

*Smash*

# HITS

35p USA \$175  
April 2-15 1981



## THE JAM LANDSCAPE

15 HIT LYRICS including

CEREMONY

IT'S A LOVE THING

ATTENTION TO ME

SPANDAU BALLETT and

TEARDROP EXPLODES in colour

# CLASSIX NOUVEAUX



BONJOUR ET bienvenu, mes bijoux petits-pois 'Ow are you, you naughty little things? Wait one second, there is a murmur in the room. Splet. Voilà! The little blighter "as frappé le basket. Alors, sans further ado, let uss get down to ze business in 'and. You will 'ave noticed zat zere iss un burton badge attaché to ze cuver (sacré bleu et Giscard d'Estaing!) But also we 'eve les features magnifiques about ze Classix Nouveaux, ze Landscape et ze Monsieur Foxton et ze Jam. Zet iss ne de mention pas les colour posters of Le Ballet Spandau et le Teardrop goes Pouff!

Also, tous les mots de chensons. Eh bien, ou est mon accordion?

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on Magnet Records

## JUST A FEELING

It's been a week now since you went away  
I hope that you have gone to stay  
It's not that I don't like you, you're alright  
I just like to run my life  
It's just a feeling

My flat was nice and tidy, now it's not  
I just don't seem to care a lot  
I feel so good, I really feel at home  
To sit in a mess all on my own  
It's just a feeling

### Chorus

Just a feeling (just a feeling), just a feeling (just a feeling)  
Just a feeling (just a feeling), just a feeling (just a feeling)  
Just a feeling (just a feeling), just a feeling (just a feeling)  
Just a feeling (just a feeling), just a feeling (just a feeling)  
Just a feeling

It's always a problem when I talk to you  
You make it so hard to get through  
You thought that I should get a steady job  
You couldn't see I'm just a yob  
I'm just a skin age yob

Repeat chorus to fade

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



# LANDSCAPE SELF AND HEARD

## STEVE TAYLOR PUTS YOU IN THE PICTURE

**QUESTION NUMBER ONE**—did you see the video? A mad scientist and a piper, a surreal housewife in a Cubist living room, a hamster in a wheel and a box with a head that sang "Einstein A Go-Go"?

Landscape's debut on Top Of The Pops, a visual version of their hit single.

**QUESTION NUMBER TWO**—who are these guys? Somewhere in the midst of the mayhem depicted on that short film, five oddly dressed men could be seen playing instruments. Well, sort of.

One sang and bashed away at a drumkit which appeared to be made from human heads—that's Richard Burgess who, apart from making a name for himself as Spandau Ballet's producer, has worked on countless sessions as a freelance drummer. He also helped to develop the electronic drumkit featured in the video.

The blond guy with the futuristic-looking double bass is Andy Park. He comes from a very musical family and sang in the school choir before studying bass and cello at the Royal Academy of Music in London.

The one who really plays keyboards but appeared on your screens clutching the magnified neck of a most peculiar instrument is Christopher Heaton, who has played everything from serious avant-garde music to pop concerts in Germany.

The singing head turns out to be Peter Thoms, who found his way to this country via Hong Kong and a succession of "groovy horn sections" in soul and session bands. Usually he plays trombone — through a

synthesiser, of course — but "Einstein" didn't have a trombone part so his head gets to sing.

Finally there's the piper himself, John Walters, who has moved from saxophone and flute to their electronic cousin — the lyricoon. He's also become a dab hand at composing by computer. John began playing in Landscape when still at music school and says his background is all to do with the band.

**IN SPITE** of such bewilderingly diverse backgrounds and musical experiences, Landscape has been the major project of all these musicians for the last five years. They're all adamant — as they always have been — that it's a lifelong commitment.

Three years ago Landscape were being called a jazz-rock outfit. They were playing puba and clubs on a small acoustic circuit in London and, although they really didn't fit in anywhere, they looked normal by their current standards. There were no vocal numbers, just a huge number of high-octane instrumentals that sounded like the product of a miniaturised — and electrified — jazz orchestra with a funk rhythm section.

Unconventional, but a success. Landscape packed out regular weekly venues like The Staple Inn in North London and got healthy sales for their two independent EPs on their own Event Horizon label.

Then followed a year of touring colleges, clubs and arts centres all over the country before they signed with RCA and stopped doing live work last March. John Walters explains what happened:

"With gigs night after night you

do it as enthusiastically and as professionally as possible. But it's not very easy to think about new ideas or new directions for a band when you're working that hard.

"We went through a great period of about eighteen months from hardly getting anyone along to our shows to packing out the regular ones. That did us a lot of good musically and got our name known."

Even at this early stage, Landscape had a fascination with the possibilities of distorting and changing the sound of conventional instruments with electronic devices. Both the horn players used to go on stage with little black boxes strapped to their belts and wired up to impressive-looking chunks of hardware on the floor.

They also produced one of the best stage sounds I've ever heard, partly thanks to a powerfully clear PA which they'd won in a competition for promising new bands. Even if you don't particularly like their music, the sheer style of the band's presentation — especially at venues normally dedicated to scratchy rock'n'roll — still knocked you for six.

**BUT BENEATH** this smoothly organised surface, a new style and direction were bubbling away.

"The particular turning point for me," says John Walters, "came on a bright summer day in August '78 when I went to an instrument trade fair and saw two things that I'd been hearing about for months — the lyricoon and the micro-composer."

Family and friends, John says, tell him that he talked non-stop

for twelve hours about what he'd seen. It was, he declares, "an incredible realisation of the possibilities of the kind of technology we could afford to invest in." The lyricoon didn't present any great challenge as it could be carted around and slipped into the band like any new instrument.

But the micro-composer offered new possibilities in the way the band put together new songs. Instead of throwing around basic compositions from each member at rehearsal it was now possible for one person to write a whole piece of music, drums and all. The composer would alone at the times and then play them back through a synthesiser.

"Yet John likes to play down the effects of his discoveries.

"Landscape provided me with a very strong direction," he says. "But there were other influences going on. They took a long time to sort out their deal with RCA, which we handed through their own companies."

"We don't just want to make a couple of records and disappear," John explains. "Having a degree of control is very important."

The record company fit-up sorted out. Landscape made their first album (simply called "Landscape") which John says they're not completely happy about.

"We were actually doing gigs in between sessions on the record, so it became a record of what we were playing live at the time. We've since realised that this wasn't a good way to make an album."

Nor were the results improved



Landscape: (left to right): John Walters, Richard Burgess, Peter Thoms, Christopher Heaton and Andy Park.



*Incredibly embarrassing pic of Landscape four years ago playing at an open air festival in North London. Just love that futurist presentation!*

PHOTO: PAUL SALTER/REX

from previous page

by the guidance of mainstream pop producer Greg Walsh. Though the band say they were grateful for the technical expertise — and for a timely injection of pop sass — they decided that in future Landscape would produce themselves.

AT THE beginning of last year, however, things took another sudden turn.

"When we played purely instrumental music," John recalls, "we tried to tell stories through atmosphere, melody and interesting rhythms. We'd always have really evocative titles" ("You Two Timed Me One Time Too Much" was one example) "and people would always remember them."

At the same time the band cottoned on to the beginnings of London's new nightlife.

"What was happening in society with computers and what was happening in the clubs — it all seemed to us to link up. It was like a blueprint for the future."

John wrote a tune to express these ideas but realised that just having an idea wasn't enough. "It demanded words. It was Christmas and everyone else had gone away, so Richard sat around and wrote some words. I think he thought that everyone would be really put off, but they really liked them a lot. Suddenly we started producing a great flood of lyrical material."

RCA were very worried, John recalls, "because they liked our tunes so much" but they did release that very first song, "European Man" and it became standard electro-disco fare, getting regular plays from Blitz DJ Rusty Egan.

Having made such a radical change of scenery, how do Landscape react to critics of their association with that movement?

"The only way you could accuse us of handwaggoning," retorts John, "is to say that we jumped on it before other people."

"We used to put on an annual Christmas party at the Music Machine. They wouldn't book us so we'd hire the place ourselves and put on other bands, fire eaters, jugglers — a total environment. That's an idea which is now becoming part of the new club thing."

John sees this as part of a changing pattern of tastes within rock's young audience.

"Seeing rock isn't just a matter of listening to a band. You might be putting everything into getting the audience physically and emotionally excited, giving them pleasure, but you're being let down by the rude barman, the groovy club and so on."

"It's taken audiences a long time to realise this, but we noticed it two years ago when we played gigs at schools. The kids were clean, well dressed; they're all eighteen or nineteen now. I

really feel that the grubby mentality of rock is disappearing."

The band's enthusiasm for this movement also fits in nicely with their own attitudes towards trying out new ideas.

"These kids can accept the idea of continual change," says John, "and Landscape have done that — not being frightened by new things but facing them enthusiastically. You embrace new things and try to control them to your own advantage."

LANDSCAPE HAVE certainly achieved that with their distinctive brand of electronic pop. Last year's "great flood of lyrical material" has already yielded one successful single in "Einstein A Go-Go" which has paved the way for their new album "From The Tea Rooms Of Mars To The Hell Holes Of Uranus".

As the title suggests, for all their seriousness Landscape are well able to temper their futurism with humour. "Einstein", though, has its serious side too.

Musically, John wanted it to be "a catchy tune that would use the lyricism — which is really just a synthesiser that you blow — and show what it could do. I wanted to put the lyric on the map as a pop instrument."

The lyric came from reading Einstein's biography and thinking about how he'd become one of the few scientists who was a

household name. With his theories of relativity he'd provided some of the basic new knowledge which made the atomic bomb possible. Then, when he saw the results of the bombing of Hiroshima during World War Two, Einstein became a campaigner for peace.

The song, explains John, is about "someone who idealises Einstein, a fooly with a moral mission who could easily unlock the power of the atom and destroy us all."

The catchy title melody and the pied pipe which John plays in the video have a grimmer message:

"That's about those calm voices that tell you everything is going to be OK — you can build your nuclear shelter or paint the windows white and hide under the table — when it's obviously not going to be OK."

Whether you picked that up from the lunacy of the video or not, it's not easy to deny "Einstein A Go-Go" is success as a piece of eccentric yet hummable dance music. The unpredictability is a quality which John and his colleagues savour:

"We're about to re-establish ourselves. Right from the beginning of the band we wanted to occupy a role in the scene where people expected us to be unusual, to do the unexpected and they'd like it."

It looks as if Landscape are about to do just that.

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# LANDSCAPE

## Einstein A Go-Go

By Landscape on RCA Records

You better watch out, you better beware  
Albert said that E = MC<sup>2</sup>

Einstein a go-go  
Einstein a go-go  
Einstein a go-go

Bible says we must pay  
I am the judge for the judgement day  
There'll be no warning, no alarm  
I'll be the one who's saved

Einstein a go-go  
Einstein a go-go  
Einstein a go-go

I've got the facts, I know the truth  
You're all corrupt, you're all depraved  
A few devices around the place  
I'll blow you all away

God does not play dice with the world  
But things aren't right in the outside world  
There's the fifth and vice in the world  
I'll put things right

Einstein a go-go  
Einstein a go-go

You better watch out, you better beware (Einstein a go-go)  
Albert said that E = MC<sup>2</sup> (Einstein a go-go)

*Repeat to fade*

Words and music by *Walters/Burgess/Landscape*  
Reproduced by permission *Sanbury Music Ltd./*  
*Landscape Music Ltd.*



## [WE DON'T NEED THIS] FASCIST GROOVE THANG

By Heaven 17 on Virgin Records

Everybody move to groove the groove  
Everybody move to groove the groove

Have you heard it on the news  
About this Fascist groove thang?

Evil men with racist views  
Spreading all across the land  
Don't just sit there on your ass  
Unlock that funky chain dance  
Brothers, sisters, shoot your best  
We don't need this Fascist groove thang

*Chorus*

Brothers, sisters, we don't need that Fascist groove thang  
Brothers, sisters, we don't need that Fascist groove thang

History will repeat itself  
Crisis point, we're near the hour  
Counterforce will do no good  
Not you ass, I feel your power  
Hitler proves that funky stuff  
Is not for you and me, girl  
Europe's an unhappy land  
They've had their Fascist groove thang

*Repeat chorus*

Democrats are out of power  
Across that great wide ocean  
Reagan's President elect  
Fascist God in motion  
Generals tell him what to do  
Step your good time dancing  
Train their guns on me and you  
Fascist thang advancing

Sisters, brothers, lend a hand  
Increase your population  
Grab that groove thang by the throat  
And throw it in the ocean  
You're real tight, you move my soul  
Let's cruise out on the dance floor  
Come out your house and dance your dance  
Shake that Fascist groove thang  
Shake it

*Repeat chorus to fade*

Words and music by *Marsh/Wara/Gregory*  
Reproduced by permission *Dinsong Ltd./Sound Diagrams*

# Up the hill Backwards

PH. BARRY FLUMMER



# DAVID BOWIE

on RCA Records

Vacuum created by the arrival of freedom  
And the possibilities it seems to offer  
It's got nothing to do with you  
If one can grasp it  
It's got nothing to do with you  
If one can grasp it

A series of shocks, sneakers fall apart  
Earth keeps on rolling, witnesses falling  
It's got nothing to do with you  
If one can grasp it  
It's got nothing to do with you  
If one can grasp it

Yeah, yeah, yeah, up the hill backwards  
It'll be alright, ooh-oo

While we sleep, they go to work  
We're legally crippled, it's the death of love  
It's got nothing to do with you  
If one can grasp it  
It's got nothing to do with you  
If one can grasp it

More idols than realities, ooh-oo  
I'm okay — you're so-so, ooh-oo

Yeah, yeah, yeah, up the hill backwards  
It'll be alright, ooh-oo

Words and music by David Bowie  
Reproduced by permission  
Bewlay Bros. Music/Fleur Music

# CROSSWORD

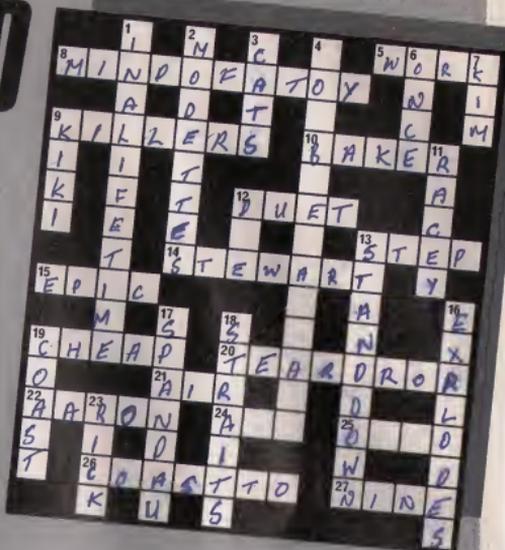
## ACROSS

- 8 Howwowwow's labour
- 9 1'd foot many (Strange anagram) (4,2,1,3)
- 10 Deadly offering from Iron Maiden
- 11 Tom How?
- 12 Song for two
- 13 Madness take one beyond
- 14 Rod, Ed & Amil
- 15 Abba — The Label
- 16 Price of a trick?
- 17 & 16 The weeping boom from Liverpool (8,8)
- 18 Wherein Phil Collins spends the night
- 19 The King's middle name
- 20 Old Iron or Trouble
- 21 Express or Players from America
- 22 & 19 down Cross-country bucklebuckers (5,2,5)
- 23 How many below zero?

## DOWN

- 1 See 6
- 2 Jane, Jane, Remons end Kate
- 3 Strey rockabilies
- 4 A bat yodels fun (anag) (6,7)
- 5 & 1 A single chance to do the Talking (4,2,1,8)
- 6 Queen of the Wilde Frontier
- 7 Star with a capital Dee
- 8 Giving Sue the runaround
- 9 The Beat's message to Margaret (5,4)
- 10 See 20
- 11 Find the ballet in a gasp and a unicorn
- 12 Romeo and Juliet in dire trouble
- 13 See 26
- 14 A drummer in a Jam

ANSWERS ON PAGE 39



# The Shakin' Pyramids

Debut album

## Skin 'Em Up

£3.99 OR LESS LIMITED EDITION

features the single

## Take A Trip

APPEARING AT THE FOLLOWING VIRGIN RECORD STORES

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TUES 31st SHEFFIELD - 1pm

APRIL WEDS 1st LEEDS - 1pm

THURS 2nd MANCHESTER - 4pm

FRI 3rd LIVERPOOL - 4pm

MON 6th BIRMINGHAM - 4pm

TUES 7th BRISTOL - 1pm

WEDS 8th SOUTHAMPTON - 1pm

WEDS 8th PORTSMOUTH - 4pm

THURS 9th LONDON, MARBLE ARCH - 1pm

THURS 9th LONDON OXFORD WALK - 4pm

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Skin 'em up!

Roll 'em out!

Knock 'em down!



Bop to the sound of that reverbilly rhythm

# bitz.

## THAT'LL TEACHER

ALL IS NOT quite what it should be in the Bowwowwow camp. Despite Malcolm McLaren's declared cassette-only policy, the band have just released "W.O.R.K." on a 45rpm single and at the time of going to press their first ever national tour was in jeopardy.

The problem seems to emanate from EMI over the squabbles with Malcolm over the amount of financial backing the band need. Because Annabella is only 15 and therefore legally a minor she must be accompanied on tour by an approved tutor and McLaren claims that EMI won't foot the bill for such an employee.

EMI, on the other hand, seem to regard this current crisis as



just another McLaren tantrum designed to draw attention to his band and point out that Bowwowwow remain signed to the label and a new single will be released in a month's time.

AS YOU'LL no doubt have heard, Bruce Springsteen's long-awaited British tour was postponed at the last moment due to Bruce's severe exhaustion at the end of a five month American tour. Ticket holders are instructed to retain their tickets and use them for the rescheduled dates in May and June. These are listed below, the original date followed by the new one in the brackets.

Brighton, March 17th (May 26th); Wembley, March 19 (May 29); Wembley, March 20 (May 30); Manchester, March 23 (May 13); Manchester, March 24 (May 14); Birmingham, March 27 (June 7); Birmingham, March 28 (June 8); Edinburgh, March 30 (May 16); Newcastle, March 31 (May 11); Wembley, April 2 (June 1); Wembley, April 3 (June 2); Wembley, April 4 (June 4).



A PLEASANT surprise for Japan fans. The boys will after all be playing a short series of British dates during May. These are Rock City, Nottingham (May 7), Norwich University (8), Manchester Apollo (9), Tiffanys Leeds (10), Edinburgh Odeon (12), Liverpool Royal Court (13), Birmingham Odeon (14) and Hammersmith Odeon (16, 17).

## ROCK 'N' DOLE

"YOUNG JOBLESS", the debut single from Martin Newell on the Liberty label, is an unusual item in that it was actually financed by the Government. To be more accurate it was paid for by the Youth Opportunities Programme, an official body which exists to help unemployed young people find careers.

The Y.O.P. wanted a record which could be used to publicise the work they do and asked producer Kris Staines to oblige. He found Martin Newell, who had left home determined to make it as a musician but had ended up washing dishes. He



wrote the song to order and an independent single was the result. This so impressed Liberty that they plucked it up for wider distribution.

AS REPORTED in the last Bitz, Clem Burke and Nigel Harrison of Blondie are performing a few British live dates with Michael Dee Barnes. The only dates announced so far are Nottingham Rock City (April 3rd) and London Lyceum (April 5th).

THE LATEST product from Paul Weller's Riot Stories publishing "zine" is "December Child", a contributions of various Jam enthusiasts up and down the country. "December Child" costs 60p from Riot Stories at 43.53 Sinclair Road, London W14.

## ALL TIME TOP TEN



NICK RHODES  
(DURAN DURAN)

1. TALKING HEADS: Remain In Light (Sire). My favourite album; I especially like "The Overrated" and all the rhythm tracks.
2. DAVID BOWIE: Win (RCA). With the "Station To Station" and "Heroes" albums coming close behind. I also like "My Death" from a bootleg as well.
3. BRIAN ENO: RAF (EG). How did I narrow the Eno tracks down to one? Probably because I like the sound of it — and Snatch are on it too!
4. YELLOW MAGIC ORCHESTRA:

5. NICE AGE (A&M). A great pop song!
6. ROXY MUSIC: Sentimental Fool (EG). One of the hardest decisions of my life, but "In Every Dream Home A Heartache" is still my favourite title.
7. GIORGIO MORODER: The Chase (Polydor). Love the drum sound and the sequencer.
8. JOEL GREY: Mein Herr (ABC). From the soundtrack of "Cabaret". Makes a change from the rest of the raucous raffle; reminds me of the bit in the film.

9. MARIANNE FAITHFUL: Beilad Of Lucy Jordan (Island). The best track on a Great Forgotten Album Of Our Time.
10. SIOUXSIES AND THE BANSHEES: Israet (Polydor). One of their many classic singles. Great guitar sound.
11. SPARKS: Tryouts For The Human Race (Virgin). Always had a soft spot for Sparks and they just managed to edge out Peter Gabriel, Grace Jones, Syd Barrett, Lou Reed, Kate Bush, The Doors and Kraftwerk.

## DRY RUN

AFTER A long period of regrouping, **Daxys** Midnight Runners hit the road in April, unveiling their new line-up on "The Projected Passion Revue", a tour of seated venues with a difference. Daxys are stipulating that no alcohol is sold in any of the theatres on the tour because they apparently feel that it's better for fans to get their kicks purely from the music, rather than any artificial stimulant.

Dates so far announced are: Edinburgh Odeon (April 4), Liverpool Royal Court Theatre (5), Hull City Hall (6), Birmingham Odeon (9), Doncaster Odeon (10), Ipswich Gaumont (11), Oxford New Theatre (12), Southampton Gaumont (13), Chelmsford Odeon (18), London Dominion (17), Brighton Odeon (18), and Leeds Grand (19).

On the tour, Kevin Rowland and Jimmy Patterson, survive from the original line-up while Steve Morris, Shelton drums, Mickey Bellingham (keyboards), Steve Wynne (bass), Paul Speare (sax), Brian Morris (voc) and Billy Adams (gtr) bring the line-up up to an eight piece. Original guitarist Al Archer, who remained when the rest of the band departed, has now also left, apparently under amicable circumstances.



Joy Division: (left to right) Steve Morris, Peter Hoak, Ian Curtis and Bernard Albrecht.

**NEW ORDER** fans should be aware that the lyrics to "Ceremony" as printed on page 26 are in fact as we could make them out from the record, since the band declined to provide any on the grounds that the lyrics shouldn't be separated from the music and everybody could make their own interpretation. So, if anyone feels that they can improve on our interpretation, write your version down on a postcard and throw it away.

The new member of New Order, by the way, is guitarist Gillian Gilbert, a friend of the band. "Ceremony" is also now out as a 12 inch with a longer version of "In A Lonely Place" on the reverse. The band plan to close the Joy Division story next month with a double album, half of which will be live performances and the other half hard to come by studio material.

FOR the next question, disco fans, try this one. What's the connection between the following two statements?

"I feel like a grandmother of the industry, just breaking out with her walking stick trying to shake a leg, trying to stay up before they knock her down."

"When it comes to love, I'm the best. Now if your score is not too high, don't feel like you're letting me down, 'cos all you can do is try." The link, for anyone still blank, is Sharon Redd. The second quote comes from the song but she's probably not so keen on everyone knowing about the first one. I think she was exaggerating but it was just her way of saying that, after a few years in the biz, she's well chuffed to be riding the charts with "Can You Handle It?". Really it's her third time round. Sharon's artistic past comes as a deal of music and a deal of theatrics. She was brought up in Norfolk, Virginia, and took part in the popular showbiz apprenticeship of classical voice training and church choirs. She was a talent contest in New York and began to make people like Lou Rawls, Patti LaBelle and Helen Reddy remember her name.

Then she held down the lead in the Australian version of "Hair" for two and a half years, followed by a TV show of her own there and wait for it — some session work with Petula Clark.

Meanwhile, Betty Midler was busy becoming the Divine Miss M in New York. She'd heard about Sharon, who by this time was a seasoned sessioner, and called her up. What followed was five years as one of Betty's three backing singers, The Harlettes.

The Harlettes were offered a deal of their own but what seemed like a good idea at the time didn't work out. "We were not R&B," Sharon explains. "We were a theatrical group. The selection of songs was good but when the music was mixed we sounded so removed from the music that it was a disaster."

Sharon kept on at the session work and last year sang the vocal on a one-off disco cut called "Love Insurance". It passed the time, she thought, and it was worth a bob or two in the interim. She hated the record but, under the banner of Front Page, it became top three in the American discos.

Sharon was offered a follow-up but by then Prelude Records, home of Bobby Thurston and Gayle Adams, were waving money and contracts at her. Within minutes of releasing "Can You Handle It?" as the first single she knew she was on to something. The album is out this month but Sharon knows how fly-by-night most disco artists are and is determined to be more than that, so list out for something different next time.

Paul Saxton

## BREAKING RECORDS

A FEW years ago Dave Stewart, keyboard wizard and veteran of several old wave rock groups, wouldn't have known a hit single if one had knocked him over. But now he's very modern, a variation of the Jimmy Ruffin classic "What Becomes Of The Broken Hearted" is heading rapidly up the charts. How come?

"That's a long story," says Dave as he orders a beer at a school called The Southsiders and we really liked the song but we couldn't actually play it. It's this one which was a long time ago; Ruffin's version first made



the Top Ten in 1966. "Then about eighteen months ago I started to get again and on a whim I made a demo of it at home."

Dave, who was once voted Best New Talent by *Contemporary Keyboards* magazine, doesn't sing quite as well as he handles the keys so he got his old mate Colin Blunstone to do the vocals and started touring the single rounds with record companies. Each one turned him away, and one went to see it with his old mate. "This isn't the version to put the song back in the charts."

Finally Dave made an agreement with Rough Trade that to put the song out on his own

Broken Records label. It was released in December without any advertising or promotional push and didn't do much until late January when Dave mailed it out to Radio One DJs.

I went off to America just after that and while I was away all the record companies were going crazy trying to get hold of it.

Rough Trade generously allowed the single rounds with bigger companies and on February 20 the single was picked up by Sire. "This sounds very unlike a former hippie but Dave is far from being a long-haired, blue-janed bore. He's a very down to earth and entertaining guy who, to judge



"Er... sorry, but did you say I should buckle my wash or vice versa? Don't worry, I'll get it sorted out in no time." Gary Tibbs is issued his Ant uniform.

THE FOURTH long player from P.M.L., "The Flowers Of Romance", is already by Virgin on April 10th. Released out is a single of the same name. The album, a solo recording, shares the name with the short-lived early punk band which the late Sid Vicious was a member of. All instruments are played by Johnny Rotten, Keith Levene and Jeannette Lee with former member Martin Atkins contributing drums to three tracks.

by the single's B side, "This Is My Reward", has a good ear for a catchy singe.

Both sides of the single feature synthesizers and the intro to "What Becomes Of Me" sounds like Gary Numan at 33rpm but Dave stresses that he's not trying to copy the current wave or synth-pop players.

"I think they're awful. Rhythmically they're so stilted." As well as putting out miscellaneous recordings like this one, Dave is busy writing and touring with his new band Rapid Eye Movement. Spurred on by his fondness for synthesizers and by the acquisition of an electronic drumkit, Dave is currently

## TAYR IT UP

THE PROBLEM with *Fathz* is that all too many seem to have been put together with more enthusiasm than imagination and reading that can be a rather dull way of passing the time.

A fanfare then for "Ear It Up", the second issue of which winged its way from Ayrsling recently and impressed all who perused it. Although its style and lay-out are no different from the

## FATH HEALING

THE CURE have announced a tour to support the release of their third album, "Faith", on April 17th. At all the venues with the exception of Brighton, the support "act" will be a firm called "Carriage Visors" which the band have made themselves.

Dates are as follows: Aylesbury Friars (April 18th), Poplar Arts Centre (20), Portsmouth Guildhall (21), Brighton Top Rank (22), Oxford New Theatre (23), Swansea Brangwyn Hall (24), Taunton Odeon (25), Reading Hexagon (26), Canterbury Odeon (27), Ipswich Gaumont (28), Plymouth Polytechnic (May 1), Bristol Colston Hall (2), Birmingham Odeon (3), Hammersmith Odeon (4), Derby Assembly Rooms (8), Manchester Apollo (7), Sheffield University (8) (see interviewy (9)).

## PERSONAL FILE

FULL NAME: Nashville  
 THEATRICAL NAME: The Cure  
 BORN: March, The Barrens, Canada  
 STAGE NAME: Nick The Strain  
 FIRST RECORD PURCHASED: "High School Confidential" by Jerry Lee Lewis  
 FIRST LIVE SHOW ATTENDED: Igor Stravinsky conducting the Toronto Symphony Orchestra (PREVIOUS BANDS: Brassface, FM)  
 PREVIOUS JOBS: Hunting down Elmore Road Criminals, Shepherd Record Company Executive  
 MARRIED OR SINGLE: Cloned CHILDREN: Drum machines LOWEST POINT OF CAREER: Discovering people take his business seriously  
 PROUDEST ACHIEVEMENT: Filling out this form  
 HORN: Norman Bates  
 DESERT ISLAND DISC: No music please  
 FAVOURITE ITEM OF CLOTHING: Bandages  
 FAVOURITE BREAKFAST FOOD: Cold pizza  
 FAVOURITE BOOK: "Something Wicked This Way Comes" by Ray Bradbury  
 FAVOURITE FILM: "Holy Mountain" by Alejandro Jodorowsky  
 FAVOURITE BAND: The Who  
 FAVOURITE SONG: (at present) "The Cure" by Killing Joke  
 PET HATE: Swill  
 BIGGEST MISTAKE EVER MADE: Extinguishing a candle  
 FAVOURITE FANTASY: Telling the moral majority to "sit wail!"  
 (MORAL CONFESSOR): I do not grow old. I just get closer to death

other broadsheets around, what distinguishes "Ear It Up" is the quality of the writing and a healthy, self-mocking sense of humour. (It also works as a good grooving letter.)

Contained in issue No. 2 are features on New Order, comic actor Buster Keaton, Boots For Dancing and an excellent interview with John Peel which actually manages to extract a few new anecdotes from this much-interviewed man. You can obtain "Ear It Up" from 8, Birkdale Close, Kilmanning, Ayrshire, for a mere 50p (incl. p&h).

"Rising Fear", a zine which concentrates mainly on punk and related outfits, is also up to its third issue, copies of which are available from GC Lowry at 38 Wilby Way, Hitchin, Herts SG4 0AP, for 30p plus a 14p stamp.

Among some rather disposable new "reviews" you will find useful interviews with Siff Little Fingers and The Angelle Upstarts.

## WINGS SCREEN

"ROCK SHOW", the Paul McCartney and Wings feature film, will be opening in London on April 9th, the day after it is premiered in front of assorted minor royals at the Dome in London. The film is based on a concert that the band played in front of 70,000 fans at the King Dome in Seattle in 1976.

Tim de Lisle

In the second part of our four part series on the individual members of The Jam, Mark Ellen talks to Bruce Foxton about creativity and criticism, job satisfaction and being normal.

JAM  
PROFILE

# BRUCE

**"HEROES!** I don't know what the word means. It's something I still find hard to comprehend. When we do gigs, it's not so much the people who want to chat to you — 'cos that's great — but the fans who just want to touch you, who really idolise you just for being in a band and don't take that any further. I still can't really believe that people can get so obsessed with someone.

"It's nice in that it shows you're popular but there's never been anyone that I've felt that way about. That's definitely not a case of modesty — I've just never felt that way inclined about anybody."

That, in a way, sums up the two most endearing facets of Bruce Foxton — his unshakeable single-mindedness and an almost overwhelming tendency to be self-effacing.

Twenty-five years old (six of them devoted to The Jam) and both the Foxton ideals and way of life have remained virtually unchanged. In fact, his conversation is so liberally peppered with phrases like "nothing drastic" and "nothing spectacular" that you almost forget how much Bruce's formidable talents as a bassist, writer and arranger have helped to forge The Jam's distinctive soundtrack.

"There's nothing really exciting about me," Bruce will plead defensively, as if this was a criminal offence. "I don't think I'm boring but I don't imagine the sort of lifestyle I lead would interest that many people. I'm just pretty normal. My life could be the same as, y'know, Joe who knocks off at five at the ironworks . . ."

BRUCE'S PRE-JAM teenage years he describes as being "pretty sheltered". Not that he agrees with Rick Buckler that his home town of Woking is hardly

the action-packed capital of the Southern Counties.

Schooldays — spent at Sheerwater, along with Rick and Paul (though he only met them later) — were spiced with trips, discos, clubs, occasional football matches and raids on his brother's Motown collection. He also kicked around with various bands of the "heavy metal type" which rarely got past the drawing board stage, with the exception of the never-legendary Rita who rehearsed for two solid years

('71/'72) but hardly took the town by storm.

Dr. Feelgood, Bruce remembers, were a wrothier cause than most at the time.

"They were just so basic and, well, I wouldn't want to use a word like 'relate to' but they just seemed like normal people and there was none of that 'star bit'. And they looked really committed to what they were doing."

Rite clearly weren't about to save the world so Bruce fairly

leapt at the chance to audition with the newly-spawned trio of Buckler, Weller and one Steve Brooks (guitar). Events were being held, as it happens, in Paul's bedroom.

"I wasn't too sure about it," Bruce recalls. "I mean, one minute I was playing heavy metal and the next — pop songs. So I went away with this other band who never got any gigs and I got so cheesed off that I decided to give it a go.

"And as it happens," he adds, ever the master of the understatement, "it's turned out really good!"

BRUCE HAS never been one to underestimate the importance of pop music or the fact that he's in a responsible position.

It's also pretty clear that Bruce hasn't got that many interests outside of the rock 'n' roll world. He likes films — "loved" *The Elephant Man* but "hated" *Flash Gordon* ("I know it's a joke, but it's not a very good one!") He also adores English food but his only recent real diversion outside The Jam has been his brief management involvement with The Vapors.

Bruce and his partner John Weller (Paul's dad and The Jam's manager) decided to give the band a break "just because I know that we'd have loved to have been given that kind of opportunity a few years ago."

"They're a great band," is Bruce's simple explanation.

"They've got some great numbers — and they're young, well, apart from Dave (Fenton) who's knocking on a bit. In fact, he's even older than me!

"I don't think I could get away from the music though," he announces suddenly. "There's nothing else I'd like to do. In fact, within The Jam itself, I'd like to contribute more than I do. I don't mean I'm just going along earning a wage and getting a free

*Continues over the page*





CLASSIX  
ARCHIVE  
BAULT

From previous page

ride, so to speak. It's not that at all. It's a more personal thing. I'd just like to contribute more songs.

"But then again," he laughs, "I've said that time and time again, and I'm still saying it and not doing it!"

Has there been a time when Bruce has felt like pecking it all in?

"Well, yeah, you can get down all the time if you let yourself. You can get to the point where you think, say, we're not doing anything in America so we might as well give up. But I just think that as long as you've convinced yourself that you're getting somewhere and there are still people that want to hear you, then it's worth going on doing it."

Does it still matter as much that The Jam haven't cracked America?

"It did at one point. But we're only so much you can do. We've been over there four times now — I mean, we've given them a chance! — and we haven't changed our policy at all. Obviously we've been approached to do that but it just isn't worth it. So you get a bit disillusioned."

"But then again, we went to Japan and it was really good, although that's a bit harder to gauge. They went crazy over us but we weren't sure why. You're not sure if they'd do the same to Thin Lizzy the next week and Jethro Tull the week after."

Is there anywhere that you haven't played yet that you'd like to?

"We've instigated trying to get into Russia but I can't really see it coming off. People have gone to the Embassies to try to sort things out but I haven't heard the results yet."

"Mind you," he grins, "once they start delving into our lyrics etc. maybe they'll definitely say no!"

THE JAM have never been a band you could call "enigmatic", but there was certainly a time when the band had to dodge a shower of conflicting labels. To their eternal credit, none of them seemed concerned about his



PIC: PAUL CANTY

being pigeon-holed and then expected to conform to it in public.

"In the early days," Bruce points out, "you got this impression — because we never smiled in photographs — that we never enjoyed ourselves. We do enjoy ourselves! Just 'cos we don't smile for every photograph it doesn't mean we're a bunch of miserable bastards!"

"I mean, I never put myself out like Geldof who puts himself up on a pedestal and then has an image that he's got to live up to. And then has to put on another show for the papers or whatever."

Maybe Geldof wants something different from the music business than Bruce does? "Yeah, right. I'm knocking him I suppose but I hope he really does want all that and he's not just



PIC: CHRIS NOLAN

doing it to satisfy some fantasy or other."

So what does Bruce find satisfying about The Jam?

"Money comes into it for a start, but I suppose mainly it's doing something that you're actually creating in the first place; the fact that you're not just part of something like a production line. You're actually creating something and making a success out of it."

Bruce wears the look of someone who's been up this road before.

"I know — it sounds a bit like 'How To Become A Rock'n'Roll Star' or something. But that's honestly the most enjoyable part. That's why I do it. You get a lot of worrying sometimes, like with any job. Like coming up with an album, or a single, or just basically songs full stop."

Did you ever really take any criticism to heart?

"Yeah. It did us a lot of good to be criticised around the 'Modern World' time. Looking back on it, I think maybe it was a bit too harsh but it made us take more time over what we were thinking about and what we were putting out."

Did it ever matter to Bruce that he wasn't the focal point of The Jam?

"No, it didn't matter at all. It's never worried me. There's never been that sort of animosity between us. Y'know, like who should be in the limelight. If there was, then Paul would be the first to say 'you can do this interview' or whatever."

"But you'll find invariably that whether Paul or Rick or myself does an interview, we say more or less the same things about the group because we have more or less the same feelings. We sort it all out before we do something.

Then, if there's a mistake, it's a mistake made by all of us. Nobody's perfect."

OUTSIDE OF the band, the three members of The Jam all have very different opinions. The problem is, Bruce says, that after living in each others' pockets on tour for a while they need a break from each other, but that sometimes endangers the feeling of closeness that The Jam depend on as a creative force.

"You do tend to drift apart, but that's something we're trying to rectify. It's bad to lose that personal thing between you."

Then it becomes less like a band and more like a business arrangement?

"That's right. It's weird. You don't want it to but it does, and then you need a break. You can lose that one-of-the-lads feel, that kind of all-going-down-the-pub-together thing. It's really awkward to explain."

I put to Bruce that the older you get in the music business, the fewer jobs seem to be available. What would be the alternatives to being in The Jam for him?

"Well, there's always producing. I mean, the only other occupation I've ever had was as a printer and there's no way I'd want to go back to that. I did a five year apprenticeship. I left school when I was fifteen not really knowing what I wanted to do."

"Actually, that seemed a good job at the time but unfortunately everybody who was telling me about it was referring to Fleet Street which is slightly different. I should imagine, wage-wise, I had to deal with all these scientific formulas and equations. It was really boring. There's no skill in printing anymore. It's the same old story — technology takes over. So boring."

"So you can imagine," he says, allowing himself an ear-to-ear smile, "that The Jam getting a break was most convenient!"

But if The Jam did end? Bruce shrugs his shoulders.

"I mean, our schedule's planned up until May. June, with tours and recording. Further than that, who can tell?"



# THE POLECATS

## JOHN I'M ONLY DANCING

ON MERCURY RECORDS

Well, Anne is pretty neat  
She always eats her meat  
Joey's awful strong  
Bet your life he's putting us on

**Chorus**  
Oh lawdy, oh lawdy  
You know I need some loving  
Move me  
Touch me  
John, I'm only dancing  
She turns me on  
But I'm only dancing  
She turns me on  
Don't get me wrong  
But I'm only dancing

Ah, back street love is quick and clean  
Life's a well thumbed machine  
I saw you watching from the stairs  
You're everyone that ever cared

**Repeat chorus**

John, I'm only dancing  
She turns me on  
But I'm only dancing  
She turns me on  
Don't get me wrong  
But I'm only dancing

Words and music by David Bowie  
Reproduced by permission Chrysalis  
Music/Mainman Ltd

# RED

## Speedwagon

The No.1 U.S.  
Single

'Keep On Loving You'

out now on  9544

Taken from the No.1 U.S. album cassette **THE INFIDELITY** (air 10th April)

# SPACE



## Tender force

New Single Out now  
Available in 7" & 12" Versions  
Taken from the forthcoming album  
*Le Mieux de Space*

  
Produced with an air of Romance.

## Attention To Me

By The Nolans on Epic Records

If I get on up and dance for you  
Scream and shout like a witch will do  
Would you give a little bit, uh-huh  
Give a little bit of attention to me, uh-huh  
If I dress on up in fancy clothes with a come-on smile  
And a real nice pose  
Would you give a little bit, uh-huh  
Give a little bit of attention to me  
Yeah, baby, baby

Well, I'm tired of getting through to you  
It ain't no good 'cos I just can't do enough  
I can't do enough

Well, I'm always here when you want to play  
But then you walk away when I need your love  
I need your love

I don't wanna be a star attraction, just need some action  
So come on baby, can't you see?  
All I'm asking for is a little attention to me, yeah, yeah, yeah, yeah  
If I walk right up with another guy  
Come on now, boy, won't you turn your eye?  
Would you give a little bit,  
Give a little bit of attention to me, oh-oh yeah  
Are you listening, baby?

Attention to me, pay attention to me  
Attention to me, pay attention to me

Oh, I don't wanna be a star attraction, just need some action  
So come on, baby, can't you see?  
All I'm asking for is a little attention to me, yeah, yeah, yeah, yeah

If I get on up and dance for you  
Scream and shout like a witch will do  
Would you give a little bit, uh-huh  
Give a little bit of attention to me, oh-oh  
If I dress on up in fancy clothes with a come-on smile  
And a real nice pose  
Would you give a little bit, uh-huh  
Give a little bit of attention to me  
Attention to me, pay attention to me

I said, won't you give a little bit (give a little bit now), uh-huh  
Give a little bit of attention to me  
Attention to me, pay attention to me  
Repeat and ad lib to fade

Words and music by Findon/Myers/Puzay  
Reproduced by permission Black Sheep Music Ltd.





## Capstick Comes Home

By Tony Capstick & The Carlton Main/Frickley Colliery Band

I'll never forget that first day at t'pit. Me and me father worked a 72 hour shift and then we walked home 43 miles through t'snow in us bare feet, huddled inside us clothes made out of old sacks. Eventually we trudged over t'hill until we could see t'street light twinkling in our village. My father smiled down at me through icicles hanging off his nose.

"Nearly home now, lad," he said.

We stumbled into t'house and stood there freezing cold and tired out, shivering and miserable in front o'Y mesagre fire. Anyroad, me mam says, "Cheer up lads, I've got you some nice brown bread and butter for yer tea." Eah, me father went crackers. He reached out and gently pulled me mam towards him by t'throat.

"You big fat idle ugly wart" he said. "You great useless spawny-eyed parrot-faced wasoock".

He had a way w'words, me father. He'd been to college, y'know.

"You've been out playing bingo all afternoon instead of getting some proper snap ready for me and this lad", he explained to me poor little purple-faced mam. Then, turning to me, he said,

"Arthur" — he could never remember me name — "Here's half a crown, nip down to chip oil and garrus a nice piece o'haddock for us tea. Man cannot live by bread alone".

He were a right tazer, me father. He said as how working folk should have some dignity and pride and self respect and as how they should come home to summat warm and cheerful. And then he threw me mam on t'fire.

We didn't have no tallies or shoes or bedclothes. We made us own fun in them days. Do you know, when I were a lad you could get a tram down into t'town, buy 3 new suits and an overcoat, 4 pair o'good boots, go and see George Formby at t'Palace Theatre, get blind drunk, have some steak and chips, a bunch of bananas and 3 stone o' monkey nuts . . . and still have change out of a farthing.

We'd lots of things in them days we haven't got today — rickets, diphtheria, Hitler. And, boy, we did look well going t'school w' no beckside in us trousers and all us little heads painted purple 'cos we had ringworm.

They don't know they're born today.

Words and music by Capstick/Dvorak, arr. Drake Rimmer  
Reproduced by permission Tyke Music Ltd.

# Every which way you win!



At W. H. Smith a pack of three Memorex MRX3 C90 tapes will only cost you £3.95. A saving of 85p on three tapes bought separately.

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Whichever way you look at it you can't lose at W. H. Smith.

## WHSMITH

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



APRIL is certainly not a month for slouches. The seasonal surge in record releases also provides the prospect of some all too rare live appearances and the chance for us hard done by funk fanatics to see the real thing for a change.

Speaking of The Real Thing (what a link up), they just happen to be one of the acts appearing this month. Starting at London Lewisham Concert Hall on April 4, they then proceed on a short tour of the country (see Gigz for details). If you're a Brummie and an Odysseus fan then you'll be pleased to hear that they're doing three nights at the

wonderfully originally named Night Out, starting April 2. Let's hope you can get in.

Still on the subject of live gigs, I was lucky enough to catch Freeze at London's The Venue a couple of weeks back. Despite their only having one hit single, the place was packed to capacity and it was more like an all nighter than a rock venue.

The band showed themselves to be very mature — most of the material was a little too laid back for my liking — but there was a tremendous reception for the single and a continuous chant of "Woah! Woah! Woah!" all night long. A great night out.

The Venue's interest in funk has been well and truly stimulated by the reception to Freeze, and on Easter Monday (April 20) they will be holding an all dayer from 2pm to 12am. Guest appearances by top soul stars are promised, and tickets are priced at £3.50. Brit-funk is definitely here to stay, and I'm sure it will grow and develop as more and more young British bands are inspired to have a go.

Seeing as how my slave-driving editor has demanded my column early this time (due to our promotional schedules), there aren't so many records to review. The best of those around is "Praise" by Marvin Gaye (Motown) which is

his first single since "Ego Tripping Out" in 1979. The track has been remixed and edited and is almost totally from the version on the "In Our Lifetime" album. The flip side "Funk Me" (also on the album) has been toned down for release as Marvin apparently did not wish to offend anybody.

Level 42 have already had a couple of minor hits with "Love Meeting Love" and "Wings Of Love". This time they're hoping for

bigger things with their new one, "Love Games" (Polydor). (Can anybody spot the likeness in the three songs?) Although it didn't hit me immediately, the track is a definite groover and easily the best thing they've done so far. The band gig constantly, and if every fan bought a copy Level 42 could find themselves at the Top 20 level! Good luck to them.

Beverly



## IT'S A LOVE THING ON SOLAR RECORDS

It's a love thing  
It's a love thing  
It's a love thing (thing)

The look in your eyes is more than enough  
To make my poor heart burst into flame  
You thought the moment we met that there was no doubt  
That my life would never be the same  
Life could never have this feeling that comes over me  
When you're near me I thought that's how it's supposed to be  
My heart is telling me

It's a love thing, yeah  
Got me talking in my sleep  
'Bout the love you made  
(It's a love thing (it's a love thing)  
Love thing (thing))

Such a feeling I get whenever we touch  
You're like no other I've felt before  
It's just so new and yet I need you so much  
And to make you mine forever more  
You're the kind of woman that can turn my world around  
'Cos you show me what unselfish love is all about

It's a love thing, yeah  
I feel that pounding in my heart when you call my name  
(It's a love thing (it's a love thing)  
Love thing (thing))

It's a love thing  
It's a love thing  
Every time that you're near, it becomes so clear  
(It's a love thing (it's a love thing)  
Love thing (thing), yeah  
It's a love thing  
I feel that pounding in my heart when you call my name  
(It's a love thing (it's a love thing)  
Love thing (thing))

Life could never have that feeling that comes over me  
When you're near me I thought that's how it's supposed to be  
My heart is telling me

It's a love thing, yeah  
Got me talking in my sleep  
'Bout the love you made  
(It's a love thing (it's a love thing)  
It's a love thing  
It's a love thing (love thing)  
You've been deep in my heart, looking right from the start  
(It's a love thing (it's a love thing)  
Love thing (thing)  
Love thing  
It's a love thing

Words and music by Shelby Meyers  
Reproduced by permission Chappell Music Ltd.

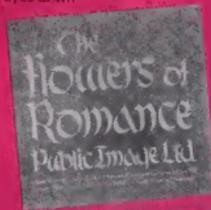
# disco top 40

TWO WEEKS THIS WEEK	WEEKS AGO	TITLE/ARTIST	LABEL	8PM
1	3	IT'S A LOVE THING Whispers	Solar	117
2	6	INTUITION Line	Chrysalis	120
3	4	GET TOUGH Clear	Atlantic	118
3	4	SOUTHERN FREEZE Freeze	Beggars Banquet	128
5	1	LOVE IS GONNA BE ON YOUR SIDE Firefly	Excelsior	112
5	18	LATELY Stevie Wonder	Motown	Slow
7	7	CAN YOU FEEL IT The Jacksons	Epic	125
8	8	JONES VS JONES Kool & The Gang	De/Lite	94
9	5	CAN YOU HANDLE IT? Sharon Redd	Epic	109
10	19	HIT 'N' RUN LOWER Carol Jiani	Unidisc (Imp)	
11	NEW	TIME Light Of The World	Mercury	128
12	2	(SOMEBODY) HELP ME OUT Bigger & Co	Ensign	116
13	12	PARADISE Change	WEA	115
14	30	JITTERBUGGIN' Heatwave	RCa	Recor
15	NEW	GOOD THING GOING Sugar Minott	ASM	123
16	NEW	AI NO CORINDA Quincy Jones	Groove/EMI	114
17	19	DDN'T STOP K.I.O	Groove/EMI	118
19	25	LOC-IT-UP Laprechaun	Solar	
19	33	GROOVE CONTROL Dynasty	Solar	116
20	29	MAKE THAT MOVE Shelemer	TSOP (Imp)	121
21	NEW	CAN I TAKE YOU HOME? Mel Sheppard	Excelsior	117
22	18	(STUFF YOUR STUFF) SEXY LADY Young & Co	Ensign	125
23	10	TARANTULA WALK Roy Carless	Groove/EMI	111
24	NEW	YOUR PLACE OR MINE The Scratch Band	Disc Empire	115
25	14	L.A. 14 Breakfast Band	Atlantic	122
26	17	ALL AMERICAN GIRLS Sister Sledge	Polydor	117
27	20	LYING IN THE U.K. Shakatak	Excelsior	122
28	NEW	SUPERLOVE New York Sky	Vanguard	106
28	26	CHILL IT OUT Free Expression	Motown	117
30	NEW	PHRAISE Marvin Gaye	Champaign	118
31	24	GET YOURSELF TOGETHER Mystic Touch	Decca	131
32	9	UNDERWATER Harry Thummen	Polydor	90
33	NEW	LOVE GAMES Level 42	Capitol	106
34	15	IT'S JUST THE WAY I FEEL Gene Dunlap	Prelude (Imp)	
35	NEW	BODY MUSIC The Strikers	Atlantic	
36	NEW	YESTERDAY ONCE MORE Detroit Spinners	Island	120
37	NEW	HAPPY FEELING New Orleans	Motown	Slow
38	NEW	ONE MORE CHANCE Diana Ross	Record Shack	115
39	21	TAKIN' IT TO THE TOP Spectrum	Calibre Plus	118
40	27	HOT LOVE Kelly Marie		

# WIN A VIDEO COMPUTER GAME!

FED UP with the rubbish they push out on the telly? Fancy putting that goggle box to better use? Fancy using it to play games on? Well, you've come to the right place because we're offering a video games computer as the prize in our latest competition. Once this goggle machine is plugged into your set and one of the (two) cassettes allotted to you and your friends have to do is grab the goggle box and start playing a variety of fascinating games of skill, complete with sound effects and all.

You can start by answering the questions below. These all concern PIL, the band whose latest album, "The Flowers Of Romance" will be winning its way to the 25 lucky runners-up. Check 'em out, set your answers down on a postcard with your name and address and mail it to: Smash Hits PIL Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF to arrive no later than April 15th. The first correct entry out of the bag on that date will win the video computer and PIL records will go to the twenty five runners-up. Eyes down.



1. What do the letters PIL stand for?
2. The second PIL album was initially issued in an unusual package. Name the album.
3. Flowers Of Romance was once the name of a band that featured a member of The Sex Pistols. Which member?
4. Name PIL's last full time bass player.
5. PIL's last long player was recorded live in which European city?



12 inch 4 track single  
Eye of the Lens, Another World,  
Gone and At Sea  
also 7 inch 2 track single  
Eye of the Lens and At Sea

Produced by Peter Wilson and the Criminal Angels

Criminal Angels appearing at the Sundown  
Charing Cross Road, Tuesday 7th April.



INDEPENDENT  
**WITZ**



Cabaret Voltaire: (left to right) Chris Watson, Stephen Mallinder and Richard Kirk

**By Red Star**  
 singles

DAVID HENDERSON used to be involved with Simple Minds, putting tapes together in their early days. These days he has his own Hellfire Club studio in Glasgow and the first two resulting releases are now out.

The Dreamboys provide us with "Bela Lugosi's Birthday" (St. Vitus Records), a dance with "Outer Limits" and "Shake We Coupled". The band haven't really got beyond recycling their influences yet (mainly the dark, insistence of Joy Division) and are occasionally affected (e.g. spellings) but there are a couple of neat tracks here with some good guitar work and this is certainly worth having. (Contact: SAE to c/o Murray, 30 Kerland Street (W), Hillhead, Glasgow.)

The Poems' "Achieving Utly" (Polka Records) is more of a struggle, being in the determiningly experimental vein. An insistent, tribal beat with an impressionist instrumental building around it with a sprinkling of intrusive noises and rattles for good measure, but let down by obscure imagery and dull, unconvincing vocals. I can't help wishing they'd relax and let a bit more interesting ideas begin to flow. (Contact: SAE to c/o Meg Murray, 49 Afric Drive, Darnley, Glasgow.)

TWO NEW singles have seen the light of day from Glasgow's excellent Postcard Records. First up is Orange Juice's "Poor Old Soul" and it really goes in for it too. Powered along by an energetic rhythm, it's a very cleverly constructed song with a great melody well handled by Edwyn Collins' distinctive, quavering vocals. It's a very cleverly arranged single which shows up the best of the work while sensibly shunting the band's lyrics towards the end of the rest. The 'B' side offers another version of the same song, Miles ahead of their last two releases and well worth anybody's money.



Aztec Camera: (left to right) Campbell Owens, writer Roddy MacLeod and David Mulholland

EDINBURGH'S Joseph K would normally surface on Postcard Records but a brief visit to Brussels earlier this year saw them laying down "Borry For Laughing" ("Revelation" for Les Disques du Crepuscule, a small but select Belgian outfit run by the same people who are Factory's gensies). "Borry For Laughing" is one of Joseph K's best songs, featuring a good melody that hustles forward on hard, acoustic rhythms and has a noticeably more optimistic and less weary atmosphere than before. The 'B' side, alas, reverts to the nervy, frantic approach that does their fine songs less than justice.

Also new out on the same label is a 12 inch of "Sluggin' Fer Jesus" from Cabaret Voltaire. This features a snappy synthesised rhythm track over which snatches of an American radio broadcast and the band's customary electronic improvisations are interwoven to good effect. The 'B' side contains two tracks, "Agent Man" — a slower, spacier, satirical ballad — and part two of "Sluggin' Fer Jesus" where the broadcast, which seems to be independent and not church and anti-right wing establishments, starts out clearly and gradually succumbs to waves of electronics.

A good, arresting release. Among the other recent releases via this line label have been Bill Nelson's "Rooms With Brite Views" (an upright piece of electro-pop with minimal imagery and Skids-type chanting chorus, coupled with "Dada Guitars" — an instrumental with Nelson's melodic, stylish guitar winding in and out of a rhythm box and synthesiser effects). It also has at least two different picture sleeves.

**Independent singles top 30**

RANK	TITLE	ARTIST	LABEL
1	1. LEMONHEAD: New Order	Tramset	Merch
2	2. IRON: IRON HEAVEN (45) 12inch	Factory	Merch
3	3. NAGASAKI NORTHSTAR: Come On	Orange	Merch
4	4. CANTON: COME HOME (45) 12inch	Orange	Merch
5	5. OMBAS: Head of Center	Jobete	Merch
6	6. POOR OLD SOUL: Part 1 & 2 Orange Juice	Postcard	Merch
7	7. THE THREE SISTERS: The Three Sisters	Shanadoo	Merch
8	8. TELL THE EARS: THE PANDA'S THE ASSOCIATE	Shanadoo	Merch
9	9. CREAMING OF MESS: Orange Juice	Merch	Merch
10	10. UNEXPECTED QUEST: The Three Sisters	Shanadoo	Merch
11	11. BELLA SUE: BELLA SUE (45) 12inch	Shanadoo	Merch
12	12. CAPTAINS: Room & The Arts	Orange	Merch
13	13. TONY AND THE MONKS: The Monks	Orange	Merch
14	14. EINE: THE PASSION: Positive Noise	Neoph-Tone	Merch
15	15. EINE: THE PASSION: Positive Noise	Shanadoo	Merch
16	16. EDWIN COLLINS: The Arts	Orange	Merch
17	17. TRANSMISSION: Joy Division	Factory	Merch
18	18. BILLYMARTIN: The Arts	Factory	Merch
19	19. BILLYMARTIN: The Arts	Orange	Merch
20	20. SLOTT: The Arts	Factory	Merch
21	21. SLOTT: The Arts	Orange	Merch
22	22. SLOTT: The Arts	Factory	Merch
23	23. SLOTT: The Arts	Orange	Merch
24	24. SLOTT: The Arts	Factory	Merch
25	25. SLOTT: The Arts	Orange	Merch
26	26. SLOTT: The Arts	Factory	Merch
27	27. SLOTT: The Arts	Orange	Merch
28	28. SLOTT: The Arts	Factory	Merch
29	29. SLOTT: The Arts	Orange	Merch
30	30. SLOTT: The Arts	Factory	Merch

**Independent albums top 10**

RANK	TITLE	ARTIST	LABEL
1	1. THE WIND: The Wind	Merch	Merch
2	2. THE WIND: The Wind	Merch	Merch
3	3. THE WIND: The Wind	Merch	Merch
4	4. THE WIND: The Wind	Merch	Merch
5	5. THE WIND: The Wind	Merch	Merch
6	6. THE WIND: The Wind	Merch	Merch
7	7. THE WIND: The Wind	Merch	Merch
8	8. THE WIND: The Wind	Merch	Merch
9	9. THE WIND: The Wind	Merch	Merch
10	10. THE WIND: The Wind	Merch	Merch

Different again is Repetition, the band formed by ex-Spizz from Pete Petrol, who present two good songs in "The Still Release" and "Dust". The music is layered compositions with disco-funk rhythms to take their time to grow but have some very melodic and touching touches. Future progress definitely will be helped by the fact that herself go a bit more instead of banking all their ideas on the same.

Our buddy Michael Nyman is a sometimes Flying Lizard (this record was produced by David Cunningham) and belongs to the ranks of scholarly experimentalists rather than rock rebels. Nevertheless his single of "Mozart" "Webern" is good and attractive, being two modern studies in the style of these two composers as if they had appeared today without the boring wildity bits.

Finally, a reminder that the cassette package "From Brussels With Love" is still available. Running over an hour and complete with booklet, it features contributions from Bill Nelson, Lewis & Gilbert, Thomas Dolby, Factory artists Darrell Columbo, Martin Hannett, Kevin Hewick, The Names and A Certain Ratio, Der Plan, Radio Romance, Eric Craven, Michael Nyman, Harold Budd and Gavin Bayliss. Interviews with Richard Jobson and a jingle from John Fava. Excellent value.

(All the above should be available through Rough Trade — SAE to Roma Uno, 132 Brighton Crescent, London W11. For more information write to Les Owens at Crepuscule at 32 Avenue de Woluwe (B13), 1050 Brussels, Belgium.)

**albums**

NOT TO be confused with Joseph K, Schlimmer K (Omega Records) are a four piece formed by ex-Psychic Furs synthesiser player Dominic Brathes with bass, saxophone and vocals. Mind you, if it was the sort of thing he was turning out before, my sympathies lie entirely with the Psyched Furs. Wear their ideas, large blobs of entirely forgettable synthesised wanderings, plain awful lyrics made worse by a pretentious vocalist — this sounds at times like a very bad PIL take-off. An album on a flimsy paper sleeve and a bad pressing and you don't get an overwhelmingly attractive package. A single would have been quite sufficient. (Contact: SAE to Merlin Music, 83 George Street, London W1.)

"Things aren't much better over at Rough Trade where Television Personalities have extended their dubious talents as far as an occasional single, a whole album of grown lads pretending to be icicle innocent "hello sky, hello clouds" type 12 year olds and singing horribly cutesy ditties to the accompaniment of tweeting birds is so teeth-grittingly forced that the urge to destroy is almost overpowering. Look, you guys — here's the bass or some quite reasonable songs here, so ACT YOUR AGE, will ya?"

Full marks, however, to Rough Trade for securing and re-releasing Para Ude's classic "Modern Dances" LP which is worth the price for "Non-Aligned" Par Pad' alone. Amazing to think they were doing this all these years ago. Call it "industrial", call it what you will — this was a genuine innovator and should be heard at all costs.

(Contact for Rough Trade: SAE to Promo Info, 137 Brighton Crescent, London W11.)

THE LATEST recording action on Merseyside comes from Faction, who are miserably Nicky Hilton and Reg Redmond from Pink Military. They went into the studio for four days to put down the basic for some songs while singer Jayne Casey was otherwise occupied in preparing for her firstborn, and various friends — notably Pete Wylie of Whai Heat and drummer Joe Mucker of Dead Or Alive — dropped by and contributed.

All concerned were so pleased with the resulting album sketches that they have been released as an EP (Extended EP) on Inevitable Records. While some tracks are indeed fairly minor or impressionist, others are really good — concise, spirited, imaginative and melodic — and need no apology. With twelve tracks for around £2, this represents exceptionally good value. Buy it. (Contact: SAE to 4 Rutland Avenue, Liverpool 17.)



**POOR OLD SOUL**  
 By Orange Juice on Postcard Records

Back with a vengeance much in vogue My friend the harlequin, the rogue Befriending the meek His tongue tucked firmly in his cheek

Chorus  
 You better come clean  
 How could anybody be so mean?  
 You better come clean  
 I will not be a party to your scheme

Repeat chorus  
 Poor old soul  
 Poor old soul  
 Repeat chorus

Come clean  
 I will not be a party to your scheme  
 I mean  
 The things you do just make me want to scream

Admit that I was misinformed  
 To whif, I'm lost and all forlorn  
 I'm bettered and torn  
 Too tired to see how sick you've grown

Words and music by Edwyn Collins  
 Reproduced by permission Postcard Publishing

SMASH HITS  
Spandau Ballet



# CEREMONY

by  
NEW ORDER

on Factory Records

This is why it gets unnerving  
They find it all a different story  
No concern for wheels are turning  
Turn again and turn towards this time  
All she asks is strength to hold me  
Then again the same old story  
Word will travel oh so quickly  
Travel first and lean towards this time

Oh break them all, no mercy shown  
Heaven knows it's got to be this time  
Watching her, these things said  
The times she cried, too frail to wake this time

Oh break them down, no mercy shown  
Heaven knows it's got to be this time  
Avenues all lined with trees  
Picture me and then you stop watching  
Watching forever  
Forever, watching love grow  
Forever, letting me know  
Forever

Words and music by Joy Division  
Reproduced by permission Fractured Music



## WHAT BECOMES OF THE BROKEN HEARTED?



As I walk this land of broken dreams  
I have visions of many things  
But happiness is just an illusion  
Filled with sadness and confusion

What becomes of the broken hearted  
Who had love that's now departed?  
I know I've got to find  
Some kind of peace of mind, baby

The roots of love grow all around  
But for me they come a tumbling down  
Everyday headaches grow a little stronger  
I can't stand this pain much longer  
I walk in shadows searching for light  
Cold and alone, no comfort in sight  
Hoping and praying for someone who cares  
Always moving and going nowhere

What becomes of the broken hearted  
Who had love that's now departed?  
I know I've got to find  
Some kind of peace of mind, help me please

Now what becomes of the broken hearted  
Who had love that's now departed?  
I know I've got to find  
Some kind of peace of mind  
I've been searching everywhere  
Just to find someone who'll care  
I've been looking everyday  
I know I'm gonna find a way  
Nothing's gonna stop me now  
I will find a way somehow  
I've been searching everyday  
I know I'm gonna find a way  
I've been looking everywhere  
Just to find someone who'll care

Words and music by Riser/Dean/Weatherspoon  
Reproduced by permission Jobete Music

By Dave Stewart/Colin Blunstone on Stiff Records

# 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 42.

ABBA  
AFTER THE FIRE  
ALTERED IMAGES  
ANGEL CITY  
BARBARA DICKSON  
BARRON KNIGHTS  
BOSTON  
CHARLIE DANIELS  
CHEAP TRICK  
ENGELBERT  
DAN FOGELBERG  
ELLEN FOLEY  
GARLAND JEFFREYS  
GARY MYRICK  
GEORGE DUKE  
GEORGE JONES  
HEART

JACKSONS  
JEFF BECK  
JOE DOLCE  
LAX  
JOHNNY LOGAN  
MEATLOAF  
MELBA MOORE  
MIKE BATT  
MOLLY HATCHET  
MOLANS  
PHOTOS  
QUICK  
REDDINGS  
RITZ  
ROMANTICS  
RUSS BALLARD  
SHAKIN' STEVENS

SHARON REDD  
SINCEROS  
STEP  
TANGO BRIGADE  
TED NUGENT  
WEBSTER LEWIS

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

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REDBRIDGE, I.L.FORD.  
ESSEX IG4 5AN

## HONEY BANE:



**NEW SINGLE**

**Z19**

# THIS

## singles

by David Hepworth

# albums

**LEVEL 42: Love Games (Polydor).** There would seem to be little doubt that these British boys are becoming the masters of delicate, toby funk. One only wishes they wouldn't just prattle on the song as if it were an afterthought.

**FISCHER-Z: Marilee (Liberty).** Just when I'd consigned them to my personal list of no-hopers, Fischer-Z spring out of nowhere with a minor brawler of a 45, a small epic that takes much of the competition to the cleaners. Were it the work of The Jam or some band of similar standing, this high tension item would be top five even as we speak.

**THE CURE: Primary (Fiction).** My admiration for Robert Smith alone, I do wonder how long The Cure can continue to prop their songs against the same chord progression, with its clambering bass and deadpan drums. As the moment their fast song (this one) sounds just like their slow one speeded up.

**JOHN LENNON AND YOKO ONO: Watching The Wheels (Geffen).** Final proof, if any were needed, that the record industry does not do politics, but an honest way of earning a living. Does anybody actually need another single from the man who has people been clamouring for more? Hasn't his memory already been wrung for the last dollar of revenue? Evidently not. My guess is somebody will be "stumping upon" previously unrelated tracks for quite a while yet.

**THE RAYBEATS: Searching (Don't Fall Off The Mountain).** I fail to see what is so irresistibly magnetic and amusing about a bunch of ham fisted so-called musicians attempting to ape the cornball instrumental technique of early 60s pop. Please explain, somebody.

**BILL NELSON: Banal (Mercury).** It is this the record that's supposed to mark Nelson's return to active record making, than why was it recorded two years ago and why does it sound more like Bebo Duce than anything else? Still, he remains one of the few people capable of making guitar-heavy rock without abandoning subtlety and colour. He also comes from Wakefield and not many people do.

**TENPOLE TUDOR: The Swords Of A Thousand Men (RCA).** With every other combo skipping the local amateur operatic for period costumes and despatching their manager down to the library in search of snappy scores, Tenpole is becoming almost interchangeable with the Sunday afternoon classical series. Tenpole's togs are very "Children Of The New Forest," all cavalier hats and rapiers. The actual noises on the record suggest that he's picked the losing side in more ways than one.

**THE COMSAT ANGELS: Eye Of The Lens (Polydor).** With one brilliant single, "Total War", and a fairly substantial album under their belts, it's about time The Comsat Angels blossomed a little. Sadly to say, they seem unable to break free of the usual rock straitjacket and this old track would've even made it on to their long player as a filler.

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**PIL: Flowers Of Romance (Virgin).** You could never accuse these jokers of squandering their scarce resources. This is a certain economic, if nothing else. Out goes the dentists' drill guitar and in comes a new emphasis on the bare bones of the rhythm section. Rotten has pared down his vocal style to just two notes, both flat. This is the sound of the future let's hope that it can somehow be averted.

**DIRE STRAITS: Stateaway (Vertigo).** Whispering, late night vocal, stinging guitar, breathy song all about a girl on roller skates. Another Dire Straits record in fact.

**SLADE: Wheels Ain't Coming Down (Cheapskate).** Although I can't pretend to be entirely happy about Slade's transformation from rowdies to scrap metal merchants, this is a harmless enough blast of hard rock. The plot concerns an ancient airplane held together surely by chewing gum and faith, whose undercarriage proves a mine contrary. Not the most obvious subject matter but Holder's remains one of the most distinctive voices on record.

**THE SEARCHERS: Another Night (Sire).** Graced by some beautifully luminous guitar and distinguished by their usual impeccable singing, but still more likely to find its way into the bargain bins than the charts. The song itself explores a few well worn ideas in an attractive enough manner but somehow doesn't quite go for it like it should.

**THE ASSOCIATES: Tell Me Easter's On Friday (Situation).** The singer still gets a bit too close to Bowie's slightly crazed falsetto for comfort but The Associates have at last abandoned that harsh military backbeat in favour of a hazier, more spacious approach. Maybe their new album will sound like their own work. Good record.

**BURUNDI BLACK: Burundi Black (Barclay).** When these African tribesmen first committed the greatest of a rhythm to tape, I don't suppose they ever guessed that it would in due course be either adapted or borrowed by pop musicians as diverse as Joni Mitchell and Adam Ant. They're probably not aware that Rusty Egan has grafted his own "additional drums" on to this particular version either. Still, that's the trouble with living in Africa. The music papers arrive so late.

**SIAM: Deje Vu (A&M).** If only someone would tell these people that there is more to making a pop record than whisking together a few bright-eyed and bushy-tailed ingredients and then scrubbing up the surface until it shines. Beneath all this frantically perky activity there's a great deal of not much.

**BUCKS FZZ: Making Your Mind Up (RCA).** Gee, it's great to be British. Not only do we make better records than any one else

but we can also make better stinkers than any of the continental competition. This is actually our entry for the Eurovision Altercation Contest, a record so deeply moronic that they must already be throwing in the towel from Monaco to München. Follow that Luxembourg.

**BAD MANNERS: Just A Feeling (Magnet).** Yet another Loose Tune. What can you say? Bad Manners' frolics don't exalt your critical dissection. You're either drawn to their peculiar brand of easy breezy jump music or you're not. I am and this is a hit record.

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**FAD GADGET: Make Room (Mute).** Spare, rhythmic and very clever. If it is crazy, he's crazy like a fox and this deserves radio play at the very least.

**JOHN HOLLAND AND HIS MILLIONAIRES: Bumble Boogie (A&M).** Jools returns with an appealing example of straightforward boogie piano that may not find much commercial favour, but does at least prove that his digests are exceedingly enjoyable. Bet he plays with his hands crossed.

**STYX: Too Much Time On My Hands (A&M).** Oh yeah? You didn't have to make a record with basket-weaving or meals on wheels? At least we now know that Styx have heard the last couple of Robert Palmer records. And this is one of the most popular bands in the world! Gulp.

**CHANGE: Miracles (WEA).** Miracles? Where? Change's last album "Blow Of Glass" yielded two fine singles in "Love's Holiday" and "Searchin'" but this is little better than a reasonable start. A medium pace rhythm section turns over while the singer's vocal attempts to bring some soul into an unremarkable lyric, with the final result sounding like an ill-judged attempt to imitate Chicago's "Saturday Night Special" — especially the opener "Paradise" — but otherwise fully forgettable. Another reason to look to the disc of Brit funk. (5 out of 10).

**MARVIN GAYE: Praise (Motown).** It's sometimes useful to strip away the tune and the arrangement and the production and simply examine what is being said on the record. So I did. If Marvin Gaye uses his conversational tack in an interview, I'd be checking the exits. Why does love always have to come "shining through"? Why can't it use the door like everybody else?

**THE SHAKIN' PYRAMIDS: Skin - Em (Goats Libre/Virgin).** Crip acoustics (possibly from a trio of young Scots who are quite diverting in performance but flag a bit when called upon to transfer their sound to disc. If you're aiming to be anything more substantial than a tearful Showaddywaddy then you've got to take the roll 'n' roll basses and lead an into your own shape. Being on some vague guitar time feeling in this case results in a record that is listenable but thin on both playing time and originality. (5 out of 10).

**CHAS N'DAVE: Mustn't Grieve (Rockley).** Cool blimey, mate — how about a quick gig set down the old battle ground then? There's nothing like a good Cockney knees-up album and about as good as it gets is that's just what this is — nothing like a good Cockney knees-up album. Although their two singles "Rabbit" and "Poor Old M'Woggie" (includes here) have a certain charm, a whole album of songs — another mine to be mined — about beauty and crumpets does try the patience more than somewhat. *File Under Bored To End In The C199* Rank (4 out of 10).

**SLADE: We'll Bring The House Down (Cheapskate).** Slade were always a great energetic live band but it wasn't their original melody that put their singles head and shoulders above everybody else. Their present success unfortunately owes more to the dreaded Heavy Metal revival than anything else, and here he works with what's left of their natural pop sensibility and drowned and a sea of walling guitar solos. They sound as raw and live as ever and it's Rusty Holder still has a unique set of vocal cords but this next to this "Greatest Hits" and there really is no competition. This can do better than this. (6 out of 10).

**THE WHO: Face Dances (Polydor).** Backs beat with the weight of all that accumulated experience. The Who stagger forward once again to tell us about their troubles. The devices are all only too familiar. The fire-breathing vocals, the epic arrangements, the uneasy mixtures of solemn philosophical and agony column advice. Entwistle's pair of embarrassments ought well to give Townsend's baby and his pose try. But the band seem so intent on pumping his long list of hot air that both his wackiness and his whimsy float away over the rooftops. I don't doubt that they still care and all that, but it's just the awful way they show it. (4 out of 10).

**BRITISH ELECTRIC FOUNDATION: Music For Stowaways (Virgin, cassette only).** The enjoyable side of electronics. It's an Alan Watts and Ian Marsh list of the Norman

and electronics can be as throwaway as the folk tracks, as catchy as "Einstein A Go-Go" or as brain-wrenching as "Dolls House". Boredom doesn't come into it but as for fun — if you're they'd be better off leaving that to those who don't have landscape's inventiveness to rely on when the fat has faded. (8 out of 10).

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League) plus quest musicians making a fine debut with this all instrumental set. The "Uptown" side is really great — melodic, funky, inventive, energetic, danceable, optimistic and further good adjectives well into the night. The "Downtown" side, by contrast, is a rather less essential stab at impressionism and tonal atmosphere, albeit with tongue in cheek, but it occupies the time very nicely while winding back to hear side one again. A limited edition of 10,000 (why?) so don't get caught out — buy now! (8 out of 10).

**DIANA ROSS: Love Again (Motown).** Lady D's last Motown album? Well, maybe not. But this release definitely has the smell of goodbye about it, containing only three new tracks alongside old ones. "Touch Me In The Morning", all of them from the pen of writer/producer Michael Masser. Everthing's OK vocally but someone really should put the damper on her way to be Streisand. She's really much better when dancing cheek to cheek. (8 out of 10).

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**STATUS BUO: Never Too Late (Vertigo).** Another album, and another boogie ride. As usual there's plenty of fun to be had, lots of choruses to sing along to and lashings of riffing that'll stomp your feet to. This year's APB includes the hit single, "Surrenderable You, Baby Like", and a delightful-blessing version of Chuck Berry's "Carol". As with Ross there's a little less change but who's going to complain? (7 out of 10).

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**STYX: Too Much Time On My Hands (A&M).** Oh yeah? You didn't have to make a record with basket-weaving or meals on wheels? At least we now know that Styx have heard the last couple of Robert Palmer records. And this is one of the most popular bands in the world! Gulp.

**CHANGE: Miracles (WEA).** Miracles? Where? Change's last album "Blow Of Glass" yielded two fine singles in "Love's Holiday" and "Searchin'" but this is little better than a reasonable start. A medium pace rhythm section turns over while the singer's vocal attempts to bring some soul into an unremarkable lyric, with the final result sounding like an ill-judged attempt to imitate Chicago's "Saturday Night Special" — especially the opener "Paradise" — but otherwise fully forgettable. Another reason to look to the disc of Brit funk. (5 out of 10).

**MARVIN GAYE: Praise (Motown).** It's sometimes useful to strip away the tune and the arrangement and the production and simply examine what is being said on the record. So I did. If Marvin Gaye uses his conversational tack in an interview, I'd be checking the exits. Why does love always have to come "shining through"? Why can't it use the door like everybody else?

**THE WHO: Face Dances (Polydor).** Backs beat with the weight of all that accumulated experience. The Who stagger forward once again to tell us about their troubles. The devices are all only too familiar. The fire-breathing vocals, the epic arrangements, the uneasy mixtures of solemn philosophical and agony column advice. Entwistle's pair of embarrassments ought well to give Townsend's baby and his pose try. But the band seem so intent on pumping his long list of hot air that both his wackiness and his whimsy float away over the rooftops. I don't doubt that they still care and all that, but it's just the awful way they show it. (4 out of 10).

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# WHAT'S WHAT

a **FACT IS** special

IN PART two of the Smash Hits guide to holding your own in conversations musical we bravely go where wise men fear to tread by defining a few of the terms used to describe various schools of music. This enterprise is obviously doomed to failure, not only because different people will have differing interpretations, but also because these many and varied strains of popular music have interacted so frequently that it's impossible to say accurately where one area ends and another begins. But here we go . . .

**THE BLUES** was the traditional folk music of the American negro. Initially acoustic (guitar, harmonica and vocal) it developed into rhythm and blues as the people migrated to the industrial cities and amplification became available. Its basic conventions — a line up of guitar, bass and drums playing a simple, repetitive twelve bar progression — supplied the framework upon which rock was built.

**COUNTRY** (or country and western) was and still is the traditional folk music of the white people of rural America. Having plugged into electricity at the same time as its black counterpart it remains a thriving music to this day, distinguished often by bittersweet vocals, steel guitars and sentimental lyrics.

**ROCKABILLY** is generally considered to be the music Elvis Presley and chums invented when they combined the instrumentation of country music with the slippery sensual vocals of the blues. As such it is the basis of most white rock and roll to this day and has influenced and shaped the styles of everybody from obvious revivalists like The Stray Cats to contemporary pop singers like Elvis Costello.



Elvis

**SOUL** grew out of R&B and became the black pop music of the 60s. More emphasis was placed on the intensity of the vocal and horns and strings were used freely to accentuate the epic qualities of the songs. Its classic artists were people like Aretha Franklin, Smokey Robinson and Bobby Bland.

**FUNK** came to the fore as artists like Sly Stone and James Brown stripped the soul sound down to its components and placed the rhythm section at the forefront of the sound in order to create compulsive dance music. However, funk is a quality that any music can have. It generally implies a kind of gutsiness and grit in the performance.

**PSYCHEDELIA.** The word derives from the effects of hallucinatory drugs and was used to describe the mazy, mainly instrumental work of the early hippy bands like the Grateful Dead.

**PROGRESSIVE.** A horrible, pretentious term that described a lot of horrible, pretentious music and excused the excesses of British art-rock bands of the late 60s and early 70s like Yes, Pink Floyd and Genesis.

**HEAVY METAL** was a phrase originally coined to sum up the savage, metallic sound of early punk outfits like The Stooges and Alice Cooper but is nowadays employed when talking about guitar based hard rock bands who prize noise

and drama above all things.

**PUNK ROCK** is another tag whose meaning has altered. Punk bands were originally uncultured garage bands who shot to overnight fame in the 60s via one inspired 45 and then faded straight back into obscurity leaving just the whiff of legend behind them. The term however was resuscitated in the mid 70s to describe the antics of The Sex Pistols and any other bands who played it simple, brash and very irreverent.

**POMP ROCK** is Styx or Kansas or any other band who spend a fortune on spangly jumpsuits and dry ice and specialise in recycling old Genesis ideas for the consumption of retards.

**REGGAE** is the prevailing pop music of Jamaica, based mainly on an odd backwards kind of rhythm which is hypnotic, simple and nearly impossible for a non-Jamaican to play. The brand of reggae which holds sway at the moment (as in Bob Marley and Burning Spear) grew out of ska and rock-steady, earlier styles of West Indian pop which were tinnier, more influenced by American R&B and less dependent on heavy bass. Of late dub music has become increasingly popular. This is created by the remixing of ordinary recordings to accentuate the various instruments and voices and thereby achieve odd and exciting effects.



Bob Marley



# Shaking the West Awake.

The press acclaim

## LANDSCAPE

Unlike so many bands who have fallen in love with music for the micro-chip age, Landscape don't process *Tea Rooms Of Mars... To The Hell Holes Of Uranus* as a studio masterpiece — an impressive achievement in collective production and machine mastery.

'Norman Bates' is one of the album's most compelling tracks. Little by little, the music pulls you unwillingly into the classic *Psycho* story and Landscape used every effect available to create musical tension, fear and suspense, and the track works very successfully.

### Playtime for the European man

With this album however, Landscape have exploited their instruments and voices through extensive use of electronics. And, now that they've got a voice, the band that lurked within their funky existence is explicitly heard in all its thought-provoking nakedness.

Given drummer Richard Burgess's work with Spandau Ballet and Visage, it shouldn't shock anyone to see the wheel turn a full circle, and Landscape, the precursors of the New Wave Disco, slip into the rock spotlight as it swings over their much vaunted obsolescence.

There's just so much happening in this album, it takes at least three spins just to hear everything once. Side one opens with "European Man".

There are another six equally exciting tracks, all with a production so sharp that the sounds are literally stamped on to your brain. This album is powerful and impressive, and it simply biases the opposition.

### MELODY MAKER

SUDDENLY, with the release of *Tea Rooms Of Mars* and the equally highly danceable *Enstein A Go-Go!* taken from it plus the *Go-Go!* associations of fashionable Burgess, Landscape are no longer a bunch of old toppers doing impersonations of Weather going improvisationalists to see Report. It is now prudent to see them at all very much to the fore of the hi tech revolution, using the synth computer hardware and assorted electronic unexplained apparatus. Either that or the rest of us have just caught up with them. Draw your own conclusions.

Side two bursts forth with the lovely lunatic "Enstein" which ought to have been a gigantic smash-home by now. After all it gets played in all the clubs.

### SOUNDS

Techno-pop is far from alienating. Landscape produce fun, tongue-in-cheek pop songs that are appealing and addictive.

### LAM

### LANDSCAPE

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# VISAGE

## TAR

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It's printed, on the packet  
Middle tar, low tar  
High tar, sort of magnet, aah

Taking one out of the packet  
Is just a force of habit  
I know you can not stop it  
Though I know it's the reason why

Nerves, nerves  
Tension, tension  
Addiction, addiction, addiction, addiction  
Low tar, high tar

Nicotine stain on your finger  
Try to wash off but it still linger  
Cigarette holder just a joke  
The weed taste bad away from smoke

Nerves, nerves  
Tension, tension  
Addiction, addiction, addiction, addiction  
Low tar, high tar

Remember, health warning  
It's printed, on the packet  
Middle tar, low tar  
High tar, sort of magnet, aah

Nerves, nerves  
Tension, tension  
Addiction, addiction, addiction, addiction  
Low tar, high tar

Remember, remember, remember

Tar, tar, tar, tar, tar, tar, tar

Repeat to fade

Words and music by S. Strange/M. Ure/B. Currie/J. McGeoch/R. Egan/D. Formula/B. Adamson  
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ARTIST: Visage  
TITLE: Tar  
LABEL: Radar  
YEAR: 1979

REQUESTED BY:  
Richard Ashforth,  
Astoy Common,  
Sheffield

REQUEST  
SPOT

# GUILTY



**CLASSIX**

## NOUVEAUX

ON LIBERTY RECORDS

Don't say a word, I know what you're thinking  
It's plain to see  
I see my opportunities shrinking  
In front of me  
I know you've made up your mind  
But don't say  
Although I know of no crime  
It's the same

*Chorus*

Guilty, guilty you've found me  
Guilty, guilty you've found me  
Guilty, guilty you've found me  
Guilty, guilty you've found me

I wonder why you haven't the time for  
The reasons why  
To hear the truth might alter your mind or  
Open your eyes  
I know you've made up your mind  
But don't say  
Although I know of no crime  
It's the same

*Repeat chorus*

I know you've made up your mind  
But don't say  
Although I know of no crime  
It's the same

*Repeat chorus to fade*

Words and music by *Sal Solo*  
Reproduced by permission *Sal Solo*

**E**ARNING THE odd gold or silver disc must be very nice. Although if you're as long established a company as EMI the ritual celebrations must be tempered by the question of where you're going to stick them all. Hence the "video room" where I interviewed *Classix Nouveaux* is wallpapered with them — and the idea rather took Sal Solo's fancy.

"I'm not complaining," says the baldhead. "Mm. It would be more fascinating if they were all ours," adds his colleague Mik Sweeney from under his quiff. Slightly premature maybe for a band with "Guilty" still only in the lower reaches of the chart but *Classix* have few doubts about the success they consider they deserve.

That same morning The Sun, the most popular paper in the country after all, had given Sal's hair a shave in a centre-page ad and he'd caught a fleeting glimpse of the coming of Sal Solo, Star.

"I couldn't say I liked the piece because it's so over the top about us. It's very flattering though."

He even forgave them for the picture caption which referred to him as pop's "Kojak".

Every new face coming into the public eye feels the same effect:

"When I walk into EMI I'm not the person I have known for 20 years or so. I'm Sal Solo, the act they are trying to market."

And a markedly odd couple they make. Sal, 26, is in a chic black boiler suit, his shaven scalp concealed by an Arab headdress, his face chalk-white with just the merest hint of eye liner. Mik, 19, wears a relatively nondescript neat jacket and trousers. Beneath the suit his face has the undernourished look of one of the Dead End Kids from a '30s gangster movie.

The contrast isn't planned and the pair are perfectly natural people. I'd thought that people who obviously put such thought and hard work into their daily appearance might care rather more about The Pose than The Word. As it turned out, they rather in easy and friendly fashion.

AFTER 18 months of being largely ignored by the media, who had them filed away as being "something to do with some former members of X-Ray Spax", and then finding themselves taking second place to names like Spandau Ballet and Steve Strange, *Classix Nouveaux* are at last starting to get their share of attention.

They haven't yet developed an accomplished interview technique and there are no rehearsed answers so disagreements sometimes surface. This openness is far more stimulating than any "cool".

As Mik says: "People are always surprised that Sal isn't the arms-crossed-hands-on-the-shoulders and starting-into-space type. He's quite a softy after all, isn't he?"

Well, not exactly that. Although he pronounces himself "humbled" by his success so far, Sal does pains to emphasise the uncompromising independence which is the backbone of his work.

"I am a self-made man. I don't have much respect for people who get their knowledge out of books. I like to do away with as many outside influences as I can and be the person I want to be."

Sal found that person usually early on in life. At 12 he sent his first composition to a record company and was disappointed not to be signed up on the spot. At school he refused to take the exam system seriously.

"Why should I? I knew I was going to make it and that was that."

He then moved to London and lived on factory and office jobs until music could provide him with a living.

Mik has probably done less theorising and more active rebelling. Soon after taking up guitar he became convinced he could "set the world on fire". Before long he'd moved on to making his own equipment, a craft he still pursues. (His current bass and Sal's striking mirror guitar are both examples of his work).

Born in Cork, Mik's family moved to Wimbledon in Surrey when he was just a baby so that his father, a plasterer, could find better work.

"It was the boiled bacon and cabbage syndrome," says Mik and

it's pointless to argue who was first but there are certainly links through looks, white disco rhythms, a strong awareness of Europe and an interest in sci-fi. (*Classix*' first two singles were "The Robots Dance" and "Nasty Little Green Men.")

But *Classix* have a far more traditional view of a band's function than some of their new found contemporaries. No merging into the background for them — they demand that their audience focus their attention entirely on the band for the duration of their set. They hit them with big sound, big lights, costumes, smoke and strobes — the whole shouting match that was scorned by punk. And no apologies for that.

The 'B' side of the current single, "Night Beauty" (also the title of their first album which is due out in late April or early May), is, according to Sal, "about the New Romantics or whatever as ordinary people. When the gig's happening they're

Mik met Sal about three years ago. He'd been winding around the post-punk quicksand in the latest line up of a once-touted band called Nao. Then one night at the Marquee he saw Sal strutting his distinctive stuff in a full length cape with a ruff of red monkey fur; a true original. Mik was not so impressed with Sal's band, The News, but nevertheless manoeuvred his way into the bassman's shoes.

But The News were just another band in the process of burning out. The only thing Sal had got out of it was enough money from the record company to buy a lot of equipment, including synthesizers.

Following the demise of The News Sal briefly flirted with an offer to work with a French producer in Italy but decided to stay and form his own band instead.

He called Mik, then B. P. Hurding (drums) and Jak Airport (guitar) from the disbanding X-Ray Spex. Within a few months Jak had been replaced by Gary Staadman who had earlier been rejected at an audition for The News, an honour he shares with Richard Burgess, the Landscape leader.

The new band made their live debut at London's Music Machine, drawing 300 people. Over the following year they went back every six weeks and by the time the venue was closed down they were pulling a thousand despite the fact that they had no record out and were attracting little publicity.

Sal wrote "Guilty" during that phase, referring specifically to the record company A&R men who treated him with such contempt that he sometimes felt making music must be a crime.

"You have an appointment for two o'clock and you arrive very keen at 1.50, and maybe they get around to seeing you at 3.30 and you know by their attitude that they're not interested."

*Classix* were reassured by their slow, steady progress though and say they never considered the possibility of not making it. In the same way they now regard their modest chart position as a step on an inevitable climb. A fan following has developed around them, fueling their faith.

"They'd find out where we were meeting to go off to a gig and come with us in the van," Mik says affectionately, "then stop the night in it if we couldn't sneak them into our hotel. You know, the great thing about the last couple of years with *Classix* is that we have made more friends than in the rest of our lives put together!"

Eventually they put out a Capital Radio "Nicky Horne Show" tape of "The Robots Dance" as a single on their own ESP label. It stayed in the Independent Charts for three months and the band were then signed to Liberty/United Artists, who were promptly absorbed into EMI. Now that stumbling giant of a record company is licking its lips over their prospects and anticipating a bonanza.

And the band of course are ready and willing to attend, praise, money, they will not offend by refusing. They don't spill their art with a capital A. But if they can match up to one critic's description of them as "Electronic Tame Motown" *Classix Nouveaux* will be more than pleased and more than prosperous.

# art nouveau

Miko Stand presents a crash course in the *Classix*.



*CLASSIX NOUVEAUX* M. Mik Sweeney, Sal Solo, B.P. Gary Staadman.

blames his parents' Irish Catholic values for their lack of sympathy with his enthusiasm for music. Apparently they used to jeer when Mik's idols, Bolan and Jerry, popped up on TOP.

Sal assures him that this is also exactly what he had to put up with in his standard non-religious upbringing in Stevenage new town. But Mik insists that, although he still lives with his parents, he hasn't spoken to them in two years. Sal doubts this and points out that the Sweeneys are actually nice people and proud of their son. The facts start to blur but it is clear that Mik needs his personal generation gap.

At least you can see that they have firm ideas about why they are "different", although nobody seems to have noticed them until they were "the same". In *Classix*' opinion, a lot of the bands currently wearing the Futurist/New Romantic tag are only just catching up with what they've been doing since their first gig in August '79.

somewhere else, they've escaped. But when it's over they can't afford to float home in a taxi; they're not an elite."

SAL AND Mik happily agree that the qualities of tunelessness, tightness and strong sound could have been found in any good chart record of the last fifteen years. Although Sal's first ever rock concert was Led Zeppelin at the Albert Hall in '68, his real teen favourites were pop adventures like The Move and The Four Seasons — no doubt listening to Frankie Valli is what encouraged him to develop his own amazing falsetto.

Mik's influences are equally off-beat. For the past year his favourite album has been "Simon And Garfunkel's Greatest Hits", and the names of Neil Sedaka and Glen Rodgers And Hamnerstein come up in the conversation. Sing in a little Alice Cooper and Arthur Brown on the spectacle front and you'll appreciate that such a mixture has produced no single overwhelming influence.

# NIGHT GAMES

on Vertigo Records

See the man in the busy street  
He's almost incomplete  
He takes his pleasure in strange ways  
And the lady in the library  
She's just like you and me  
You wouldn't know her at all  
She takes a train up to the great big city  
She knocks a door and steps right in  
He's just a fool  
That some would like to pity  
They work it out in the house of sin

## Chorus

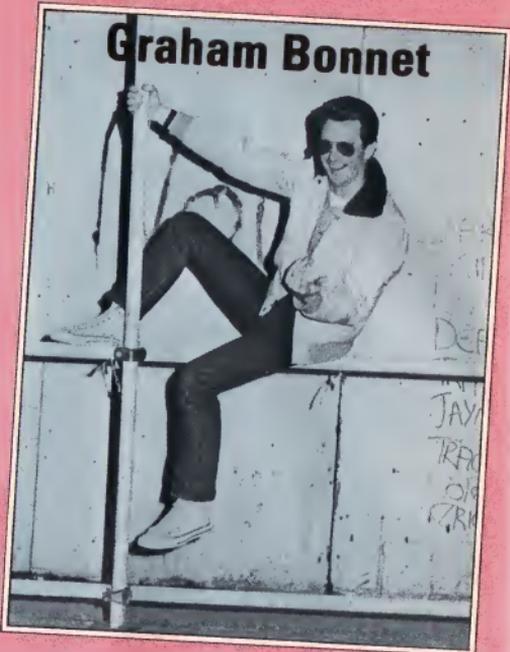
Night games  
They pay for their night games  
They were two numbers, they don't use names  
It says in the rules  
It's strictly for the cools  
To play their  
Night games  
They pay for their night games  
Always play one last frame  
Games of the night (It says in the rules)

Every room has a different scene  
Everyone has a different dream  
They make it any way they choose  
You can get anything you need  
Anyone if the price's agreed  
And nothing left for you to lose  
It's entertainment for the lost and lonely  
And cabaret for those who dare  
The last attainment of the one and only  
It's got to be to get you there

Repeat chorus twice

Words and music by E. Hamilton  
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# Graham Bonnet



# TWILIGHT ZONE

## IRON MAIDEN

on EMI Records

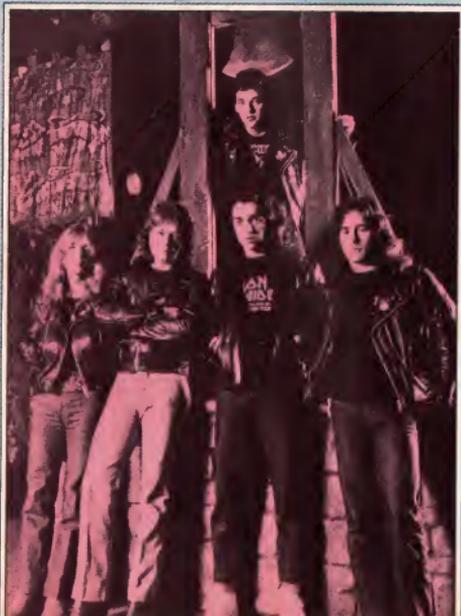
She lays in bed at night and that is when I make my call  
But when she stares at me she can't see nothing at all  
Because you see I can't take no shape or form  
It's been three long years since I've been gone

I can't get used to purgatory, you know it really makes me cry  
I'll never know the reason why I had to go  
I'm crying  
Oh oh oh deep inside me  
Oh oh oh can't you see me?  
Ah ah ah can't you see me?

I'm looking forward to her spirit coming over to me  
I feel so tempted to bring her on over to see  
Just what it's like to be hanging on the other side  
I feel so lonely, it's been a long time since I died

I try to show her that she's never gonna be alone  
Because my spirit is imprisoned in the twilight zone  
I'm crying  
Oh oh oh deep inside me  
Oh oh oh can't you hear me?  
Ah ah ah can't you see me?

Words and music by Murray/Harris  
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P148 Overseas orders £3.00 Please allow up to 28 days for delivery Black Letters Please

# LETTERS

DEAR KAREN Of Blackpool,

I think your letter was disgusting, O.K., so you've been an Adam And The Ants fan for some time but what makes you think you're any different from new fans?

You both like the same music, don't you? As for the "teenyboppers", as you call them, on TOTP they do have the right to call themselves Antpeople. They like the music, too.

As for forgetting Adam And The Ants, how could anybody possibly do that after they have

had so many singles in the chart at one time? I think you are being too childish about the whole thing. You should welcome new fans and not argue about it. Nikki — who is a Numan Fan (just in case of any arguments about defending myself).

I AM writing to express my disgust at the letter from Karen of Blackpool. I think this was very naughty of her, as all she's trying to do (I take it for granted that she's female) is let everyone know she's been a fan longer than anyone else. But how else

would Adam and his mob get into the charts at all if it weren't for the "teenyboppers"? I'm sure Mr Ant performs for everyone, not just the chosen few.

I've been a fan of XTC since '77 (almost the beginning) and instead of declaring myself an "original", I have been trying to encourage others to buy their wonderful records which haven't got half the acclaim they deserve. A Police and XTC fan.

P.S. I thought I recognised the Police from somewhere else, and the advert you printed has jogged my memory. They're the Spumanti Family, the well-known acrobatics troupe. The human pyramid gave it away.

ON READING the March 5th issue I was inspired to write another letter. The title of the letter was "Original Ant".

Dearest Karen, please tell me how long you have to follow you-know-who to become an Antmaiden? I myself have been following them since January 1980. Do I qualify yet?

You sound to me like you are jealous that their recent success means that everyone around has got to hear their wonderful sound. You can't keep good things to yourself forever you know, so be a sport and invite people round to hear some Ant tracks and help more people to get to know this wonderful bunch of lads.

Don't be selfish any longer. You should be pleased that



Smash Hits Letters  
52-55 Carnaby Street  
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Antpeople are growing. Who knows, we may even dominate the world in the end.  
Anthony The Ant's Sister.

WHO ARE you trying to kid by putting "Thanks" above the autographed Police photo? The day is still to come when The Police are grateful for any award. Having seen The Police on the Rock & Pop awards recently, it confirms our belief that The Police are ignorant slobs; they neither looked pleased or grateful.

Perhaps the fact that Sting & Co. are world famous excuses them from being well-mannered and considerate about their fans, or is it just that each award is more insignificant than the last? We are not criticising their music, but their attitude towards the people who have voted for them and bought their records. So don't try to cover up for this aged trio's ignorance because, let's face it, saying thanks is now beyond their capabilities.  
Maggie, Penny, Tony and Mick.

The Police picture you're referring to was not our work. It was an advert paid for by the band to express their thanks to the Smash Hits readers who voted for them.

IN THE issue March 5th, I was very pleased to read the Readers Poll results.

Continues over page

I THINK I'm going to faint (steps back in amazement etc.). Fred Dellar, what do you think you're doing? You work for Smash Hits, you know, and yet you gave Rainbow a good review for their excellent "Difficult To Cure" album.

I shall indeed be encouraged to buy Smash Hits again if this continues. Not that I'm complaining about the almost total lack of heavy rock and heavy metal in your wonderful magazine, but could we just have a tiny weeiny instal of Angus Young? Heavy Metal Fan, South Croydon.



## ANSWERS TO CROSSWORD ON PAGE 27

ACROSS: 5 "Work"; 8 "Mind Of A Toy"; 9 "Killers"; 10 Baker; 12 Duet; 13 Step; 14 Stewart; 15 Epic; 19 Cheap; 20 Teardrop (Explodes); 21 Air; 22 (Elvis) Aaron (Fresley); 24 Any; 25 Ohio; 26 Coast To (Coast); 27 Nine.

DOWN: 1 "(Once) In A Lifetime"; 2 Mo-Dettes; 3 Cats; 4 "Double Fantasy"; 6 "Once In A Lifetime"; 7 Kim; 8 Kiki; 11 Roxy; 13 "Stand Down"; 16 (Teardrop) Explodes; 17 Spandau; 18 Strata; 19 (Coast To) Coast; 23 Rick.

GOT YOUR free badge? Neat, eh? Well, here's how you can get our full set of five — that's Adam And The Ants, The Stray Cats, Status Quo, OMD and The Beat — for the price of a couple of stamps and an envelope. We'll give you all the details in due course.

For the moment all you have to do is cut out and keep the token opposite and keep your eyes peeled for similar tokens in the next three issues. You'll need three in all, so if this is someone else's copy you're reading, you can still qualify for this fab offer by purchasing the next three issues yourself. Watch this space because it has a habit of turning up all over the magazine.

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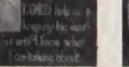
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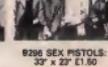
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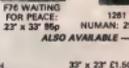
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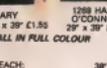
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Leo Sayer Ipswich Gaumont  
Chas & Dave Purfleet Circus Tavern  
Polecats Plymouth Polytechnic  
Odyssey Birmingham Night Out  
Spizzles Manchester Polytechnic  
Neil Sedaka Dublin Stadium (2 shows)  
The Photos Coventry Tiffany's

## FRIDAY APRIL 3

Leo Sayer Derby Assembly Rooms  
Chas & Dave Purfleet Circus Tavern  
Piranhas London The Venue  
Polecats Birmingham Cedar Ballroom  
Odyssey Birmingham Night Out  
Spizzles Huddersfield Club Eros  
The Photos Nottingham Rock City

## SATURDAY APRIL 4

Leo Sayer Manchester Apollo  
Chas & Dave Purfleet Circus Tavern  
Polecats London The Venue  
Odyssey Birmingham Night Out  
Dexys Midnight Runners Edinburgh Odeon  
Spizzles Nottingham Rock City  
The Photos St Albans City Hall  
Real Thing Lewisham Concert Hall

## SUNDAY APRIL 5

Leo Sayer Southampton Theatre  
Dexys Midnight Runners Liverpool Royal Court  
Spizzles Brighton Jenkinsons  
Neil Sedaka Bristol Colston Hall (2 shows)  
The Photos London Lyceum

## MONDAY APRIL 6

Dexys Midnight Runners Hull City Hall  
The Photos Bath Pavilion

## TUESDAY APRIL 7

Leo Sayer Preston Guildhall  
Spizzles Birmingham Digbeth Civic Hall  
Neil Sedaka Bournemouth Winter Gardens (2 shows)

## WEDNESDAY APRIL 8

Leo Sayer Edinburgh Playhouse  
Spizzles Liverpool Rottars

## THURSDAY APRIL 9

Leo Sayer Dundee Caird Hall  
Classix Nouveaux Guildford Civic Hall  
Dexys Midnight Runners Birmingham Odeon  
Spizzles Sunderland Macca  
Neil Sedaka London Apollo Theatre

## FRIDAY APRIL 10

Leo Sayer Aberdeen Capital  
Classix Nouveaux Brighton Top Rank  
Piranhas Hastings Pier  
Dexys Midnight Runners Doncaster Odeon  
Spizzles Newcastle Mayfair  
Neil Sedaka London Apollo Theatre  
Real Thing Leeds Fox's

## SATURDAY APRIL 11

Leo Sayer Glasgow Apollo  
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Spizzles Bradford Tiffany's  
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Real Thing Cromer West Runton Pavilion  
Blues Band Nottingham Rock City

## SUNDAY APRIL 12

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Bowwowwow London Lyceum  
Dexys Midnight Runners Oxford New Theatre  
Neil Sedaka London Apollo Theatre  
Real Thing Salford Willows  
Blues Band London Hammersmith Palais

## MONDAY APRIL 13

Dexys Midnight Runners Southampton Gaumont  
Spizzles Edinburgh Tiffany's  
Real Thing Chesterfield Aquarius

## TUESDAY APRIL 14

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Girlschool

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# MUSCLE BOUND

We're building fires that will burn until morning  
The smell of books and hot stone surrounds us  
Tough is the leather that's strapped to my skin  
Strong are the bonds that we make

We feel the steam as it rises around us  
Up from the soil that is cracking its back  
Tough is the leather that's strapped to my skin  
Strong are the bonds that we sing

*Chorus*

Work till you're muscle bound all night long  
Work till you're muscle bound all night long  
(Gotta) work till you're muscle bound all night long  
(Gotta) work till you're muscle bound all night long

We're building fires that will burn until morning  
The smell of books and hot stone surrounds us  
Tough is the leather that's strapped to my skin  
Strong are the bonds that we make

To feel a pulsing from chanter to mountain  
Down through the vein and into the grain  
Strong is the shoulder that moves to the time  
Here is the land, it can break

*Repeat chorus*

Ha! Tough is the leather that's strapped to my skin  
Strong are the bonds that we sing

*Repeat chorus*

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