

Smash

HITS

DEPARTMENT 5

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May 14-27 1981



HIT LYRICS including
WHEN HE SHINES
I WANNA BE FREE

KIM WILDE·UNDERTONES in colour
TENPOLE TUDOR·HUMAN LEAGUE·HONEY BANE



AVAST THERE, me hearties! Cap'n speakin'. Welcome aboard, scabby landlubbers, to another voyage of me crusty bark "Ye Smashe Hittes" upon the salt-stained briny.

Godzooks! Be that a galley-load of rum-soaked reviews o'er yonder, or the brow of a Tenpole Tudor feature? And—egad!—foamin' in its wake, those scurvy seedings The Human League with an Undertones colour spread up the crow's nest. But, soft! Keel-haul me over a weed-encrusted Star Teaser if that ain't a Books Round-Up and Fact Is Page a-clemberrin' up the grappling irons.

Seve yer doubloons! There's booty a-plenty to be won! Thrash asunder the baccy-chewin' Vaughn Toulouse and second mate Honey Bane and earn yerselves a Tenpole LP while firing in the direction of the Madness Poster Offer. Don't 'e read it all at once . . .

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I WANT TO BE FREE



on Safari Records

I'm bored

I don't wanna go to school
Don't wanna be nobody's fool
I wanna be me, I wanna be me
I don't wanna be sweet 'n' neat
I don't want someone living my life for me
I wanna be free

Chorus

I'm gonna turn this world inside out
Gonna turn suburbia upside down
Gonna walk the streets scream and shout
Gonna crawl through the alleyways being very loud

I don't wanna be told what to wear
As long as you're warm who cares
I wanna be me, I wanna be me
So what if I dye my hair?
I've still got a brain up there
And I'm gonna be me
I'm gonna be free

Repeat chorus

I'm gonna turn this world inside out
Gonna turn suburbia upside down

Tear down the wallpaper, turf out the cat
Tear up the carpet and get rid of that
Blow up the TV, blow up the car
Without these things you don't know where you are

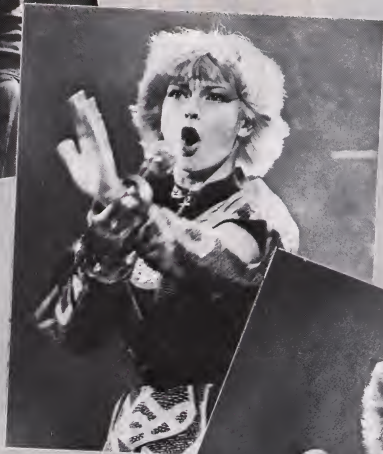
Pull down the abattoirs and all that's obscene
Everything in life should be totally free
We should live and let live and all live our dreams

I'm gonna turn this world inside out
I'm gonna turn suburbia upside down
Gonna pull my hair scream and shout
Gonna crawl through the alleyways being very loud

Repeat last verse

I'm gonna be free
I'm gonna be free
I'm gonna be free
I'm gonna be free
I'm gonna be free

Words and music by Wilcock/Bagen
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TOYAH PICS: BARRY PLUMMER

DEPARTMENT S STORY

VAUGHN TOULOUSE, LEAD SINGER WITH DEPARTMENT S, IS A CLASH, EDITH PIAF, MARC BOLAN AND TOM JONES FAN. PAUL WELLER IS A DEPARTMENT S FAN, NOT BAD FOR STARTERS. "ENOUGH OF THIS NAME DROPPING," SAYS TIM DE LISLE. "WHO'S THIS VIC CHAP?" "IS HE HERE YET?" ASKS JILL FURMANOVSKY.

S EVEN O'CLOCK on a Wednesday evening, and in Studio Three at the Television Centre a hundred teenagers are milling about beneath the white arc lights of Top Of The Pops.

Flick Colby, the American choreographer of Legs & Co, gets up on stage to tell them what's on the show tonight and how to fancy it.

"The next one is by Department S and that's a real Blitz Kid number. I want some intense, meaningful movements. None of this silly disco stuff!"

Mark Taylor and Michael Herbage, keyboard player and guitarist respectively, burst out laughing when they hear this. But Mr. Colby's remark has unwittingly raised an important point about "Is Vic There?": the superb first single from Department S. No one knows how to describe it. It's got a good hook, okay; it's good to dance to; it's certainly "New Wave".

But what does that mean? Like so many new bands, Department S aren't keen to pigeonhole, and their stage is image-dish only; several different hairstyles, a variety of clothes, a bit of synthesizer but basically a guitar sound.

In the BBC bar after the recording I put the question another way to singer Vaughn Toulouse: what is the market they're aiming at?

"I don't know, really. I'm probably wanting to find out myself. I suppose I'd like to appeal to everyone. I've got no elitist tendencies. I've got to appeal to kids; they're a lot more honest, you know. They'll come up to you and say, 'I didn't like the gig much, but I liked one song, the one that went de-na-na-na', which is great. In a

way it's better than a twenty-year-old coming up and saying he thinks you were brilliant."

D EPARTMENT S used to be Guns For Hire, or rather three of them did. (Their closest brush with fame was a picture in Smash Hits last year.) Vaughn, Michael and Tony were among the twenty-odd musicians (and, says Vaughn, non-musicians) who passed through Guns For Hire.

"When it was originally conceived we couldn't even play the instruments. It was just a joke. We had badges done, and stickers, and this myth grew up. It got so strong that people were just dying to see Guns For Hire. It was quite funny while it lasted . . ."

"People are a bit stupid — we used to go into a venue and see someone wearing a GFH badge and we would say, 'oh, they're not here', they, we say, 'they were the other day', and they'd go, 'yeah, yeah, I saw them too.' It was our great rock 'n' roll swindle, except we never made any money!"

Guns For Hire made one single, "My Girlfriend's Boyfriend". It came out on Echo And The Bunnymen's label Korova and didn't do a great deal.

"The song was written by John Hasler who was the original drummer and vocalist in Madness and went on to manage The Nips. We jumped on the ska wagon that was rolling at the time — in fact it nearly came out on 2-Tone. I play it occasionally but it was pretty diabolical."

Guns For Hire drifted apart when Hasler went off to get married and Vaughn and the others decided to start again,

taking it more seriously.

Department S first appeared at the Rook Garden last July, although to boost the audience they were billed, for the first and last time, as Guns For Hire. They had only four original songs, but with a few cover versions (T. Rex, Rolling Stones) they managed to fill 25 minutes.

Vaughn, meanwhile, was making a modest name for himself as a writer. He'd had no steady job for two years, spent most of his time on the road with The Clash, and was "skint".

"Then Nick Logan asked me to write The Clash story for the first issue of *The Face*, and I said, yeah, I'd do it. So I did, and he said it was great, and could I do a few other things. I did them for the money — I don't think I'm a journalist."

He's stopped writing now, but the experience seems to have helped him in one sense; he's a good interviewee, relaxed but sharp and very sure of himself. On stage and off, Vaughn is very much the band's focal point — and he's equal to the task; strong vocabulary, good name.

Vaughn he was born with, Toulouse was his own addition; among other terrible puns he considered were Vaughn Tournourne and Vaughn Toubeslive, though not, he says, Vaughn Withasmileonmyface. That would have been a bit much.

V AUGHN STILL doesn't know who Vic is. He got the idea from a telephone call received in the shared offices of Nils Stevenson, the Bessies manager, and Dave Woods who manages Spitziz (and who, incidentally, first put Department S in the studio to make a demo).

"A friend of mine, Ginge, who was readying for Spitziz at the time, picked up the phone and this voice at the other end said, 'Is Vic there?' And Ginge knew about the Monty Python sketch and he said, 'Nah, this is Norman. Has he been round again?' and it sounded really funny 'cause I'd never heard the Monty Python. So I just jotted down the lyrics. They're nothing really, just a joke."

So much for deep and meaningful. "Is Vic There?" first came out on Demon Records, the tiny F-Sat offshoot run by Jake Riviera, Clive Banks and Gary Crowley (the band's PR). Among the label's output are singles by Nick Kent's group The Subterraneans, the Flying Padovani (featuring ex-Police-man Henry Padovani) and TV21.

But Department S's arrangement with them and with RCA, who picked up the song from the Indies chart, was a one-off. Now they're looking for a major deal, hoping to make an arrangement whereby one of the major companies handles distribution for the group's own label.

When I met him, Vaughn talked of several offers, but "nothing definite enough to tell you about." "There's no hurry, they don't want to do an album yet. They'd rather have three or four singles out. Pretenders-style, so people will know what to expect."

"By then you've either hit the bright lights or you haven't," says Vaughn. "I'd rather the album went straight in at Number One than potted abroad for a while and crowded up know that's taking a risk, but the whole thing's a risk really."



Left to right: Stuart Mizon (drums), Mike Herbage (guitar), Vaughn Toulouse (vocals), Mark Taylor (synth/guitar) and Toni Lordan (bass).

T HE NEXT single, on whatever label, will be "Clap Now", written again by Vaughn and Mike Herbage. Unlike "Is Vic There?", it has a message.

"It's about people doing what they're told, and also about the worship of the dead — Sid Vicious and so on."

Vaughn numbers two now-dead artists among his greatest influences: Edith Piaf and Marc Bolan. "I was brought up on Piaf and Tom Jones, and when I left home I went out and bought their records to make sure I still had them around. Tom Jones is a great performer."

"Apart from 'The Israelites' by Diamond Dektler, Marc Bolan's 'Hot Love' was the first record I bought. Marc was the first person who made me think, wow, it must be great doing that. Before him it was a little bit dull."

In Bolan's honour the B-side of "Is Vic There?" was an inventive, irreverent version of the T. Rex hit "Solid Gold Easy Action".

Vaughn is 21, the others about the same age; Department S have a long way to go yet. But they've got a devoted following (including Paul Weller and Bruce Forston) and a hit record — and no less a recommendation than a rave gig review in *The Guardian*.

They remain agreeably human; when the cameras first rolled for Top Of The Pops, Vaughn was nervous enough to forget to mime the first verse, and afterwards they were star-spotting round the Television Centre just like the fan who'd been watching them.

When the Dr. Who stood next to us in the lift, it made their day.



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25 NORWICH UNIVERSITY
26 IPSWICH GAUMONT
28 CLEETHORPES WINTER GARDENS
29 WEST RUNTON PAVILION
31 SWINDON OASIS
JUNE
1 READING TOP RANK
1 SWANSEA TOP RANK

TIFFANYS COVENTRY 9
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DURAN/DURAN CARELESS MEMORIES

EMI

So soon just after you're gone
My senses sharpen
But it always takes so damn long
Before I feel how much my eyes have darkened

Fear hangs a plane of gunsmoke
Drifting in our room
So easy to disturb with a thought, with a whisper
With a careless memory, with a careless memory

On the table signs of love lie scattered
And the walls break with a crashing within
It's not as though, as though you really mattered
But being close
How could I let you go
Without some feeling
Some precious sympathy following

Fear hangs a plane of gunsmoke
Drifting in our room
So easy to disturb with a thought, with a whisper

With a careless memory, with a careless memory
With a careless memory, with a careless memory

Oh I walk out into the sun, I try to find a new day
But the whole place it just screams in my eyes
Where are you now 'cause I don't want to meet you
I think I'd die
I think I'd laugh at you
I know I'd cry

What am I supposed to do, follow you
Outside the thoughts come flooding back now
I just try to forget you
So easy to disturb with a thought, with a whisper
With a careless memory, with a careless memory
With a careless memory, with a careless memory
With a careless memory
Look out, look out, look out, look out

Words and music by Duran Duran
Reproduced by permission Tritac Music/Peterman/Carlin Music



Swords Of A Thousand Men

By Tenpole Tudor on Stiff Records

Deep in the castle and back from the wars
Back with my baby and the fire burned tall
Hoorah went the men down below
All outside was the rain and snow
Hear their shout
Hear their roar

They probably all had a barrel of much, much more

Hoorah, hoorah, hoorah, yea
Over the hill went the swords of a thousand men

We had to meet the enemy a mile away
Thunder in the air and the sky turned grey
Assembling the knights and the swords were sharp
There was hope in our English hearts

Hear our roar
Hear our sound
We're gonna fight until we have won this town

Hoorah, hoorah, hoorah, yea
Over the hill went the swords of a thousand men


The knights come along at the end of today
Some were half alive and some had run away
Hear our triumph

Hear our roar
We're gonna drink a barrel of much, much more

Hoorah, hoorah, hoorah, yea
Over the hill went the sword of a thousand men

Hoorah, hoorah, hoorah, yea
Hoorah, hoorah, hoorah, yea
Repeat to fade

Words and music by Tudorpole
Reproduced by permission Warner Bros Music Ltd.



THE BEAT

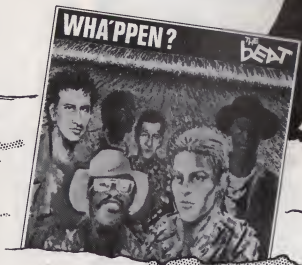
latest disc outing

WHA'PPEN?

out now!

the beat tour

- may 13th birmingham locarno
plus support "mood elevators" & "nervous kind"
- may 15th lancaster university (open to all)
plus support "mood elevators" & "no pain"
- may 16th leeds university (open to all)
plus support "mood elevators" & "no pain"
- may 17th glasgow tillonays
plus support "mood elevators" & "no pain"
- may 18th edinburgh tillonays
plus support "mood elevators" & "no pain"
- may 21st manchester apollo
plus support "nervous kind" & "belle stars"
- may 22nd liverpool royal court theatre
plus support "nervous kind" & "belle stars"
- may 24th wolverhampton civic
plus support "nervous kind" & "belle stars"
- may 25th gloucester leisure centre
plus support "nervous kind" & "belle stars"
- may 26th portsmouth guildhall
plus support "nervous kind" & "belle stars"
- may 27th the carnival coliseum, st erroll
plus support "nervous kind" & "belle stars"
- may 31st london rainbow
plus support "mood elevators", "linton kwesi johnson" & "belle stars"
- june 1st london hammermith road
plus support "nervous kind", "linton kwesi johnson" & "belle stars"



GO **BEAT** RECORDS

side one
doors of your heart
all out to get you
monkey murders
i am your dog
french toast (soul trap chow)
drawing
side two
dream home in az
wall away
over and over
cheated
get-a-job
the limits we set

produced by bob sergeant
cat. no: beat 3
also on tape: tbat 3

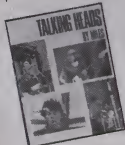
Book Now!

The steady trickle of books about pop turns into a torrent. Mark Ellen wades in.

"GARY NUMAN BY COMPUTER" by Fred And Judy Vermorel (Omnibus — £3.50). Truly cheapskate attempt to squeeze the last few pence from a disappearing Numan by an "arty" presentation. Whole pages of gibberish (supposedly Gary's words rearranged by computer; some printed upside down), bad quality colour prints and stupid quotes about his "troubled" mind. We've had letters from people whose copy fell to bits in their hands. So did ours. Don't remember him this way.

"THE CLASH" by Miles (Omnibus — £1.95). Slightly romanticised chronicle of the Clash history well supported by the old interview quotes and the reprinted band story in Strummer's own words. Impressive recent photos.

"TALKING HEADS" by Miles (Omnibus — £1.95). Straight factual account of the Heads' story with explanations and views left mostly to the band themselves. Good, but unaided by poorly printed black and white snaps.



"ENCYCLOPEDIA OF BRITISH BEAT GROUPS AND SOLO ARTISTS OF THE SIXTIES" by Colin Cross (Omnibus — £2.95). Same format as the NME "Encyclopaedia Of Rock" but without the clear discographies (or the biased opinions). Well researched, though of little interest to the '80s fan.

"VISIONS OF ROCK" by Mal Burns (Protus £4.95). The most tasteless, slipshod bit for the coffee table this (or any) week. Ghastly choices, insulting "Rock Dreams"-type pictures with appallingly corny captions. Avoid at all costs (especially £4.95).

"THE PRETENDERS" by Miles (Omnibus — £1.95). Detailed and accurate account of one of the more intriguing and dramatic rock stories, well presented though with no startling new revelations or insight. Pity that early shots seem impossible to locate.

"SHOUT! The True Story Of The Beatles" by Phil Norman (Eim Tree Books — £5.95). Unable to get any of the former Beatles to co-operate, Philip Norman comes to interview numerous former employees and business associates of the band and in this way pieces together a story never properly told before. It's a story that takes in its fair share of personal conflicts and bad business deals. "Shout!" may not be the most flattering or the fairest Beatles biography but it is the most believable.

"THE RAMONES" by Miles (Omnibus — £1.95). Sketchy outline of the boys who "weren't exactly outcasts but their only friends were each other". Familiar photos and a text that's spread pretty thin but then the band's career is hardly flourishing. Includes stuff of the "Rock 'n' Roll High School" movie and the lads' love lives.

"ADAM AND THE ANTS": Fred And Judy Vermorel (Omnibus — £1.95). Nothing new for the well-informed Ant fan. Tedious space-filling "research" quotes but a few interesting illustrations of Adam's various influences. Dreadful band snaps and colour centrefold. Approach with caution.

"THE TWO-TONE BOOK FOR RUDE BOYS": Miles (Omnibus — £2.95). Compact informative biographies of Madness, The Specials, The Beat, The Bodysnatchers and The Swinging Cats, though its confusing black cats and white design seems as outmoded as the 2-Tone umbrella itself. Adequate photos and discographies.

THE 2-TONE BOOK FOR RUDE BOYS
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FACTS...

MATTHEW SLEVIN, an inhabitant of Stockport, is just one of many Smash Hits-reading Gary Numan fans who rushed out and bought the "Living Ornaments" Box Set when it appeared the other week. And he wasn't the only one disappointed to discover that it didn't contain the free single we'd said it would when we published details of the album back in March.

We checked with Beggars Banquet who explained the free 45 was just one of many ideas that were considered back in the planning stages. Unfortunately, an administrative error led to it being announced before it had been decided on. Apologies all round.



"Yeah... what did happen to that single?"

From Newcastle-Upon-Tyne Rosslyn Duffy informs us that she would be "eternally grateful" if we published a complete XTC discography. A pleasure and a privilege. This wondrous combo have cut four long players, these being "White Music", "Go 2", "Drums And Wires", and "Black Sea". On the 45 front they've come up with the following: "Statue Of Liberty", "This Is Pop", "Are You Receiving Me?", "Life Begins At The Hop", "Making Plans For Nigel", "Wait Till Your Boat Goes Down", "Generals And Majors", "Towers Of London", "Sargeant Rock" and "Respectable Street".

The list is completed by a clutch of odds and ends such as their "3-D EP", "Traffic Light Rock" (which appeared on a Virgin sampler called "Guillotine") and "Take This Town" (from the soundtrack of "Times Square").

Both Andy Partridge and Colin Moulding have found time for solo projects, the former making an album called "Takeaway (The Love Of Salvage)" and the latter masquerading as The Colonel for a single entitled "Too Many Cooks".

Although a fair proportion of their singles have charted, "Sergeant Rock" is the most successful one so far, making No. 16 earlier this year.

From County Antrim we hear the plea of M. Larmour who wishes to get hold of a copy of the video David Bowie made to promote "Ashes To Ashes". Unfortunately, that won't be possible for a while. Until the various parties involved (the unions, record companies and distributors) can come to an agreement about royalties, it looks as if promotional videos are likely to stay locked in the vaults.

Of course, if you have a video recorder and you take notice of all the various legal do's and don'ts there's nothing to stop you recording it off the box.

Susan Evans, an **Orchestral Manoeuvres** maniac from Manchester, is under the impression that there are no less than four different recorded versions of their classic "Electricity". Well, Susan, the combined efforts of Smash Hits and Dindisc Records could only unearth a measly three.

As far as you can ascertain, the first version appeared on Mancunian Independent Factory and was then re-recorded for release as their first single on Dindisc. By then OMD were obviously getting the hang of it and so they did it once more and stuck it on a sampler album called "Dindisc 1980". As far as we're concerned that's the lot.

Yet again someone writes in asking about those messages that bands scratch in the vinyl between the record and the label. Recent singles from both **The Beat** and **Madness** have boasted enigmatic messages embedded in plastic. Well, Miss J. H. from Stafford, we've been through all this before but obviously you must have been off sick. For your sake we'll run through it again. These tiny little sketches, messages, poems and in-jokes are put there by either the band or the engineer after the record has been mastered.

In general they don't mean anything at all, you and me but what person could resist the temptation to have their signature stamped on every copy of a million-selling single?

STAR SOUND ON CBS RECORDS (7" VERSION)

Stars On 45

Let's do it
You gotta beat the clock
You gotta beat the clock

You can boogie, love disco
Love that disco sound
Move all your body
Spinning round and round
But don't-don't-don't-don't-don't forget, oh no
Don't-don't-don't-don't-don't forget, no, no, no

The stars on 45
Keeping on turning in your mind
Like "We Can Work It Out"
Remember "Twist And Shout"?
You still know "Tell Me Why"
And "No Reply"

Sugar
Oh honey, honey
You are my candy girl
And you got me wanting you
Honey

Ah sugar, sugar
You are my candy girl
And you got me wanting you
1-2-3-4

This happened once before
When I came to your door
No reply

They said it wasn't you
But I saw you peep through your window

You know if you break my heart I'll go
But I'll be back again
Cause I told you once before goodbye
But I came back again

Asked the girl what she wanted to be
She said baby, can't you see?
I wanna be famous
A star of the screen



But you can do something in between
Baby you can drive my car
Yes I'm gonna be a star
Baby you can drive my car
Yes I'm gonna be a star
And baby I love you

Listen, do you want to know a secret
Do you promise me to tell
Woa, wo, oh, oh

Closer, let me whisper in your ear
Say the words you long to hear
I'm in love with you
Ooh, ooh, ooh, ooh

Try to see it my way
Do I have to keep on talking 'till I can't go on?
Try to see it your way
At the risk of knowing that our love may soon be gone
We can work it out
We can work it out

I should have known better with a girl like you
That I would love everything that you do
And I do
Hey, hey, hey

He's a real nowhere man
Sitting in his nowhere land

You're gonna lose that girl
(Yes, yes, you're gonna lose that girl)
You're gonna lose that girl
(Yes, yes you're gonna lose that girl)
You're gonna lose that girl
(Yes, yes you're gonna lose that girl)

The stars on 45
Keep on turning in your mind
Like "We Can Work It Out"
Remember "Twist And Shout"?
You still know "Tell Me Why"
And "No Reply"

Words and music by Eggermont/Duiser/Van
Leeuwen/Kim/Barry/Lennon/McCartney
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DON'T SAY THAT'S JUST FOR WHITE BOYS

By Way Of The West on Phonogram Records

I look through that same old window
The night seems to move away
She might as well be older
I might as well be bolder
The phone doesn't want to know me
Its secrets have passed me by
She might as well be older
I might as well be bolder

Chorus

Don't say that's just for white boys
Don't say that's just for white boys
Don't say that's just for white boys
Don't say that's just for white boys

Actions I thought were for me
Were echoes before I knew
She might as well be older
I might as well be bolder
Ooo what a way to find out
The screen doesn't screen enough
She might as well be older
I might as well be bolder

Repeat chorus

I look through that same old window
The night wants to turn away
She might as well be older
I might as well be bolder
Ooo what a way to find out
The screen doesn't screen enough
She might as well be older
I might as well be bolder

Repeat chorus to fade

Words and music by Pete Carney
Reproduced by permission Bryan Morrison Music

WAY OF THE WEST



The Sound Of The Crowd 7"

version)
By The Human League on Virgin Records

Put your hand in a party wave (pass round)
Make a shroud pulling c'mbs through a backwash frame
And find the copies in a carb-in mount (pass around)
Stroke a pocket with the print of a laughing sound

Chorus

Get around town
Get around town
Where the people look good
Where the music is loud
Get around town
You need to stand proud
Add your voice to the sound of the crowd

The shades from a pencil peer (pass around)
A fold in an eyelid brushed with fear
The lines of a compact guide (pass around)
A hat with alignment worn inside

Get in line now
Get in line now
Stay in time with the rhythm and rhyme

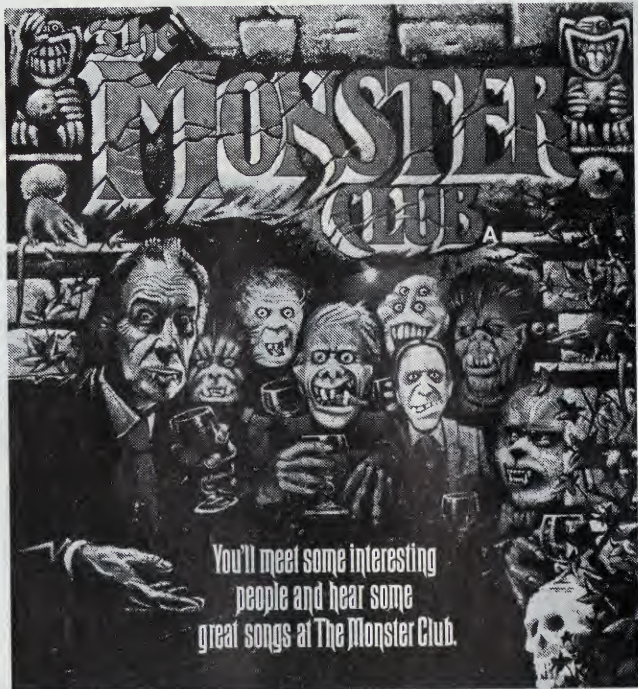
Chorus

Get around town
Get around town
Where the people look good
Where the music is loud
Get around town
You need to stand proud
Add your voice to the sound of the crowd

Repeat chorus to fade

Words and music by Burden/Oksey
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Soundtrack Music by JOHN WILLIAMS UB40 EXPRESSOS

Screenplay by EDWARD and VALERIE ABRAHAM From the Novel by R. CHETWYND-HAYES

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Released by  Flick Distributors Ltd.

**ALL OVER LONDON FROM SUNDAY MAY 24
AND AT SELECTED CINEMAS ACROSS THE COUNTRY**

bits

ZESTY YOUNG Scots act The Rollers have a single on offer called "Life On The Radio". Without their former Bay City tag, we're told "the band rocks"...

PERSONAL FILE

STAGE NAME: Kim Wilde.
FULL NAME: Kim Smith.
DATE AND PLACE OF BIRTH: 8/11/60, St Mary's, Chiswick.
EDUCATION: Village School, Tewin, Presdale's, Ware, Hertfordshire College of Art and Design.
FIRST CRUSH: Gary Glitter.
FIRST RECORD PURCHASED: "Huckleberry Hound Dog" from the TV series.
FIRST LIVE SHOW ATTENDED: Johnny Cash concert.
PREVIOUS JOBS: Hospital cleaner, sales assistant at a Harrod's sale.
PREVIOUS BANDS: None.
MARRIED OR SINGLE: Single.
PRESENT HOME: Hertfordshire.
PROUDEST ACHIEVEMENT: Completing and planting my pond.
HERO OR HEROINE: Greta Garbo.
DESERT ISLAND DISC: "The Sun Has Got His Hat On".
FAVOURITE BOOK: "The Forest People".
FAVOURITE FILM: "Don't Look Now".
FAVOURITE TV PROGRAMME: "Fawcety Towers".
FAVOURITE ITEM OF CLOTHING: Jeans.
FAVOURITE FOOD: Pie.
PET HATE: My dogs.
TRUE CONFESSION: I never sing in my records. | | |
BIGGEST MISTAKE I EVER MADE: Putting the weedkiller on the grass instead of the fern-leaver.
COLOUR OF SOCKS: Pink.

RAINBOW OUT

RAINBOW RETURN to Britain in July to play a string of dates. They kick off with two nights at the Royal Highland Agricultural Hall at Inglistone, near Edinburgh, on July 10th and 11th and follow that with stops at Leeds Queens Hall (14), Leicester Granby Hall (15, 16), Bingley Hall, Stafford (18, 19), The Coliseum, St Austell (20) and Manchester Belle Vue (22).

STARSOUND'S 21 gun disco salute, "Stars On 45", makes legal an approach to musicmaking that's been around for ages now. The idea of a music sampler made up of snatches of songs has always been used by music publishers to show off the variety of their catalogues.

The next phase came during the '70s Radio boom when U.S. DJs brazenly melted together Elvis Presley and Linda Ronstadt singing the same track. One shrewd DJ put Neil Diamond and Barbra Streisand together singing separate versions of a Diamond song which directly led to the real duo teaming up for "You Don't Bring Me Flowers".

Disco DJs speeded up the idea of "medleys" by cramming new disco tracks together (Heatwave, Jacksons, etc). But with so many songs from so many different sources there was no way to release the medleys. After paying the publishers for permission to use the songs, there was little room for a profit margin. So "bootleg" disco medleys remained underground and illegal.

This has all been changed by an enterprising Dutchman, Jaap Eggermont, onetime drummer with Golden Earring, who got hold of a Canadian bootleg called "Bits And Pieces" which contained such unusual disco material as Queen and Led Zeppelin songs.

So Eggermont created a medley and then sought a group to record it, eventually deciding on a band whose audition tape he had once rejected on the grounds that it sounded too much like The Beatles!

Robin Katz.



COAT TALES

NOW WE'RE never ones to gossip mind, but this one can't fail to tickle the ribs. Antmanis, it seems, is reaching even the normally impenetrable world of The Jacksons.

Last week the men himself, old traace tonsils, rang the Ants HQ, CBS Records in London, with a few enquiries about Adam's tailor. Michael — for he it was — was wondering where he might lay his hands on one of those snazzy red military jackets with all the gold bits on.

"It's for the new album, y'see," explained Jacko. "It's called 'Off The Peg' and..."
(Are you sure about this? — Ed).

STUART HENRY, formerly with Radio One and currently presenting programmes on Luxembourg, has suffered from multiple sclerosis for a number of years now. In order to help fight this tragic and seemingly incurable disease, an appeal has been launched in his name and the other week at London's Venue the proverbial Galaxy Of Stars got together to kick things off.

Going through their paces on stage were Adam And The Ants, Lene Lovich, Rick Wakeman and Dexy's Midnight Runners (all donating their services free). Seated at and sprawled under the various tables — and paying a fair few quid for the privilege — were the likes of Bob Geldof, Billy Connolly (also doubling as M.C.), Paul Cook, Clem Burke (with a young lady frequently mistaken for Debbie Harry herself), Nigel

Harrison, Pamela Stephenson and Richard Burgess. (Zitty Ben sent his apologies but was unable to attend).

Further star-studded charity do's are expected to follow in aid of this extremely worthwhile cause but no firm dates are available as yet.

FAN CLUBS

(Remember to enclose S.A.E.)

UNDERTONES
Rockin' Humdingers Club
132 Liverpool Road
Ilington
LONDON N1

SHAKIN' STEVENS
c/o Gabriella Good
Bull Hill Cottage
Hewstead
Nr. Bury St Edmunds
SUFFOLK

HUMAN LEAGUE
88 West Bar
SHEFFIELD



MEET THE Belle Stars. Smash Hits enjoys posted strategically throughout the capital rather than the above explosive ensembles are really "hot socks!". Formerly the short-lived (and somewhat over-rated) Bodynetchers (all, that is,

except Jennie and Lesley), they're enjoying a second bite at the cherry with less size and more blues in their dance lotion. The Record Companies, it seems, have been out in force. Competition to secure the band's signature could be described as

THE ONLY man actually allergic to a brush and comb, John Cooper Clarke, is spending the month of May availing the country of his wit and wisdom. Playing hot this time around are Warwick University (May 14), Loughborough University (16), Bristol Locarno (17), St Albans Civic Hall (18), Manchester Fagins (20), Reading University (21), Norwich University (22), Bangor University (25), Cardiff Pop Rank (26), Aylesbury Friars (29) and London Dominion (The 30).



IT BEING that time of year again, a landslide of pop books has suddenly descended on the shops. There's an extensive roundup of recent titles on Page 9.

With this in mind, there's likely to be a better exchange for your ES 95 than Anne Nightingale's "Chase The Fade". Attempting to cram the highlights of a good twelve years of nostalgia into one humble volume was never the most satisfying formula. The result (inevitably) is a somewhat brisk skim across the surface of The Hippies, Beatles, Jagger, Punk, etc., offering little in the way of insight (except in the case of The Police) and even less in the form of original or imaginatively presented snaps. Tread warily.



COPING WITH SUCCESS

TO CELEBRATE having both the top ten hit, "Reward", and a cover feature in these very pages, The Teardrop Explodes head out on a lengthy trek around the UK in June. Try and see them at one of the following: Bradford University (June 5), Edinburgh Odeon (6), Glasgow Tiffanys (7), Liverpool Empire (10), Manchester Apollo (11), Nottingham Rock City (12), University of East Anglia (13), Ipswich Gaumont (14), Brighton Dome (16), Reading Top Rank (17), Guildford Civic (18), Hammersmith Odeon (19), Bristol Colston Hall (20), Southampton Gaumont (21), Birmingham Odeon (22), Sheffield City Hall (24), Newcastle Mayfair (25), Coventry New Theatre (26) and Aylesbury Friars (27).

ALL TIME TOP TEN

Bernie Nolan (Nolan Sisters)



1. STEVE WONDER: Lately (Motown). One of my favourite singer singing what I think is one of his most beautiful songs.
2. HARRY NILSSON: Without You (RCA). One of the best love ballads I've ever heard.
3. GINO VANNELLI: I Just Want To Stop (A&M). Sad singer singing a beautiful song.
4. JOHN LENNON: Woman (Geffen). Lovely song. Sends shivers down my spine every time I hear it.
5. THE WHISPERS: Love Thing (Solar). The best disco song I've ever heard.
6. BILLY PRESTON and SYREETA: With You I'm Born Again (Motown). Lovely song.
7. KOOL AND THE GANG: Jones Vs. Jones (Phonogram). Lovely tune. Great disco song.
8. GEORGE BENSON: Give Me The Night (Warners). Fantastic singer with a clever song that's good to dance to.
9. GAYTY WIND & FIRE: Boogie Wonderland (CBS). Great arrangement. Fab to dance to.
10. RAINBOW: I Surrender (Polydor). One of the great rock songs of all time.

P.S. It's difficult to put your feelings about music into words.



A full compliment of Pretenders congratulate James Honeyman-Scott and Peggy-Sue.



From the left, Ian Copeland (singer), Miles Copeland (manager), Andy Stewart, Kathy and Kim Turner.

LEGALISE IT!

BIRDY SANG, daffodils bloomed and the sales of confetti and carnations soared to a record peak as Music Biz weddings were all over Springtime like a rash. Trying the nuptial knot all in the space of a few days were Police tour manager Kim Turner and blushing bride Kathy with best man Andy Summers and a lightly-bearded Stewart Copeland in attendance.

Next, toasted Pretenders guitarist Jim Honeyman-Scott "made it legal!" — as Prince Charles would have it — with his recent Texan flame, model, Peggy-Sue.

And last but hardly less, corks and fishbubbles popped extensively as one-time Beastie Ringo Starr got hitched for the second time to ex-James Bond movie fixture Barbara Bach. (No,



NUTTING DOING

ONCE AGAIN, by the miracle of a pen and lots of coloured ink, The Creatures From The Black Cartoon are available for your inspection. We refer, of course, to "The Nutty Boys Madness Comic", hauled back by popular demand to stop boldly into issue Two's adventure, "One Step Ahead!"

It would be plainly unfair of us to tell you too much about the contents if you're still eagerly awaiting your copy's arrival. About the "Orrerrr Comics" or the "Identify The Baby Comp" or the "Amazing Adventures Of Wonder-Woody" or the "Drawn To Win Comp," or even about what they've printed the lyrics (lyrics!) to "The Return Of The Los Palmas Seven" and included stuff about Suggs that would shock anyone who thought a "Singer" was some kind of sewing-machine.

How to get one? It's free to all members of the M.I.S. (that's Madness Information Service), but non-members can purchase by sending a cheque or postal order for 50p (including postage & packaging) to M.I.S., PO Box 75, LONDON N.1. 3RA.

Issue Three should be out mid-summer. And also out mid-summer — (any excuse for self-publicity!) — is your very own Smash Hits Madness paper wall-hanging. Details on Page 48.

GOON BUT NOT FORGOTTEN

MONEY To burn Dept. What would you buy with £14,000? 28,000 Orange Juice singles? 2,333 copies of "Sandinista" A Concorde holiday for two? A pair of Bruce Springsteen tickets? Or Spike Milligan's personal collection of 23 "Goon Show" scripts? The lucky new owner? Elton John. "It was a good buy," quipped the drafty-headed one. Goodbye to fourteen thousand quid!

FAR EAST

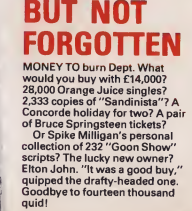
SQUEEZE HAVE just embarked on another UK tour, this one to promote their fourth LP "East Side Story", released on May 15th.

Both the album and the new single "Is That Love?" were part-produced by Elvis Costello who's frequently voiced his enthusiasm for the band and even joined them onstage on a couple of occasions.

The tour marks the official debut of new keyboard player Paul Carrack, who replaces Jools Holland. The dates run as follows: Doncaster Gaumont (May 14), Oxford Polytechnic (15), Nottingham Rock City (18), Chelmsford Odeon (17), Portsmouth Guildhall (19), Guildford "Surrey University Free Festival" (23) and London Rainbow (29).



Squeeze's Glenn Tilbrook.



PH. JOE BUNNEY

PH. PAUL COVFEY

PH. MARY FESCO

PH. PAUL COVFEY

Appearing Knightly



Tenpole Tudor

"THE TROUSERS," mutters Ed Tudor, nervously. "I'm not sure about the trousers."

I glance downwards. They're of the Medieval kind. A pair of Baggy Henry VIII-style breeches so expansive they could accommodate an entire week's shopping. Slung an inch above knee-level, they're topped off with a couple of frayed leggings and a chain-mail shirt made of knitted string, sprayed silver. I'm not too sure about them either.

"I wore them last night for Top Of The Pops," he reveals, with furrowed brow. "I think," he reflects, "it could have been a mistake."

A FEW hours later after a photo session, ten people are sitting in a semi-circle in one of the offices at *Stiff Records*. Their faces are lit by the flickering blue light of a TV screen. Alongside a few *Stiff* employees, there's the massed ranks (well, all five) of the Tenpole Tudor army: bassist Dick Crippen, drummer Gary Long, quiffed guitarist Bob Kingston and recent addition second guitarist Munch Universe, who thus failed to feature upon the first Tenpole album entitled "Eddie Old Bob Dick And Gary."

Back from phoning his mum to warn her of his imminent TV debut, Ed looks a bundle of nerves. He sits hunched up, his nose virtually pressed against the screen. Dick seems a bit concerned as well. After *Leds And Co.*, he explains, his leg always switches channels.

Seconds later the room erupts. Raucous cheers greet the sight of this lanky-looking goon in the inflatable shorts waving a flag, singing and generally moving around stage in a manner that clearly hasn't had the benefit of dancing lessons.

Ed looks on, almost horrified. "It's a bit all-over-the-place," he observes, which neatly pinpoints Tenpole's most endearing feature. The rest of the room isn't quite as critical. The fatherly tone of *Stiff* boss (and Madness movie director) Dave Robinson says it's "pretty good for a first time on TV."

"Well, we're learning," Eddie says in his defence. "We've only been going one and a half years and the only way you can learn is by making mistakes. And we make plenty of those. In fact," he decides, "they're the best part!"

THE ED Tudor story seems to be full of mistakes. Most of them deliberate. Has, he

EDDIE TUDOR IRONS HIS NEW ARMOUR.
MARK ELLEN THINKS ITS SUITS HIM FINE.

claims, "rebelled against conformity" all his life, and they're in much the same way as did his '80s heroes, The Rolling Stones and The Animals. The kind of approach that gleefully debunks pretention and preclusiveness in favour of greasy, rough-cornered pop anthems and rowdy no-nonsense entertainment.

The Stones, for the eight year-old Ed, seemed like "the perfect outlet. I saw them doing 'It's All Over Now' on some TV show in 1964 and I was mesmerised. It was the visual impact that really attracted me, plus their totally aggressive rebellious stance."

By the time Ed went to school, he was a firm believer in giving people a good run for their money.

"We all had to wear these little grey suits and ties," he remembers fondly. "I always had my shirt hanging out and my jacket undone, and then I cottoned onto this idea of wearing two ties. Both at the same time it was great 'cos they didn't know how to cope with it. I was subversive right from the beginning," he grins, "but in a subtle way!"

By the time he graduated to Chiswick Polytechnic, he began to be numbered as some kind of nutcase. He complains bitterly about it but admits if pushed, that it is somewhat self-generated. For example, his method of publicizing the series of college plays he appeared in was to leap up and down on the canteen tables. This would draw audiences of almost double figures.

"I like crazedness," he declares. "I like wildness. In fact there isn't enough wildness in the world. There's too many people posing around, being too careful. More wild abandon and recklessness," he advocates.

"When we do a show," he adds, "I change completely. I'm back in the hotel afterwards reading 'Tess Of The D'Urbervilles.'"

THE MORE cracked side of Ed (in my humble experience, a very minor streak) is an otherwise rather controlled nature. As a first allowed full run in '77 with The Visitors. His brief sojourn in their company he spent "learning to count up to four. Very important. It's amazing how many people can't". For his pains he received a sacking but reckoned anyway that their "speeded-up Stranglers" soundtrack was

hardly the ideal setting for his ideas on performance.

"Performance," he considers, "gives you this amazing freedom that you don't get when you're round your Grandmother's house drinking tea. It's a release. It's like the feeling of a man who's been playing this game of chess for three hours and suddenly sweeps all the men off the board and chucks it across the room."

And it works. After an early gig Ed was to claim he had the audience "eating out of his hand". This, however, was only after he'd handed out a few pieces of chesscake.

SOMETHING OF this raw-boned, totally un schooled talent must have impressed the man who was to bring about a change in his direction. Malcolm McLaren, the Pistols/Bowwowwow manager. Ed has recounted frequent outlandish tales in the past about how his talents were discovered when he was up a ladder, singing, while painting Malcolm's house.

In much the same way, Ed's always claiming he's descended from Henry VIII. He also assures people he recorded the LP track "Wunderbar" by roping fifty drunken German tourists in off the street to supply the vocal backing.

I suspect that all these stories are a little "colourful". Perhaps even downright lies.

"'Cause they are," he sniggers. "I just make it all up for fun. Every time people ask me about McLaren, I tell them a different story. A because if he reads it, I know it will amuse him and B, because it really doesn't matter what the real story is."

Through McLaren's steering he landed a role singing a couple of numbers — most notably the lunatic "Who Killed Bamb?" — in "The Great Rock 'n' Roll Swindle" movie.

"McLaren taught me a lot," he reflects, "but, in a way, he would probably be quite critical of some of the moves we've made."

"But then the difference between us and The Sex Pistols is that they all hated each other and were manipulated by him, whereas we're all as close as can be. There's a lot of mutual trust. There's got to be."

This, Ed reveals, is the very essence of that banner-bearing bond of chivalry we've come to know as Tenpole Tudor. "The spirit of the band is more important than the music" is

how he puts it.

Eddie originally hit on the idea of the Cavalier costumes back in the spring of 1980, but not, he hastens to add, as "a fashion thing". And let's face it, it isn't easy to imagine the streets awash with plumes, rapiers and split leather jerkins. The latter have now been officially dumped in favour of "the Knight Look" in which Ed's hospitable pantaloons play such a vital role.

"The Knights," he explains, "are a bit more bollocky/beefy. The Musketeers were a bit too clean." He shudders at the memory. "Their clothes were, y'know, intact. The Knights," he explains, "are more dirty. We're a very dirty band. I mean we smoke and drink."

"I just hate pomposity, and there's so much of it around. People have criticised us for keeping in elements of punk, but punk is an attitude, not a form of music, and that attitude will never die out."

How much store, then, does he set by his lyrics?

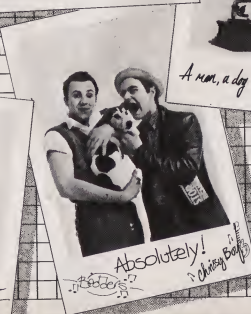
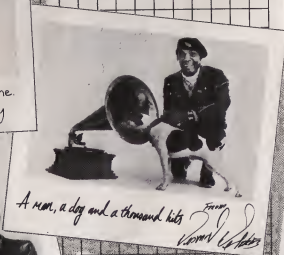
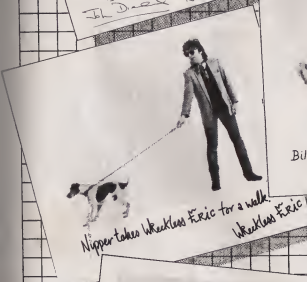
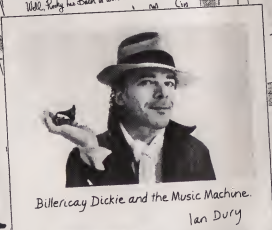
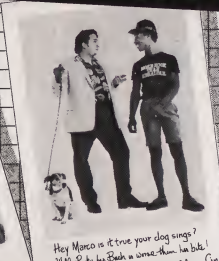
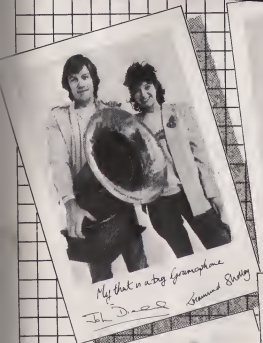
"I don't know," he ponders. "I've been to loads of gigs and I've never ever heard the words. I like 'Swords Of A Thousand Men' though, 'cos it's a sort of narrative. It's a story. It's all about The Battle of Colindale. When I was a kid, I always used to play with these plastic toy soldiers. Cavalry soldiers. For about eight years they were my only toys. It's all in your head. You invent a 'scenario' and create your own 'epic'. Right on that carpet. This song has the same kind of appeal. It's so valiant. It's full of valour and truthness. I like truthness of spirit," he says. "That's why I'm pleased we went on TOPP 'cos we showed up bands like Spandau Ballet for being a bit pretentious."

Being on TOPP did make one thing clear to Eddie: people never seem to have heard of Tenpole Tudor. I wondered if he found it difficult to perform to a strange audience, seeing as he considers the crowd such an integral part of the show?

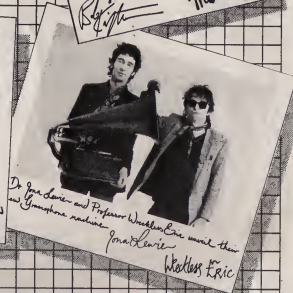
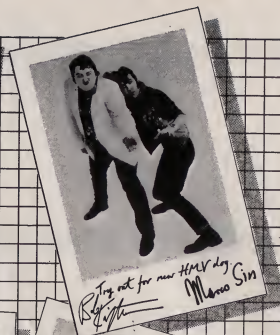
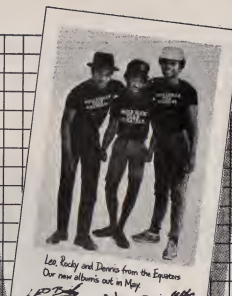
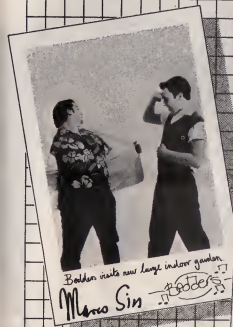
"No, they really enjoyed it. Funny thing was though, I sneaked out the studio during the early acts for a cigarette and these two girls came up to me with autograph books thinking I'm in The Clash. And I said "ang on, listen, I'm Tenpole Tudor" and they just put their books away and wandered off! And I thought 'Oh God! Here we are on Top Of The Pops and still nobody knows who we are!'"

They won't forget this time. Not with those trousers.

HMV GO NUTS IN MAY WITH



Gramophone courtesy of Bobbaly's Belgavia



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A LATEUR DANCER

A group from Sheffield explain their no bass/no drums/no musicians policy to Ian Cranna. Then they have a meeting and change their minds. Can you name the band? Is it; a) The Human League? Is it; b) . . . oh, you guessed.

Stuart Franklin took the pictures.

THE IMPRESSION is that there was a big bust up between me and Martin. There was always a big bust up between me and Martin. I've known him seven years, and as long as I can remember I've been arguing like that with him. I didn't talk to him for a year once. I remember chasing him down the road throwing milk at him.

But we were working together. I was certainly working on a song of his with him right up to the split. Me and Martin argue, openly, in front of anyone. We've got quite strong opinions, and we won't back down on them."

The speaker is Human League synthesizer player Ian Burden and he's sitting on an occasional basis — a Sheffield band called Graph, traces of whose work can be found on Fast Product's first "Earsom" package and on a Sheffield sampler called "Bouquet Of Steel."

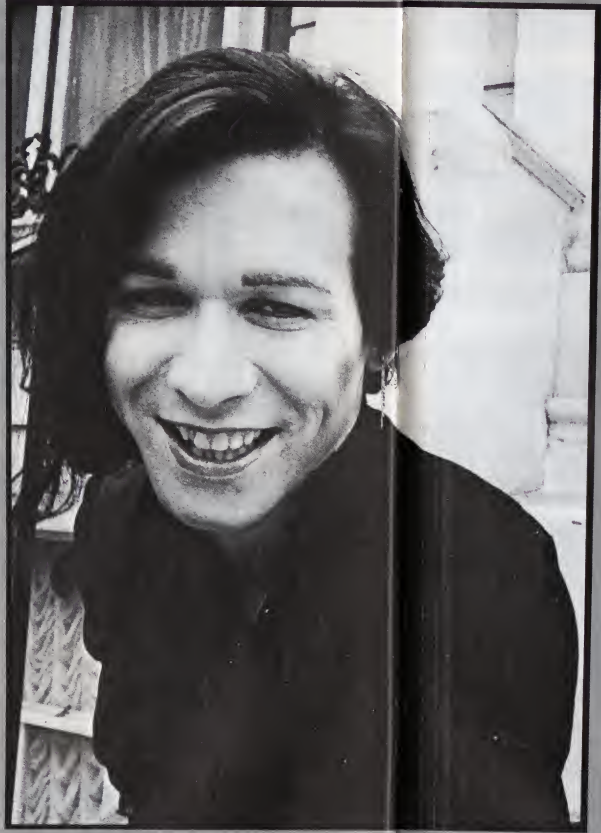
With his own musical tastes leaning more towards such things as reggae and free music, Ian claims he was recruited to The Human League on a purely mercenary basis. He even stated at one point that he didn't much like the League's music so it's something of a surprise to find that not only is he back with the group but his name is also on the writing credits for The Human League's latest single, "The Sound Of The Crowd."

synthesizer player Ian Burden was hired on an occasional basis for live work.

"He was roped in because we had four days before a German tour and we had nobody to play synthesizer on stage," Adrian remembers. "If we hadn't got him, we'd have had to have gone out with tapes of me and Philip. Which we wanted to do at one point. We sort of chicked out when we thought they might kill us."

Burden, a tall figure with a very dry sense of humour and the tolerant air of an elderly uncle overseeing a pair of particularly rascally nephews, is actually something of a "serious" musician. He was formerly with — and still is on an occasional basis — a Sheffield band called Graph, traces of whose work can be found on Fast Product's first "Earsom" package and on a Sheffield sampler called "Bouquet Of Steel."

With his own musical tastes leaning more towards such things as reggae and free music, Ian claims he was recruited to The Human League on a purely mercenary basis. He even stated at one point that he didn't much like the League's music so it's something of a surprise to find that not only is he back with the group but his name is also on the writing credits for The Human League's latest single, "The Sound Of The Crowd."



IAN. It turns out, has been on trial with the band for two months — "like a new washing machine or something" — during which the title was completed. The big "Red" logo

splashed across the label is, incidentally, supposed to be part of a colour code of which red denotes a dance record. "This curious idea — that dancers somehow need a visual cue — is

attributed by the band to the departed Ian Marsh who isn't here to defend himself. It was specifically a dance record as opposed to a song record," Ian explains. "If you go

to the discos in Sheffield they'd always ailing Human League records on and people would attempt to dance to them. You'd see the most peculiar contortions and straining to find a rhythm in there somewhere. They couldn't do it, so we specifically did a dance one. It started out as a rhythm, not a song."

"As I remember," chips in Adrian, "Philip did a rhythm before Ian was involved. Then Ian put a bass line over it, then he put a tune on it and that was it. While I was wallpapering upstairs."

Ian's two month trial period with the group is now up but the final decision — as seems usual with The Human League — remains to be made. Just about the only firm decision they do seem to have arrived at is the reason for the band (minus Susanne and Joanne who are concentrating on their 'A' levels) having come down to London for a meeting with their record company, one that Adrian anticipates (with some relish) will be a very noisy one.

The cause of the controversy turns out to be Adrian and Philip's policy of using vocals and synthesizers to the exclusion of everything else, and their clinging firmly to that decision in the face of all opposition.

Attempts to pin Adrian down on the reasons behind this rather odd policy prove virtually hopeless. Adrian, being Adrian, is not particularly troubled by concepts like reason or ideology. The best you're likely to extract from him is that they had the idea as such and that it's a "personal decision".

Philip is slightly more forthcoming: "The whole experiment that evolved in the very first place was: is it possible for a group — people who have never, ever had anything to do with music — by using the brain and adapting modern technology, that maybe they can get a record into the Top Ten without having any traditional musical abilities? Doing it that way — that's what the experiment was."

IT'S A MEASURE of the lack of properly thought-out ideas in the Human League that Adrian and Philip then proceed to disagree over whether, in the event of their getting a Top Ten record, the synthesizers only policy would end.

"I just don't like musical instruments really," Philip offers. "It's like they're old fashioned."

"But they sound good," Ian points out.

They sound all right — sometimes," Philip concedes. "It's just that we're not a different

age. My brother works in a shop called 'Strings And Things' in Coventry and he builds dulcimers, mandolins — this is at least part of his work. And the shop just sells fittings for obscure musical instruments.

"I go round there — like all these things, spinets and this strange thing that's like an extended dulcimer but he's fitted a wooden keyboard to it. These archaic things are great fun but it's a different age, isn't it?"

"What people don't seem to understand," adds Adrian with the sort of appeal to reason that has made him one of the foremost logicians of our age, "is that it's our group and we can do what the hell we want."

Philip and Adrian's fear of musicians seems to hold down to two main reasons. The first is the tiresome problem of having to work with other people instead of silent, compliant machines and the second is losing a degree of the total control with which they seem obsessed. When it's suggested to them that, given their rather precious hold on the public's affections, they might be making life unduly difficult for themselves by not taking advantage of what conventional instruments like bass and drums have to offer, their reply is that it would be more difficult for them if they had to put up with a drummer's temperament.

"The more people you've got," Adrian insists, "the more chance you've got of having arguments and things that don't help."

"That's definitely part of it," Philip agrees. "If you want a guitar on a record, a decent guitar on a record, that means you're going to have to put up with a guitarist. Besides that we lose some control at the same time."

"Like, on 'Sound Of The Crowd', programmed the synthesizers. I was in control of that sound. We're interested in

understanding the lot. I want to find out about everything that goes into it."

HALF AN HOUR and one presumably very noisy meeting later, it's all change. Philip and Adrian have given in to the pressure from friends, record company and their prized producer Martin Rushant to abandon their synthesizers only policy. The pair seem suspiciously calm, however, and bear the look of conspirators who will plead temporary insanity and revert to their old ways if this new approach doesn't produce instant and total success.

So what happened to change their minds? "Me and Philip saw sense — well, a kind of sense," Adrian corrects himself hastily. "because we're very poor and we don't want to remain poor. And it seems to be a step which will probably give us some money. That's about it really."

"I think we've just sort of agreed that anything that comes up in the studio won't just be cast aside under the old discipline," Philip adds. "The only worrying aspect is that we don't want it to get out of our control. We don't want musicians coming in and doing things we're not directly controlling every bit of."

Whatever the future holds for The Human League — and plans include films, working with ex-Bazillos guitarist Jo Collins (Adrian: "We've taught him to play keyboards") — and — shock horror — a haircut for Philip ("It won't be as extraordinary but it will in fact be better") — the commanding figure of Phil Oakley stands tall in more ways than one. "You haven't heard the new songs, have you?" he enquires with confidence undimmed amid all the confusion, arguments and worry. "I've heard the songs."

Personally, I hope they make it.



THE HUMAN LEAGUE. Left to right: Joanne, Philip Oakley, Susanne and Adrian Wright.

GARY NUMAN



LIVING ORNAMENTS '79
BEGA 24
LIVING ORNAMENTS '80
BEGA 25
LIVING ORNAMENTS BOX SET
BOX SET 1

ALL AVAILABLE ON CASSETTE
LIMITED EDITIONS

Beggars Banquet

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choir department. Easily forgotten.

Tata Vega, who seems to have a single out every month, has another newie titled "Love Your Neighbor" (Motown). The choice for the single was made by sending DJ's copies of her forthcoming album "Giving All My Love" (from which the track is taken), and then checking what track got the best audience reaction. "Love Your Neighbor" apparently received 95% of the votes, which leaves me wondering just how bad the other tracks are. She hasn't had a hit for two years and I doubt if this song will do much to alter that.

George Clinton is a man who in various ways has produced some wonderfully original funk music over the years. Unfortunately his latest, "The Electric Spanking Of War Babies" (WEA) by Funkadelic, isn't up to much. It's a weird, messy effort and the essential soul seems to have been lost. It's vital that people like Clinton continue to try out new things with funk music, but some sort of quality control must still remain.

Last, and probably least, is "Two Hearts" by Stephanie Mills, featuring Teddy Pendergrass (20th Century). This is nothing special, the only redeeming feature being Teddy's tremendous tonalities which somewhat overshadow Mrs Mills.

Some albums worth mentioning at the moment are: "Rockin' You Eternally" by Leon Ware (Elektra). An average dance album with a couple of good tracks. Also on Elektra is "Very Special" by Dobra Laws. The lady has a good voice but most of the tracks are pretty slow. The best by miles though is a superb double compilation album titled "Bitter Suite" (CBS). It includes such names as Herbie Hancock, Stanley Clarke and Rodney Franklin and is a must for all serious funk fans.

disco top 40

THIS WEEK'S NO.	LAST WEEK'S NO.	TITLE/ARTIST	LABEL
1	3	STARS ON 45 STARS/SLING	CBS
2	1	GOOD THING GOING SUGA MIN/ITT	ACA
3	11	CAN'T GET ENOUGH OF YOU EASY GREAT	Ice Edge
4	15	FLYING HIGH FREEZ	Playmate/Banquet
5	2	IT'S A LOVE THING WHISPERS	Saba
6	10	CANDIDATE FOR LOVE T S MUNK	Misty
7	5	CAN YOU FEEL IT JACKSONS	Eric
8	12	LOVE GAME LEVEL 42	Polygram
9	8	ALMO CORRIJA GORDON JAMES	AKM
10	28	BODY TALK M/AGUSTIN	RAE
11	27	BODY MUSIC M/AGUSTIN	RAE
12	15	AINT THE STOPPIN' DISCO MIX (MI) ENIGMA	Private
13	4	INTUITION INK	Circle
14	17	JUST THE TWO OF US DRIVER WASHINGTON JR	Cherry
15	23	RAISE YOUR MIND TACHO/OWN	Record Shack
16	42	SIXTY THIRDS A MINUTE MYSTIC MERLIN	Circle
17	14	MAKE THAT MOVE SHAGLEMA	Banquet
18	6	BY ALL MEANS G/SENSE M/UDIN	Facetone
19	NEW	THE MAGNIFICENT CANCE CLASH	SPS
20	24	IF YOU FEEL IT THELMA HUSTON	ADA
21	NEW	IF YOU REALLY WANT ME SISTER BUDGE	Atlantic
22	13	HUMPIN' GAY SAN	Mercury
23	8	HIT IT RUN LOWER CAROL JENI	Changeline
24	NEW	TIME LIGHT OF THE WORLD	Melody
25	NEW	GET ON UP NOW FLATERS ASSOCIATES IN	Vanguard
26	NEW	BROWNIE UP RICH BEND	DJM
27	17	TALK TO YOUR PLEASURE (F) STINE WILLIAMS	RCA
28	NEW	HEED THE WARNING CHORAK/AN	Melody
29	10	LATELY I FEEL W/ NIVER	Warner Bros
30	23	NASTY DISPOSITION ARE YOU SINGLE BUNIA	Sirenia
31	33	HOW BUILT US CHAMPION	CIS
32	NEW	MONSTER MAN JEFF LOUIS E/USION	Sony
33	NEW	POSSESSED I A S	Profile
34	26	LOVE IS GONNA BE ON YOUR SIDE FIRELY	Excalibur
35	29	MR BREEFACE LEE RITENOUR	Elektra
36	21	GRAND PRIX FUSE	CTI
37	NEW	EVING TO BE DANCING EMPRESS	Private
38	19	CAN I TAKE YOU HOME MEL SHEPARD	TS B
39	NEW	TWO HEARTS T/SHANIE MILLS	20th Century
40	NEW	LET SOMEBODY LOVE YOU KENI BLUKE	ACA

Finally, Light Of The World embark on a short British tour, which will be their first ever headliner. They play Brighton Top Rank (May 27), Southampton Gaumont (28), Cardiff Top Rank (29), Bristol Colston Hall (31), Liverpool Royal Court (June 1), Manchester Free

Trade Hall (2), Edinburgh Odeon (3), Middlesbrough Gasfins Plus One (5), Birmingham Odeon (6), and London Hammersmith Odeon (7).

Keep your eyes skinned for 'New Romantics' searching for bass lines!

Beverly

LOVE GAMES BY LEVEL 42 ON POLYDOR RECORDS

As I watch your face
I can see my life go by
You mean everything to me
Just can't take no more

Throw a smile my way
And the pain I feel inside
Turns to love for you
And I'm yours

Do lovers ever need to hide
The things they really feel inside
I simply need you to need me
Can't you see

Once I hoped to be
Your lover and your friend
It just can't go on
Your love games
Your love games

Do lovers ever need to hide
The things they really feel inside



PIC: SIMON FOWLER

If you won't show your heart to me
Set me free

Now the time has come
To show you how I feel
The love I gave to you
I can't give no more

Even now I see
The salt in your eyes
But it can't go on
Your love games
Your love games

Your love games
Your love games

Words and music by M. King/
F. Gould
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CROSSWORD

ACROSS

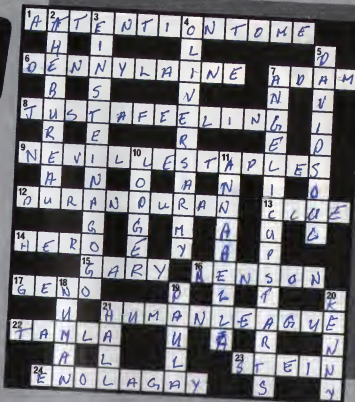
- 1 You'll all know this current Nolans hit (9,2,2)
 6 A non-McCartney Wing (5,5)
 7 What's he doing in madam's bedroom?
 8 A Bad Mannered kind of emotion? (4,1,7)
 9 A Special (7,7)
 12 Repetitive Brummie poser band (5,5)
 13 It helps find the answer
 14 Selector's was a three-minute one (Egg? — Dummy Ed.)
 15 & 18 A runny mag (enag, 4,5)
 16 Small screen comedy series about a black butler
 17 Dexy's No. 1 from 1980
 21 Two of them recently left to form Heaven 17 and the British Electric Foundation (5,6)
 22 Melta turned into a famous

- US soul label
 23 Debbie's Chris
 24 Orchestral Menoeuvres smash (5,3)

DOWN

- 2 New group formed by former Midnight Runners (3,6)
 3 Hit single from the album "Tearooms Of Mars" (8,1,2,2)
 4 Costello oldie (7,4)
 5 Actor/singer, currently on TV Friday nights (5,4)
 7 North-Eastern punk group (7,8)
 10 David Bowie album
 11 BowWowWow singer
 18 Spa 15
 19 Geldof's girlfriend
 20 Video show-off?
 21 Terry Special

ANSWERS ON PAGE 50



HAZEL O'CONNOR

NEW SINGLE
WILL YOU?

b/w
**SONS
 AND
 LOVERS**



AMS 8131

THIS IS ...
STRANGE
TAILS FROM
A MUSIC
PAPER.

CAPTAIN SPACK, OF THE SPACE SHIP INTERGLUT, IS REVIEWING HIS MUSICAL PRISONERS.



GOSH, I HOPE HE LIKED ME.



YOU ARE AN ASHORRENT LITTLE GILT. YOU ARE ANNOYING AND MUSICALLY YOU SOUND LIKE A PUNCTURED BAG PIPE. SO I AM GOING TO TAKE GREAT PLEASURE IN KILLING YOU.



ZITTY BEN AND THE DICK HEADS GAZE IN HORROR.



AND THEN... NEXT.



WHAT IS YOUR NAME?



WE'LL DON'T JUST STAND THERE. PLAY SOMETHING!



I CAN'T WATCH, TELL ME WHEN IT'S OVER.



TOOT TOOT



MMMMMMM, MMM, MMM.



THE MOMENT DRUMS NEAR... WILL CAPTAIN SPACK SHOOT OUR HERO ZITTY BEN OR WILL HE NOT...?



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 - Janper Carrott** : Best of .../A Pain in the Arm
 - Janper Carrott** : Rabbits on and on and on/Carrott in Notts
 - Edward Woodward** : Don't Get Around Much Anymore/A Romantic Hour
 - Herb Alpert** : Greatest Hits/Rise
 - Joan Armatrading** : To the Limit/Joan Armatrading
 - Eddie Brooks** : Two Days Away/Live and Learn
 - Chris de Burgh** : Spanish Train/End of a Perfect Day
 - Rita Coolidge** : Anytime, Anywhere/Satisfied
 - Gallagher & Lyle** : Breakaway/Showdown
 - Smartsons** : Crisis? What Crisis?/Quietest Moments
 - Nick Vaccaro** : Six Wives/King Arthur
 - Carpenters** : Singles '68 - '73/Singles '74 - '78



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others have it
thrust upon them ...
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who are born Italian."



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7 SHEFFIELD Limit Club
9 WOLVERHAMPTON Polytechnic
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13 LONDON Marquee

Virgin



Perfect Timing

By Kiki Dee on Ariola Records

It could've been anywhere or anyone
 Since my senses were undefined (oh but no)
 This was no mere random selection

It was something (you know what I believe)
 Something (you know what I believe)
 We are moving by design

Chorus
 And it was, it was perfect timing
 (We've got the rhythm of the time)
 We are in line, in line
 (We've got the metre and the rhyme)
 We are in time, in time
 (In time)

We've got perfect timing
 (The meaning of the time)

Some would call it coincidence
 We're never free, never free, never free to choose (oh but no)
 This was no mere interference

It was something (you know what I believe)
 We got something (you know what I believe)
 We all move by twos

Repeat chorus

It was something
 Something
 Something (must have been something)
 Oh

We've got perfect timing
 (We've got the rhythm of the time)
 We are in line, in line
 (we've got the metre and the rhyme)
 We are in time, in time
 (In time)

We've got perfect timing
 We've got perfect timing
 (The rhythm of the time)

We are in line, in line
 (The metre and the rhyme)
 We are in time, in time
 (In time)

Perfect timing
 (The meaning of the time)
 Perfect timing

Words and music by Kit Hain

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Chequered Love

By Kim Wilde on Rak Records

You say everything's alright
 I say nothing can go right, yeah
 Oh what a game you can play

Sad days add to confusion
 Sad ways end in delusion, yeah
 But that's the name of the game

Chorus
 Well I know your love is rough
 And the roads you take are tough
 But I just can't get enough chequered love

Touch me do what you want to
 Say no then I just need you, babe
 You're gonna drive me insane

You are man for all seasons
 You are man with no reasons, yeah
 You're the man with no pain

Repeat chorus

Oh, oh, oh, oh, oh I can't let go
 Oh, oh, oh, oh, oh I can't let go
 'Cos I need you so tonight

Oooh . . . chequered love

You say everything's alright
 I say nothing can go right, yeah
 Oh what a game you can play

Sad days add to confusion
 Sad ways end in delusion, yeah
 That's the name of the game

Repeat chorus

Oh, oh, oh, oh, oh I can't let go
 Oh, oh, oh, oh, oh I can't let go
 'Cos I need you so tonight

Oooh . . . chequered love

Words and music by R. Wilde/M. Wilde

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Litz

By Red Starr

A Certain Ratio: To Each (Factory). ACR may have borrowed their rhythms from funk but they've taken little else of substance. Mostly this album consists of busy rattling drums while other instruments — trumpets in an echo chamber, clinical bass or modern all purpose synthesiser — improvise colourless, featherweight stuff around a series of unmemorable riffs — not even tunes, just riffs. These atmospheric work on occasions — as on "Forced Laught" or "Choir" — but a whole album with so little variety simply becomes a bore. To each his own indeed — how much this will be yours depends on your tolerance level of white dopes on funk. (Contact: SAE to 86 Palatine Road, Withington, Manchester 20.)



PIC: PETER ANDERSON

A Certain Ratio (left to right): Jeremy Kerr (bass), Peter Terrell (guitar), Martin Moscrop (trumpet, guitar), Donald Johnstone (drums) and Simon Topping (vocals, trumpet).

independent singles top 30

THE WEEKS AGO	TITLE/ARTIST	LABEL
1	WHY (Dunlop)	City
2	WINGS OF IRON (Exploded)	Secret
3	SLATES (PIF Ltd)	Rough Trade
4	15 (Glastonbury)	Alban
5	NEBUL WITHOUT A BRAIN (Theatre Of Noise)	Burning Home
6	SING ME A SONG (Mars Bolton)	Nem
7	CRAMMING OF ME (Eggsheche Mode)	Mala
8	CONFESSION (The Singers)	Post Animal
9	FOUR FROM TITAN (The Trench)	Safari
10	12 (Only Craving Cash Marshall)	Crash
11	MAGASANI NIGHTMARE (Crash)	Animal
12	D-DAYS (Head O' Commor)	Alban
13	I WANT TO BE FREE (Tough)	Safari
14	ALL SYSTEMS GO! (Piston Girls)	Crash
15	FOUR OLD BIRD (Orange Juice)	Postcard
16	JOY (LIZ SLOD) (Aid) (Cannons)	Postcard
17	CONFORM (New Order)	Factory
18	ORIGINAL SIN (Theatre Of Noise)	OS
19	LET THEM FREE (PIF) (Axi-Paso)	Handmade
20	CAPTIVABLE (Adam B The Arts)	Do It
21	UNEXPECTED BUBBLES (The Gales)	Crash
22	DISCOTHEQUE (Dunlop)	City
23	17 (TST) (CAMP) (EP) (Young McMe Gains)	Rough Trade
24	CHANCE MEETING (Joseph K)	Postcard
25	FOUR MORE PORTS (PIF) (Axi-Paso)	Handmade
26	BELA LINDOR'S DEAD (Bastard)	Small World
27	LIVE WILL TALK US APART (Joy Division)	Factory
28	ATMOSPHERE (Joy Division)	Factory
29	CAPTAINS COMES HOME (Tony Carroll)	Dingle's
30	ROCKIN' HORSE (Dunlop)	Fuhy Products

independent albums top 10

THE WEEKS AGO	TITLE/ARTIST	LABEL
1	PUNKS NOT DEAD (Exploded)	Secret
2	TO EACH (A Certain Ratio)	Factory
3	SOME WINDS WENT (SLO) (Adam B The Arts)	Do It
4	WE WIND DANCE WINDS (Theatre Of Noise)	OS/ES
5	MESH AND LAZ (Mushroom English)	AAC
6	PRAYERS ON FIRE (Berkley Perry)	AAC
7	CONCRETE (SIS)	Alban
8	CLOSER (Joy Division)	Factory
9	SIGNING OFF (LIZ)	Cadence
10	UNKNOWN PLEASURES (Joy Division)	Factory

Singles

The Fall's new release — a vivid six track 10 inch EP called "Slates" (Rough Trade) — shows the band opting for a new looser, freer feel with plenty of raw, driving energy while still remaining melodic and memorable.

There's some cause for concern in Mark Smith's lyrics, however, which seem to be slipping away from caustic comment towards self-indulgent exercises in imagery. All the tracks are supposed to be linked but it's difficult to see why, even with the sleeve notes. Still, plenty of fine music here and at £2 it's a strong purchase. (Contact: SAE to P20 110, 137 Benheim Crescent, London W11.)

Another fine **Rough Trade** release is "Pretty" by **Mark Beer**. A really good tune is exploited to the full by Mark's tongue in cheek hymn to the cosmetic nature of things. ("The antidote for my despair is being pretty.") Good sleeve too — well worth seeking out. (Contact: as above.)

The latest **Factory** release comes courtesy of 93 Records of New York with **ESG**, a four girls and one guy New York band produced by Martin Hannett. "You're No Good" is a boy-lures-girl unhappy ending with a lyric that's simplicity itself over a catchy, spare beat. The 'B' side couples "UFO" (a non-vocal outing of spacey noises) and "Moody", a worried love song (remember them?) with more minimal lyrics and that spartan, spacey sound. Good record. (Contact: SAE to 86 Palatine Road, Withington, Manchester 20.)

Now for an overlooked gem. **Thomas Dolby** is Len Lovich's keyboardman and wrote her excellent "New Toy". His own "Urges" — "Leipzig" (Armaggeddon) is more of the same sort of dark quirky pop which takes a couple of spins to sink in but then proves well and truly addictive. This features two such

nity tunes with insistent keyboard arrangements full of good touches — almost everything is played by Dolby — and some really strong lyrics. All round excellence is completed by having Andy Partridge as co-producer. One of the best singles this year and an essential purchase. (Contact: SAE to 56 Standard Road, London NW10.)

A bunch of Nottingham exiles in Manchester called **The French** sent us an onion and a French cigarette to go with their single, thus instantly inviting a raspberry in return. Their version of Kraftwerk's "The Model" (Sanguine) is OK but adds nothing to the original, while their own "Set Me On Fire" is a useful if unexceptional song which suffers from reserved vocals and a one-dimensional arrangement. File under professional but polite. (Contact: SAE to 21 Carnforth Street, Rusholme, Manchester 14.)

Finally, **Joseph K** have another single out on **Postcard** which features two very strong songs. "Chance Meeting" is a re-recording of their very first single ages ago on **Absolute** with some splendid brass replacing the toy organ riff, while "Pictures" is back to their usual severe guitar sound. Also noticeable, however, is a growing maturity and this is as good as they've done to date. Excellent. (Contact: SAE to 185 West Princes Street, Glasgow 4.)

No sooner had we done a run-down on all **Les Disques du Crepuscule's** releases than **Marlene's** "Life In Reverse" EP arrives on our doorstep. An odd one this — a lively, colourful if somewhat insubstantial melting pot of influences from disco through Pato to old rock'n'roll, with some fine passionate sax thrown in for good measure. Worth seeking out. (Distributed through Rough Trade, 137 Benheim Crescent, London W11.)



positive noise

heart of darkness



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exclusive distribution through stage one, 0428 4001/53953

positive noise - heart of darkness



produced by nick hamsay and positive noise.

Future Management

By Roger Taylor on EMI Records

(You won't need nobody)
You won't need nobody else but me
(You won't need nobody)
You won't need nobody else but me

You'll find I'm gonna invite you to try my machines
Programme an offer you just can't refuse
I'm gonna invite you to share all my dreams
You've nothing to lose

(You won't need nobody)
You won't need nobody else but me
(You won't need nobody)
You won't need nobody else but me

You'll find I'm gonna invite you to try my machines
Programme an offer you just can't refuse
I'm gonna invite you to share all my dreams
You've nothing to lose

Recycle your thoughts
I'll rewire your mind
I'll punch in some new points of view
To make sure you find
You've got nothing to lose

(You don't need nobody)
You don't need nobody else but me
(You don't need nobody)
You don't need nobody else but me

Repeat last verse to fade

Words and music by Roger Taylor
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HISTORY NEVER REPEATS



PLUS DOUBLE 'B' SIDE

SHARK ATTACK / WHAT'S THE MATTER WITH YOU

Recorded live at Hammersmith Odeon



SMALL ADS
by SMALL ADS
ON BRONZE RECORDS

THE SENSATIONAL PLASTIC TIE
Ideal for Mechanics, etc.
REPELS OIL & GREASE
WIPES CLEAN IN A JIFFY
3 PLAIN PLASTIC TIES FOR 7/6
ALSO
PLASTIC COLLARS 1/6
DE LUXE COLLARS 2/6

SALE!
"CASUAL"
DE

GIRLS
GET YOUR MAN

VIB-A-WAY TUMMY TONER!

PIG SIMON FOWLER

I used to be so lonely, not a friend in the world
Until computers introduced me to a brand new girl
Working was the last thing that was ever in my head
But now I've found a good job and I'm earning lots of bread
Bedsit boredom always used to be the bitter end
So we bought a nice house up at the expensive end
(D'you wanna know how?)

Chorus
Small ads (small ads) read it in the (small ads)
Anything you want delivered to your door
Small ads (small ads) read it in the (small ads)
Things you never get in supermarket stores
Small ads, small ads

Now if I can get the cash together I'm gonna buy that yacht
Fifteen hundred or near offer down in Aldershot
But I'll need a car to tow it and a trailer too
So I turn to motor section, start thumbing through
This year's registration with a slightly dented wing
Only down in Finchley think I'll give the bloke a ring

Repeat chorus
Small ads
If you need a new gas heater or a fortnight down in Spain (Spain?)
Want confidentially testing even need to hire a crane (crane?)
Do a course in yoga if you just can't stand the strain
You'll find anything from colour brochures to a brand new brain
(Here we go again)

Repeat chorus to fade
Words and music by Nick Dickman
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ANTHEM

Toyah



The new album: Anthem VOOR 1
cassette VOORC 1.

Includes the singles
"It's a Mystery"
and "I Want to Be Free".

SAFARI
Distributed by Spaitan

TALKING HEADS

RE-RECORDED

HOUSES IN MOTION

LIMITED EDITION
3 TRACK 12" SINGLE
SIR4050T

7" ALSO AVAILABLE SIR4050



Produced by UBB. © 1985 U.S. A Warner Communications Co.

TARTAN ADVANCE

STAR

teaser

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

Solution on page 50

ALEX HARVEY
AL STEWART
BAY CITY ROLLERS
BENNY GALLAGHER
BILLY CONNOLLY
BLUE
BOSTON DEXTERS
DAVID BYRNE
DONOVAN
DREAM POLICE
EUGENE REYNOLDS
FAY FIFE
FRANKIE MILLER
GERRY RAFFERTY
GRAHAM LYLE

JACK BRUCE
HENRY McCULLOUGH
JOHN MARTYN
JOSEF K
LULU
MAGGIE BELL
MARMALADE
MIDGE URE
MIKE HERON
NAZARETH
NIGHTSHIFT
ORANGE JUICE
POETS
QUESTIONS
ROBIN WILLIAMSON

SHEENA EASTON
SIMPLE MINDS
SKIDS
SLIK
TEAR GAS
TRASH
VALVES
ZONES

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

REVIEWS

singles

by Peter Silvertown

STIFF LITTLE FINGERS: *Safe As Houses* (Chrysalis). Unlike most people, Jake Burns hasn't got a throat between his head and shoulders. He's got a rusty drainpipe. Which is all very well for shouting up a storm about Alternative Ulster or sounding breathless as he did on the previous SLF single. But for soul pastiche — with the added flavour of the Q-Tips horns — such as this, he would be well advised to acquire that normal piece of anatomy.

SHAKIN' STEVENS AND THE SUNSETS: *Jungle Rock* (Battle Of The Bands). Not a real new Shakey single. Not even a track from the sessions he did ten years ago with Dave Edmunds when they were both just Welsh boys with time on their hands. No, this is merely one of the 85 or so singles he recorded before the world decided it was ready for an Elvis Presley mousetrap. A jumpy, bumpy version of a song that Hank Mizell had a novelty hit with a few years back, it's at least as much fun as 'This Ole House'. But will it get the futurists dancing on Top Of The Pops?

POLEGATS: *Rockabilly Guy* (Mercury). Talking of Dave Edmunds, producer, am I the only one that thinks he's done a better, crisper job for the Polecats than he did for the quiff-cousins Stray Cats? Not as obvious as the PC's first, John I'm Only Combing My Hair, this certainly passes the Brycreem bounce test and is utterly dumb. As rockabilly should be.



SUZI QUATRO: *Lipstick* (Dreamland). Or the Motor City Motormouth Midget gets HARD again. Or the half-star of Happy Days turns over the turf on the corpse of Gloria, borrowing the whole song, just adding some new Chinnichap lyrics. Gloria being a rather superior base, she couldn't make it all bad if she tried. But, to give her due credit, she does try hard.

THE GAS: *Ignore Me* (Polydor). Take one splash UK Subs, one dash Who, one drop Jam, stir. Presto, the Gas. A single of such definite ordinariness that it could become a standard by which all others — good and bad — are measured.

TOTTENHAM HOTSPUR: *Ossie's Dream* (Sheff). You have the advantage over me, this being the day before the Final. You know who's won and whether this is a song of victory or a lament of consolation. I can only tremble in awe at the Ardiles solo contribution... 'In the cup for Tottenham... ' in his very best Manuel accent. And that's your lot. Personally, I would have preferred one of the classic 'Brian Moore interviews Ossie' pieces set to music. As it stands, THFC ably aided and abetted by Chas and Dave, have made the least worst football club song of all time.

KRAFTWERK: *Pocket Calculator* (EMI). The fore-fathers of Visage, the Teutonic Quartet went into semi-retirement some three years ago. This silly song — which sounds like theme music to a Flash Gordon short — does not put them on the doorstep of the brave new world. Clearly, they have been surpassed by technology. Trains, such as the Trans Europe Express, they could manage. The micro-chip and the pocket calculator are obviously beyond them.

JOHN LENNON: *Stand By Me* (Apple). A track from the Rock'n'Roll album and already a hit some years ago. Lennon never sung better than on this personal plea. Written by the demi-gods of teen dreams, Leiber & Stoller, it's simple, direct, honest, articulate. It's a song that would make a fool of anybody who didn't mean it. Lennon wouldn't have had to try to make it perfect. But he did.

MIDAS TOUCH: *Too Much Love Too Soon* (Champagne). Funk in the vocal style of the Sisters Sledge. The snap and the sass of Ray Parker team up with the wail of the Earth Wind & Fire horn section for a bright, airy rhythm track. If only the girls didn't sound like they're reading the (hardly inspirational) lyrics for the first time.

TOM PETTY: *The Waiting* (MCA). Sometimes the vast success that

American stardom can bring is not for the best in this best of all possible worlds. Tom Petty's got that success but at the cost of making records that fit nicely into the narrow tastes of our transatlantic neighbours. He's still got a slight, wonderfully expressive voice but the guitar parts have been heard a thousand times before — and better. If it's nouveau Dylan you want, Butch Hancock does it better and wilder.

MAGAZINE: *About The Weather* (Virgin). Maybe it's the state of my brain to blame but this sounds rather like Breaking Down The Walls of Heartache or some such figment of Dexy's soul memory. The girly singers do not sit comfortably behind Devoto's vocal strainings. Not pop enough to be fun. Not original enough to be treated seriously.



THE MEMBERS: *Working Girl* (Albion). The Surrey boys answer, I suppose, to Sheena Easton's Modern Girl. Nicky Tesco tries very hard to make the lyrics sound important. Not quite hard enough, though. The music was made, at a guess, by an IBM 8000 programmed to throw up 'song/rock (and roll)'/medium-pace/typical/one.

RICHARD STRANGE: *International Language* (Virgin). Intriguingly, this sounds more like a square dance that you'd expect from a man with trilly and a dirty raincoat. For some perverse reason of my own, it made me think Hazel O'Connor was about to dance across my room. Maybe it's the tinkling guitar which is rather like the tinkling guitar on D-Days. Hardly the soundtrack for a cabaret, Future or otherwise.

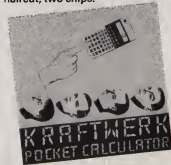
KIM WILDE: *Chequered Love* (Rak). The real family affair. Written by daddy and bro, produced by pro, and sung by sis.

Production-line pop fodder so well done it can hardly be faulted. Given the pronunciation of the lyric, however, I suggest asking your shop-keeper for Chug-a-lug.

TALKING HEADS: *Houses In Motion* (Sire). New York City Neurotics invade Nigeria and return with ethnic rhythms to bewitch the British natives. Punch and pep but just a little too off-hand. Fortunately, on this remix of the album track, you can actually hear David Byrne's monologue. Music to dance on your own neuroses.

SIMPLE MINDS: *The American* (Virgin). Simple Minds have always tried too hard. This week, the brave face of Scotland. That week, the darlings of the white boy discomat. Now, it seems, this week's favour is Skids circa Masquerade with a surer-footed rhythm. Perfection for when John Peel does an all disco show. What do I know about this world anyway?

HEAVEN 17: *I'm Your Money* (Virgin). Just like Kraftwerk once sounded — conscious humour and all. Not as obviously funny as Fascist Groove Thang but stronger and harder. I'd occasionally wondered when Bo Diddley would be honoured with the silicon chip treatment. Heaven 17 have answered my question. Money is money and not fade away. Wave and a haircut, two chips.



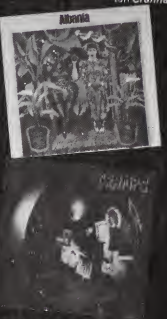
KEN LONKIE: *Today* (Virgin). As the poor boy strives for his notes and composure, you can't accuse him of not trying. Whether you think it's worth the effort is, of course, another question. Old hippy, Steve Hillage, produced so you can almost hear the woolly hats and ginseng tea.

WEAPON OF PEACE: *#* (Fontana). Exceptionally smooth blend of soul and reggae. So smooth, in fact, the dead yawned, the cat snored and . . .

THE UNDERTONES: Positive Touch (Ardeck/EMI). In which The Undertones' skills as arrangers blossom dramatically to match their melodic instincts. Until now their music—

song-oriented presentation has often been mistaken for novelty; not this time. Still concise and energetic, still with their feet on the ground, they now give their songs more adventurous and less straightforward structures which take a couple of plays to sink in but thereafter are a joy to hear. Taking their cue from the imaginative power of 60's pop art, they've endowed all 14 tracks with the colourings of piano, organ, woodwind, studio tricks or backing vocals—all right on the button. Hall, I'm impressed. The first LP that does The Undertones justice—buy it. (9 out of 10).

Ian Cranina



HOLLY AND THE ITALIANS: The Right To Be Italian (Virgin).

Stacking all three of her individually promising singles on side one only serves to expose the shallowness of Holly Vincent's songwriting. They're all the same: rhythm section blustering but drab, guitars smouldering and songs that rest on the barest structures. Her voice is plaintive but limited and she has great difficulty in wresting any kind of melody out of the material. All in all, this is unimaginative, laboured pop obsessed with self-consciously "beverage" dreams and quite honestly Kim Wilde does it better. (4 out of 10).

Mark Ellen

immaculately fashioned album pieced together by four rising sons and one Yokohama mama. Whatever you need can be found within its grooves—funky links and Devo tricks, loony lyrics (sometimes in French and German) and vocals that switch between female yelps and Brian Ferry's arpegg. If you feel all the elements for a successful 80's band into a computer, you might come up with The Plastics. If you were lucky. (7½ out of 10).

Fred Dellar

SPLIT ENZ: Waista (A&M).

Although I can't get quite as enthusiastic about this bunch of New Zealanders as some of my colleagues—there's something a mite whippy about their sound—this is their most likeable set so far. A strong, consistently appealing collection of very individual tunes that could well insinuate themselves into your heart were the radio to give them half a chance. The only thing they seem to lack is one really distinctive lead instrument for the airy vocals to play off. (7 out of 10).

David Hepworth

THE LAMBRETTAS: Ambience (Rocket).

Now that Mod's as dead as a doornail, The Lambrettas have an awful lot of proving to do. This, despite its dreadful sleeve, is a praiseworthy start. Improving on the last album's neat pop songs, they've progressed to combine punch with atmosphere. Their sound is bigger with cheery drums, ringing guitars and tight harmonies but they leave enough dark spaces to excite the interest. Now if they can start to speak from the heart instead of playing social commentators, they could yet make the big league. A welcome surprise. (7 out of 10).

Red Starr

THE TUBES: The Completion

Backward Principle (Capitol). I'm confused. Aren't these The Tubes, the clever if not outrageous darlings of the Euro-pop circuit? What's the hype, folks? If you can't bast America, join it?

The suits-and-ties corporate image would have been a cute idea if they'd confined it to the sleeve but they've allowed it to spill over on to the playing surface. You'd swear that this was a provincial Yankee band attempting to cross Styx with Air Supply... and succeeding. This particular sell-out sends them right down the tubes. (4 out of 10).

Robin Katz

RUTS DC: Animal Now (Virgin).

The mood is murky but compelling here and The Ruts never shrink from telling the

truth. It doesn't matter whether the tune is molasses-thick reggae ("Fool") or an uterine horn-filled rocker ("Walk Or



Run'n'), confusion is ever-present. Yet The Ruts' reggae undercurrent always rescues them from their own dark despair. (8 out of 10).

Robin Katz

ALBANIA: Are You All Mine (Chiswick).

An engaging first offering from an Irish/Scottish trio augmented by a cast of extras. Striking a balance between Bowie and Talking Heads, this album is intended more for the cocktail party than the dance floor. The lyrics are the only let-down. Peppared with tired imagery and the odd dreadful pun, they're deliberately obscure and thus, supposedly, "interesting". Infuriating, more like. Still, the music's worth a visit. (7 out of 10).

Mark Ellen

KRAFTWERK: Computer World (EMI).

Considering how many bands have fished their sound and ideas since the last Kraftwerk album three years ago, you'd have thought the time was ripe for another Great Leap Forward, the kind of album that would leave their imitators in the shade. Sadly, this isn't it. Kraftwerk are seemingly content to tootle around on their instrument panels in the service of a bunch of non-songs about pocket calculators and computers that are as predictable as "Parkinson" and irritatingly gimmicky as "Tomorrow's World". (4 out of 10).

David Hepworth



THE BEAT: Who's Ppen? (Go-Fest). I dunno. I was all prepared to nudge this one aside when

"Cheated", a winning amalgam of dub and protest-pop, beguiled my ears. Then the piece work-paced "Get A Job!", a great song about the way most of us are dumped out on the production line, and the final "The Limits We Set", an infectious cut dealing with the dubious merits of shipchitting, had me mentally writing fan letters to Saxe & Co. So now I'm not certain about "Who's ppen?" Can I come back next week? (7 out of 10).

Fred Dellar

SQUEEZE: East Side Story (A&M).

A full 50 minutes and 14 varied songs is a lot to take in, especially as this album is much less obvious than its predecessors, but a little persistence is amply rewarded. Chris Difford's lyrical powers are fully displayed while Glenn Tillbrook's musical versatility is showcased through everything from soul to rockability and their partnership reaches a new peak with the country ballad, "Labelled With Love"—a real classic. Overall there's a pleasing openness of approach and willingness to experiment although the one-dimensional production does tend to a rather flat sound. A bit of concise pop wouldn't have gone amiss but there's plenty of compensations here in their melodies and musicianship, in the unusual and the unexpected. (9 out of 10).

Ian Cranina

THE CRAMPS: Psychodelic Jungle (I.R.S.).

From the depths of the primeval rain forest they came, bathed in hideous blue light, muttering of voodoo and rotting bones and things that go ps-ss in the night. The songs are stronger here than on their debut album but the atmosphere is no less demented, the steady, pulsing rockably no less determined and danceworthy. Who else could dream up a song called "Goo Goo Muck"? Who else but The Cramps, truly a band in a swamp of their own. (8 out of 10).

David Hepworth

THE SEARCHERS: Play For Today (Sire).

Gathering together another bunch of strong pop songs old and new, The Searchers embark on Phase Two of their worthy but poorly received comeback. When it comes to jangling guitars and high, heart-felt harmonies, they are the real McCoy—but all those years spent sailing a crust on the Northern cabaret circuit seem to have instilled in them a politeness which is almost paralysing. Even on the flat-out rockers, they seem to be holding back in case the concert secretary pulls the plug. Has its moments though. (5 out of 10).

David Hepworth

Tenpole Tudor



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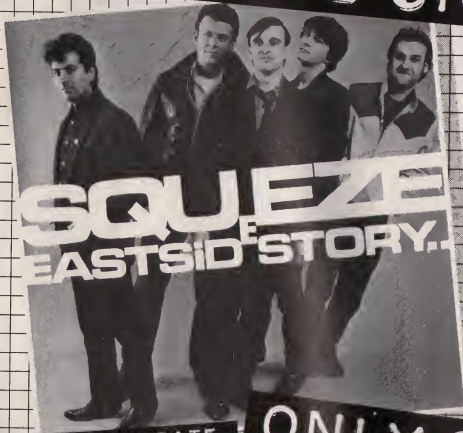
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Artist JAPAN
Title NIGHTPORTER
Label VIRGIN RECORDS
Year 1980

Requested by:
GEORGINA DURRANT, LITTLEHAMPTON, WEST SUSSEX

NIGHTPORTER
BY JAPAN ON VIRGIN RECORDS

COULD I EVER EXPLAIN
THIS FEELING OF LOVE THAT JUST LINGERS ON
THE FEAR IN MY HEART THAT KEEPS TELLING ME
WHICH WAY TO TURN

WE'LL WANDER AGAIN
OUR CLOTHES THEY ARE WET
WE SHY FROM THE RAIN
LONGING TO TOUCH ALL THE PLACES
WE KNOW WE CAN HIDE
THE WIDTH OF A ROOM
THAT CAN HOLD SO MUCH PLEASURE INSIDE

HERE AM I ALONE AGAIN
A QUIET TOWN WHERE LIFE GIVES IN
HERE AM I JUST WONDERING
NIGHT PORTERS GO
NIGHT PORTERS SLIP AWAY

I'LL WATCH FOR A SIGN
AND IF I SHOULD EVER AGAIN CROSS YOUR MIND
I'LL SIT IN MY ROOM
AND WAIT UNTIL NIGHT LIFE BEGINS
AND CATCHING MY BREATH
WE'LL BOTH BRAVE THE WEATHER AGAIN

HERE AM I ALONE AGAIN
A QUIET TOWN WHERE LIFE GIVES IN
HERE AM I JUST WONDERING
NIGHT PORTERS GO
NIGHT PORTERS SLIP AWAY

WORDS AND MUSIC BY D. SYLVIAN
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RUNAWAY GIRL

THE HONEY BANE STORY, AS TOLD TO PETE SILVERTON. PICTURES BY STUART FRANKLIN.



She chose the name... "Because there is a very sweet side to me — Honey — and there's a really horrible side to me — Bane." Bane means poison.

"I'll go along with that. She has the face of a teenage angel. Pert nose, large eyes, milk-fed skin.

But her manner — at least, on the day I spoke to her — is less than heavenly. She was awkward, torn between friendliness and sullen aggression, talking in a slow, flat East London monotone, uncoloured by feeling. There's a little humor or joy in the voice, perhaps. Miss Honey Bane doesn't claim to have had the easiest of lives.

WE MET up at the offices of her management — shared with Jimmy Murray, The Angelic Hustlers and Cookin' Berets — and conversed in a room no bigger than a phone box. She hunched against the wall, dark glasses pushed into a mass of blond-to-and-red hair, dark roots prominently displayed. "So, what's it like being in the back of her left hand?" He was an old flame, dear? "She chews gum and immediately spews when I ask for the story of her life.

"Now why do you want to know that? What have you heard that makes you want to know so much about me?" Enough to convince me that it would make interesting reading. Slightly reassured, she agreed to answer specific questions but refused to offer much more than she has to.

She's seventeen, born and brought up in London, and she has one younger sister, Julia, aged nine. My mother's a housewife and she used to be a model and my dad does some sort of buying and selling business whereas he has to go abroad, travel around the country and that.

My very early childhood was happy, but from about the age of six was when deterioration started. Deterioration... She smiles herself about that.

"I got chucked out of all my schools because all I was interested in was writing and writing poems and I wouldn't do any of the lessons they gave me. I'd do some things, like in Maths, I'd draw horses. And I used to skip a lot after school and at playtime.

Then lessons because it was too simple. I liked doing things where you had to be more creative about it. I didn't like doing things like two and two are four and four and four are six, whatever. I know they're eight but... she shrugs, falls back into her chair. And I don't regret anything I've done in the past at all.

I was brought into this world to live this life. I'm starting to live a better life now. I've come through my part of hell, I've come into my part of heaven.

"It was taken away from home, put in care, locked up, had hysterics for five days, I was sequestered, all that sort of crap.

"The big trouble started when I was about eleven and a staff got chucked out of school and I used to drink a lot and used to fight it out and used to be at a lot of football hurling houses and I didn't used to come home at night. I just used to cause disturbances all the time.

"The last place I was in until she [her mother] died was the age of fifteen was in Brentwood. It was called St Charles Youth Treatment Centre, it was a child's prison, real top security. They had kids in there for murder and that. Kids that were just a bit mad, kids who just made a bit of trouble, kids that were just promiscuous or just ran away all the time. They tried to treat you with therapy and needles. Out of twenty four hours in the day, you probably spent nineteen or twenty outside them in your bedroom, in a little room with a bar on the window. That's if you were good!

"If you were bad you spent days in a little cell. Honey, understandably, wanted out. She decided that music might offer an escape route.

HAVING CONVINCED the authorities that she was serious, they agreed to take one of her rehearsal tapes to Small Wonder, who likes it enough to put "Violence Cries" out as a single. Despite the help they gave her, she hates the St Charles authorities nothing but. It will bring locked up, it's a young age. It's a rare fluctuation at first. You haven't got the mentality really to take it out of the firm. And, I tell you, that piece never did a thing for me, at all. The only reason I got better was because I grew up myself. They didn't do a thing.

Once Small Wonder has issued "Violence Cries" — she's made her move. Allowed out for an afternoon rehearsal, she did a bunk, never to return.

"I knew that if I could make a record and get a lot of publicity and went on the run, then they couldn't bring me back because it would cause so much bad press for them. I planned the whole thing... and got away with it.

While on the run, she gave interviews to the music papers

and the national press. This gave her the opportunity to cut a second single, aptly titled "Girl On The Run" and recorded with the help of Crass, a band she refuses to talk about these days. The last in a trio of independent releases, "Guilty," only came out because Vinyl Solution were looking to recover some of the money they'd invested in her.

Appearing sporadically after Honey oversteered by her first major release, "Turn Me On, Turn Me Off." By this time a chance meeting with Jimmy Fortay had blossomed into an important friendship.

"He's the best friend I've ever had. I know he'll always be there when I need him. That's not nothing to do with music."

Pursing her lips, she says her while she was hiding from the authorities, assisted her in making this third single and guided her in the direction of EMI where he produced her debut "AS How they've put out four albums — they were taking in a conspiratorial hush: what I tried.

"We're very, very close, so when we work together it sometimes becomes very difficult. It's not his fault, it's not my fault. It's better that I work with someone else."

"BABY LOVE," her most recent offering, was produced by Alan Shacklock, best known for helping shape The Lovin' Spoon Jams. The choice of song was hers. "It's the first song I remember. It's my favourite song of all time."

It seems a rather inauspicious original, slavishly recreating the original, sex sells and all, and the loosing into the meaning from the lyrics. The flip, "Mass Production" despite its ill-structured verse, is a much stronger. Written by Honey herself, it's as intricate catchy as Topay's "It's A Mystery."

The future holds another single and an album, with experienced hand Colin Thurston producing. But no two words. Instead she's concentrating on "developing her music."

"It's out all for money and I fame. That's a lot of it, yeah. If I didn't enjoy it, I wouldn't do it. I certainly wouldn't do it for nothing. But I certainly wouldn't do it if I didn't enjoy doing it. The tape machine clicks off. Immediately, she jumps up to leave the room. I ask if she's happy the day. "Yeah, I'm happy now. Especially because I just chucked my last block. He used to try and get me to do a lot of work in the evening. And he kept on wanting me to tell him I loved him every ten minutes. And you can tell anyone that every ten minutes 'cos you don't always feel like you love him, do you?"

GET THIS!



See these two awe-inspiring examples of the art of colour photography? Course you do . . . you've got eyes. Now, imagine both portraits of **Toyah** and **Madness** blown up real big and printed on either side of a 34" x 24" glossy poster. Got that? Good.

Then imagine that your favourite music magazine was sufficiently generous (not to mention soft in the head) to offer you one of these exclusive, double sided wall posters for next to nothing (well, 45p actually).

Now wouldn't that be something? Well, it's true.

Think of it. If you're a Madness fan you can gaze upon The Nutty Boys all the live long day; if Toyah's more to your taste then you just turn the thing over and feast your eyes on her. If you like both then you can switch it every week.

All you have to do is collect three coupons, the first of which is snuggled down at the bottom of page 48 trying

to get some rest. So why not whisk right over there (not yet — wait for it!) and snip it out, taking care to put it in a safe place. When you've collected all three and saved up the paltry sum of 45 pence we'll let you know where to send off for this unmissable piece of wall covering. But before you go you might like to know about a few other things that make May 28th a date to look forward to. **THE STRAY CATS** — Mark Ellen reports from France.

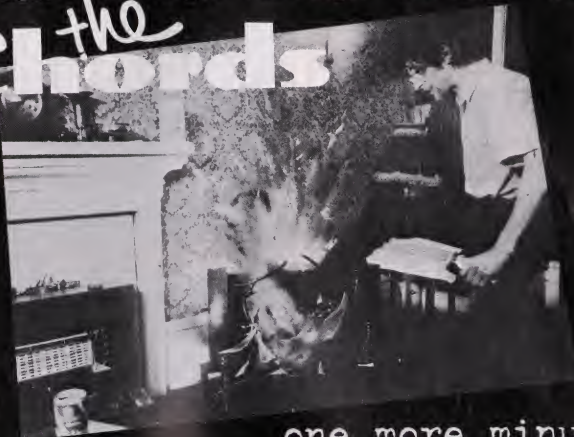
THE UNDERTONES — brand new albums and assorted swag to be won.

Plus all the latest songwords, pin-ups, fax, info, gossip and tittle-tattle. All in Smash Hits, where dreams come true.

(Makes you sick, dunnit?)

new single new single new single new single new sin

The Chords



one more minute



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POLE 2



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50 Tenpole Tudor

ALBUMS TO BE WON

ONCE AGAIN the door to the Smash Hits Free Gift Store has been left ajar and this time it's Tenpole Tudor albums that are spilling out. 50 copies of their first album, "Eddie Old Bob Dick And Gary" (including the current 45, "Swords Of A Thousand Men"), have been donated by the ever bountiful Stiff Records.

To win one of these coveted prizes, simply jot the answers to the following five brain-tormenting questions on a postcard and send them off to Smash Hits Tenpole Tudor Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF.

The first 50 correct replies to leap out of the hat (a deerstalker) on May 27th will qualify for an epee. Jump to it!

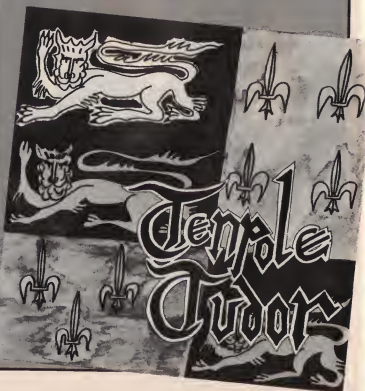
1. What is Mr Tenpole's first name? a) Oscar; b) Norman; c) Edward.

2. In which film did he make his movie debut? a) Popeye; b) Dance Craze; c) The Great Rock 'n' Roll Swindle.

3. What song did he sing in the film? a) Who Killed Bambi; b) Anarchy In The UK; c) Edelweiss.

4. What title did last summer's five band Stiff package tour go under? a) Five Live Stiffs; b) The Stiff And Let Die Tour; c) The Son Of Stiff Tour.

5. Name one band — apart from Tenpole Tudor — who were on the bill. a) Queen; b) Any Trouble; c) Echo And The Bunnymen.



CANDIDATE FOR LOVE

by T. S. Monk
on Mirage Records



The sun's bursting in
It's a bright Sunday morning
But this time I'm not gonna hide
Wanna feel what it's like
To wake up in the morning
With someone who really loves me deep inside

I've been watching the world go by
And lately I wonder why
Love songs make me cry

Chorus
Ooh I'm a candidate, I'm a candidate for love
I'm a candidate, I'm a candidate for love
I'm a candidate, I'm a candidate for love
I'm a candidate for love

Too long
Been running away too long
Been thinking what's right is wrong
Tonight I won't go home alone

Repeat chorus
The sun's bursting in
It's a bright Sunday morning
But this time I'm not gonna hide
No, no, gonna feel what it's like
To wake up in the morning
With someone who really loves me deep inside
(Someone who loves me)
(Someone who needs me)
Someone who really loves me deep inside

From my window I can see
Lovers in the streets right below me
Hugging and kissing, doing their thing
Tonight I'm gonna get my thing
Together, forever, together

Repeat chorus to fade
Words and music by Linzer/Monk/Fletcher
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a day's wait
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| 5 ANTS INVASHN | 31 SEX PISTOLS | 54 MICK JAGGER | 86 URU | 113 BRYAN FERRY |
| 6 YOUNG HARRISONS | 32 UB40 | 55 COCKNEY RIOTS | 87 THE VIOLETS | 114 HEAVEN LIAISON |
| 7 THE JAM | 33 SCORPIONS | 56 BOB DYLAN | 88 BUZZCOCKS | 115 MCKENNA |
| 8 THE JAM | 34 JIMI HENDRIX | 57 THE VIOLETS | 89 CURT COBAIN | 116 MICK JAGGER |
| 9 RUSH | 35 JETS | 60 THE VIOLETS | 90 VAN HALEN | 117 PINK FLOYD |
| 10 THE BEATLES | 36 QUEEN | 61 THE VIOLETS | 91 MARGARET | 118 THE ROLLING STONES |
| 11 GEORGE HARRIS | 37 ELVIS | 62 THE VIOLETS | 92 ROY STEWART | 119 ELVIS |
| 12 THE BEATLES | 38 SPYGLASS | 63 THE VIOLETS | 93 THE VIOLETS | 120 THE ROLLING STONES |
| 13 PHOTONS | 39 AC/DC | 64 THE VIOLETS | 94 B & B ROBERTSON | 121 KILLING JOKE |
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| 17 THE VIOLETS | 43 IRON MAIDEN | 68 THE VIOLETS | 98 THE VIOLETS | 125 SHEENA EASTON |
| 18 THE VIOLETS | 44 JOKER WREST | 69 THE VIOLETS | 99 THE VIOLETS | 126 THE VIOLETS |
| 19 THE VIOLETS | 45 SCORPIONS | 70 THE VIOLETS | 100 THE VIOLETS | 127 ROLLING STONES |
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| 21 THE VIOLETS | 47 THE VIOLETS | 72 THE VIOLETS | 102 THE VIOLETS | 129 THE VIOLETS |
| 22 THE VIOLETS | 48 THE VIOLETS | 73 THE VIOLETS | 103 THE VIOLETS | 130 THE VIOLETS |
| 23 THE VIOLETS | 49 THE VIOLETS | 74 THE VIOLETS | 104 THE VIOLETS | 131 MADNESS - WAI |
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| 25 THE VIOLETS | 51 THE VIOLETS | 76 THE VIOLETS | 106 THE VIOLETS | 133 JOHNNY ROTTEN |
| 26 THE VIOLETS | 52 THE VIOLETS | 77 THE VIOLETS | 107 THE VIOLETS | 134 THE VIOLETS |
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7 & 12 INCH SINGLE ON



LETTERS



INJURY TIME

CAN SOMEBODY do that Steve Taylor serious injury? OK, so Queen have never been the favourite group of the Smash Hits critics, but to say that Freddie Mercury's absence from Roger Taylor's album is "pleasing" just goes to show what a moron our Steve T. is.

Our Fred has been responsible for some of the best music and lyrics to have ever tickled our tympanums and the sooner Stevie realises that the better. *Dearheart, The Queen Freakette, Morden.*

NUKES

DEAR "SOMEONE who wishes love did not tear him apart",

O.K. so perhaps a lot of Crassa's ideas are a bit unrealistic, but at least they are identifying the problems of society as it is today and looking for solutions.

Also they do not "cash in" on anybody—they sell their records as cheaply as possible and what money they do make is usually donated to causes such as the C.N.D.

Nuclear disarmament is not unrealistic. It's the only sane thing to do. After all, what is worse—the possibility of occupation by a foreign power or the certainty of nuclear war? *Magnox, Devon.*

EARLY BIRD CATCHES MAGAZINE

YOU ALWAYS let us know the date when the next issue will be out so that suckers like me can go and buy it. But when I went to get my last copy the shop-keeper said she'd received them two days before and they'd all gone. I managed to get the last one in a shop near town.

So now if I want to get your mag I have to scrounge 35p off my mum and go two days earlier. Maybe I'll be getting it three days earlier.

If this keeps up you'll have one less sucker. *Angela, Warrington.*
Our apologies. The magazine distribution business being what it is, it sometimes happens that issues are sent out to the shops a couple of days before the official

cover date. And when the calendar is studded with public holidays, as is the case at this time of the year, *Smash Hits* is actually printed quite a few days early. This can result in copies being distributed earlier than we would like. All we can suggest is that you watch your newsgents like a hawk.

A DOCTOR WRITES:

DID YOU realise that Polos make you sterile? Me and my mate think the Polo-sucking public should be warned!

Meanwhile, here's a Polo Chart—
1. "Polover Beethoven"—E.L. Polo
2. "Don't Stand Polos To Me"—The Palace
3. "Sucking In The Seventies"—Poling Sticks
4. "I'll Be Your Long-haired Lover From Liverpool"
5. "You're An Embarrassmint"
6. "Einkeln-A-Polo"
7. "Mint Music"—Adam And The Mints
8. "The Ballad Of John and Polo"
9. "John I'm Polonly Dancing"—Polocats
10. "Making You Mint Up"—Sucks Fizz
Steve Peapoles and Jack Minter.
P.S. Polos Suck! Just think one more and you're done for life!

POINTS

COULD YOU tell me all about the American group REO Speedwagon? Thanks. *Angela.*

Certainly, Ange, they're awful. Next...

WHY DON'T you do something on the wonderful and talented Bucks Fizz, Number One in our hearts? *Freda "Fizzer" Watson, Herts.*

'Cause they're even worse than REO Speedwagon. Next...

PLEASE CAN we have a feature on Santana, and their great song "Winning"? *Rodriguez, Mexico City.*

Blimey, you'll be asking for REO Speedwagon next!



PIC: VIRGINIA TURBETT

SCARRY EYED

I AM converted. No more of The Cure—the Scars forever. Future brilliance, I think. I'm going to get that album, "Author! Author!", and the single as soon as my financially embarrassed situation

is cleared up, I can tell you! Who is that lead singer? Please print a piccy of him! *Yellow-Pinkie.*
OK. Anything for a quiet life! Here he is—Bobby King by name—this being a rare shot of him in hairier days.

"FATTISTS" CORNERED

DEAR NICCI the "fattist", I certainly do not agree with you and I most certainly will not join your "Squash The Bra Act Club". Little do you realise that Hazel O'Connor is one of the few courageous people with new ideas around! Thank goodness she's not one of these false, pretentious, superficial, supercilious, everyday, ostentatious, opulent plebs that dare to roam our streets looking like every other blob.

Also the set designing of TOTP is atrocious. The sets are all chipped and the strawberry netting, sprayed silver, is always full of holes and dents. So goodness knows why Hazel lowered herself to appear on such a half-hearted programme. She should be on programmes such as "The Kenny Everett Video Show" or, even better, have a show of her own. *Mhairi, Anti-Queen Ant Bra Person.*

WHY HAVE some idiots got it in for H O C just 'cos she's a little on the plump side? I admit she didn't exactly look stunning on TOTP but if "Queen Ant" Nicci's eyesight can't take it, I suggest she stops watching TV until she sees an optician.

Who makes nasty comments about Bernard Manning, Big Daddy, Ronnie Barker, Ian Gillan? No-one. So why pick on Hazel?

In my opinion we don't see enough of Hazel as it's, so don't let her go on a diet or we'll see even less! *Carol Kline*

DEAR NICCI, What you are saying is "to get on TV you need to look like one of Charlie's Angels". Hazel O'Connor is by far the best singer, dancer and actress in the world, so don't criticise her or I'll push your face in. *Steven Brady, A Hazel and Magazine Fan.*

From previous page

LETTERS

From previous page

MIDGE IT!

HOW TALL is Midge Ure? I read in a magazine that he's under 5 foot. I know he's small, but I find that a bit hard to believe. Deb, Swindon.

HAIR SUPPLY

JUST LISTENING to Sal Solo of Classix Nouveaux sing makes me want to have a very close hair cut. Where did he have it done? Xeron Norex, A Ballie fan.

All over his head.

NYEAH NYEAH NE-NYEAH NYEAH

SO, SMASH Hits, You're "reliably informed that 'Ardeck' means nothing to a non-Undertone" are you? Well, I'm reliably informed that Ardeck means nothing to an Undertone either.

How do I know? 'Cos I asked Dee O'Neill at the Glasgow

MIME TIME T.V.

I'VE BEEN A Clash fan now for 2½ years and have yet to see them appear on TOTP. Both "London Calling" and "Bankrobber" were just outside the Top Ten but they never appeared once.

Now they have a new single called "Magnificent Seven" which is doing alright but I suppose they still won't make it. Please could you tell me why this is? Steve, Adam's Place.

The Clash have always adamantly refused to appear on

Apollo gig. He says that Ardeck has no special meaning. The band just happened on the name, so there! Janet Shaw, Stewarton.

TOTP, whenever offered, claiming the show was "artificial". Solo performers sometimes appear "live", and bands are allowed to sing "live" over a pre-recorded backing track but that evidently isn't enough to make The Clash change their minds. Wonder if they regret the decision as much as everyone else... (?)

NOT KNOWN AT THIS ADDRESS

DEAR JIM,

Please can you fix it for me to make a record at a recording studio? I watch you show every week.

A Marc Bolan fan.

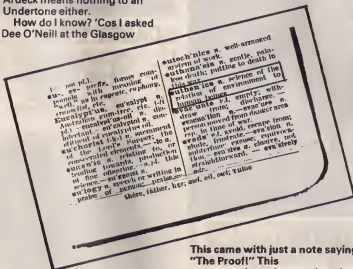
P.S. Have I got the right address?

HERE AT Smash Hits we're never lost for the odd good idea, and the latest in a long line of such brainwaves is that, from the next issue, we're offering a £5 record token to the sender of the best letter to grace these pages.

Best? Well, perhaps the Wittiest or the most original or incisive, the cleverest or the most grammatical; at any rate, the one that's the most appealing to the Smash Hits collective.

To qualify for this, you will, of course, have to sign your real name and address, and it may not have escaped your notice that this is in fact a devious ploy to stop the flood of missives from "Spitly Boff of Warrington".

Still, for a record token it could be worth it.



This came with just a note saying "The Proof!" This correspondence is now closed (phew!).



ACTUAL SIZE.

Smash Hits
Madness Toyah
POSTER
1 TOKEN

AS PROMISED, here's the extra coupon for those unfortunate souls who've only managed to save a couple for our breath-taking, never-to-be-repeated Badge Offer! If you haven't got the required three by now, then you simply haven't been trying hard enough.

All that remains to be done is you wish to exchange them for the complete set of five badges — that's Adam And The Ants, The Stray Cats, OMD, Status Quo and The Beat — is to send all three (with a S.A.E.) to Smash Hits Badge Offer No. 4, Checkmate Ltd., Competition House, Farndon Road, Market Harborough, Leicestershire.

There'll be more irresistible offers coming up in the not too distant future. Not so many badges though. You should have enough to keep you going for a day or two.

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1.167 ADAM & THE ANTS

1.168 STRAY CATS

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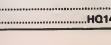
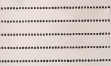
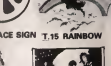
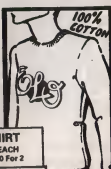
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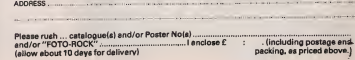
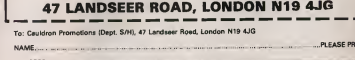
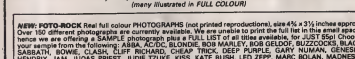
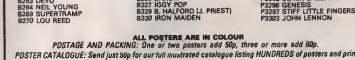
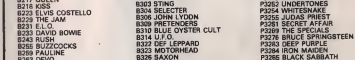
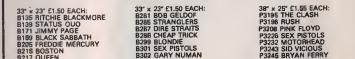
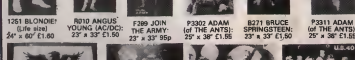
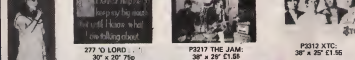
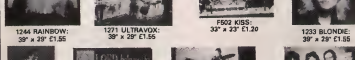
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YOU DRIVE ME CRAZY

**BY
SHAKIN' STEVENS
ON EPIC RECORDS**

You know baby when you're in my arms
I can feel your loving magic charms

You drive me crazy
You drive me crazy

And when I'm looking in those big blue eyes
I start-a-floating round in paradise

You drive me crazy
You drive me crazy

Heaven must have sent you down
Down for you to give me a thrill
Everytime you touch me

Everytime you hold me
My heart starts speeding like a train on a track

I love you baby and it's plain to see
I love you honey it was meant to be

You drive me crazy
You drive me crazy

Heaven must have sent you down
Down for you to give me a thrill
Everytime you touch me

Everytime you hold me
My heart starts speeding like a train on a track

I love you baby and it's plain to see
I love you honey it was meant to be

You drive me crazy
You drive me crazy

And when I'm looking in those big blue eyes
I start-a-floating round in paradise

You drive me crazy
You drive me crazy

Oh crazy
You drive me crazy

Oh crazy
You drive me crazy

Woh crazy
You drive me crazy

Oh crazy
Oh crazy

Words and music by Ronnie Harwood
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WHEN HE SHINES
BY SHEENA EASTON
ON EMI RECORDS

This man's a child
This man is old
Sometimes he's mild
Sometimes he's bold
This man I love
Sometimes in spite
Of wishing he'd stick to his guns
Or abandon the fight

But when he shines
Oh when he shines
Yes when he shines
He shines so bright

Sometimes a tramp
Sometimes a duke
He changes colour just like a chameleon
Wee can't find the mood
He is a song
That's not easy to write
He is the moon in the morning
And the sun out at night

But when he shines
When he shines

Oh when he shines
He shines so bright

This man's a gentle man
This man is strong
This temperamental man
Plays me along

But when he shines
When he shines
Oh when he shines
He shines so bright

Yes when he shines
When he shines
Oh when he shines
He shines so bright

But when he shines
Oh when he shines
Yes when he shines
He shines so bright

Words and music by D. Bugato/R. Palmer
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KIM WILDE



SMASH HITS