end of a play

Well I could tell you good-bye or maybe see you around
With just a touch of a sarcastic thanks
We started out with a bang and at the top of the world -
Now the guns are exhausted the bullets are blanks
And everything's blank

If I could only find the words then I would write it all down
If I could only find a voice I would speak

Oh it's there in my eyes, oh can't you see me tonight
C'mon and look at me and read 'em and weep
If I could only find the words then I would write it all down
If I could only find a voice I would speak
Oh it's there in my eyes, oh can't you see me tonight
C'mon and look at me and read 'em and weep

I've been whispering softly
Trying to build a cry up to a scream
We let the past slip away
And put the future on hold
Now the present is nothing but a hollowed-out dream

Well I could tell you good-bye or maybe see you around
With just a touch of a sarcastic thanks
But now the tables are all empty, the candles are dark
The guns are exhausted, the bullets are blanks
And everything's blank

If I could only find the words then I would write it all down
If I could only find a voice I would speak

Oh it's there in my eyes and it's all I can say
C'mon and look at me and read 'em and weep
Read 'em and weep
For all the horses it'll be spending alone
Read 'em and weep
For the dreams we'll ignore
Running silent and deep
And all those promises we promised to keep
They won't be kept anymore

Read 'em and weep
For the memories still alive in the bed
Read 'em and weep
For the lies we've loved
Running silent and deep
And all the things that can never be said
Why don't you look at me and read 'em and weep

C'mon and look at me and read 'em and weep
It's there in my eyes and coming straight from my heart
It's running silent and angry and deep
It's there in my eyes it's all I can say
C'mon and look at me and read 'em and weep

Words and music by J. Steinman
Reproduced by permission Dick James Music Ltd.
On Epic Records



THIN LIZZY HOLLYWOOD (DOWN ON YOUR LUCK)

They say people out in Hollywood
Live their life out in black and white
They're living out a technicolour dream
Next day they're a star overnight
Not like in New York
Man it's tougher
Not like in London town
Doy you suffer

Nobody give a break
When you're down on your luck
Everybody's on the take
When you're down on your luck
You can't make a mistake
When you're down on your luck

People out in Hollywood
They got a lot of class
You see the boys strutting down the boulevard
Trying to make a pass
Not like in New York
It's highrise, it's concrete, and complex
Not like in old London town
It rains down on its subjects

Nobody give a damn
When you're down on your luck
Nobody understands
When you're down on your luck
Lady Chance she won't dance
When you're down on your luck

People out in Hollywood
They can make it to the stars
They can reach the screen
Drive around in big expensive convertible cars
Not like in New York
All you got is Broadway
Not like the West End of London
You can't make it no way

Nobody give a damn
When you're down on your luck
Nobody understands
When you're down on your luck
Lady Chance won't dance
When you're down on your luck

You gotta strut your stuff
When you're down on your luck
You can't take it easy
That ain't good enough
When you're down on your luck
Everybody's on the make

Words and music by Gorham/Lynott
Reproduced by permission Chappell/PUK
On Vertigo Records

"It's like a tribal thing,"

say Iron Maiden,

headbangers' heroes.

Karen Schlosberg

examines the lasting

appeal of heavy metal.

Whether you like it or not, Heavy Metal music is not going to go away. For some reason, it's always had a bad reputation. Some basic HM myths are: all the bands sound alike, and look alike all the fans are crazy, dirty, long-haired, leather-and-denim, patch-encrusted, beer-swilling violent yobboes; all HM songs are offensive, fascist and sexist, and all the band members are too thick to be interested in anything but music, alcohol, drugs and women and partying.

Face it. Every type of music has its own stereotype. Styles of music you aren't familiar with or don't like tend to sound alike. Be it disco, synthesizer, New Romantic, rock and roll or punk, there's always someone criticizing a movement for being mindless, for sounding the same, for having offensive lyrics, for creating hordes of look-alike fans. Heavy Metal hasn't been fashionable in over ten years. It's not intellectual. You can't dance to it. It's not played on the radio or in the clubs. But there's obviously something there when a band like Iron Maiden can get a single close to the Top 10, and within two albums, "Iron Maiden" and "Killers," want Top 5 and Top 10 respectively.

The first thing you notice about the five members of Iron Maiden is that they're all quite nice-looking young men. The next thing you might notice is that they're generally quiet, polite, unassuming and well-spoken. They care deeply about their music and their fans, and while not overlooking the more frivolous aspects of life in the rock and roll circuit, are serious about having a long and happy career making Heavy Metal music. They are the types whose mothers are proud of them, and sit by the radio listening for "Run To The Hills," the Maiden's new single, to be played.

"You have to distinguish between people who are interested in music and people who are interested in fashion," singer Bruce Dickinson says, sipping a cup of hot chocolate in his Leicester hotel room after an exhausting but successful gig. Both he and bass player Steve Harris are fighting off bouts of flu, and guitarist Dave Murray spontaneously excuses himself from the interview to be sick. "Most people who are into heavy rock, heavy metal music, whatever you

want to call it, couldn't give a toss about current fashion, past fashion or future fashion. What they're looking for is a form of music that's really exciting, that's technically competent, great to watch and also occasionally comes up with the odd insight. Not too many — nobody's making any political statements, but occasionally somebody writes a song like "Stairway To Heaven," and those songs go on and become a part of the culture of rock music. They're classics."

When he talks you could almost forget that Iron Maiden's songs are likely to have titles like "Killers," "Purgatory," and "Wrathchild," and the live show includes the appearance of two devils, wearing red rompers and complete with horns and trident; and of course there's Eddie, Eddie in their grotesque and rather perturbing ghoul of a mascot who looks a bit like the melting faces of the villains in "Raiders Of The Lost Ark." But that's all part of the comic book atmosphere that is undoubtedly one of the charms Heavy Metal holds for its largely male, teenage audience.

"I think most blokes don't really grow up," says Steve with just a bit of a condescending tone. "They always seem to be reading action comics or something, when they're 40 as much as when they're four."

The show is a great escape for the fans, great entertainment and great fun. They leave the concert hall happily purged of any violent inclinations, and get their money's worth with the Maiden's effective light show, occasional touch of theatrics (dry ice etc) and loud energetic show. For the truly devoted there's the autograph-signing session that comes without fail after every show.

"I enjoy meeting the fans," says Steve. "But even if I didn't, they deserve it, because they put you where you are."

"They're the most incredible fans you could ever want," Bruce says enthusiastically. "In a way it's like making friends on a vast scale. It quite astounds me that we've got six or eight kids following us around on the whole tour."

On the whole the crowd is quiet and well-behaved, reacting with enthusiasm but no hysteria, just lots of V-signs and the ever-present head-swinging, which is, of course, what the long

hair is for. The better to bang your head with, my dear.

"A headbanger is just a guy who's into hard rock and heavy metal," explains Bruce. "It's a term of affection, a bit of a nickname, just tongue-in-cheek. It's not supposed to be taken seriously. Those people don't go around banging their heads into brick walls. The thought of some 60-year-old colonial imagining hards of little kids going around bashing their heads on brick walls because he reads about it in the Daily Mail is really funny."

"A lot of it's just jumping around, getting out aggression," says Steve. "You shake your head in time to the music instead of tapping your feet."

"It's having good fun, it's a release," continues Bruce. "It's something I did instinctively when I was 14 and saw my first heavy rock band. It struck me as quite a sensible thing to do. You didn't really want to square dance to it, or disco dance, or any other form of gyration. It's like a tribal thing, if you like a bit of a war dance."

As for the requisite leathers and denims, Steve at first passes off the suggestion that the headbangers' gear might be just a bit of a fashion as some of the popper trendy bands have, the kind the Maiden dislike so intensely.

"People have been wearing jeans and T-shirts for how many years," argues Steve. "Leather and denim is just practical wear, really... He pauses, then concedes that it might be fashion, "but not to the point where you're keeping up with something, having to look like a certain style. You tend to go through a phase when you're pretty young, like 13, 14, 15, where you always have to belong to some group, whether it's skinheads or punks or whatever. It's just a phase that you go through, then you grow out of it and do what you want. Music should be about music. It's nice to have an image, but the fashion thing — too many bands go over the top with it. Unless they change with the times they'll die when the fashion dies."

Iron Maiden don't have to worry about the passing fancies of the music world. As Steve points out, the fashion bands' public is largely a singles buying public, whereas the Heavy Metal public buys albums, and it's albums that sustain a band's

career.

Steve originally put Iron Maiden together at the end of 1975. He first came across the name used as an "affectionate" term for a medieval instrument of torture, while watching the original film version of "The Man In The Iron Mask," and filed it away for future reference. The fledgling band did the occasional gig around its native East London (the band's line-up has changed several times since then, Bruce being the most recent addition after the mutually agreed upon departure of Paul Di'Anno, lead singer on Maiden's first two albums), finding it hard to get work, increasingly hard as 1977 rolled around and they realised that what they had to contend with was the explosion of punk. At one point they were inappropriately booked at an ultra-punk venue with an ultra-punk band. The Maiden in all innocence went to see one of the band's gigs before their appointed gig ventured, than, not surprisingly, cancelled. "All those kids spitting at them," recalls Steve with distaste.

They persevered, eventually recording a demo tape to help get the attention of agents who wouldn't travel to see them. The tape was successful in its original purpose, and the band decided to release it as a single, which sold out its first pressing in less than a week.

1979, and Heavy Metal was once again coming into its own, gaining momentum from the ground up, as the Maiden did. Ever on the make, record companies were soon sniffing around the new heavy bands, and Iron Maiden signed with EMI and went on to release two best-selling albums while touring incessantly and untriflingly.

Their third album, called "The Number Of The Beast," is about to be released, and they have recently embarked on an 18-city, nine-month-long world tour. The Beast is, of course, the Devil, and his number, as all you "Ormen" fans know, is 666. This becomes particularly significant when looking at a car accident producer Martin Birch had while mixing the new LP. His bill for damages came to £866.66. On top of that, the man in the other car was a member of some sort of religious order. Birch, relates Steve, "had the bill changed to £667. I'm not saying he necessarily believed in

Iron Maiden (left to right): Clive Burr (drums), Adrian Smith (guitar), Dave Murray (guitar), Bruce Dickinson (vocals) and Steve Harris (bass).



it, but I think I would've changed it. When he got the bill it really freaked him out. He's worked with Black Sabbath a lot and

they're far more into that sort of stuff than we are. We don't practise witchcraft," he quickly adds, smiling, "we don't all sit at

the ouija board. It's just an interest, or fascination, if you like. I'm not sure I completely believe it or not. I succoose in a way

perhaps I do, because it scared me a bit. I don't think I would like anything like that to ever happen to me."

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SINGLES

Reviewed by
Tim De Lisle



BIN: Factory (Swerve) Much of the chart music of recent months has been exciting, good for dancing, well-produced — Haircut 100 are an obvious example — but very little of it has been powerful. "Factory" is all four things at once. Brilliant — but so far only Peter Powell seems to have realised it.



ALTERED IMAGES: See Those Eyes (Epic) As usual David Band's cover is almost worth £1.20 on its own — and it needs to be, as the record is a disappointment. Rubenstein's production, Clara's candy-floss vocals and a competent performance from the band can't disguise the thinness of the song. No doubt it will make the Top 20 but Altered Images should do better than that. Now if the title had the word 'happy' in it . . .

VIASGE: The Damned Don't Cry (Polydor) Another stylish cover and a very stylish song. It does the various musicians credit that although it's a part-time interest for most of them, Viasge have a sound of their own and are quite distinct from Ultravox or Magazine. If you liked "Fade To Grey" you'll enjoy this, though it's not quite as catchy.

STEVE HARLEY AND COCKNEY REBEL: I Can't

Even Touch You (Chrysalis) Produced, like Visage, by the tireless Midge Ure but beyond that there's not much else to be said for it. Pleasant, colourless and a far cry from his hits of the 70s.



BILL WYMAN: A New Fashion (A&M) The most surprising discovery of the past year was no one-hit wonder. This will sell even better than "Jo Suis Un Rock Star". It's a medium-paced, summery number with pithy lyrics and an unforgettable melody. "A new fashion, a new style/Will keep things ticking for a while/An inch is better than a mile/In the right direction" . . . not for nothing do they call him Rhythim' Wyman.

BARBRA STREISAND: Memory (CBS) If imitation is the sincerest form of flattery Elaine Paige must be feeling pretty chuffed. The Streisand version of Lloyd Webber's classic is a carbon copy of hers. Hardly necessary but I for one would be happy to see it back in the charts.



MATHEMATIQUES MODERNES: Disco Rough (Celluloid) Certainly the trendiest single of the week and one of the best. An irresistible backbeat reminiscent of Giorgio Moroder is punctuated by female vocals reminiscent of no-one in particular, tinkly keyboards and short sharp snorts of hunky horn. The first French number one since Charles Aznavour's "She"? Probably not, but they deserve it.

XAVIER: Work That Sucker To Death (Liberty) P-FUNK ALL-STAR: Hydraulic Pump (Virgin) Two tracks that have a lot in common. Both are getting attention in the discos, both were made by George Clinton of Funkadelic, both are typical of black American dance music. And both are good if you like that sort of thing.

JAPA: Ghosts (Virgin) Japan are a mystery to me. After being a standing joke for years they came right into fashion in 1981, built up a large following (witness the polls) but still didn't sell very many records. And all the while they sounded awfully like Roxy Music. That cannot be said of "Ghosts" and it's arguably the best thing they've done — slow, spare and mesmerising.

BOB MARLEY AND THE WAILERS: Natural Mystic (Island) A foretaste of the island film "Countryman", an excellent song and a poignant reminder of Bob Marley's genius.



GRAHAM PARKER: Temporary Beauty (RCA) Parker is one of those people who rarely make a bad record but rarely gets into the charts. This one is slow, designed for the American market and rather like Any Trouble's "Girls Are Always Right". Enjoyable but nothing special.

KUDOS POINTS: Night of the Long Knives (DEB) Promising newcomers dept. Kudos Points (five students from Oxford) may not have a great name but that never did Altered Images any harm and this first single is a catchy, well-arranged slab of white reggae, featuring some accomplished drumming and sax-playing.

ADAM AND THE ANTS: Friends (De 1) A track from the "Dirk Wears White Sox" session, previously unreleased and with good reason. The music is best described as pedestrian, the lyrics as painfully unfunny, the whole exercise as distasteful. If this is a hit they might as well put out a record of Adam brushing his teeth — someone somewhere would buy it.

TALKING HEADS: Life During Wartime Live (Sire) A quicker, thicker, less slick version of the outstanding track from "Fear Of Music", recorded during the 1980-81 world tour which the Heads did as a nine-piece, dance-enhanced out-and-out funk band. I narrowly prefer the original but that's on the B-side, so no complaints.

CHRISTOPHER CROSS: Never Be The Same (WEA) Having finally broken through with "Arthur's Theme", Cross is threatening to do a Kraftwerk and have hit singles with lots of old material. Unlike Kraftwerk, however, Cross is not a brilliant innovator who was five years ahead of his time but a rather dull, laid-back, easy-listening merchant with a whiney voice whose huge success shows you what is wrong with the American music business. Having said that, the song's not bad.

DEXY'S MIDNIGHT RUNNERS AND THE EMERALD EXPRESS: The Celtic Soul Brothers (Mercury) Line-ups come and line-ups go but the Dexys' sound doesn't change; this is another winner from the "Geno" stable — commercial, danceable and with the added bonus of the authentically Celtic fiddles of The Emerald Express.

EARTH WIND & FIRE: Watch Me With You (CBS) The charms of EWF are usually lost on me but this third single from their album "Raise" is a pleasant surprise, an excellent melody given a fresh jazzy treatment.

SMOKEY ROBINSON: Tell Me Tomorrow (Motown)/DON McLEAN: Castles In The Air (EMI) It may have escaped your notice that this Sunday (21st) is Mother's Day . . . and if you can't afford flowers one of these should go down a treat with Mum. Mellow, mild and melodious, neither finds its maker at his best but both are thoroughly pleasant.

XTC: Ball And Chain (Virgin) Now here's a good band . . . but a disappointing follow-up to "Senseless Working Overtime". It starts well but doesn't go anywhere much and ends up as the kind of song you admire but don't greatly enjoy.



DIE DORAUS & DIE MARINAS: Fred Vam Jupiter (Mute) Quirky but commercial dept. A B-52-ish dance track about a sexy cosmonaut and sung in German by a bunch of 11-to-14-year-olds is not the most obvious recipe for success but it's well-constructed and irritatingly catchy and just might, er, take off.

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ALBUMS



THE JAM: The Gift (Polydor). A hard LP, for hard times, placing personal and public hopes and failures against a tough town setting. The jam's music is more intense than ever, balanced between love and despair. For instance, a gentle Caribbean melody carries a hitter attack on the misery caused by town planners. "Carnation" sounds like a love song but it's about hate. On "Running On The Spot," Paul Weller accuses his generation of doing just that. "The Gift" (the track) and "Trans Global Express" are exhortations to face up to responsibility and change. It may sound serious but it's a great sound widened by brass and keyboards, full of good tunes and sung with soul. (8½ out of 10)

Neil Tennant

QUARTERFLASH: Quarterflash (Geffen). For all its horrible cosiness, the American production line approach can still come up with the odd genuine Family Favourite and "Haven My Heart" is just such an item; sexy vocals and honeyed sax making up for antiseptic backing. Here we have another eight variations on the same formula. It's a routine of course, but that won't stop this package finding its way on to a fair few coffee tables in the coming weeks. (6 out of 10).

David Hepworth

LOU REED: The Blue Mask (RCA). Now that influential veterans like Kraftwerk and Bowie are finally getting their chart rewards, it is also time for

Lou Reed's hour of glory? Sorry — not in this evidence. Loopy Lou can still pen a striking or disturbing lyric by holding his mirror up to society's freaks and weak points but he seems to have lost both his sense of melody and urgency, and there's little in this lugubrious strumalong to set the woods on fire. Oh well — back to the Velvet's albums. (5 out of 10).

Red Star

ROBERT PALMER: Maybe It's Live (Island). Not so much a new LP, as a suspect stopgap. Side one is a kind of live "greatest hits", captured on Bobbie's latest European tour. He eases himself through evergreens like "Sneakin' Sally Thru 'The Alley'" and "Beat Of Both Worlds" with expertise but not much excitement. Turn over and you have four studio songs which are already available on the 12-inch version of the delicious "Some Guys" single. There's "Style Killer", a leaden dirge co-written with Numan; "Maybe It's You", an unexpectant bouncer; and "Si Chantailleur" (or "So Ticklish"), expensive night music infused in French. The last track, "What Do You Care", returns to the live format. Quite why Island let this out the front door is a mystery. (4 out of 10).

Ian Birch

VISAGE: The Avonil (Polydor). It's still amazing how Steve Strange can have such a successful career from wearing profligate clothes and propping up the bar in every fashionable nightclub. It shows a remarkable business sense. Occasionally he calls his board of directors together and three weeks later they emerge with a new product. "The Avonil" reads familiar ground: sepiatinted words, subdued vocals and that fat electronic dance beat. There's the odd spark of brass; a nod or two towards fashionable funk music but at the end of the day, it delivers exactly what you'd expect. (5 out of 10)

Ian Birch



THOMPSON TWINS: Set (Arista). There's been "progression". The early TT's sound — brisk, angular pop — has become a little Eastern around the edges and now resembles a more ragged version of the "tribal" Talking Heads. There's a rumbling funk pulse, rich in ethnic plauder and topped off with a bracing percussive

clatter that suggests a wide range of latches at once. Trouble is, all the tunes seem to have taken one look at these rambling work-outs and fled the ship leaving possible singles a little thin on the ground. Shame. (6 out of 10).

Mark Ellen



SECRET AFFAIR: Business As Usual (5 Spy). The last time I saw Ian Dugan he was wearing scruffy denims and several days growth of beard. Mod? He looked positively human. But here it is indeed business as usual — back to the suits and ties, the pushy power-pop and jangly jam echoes and that unfortunate arrogant stance. This LP has its rousing moments and a couple of good tunes but mostly Secret Affair push things too hard, leaving the listener little room for involvement or identification. Try relaxing and being human again, lads. (5 out of 10).

Red Star

23 SKIDOO: 7 Songs (Fetish). I've persevered with this. It sounds like all sorts of things: African drumming, brass echoes, snatches of funk, chanting, screams plus a woman on the radio complaining about the bad effects of pop music. I think 23 Skidoo might agree with her in some ways. They seem to regard pop music as decadent, dying and posing the question: if pop music is dead, what do you play instead? "7 Songs" is 8 tracks attempting to answer that question. (5 out of 10).

Neil Tennant

LORA LOGIC: Pedigree Charm (Rough Trade). Times have changed and Lara Logic has with them (some would say before them). 1979 being Amateur Hour — when musical talent was almost considered indecent — it mattered not that Lara's death rattle saxophone and splintered jazz were mostly unlistenable. The idea was a end in itself. Since then she's inevitably learnt how to play and sing and hence the new mode is a little less hectic. It's a collection of loopy urban sketches wrapped around a gentle throbbing funk, sewed together with shrill meandering melodies. And quite pleasant to boot. (6 out of 10).

Mark Ellen

LEVEL 42: The Early Tapes July/August 1980 (Polydor).

Although Level 42 were one of the first young English bands to get drunk on funk they've never enjoyed much more than a Saturday dancefloor following. Jazz funksters will be delighted that this early material has finally been released. The eight tracks, which include their two singles "Love Meeting Love" and "Wings Of Love", are a mild laid back and repetitious for my taste. Still, now that Shakatak have found success, there's hope for these boys. (6 out of 10).

Beverly Hillier

THE BONGOS: Time And The River (Fetish). A mini-album from a New York outfit that's caught in a time-trap, unable to hide in the '60s, unwilling to make it into the '70s. The result is a collection of fairly amiable strums and harmless vocals applied to tunes so shapeless they'd make Olive Oyl look like Miss World in comparison. Only "Certain Behaviour", which comes punctuated with ever burping sax, makes the grade. But one goodie out of eight isn't much of a recommendation. (3 out of 10).

Fred Dellar

GRAHAM PARKER: Another Grey Area (RCA). GP's first Rumour-less offering finds him straddled uncomfortably between the fiery R&B workouts of old and the need to make a spare, useful radio album. For pointed lyrics and heartfelt singing it can't be faulted but the reliance on the same old chords and tunes is less encouraging. Parker really needs to break out into another musical dimension if his infectious soul and probing intelligence are to find new wings. (Maybe a listen to ABC would be useful). Meanwhile this stalwart fan will hope that repeated play reveals other tracks as affecting as "Temporary Beauty". (7 out of 10).

David Hepworth

COLIN NEWMAN: Men To (4AD). As so often happens with band splits, the two units that grew out of Wire have yet to produce anything as good as when they worked together. While B. C. Gilbert and Graham Lewis have produced some challenging but largely unloveable material, Colin Newman has drifted uncertainly — this time into almost orthodox songwriting (with or without his various ex-colleagues). The result is interesting but hardly stunning — unusual lyrics with an attractive melodic touch but still too cerebral and self-conscious to provide that killer touch. Pleasant but mostly unmemorable. (5 out of 10).

Ian Cronau

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What does the "L" in Martin L. Gore (of Depeche Mode) stand for? Is his hair colour natural? Catherine, *Mansfield*. The initials stands for Lee. And, when we checked his bathroom cabinet, we found a bottle of "Nestle's Lite" which Martin uses to brighten up the fluffy, front bits of his hair.

Do the sales of 12" singles get included in the singles charts, and are cassette sales counted as part of the album charts? Vicky Robinson, *Oxford*.

Yes, all 12" singles are treated in the same way as ordinary 7-inchers, but the sales of cassettes are not accounted for in the album charts.

When *The Teardrop Explodes* played at the Hammersmith Palais, I spotted a film crew filming the gig. Will this ever be shown? Mark, *Feltham*.

The performance was actually being filmed for a pop programme to be shown on French TV. But the BBC are not ignoring them; there's an *Old Grey Whistle Test* special due to be broadcast on April 1st, featuring a Teardrop concert filmed specially at Riverside Studios before the tour began.

Who were the female group on the recent *Teardrop* tour? Stuart Chedderton, *Birmingham*. They're called The Revishing Beauties and play a type of classical folk music. In their set they include songs with such titles as "A Long Time Ago When Things Were Stronger" and "Angels Crying". Virginia Astley, the lead singer, was trainee at the Guildhall School of Music and plays flute, sax and piano. She has also worked with Richard Jobson, providing an accompaniment to his poems. Nicola Holland plays keyboards, and Kate St John plays oboe and keyboards. Although the Beauties have never released any singles, Virginia has just released a 10" single, titled "A Boo A Oo".

Is Mick Kern of Japan having another exhibition of his sculptures? Liz Thorp, *Bromley*.

Due to the success of his last showing, a new collection will be opening to the public on March 31st. The place to go is Hemiltons Art Gallery, 13 Carlos Place, London W1.

Is Dick Witts of the Oxford Road Show the same one who plays *The Passage*? Aly, *Stegness*. He's one and the same.



The Revishing Beauties: (left to right) Kata St John, Nicola Holland & Virginia Astley.



Haircuts Blair and Les (right) compare knitwear.

Where did Les Nemes, bassist with Haircut One Hundred, get that sweater he's sporting in the centrepiece of Issue Feb 18? Howard, *Brighton*.

We traced the said item to the menswear department of Barnaby Pevilion, Kensington Church Street, London W8. The sweaters all bear fashionable labels and come from either Italy or France; so expect to squander about £30 each buy.

Why is it that on my copy of the Medness "7" album, the final track is called "Day On The Town", but on a friend's copy there is a different track altogether?

Medness Fan, *Dorset*. It's because your friend has got hold of an import copy which has a different track listing; the foreign version has "Navar Ask Twica" instead of "Day On The Town".

I listen to John Peel's show and he plays lots of records by Sophisticated Boom Boom. Who are they?

Clare James, *Stockport*. The group have only played in London once, but on that one occasion John Peel happened to catch their last number at "Heaven" and decided to do a session with them. From Glasgow, they are: Jacqueline Bradley (drums), Libby McArthur (vocals), Laura Mazzolini (bass) and Tricia Riad (guitar/vocals). They're still waiting for a record deal, but they will be appearing in the ICA's week of Scottish bands on March 23rd.

What's Nick Rhodes (Duran Duran) original colour hair, and what shade is it now? A Fen, *Worthing*. Nick's had his barnet done blond, then black, edded some blue

streaks, then chenged back to blond and currently it's resting et orange with brown streaks. The original colour underneath is brown.

Recently The Associates appeared on "Friday Night, Saturday Morning" and while I recognised the second song as "Party Fears Two", the first song remains a mystery. Any help? Julie Johnson, *Bournemouth*. The first number, titled "Skipping", will soon be available on record with the release of their third album, "Sulk".

Any details on the male singer from Tight Fit, and how old he is? Karen & Maxine. Steve Grant was 22 on 26th February, is 6' 3" and has green eyes and black hair. From London, he's been working as a model and a singer, and recently has appeared in the musical "Little Whorehouse In Texas" in Drury Lane. Isn't he gorgeous? (*Matter of opinion - Ed.*)

Has Jake Burns of SLF got married? Ramona Wright, *Hinckley*. Although bassist Ali McMordie did tie the knot with Chriss Southcott in January, Jake has yet to take that trip down the aisle with his girlfriend Tara Winter, whom he's courted for three years.

What is the address of Y Records (the Pigbag label)? C.N., *Humberstone*. Contact Y at: 42 Lainster Square, Bayswater, London W2. However, the best way of obtaining the label's output by mail order is through Rough Trade Mail Order, et: 202 Kensington Park Road, London W11.

COMPETITION

WIN A TUBE CUBE

or an autographed VISAGE album

Fed up of having to declare war on the rest of the family every time you want to watch TV? Tired of Dad's uncalled-for remarks during "Top Of The Pops"? Then win yourself this remarkably neat mini-TV, and you can watch what you want when you want in the privacy of your own houndir or bedroom at your prefer!

And that ain't all; because this Philips product also contains a radio (with alarm) and cassette recorder, all combined together in a cube just twelve inches square!

You can run it off the mains or a 12 volt battery, which means it can accompany you on your holidays; it even comes on a rotatable pedestal so you can twirl it round and view from any angle. That's what we're offering as first prize.

But is that all? It is not. Fifty runners up will be receiving copies of "The Anvil", the brand new Visage album, autographed by the fair hand of Steve Strange himself. An item to grace any record collection.

Here's what you do. Just fill in the answers to the following couple of questions in the coupon provided, not forgetting the tie-breaker at the bottom, and mail it with your name and address to **Smash Hits TV Competition, 14 Helkham Road, Orton Southgate, Peterborough PE2 0UF**, making sure it arrives over before April 1st.

Ready? Be-gin!

- 1) What is Steve Strange's real name? It is a) Gordon Thomas; b) Steve Harrington; c) Steve Odd?
 2) What is Midge Ure's real name? Is it a) James Ure; b) Mick Ure; c) Kevin Macdonald?

The Philips combination TV/radio/cassette recorder.



1) _____

2) _____

TIE-BREAKER: Complete the following using no more than 15 words: "This Philips combination TV/Radio/Cassette/Alarm Clock seems to do everything. The only other thing I wish it could do is _____"

Name _____

Address _____



Start as you mean to go on.

You'd love to sling a leg over the new CB1000R, or our V-four VF750S, or maybe one of our meaty dual purpose bikes like the XL500R. Perhaps, even the CX500 Turbo.

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

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

Little engine. Big thinking.

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



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

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



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

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

Lightweight handling. Heavyweight technology.

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

triangulated configuration, using straight tubing wherever possible.

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

Like the forks, the five-way adjustable-preload load-down shocks of the rear feature proper damping, with 90mm of travel for the MB50 and 125mm of travel on the MT50.

Lightweight price. Heavyweight specification.

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



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

The MB50 and MT50 Serious bikes for serious bikers.



MB50-A £351 MT50-A £340 (Prices include manufacturer delivery motorcycle tax, VPI and 12 month unlimited mileage warranty, exc. IVA, no plate, etc.)

*Source: "Which Bike?" Road test



Smash Hits
JOHN TAYLOR

KIM WILDE

For Queen/Star



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XTC

OMD

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PLUTO

YOUR HONOUR

Oh lord anybody see my child
Grief for I
Why lord, I was badly beaten from my loved ones
Battered by an irate husband
Searching for a man that wasn't I
When we reached the court we gone inside
The handout justice shall preside
Over this case the trial shall begin

Chorus

Your honour I was inside the closet
Minding I and I own business
Your honour it was a complete stranger
Causing these disturbances
Him claims that me touch him wife
Which is a wicked and awful lie
Me two hand they was occupied
Me shirt in the left hand
Me pants in me right
Me two hand they was occupied
Me shirt in the left hand
Me pants in me right

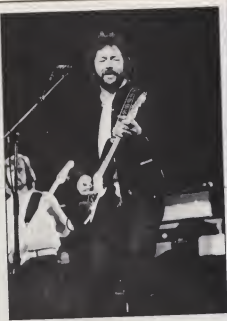
Dear judge can this court accept my story
From me heart
Why judge, if by chance you don't believe this tale
Ask him why she will not fail
To agree I was a better man than he
Just in case she refuse to answer
Ask the maid downstairs, I got her
She'll only be glad to testify for me
I tell you

Repeat chorus

Dear corporal as you lock me in this prison pray for I
Please corporal please don't leave me here to wonder
Why the court has made this blunder
Grab me for a crime that wasn't here
Corporal when you going to send me dinner
Send your mother or your sister
One more day of this I cannot bear

Repeat chorus to fade

Words and music by L. Shervington
Reproduced by permission April Music Ltd.
On K & K Records



PH: SIMON FOWLER/UP

Derek AND THE DOMINOS LAYLA

What'll you do if you get lonely
And nobody's waiting by your side
You've been running and hiding much too long
You know it's just your foolish pride

Chorus

Layla you got me on my knees
Layla I'm begging darling please
Layla darling won't you ease my worried mind

I tried to give you consolation
When your old man he let you down
Like a fool I fell in love with you
Turned my whole world upside down

Repeat chorus

Let's make the best of the situation
Before I finally go insane
Please don't say we'll never find a way
And tell me all my love's in vain

Repeat chorus to fade

Words and music by Eric Clepton/Jim Gordon
Reproduced by permission Throat Music Ltd./Chappell Music Ltd.
On RSO Records



STAR TEASER

Antipodean Connections

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 — obssus you won't need to use at all. Put a line through the names as you find them. Solution on page 54.

AC/DC
ANGELS
AYERS ROCK
BEE GEES
BUSHWHACKERS
DADDY COOL
DINGOES
DRAGON
DUFFO
CASTBREATHS
FRANK FIELD
HELEN REDDY
JOHN PAUL-YOUNG

JOE DOLCE
JO JO ZEP
KAMAHL
KEITH MICHELL
KEVIN JOHNSON
LITTLE RIVER BAND
MARCIA HINES
MENTAL AS ANYTHING
MODELS
OLIVIA NEWTON-JOHN
PETER ALLEN
RADIO BIRDMAN
RICK SPRINGFIELD

ROLF HARRIS
ROSE TATTOO
SAINTS
SAMANTHA SANG
SEEKERS
SHERBET
SKYHOOKS
SLIM OUSTY
SPLIT ENZ
SPORRIS
STUDS
STYLUS

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

THE CELTIC SOUL BROTHERS

NEW SINGLE

by

DEXYS

MIDNIGHT RUNNERS

&

THE EMERALD EXPRESS



DEXYS 8



David Bowie in Bertolt Brecht's BAAL



Music From The BBC TV Production of
Bertolt Brecht's

"BAAL"

by David Bowie.

RCA

5 track EP in a Special Gatefold Package.

Illusion, illusion, illusion, illusion

Searching for a destiny that's mine
There's another place another time
Touching many hearts along the way
Hoping that I'll never have to say
It's just an illusion

Ooh ooh ooh ooh aaha illusion
Ooh ooh ooh ooh aaha illusion

Follow your emotions anywhere
Is it really magic in the air
Never let your feelings get you down
Open up your eyes and look around
It's just an illusion

Ooh ooh ooh ooh aaha illusion
Ooh ooh ooh ooh aaha illusion

Chorus

Could it be that it's just an illusion
Putting me back in all this confusion
Could it be that it's just an illusion
Now

Repeat chorus

Could it be a picture in my mind
Never sure exactly what I'll find
Only in my dreams I turn you on
Here for just a moment then you're gone
It's just an illusion
Ooh ooh ooh ooh aaha illusion
Ooh ooh ooh ooh aaha illusion

Words and music by Jolley/Swain/John Ingram
Reproduced by permission Red Bus Music
(International) Ltd.
On R&B Records



Japan

~ new single ~
Ghosts

Just when I think I'm winning
When I've broken every dream
The ghosts of my life
Blow winter rain before ~



©

B side ~ The art of Pina's ~ live recording
~ available in 7" and 12" (different picture sleeves) ~

JOURNEY

ESCAPE

It's out! The latest album from Journey, 'Escape' - already a multi-million Stateside smash. Featuring 'Who's Crying Now' and 'Open Arms' alongside the latest Journey single sensation, 'Don't Stop Believin'.

Capture a copy now.

the album

Escape

Album: CBS 85138
Cassette: CBS 40/85138



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Street
Wise

Inter-College

Inter-Giant

*Inter-Chicago
Dodgers '88'*

Inter-Star

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"Gee, wish I could get an article printed in Smash Hits."
 "Maybe you could."
 Just read below..."



Calling all journalists! So you reckon you've got a command of the English language, do you? Biro ink in the bloodstream and all that? Could you write better than all of us lot put together?

Good. 'Cos now's your chance to prove it. And get your work in print and win an extremely attractive gift in the bargain.

Here's the plan: send us an article — not more than 500 words in length — on one of the following topics. a) What could be done to improve *Top Of The Pops*? b) 'New Romantics Are Yesterday's News'. True? c) Who's been the most

misunderstood pop star and why? d) What matters most — talent, good-looks, clothes or being able to eat 29 large hamburgers at one sitting? e) Who's been the most important figure in pop in the last two years and why? f) Is it possible to like both *The Jam* and *The Nolans*?

Remember this isn't the Letters page. We want comments but we want them well argued and to the point.

The winning articles will not only be the most interesting and entertaining; they'll also be the most convincing.

Send your entry to "Smash Hits Writers Competition", 52/55 Carnaby Street, London W1V 1PF and don't forget to include your name, address and age. We'd prefer them typed, but if that's impossible then make sure it's your clearest handwriting.

On April 1 we'll sort through the sack and select two winners. One under 15 and one over 15. Fair enough? Not only will the two winning articles be printed in *Smash Hits* but their authors will become the envious owners of a brand new typewriter.

Okay? You've got two weeks. Get scribbling!

CROSSWORD

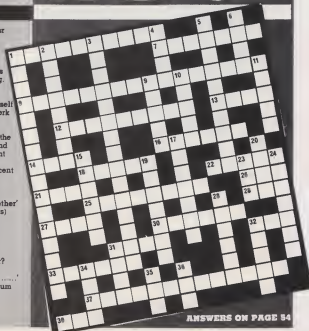
ACROSS

- 1 I Wanna Be A Winner' hit-makers (5,5)
- 7 Type of Mode we're familiar with!
- 8 The elements — and an ace soul group (5,4,3,4)
- 12 '----- Blowing Bubbles' (West Ham United and Cockney Rejects) (2,7)
- 13 Dave's sidkick
- 14 Kind of Purple that produced fine hard rock
- 16 Ideal group for hospital radio? (2,4)
- 18 See 29 across
- 19 Aussie headbangers (1,1,1,1)
- 21 His real name's Reg Dwight!
- 25 I milk dew — a singer with a famous dad (anag. 3,5)
- 26 One becomes a Rary Music founder-member (anag. 3)
- 27 Murray or Nightingale?
- 29 and 18 Band that grew out of Joy Division (3,5)
- 30 Where The Moblles were drowning
- 31 Oddball group who once re-jigged 'Satisfaction'
- 32 '... Your Mother Down' (Queen)
- 33 Kenny of 'Coward Of The County' fame
- 37 No. 1 for Abba in '77 (4,2,3,4)

- 38 Musician's term for show or concert

DOWN

- 1 A Lou! O'Lurker Band plays 'Klacto Vee Sedstein' (anag. 4,5,1,2,4)
- 2 'Senses Working' -----
- 3 Whom, rude Miss Moo? — sell descriptive title by Kraftwerk (anag. 8,7)
- 4 Dame ---- Everage
- 5 Not a place of learning for the hard of hearing but the band which spawned Bette Bright (4,6)
- 6 Meat Loaf's mate on his recent single
- 9 and 11 'Silver Dream Racer' man (5,5)
- 10 Compere Roy of 'Get It Together'
- 15 Bruce In ----- (Pretenders)
- 17 '----- Of The Lost Ark', a thrill-a-minute movie
- 19 Ritchie Blackmore's multi-coloured heavies
- 20 The ---- Ranger
- 23 Number of poles in a Tudor?
- 24 Anti ----- League
- 28 'Papa's Got A Brand New ----'
- 31 Tin ----, Japan's latest album
- 32 'Arthur's ----'
- 34 Kool has one
- 35 ---- Wow Wow
- 36 Band from 2 down



ANSWERS ON PAGE 54



CLASSIC

adrian gurvitz

Got to write a classic
 Got to write it in an attic
 Babe, I'm an addict now
 An addict for your love
 I was a stray boy
 And you was my best toy
 Found it easy to annoy you
 But you were different from the rest
 And I loved you all the while

Now listen to me say
 It's time to go the way
 Would it hurt if I make it
 Would it be a waste
 I gotta send it right away

Got to write a classic
 Got to write it in an attic
 Babe, I'm an addict now
 An addict for your love
 Gotta write it down and send it right away

Got to write a classic
 Got to write it in an attic
 Babe, I'm an addict now
 An addict for your love

Now I'm living my life.
 One day at a time.
 Since losing your love
 I've been losing my mind
 No more can I see
 The future so clear
 And it's not what I mean
 I mean it's not what it seems
 I just keep living for dreams
 And it's not what I mean
 I mean it's not what it seems
 I just keep living for dreams

Got to write a classic
 Got to write it in an attic
 Babe, I'm an addict now
 I'm an addict for your love
 Gotta write it down and send it right away

Repeat and ad lib to fade

Words and music by A. Gurvitz
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B · M O V I E

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NOWHERE GIRL

THURSDAY	15TH	MARCH	LEICESTER/HORSE FARR
FRIDAY	16TH		RETFORD/PORTERHOUSE
SATURDAY	20TH		MANCHESTER/POLY TECHNIC
MONDAY	22ND		DURHAM/UNIVERSITY
TUESDAY	23RD		COVENTRY/DUYS
WEDNESDAY	24TH		BRIMMINGHAM/ROMED & JULIET'S
THURSDAY	25TH		LEEDS/POLY TECHNIC
FRIDAY	26TH		COLWYN BAY/THE PER



Japan

Ghosts

When the room is quiet
The daylight almost gone
It seems there's something I should know
Well I ought to leave
But the rain it never stops
And I've no particular place to go

Chorus
Just when I think I'm winning
When I've broken every door
The ghosts of my life
Blow wilder than before
Just when I thought I could not be stopped
When my chance came to be king
The ghosts of my life
Blow wilder than the wind

Well I'm feeling nervous
Now I find myself alone
The simple life's no longer there
Once I was so sure
Now the doubt inside my mind
Comes and goes but leads nowhere

Repeat chorus twice

Words and music by David Sylvian
Reproduced by permission Chadwick Nomis Ltd. On Virgin
Records



"HI I'M TONI BASIL
IF YOU LIKE
'MICKEY' YOU
SHOULD GET THE
ALBUM AND SEE
THE VIDEO"



TONI BASIL'S NEW ALBUM WORD OF MOUTH



which inspired the TV. show is also
available on video cassette. Both record
and video contain the hit single:

'MICKEY'

The video is available for sale or rental from all leading record
and video dealers.



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'RAISE!'

Produced by Maurice White for Kamaula Productions



Includes the smash hit singles
'LET'S GROOVE' and
'I'VE HAD ENOUGH'

*New single
'Warma Be With You'
Out now!*

Album: CBS 85272
Cassette: CBS 40/85272



shots

Yes, friends, even the Big Stars of today were the carpet-crawlers of Yesteryear. We've plundered a few family albums and dredged up some snaps of famous faces when their biggest worry was fighting off nappy rash and wondering when the next batch of rusks would arrive. Guess who's who . . . (answers bottom right)



(A)
Baggy
Trousers
even then
(right).



←
(B)
Wearing
his
favourite
tee shirt.
(left).



(E) Father taught her how to pose for a moody snap.

from the cots



(C) A rare shot of the original Welsh Dresser without his make-up.



(D) With her natural hair colour. Honest!



Boy tie-ay-ay-ay-moosey



(G) Before pander trousers hit Barnsley.



(H) Looking glum. Mum just told him pierced noses won't come into fashion for another 16 years.

Answers: (A) Suggs of Madness/(B) Nick Hay-ward of Harout 100/(C) Steve Strange/(D) Tomwrit/ Eam Rider/(F) Geoff Deane of Modern Romance/(G) Bill Birt of Saxon/(H) David Gahan of Depeche Mode

TYPHOON SATURDAY

The New Single

WHAT DO I DO?

NEW
SOUNDS
NEW
STYLES

Featuring . . .

CLOTHES . . .
Melissa Caplan, Johnson, Axa Skold

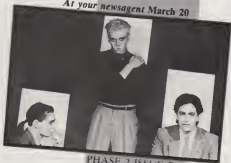
MUSIC . . .
Heaven 17, Theatre Of Hate, Compact, Ippu Do, Leisure Process, the 40's, Holger Czokaj, Elms oo Bowie, the BS2s, and Wynton Marsalis

and STYLE
Steve Norman at home, Who's Who, Dolphin Nightstyle, Miami dancers, Photogallery by Paul Edmund, Mayakoviky, Guardian Angels

INCLUDING THE HARRY COOL GAME: SQUEEZE THE LEMON

PLAY the GaME

At your newsagent March 20



PHASE 2 ISSUE B

the **Kinks**

WATERLOO SUNSET

Dirty old river must you keep rolling
 Flowing into the night
 People so busy make me feel dizzy
 Taxi lights shine so bright
 But I don't need no friends
 As long as I gaze on Waterloo sunset
 I am in paradise
 Everyday I look at the world from my window
 The chilly chilliest evening time
 Waterloo sunset's fine, Waterloo sunset's fine

Terry meets Julie, Waterloo Station
 Every Friday night
 But I am so lazy don't want to wander
 I stay at home at night
 But I don't feel afraid

As long as I gaze on Waterloo sunset
 I am in paradise
 Everyday I look at the world from my window
 The chilly chilliest evening time
 Waterloo sunset's fine, Waterloo sunset's fine

Millions of people swarming like flies
 Round Waterloo underground
 But Terry and Julie cross over the river
 Where they feel safe and sound
 And they don't need no friends
 As long as they gaze on Waterloo sunset
 They are in paradise

Waterloo sunset's fine, Waterloo sunset's fine
 Waterloo sunset's fine

Words and music by Raymond Douglas Davies. Reprinted by permission Decca/Carrin Music Corp. On Pye Records.

ARTIST: The Kinks TITLE: Waterloo Sunset LABEL: Pye Records. YEAR: 1967.
 REQUESTED BY: J. C. Thomson, Carlton, Nottingham

Featuring your choice of golden oldie, album track or obscure classic.
 For your own personal song page and a postcard to Request Spot,
 Smash Hits, 52-55 Carnaby Street, London, W1V 1PF



Altered

A FIVE PART PROFILE BY IAN BIRCH

"I WANT us to become immensely popular," whooped Clare Grogan. "We want to play in India and China and... oooh... do everything a band can possibly do."
 Arrange the flights now. They're cheaper if you book in advance.
 In just under three years Altered Images have travelled

from obscurity into nationwide renown. After being championed by John Peel and the Sunbuses in those early days, they played support to everyone from The Cure to Adams.
 They landed a juicy contract with Epic. Clive appeared in the

film, "Gregory's Girl". They starred in one of those abysmal photo-strip stories.
 They sold 450,000 copies of "Happy Birthday" which promptly became the fifteenth biggest selling single in Britain last year. They scooped the

music paper polls as best new act.
 Clive collided with Tony's guitar on "Wrap Sleep" and a nation roared. They let Bellamy boy Gerard Small cover round the stage with them on "Jim'll Fix It".



JIM

Jim McEivie, guitarist and keyboardman, chorles all the time. He's the oldest member and the only one to have any "previous professional" experience.
 He played briefly in The Berlin Blondes, a dodgy future outfit who had one album on EMI.
 Jim won't discuss the episode: "It's a black area indeed. I was involved with some shady people. Not sinister, but just people we don't like to talk about."
 He was also the only Male Image not to go to Burybrook School. He went to Grange Secondary. "It was a lot more deprived, although it had a good library. I'd spend my evenings there when I'd try to learn to read! The only thing I liked was English."
 English often meant reading plays and the all-year award a treat. The only one I can remember is about a guy who has three wives. His son has just been killed and he has to decide what to do with them. I remember the scene because I played the character and I had a crush on the girl who played the mother. She was called Alice."
 Jim became obsessed with films — especially if they had an "X" certificate. His first illegal

venture here was 'Clockwork Orange'.
 "Going to 'Clockwork Orange' was just a dare but films are the only thing I like now that I liked then."
 Gary Grant is his favourite male actor. He likes his "dry wit". Katherine Hepburn was the female category. "If I ever got married, I'd want to marry someone like her — witty, outgoing — just great."
 "Beavis and Butt-Head" scares us the best film because "it makes me try to be."
 And his favourite group? Definitely Abba. In the awe of Abba. We wanted Abba to produce us and we asked CBS to ask them, but I think they're too busy with their own projects."
 Jim would like the band to get into a position where they could have their own TV show. Ideally it would have plenty of guests, comedy sketches, video effects (which can hide mistakes) and a five minute mini soap opera that would bookend the programme. It would be like a small slice of "Coronation Street" at the start and finish.
 "That would have to be o weepee — o real chocolates and Kleenex job."

Johnny McEivie not only has the thickest Glaswegian accent but is also the youngest member at 18. Brother Garry (22) is the manager while dad, Frank, is no less than a Labour MP.
 "Initially the press tried to see that but we wouldn't have it. They are two totally different things. It's no big loss that dad's an MP."
 Johnny grew up with a "wide spectrum" of music and quickly developed a taste for everything from Gary Clite to the Spinal Tracks of Forbe The Greek and Dr. Zhivago and even flav'rs's Bolero.
 In fact, the idea for "Legionnaire" on the first album was siphoned from Raven's light classical hoedown.
 "But as I started to get older, I went back rather than forward. Back to '60s music like early Rolling Stones, Tamla Motown and The Velvet Underground but I suppose it's ultra hip to mention them. Or maybe it's very posh now!"
 "And the '50s when music was still very young. I don't think many guitarists can give a better show than Chuck Berry does."
 Originally Altered Images were shunted into that rush of

new Scottish bands like Josef K. and Aztec Camera who invariably made their debuts on Glasgow's Postcard label.
 Altered Images, however, kept to the sidelines.
 "They were a clique and we stayed away from all of them. Adams Am once said that you shouldn't bother with what other people are doing as long as you're doing what you want to do and you're doing it well. That's all that counts."
 Johnny and Tony recently switched instruments. Tony's now on bass while Johnny's taken on guitar.
 "What happened was that I used to play guitar lines on bass. It's much more equal now, which is good."
 And the future? "We want to establish ourselves and consolidate Britain. Then we'll hopefully sweep Europe. And the next year America."
 Very methodical.
 What's the worst thing to have happened to the band?
 "They Took Top Cat off TV."
 And the best?
 "They brought back Sergeant Bluro. I'd rather watch Bluro than go to a gig. What a guy!"



JOHNNY

Images

They're now sneaking into charts all over the world. "Happy Birthday" was recently number 30 in Australia, 18 in Sweden, 50 in Germany and so on. That's not bad for a band who only released their first single, "Dead Pop Stars," a year ago this month.

At the moment the five piece are recording their second album, "Pinky Blue," with wizard

producer Martin Rushent in his Genetic Studio.

Progress might be slow but, as Tony explained, "we're doing it right." The title only came after a long struggle. At one desperate stage they thought of calling it after Eoid Blyton's Famous Five series but thankfully dropped the idea.

In the end it was skinned off

an old song, "One day," named Clare "I looked out of the window and the sky was all pink and blue. So I wrote a song about it." Simple, really.

This time they've adopted a very disciplined approach to the studio. They're staying at a homely pub by the Thames (shucks everybody) and are on their best behaviour.

Martin Rushent." laughed Clare, "asked the owner if we were any trouble and he said there's something odd going on because they've been here for three weeks and haven't asked for a drink yet."

It was high time to talk to Altered Images individually.

Clare Gregan was already on stage in primary school. She sang "There's A Hole In My Bucket" but "everyone, I think, laughed at me and not with me."

She went on to Glasgow's Notre Dame School For Girls where she was "terribly unspectacular." "I was Miss Narn and I still am."

Was it a prim establishment? "It had to be for years, it was a convent school but the nuns went bankrupt and it had to be taken over by the council. Suddenly the dogs of society — God forgive me! — where brought in amongst all these snooty girls."

These she played Potiphar's wife in "Joseph And The Amazing Technicolour Dream Coat", "I had to act like a slut." Easy? "Noooo, very difficult." At 15 she joined the celebrated Scottish Youth Theatre but had "strictly chorus line parts".

Altered Images beckoned, Johnny, Tich, and Tony needed a singer but didn't want a girl from their own school. They met Clare through Johnny's elder brother, Gerry, now the band's manager. Gerry's girlfriend, Catherine, was Clare's big sister.

"I think the boys wanted her in the group at first but Catherine thought she was too mature."

Their first rehearsals were in Kilmarnock Town Hall because Gerry and Johnny lived nearby. It took Clare nine weeks to pluck up enough courage to sing in front of the boys.

Nowadays they use the Hellfire Club, a small studio also frequented by the likes of Orange Juice and Simple Minds.

The Club's alright once you get used to the smell, Jackie and Davie, who run the place, are the most kind-hearted people I've ever met. But their means that every entry out to the neighbourhood gets to live there and I hate the smell of cats!

In between gigs Clare worked at The Spaghetti Factory. "I used to make up the ice cream sundae. My speciality was 'Yes We Have No Bananas'." It was here she met Bill Forsyth, director of "Gregory's Girl".

Although he offered her a part he did nothing about it for ages. Six months later he phoned her



CLARE

and they met for lunch. "I didn't tell Mum because she wouldn't have let me go. I can't believe my luck sometimes. I must be one of the luckiest girls in the world."

She was so nervous during the filming that she developed heat jumps. And worse was to come. "I had to drink about two bottles of wine before I could do the kissing scene."

What's her biggest fear? "I cannot take criticism. I want to be perfect though I know I never can be. I want everyone to like

me though I know that's not possible."

She gets especially upset when fans praise the band's first two singles produced by Steve Severin but dismisses the later material as "just pop rubbish".

"What they don't realise is that we're doing now what we'd like to have done then but couldn't because we didn't know how to."

Clare writes the words — "totally harmless nonsense." The title "Happy Birthday", however, was suggested by Gerry. "With a

title like that, he said, it was bound to succeed in some way. It sounds really naughty and contrived and it is really naughty and contrived but we still think it's a good song."

Clare had just learnt that David Sylvian was also recording at Genetic. Her knees began to wobble. "Maybe he's staying at our hotel," she yelped. "If he is, I'll have to put on my make-up in the morning."

Are you listening, Nick Heyward?

CLARE

Altered Image

TECH



Or, as his mum christened him, **Michael Anderson**.

Like Tony, Tich was active at an early age. "Mum tried to sing Connie Francis songs at parties. Dad liked Fats Domino and I used to dance to Beatles records. It showed I knew good music even then!"

Although he was "bright and sensible" at primary school, he thereafter "went down hill". He became a school bully, a music fanatic and was in a band that played through milk and yoghurt, which was fairly typical!

Tich was also the band's greatest pariah. "I was an oddball because a lot like these little make-up and a guy who would just also be a bit of a jerk that used to come to Keanu Morris. We argued a lot, but we're friends."

Seeing the chances of London's Rough Trade in late 1979, he finally took the step to Altered Images on the strength of a demo tape he'd made. He learned how to play his first and only toy keyboard and didn't stop practicing until Tony and Tich could perform the Undertones' "Teenage Kicks" thirty times a week and still get it wrong. He just mastered the bass drum part in the last two months.

Miraculously the band's first gig was a success. It took place in a Glasgow pub called The Moss Bar where local groups with names like Sweeney Pete played "Judas Priest covers" as everyone downed pints of "heavy".

They had eight songs and two of these were the same. One was the instrumental version; the other the vocal.

The band made a demo tape on

a four track Teac recorder. Secretly, Gerry sent a copy to the Banshees. They liked it so much that they offered them the support slot on their Glasgow date. That meant they didn't have to buy tickets. Tich was beside himself.

He ditched plans to be an electrician. "Tich always knows what's wrong with something electrical," latched on Clare, "but he never knows how to fix it."

He sees himself locked into the mood of '78 still. Not surprisingly, his favourite bands include Serenade and Theatre Of Hate.

"I love like soundtracks and disco. There lots of different styles. The Jacksons and Tony's US releases."

And like everyone is improving rapidly. "Like Clare's record. She doesn't try to make any political statement because we hate that approach."

"It's something I've always despised. The Clash for doing. I don't take them seriously. And that was one of my favourite records."

Tich used to pen the odd lyric himself. He wrote one song called "The Sniper" about the dentist and another about a woman who has "a mad turn" and "goes haywire with his drill."

Charming. "I've got a sick sense of humour."

He says he's not "a violent person" but he collects guns. "It amazes me. I love just shooting at things but I hate the idea of killing something."

Does this bother you? "It terrifies me! Sometimes I think I'll end up in the army."

"He's never worked in his life—not even a summer job. I can't believe it!" (Clare)

"I never will work now. I don't call this work." (Tony)

Although he doesn't remember, **Tony McDaid** has it on good authority that at a tender age he used the kitchen soapcans as drums and played along to Herman's Hermits.

Despite such avant-garde activity, Tony was more interested in football. He was a ball boy at Glasgow's Hampden Park ground for a year. The scouts would sometimes announce over the public address system that the day's game had been cancelled.

He went to Holywood School, but that didn't fill the lacunas Tony with much hope.

"I was put off [football] because it got far too competitive. I can't swim and so I used to have a cold every swimming lesson. I liked English but the whole point was that you had to read books and that put me off."

Here he linked arms with Johnny and Tich. The trio went to every possible gig in Glasgow and, after a year's talking, finally decided to start the band. With their £18 amplifiers, Woolies guitars and (literally) Chad Valley toy drumkit, they were a shambles.

"We were so bad. We used to play songs one week and they'd

sound great. But the next week they'd be completely different because we all tuned up differently."

It was five months later that a friend finally taught them how to tune their instruments. At the meantime they played the shows on the band's original guitarist, Steve Cull, who soon excited to join a travel company. "I'm not nostalgic about that period, much prefer it now."

Playing gigs often posed problems with school life. For the original Peel session they first had to get the all-clear from the headmaster. Then it was leave school at 4.00 p.m., dash home to pack a bag, drive down to London, arrive at 2.00 a.m., sleep in the back of the van, record the session in the morning, leave for Glasgow around 1.00 p.m. and be back at school the following morning.

Johnny's parents didn't object. He comes from a family of three sisters and four brothers. "Big families are best!"

Will you have one?

"I'm not going to get married. I don't like the idea of it at the moment. It's like a prison sentence if it goes wrong. If you're a Catholic, you've got to stick to marriage, I believe in God but I wouldn't say I'm a Catholic. Still, I say my prayers and go to Mass when I can."

TONY



altered images



see those eyes

Her head is full of nonsense
But she says her heart is true
Fool for you

To play a game with you
Is all she really wants to do
It's easy with you

See those eyes
See those lies

Her aim is not to please
All she wants to do is tease
So cute to you
I'm feeling rather funny
And I don't know who I am
I'll forget for you

Forget those eyes
Forget those lies

You don't care about
You don't care about
That she'll forget about
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OVER THE
SILICON AGE

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OF
SEAGULLS

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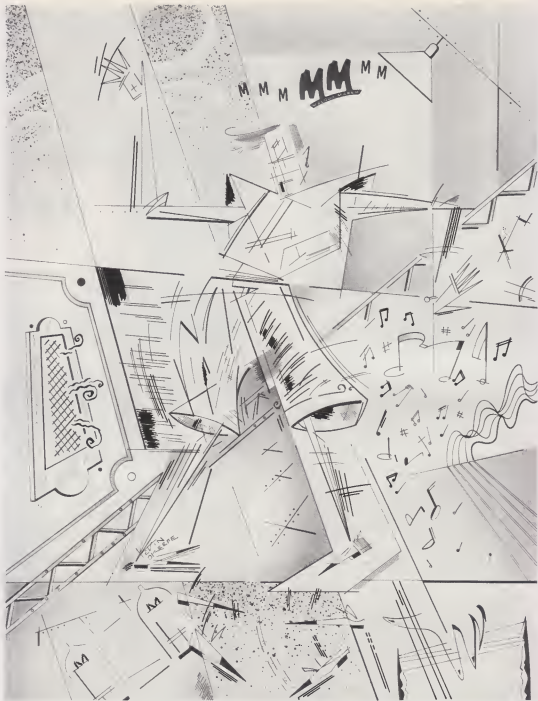
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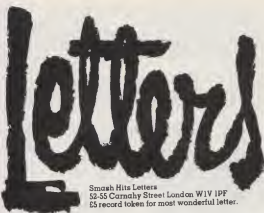
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Dear Mr Glenn Gregory,

I would like very much to give you a kick in the teeth. But you probably wouldn't dare show up so I'll just tell you off instead. I am absolutely seething at your foolish, unrealistic quote that "anyone who says he doesn't want to be famous must be either dull or a liar".

Well, Mr Knowall, you can just get lost because I would hate to be rich and/or famous. I am neither "dull" nor a "liar". According to me you can stuff your fame and money in an unspeakable place. I think anyone with fame and money is changed by it; they become highheaded and forget what it is like to have to save up for a pair of shoes. I totally despise everyone who is rich and I want to stick with the lower class — the majority — all my life. So you know what you can do with your "quotes".
Louise, Sheffield.

That's the way to get a letters page all. Bright, breezy... optimistic! What's next?

I'm absolutely livid! Enraged! Incensed! I've just watched TOTP and seen the Haircut One Hundred video for 'Love Plus One'. Now I don't want to pick an old bone, but remember how the Spandau video for 'Paint Me Down' was banned 'cos they were wearing loincloths (at long distance).

Now on the Haircut video we see a mob of women wearing uniforms that would get them arrested anywhere bar the seaside. Then we get treated to a close-up of Heyward with his legs wide apart and a loincloth draped around his credentials. Nuprise.

Now, I ask you, what is that if it's not downright pornography? Bond censoring is one thing, but when it's that inconsistent...
Alan Kidd, Edinburgh.

You sound a barrel of laughs, Al.

While watching TOTP last week I was really shocked to see something in a leopard-skin loincloth approach the screen at top speed. I was just getting ready to leap out of the way in case its brakes failed when someone told me it was Nick Heyward of Haircut One Hundred!

My shock was immediately turned to anger. The BBC actually allowed him not only to appear in the video wearing only his loincloth, but to swing in the trees revealing practically everything he's got.

Why, in that case, did they ban Spandau's 'Paint Me Down' video for being too revealing? Especially as the five heroes only appear as silhouettes in the advertisement!

If there's anyone out there who understands the BBC...
Martin Kemp's loincloth, Shanklin, Isle Of Wight.

Be reasonable, loincloth. The Spandau were hardly built for beachwear.

After reading your article on Radio One, I was greatly surprised to find out just how much work goes into each programme. I think everyone should understand how carefully the records are selected and what a great influence a record can have on people. I don't know about anyone else, but I'll certainly appreciate the music on Radio One much more.
Jan fan, Wazley.

I felt moved to words upon reading your fantastic article 'Inside Radio One'. I found it very interesting to know what goes on behind the smooth, faultless, refined (well, most of the time) presentation, and enjoyed Mark and Ian's great style of writing.
Bernard H., Sheeham, who wants everyone to dig a hole in their garden in case of falling flowers.

You alright, old son?

Could you tell me whether home-taping has been banned or not. And, if so, why? Some records I buy say: "No Home-Taping" whereas others say nothing. I remember seeing something on the television about it and that record companies have been complaining that less and less people were buying records due to home-taping. Therefore they blamed it on the public.

I mean, do you blame us people for taping of the TV and radio? Let's face it, it's the only thing you can do these days as records are so expensive. I'm sure if they lowered the price a little more we'd be bought.
E. Baldwin, Birmingham.

Nobody would blame you, E., but the fact is that Home-Taping is illegal. Never heard of anyone getting caught, mind.

Yes, "The Rock And Pop Awards" are over for another year. Phew! Dave Lee Travis and Sue Cook definitely look like being the next Dolar.
Thomas Innes, Betchworth.



Can't see it somehow.

What a joke that long-awaited programme, "The British Rock And Pop Awards", was. Half the winners didn't even have the decency to turn up. Having sent my votes away and having long anticipated the award-giving ceremony, I was really hounded off when we were fobbed off with hissing apologies from exotic climes from all the people who should have been there.
A. Noyd, Hamilton.

On listening to the Top 40 on Radio One last week, I heard Shakin' Stevens singing "Oh Julie". Do you know he sings the word "Julie" 14 times during the song including the title?
Beat that for devotion!
Meat Loaf fan, Cardigan.

You learn a little something every day.

Did you know that, during the singing of "Tainted Love", Marc Almond swaps hands with the microphone 14 times?
The purple pezzan you saw three days ago.

Two little somethings...

I heard Gary Numan's "Music For Chameleons" the other day and I was disgusted with it. First, the introduction sounds like something off Japan's "Tin Drum" LP. Secondly, the voice is very reminiscent of Japan's lead singer, the talented and very gorgeous David Sylvian.

Once the song gets started, the crashing drum beat reminds me very much of Japan's recent extended mix of "European Son", and the bass guitar is in the excellent style of Japan's Mick Karn.

And thus I am forced to ask myself: is this a coincidence? I have fears that the song is an attempt by Gary Numan to jump on Japan's bandwagon.

Yours faithfully but disgustedly,
Gillian Ogden, Manchester.

I don't mind if Martin Fry is shy. Please ask him to marry me. I'm 18, so I am old enough.
Jackie, King's Lynn.

It seems your wonderful magazine is reaching all corners of the world. For this evening I turned on my television to watch Conantion Street and find Rita Fairclough's new friend studying the magazine rack containing an issue of Smash Hits which I found to be dated November 12th 1981. You couldn't ask for better advertising than that. Mind you, she didn't know much about music though did she? She was supposed to be sorting out the records but from the cover of Madness "It Must Be Love" she took a record which when put on the record player sounded a teeny bit like Japan's "European Son".
Paul Howden, Tunbridge Wells.

First "Shoestring", then "Grange Hill" and now The Street. Is this what's meant by true lame? Take a £5 Record Token for its observation.

To very much far yet article onf' uman League t'other week.
"ad a luff" cept ah thought Phil Oakey wer posh.
To an' all that.
Adrenalin Fan, Yorks.

'appen.

I would like to make it clear that I think the word Funk is becoming increasingly used in the wrong context altogether. Most of the music press speak of Duran Duran, Spandau Ballet and the like, but they should not forget that the word itself has true jazz roots.

POSTERS POSTERS POSTERS

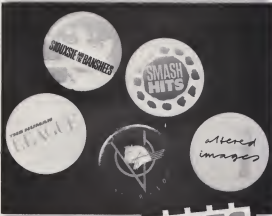
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COMPETITION WINNERS

HAIRCUT ONE HUNDRED COMPETITION (Issue Feb 18), the correct answers were: (1) Shirts and (2) The Grimsby Car-Grasser. 10 winners each received an autographed copy of "The Nelson West": Carolyn Brown, Liverpool; Judy Bell, Wirral; W. Jones, London E11; Alison Ashford, Bolton; S. Dickens, Arnold; Guy Morris, Gosport; Mary Stevenson, Telford; Helen Wings, Solihull; Wendy Stocks, Worsley; Helen Jefferts, Reading; D. Baguley, Chesterfield; Helen Rayner, Mardun; Mary Gibson, Leeds; Karin Sahy, Blackburn; Gill O'Boyle, Liverpool; Lucy Bullock, Boston; Amanda Platts, Morden; Jane Turner, Andover; Sarah Fuleo, Edinburgh; Kerry Barr, Tombridge; Elizabeth Bull, Neatherton; Charity Cartwright, Spoutbridge; Sammy Collins, Edfield; Paul McAllister, Glasgow; Youssie Buckley, Ipswich; Mick Leggett, Eton Brook; Molly Ratcliffe, Newton Aycliffe; Laraine Ladwin, New Malden; Alison Reddihough, Thurpe Bay; Lorraine Mervell, London E8; Becky Bawning, Bournemouth; Julie Blaismore, Essex; Sarah Jacobs, Hemley-on-Traes; Ben Forbes, Newbold; S. Strancliffe, Sheffield; Anna King, Westbury-on-Trym; Caroline Frank, Dearborough; Andrea Curtis, Kettering; Yvette Collyer, Byfleet; Lee Pritchard, Rochester; Alison Gilroy, Amphill; Rebecca Perkins, Northbourne; Lena Miller, Leamhag; Caroline Sole, London SE2; Louise West, Hutton; S. Nelson, Hudders; Jennifer Smith, Redhill; Helen Baker, Cleerhorpe; M. Chamberlain, Portladies; Debbie Ford, Bromley.

CLIFF COMPETITION (Issue Feb 18), correct answer: Cliff was born in India. 10 Cliff Richard boxed-sets of singles were won by: Sally Smith, Shipley; Helen Gregory, Winchester; Robert Gardner, Glasgow; S. Reed, Binsley; Robert Martin, Glasgow; Sara Penn, London N13; J. Durkin, London NW1; Alison Neary, London SE2; Karen Moray, Telford; Etoile Scott-Wilson, Worthing.

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7259	892 THE JAM	T4391 THE JAM
7260	893 THE JAM	T4392 THE JAM
7261	894 THE JAM	T4393 THE JAM
7262	895 THE JAM	T4394 THE JAM
7263	896 THE JAM	T4395 THE JAM
7264	897 THE JAM	T4396 THE JAM
7265	898 THE JAM	T4397 THE JAM
7266	899 THE JAM	T4398 THE JAM
7267	900 THE JAM	T4399 THE JAM
7268	901 THE JAM	T4400 THE JAM
7269	902 THE JAM	T4401 THE JAM
7270	903 THE JAM	T4402 THE JAM
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PHOTO: GUY AROLD

OUT & ABOUT WITH BARRY



"Stretch out on a blond wisp of shifting sand. Soak up sunshine. Visit ancient ruins!" That's what my travel brochure says about Egypt. My crooning chum Steve Strange has just been there for his holidays and gave it a firm "thumbs up". Not wild about ancient ruins myself. There's enough of these loafing round the office.

Anyway Strange didn't have the best of times. The tannad old trout had £500 nicked when he was touring a pyramid. Probably one of those crusty old Arab chaps offering the camel and donkey rides if you ask me. Steve still managed to bring back a pile of prezzies - printed material for Melissa Caplan, some trendy tribal bongos for Rusty Egan and an accordion for himself. Nothing for me, note! Memory like a drain, that lad.

Here's a cause for concern. Japan's bass bloke Mick Karn has been seen hanging around with Angie Bowie who was once married to that weird geezer with the crooked teeth and ukelele. What's worse is I've been invited to visit his "extraordinary sculptures" which are on show at The Hamilton Gallery.



Mick Karn and "wonky" sculpture.

Unearthed another bunch of rabid Japan fans when I was down at Genetic Studios. Altered Images! They're smitten, the lot of 'em! If it just so happened that old "Chalk Cheeks" Sylvian was down there, too. Doing some taping along with brother Steve and this synth-prodder from the Yarrow Magic Orchestra. Jim Image left his behind and was too windy to go back in and get it for fear of meeting chilly pop idol Sylvian. Wish I could have that effect on people. Must keep practising my sulky looks.

The Spends look a bit sulky on

the cover of their new LP. As well they might, mind. If you reckon the boys were snapped trudging heroically across the Arctic tundra, think again! Old fact-finder Barry can reveal that this said shot was taken in the deep freeze of Billingsgate Fish Market, which hasn't been de-frosted for over a century. The glamour of it! Lucky the fickle fish-finger of fate didn't intervene 'cos apparently the now-thawing deep freeze is the only thing that holds the building up.

Baan worried sick about Adam. Couldn't get a wink of shut-eye after reading all this stuff in the papers about 'is Adam Ant-less?' 'Course he isn't. Matter of fact, he's got more Ants than ever. The old salt's holed up in a studio, even as I write, recording a new single. "New sound" he says. It'll be out before the Good Ship Ant sails off for an American tour in May. Ad's also inked a smudgy pact with the directors of "Yellowbeard". Reels start rolling in early September.

Bumped into Bananarama down their local in Holborn. Real modern types. Always playing "pool", smoking "roll-ups" and drinking "pints". Tell you what, more than two halves of bitter tops and you have to scrape me off the chandeliers! Bet the Narns are the sort who spend the weekends under the car bonnet tinkering while their boyfriends do the darning and scrub the sprouts. Quite right too! New Narns single out very soon with a B-side dedicated to London Transport called "Give Us Back Our Cheap Fares". Sterling stuff!

Loads of fab new discs out soon, come to that. Popped out last week and got me a copy of that cracker Goombay Dance Band thingle which didn't go down too well with the Hits hipsters. Jealous probably. I'll be getting the new Paul McCartney LP too, "Tug Of War", out on April 19, which he's toiled long and hard over and even flown in Michael Jackson to do a bit of joint warbling.

Taken a leaf out of BEF's book, no doubt. The pin-stripad pop moguls have just flown in Tina Turner, the sultry soul siren, to air her tonsils on their "Music Of Quality And Distinction" LP that'll be stacked on the shelves on April 9. Just pipping The Banshees to the post. Their new single's out mid-April. "Fireworks" by name and lavishly packaged in a gate-fold sleeve to boot.

Anyway, no stat dash. Got to get back to my new toy. It's an Irish video recorder: records all the programmes you don't want to watch and then plays them back while you're out. Just my line!

Cheers!!
Barry

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DATES

Remember to check locally before setting out in case of late alterations.
Compiled by Bev Hillier



Annabella

A Flock Of Seagulls: Glasgow Night Moves (March 18), Edinburgh Nite Club (19), Loughborough Uni. (20), Kirklevington Country Club (24), Manchester Poly. (25), Cardiff Neros (27), Bristol Trinity Hall (28), Liverpool Pickwickia (30), Huddersfield Poly. (31), Brighton X-Treems (April 1), Coventry General Wolf (3), Birmingham Holy City Zoo (5).

Attired Image: Newcastle Mayfair (May 6), Bridlington Spa Pavilion (7), Leeds Tiffanys (9), Lancaster Uni. (11), Liverpool Uni. (12), Manchester Apollo (13), Hanley Victoria Hall (14), Bristol Locarno (16), Exeter Uni. (17), Cardiff Top Rank (18), Birmingham Odeon (20), Norwich Uni. (21), Aylesbury Friars (22), Brighton Top Rank (24), Poole Arts Centre (25), Derby Assembly Rooms (26), Leicester De Montfort Hall (27), London Hammersmith Odeon (30), London Hammersmith Palais (June 1).

Bad Manners: Colwyn Bay Pier (March 18), Glasgow Uni. (19), Sunderland Poly. (20), Southport Floral Hall (21).

Belle Stars: Canterbury Uni. (18), London Hendon Middlesex Poly. (19).

Blancmanga: Brighton X-Treems (March 18), Folkestone Tobys (19), Bath Moles Club (20), Swindon Brunel Rooms (23), Huddersfield Star Bar (25), Edinburgh Nite Club (27), Glasgow Night Moves (28), Coventry Guys (31), Basildon Raquets (April 1), Cambridge Sound Cellar (2), Cardiff Neros (3), London Barracuda (5), Liverpool Warehouse (6).

BowWowWow: London Empire Ballroom (March 22).

Donald Byrd: London Hammersmith Odeon (April 17, 18)

Classix Nouveaux: St. Albans City Hall (April 19), Coister Leisure Centre (11), Gravesand

Woodville Halls (12), Portsmouth Locarno (13), Brighton Top Rank (14), West Runton Pavilion (16), London Dominion (17), Birmingham Locarno (20), Manchester Ritz Ballroom (21), Liverpool Royal Court Theatre (22), Dundee Uni. (23), Glasgow Strathclyde Uni. (24), Leeds Tiffanys (25).

The Cura: Reading Hexagon (April 19), Bristol Colston Hall (20), Brighton Dome (21), Guildford Civic Hall (29), London Hammersmith Odeon (May 1).

Department S: London The Venue (March 18).

Depeche Mode: Jersey Fort Regent (April 10), Guernsey Beausejour Leisure Centre (12).

Haircut 100: London Hammersmith Odeon (April 1).

Level 42: Manchester Uni. (May 12), Warwick Uni. (13), Oxford Poly. (14), Bradford Uni. (15), Reading Top Rank (16), Brighton Top Rank (17), Chippenham Rock Theatre (18), Guildford Civic Hall (19), Maidstone Mid Kent College (20), St. Albans City Hall (21), Loughborough Uni. (22), Ilford Palais (23), Bristol Locarno (24), Norwich East Anglia Uni. (26), Southend Westcliff Pavilion (27), Cardiff Top Rank (28), Torquay 400 Club (29), London Hammersmith Palais (30).

Meat Loaf: London Wembley Arena (April 30), Birmingham National Exhibition Centre (May 9).

Graham Parker: Manchester Apollo (April 3), Edinburgh Playhouse (4), Newcastle City Hall (5), Birmingham Odeon (6), Southampton Gaumont (8), Brighton Dome (10), London Hammersmith Odeon (11), Bristol Locarno (13).

Pooklaanacknaburger: Warwick Uni. (March 18).

Diana Ross: Wembley Arena (June 2, 3), Birmingham National Exhibition Centre (8, 9).

XTC: Sheffield Poly. (March 20).



XTC

NIGHTS OUT



BUZZZ London

"Do you want more Buzzrock sounds?" chants the track-suited keyboardist at the end of Buzz's set, desperately trying to whip up a bit of enthusiasm for the encore. "Yeeeah!" reply a smallish section of the crowd. It's not enough.

"You can do better than that. DO YOU WANT MORE BUZZROCK SOUND?" "YEEEAHH!" Louder this time but hardly a deafening roar. The band bound back on stage anyway and singer Dee Sharp takes the microphones: "So you want Buzzrock, huh?" He repeats this three or four times.

By this point in the concert the sensitive audience member is getting heartily sick of the word "Buzz". Dezy's Midnight Runners probably started this trend by issuing their own manifestos. ABC's snappy sloganeering took it a little further.

And now this lot are trying to sell themselves like soap powder, shouting "Do the Buzzarock", "Do you want to socialise with Buzz?", and just plain "BUZZZ!" at every available opportunity.

The Buzzrock music is nothing but an amiable kind of slick fun with an occasional swing

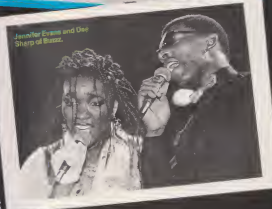
barmony vocal and classical piano piece thrown in. Sounds odd? Sounds OK... or at least it would if they didn't keep bellowing the name at you, exhorting you to clap your hands, dance and forcing a party atmosphere that isn't really there. Most bands have bouncers to prevent a stage invasion. Buzz? By the end of the concert they're literally dropping the audience up there.

Despite all these efforts, response is muted. Apart from the single "Sorry My Dear", which is familiar to a lot of the audience, it's all strange material. There isn't much room to dance and even if there was Buzz are such a visual group you'd still want to watch them.

The two women singers do next little dance routines. Dee Sharp leaps around like a lunatic. It's very much his band. One of the women is clearly a better singer than he is but she never gets a solo.

"We are here to show you how to do the Buzzarock!" Sharp shouts excitedly and gets some of the audience waving their arms in unison. But it isn't until the disco starts afterwards that the dancing really starts.

Dave Rimmer



Jennifer Evans and Dee Sharp of Buzz.

BAUHAUS London

Wednesday night at the Old Vic theatre and an outrageous-looking crowd have gathered for the Bauhaus concert. They all seem to know each other and for a while I feel as if I've wandered into a private party.

As the curtain rises 900 people clamber all over the seats in search of a better view. (The Old Vic just wasn't made for this). The band emerge through a smoky haze; behind them hang four black and white kites, each depicting a face with a different expression.

Singer Peter Murphy has a menacing stare which goes well with his black cape and he doesn't just sing the words; he acts them out as well. Guitarist Daniel Ash has heavy chains hanging around his neck and struts around the stage on skinny

legs playing his instrument with a drum stick (saves him breaking his nails, I suppose).

This Northampton-based band oozes professionalism and originality; at the beginning of the set their music is stark and powerful, the lyrics violent and angry. As the show progresses towards their more recent material the mood lightens, their playing becomes more sensitive. Highlights of the evening include their debut single, "Bela Lugosi's Dead", and "Spirit", which is saved for the encore.

The only hitch during the whole performance is Murphy's multifunctioning microphone which provokes him into a tantrum, whereupon he kicks over equipment and shouts obscenities (temper, temper). This setback is, however, quickly dealt with and the show goes on.



Photo: [unreadable]

He's a natural show-off, and works the audience into a frenzy before copping it all by tearing off his shirt in one dramatic gesture — has he no shame?

Bauhaus succeeded in an area where so many bands fail — they

know how to entertain. Whether or not you like their style of music you have to admit that they play it well and this concert was the best thing of its kind I've seen since "Macbeth".

Reeseyn Chissick

ORANGE JUICE



UNITO