


Smash

HITS

35p
USA \$1.75

March 19-April 1 1981



15 HIT LYRICS
including
MIND OF A TOY
RESPECTABLE STREET
CAR TROUBLE

TOYAH
TALKING HEADS
in colour

THE JAM
RAINBOW
FREEEZ/LINX/BEGGAR & CO



Go on. Play it again. Don't mind me. I just work here. I don't know. Soon as a free fix-a-dac comes along, does anyone want to know the poor old intro column? Oh, no. Know what they call me round here? Do you know? The flannel panel! The humiliation, my dears, would be the finish of a more sensitive column.

Well, I can see you're busy so I won't waste your time. I don't suppose I can drag you away from that blessed record long enough to interview you in the Ritchie Blackmore Story or part one of our close up on the individual members of The Jam (and Mark Ellen worked so hard, never mind our survey of the British funk scene. I doubt if even the mention of a VIDEO MACHINE AND FIFTY VISAGE ALBUMS TO BE WDN could drag you away from the record player. I curse the day Orchestral Manoeuvres and Nesh The Slesh were thought of. I do.

As for the Toyah centrepread and the Fact Is special and Independent Bitz and the songwords and the news and the reviews, well, I might as well talk to a brick wall for all the attention you'd pay. I shall have words with the management. All this free stuff cannot be good for the soul...

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Special thanks this issue to Jo Dale (design).

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Mind Of A Toy

By Visage
on Polydor Records

*My painted face is chipped and cracked
My mind seems to fade too fast
Clutching straws, sinking slow
Nothing less, nothing less
A puppet's motion's controlled by a string
By a stranger I've never met
A nod of the head and a pull of the thread
I can't say no, can't say no*

*When a child throws down a toy (when child)
When I was new you wanted me (down me)
Now I'm old you no longer see (now see)
When a child throws down a toy (when toy)
Spitful girl, hateful boy (spite boy)
When a child throws down a toy (when toy me)*

*I'm all dressed up and nowhere to go
On the music box that never stops
I'll dance for you if you want me to
Move in time, move in time
A wooden head and a broken heart
Used, abused and torn apart
I gave you my best and you gave me the rest
There's time to die, time to die*

*When a child throws down a toy (when toy)
When I was new you wanted me (down me)
Now I'm old you no longer see (now see)
When a child throws down a toy (when toy)
Spitful girl, hateful boy (spite boy)
When a child throws down a toy (when toy me)*

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PHOTO: SIMON FOWLER/IFA



COLOUR OF AGES

IT'S A MIGHTY LONG WAY DOWN
ROCK AND ROLL AND RITCHIE BLACKMORE
HAS GOT THE SCARS TO PROVE IT.
CHRIS CHARLESWORTH TRACES THE TWENTY YEAR
CAREER OF A SINGLE-MINDED MUSICIAN.

FOR a guitarist who once trod the boards at the 2 1/2 coffee bar in London's Soho from the beginning of the 60's, Ritchie Blackmore shows no sign of flagging or giving in to middle age. His latest Rainbow line-up stand high in the charts with "I Surrender" and the band are busy rehearsing in New York for a US tour followed by British dates this summer.

As hardy and determined as he is temperamental and opinionated, Blackmore is one of the most technically competent guitarists Britain has ever produced. He's quite at home with the most complex musical arrangements, and just as comfortable performing classical pieces as he is on a rock stage where several thousand watts of amplified electric guitar answer the flick of his plectrum.

Ritchie's long career has been marked by a steadfast refusal to fall in with the fashionable trends of the day. This, coupled with his occasionally arrogant attitude to both the press and paying customer — only last year his refusal to do an encore at a fumble started a minor riot — is why he has never enjoyed the critical acclaim bestowed on other guitar heroes like Clapton, Page and Townshend, most of whom would tip their professional hats to Ritchie's expertise.

Ritchie, on the other hand, is not one for complimenting the competition; modesty has never been his style. The only other guitarist he has ever really looked up to was Jimi Hendrix, although he has been known to nod an appreciative head towards country picker Albert Lee and veteran session man Big Jim Sullivan.

BORN IN Weston-super-Mare on April 14, 1945, Ritchie moved to Heston at the age of two and took up guitar at an early age. Jim Sullivan, a neighbour, gave him lessons and by the time he was 16, Ritchie was humping his E15 guitar along the London tubes to appear with the 2 1/2 Junior Skiffle Group at the Soho coffee bar.

His skills were developed in a serious way during the first half

of the sixties with a number of pioneering rock and roll outfits. Like many famous British musicians he passed through the hands of screaming Lord Sutch & The Savages, an extravagant ensemble led by Britain's first great rock eccentric, David Sutch. (He wasn't a lord, of course, but he'd do anything for publicity, including standing for Parliament.)

Then there were The Outlaws, whose lead singer Mike Barry was back in the charts last year (as was their bass player Chas Hodges, now half of Chas And Dave), and finally Neil Christian & The Crusaders, whose original guitarist was Led Zepplin's Jimmy Page. (For further details of this particular era, seek out Pete Frame's excellent book of "Rock Family Trees" (Omnibus).)

All these pre-Beatlemania groups — and others — played an important but largely unrecognised role in the development of British rock. By and large they were interchangeable bands made up of session players who needed a performing outlet to let off steam. And let off steam they certainly did!

The Outlaws, for instance, earned a fearsome reputation for misconduct wherever they went. Amongst their favourite pastimes was the lobbing of flour bombs from the band's van as they drove through crowded shopping centres, and Ritchie, by all accounts, was a crack shot.

But because none of these bands ever enjoyed any real chart success, they relied on constant live work and took on gig schedules that would make the average 1981 band come over all faint.

Hamburg was a favourite stomping ground (it was here that The Beatles cut their musical teeth) and when one particular Crusaders line-up ended a tour in the German seaport, Ritchie stayed over for a year, settling down with a German wife and supporting himself by playing session work.

What brought him back to Britain in 1967 was a telegram inviting him to join a new band being put together at the time. He almost turned them down but

changed his mind at the last minute, and that decision changed his life. The band was called Deep Purple.

RIGHT FROM the start Deep Purple were a big money operation. Bankrolled by a couple of money men with no previous music business experience, the group went on to become one of the most popular and influential bands of all time, though it took them four years to make the breakthrough.

An early, vaguely psychedelic line-up had a big U.S. hit with the poppy "Hush" but then split up after a year, leaving Ritchie, keyboard man Jon Lord and drummer Ian Paice to find a new lead singer and bass player. Ian Gillan and Roger Glover (the latter is with Rainbow today) arrived from a pop/cabaret band called Episode Six and the classic Purple line-up was completed.

Ritchie's instinct for a memorable riff brought forth a string of distinctive crowd-pleasers like "Smoke On The Water" and "Child In Time" and four years of relentless touring turned them into superstars. In 1972 their American record company, the giant Warner Brothers corporate, sold more records by Deep Purple than by any other artist.

It was shortly after the release of their breakthrough "In Rock" album that Deep Purple played the Plumpton Festival of 1970. Sandwiched between Black Sabbath and Yes, the band were anxious to make a lasting impression and Ritchie closed the evening's set by pouring petrol over a stack of speakers and setting the whole lot alight while playing two guitars at once. The organisers of the festival — and Yes — were not amused.

Successful they may have been but stable they weren't. In their eight year career there were ten personal changes and rumours of internal friction were always rife, most of them sparked off by Ritchie's undiplomatic mouthings during interviews.

It was no secret, for instance, that before Bad Company formed Ritchie had harboured a keen desire to form a group with vocalist Paul



The classic Deep Purple line-up of 1972: (left to right) Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice.

Continues over



From previous page

Rodgers of Free. Rodgers, Ritchie once told me, was his ideal front man, but the singer turned down Ritchie's invitation to join Purple when Ian Gillan quit in June 1973.

Whatever differences existed between Blackmore and Gillan seem to have been settled now, but the relationship was certainly at a low ebb when the most successful Deep Purple line-up called it a day.

Ritchie, who by this time called the shots in most Deep Purple matters, threatened to quit unless a new bass player was found and the resulting shake-up introduced ex-Trapeze bassist Glen Hughes and unknown North Yorkshire singer David Coverdale into the Purple ranks.

Even so, there were times when the guitarist in black seemed to be playing with another group altogether as he stood, sectioned off to the right of the stage and lost in his thoughts, leaning back against the speaker cabinets and pounding out the Deep Purple riff catalogue night after night.

Still he hung on with the band for another two years, becoming increasingly frustrated while Hughes tried to steer the group in a funk direction. Hughes was certainly Coverdale's equal in the vocal department but his habit of lapsing into soul chants was strictly thumbs down as far as Ritchie was concerned.

Eventually the rocker in Blackmore rebelled and in May 1975 he quit the group to which he had contributed so much. A year later Deep Purple disbanded for good.

IN HIS latter days with Deep Purple Ritchie had wanted — for reasons best known to himself — to record a Quatermass song called "Black Sheep Of The Family" but the rest of the group had vetoed the idea.

Ritchie recorded the track anyway, using an American band called Elf, who'd been signed to Deep Purple's own Purple Records in the UK, and who were to form the basis of the first Rainbow band. They made one album but when I saw them in New York in late 1976 I was more impressed by the colossal lighting rig than by the band.

Not surprisingly, since he was

now in the driving seat (this was *Ritchie Blackmore's Rainbow*, after all) he wasted no time in firing musicians who didn't meet his exacting demands or who otherwise failed to please their lord and master. During five years of Rainbow Ritchie has been the only constant factor. Fourteen personnel changes took care of the rest.

There have in fact been six different Rainbow line-ups and seven Rainbow albums, including the recent "Difficult To Cure". One line-up never recorded at all, yet the fifth — Ritchie, Roger Glover, Cozy Powell, Graham Bonnett and Don Airey — seemed certain to outlast all previous incarnations. The success of "All Night Long" also suggested that, with the aid of Russ Bellerd's songwriting, Ritchie had found a lucrative seam of heavy pop.

But it wasn't to be. The ever-amiable Cozy Powell, who had drummed for Ritchie since 1975, quit last autumn and vocalist Bonnett also packed his bags. The latest line-up now includes vocalist Joe Lynn Turner and drummer Bobby Rondinelli — perhaps more bendable people — but it's anyone guess how long they, or the others, will stay on board.

IT'S BEEN a long hard road for Ritchie Blackmore, and the end isn't even in sight. My guess is that Ritchie's Rainbows will keep rising for a few more years until the man in black decides to turn his talents to less commercial solo albums.

An outstanding guitar player with few outside interests, the hallmarks of Ritchie's long career have been his irritable temperament and his perfectionism in musicianship. (The guitars smashed on stage are almost always generics or replicas; Ritchie has too much respect for craftsmanship.)

Over the years, Ritchie has shown a positive disinclination towards soul, ska, reggae, jazz or any other type of music apart from rock or classical. The man is a pure-bred heavy rocker. He may not be the most likeable character in the music business but he shows no signs of fading away.



The fifth and best known Rainbow line-up: (left to right) Ritchie Blackmore, Roger Glover, Don Airey, Cozy Powell and Graham Bonnet.



The current Rainbow line-up

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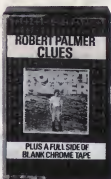


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WHAT'S WHAT a FACT IS special

THE MUSIC business, like all businesses, loves nothing more than jargon. The idea of jargon is to make the outsider feel ignorant and the insider, in the next issue we'll be attempting to untangle the terms used to describe various strands of music. We kick off, however, with a basic guide to the nuts and bolts of playing, both live and in the studio. This isn't intended as a comprehensive text book; just an attempt to pin down the meaning of the terms bandied about so freely by musicians and journalists. Here, in no particular order, we go...

DEMO: A tape or disc recorded in order to try out a song or arrangement. Not generally for commercial release. Comes from the word "demonstration".

STUDIO SESSION: Time spent recording. Can be as little as three hours or as much as six months.

THE PRODUCER: Is the person responsible for ensuring that the session results in the best possible disc. The role of the producer varies according to his/her special skills and relationship with the musicians.

Some producers are basically technicians (e.g. Nigel Gray of Police fame) while others will have the last word on everything from choice of song to the duration of the guitar solo (e.g. Mickie Most). The best people like Dave Edmunds and Steve Lillywhite, are generally a combination of the two.

THE ENGINEER: Is the technician who operates the recording equipment in order to achieve the kind of sound required. Many engineers eventually graduate to production.

MULTI TRACK TAPE:

Professional recording tape is bulkier than the domestic variety and carries the sound via a number of different tracks (anything from eight to thirty two). The various sounds (bass, vocals, drums, etc) will each go on to a separate track and will often be recorded at different times. This enables a band with only one guitarist to "overdub" numerous guitars one at a time until the tracks have all been used.

MIXING: Is the process by which these tracks of sound are put together and transferred on to normal tape, also known as "mix-down". Mixing can take as long as recording and is vitally important because the balance between the various instruments and voices can be adjusted to achieve all kinds of effects. Two alternate mixes of the same recording will often sound totally different.

CUTTING: Otherwise known as "mastering", this describes the transference of the sound from the tape to a metal master disc, from which the records you buy

will be pressed.

SYNTHESISER: Basically, a machine that can produce sound waves. Invented in the 60's by Dr. Robert Moog, a synth can nowadays mean anything from a small gadget with attached keyboard to a massive, computerised sound system capable of producing every sound you've ever heard and quite a few you're glad you haven't. There are also guitar synthesisers, drum synthesisers etc.

ROAD CREW: Otherwise known as roadies, these people are responsible for the practical side of live work, taking care of everything from truck driving through setting up and operating the sound and lighting systems to comforting homesick musicians and fetching their hamburgers. The best of them can live for months on junk food and two hours sleep a night. They pride themselves on being able to achieve the impossible every night.

P.A.: Stands for Public Address System. The sound you hear at a concert does not come directly

from the amps on stage but through the giant P.A. stacks at either side. At the back of the hall/club sits a roadie behind a mixing desk (similar to the sort used in studios) and adjusts the sound from the various mikes on stage so that the noise coming through the P.A. is as strong, clear and well-balanced as possible. A good live mix expert is a vital link in the chain between band and audience. Kim Turner for instance—the man you'll see at the desk at Police gigs—is very much the fourth member of the band. **MONITORS:** Because the band on stage are effectively behind the P.A. they can't actually hear what they're playing in the way the audience can. To make up for this they each have a monitor speaker on the floor next to where they stand. This monitor relays the sound the audience are hearing. Listening to this as they play they can adjust their performance and/or volume level accordingly. Malfunctioning monitors have probably ruined more gigs than any other item of technology.

OW ZABOUT THIS THEN *
STRANGE TAILS FROM A MUSIC PAPER AND...
ZITTY BEN MEETS THE JAH WARRIORS

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MMM I SEEM TO BE IN A STRANGE AND FOREIGN LAND.

WELL HELLO DER MAN.

WE IS DE JAH WARRIORS

OH

PLEASED TO MEET YOU, IM ZITTY BEN

YOU IS 'OOOOKAY' MAN

I AM?

DOOR SMART TAKE THIS

MY OWN 'JAH' HAT.

WEAR DAT HAT ALL DE TIME MAN. IT PROTECT YOU FROM DE' BULBOUS SOG'.

SO LONG MAN. YEAH BYE JAH'S TA FOR THE HAT.

I WONDER WHAT A BULBOUS SOG IS?

WHAT IS A BULBOUS SOG?

FIND OUT NEXT ISSUE MAN.

LATELY

By Stevie Wonder on Motown Records

Lately I have had the strangest feeling
With no vivid reason here to find
Yet the thought of losing you's been hanging
Round my mind

Far more frequently you're wearing perfume
With, you say, no special places to go
But when I ask will you be coming back soon
You don't know, never know
Well, I'm a man of many wishes
Hope my premonition misses
But what I really feel my eyes won't let me hide
'Cause they always start to cry
'Cause this time could mean goodbye

Lately I've been staring in the mirror
Very slowly picking me apart
Trying to tell myself I had no reason
With your heart
Just the other night while you were sleeping
I vaguely heard you whisper someone's name
But when I ask you of the thoughts you're keeping
You just say nothing's changed
Well, I'm a man of many wishes
I hope my premonition misses
But what I really feel my eyes won't let me hide
'Cause they always start to cry
'Cause this time could mean goodbye, goodbye
Oh I'm a man of many wishes
I hope my premonition misses
But what I really feel my eyes won't let me hide
'Cause they always start to cry
'Cause this time could mean goodbye

Words and music by Stevie Wonder
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PERSONAL FILE



PICTURE: ANDY ROSEN

X CERTIFICATE

XTC'S ANDY Partridge was "advised" to make a few changes to "Respectable Street" before it was released as a single. The version which appeared on "Black Sea" apparently used a few words which might cause apoplexy around some of our less adventurous radio stations. Bear in mind, therefore, when listening to the record or scanning the lyrics on page 9, that when Andy sings "absorption", what he really means is "abortion". The same goes for "child prevention" (originally "contraception") and "stretching" ("retching") and "proposition" ("sex position"). Ludicrous really. Reminds us of that classic Peter Cook line, "I don't want to go to the theatre to watch endless sex and violence; I can get all that at home."

FULL NAME: Peter Anselm Egan
BORN: 19.9.57
NICKNAME: Rusty
EDUCATED: Short periods in Dartford, Basingstoke and Kingsbury
HIGH SPOT OF EDUCATION: Top of the class when I was twelve and thirteen. Never again
FIRST CRUSH: Linda Thorson from The Avengers
PREVIOUS JOBS: A messenger for WEA Records
PREVIOUS BANDS: Pub bands, Rich Kids, Skids, Bette Bright And The Illuminations
MARITAL STATUS: Free as a bird
CHILDREN: Love to have them — one day
PRESENT HOME: Kings Road, Chelsea
LOWEST POINT OF CAREER: When "Marching Men", the first Rich Kids single, flopped

PROUDEST PROFESSIONAL ACHIEVEMENT: Visage
HERO: Midge Ure
DESERT ISLAND DISC: "Wunderbar" by Wolfgang Richmen Sky 17
FAVOURITE TV PROGRAMME: "All In The Family"
FAVOURITE FILM: "The Loneliness Of The Long Distance Runner"
FAVOURITE FANTASY: To really fall in love forever
TRUE CONFESSION: I listen to Tom Waits at night
FAVOURITE CLOTHES: Cashmere anything
FAVOURITE BREAKFAST FOOD: Eggs, Bacon, Toast and Marmalade
FET HATE: Dirt of any kind
AMBITION: To succeed at everything I try and to accept the rough with the smooth



PICTURE: PAUL COX/BBCL/IF

MARTY WILDE was one of a stable of British pop singers who had hits during the late Fifties and early Sixties by covering popular American chart successes. His biggest hits, "Donna" and "A Teenager in Love", came in the year 1959 and though he was still a name at the beginning of the Sixties, the coming of The Beatles signalled the end of his career as a recording artist.

In the mid-Seventies he then helped launch his son Ricky as a singer without any great success. Ricky is unwilling to discuss the records that he made during his Donny Osmond phase and is now much happier as the producer of "Kids In America", the hit single made by his elder sister Kim. Judging by the hard hitting, clean sound of that particular epus, he's got a future on the business side of the mixing desk.

LENNY HENRY, the creator of Algoner Razamatatz and various other well-loved "Tlawas" characters, releases a double 'A' side single on Jet this month. This serious work of art features "The Algoner Wants You to Say" O.K. Song" paired with a reggae version of "Mole In The Hole".



"YOU ARE Captain Pugwash and I claim my five pound prize." But seriously, here we see Udo Pope of Bradford choosing pirate threads down at Vivienne Westwood's Chelsea fashion emporium. Udo was the lucky winner of our Bowwowwoww competition and the other weekend he was whisked down to the capital to pick up his prize.

He and his girl friend Stella were put up at a hotel at EMI's expense and conducted to the store by Steve Bush (our small but perfectly formed designer) and a representative of EMI records where he rifled through the stock on display before settling on the blue suit, baggy

THE SHOPPING party. Left to right: Steve Bush, Sharon (Mr Bush's executive assistant), Udo Pope, Stella and Caroline (EMI). Pix: Steve Hickey

shirt and waistcoat ensemble you see above. In the evening Udo and Stella were guests of Bowwowwoww at their Rainbow extravaganza/concert. How's about that then? Beats "Jim'll Fix It": all ends up, does it not?

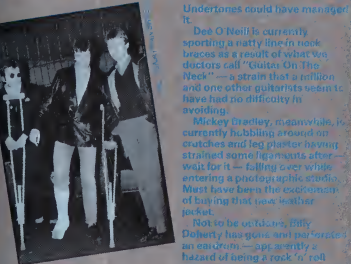
STIFF LITTLE Fingers release their fourth album, "Go For It", in April and have lined up a string of dates.

- Starting at Dublin's TV Club on April 20th, they continue after this fashion: Belfast Ulster Hall (21), Guildford Civic (23), Cambridge Corn Exchange (24), Leicester University (25), Southampton Gaumont (26), Cardiff University (27), Wolverhampton Civic Hall (28), Hanley Victoria Hall (29) and Blackburn St Georges Hall (30).
- In May they tackle Malvern Winter Gardens (1), Aylesbury Friars (2), Bristol Colston Hall (3), Oxford New Theatre (4), Norwich University (6), Ipswich Gaumont (7), Canterbury Odeon (8), Birmingham Odeon (9), London Rainbow (10), Liverpool Royal Court Theatre (11) Manchester Apollo Theatre (12), Derby Assembly Rooms (13), Bradford St Georges Hall (14), Sheffield Polytechnic (15), Middlesbrough Town Hall (16), Carlisle Market Hall (17), Newcastle City Hall (18), Inverness Ice Rink (20), Aberdeen Capitol (21), Dundee Caird Hall (22), Edinburgh Odeon (23), Glasgow Apollo (24).

A single from the album, called "Just Fade Away", is released on March 20th.



ACCIDENTS WILL HAPPEN



THE UNDERKONES have been in the wars again. In fact, the cannily ink makes such an unlikely ending that only the



NO, IT'S not a new recruit to The Stray Cats, nor is it Elsie Tanner after a fight on the town. The hair is false and the person lurking beneath it is actually Sting!



Coast to Coast (back row, left to right): Sonnie Torlo, Jamie Ling, Donna Page, Budd Smith, Earl Barton, and (front) Peter Hem and Sandy Fontaine.

AN AIR of controversy surrounds the current "Do The Hucklebuck" hit by Coast To Coast. It seems the lead vocal comes courtesy of a former member of the band who subsequently left over the proverbial musical differences. Pictures of the man in question show him slogging on a building site for £70 a week.

Still, he got his cut from the hit single and his current lot is not all that different from the remaining members of Coast To Coast. Sandy Fontaine, the band's current lead singer, is still working on his day job as a carpet layer.

Chart success, however, coming some three years after the group's formation, has meant that the seven piece from Wellingborough in Northamptonshire can now consider packing in their day jobs.

Coast To Coast consist of two first generation rockers, Bert on bass and Sonnie on sax, Sandy, guitarist, Jamie, drummer Earl plus Patti and Donna on vocals.

Unexpected? TV series (a story called "Blue Marigolds" in which she will play a character called Myra).

Viewers in the Midlands will also be able to see Toyah even Tuesday night throughout March as she returns to co-host BBC Birmingham's "Look Here" series. Plans are also being made for a new studio album which will be released to coincide with the tour.

It's no surprise therefore to see her streaking up the charts and planning her biggest tour to date. Dates are as follows: Derby Assembly Rooms (May 14), Liverpool Royal Court Theatre (15), Manchester Apollo (16), Sheffield City Hall (16), Hanley Victoria Halls (19), Birmingham Odeon (20), Cambridge Corn Exchange (22), Oxford New Theatre (23), Brighton Top Rank (25), Southampton Geumont (26), Cardiff Top Rank (27), Edinburgh Odeon (29), Glasgow Apollo (30), Newcastle City Hall (June 1), Middleborough Town Hall (2), Bristol Colston Hall (4) (London Hemmerath Theatre (6).

Between now and the start of the tour Toyah will be pursuing her acting career, filming an episode for the "Times Of The

dancing. "We do all kinds of material," says Sandy who counts revivalists The Jets and The Polecats among his mates. "We do rare Bill Haley tracks, old Tommy Steele tunes and a couple of Gene Vincent and Elvis tracks."

"We also write our own material but it's nothing heavy or political. I think people have enough despair in their real lives. People just want to relax. Just because we play understated music doesn't make us the next Shandywaddy. We're nothing like them."

Sandy figures the group is a healthy mix of experience and youthful vitality, with the band spanning several generations of fifty fans. Their audiences are

"Older people approve of all the bopping around but they're not up for it. You know, we don't do the Bossa Nova. I'm sorry, but we'll revive another dance fad for our next single. It's taken people long enough to get people following instructions to do the Hucklebuck!"

History students please note that the Hucklebuck goes back to (gasp) the 1940's! We're sorry we can't bring you the lyrics and instructions as the publishers of the song, Leeds Music, have refused us permission to do this. Company name and address policy, they say, and the same applies (alas) to that other worthy vintage rocker, "This Old Shave" by Shakin' Stevens. Normal service will be resumed as soon as possible. Robin Katz

MCA RELEASE "A Tribute To Bill Haley", a compilation of the late rocker's best work on his hit "Rock Around The Clock" and "Shake, Rattle And Roll", such oddities as "Rock Around" and "The Big Shave" are included.

BLONDIE DRUMMER Clam Burke explains his presence in London in this way:

"It was either come here or go into a psychiatric ward. This doesn't mean he's come for a rest exactly."

"I'm here to work with Michael Des Barres (once in Silverhead with Blondie bassist Nigel Harrison) on his single. He's just fired his band and me and Nigel will be doing a few gigs with him. It's a loose thing, we'll just see what happens."

"I'm also here to get a distribution deal for a band I manage and produce. Colton and I'm looking for a flat here. London's like a second home to me."

As if that list didn't add up to sufficient reason for being here

FLOYD'S BANK



PHIL OAKLEY (Human League) in no particular order: 1. SIOUXSIS AND THE BANSHIES: Playground Twist/Pulled To Bits (Polydor). Since our opinion, and they? 2. JIGGY POP: Tiny Girls (RCA). 3. ARSA: The Winner Takas It All (Vocal). My saddest song is at the

ADAM AND THE ANTS have announced a short series of dates for late March. They begin at Newcastle City Hall on March 23rd and continue with Glasgow Apollo (24), London Dominion Theatre (28), London Dominion Theatre (28) and Manchester Apollo (28). In addition to the two evening shows in London there will be a special performance at the Dominion at 3.30 pm on the 28th.

It's likely that these dates will see the debut of the band's new bass player who, at the time of going to press, was strongly rumored to be ex-Bretona and Roxxy Music bassist, Gary Tibbs. What is certain is that "Stand and Deliver" is the first completely new Adam single since the "Kings Of The Wild Frontier" which will be released sometime in April.

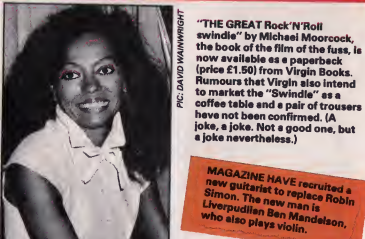
A NEW Diane Ross album, entitled "To Love Again" and produced by Michael Masser, is released by Motown on March 18th.

kind of competitive. We're always arguing, but now it runs so smoothly as a commercial unit that it would be crazy to break it up. Admittedly, I wouldn't mind selling a few less records. I'd give a kick in the ass."

I suggest that "Auto-American", their weakest album to date, might have done just that, but Clam disagrees, pointing out that it's sold over one and a half million in America, making it their most successful yet. The next one, however, which might be out before the end of the year, he promises will be "real heavy rock".

"Auto-American", on the other hand, he describes as "a very romantic album, a conservative album for the Time of Reagan."

- 4. VAN DER GRAAF GENERATOR: The Undercover Man (Charisma). The best song from the vastly underrated Peter Hamill.
- 5. SPARKS: "Talent is An Asset Indeed". Sparks have been two different fab combos.
- 6. MOTHERS OF INVENTION: The Uncle Meat Variations (WEA). The one that finally confirmed me as an idiot in the eyes of my father.
- 7. DOLLARS: Taking A Chance On Me (WEA). Restrained but irresistible.
- 8. ROXY MUSIC: Over You (EG). My all time favourite group. Shows they can still cut it ten years later.
- 9. EVELYN "CHAMPAGNE" KING: Shame (RCA). An all time classic.
- 10. ROBERT JOHNS: The Aliens Stralk The Wrecked Planet (Tape). We got sent lots of records and tapes. This is the best one and we've received



TO MARK Gary Numan's farewell to live performances, Beggars Banquet are issuing two special limited edition live albums on April 17th. Called "Living Ornaments '78" and "Living Ornaments '80", they were both recorded on British tours during the above years and both feature different material.

The albums, which will be available either singly or as a double set (with an extra single), will only be available between April 17th and May 15th.

GRIAHN BONNET, until recently the singer with Rainbow, returns to solo work with the release of "Night Games", a single on Virgin. An album, provisionally titled "Dangerous and Uncertain", is in the pipeline.



In the first part of a four part close-up on one of Britain's finest bands, Mark Ellen opens the Jam jaw by chatting to Rick Buckler about education, employment, heroes and songwriting.

RICK



IN THE mid-seventies, there used to be a stock way of describing drummers. They never said anything interesting and were only really happy when thrashing the living daylight out of a drumkit.

This doesn't apply much any more, least of all in the case of Rick Buckler. Onstage he's noted for the enormous power and streamlined economy of his style which, in the early days, was a major factor in lifting The Jam into a different league from their less proficient rivals.

Ofstage, it's a different story. In fact, Rick's unassuming, reflective manner seems slightly at odds with his wiry, muscular build and scruffy three-day beard which, he says, "can't make up its mind if it's coming or going."

Rick is not what you'd call a forceful talker which is probably why he remains the least known member of one of Britain's best loved bands. He's not one to bombard you with his views and attitudes, tending more to drift off in mid-conversation before revealing the odd carefully weighed opinion.

THIS PARTICULAR afternoon finds Rick clutching a mug of tea and sifting through past events in a back room of the band's London office.

The musical climate ten years ago he remembers as being "in bad shape". For Paul Richard Buckler the rock'n'roll curtain was first raised by — of all people — Bob Dylan, whom he saw in Croydon (Rick's home town of Croydon never had too much on offer.)

Uninspired by the then predominant "Ukiah Heep type bands", Rick formed Impulse with his older brother Pete, a bass player. It was, he recalls, "just something to do on a Saturday afternoon" and the band never actually got as far as playing to the public.

Rick's first real band was The

Jam. Paul Weller, Steve Brooks and Dave Waller had already been playing together for a while at Sheerwater Secondary School in Woking when Rick, three years older than Paul, was recruited. By the time Bruce Foxton joined, the line-up had been trimmed to a trio.

Meanwhile Rick was changing jobs about as often as he changed his socks. From making motorbike crashbars in a warehouse he went to a fishmongers, then to a drawing office, a place that made rubber gaskets, a computer company (where he was an inspector) and finally to a firm that made medical equipment.

"I didn't know the first thing about it," he grins of the last job. "I just swotted up on the basics for a couple of weeks and bluffed my way in."

There was in fact a simple reason for this chequered career.

"Basically," admits Rick, "I was always getting the chop."

It seems his various bosses didn't take too kindly to his coming in late every day and then leaving early to travel to London where The Jam were getting involved with the rapidly expanding punk scene.

"I left the last job just before we got signed up 'cos we'd got this offer to play on these American airforce bases in Germany."

"It all looked settled; we were going to go over there for a month or something and this guy was going to send us half the money upfront and the other half when we got there. He never sent the money, and I'd already given in my notice. So there I was — unemployed and no trip to Germany!"

Like a lot of people, Rick hadn't really got a clue what he wanted to do when he left school. If it hadn't been for The Jam, he has no idea what he'd be doing now and sounds quite bitter about how few opportunities were ever clearly explained to him.

"It's a shame," he points out, "that people aren't taught a lot more at school about the outside world. There were lots of things that were never discussed, y'know — they were always very hush-hush..."

... which of course makes them seem all the more attractive.

"Right. Same as drinking, really. That's the reason that I started drinking when I was seventeen. You think, 'cor, let's go down the pub — this is really good' and you're doing it for all the wrong reasons, not because you like it."

"I mean, when I started smoking cigarettes I used to really hate it. It used to turn me green! But all my mates were doing it and it was like you were trying to be a man or whatever."

We got all these wet talks at school about how bad smoking was for your health but it wasn't anything that would actually leave an impression on you."

Was there anything you learnt at school that you ever found useful later on?

"Not really, no. You're never taught the really important things like how to apply for car tax, or how to go self-employed, or how to set up your own company. You have to learn stuff like that for yourself, so you have to spend a year from the time you leave school — without a job — looking at all the possibilities you never knew about."

"By reducing the amount of information they give people at schools, they're actually depriving those people of certain things for the rest of their lives. They're limiting those people's incomes. So it's a vicious circle."

But, insists Rick in a tone that suggests he's given this a lot of thought, education is one of the most important things anybody could ever have.

"I mean, if you can't read or write when you leave school then YOU ARE KNACKERED!

"Anyway, all they ever tell you about is being a fireman or a policeman or a nurse or something. I mean, no one would ever tell you there's such a thing as being, say, a roddie for a band."

Do you think it's the same with the music business? The fact that you're never told about it makes it all the more mysterious and appealing?

"Yeah, it's strange that. I think it was a bit of that that first got me into it. Y'know, you go and see a band, and you're at quite an impressionable age and you think, 'I wonder what that guy on stage does when he gets home? I wonder what kind of lifestyle he has?'"

Did anyone ever try and dissuade you from joining The Jam?

"Oh yeah," Rick laughs. "My mum mainly. Even after the second album came out, she said, 'when are you going to get a proper job?' Words to that effect anyway."

"Now she's obviously quite proud of what we've achieved but at that time... well, 'Modern World' wasn't one of our best sellers! When you have a 'job', you're only seen in the mornings and evenings so she was always worried when I was hanging around the house all day. To her, if you're at home in the daytime, it looks like you're unemployed!"

Rick delivers this last word like it was infectious.

"She'd say to me, 'your band can't be doing very well! Can't you get any gigs?' And I'd say, 'Mum, we've got two weeks off!'"

PERHAPS ONE of The Jam's greatest assets during their deserved but often uncertain climb has been their level-headedness. They have an admirable ability to ride with the praise, roll with the punches and generally take the whole



From previous page
precarious business of success in their stride.

Even in 1978 when the band toured America to a sea of blank expressions, they didn't show any resentment at the lack of reaction. A lot of other bands voiced the opinion — and loudly — that if the Americans didn't like what they were doing then there must be something wrong with them.

"Well, there is something wrong with them," Rick says, trying to subdue a smile. "They expect you to be up on a pedestal already positioned for them so they can appreciate you on the same level as they appreciate everybody else."

"They don't individualise enough, I think. Everybody who plays in a band is 'a rock star' with big houses in the country and flash cars. It's a stereotype, a most antiquated type of image."

Although he hopes that The Jam, along with The Pistols and The Clash, have gone some way to change that stereotype, Rick is forced to admit that "people want heroes".

"It's just that illusory thing. You see a band and you wonder what these people are really like. You make up your own impression of

someone from what you see of them on stage or in the papers but you don't often see, say, David Bowie buying a packet of fags, do you?"

"But if you think about it, no one's really any different from anyone else. I mean, I find it frightening when, say, fans won't talk to you because they're scared of you!"

But isn't that an inevitable part of becoming a big band, public property?

"Yeah, but I think there's a difference between pointlessly idolising someone like, for instance, The Bay City Rollers, and actually appreciating someone like Lennon for what he's done."

ANY COLLECTOR of Jam records can hardly fail to notice that Rick is the only member of the band never to get his name among the writing credits. Is it through lack of trying?

"No," Rick answers. "I jot things down occasionally. In fact, I bought a piano a few months back but it's all out of tune. Needs cleaning up and a few repairs doing. Still, I thought buying it was a step in the right direction. If I get bored with it I'll probably turn it into a piece of furniture or

something. Make it into a drinks cabinet!"

Rick taps some invisible keys. "Hell-ooo. How come none of these notes work?"

He lifts the invisible lid and retrieves an invisible bottle.

"Ah-hai!"
Pressing the point of expressing himself on vinyl, I ask Rick if he ever feels like recording outside the band?

"No, not really," he brushes the point aside. "I record stuff at home sometimes — just different rhythms — but I don't think I'll get into writing stuff at the moment. It's a good thing to do, just as a release, but I've got this feeling that it's always going to sound like The Jam 'cos that's so ingrained in me."

For the moment Rick seems perfectly happy to leave the band's songwriting to Paul and Bruce. But what's his personal reaction to Paul's lyrics?

"Well, one thing I do like about them is that you can sit down and make your own interpretations of them."

"I mean, I'll sit down with Paul and say, 'to me this song is about this, and the other' and he'll say, 'well, er... I don't think of it that way!' I think that's great because people can actually turn

around and relate those songs to their own lives.

"I think Paul has got that off very well. I suppose that the last person to do it was Shakespeare," Rick grins, "but I'm not going to say that!"

It must, I suggest, be worrying to depend for your livelihood on someone else continuing to come up with the goods in the songwriting department.

"What? That if Paul stops writing songs, I'll be out of a job? No, not really."

He pauses, then bursts out laughing.

"I mean, if he stops writing, then he'll be out of job too! We're all in this together."

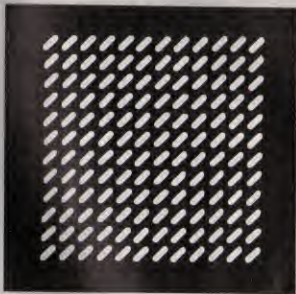
Rick salutes and only partly fooling proclaims:

"All for one and one for all! 'Maybe,' he continues in more serious mood, "if the band actually started to fall to bits and we find we're not doing anything constructive anymore, or we're in a 'market rut', then we might pack it in. But as soon as you've got some kind of success that you've had to work really hard for four or five years to get, then you really want to cling to it."

"But you still have to keep reminding yourself that it's not going to last forever."

ORCHESTRAL MANOEUVRES IN THE DARK

•
TWO ALBUMS ON DINDISC



1st. 'O.M.I.T.D.'

FEATURING: MESSAGES,
ELECTRICITY, RED FRAME/WHITE LIGHT



2nd. 'ORGANISATION'
FEATURING: ENOLA GAY

•

NASH THE SLASH

SWING SHIFT

The bishop in the sky wants to tweak your thigh
Spirit made flesh in black silken mesh
The monster wants her
His lust has new designs
Teething, seething, his greed is undefined

Swing shift, soixante-neuf
Tied her to a tree with a skipping rope
Swing shift, soixante-neuf
Keep on praying, you haven't got a hope

With more than lust, he craves to cradle the brave
Charging his own with deeds unknown
The monster wants her
His lust has new designs
Teething, seething, his greed is undefined

Swing shift, soixante-neuf
Tied her to a tree with a skipping rope
Swing shift, soixante-neuf
Keep on praying, you haven't got a hope

The bishop in the sky wants to tweak your thigh
Spirit made flesh in black silken mesh
The monster wants her
His lust has new designs
Teething, seething . . .

Words and music by Slash/Dammit
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Music (Publ.) Ltd.



ORCHESTRAL MANOEUVRES

in the dark



Pretending To See
The Future

*Avoiding this is like avoiding a plague
We can't understand the advances we're made
We've tried to resist but it's so hard to say no
We're pretending to see what the future will hold*

*We appear to be in control of our fate
Just like soldiers believe they're in control of a war
But it's moving so fast, we cannot see what we're doing
We're losing our eyes just to say that we've won*

Chorus

*My mind's made up, my heart is broke
My fortune's made but I feel so choked
I can't understand how we could ever believe
The things we asked for but never received*

*We never understood the times we asked
The way we wasted all that passed
This neglect is final, it's a stage we must
Endure to ever hope to see the first
My mind's made up about the things we did
We never saw, we believed, we couldn't say what we missed*

Repeat chorus

*So by making these noises we cannot control
The things we hoped that we'd never foresee
We appear to be in control of our fate
Just like soldiers believe they're in control of a war
But it's moving so fast, we cannot see what we're doing
We're losing our eyes just to say that we've won*

Repeat chorus

*My mind's made up
My heart is broke
My fortune is made
But I feel so choked
I can't understand
How we could ever believe
The things we asked for
But never received*

*By making these noises
What are we trying to prove?
We're wasting our time
We should be selling our clothes
My mind's made up
My heart is broke
My fortune's made
But I feel so choked*

*By making these noises
What the hell we're trying to prove?
We're wasting our time
We should be being useful
So we'll see you the same time
Same place next year 'round
With the same kind of product
And a very similar sound*

*I can't understand
How we could ever believe
The things we asked for
But never received*

Words and music by Paul Humphreys/Andy McCluskey
Reproduced by permission Dunsig Ltd.

ADAM AND THE ANTS

on Do It Records

PH. PETER ANDERSON

CARTROUBLE

*Have you ever had a ride in a light blue car?
Have you ever stopped to think who's the slave and who's
the master?
Have you ever had trouble with your automobile?
Have you ever had to push, push, push, push?
Cartrouble, oh yeah*

*You might have seen them very busy at the weekend
Licking and polishing the beep beep into shape
And then it's proudly up the M1, M2, M3
And keep your feet off the upholstery, Ronnie
Car trouble, oh yeah
Car, car, car trouble
Car, car, car trouble
Car, car, car trouble
Car, car, car trouble*

*(And remember this)
You don't need anything after an ice cream*

*I used to sit at home silently and wonder
Why all preference is polishing the chrome
While all the mothers and the sisters and their babies
Sit and rot at home
Cartrouble, oh yeah*

*(And remember this)
You don't need anything after an ice cream*

*Car, car, car trouble
Car, car, car trouble
Car, car, car trouble
Car, car, car trouble*

*Car, car, car, car car trouble
Repeat to fade*

*Words and music by Adam Ant
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PLAN B

45 R.P.M



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Photo: Alan S. Davis / Photograph

B.E.F.

PRESENT

B.E.F. Music for Stowaways

The 1st release from British Electric Foundation the new production company formed by Martyn Ware & Ian Craig Marsh formerly of The Human League

This is not an L.P. - it is available only on cassette

Warning

Music for Stowaways is strictly a limited edition - Only 10,000 will be manufactured and each copy is numbered

£3.99 or less

Virgin

Heaven 17

(WE DON'T NEED THIS) FASCIST GROOVE THANG

1st single available as 7" & 12" VS400/12

WIN A VIDEO CASSETTE RECORDER!

Yes, friends, it could be yours. This fine Ferguson Videostar 3V22 could be nestling under your television set in your living room, recording and playing back your favourite TV programmes, movies or videocassettes. All it will cost you is a quarter of an hour's wrestle with the crossword below and the price of a stamp.

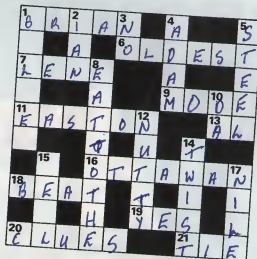


The 3V22 is a versatile little gadget. It can record one channel while you're watching another. It will tape stuff while you're on holiday (just set the seven day clock and forget about it) and it will playback VHS cassettes of any length between half an hour and four hours. The only thing it's not too hot on is making toast. We're even slinging in a one hour blank cassette so that the lucky winner can start taping without further ado. Fair? I'll say.

And that's not all. Each of the fifty runners-up will qualify for a copy of the first album by Steve Strange And Visage which includes "Fade To Grey" and "Mind Of A Toy".



To enter the competition, just fill in the answers in the grid, complete the tie-breaker question, add your name and address and send the coupon to SMASH HITS VIDEO COMPETITION, 14 Holtham Road, Orion Southgate, Peterborough, PE2 0UF, to arrive no later than April 1st, the closing date. Fifty-one correct entries will be picked out on that date and of these, the best tie-breaker entry will receive the Ferguson Video, with copies of the Visage album for the runners-up.



ACROSS

- 1 Mr Setzer of The Stray Cats.
- 2 Type of swinger portrayed by Fred Wedlock.
- 3 This girl's lucky number launched her on the road to success.
- 4 Depeche ... a band in fashion?
- 5 Surname of a Modern Girl.
- 6 Mr Capone, as he was known to his friends.
- 7 D.I.S.C.O. G.R.O.U.P.
- 8 See 6.
- 9 Case of the buggles for this group?
- 10 What Robert Palmer was looking for (and what you're looking at!)
- 11 What to do with a yellow ribbon, according to Dawa.

DOWN

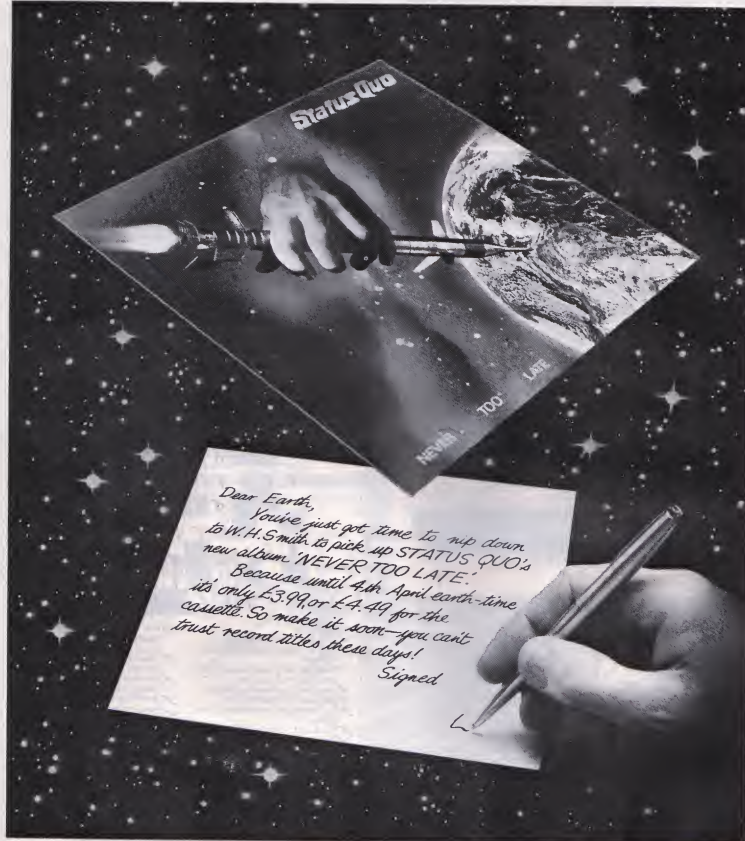
- 1 Popular art form from Berlio's prison? A long story, cut short.
- 2 What Gillan, Dury and Page have in common.
- 3 More heroes? This is what The Stranglers say.
- 4 The king of the wild frontier.
- 5 Saxon's wheels were made of this heavy metal.
- 6 & 18 Blondie make a meal of their fourth album?
- 7 Do De Police use words like this?
- 8 The Russians would say yes.
- 9 The Madness sound.
- 10 What The Beat do before crawling.
- 11 The oddly-spelt Mr Davis of The Selecter.
- 12 Egyptian river or a Chic-ster?

TIE-BREAKER

In not more than fifty words, tell us which programme you'll first record if you win the video, and why. Marks will be awarded for humour and originality.

NAME _____

ADDRESS _____



WHSMITH



Prices correct at time of going to press. Subject to availability, where you see this sign



hook of "Gangsters Of The Groove", it's nevertheless a danceable commercial sound which could be a minor hit. The 12 inch features another two tracks, "Whack That Axe" and "Going Crazy".

"Body Music" is the title. One Or One are the group and RCA is the label. Other than that — well, actually, there isn't anything other than that. "It's A Love Thing" by The Whispers is, surprisingly enough, quite a funky number. It's lifted from the album "Imagination" and it's not a bad choice for a single.

Dynasty's latest release "Groove Control" is a much better tonic for the troops. It's got a great bubbling bass line, which goes straight to your feet and makes dancing compulsory. Lyrics are a bit dumb, but aren't they always? Speaking of dumb lyrics, Shalamar aren't doing so bad either. Their latest single, "Make That Move", is basically the same phrase repeated thirty eight thousand times over a backing track which sounds not unlike any of their other singles. I guess it's lucky that I only picked up the 7 inch version.

If there are any ex-hippies hiding among you funksters, you'll be pleased to hear that Genesis man Phil Collins has seen the light and come up with a surprisingly good album in "Face Value" (Virgin), complete with Earth Wind & Fire

horn section. Forget your prejudices and give it a listen — it's well worth it.

Linx, who have a brilliant single out at the moment in "Intuition" (Chrysalis), can be seen in the flesh

on Thursday April 30th at Aylesbury Civil Centre, by which time if there's any justice in this world they should be number one. Ah! Shaddup your face!

Beverly

Strange times aren't they? After years of being out of fashion with the music press, suddenly everyone in the world seems to be "discovering" funk/disco. Still, we managed quite well without their help and no doubt we'll carry on without them just as soon as they "discover" something new.

Having raised the banner for funk, I now have to follow with the puniest collection of singles ever. The only really worthwhile release of the week is "Jitterbuggin'" by Heatwave (GTO) which is taken from their latest album "Candles". Although it hasn't got the instant

SHARON REDD

CAN YOU HANDLE IT?
on Epic Records



Can you handle it? Can you handle it?
'Cause you ain't had nothing like it
Can you handle it? Can you handle it?
'Cause you ain't had nothing like it

Boy, just to feel my touch
If you're not prepared, it might be too much
Now you don't have to take my word
'Cause actions speak louder than words
And I will be heard

Can you handle it? (Can you handle it?)
Can you handle it? (Can you handle it?)
'Cause you ain't had nothing like it
Can you handle it? (Can you handle it?)
Can you handle it?
(Can you handle it?)
'Cause you ain't had nothing like it

When it comes to love, I'm the best
Do you really think you can pass my test?
Now if your score is not too high
Don't feel like you're letting me down (letting me down)
'Cause all you can do is try

Can you handle it? Can you handle it?
'Cause you ain't had nothing like it
Can you handle it? (Can you handle it?)
Can you handle it? (Baby?)
'Cause you ain't had nothing like it

Can you handle it? Can you handle it?
'Cause you ain't had nothing like it
Can you handle it? Can you handle it?
'Cause you ain't had nothing like it

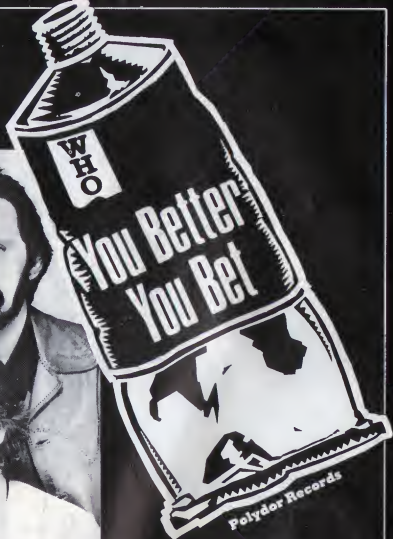
Boy, just to feel my touch
If you're not prepared, it might be too much
Now you don't have to take my word
'Cause actions speak louder than words (louder than words)
And I will be heard

Can you handle it? Can you handle it?
'Cause you ain't had nothing like it
Can you handle it? Can you handle it?
Repeat and ad lib to fade

Words and music by B. Brown/W. Lester
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disco top 40

THIS WEEK	TWO WEEKS AGO	TITLE/ARTIST	LABEL	BPM
1	1	SOUTHERN FREEZE Freeze	Beggars Banquet	128
2	2	(SOMEBODY) HELP ME OUT Beggars & Co	Ensign	116
3	21	IT'S A LOVE THING Whispers	Solar	
4	NEW	GET TOUGH Kleiser	Atlantic	116
5	3	CAN YOU HANDLE IT Sharon Redd	Epic	109
6	11	INTUITION Linx	Chrysalis	
7	10	CAN YOU FEEL IT Jacksons	Epic	125
8	6	JONES VS JONES Kool & The Gang	Deluxe	84
9	5	UNDERWATER Harry Thomason	Decca	131
10	19	TARAMBULA WALK Ray Charles	Ensign	125
11	18	LOVE IS GONNA BE ON YOUR SIDE Firefly	Excaliber	113
12	NEW	PARADISE Change	WEA	115
13	8	DON'T STOP K.I.O.	Groove/EMI	114
14	14	L.A. 14 Breakfast Band	Disc Empire	115
15	30	IT'S JUST THE WAY I FEEL Gene Dunlap	Capitol	
16	NEW	LATELY Stevie Wonder	Motown	Slow
17	26	ALL-AMERICAN GIRLS Sister Sledge	Atlantic	122
18	23	(STRUT YOUR STUFF) SEXY LADY Young & Co	Excaliber	
19	NEW	HIT 'N' RUN LOVER Carol Jiani	Umsdc (Imp)	
20	NEW	LIVING IN THE U.K. Shakatak	Polydor	117
21	7	TAKIN' IT TO THE TOP Spectrum	Record Shack	115
22	22	BON BON VIE T. S. Monk	Mirage	108
23	4	SLIDE Rah Band	QJM	124
24	NEW	GET YOURSELF TOGETHER Mystic Touch	Champaigne	118
25	NEW	LOU-LU-UP Loggins&Kemper	Citation (Imp)	119
26	NEW	CHILL IT OUT From Expression	Vanguard	108
27	39	HOT LOVE Kelly Marie	Calibre Plus	116
28	33	AND LOVE GOES ON Earth, Wind & Fire	CBS	
29	NEW	MAKE THAT MOVE Sholamar	Solar	116
30	NEW	JITTERBUGGIN' Heatwave	GTO	
31	NEW	WALKING ON THIN ICE Yoko Ono	Geffen	120
32	24	MIR MACK Inversions	Groove Productions	120
33	NEW	GROOVE CONTROL Dynasty	Solar	
34	NEW	FRIENDS AGAIN Not James Player	Ultimate	113
35	32	FANTASTIC VOYAGE Lakeside	Solar	117
36	25	LOVE NO LONGER HAS A HOLD Johnny Bristol	Ariola/Parade	111
37	35	DANCE DANCE DANCE Second Image	Polydor	
38	9	DON'T STOP THE MUSIC Farfoung & Peoples	Mercury	88
39	15	MYSTERIES OF THE WORLD MFSL	TSOP	120
40	27	JOURNEY Powerline	Elite	133



**You better you better you bet
You better you better you bet**

**I call you on the telephone
My voice too rough with cigarettes
I sometimes feel I should just go home
But I'm dealing with a memory that never forgets
I love to hear you say my name
Especially when you say yes
I got your body right now on my mind
Well, I drunk myself blind to the sound of old T-Rex
To the sound of old T-Rex
And who's next?**

**When I say I love you, you say you better
You better you better you bet
When I say I need you, you say you better
You better you better you bet
You better bet your life
Or love will cut you, cut you like a knife**

**I lay on the bed with you
We could make some heck of records
Your dog keeps licking my nose
And chewing up all these letters
Saying you better
You better bet your life**

**You better love me all the time now
You better shove me heck into line now
You better love me all the time now
You better shove me heck into line now**

**I showed up late one night
With a neon light for a visa
But knowing I'm so eager to fight
Can't make letting me in any easier
I know I been wearing crazy clothes
And I look pretty crappy sometimes
But my body feels so good
And I still sing a razor line everytime**

**And when it comes to all night living
I know what I'm giving
I've got it all down to a tee
And it's free**

**When I say I love you, you say you better
You better you better you bet
When I say I need you, you say you better
You better you better you bet**

**When I say I need you, you scream you better
You better you better you bet
When I say I need you, you scream you better
You better you better you bet**

**When I say I love you, you say you better
You better you better you bet
When I say I need you, you scream you better
You better you better you bet**

**You better bet your life
Or love will cut you just like a knife**

**Words and music by Pete Townshend
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Enjoy the Chart
Sounds of **RHYTHM
'n
REGGAE**

**RHYTHM 'N
REGGAE**

EDDY GRANT
INNER CIRCLE
DESMOND DEKKER
RITA MARLEY
BARBARA JONES
JIMMY CLIFF
STEEL PULSE
and many more...

NEW
From K-tel
including

EDDY GRANT Do You Feel My Love • SUSAN CADOGAN Hurt So Good
SHEILA HYLTON The Bed's Too Big Without You • INNER CIRCLE We' A' Rockers
THE PARAGONS The Tide Is High • TOOTS & THE MAYTALS Louie Louie
BARBARA JONES Just When I Needed You Most • U.B. 40. Dream A Lie



SMASH HITS
TOYAH

PH. AN COSTELLO



Request Spot

Queen

Bohemian Rhapsody

Is this the real life?
Is this just fantasy?
Caught in a landslide
No escape from reality
Open your eyes

Look up to the skies and see
I'm just a poor boy, I need no sympathy
Because I'm easy come, easy go
Little high, little low

Anyway the wind blows, doesn't really matter to me, to me

Mama, just killed a man
Put a gun against his head
Pulled my trigger, now he's dead
Mama, life had just begun

But now I've gone and thrown it all away
Mama, oooh-oooh
Didn't mean to make you cry
If I'm not back again this time tomorrow
Carry on, carry on, as if nothing really matters

Too late, my time has come
Sends shivers down my spine
Body's aching all the time
Goodbye, everybody, I've got to go
Gotta leave you all behind and face the truth
Mama, oooh-oooh (anyway the wind blows)
I don't want to die
I sometimes wish I'd never been born at all

I see a little silhouette of a man
Scaramouch, Scaramouch, will you do the fandango?
Thunderbolt and lightning, very, very frightening me
Gullileo, Gullileo
Gullileo, Gullileo
Gullileo figaro, magnifico

I'm just a poor boy and nobody loves me
He's just a poor boy from a poor family
Spare him his life from this monstrosity
Easy come, easy go, will you let me go?
Bismillah! No, we will not let you go! Let him go!
Bismillah! We will not let you go! Let him go!
Bismillah! We will not let you go! Let me go!
Will not let you go! Let me go!
Will not let you go! Let me go!

No, no, no, no, no, no, no
Oh mama mia, mama mia, mama mia, let me go!
Beelzebub has a devil put aside for me, for me, for me

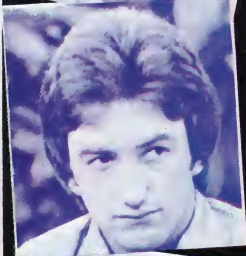
So you think you can stone me and spit in my eye
So you think you can love me and leave me to die
Oh baby, can't do this to me, baby
Just gotta get out, just gotta get right outta here

Nothing really matters
Anyone can see
Nothing really matters, nothing really matters to me

Anyway the wind blows

Words and music by Mercury
Reproduced by permission B. Feldman T/As, Trident Music

Artist: Queen
Title: Bohemian Rhapsody
Label: EMI
Year: 1975
Requested by: Chris Bouckley, Stowery Bridge,
W. Yorkshire



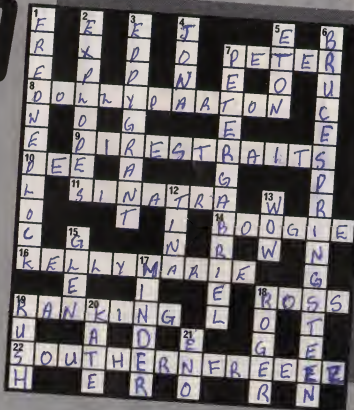
CROSSWORD

ACROSS

- 7 First name of Top Of The Pops and Radio One DJ.
- 8 Lady country music star, now appearing in the movie "9 to 5".
- 9 It's rated sir. (Anagram of chart band 4,7).
- 10 Half of a Ramone's first name — the other half is the same.
- 11 MOR superstar nicknamed Ol' Blue Eyes.
- 14 Sounds like something you might find up your nose (Yeugh!!) Ed; actually it's a phrase much favoured by heavy rockers.
- 16 A Smash Hits poll winner! (5,5).
- 18 Surname of Motown superstar.
- 19 & 18 Down Beat boy.
- 22 Disco chart-topper; sounds like the London version of a Spandau Ballet single! (8,6).

DOWN

- 1 The oldest bore in the charts? (4,7).
- 2 A Teardrop gets angry?
- 3 "Living On The Front Line" was a big hit for him (4,5).
- 4 Mr. Lewie.
- 5 Well educated guns?
- 6 Brings ten cups' ere (anagram of U.S. singer 5,11).
- 7 Equally famous former colleague of Phil Collins (5,7).
- 12 Ms. Charles or Ms. Turner.
- 13 Exclaim like 20 down or Annabella Lu Win.
- 15 Matlock, ex-Pistol.
- 17 Search a ballroom in Derry for the title of a top-rated TV series!
- 18 See 19 Across.
- 19 Is Basil Brush hiding a top heavy metal band?
- 20 Is she made of teak?
- 21 Former Roxy Music man who's just made an album with David Byrne of Talking Heads.



ANSWERS ON PAGE 47.

NIPS SPIN SNIP

NIP 1



PLASTICS

DIAMOND HEAD

PEACE

PRODUCED AND MIXED BY ALEX SADKIN

THEIR DEBUT SINGLE ON SPECIAL GOLD FLEXIDISC

SPECIAL PICTURE BAG

ONLY
20P



singles

by David Hepworth

DEXY'S MIDNIGHT RUNNERS: Plan 6 (EMI). Although this does have its moments, like when Kevin Rowland introduces us to what sounds like an elephant in distress but eventually turns out to be a trombone solo. I have to say that it's nothing like as funny as they can be. The tubular horn section and gurgling vocals are steps in the right direction but the song just isn't as painful enough. Oh, and their rendition of the Bar Kays "Soul Finger" on the flip is a complete embarrassment. Personally, I've heard more fibre from Sky.

THE BUREAU: Only For Sheep (WEA). And here are the blokes that Kevin "I am not paranoid— they are all talking about me!" Rowland put on the transfer list, with their first offering. Although you'd be ill advised to look to them for originality—the intro is pure Animals, the rest anything but pure—they don't carry the same baggage that their previous foramen always insisted upon. This is sharp, incisive and far bracing. Archie Brown, the new singer, can make his points without blubbering all over your deck.



GILLAN: New Orleans (Virgin). After the disappointing response to "M.A.D.", Gillan got smartly back on the radio with a reconditioning rock 'n' roll favourites of the past. This time the genius and consequently every gap, pause and corner is occupied by screeching, agonised feedback. Look out for Gary U.S. Bonds imminent comeback E.P., which was produced by Bruce Springsteen. This has been a public service announcement.)

ORIGINAL MIRRORS: Dancing With The Rebels (Mercury). As if we hadn't had it up to our epaulettes from Adam and Bowwower, Original Mirrors get down to grafting. Gary Glitter's looney tunes on to that ole tribal beat. No doubt they will be ill as a result of this indispensable party record. I don't know about that, but somewhere in darkest Africa there's a gentler whose royalty cheque would make your hair stand on end.

GANG OF FOUR: What We All Want (EMI). I always used to liken the Gang Of Four to those religious pop groups—get the suckers dancing, then hit 'em with The Message! This, however, is a definite improvement. Everything these days is integrated into one fearsome, hammering sound, coming at you in this case like a very determined train with tangled guitars and moaning noises clearing its path. Turf stuff.

PLASTICS: Diamond Head (Island). Ah, the wonders of technology. Not a normal disc—no groove, hammering sound, flex—no 33% flexi disc! And not just average 33% flexi disc which you can buy for next to nothing, but a pop/33% flexi disc designed to get Plastics career on the ground whatever the cost. We can only applaud the fact that they also found time to put some music on the record's surface. I use the term "music" loosely.

DAVE EDMUNDS: Almost Saturday Night (Swan Song). The least satisfactory piece of Edmunds music for a while. I use the term "music" loosely. The quality of the John Fogerty song may lift it into contention, it doesn't have the grandeur of something like "Crawling From The Wreckage". Now there was a record, ("Quick, get your hands over here! Hepworth just gave Edmunds a tube!")

JOE JACKSON: One To One (A&M). Can't make up my mind about this one. A low key, slightly disturbing lament which leans on a finely chiselled piano figure (good pianist, this man) and tells its story of a relationship devoured by slogans. The problem is he seems to be overdoing the vocal, stumbling over the words and generally coming over all clumsy. There, that's that, which makes me keep going back to it.

STEVE DIGGLE: Shut Out The Light (Liberty). Obviously tired of sitting around waiting for the next Buzzcocks album, Mr Diggle commits a few ideas to tape, most prominently a well written but poorly sung gallop round the guitar.



JANE KENWARD: Celia (Growing Up In Hollywood) (Deream). Now, just hold on for a second. This is very good. Far stronger, more confident and more assured than her previous "I.O.U.", this 45 finds Jane and producer Steve Lillywhite tracing the musical grim from a balladish composition with the help of a tough, melodic band and some sparingly used strings. On the face of it not an obvious single but, when something's as substantial and engaging as this, who cares?

XTC: Respectable Street (Virgin). The most knobhead and, in a way, the most obvious track on the brilliant "Black Sea" (buy, buy, buy), this is Andy Partridge's most obvious track on the album, and even with insane tonning down of the lyrics, it still packs a well observed punch. Frankly though, I think we fans deserve something newly recorded; something more than the two recordings I'm unrelaxed numbers on.

THE SHAKIN' PYRAMIDS: Take A Trip (Cuba Libre). A three piece acoustic rockably outfit from Scotland. (You heard!) Suffice to say that they sounded exactly like I expected them to. This doesn't mean that they don't sound good of course.

HAZEL O'CONNOR: D-Days (Ablon). Eight bars into this and I'm reaching for Red Star's Russian fur hat and offesack dancing round the house like a good 'un. Hazel keeps the mannerisms down to a minimum and seems to have her best chance of a hit in years.

TV 21: On The Run (Who's Gonna Get Me First?) (Damon). Lusty pop/rock from new Scottish band whose power chords and driving chorusing might have come from the first Skids album.

NASH THE SLASH: Nineteenth Nervous Breakdown (DinDisc). One of The Stones' best and most wickedly satirical compositions brought up to date by the Fiddling Mummy with the aid of fuzzed guitars swirling around insistent synthesizers. However, I still miss that backbeat.

DALEX I LOVE YOU: Heartbeat (Back Door). It's a measure of the quality of this that it even overcame my prejudice against records that bust a gut in their efforts to be "atmospheric". It's certainly sharp and gentle and much synthesised but what gives it a strange, clinging quality is the gentle, off-key pull of the vocal and the charming use of a small chime of lacking vowels. Does this mean singing is coming back? Put out more flags.

ROD STEWART: Oh God, I Wish I Was Home (Night Train). At least we agree on something.



SNIPS: 9 O'Clock (EMI). I raved about this when it first came out (reviewed). I'm unrelaxed like something again and I shall continue to babble its virtues from the rooftops until I slip in a star or they come to take me away, whichever is the soonest. Produced by Midge Ure (who has never surpassed the achievement, this boasts numerous attractive features; strong guitar/drums with soaring synthesizers being two. But what makes it a great record rather than just another good one is Snips' vocal, which rides on top of this minor masterpiece and captures your undivided attention without descending to screams or mannerisms. The best EMI record in years.

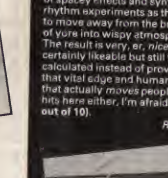


NEW MUSIK: Anywhere (GTO). One look at mastering Tony Mansfield gazing out from the luxurious gatefold sleeve with three days of dublike and those severe glasses and you just know New Musik have come over all fancy. And so it proves: songs about "Design" and "Awards", lots of space effects and synthesised rhythm experiments as they seek to move away from the brick pop of yours into winky atmospherics. The result is airy, or, nice—certainly inescapable but still too calculated instead of providing that vital edge and human depth that actually moves people. No hits here either. Jim affair, 16% out of 10).

MODERN ROMANCE: Tonight (WEA). Now, I personally know Geoff Danner, the lead singer of the above, and I have conversed with him enough to know that he doesn't sound in the least like Brian Ferry with a diet palate. So why he should sing like that, I am at a loss to know. The other "A" side, a nice unfussy revamp (I) of Peggy Lee's "Fever" is much more the ticket. Stop thinking about it so much, boys. Get on with it. That way you'll get the mistakes over quicker.



MODERN EON: Euthenics (Din Disc). A word of advice. Do not waste time looking up "Euthenics" in the dictionary as it does not appear to exist. Even if you were informed of the word's meaning I doubt it would significantly add to the pleasure of listening to this quite attractive item, which seems to come from territory somewhere between Echo and the Bunnymen and The Androp Exploives. Improves with play.



THE SPIZZLES: Spiky Dream Flowers (A&M). The Spizzles—a pop group? 'Fraid not. Spizz used to be crude and garage band-like but then over time he became too darn sophisticated (both albums). This has got some groovy lead hooks — Jim Solar's monotonous yelling — but the lyrics are wittily tight and the whole band finds a new lease in time and space with the black, black "Risk" and "Scared" (Value diminished by including two tracks already out on singles, including a disappointing remake of "Society Soldier" but The Spizzles continue to teeter on the brink of their own potential. (6 out of 10).



RL3: Into The Fire (Epic). In short, this collection of hacked out heavy pop from the man who wrote "I Surrender" is about as inspired and imaginative as its sleeve—in, not at all. There are some quite good unrestrained tunes here but the presentation is really dreadful — predictable tortured guitar, full bladed hysterical vocals and clichéd lyrics that state the obvious in the most obvious way possible. Fossilised fodder for HIM craves — anyone else, beware. (3 out of 10).

JAMES BROWN: Raps Payback (RCA). Sometimes James Brown can make you believe he invented the word "soul". More often than not, however, he goes so over the top that the end result is something like a Rowan Atkinson sketch. On this album, with the exception of the title track, there aren't many interesting songs but for sheer funkability they're unbeatable. "Smokin' and Drinkin'" deserves

a special mention if only for the coupling (it at the end) A worthwhile but not essential purchase. (8% out of 10). Beverly Hillier

DETROIT SPINNERS: Labour Of Love (Atlantic). Here's their cabaret act for the next year. Producer Michael Zager (of "Let's All Chant" fame) comes up with the successful "Cupid" formula — reverse it, mix back with lyrics weaving nostalgic pop for aies. The slick fave includes an outcast version of The Contenders' "Yesterday Once More" and (gulp) opera singer Mario Lanza's "Be My Love". Then there's a line talking rap called "The Delcon". Should set the cocktail crowds reminiscing, but there's no street satisfaction here. (6 out of 10).

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TATA YEAH: Giving All My Love (Motown). Tate and High Line (who help out here) are just about the best distinctive singers Motown has ever signed. The material is in the better than average disco category, but Sylvia and Diana Ross would have made masterpieces out of songs like "You Better Watch Out" or "I've Got My Special Wind". As yet Ms. M. has not stand out on the assembly line. (4 out of 10).

SHONA LAING: Tied To The Tracks (EMI). Promise fulfilled. Shona wants to be Joan Armatrading. EMI want her to be Joan Armatrading. The two ambitions are not compatible and the album is ruff. Shona writes honestly, but her banter leans onto her unnecessary fondness for lengthy choruses and upon the track with a more sensitive character and sensitivity in shapeless glop. The producer, Alan Braxton, and session men should get the bus. Shona Laing should get a second chance. (3 out of 10).

THE VAPORS: Magnets (Liberty). A strange album title for such an unstrange group. At their best, The Vapors sound like The Jam minus the inspiration and at their worst they come across as a totally ordinary rock group. Either way this is hardly an album to transform them into overnight stars. The whole affair is pretty unmemorable — still, they can always reminisce about "Turning Japanese" and the time they were on TOTP. (4 out of 10).

WILKO JOHNSON: Ice On The Motorway (Nighthawk/Fresh). Anyone expecting this to be more witty, wonderful Blackhead music is going to be sorely disappointed. This is Wilko back at his cheapening roller-skating roots. But while the determined energy might provide temporary fun amid the bossa, a fast atmosphere of a swanky gal, on cold vinyl there's little to catch the imagination and it's a sorry device of memorabilia (the single). Easily the best is the old Fastlane song "Back In The Night" on the accompanying free single). Musically but monotonous — for devotees only. (4 out of 10).

LINK: Intuition (Chrysalis). Link actually set out to make a pop album here (not just three singles plus filler) and it shows. Mindful of the importance of strong tunes and subtle but distinctive hooks, they weave pop, jazz, disco, calypso and rock into an enchanting, seamless whole. A couple of rather stiff ballads interrupt the dancing briefly, but this summary didn't nevertheless places them at the forefront of homegrown dance music. The rest three songs alone justify the claims made for them. Time to rise and shine. (8 out of 10).

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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.

ALAN FRED
BIG BOPPER
BILL HALEY
BILLY FURY
BLUE CATS
BRENDA LEE
BUDDY HOLLY
BUDDY KNOX
CARL PERKINS
CHAMPS
CHUCK CAVAN
DARTS
DEL SHANNON
DUANE EDDY

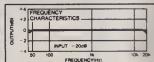
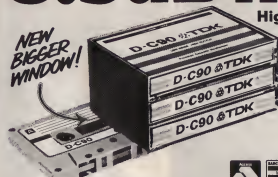
EDDIE COCHRAN
ELVIS PRESLEY
FATS DOMINO
FREDDIE BELL
FREDDIE 'FINGERS' LEE
GENE VINCENT
JANIS MARTIN
JERRY LEE LEWIS
JETS
JOHNNY BURNETTE
LAVERN BAKER
LITTLE RICHARD
MAC CURTIS
MARTY WILDE

MATCHBOX
ORION
PLATTERS
RAL DONNER
RAY CAMPI
SHADES
SHAKIN' STEVENS
SHA NA NA
SHOWADDYWADDY
SLEEPY LA BEEF
STRAY CATS

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

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altered images



the single

dead pop stars

Produced by Steven Severin



March 19 Thurs Leeds Fan Club / 24 Tues London, 100 Club / 25 Wed Birmingham, Cedar Ballroom / 27 Fri Manchester, Ralters Club

EPC A1023

BIRO buddies

If anyone out there is willing to write to an original 60's mod (who hates ska and 2-tone) and who dressed freaky, and whose interests are: going to gigs, Tourists, Jam, Green Onions and discos that play all mod music, Monty Python and who's around 16, then write to Bev (11) at 15 Woodside Terrace, Leeds LS4 2QT, Yorkshire.

I like The Jam, Donna Summer, Beatles, sports and animals. Dislike rock 'n' roll and Maggie Thatcher. Would like male or female 16-19 with sense of humour. Write to: Lesley Speed, aged 17, of 53 Moness Drive, Mossparl, Glasgow G52 1ER.

Hil I'm Shareen Davis, aged 16, and live at 7 Grove Gardens, Enfield, Middlesex EN3 5PG. I like most types of music, especially E.W.&F., Styx and The Police. Enjoy Capital Radio, films and writing. If the same goes for you, then drop me a line!

Great idiot requires female biro buddies aged 15-17. I'm 16 and into O.M.D., Madness, Blondie, and most music except R. 'n' R. and H.M. Hate of Crossroads essential and liking of Coronation Street preferred. Please write to: Peter Benson, 5 The Grove, Brentwood, Essex. P.S. I'm soul.

Bad mannered young 15 year old hooligan wanted, to exchange unrepeatable words with Split Enz and E.L.O. fan. Must be able to stand shocking statements and pictures. Send photo if write to: Terry Waugh, 1 Ballyvester Road, Donaghadee, Co. Down, N. Ireland.

Loves: XTC and O.M.I.T.D., knitting and competitions. Write to Karan Drummond (aged 18), 16 Urquhart Crescent, Dunfermline, Fife, Scotland.

Sweet young girl (17) wants person in dirty mae to write to, preferably male and aged 17+. Appreciation of all good things in life like O.M.D., The Beat and Crossroads a necessity. Must also enjoy Not The Nine O'Clock News and be certified 100% mad. If a native of Aberdeen then be sure of immediate reply. Write to: Chumbles, 17 Stanlane Place, Langs, Ayrshire, Scotland.

Mel (15) would like to write to boys (15-19) who are into the Jam, Spandau Ballet, Adam And The Ants, The Cure and Teardrop Explodes. I like wearing my parka in Leeds and other peculiar things. Must be over 5'10" and have a sense of humour. Write to: Melanie Heald, 16 Holme Village, Torg, Bradford 4.

I am 14 and would like boy or girl penpals from anywhere in the country. I like Bob Marley, The Police, Madness and discos (great mixture). Like writing letters, listening to the radio, reading horror stories. Photos please to: Pauline Gaffney, 13 Blythe Hill, St. Paul's Cray, Kent BR5 2RP.

I'm a 21 year old girl from Poland. I enjoy music (The Beatles, Pink Floyd, Kate Bush, Bee Gees), going to the pictures, books etc. The rest I'll tell you in my letters! If you are 18 or over, please write to: Hann Lukasiewicz, U1. Dostojewskiego 23/13, 56-400 Oleśnica S1, Poland.

15 year old South African new wave fan would like to communicate with girls and boys 14½+. Enjoy all music except disco, Abba, Dooleys and H.M. Undertones and Jam fanatic. Enjoy sport, travelling. Write to: Somin Field, Pollans Road, Rosebank, Cape Town, 7700, South Africa.

I am totally, incredibly, devotedly involved in Toyah the band, and Toyah Willcox as actress, performer etc. I would like to converse with someone who is totally enthralled by this incredible lady, preferably someone who will have easy access to little tidbits having to do with Miss Willcox. Please contact: Kara Westerman, 35 Fifth Avenue, Rubin Hall, New York, New York 10023, Rm. 1001, U.S.A.

My name is Hamden Al-Katherine, and I am 20 years old. My interests are in discos and lots of other music, and most sports, especially football. Would like a girl or boy buddy, aged 16-20, from any country. Write to me at: P.O. Box 5221, Riyadh, Saudi Arabia.

I would like a female penpal aged 16-19. Preferably living in Ireland or London as I do a lot of travelling, and maybe I will someday meet her. Interests include punk and new wave music, people in general, tigers, weight lifting. I am a bouncer for a Bar in town, and am 6'3", weight 200lb plus. Write to: Mark McLuitty (18), 7910-1155T, Edmonton, Alberta, T6G-1N8, Canada.

17 year old friendly female requires a cool, good looking guy (17-20). Interests include: swimming, ice skating, horse riding, discos, parties, dancing, cars and bikes. Like The Police, Status Quo, Showaddywaddy, Matchbox etc. Send photo if possible, to: Fiona West, Morromonde Cottage, Striden, Fraserburgh, Aberdeenshire, Scotland.

PLEASE — No more entries just now!

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ON TOUR with DEPARTMENT 5
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26 BOLTON Sports Hall
30 CRIMSBY The Community Centre
APRIL
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2 MANCHESTER Polytechnic
3 HUDDERSFIELD Club Eric
4 NOTTINGHAM Rock City
7 BRIGHTON Jenkinson's
7 BIRMINGHAM Digbeth Civic Centre
8 LIVERPOOL Rotundas
9 SUNDERLAND Mecca Centre
10 NEWCASTLE Mayfair
11 BHADFORD Tiffany's
13 EDINBURGH Rick's
14 MIDDLESBROUGH Rock Garden
15 SHEFFIELD Top Rank
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AM

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NEW ORLEANS

By Gillan on Virgin Records

I said hey, hey, hey, yeah
I said hey, hey, hey, yeah

Well, come on everybody take a trip with me
Well, down the Mississippi, down to New Orleans
Well, I got the honeysuckle blooming on the honeysuckle vine
Oh, love is a blooming there all the while
You know that every southern belle is a Mississippi Queen
Down the Mississippi, down to New Orleans

I said hey, hey, hey, yeah
I said hey, hey, hey, yeah

Well, come on everybody take a trip with me
Well, down the Mississippi, down to New Orleans
Well, the magnolia blossom is in the air
If you ain't been to heaven then you ain't been there
You got the French moss hanging from a big oak tree
Down the Mississippi, down to New Orleans

I said hey, hey, hey, yeah
I said look out child, hey, you did it again
I said hey, hey, hey, yeah
I said he-e-e-y

Ah, come on everybody, take a trip with me
Way down the Mississippi, down to New Orleans
Ah, the honeysuckle's blooming on the honeysuckle vine
Oh, love is a blooming there all the while
You know that every southern belle is a Mississippi Queen
Down the Mississippi, down to New Orleans

I said hey, hey, hey, yeah
I said hey, hey, hey, yeah
Repeat to fade

Words and music by Frank Guide/Joseph Royster
Reproduced by permission Dominion Music Co. Ltd.

Gillan



PHOTOGRAPH BY PAUL COXLEY

OH GOD
I WISH
I WAS
HOME
TONIGHT



By Rod Stewart on Riva Records

The rain poured down the windswept avenue
On another dark wet December afternoon
All my cherished memories are of you
All my warmth and comfort stayed with you

I would have wrote you a letter but the telephone calls are free
'Cos the boys in the next apartment are working all day
They're a great bunch of guys but I think they're all gay
What am I doing, avoiding what I'm trying to say?

Oh God, I wish I was home tonight (with you in my arms)
Oh God, I wish I was home tonight

Send me a naked picture by the U.S. mail
Write a pornographic letter, you know I won't tell
Keep your legs closed tight, keep your body under lock and key
Stay home at night and save all the best parts for me

Oh God, I wish I was home tonight (yes I do, bebe)
Oh God, I wish I was home tonight

I could be home in time for Christmas if you want me to be
There's a plane leaves here at midnight, arriving at three
But I'm a bit financially embarrassed I must admit
To tell you the truth now, honey, I haven't a cent

Oh God, I wish I was home tonight (tonight, baby)
Oh God, I wish I was home tonight

Guess I'd better ring off before the boys get home
My regards to all your family and everyone at home
There's a lump comes to my throat and a tear I can't hide
'Cos I wanna see you so badly I just may die (and do you know what, bebe?)

Oh God, I wish I was home tonight (with the ones that I love)
I God, I wish I was home tonight, yeah
Oh God, I wish I was home tonight (with you, you, you)
Oh my God, I wish I was home tonight (tonight, tonight)

I've been hearing voices out on the street
They say you've found someone else who's really quite neat
Bet he doesn't move you like I do
Tell me what I wanna hear, that it just ain't true

Words and music by Stewart/Chen/Savigar/Cregan/Grainger
Reproduced by permission Riva Music Ltd./Warner Bros. Music Ltd.

RUSS BALLARD & THE BARNET DOGS




New single 'I WILL BE THERE'

As seen recently on the
Old Grey Whistle Test



'I Will Be There' EPC A1067

From the album 'Into The Fire' EPC 84806



BURUNDI BLACK

New 7 and 12" Single
with additional Drums by
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SCARS

'all about you'

NEW 7"

AUTHOR! AUTHOR!

PRE



★ THE BUREAU

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WEA K18478

DANCING IN THE ISLES

TRENDS MAY come and fads may go. 2-Tone and Punk and Modernism may hog the headlines, but the dancing carries on regardless. From the early Teds with their frenzied acrobatics through the cool-jerkin' mods to the exhausting marathons of Northern Soul, dancing yourself dizzy has remained a vital part of the British Way Of Pop.

But the Modern Dance is different. They're still bopping round the discos but the music is changing. The beat is beginning to come from only the next street. No longer is the word of America the law; British kids, black, white, purple and blue in the face are starting to fashion their own dance music and, what's more, this time it's beginning to sell. Ask Freeez, ask Linx, ask Light Of The World. We did.

FREEEZ

BEOP, BEEP, BEEP . . . "Hello, this is John Rocca of Freeez," announces a North London accent as the five pence piece makes its way into the pay phone.

He's calling from a rehearsal studio and his voice is spherically drowned out by "the bloody loud racket coming from next door." Hardly the trappings of success you'd expect for a band that have just raided the top ten with the home-grown disco of "Southern Freeez". But then little about Freeez has been the expected.

"New Wave Jazz Funk, Play Loud" says their album sleeve. Their popping and bubbling jazz funk is the tip of an entire underground culture, the night life of clubs that play nothing but the freshest American import singles at the busier, fussier end of disco. The new wave tag is not a matter of how they sound — or look — but how they've gone about it.

Taking their business inspiration from new wave rock bands rather than the American jazz funk stars, they put out their first three singles on their own label, Pink Rhythm. As the last and latest, "Southern Freeez" began to sell out, larger independent Beggars Banquet picked it up for distribution, finally bringing Freeez to the mass audience of Top Of The Pops.

The independent label with the most diverse musical approach, Beggars Banquet have had hits with a wide range of styles, from Ivor Biggan to Gary Numan, from The Doll to The Lurkers. Jazz funk — new wave or otherwise — was just another step, according to BB's Martin Mills.

"We already knew of the jazz funk underground and someone at BB knew John Rocca from when he was a van driver for the Disc Empire record store, and so



FREEEZ (left to right): Paul Morgan (drums), Peter Maas (bass, vocals), Andy Stennet (keyboards) and John Rocca (percussion and vocals).

we picked it up."

As well as putting up the money for the album (saved hard from his driving job) and playing percussion for Freeez, John produced the album with an ear to success.

"When I was doing it, I'd guide it so it came across as something I could sell. I put three or four thousand pounds into it and if it hadn't sold, there's no way we could have made another album. You can't just make music, you've gotta survive."

Half Spanish and barely twenty years old ("Oh God, I wish I was nineteen again"), John lives in North London's Palmers Green suburb, just round the corner

from the jazz funk mecca, Southgate Royalty.

"I grew up in there. I started going when I was fifteen, that's where the band started. And then I stopped when I was eighteen because I got tied up in work, saving. As I was driving home from work each night, everybody else would just be going out."

For the single, Freeez used the wispy vocal talents of Ingrid Mansfield Allman, the young black girl who fronts the band on TOPP, looking either terrified or as cool as a cat.

"She's not part of the band. I just got her in for that because

her voice was right for it," John explains as he puts another five pence in the box. "She's got her own career to look out for — she's been working with Chas Jankel and Ian Dury — but she should be on tour with us, starting soon . . . but I'm not a hundred percent sure."

One more five pence, one more question. How's fame treating you?

"There's some jealousy but it's a funny sort of life, either one thing or another and the funniest part is these girls keep chatting you up all the time."

Beep, beep, beep . . .

Jon Swift

LINX

DAVID GRANT, singer, songwriter, ritzy dancer and one half of the pair of young blades who spearhead Linx, has a saying. "This is show business. That's two words. And if you don't take care of business, someone else is going to run your show."

Smart words those, and indicative of the determination to do things differently that is at the heart of their operation. They may not have burned up the charts quite as convincingly as Freeze have, although last year's "You're Lying" announced the arrival of a tuneful sophistication rare among British dance outfits and the sublime "Intuition" is clambering up the lists even as we speak. But these boys are working on their strategy and biding their time.

Although Linx are mindful of the steady rise of British funk as a commercial proposition and grateful to the club jocks who played "You're Lying" when it was an obscure item on the independent City Sounds label (only 1,000 were pressed initially), their plans didn't stop at the soul charts.

Long tall baseman Sketch (real name Peter Martin) stresses that he was a fan of Hendrix and The Who a while before he got into either funk or reggae and describes the music he and his partner make as "pop music."

"It can come from any particular base," he points out. "It just happens that we started off from a funk base."

The pair see the competition as coming from the direction of The Police and Adam And The Ants rather than The Gap Band. Linx have no desire to end up amongst the faceless outfits clogging up the disco charts.

They've watched the way rock bands build their careers and "we want to use the techniques they use, use all the media they use," stresses Sketch.

He also reckons that the reason that so many disco/funk bands are only as good as their last single is because they don't put enough effort into projecting a visual image.

"You've just got all these faces, and unless one of them's got some physical defect or is amazingly handsome, you just never remember 'em. I mean, Maurice White could walk down the street and hardly anyone would recognise him! And that's a man who's sold millions of records."

This is why their album sleeve features only two faces, although Linx is made up of five (the other three being Bob Carter on keyboards, Andy Duncan at the drums and the splendid Canute Edwards on guitar). It's a good

sleeve. Very chic. Very Chic.

Sketch and David met up when they were both working in shops in the North London district of Tottenham. Sketch worked in a record shop that needed styl and David sold them to him.

After an interval when they remained on nodding terms, they met up again on Notting Hill tube station. David was working for the press office of Island Records

(he'd previously done a stint as a local press journalist) while trying to put together some demos for GTO. Sketch volunteered his songwriting and bass playing services and the nucleus of Linx was formed.

There then followed a long period as they worked on their material and tried, without success, to get a record deal. The numerous rebuffs convinced them to record "You're Lying" under their own steam (with some help from a friendly publisher) and try to distribute it themselves.

At this point David's contacts came in handy, enabling them to obtain the all-important early exposure in the clubs which

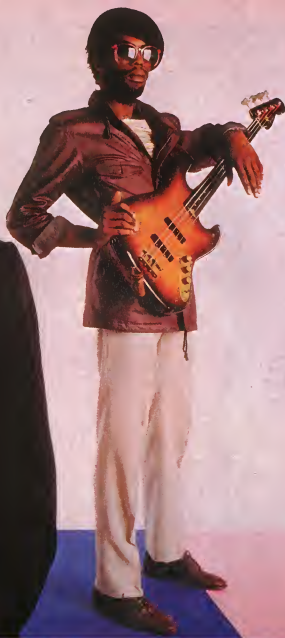
brought the single to the attention of Chrysalis, a firm that has previously kept its distance from the black music field. Which is the way Linx like it. They've no desire to get involved with either sausage machines or conveyor belts.

Linx's debut album, also called "Intuition", suggests that their confidence is justified. This isn't funk or disco or black music or any of those other marketing handles. This is pop music. Linx music. The work of two black Britons. And another black Briton. And two white Britons. And only a blockhead could refuse it.

David Hepworth

PIC. PETER ANDERSON





INTUITION

by Linx on Chrysalis Records

As a boy my family thought I'd be their child
It's wasn't was thinking more aware when I was around
While I'd try my best not to leave any scars
Like it couldn't hurt yet and who'd say that was smart
Location
Location

I'd play guitar like a duck and they would smile and say
I'd try to get the lady's love and they would not let me
When I made all the apples that are neighbours green
Someone must have said "hey it's time"
Location
Location I got no intention

So many things I think
The situation should just get fixed
I don't want to quarrel
But I know what's best take all the blame for this
Location
Location

The best I always try hard not to leave any scars
I'm always found out, with I know how to say
Location
Location
Location
Location

Words and music by David Byrne and Chris Frantz
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LIGHT OF THE WORLD

BEGGAR & CO

A BEGGAR has no respect. He just speaks his mind. When I'm dressed up as a beggar I feel more open, really free."

So says David Baptiste, vocalist and horn player with Light Of The World, perhaps now better known as Beggar & Co. When LOTW were in the charts recently with "I Shot The Sheriff", they were also in between record deals. So, they recorded "(Somebody) Help Me Out" and put it out under the disguise of Beggar & Co.

"We went in the opposite direction musically and didn't want to compete with ourselves," adds lead vocalist Breeze McKrieth. "We figured it would confuse people!"

The band have been in business now for about four years. Born and raised in London, they comprise Breeze, bassist Paul "Tubbs" Williams, drummer Mel Gaynor, percussionist Gee Bello, keyboard player Peter

Hinds, and horn players David Baptiste, Canute "Kenny" Wellington and Nathaniel Augustin.

The band burst on to the scene with "Swinging" three years ago and haven't looked back. Their best known singles are "Midnight Groovin'", "Boys In Blue", "London Town" and the recent "I Shot The Sheriff". Last year they opened the show for Sixties Soul Queen Aretha Franklin but it's their live performances that have earned them some of their strongest praise.

When Light Of The World appear on Top Of The Pops, their tasteful leather and Kings Road gear costs the members of the group between one and two hundred pounds. But for Beggar & Co. the band merely raided their fathers' wardrobes. One photo session featured the band sleeping rough in a train station. Passers by found them so



Light Of The World

convincing that they actually started tossing coins to them!

But whatever the name or gear, the group are rising stars of this much talked about British funk movement. But since almost any dance-orientated British band could fit under such a banner, how exactly would David and Breeze define funk?

"It started with people like Sly & The Family Stone and James Brown," they explain. "The rhythm section is the lead vocal. It's very prominent. The fuzzy guitar sound is the key, and the volume should be loud.

"Funk is to black music what heavy metal is to rock. People like The Fatback Band and The Blackbyrds really defined it. American groups like Slave are typical funk groups."

The success of Beggar & Co., with their catchy beat, honest lyric and low rent image, is already inspiring a following.

"We've already seen it down at the clubs," smile Dave and Breeze. "Kids really identify with the message. They know every word of the song and are dressing like the group."

The popularity of the British funk movement is no accident. In America, funk was born at a time when black Americans were redefining themselves. Artists like Gil Scott-Heron proved that you could be musical and political at the same time.

"Politics and music — you can't avoid it," says Breeze. "For me, reggae carries on too much about slavery. It's not talking about the future. When I talk to some rastafarians, I feel like I'm talking to my grandfather.

"My father's generation and this generation have been indoctrinated to believe their destinies are to be motor mechanics and bus drivers. There's more to life than that, but you've got to want to go out and get it."

"You can't help but get involved," continues David. "When the kids died in the fire in London, Thatcher didn't say a thing. Not a word of condolence.

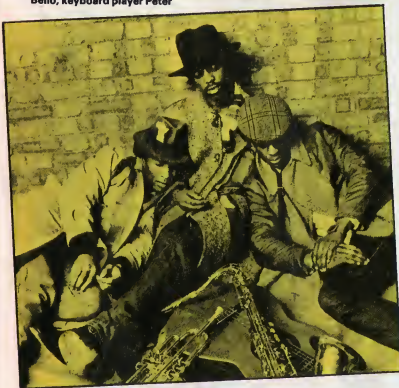
"But when the people died in the Irish disco, she said publicly how sorry she was. Is it any wonder that people think the London fire was played down? Or that black people feel unwanted?"

Is it going to work its way into our music?

"Well, if something affects you very deeply, then it's very possible you're going to want to speak about it."

There's a need for an outfit like Beggar & Co. Their image makes the sad message in their music easier to swallow. And if you feel like you're on your knees already, something that makes you smile may very well restore your hopes.

Robin Katz



Beggar & Co.

CHRIS HILL'S Brit-Funk Top Ten

1. BEGGAR & CO.: (Somebody) Help Me Out (Ensign). *Light Of The World's* alter ego with the Brit-funk anthem of the year.
2. LIGHT OF THE WORLD: Time (Remix '81) (Mercury). *New release totally remixed from their album "Round Trip"*. Eleven

minutes of jazz-funk power.
3. LINX: Intuition (Chrysalis). *Dave and Sketch's best effort yet. The guitar hook is a killer.*
4. INCOGNITO: Shine On (Ensign). *The jazz end of jazz-funk taken from their forthcoming album.*
5. EDDY GRANT: Can't Get Enough Love (Ensign). *An absolute killer, this could be the*

first number one hit from the old man of Brit-funk.

6. THE INVERSIONS: Mr. Mac (Groove). *A new band from Letchworth first discovered on a Capital Radio session.*
7. SECOND IMAGE: Jazzy Dancer (Polydor). *The protégés of Radio London DJ Robbie Vincent and showing great promise.*
8. RAY CARLESS: Tarantula Walk

(Ensign). *The UK's number one sax player with the catchiest piece of jazz-funk. Rising fast.*

9. FREEZE: Flying High (Beggars Banquet). *The second single from their excellent album which will chase "Southern Freeze" up the charts.*

10. BREAKFAST BAND: L.A. 14 (DiscO Empire). *Calypto meets jazz-funk.*

I Missed
Again

Phil
Collins

PHIL COLLINS/REUTERS, L.A.

on Virgin Records

So you finally came right out and said it, girl
What took you so long?
It was in your eyes, that look's been there for far too long
I'm waiting in line
Would you say if I was wasting my time?

Did I miss again?
I think I missed again, uh huh
I think about it from time to time
When I'm lonely and on my own
I try to forget and yet still rush to the telephone
I'm waiting in line
Would you say if I was wasting my time?

Or, did I miss again?
I think I missed again, uh huh
Oh, I missed again, uh huh
I think I missed again, uh huh
Well, it feels like something you want so bad
And then you think you've got it
But it's something you already had
And you can feel it all around you
But it's something you just can't touch, uh huh
And I can feel it coming at me
Yes, I can feel it coming at me

Or, did I miss again?
I think I missed again, oh
Oh, I missed again, uh huh
I think I missed again, oh
It seems I'm waiting in line
But would you say if I was wasting my time?

Did I miss again?
I think I missed again, uh huh
Oh, did I miss again?
I think I missed again, uh huh
Oh, I missed again, uh huh
I think I missed again, uh huh
Oh, I missed again, uh huh
I think I missed again, uh huh
Oh, I missed again, uh huh
I think I missed again, uh huh

Words and music by Phil Collins

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new single

RESPECTABLE
STREET out now
(new remixed version)

XTC



c/w STRANGE TALES, STRANGE TAILS
OFFICER BLUE
(two previously unreleased tracks)

the album **BLACK SEA**

which also features
the hit singles:

'SGT ROCK (is going to help me)'
'GENERALS AND MAJORS'
'TOWERS OF LONDON'



now only

£3.99 or less

Virgin

INDEPENDENT

itz

By Red Starr

THE WEEK'S most important release is also the most impressive. "Ceremony" by New Order (Factory) finds the three instrumentalists of Joy Division not only surviving but sounding better than ever, and showing just how much they contributed to that highly influential band. The sound is pretty much the same — grand, dark designs — but simpler, clearer and more confident than before. The song itself is superb — a long intro, an insistent rhythm and a hypnotic hook line with some excellent drumming — while the dark, echoey vocals come courtesy of Bernard Albrecht. The 'B' side "In A Lonely Place" confirms the good impression. Great single — a must for the shopping list. (Contact: SAE to Factory, 86 Palatine Road, Didsbury, Manchester 20).

independent singles top 30

TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	CEREMONY New Order	Factory
2	MAGAZINE NIGHTMARE Grass	Grass
3	FOUR FROM TODAY AND TODAY Saban	Saban
4	10 UNEXPECTED GUEST SIR Decay	Fresh
5	3 CARDOUBLE Adam & The Ants	Do It
6	DREAMING OF ME Depêche Mode	Merz
7	8 IS VIC THREAT? Department S	Dansen
8	ONE ME PASCION Postone Rose	Static
9	BULLSHIT DETECTOR Swans	Grass
10	4 ZEROX Adam & The Ants	Do It
11	8 TRANSMISSION Joy Division	Factory
12	29 BLOODY REVOLUTIONS Grass	Grass
13	10 LET THEM FREE Anti-Pass	Roundel
14	15 ATMOSPHERE Joy Division	Factory
15	19 REALLY ASYLUM Grass	Grass
16	11 FEELING THE SLOW (SECOND SITTING) Grass	Grass
17	9 IT'S DEVIOUS/DIT An Paas	Herman
18	17 FOUR SOME POINTS (EP) Anti-Pass	Roundel
19	12 ORIGINAL SIN Theatre of Hate	SS
20	BELLA LUGOSI'S HEAD Rebus	Small Wonder
21	8 LAST BUSINESS Very Speed	Heri City
22	FLEHTY A Carbon Ratio	Factory
23	LOVE WILL TEAR US APART Joy Division	Factory
24	23 ARMY LIFE Exploited	Exploited
25	14 DECONTROL! Decharge	City
26	20 GET UP AND USE ME Fire Engines	Coder Communications
27	THE BLACK CAT (EP) UK Decay	Plastic
28	D-DAYS Izzat D'Conor	Alton
29	24 ALL THE POOR David Kennedy	Cherry Red
30	WARBURG STYLE May Day	Dead At The Controls

independent albums top 10

TWO WEEKS AGO	TITLE/ARTIST	LABEL
1	DIRK WEARS WHITE SOCKS Adam & The Ants	Do It
2	CLDSEJ Joy Division	Factory
3	5 UNKNOWN PLEASURES Joy Division	Factory
4	8 STAYING ON THE GRASS Grass	Grass
5	3 SINGING OFF-LOUD	Graduate
6	8 TOYAH TODAY TOYAH Today	Saban
7	7 THIRSTY Dechka	Italish
8	6 LUBRICATE YOUR LIVING ROOM Fire Engines	Accessories
9	10 NEW AGE STEPPERS New Age Steppers	Do It
10	9 FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedy	Cherry Red



The Passage: Lizzie Johnson; Dick Witts, Andrew Wilson and Joey McKechnie.

MANCHESTER HAS been pretty much in the shadow of Liverpool of late but The Passage (now down to a threesome again) are among the leaders in a new upswing. Their latest single (now available through Virgin) is "Angels And Devils" (Night And Day) — their optimistic answer to Joy Division's "Heart And Soul". Operating in the same dark, introspective territory, this features a beautiful, almost angelic vocal from the now departed Lizzie Johnson which contrasts superbly with the bassy piano riff and brisk beat which underpin the haunting song. Fine stuff indeed.

The 'B' side "Watching You Dance" is a different version of the same song on their recent "Pindrop" LP on Object Records, with vocals again courtesy of Lizzie. An excellent pair of tracks — buy. (Available through Virgin. Contact: SAE to 203 Rusholme Gardens, Manchester 14.)

THE 4E 2'S HAVE earned themselves an extremely unpleasant reputation for violence but their music continues to suggest that there's a band of some potential beneath all the unsavoury activities. The second 12 inch from their offshoot/permutation The Bollock Brothers is "The Act Became Real" (McDonald/Lydon) — a commentary aimed at Ronald Reagan. Musically it's a vast improvement — a strong synthesiser arrangement over a steady, marching beat with effective additions from what sounds like a recorder and a girl's voice, and spoiled only by a rather stilted, robotic vocal. The 'B' side is an instrumental dub version of the same song. (Contact: SAE to Fresh Records, 359 Edgware Road, London W2.)

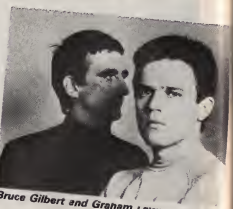
Nikki Sudden was formerly Nikki Mattress but "Back To The Start" (Rather/Rough Trade) is not what you might expect from the former Svel Map. With The Gang Of Four's Hugo Burnham on drums, this is almost mainstream — saxes and synthesisers, well constructed and well conducted, some excellent guitar playing — with Nikki singing along (rather poignantly) about "as long as it stays fun." The 'B' side "Ringing On My Train" finds Nikki donning his best Dylan sneer over funk rhythms and a rapid sax riff. Strange — a one-off, I suspect. (Contact: SAE to Promo Info, Rough Trade, 137 Blenheim Crescent, London W11.)

albums

DESPITE THEIR awful name, Bristol-based Fried Egg Records continue to be one of the nation's better independents. "Egg-clectic" is a new and reasonably priced sampler album of some of their finer vinyl from the past year or so, featuring twelve tracks from ten artists.

Highlight of the album is undoubtedly the inclusion of both sides of the "Original Mixed Up Kid"/"Unofficial Secrets" single by Verloous Artists, the latter being certainly one of the best songs of last year. Best of the rest are the powerful Shoes For Industry and the raw jazz-funk of Pete Brandt's Method, but the rest — Art Objects, Exploding Seagulls, Wild Beasts, Fans, Stingrays, Untouchables and Electric Guitars — all acquit themselves well enough.

The overall flavour of the music is pretty much modernised mainstream, featuring such old fashioned virtues as good songwriting, good playing and good presentation. It may not be startlingly original but it's never less than solid. This is excellent value and highly recommended. (Contact: SAE to 13 Worcester Terrace, Bristol 8).



Bruce Gilbert and Graham Lewis

"DOME 2" by Dome on Dome Records is a very different musical cup of meat. Dome are Graham Lewis and Bruce Gilbert, formerly of Wire, and this second Dome outing is considerably more accessible than the abstract electronic wanderings of the first. It even goes some way back to, er, "rock", music with the discreet addition of orthodox instruments, though there's still no conventional rhythm section.

The material here varies from concise, energetic songs through electronic washes of sound to bizarre creations of treated sound effects. From an unseeing film, the intensity of mood varies from peaceful to disturbing as the music plays on the imagination. There's nothing quite as wonderful as "Rolling Upon My Day" from the first album but the excellent "Ritual View" runs it close enough. Not easy listening but well worth investigating. (Contact: SAE to Promo Info, Rough Trade, 137 Blenheim Crescent, London W11.)



Sister Sledge

**All American Girls
on Atlantic Records**

We're all American girls
And we love the life that we lead
We're all American girls
Hear what we say, know what we mean
We're all American girls
And we love the life that we lead
We're all American girls
Hear what we say, know what we mean

The day has finally come
We're reaching out for number one
We've worked hard all of our lives
It's a fight just to survive
You'd better get this straight
Wise up before it's too late
We're not threatened by your lies
Or your goodbyes

We're all American girls
And we love the life that we lead
We're all American girls
Hear what we say, know what we mean

Sometimes the struggle gets rough
You'll give your all but it's not enough
A vacant job at the top
Don't let them tell you
That right you're not
We're not asking to reverse
Roles so long rehearsed
Give us an equal share
That's just fair

We're all American girls
And we love the life that we lead
We're all American girls
Hear what we say, know what we mean
We're all American girls
And we love the life that we lead
We're all American girls
Hear what we say, know what we mean

All American
All American girls
All American
All American

We're all American girls
And we love the life that we lead
We're all American girls
Hear what we say, know what we mean
We're all American girls

Repeat and ad lib to fade

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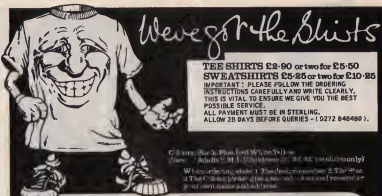
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LETTERS

ROCK AND POP AWARDS

WHILE WATCHING the Rock And Pop Awards on television I was somewhat shocked to see the casual manner in which some winners accepted their awards.

In particular, The Police made it very obvious that the awards meant absolutely nothing to them. Also The Jam, who collected the best single award, did so very nonchalantly, Paul Weller not even bothering to get up. David Bowie didn't say much, but at least he made an effort; and as for Sheena Easton's music is, she made by far the best 'thank you' speech of the evening.

But Adam And The Ants stole the show!
D.R., Taunton.

IT MUST have been a joke. The BBC have now proved that to win something from the British Rock And Pop Awards you must be (a) extremely old and unfashionable (Cliff Richard), (b) unable to sing (Nolans, Sheena Easton and Police), or (c) dead (John

Lennon). I think it was awful. Even the 'live' music they promised us was groups miming. Apart from The Jam and Bowie winning their (well-deserved) awards, the evening was a wash-out. (I really enjoyed seeing Sue Uslay getting a face full of foam though!)
Spandau Fan, Southampton.
P.S. Where was Weller?

DEAR SMASH HITS

I would just like to say a few things about the British Rock And Pop Awards. Those of you who voted for The Police are safe, you're a sensible lot.

If you voted for Cliff Richard get in touch with your local post office, 'cause you're due to collect your pension.

Medness is a good word for those of you who voted for them.
Police fan, Staffordshire.

HEPWORTH AND TOYAH

AFTER READING David Heworth's review on Toyah's record "Four From Toyah", it was no surprise to me that he didn't

like it (no taste you see). He waffles through his reviews trying to think of something new to say that he hasn't said before (and fails miserably).

OK, Mr. Heworth, I expect that there may be rivalry between Honey and Toyah but I don't think it needs you to magnify it with snide remarks.

So please, if you don't like Toyah let someone else review her records because your views on any record never differs much anyway.
Punkette somewhere in Canterbury.

P.S. It's a great mag despite Mr. Heworth.

BEING A punk rocker, I looked forward to seeing Toyah Wilcox on Top Of The Pops. My first view of her nearly made me walk out of the room. Dyed purple hair, I ask you! Then she sang a dreadful song called "It's A Mystery" which she virtually screamed all the way through.

In all, it was utter rubbish. Why can't she sing a good song instead of just trying to be good? I totally agree with David Heworth. She's not a hit yet.
From Paul who wishes Monty The Mouse has an air-conditioned cage.

A VERY NICE BUNCH OF GIRLS (EPISODE 103)

I AM another fan of The Nolans, another bold enough to actually come out of the closet and defend them. I think Jane from Bexley is obviously a very jealous cretin. They are indeed a very nice bunch of girls. I myself enjoy their music and style. So the lead singer has a few spots on her face, so what? Big deal.

Who are you to criticise? Don't tell me Jane from Bexley has never had a pimple in her entire life. If not, we can't all be perfect, can we?

If you have to watch TOTP peering over the rim of a sickbag, why bother watching TOTP at all? Instead go and slash your wrists instead of your ankles. Jealousy gets you nowhere.

Jane from Bexley BEWARE — you have a rival.
From a devoted Nolans fan,
Oldham.



Smash Hits Letters
52-55 Carnaby Street
London W1V 9PF

SPELLING ERROR

DEAR FELLOW educated Smash Hits readers (and any others),

After consulting my first edition Johnsons Dictionary (and several T-shirt ads in the aforementioned magazine), my worst suspicions were confirmed. Just because your publication is printed in glossy full colour, we subscribers are not blinded to spelling errors.

I am of course referring to the word 'Zeppelin' which on two occasions in the space of one letter was written with the final 'e' missing. Because of the moronic nature of the frank in which the offensive word was printed I am prepared to overlook this little mishap as it is likely that 'Led Zap' fan of Nentwich is too stupid to have mastered the art of spelling.

As for the quoted "interlectual Heavy Metal with meaningful lyrics" — if that's the rest of us must be missing some deep meanings from the painful screams of repetition emitted by the headbangers. The day I believe it'll believe that Kelly Marie isn't Arthur Mullard after a sex-change.

Yours intelligently,
The Secretary Of The Wisden Popular Front.

Any donations gratefully received, (sic).

Difficult task, this spelling, isn't it?

ANTHOLOGY

ARE BOWWOWWOW homeless? Yes? It doesn't surprise me. They should try Battersea Dogs Home.

Annabella Lu-Wing (or whatever her name is) sings senseless, totally degenerate nonsense, usually about having kids — and frankly, I've seen more talent in a tin of baked beans. The rest of the 'group' are little better; I'm not surprised their manager is the self-indulgent Malcolm McLaren.

As for giving Adam Ant (the almighty) the shove: it serves them right for the success they now lack. Unfortunately, Adam has proved that he's much better off without that gorilla-like bunch of

Continues over...

FEET ETC.

DEAR SMASH HITS,

Perhaps could you print a picture of Billy Idol's feet as all of my many posters have been cut off at either the shoulder, the waist or the shins. I will be eternally grateful and buy every issue of Smash Hits until the Third World War (grovel, grovel).

Thanks a lot.

Samantha Strikneen — somewhere in Billy's left black leather trouser pocket.



The Complete Idol — X-Gen-X.

ANSWERS TO CROSSWORD ON PAGE 31

ACROSS: 7 Peter (Powell); 8 Dolly Parton; 9 Dora Straits; 10 Dee (Dee Ramone); 11 (Frank) Sinatra; 14 Boogie; 16 Kelly Marie; 18 (Diana) Ross; 19 Ranking; 20 'Southern France';
DOWN: 1 Ed; 2 Wilcock; 2 Explosions; 3 Eddy Grant; 4 Jinx; 5 'Don't Write'; 6 Bruce Springsteen; 7 Peter Gabriel; 12 Tina; 13 (Bowwowwow); 15 Glen; 17 'Mind'; 18 Roger; 19 Rush; 20 Kite (mag of Jack); 21 (Brian) Eno.

LETTERS

From previous page

morons. He and the Ants have an exceptional, original sound. Ant, Birmingham.

P.S. If you are scared to print this letter because of the probable backlash from Bowwowfans, don't worry — THERE AREN'T ANY.

DEAR A(U)NTY Smash Hits, I (Adam writing to complain about the apparANT "Ant invasion". I was only in the library the other day, using the Xerox machine, and I left I saw these "Ant clones" looking for some cartrouble on the wild frontier.

I must say that I (Adam ADAMANT that I will not join these "clones" in boarding the pirate ship... er, I mean, jumping on the band(d)wagon. This invasion of the chants... sorry, charts is an ANTagonism in the ANTerior end (a pain in the neck!) In fact, I'm thinking of ANTeloping with Dirk to the ANTArctic.

ANTICIPATING reply, Jolly Roger (in a white sock).

Antastic letters you write!

WHAT HAS happened to Britain? We are being taken over by a race called Adam And The Ants. This group is supposed to be really good but upon listening to them, I think real ants would be embarrassed.

This group has been overcommercialised (you don't often get intellectual letters like this, you know). Real ants are very intelligent insects and I can assure you they could probably do much better than Adam Ant and Co. So please, Adam Ant, stop producing records and

re-releasing them as if the world is going to end next week.

From someone who isn't going to be popular with Anne Russam or Jane Hisscocks anymore.

P.S. If you print this letter the Post Office will make a fortune in stamps with all the letters of protest.

Who are we to begrudge the Post Office a small fortune?

WHAT DOES STEVE TAYLOR MEAN?

DEAR STEVE Taylor, Would you please explain what you mean in your "EuroVision"? First you start talking about Ultravox, then you bring in John Foxx and Gary Numan, then Ultravox Mk.1 and Ultravox Mk.2, then you bring in Visage and mess around with them. And just to confuse things more, Chris Cross looks like Steve Strange and Warren Cann looks like John Travolta and needs a haircut. Julia, Solihull — the dense Hazel O'Connor fan.

You seem to have understood it all remarkably well.

DEAR SMASH Hits, Oh Beautiful, magnif, absolutely incredible mag (creep).

I am scribbling to thank you for putting a very exquisite piccy of Midge Ure (the first piccy I've seen in yonks that's actually in colour) on the front cover of the Feb 19-Mar 4 issue. BUT YOU WENT AND PRINTED UNNECESSARY WRITING ALL OVER HIS HUNKY BOD. I AM ABSOLUTELY DISGUSTED WITH

THE LOT OF YOU, YOU LOW DOWN SCUM. AND FORGET ABOUT THE SLOPPY COMMENTARY AT THE BEGINNING OF THIS LOUSY LETTER!! THE LOT OF YOU ARE SICK!

Er, um, oh sorry about that. I seemed to have lost my temper.

Te anyway for the piccy and get well soon. An idiot who doesn't understand why she reads S.H.

WIMPS AND RATS

—NOTICE

Could someone please remind Martin Kemp and Steve Norman (two of the wimps in Spandau Ballet) that they are holding guitars (if they know what a guitar is), not tommy guns, and they don't have to hug them as they won't run away, although we would all be better off if they did.

And while you're at it, could you tell Tony Hadley (yet another wimp, and a co-called vocalist) that his jacket has fallen off his right shoulder? Thank you.

Also, why does Steve Strange keep rats under his hat? From a Numenoid called Sharon, Chairman of the Anti-Poseurs League.

Because there's not enough room for elephants, dummy.

MOTORHEAD: THE WAY THEY ARE

WHY DO you and Red Starr always take the mickey out of Motorhead? I think you do it just for something to write and I reckon if Motorhead weren't around you'd have to put more pictures in to fill up the spaces.

Another thing you always say is that they are greasy slob and should clean themselves up, but can you imagine Lemmy, Eddie and Phil in disco gear and short, 'clean' hair? certainly can't. I like Motorhead just the way they are. Adam, Sparkwell, South Devon.

About as difficult to imagine as asking Kelly Marie to sing. But seriously, don't you think empty spaces would be preferable?

EXTRA BITS

TUT TUT, Kelly dear,

On TOTP 26th February didn't spy an itty-bitsy spare tyre

around your central area? Could you please have your jumpsuit reinforced with concrete, as when you did you highland fling, your extra bits nearly hit you in the eyes.

Sheena Easton's chastity belt.

THANKS VERY much for the Kelly Marie pic in Feb. 19th issue — I enjoyed mutilating it.

I have now uncovered someone with a worse musical taste than Red Starr. My little sister! She worships Kelly Marie and hates Adam And The Ants, Queen, E.L.O., Quo etc. I hope it's not infectious.

Yours Amazingly, A female Ants, Queen, QUO, E.L.O. etc. fan, Zumerzet.

SKA

DEAR SMASH Hits,

I am absolutely disgusted that the NF is trying to convert skinheads and rude boys to being racist at various ska gigs. To the skinheads and rude boys who bought a copy of the NF magazine at these concerts — there would be no skinheads if it were not for Jerry Dammers, Sugs, Ranking Roger etc.

If you call yourself a skinhead or rude boy and listen to ska music and then go and agree with the National Front you are an utter prat and are missing one of the biggest points of ska. So do not insult ska lovers. Instead grow your hair long and go and listen to music which has nothing to say. Besides, have you thought of a good reason for being racist? It was blacks who invented reggae — the base of Police music, ska music and lots of other modern music.

Please print this letter even though it is long, to let the Specials, The Beat etc. know that they are not fighting a lone battle. A 14-year-old antiracist girl.

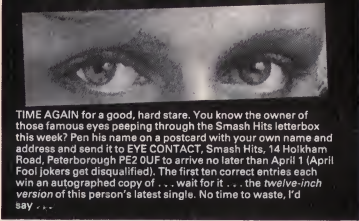
POINTS

WELL, JONATHAN Crossley, open mouth — insert foot. You really did it this time! How do you know gigs are "inhabited by hooligans" if you've never even been to one? Stewart Copeland/Police fan, Westport.

DEAR ANGRY Cross fan,

Some of us might like insects and buildings with eyes. From a person who is not a Honey Bane or Toyah Willcox fan.

EYES RIGHT



TIME AGAIN for a good, hard stare. You know the owner of those famous eyes peeping through the Smash Hits letterbox this week? Pen his name on a postcard with your own name and address and send it to EYE CONTACT, Smash Hits, 14 Holkham Road, Peterborough PE2 0JF to arrive no later than April 1 (April Fool jokers get disqualified). The first ten correct entries each win an autographed copy of... wait for it... the twelve-inch version of this person's latest single. No time to waste, I'd say...

SMASH HITS

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Advertisements in this publication are required to conform to the British Code of Advertising Practice. In respect of mail order advertisements where money is paid in advance, the code requires advertisers to fulfil orders within 28 days, unless a longer delivery period is stated. Where goods are returned undamaged within seven days, the purchaser's money must be refunded. Please retain proof of postage despatch, as this may be needed.

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 T141 QUEEN
 T1132 JAM
 T128 WILDOLF
 T163 BEATLES
 T16 KNOW EVERYTHING
 T1138 NUMAN
 T13 AC/DC
 T138 ADAM
 T104 BLONDIE
 T16 RAINBOW
 T35 SAXON
 T161 SPECIALS
 T165 ACE OF SPADES
 T161 BAD MANNERS
 T1148 MADNESS
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TRADE AND EXPORT
ENQUIRIES
WELCOME

GIGZ

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

THURSDAY MARCH 19

Epitode Nottingham Rock City
Status Quo Glasgow Apollo
Elvis Costello Hemel Hempstead Pavilion
New Musik Manchester UMIST
Gang Of Four Newcastle Mayflower
Selecter Manchester Polytechnic
Rose Royce Manchester Apollo
The Photos Harlow Technical College
Chas & Dave Watford Balleys
Tandrog Explores Sheffield University
Bowwowwow Poole Arts Centre
Jools Holland & His Millionaires
Harlow Technical College
Revillos Lincoln Drill Hall

FRIDAY MARCH 20

Elvis Costello Henley Victoria Hall
Stray Cats Cromer West Runton Pavilion
Gang Of Four Aberdeen University
Selecter Sheffield Polytechnic
Rose Royce Southampton Theatre
The Photos Birmingham Polytechnic
Chas & Dave Watford Balleys
Bowwowwow Taunton Odeon
Piranhas London South Bank Polytechnic
New Musik Glasgow Queen Margaret University
Jools Holland & His Millionaires
London Hammermith Odeon
Vapors Newcastle Polytechnic
Revillos Aberystwyth University

SATURDAY MARCH 21

Gang Of Four Stirling University
Status Quo Birmingham International Arena
Stray Cats Birmingham Odeon
Selecter Nottingham Rock City
The Photos Manchester Polytechnic

Chas & Dave Watford Balleys
Bowwowwow St. Austell Coliseum
Jools Holland & His Millionaires
Manchester Polytechnic
Vapors Retford Portehouse
Revillos Bangor University
Classix Nouveaux Northampton County Ground

SUNDAY MARCH 22

Elvis Costello Leicester De Montfort Hall
Stray Cats London Lyceum
Status Quo Birmingham International Arena
Gang Of Four Glasgow Tiffany's
Selecter Dunstable Queensway Hall
Rose Royce Slough Fulcrum Centre
Bowwowwow Bristol Locarno
Polecats Caister Holiday Centre
Vapors Halifax Civic Theatre
Classix Nouveaux Oxford New Theatre

MONDAY MARCH 23

Elvis Costello Derby Assembly Rooms
Adam & The Ants Newcastle City Hall
Gang Of Four Edinburgh Tiffany's
Rose Royce Birmingham Odeon
Bowwowwow Brighton Top Rank
Classix Nouveaux Bristol Locarno

TUESDAY MARCH 24

Elvis Costello Cardiff Top Rank
Adam & The Ants Glasgow Apollo
Selecter London Hammersmith Palais
Rose Royce Nottingham Rock City
Nash The Slash London The Venue
Bowwowwow Newcastle Royalty Theatre
Polecats Manchester Polytechnic
Classix Nouveaux Doncaster Rotters
Vapors Bath Tiffany's

WEDNESDAY MARCH 25

Elvis Costello Guildford Civic Hall
Gang Of Four Birmingham Top Rank
Rose Royce Leicester De Montfort Hall
Chas & Dave Southampton Solent Suite
Bowwowwow Cardiff Top Rank
New Musik Northampton Nene College
Polecats Leeds Warehouse
Classix Nouveaux Manchester Rotters

THURSDAY MARCH 26

Adam & The Ants Birmingham Odeon
Gang Of Four Coventry Tiffany's
Rose Royce Bristol Colston Hall
Classix Nouveaux Newcastle Mayfair
Chas & Dave Leamington Royal Spa Centre
Bowwowwow Derby Assembly Rooms
New Musik Liverpool Warehouse
Selecter Leicester De Montfort Hall
Polecats Sheffield Limit Club
Vapors Barnstable Chequers

FRIDAY MARCH 27

Adam & The Ants London Dominion Theatre
Elvis Costello London Hammersmith Odeon
Gang Of Four Derby Assembly Rooms
Rose Royce London Victoria Apollo
Classix Nouveaux Leicester De Montfort Hall
Bowwowwow Cambridge Corn Exchange
Chas & Dave Norwich Cromwells
Polecats Liverpool Brady's

SATURDAY MARCH 28

Elvis Costello London Hammersmith Odeon
Adam & The Ants London Dominion Theatre (2 shows)
Gang Of Four Cromer West Runton Pavilion
Rose Royce London Victoria Apollo
Bowwowwow St. Albans City Hall
Motorhead Leeds Queens Hall
New Musik Corby Festival Hall
Selecter Swindon Oasis Centre
Polecats Edinburgh Nite Club
Classix Nouveaux Nottingham Rock City
Vapors Roehampton Froebel Institute

MONDAY MARCH 29

Adam & The Ants Manchester Apollo
Gang Of Four Oxford New Theatre
Elvis Costello Ipswich Odeon
Rose Royce Eastbourne Congress
Bowwowwow Walsfield Unity Hall
Motorhead Newcastle City Hall
Selecter Birmingham Odeon
Classix Nouveaux Leeds Tiffany's

TUESDAY MARCH 31

Elvis Costello Southampton Gaumont
Gang Of Four London Hammermith Palais
Polecats Bath Tiffany's
Odyssey Birmingham Night Out

WEDNESDAY APRIL 1

Chas & Dave Purfleet Circus Tavern
Polecats Bristol Berkeley
Odyssey Birmingham Night Out

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PUZZLE ANSWER

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PH: VIRGINIA TURBETT

New sounds, new styles.

A special magazine on the new dance music, the styles and the fashions that are making the running.

The giant full-colour poster of Spandau Ballet was photographed specially for the magazine, and is backed by Steve Strange in his latest 'Bedouin' look. The major bands are featured, alongside words and pictures on fashion and style.

Bowie, Kraftwerk and Roxy Music are included in the musical influences section, and we print reactions from the street to some of the more outrageous posers.

We go nightclubbing at the Rum Runner in Birmingham, with Tanzschau in Wales, and with Depeche Mode in Essex.

The magazine was produced by a team from Smash Hits, assisted by writers and photographers both in the capital and around the country. Full of original material, with countless pictures in colour and black-and-white, it raises the curtain on the glittering show that started in the alternative clubs.

It's a collectors' item and it's out now — don't miss it! Get it from your newsagent or, if you have difficulty, send 65p to New sounds, new styles, Circulation Department, EMAP, Bretton Court, Peterborough PE3 8DZ.



FREE! (again)

BEFORE YOU go we'd better make arrangements about the next issue. The date is April 2nd, and we'll meet up in the same spot. You should be able to recognise the magazine because it'll be wearing a FREE BADGE mounted on its cover. This impeccably designed

button, emblazoned with the coat of arms of one of ADAM AND THE ANTS, THE BEAT, STATUS QUO, ORCHESTRAL MANOEUVRES IN THE DARK or THE STRAY CATS, can be yours for free if you leg it down to the newsagents pretty swiftish on the day of publication.

And that's not all, not by a long chalk. Occupying the centre spread in full glowing colour will be Spandau Ballet (honest!) while the features will include the second instalment of our Jam series (this time we deal with Bruce Foxton), not to mention an encounter with The

Human League. This is, of course, in addition to all the usual songwords, news, views, info, competitions and regular features. So don't forget — the date is April 2nd. Pass this one up and you need your bumps feeling!

SMASH HITS

TALKING HEADS

PICTURE BY LYNN GOLDSMITH

