

Smash

35p USA \$1.75  
May 28-  
June 10 1981

# HITS



15 HIT LYRICS including  
*Stand And Deliver*  
*Funeral Pyre*  
*Being With You*

LANDSCAPE in colour  
KIM WILDE

# STRAY CATS



IF YOU'VE already sneaked a peek around the back of this issue you'll have twigged the fact that you're dealing with something out of the ordinary. So welcome, friends, to the first (and the only!) double-sided edition of your favourite musical publication. In effect you get two magazines, each with its own cover, bumper feature, songwords, competition and Biz section.

Soon as you get fed up of poring over this half, just flip it and play the other side. Now you may well ask why we've taken the unusual step of standing the entire magazine on its head. Well, there are a number of reasons:

- 1) To confuse newsgangs
- 2) We couldn't decide who to put on the cover
- 3) In the hope that some dummies would buy it twice
- 4) For laughs

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FRONT COVER PIC: ALAN BALLARD/SCOPE FEATURES

# Stand & Deliver!



## ADAM AND THE ANTS

on CBS Records

Stand and deliver

I'm the dandy highwayman who you're too scared to mention  
I spend my cash on looking flash and grabbing your attention  
The devil takes your stereo and your record collection  
The way you leak you'll qualify for next year's old age pension

Stand and deliver your money or your life  
Try and use a mirror, no bullet or a knife

I'm the dandy highwayman so quick of easy fashion  
The clumsy beats, peck-a-look note that peeps tank as dashing  
So what's the point of rock'n'roll when nothing is worth taking?  
It's kind of tough to tell a scull if the big mistake he's making

Stand and deliver your money or your life  
Try and use a mirror, no bullet or a knife  
Even though you lose your soul  
Your conscience will be mine, all mine

We're the dandy highwayman so kind of audacious  
Of deep meaning philosophies while only above the faces  
We're the dandy highwayman and here's our invitation  
Throw your safety overboard and join our insect nation

Stand and deliver your money or your life  
Try and use a mirror, no bullet or a knife  
Even though you lose your soul  
Your conscience will be mine, all mine

Stand and deliver your money or your life  
Stand and deliver your money or your life  
Reject to face

Words and music by Adam Ant/Marco Pirroni  
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PIC: CHRIS WALTERS



FULL PAGE PIC: PAUL COVAT/LEA







"Yeah, I know exactly what you mean," he says, recalling one girl he met that afternoon who appeared to have travelled thirty miles on a bus just for the privilege of calling him "an idiot". "I swear to God I was always proud of my heroes, or if one of my friends made it, y'know? And the bands themselves! Like a buncha old washerwomen! All this jealousy and chit-chat goin' on! The Polecats sayin' stuff about us. And The Blue Cats, The Meteors. I hear it all and I honestly don't give a damn.

"I think," he considers, "that that's maybe a very American thing. If someone drives by in a big Cadillac in America, everyone goes: 'Look at that Cadillac! I'm goin' to get me one them some day!'"

"In England, they'd just throw rocks at it."

**THE SUDDEN** epidemic of Stray Cat fever Brian attributes mostly to the band's invincible drive and ambition. Like the Cochrans, the Vincents, the James Deans, in fact, he's a diehard believer in The Great American Dream. He gives the strong impression that when he cashed in his lot for a plane trip to Blighty, he never even entertained the possibility of failure. Or if he did, he certainly isn't letting on. His desire to eventually own that elusive Cadillac we know as success seems as permanent as his rash of tattoos.

#### BRIAN SETZER

"His professed admiration for 'rebellious young bands with a gripe about something' is aptly borne out by his suitably chequered career. Activity such as the following eventually got him slung out of both home and school.

"I once shot out all the lights on my block with a B.B. gun (air rifle). The neighbours went crazy! I used to go eggin' houses on Hallowe'en too. Not malicious, mind, just a prank thing. Y'know, you'd get some old crab who wouldn't give you any candy so you'd egg his house and stick pins in his doorbell. We used to have swordfights on the subways too. Take the posters down, roll 'em up, use 'em as swords, get the old people nervous. Nothin' dangerous."

By his mid-teens he's developed a taste (much like his new-found friend Adam Ant) for early Roxy Music, "because it was a really wild image yet still rock 'n' roll."

Jim Phantom, then playing in a blues band called the Mad Vipers with Lee, was evidently much taken with Brian's beggy suits, bowling shirts and greased quiff. He used to model himself on the young Setzer and turn up to all his gigs before being enrolled (with Lee) into the Stray Cats trio.

Brian claims it was a long-standing love of England that made him forsake everything including his beloved "corn beef on rye and tuna fish with pumpnickel."

"When I was about five," he remembers, "I heard The Beatles and I thought they all played the



'SLIM' JIM PHANTOM

guitar. So I had to play guitar too. I grew up in the Plastic Age, the '60s, when everything cool came from England. I dressed like The Beatles, and listened to the Stones," he admits with a passion that's confirmed later when Stones' bassman (and Nice resident) Bill Wyman turns up at the gig to add his seal of approval.

The English seem more receptive to Stray Cats' Style than the New York Club circuit.

"Too right. In New York, when they have 'Rockabilly Night', the audience dresses rockabilly. When they have 'Mod Night', they dress mod. And in the daytime, they dress like perfectly normal people. In England," he adds, "they are One Thing and they really believe in it. And that's great!"

"But the English are very finicky though. They really know what's going on. Little kids came up to me in Liverpool and said: 'Ah, now, Dave Edmunds is producing your album and he's pretty good. How many points does he get for production credit?' . . . and . . . 'What do you have to do for Top Of The Pops?' You record on Wednesday and it goes on the air on Thursday, right?"

"I mean I didn't know this until a few months ago when we actually did TOP. But they know. They know everything, man."

Being such a full-blooded American, I'm surprised he

doesn't miss the old country.

"Whenever I miss it, I just think of the kind of treatment I used to get on the streets for lookin' the way I do. It's a pretty dangerous place to live. I got beaten up there. But then," he reflects, "I got beaten up here once too!"

I notice he doesn't have such a ludicrously high quiff these days. There's mention of a recent tattoo of a rockabilly with a quiff so elaborate it needed the support of crutches.

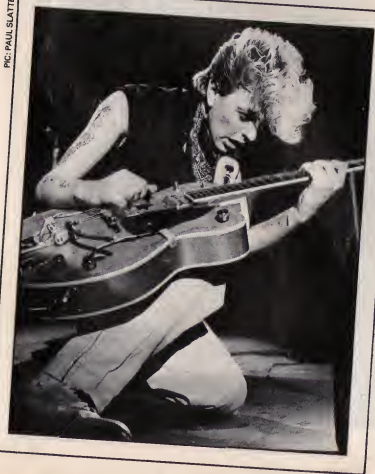
"Oh yeah," he laughs. "Like a surrealistic Ted or something. Well . . . ours did get a bit exaggerated, a bit out of hand for a while."

AS WE pay up and head off down the seatfront for the show, he proudly displays his latest tattoo. It's his trusty guitar. He had it inked onto the inside of his arm around the time his girlfriend had a saxophone etched onto her right shoulder-blade.

"Every one has a meaning. Behind this Tom Cat I'm gonna get a '50s jukebox and a girl, a glass, a deck of cards. That's, y'know, my life. The Tom Cat and The Tiger, that means . . . aggressive. And when I'm sixty years old," he deflates the whole act, "I'll be looking at this faded tattoo and saying (in an old crone's voice): 'Woeell, I used to be this Tiger, my boy! . . .'"

And if you get fed up with them?

"I'll have to cut my arms off," he replies.



NO-ONE BUT a fool would deny that the rock 'n' roll world was one built largely on dreams. And no-one but the most cast-iron optimist would expect many of them to come true.

Thus I'm sure that if you'd quit the homestead at the tender age of 19, with the parental promise that "you'd soon be back with your tail between your legs", to carve some kind of musical foothold in England, you'd be surprised, nay, flabbergasted, to have notched up three Top Ten singles, a gold album in three countries and 18 months of world touring. And all in the space of nine months.

To Long Island's own Stray Cats this has become hard, glorious fact. Perspectives have changed somewhat dramatically. The last time I encountered the band was in Bristol in November, playing to a handful of locals in a smoke-filled loft. This time I'm airborne, en route for Nice, gazing out of the plane window at the snow-capped French Alps below and congratulating myself for still having failed to find a "proper job" yet.

THE STRAY Cats' current status in France could only be news to the deaf. Ten minutes out of the airport and I've already heard both "Runaway Boys" and "Rock This Town" blaring from a cafe radio, followed by the breathless

#### LEE ROCKER



PIC: PETER ANDERSON



announcement that they've sold out Nice's beachside 2,000-seater tent as fast as most other venues around Europe and Scandinavia bar Germany. ("No sense of humour, the Germans," is Brian Setzer's reasoning).

I nip into a record shop to enquire why they're never off the air and receive a very simple explanation: both records are Number One in the radio charts; there is, in fact, no Number Two.

Being in the constant glare of the media, there's inevitably been a few changes of character as well. When I catch up with the band in their hotel lobby, they're being pursued by a posse of pressmen. The unchecked exuberance of a mole has been replaced by an old professional sense of routine. Presented with a camera, they know exactly how

best to project the look they've strived so long and hard to perfect.

This sullen, almost petulant pose is achieved with the help of a wide range of tattoos, studded shirts, quiffs, drainpipe jeans and scuffed leather boots. (The buckles are unfastened and jingle as they lope along.) Not for nothing have they become the face and soundtrack of rockability's second wind.

WHEN I manage to separate Brian briefly from his entourage and head him towards a restaurant and an inch-thick pizza, I get an avalanche of glowing reports.

Finland, he claims, hadn't seen anything like it since the advent of The Beatles. Teenage girls lined the airport (though not actually hurling jellybeans). The band had to be ferried everywhere in cars for fear of danger to life and limb. The hotel was literally besieged all night by chanting fans.

At one point Brian was dragged out of the protective grasp of his Mohican-headed permanent "minder" only to be retrieved with most of his clothes missing and, need I add, loving every minute of it. Bassist Lee and drummer Jim, I'm told, weren't about to suffer the same fate. Not of the same mould, really, are they?

"We're as different as Night and Day," confirms Setzer in a tone that betrays his two-year lead. (He is, in fact, nearly 22 as opposed to the 19 his previous agent had ill-advisedly announced to pressmen hungry for chinks in The Stray Cats' armour. Lee and Jim really are 19) "Those guys are very private. They don't like none of that. They're living . . . very fast, Y'know?"

"Me? I love all that! I like being recognised in the street, and all the other typical things about being a 'star'. Like, Y'know, when you sing a ballad number at a concert and all the girls start screaming. Do you know what that does to your ego? It's like . . . Heaven!"

I hardly need add that Brian subscribes to what he calls the "Live Fast Die Young Thing" originated by first wave rockability stars like Eddie Cochran, Gene Vincent and

James Dean, star of the influential movie "Rebel Without A Cause".

"I don't mean by that that I'm tough and I'm trying to be cool". I mean we really all do live like that. I think most people do. Well, most people in the music business have to live like that."

Does he think it matters that there's a whole new generation of rockability fans who don't even know who Eddie Cochran is? No, he says, because The Stray Cats are like "the new Eddie Cochrans". Anyway, discovering Elvis Presley made him want to track down all the original versions of his records. Discovering The Stray Cats, he hopes, should persuade people to investigate the same seam.

Does he feel that such an essentially American music form loses any meaning to foreign ears?

"I don't think being American stops it from being European as well. It's just . . . rock 'n' roll. It's about struggling kinds. It's about teenagers going through a lot of problems and that happens everywhere in the world. As a matter of fact," he reflects, "I heard a damn good Swedish rockability band. Nothing original, mind, but what they did they did very well."

"I think a lot of the attraction is that it's a lot of fun to get all dressed up and wear your hair like this, but also . . . how can anyone resist a good rock 'n' roll band? Much as I like Madness and stuff like that, ska is not in me. I can't dance to it, or to reggae and stuff. A good rock 'n' roll band? Ye just can't lose!"

What about all these so-called "purist" rockability groups who reckon The Stray Cats are too commercial, that they dilute the original rockability blueprint? "I think 'purist' rockability is cool, but they should listen to other sorts of music as well. How could you just listen to pure rockability?" he wonders, a note of indignation creeping into his East Coast drawl.

"How could you not be moved by an old R&B song? I like old R&B. I like old blues, rock 'n' roll and rockability. And, oh my Gawd, there's some rockability in England! 'Farmyard Rock' by Root-Too! Grazell on the Pigsty Label," he offers. "That 'farm music' is everywhere!"

"I like 'roots', though. How could you not like old blues when that's just what the old rockability guys copied from?"

I ASK him if he's felt there's been a change of attitude towards successful pop stars over the last few years. There was a time when, if a band suddenly hit the top, the fans would happily applaud their ascent. Now you sometimes get a feeling of resentment from those who were behind you at the start; a suggestion that you'd 'deserted' them.

Continued over . . .

A high-contrast, black and white photograph of a large crowd of people, possibly at a concert or festival. The image is heavily stylized, with deep blacks and bright whites, creating a grainy, almost abstract effect. The crowd is dense and fills most of the frame.

**The Jam/Funeral Pyre**

Produced by Pete Wilson & The Jam

**NORMAN  
BATES**

# LANDSCAPE

on RCA Records

My name is Norman Bates  
I'm just a normal guy  
My name is Norman Bates

My name is Norman Bates  
I'm just a normal guy  
My name is Norman Bates

My name is Norman Bates

My name is Norman Bates  
I'm just a normal guy  
My name is Norman Bates

My name is Norman Bates  
I'm just a normal guy  
My name is Norman Bates

Mother! Oh my God

My name is Norman Bates  
I'm just a normal guy  
My name is Norman Bates

My name is Norman Bates  
I'm just a normal guy  
My name is Norman Bates

*Repeat to fade*

Did Norman murder the girl at the Bates motel?  
Yes and no  
We have to go back to the time when the  
young Norman murdered his mother and her  
lover.

Unable to face the horror of his crime he  
became both mother and son.

Norman Bates — a normal healthy young man  
with regular interests and habits  
and Mrs Bates — a clinging, possessive  
woman, a homicidal maniac.

When Norman encountered the girl at the  
motel, he wanted her, he desired her.  
This was too much for the other side of  
Norman's personality.  
In a jealous frenzy,  
it was mother who murdered the girl.

*Words and music by Walters/Landscape  
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/Sunbury Music Ltd.*



## Rockabilly Guy



**THE POLECATS**  
on Mercury Records

Well I'm gain' down the road lookin' mighty cool  
I may act funny but I ain't no fool

*Chorus*

Rock-a, rock-a, rock-a, rock-a rockabilly guy  
Rock-a, rock-a, rock-a, rock-a rockabilly guy  
Rockabilly guy, I ain't never gonna change my style

Well I go to the royalty and rock around  
When I start boogie I'm heaven bound

*Repeat chorus*

I do the rockabilly boogie every nite  
Rockabilly music's really outa site

*Repeat chorus*

Well I'm gonna rockabilly til the day I die  
'Cos I'm a rock-a, rock-a, rock-a rockabilly guy

*Repeat chorus*

Well I'm gain' down the road lookin' mighty cool  
I may act funny but I ain't no fool

*Repeat chorus*

I'm gonna rockabilly til the day I die  
'Cos I'm a rock-a, rock-a, rock-a rockabilly guy

*Repeat chorus to fade*

*Words and music by F. Bloomberg  
Reproduced by permission Nervous Music*

## Don't Let It Pass You By

By U.B.40 on DEP International Records

There's no one coming with that freedom train  
There's nowhere you can go where you feel no pain  
Take the blinkers off your eyes  
The power's in your hand  
Stop waiting for your ticket to the promised land

Don't let it pass you by  
Don't let it pass you by  
Don't let it pass you by

There ain't no heaven and there ain't no hell  
(Don't let it pass you by)  
Except the one we're in and you know too well  
(Don't let it pass you by)

There's no one waiting on, waiting on a higher high  
Don't let the only world  
You're ever gonna live in, pass you by

Don't let it pass you by  
Don't let it pass you by  
Don't let it pass you by

There ain't no heaven and there ain't no hell  
(Don't let it pass you by)  
Except the one we're in and you know too well  
(Don't let it pass you by)

There's no one waiting on, waiting on a higher high  
Don't let the only world  
You're ever gonna live in pass you by

Don't let it pass you by  
Don't let it pass you by  
Don't let it pass you by  
Repeat to fade

*Words and music by UB40  
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# REQUEST SPOT

Artist RICH KIDS  
Title GHOSTS OF PRINCES IN TOWERS  
Label EMI  
Year 1978  
Requested by ANDREW DENNING, BRISTOL

RICH KIDS



LEFT TO RIGHT MIDGE URE, RUSTY EGAN, GLEN MATLOCK AND STEVE NIEVE

Ain't it fascinating  
The difference between those who have  
You know there's those who make it  
And there's those who never may  
And it's fascinating 'cause it's really very clear  
You've either got it honey, or you aint

Well you'll go and you tell me all your ambitions  
But then you'll say Rome weren't built in a day  
Well Thomas The Imposter, he lived a lie  
But it mattered not 'cause that was his way

Just like ghosts of princes in towers  
Such soft ones, and how  
They're ghosts of princes in towers  
They're the sharp ones, they're now

So these ghosts, these princes in towers  
It seems to me they've got it made  
'Cause they sulk and they strut for no reason  
Well maybe they ain't afraid

Ghosts of princes in towers  
Such soft ones, and how  
They're ghosts of princes in towers  
They're the sharp ones, they're now

And it's, one . . . remember number one  
Two . . . and it's true that  
Three . . . it's free and easy now  
Be-four too long we come back to this

We're just singing about ghosts of princes in towers  
Such soft ones, and how  
They're ghosts of princes in towers  
They're the sharp ones, they're now  
They're the sharp ones, they're now

Words and music by Matlock/Nieve  
Reproduced by permission Warner Bros. Music Ltd

GHOSTS OF PRINCES IN TOWERS

THE NEW ALBUM FROM

# SPARKS



RON MAEL



RUSSELL MAEL

TITLE

# WHOMP THAT SUCKER

INCLUDES THE SINGLE  
**TIPS FOR TEENS**



## SHAKE, RATTLE AND SCROLL

THE NEW album from Van Halen, "Fair Warning", comes complete with a little certificate that declares the holder to be "a true rock & roller and a member in good standing of the 1981 Van Halen Fan Club". Kinda gets you here, don't it?

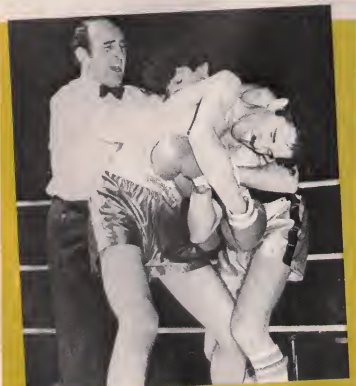
THERE'S NO rest for the unemployed. Steve Garvey, since he departed the Buzzcocks fold, has pieced together a new band for the purpose of playing, recording and avoiding obscurity.

Now known to the world as Motivation, they comprise the legendary Garvey (on bass) and three unknowns — Dave Price (vocals, keyboards, songs), Dave Rowbotham (guitar) and a drummer whose best friends call him Snuff.



PHOTO: JILL BURMANOVSKY

SHOULDN'T BE allowed, should it? Not in public, anyway. The amorous couple caught sharing a boiled sweat in this mystical, magic moment are none other than Daniel Mark "The Mouth" Woodgate (Woody to all the world) and his ever-loving wife, Jane Mo-Dettes. And whatever the film was, we can be quite sure they missed most of it.



STUDY THE above snap. Hardly "action-packed" is it? Looks more like the winners of a Vertical Sleeping Contest, one of whom is treading on the Umpire's toe.

By all accounts, the real occasion was actually quite eventful, it being three furious bouts between Ron and Russell Mael (Sparks to the well-informed) to assist the sales of their new and purposefully titled LP, "Whomp That Sucker".

Cheerleaders at the Hilton Hotel ringside included Clem Burke and Nigel Harrison of Blondie, Department S, Yellow Magic Orchestra, Steve Strange, Rusty Egan and various Belle Stars.

A whale of a time was had by all bar Ron (he's the one with the football moustache — 11 a side), who ended up with a broken rib. Oh well... at least the other ones were alright.

A BIG hand please for Jane Shepherd of Hull, North Humber-side. She's the lucky recipient of a TV Video Game machine after winning the FIL Comp in Issue April 2.

A smaller hand for the 25 runners-up, all of whom get a copy of FIL's "Flowers Of Romance" LP: M.Certlich, Eali; G. Laurence Windle, Gillingham; James Collett, Huntington; T. Park, Darlington; Gary Sower, Barnsley; Frank Quinn, Poole; Robert Stella, Woodton; Mary Bethams, Crothorne; Wendy Lawford, Borrowesh; Sean Perry, West Bridgford; A. Price, Tipton; Phil Hale, East Grinstead; Wayne Cheetham, Okcham; Miriam Shepherd, Wigon; David Middlemiss, Borrow-in-Furness; J. Page, Stowmarket; Rendall, St. Yermouth; Kenny Watkins, Gillingham; D. Welsh, Harlow; Paul Scoble, Harlow; Jacky Barley, Harrogate; L. Baker, Heverhill; Chris Ash, Dartmouth; Michael Lowry, Nth. Lancing; Owen Wilkins, Cold Norton.

## PERSONAL FILE



Searchers.  
**FIRST LIVE SHOW ATTENDED:** Small Faces (can't remember where).  
**PREVIOUS JOBS:** Docker.  
**PREVIOUS BANDS:** None.  
**MARITAL STATUS:** Yes.  
**NAME OF WIFE:** Cindy.  
**PRESENT HOME:** Greenwich.  
**LOWEST POINT OF CAREER:** None as yet.  
**PROUDEST ACHIEVEMENT:** Recording last album ("East Side Story").  
**FAVOURITE FANTASY:** Live on The Isle Of Wight and record with Sheena Easton.  
**HERO/HEROINE:** Tony Hancock.  
**DESERT ISLAND DISC:** "Around Midnight" — Julie London.  
**FAVOURITE BOOK:** "Harpo Speaks" — Harpo Marx.  
**FAVOURITE FILM:** "Fantasia" (Walt Disney).

**FULL NAME:** Christopher Difford.  
**DATE AND PLACE OF BIRTH:** Greenwich, 4/11/54.  
**EDUCATIONAL INSTITUTIONS ATTENDED:** Greenwich Secondary Modern.  
**HIGH SPOT OF EDUCATION:** Leaving.  
**FIRST CRUSH:** Linda Simmons, James Wharf School.  
**FIRST RECORD BOUGHT:** "Needles And Pins" — The

**FAVOURITE TV PROGRAMME:** "Coronation Street".  
**FAVOURITE ITEM OF CLOTHING:** Cravat.  
**FAVOURITE BREAKFAST FOOD:** Lager and Lime.  
**PET HATE:** Toenails.  
**TRUE CONFESSION:** Cheated at Art 'O' Level.  
**THE BIGGEST MISTAKE I EVER MADE:** Cheating at Art 'O' Level.  
**COLOUR OF SOCKS:** White.

# bitz

## SEASIDE ROCK

JAM FANS, your prayers are answered. The boys are undertaking an eleven date jaunt around the island, paying particular attention to a number of seaside towns.

The dates are fixed for the month of June and go like this: Skegness Festival Pavilion (20), Leicester Granby Hall (22), Portsmouth Guildhall (23), St Austell Cornwall Coliseum (25), Stafford Bingley Hall (27), Irvine Magnus Leisure Centre, Ayreshire (30), Bridlington Spa Royal Hall (July 2nd), Carlisle Market Hall (4), Preston Guildhall (5) and Guildford Civic Hall (7 & 8).

Tickets are priced at £4 in the main but are 'slightly higher' at some venues. Contact local halls for details.



PRINCE, ONE of the most outrageous and highly excoriated funk stars to have emerged from America in recent years, makes his first British visit in June when he plays London's Lyceum on the 2nd of the month.

21 year old Prince, who plays 28 instruments (not all at once), has been known to take the stage wearing black bikini briefs, high heel boots and black thigh-high stockings (all at once).

## SPECIAL BREW

THE SPECIALS new single is scheduled for release on 2-Tone on June 5. It comprises the excellent "Ghost Town", "Why" and "Friday Night, Saturday Morning", all considered to be "crowd-pleasers" at their London Benefit on May 1st.

**FASCINATING (BUT Istuous) fact**  
Dept.: "The Return Of The Los Palmas 7" was the 7th hit for the 7 members of Madness and peaked at No. 7 on February 17. Now you try it. You'll win friends and influence people!

**SOCCER TERRACE** heroes Slade join the bill at the Castle Donington Festival set for August 22. They'll be in the company of AC/DC, Blackfoot and Blue Oyster Cult, with others yet to be confirmed.

Postal applications to Wooltate Ltd., PO Box 123, Walsell, W55 4QC, including SAE and a cheque or postal order made payable to Wooltate Ltd. for £8.50 (per ticket). Allow 21 days for delivery.

**ALL ENTHUSIASTS** in matters Mod can now get a second chance to rummage through its '60s roots. Edsel Records are releasing an album by The Action — a lesser-known Mod/Soul outfit — strongly endorsed by Paul Weller in his sleeve notes as being a vital influence on his writing style. Called "The Ultimate! Action", most of it was recorded in the late '60s and then inexplicably set around in the vaults of Abbey Road Studios for over a decade collecting dust.

Dig a little deeper in both time and pocket and you'll encounter the Polydor re-issue "Phases", a nine-album set (including two double albums) of the entire Who back catalogue. This entails "My Generation", "A Quick One", "Who Sell Out", "Tommy", "Live At Leeds", "Who's Next", "Quadruphenia", "Who By Numbers" and "Who Are You" and is all yours for a mere £24.



KRAFTWERK. In the Flesh



KRAFTWERK: Send in the clones.

THE PIONEERS of electronic rock, the German quartet Kraftwerk, released their first album in three years this month. "Computer-World", as the title suggests, is a series of observations on the effects that micro-chippery is having on modern life. Titles like "Homecomputer", "Computer Love" and the single "Pocketcalculator" — which is actually played on Texas and Casio calculators with "a musical note facility" — indicate the drift of their songs.

Kraftwerk's long silence on record has been matched by an even lengthier absence from the stage. Their British shows — now re-scheduled for late June/early July — are their first since '76, when they brought over a spectacular hi-tech set. Far from flaunting the masses of equipment which go into the making of such sophisticated electronic music, they used the bare minimum of synthesizers and electronic percussion — to great effect.

From the little that the band have revealed, their new act promises to be much more alarming. Their new record label, EMI, have released photographs of chillingly lifelike Kraftwerk androids which the band have been building over the past few months. It's these automata, and not the band, who are supposed to be performing on stage, while the "musicians" — so the rumours go — will be watching from the comfort of a video

monitors.

Rumour also has it that this scheme is only Plan B; Plan A was to have involved linking up the band's own Kling Klang studio (situated in the middle of a Dusseldorf refinery complex!) with a series of satellites around the world so that, with the aid of holograms — three-dimensional transmissions — they could "perform" simultaneously in several major cities.

As it is, they've settled for merely transporting their re-designed studio — the whole thing — over to the gigs. Part of the new equipment — huge video screens ordered from Sony in Japan — haven't come up to scratch. Problems like that, and a vague rumbling about "computer malfunctions", have delayed the live dates.

Kraftwerk first trod this technological trail back in the early '70s, consisting then of a duo of founder members Ralf Hutter and Florian Schneider. The line-up changed, expanded and they scored international best-sellers with "Autobahn" and "Trans-Europe Express", breaking the massive American disco market into the bargain.

Since their last album, "Man Machine" in '78, they've inspired several synthesizer and electro-dance bands from The Human League through to Visage, although no-one has really succeeded in giving totally synthetic music the wit and dence "feel" that Kraftwerk made seem so, or, natural(?)

Steve Taylor.

Is That Love  
**SQUEEZE**

on A&M Records

You've left my ring by the soap  
Now is that love  
You cleaned me out you could say broke  
Now is that love  
The better, better, better it gets  
The more those girls forget  
That that is love

You won't get dressed you walk about  
Now is that, is that  
The teasing glance has pushed me out  
Now is that, is that  
The tougher, tougher, tougher it gets  
The more my lips frequent  
Now that is love

*Chorus*  
Beat me up with your letters  
Your walk-out notes  
Funny how you still find me  
Right here at home  
Legs up with a book and a drink  
Now is that love that's making you think

You called my bluff I'm not so hot  
Now is that love  
My assets froze while yours have dropped  
Now is that, is that  
It's the cupid, cupid, cupid disguise  
That more or less survives  
Now that is love

*Reps of chorus*  
You've made my bed the finger prints  
Now is that, is that love  
The more, you more, you more you cool down  
The easier love is found  
Now that is love

Words and music by *Tilbrook/Difford*  
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**BETTE DAVIS EYES**

By Kim Carnes on EMI Records

Her hair is Hatlow gold  
Her lips a sweet surprise  
Her hands are never cold  
She's got Bette Davis eyes

She turn the music on you  
You won't have to think twice  
She's pure as New York snow  
She got Bette Davis eyes

And she'll tease you  
She'll unease you  
All the better just to please you  
She's preoccupied  
And she knows just what it  
Takes to make a pro-blush  
She got Greta Garbo's tender sighs  
She's got Bette Davis eyes

She'll let you take her home  
It whets her appetite  
She'll lay you on the throne  
She got Bette Davis eyes

She'll take a tumble on you  
Roll you like you were dice  
Until you come up blue  
She's got Bette Davis eyes

She'll expose you  
When she snows you  
Off your feet with the crumbs  
She throws you  
She's ferocious  
And she know just what it  
Takes to make a pro-blush  
All the boys think she's a spy  
She's got Bette Davis eyes

And she'll tease you  
She'll unease you  
All the better just to please ya  
She's preoccupied  
And she know just what it  
Takes to make a pro-blush  
All the boys think she's a spy  
She's got Bette Davis eyes

She'll tease you  
She'll unease you  
Just to please you  
She's got Bette Davis eyes  
She'll expose you  
When she snows you  
She knows ya  
She's got Bette Davis eyes

Words and music by *D. Weiss/J. De Shannon*  
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# MUTANT DISCO

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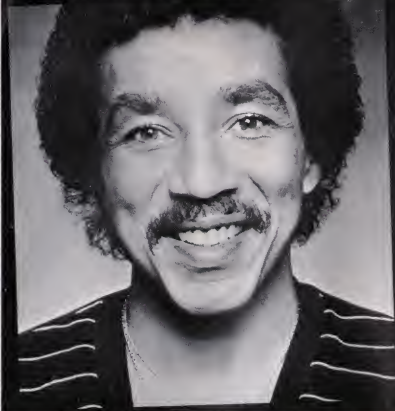


ISSP 4001



# BEING WITH YOU

By Smokey Robinson on Motown Records



*Chorus*  
I don't care what they think about me and  
I don't care what they say  
I don't care what they think if you're leaving  
I'm gonna beg you to stay  
I don't care if they start to avoid me  
I don't care what they do  
I don't care about anything else but  
Being with you, being with you

Honey don't go  
Don't leave the scene  
Be out of the picture  
And out of the screen  
Don't let them say  
We told you so  
They tell me you'll love me  
And then let me go

I've heard the warning voice  
From friends and my relations  
They tell me all about your heartbreak reputation

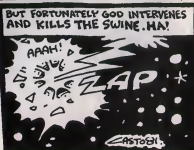
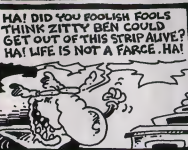
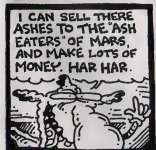
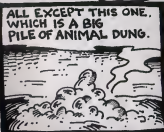
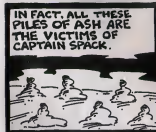
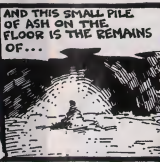
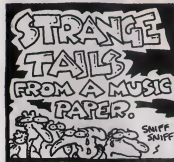
*Repeat chorus*

People can change  
They always do  
Haven't they noticed?  
The changes in you  
Or can it be  
That like love I am blind  
Do I want it so much  
Till it's all in my mind

One thing I know for sure  
It's really, really real  
I've never felt before  
The way you make me feel

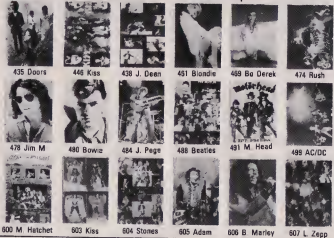
*Repeat chorus to fade*

Words and music by William "Smokey" Robinson  
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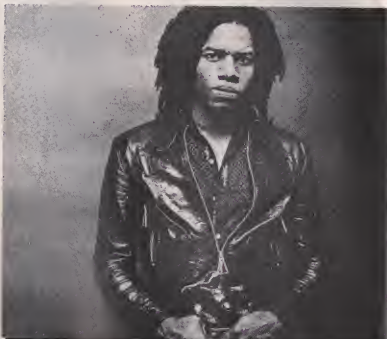
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Album number two is "En Trance" by Atmospher (MCA), a North London outfit who started life rehearsing in a garage. Their sound these days is so smooth and polished it's hard to believe that their origins were ever so humble. Their combination of jazz, funk and space electronics sounds like a good idea but unfortunately they're lacking in the melody department.

By now you're bound to be familiar with Star Sound and their "Stars On 45" single. Well here comes an album, consisting of sixty one crummy cover versions all segued together with bass drums and handclaps in order to give it that supposedly "funky" feel. By the end of the album the party atmosphere is beginning to fray at the edges. Worth buying only for the pleasure to be had by breaking it.

Last but certainly not least is Rick James with "Street Songs" (Motown). If this man walked down my street dressed the way he is on the cover — in knee length red boots and spandex trousers — he'd never live to make another album. Which would be a shame considering how good this LP is. Eight great numbers that show that he's currently Motown's main man, and I'm not forgetting Stevie and Jermaine. Superb, modernised funk which is a treat for dance fiends young and old.

Funk-a-lot,  
Bev.

BY WAY of a change, we'll give the singles a miss this time and concentrate on the albums scene.

First up is "Ready For Teddy" by Edward Pendergrass Esq. (Philadelphia International). This album's release follows his highly successful concerts in London, where a near riot occurred when Teddy and Stephanie Mills were joined on stage by Stevie Wonder for a rendering of "Take Me In Your Arms Tonight".

The first side "Ready For Teddy" has plenty of the kind of music that made his name; smoochy ballads with rich and raunchy vocals. But side two, being a bit more up-tempo, is a better bet to my mind.

## How 'Bout Us

By Champaign on CBS Records

Ooh short and sweet  
No sense in dragging on past our needs  
Let's don't keep it hanging on  
If the fire's out we should both be gone

### Chorus

Some people are made for each other  
Some people can love one another for life

How 'bout us  
Some people can hold it together  
Man, through all kind of weather  
Ooh can't we

Now don't you get me wrong (what you saying to me baby)  
'Cause I'm not trying now to give it all (let's start something new)

It's just that I can see (what can you see)  
Too many lovers' hearts lose their direction (we won't lose it)

### Repeat chorus

How 'bout us, how 'bout us baby  
How 'bout us, how 'bout us baby  
How 'bout us, how 'bout us baby

Are we gonna make it girl  
Or are we gonna drift and drift and drift together

Repeat chorus and ad lib to fade

Words and music by D. Walden  
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## disco top 40

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
1	1	STARS ON 45 (STAR SOUND)	103
2	NEW	WIKKA RAO FUNKING	102
3	10	AMT'N STOPPIN' — THEO MBE TWE ENDERS	101
4	16	BYE TALK (MAGNATON)	99
5	4	ALMO CORNINA (TINY TONES)	98
6	NEW	BEING WITH YOU (THE KEY PLAYERS)	97
7	11	ROCK WALK (TINNO)	96
8	12	HOW WOULD YOU FEEL (LARRY GIB)	95
9	13	TWO HEARTS (STORMERS MALES)	94
10	18	JUST THE TWO OF US (GUYTON WASHINGTON JR)	93
11	7	DISC WINGING (SUGAR MULLET)	92
12	15	EASE YOUR MIND (TUCK TOWN)	91
13	NEW	ON MY OWN (GERALD LAWS)	90
14	7	CAN YOU FEEL IT (JACKSONS)	89
15	NEW	MEAL UP (FRED COLE)	88
16	NEW	THE NEW KILLER JOE (MAY GUY JR)	87
17	16	NASTY DISPOSITION (ALBRI)	86
18	5	IT'S A LOVE THING (WHISPERS)	85
19	8	CAMARADERIE (FOR LOVE) (J. & M.)	84
20	19	SIXTY THIRDS (A MINUTE) (MOTOWN)	83
21	6	LOVE BAMES (LOVE)	82
22	3	CAN'T GET ENOUGH (FUNKY FOUR GRANT)	81
23	14	LET'S COME SLOW (YOU KNOW HOW)	80
24	NEW	YAKU SUCK	79
25	NEW	TUMBLER ON TO YOU (LARRY)	78
26	11	SHAKE THAT BONE (WILLIAMS)	77
27	NEW	THE REAL THING (THE NEW JIP)	76
28	NEW	HOW WOULD YOU FEEL (LARRY GIB)	75
29	NEW	YOU AND ME (DON'T YOU) (JACKSON)	74
30	NEW	DANCE THE NIGHT AWAY (Y. & M.)	73
31	NEW	MINNAPART (TINNO)	72
32	NEW	ONE OF US (ME BABY) (NEW JAMES)	71
33	10	NEED THE WARRIOR (DICKA PATE)	70
34	NEW	YOU MIGHT BEEL (SIMPSON) (JACKSON) (DUFFY)	69
35	NEW	THE DAY WE'LL LIVE (MAGNATON) (JACKSON)	68
36	17	GET UP (UP) (NEW PLAYERS) (ACTION)	67
37	21	IF YOU REALLY WANT ME (SUGAR BEE) (2)	66
38	18	IF YOU FEEL IT (THE REAL) (ACTION)	65
39	13	DOWNSIDE (UP) (LARRY GIB)	64
40	19	THE MAGNIFICENT (FRANCE GARDY)	63



Rick James, all ready for a spot of deep sea bass playing.

# 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 208.

A CERTAIN RATIO  
ANTI PASTI  
ASSOCIATES  
AU PAIRS  
AZTEC CAMERA  
BAUHAUS  
BIRTHDAY PARTY  
BLUE ORCHIDS  
BLURT  
CLOCK DVA  
CRASS  
DEAD OR ALIVE  
DEPECHE MODE  
DISCHARGE  
DOME  
EXPLOITED

EYELESS IN GAZA  
FACTION  
FAD GADGET  
FALL  
FIRE ENGINES  
HAZEL O'CONNOR  
HYBRID KIDS  
JOY DIVISION  
LUDUS  
MENACE  
MODERN ENGLISH  
NEW ORDER  
NIGHTINGALES  
ORANGE JUICE  
PERE UBU  
POISON GIRLS

SCIENTIST  
TEA SET  
THEATRE OF HATE  
TOYAH  
UB 40  
UK DECAY  
WALL  
YOUNG MARBLE  
GIANTS

RONNOCOLEZAHCB AFTF  
BESELAGNITHGINCAYI  
LXAFSDDDTTTIRPSECAR  
UPLRODREEEETERESTCO  
ENAMEUIAPHGEPUIHIEI  
OOSALMSKDEDDAETODT  
RISBVEAADRHXHAOHNKA  
SSOUTDYCOIUTYGEAUR  
TICKJPKWCARA4DDPLN  
NVIDAOECBEHBOHAACI  
AIARRNYCOCT4YIHZLFA  
IDTCEEPFILBZRHDOST  
GYEDMCHOIUCSACEESR  
EOSORAPXSIRJZKANSDUE  
LJDATXSSESAEDIDDFDC  
BLIEEACDCGOOGIAOUA  
RUSTR4OCNIRNHNMALD  
ADCCSMPIMAECGEASDE  
MUHYBASELERNHISRPT  
GFALLSPIRONCTERROI  
NZRLEHVIEEHALIGLIO  
UAGLETUFUTPUECESISL  
OAEAEFKENYBIERTNP  
YYIWHBDDDBEAIUOHIGX  
EHSILGNENREDOMPTFE

## THE PHENOMENAL RISE OF RICHARD STRANGE



The year is 199—Europe is in chaos—ton outside and divided  
Left is lighting Right Black against White Rich against Poor  
For men sit around and scratch their bloated heads and  
stomachs in a futile attempt at solving unresolvable problems  
Until a timid voice in the corner pipes up 'Call for Richard Strange'  
Now read on

A POLITICAL FANTASY

THE RECORD IS OUT NOW

# BEAT TREATMENT

LAST WEEK, envoys from Go-Feat Records and the world's most charitable music magazine met behind closed doors. After much feverish negotiation, the outcome of this historic summit meeting can or-w-be unveiled.

We'll be brief. Free Beat Albums! You heard right! Fifty of them at that. And all you have to do to earn yourself one of these desirable items is to prove your wit and wisdom on the five super-taxing brain-bogglers below. The first 50 correct answers to touch down at the following address (Smash Hits Beat Competition, 14 Holkham Road, Orton Southgate, Peterborough PE2 0UF) before June 13th will be one copy of "Who's ppar" the richer. D.K., eyes down and no conferring.

1. One of the following bands is not signed to The Beat's Go-Feat label. Which one? a) The Conges; b) The Mood Elevators; c) The Teardrop Explodes.
2. Ranking Roger's real name is a) Roger Moore; b) Roger Smith; c) Roger Charliery; d) Roger The Dodger.
3. Who wrote The Beat's debut

single, "The Tears Of A Clown"? a) Jerry Dammers; b) Quincy Jones; c) Stevie Wonder; d) Smokey Robinson.

4. Ranking Roger's original punk band were named after an Iggy Pop number. Was it: a) Raw Power; b) The Mongrel Dogs; c) The Dum Dum Boys; d) Custard At Tea Time.

5. The Beat's first LP was called: a) "Catch This Beat"; b) "Just Can't Stop it"; c) "The Beat's Greatest Hits"; d) "Can't Stop The Beat".



PHOTO: PAUL SLATTERY

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# REVIEWS

## singles

By Steve Bush

**TONI BASIL:** Mickey (Radialchoice). Mr. Chinn and Mr. Chapman, who wrote about 6,000,000 hits for bands like Mud and Suzi Quatro in the early '70s, have hand-crafted this cheeky little tune for a lady who has established a serious reputation in the U.S. as a choreographer with David Bowie" (it sat ere).

Actually, it's almost a complete rip-off of "My Sharona," with a bit of "The Clapping Song" (chucked in for good measure).



Toni Basil (Miss)

**PIGBAG:** Papa's Got A Brand New Pigbag (V Records). A wonderfully named Bristol band creating instrumental theme music for a wildlife safari with humming tribal drums and frenetic horns. You can almost see the rampaging herds of tapirs.



**SPLODGENESSAROUNDS EP** (Deram). Gimmicks a-go-go: a 3-track double "A" sided single—including a disc cover version of the already nauseating "Have You Got A Light Boy?" a free

2-track flexi disc and a full colour gatefold sleeve. And all to disguise a heap of completely self material. I mean, fancy doing the "Banshee" theme—that really is flogging a dead horse.

**SIOUXIE AND THE BANSHEES:** Spell-bound (Polydor). Their songs can be attractive and melodic, but they still lack the commercial edge that produces hits. I wonder how long they'll keep on trying?

**GEORGE HARRISON:** All Those Years Ago (Dark Horse). Ex-Beatle George's musically nostalgic and obviously sentimental tribute to John Lennon. It was a long time ago.

**THE BUREAU:** Let Him Have It (WEA). The lads, and especially Archie Brown's throaty vocals (so much better than Kevin Rowland's strangled whining), prove that a band can be gritty, tuneful and fun.

**SPLIT ENZ:** History Never Repeats (A&M). I don't care if it is a laser etched disc, this schmutzy Beatles/Squeeze crossover still oozes out of the speakers and crawls across the carpet.

They've got a silly name too.

**DOLL BY DOLL:** Main Roads Travelled (Magnet). Sounds just like "The Twelfth Of Never"—Bring back Donny Osmond.

**EXPRESSOS:** Kiss You all Over (WEA). Another band teetering on the brink of fame and fortune, but with a failed, indie appeal—half sang that won't help things much.

**COATI MUNDI:** Me No Pop I (Ze Records). A rapping, disco-funk stomp (whatever that means) from Coati Mundi—not a small and furry mammal but a louny member of Kid Creole And The Coconuts. Some of this year's



best lyrics, only bettered by the B-side's wonderful Latin American camp.



**THE RHYTHM SLAVES:** Electricity (CBS). "Electricity you turn me on!" along those wacky Rhythm Slaves accompanied by their synthetic synths. Reviewing this kind of disco calls for a refresher course in Antisocial.



**COAST TO COAST:** Let's Jump The Broomstick (Polydor). More regurgitated top music (this time a Brenda Lee oldie) in the tradition of Darts but minus the style and imagination. They ought to do a cover version of "Let a Jump Into A Bucket Of Ferrets."

**THE JAM:** Funeral Pyre (Polydor). Dicing with death department, after a fairly long absence from the singles chart (excepting "That's Entertainment" which they didn't want releasing, anyway), I thought The Jam would come up with something a bit more adventurous than this, even though their sharpness and power are still there. Great vocals, and a hit of course.

**FISCHER 2:** Cutter's Lullaby (Liberty). This band's not nearly

as daunting or unapproachable as their name and song titles suggest. A tight and lively reggae-influenced topser that scores 3 out of 10 on the foot tapometer.

**HOT CHOCOLATE:** You'll Never Be So Wrong (Rak). Marty and Ricky Wilde (Kim's father and brother respectively, and co-writers of "Chequered Love") find themselves with Hot Chocolate on their hands. If I was them I'd wipe it off quick.



**CAN:** I Want More (Virgin). From a band that's been around for about 50 years comes a refreshing "instrumental" (but with chorusing background vocals). Trings of the Oriental and some great harmony organ bits, just like the ones in all those awful quiz shows, but it does go on too long. [This issue's award for the best sleeve.]



**NAUTICULTURE:** Someday Sunday (Charisma). I remember this track from their debut appearance on The Old Grey Whistle Test some weeks back: A pleasant mix of reggae influences (via The Police) and Undertones' poppyness. A band with a great name—and a future.



Smash

# HITS



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**STRAY CATS  
KIM WILDE**





HI THERE! Glad you decided to join us over on this side of the mag, the superior side in every respect. They can call themselves the 'A' side, they can boast all they like about their Stray Cats feature, their Beat competition, their Disco page, their colour snap of The Rich Kids. How can all that possibly compare with three pages of Kim Wilde? Our Undertones competition (albums and T shirts up for grabs) puts theirs in the shade. Our lyrics are better, our Independent Bitz is a pearl, even our reviews are more informative and funnier. And who's got the Letters then? Answer me that!

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The charts appearing in Smash Hits are compiled by Record Business Research from information supplied by panels of specialist shops.

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## THE JAM FUNERAL PYRE

on Polydor Records

Down in amongst the streets tonight  
Breaks will burn, people laugh and cry  
In their turmoil (tumult turns joyful)

Shed your fears and lose your guilt  
Tonight we burn responsibility in the fire  
Watch the flames grow higher

But if you get too burnt  
You can't come back home

Ah, and as I was standing by the edge  
I could see the faces of those who lead  
Pissing themselves laughing (and the flames grew higher)

Their mad eyes bulged their flushed faces said  
The weak get crushed as the strong grow stronger

We feast on flesh and drink on blood  
Live on fear and despise love  
In a crowd (what with today's high prices)

Bring some paper and bring some wood  
Bring what's left of all your love  
For the fire (watch the flames grow higher)  
But if you get too burnt  
You can't come back home

Ah, and as I was standing by the edge  
I could see the faces of those who lead  
Pissing themselves laughing (and the flames grew higher)

Their mad eyes bulged their flushed faces said  
The weak get crushed as the strong grow stronger

In the funeral pyre  
Watch the flames grow higher  
But if you get too burnt  
You can't come back home

*Repeat last verse 4 times*

When I feel so old, when I feel so young  
I just can't grow up to meet the demands  
*Repeat to fade*

*Words and music by Paul Welton The Jam  
Reproduced by permission Chappell Music Ltd*



PIC: JUSTIN THOMAS



*Paul Weller*



From previous page  
In seventeen years to go live on Top Of The Pops. She opened the recent experimental 'live' edition, singing live to backing tracks.

"That show needed a kick up the arse, didn't it? Putting it out live made a real difference. Best thing that happened to it. In years. I prefer the European shows, where they seem better organised and you can do little bits of comedy routines.

"Mum and I used to play live gigs with Dad. We did the backing vocals, shoo-wop shoo-waddies, until Mum fell pregnant again. We had a lot of fun and I got some stage experience. Dad learned a lot from the mistakes he made, and he wants to be sure I don't make the same ones. I learn a lot just watching how he deals with people. I learn to compromise, and not get too big headed."

**TUCKED AWAY** inside the streetwise, aggressive kid who struts on **TOTP** are layers of other characters. There's a sensible business mind ticking away constantly. There's a loner who adores the '30s film idol Greta Garbo. There's also a future mum and a great cook.

"I had the band round to dinner last week. I love cooking. I mean, if you invite eight people round to dinner and you want them to have a lovely evening, it's very stimulating planning the food, buying it, cooking it. I'm a nervous wreck by the end, but it keeps the band sweet."

How domestic. How sensible. How . . . normal.

"I suppose I am quite conventional, but what do you call normal? If you mean that most kids don't want to have people round for dinner parties, then that makes me abnormal. Right?"

"I'm very happy at home, but life is getting increasingly hectic, with so much to be done in London. I haven't seriously thought about moving out though. Having a couple of hits has changed what happens in my life, but it hasn't changed me yet. I have a road to follow now, and a career can bring its own problems, but at least I'm doing what I want to do."

Despite Mickie Most's belief that Kim's appeal lies partly in the "less polluted, slightly do-it-yourself" sound of her records, they shine like bathroom-mirror tiles compared to the kitchen sink jobs we've

taken as the norm since 1976. The difference lies in the fact that Ricky Wilde has the intuition to apply polish to the sharp edges in Kim's energetic offerings, without losing them in the high gloss finish of most modern pop. Punk it ain't.

"Punk kind of passed me by. I had a steady boyfriend then, and he meant more to me than any movement. A steady relationship like that can shield you from reality sometimes. I understood why it was happening, but I didn't feel the need to rebel. I'm not aggressive, and I have found it a bit frightening and a bit hypocritical.

Punk shock waves, she claims, never really reached her all-girl school. Kim hung around with three sixth-formers who had the "same scatty juvenile mentality", and whose interests in Art, Drama and Dance set them apart from the rest.

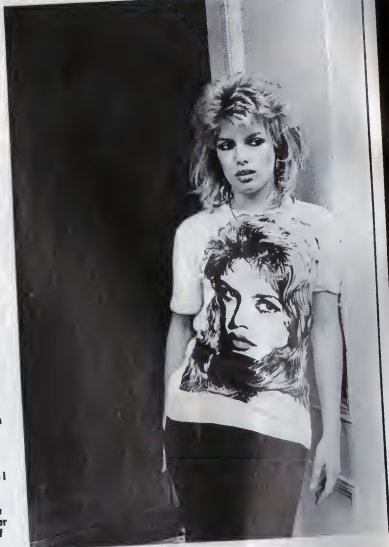
"The school was full of straight-aced types having their mothers' meetings about the price of wool, discussing their fiancés and doing their knitting. We'd do things to outrage them, acting up the naughty schoolgirl stereotype just to see their reactions. We weren't even into boys at all, just creating havoc in their cosy little environment. That was the first time I found some real friends. I had a great time.

"By the time I went to college I was a bit of an outsider. The attitude at college was just to pack as much craziness into the year as they could because 'after all, we are art students'. A lot of kids didn't consciously realise they were doing that, but I saw it and I knew it had to end. I used to write a lot of prophetic poetry about it coming to an end. Clever little thing, I was. Anybody with half a brain knows it is just a Year."

Kim is aware enough to realise that life isn't an affair of heroes and villains, black and white. She doesn't even let Maggie Thatcher get her down.

"If it wasn't her it would be somebody else. She's just in the hot seat at a particularly bad time. I heard about this guy who's shaved his head, dressed up as a peasant from the middle ages and he's walking to London from the north of England to protest to Maggie Thatcher that things are no better now than they were under the Romans. I understand exactly what he means.

"You get so depressed that a



futile gesture like that seems sensible. A futile gesture for a futile society. Maybe futile is the wrong word. I haven't given up hope for this country, but sometimes I think people are so blind. They're so greedy. They act as if this is the worst place in the world, but look at the alternatives. We should have a more positive attitude, we could be standing. I couldn't live anywhere but in England. I'm so proud to be British, very patriotic . . . God knows why."

Those last three words rescue Kim from the verges of creeping nationalism, and she admits she really doesn't hold any profound political views. On the whole, she prefers goldfish to politicians.

"I used to keep them in a bowl until I got depressed watching

them swim round and round in circles, so I decided to make them a little world in a pond — broke my neck carrying concrete slabs around with my friends — but I was very proud of it when it was finished. I used to go out and watch them swimming round.

"In a way, it's my little world, my escape. Everyone thinks I'm mad watching them. My perfect world would have a river flowing through it, beautiful trees, lots of greenery, fish ponds and everyone wearing white, drinking champagne on ice. But just for one day.

"I really like normal life. If you can be happy with what you do, then that's the most idyllic way to be alive."

How sensible. How normal. Seriously!



**SPELLBOUND**

**SIOUXSIE  
AND THE  
BANSHEES**

7" VERSION WITH 'FOLLOW THE SUN' 12" VERSION (EXTENDED LENGTH) WITH 'FOLLOW THE SUN' AND 'SLAP DASH SNAP'



# TALKING HEADS



PHOTOGRAPH BY LARRY GROSS/SMITHSONIAN ARCHIVES

## HOUSES IN MOTION

on Sire Records

For a long time I felt without style or grace  
Wearing shoes with no socks in cold weather  
I knew my heart was in the right place  
I knew I'd be able to do these things

As we watch him digging his own grave  
It was important to know that was where he's at  
He can't afford to stop that is what he believe  
He'll keep on digging for a thousand years

I'm walking a line  
I'm thinking about empty motion  
I'm walking a line  
Just barely enough to be living

Get outta the way, no time to begin  
This isn't the time, so nothing was done  
Not talking about, not many at all  
I'm turning around, no trouble at all  
You notice there's nothing around you, around you  
I'm walking a line, divide and dissolve

Never get to say much, never get to talk  
Tell us a little bit, but not too much  
Right about then, is where she give up  
She has closed her eyes, she has give up hope

I'm walking a line  
I hate to be dreaming in motion

I'm walking a line  
Just barely enough to be living

Get outta the way, no time to begin  
This isn't the time, so nothing was done  
Not talking about, not many at all  
I'm turning around, no trouble at all  
I'm keeping my fingers behind me, behind me  
I'm walking a line, divide and dissolve

I'm walking a line  
I'm visiting houses in motion  
I'm walking a line  
Just barely enough to be living

Get outta the way, no time to begin  
This isn't the time, so nothing was done  
Not talking about, not many at all  
I'm turning around, no trouble at all  
Two different houses surround you around you  
I'm walking a line, divide and dissolve

Turn myself around, I'm sinking backwards and forwards  
I'm moving twice as much as I was before  
I will be digging to the center of the earth  
I'll be down in there, moving in the room

Words and music by D. Byrne/B. Erus/Talking Heads  
Reproduced by permission Warner Bros Music Ltd./E.G. Music Ltd.

# Japan The art of parties

on Virgin Records

Once I was young  
Once I was smart  
Now I'm living on the edge of my nerves  
The things we said weren't quite so tough  
When we were young  
Well I'm burning, I'm burning buildings  
I'm building  
This time

#### Chorus

For the art of parties  
Under heavy weather  
For the art of parties  
I'm burning burning

I'm living, I'm living my life  
I'm living  
This time

For the art of parties  
I'm burning burning



PHOTO: STEVART MEELOD

(The wind blew through my hair)  
Once I was young  
(I shelter from the sun)  
Once I was smart  
(We lived on the strength of our nerves)  
When we were young  
Well I'm building I'm burning buildings  
I'm burning

Repeat chorus to fade

Words and music by D. Sylvian  
Reproduced by permission Chadwick Nomis Ltd./Virgin Music Ltd.



## THE THIN LIZZY

### BAD REPUTATION

on Phonogram Records

You got a bad reputation  
That's the word out on the town  
It gives a certain fascination  
But it can only bring you down

You better turn yourself around, turn yourself around  
Turn it upside down, turn yourself around

You got bad breaks, well that's tough luck  
You play too hard, too much rough stuff  
You're too sly, so cold  
That bad reputation has made you old

Turn yourself around, turn yourself around  
Turn it upside down, turn yourself around

Words and music by Lynott/Downey/Gorham  
Reproduced by permission Chappell/Pint Ltd.



**The  
Teardrop Explodes**  
**KILIMANJARO.**

**THE ALBUM**

**Side One**

Ha Ha I'm Drowning • Sleeping Gas • Truesden  
Second Head • Reward • Poppies in the Field

**Side Two**

Went Crazy • Brave • Boys Keep Their Promises  
Bouncing Babies • Books • Thief of Baghdad • When I Dream

**THE TOUR**

Out of the Culture Bunker.

1981, June 5 Bradford University, 6 Edinburgh Odeon  
7 Glasgow Tiffany's, 9 Leeds Tiffany's, 10 Liverpool Empire  
11 Manchester Apollo, 12 Nottingham Rock City, 13 University E. Anglia  
14 Ipswich Gaumont, 15 St. Albans City, 16 Brighton Dome  
17 Reading Top Bank, 18 Guildford Civic, 19 Hammersmith Odeon,  
20 Bristol Colston Hall, 21 Southampton Gaumont, 22 Birmingham Odeon  
24 Sheffield City Hall, 25 Newcastle Mayfair, 26 Coventry New Theatre  
27 Aylesbury Friars, 29 Preston Guild Hall.

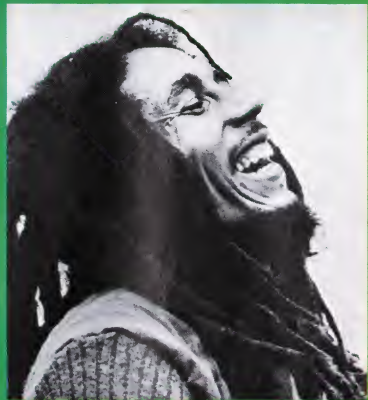
Also playing: the Delmontes.



LP 6359 035  
MC 7150 035



BOB MARLEY  
1945-1981



PIC: PETER LINDBERT AND CLARE HEDGEMAN

**THEM BELLY FULL (BUT WE HUNGRY)**  
By Bob Marley & The Wailers on Island Records

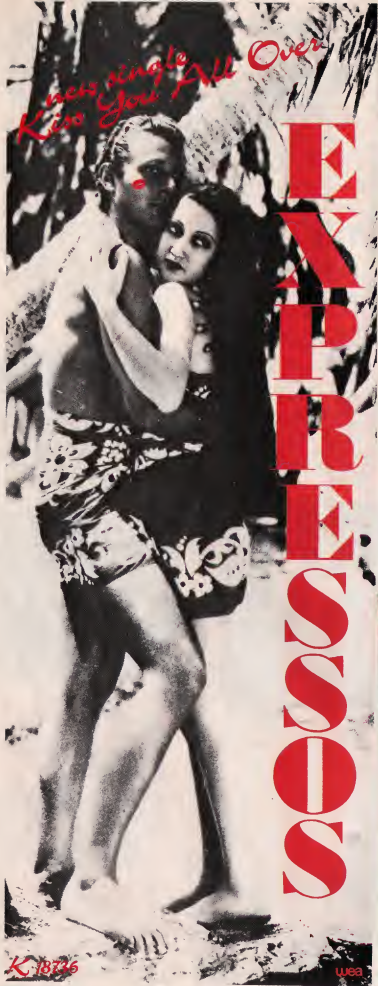
Them belly full but we hungry  
A hungry mob is a angry mob  
A rain a fall but the dirt it tough  
A pot a cook but the food no 'nough  
You're gonna dance to Jah music, dance  
We're gonna dance to Jah music, dance

Forget your troubles and dance  
Forget your sorrow and dance  
Forget your sickness and dance  
Forget your weakness and dance

Cost of livin' gets so high  
Rich and poer they start to cry  
Now the weak must get strong  
They say oh, what a tribulation  
Them belly full but we hungry  
A hungry mob is a angry mob  
A rain a fall but the dirt it tough  
A pot a cook but you no 'nough  
We're gonna chuck to Jah music, chuckin'  
We're chuckin' to Jah music, we're chuckin'  
Chuckin', chuckin', chuckin', chuckin'

A belly full but them hungry  
A hungry mob is a angry mob  
A rain a fall but the dirt it tough  
A pot a cook but the food no 'nough  
A hungry man is a angry man  
A rain a fall but the dirt it tough  
A pot a cook but the food no 'nough  
A rain a fall but the dirt it tough  
A pot a cook but the food no 'nough  
A hungry mob is a angry mob

*Words and music by Bob Marley  
Reprinted by permission Ronder Music Ltd.*



K 18736

W 93

# ANGEL OF THE MORNING

By Juice Newton on Capital Records

There'll be no strings to bind your hands  
Not if my love can't bind your heart  
There's no need to take a stand  
For it was I who chose to start  
I see no need to take me home  
I'm old enough to face the dawn

Just call me angel of the morning (angel)  
Just touch my cheek before you leave me, baby  
Just call me angel of the morning (angel)  
Then slowly turn away from me

Maybe the sun's light will be dim  
And it won't matter anyhow  
If morning's echo says we've sinned  
Well if we're victims of the night  
I won't be blinded by the light

Just call me angel of the morning (angel)  
Just touch my cheek before you leave me, baby  
Just call me angel of the morning (angel)  
Then slowly turn away  
I won't beg you to stay with me  
Through the tears, of the day, of the years

Baby  
Just call me angel of the morning (angel)  
Just touch my cheek before you leave me baby  
Just call me angel of the morning (angel)  
Just touch my cheek before you leave me darling  
Just call me angel of the morning (angel)  
Just touch my cheek before you leave me darling

Words and music by Chip Taylor  
Reproduced by permission April Music Ltd.



# COPPOLA TAPE ME I'M YOURS

SPANDAU BALLET has taken New York — if not actually by storm — certainly by a gentle breeze. Everyone and his brother laid out the "Welcome" mat ( Mick Ronson, a Talking Head and Billy Idol, to name but a few) when the Islington five braved one of those rather grubby NY ones.

More remarkable was the appearance of Francis Ford Coppola — renowned director of "Apocalypse Now" — apparently so taken with the band's "Musclebound" video he had to witness them in the flesh (well, in the scary anyway).

The Spanis' new single cassette, by the name of "Act I", combines a 12" version of "Glow" and album versions of "To Cut A Long Story Short" and "The Freezes" all for the bargain sum of £1.99.

THE FOLLOWING ten lucky persons will find their lives enriched by an autographed 12-inch Steve Strange disc. He it was who owned the peepers featured in the "Eyes Right" comp. In issue March 19.

Take a bow, Matthew Doherty, Eileasara Port, South Warrick; Colin Wong, Kirkdale, Liverpool; Ben Green, Uckfield, E. Sussex; Ben Bright, Emsay, E. Sussex; Middlesex; Sandi Chalmers, Bingley, Yorks.; Lee Lawrence, Settle, Yorks.; Michelle Franklin, Norwich, Norfolk; Chris, Middlebrough, Cleveland; Neville Goodwin, Weybridge, Surrey; P. Anderson, Folley Hall, Newcastle-Upon-Tyne.

## FAN CLUBS

(Remember to enclose a S.A.E.)

**JAPAN**  
Concessions Ltd  
513 Fulham Rd  
London SW6 1JH

**THE BEAT**  
P.O. Box 233  
Birmingham

**SPANDAU BALLET**  
Bicki Silvester  
2 Marlborough Ct  
London W1

**THE FALL**  
FOUNDATION  
429b Buny, New Road  
Salford 7  
Lancashire

LOOK OUT for the first official release on Rough Tapes, a new cassette label offshoot of Rough Trade. Called "C3", and boasting eighty-one minutes of music, it's to retail at the generous mark-up of £2.75. The 24 tracks will include Ian Dury, The Raincoats, Scritti Politti, The Clash, Robert Wyatt, Pure Ubu, John Cooper-Clarke, Orange Juice, Wahl Heat, Buzzcocks and 14 others.

## ALL TIME TOP TEN

Sketch (Linx)

1. JOE JACKSON: It's Different Here (A&M). *Simplisticly incarnate. A great song from a great band.*

2. FREE: My Brother Jake (Island). *Reminds me of a particularly traumatic period in my life. Whatever happened to Andy? He's a mess?*

3.&4. COLIN BLUNSTONE: I Don't Believe In Miracles (Epic); ALVIA NEWTON: JOHN & GLORIA (Mercury).

5. SIMON AND GARFUNKEL: So Long (Frank Lloyd-Wright) (CBS). *Another beautiful song, beautifully sung. It always makes me think of what I'd say to the best friend I never had.*

6. ARRIVAL: I Will Survive (Dessa). *One of those inspirational songs that makes you think "no will I!"*

7. THE TUBES: Prime Time (A&M). *I don't know much about these guys, but this song pre-empted a lot of today's material in its electronic feel. Why didn't you buy it?*

8. STARSUCK: Moonlight Feels Right (RCA). *Excellent production of an amazing pop song. If anyone has got a copy they don't want, send it to me at Chrystalis.*

9. WEATHER REPORT: Night Passage (CBS). *It's got verve, balls and swing. It's got everything except a guitar. So...*

10. JIMI HENDRIX: Any Of The Experience Albums (Polygram). *My only musical hero except for Dave (and he pays me for saying so).*

P.S. Thanks to everyone who bought "Intuition" from Dave and Sketch.

ULTRAVOX, WHO have just returned from recording their next album in Germany, will be headlining an open air concert at London's Crystal Palace Bowl on June 13th. Tickets, at £7.50, are already available. Although recording has been completed the new album has no title as yet and is not expected to hit the shops until the autumn. The latest Ultravox single, therefore, is "All Stood Still", yet another track from "Venus" with a new song, "Alles Klar", on the flip.

## PIRATE WAVES

"LAST YEAR, at the Knebworth all-day soul festival, we asked over the mike: who listens to Radio Invicta? All 11,000 there said their heads off." Invicta mouth-piece, Tony Johns, tells his tale with pride.

Operating under the banner 'Soul Over London', Invicta has established itself as a minor institution of the capital city after eleven years of beaming out the best of new and old black soul music. "When we started out," says Johns, "no-one was playing mouth-piece, Tony Johns, tells his tale with pride.

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KEEPING IT in the family, ex-Selector members Charlie Anderson and Desmond Brown have formed The People, as they release a single on Brad Special's label, Race Records. And as if that's not enough, it's titled "Musical Man", a tribute to Specials occasional trombonist and reggae legend, Rico.

PURELY BY coincidence, it would seem, there are two records out at the moment based on the same theme. Both Landscape's "Norman Bates" and The Hitman's "Bates Motel" are built around Alfred Hitchcock's infamous horror flick "Psycho" (1960) in which Anthony Perkins played Norman Bates, the homicidal maniac who runs a remote motel visited by a girl (Janet Leigh) on the run. She is horrifically murdered, but whether by Bates or his infirm mother remains a mystery until all is revealed in a macabre twist at the very end of both the movie and Landscape's lyrics.

The band's video to promote the single includes a further interpretation of Hitchcock's story: that all the events have been the girl's imagination. Suffering these delusions, and much else besides, is "Not The Nine O'Clock News" comedienne and Marilyn Monroe lookalike, Pamela Stephenson, ably supported by various members of Landscape as the manic Bates.

Filmed in black and white with stark, dramatic lighting and unexpected camera angles, the video was completed in two days or rather nights.

"The only problem," as sax and flute man John Walters explains, "was that we got so into it that we forgot the time and the sun came up

unexpectedly on the first day, cutting short our flow."

The location was a large mansion in Sussex, where the cover of Toyah's "Blue Meaning" was also shot, and was directed by Brian Grant, author of the recent movie flick "Psycho" (1960) in which Anthony Perkins played Norman Bates, the homicidal maniac who runs a remote motel visited by a girl (Janet Leigh) on the run. She is horrifically murdered, but whether by Bates or his infirm mother remains a mystery until all is revealed in a macabre twist at the very end of both the movie and Landscape's lyrics.

Landscape are also making a longer version — approximately 5½ minutes, the length of the album version of the single — hopefully for general release if they can negotiate a deal with a major film distributor.

"And in that," John explains, "we've obviously had much more scope as regards filming. We've got a camera pack that straps firmly onto the cameraman, holding it absolutely steady, so he can run up and down stairs in front and behind people as they race about the house."

Hopefully the video will serve as an incentive for other bands to make more exciting videos, and — who knows — this time next year we could be running a video chart in Smash Hits.

PGC STUART FRANKLIN

GOOD, EH? Fancy a set? A full duzen different colour Tenpole Tudor badges, each a collector's item lovingly wrought by craftsmen? Well, they could be all yours. Siff Records — where every day is Christmas — have kindly despatched 20 such sets and here's how to obtain one: Simply dream up a typically Tudor personality with an uproariously funny name — you know, Bjorn Toby Brave, Sir Loimstak, Canon

Fodder, Maiden Hong-Kong, Sean Hisleogov, that kind of thing (but funnier) — and the twenty that really bring tears to our eyes will earn their sender one complete set of badges.

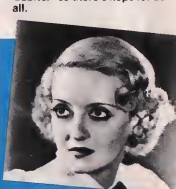
Direct your title to "Tenpole Hall Of Fame Competition", Smash Hits, 2nd Floor, 52/55 Carnaby Street, LONDON W1V 1PG to arrive not later than June 14th. And don't forget to include your address!



## THE CURRENT BUN . . .

THE ALMOST legendary Echo And The Bunnymen have just returned from a warmly received American tour. They release a successor to the excellent "Crocodiles" this week, rejoicing in the title of "Heaven Up Here". Providing the bulk of their set on the current European tour, it consists of eleven new songs, including studio versions of "Zimbo" and "Over The Wall" from their recent live EP. Give it an ear.

IF THERE'S been a ban on the use of predictable album titles, it evidently hasn't reached the ears of Duran Duran. Their debut long player, entitled — you've guessed — "Duran Duran" is scheduled for release on June 8. Still, Peter Gabriel's had three album's out called "Peter Gabriel" so there's hope for us all.



YOU KNOW us at Smash Hits — always willing to help out. Now we know that all of you out there who have aided the rapid ascent of Kim Carnes' "Bette Davis Eyes" are just dying to see the object of its inspiration.

So here they are, and behind them the 40s American screen dream herself, Take a long, low, lingering look and then see why no-one's ever moved to write songs like "Doug Trendle's Teeth".



Landscape cluster around their co-star, Pamela Stephenson.

IN CASE you're after taking advantage of our splendid Toyah Madness colour poster offer and you've been searching this issue high and low for the second of our three tokens, do not despair. Here it is. Quick before it disappears!

**Smash Hits**  
Madness-Toyah  
POSTER

1 TOKEN



Norman Bates strolls in the garden. A still from "Psycho".

Smash Hits  
**UNDERTONES**  
Competition



PH: JILL FURMANOVSKY

UNDERTONES FANS, form an orderly queue over there, and no talking! To celebrate the release of the lads' third splendidous elpee (containing their hit 45, "It's Going To Happen"), we've come up with a different kind of competition with a choice(!) of prizes.

As well as twenty-five copies of "Positive Touch", we're offering twenty-five matching tee shirts (as modelled above by Damian and Billy).

All we want in return for this booty are your jokes, preferably shortish ones and definitely clean enough to print.

Scrubble your favourite rib-tickler down and send it our way. Once here your efforts will be judged by Los Undertones themselves.

Now here it begins to get

complicated. The twenty five gags that made the band laugh the most will each win an album. The twenty five that they reckon are the worst, the corniest, the most infantile and generally plain daft will each qualify for a tee shirt.

So, if it's an album you're after, limber up your chuckle muscles and give us your best shot. If you've already got the record and you fancy a shirt, start racking your brains for the corniest crack you can muster. (N.B. Please specify your shirt size — small, medium or large.)

Send your entry to: Fundertones, Smash Hits, 52-55 Carnaby Street, London W1, to reach here no later than June 14th.

P.S. Irish jokes are not recommended.

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# LETTERS

# LETTERS



Smash Hits Letters  
52-55 Carnaby Street  
London W1V 6PF

I'VE GOT a fibula to pick with you!! I was so overwhelmed, amazed, excited, happy, jubilant, overcome, joyous, frisked out at pages 4, 5, 6 and the cover of Smash Hits (April 30) that I just had to come over to our wonderful capital and thank all you lovely people personally for having such great taste. But where were you??

I spent hours strolling up and down Carnaby Street searching for the Smash Hits office, only to be trampled upon by herds of marauding Froggy tourists and to be rewarded with a pair of very sore feet.

So next time you do another brilliant article on Julian and Cope, please erect a 12 foot high neon-lit sign outside the building to direct me in the right direction should I decide to venture into your part of the universe ever again.  
*Kio Kilimanjaro.*

How could you miss us? Our luxury suite of offices is located below the hot plate of the third hot dog stand on the right. Knock twice and ask for double onions. You'll know next time.

AT LAST your magazine has something worth buying it for — the Teardrop Explodes feature (April 30). Let's have something like this more often and some

more colour pictures of Julian Cope.

As he is so beautiful and if by chance he reads this (if you lot publish it!) then he should know that there is nothing wrong with his body.

I think he is just perfect and, with his wonderful voice, what more could he want? How about also printing a picture of his wife as I've heard a rumour that she looks like Adam Ant, and I wouldn't wish that on anyone. *Sexy Sexy, Kirikintilloch.*

I COULDN'T help but notice in 't last issue of Smash Hits (May 14) a claim by those caddy fringe tops The Human League that they taught me to play keyboards!

Well, just to set the record straight, this was a big fib on the part of David Prowse-lookalike Adrian Wright. In fact I doubt that the "League" could teach anyone to play a kazoo. I mean, my pal Fay Fie says Phil had to even pluck his eyebrows properly. So there.

*Jo Ceilia (ex-Rezilios, ex-Shake, ex-Boats For Dancing, ex-Human League?), Edinburgh.*  
P.S. Please could you print a photo of me as I think I'm fob.

Jo, is that really you? Jo? Knock once for yes, knock twice for no.

I'D LIKE to point out a fault in

your otherwise wonderful rag. In a lot of your competitions for albums by various artists they are won by answering questions about the relevant group or singer. Surely, if someone can answer difficult questions on a person or band then it's likely that they are fans and therefore will already have the album?

I will now return my head to its bucket of water and wait for this letter not to be published. *The Orange Police Fan, Dagenham.*

P.S. This letter has nothing to do with the fact that I've never won any of your comps.

P.P.S. What is a concept LP?

One thing at a time. Your point about album prizes is a good one and if you'd enclosed your real name and address you might have been a candidate for a free ES record token! However, we generally reason that the prizes should go to those who want them most. In most cases the faithful fans who can't afford the purchase price. You'll be chuffed to learn that neither the Undertones nor the Tenpole Tudor competitors in this issue require any specialist knowledge. All you need is a ready wit. As far as your P.S. question goes, concept LP's are like being asleep, only not as interesting.

YES, IT'S coincidence time! After reading that GREAT Hepworth-Ellen Production on the fantastic, brilliant Julian Cope, I found out that:

- 1) I have exactly the same initials as Julian Cope.
  - 2) My mum teaches like his mum.
  - 3) My mum teaches the same things as his mum — English and History.
- Mind-boggling facts, eh? *J.C., the girl who's considering emigrating to Kilimanjaro and adores The Teardrop Explodes.*

JULIAN COPE and The Teardrop Explodes have really kicked their fans in the teeth with the re-release of "Treason". Having, like so many old Teardrop Explodes fans, bought both Album and Single when they were first issued. Surely they have some good new material which they could release instead of it?

They should take an example from the far better Echo And The Bunnymen who refused to let Warner Bros put out "Villiers Terrace" from the album. Instead they put out "The Puppet". *Simon Nash, Wimbledon, Surrey.*

Surely, if you think a record deserves to be a hit, you should keep pluggin away at it until people come to their senses. The fact that "Treason" made it into the Top Forty proves Julian's point. Look at the number of great records of the last couple of years that only made it to the second or third album. "Roxanne", "Sultans of Swing", "Is She Really Going Out With Him?", etc. However, because the Smash Hits branch of The Teardrop Fan Club agrees that it's time Julian and friends got their fingers out and gave us some new vinyl, you're the lucky winner of The First Forthrightly ES RECORD TOKEN For Best Letter. Spend it wisely.

I'VE SEEN my Environmental Studies Lecturer with no clothes on... *Yuk!!! Bod, Chelmsford.*

There ought to be a law.

I'M SURE that everyone who saw the pin up of Gary Numan (April 30) was surprised at the waste of paper. I mean we don't pay 35p to look at pictures of bare walls. Surely this picture would have been more suited to the back page of the magazine. *Numanoid, Fapworth.*

Our Small But Perfectly Formed Designer argued that it should go in the centre because that way it would be more artistic. (He talks a lot about "balance" and "the creative use of space" — he pays his coffee money on time so we generally give him his own way.) Anyway, Gary's manager suggested that we should give him a plug...

I WAS amazed and delighted at the pin-up (April 30) of two hunky, mecho plug holes. Are they from Light Of The World by any chance? *Lucy The Light Switch.*

Yes, they've got a new single out next week. It's called "Socket To Me".

AFTER WATCHING the TV Times Top Ten Awards I came to the conclusion that all TV Times Readers are a bunch of mindless twits. Who would vote for Barry Manilow as the most exciting singer? *One Of Adam Ant's Buckles.*

TV Times readers, mostly.

I WOULD like to express my thanks and gratitude to XTC and

everyone involved with their fan club kit I was offered a free ticket on their British tour during May and June at a venue of my choice.

I chose Brighton Top Rank and sent away for my ticket. On May 13 I received a personal reply from a Paul Berte stating that obtaining tickets for the Brighton gig would cause some difficulties. He went on to say that I could buy a "Spit Rock" t-shirt with the £4 credit note which had been enclosed. He also said, and I quote, "... next time the band are appearing near Portchester, so that you don't have to travel so far, write to me personally and I will make sure you get a backstage pass."

This unexpected gesture of overwhelming generosity has made me speechless! It's made me respect XTC even more and it is nice to know that bands like them are still grateful to their fans. *Berenice Saunders, Portchester, Hants.*

I WRITE to tell you of my dilapidated Gary "I follow your fashion" Tibbs who is trying (and failing) to be a so-called Antperson.

He was bad in The Vibrators, absolutely awful in "Breaking Glass" and Roxly Music, but now he really takes the biscuit. *Me! Lyes.*

WHILE I was doing Kevin Mooney's washing the other week I noticed his pale lilac shirt with multi-coloured shaves on it was missing. Then in two issues running I saw it on Gary Tibbs. Was kicking Ken out of the band not enough? Did he have to take the shirt off his back too, or did Gary Tibbs nick it from his case when he wasn't looking? *Kevin's Friend, Blue Meaning.*

COULD YOU tell me if I'm right about Merrick, the fab drummer from Adam And The Ants. Well, I'm sure your producer as his real name is Chris Merrick Hughes? *A Nervous Wreck, Liverpool.*  
P.S. If Marco Pirroni's 21 then I'm going out with Adam.

You're surely not suggesting that a pop star might possibly be a little about his age? The very thought!

Chris Hughes produces records under his full name but banks and thumps under the name of Merrick. Don't ask us why.

I THINK that everyone who buys your thingy should out to a small bit and post it to me. By the laws of averages I would eventually get a whole magazine for free! Unless everybody cut out a bit from around the edge of the page, which they invariably would. Well, not to worry. *Captain Mugsy The Devious.*

Here's a staple.

MUSIC IS for enjoyment, not for arguing over who's liked a band the longest. When Stuart Goddard and Andy Warren formed the B Sides, I don't think they realised what they'd started. I would like to dedicate "Dead Popstars" by Altered Images to Adam.

Music is music and pleasure is Leisure. *Someone Fed Up With The Word "Ant".*

LOOK, THIS is getting serious; I got past the stage of eagerly awaiting TOTP about seven years ago. I haven't bought a record for at least two years. My knees no longer go weak and shivers don't go up and down my spine at the sight of some would-be hero on the telly.

But last week I bought two LP's and now I search frantically through my young sister's Smash Hits to see what I've missed. At the age of 24 I've been saved. The knees have gone again, the shivers have started and this is just listening to his voice. I'm a wreck after he's been on telly. My friends have sent for the men in the white coats. But don't give a damn. Pass me my walking stick, get out of my rocking chair and turn that bloody record player up. *Tricia, O.A.P. (Old Ant Pensioner).*

Coming your way in the next issue of Smash Hits on...  
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**SQUEEZE (wasp!)**  
**THE POLECATS (guip!)**  
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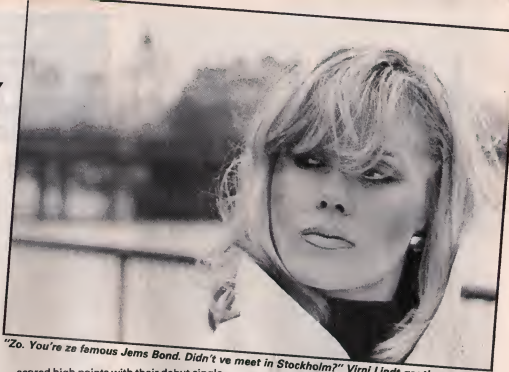
# Itz

by Ian Birch

**NOSTALGIA** FOR the early '60s reaching epidemic proportions. Concerts are bobbing with ponytails, turtle-neck sweaters and three-quarter length, spray-on trousers.

More importantly, there's a new variation on the period's Beat Music which originally smartened up rhythm and blues and turned it into pop. A crucial band behind this trend has been the B-52's. They took Sixties style and injected a new attack, whipping up an irresistible dance stance.

They also inspired a bevy of bands to investigate the era and some of the results can be heard on the latest batch of independents. At the top of the queue must be **The Delmontes**, the Edinburgh five-piece who



"Zo. You're ze famous Jems Bond. Didn't ve meet in Stockholm?" *Virni Lindt* gently smoulders.

scored high points with their debut single, "Tous Les Soirs".

They might have a soft spot for '60s garage-band psychedelia but they have gone far beyond their home listening to create a special brew of their own. On "Don't Cry Your Tears" (Rational Records) Julie Hepburn's yearning delivery is offset by instruments that all bounce off one another in a fiery fashion. But the gem is "So It's Not To Be" with its clanging guitars and frantic vocal work. (Contact: SAE to 19, Henderson Row, Edinburgh 3).

39 Lyon Street turns out to be Billy MacKenzie and Alan Rankine from the Associates, joined by singer Christine Beveridge. The trio have unearthed "Kites" (RSO), a hit from 1967 by Simon Dupree and the Big Sound. It was a smart choice as the song fits neatly into today's mood for swirling, romantic pop. A thunderous intro leads into a crisp and always interesting arrangement with a vocal that floats quietly on the surface. The B-side has "A Girl Named Property," a previously unreleased Associates' track that doesn't do the group justice.

Close Rivals come up with two reasonable efforts on **Hyped Records**. "You've Got To Make Mistakes" sounds like a Hollies B-side from the mid-'60s and "Short Sharp Kick In The Teeth" takes a look at the depressing effects of being unemployed. (Contact: SAE to Rough Trade, 137 Blenheim Crescent, London W11).

You might think a band who called themselves **The Human Cabbages** had to have a sense of humour but you'd be wrong. This so-far Coventry collective wander every which way on **Boys and Girls Records**. Their three-tracker is a cauldron of half-digested influences that used to be called "progressive rock" in the '60s. "The Witch" isn't so much bubble as toil and trouble. "Air Raid Shelter (Phil Box)" mixes the B-52's with an organ sound that Atomic Rooster still use. "One More Fool" dips into weak-kneed reggae and some Rico-styled trombone. (Contact: SAE to Steve, 10, Asthill Grove, Coventry.)

The oddest contender is "Attention Stockholm" by **Virna Lindt** (The Compact Organisation). Virna cheekily tries to recapture the cool mystery of '60s TV thrillers like "Danger Man" and "The Prisoner". It's a world of intrigue in which glamorous spies in belted mackintoshes plot behind the Iron Curtain. There's a novelty charm but not much

else. (Contact: SAE to Rough Trade, as above.)

But the '60s Swing doesn't hold complete sway. Also in evidence are the 'modernists', who take their cue from bands like Joy Division, wear smudge green raincoats and have furrowed brows.

Lincoln band **The Sinking Ships** take their homage to Joy Division too far. The sleeve is suitably bleached and bleak and, while its message might be meaningful, "Dream" (Recession Records) is as stilted as those wing-tipped collars that the Blotch Kids used to wear. Still, there is obvious room for improvement. (Contact: SAE to Co-ordination Express, 292/3 High Street, Lincoln.)

The same goes for **Visitors**, yet another Edinburgh band on **Rational Records**. "Compatibility" is all galling drama but behind the moody intensity lies a poor tune. (Contact: the Delmontes, address above.)

Equally eerie is "Dream Soldiers" by **The Fallout Club** (Happy Birthday), who sound as if they were been watching too many of those recent TV serials about life before, during and after World War One. Trevor Herion's voice recalls Spandau Ballet's Tony Hadley, and although Thomas Dolby's production is clever, the material simply isn't strong enough. (Contact: SAE to 48-53 Kensington Gardens Square, London W2.)

Bill Nelson has reactivated his Coteaux Records venture and has produced its first two 45s — "A Certain Bridge" by Yorkshire group, **Last Man In Europe**, and "It's Not Me) Talking" by Liverpool band, **A Flock Of Seagulls**. Their names might be weirdly enticing but their music barely conceals weak songs under the fashionable icing of electronic trickery and that sound of distant drums. (Contact: SAE to PO Box 134A, Thames Ditton, Surrey, KT2 0TY.)

But let's end on a positive note. One record that dodges all categories is "Go For Gold" by the excellent **Girls At Our Best** (Happy Birthday). Imagine the Ramones bumping into the Gang Of Four and Girlschool while at a late-night screening of old Clint Eastwood spaghetti westerns, and you will see how special they are. They combine invention with energy, atmosphere and the kind of deft humour that rhymes cars with Mers, pop stars and guitars. That can't be bad in anyone's books. (Contact: same as the **Fallout Club's** address above.)

## independent singles top 30

THE WEEK	WEEKS ON CHART	TITLE/ARTIST	LABEL
1	1	SEMI SWIM (EP) DON'T LET IT PASS YOU BY / JEM	(SAE) Henderson Row
2	1	I WANT TO BE FREE / Tash	Saffron
3	1	SLATS (EP) / Jay	Boys/Girls
4	1	PAPA'S DIT A BRAND NEW PIG TIME / Pig	RTD
5	1	WHY / Hutchings	City
6	1	UP WITH THE SUN (EP) / The Pops	Happy Birthday
7	1	IT'S MY NEIGHBOURHOOD / Mike Benn	Sam
8	1	FINESSE / Jay	Boys/G
9	1	CAMP / Yasin / Joe Eagles	Pg. Youth
10	1	TOP CRIMINAL / The Rovers	Unity 90
11	1	WHEEL WITHIN A DREAM / Theatre / Haze	Recession
12	2	CHANCE MEETINGS / Jem	SAE
13	1	NEIGHBOURHOOD / Mike Benn	Sam
14	1	DOGS OF WAR / Cabbages	Secret
15	1	STREAMING UP ME / Louisa M's	Mud
16	2	ROBIN STONE PRINTS (EP) / Rob Pops	Unity 90
17	1	ONLY CRIMINAL / Hutchings	City
18	1	ALL SYSTEMS GO / Pops	City
19	1	NEIGHBOURHOOD / Mike Benn	Sam
20	1	CHUMBY / JEM	Boys/Girls
21	1	CAMP / Yasin / Joe Eagles	Pg. Youth
22	1	THE RESURRECTION OF / Vic / Sound	Boys/Girls
23	1	YOUR ME / GEM / SAE	Rational
24	1	LET THEM FREE (EP) / Amy Pops	Unity 90
25	1	CELESTINE / New Order	Happy Birthday
26	1	NEIGHBOURHOOD / Mike Benn	Sam
27	1	YOUR COLOUR / Yasin / Joe Eagles	Boys/Girls
28	1	CHILDREN IN THE SUN / Mike Benn	Boys/Girls
29	1	IF YOU END / GEM / SAE	Boys/Girls
30	1	UNEXPECTED / GEM / SAE	Boys/Girls

## independent albums top 10

THE WEEK	WEEKS ON CHART	TITLE/ARTIST	LABEL
1	1	PLAYING WITH A REVOLUTION / The Pops	Unity 90
2	1	POWER TO THE PEOPLE / Cabbages	Secret
3	1	NO FEAR / A Certain Band	Sam
4	1	THE WHO DARE'S WIND / Theatre / Haze	Recession
5	1	CLARENCE / Jay	Boys/Girls
6	1	EMER WILKINS WHITE SHIRT / Simon / The Pops	Boys/Girls
7	1	FINESSE / Jay	Boys/G
8	1	SHIMMY / Jay	Boys/Girls
9	1	WASH ME IN THE CREAM / Jay	Boys/G
10	1	PRAYERS ON ME / Hutchings	City

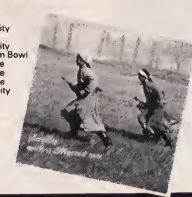
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.. 22	LIVERPOOL	Brady's
.. 23	NEWCASTLE	University
.. 24	REDCAR	Cosham Bow
.. 27	LONDON	Marquee
.. 28	LONDON	Marquee
.. 29	LONDON	Marquee
.. 30	BIRMINGHAM	University



# GIGZ

**THURSDAY MAY 28**  
Status Quo London Wembley Arena  
The Undertones London Coventry Friars  
Shakin' Stevens Aberdeen Capitol  
Psychadelic Furs Rugby Benn Memorial Hall  
Temple Tudor Wolverhampton Lafayette  
Richard Strange Nottingham Rock City  
Light Of The World Southampton Gaumont  
Girlschool Sheffield City Hall  
B Movie London The Venue  
Bliss Below Zeta Bradford University  
Bill Nelson Sheffield Limit Club  
Shakatak Neeth Talk Of The Abbey

**FRIDAY MAY 29**  
Status Quo Bridlington Spa Hall  
Whitesnake London Hammersmith Odson  
Tayah Edinburgh Odson  
Bruce Springsteen London Wembley Arena  
The Undertones Cambridge Corn Exchange  
Psychadelic Furs Huddersfield Polytechnic  
XTC Norwich East Anglia University  
Richard Strange Birmingham Cedar Ballroom  
John Cooper Clarke Aylesbury Friars  
Light Of The World Cardiff Top Rank  
Members Rickmansworth Waterarmet  
Squeeze London Rainbow  
Girlschool Hanley Victoria Hall  
Bill Nelson Liverpool Brady's  
Shakatak Whitehaven Warehouse

**SATURDAY MAY 30**  
Status Quo Deeside Leisure Centre  
Whitesnake London Hammersmith Odson  
Tayah Glasgow Apollo  
Bruce Springsteen London Wembley Arena  
The Undertones Swindon Oasis Centre  
Shakin' Stevens Newcastle City Hall  
Psychadelic Furs Birmingham Odson  
John Cooper Clarke London Dominion Theatre  
Girlschool Hemel Hempstead Pavilion  
XTC Colchester Essex University  
Bill Nelson Edinburgh Nite Club

**SUNDAY MAY 31**  
Status Quo Carlisle Market Hall

Whitesnake London Hammersmith Odson  
The Undertones Reading Top Rank  
Shakin' Stevens Glasgow Wembley  
The Beat London Rainbow  
Light Of The World Bristol Colston Hall  
Girlschool Ipswich Gaumont  
XTC Canterbury Odson  
Nine Below Zero Norwich University

**MONDAY JUNE 1**  
Tayah Newcastle City Hall  
Bruce Springsteen London Wembley Arena  
The Undertones Swansea Top Rank  
Shakin' Stevens Preston Guildhall  
Psychadelic Furs Brighton Top Rank  
XTC Dunstable Queensway Hall  
Ian Dury/Elvie Costello London Victoria Apollo  
The Beat London Hammersmith Palais  
Ted Nugent London Hammersmith Odson  
Light Of The World Liverpool Royal Court  
Suede Blackburn King Georges Hall  
UB40 St Austell New Cornish Riviera  
Bill Nelson London Chering Cross Heaven

**TUESDAY JUNE 2**  
Status Quo Southampton Gaumont  
Tayah Middlesbrough Town Hall  
Bruce Springsteen London Wembley Arena  
Shakin' Stevens Hull New Theatre  
Moody Blues Sheffield City Hall  
Psychadelic Furs London Hammersmith Palais  
XTC Cardiff Top Rank  
Light Of The World Manchester Free Trade Hall  
Suede Carlisle Market Hall  
Undertones Derby Assembly Rooms  
UB40 Cardiff Sofia Gardens

**WEDNESDAY JUNE 3**  
Status Quo Southampton Gaumont  
Shakin' Stevens Ipswich Gaumont  
Moody Blues Newcastle City Hall  
Psychadelic Furs Poole Arts Centre  
Light Of The World Edinburgh Odson

**THURSDAY JUNE 4**  
Tayah Bristol Colston Hall  
Bruce Springsteen London Wembley Arena  
Shakin' Stevens Margate Winter Gardens  
Moody Blues Glasgow Apollo  
UZ Salford University  
UB 40 Poole Arts Centre  
Shakatak Rhyd CJ's

**FRIDAY JUNE 5**  
Shakin' Stevens Oxford New Theatre  
Tayah London Hammersmith Odson  
Bruce Springsteen London Wembley Arena  
Moody Blues Manchester Apollo  
Teardrop Explodes Bradford University  
Light Of The World Middlesbrough  
Gaskins Plus One  
Shakatak Cleethorpes Peppers

**SATURDAY JUNE 6**  
Tayah London Hammersmith Odson  
Shakin' Stevens Bristol Colston Hall  
Moody Blues Birmingham Exhibition Centre

Teardrop Explodes Edinburgh Odson  
Light Of The World Birmingham Odson  
UZ Aylesbury Friars  
UB40 Norwich Football Club  
Shakatak Nantwich The Studio

**SUNDAY JUNE 7**  
Bruce Springsteen Birmingham National Exhibition Centre  
Shakin' Stevens Cardiff New Theatre  
Moody Blues Bristol Colston Hall  
Teardrop Explodes Glasgow Tiffans  
Light Of The World London Hammersmith Odson  
Members Canterbury Kent University  
Shakatak Bracknell Wednesdays Club

**MONDAY JUNE 8**  
Bruce Springsteen Birmingham National Exhibition Centre  
The Undertones Leicester De Montfort Hall

UB 40 Scarborough Floral Hall  
Modern Romance London Rock Garden

**TUESDAY JUNE 9**  
Shakin' Stevens London Victoria Apollo  
Moody Blues London Royal Albert Hall  
Teardrop Explodes Leeds Tiffans  
Whitesnake London Hammersmith Odson  
Undertones Coventry Tiffans  
UZ London Hammersmith Palais  
UB 40 Newcastle City Hall

**WEDNESDAY JUNE 10**  
The Undertones Bath Pavilion  
Teardrop Explodes Liverpool Empire  
Whitesnake London Hammersmith Odson  
UB 40 Glasgow Apollo



Taking The Teardrop On Tour... or... Biggies Rides Again.

PH. PAUL COVATZ/EL

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SUGGERS  
T.148 SUGGERS



T.148 S. QUO T.200 BRUCE SPRINGSTEEN



T141 QUEEN

T.160 STRAY CATS



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## ORIGINAL MIRRORS

**Heart-twanqo & Raw-beat (Phonogram).** Flat production marred the first *Mirrors* album but this time the sound's positively bursts from the vinyl, strong, vibrant and full of ringing guitar chords. The content has also taken a turn from the almost rampant post of the past to much more serious, especially slower numbers which still swing, but with a little too much deliberation. It's as if they're trying a little too hard, a little too desperately, to be different. (7 out of 10).

Deanne Pearson

## RICHARD STRANGE: The Phenomenal Rise Of Richard Strange (Virgin).

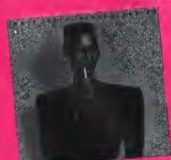
The cover depicts the frolic-crowned futurist king casting a long shadow on a screen. But, judging by the contents of this album, Strange himself lives, like so many others, in the shadow of Bowie, his musical personality amounting to little more than Ziggy Stardust in a lounge suit. Nevertheless, lyrically and ideas-wise, he's intriguing enough, even though the album shows signs of having been made on a shoe string. A tantalising near miss. (6½ out of 10).

Fred Deller

## JOE WALSH: There Goes The Neighbourhood (Asylum).

Indeed Eagle Joe Walsh peers out of his Los Angeles mansion once again. Sadly he fails to recapture the brittle wit of "Life's Been Good". Instead, there's flimsy folk, reggae, funk and a collection of extremely half-baked lyrics. Is this album just for Joe's solitary party L.A. friends? Or maybe it's just a huge goof? Joe says a special thank you to his limousine service and Harry Martin. Maybe it's an album that got better with smoke. (5 out of 10).

Robin Katz



## SHAKATAK: Drivin' Hard (Polydot).

As the Brit-Funk thing gets bigger and better each week "Drivin' Hard" shows that Shakatak are up there amongst the front runners. Classy funk music highlighted by some beautiful piano and interesting

vocoder vocals make this album well worth checking. Like most groups of this ilk they're only as strong as their material but, to their credit, most of the tracks are fairly strong and "Living In The UK" and "Steppin'" are excellent. (7 out of 10).

Bob Hillier

## GRACE JONES: Nightclubbing (Island).

This album has one weak link — Grace Jones' voice. It has neither range nor power. However, the arrangements and production almost make up for this. With reggae session men such as Sly Dunbar and Robbie Shakespeare creating clear, pulsating rhythms and gentle reggae backbeats and the likes of Sting, Marianna Faithful, Bill Withers and David Bowie providing the songs (alongside a few Jones originals) she can't go too far wrong. And she doesn't. (8 out of 10).

Deanne Pearson



## BILL NELSON: Quiet Dreaming And Get On The Beam (Mercury).

That rare thing, an album almost as good as its title. Bill Nelson has always been well equipped to hold his own with the more self-consciously "modern" kind of artist if only because he's generally been able to come up with the kind of naggingly memorable tune which lingers long after you've ceased to be impressed by the sheer sophistication of the sound. Although this album was recorded two years ago it's not remotely dated; the man's mating of guitar-based powerglide rock and unfussy disco-tinged rhythm has rarely been heard to better effect.

Although a couple of the tracks probably meant more to him than they do to the listener and the free bonus album is basically a decline of limited interest, our Bill's star continues to burn bright. (8 out of 10).

David Hayward

## CLASSIS NOUVEAU: Night People (EMI). Well of course it

doesn't have "futurist" stamped all over it, but this doesn't mean that this debut is made up of imitative synthesised music either. The music is as bland and

repetitive as the current single, "Guilty", and even Sal Solo's at times quite impressive vocals (sounding like a frantic nanyant but displaying remarkably little variation) do little to relieve the overall mediocrity of this one. (6 out of 10).

Deanne Pearson

## TOM PETTY AND THE HEARTBREAKERS: Hard Promises (MCA).

Fast. Nobody makes better *sounding* records than Tom Petty. There's not a band in the world who have quite mastered that balance between muscle and elegance, between the lean and the lush, between traditional rock structures and 80's technology as skillfully as this lot have. (with the help of producer Jimmy Iovine). One can only wonder then how good they'd be if Tom could stop writing the same couple of songs over and over again and actually reach down into his soul for the music. Still, if "The Waiting" charts as it so richly deserves to do, being a very superior class of pop song, I shall be there and I shall be cheering very noisily indeed. (7 out of 10).

David Hayward

## WILD HORSES: Stand Your Ground (EMI).

There's plenty of pedigree here in the absence of former Rainbow man Jimmy Bain and Thin Lizzy axeman Brian Robertson but what does it add up to? Wild Horses manage to sound like both bands, without improving on either of them. These boys are neither first generation heavy rockers nor head-banging revivalists and there's nothing to distinguish this set from so many other straightforward rock albums vintage 1974. Still, they're young and pretty and if they hang in there long enough they could yet be Britain's REO Speedwagon of 1990. (4 out of 10).

Robin Katz

## THE PSYCHEDELIC FURS: Talk, Talk (CBS)

Another helping of The Furs' Walk Of Sound approach, as Duncan Kilburn's sax merges with the band's guitars to make up a kind of musical jargonism, while Rep Butler's deliberately blando voice forces its way past Vince Ealy's echo-valley drums to take its place alongside the front line instruments. The result is one of the most exciting sounds in contemporary rock and though nothing here is as mind-boggling as "Sister Europe" from their debut album and Rep's lyrics are, once more, a mixture of the ingenuous and the inept, "Talk, Talk, Talk" remains out of the usual rut. Well worth a place on your turntable. (8 out of 10).

Fred Deller

**SPARKS: Whomp That Sucker (Why Fi).** Sparks are great. Sparks have no business mucking about with long players. If only they were content to see gems like "Ties For Ties" and "Upstarts" out as singles (and every now and then making an EP) it'd be a lot happier. Here they are with this marvellously individual sound: daffily roistering vocals, acidifying electro-keyboards stiffened by a doozily rock and roll backbeat. Here they are overstepping the mark, allowing their songwriting to degenerate from wacky whimsy to grating repetition. What's wrong here? Just because you're alright in small, concentrated doses doesn't mean you're not alright. (6 out of 10).

David Hayward

## POSITIVE NOISE: Heart Of Darkness (Statik).

Welded together through the forceful personality of Ross Middleton, this five piece make music for blast furnaces — fiery, strident and unrelenting. At times it comes close to that early 70s brand of "progressive" heavy metal but is saved by the lute 70s window-dressing. There's punk venom in the vocals, fire and brimstone in the words and modern experimentation around the furious backbeat. If the films "Acidlyse Now" and "The Empire Strikes Back" were fused, this might be the perfect soundtrack. (5 out of 10).

Isa Birch

## TOYAH: Anthem (Safari).

What Toyah lacks in subtlety and in vocal and song writing flexibility (a lot), she repays in sheer presence and dubious dress sense. But is this the stuff of lasting LPs? I fear not. You get 11 tracks set firmly on "sugar" — stilled, over-theatrical structures, deflated synthesizers and the same marching backbeat while



she milks All Ancient Cultures honeydew for lyrics (she simply hasn't the talent required for such a grandiose vision. For "haunting" read pompous. (3 out of 10).

Mark Ellen