

Smash

# HITS

DEPARTMENT 5

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May 14-27 1981



HIT LYRICS including  
WHEN HE SHINES  
I WANNA BE FREE

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



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

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

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

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# I WANT TO BE FREE



on Safari Records

I'm bored

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

Chorus

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

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

Repeat chorus

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

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

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

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

Repeat last verse

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

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

# DEPARTMENT STORY

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

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

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

"The next one is by Department S and that's a real Bilt 100 number. I want some intense, meaningful movements. None of this silly disco stuff!"

Mark Taylor and Michael Herbage, keyboard player and guitarist respectively, burst out laughing when they hear this. But Mr. Colby's remark has unwittingly raised an important point about "Is Vic There?": The superb first single from

Department S, his one chance here to describe it. It's got a good hook, okay. It's got a dance to: it's certainly "New Wave". But what does that mean? Like so many new bands, Department S aren't keen to be pigeonholed, and their stage image doesn't help: several different hairstyles, a variety of clothes, a bit of synthesiser but basically a guitar sound.

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

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

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

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

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

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

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

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

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

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

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

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

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

Vaughn he was born with, Toulouse was his own addition; among other terrible puns he considered were Vaughn Tournaune and Vaughn Youbealve, though not, he says, Vaughn Whithamiltonomyca. The would have been a bit much.

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

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

So much for deep and meaningful.

"Is Vic There?" first came out on Demon Records, the tiny F Street offshoot run by John Riviera, Clive Benns and Gary Crowley (the band's PR). Among the label's output are singles by Nick Kent's Blues, The Subterraneans, the Flying Padavanis (featuring ex-Pollie-man Henry Padovani) and PV21.

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

When I met him, Vaughn talked of several offers, but "nothing definite enough to tell you about."

"There's no hurry, they don't want to do an album yet. They'd rather have these four singles out. Presumably, why, no people will know what to expect."

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



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

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

"It's about people doing what they're told, and also about the worship of the dead — Sid Vicious and so on. Vaughn numbers two now-dead artists among his greatest influences: Edith Piaf and Marc Bolan.

"I was brought up on Paf and Tom Jones, and when I left home I went out and bought their records to make sure I still had them around. Tom Jones is a great performer."

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

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

Vaughn is 21, the others about the same age; Department S have a long way to go yet. But they've got a devoted following (including Paul Weller and Bruce Forsyth) and a hit record — and no less a recommendation than a raw gig review in *The Guardian*. "They remain aggressively human; when the camera first rolled for Top Of The Pops, Vaughn was nervous enough to forget to mime the first verse, and afterwards they were star-spotted round Television Centre just like the fan who'd been watching them."

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



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28 CLEETHORPES WINTER GARDENS

29 WEST RUNTON PAVILION

30 SWINDON OASIS

31 READING TOP RANK

JUNE

1 SWANSEA TOP RANK

TIFFANYS COVENTRY 9

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# WHSMITH



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# DURAN/DURAN CARELESS MEMORIES

EMI

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

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

On the table signs of love lie scattered  
And the walls break with a crashing within  
It's not as though, as though you really mattered  
But being close

How could I let you go  
Without some feeling  
Some precious sympathy following

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

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

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

I think I'd laugh at you  
I know I'd cry

What am I supposed to do, follow you  
Outside the thoughts come flooding back now  
I just try to forget you

So easy to disturb with a thought, with a whisper  
With a careless memory, with a careless memory  
With a careless memory, with a careless memory  
With a careless memory

Look out, look out, look out, look out

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



## Swords Of A Thousand Men

By Tenpole Tudor on Stiff Records

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

Hear their shout

Hear their roar

They probably all had a barrel of much, much more

Hoorah, hoorah, hoorah, yea

Over the hill went the swords of a thousand men

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

Hear our roar

Hear our sound

We're gonna fight until we have won this town

Hoorah, hoorah, hoorah, yea

Over the hill went the swords of a thousand men

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

Hear our roar

We're gonna drink a barrel of much, much more

Hoorah, hoorah, hoorah, yea


Over the hill went the sword of a thousand men

Hoorah, hoorah, hoorah, yea

Hoorah, hoorah, hoorah, yea

Repeat to fade

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



# THE BEAT

latest disc outing

# WHA'PPEN?

out now!

**the best ever**

- may 13th **brimingham lazarus**  
joe rapson "mud shrimps" & "serves hot"  
bromwich university (ages 16-21)
- may 15th **joe rapson "mud shrimps" & "no pain"**  
leads university (ages 16-21)
- may 16th **joe rapson "mud shrimps" & "no pain"**  
gingerie hillways
- may 17th **joe rapson "mud shrimps" & "no pain"**  
indanburgh hillways
- may 18th **joe rapson "mud shrimps" & "no pain"**  
manchester quads
- may 19th **joe rapson "serves hot" & "belle star"**  
Liverpool royal court theatre
- may 21st **joe rapson "serves hot" & "belle star"**  
walsinghampton club
- may 22nd **joe rapson "serves hot" & "belle star"**  
gloucester lecture centre
- may 24th **joe rapson "serves hot" & "belle star"**  
partmouth goldenhill
- may 25th **joe rapson "serves hot" & "belle star"**  
the carroll suburban pt central
- may 27th **joe rapson "serves hot" & "belle star"**  
london rainbow
- may 31st **joe rapson "mud shrimps", "let's have johnson" & "belle star"**  
london hammersmith theatre
- june 1st **joe rapson "serves hot", "let's have johnson" & "belle star"**



side one  
doors of your heart  
all set to get you  
monkey madness  
i am your dog  
brash boss (soul trap show)  
dressing  
side two  
drama home in us  
with every  
over and over  
cheated  
get-a-job  
the limits we set  
produced by bob sargeant  
cat. no: beat 3  
also on tape: hb 3

# Book Now!

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

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

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

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



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

**"VISIONS OF ROCK"** by Mal Burna (Protus £4.95). The most tasteless, slipshod bid for the coffee table this (or any) week. Gashly colourings, insulting "Rock Dreams"-type pictures with appalling copy captions. Avoid at all costs (especially £4.95).

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

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

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

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

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

**THE 2-TONE BOOK FOR RUDE BOYS**  
**THE 2-TONE BOOK FOR RUDE BOYS**  
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**THE 2-TONE BOOK FOR RUDE BOYS**

# FACTS...

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

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



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

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

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

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

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

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

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

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

As far as we can ascertain, the first version appeared on Mancunian Independent Factory and was then re-recorded for release as their first single on Discisc. By then (DM) were obviously getting the hang of it and so they did it once more and stuck it on a sampler album called "Discisc 1280". As far as we're concerned that's the lot.

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

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



STAR SOUND ON CBS RECORDS (7" VERSION)

# Stars On 45

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

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

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

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

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

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

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

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

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



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

Listen, do you want to know a secret  
Do you promise not to tell  
Wee, wo, oh, oh

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

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

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

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

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

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

Words and music by Eggermont/Daiser/Van  
Leeuwen/Kim/Bary/Lennon/McCartney  
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LBI.



## DON'T SAY THAT'S JUST FOR WHITE BOYS

By Way Of The West on Phonogram Records

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

### Chorus

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

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

### Repeat chorus

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

### Repeat chorus to fade

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

## WAY OF THE WEST



## The Sound Of The Crowd 7" version)

By The Human League on Virgin Records

Put your hand in a porting vase (pass round)  
Make a stroval pulling c'mon through a truckwash frame  
And find the copies in a carb in mount (pass around)  
Stroke a pocket with the print of a laughing wound

### Chorus

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

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

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

### Chorus

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

### Repeat chorus to fade

Words and music by Burdon/Oskey  
Reproduced by permission Dinwong Ltd./Virgin Music Ltd.



PHOTOGRAPH BY STUART FRANKLIN



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# bitz

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

## PERSONAL FILE

**STAGE NAME:** Kim Weow  
**FULL NAME:** Kim Smith  
**DATE AND PLACE OF BIRTH:** 15/11/60, St Mary's, Chislewood, Wiltshire  
**EDUCATION:** Village School, Tenny, Friesley's, Ware, West Berkshire College of Art and Design  
**FIRST CRUSH:** Gary Glitter  
**FIRST RECORD PURCHASED:** "Huckleberry Hound Dog" from the TV series  
**FIRST LIVE SHOW ATTENDED:** Johnny Cash concert  
**PREVIOUS JOBS:** Hospital cleaner, sales assistant at a Harrod's store  
**PREVIOUS BANDS:** None  
**MARRIED OR SINGLE:** Single  
**PARENT HOME:** Harfordstone  
**Proudest Achievement:** "Completing and planning my record"  
**HERO OR HEROINE:** Queen  
**Garble:**  
**DESERT ISLAND DISC:** "The Sun Has Got His Hat On"  
**FAVOURITE BOOK:** "The Forest People"  
**FAVOURITE FILM:** "Don't Look Now"  
**FAVOURITE TV PROGRAMME:** "Fawlty Towers"  
**FAVOURITE ITEM OF CLOTHING:** Jeans  
**FAVOURITE FOOD:** Pie  
**PET HATE:** My dogs  
**TRUE CONFESSION:** I never sing on my records  
**BIGGEST MISTAKE I'VE MADE:** Putting the weedliner on the grass instead of the left hand  
**COLOUR OF SOCKS:** Pink

## RAINBOW OUT

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

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

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

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

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

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



## COAT TALES

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

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

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

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

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

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

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

## FAN CLUBS

(Remember to enclose S.A.E.)

**UNDERTONES**  
Rockin' Hurdingers Club  
132 Liverpool Road  
Lillingdon  
LONDON N1

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

**HUMAN LEAGUE**  
26 West End  
SHEFFIELD



**MEET THE Belle Stars.** Smash Hits envoys posted strategically throughout the capital report that the above explosive ensemble are really "hot socks". Formerly the short-lived (and somewhat over-rated) *Bodysnatchers* (all, that is,

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

"ferce", with *STW* just a head and shoulders in front of the rest. The Belle Stars return shortly from a support slot on the *Clash's* European jaunt, which gives you ample time to start working on the 'tights & tattoos' look

THE ONLY man actually allergic to a brush and comb, John Cooper Clarke, is spending the month of May availing the country of his wit and wisdom. Playing host this time around are: Warwick University (May 14), Loughborough University (16), Bristol Locarno (17), St Albans Civic Hall (19), Manchester Fogins (20), Reading University (21), Norwich University (22), Bangor University (25), Cardiff Top Rank (26), Aylesbury Friars (29) and London Dominion Theatre (30). All this and a new album too! It's a compilation LP, culled from his last three, and modestly titled "Me And My Big Mouth".



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

With this in mind, there's likely to be a better exchange for your £5.95 than Anne Nightingale's "Chase The Fade". Attempting to cram the highlights of a good twelve years of nostalgia into one humble volume was never the most satisfying formula. The result (inevitably) is a somewhat brisk skim across the surface of The Hippies, Beatles, Jagger, Punk, etc., offering little in the way of insight (except in the case of The Police) and even less in the way of original or imaginatively presented snaps. Tread warily.

WHEN PETER Gilbert advised the world of the release of his Ultravox book in last year's feature on the band, he was, he claims, besieged by applications. So much so that he's had it reprinted. A clear, tirelessly enthusiastic account of the band's early (and lesser known) history (before Midge, in fact), it'll set you back a mere 75 pence (+15p P&P) from Virgin Magastore or Compendium Books or by post from "In The City", c/o Compendium Books, 234 Camden High St., LONDON NW1.

Include an extra 30 pence (+20p P&P) and you'll receive the latest "In The City" fanzine too. Bauhaus, the Ants and Sector 27 compete for the limelight with stuff on The Monochrome Set and Killing Joke. All cheques, incidentally, should be made out to "In The City". Allow 21 days for delivery.

**TOYAH** releases a new LP mid-May entitled "Anthem". This she'll be promoting with a UK tour — dates to be confirmed — that'll conclude with two shows at Hammersmith Odeon on June 5th and 6th.

## COPING WITH SUCCESS

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

## ALL TIME TOP TEN

Bernie Nolan (Nolan Sisters)



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





A full complement of Pretenders congratulates James Honeyman-Scott and Peggy-Sue.



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

## LEGALISE IT!

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

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

And last but hardly least, corks and flashbulbs pepped extensively as one-time Beatle Ringo Starr got hitched for the second time to ex-Jetstar Band member Barbara Bach. The



Barbara Bach and Richard Starkey

that doesn't mean he's married her twice, twit, it's his second marriage).

Rumours that this has been part of a conspiracy to eclipse the Royal Wedding are totally unfounded. Jim and Peggy-Sue

PH: PAUL GLASSON

## NUTTING DOING

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

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

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

Issue Three should be out mid-summer.

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



Illustration: Peter S. Lewis

www



## FAR EAST

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

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

The tour marks the official debut of new keyboard player Paul Carrack, who replaces Jools Holland. The dates run as follows: Doncaster Gaumont (May 14), Oxford Polytechnic (15), Nottingham Rock City (16), Chelmsford Odeon (17), Portsmouth Guildhall (18), Guildford "Surrey University Free Festival" (23) and London Rainbow (29).



Squeeze's Glenn Tilbrook.

## GOON BUT NOT FORGOTTEN

MONEY to bum Dept. What would you buy with £14,000? 28,000 Orange Juice singles? 2,333 copies of "Sandinista"? A Concorde holiday for two? A pair of Bruce Springsteen tickets?

Or Spike Milligan's personal collection of 232 "Goon Show" scripts? The lucky new owner? Elton John. "It was a good buy," quipped the drat's-headed one. Goodbye to fourteen thousand quid!

# Appearing Knightly



# Tempo Tudeon

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

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

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

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

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

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

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

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

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

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

claims, "rebelled against conformity" all his life, and done it in much the same way as did his '60s heroes, The Rolling Stones and The Animals. The kind of approach that gleefully debunks pretentious and procloussness in favour of greasy, rough cornered pop anthems and rowdy no-nonsense entertainment.

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

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

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

"I like crazedness," he declares. "I like wildness. In fact there isn't enough wildness in the world. There's too many people posing around, being too careful. More wild abandon and less carefulness," he advocates. "When we do a show," he adds, "I change completely. I'm back in the hotel afterwards reading 'Tass Of The D'Urville's'."

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

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

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

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

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

I suggest that all these stories are a little "colourful". Perhaps even downright lie.

"Course they are," he sniggers. "I just make it all up for fun. Every time people ask me about McLaren, I tell them a different story, A, because if he reads it, I know it will amuse him and B, because it really does matter what the real story is."

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

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

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

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

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

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

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

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

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

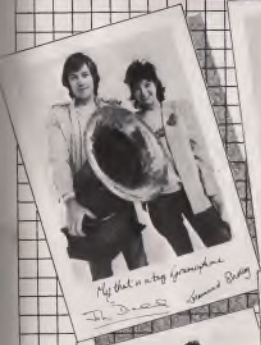
Being on TOP did make one thing clear to Eddie: people never seem to have heard of Tempo Tudor. I wondered if he found it difficult to perform to a strange audience, seeing as he considers the crowd such an integral part of the show?

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

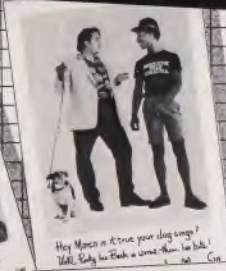
They won't forget this time. Not with those trousers.



# HMV GO NUTS IN MAY WITH



My that is a big gramophone  
The Doves  
Graham Bond



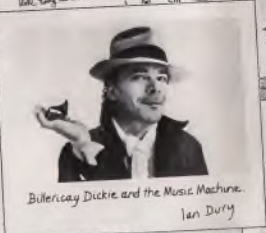
Hey Morris is it true your dog sings?  
Well, only his bark is worse than his bite!  
The 5th Wave



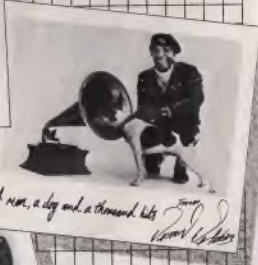
Two Bulls, Stan, an Antique and a Tompate Tucker  
What's in What?  
Reverend  
Lennie McKenna



Nipper takes Whiskers Eric for a walk  
Whiskers Eric



Buttercay Dickie and the Music Machine.  
Ian Dury



A man, a dog and a thousand hits  
Reverend  
Lennie McKenna

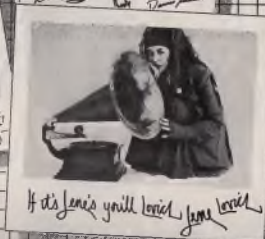


Chad from Dog Trouble listens to the first  
pressing of his new LP (not in May)  
The Doves



Absolutely!  
The Doves  
Graham Bond

Gramophone courtesy of Dobby's bagpipes



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<b>Teapole Tudor</b>	Eddie, Old Bob, Dick & Gary	Album	<b>£3.29</b>
<b>Singles Box Set</b>	(Buy 11-20)		<b>£5.99</b>

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 364700 EDINBURGH, ST JAMES CENTRE TEL: 526 276 EMPFIELD, CHURCH ST TEL: 369 0184 EXETER, GUILDHALL SHOPPING CENTRE TEL: 35004 GLASGOW,  
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# AMATEUR POWER

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

*Stuart Franklin took the pictures.*

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

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

The speaker is Human League vocalist Phil Oakey and the subject under discussion is his relationship with keyboard player Martin Ware which was widely reckoned to be the major factor in the split of last year which took Ware and Ian Marsh off to The British Electric Foundation and left Oakey and visual director Adrian Wright with the band's name, Adrian's slides and not a lot else.

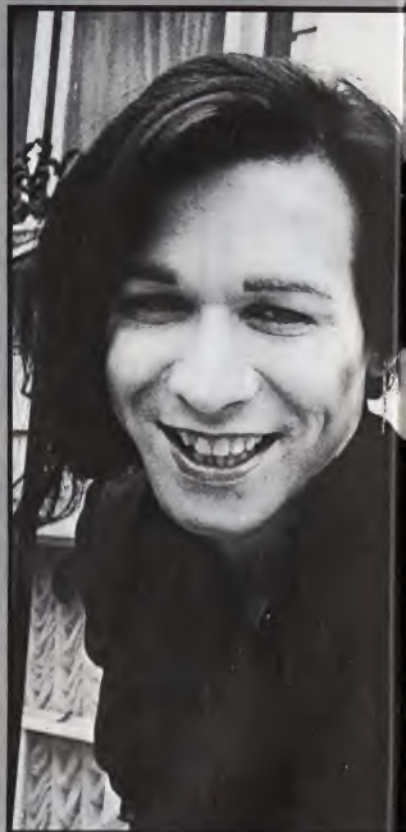
But, Messrs Oakey and Wright being at least as determined as they are opinionated, The Human League Mi. II survived. Adrian found he could write tunes like "Boys And Girls", schoolgirls Susanne and Joanne were recruited by Philip in a Sheffield disco to act as dancers and backing vocalists, and local

synthesiser player Ian Burden was hired on a temporary basis for live work.

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

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

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



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

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

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

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

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

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

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

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

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

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

"But they sound good," Ian points out.

"They sound all right — sometimes," Philip concedes.

"It's just that we're at a different

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

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

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

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

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

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

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

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

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

So what happened to change their minds?

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

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

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

Personally, I hope they make it.



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

attributed by the band to the departed Ian Marsh who isn't here to defend himself.

"It was specifically a dance record as opposed to a song record," Ian explains. "If you go

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choon department. Easily forgotten.

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

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

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

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

# disco top 40

THE WEEK NEW	WEEKS ON CHART	TITLE	ARTIST
1	1	STARS ON 45	STARDUST
2	1	GOOD THING'S GONE	GLAYMAN/TT
3	11	CAN'T GET ENOUGH OF YOU	EARLY SIMON
4	15	FLYING HIGH	PARROT
5	2	IT'S A LOVE THING	WHEELIE
6	6	CANDIDATE FOR LOVE	W. S. MINKY
7	3	CAN YOU FEEL IT	JACKSON
8	12	YOUR GAME LEVEL 42	P. FALDO
9	5	AND CARRERA	CUNYCI JAMES
10	25	ROCKY ROAD	MADONNA
11	7	ROCK MUSIC	STEVENS
12	15	AIR TIGHT STEPPIN'	DRUM MIX TWO
13	4	INTENTION	IN2
14	11	JUST THE TWO OF US	BRUNO MARS/ANITA BAKER
15	23	SAVE YOUR MIND	TREACHER
16	42	SIXTY THIRDS A MINUTE	MYSTIC MIGHT
17	14	MADE THAT MOVE	SHALONIA
18	4	BY ALL MEANS	GEORGE MULLIGAN
19	NEW	THE MANSFIELD GANG	FLUSH
20	34	IF YOU FEEL IT	THE M. M. M. M.
21	NEW	IF YOU REALLY WANT ME	JUSTICE
22	33	MUMPS	SH. SAN
23	8	NOT IN BUN LIVER	CAROL JONES
24	3	THE LIGHT OF THE WORLD	
25	NEW	GET ON UP	NEW PLAYERS ASSOCIATION
26	NEW	DOWNSTAIRS	THE J. J. J.
27	17	IT'S BE YOUR BLAZING	ESTHER WILLIAMS
28	NEW	WELL THE WARRING	CHERRIE
29	NEW	LATLEY	T. T. T. T.
30	25	NASTY COOPERATION	AND YOUR SINGLE
31	20	HUM BOUT	THE CHANGELING
32	26	MONSTER MAN	JEFF JONES
33	NEW	POSSESSED	J. A. S.
34	16	LOVE IS GUNNA BE ON YOUR SIDE	SHIRLEY
35	29	MR BEEFACE	LEE AITKEN
36	21	GRAND PRIX	ELITE
37	NEW	EVING TO BE DANCING	EMERGE
38	19	CAN I TAKE YOU HOME	MEL SHAY
39	NEW	TWO HEARTS	STEPHANIE MILLS
40	NEW	LET SMILING BE YOUR NEW FRIEND	

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

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

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

Bevelly

## LOVE GAMES BY LEVEL 42 ON POLYDOR RECORDS

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

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

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

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

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



PICTURE: SIMON FOWLER

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

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

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

Your love games  
Your love games

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

## ACROSS

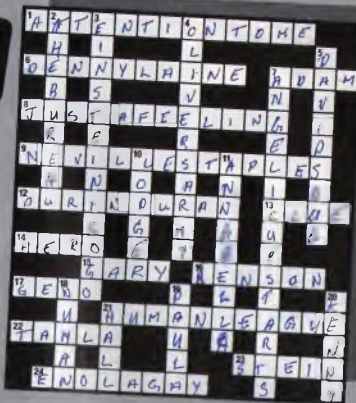
- 1 You'll all know this current Nolans hit (8,2,2)
- 2 A non-McCartney Wing (5,5)
- 3 What's he doing in madam's bedroom?
- 4 A Bad Mannered kind of emotion? (4,1,7)
- 5 A Special (7,7)
- 6 Repetitive Brummie poser band (5,5)
- 7 It helps find the answer
- 8 Selector's was a three-minute one (Egg? — Dummy Ed.)
- 9 A runny meg (enag. 4,5)
- 10 Small screen comedy series about a black butler
- 11 Dazy's No 1 from 1990
- 12 Two of them recently left to form Heaven 17 and the British Electric Foundation (5,6)
- 13 Malta turned into a famous

- 14 JLS soul label
- 15 Debbie's Chris
- 16 Orchestral Manoeuvres smash (5,3)

## DOWN

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

ANSWERS ON PAGE 50



# HAZEL O'CONNOR

NEW SINGLE  
WILL YOU?

b/w  
SONS  
AND  
LOVERS



AMS 8131

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**STRANGE**  
**TAILS FROM**  
**A MUSIC**  
**PAPER.**

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

**GOSH, I HOPE HE LIKED ME.**

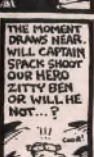
**YOU ARE AN AISHORRENT LITTLE GILT. YOU ARE ANNOYING AND MUSICALLY YOU SOUND LIKE A PUNCTURED BAG PIPE. SO I AM GOING TO TAKE GREAT PLEASURE IN KILLING YOU.**



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- Jasper Carrott** : Hallelujah and the end of the Road/Carrott in Herts
- Edward Woodford** : Don't Get Around Much Anymore/A Romantic Bear
- Berk Albert** : Greatest Hits/Bea
- Joan Armistead** : To the Limit/Joan Armistead
- Elkie Brooks** : Two Days Away/Live and Learn
- Chris de Burgh** : Spanish Train/End of a Perfect Day
- Wile Davidge** : Anytime, Anywhere/Serialized
- Hillbender & Dale** : Breakaway/Showdown
- Smertins** : Crystal of What Crystal/Quintet No.1
- Nick Vekros** : Hit Waves/King Arthur
- Various** : Singles '68 - '73/Singles '74 - '79

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who are born Italian."



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12 OLD GREY WHISTLE TEST BBC2  
13 LONDON Marquee

Virgin



## Perfect Timing

By Kiki Dee on Ariola Records

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

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

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

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

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

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

*Repeat chorus*

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

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

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

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

Perfect timing  
 (The meaning of the time)  
 Perfect timing

Words and music by Kit Hain

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## Chequered Love

By Kim Wilde on Rak Records

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

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

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

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

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

*Repeat chorus*

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

Oooh . . . chequered love

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

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

*Repeat chorus*

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

Oooh . . . chequered love

Words and music by R. Wilde/M. Wilde

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*smash*HITS

**THE UNDERTONES**

INDEPENDENT



## By Red Starr

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



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

PH: PETER ANDERSON

## independent singles top 30

THE WEEK	LAST WEEK	TITLE/ARTIST	LABEL
1	1	WOTY Damage	City
2	2	HOPE OF BEAT Exposed	Envy
3	3	SLATES EP1 Fat	Rough Trade
4	15	OVERSOLD DM	Albion
5	3	NEALS WITHOUT A BRAIN? Thomas D'Arzo	Burning Bone
6	10	BUNGLE Me 2000 Mark Bull	Star
7	1	RECORDING OF ME (Saucy Mink)	Self
8	13	CANDY BOSS You Sing	Post Office
9	4	ROUND IRON STEAKS (The Trench)	Self
10	12	ONLY CRYING (The Mould)	Armed
11	7	MAGAZINE NIGHTMARE Cass	Smith
12	5	INDIGER (The J. Carter)	Albion
13	11	I WANT TO BE (The Trench)	Self
14	8	ALL EYEZ ON (The J. Carter)	Armed
15	6	POWER (The Trench)	Self
16	14	JAYE (The J. Carter)	Armed
17	11	LE GENDRE New York	Armed
18	16	OLIVEIRA (The Trench)	Self
19	21	LET THEM FREE (The J. Carter)	Armed
20	26	CAPTAIN (The J. Carter)	Armed
21	18	UNEXPECTED (The J. Carter)	Armed
22	17	RECORDING (The J. Carter)	Armed
23	11	100% (The J. Carter)	Armed
24	24	CHERRY (The J. Carter)	Armed
25	20	YOUR (The J. Carter)	Armed
26	22	NEALS (The J. Carter)	Armed
27	17	LOVE (The J. Carter)	Armed
28	29	AT (The J. Carter)	Armed
29	18	CAUTION (The J. Carter)	Armed
30	30	ROCK (The J. Carter)	Armed

## independent albums top 10

THE WEEK	LAST WEEK	TITLE/ARTIST	LABEL
1	1	PURPLE (The J. Carter)	Armed
2	3	TO EACH (The J. Carter)	Armed
3	5	THE (The J. Carter)	Armed
4	1	THE (The J. Carter)	Armed
5	1	THE (The J. Carter)	Armed
6	1	THE (The J. Carter)	Armed
7	1	THE (The J. Carter)	Armed
8	1	THE (The J. Carter)	Armed
9	1	THE (The J. Carter)	Armed
10	1	THE (The J. Carter)	Armed

## Singles

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

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

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

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

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

nifty tunes with insistent keyboard arrangements full of good touches — almost everything is played by Dolby — and some really strong lyrics. All round excellence is completed by having Andy Partridge as co-producer. One of the best singles this year and an essential purchase. (Contact: SAE to 55 Standard Road, London NW10.)

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

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

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



# positive noise

## heart of darkness



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positive noise - heart of darkness



produced by nick lamson and positive noise

# Future Management

By Roger Taylor on EMI Records

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

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

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

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

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

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

*Repeat last verse to fade*

Words and music by Roger Taylor  
Reproduced by permission Queen Music Ltd./EMI Music Ltd.



# SPLIT ENZ

**EXCLUSIVE LASER ETCHED DISC**

**HISTORY NEVER REPEATS**



**PLUS DOUBLE 'B' SIDE**

**SHARK ATTACK / WHAT'S THE MATTER WITH YOU**

**Recorded live at Hammersmith Odeon**



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by SMALL ADS  
ON BRONZE RECORDS

**THE SENSATIONAL PLASTIC TIE**  
Ideal for Mechanics, etc.  
REPELS OIL & GREASE  
WIPES CLEAN IN A JIFFY  
3 PLAIN PLASTIC TIES FOR 7/6  
ART. ELEG. PACKED. 12 TIES PER BOX  
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AGENTS WANTED. Send for details  
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**SALE!**  
"CASUAL"  
[Image of a woman's face]

**GIRLS**  
GET YOUR MAN  
[Image of a woman]

**VIB-A-WAY**  
TUMMY TONER!  
[Image of a woman]

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

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

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

**Repeat chorus**  
Small ads

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

**Repeat: chorus to fade**  
Words and music by Nick Dickman  
Reproduced by permission Hit Songs Ltd.

PH. SIMON FOWLER

# ANTHEM

toyah



The new album: Anthem VOOR 1  
cassette VOORC 1.

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

**SAFARI**  
Distributed by Spartan

# TALKING HEADS

RE-RECORDED

## HOUSES IN MOTION

LIMITED EDITION  
3 TRACK 12" SINGLE  
SIR 4050T

7" ALSO AVAILABLE SIR 4050



### TARTAN ADVANCE

# STAR teaser

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

Solution on page 50.

- |                  |                  |               |
|------------------|------------------|---------------|
| ALEX HARVEY      | JACK BRUCE       | SHEENA EASTON |
| AL STEWART       | HENRY McCULLOUGH | SIMPLE MINDS  |
| BAY CITY ROLLERS | JOHN MARTYN      | SKIDS         |
| BENNY GALLAGHER  | JOSEF K          | SLIK          |
| BILLY CONNOLLY   | LULU             | TEAR GAS      |
| BLUE             | MAGGIE BELL      | TRASH         |
| BOSTON DEXTERS   | MARMALADE        | VALVES        |
| DAVID BYRNE      | MIDGE URE        | ZONES         |
| DONOVAN          | MIKE HERON       |               |
| DREAM POLICE     | NAZARETH         |               |
| EUGENE REYNOLDS  | NIGHTSHIFT       |               |
| FAY RIF          | ORANGE JUICE     |               |
| FRANKIE MILLER   | POETS            |               |
| GERRY RAFFERTY   | QUESTIONS        |               |
| GRAHAM LYLE      | ROBIN WILLIAMSON |               |

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



# REVIEWS

## singles

by Peter Silvertown

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

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

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



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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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



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

**WEAPON OF PEACE: #1 (Fontana).** Exceptionally smooth blend of soul and reggae. So smooth, in fact, the dead yawned, the cat snored and...

**THE UNDERTONES: Positive Touch** (Ardco/EMI). In which The Undertones' skills as Arrangers blossom dramatically to match their melodic instincts. Until now their melo-

song-oriented presentation has been mistaken for novelty, but this time, still concise and energetic, still with their feet on the ground, they now give their songs more adventurous and less straightforward structures which take a couple of plays to sink in but thereafter are a joy to hear. Taking their cue from the imaginative power of PJ's

pop art, they've endowed all 14 tracks with the crispings of piano, organ, woodwind, studio tricks or backing vocals — all right on the button. Hal, I'm impressed. The first LP that does The Undertones justice — buy it. (9 out of 10)

Jan Cranney



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

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

Mark Ellen

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

Fred DeLair

**SPLIT ENZ: Waits** (A&M)

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

David Hayward

**THE LAMBRETTAS: Ambience** (Rocket)

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

Red Starr

**THE TUBES: The Completion Backward Principle** (Capitol)

I'm confused. Aren't these The Tubes, the clever if not outrageous darlings of the Europe tour circuit? What's the error, fellow? If you can't hear America, join it? The suits-and-ties corporate image would have been a cute idea if they'd confined it to the sleeve but they've allowed it to spill over on to the playing surface. You'd swear that this was a provincial Yankee band attempting in cross Styx with Air Supply... and succeeding. This particular self-out sends them right down the tubes. (4 out of 10)

Robin Katz

**RUTS DC: Animal Now** (Virgin)

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

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



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

Robin Katz

**ALBANIA: Are You All Mine** (Chiswick)

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

Mark Ellen

**KRAFTWERK: Computer World** (EMI)

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

David Hayward



**THE BEAT: What's Happen?** (Go-Fast). I dunno, I was all prepared to nudge this one aside when

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

Fred DeLair

**SQUEEZE: East Side Story** (A&M)

A full 50 minutes and 14 varied songs is all to take in, especially as this album is much less obvious than its predecessors, but a little persistence is amply rewarded. Chris Difford's lyrical powers are fully displayed while Glenn Tilbrook's musical versatility is showcased through everything from soul to rockabilly and their partnership reaches a new peak with the country ballad, "Labelled With Love" — a real classic. Overall there's a pleasing oneness of approach and willingness to experiment although the one-dimensional production does lend to a rather flat sound. A bit of concise pop wouldn't have gone amiss but there's plenty of compensations here in their melodies and musicianship, in the unusual and the unexpected. (8 out of 10)

Jan Cranney

**THE CRAMPS: Psychedelic Jungle** (I.R.S.)

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

David Hayward

**THE SEARCHERS: Play For Today** (Sire)

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

David Hayward

**THE PLASTICS: Welcome Back** (Island)

From the land that brought you Pentax, Sony, Yamaha, Honda and Pearl Harbour comes this

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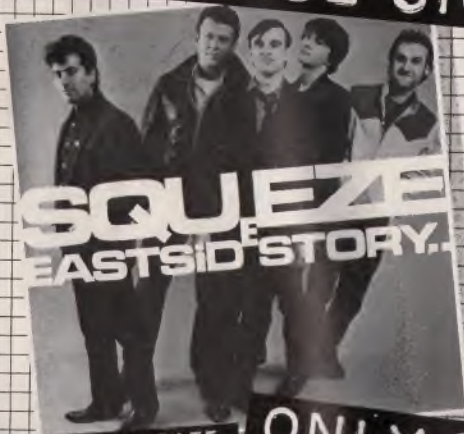
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## REQUEST SPOT

Artist JAPAN  
Title NIGHTPORTER  
Label VIRGIN RECORDS  
Year 1980

Requested by:  
GEORGINA DURRANT, LITTLEHAMPTON, WEST SUSSEX

NIGHTPORTER  
BY JAPAN ON VIRGIN RECORDS

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

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

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

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

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

WORDS AND MUSIC BY D. SYLVIAN  
REPRODUCED BY PERMISSION CHADWICK-NOMIS  
LTD./VIRGIN MUSIC LTD.

# RUNAWAY G



She chose the name . . .

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

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

But her manner — at least, on the day I spoke to her — is far less than heavenly. She wears a wild, gruff, tom between friendship and subtle aggression, talking in a slow, fist East London drawl, uncoloured by feeling. There's a little humour or joy in her voice, but then Miss Honey Bane doesn't claim to have had the easiest of lives.

WE MET up at the offices of her management — shared with Jimmy Pursey. The Angelic Upstarts and Cockney Rejects — and conversed in a room no bigger than a phone box. She glared against the wall, dark glasses pushed into a mass of black hair and red hair, dark roots prominently displayed. "Scotty is talkative on the back of her left hand." He was an old flame. "I see. She shows gum and immediately recalls when I ask for the story of her life.

"Now why do you want to know that? What have you heard that makes you want to know so much about her?"

"Enough to convince me that it would make interesting reading. Slightly reassured, she agrees to answer specific questions but refuses to offer much more than she has to.

She's seventeen, born and brought up in London, and she has one younger sister, Julia, aged nine.

My mother's a housewife and she used to be a model and I myself does some sort of buying and selling business where she has to go abroad, travel around the country and that.

My very early childhood was happy, but from about the age of six was when deterioration started. Detourisation." She allows herself a faint laugh.

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

This was at the age of seven.

After my secondary school, I didn't go in school anymore. I'm afraid I didn't go to school. I'm not unintelligent. I can do Maths, and I can do English. I was so far ahead of the other kids at my school that I didn't bother doing anything in

them lessons because it was too simple. I liked doing things where you had to be more creative about it. I didn't like doing things like two and two are four and four and four are six, whatever. I know they're right but . . ." she shrugs "all that stupid rubbish. And I don't regret anything I've done in the past at all.

"I was brought into this world to live this life. I'm allowing to live a better life now. I've gone through my part of hell and I've come into my part of heaven.

I was taken away from home, put in care, locked up, had hysterics for days. I even starved, all that sort of crap.

The big trouble started when I was about eleven and a half. I got chucked out of school and I used to drink a lot and I used to fight and I used to steal a lot. I used to hang out with boys and I didn't use for come home at night. I just used to cause disturbances all the time.

The last place I was in until she 'escaped' at the age of fifteen was in Broomfield. It was called St Charles Youth Treatment Centre, it was a child's prison, real top security. They had kids in there for murder and that. Kids that were just a bit mad, kids who just needed care all the time, kids that were just promiscuous or just ran away all the time. They tried to treat you with therapy and needles. Out of twenty-four hours in the day, you probably spent nineteen or twenty out of them in your natatorium, in a little room with a bar on the window. That's if you were good.

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

HAVING CONVINCED the authorities that she was serious, they agreed to take one of her rehearsal tapes in Small Wonder, who liked it enough to put

"Violence Crazy" out as a single. Despite the hell they gave her, she regards the St Charles authorities as nothing but ill will.

"Being locked up, at a young age, it's very frightening at first. You haven't got the mentality easily to take it on at the time. And, I tell you, that place never did a thing for me, at all. The only reason I got better was because I grew up myself. They didn't do a thing.

Once Small Wonder had issued "Violence Crazy", she made her move. Allowed out for an afternoon rehearsal, she did a hunk, never to return.

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

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

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

Accepting strictly after Honey signed with EMI, it was badly weathered, owing her first major release, "Turn Me On Turn Me Off." By this time a chance meeting with Jimmy Pursey had blossomed into an important friendship.

"He is the best friend I've ever had. I know he'll always do there when I need him. That's got nothing to do with music.

Pursey helped shelter her while she was hiding from the authorities, assisted her in making the third single and I guided her in the direction of EMI, where he produced her debut 45. Now they're pals and friends — they were talking in a conspiratorial hush when I arrived.

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

"BABY LOVE", her most recent offering, was produced by Alan Shacklock. Best known for helping shape The Sex's "I Am The Dust". The choice of song was hers. It's a song that she'll remember. It's my favourite song of all time.

It seems a rather unhelpful version, slowly negating the original, sea-bird and all, and to bring little mourning from the lyrics. The Rip, "Mass Production". Surely it's ill-structured, it's a much poorer song. Written by Honey herself, it's as strikingly catchy as Taylor's "It's A Mystery".

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

"I'll wait all for money and fame. That's a lot of it, yeah. If I didn't enjoy it, I wouldn't do it. I certainly wouldn't do it for nothing. But certainly wouldn't do it if I didn't enjoy it. King it.

The tape machine clicks off. Immediately, she jumps up to leave the room. I ask if she's happy these days.

"Yeah. I'm happy now.

Especially because I just chucked my last bike." He used to try and get me to go on it, had a safety of an evening. And he kept on wanting me to, tell him I'll wait him every ten minutes. And you can't tell anyone that. It takes ten minutes 'cos you don't always feel like you love them, do you?"

# REL

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



# GET THIS!



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

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

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

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

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

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

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# 50 Tenpole Tudor

## ALBUMS TO BE WON

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

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

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

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

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

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

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

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



# CANDIDATE FOR LOVE

by T. S. Monk  
on Mirage Records



The sun's bursting in  
It's a bright Sunday morning  
But this time I'm not gonna hide  
Wanna feel what it's like  
To wake up in the morning  
With someone who really loves me deep inside  
I've been watching the world go by  
And lately I wonder why  
Love songs make me cry

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

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

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

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

**Repeat chorus to fade**  
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| 3 ADAM & THE ARTS  | 19 THE BROTHERS    | 34 THE BROTHERS | 49 DAVID TAYLOR | 140 SMITH          |
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# LETTERS



Smash Hits Letters  
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## INJURY TIME

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

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

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

## A DOCTOR WRITES:

DID YOU realise that Polse make you allergic! Me and my mate (think the Polo-sucking public should be warned!)

Messywhite, here's a Polu Chart —  
1. *"Polover Beethoven"* — E.L. Polo  
2. *"Don't Stand Polos To Me"* — The Polase  
3. *"Sucking In The Seventies"* — Polating Sisters  
4. *"It's Be Your Long-haired Lover From Liverpool"*  
5. *"You're An Embarrassment"*  
6. *"Bustling-A-Polo"*  
7. *"Mint Music"* — Adam And The Mints  
8. *"The Ballet Of John and Polo"*  
9. *"John I'm Falsely Dancing"* — Polacats  
10. *"Making You Mint Up"* — Sucks Fizz  
Steve Pespales and Jack Minter.  
P.S. Polos Suck! Just think one more and you're done for life!

## POINTS

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

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

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

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

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

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

## NUKES

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

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

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

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

## EARLY BIRD CATCHES MAGAZINE

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

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

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



PH: VIRGINIA TURBETT

## SCARRY EYED

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

is cleared up, I can tell you! Who is that lead singer? Please print a piccy of him!  
*Yellow-Pinkie.*

OK. Anything for a quiet life! Here he is — Bobby King by name — this being a rare shot of him in hairier days.

## "FATTISTS" CORNERED

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

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

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

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

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

DEAR NICCI,

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



ACTUAL SIZE.

From previous page

# LETTERS

From previous page

## MIDGE IT!

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

## HAIR SUPPLY

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

All over his head.

## NYEAH NYEAH NE-NYEAH NYEAH

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

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

## MIME TIME T.V.

I'VE BEEN A Clash fan now for 2 1/2 years and have yet to see them appear on TOTP. Both "London Calling" and "Bankrobber" were just outside the Top Ten but they never appeared once.

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

Steve; Adam's Place.

The Clash have always adamantly refused to appear on

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

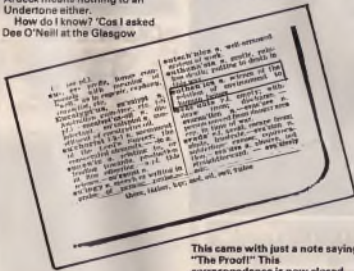
## NOT KNOWN AT THIS ADDRESS

DEAR JIM,

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

A Marc Bolan fan.

P.S. Have I got the right address?



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

Best! Well, perhaps the wittiest or the most original or inclusive, the cleverest or the most grammatical, at any rate, the one that's the most appealing to the Smash Hits collective.

To qualify for this, you will, of course, have to sign your real name and address, and if you've not yet received your notice that this is in fact a devious ploy to stop the flood of missives from "Spotty Boil of Warrington".

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

**Smash Hits**  
Madness Toyah  
POSTER  
1 TOKEN

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

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

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

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## THURSDAY MAY 14

Stiff Little Fingers Bradford St. George's Hall

Toyah Derby Assembly Rooms  
Bruce Springsteen Manchester Apollo  
Japan Birmingham Odeon  
The Cure Glasgow Tiffanys  
Shakin' Stevens Liverpool Empire  
Freesa London Kilburn National Club  
The Bureau Manchester Polytechnic  
The Inkas Glasgow Apollo  
Ruts DC London Lyceum  
Girtschool Canterbury Odeon  
Squeeze Doncaster Gaumont  
Atered Images London ICA

## FRIDAY MAY 15

Stiff Little Fingers Sheffield Polytechnic  
Whitesnake Deeside Leisure Centre  
Toyah Liverpool Royal Court  
The Cure Aberdeen Capitol  
The Beat Lancaster University  
Shakin' Stevens Corby Festival Theatre  
The Bureau Nottingham University  
The Inkas Bradford St. George's Hall  
Psychodelic Furs Nottingham Rock City  
XTC Sheffield University  
Girtschool Cromer West Runton Pavillion  
Squeeze Oxford Polytechnic  
Shakin' Stevens London ICA  
Richard Strange Newcastle Polytechnic

## SATURDAY MAY 16

Stiff Little Fingers Middlesbrough Town Hall  
Whitesnake Leeds Queens Hall  
Toyah Manchester Apollo  
Bruce Springsteen Edinburgh Playhouse  
Japan London Hammersmith Odeon  
The Cure Edinburgh Odeon  
The Beat Leeds University  
The Bureau Leicester Polytechnic  
Psychodelic Furs Manchester Polytechnic  
Girtschool Chelmsford Odeon  
The Members Liverpool Brady's  
Squeeze Nottingham Rock City  
Blurt London ICA  
Richard Strange Norwich UEA

## SUNDAY MAY 17

Stiff Little Fingers Carlisle Market Hall  
Whitesnake Stafford Bingley Hall  
Japan London Hammersmith Odeon  
The Cure Newcastle City Hall  
The Beat Glasgow Tiffanys  
Shakin' Stevens Warrington Parr Hall  
The Bureau London Lyceum  
Squeeze Chelmsford Odeon  
Richard Strange Norwich East Anglia University  
Gleis At Our Best London ICA

## MONDAY MAY 18

Stiff Little Fingers Newcastle City Hall  
Toyah Sheffield City Hall  
The Cure Middlesbrough Town Hall  
The Beat Edinburgh Tiffanys  
Shakin' Stevens Chelmsford Odeon  
Psychodelic Furs Bristol Locomo  
XTC Edinburgh Odeon  
Squeeze Portsmouth Guildhall  
Richard Strange London Cabaret Futura

## TUESDAY MAY 19

Toyah Venice Victoria Hall  
The Undertones Hemel Hempstead Pavilion  
Shakin' Stevens Chatham Central Hall  
Psychodelic Furs Cardiff Top Rank  
XTC Newcastle City Hall  
Tanpole Tudor Yeovil Johnson Hall  
Richard Strange Manchester Polytechnic

## WEDNESDAY MAY 20

Stiff Little Fingers Inverness Ice Rink  
Toyah Birmingham Odeon  
The Undertones Glasgow Apollo  
Shakin' Stevens Portsmouth Guildhall  
Bruce Springsteen Stafford Bingley Hall  
Psychodelic Furs Liverpool Botters  
XTC Liverpool University  
Tanpole Tudor Torquay 400 Ballroom  
Richard Strange Bradford University

## THURSDAY MAY 21

Stiff Little Fingers Aberdeen Capitol  
Whitesnake Glasgow Apollo  
The Beat Manchester Apollo  
The Undertones London Rainbow  
Psychodelic Furs Newcastle Mayfair  
XTC London Hammersmith Odeon  
Tanpole Tudor Barnstaple Chequers  
Richard Strange Coventry Warwick University

## FRIDAY MAY 22

Stiff Little Fingers Dundee Caird Hall  
Whitesnake Glasgow Apollo  
Toyah Leicester De Montfort Hall  
The Beat Liverpool Royal Court  
Shakin' Stevens Bouymouth Winter Gardens  
XTC Brighton Top Rank  
The Members Cromer West Runton Pavilion  
Richard Strange Sheffield Polytechnic

## SATURDAY MAY 23

Stiff Little Fingers Edinburgh Odeon  
Toyah Oxford New Theatre  
The Undertones Aylesbury Friars  
Shakin' Stevens Brighton Dome  
Psychodelic Furs Glasgow Technical College  
George Duke/Stanley Clarke London Victoria Apollo  
Tanpole Tudor Birmingham Cedar Ballroom  
The Members Retford Portenhouse  
Squeeze Guildford Surrey Village Festival  
Richard Strange Keele University

## SUNDAY MAY 24

Stiff Little Fingers Glasgow Apollo  
Whitesnake Newcastle City Hall  
The Beat Wolverhampton Civic Hall  
The Undertones London Hammersmith Palais  
Shakin' Stevens Gt. Yarmouth ABC  
Psychodelic Furs St Andrew's University  
XTC Birmingham Odeon  
George Duke/Stanley Clarke London Victoria Apollo

## MONDAY MAY 25

Toyah Brighton Top Rank  
Whitesnake Newcastle City Hall  
The Beat Gloucester Leisure Centre  
The Undertones Norwich UEA  
Shakin' Stevens Derby Assembly Rooms  
Psychodelic Furs Edinburgh Tiffanys  
Slade Oxford New Theatre  
Richard Strange London Cabaret Futura

## TUESDAY MAY 26

Stiff Little Fingers Wembley Arena  
Toyah Southampton Gaumont  
Bruce Springsteen Brighton Centre  
Whitesnake Leicester Granby Hall  
The Beat Portsmouth Guildhall  
The Undertones Ipswich Gaumont  
Psychodelic Furs Leeds Tiffanys  
Slade Canterbury Odeon  
Richard Strange Hull Tiffanys

## WEDNESDAY MAY 27

Stiff Little Fingers Wembley Arena  
Toyah Cardiff Top Rank  
Shakin' Stevens Edinburgh Usher Hall  
Bruce Springsteen Brighton Centre  
Light Of The World Brighton Top Rank  
Richard Strange Leeds Warehouse



*Bearing a second bout of exhaustion, acts of God or any other unforeseen circumstances, Bruce Springsteen lies The Jersey Devil, The Chairman Of The Board, Broccoli or simply The Boss) arrives in the UK this month for his first live appearances since 1976.*

*If you're one of the 100,000 lucky ticket holders — and you've resisted the temptation to swap your stub for a couple of oil wells — don't dawdle on your way to the gig. Support acts don't figure in the Springsteen scheme of things, which isn't really surprising when you consider that his own epic live set has been known to go on for four action-packed hours!*

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## PUZZLE ANSWER

ACROSS: 1 Attention To Me; 2 Benny Laine; 3 Adam (Mac) Jam; 4 Just A Feeling; 5 Nestle; 6 Stepten; 7 Buzz; 8 Duran Duran; 9 Cui; 10 Hero; 11 Gony; 12 "Benzine"; 13 "Glencoe"; 14 Humon League; 15 Tania (Mud) Jay; 16 Stein; 17 "Enlla Gwl"; 18 Down: 1 The Bureau; 2 "Einstein A Go-Go!"; 3 "Oliver's Army"; 4 David Soul; 5 Angelic Upstarts; 6 "Lorcan"; 7 Annabella; 8 Numan; 9 Paula (Vates); 10 Kenny (Everett); 11 Hall.

## ANSWERS TO CROSSWORD ON PAGE 24

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**YOU DRIVE ME CRAZY**  
BY  
**BU SHAKIN' STEVENS**  
ON EPIC RECORDS

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

You drive me crazy  
You drive me crazy

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

You drive me crazy  
You drive me crazy

Heaven must have sent you down  
Down for you to give me a thrill  
Everytime you touch me  
Everytime you hold me  
My heart starts speeding like a train on a track

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

You drive me crazy  
You drive me crazy

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

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

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

You drive me crazy  
You drive me crazy

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

You drive me crazy  
You drive me crazy  
Oh crazy

You drive me crazy  
Oh crazy  
Oh crazy  
You drive me crazy  
Who crazy  
You drive me crazy  
Oh crazy

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

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

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

Sometimes a tramp  
Sometimes a duke  
He changes colour just like a chameleon  
Who can't find the mood  
He is a song

That's kind easy to write  
So is the mood in the morning  
And the sun set at night

But when he shines  
When he shines

Oh when he shines  
He shines so bright

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

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

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

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

Words and music by D. Bugart/R. Palmer  
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SMASH HITS



KIM WILDE

