Hall & Oates, Shakatak, Paul McCartney, Depeche Mode & many more

Nick Heyward
Adam Soft Cell Simple Minds Pigbag

Hit songs by Hall & Oates, Shakatak, Paul McCartney, Depeche Mode & many more
Twelve dozen other dirty lovers
Must be a sucker for it
Cry, cry but I don't need no mother
Just hold my hand while I come
To a decision on it

Chorus
Sooner or later, your legs give way, you hit the ground
Save it for later, don't run away and let me down
Sooner or later, you hit the deck, you'll get found out
Save it for later, don't run away and let me down

Black air and seven seas all rotten through
But what can you do
I don't know how I'm meant to act with all of you lot
Sometimes I don't try, I just

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Tears For Fears

pale shelter - you don't give me love
new single available on 7" & 12"

COVER NICK HEYWARD BY JILL FURMANOVSKY
We offered you the chance to have your questions put to Soft Cell and you responded with several sacks of mail. Pete Silverton sorted through the sack, steamed off all the rare stamps and took the best questions along to Marc Almond. Location photography by Virginia Turbett.

Marc Almond was late. He'd been up till five wrapping himself around a selection of liquids at one of the nightclubs he so adores. Despite his obvious fragility he made the three of us a cup of tea and, perched on an uncomfortable-looking chair, declared himself ready to answer anything. Smash Hits readers could throw at him, answering the questions in his high voice, talking so fast he often tripped over his words and using more "sort of", "likes" and "stuffs" than anyone I've ever talked to.

Q: Will you marry me? I'm only going to ask you once so it's your own fault if I go out with Phil Oakey. (Lucy Stanyer, Baswich, Staffs.)
A: Wееeeell. I'll have to think very seriously about saving you from Phil Oakey. It's really flattering. I'm just getting over from being turned down for marriage, in fact. The only person I've ever considered for marriage and they've turned me down. I didn't know what to say. But it's their loss, their loss.

Q: Who is your favourite character in "Coronation St."?
(Heather Mackie, London.)
A: Annie Walker. She has some of the best, most acid lines. Like Elvis Tanner said to her, "Do you like my dress?" and she turned to Elsie and said, "My dear, I've always liked your dress".

Q: What's been the major influence on your music? And did you get the saucepans you wanted for Christmas?
(Cindy Beer, Shoeburyness, Essex.)
A: The main influence is basically very sixties. Sixties soul, sixties ballads. I don't find anything around now which influences me a lot. Lyric-wise, I like writing about the underdog, the dirt under the carpet, people on the bottom of the ladder. I find that successful people are the most boring people in the world. (a nervous, twitchy laugh.) I did get the saucepans for Christmas that I'd asked for in an interview in Smash Hits. I'd just moved into a new place and I hoped I'd get stuff for the kitchen. I also got a very nice set of knife and fork things you have on the wall to take eggs out of the frying pan.

Q: Did you get into fights at school? Did you win any?
(Nancy Hogg, Norwich, Norfolk.)
A: Yes, and I still do get into fights. Not intentionally but things often end up in a brawl. I was the smallest in my class at school. Not one of the football/rugby-type crowd so I used to get picked on. But often I could give as good as I got and often I'd start the fight before they did.

Q: If you had a choice between a leggy blonde and a slim, short redhead, which would you go for?
(Cyndi Duffin, Croydon, Surrey.)
A: Definitely a leggy blonde. I like very tall model-type girls. I've got a fear of redheads. They always make me feel uncomfortable. I can't often cope with them.

Q: How many Creme Eggs could you eat in ten minutes?
(Susan G. Oldham, Lancs.)
A: I reckon I could probably eat about five without being sick. I could eat six but I'd feel really sick afterwards.

Q: Is it true that you went to the USA and told everyone that you are gay and used Simon Le Bon's name?
( Naomi Williams, Stevenage, Herts.)
A: Oh God, I don't fancy humping into Simon Le Bon these days. We were in a club and a bunch of girls who didn't know who I was but knew that I was somebody who they maybe should know kept saying to me, "Boy, you're really weird, what do you do?" I was rather drunk at the time so I said the first thing that came into my head: "Actually, I used to be a male prostitute". They said, "Wow, what's your name?" and I told them, Simon Le Bon. It was just like a small joke in a club with about three girls. But, of course, there had to be a reporter there at the time.

Q: What make of eyeliner do you use?
(Sarah Biggar, Bromley, Kent.)
A: Let me look in my bag. I'll just find out. (He fiddles it out.) It's by Revlon, New York. I've never
seen it over here. It twists out like a propelling pencil.

Q: Have you got any dimples anywhere? (Helen Reddlem, Wakefield, Yorks).
A: No, I haven’t got enough flesh to have any dimples anywhere.

Q: I read in an article that you had stripped naked on stage and covered yourself with cat food. Is this true? (Paula Arthur, Hoddesdon, Herts).
A: This was pre-Soft Cell. I was doing a performance on my own, just to a tape. I got a letter from a college in Reading which said, “We’re having a really decadent night and we want you to put on a show for us.” I went and the people were unbelievably gross, all sorts of play-acting being decadent. They sort of put me off that I thought, let’s see how bad they are! I was doing a song about a cat so I stood on a table, stripped everything off, opened a can of cat food I’d brought with me and smeared the whole lot over my body. The reaction was amazing, it was amazing we ever got out of there alive.

Q: Do you like hundreds and thousands? (Helen Perry, Southampton).
A: Mmmmm. . . . (he takes the packet, eats most of it, puts what’s left in a bag).


Q: Are you gay? (Sally Joyce, Trowbridge, Wiltshire).
A: I don’t believe anybody is anything. I would say no, I’m not gay. I’m heterosexual, no, I’m not heterosexual, yes, I’m gay. I do what I do when I feel like doing it. I wouldn’t want to confine myself to a category. I’m open to everything.

People automatically assume I’m gay which annoys me. They have a stereotyped image which says somebody small and unmasculine who wears make-up must be gay. I can show you some of the most effeminate blokes in the world who’ve had more girls than hot dinners. I could also show you some of the most masculine, beefiest, most aggressive blokes in the world who’ve never considered going with a woman.

I will admit I do like girls as friends. Blokes tend to be boring as friends whereas women are inspiring.

A: It was me, Dave and some friends from college. The things we were writing about at the time were the consumer, the supermarket, the terraced house life-style, etc. etc. We thought Soft Cell illustrated us as a unit, a sort of soft container for lots of different, expanding ideas. I thought it was quite a descriptive name.

Q: What did you think of Rowan Atkinson’s take-off of you on “Not The Nine O’Clock News”? (Alison Cavey, Crawley, Sussex).
A: I thought he could have done it a lot better, done a live

impersonation or something. I thought Pamela Stephenson was much better as Anne Nightingale. I was watching the programme at the time and I sat there in a state of shock. I found it funny — a mixture of embarrassing, flattering and funny, all at the same time. I thought it was a great compliment — Donald Reagan, Margaret Thatcher, the Queen, me, all on the same programme.

But, if Rowan Atkinson was trying to put a point over in that sketch about artists’ manipulation, he picked the wrong person to illustrate it with, totally the wrong person. I could have given him far better names than me.

Q: Is that a bag of chips you’re holding on the cover of “Non Stop Erotic Cabaret”? (Ms. K. Murton, Sheffield).
A: If you really must know, it’s a copy of Over 21 in a brown paper package.

Q: Are you still going out with Anne, a DJ from Leeds? (Jackie Westland, Irvine, Ayrshire).
A: No, I’m not really going out with Anne. In fact, one of the reasons I’m spending so much time in New York is that I’m going out with a girl there, Cindy X, a rapping singer. She’s the one I proposed marriage to. It’s good that she turned me down because I’d probably regret it after a week. I don’t really like the idea of being tied down.

Q: What’s it like to be number one? (Anthony Barlow, Rochdale, Lancs).
A: Someone else said this but it’s true — there’s no excitement in getting to number one. The main thrill is getting into the top fifty for the first time. At number one, it’s almost like a feeling of let-down because, after number one, you can only go down. There’s nothing higher than number one, you’re already there. . . . big deal.

Q: Which one’s which? (Tania Polley, New Brancepeth, Durham).
A: Dave’s the quiet, strong, shy but secretive one with musical talent. And I’m . . . the pain in the neck.
FLYING THROUGH THE NIGHT
FLOATING ON THE WING
TO THE CITY LIGHTS
NIGHTBIRDS
WITH THE LOVE THEY BRING

FLYING THROUGH THE NIGHT
FLOATING ON THE WING
TO THE CITY LIGHT
NIGHTBIRDS
WITH THE LOVE THEY BRING

SLOWLY THEY DESCEND
THROUGH THE DARKENED SKY
TO THE NIGHT AGAIN
NIGHTBIRDS
KISS THE DAY GOODBYE

FLYING THROUGH THE NIGHT
FLOATING ON THE WING
TO THE CITY LIGHTS
NIGHTBIRDS
WITH THE LOVE THEY BRING

SLOWLY THEY DESCEND
THROUGH THE DARKENED SKY
TO THE NIGHT AGAIN
NIGHTBIRDS
KISS THE DAY GOODBYE

WORDS AND MUSIC BY W. SHARPE/R. ODELL
REPRODUCED BY PERMISSION SKRATCH MUSIC LTD.
ON POLYDOR RECORDS
I've read more than a hundred books
Seeing love mentioned many thousand times
But despite all the places I've looked
I'm still no clearer
I'm still no nearer
The meaning of love
The meaning of love
The meaning of love

Noted down all my observations
Spent an evening watching television
Still I couldn't say with precision
Know it's a feeling
And it comes from above
But what's the meaning
The meaning of love
The meaning of love (tell me)
The meaning of love

From the notes that I've made so far
Love seems something like wanting a scar
Well I could be wrong
I'm just not sure you see
I've never been in love before
Never been in love before
Never been in love before

Next I asked several friends of mine
If they could spare a few minutes of their time
Their looks suggested that I'd lost my mind
Tell me the answer
My Lord high above
Tell me the meaning
The meaning of love
The meaning of love
Tell me, the meaning of love
Tell me, the meaning of love
Tell me, the meaning of love

From the notes that I've made so far
Love seems something like wanting a scar
Well I could be wrong
I'm just not sure you see
I've never been in love before
Never been in love before
Never been in love before

The meaning of love (tell me)
The meaning of love (tell me)
The meaning of love (tell me)
The meaning of love

Tell me the meaning of love
Tell me the meaning of love
Tell me the meaning of love
Tell me

Words and music by Martin Gora
Reproduced by permission Mute Music/Sonet Music
On Mute Records
THE NEW SINGLE FROM
BLONDIE
ISLAND OF LOST SOULS
B/W DRAGONFLY
FROM THE FORTHCOMING ALBUM "THE HUNTER" - PRODUCED BY MIKE CHAPMAN
LIMITED EDITION PICTURE DISC
ALSO 7" IN FULL COLOUR BAG
So, it's your seventeenth birthday and your first record enters the charts. How do you celebrate? Unpop a few corks of funny pop at some flash West End eatery? Buy a matching pair of Maseratis? Or how's about half a pound of grapes and a bottle of warm Lucozade?

That's how Sheila Chandra of Monsoon found herself placed when a sudden attack of appendicitis put her in Kings College Hospital for a week and prevented her from appearing onTOTP. Still, she'll no doubt make it with the next Monsoon single. Entitled "Shakti (The Meaning Of Within)", it should be released in June.
Hands up all those who thought Blancmange was that pastel-pink wobbly stuff you find at kids' parties. Well, cast your eyes to the right and meet the musical version — Neil Arthur (left) and Stephen Luscombe — bound to go down a treat at any party.

Their new double A side single "I've Seen the Word"/"God's Kitchen" is currently making an impact on the charts, much to the duo's surprise. "The whole thing's incredible," says Stephen, a 27-year-old Londoner. "Neither of us are proper musicians," he admits, glancing conspiratorially at Neil. "We've had no training at all!"

Neil's Lancashire tones take over. "Before we formed Blancmange, we saw each other play at college gigs and built up a mutual appreciation society. (How sweet! At the time Neil was in a band called The Viewfinders. "We used to borrow as many amplifiers as we could and pile them up on stage for effect. We didn't even play them," says Neil honestly. "We were more interested in what we wore than what we could play."

Stephen's group Miru used to take washing machines and kitchen utensils on stage with them. "We used to turn them on, and rattle them at intervals for background sound effects," he grins. (It's not surprising then that their musical tastes are diverse, taking in Montrose, Mungo Jerry, and The BSAs among others.)

So they mixed their unconventional ideas together, and what better name to give this hodge-podge of Tupperware dishes and battered African instruments than Blancmange? "The name originated by chance," admits Neil. "We had a Blancmange party with a huge table laden with multi-coloured Blancmanges in wonderful rabbit-shaped moulds."

"When we started looking for a name, we decided we didn't want anything arty or pretentious, and I suddenly thought of Blancmange," says Stephen proudly. "I still don't like it," grousches Neil.

In 1980 these two confused but optimistic lads released an EP called "Irene And Mavis" which found its way into the bargain bins at a speed hitherto unknown. Undeterred, they plodded on and finally came up with "God's Kitchen". They're currently recording a new single, "Feel Me", and hope to release an LP in the summer. Meanwhile Neil is writing the music for "Dust", a new film starring Richard Strange, and they are working together on some music for a European dance company, whose name they don't seem to know. "We want to do as many different things as is humanly possible," says the excitable Stephen.

"Our music used to be weird and experimental, now we write songs," says Neil simply.

"My brother hadn't heard me play for years, and when he came along to one of my recent concerts he was amazed," says Stephen, resembling a cat that's run off with the cream. "He said to me 'Your music's just like the stuff you hear on the radio'! Very profound."
GOD'S KITCHEN

God ain't in my kitchen
God ain't in my room
God ain't anywhere I've been
(I tell you)
I think we're doomed

Ain't over here
Ain't over there
Where'm I gonna find that man
He can't be found
He can't be found
He might be over there
He might be underground

Repeat first verse

I looked over here
I looked over there
I can't find that man
Ring after six
Ring after six
He might be in
He might be under the ground

Look over there (look over there)
Look over here (look over here)
I can't find that man
He can't be found (he can't be found)
He can't be found (he can't be found)
He might be over there
He might be underground

God ain't in my kitchen
And God ain't in my room
I'm gonna find that man if it takes all night
I'm gonna leave no stone unturned

Ain't over here
Ain't over there
I can't find that man
I looked around
He can't be found
He might be over there
I think he's underground

Repeat first verse

Ain't over here (ain't over here)
Ain't over there (ain't over there)
Tell me where I'll find that man
I looked around (I looked around)
Ring after six
He might be in
Ring later (ha)

God ain't in my kitchen
And God ain't in my room
God ain't in the lampshade
I think we're safe

Words and music by Stephen Luscombe/Neil Arthur
Reproduced by permission Cherry Red Music
On London Records
There's been an outburst of new signings over the last week. More like an epidemic, in fact. Cash and contracts have been flowing freely and nowhere is the tide greater than at Virgin. Still extremely buoyant, due mainly to the worldwide sales of Human League records, Virgin have inked deals with the Liverpudlian synthesiser-powered rock group China Crisis, Tom Verlaine - one time leader of the late 70's American underground group Television — and the Culture Club, an outrageous-looking bunch who've sprung from a clothes shop round the back of Carnaby Street. Alert readers of these pages will recall dreddlocked warbler George of amusing hats Saxa is no longer a full-time member of The Beat. He'll still be working with Joe at the studio from time to time but for live work he's been replaced by Mr Wesley. Veteran sax-honker and wearer of amusing hats Screamer sax is no longer a full-time member of The Beat. He'll still be working with the boys in the studio from time to time but for live work he's been replaced by Mr Wesley.
**Binders Keepers**

You asked for it. Here it is. The solution to the Smash Hits reader's storage problems — the deluxe customised magazine binder, specially designed by our own Art Department and big enough to take a year's supply of the best music mag in the known cosmos and keep it safe from harm. All you have to do is send £3.95 to: Smash Hits Binder Offer, Eastend Ltd, Earley House, 4 Uxbridge Street, Kensington, London W8 7SZ — and, store long, one pop paper protector will be winging, say singing your way.

*Resxy Music* release a new LP in May, well-timed to follow up their current success with "More Than This". It's called "Avalon" and features a cover shot taken "somewhere in the west of Ireland".

**Here Comes the Weekend**

That's Weekend down there. Authors of an extremely seductive and slightly zesty single for Rough Trade entitled "The View From Her Room". Hear it and you'll get a clear picture of singer Alison Statton's preferred diet of classical music. Kraftwerk, the Swingle Singers. Latin-American, sambo, and lois of old '60s girl singers like Cilla Black, Sandie Shaw, Pet Clark. "Basically," she says, "I like anything that's melodic and creates an atmosphere, ideal for a club where people can sit down and watch, wander about, dance or talk. I don't go to too many gigs anymore, 'cos I find them uncomfortable, the sound's usually bad and you can't see unless you're right up the front."

The same civilised tone extends to the band's living quarters. Since she quit the Young Marble Giants in November '80, Alison teamed up with Simon and Spike, left her native Cardiff and moved to London. The hectic pace didn't seem too inviting. "The new single's inspired by all the lemmings I saw going by my window; she observes of the rush-hour traffic. "The only way I could cope was to laugh at it all." YMG's Rough Trade LP "Colossai Youth" has, to date, been one of the labels most reliable money-makers. It's sold 35,000 copies in Britain alone and a further 50,000 abroad. A hard act to follow? We can but wait and see.

**Sick as a Partridge**

At first it seemed like a mild stomach bug but now it seems that the illness that caused Andy Partridge to postpone XTC's original string of British dates is slightly more serious, possibly an ulceration or inflammation of the stomach.

This has resulted in XTC halting their U.S. tour and being forced to cancel all dates, both the rescheduled British shows and all others, for the foreseeable future.

The Gang Of Four have been in for an overhaul and are now roadworthy once more. Very little has been heard of them since bassist Dave Allen left last summer (he's now a roadie with The Waitresses, fact fans). Replacing him is Sara Lee, one-time anchorperson for Robert Fripp's League Of Gentlemen.

**Jangle Fever**

Just a reminder that Hazel O'Connor's "Jangles" TV series is being restaged nationally. She'll be on Scottish TV (April 22), HTV (May 1), Border, Central, Tyne Tees and Yorkshire TV (May 4). London Weekend (June 27) and Granada on July 18.

£3.50 or £5.50 (plus a 30p per ticket booking fee) should be sent, with a stamped addressed envelope, to "Jangle Concerts", PO Box 29, London N15 5LW. Meanwhile further news emerges of various solo projects: "Bamboo Music" is the title of the upcoming single from David Sylvian and Hiuchi Sakamoto. Richard Barbieri is set to produce an album by a Swedish group called Lustans Läkte while Mick Karn looks likely to play bass on Robert Palmer's new LP. A new Japan single, title as yet unknown, should be in the shops at the end of May.

Weekend: gawd knows what they do from Monday to Friday

(left-right) Simon, Spike, Alison
1. KATE BUSH: "Sat In Your Lap (EMI)." The first time Kate

Bush produced herself. Maybe she'll get the drum sound better
next time but I still like the track.

2. KATE BUSH: "Breathing (EMI)." Love the line "chips of
phantasm twirling in every
tung.

3. TOM DOLBY: "Airwaves (Venice In Peril)." Beautiful song
but curly vocals on the first verse
blew away any chance it may have
had as a hit single.

4. ABC: The Look Of Love (Neutron)." My favourite ABC
song so far.

5. DOLLY DOLL: "Stripshow (Magnet)." Sadly ignored.
From the brilliant album "Gipsy Blood".

6. YES: Heart Of The
Sunrise (Atlantic)." I'd like to try
and programme this into a rhythm
box.

7. CHRIS REA: "Tennis (Magnet)." His best song.

8. YES: Turn Of The
Century (Atlantic)." A nice piece
of escapism.

9. KATE BUSH: "Army
Dressers (EMI)." I know exactly
what she means.

10. LCD ZEPPELIN: D'Ter
Maker (Swan Song). Greatest
drum sound ever

INDEPENDENT SINGLES TOP 30

TAKE 5

The current listening pleasure of a Smash
Hits pencil-pusher.

1. KIM WILDE: "View From A Bridge (Rat)."

2. SIMPLE MINDS: "Promised
You A Miracle (Virgin)."

3. B.E.F. feat. Bernie
Nelos: "You Keep Me Hanging On (Virgin)."

4. PIGEON: "Papa's
Got A Brand New Pig EY (Y)."

5. JUNIOR GISCCOME: Mama
Used To Say (Mercury)."

INDEPENDENT ALBUMS TOP 10

HUMAN LEAGUE: "VO Box 155"
Sheffield S1 1DR

CLASSIC NOUVEAU: EMI Press Office
EMI Records (UK)
30 Manchester Square
London W1A 1ES

Haircut One Hundred
66 Mandy
Nokia Studios
45/53 Sinclair Road
London W14

THEME OF THE WEEK - 12/7

1. D'ORSS AUSTRALIA: "Aussie Times"

2. ERIKA: "Blind Love"

3. THE LAST OF THE TERRORISTS:
"The Last Of The Terrorists"

4. THE VELVET UNDERGROUND:
"The Velvet Underworld"

5. THE ROLLING STONES:
"The Rolling Stone"

6. THE WHO: "The Who"

7. THE BEATLES: "The Beatles"

8. THE BEATLES: "The Beatles"

9. THE BEATLES: "The Beatles"

10. THE BEATLES: "The Beatles"

PERSONAL FILE

SHEILA CHANDRA
(r Monsoon)

NAME: Sheila Elizabeth
Chandran

BORN: 14.4 65 in Waterloo

EDUCATION: Alan
Edwards Junior School,
Stockwell; The Italia-Conti
Academy of Theatre Arts

FAVOURITE TEACHER: I
liked lots. They were all
very nice to me.

FIRST CRUSH: I don't
think that's a very fair
testation.

JOBS: Acting in "Grange
Hall", then Monsoon.

INDEPENDENT TOP 10

1. THE WHO: "I Can't Stand
Mysteries"

2. THE BEATLES: "A Hard
Day's Night"

3. THE BEATLES: "A Hard
Day's Night"

4. THE BEATLES: "A Hard
Day's Night"

5. THE BEATLES: "A Hard
Day's Night"

DISCO TOP 40

1. LOU REED: "Walk On The
Woods"

2. B. REED: "B. Reed"

3. THE BEATLES: "The Beatles"

4. THE BEATLES: "The Beatles"

5. THE BEATLES: "The Beatles"

6. THE BEATLES: "The Beatles"

7. THE BEATLES: "The Beatles"

8. THE BEATLES: "The Beatles"

9. THE BEATLES: "The Beatles"

10. THE BEATLES: "The Beatles"

OTHER TOP 10

1. THE BEATLES: "The Beatles"

2. THE BEATLES: "The Beatles"

3. THE BEATLES: "The Beatles"

4. THE BEATLES: "The Beatles"

5. THE BEATLES: "The Beatles"

6. THE BEATLES: "The Beatles"

7. THE BEATLES: "The Beatles"

8. THE BEATLES: "The Beatles"

9. THE BEATLES: "The Beatles"

10. THE BEATLES: "The Beatles"
Brand new single
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ADAM AND THE ANTS

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COMPLETE MADNESS

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BED AND BREAKFAST MAN • THE PRINCE • NIGHT BOAT TO CAIRO • HOUSE OF FUN
ONE STEP BEYOND • CARDIAC ARREST • GREY DAY • TAKE IT OR LEAVE IT
IN THE CITY • MADNESS • THE RETURN OF THE LOS PALMAS SEVEN

SWEET AS ANUT AND SO’S THE PRICE
**Paul McCartney**

_Ebony and ivory_  
Live together in perfect harmony  
Side by side on my piano keyboard  
Oh Lord, why don’t we

1. We all know  
   That people are the same  
   Wherever you go  
   There is good and bad  
   In everyone  
   We learn to live  
   We learn to give each other  
   What we need to survive  
   Together alive

2. Ebony and ivory  
   Live together in perfect harmony  
   Side by side on my piano keyboard  
   Oh Lord, why don’t we

3. Ebony, ivory, living in perfect harmony  
   Ebony, ivory

4. We all know  
   That people are the same  
   Wherever you go  
   There is good and bad  
   In everyone  
   We learn to live  
   When we learn to give each other  
   What we need to survive  
   Together alive

Words and music by McCartney  
Reproduced by permission MPL Communications Ltd.  
On Parlophone Records

---

**Shirley Shakin’ Stevens**

Shirley, Shirley, I love you so  
I’m never gonna let you go  
Shirley where you going tonight

Shirley, Shirley will you be my girl  
I’ll take you all around the world  
Shirley where you going tonight

Oh Shirley, Shirley I’ll buy you anything  
Would you like a diamond ring  
Shirley where you going tonight

I called Shirley’s mama on the phone  
She said Shirley’s not at home  
She said my little girl ought to be back soon  
She’s gone on her honeymoon.

Oh Shirley, Shirley you’ve done me wrong  
That’s why I sang this song  
Shirley where you going tonight

I called Shirley’s mama on the phone  
She said Shirley’s not at home  
She said my little girl ought to be back soon  
She’s gone on her honeymoon.

*Repeat last verse*

Oh Shirley, Shirley you’ve done me wrong  
That’s why I sang this song  
Shirley where you going tonight

Oh Shirley, Shirley I love you so  
I’m never gonna let you go  
Shirley where you going tonight

*Repeat to fade*

Words and music by John Fred/Tommy Bryan  
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On Epic Records
'Try Jah Love' is taken from Third World's latest album, 'You've Got The Power'.
Also featuring 'You're Playing Us Too Close'—another classic written and produced by Stevie Wonder.
See Third World live in the U.K. during May.
WHERE CAN I GET HOLD OF THE BACKGROUND MUSIC PLAYED AT MICK KARN'S SCULPTURE EXHIBITION?

GAIL EVERATT, NOTTINGHAM.

The tapes, designed to lend an "atmospheric touch" to the exhibition, are from Mick's own home demo tapes, but may well be issued as an album at some later stage. Meanwhile the showing, which has been attracting up to 1,000 visitors per day, has now been extended and will continue for an indefinite period. Admission, including special booklet, is £1.50.

CAN YOU TELL ME WHAT A KALIMBA IS, AS PLAYED BY MAURICE WHITE OF E.W.

SANDRA WARD, BIRMINGHAM.

Measuring just 2' tall, 6' long and 4' wide, a kalimba is an African thumb piano, dating back centuries but of late becoming increasingly popular with rock musicians. Costing around £20, you'll find a selection at Professional Percussion, based at 2 Highgate Road, London NW5. For details of their mail order service, enclose SAE.

RECENTLY WHEN ELVIS COSTELLO PLAYED AT THE ROYAL ALBERT HALL, I NOTICED A FILM CREW IN EVIDENCE.

WILL THE RESULTS EVER BE SHOWN?

ELVIS FAN, HAYWARDS HEATH.

Costello's record label, F-Beat, did indeed capture the entire event on film but as yet haven't made up their minds about what to do with it. One can but hope . . .

IS IT POSSIBLE TO OBTAIN THE HAIRCUT ONE HUNDRED BOOKLET?

LEONORA BLACKMAN, WELLS.

This special collector's item, which came free with the first 10,000 copies of "Pelicano West" was, unfortunately, just a once-only promotional offer. Containing Haircut lyrics, pictures and personal files, it is, however, in much the same format as the official tour programme, on sale at their recent concerts. This is still available at the mail order price of £1.30 but for specific details on this and other merchandise, I suggest you contact the newly-opened fan club (for the address, see Pieces), and enclose SAE.

ANY DETAILS ON STEPHEN SINGLET, SAX PLAYER WITH ABC?

PAULA, PORTSMOUTH.

Just now, Steve hasn't got time for girls as he reckons he's too busy working, but when the time comes . . . he'll be looking for the female equivalent of Mick Karn, whom he sees as having a "crab-like" face — big brown eyes being the outstanding feature. Having purple/brown hair and standing at 5' 3" will, of course, be an asset, but the ideal one will also be "a little quiet".

ARE THE PREVIOUS SINGLES BY SCRITTI POLITTI STILL AVAILABLE?

A "SWEETEST GIRL"?

The band's entire catalogue of releases are all still obtainable through the mail order department of Rough Trade at 202 Kansington Park Road, London W11. To date, they are: "Skenk Block Bologna" (EP), "Confidence" (4-track 12'"), "Work In Progress" (EP, and originally a John Peel session), "The Sweetest Girl" (7'" and 12'"") and the new single "Faithless" (7'" and 12'"").

SCRITTI POLITTI
SCRETTI POLITTI: Faithless (Rough Trade)
The cover artwork is beautiful, packaging a beautiful song. The revamped, remodelled Scritti Politti deliver a slinky desert-island-shore, pineapple-sky soundtrack. The cream always rises to the top. A hop, a jump and a skip beat houses an ambitious sugar-sweet vocal arrangement that carries my breath away. Words like “righteous, testify and faith” do not a soul record make but this is studded with more soul than 78% of the trans-Atlantic garbage on offer this week. Be proud to own this record. Imperial leather.

MARI WILSON: Baby It’s True (The Compact Organisation)
The song that opens Mari Wilson’s action-packed stage show. A big budget extravaganza on a shoestring and the best record this week, second only to “Fatness” Your visa into Dreamland, passport to Pleasure, ticket to Lolland, map of Nirvana etc. etc. etc. The song’s pedigree and Mari sounds sexy. She’s more than a bee-hive I can’t voice Mari’s talents enough, but while we’re here let’s namecheck the cast of thousands that make it all possible — that’s Harry, Barry, Gary, Cork, Larry… and Jim. Hank, Kurt, Wilbur, Candide and Amanda.

THE CLASH: You Know Your Rights (CBS)
Never ever thought I’d feel this way about The Clash. On the strength of this record they mean nothing to me. A consumer’s guide to hypocrisy and brutality with a jaunty backbeat, tin-pot rigid bass and drum, fear of melody and toy town terrorism. What’s up? They had the power to deliver chelsea boot in face. “It has been suggested in some quarters that this is not enough!” However Joe Strummer sounds in “hot, throaty form. Maybe I expect too much from The Clash.

TONI BASIL: Nobody (Radar choice)
You will by now be near familiar with Toni Basil via “Mickey”. This isn’t as infectious, in fact it’s pop down to the last molecule. Is the title self-descriptive? Is this the record that will make Toni a legend in her own lunchtime? I do not know. A Hit.

D TRAIN: Walk On By (Epis)
Too concerned with disco-theque pyrotechnics to do justice to a fabulous song. This doesn’t seem to matter. The relaxed tempo and distinctive D Train bass sound plus a powerful vocal, tum Bacharach and David’s finest moment into something new.

THE MOB: No Devos Fly Here (Crass)
An anti-war song, a vision of a post-nuclear future. No doves fly here; do you get the picture? Admirable statements, sure, but the disc delutes any ambitions. The Mob might have had with some of the most leaden and sluggish music you can expect to hear and grandiose power chords. Music to tie-dye T-shirts to, wrapped up in a swell open-plan sleeve.

VIRGE SQUAD: Stand Strong E.P. (Riot City Records)
By my calculations, nine minutes and fifteen seconds of Vice Squad music on a 4-track EP that spells value for money but little else. Four well mannered, disciplined, well meaning songs in which Vice Squad point their accusing finger at violence and drug abuse. Admirable. But now my fingers points at you. Like The Moh. It’s music that’s so dated it’s defunct; what might have been potent winds up humourless and sanitised.

BAD MANNERS: Got No Brains (Magnet)
Got no brains. Don’t believe it. Bad Manners pack as many tried and tested hooklines into one record as the best-arch-intellectual. Straddled on a reggae backdrop that’s as high as the last Boomtown Rats disc, and peppered with horns, this looks very much like a hit. According to the beggar letter that accompanied my copy it’s a “would-be-pseudo-not-so-intellectual record.” Fathom that out.

QUEEN: Body Language (EMI)
A non-erotic cabaret. Freddie Mercury, lead singer in Queen, says “Give Me Your Body” and I say give me a reason. Freddie makes further observations about a close friend’s physique. Queen do their darndest to supply a near-made backing track for Freddie’s stuff. The cover’s a little hit risqué, involving a man, a woman and paint. The contents are conservative. Imagination do it 100 times better with sex appeal. I don’t recommend sex without love to anyone under 18 or otherwise; however I predict a hit of massive proportions.

THE SINATRAS: You Make Me Feel Like I’m Wearing New Clothes (Empire)
Tommy, Neville, Nick and Sparky have made a record and they want you to buy it. They are called the Sinatras. Frank himself takes an appearance on the cover for good measure. But what does that say? What goes on inside? The synths sound like Space Invaders but The Sinatras sound eager to please and know a thing or two about writing a song. You could do worse than buy this disc.

FAT LARRY’S BAND: Act Like You Know (W.M.O.T.)
7 out of 10. Initially I’d got high hopes, what with Larry and the gang decked out in such wacky garb on the cover. It won’t get beyond the dance floor voter. Acquits itself well, high on rhythm low on song. Slim Pickens. Can I go home now please?

THE FALL: Look Now (Kamera)
Still stroppy after all these years. Now more than ever. My brother Jamie respects The Fall like no other group. On “Look Now” Mark Riley takes the microphone and duets with Mark I., Mi. M. Smith. It’s underproduced and undernourished. I can’t always hear Mark Smith’s testament to youth unless I stick my head close to the speaker. Rub-a-dub and humdrum by The Fall’s own personal standards. The B side, “I’m into C.B.” provides a namecheck for this very mag and seems altogether perkier.

SHAKIN’ STEVENS: Shirley (Epic)
I’m told on good authority that Shakey’s taste in clothes is matched by my own. Nothing too sartorial on view on the cover artwork but on the single the Shakin’ One provides the goods, aided by honky-tonk pianos and jangly guitars. Perky. Shakin’ Stevens sounds like he enjoys making records and that sets him apart from 95% of the other acts on display today.

STIFF LITTLE FINGERS: Talk Back (Chrysalis)
The opening duplicates Duran Duran’s “Girls On Film”, the rest features feigned anger and pretense energy, also a horn section that makes The Fingers sound like a second generation Jam or third generation Haircut 100, whichever way you want to look at it. The line that goes “shut your face and listen” sounds so unconvincing. This is the first record in this week’s selection that I want to turn into an ashtray.
STEVIE NICKS: Edge Of 17 (WEA)

A pleasant surprise. Stevie squeezes enough drama out of a mediocre song to secure a hit record somewhere in the world. And, for your information, "Edge of 17" was the only record allowed to me without a picture cover. Instead, I get a paper sleeve which says "7 single", and that is clearly stating the obvious.

LAURIE ANDERSON: Big Science (Warner Brothers)

Intoxicating, cool and clear. Starts with a waltzman Diamond Dog shriek. No doubt you remember "O Superman"; on this Laurie decides to flesh things out with Hiwawatha drums and keyboards. Like a scripture-EU fact Joni Mitchell without instruments. Skeletal and surprising, and worth every penny.

ST. WINIFRED'S SCHOOL CHOIR: Welcome John Paul (EMI)

The official record to celebrate Pope John Paul II's visit, 1982. This is religion. If he hears it may he want to go home. Romeward smartish, without even buying Duty Frees. This sort of thing used to win "Opportunity Knocking." St. Winifred's School Choir are probably recording the follow-up, "Welcome Child Of Charles and Diana", right this very minute. Audience research says a chart certainty.

CANDI STATION: Suspicious Mind (Sugarhill)

A power potion wasted on a crummy song. Pointless and sad. Bntasy Island (live) Diluted Abba but undoubtedly a hit. But let the nation decide. If Steve stands inbetween Julie and Denise, and if Julie and Denise rub themselves against Steve, it should be no problem. My fantasy is to play piano like Anne Dudley did on "Poison Arrow" and she plays on this, impeccably. The song goes around and around and beats you into submission. I am now whistling it.

BRANDI WELLS: What Goes Around And Around (W.M.O.T.)

Shoot the lyricist, applaud the singer. A marvellous record. Sounds like Donna Summer in slow motion. Brandi Wells makes it sound easy. She also makes a number than dumb lyric (involving profundities such as "what goes up must come down") sound profound. Pound for pound a pearl.

DEPECHE MODE: The Meaning Of Love (Mute)

Elegant. When Vince Clarke left, it seemed Depeche Mode would be without a melody maker but "See You" proved otherwise. This confirms that. It's watertight and nearly perfect, as damn near perfect as a record can be. I too have pondered upon the meaning of love. Have you? David Gahan's in an academic mood on this one and yet still can't find a solution. Brilliant disc, what else is there only except truly scrumptious.

CARMEL: Storm (Red Flame)

This girl can sing. Not your regular hit parade fodder by any stretch of the imagination, much as I'd like it to be. But worth your attention. The A-side's minimalist to the point of minus; so too the B-side, where Carmel's tough and tender tonesails gets a hold of the Anne Peebles song "I Can't Stand The Rain". Killing me softly with her song. Carmel sounds like she means business. A rare talent and a great record.

KID CREOLE AND THE COCONUTS: I'm A Wonderful Thing (Ze)

The Kid's suffered the slings and arrows of big newspaper wig-out. Forget all the ballyhoo about him being the next Bob Dylan in a zoot suit and enjoy a great record. August Darnell sounds in confident form, parts of it are reminiscent of "Jack In The Box" by Raydio (correct me if I'm wrong, I'm no expert). He even lets you into the intimacies of his address book but only gets as far as A. Shame. Next record.

HAZEL O'CONNOR: That's Life (Albin)

That's Life. Too right Hazel, one minute you're the belle of the ball and the next ... A melodramatic, hitterssweet ballad. Even production from the near-legendary Tony Visconti fails to ignite what is basically a bland song. Hook, line and sinker. I don't really know what I'm meant to do with this record.

BUGGLES: On TV (Carriere)

From the man they called Trevor Horn. In which a barnstorming stop-start synthopop de-Buggles the myth of television and all it's cracked up to be. Some call it techno-pop. It boosts the biggest snare drum sound known to mankind and is crisp and crystal clear. Recorded August 1981 and quite probably a blueprint for the production techniques that surface on records he has made with Dollar, Philip Japp and a group called ABC. Be-jewelled with clarinet. Just remember the verb to buggle.

JOAN JETT & THE BLACKHEARTS: I Love Rock 'n' Roll (Epic). Who out to argue with half the population of America when they hail Joan Jett as the woman wanting thing since root beer? Still I feel it's my duty to inform you that she's quite simply the pits. From the heavy pounding beat of her new single "I Love Rock 'n' Roll" (so did I till I listened to this) to the clumsily written words of "Nay", this female Gary Glitter manages to scream her way through the whole album. Joan's own immortal words: "They say that I'm demented and I never could sing ... I couldn't have put it better myself." (4 out of 10)

ROSALYN CHINSSICK: Status Quo: 1982 (Vertigo)

Rock started out as a funtime thing. Quo, thankfully, maintain that tradition. They provide tin-plated, power-pop singalong songs that, at times, could even suit Max Bygraves — if you don't believe try "Young Pretender" — and though these affable boogies will never win any plaudits from rock's snobأش, you can bet your demons and bumpers that the songs on '82' will sound in magnificant when the Quo Army gets around to rending them at Castle Donington. In the meantime, Rossi and Co don't make a bad job of bringing them to the attention of your lug dies. (6 out of 10)

Laurie Anderson: Big Science (Warner Brothers)

If there were only two reactions to that 8 minute epic of last year, "O Superman" — hatred or enthusiasm — then the same will apply to the album. It's just as infuriating as the single but then that's what "the performance artist" wants. Laurie wants to baffle, tease or trick you into looking at everyday things very differently. She spins strange stories which are made all the more eerie by her deep voice and electronic colouring. I think it's great. (6 out of 10)

JUNIOR GISCOMBE: J (Mercury), Usually new acts first make their name in Britain and then make their fortune in America. Junior Giscombe has thrown a spanner in the works. "Mama Used To Say", is bolting up the American charts and this album deserves to follow suit. Together with his producer and co-writer, Bob Carter, he's whipped up a delicious mix of well meaning words, forocious dance rhythms and scoring vocals that come close to Stevie Wonder in their gruffer moments. An ideal summer sound. (8 out of 10)

Ian Birch
Over bridge of sighs
To rest my eyes in shades of green
Under dreaming spirals
To Itchycoo Park that's where I've been

What did you do there?
I got high
What did you feel there?
Well I cried
But why the tears there?
Tell you why

Chorus
It's all too beautiful
It's all too beautiful
It's all too beautiful
It's all too beautiful

I feel inclined
To blow my mind
Get hung up, feed the ducks with a bun
They all come out
To groove about
Be nice and have fun in the sun

I'll tell you what I'll do (what will you do?)
I'd like to go there now with you
You can miss out school (won't that be cool?)
Why go to learn the words of fools

What will we do there?
We'll get high
What will we touch there?
We'll touch the sky
But why the tears there?
I'll tell you why

Repeat chorus
I feel inclined
To blow my mind
Get hung up, feed the ducks with a bun
They all come out
To groove about
Be nice and have fun in the sun

It's all too beautiful
Repeat to fade

Words and music by Steve Marriott/Ronnie Lane
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On Immediate Records
You’d love to sling a leg over the new CB1100R, or our V-four VF750S, or maybe one of our meaty dual purpose bikes like the XL500R. Perhaps, even the CX500 Turbo.

Only problem is, you’re sixteen and the people at Westminster won’t let you.

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

Little engine. Big thinking.

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

On the contrary. The 49cc reed-valve induction single-cylinder two-stroke engine features a carefully developed bell-shaped combustion chamber for efficient combustion. The inlet features the same jet stream port scavenging system that was developed on our works motocrossers, and ignition, like some of the bigger bikes, is CDI with no points to adjust or replace.

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

Lightweight handling. Heavyweight technology.

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

Lightweight price. Heavyweight specification.

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

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

The MB50 and MT50: Serious bikes for serious bikers.

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The MB50 and MT50: Serious bikes for serious bikers.
SHARON BROWN
I SPECIALIZE IN LOVE
I specialize in love
I will make you feel new
I specialize in love
Let me work on you
I specialize in love
I will make you feel new
I specialize in love
Let me work on you
I specialize in love
If your broken heart
Needs mending
(You can come to me)
If you wanna happy ending
(You can come to me)
If your love affairs
Have gone away
(You can come to me)
You'll see how much I care.
Repeat chorus twice
I can mend your broken heart
I can fix it one, two, three
I can take away your pain
You can count on me
I can mend your broken heart
I can fix it just the way
I can take away the pain
Give you love that's true.
Repeat chorus to fade

Words and music by
Golden Sebor
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RMO Music Co./Next Plateau Music Inc./STM Music Inc.
On Virgin Records
The
Fun Boy Three

New Version 12" + 7" Single
The Telephone Always Rings.
C/w The Alibi (Previously Unreleased Track) 12": CHS 12 2609 + 7": CHS 2609
Also Available The Debut Album 'Fun Boy Three' CDL 1383

FB3
NICK HEYWARD ISN'T YET TWENTY ONE. HE LIKES TO WEAR YACHTING GEAR, HE'S GOT A THING ABOUT TRACTORS AND HE LIVES AT HOME WITH HIS PARENTS. HE ALSO WRITE BRILLIANT POP SONGS.

"MAKES YOU SICK," SAYS MARK ELLEN.

Nick Heyward's back from his holidays. A disaster, by all accounts. "I need another one to recover."

With the British tour behind him, and despite all these rumours in the newspapers that he hadn't got anyone to go with, he lock off for Greece for a week with an old Australian friend called Fran. "I've known ber since I was two."

They arrived in Thessaloniki expecting much sunshine, sand and surf and were rather pleased to find the place full of concrete tower blocks, freezing cold and with no trace of the briny in sight. "Like turning up in Glasgow with a bucket and spade." he reflects soberly.

Glasgow with a bucket and spade..."

"Making an army of toys and his beloved ne crusty old raft, he vanishes into his bedroom, unaware of the small crowd of teenage girls gazing down from the window display, and realising that we didn't have a love song before," he says. "Words like 'Toblerone', and 'triangles', and 'lemon'. I've never seen the word 'Toblerone' in a love song before."

"The songs themselves are really very simple," he explains in his manner so modest it's downright embarrassing. "These 'jazz chords' as you call them. I don't know what they are. F-major-seventh-diminished-ninth or something. Somebody told me what they all were once but I can't remember now. I make 'em up."

"I brought me right down to earth. Everything went," he says, "including my Mum's white Triumph Spitfire which I would have inherited. I remember going to ring up a friend one day and realising that we didn't have a phone any more."

"But there's no shifting him. Fran and Nick's Mum and Dad look in at intervals, begging him to play a demo version of "Sunny Boy, Sunny Girl" — the likely follow-up to "Fantastic Day" — which they all understandably consider "a knockout".

Yet the Government withdrew their grant, the factory went bust, they lost the house and realising that we didn't have a love song before," he says. "Words like 'Toblerone', and 'triangles', and 'lemon'. I've never seen the word 'Toblerone' in a love song before."

"I used to paint Action Men but I never got him promoted.

"As a child, he had the chance to dress up as the 'Lone Ranger', the 'Black Beauty', and 'Thunderbirds' on his own, and this was no different. "And a handful of Vim from the neighbour's.

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"After Rugby, Nick admits, "we got serious". "Frustrated, he transferred these skills to his other real love, the result being a colour poster — emblazoned with a bright yellow fork-lift truck — advertising a band with the ridiculous name of Smakky Robo Dandy. This was in fact, Nick, Les Nemes and two mates, Roh and Tim. They never actually performed; merely loaded about in "v-neck jumpers, drainpipe coats, woolen ties and jazz shoes".

"Mere minutes later they'd become the (almost) legendary Rugby, whose greatest claim to fame was Leslie's laughable Paul Weller imitation and Nick's earliest recorded lyric, from a number called "Teenage Marriage". To wit: "Teenage marriage is a funny thing/You wake up smelling and she'll get you a tin/To sling yer clothes in/And a handful of Vim from the neighbour's."

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WONDER
THEIR NEW SINGLE
TAKEN FROM THE FORTHCOMING ALBUM TROPICAL GANGSTERS 7" & 12" VERSIONS AVAILABLE IN FULL COLOUR PICTURE SLEEVE
PRODUCED BY AUGUST DARNELL CO-PRODUCED BY ANDY HERNANDEZ
SPECIAL LIMITED EDITION FULL COLOUR 21" × 28" POSTER SLEEVE
THE BOY WONDER

corners of the music business as "the most successful new British band of 1962".

Quite why, not even Nick can figure out. "I'm not good-looking," he says, "like, say, Sting's good-looking." If anything, he reckons, people like him because he looks so normal. "Everyone keeps saying to me I look just like their brother."

As for the fans, he's formulated one of his extremely cunning theories to account for the mass outbreak of Fairisle Fever. If a bloke wears a sou'wester and a sailing jerkin, he explains, then a girl will immediately fancy him. Not because of the sou'wester, but because he obviously likes Haircut One Hundred. Quite logical really.

"Well, do you know the way I used to look at girls at discos when I was about 12 or 13? Shoes. The first thing I'd do when I walked in was to look at all the girls' shoes and if they had good shoes, I'd look up. It was always something little, like you'd fancy them because they had a side parting. Never an overall look."

The current Haircut mode, he admits, will be in for remodelling before the release of their second LP. And before that they'll hopefully be embarking on a bold new enterprise co-written by Nick and comedian Chris Langham. "A black comedy TV adventure series set in a marina in which everything goes wrong. And nothing to do with The Monkees. I really don't know where the papers got that quote from."

It's based, unsurprisingly, on all the TV slots to which Nick was so helplessly addicted in his youth. Mainly Marine Boy, the '60s cartoon boy wonder who performed phenomenal feats of underwater heroics while chewing "oxygen" for sustenance.

Nick intends to play a kind of failed Marine Boy, "the sort who dives heroically into the water only to find the tide's out". Blair plays a stunt-man equally ill-fated, who's chased by a posse of women. Graham's a surfer, a thankless task as there's no surf. "He has a radio which plays only '50s stuff, Jan and Dean. But when we turn it on we get things like The Fun Boy Three." Les is a very unreliable holiday arrangement who's permanently surrounded by small dogs. (I swear I'm not making this up!) Phil is some sort of teacher, plagued by an exploding saxophone and Mark spends all his time in a yacht. That's the rough sketch. The filming of a pilot (dummy run) is all set to start in Malta, in mid-June.

Very sensibly, Nick wants to try and keep this project as separate as possible from Haircut One Hundred, the band, and thus — between the two — keep his horizons as wide as he can. He says he's seen at least one person paint themselves into a corner recently and he doesn't want to fall into the same kind of trap.

"Adam's catering for one audience. And if you cater for a really young audience then you die with them. You can be nice but if you become over-nice, you become sickly and boring."

"The reason The Beatles lasted so long," he points out with his usual heartening optimism, "is because they catered for everyone. "And we'd like to try and do the same."

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THE CURE
PORNOGRAPHY
Album and Cassette
TIME PIECES
THE BEST OF ERIC CLAPTON

THE NEW ALBUM
FEATURING THE HIT SINGLE 'LAYLA'
AND 10 OTHER CLASSIC TRACKS

ALSO AVAILABLE ON CASSETTE
I see you and you see me
Watching you blowing the lines
When you're making a scene
Oh girl you've got to know
What my head overlooks the senses will show
To my heart when it's watching for lies
You can't escape my

Chorus
Private eyes they're watching you
They see your every move
Private eyes they're watching you
Watching you, watching you, watching you

You play with words you play with love
You can twist it around baby that ain't enough
'Cause girl I'm gonna know
If you're letting me in or letting me go
Don't lie when you're hurling inside
'Cause you can't escape my

Repeat chorus

Ooh why you try to put up a front for me
I'm a spy but on your side you see
Slip on into any disguise
I'll still know you look into my

Repeat chorus and ad lib to fade

Words and music by
Daryl Hall/Warren Pash/Sara Allen/Janna Allen
Reproduced by permission Interworld Music Ltd.
On RCA Records
Among the residents of a plush hotel in London's Lancaster Gate is a frail, slightly-built Glasgow-born, a shock of black hair tussling over his eyes. He's dressed in a sombre grey sweater and enormous baggy light grey trousers tapering to a pair of immaculate brown brogues.

Suddenly, he doesn't quite fit in.

In fact, Jim Kerr gives the impression that he's never really fitted in anywhere. What immediately strikes one, as we settle down to a tray of tea at the hotel tea lounge, is that he looks astonishingly old for his twenty-two years. He would probably pass for thirty-two. The furrows in his brow are so pronounced, I tell him, you'd think he'd been through his entire youth's traumas.

But probably did come to think of it, the same rather matter-of-fact, Glasgow-born sort of place whose being a rock musician is often about the only form of self-expression. I mean, you know, I'm not allowed for this... for The Comsat Angels, The Attitude Girls and The Stray Cats, etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., 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etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc., etc.
plan of splitting the band up for a year and packing Jim off for some name lessons with the legendary Lindsay Kemp. 'He did it for David (Bowie), he did it for Kate (Bush), he can do it for you,' was their reasoning.

Things got worse, apparently, when Atlantic greedy-penny allowed the band a budget of $30,000 to record their "Empires And Dames" LP and then initially only pressed up 5,000 copies to put in the shops.

'It was ridiculous,' Jim says.

'We've got a cult following of 30 or 40 thousand that buy all our records. Anyway I've probably got about 8,000 friends!'

'We feel confident about doing things for Virgin — like colour photo sessions — because we now recognise the need for them.

'It's the sense with lovers from face to face. I see the need for that too. No matter who they're from — young or old — they all want a piece of your heart ultimately. Before, it all seemed like a throwback from the past, like the girls running after The Beatles. And you thought, 'Why?' Cos you never saw what happened when they met. It was just like Band Looks Pretty and Girls Screaming At Them And Buy Their Records.

'Now, I'd much rather have an attractive girl sitting listening to our music, tearing her feel, than get on the front page of a music paper.'

Quite some change of attitude, you'll agree. The person behind it all, though, says he's little different.

'Ask if he feels he fits in any better nowadays, Jim shrugs his shoulder slowly. No, he says, maybe because he still gets too nervous about things. He hates going to the cinema because of all the crowds and noise. For much the same reason, he says, he'd rather take an eight mile walk than go on a bus.'

'And he never knows what to say to people who happen to recognise him in the street.'

'It's strange the way they gate-crash into your life for two generations and then disappear,' he says. 'Somebody told me today, that once you've done Top Of The Pops there's no peace.' He sighs in a resigned sort of way. 'I'll have to be theunicorn, hat, sunglasses and beard. I'm afraid...
GOT NO BRAINS

Ha ba ba ba ba ba hey, ha ba ba ba ba ba hey.
My heavy feet are leading me somewhere.
Hear the rhythm calling to come where.
Ha ba ba ba ba ba hey, ha ba ba ba ba ba hey.

Reggae music come to my rescue.
Need to feel the bang and the best one.
Move.

A people say I'm lost in a daydream.
Don't see eye to eye with the mainstream.
Searching for a new kind of treasure.
Heavy manners is my kind of pleasure.

I've got no brains in my jeans (ha ba ba ba ba ba hey)
We don't offer a simple solution
All we do is deal in confusion

Chorus:
I've got no brains, got no brains
I've got no brains, I got no brains
I've got no brains in my jeans (brains in my jeans)

Repeat chorus three times

If you feel you need to be wiser
Listen to the dub supervisor
Ha ba ba ba ba ba hey, ha ba ba ba ba ba hey

We don't offer a simple solution
All we do is deal in confusion

I've got no brains in my jeans
I've got no brains in my jeans
Ha ba ba ba ba ba hey, ha ba ba ba ba ba hey

Repeat to fade

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

BAD MANNERS

THIS TIME
(WE'LL GET IT RIGHT)

THE ENGLAND WORLD CUP SQUAD

We're on our way
We are Ron's twenty two
Hear the roar
Of the red, white and blue
This time, more than any other time, this time
We're gonna find a way
Find a way to get away this time
Getting it all together

To win them all
Is what we'll set out to do
We have a dream
We know you're sharing it too
This time, more than any other time, this time
We're gonna find a way
Find a way to get away this time
Getting it all together

We'll get it right this time
Get it right, this time
It makes you wonder
It makes you proud
To play for England
And hear the crowd
As we're marching
On towards victory

This time, this time
Repeat 1st verse

We'll get it right, this time
Get it right, this time
We'll get it right, this time
Get it right, this time
Repeat to fade

Words and music by Norman/Spencer
Reproduced by permission Crispy Music Publishing
On Spartan Records
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On Wednesdays and Fridays it's just too much. We've had it with the footwork. The music keeps us smiling though - it's all from Woolworth.

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MIDNIGHT OIL/Undini
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Mark Ellen? He sounded absolutely wonderful on “Roundtable” with the gorgeous Steve Davis. His snooker’s improved too.

In reply to the Japan fan in your lastish moaning that The Associates are copying the “original and distinctive” Japan. Did you ever listen to the early efforts? No, of course not! How about the sub-New York Dolls HM LP “Adolescent Sex”? How about “Obscure Alternatives” where Tom Verlaine and Television got the copyist treatment? No? Of course, you came in when Dave had a haircut, learned how to use the old Max Factor and realised that a little “Ferryesque” coiffing would shift the units. “Original and distinctive”? Hardly that. Having said that however, I like both groups, but just try comparing “Tin Drum” with The Associates “Fourth Drawer Down”.

Think before you write.
Geoff McCartney.

Dear Japan Fan,

I agree totally — “Too many people have copied Japan. . . .” Yes, there was one on TOTP the other night. Bryan Ferry I think his name was . . .

Jackie Reader, No Fixed Abode

How is it that recently (last year) you have been anti-punk. You only review punk singles if you have to, or to fill space, and when you do give them a really bad write-off (e.g. Anti-Nowhere League and The Exploited). All the penpals are. . .

Not that long ago when the businessmen thought that punk was at its height you were saying nice things about punk, you printed interviews, you even had Johnny Rotten on your cover. Trends or what the bosses think is good enough. You shouldn’t neglect punk or anything else for that matter because there are still punks and lots of new groups which haven’t been given a chance by people like you.

On April 1 I went to see Spandau Ballet at the Palace Theatre in Manchester. At 8.30pm they rushed on stage and gave us around an hour of brilliant music. They definitely know how to entertain and they do it exceptionally well. It was a very energetic show and the audience were involved all the way through. After being called back for an encore and giving us a fantastic rendition of “Instinct” merging brilliantly into “Chant No 1” they jumped off stage, tired and ready for a well-deserved rest. But the rest had to wait because no sooner had they left the stage when people began to run to the “artists’ entrance” for a chance to meet the band. Every single person who queued up outside that entrance got in and met the band: nobody was turned away. I was one of the last to get in and still they chatted to us and were very friendly.

Spandau Ballet deserve all the praise they get. They are superb.

Someone Who Has Steve Norman’s Battle Of Pierrot Pier And John Keeble’s Drum-Stick, Manchester.

So there I was, near the stage, waiting for Spandau Ballet to appear at Brighton on April 9. I saw these guys walk on stage and then, suddenly, someone kicked me on the head.

Well, it wasn’t that, I soon realised; it was several thousand decibels resonating in my skull. I mode my way to the back of the hall, where I could just tolerate the music.

Does the band know that whatever subterfuges or melody that their music may have possessed was lost through amplification in an ear-splitting howl?

As I left at the end of the concert, with my ears stung into partial deafness, I decided to write so that I could ask whoever is responsible: please, please, cut down the volume at concerts. I want to hear the music. I don’t want to be physically assaulted by it!

Steve Zora, Lewes.

You know what Ted Nugent says, don’t you? “If it’s too loud, you’re too old!” Then again, he wears earplugs! Tell this £5 Record Token for raising an important issue and go invest it in something real quiet.

Cost of one cancelled Spandau Ballet concert at the Liverpool Empire:

Bus from home to railway station £0.59
Train to Liverpool £1.86
Cup of tea and sandwich at station £0.64
Bus from railway station home £0.59
TOTAL £3.58

* Not included in above total — Four hours of a wasted rainy Monday night.

Let’s hope their next Ibiza holiday gets cancelled.

D.M. Byles, Flint.

We know how you feel. That’s why we always advise the same thing. If you’re travelling any distance, phone the venue and check before you leave home.

I do wish that some singers would pay more attention to their pronunciation. Take Kim Wilde, for instance. When I tuned in to Peter Powell’s programme the other day, she was in the process of singing her latest record. Miss Wilde seemed to be describing the “view from a pig.” I was stunned, and it wasn’t until Peter announced that I realised that she actually had been warbling about the “view from a bridge.” I’m not asking for singers with Cambridge University accents but it would be nice if we were able to understand the lyrics.

Paul McCartney never gives us that trouble.

Wendy Phillips, Pontypool.

P.S. Could you please print a picture of your Features Editor.

His sneaker’s improved too.

Geoff McCarty.
How about some unbiased reviews or info?
The Punk With The Illegible Signature, Edinburgh.

There's a lot of hair comment in what you say, but let's get a few things clear. Our reviews are no more "biased" than anyone else's opinions. If an
Exploited single (for instance) gets slated in these pages it's because the writer honestly and genuinely thinks it's awful. A lot of records that we praise are anything but "lesionable". We're constantly on the lookout for good new punk groups to write about but there seem to be precious few who show any spark of originality. You've enclosed a list of the acts we supposedly ignore these days but quite a few of them (Exploited, AML, Vice Squad, Cruc, Scars, SLF, Slouche, Dead Kennedys & Honey Bane) have been covered in Smash Hits within the last year. Oh, and if the RSVP entries are mainly anti-punk, that must say something about our readers' tastes, because we certainly don't make 'em up. This has been a very long reply. Do I win a record token?

How do you pronounce Bauhaus? Stupid, Leicester.

Bauhaus

We are constantly being reminded that "home taping is killing music and it's illegal", but has anyone really considered this deeply?
People can see that if someone tapes an album off a friend then that album has lost one sale, so if many people do this then many sales are lost, maybe deciding an album's fate in the charts. But maybe the album is priced too highly for some people to afford so if it is taped at home, although the groups will, in the long run, suffer slightly, they have perhaps influenced another member of the public to their style of music, so increasing the group's popularity.

So, maybe it will kill the music trade, but isn't it better to know that people have got the album at home (even if it was taped illegally) rather than just the lucky few who can afford the price of it?
Jennie Stephens, Bournemouth.

Sure, but are record companies going to keep on financing bands to make records if they're not making any money out of it? It's a complicated issue, and nobody's got all the answers but thanks for contributing to the debate. (This discussion continues on Radio 4 . . .)

I had a poor childhood. I was born just outside a town called Wedlock. My father was a professional carol singer. My parents used to play little tricks on me. One day I got home from school and they'd moved. They used to take me to Scotland for my holidays but I always found my way back. My God, we were poor!

My Dad was very thoughtful though, cos in winter he'd come and put an electric fire in my bath. My Dad came to a tragic end, he fell into a vat of varnish. A tragic end but a lovely finish!

And?

Whilst watching TOTP on Thursday, April 1 and seeing Bryan Ferry putting on his painted expression, I thought how much he looked like Martin Fry of ABC when he had his painted expression on. Please could you print a picture of both with these expressions on to show everyone else?
Nicola Smart, Maidenhead.

Could you please print a picture of your wonderful Barry in a bow tie and top hat? Go on . . . aw please . . . just for me. Kimberly, Aberdeen.

We gave him 40p and dispatched him to the photo booth at Oxford Circus Underground. Needless to say, he's not been seen since.

If I got rid of Barry for you would you give me a £5 Record Token, print a feature on Yahoo and tell me who The Human League are?
Yahoo fan, Aylesbury.

Doesn't look as though it'll be necessary. He's still not back from the station.

Hi Barry!

I don't suppose you noticed little unidentified flying objects called "monkee nuts" avic leisurely stickers stuck on them wizzing in all directions at the Haircut One Hundred gig at Walthamstow. If so then I must confess that the little culprit was me!
Bonne, Hornchurch.

So that's what he's been trying to get out of his left ear for the last couple of weeks!

I am writing to you to complain about the treatment you give some groups. In particular Bucks Fizz. The review of their single "Land Of Make Believes" said: "the rot starts here" and "to quote the pathetic lyrics, not for all the tea in China or the corn in Carolina", yet the song managed to get to Number One.

The same goes for "My Camera Never Lies"; "sorry, Fizz fans, this is horrible". Dave Skinner may find it horrible but obviously the public don't because it's now Number One.

Please note, I am not their greatest fan but I'm feeling sorry for them.

Does anyone out there think that the beginning of Dollar's single "Give Me Back My Heart" is like the beginning of "I'm Not In Love" by 10cc?
Angela Bell, Edinburgh.

Me. I do.

The only difference between Rick Parfitt's jeans (TOTP April 1) and my brother's, is that my brother's parfitt's jeans (TOTP April 1) and the only difference between Rick Parfitt's jeans (TOTP April 1) and my brother's, is that my brother's jeans (TOTP April 1) and my brother's is that my brother's jeans (TOTP April 1) and my brother's is that my brother's jeans (TOTP April 1) and my brother's is that my brother's jeans (TOTP April 1) and my brother's is that my brother's jeans (TOTP April 1) and my brother's is that my brother's jeans (TOTP April 1) and my brother's is that my brother's jeans (TOTP April 1) and my brother's is that my brother's jeans (TOTP April 1) and my brother's is that my brother's jeans (TOTP April 1) and my brother's is that my brother's jeans (TOTP April 1) and my brother's is that my brother's jeans (TOTP April 1) and my brother's is that my brother's jeans (TOTP April 1) and my brother's is that my brother's jeans (TOTP April 1) and my brother's is that my brother's jeans (TOTP April 1) and my brother's is that my bro


Call 'em corny, call 'em what you like, but they make great records.
Is it 1996 already?
Casual Lion, Sutton.

IN THE NEXT ISSUE OF SMASH HITS

BRYAN FERRY

Discussing Roxy Music past and present, his critics, his imitators and his suits.

BUCKS FIZZ

Call 'em corny, call 'em what you like, but they make great records.
In the Next Issue of Smash Hits

Is an Irish Christmas Single Coming?

ALBUMS TO BE WON

Yes, I know that's what we said last time and we gave away Madness LP's instead but, y'know, the Alts album was postponed and so we had to put it all back and, look, if you think this job's easy you should see our production schedules. Someone just asked who's going to be on the cover of the next Christmas issue, it's hardly reasonable, now is it?
Sorry about that. Must be the heat in here. Then there'll be all the usual hit songwords, posters, news, views, reviews, pics, stats and so on. There may even be another trailer. I shall sort it on right away . . .

HITS AVAILABLE MAY 13th

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AUTOGRAPHED altered images

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Music lovers, we've just had a visit from Still Records. In they came, positively drooling with excitement from seeing a sack of assorted booties. Under close inspection, the LPs turned out to be copies of "Complete Madness", the band's lavishly-packaged new compilation featuring their sixteen best-loved numbers from "The Prince" to "Cardiac Arrest".

Imagine our surprise then when they plonked 'em all down and readied to depart. But one said: "Among our devoted readers. Set 'em a Perplexing Puzzle, they suggested, and award the winner an LP and Madness photo (both autographed) plus a T-Shirt and a truly fantastic 40 minute compilation cassette of all the best Madness videos. And give the first 50 runners-up a free autographed copy of "Complete Madness" each.

Needless to say we agreed. Swiftly at that. If you want to enter, fetch kittens some scribbling utensils and then craft a beauty over the following chunk of fluid prose: Concealed therein you'll find the names of five famous Madness songs (all featured on the LP), pop the five answers on a postcard, making sure they're in the right order, and rush the card (with your name and address) to Smash Hits Madness Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF. The first correct entry will be uncradled from the mound on May 13th and will earn its author an LP, video, T-shirt and pic. The next 65 win signed albums.

**COMPETITION WINNERS**

**VIDEO GAME COMPETITION** (issue April 1), correct answers were: (1) "Rock And Roll Parts 1 And 2" and (2) British Electric Foundation. Five winners receive video clocks: Dave Watson, Bristol; Paul Woolley, Ashton-under-Lyne; Martin Jones, Sheerwater, St. Helens; Alex Burton, Manchester; Duncan Prest, Cleethorpes. 50 autographed copies of the LP's "Music Of Quality And Distinction" go to: Marcus Wilkes, Manchester; Dennis Dukes, Southwark; Clare Dwan, Blackpool; W. James, London E11; John Jones, Middlesex; Stephanie Cox, Colwyn Bay, L. Collet, Redditch; K. Herd, Bury; Brian Allwright, Hitchin; Ray Charles, Gosforth; Pauline Richards, Birmingham; Berna Cox, Harrogate; Dave Hart, Middlesex; Wendy Shuttleworth, Heswall; Raymond Purcell, Grangemouth; Denise Toot, Stoke-on-Trent; Tracy Suiter, South Benfleet; Elizabeth Blamires, Witley; Ian McAlpine, Greenock; Carol Dickey, Birmingham; S. Collet, East Moseley; Nicola Bond, Falmouth; Ian Buttriss, Newport; Colin Davidson, Liverpool; Alison Nicolls, Wolsey; Robert Steele, Woolton; Kate Kenzie, Welwyn Garden City; Dawn Forysth, St Leonards-on-Sea; G. Williams, Basingstoke; G. Pace, Pinner; Robert Dowsett, Middlesbrough, J. Watts, Norwich; Ruth Thompson, Bury St Edmunds; J. Ellis, Manchester; Colin Sullivan, Boreham Wood; Lee Davies, New Malden; D. Conway, Bexleyheath; S.-Dovey, Cardiff; P. Green, Heswall; Cyril Hoggar, London W10; Stephen Lawes, Knaresborough, A. King, Sheffield.

**TV COMPETITION** (issue Mar 18), the correct answers were: (1) Steve Harrington and (2) James Ure. The first prize of a Philips television combination TV/mixere/cassette/alarm clock was won by: Helen Barrett, Wombourne. 50 runners-up prizes of autographed copies of "The Anvil" by Vasco go to: Kevin Holt, Ruislip; Mark Stearn, Milton Keynes; A. Moreton, East Dereham; Steve Darlow, Wolverhampton; Tracey Reed, Kings Lynn; Midhun. Reading; Lesley Harris, Tipton; Stephen Mox, Murley; Lisa Brown, Poole; Louise Scalliwag, Wolverhampton; Samantha Beasley, Stoke-on-Trent; Heather Stevens, Bradford; Dawn Reed, Kings Norton; Lisa Hurley, Kent; Bryan Hurst, Nelson; Terry Bradley, Stockport; Lesley Lee, Devon; Tammy Darby, Dudley; Anna Downie, Worcester Park; Ingrid Lighthall, Isle of Wight; Claire Johnson, Selly Park; Neil Bruce, Birmingham; Mark Blampied, Jersey; J. Kaye, Worksop; Jayne Rawlinson, Formby, B. Jones; Beverley, Dora Watters, Altrinham; Lucy Shepherd, Exeter; Maryanne Stanley, Bewdley; James Crab, Bridport; Lorraine Smart, Liverpool; Lynda Barke, Wellington; Russell Earl, Ross-on-Wye; Lisa Emms, Portsnorth; Andrew Beale, Sutton-in-Ashfield; Hayley Smith, Portsmouth; Andrea Mccain, York; Vaccan Stone, Bristol; Chris Lascelle, Leeds; Brian Jones, High Wycombe; Bobbie Jones, Dudley; Down Goldsborough, Rochester; Jossi Piipas, Kent; Karen Ellis, Kent; Michelle Spratt, Epsom; J. Elia, Reading; Caton Moseley, London SW4; Maria Turner, Milton Keynes; Alan Whiny, Greenwich; L. Williams, Bristol.

**GO-GO'S COMPETITION** (issue Mar 18), correct answer was: The Beattles have had the most number one singles in Britain (17). A gold disc of the "Beauty And The Beat" album was won by: Stephen Cunn, Maidenhead. 25 runners-up receive picture discs of the latest Go-Go's single. "Autum" was won by: Jack Spratt, Ipswich; Ian Saunders, Southend-on-Sea; Cory Ralph, Hull; Sharon Glass, London N21, Robert Johnson, Sandown; George Shannon, Dundee, D. Parsons, Blackburn; Pedro, Gwynedd; James Grundy, Romsey; P. Cripps, Ashford; Michael Robson, Newton Aycliffe; Hayley Buttrworth, Walsden; Andrea Abbott, Folkestone; John Newman, Southam; Jeff Hammond, West Drayton; Amelia Fletcher, Bicester; J. Dunn, Norwich; Mark Stant, Reading; Katherine Folley, London SW16, Alan Brown, High Wycombe; Rebekah Bodingham, Ludlow; David Bloy, Leicester; Roger Bennett, Liverpool; Robert Noble. Barrow upon Humber; Anthony Roberts, Liverpool.

**BOW WOW WOOF CASSETTE COMPETITION** (issue Mar 18), correct answer was: "Deutschendor Girls", 25 "See Jungle..." tapes were won by: Brian Stevens, Wetherby; Susan Choularton, Kaslmer, Edward Strawbridge, Grange-over-Sands, Tim Dickson, Glynis, Gendie Dall, Whitley Bay; Ann Baker, Lancaster; Grant Coulic, West Drayton; Sussy Taylor, Kent; Mark Lane, London E17; K. Beales, Oxford; Garth Cissold, Hampton; Caron Higham, Kinderminster; Franke Noble, Wombourne, P. Abrahall, London E4, Jayne Roger, Ipswich, L. Bivone, Hornchurch; Lucy Slater, Harpenden; Kiri Snowwell, Dartford; Wendy, London W5; Michelle O'Connor, Blackpool, Jane Garza, Lewes; Michael Downer, Newbury; P. Tricia Boyle, Houghton-le-Spring; Lesley Smith, Preston; Michelle Hughes, Chorley.
Said a small boy once asked when will I grow up  
When will I see what grown ups do see  
In his fight to come of age  
He would act an older age  
To be recognised as one and not a mass

Chorus
And mama used to say  
Take your time young man  
And mama used to say  
Don't you rush to get old  
And mama used to say  
Take it in your stride  
And mama used to say  
Live your life

As the years went rushing by  
He would cut down on his age  
He would tell his girl of how it used to be  
How his mame passed away  
But these lines she would say  
And at the time he couldn't understand

Repeat chorus
You're young so young don't hold an back  
Do all you want to do  
Now is the time for you to strive  
For you to get better in what you are doing  
A small boy once asked when will I grow up  
When will I see what grown ups do see  
In his fight to come of age  
He would act an older age  
To be recognised as one and not a mass

Repeat chorus to fade

Words and music by Junior Glisco/Bo Bob Carter  
Reproduced by permission Junior Music/Sam Music Ltd./EMI  
Music Publishing Ltd.  
On Mercury Records
"Girls will be Boys and Boys will be Girls"... That, chums, is a quotation from a much-talked-about new tome that hits the bookshelves this week, proudly entitled "The Thoughts Of Chairman Baz". Known to its publishers, Stefan Nonsense Ltd, as 'The Little Read Book' (not sure why they spell it like that) and yours for the knock-down price of £1.25 (or for Steve Singleton of ABC when 65p you can get one signed by the author, moi, which includes a free £2 book token. Not bad eh?) But why, you're all musing, does the mighty bard, Baz, ponder thus? Parce-que, mes amis, brow-furrowing news reaches Gossip City (my desk, actually) that those nutty folk, Madness, are appearing in, them, "non-male attire" in the video for their new single "House Of Fun". It's fact. Chrissy, Lee and Barson are wearing dresses. "House Of Pervs", more like.

Worse, pals, is the rather sordid tale of this funny chap. Marc Almond, just did a photo session in the nude. That's not a club called "The Nude" or anything (as in: "Wow, 'may-zing! We're goin' down The Nude tonight!"). I mean, like, not a stitch of clothing! A birthday suit job, no less.

Phonogram were fed up. Had to purchase all the snaps for over £2000 to keep them out of the public eye. A mercy, I reckon. Told you who's a certified regular guy and that's old Terry Chambers of XTC. Just flown off to the sun-scorched, too-ridden, lager-laden outbacks of Australia (poetic eh?) to get hitched to his best girl, Donna. Met her two years ago on a tour of Oz. Wish someone'd marry me (sigh).

Here's a touching tale. Chin-wagging with saxchap Steve Singleton of ABC when he tells me his main hobby is "meeting people". Told him mine were making my own gumboots and pressing wild flowers and he seemed quite lost for words. He'd made this list in January of the three people he'd like to bump into — Kate Bush, Mick Karn and David Bowie and — stone me! — he's met 'em all. Ran into Kate at a party (who hadn't, mind), met Mick in a supermarket in Kensington buying apples and eggs (no, details escape the owl-like, lug-ears, worse, pals, is the rather sordid tale of this funny chap. David's autograph when he dropped in while they were recording the ABC LP, which'll be mugging your wallets in June. Only trouble is, quoth Martin Fry of said disc, we'll need at least two months for the cover design if it's to be as good as the contents. Never a corner-cutter, that lad.

And talking of Japan (which I sort of was), did you know that David Silvikrin and the lads got the thumbs-up from none other than world snooker ace, Steve Davis? Thought not. Or that this dodgy Pete Sinfield chappie, lyricperson for Bucks Fizz, used to pen very wonky songs like "21st Century Schizoid Man" and "In The Court Of The Crimson King" in the early 70s? Aha! Two little somethings.

Of Casualty Corner, suffering pedal-pusher Gary Long of Tenpole Tudor was treading along Ludgate Circus when he got knocked off by a taxi and lost his front teeth. Upset me, that. Driver probably hadn't had a tip in the last five minutes. I'll give him a tip, mate: watch where yer going! And don't smoke in bed, that's another...

Cheers! Barry.
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**Angelic Upstarts:** Derby Lonsdale College (April 30), Digbeth Civic Hall (May 1), Sheffield Marpiles (3), London Marquee (6), Yare Centre Near Bristol (6), Huddersfield Poly. (6)

**Anti-Nineteen League**
- Brighton Top Rank (May 12), Margate Winter Gardens (13), Birmimngham Imperial Cinema (14), Leaister De Montfort Hall (15), Wakefield Union Hall (16), Sheffield Top Rank (17), Manchester Rotters (18), Newcastle Mayfair (20), Glasgow Tiffanys (24), Preston Poly (24), Hanley Victoria Hall (26), Derby Assembly Rooms (17), Ipswich Gaumont (19), Cardiff Top Rank (30), Bristol Locomo (31), Plymouth Top Rank (June 1), Reading Top Rank (2), Portsmouth Locomo (3), Norwich Gaia Ballroom (4), London Lyceum (6)

**Bucks Fizz:** Hastings White Rock Pavilion August 11, Margate Winter Gardens (2), Chippendale Goldhing (3), Worchester Malvern Winter Gardens (6), Gloucester Leisure City (7), Blackpool South Pier (B), Irvine Magnum Leisure Centre (14), Edinburgh Playhouse (125), Glasgow Town Hall (28), Manchester Leisure Centre (20), Manchester Ashton Thorne Theatre (21), Liverpool- New Brighton Floral Pavilion (22), Crawley Leisure Centre (23).

**Cabaret Voltaire:** London The Venue (May 9), Liverpool Warehouse (15), Manchester Hacienda Club (22), Nottingham Rock City (26), Bradford Uni. (23).

**Crass:** Middlesbrough The Crypt (April 28), Darrington Trades Council Club (30), Hull The Tower May 15, Hebban Bridge Club (2), Birmingham Digbeth Civic Hall (3), Liverpool (6), Yate Centre (4), Exeter St. Georges Hall (6), Reading Town Hall (7), Yeovil Preston Centre (9), Worthing Municipal Hall (10).

**The Fall:** York Uni. (April 29), Reford Porterhouse (30), Southhampton Uni. (May 1), Manchester Band On (16), Wall Club (3.4.5), Manchester Fagins, Burnley Football Club (17).

**Girlschool:** Colchester Essex Uni. (May 12), Sheffield City Hall (28), Derby Assembly Rooms (31), Bradford St George Hall (June 1), New Brighton City Hall (2), Aberdeen The Venue (3), Edinburgh Playhouse (4), Glasgow Apollo (5).

**Haircut One Hundred:** Glasgow Apollo (May 27), Liverpool Empire (23), Manchester Apollo (April 23), Birmingham Odeon (June 1.2), Brighton Conference Centre (3).

**Japan:** Portsmouth Guildhall (October 20, 21), Brighton Dome (22), Glasgow Apollo (25), Edinburgh Playhouse (28), Newcastle City Hall (27.28), Sheffield City Hall (30.31), Leaister De Montfort Hall (November 1), Birmingham Odeon (3,4.4), Liverpool Empire (7,8), Manchester Apollo (10, 11, 12), Bristol Colston Hall (14.15), London Hammersmith Odeon (17.18, 19)

**Nick Lowe:** Leeds Poly (April 29), Sheffield Poly (30), Durham Uni. (May 1), Glasgow Night Moves (2), Edinburgh Coasters (3), Nottingham Rock City (5), Warwick Uni. (6), Manchester Uni. (7), Loughborough Uni. (8), Chippendale Gold Diggers (10), Cardiff Top Rank (11), Birmingham Locomo (12), Guildford Civic Hall (13), Uxbridge Brunei Uni. (14), St. Albans City Hall (15), Norwich East Anglia Uni. (16), London Hammersmith Palas (17).

**Queen:** Milton Keynes Concert Bowl (June 5).

**Shakatak:** Bishops Stortford Carnival (April 30), Sussex Pantomimes Hospital All-day, Rye (May 1), London Hammersmith Palas (2), Reading Top Rank (3), Plymouth Top Rank (4), Cardiff Top Rank (5), Liverpool Rotters (9), Stoke On Trent Jollies (10), Hitchin Regal (11), Kingston Poly (15), Edinburgh Coasters (17), Glasgow Tiffanys (18), Newcastle Medisons (19), Sheffield Lumin Club (20), Southend T O T S (25), Brighton Top Rank (26), Newmarket Cabaret Club (27), Bognor Sports Centre (29).

**Brentwater RAF:**
**Status Quo:** Brixton Fair Deal (May 15).
**Whispers:** London Dominion (May 6, 6pm).

**Mari Wilson:** Brstol Uni (April 30), Reford Porterhouse (2), Liverpool Warehouse (3), Aberystwyth Uni (4), Malvern Winter Gardens (5), Manchester Poly. (6), Bradford Uni. (7), Strathclyde Uni. (8), Edinburgh Valentine's (9), Dundee Uni. (10), Aberdeen The Venue (11), Stirling, The Avant-Garde (12), Dunfermline New College (13), Sheffield Uni. (15), Norwich Colston (20), Brighton Johnskon's (23).