

# ZIG ZAG

No 122 February 82 60p \$2.00

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CRASS  
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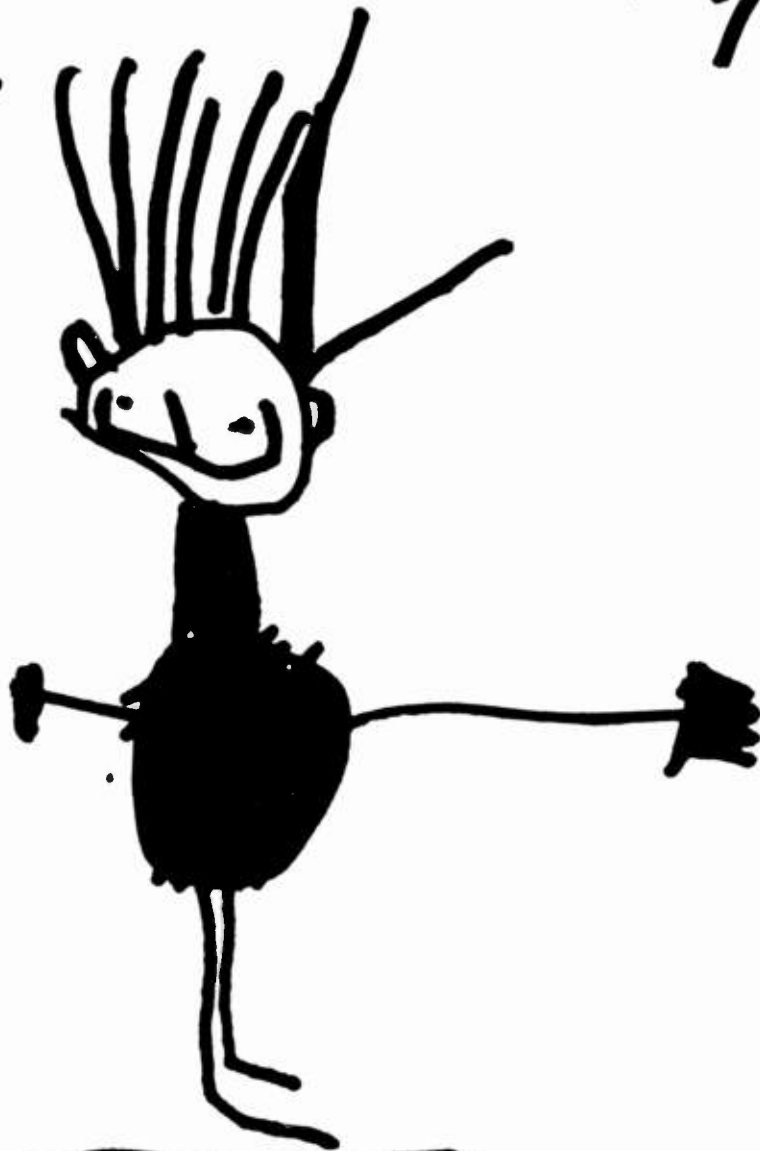
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- charlie harper's solo album: "stolen property"
- the barracudas' new album: unnamed yet
- hawkwind: "thru the ages" vol 1: '70-'74; vol 2: '75-'78"

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# ZAG

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## Uncle Mick's Editorial bit



Once there was a man called Mr Balls and he christened his daughter Ophelia.

Oh well, there goes January...

This year has to be better than last. That was just absolutely disgusting! The multi-styles, insubstantial meanderings that the pop papers fed us last year represented the Press returning to the year 1975 when they were desperate for anyone, determined to keep their jobs and latched onto the big names. Just like Adam they remain immune to criticism by hiding from it. Let nothing rock the boat, especially the Titanic. I can recognise cancer when I see it.

Futurism, New Romantics, Heavy Metal, Psychedelia, Brutalisms through Oi, Cabaret clubs, the list was as endless as it was meaningless. The race was continually on to find the latest newest thing, practically before it had even started. Blue Rondo anyone? (No, I thought not.)

Technically it might be said that the papers dictate taste to the nation, but there was no moral motivation last year in

their acts. The much maligned Melody Maker has actually surfaced as the best paper around at present. Music of note last year went unnoticed whilst false promises were continually made.

In Zigzag you may notice that we regard the interview as a means for questioning and answering. The idea being that the writer, unless he/she has some particularly profound point to make, is simply the middle section between you and the bands. That is how it should stay. Music papers shouldn't be a chance for aspiring novelists to masturbate on newsprint but that is the current trend.

Incidentally, **Julius** has recently informed me that **Bluebeat** is to be the big thing this summer. You have been warned.

The male menopause. It really exists.

Anyroad, back to this swelter. What have we? **Kim Wilde**, swearing away at **Mart**s but having the naughtier bits removed as they were additives to a swell conversation. **Mart**s also caught up with **Material** and **J. Walter Negro**, but as you'll have seen considerable press exposure recently and as they'll mean as much as August Darnell to the world, we've cut the pieces down a bit. Until they hardly exist. **Louisa**'s been too busy applying layer upon layer of make-up to bother interviewing anyone. Safe with the knowledge that she is everything **Betty Page** dreams of being, she just drifts around the office.

**Kishi**, the gal behind **ZZ East** (See **News Page**) has captured **Artery** in an arty sort of way. If you haven't heard them on the **Moonlight** compilation album along with **Dr Mix** and the **Remix** and **Out On Blue Six**, then you haven't lived.

**Kris** got **Clint Eastwood** and **General Saint**, who, (Jah

willing) will be opening the **Zigzag Club** when it reopens to gigs in February.

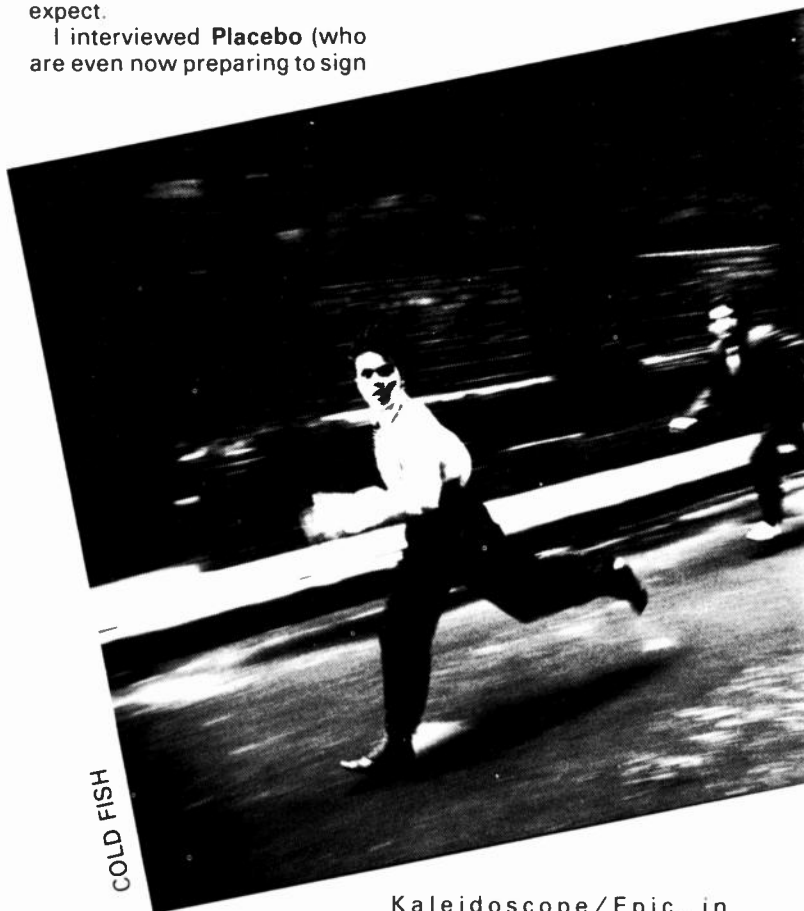
**Ian Blake** has done yet another of these semi-doomed bands from up North, **Bikini Atoll**, that need a minor miracle to lift them into the nation's awareness.

**Tom Vague** travelled over to the **Crass Disco** and exacted the usual generalisations we expect.

I interviewed **Placebo** (who are even now preparing to sign

**Fresh**, and **Action Pact**, also featured on that e.p. have signed a deal with **Fresh** that should result in two singles and an album, and will be doing a session for **John Peel** in the first couple of weeks of February.

Also re-appearing in the limelight soon will be **TV Smith**, with a new single (title as yet unknown), on



a contract with **Aura Records**), **Alarm** — one of the best new live bands you'll see in London — four laughing chaps from Wales, **Cold Fish** a new band from London with remarkable potential and the **Membranes**, from Blackpool.

Talking of contracts and things, **Dead Man's Shadow** have a new single out soon following the success of the **Heathrow Touchdown** e.p. on

**Kaleidoscope/Epic**, in February, and **Another Pretty Face** have changed their name to become **Funhouse** and have just started gigs at the **Marquee**, one of which featured **The Zoo** as support (featured in our December Issue) and the crowd literally drooled over them. **Nick Jones**, our art man and guitarist in **The Zoo** was chased into the toilets by Swedes demanding pen pal status. He still hasn't



**INAUDIBLE NOISE: No.4 (£1. inc. P. and P.)** from 11937 Lakeside Avenue, N.E. Seattle, WA 98125.

An American punk magazine with a total punk bias and interesting because it results from the Editor's trip to England and the bands he saw. Such as **Anti-Pasti**, **Discharge**, **Vice Squad**, **Lethal Dose**, **Ruts D.C.**, **Lost Cause** and **Chron Gen**. Masses of pix and far better than the chronic 'Punks not Dead' rag that festered around the newstands a while ago.



**THE PACEMAKER: No.1. 60p** from 22 Dartmouth Park Avenue, London NW3.

It might sound rather costly but it is professionally done, on glossy paper, the photos are absolutely fab and the interviews not bad at all.

Bands featured in a short burst are **Department S**, **Tony Riot**, **George Melly**, **Vic Godard**, **Theatre Of Hate** and the **Blackhill Management**!!

In depth intrusions feature the **Clash** and **Bruce Foxton** and **Rick Buckler** of **The Jam**.

Worth 60p of anyone's money.

recovered. Maybe he never will.

Dave Thompson the creep who puts together the TV Times fanzine has asked me to put a plea for people to send himre clippings or photos that they may have relating to TV Smith, so that he can print them in his 'scuzzy little mag'.



For his address turn to the Fanzine Review section, where you can learn of the extraordinary issue that has just appeared, featuring all the lyrics to all The Adverts songs. I've stuffed them hastily inside my album covers and you might wish to too.

Spent a weary ten hours in Pathway Studios with Dead Man's Shadow over the weekend as they knocked out another stunning four track e.p., produced by Phil Langham, but had to refrain from visiting the toilet as it had lost that all important capacity

to flush. On the way there we became victims of Britain's first blind Grand Prix dreamer whose speed and stupidity literally shocked us all. We probably owe our lives to Kevin who drove us up there, and whose van is now a right off.

A couple of days later and I made my first visit to The golf Club, there to see Panic Button in mind boggling form. Even when their songs sounded like they were slowing down it was just a cunning trick to bolster the endings further. No doubt you know they're one of the best new bands visible in our fair capital so I shalln't gush unnecessarily over their performance. Andrew, vocalist, moved like the Red Indian Raindance in motion.

Supporting were a mime/-drag act, that was certainly different but a trifle too long me thought, and Peacock Party, with two ex-Cuddly Toys (about as advantageous a 'history' in musical circles as being ex-Chelsea), with a good line of whirling songs and a particularly fine singer even if he didn't project much further than his wrist bands. Luke Rendall (ex-Theatre Of Hate) popped in looking exceedingly happy. More on him next month.

The very next night, with an exceedingly pissed Louisa smoking noxious cobalt cigarettes, I endured the band they call Calling Hearts, whilst waiting for Danse Society. Much to my surprise the Hearts turned out to be so soppy that I thought I was back at school. Louisa liked them. Eddie Tenpole was seen smiling too.

Danse Society were so impactive that I lost the old journalistic 'cool' and gushed words of compliments all over their manager before wandering trance like into the warm night air. Their twelve inch on Pax Records, a

Sheffield Independent, was quite a slow charming affair and hadn't prepared me for this onslaught of mind and matter. Instrumentation was superb, stage presence never fell below gripping and Steven Rawlings vocals were as clear as a bell. What he was singing wasn't because it was mainly noise rather than words, or so it seemed to me (and this is becoming quite a popular modern exploration) as he cackled and chirped away.

Pretty cool as well.

Anyway, future plans include a new twelve inch single in February, a track on the next Hicks from the Sticks album, and shall be featured on an Anti-War album, 'Wargasm' due for release in February too.

Gonna be a hell of a month.

the bedsit masturbators, the night-life lovers, the Bacchanalian livers..I conceive the format of a magazine should change from issue to issue giving continual thrills throughout, instead of the normal positioning that remains static issue by issue. Also why should main bands automatically, (like in the aforementioned pop papers), get less space than a large band when they probably have more interesting things to say? The time-honoured reason why such things happen is because those in the know claim that this is what people want, but in doing so, the fact that they never ask the reader what they want never crosses their mind. People who aren't technically readers, (i.e. business people) have



Steven Rawlings; Danse Society

In winding up this issue, I shall ask you a question and it involves the magazine that you are holding in your sweaty palms,...

The main thing I would like feedback on is the system of pagination in the magazine. You, the purchaser, the reader,

suggested I've got it all wrong. So what do you say? If no-one says anything I'll take it that I am wrong and we'll have to revert to a standard formula.

If you have anything to say I'd very much like to know. Write to 118 Talbot Road, London W. 11. Mick Mercer.

**PACEMAKER**

THE CLASSIC

Blackhill management Department 5  
 Caricaturist-Tony Riot George Melly  
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 Fashion Andy Gee  
 Theatre of Hate

**PILOT ISSUE 60p**

VIZ: No. 4, 20p plus s.a.e. from 16 Lily Crescent, Newcastle.

The latest issue, as far as i can gather, with its usual gathering of disgusting characters. Skinhead meets the SAS, Moonfinger, Mickey, the Martian, the imbecilic Captain Muscle and much much more. The best comic in Britain.

ALLEZ OOP: No. 1, 40p. from Rough Trade (send s.a.e.)

A fine debut issue from the magazine that wants to escape from the current newspaper

**BRITAIN'S SHODDIEST PERIODICAL...**

**VIZ COMIC**

BETTER FUN THAN A JAMMY BUN

INSIDE

FREE

SKINHEAD-  
The SAS  
Strike!

94 PAGES IN GLORIOUS COLOUR

trends and concentrates on pure interview format, which in this issue works. The idea of providing the reader with information, but no surplus writer essays is a particularly good one and a similar idea to Zigzags. In this issue they feature Hambi and the Dance, Barracudas, Blurt, Birthday Party, Dead or Alive, Diagram Brothers and the Higsons. Well laid out and worth the money although I think the idea may sag if the second issue is identical.



# ALARM

Mick Mercer unravels the band who could take London by storm in 1982. And to think it all started in North Wales....

**A**larm, they hail from North Wales. Alarm, they dwell in Battersea. Alarm, they rehearse in a TShirt Factory. Alarm, they are here.

In fact the four of them are sitting in the steamy confines of Mike's Cafe. Mike Peters (Acoustic Guitar and Bass), Dave Sharp (Acoustic Number Two), Nigel Twist (Drums) and Eddie MacDonald (Acoustic and Electric Guitar, Mouth-organs, Paraphernalia). All loudly enthusing over the matters that concern them most. What needs the most discussion would appear to be Eddie's new hairstyle, although this is briefly mentioned and then forgotten. From behind he looks like a pineapple.

The alarm have just released a single on their own untitled label, 'Unsafe Building' backed with 'Up For Murder', which reflect both the energy and variety of their live show.

When flailing frantically and passionately before our very eyes they slip through pure acoustic bliss to evocative electric chaos. Beginning with three acoustic guitars and drums, they end up in a more traditional electric line-up, but rest assured they are distinct and different from anyone else around at the moment.

For future live shows they hope to continue a plan that they set in motion at a recent Ronnie Scott's appearance. The idea means continual entertainment for the audience from the moment you go through the door.

**Mike:** I want to make it a music show. People are always looking for other forms of entertainment outside music



but I still think music has a lot to offer. We want to have good records you can dance to. You don't want to have records you've never heard of before. You wanna bop around!

great record", rather than "Who's he over there?" It takes their mind off violence for a start. You can't go to a d.j. today and ask them for a record!

**Eddie:** I went to the Rumrunner in Birmingham

money back in to buying all the records. We had a policy of 'No Bouncers'. The Gallery was run by the people for the people and they respected that. Then we put Discharge on. (Previously described to me as "A fight where a gig broke out in the middle"). The Oi mob came down. Gaz (their roadie)

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"We wanted people to come up and say "Wow, what a great song, what great lyrics!", but no-one ever did."

---

**Eddie:** When I go to a disco I very rarely dance. I look a prat dancing but I like loud records I can get off on and there's very few records like that these days. We wanna put a whole night on. It's not building a 'scene' because I hate what's associated with that these days, but it's making friends.

**Mike:** We're hoping to get a residency at the 100 Club and start that. If you aim people's attention at the stage rather than the people around them, they start thinking "What a

and just happened to ask for a U2 record. "Never heard of 'em," and just carried on playing 'Love Action' million inch version. When we started our own disco back home (The Gallery) there was nowhere to go and it was all Gary Numan so we thought we'd start something of our own: punk and new wave. Then futurist came along, so we could incorporate a lot of things and the kids really enjoyed themselves.

**Mike:** We ploughed all the

and Eddie got beaten up.

**Eddie:** They thought I was a Wembley trophy, kicking me round the floor!

**Mike:** We shut down after that. The whole place got wrecked. They couldn't see that some people aren't in it for the money. That's why we're going to do this at the gig. We refuse to be beaten by it. We've got to make sure we stick to our ideals and our dreams. Someone's gotta take it all on otherwise nothing will change.

Little things to relieve the



tension, like telling people what time the bands are going on. I can't understand why bands are late for soundchecks. We never got a soundcheck at the U2 gig at the Lyceum because U2 were out Christmas shopping! When you do a gig the support band often has a shit sound, you can't understand what they're trying to do and you feel sorry for them. Then the big band comes on, WHACK!, ace sound! You ought to give everyone a great sound because people are paying to see a show. At U2 we had to wait three hours. There were much better things we could have done with our time.

**Eddie:** I could have done with some Christmas shopping.

Before The Alarm became this band they were a little known Welsh pop band called Seventeen. The line up has remained the same but the songs have changed. What's it all about?

**Mike:** We were just like any other band in the country and we knew we were capable of more. We wanted people to come up saying "Wow, what a great song, what great lyrics", but no-one ever did because we were writing songs like every other band.

**Dave:** I started seeing problems. We were singing about nothing and I was realising there was a lot going on around. Ireland, situations in the Far East, whatever. It means something when you make yourself aware of it.

**Eddie:** It affects us all in a round about way. If the world ends tomorrow its because of one of those events somewhere in the world.

This change is clearly evident in their live work. One song in particular is based around the Northern Ireland problem called 'Across The Border' that Dave penned.

**Dave:** I'm not looking at it from the point of view that Ireland is in conflict, I'm standing back from it and saying what is the cause of this conflict? Who is ultimately responsible? Is it the people shouting about it in the street, or is it the people being encouraged to shout about it. I'm not being very concise here, but it's not as simple as it looks.

Concise or not the entire cafe, unknown to the band, has gone deathly quiet and is listening.

**Mike:** The day people stop fighting and get together is the day something will get done about it. About anything. If you have a view then you've got to say it. In Seventeen we were

scared to say it.

**Eddie:** The thing about the Undertones or SLF, people did start uniting together through punk in Ireland.

**Mike:** Then hipness got into it, people stopped singing about it.

**Eddie:** That's started in Wales now, there's Welsh groups getting very extremist, like those events in Birmingham. What the hell is going wrong?

**Mike:**

When the kids did unite in the riots they made people sit up and take notice of them, and then the media killed it off again. It shouldn't be violent. That was wrong. But it was a warning. That's why Oi isn't going to get anywhere, it's 'Oi, we've got no future.' We have got a future. If only people would realise this. How can they influence people in power who are very intelligent? Those people who are intelligent and are in a position to do something should think a bit more. All these jokes about Margaret Thatcher are just numbing everybody to the fact. It's overkill.

Since the single appeared things have fared well for The Alarm, particularly the interest shown by the Wasted Talent Agency who have been setting up gigs willy nilly (!).

**Mike:** We've won through cos there's four of us believing in what we want to do.

**Dave:** Others aren't so lucky. There's a lot of pressures to back down.

**Mike:** A lot of people say 'Right, I'll pack me job in and be my own boss', but they've got no-one to turn to because they don't know anyone in that position. With Alarm we had acoustic guitars. We can just do it.

**Eddie:** We proved that with the St. Martins in the Field gig.

**Mike:** Yeah, we went to play the crypt. It was a folk thing. We phoned up and organised things. When we got there they said "Bloody hell, you're not folk singers! You're not playing here!", but we thought right, there's nothing gonna stop us now. So we went outside and there's a massive queue. We said "We were supposed to play here but they won't let us cos of the way we look, so we're going to sing some songs". They opened the doors halfway through our first number but nearly all the people stayed outside and listened and when we said "Thanks very much." they went in. They listened to what we had to say and they appreciated it.

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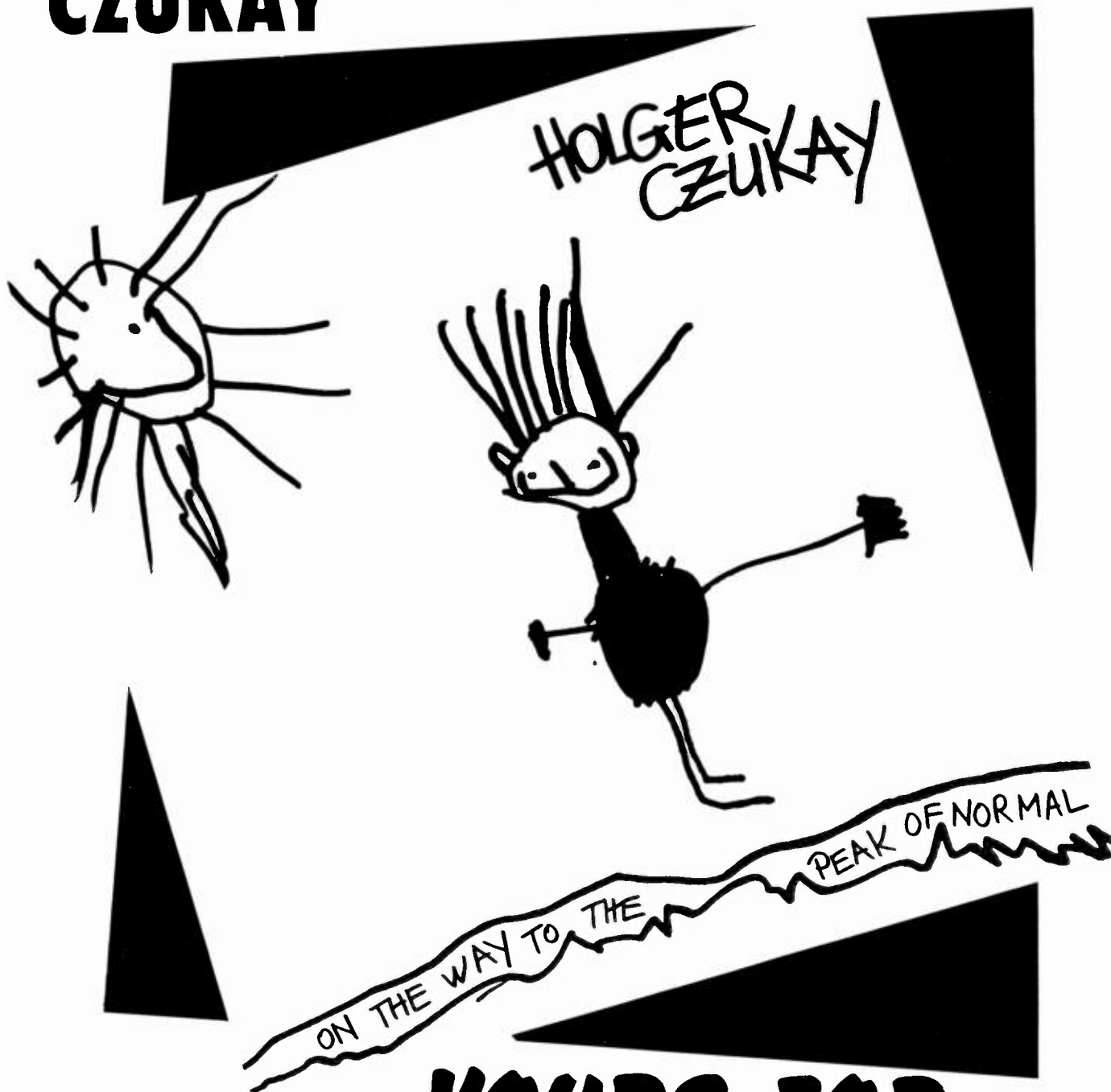
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FRIDAY 22ND GLASGOW APOLLO THEATRE  
SATURDAY 23RD DUNDEE CAIRD HALL  
TUESDAY 26TH MANCHESTER APOLLO  
WEDNESDAY 27TH MANCHESTER APOLLO  
THURSDAY 28TH SHEFFIELD CITY HALL  
FRIDAY 29TH SHEFFIELD CITY HALL  
SUNDAY 31ST LONDON HAMMERSMITH PALAIS

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THURSDAY 4TH POOLE ARTS CENTRE  
SATURDAY 6TH BRIGHTON CONFERENCE CENTRE  
SUNDAY 7TH BRISTOL COLSTON HALL  
MONDAY 8TH BRISTOL COLSTON HALL  
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THURSDAY 11TH LEICESTER DE MONTFORT HALL  
FRIDAY 12TH STOKE ON TRENT VICTORIA HALL  
SATURDAY 13TH COVENTRY APOLLO  
SUNDAY 14TH BIRMINGHAM ODEON  
MONDAY 15TH BIRMINGHAM ODEON  
TUESDAY 16TH BIRMINGHAM ODEON  
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# ARTERY

Very few people who are making music at this particular time have guts to say and do anything ruthless to the Rock/Pseudo-Funk/Electro-Pop Empire. But at least Artery from Sheffield, who have been receiving a lot of healthy press and genuine following lately, have guts to jump into the water in the freezing cold and have a re-think of it all.

**Mark:** Maybe we have been naive to some extent towards the business but having signed to Armageddon has brought more reality to our eyes. It's opened doors for us. What we are trying to do now is get the album out, not playing live at all. When the album comes out, arrange promotion with the label and go out and do shows to promote it. And then

staying on the independent side of the music

**Simon:** As a band that has naturally developed in ourselves, I think we realised what we really want out of it, which most of the bands don't.

**Neil:** (bass) We want to concrete, basically.

**Simon:** Play the game along in the business and get there. Once you are in commanding position, you can change and progress. Otherwise nobody listens to anybody, if they are unheard of or haven't got any sort of status. We'd like to be rich, rich enough not to have to

money. When you are borrowing your mind is like an empty blackboard. And you learn what you see. Since birth every experience, sensation, word everything that happens to you goes to build how you feel and your attitude towards things. I believe that process is a lot to do with the way people are. Nowadays a lot of people's attitudes are so conditioned. They were brought up in school and everything's geared to moral code. There's this religious thing as well. Mis-concept, twisted beliefs - and the sickening thing about it is that it contradicts itself right down to the line. You see people killing each other for the sake of religion. I think it's disgusting that people haven't progressed. I try to find out why. I think the big society machine demands people to stay in their place and are part of it. That's where all the problems rise.

**Neil:** People feel responsible to their parents and to their society.

**Mark:** We are little pawns in the big game. We have no control, no choice. I feel wrong when I say it but the best thing to do is forget about that. You get too massive nations building up powerful destructive armament and weapons and you realize if only there was more consciousness in ourselves there would be no need for the threat.

**Simon:** You feel shame but in reality it's true that no amount of 'Let's sign this to disarm' would make any change. People can't face the reality. They are too scared to do something about it.

**Mark:** We've drifted into the political thing, that is what normally I don't want to do. The situation is so complex. I would take a long time to sort out the equation to the answer. Basically if people stop being little cogs and think more of individual and stop being traditional, they start to become a little more conscious.

Exactly what do we get from Artery? It might take a bit of time to get the equation to the answer. They are not yet in the commanding position to



Mark Gouldthorpe, as the group's lead singer/lyricist, starts off the conversation not quite as aggressively or emotionally as he performs on-stage, but calmly, even self-consciously at times.

**Mark:** They seem to destroy a lot of creativity in music especially these days where it's all mass. It's got to sell.

"We are little pawns in the big game. We have no control, no choice."

handle it from there. See what happens. Eventually we are hoping to go on a major label because if we decide to play the game we might as well play the whole game, rather than

worry about money all the time.

**Mark:** To feel a sense of freedom. That's nothing more than buying freedom, not wanting money for the sake of

change and progress the conventional, but sooner or later, hopefully, they will be, if they don't stop questioning.

KISHI YAMAMOTO

ARTERY



# ORANGE JUICE

**2**2 year old Edwyn Collins hails and lives in Glasgow and is one quarter of Britain's latest aspiring pop group, Orange Juice. Their fifth single release 'L.O.V.E.love', a charming, romantic ballad, hit the airwaves last autumn and encouraged mass publicity.

But then the shock: the group split up: Steven Daly and James Kirk left, because of musical personal differences within the group. The Orange Juice bassist Dave McClymont found a new addition, guitarist Malcolm Ross and Edwyn was left with the uneasy task of choosing which group to continue his singer/song-writing talents with: after much consideration he chose Dave's group.

The split knocked their confidence for a while, but now they are back in full force with a new single, album and a tour of Britain. Edwyn gives us the dose of vitamin C we've all been waiting for...ORANGE JUICE.

'Then a year later I met up with Dave at the Glasgow College of Building and Printing, where I was studying an illustration course. I left after a year: partly because I'd found out I'd been taking the wrong course and secondly

ballads and some of the early solo Lennon material.

'We played live gigs for a while, then a friend of ours, Alan Horne, decided to set up a record label which he called Postcard and he asked us if we would like to sign. We had

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**"No-one seems to take us seriously!" Edwyn Collins, 22 year old shorts fan, interviewed by Sonia Ducie.**

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'We started off in 1977 as a punk band (minus Dave) called the Nu-Sonics. We were just in it for fun in those days. I couldn't sing very well at all, and the band couldn't really play any instruments properly either. We used to listen to music like the Buzzcocks and the Subway Sect, who were our heroes.

because I wanted to concentrate more efforts into the group. I started to take the whole thing seriously and when Dave joined us as guitarist, we re-named ourselves Orange Juice. Our musical influences changed then too and I was particularly influenced by the Beatles

nothing to lose, so in February 1980 we released 'Falling and Laughing', followed by three other singles. And then came the break; a nationwide tour with the Undertones, which let us reach larger audiences and gave us even more publicity. Postcard was a very good concept at the time for us because we were new, and therefore we appreciated having such a big say in the way that we were produced and packaged, which we wouldn't have found with a larger record company.'

But nearing the end of the Undertones tour they felt it was time for them to proceed with a larger company, namely Polydor, for them to progress with their careers. But Postcard was included with

Nice face, shame about the....







Orange Juice (l-r)  
David McClymont, Edwyn  
Collins, Malcolm Ross.

the deal too. Because the album and some singles had been scheduled to be released with the independant label, Polydor agreed to let the Postcard logo remain on all future Orange Juice releases. Their first single with that arrangement was 'L.O.V.E. love.'

**Edwyn:** It's an Al Green song. He's always been one of my favourite artists, along with lyric writers like Bowie, George Gershwin and Noel Coward. I've been writing since I was about 7. The trouble with my songwriting is, I fear, I'll never be able to sit down and create a really commercial hit, because all my lyrics are very personal. I mean, I loved the Human League's 'Love Action' and 'Don't You Want Me Baby?': they were personal, yet commercial too. Yet I think we are different, although the audiences we're aiming at are the same. Everything we do in the group is a progression musically. Buy my ambition (I know it may sound naive!) is to write a fantastic, memorable, timeless record.

'Did you like, 'In A Nutshell'? (the double A side off their latest single, 'Felicity'). Did you notice the background singers on there, — I thought they

came out very well. We used some black singers from the West End musical 'Jesus Christ Superstar'. We've got a new album out at the moment too, called, 'You Can't Hide Forever. It features the old Juice. We are satisfied with it, but because it doesn't represent our present line up, we are more excited about putting out our next album. It'll be even better because we've just been auditioning for a new drum player and have found this fabulous boy from

Zimbabwe called Zeke. His natural African rhythms will make our music sound even more authentic. Malcolm will also be contributing to the songwriting.'

To promote their new records, they are undertaking a tour of Britain, but maybe with a new name! Edwyn's fed up with the press, whom he argues, 'describe us as whimsical, naive, stupid and lighthearted Scottish lads.' Nobody seems to take us seriously! Do we really come across like THAT? Perhaps we will call ourselves 'Sigma 80 Metal Music' (joke!) — well something with more

sustenance. I mean, Martin Fry from ABC never had this problem: they always portray him as a pseudo intellectual, no matter what he talks about. Maybe we should start taking drugs, (he jokes) or drink. Gin'on the road.'

This tour with Juice's new line up will test their new talents, to see if they blend in well with the rest of the band — although there's no reason why they shouldn't. Edwyn shows little signs of apprehension. 'On the last tour

us to go over and act like New York Bohemians! That would be fun. And maybe we would visit L.B.S.Detroit, (the 2nd largest soul radio station on the East Coast) because they picked up on 'L.O.V.E.' and with them having such a high degree of black listeners, we were quite flattered as we would like to think it was because the song sounds authentic. Oh, — and I'll be able to visit my aunt. It was rumoured that she has eloped with a Red Indian! But I don't

**"I'll be able to visit my aunt. She'll probably still be in her flat which she shares with Cat Stevens' sister."**

I was accused of 'talking down to the audience', but I don't mean to. I hate the idea of 'hero worship' actually, and the fact that the stage is higher up than everyone else. But maybe it's because I'm an exhibitionist. My attitude is that I would like to think we were like the 'Great Gatsby' everything was done to show off. I like to think Orange Juice is like that. There again, maybe I have been reading too many Scott Fitzgerald books...

'We may even be going over to America to play Studio 54. Adam (Kidron, our producer) lives overthere and is desperately trying to persuade

think she REALLY would! She'll probably still be in her flat which she shares with Cat Stevens' sister.

'Anyway what we REALLY want is for us to make enough money to be able to survive, to keep on playing and for us to improve and grow ...'

P.S. 'L.O.V.E love' single cover with Orange Juice baring their Scottish knobbly knees, in shorts, was in fact photographed in summer! Scottish summers can be very cold ...

**SONIA DUCIE**

If only I was suffering from some terminal disease... — not the sort of line you usually expect to find in a love song... That line is from 'You Don't Know Me', the b-side of 23 Jewels' first single, and for me it struck a chord, like Roxy's 'Just Another High', or any Buzzcocks single from 'What Do I Get' to 'You Say You Don't Love Me'. Listen to the rest of the verse:

...you would be there at the hospital full of shame and sympathy/And when they're calling for the priest I will take you hand and say/Given another kind of service I might recover anyway...

...I knew the feeling — the reverse of the sentiment expressed in 'Behind A Painted Smile': if I can't have your love, your sympathy is better than nothing.

Love or lack of it is quite a common these in 23 Jewels songs.

Some people consider 23 Jewels morbid and depressing. Nick Simpson, who writes the songs and is a lot more cheerful than you'd expect, denies this. He's right, actually. It's partly that he tends to write when depressed, partly because 'the sort of things I've written about

# 23 JEWELS



## The Lack of Love

probably are not particularly cheerful', partly because more than most music, you have to be in a certain mood to appreciate 23 Jewels. But even so, if you're just slightly depressed, you can sing along — in a suitably anguished voice of course — and be cheered up. This is true!

23 Jewels — Nick Simpson (vocals, guitar), Geoff Powers (drums), Mark Buckle (bass, vocals), Frank McCarthy (guitar, vocals) — have been in existence, with a couple of line up changes for nearly three

years now. They're not as well known as they should be: partly their fault, partly circumstances beyond their control. Their live appearances have been fairly rare and confined to the Nottingham area where they're based. Nick Simpson explains: 'There's this myth — quite a convenient myth — started by a piece in a local fanzine, which said 'they only play when they want to...in fact there's simply very little work...'. Another reason is the fact that all the group have only recently completed their

studies at Nottingham University, which limited the time available for gigs.

Every so often, when they can afford it, they bring out a record on their Temporary label. So far, two singles and an EP. Each has sold well enough for them to be able to afford the next. The first, 'Playing Bogart', was an NME Record of the Week in January 1980. It's their least typical recording and their most commercial, produced like all their records by Clive Gregson (an old friend from Nick's native Manchester). It's the only time they sound remotely like Gregson's own band and yes, it is the same song that appears on the first 'Any Trouble' LP. ('Wheels In Motion' is the title of another Simpson song recorded by Any Trouble — it isn't on their second album but may surface as a b-side).

David Fowler.

(Footnote: 'I'll Pay For This'/'Down To Minimum' (TEMP3) is being distributed by Rough Trade and should be readily available. However, in case of difficulty, all three 23 Jewels singles can be obtained by writing to the group at 73 Herbert Rd., Nottingham.)

# ZIGZAG CLUB NEWS

Well it seems that by February most members should have recovered from the original opening or rather the celebration of the completion of major works in the ZigZag Club in London. The Club, located in the 30's Art Deco Cinema building, is now going to announce plans for the opening gigs and parties planned to help make a start for 82.

So far confirmed are the following:-

February 12th: Clint Eastwood and General Saint, February 13th: Blitz/The Partisans/Peter And The Test Tube Babies/Red Alert...A 'No Future Records' Night.

Also coming soon:

Lemon Kittens/Gene Loves Jezebel/Birds With Ears/- Cold Fish/Ranking Dread/- Jimmy Lynsey.

For those already members it's

only £2.50

Annual membership to the club is £20 per annum which includes four free gigs and one year subscription to ZigZag Magazine.

For those who aren't full club members tickets for the gigs (which include Associate Membership) are available 48 hours in advance for £3.00 from ZigZag Magazine, 118 Talbot Road, London W11 1JR or ZigZag Club, 22-24 Great Western Road, W9, or the main ticket agents, London Theatre Bookings, 96 Shaftesbury Avenue, W1, Premier Box Office, 188 Shaftesbury Avenue, WC2 or Keith Prowse, 24 Stone Street, WC1.

To prove we are unmoved from our task of making a club where there are no dress restrictions, no poses, and NO bad deals for bands

The bar has been installed and Thunderbirds are now GO!

ZigZag is still the only totally independent publication which is not backed by a huge publishing empire that supports a string of publications as well as making a magazine. ZigZag thought its readership might like an unsworthy environment in which to enjoy the alternative music and video/media activities that we can put on; the whole show being run by enthusiastic people with the punters needs foremost in their minds. And at the same time maintaining a fresh outlook on the mainstream contemporary music scene.

The building itself, once a popular '30's Cinema, that was crumbling fast, was seen and found to be enchanting and extensive renovations were done. Great effort was put in to rectify major damage and make the place the type of place a music/video venue should be. The roof was completely rebuilt, airconditioning renovated. Then it was re-wired, plumbed, cleaned and painted.

Due to the extra work we kept creating for ourselves the opening date of the Party had to be repeatedly put back, as

the building had to be exactly right for the opening night. Support arrived en masse from the local community and the local authorities. Everyone wants a neglected eyesore made into an asset to the community.

The opening party was slugged with no regard for what the venue is trying to do. No other publication has ever started a venue has it? Very few venues plan to give you a good deal. There's room for 1200 people every night, a good atmosphere pervades the establishment, there's now a bar, there'll be videos, and for less money than most similar venues charge. If you don't believe us, check out the alternatives.

Brief snippets of the opening party went out on 'The Riverside' t.v. show, although they concentrated mainly on Bow Wow Wow who headlined the Party.

Rest assured all future developments will be covered within these pages. There's some great gigs coming up but my lips are sealed, at least for a few weeks.

MM.



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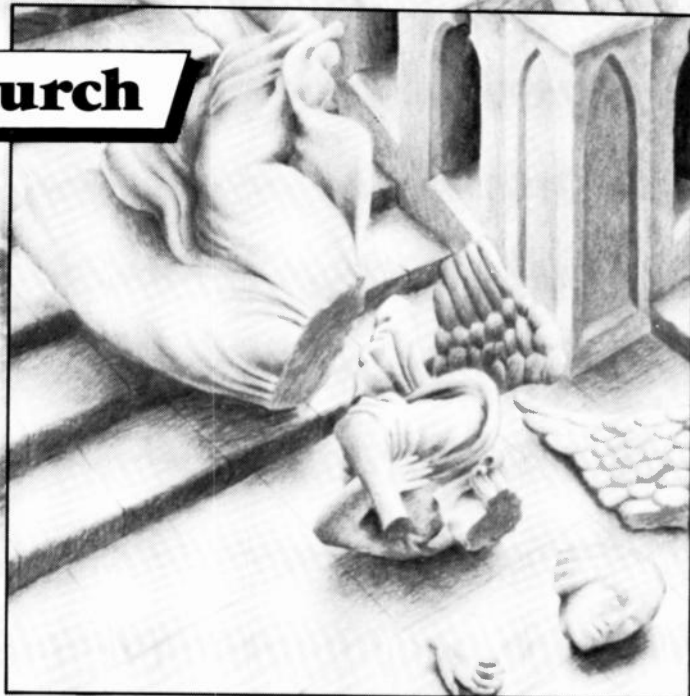


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The Church are a four piece rock 'n' roll band who have already had a Top 20 album and single in their homeland.

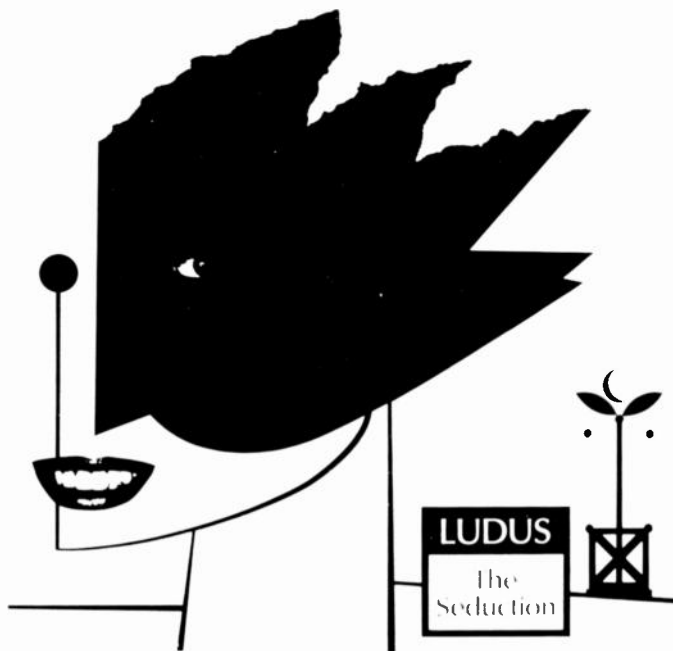
They've been described by one critic as "a band whose music is vital and melodic. ...and influenced by that classic '60s period of rock 'n' roll but punched out '80s style."

The Church's debut UK album includes their current single "The Unguarded Moment" available in full colour picture bag.

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# ALBUMS



**LUDUS: "The Seduction" (New Hormones)**

Elaborate. Both style and packaging. Mysterious. Both packaging and style. Everything!

Ludus have never been a band you could easily tie down and it's probably just as well: they'd only scream. Previously entranced by some of their work I encountered a live show that quite frankly was appalling and the smallish audience disappeared as quickly as was permissible.



It comes in a nifty black and white double sleeve job, wrapped encasingly around two twelve inch singles but it's definitely an album.

I know what I like and it starts from track one, 'Mirror Mirror' where words sachey past the guitar, busying itself in wrangling jazz notes, whilst clicking stickwork frequents the background. Now and again that shuffling beat moves into a serene stage where the voice shines through, but it is the climax that comes as most breathtaking, as the tune repeats upon itself and the stop/start arrangement jangles in the most delicious manner.

Actually that track appears to be the most essential here but

the rest is fine throughout. The darker side creeps into the affair. Hear 'Inheritance' with it's glorious line, "See how they practice...and fall."

Such is the nature of their music that the drumming is far from traditional, indeed it sounds like a dustman's strike on 'Dynasty', whilst a drunk wakes up in the piano, a track as peculiar as it is stifling.

There are occasional moments that jar, but for the most part this is a dream you shouldn't miss.

MM.

**KORPUS KRISTI: 'Tausend Augen' (Pop Import)**

The German tongue is often a most violent affair and certainly dimmed my enthusiasm for this album. You might conceivably call this the next step on from punk, with its sub Factory guitar sound but the harshness of the sound disrupts the immediacy and sends you scuttling for cover.

MM.

**METHOD ACTORS: 'Little Figures' (Armageddon)**

I can see this band becoming a critics favourite thus selling precious few units and relying on foreign sales for their satisfaction.

It's not hard to see why either. Artistic blunderings hinder the natural tunes as the ears need inserted sieves to listen in any form of contentment. For every worthwhile track there'll be two more over complicated for no earthly reason. The playing may show the bands technical proficiency but when has that ever been the main criteria. If

they lost half the fancy fingering this could have been accessible to all, instead just a few graduates will listen.

Hell bent on compli-cating everything they charge blustering on like a constipated Abba, 'Rang-ATan

MM

**THE SAME: 'Sync and Swim' (Unlikely Records)**

A new name to me and you too. Synth doodlings running through the album amidst much other electronic electrickery. I found it mildly diverting but far from memorable.

The first side was short songs, some extremely short, whilst side two is one whole piece, 'E Scapes', a Mike Oldfield diversion, where only the presence of guitar brings the tune to life. It was quite nice just sitting back letting it waft from the speakers but I wasn't inclined to repeat the experience.

MM.



**MOTHER GONG: 'Robot Woman' (Butt Records)**

Mother Gong (Gong to you) leap into 1982 with an album of funky doodlings telling us a story of life, robots, society etc. They have retained their quirky sense of humour and integrated it into a glorious fusion of jazz, funk and rock with daffy female vocals, good brass bits and excellent bass playing. Ignore it at your peril!

LH

**ON-U SOUND COMPILATION: 'Wild Party Sounds Vol.1'**

**CREATION REBEL/NEW AGE STEPPERS: 'Threat To Creation' (Both Cherry Red)**

The On-U Sound Compilation album features Jah Woosh, Machine Gun Hogg and Co., Prince Far I and Creation REbel, The Chicken Granny, Alan Pellay, London Underground, Suns of Arga, The Mothmen, US/Jeb Loy and



Linder - Ludus



The Oil Wells, New Age Steppers and Judy Nylon and like the Cherry Red compilation 'Perspectives and Distortion' it brings us an almost alarmingly wide range of styles. Most of the tracks fit loosely into the reggae bracket but so loosely that I hardly like to mention it. The title 'Wild Party Sounds' is a complete misnomer, they're all gentle evening-in-with-the-cats pieces, insidiously foot-tapping, and an excellent way of getting acquainted with the word of the artists featured. Creation Rebel and the New Age Steppers are the stars of the 'Threat To Creation' album, a laid back reggae record of the sort that sounds so good thumping out of people's flats late at night. Both albums sport excellent covers.

LH.

#### ENGLISH SUBTITLES: 'Dialogue' (Glass)

Deft little hipsters that they are, the English Subtitles have knocked out another clod of vinyl with variant results. Half studio, half live (The Electric Ballroom 1980), they go about their 'happy' way much the same as before, except the studio work seems far superior in sound quality, which is hardly surprising. On 'The Baby Cries' they even get lively.

Meanwhile, on Side Two the band live are just how I remember them; a bit of a mess. Unforgettable though, as one listen to 'Machine' will demonstrate. I find it hard to picture a Subtitles fan, but then I'm one.

MM.



#### THE TIMES: 'Pop Goes Art' (Whamm Records)

Sixties style pop, simple and naive. It all sounds a bit casually contrived to me, like Cathy McGowan's carefully ironed hair, conjuring up visions of a world of Swinging London which no longer exists.

However, I remember it all from the first time round and prefer something new to a rehash, but maybe there are those to whom this is a novelty. It is well done.

LH.

#### MARINE GIRLS



#### BEACH PARTY

#### MARINE GIRLS: 'Beach Party' (Whaam)

Delightfully naive to the ear at first, this precocious little offering boasts more whimsical and enjoyable tunes than I care to mention; safer to say that it doesn't have boring parts, which considering the sheer volume of songs is surprising for a debut album even if they are generally the best.

A host of simple, practically brittle ditties, based around 'Jackie' fantasies the world over and a preoccupation with fish, this reminds you music can be instant fun. A girlie Swell Maps.

Inside there's a game to play. What more could you want?

MM.

#### DIE PARTIE: 'Latereiheit Desgeistes' (I think) (Pop Import)

A German record hailing from who-knows-where, arriving modestly unannounced with nothing to indicate that it's incredible!!! Synths, percussion, the odd piano, harmonica...infectiously bouncy, repetitious, occasionally grandiose, to be sought out and listened to immediately! A strong contender for album of the century.

LH

#### JOHNNY G.: 'Water Into Wine' (Beggars Banquet)

I wouldn't listen to this without the aid of continual coffee. I never liked his singles. I never heard the last album and I didn't like this. At least I'm consistent and so is Johnny, as this boasts two albums for the price of one, meticulous sleeve notes that

reveal his belief in the tunes but it's so 'humourous'. Listening to this was undoubtedly the most arduous task of the month. Nearly every song was of a different musical style than the one before with none of them sounding particularly convincing.

Music for bed-ridden students perhaps, I cannot say, but if you want the worst version ever of 'Blue Suede Shoes' then this could be the album(s) for you.

MM.

#### THE ORIGINAL MODERN LOVERS: (Bomp International)

This is Jonathan Richman pre-first album notoriety. 'She Cracked', 'Astral Plane' and 'Girlfren' are all represented here with Kim Fowley at the controls. 'Roadrunner' crackles fiercely with no less than two separate renditions and a cleaner, slightly more innocent sound.

The real top note is 'She Cracked' which shows the Modern Lovers at peak strength; radio interference and roving guitars included. It may not be a hit but it's a cert for cult collectability!

MARTS.

#### FLESHEATERS: 'A Minute To Pray, A Second To Die' (IRC)

What can you say about an album recorded by a grouping of L.A.'s finest, already revered in their respective outfits. Under the auspices of Chris D. Slash minuteman, the team of Dave Alvin and Bill Bateman (Blasters) and Jon Doe and DJ. Bone brake (X) get onboard a hellbound train of pure, raw noise. 'Digging My Grave' represents a real alternative to a cushy Los Angeles lifestyle with its screaming sax and

manic vocal strengths. 'Satan's Stomp' looses a jazz feel with Chris Desjardins taking an aural romp of destruction through the studio. For real enthusiasts however, the seven minute 'Divine Horseman' is the only safe equivalent of Apocalypse Now (though live I'm sure this lot wouldn't be safe). The rhythm section keeps a stable base for Chris to invert and subvert his lyrical mores. This is an album to end those bad parties on, so don't leave this one in the racks.

MARTS.

#### FLESH TONES: 'Roman Gods' (IRS)

'Roman Gods' is the non-alcoholic R. and B. album, having more to do with the beach than with the Hope and Anchor. The Fleshtones have improved a thousandfold since their lightning visit to these shores as part of the DB's/Raybeats package last year. Under the lead of producer Richard Mazda, their raw live sound has been defined and streamlined into a monster of harp, tremelo and fuzztone. The opener, 'The Dreg' demonstrates this amply with stereo effect-distortion and a surge of raw power that oozes, not bursts, from the speakers.

'Let's See The Sun' and 'Shadow Line' show the calmer side of the Fleshtones. The former is a sun'n'surf Annette and Frankie scenario while 'Shadow Line' is a moody ballad where Peter Zarella's vocals come over beautifully guilty and haunting. The difference between this album and their previous output (excepting 'The World Has Changed', justifiably represented here) is like gloss and matt. Yes, as far as the Fleshtones are



concerned, Mazda is the man. Now watch 'em go!

**MARTS.**

**THE PRAMS: 'What's The Time Mr Wolf?' (Wabbit Records)**

For a trio, The Prams certainly weave a complex sound in the studio, switching from slightly traditional melodic outings (A's okay) to more experimental areas, as in the song 'Don't Drop Any Bombs On Me'.

Too fine for rock, yet too nice for something darker, they remind me at times of a less ruthless Ruts, and 'Don't Made A Fuss' would make a great single, apart from a funspoiling middle part.

Listening through their songs I was struck by a craftsmanlike approach but the energy was still there. Some of the lyrics were really drab, but the music covers such errors.

For the most part, The Prams shuffle neatly along and imbue their album with energetic importance as personified by the closing tract 'Twilight'. Ignore the words, but listen to the songs.

**MM.**

**ELLI AND JACNO: 'Tout Va Sauter' (Celluloid)**

I always wondered what happened to Stinky Toys and here's part of the answer. Step up and tell us where you've been Miss Elli.

Last month I reviewed the abominable Disco Rough album that was one long turd after another, but these tunes here, borne out of framptonous pop saved the day, although not the overall effect. Here, out on their own, the tunes clog up the speakers a mite, and the overall kindling of fond ears disappears stage left, but the possibilities are endless.

Tunes like 'Mad Affair' are so twee, so silly and so compulsive, it's simply ridiculous. I hum the Play School theme tune less and less these days. Elli and Jacno are here. The new pop mongers from across the sea are here. They may play some duff ones but when they get it right the album's worth it just for several minutes of pure bliss.

**MM.**

**GIRL: 'Wasted Youth' (Jet)**

Thought it was the Wasted Youth album at first. We all make mistakes. Mine was listening to this twice on the trot. I'm not into this hard rock sterf myself and I don't actually know anyone who is but there probably are some somewhere. To them the mention of song-titles bearing the imaginative 'Old Dogs' or 'Nice n Nasty' bring smiles to mishapen and I use the word advisedly — lips.

Bad moments crop up throughout the album. Predictability is the main factor. You know when the solo is coming, you know the voice changes from gentle bellowing to coarse revellry. You can easily guess the rhyming couplets. You know you won't enjoy the next tract. And I didn't.

To Girl's credit is the ability to make the time honoured morass of untuneful meandering into songs. I find it hard to relate the bands skill at composing melodies with the stink they kick up. Their presentation comes across like a mixture of Thin Lizzy and The Crass. no joke, there is the ability to put the pieces in a pleasant order, although that doesn't lessen the cliché count. It simply makes it more palatable. Glimmers of hope in the craftsmanship but ultimately it is the crutch thrust of ages past. Smutty Springsteen scenarios pepper the Tweeters whilst a thousand lathe operators wank in unison.

I hope the dry ice gets them.

**MM.**



**PETE SHELLEY: 'Homo sapien' (Island)**

Having been happily introduced to Mr Shelley's tones on that recent Buzzcocks compilation, I slipped this onto the desk with great eagerness and found the first track (the title song) quite agreeable. From track two however the feel strengthened that this was not his finest hour. It doesn't appear to be anything other than an average collection of

songs where a reasonable tune and tasteful arrangement can do little to cover up the lack of anything eyceptinal.

Throughout, there are a few of the past hallmarks, particularly in the choruses, but it comes over in nostalgia, a throw back to those pre-punk solo songwriter albums. Anyone remember Brian Protheroe. It's the same stuff. Highly listenable but never essential, and that's a shame

**MM.**



**TELEVISION PERSONALITIES: 'Mummy You're Not Watching Me' (Wham Records)**

Although a seventh floor flat on the Kings Road isn't that much closer to heaven than one in the basement, one of the fourteenth floor is about as near as you could ever get. After the brilliance of their first two singles, the Personalities slipped slightly with their first long player — this one re-establishes them on their original course — nearer to the stars with every bar.

Clashes of sound — taking the roots and restructuring them apart — tearing them in half — clashes of the sixties, the seventies, the eighties, the twenties and then back to the sixties — and in it all creating instant classics — slices of pure music poetry — 'Scream Quietly' and 'If I Could Write Poetry' rivalling even The Barracudas' 'Violent Times' for an essence of a complete everything. If this album was on a major label you'd probably know all the tunes off by heart by now. You can't classify this as just pop music — it is pop music but it's also all of now — worlds of sound packed into plastic.

Dan lives on the senenth floor but he's already climbed at least half way to heaven. Happy just reading the times.

**NIKKI SUDDEN.**

**RICHARD EARL: 'The Egg Store ilk' (Pilot Records — Pilot One)**

Relentless chugging — emotion and motion struggling side by side — the sound atmosphere laden as incendiaries unfurl — teeming sound crawling towards an inevitable vortex — towards the inevitable vortex...

Richard Earl was once Biggles Books of the late Swell Maps — this is his album — insular to the extreme — it allows no fallowness in its structure — there's no chance for idle listening — it compels complete attention — cursory slices cannot be enough.

Layers of instrumentation — often mono dynamic in structure — gnawing away at the ear retina — music for dreaming — music for rain — music for leaving and for waiting — there is no compromise offered or accepted — it is more inaccessible than accessible but the option is there — one more year (for your many)...far away.

**NIKKI SUDDEN**

**ROUGH TRADE ALBUM CHART**

1. A CERTAIN RATIO Sextet (Factory)
2. CLINT EASTWOOD & GENERAL SAINT Two Bad DJ (Greensleeves)
3. DURUTTI COLUMN L.C. (Factory)
4. MARINE GIRLS Beach Party (Whamm)
5. VARIOUS ARTISTS Xmas Crepuscule (Crepuscule)
6. MIGHTY DIAMONDS Changes (Rough Trade)
7. VARIOUS ARTISTS Making Waves (Girlfriend)
8. NEW ORDER Movement (Factory)
9. CABARET VOLTAIRE Red Mecca (Rough Trade)
10. JOY DIVISION Still (Factory)
11. BIRTHDAY PARTY By The Birthday Party (Missing Link)
12. CHRIS & COSEY Heartbeat (Rough Trade)
13. PANTHER BURNS Behind The Magnolia Curtain (Rough Trade)
14. THROBBING GRISTLE Funeral In Berlin (Zensor)
15. WASTED YOUTH Wild And Wandering (Bridgehouse)



**L**ike a crackling gale of fresh air they came, busting in the reggae dormitory on a wave of Oinks! and Rights! Lively up yourself, they uni-chanted to somewhat stagnating reggae.

General Saint and Clint Eastwood had but one true aim — 'to try and establish the deejay,' not to mention have a lot of fun, as Saint put it one afternoon in the ZigZag basement.

Original, different, funny, but to be taken more seriously than some stoned rapper spouting about weed and Jah with the odd WOOAH chucked in over the endless dub.

Eastwood already moved around Kingston with the old hand toasting cream team of Trinity, and Dillinger, establishing his name from '76 with some forceful 45s. He was at the forefront of the new breed of deejay, along with such luminaries as General Echo and Lone Ranger — life and variety in the old dog.

About two years ago he came to London, got done for sus on arrival, and soon after met General Saint, who was just embarking on his own career.

They hit it off and became deejay sparring partners, manning the mikes at Balham's Studio 200.

The first record was 'Tribute To General Echo', a lowdown moaning rant on the death of the fast-rising deejay, who'd been gunned down by Jamaican security forces. Eastwood is still bitter about the 'innocent death' of his close friend.

'It's a very sad story. I was very shocked. We feel we should do something by saying something about it. It's a point of duty.'

'Him left a 1000 people just a mourn', the pair intone doomily over sonorous backing by the Roots Radics Band. A dark way to make an entry but here was a sparkling combination.

Greensleeves released the cut on 12 inch with the fearsome 'Two Bad DJs' on the flip. Full of graveyards, ghosties and a deep throat booming 'I want blood!' tongues were hitting cheeks here. A blueprint theme tune — 'hard we hard in the cold graveyard' — later to donate its title to the debut album (though it don't actually appear on it).

Eastwood and Saint were hot property already, touring relentlessly, and soon came single number two, the assertive oinker 'Another One

# SKANKING in the Graveyard



Bites The Dust', which saw them nibbling at the Top 50 for weeks and even popping up on the DLT show. In fact, the record sold 40,000 — enough to shoot well up the charts had most of the sales not been in

Unlike most, it's all written out, worked on and rehearsed to maximum effect. Choreographed with Oinks and other everyday noises and exclamations, the duo cajole and state their messages and tales.

## We come fe nice up your area

the specialist chart return shops.

Just before Christmas, the lethal 'Two Bad DJ' album was unleashed, hand in hand with the devastatingly hard 'Talk About Run' 45.

It's the first deejay album I've had contain a lyric sheet

Eastwood explained the process behind the album, which took six months to do from start to finish — including working out words and two months in the studios (lovely Roots Radics ridims laid down in JA and vocals at Mark Angelo's in London).

'It's not really hard once we get it worked out. We run over the ridim, do it once, then try it again. We always do it three times so it's right. It's more difficult with two of us. We sit down and work it out.'

Saint: The combination is a different style. It's more entertaining, so we try it. All the tracks tell a story, so it's something different.'

ZZ: How did all these oinks and twiddlee-diddlee-dee's arrive? Just from walking about it seems...

Eastwood: I practice stuff like this. I sit down and to make sound effects, I go round and pick up from sound — the birds, the cow, all those things are all around.

ZZ: Do you reckon reggae was getting stale?

Eastwood: I felt reggae was going down. Something was needed to lift it up. Something new and original. I think me and General Saint knew that it would pick up again.

Saint: We want to make the music more popular, so deejays have a chance of getting big.

They mean geezers like Ranking Dread, Yellow Mar and Papa Michigan and General Smiley, who were deejay-duetting before Eastwood and Saint but 'our one more different. Different style,' reckons Saint.

The next album will be done in JA, voicing too, although the pair emphasise it won't inject any sunny-somnambulence into their gritty London stance.

Eastwood: We want to work for the people in England. I don't want success for money. I want to be in the music scene to get across.

To prove it they've played dates everywhere in Britain often sparking near-riots like in Plymouth, where punters went berserk when they refused a short-change repeat of the 12 tunes they'd worked out. 'There was a riot,' beams Eastwood.

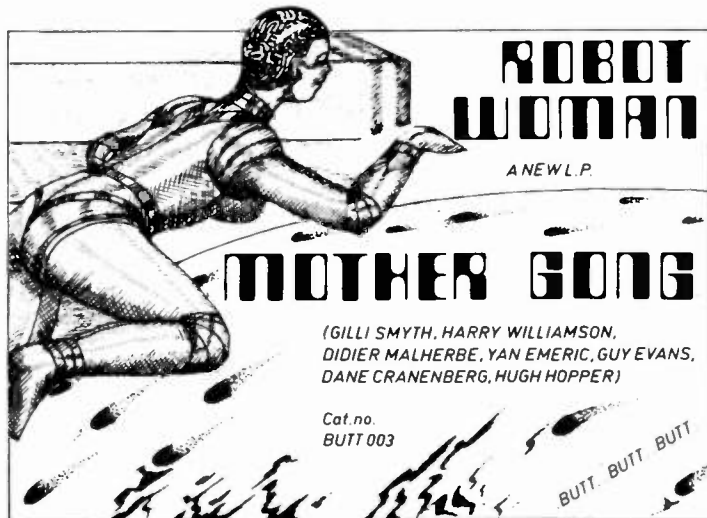
Plans include a big tour in February (including a momentous night at the ZigZag Club) and then another tour in February — different style.

Eastwood: We would like to do this year after this tour some charity shows — for people who can't afford to come and see us, people in prison, the handicapped.

You won't escape the two bad dj.

We come in combination We come fe mash up the nation Oink! Moo! Baaa! etc.

Kris Needs



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# THE PORPOISE OF ART

With precious little musical pedigree behind them, Cold Fish are poised. Mick Mercer remembers to turn the cassette recorder on.

**I**t's always better with a little internal combustion. Terry Bailey makes a comment. 'J.B.' responds, and Michelle McAdorey applies finishing touches. Terry plays trumpet, once with Teardrop Explodes, leaving when TOTP appearances became unfortunately regular. 'J.B.' as he wishes to be known plays keyboards, and in the past worked with Billy J. Kramer, Marty Wilde and Honey Bane. Michelle sings.

Ian Morse follows the questions and generally chips in last, mentioning such previous outings (an apprenticeship through punk) as The Brides Of Christ. Steve Brockway sits silently in his chair, looks at his boots and smiles. Stephen

Mayes isn't even in the room. God knows where he's got to.

Ian's main instrument is guitar, although just like Terry he manages 'occasional keyboards'. He also teams up with Michelle as the main songwriters. Steve plays bass. Stephen plays drums. He also plays truant. Michelle plays the radio but Rod Stewart bleats out. Hastily Michelle plays a cassette instead. This band have good taste.

This band are Cold Fish.

Terry, if I might just slip back a paragraph or two, also played in a band with the Robin Cousins Ice Show.

Michelle?

'In London? Not much. In New York, I worked with John Leary and Ornette Coleman just because I got to know them in a club called The Squat

Club (hoots galore) because we used to jam there and I lived with Ornette Coleman: it was jazz orientated. Other than that, television because I'd been acting. television, theatre, opera, dance.'

The tale unfolds before my ears and basically it is this. Michelle, having done work in the backing vocals department for other people decided to do something on her own. She met Ian and they started recruiting other musicians. A different bassist and drummer were knocking around when 'they' started working with Speedy Keen, still the band's producer, but these people weren't right. This was about November (ish), but the current team weighs in as effective since about two months ago.

Since Sylvia their publicity

lady first introduced me to the band, via a dervishly redeeming tape and a massed collection of publicity shots, it has dawned on me that here was a band reversing the usual procedures. Instead of sending demos, doing small gigs and courting record companies and practically begging for interest, Cold Fish have already amassed the publicity paraphernalia, recorded an albums worth of material and through friends of a friend, secured some reasonable gigs. They aren't serenading bulging executives any more than they are playing seedy dungeons to a pocket of faithfuls. With foresight and confidence they have set themselves up as authoritarian figures. And here there are definite similarities to





Placebo. Before even tempting companies out of their shell, they have shown that they stand sufficiently organised to tread boldly.

The emphasis, going on the pictures I've seen, definitely lays with Michelle at present which tradition deems inevitable I suppose. The band don't seem too worried. As Terry scrapes the last remnants of the bubonic plague from his sore infested body he mentions she's the best looking one, but Michelle sums it up neatly enough.

'I don't look at it as though I'm here and everybody's there, vocals are another part of the music and anybody who wants to take the initiative and come forward, that's their responsibility. Pictures I dunno about, maybe because I'm the only girl it's some sort of selling point.'

Terry, now thoroughly sterilised joins in.

'There is a definite band atmosphere. Whereas the other band I was in, it changed from when it first started from being a band thing to a solo thing and even at rehearsals people started to feel a bit out of it.'

Prompted by this damnation of ages past Michelle

describes the current workings bandwise. As Ian and herself write the material at present they give initial hints and wait for opinions to be voiced, well aware that as the band grows closer the arrangement will benefit from greater all round involvement, unaware that Terry has his first punchline up his sleeve...

'The more doors open the more light comes in.'

really lucky so far.

**Ian:** Until the bills start coming in.

**ZZ:** How did you meet Speedy Keen?

**Michelle:** Basically chatting in a pub.

Having seen a scabby type attempting to interest a young band as a manager at a gig once, giving them the old 'I'm gonna make you a star' routine I asked whether there had been any approaches from

but it's a fast runner. I think if you want to do different things it's important to keep your own identity and then approach the rest of the stuff.'

When I ask whether they'd planned out a campaign for Record Companies, seeing as they've hardly been functioning as a band for about as long as it takes a dedicated dieter to lose three stone, they respond with ludicrous nonchalance.

'We've been waiting till after

---

**"Speedy said he doesn't want us to have a gold suit and a cheese roll on the motorway."**

---

Astonished faces.

Who is putting up all the  
**ZZ:** Who is putting up all the money for you to be so organised?

**J.B.:** Most of it's favours so far.

**Michelle:** It's also working your arse off. It's offering yourself up straight, saying this is what we stand for, we mean this if you can do anything, and we're getting a lot of amazing people who have said 'Yes, we believe in what you're doing,' we've been

people so shady that they sprouted lichen. Apparently Michelle has endured quite a few.

'There's been more who weren't genuine than were. One guy I worked with was more out for his kicks rather than anything else, whether it was sex or money or whatever, but not really with your interests at heart, particularly the things we want to do.'

A goldmine for them.

'Exactly. You can do it fast: create such a hype so easily

Christmas' says Michelle. 'Either you run to the Record Companies or you can have them come to you. We've recorded an album and we'll be doing gigs, having fun. We've had a lot of interest from record companies but it's important to concentrate on getting a good deal that will see us by over a long period rather than a quick advance before working on the railroad so to speak, to die in a year.'

Just the moment Terry was waiting for. Here he is now.



'Speedy said he doesn't want us to have a gold suit and a cheese roll on the motorway.'

More aghast expressions but lifesaver (Terry's) Michelle, comes in to finish where she left off.

'Bands who sign the quick deal, they're dying. They have no control, even down to the album artwork. And who wants that? I'd rather wait till we can get a really good deal. If they still exist somewhere.'

Ian speaks his mind.

'It sounds like there's someone putting a lot of money into us but it's not like that. The first time we went into a studio, Speedy hocked his guitar to help pay for it and after we had the first thing done people were very willing to help. It's not a rich arab or anything.'

'We're lucky to have Speedy. The advantage of his hindsight' speaketh 'J.B.', he's directing us.'

Everyone nods.

'He's driving the car!' exclaims Terry having worked himself free of the polythene bag over his head. 'If a contract came along we'd sign' he jollifies.

'Cheese rolls, we're dying for one', laught Michelle, not to be outdone by an ex-Teardrop imploding.

Ian again, 'We only record at Ridge Farm (the Horsham

studio that they frequent) because they feed us and let us sleep there.'

Considering that Orchestral Manouvers, Roxy Musix and The Beat have in the past used the same place it comes as no surprise to find their recordings to be of the highest quality. Warm vibrancy in my ear every time I slip it into the tape deck. The instruments blare in precision, the beat percolates in your head. Sublime bass, haughtily cajoling keyboards, shiny guitar and unruffled drums. Michelle's voice. Variations but nothing silly. They are variations of a band theme.

You could gather together a host of names to hint at comparisons and yet the end result, the effect that radiates and creeps back on you amidst dreary train journeys — my own ultimate test — is theirs alone. The immediacy is striking.

Speedy and Max Norman the engineer, deserve numerous slaps on backs.

In this inclement weather, which has kept conversations on the tubes at an all time low, the band made a live appearance, their only one to date outside of private entertainment at Ridge Farm.

Michelle enlightens me.

'It was at Pisshill.'

Pill Hill!?

Steve enters, 'Pischill, on the edge of the Chilterns.'

Michelle won't have it. 'Piss'.

'Pisch'.

Whatever the true name, the occasion was marked by their drummer Stephen having a more than negligible attack of appendicitis, resulting in a room full of nurses and doctors and Speedy Keen bravely, some might say with just a hint of Dutch Courage, staggering into the breach. Apparently people loved it. Now they plan, having received Master Mayes back into the fold, to do more (currently London only) gigs.

Returning to the topic of impending (hopefully) contract signing, Ian gets going.

'If you feel you've got to go ahead and do it, then you do it rather than wait around for record companies. If you do that you could wait forever. Personally it'd annoy me if we recorded an album and some nerd put a really awful cover on it.'

Well the lessons of a multitude of bands that came a cropper in secret discussions around oaken tables, whilst the band were off on a wild goose chase, should serve as useful reminders and god

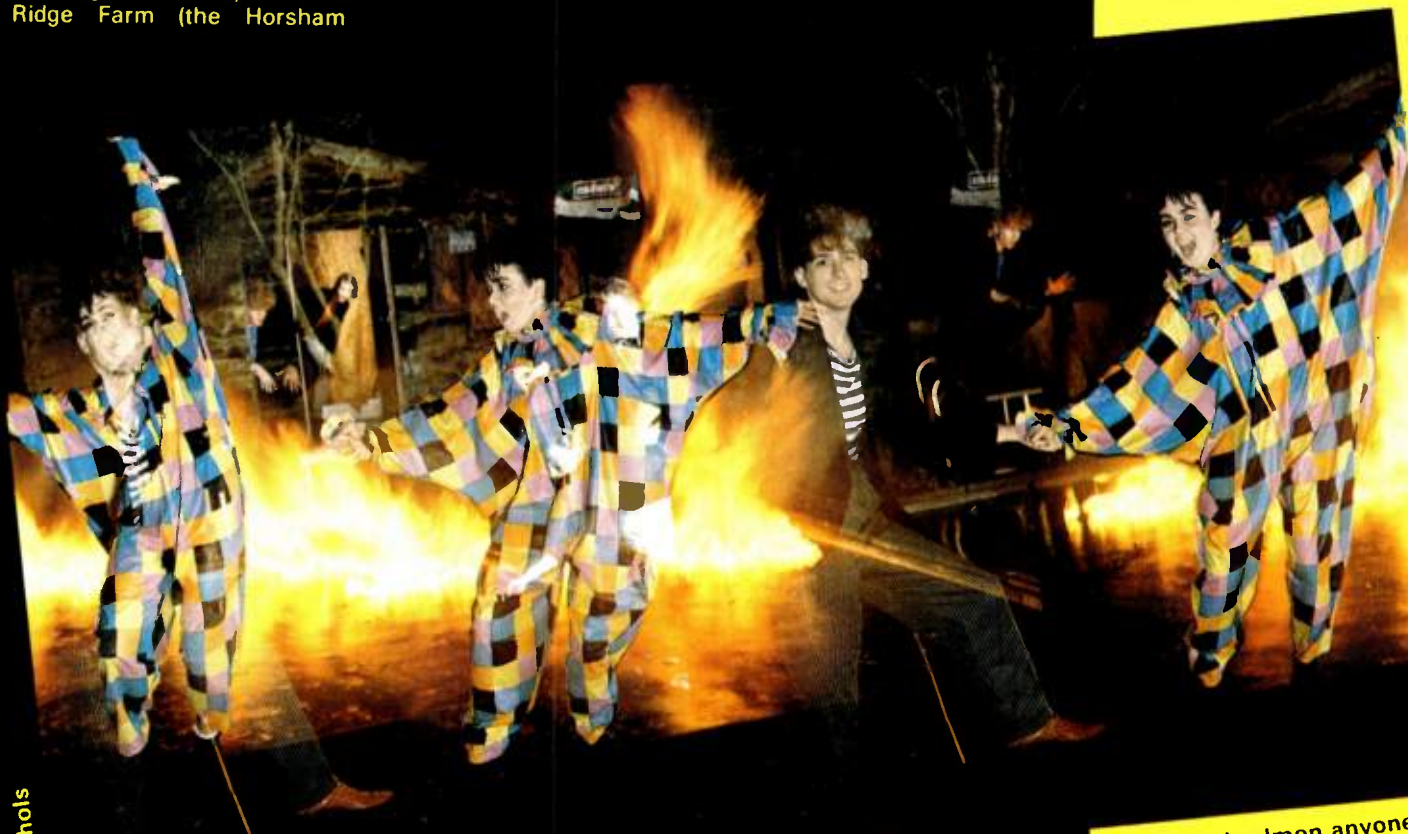
knows there's been enough, I can't see Cold Fish receiving anything but the best treatment. If you were a record company exec. wouldn't you halt long enough from lighting cigars with tenners to marvel at their confidence, ability and willingness to develop a rapport, establish relationships and take the charts by storm. By God you would!

Michelle has previous experience from T.V. work about scrutinising contracts.

Unfortunately Terry moved near to the fire and, warm and contented, felt little need to provide me with a witty last line, so I shall pinch a famous quote from a star long since deceased, just remeber Cold Fish: champagne drinkers all.

"Hell is full of musical amateurs. Music is the brandy of the Damned". — George Bernard Shaw.

MICK MERCER



Smoked salmon anyone?





Photos: Paul Cox

In the past year, Kim Wilde has left her art school aspirations in the past, produced (along with father Marty and brother Ricky) a string of hits and a best-seller album as well as made a firm impression on the public as the latest in a line of blonde haired, blue-eyed and well disposed adolescent pin-ups.

Kim has just turned 21 as witnessed by her birthday bash at Knebworth House. Last year, she was contemplating the chance to further her education. The foundation course at art school gave way in favour of a recording career after Mickie Most (her manager as well as Rak boss) took an instant liking to her voice on backing vocals to one of Ricky's tunes.

The old TOTP fiddle has never been quite so apparent as in Kim's case, but it's laughable. The Kim Wilde band, as seen on various promo videos and TOTP appearances is nonexistent as such. The records are formulated, written and produced by Ricky and Marty with the gathering of James Stevenson, Calvin Most and Ricky again all for effect. This works on the principle that record buyers would rather see a band on the television than a solitary figure. This obviously creates problems with touring commitments, as Kim, to date has only played live T.V. shows in Europe. Ricky also seems embittered towards playing in a band, preferring just to remain songwriting. Tour plans as for any major band are dubious, but Kim seems enthusiastic on the whole.

'We're definitely going to play a tour here soon, but we haven't really got any plans so I can't talk about it. I hope that James' new band will come and do the tour.'

James' new band, though under wraps at the moment

comprises Calvin, Glen Matlock and ex-Original Mirror, Steve Allen. Maybe a viable commercial proposition though only at the demo stage right now.

'We have a syndrum and stuff', continues Kim, 'but we got bored with that. As far as James goes, he only played on 'Water On Glass' before. It happened a bit by accident, because we used him on the videos and Top Of The Pops for a visual purpose. I'm fed up of miming, it's really driving me crazy. I want to get out and play live and it'd be nice to use James and his band, so when Micky gets back I'm going to have a word with him.'

All material is written under the auspices of Ricky and Marty, so this leaves Kim with singing as her only responsibility. Maybe self written flip sides may be in order?

'Up till now there's been no need to write material of my own. I've always written lots of

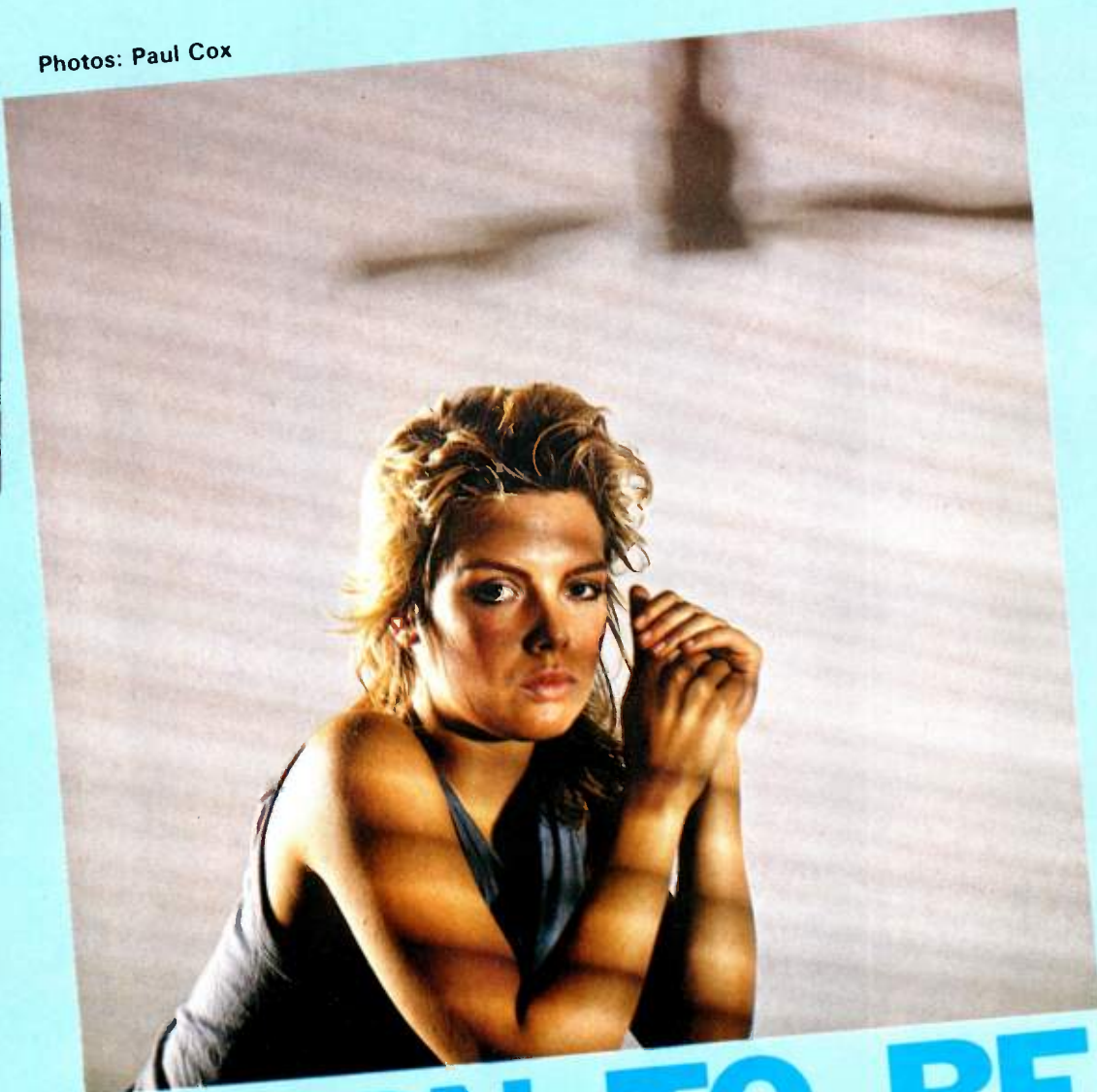
lyrics and melodies, as I play piano, but I'm not going to force something alien onto the Kim Wilde thing because I don't want to give people something they don't want. I wouldn't like Abba to split up and Frida to go off and make a solo record, because I like Abba together. I didn't like it when Debbie Harry split from Blondie. As for b-sides, I like them because you can experiment more. I usually end up liking the b-sides more than the a-sides anyway. I'm sure David Bowie hates 'Space Oddity'.

After the basic pop sensibility of the first series of singles, 'Cambodia' seems to have struck a different chord entirely (a minor, dealing with synthesised blips and a strange, haunting love song.) The style is slowly shifting emphasis towards a presumably Kim Wilde SOUND. The song is really self explanatory says Kim, though I never

grasped it myself, an explanation is definitely in order.

'Cambodia is a mysterious love story, like Casablanca. Flying off into the night to never return. One wonders what happened to the guy. It's like that Gene Pitney song, '24 Hours From Tulsa' where you tend to think, who is that woman who stopped him going back to his wife, which isn't a particularly profound thing to think about but you can't help wondering. It's very haunting.'

The videos to her singles seem to epitomise a certain mood too, from a straight 'Kids In America' type production to the full-blown 'Cambodia' scenario. Brian Grant, the man responsible for these mini epics seemed to get over excited about the latter, but justifiably so and all in order with the tune. 'I like videos,



# BORN TO BE









Paul Cox

they're a nice projection of the singles' remarks Kim. Recent developments in media exposure also embark on the erection of Ms. Wilde as a demi-goddess, though Kim seems less than happy here.

'I don't get bored with interviews, I love talking to people about what I do. The only time it gets tedious is when you're in Australia and they don't know who you are, they ask you 'what's your name, and wasn't your father...' and you get ten of those and six phone calls asking you the same question. I've never felt so bad as when I was there. I used to just go mad and walk out of the room. I couldn't do it anymore, the only thing I could do was laugh and have a few drinks. I had to laugh, I don't really feel I have to be nice to people I don't want to be nice to. It's like this interview in Hot Press I just read and it's quite hurtful.

'I remember talking to that guy. It was just full of shit, this guy didn't know his arse from his head. He didn't know if he liked me or not. And he obviously felt very guilty because one minute he was praising me down to the ground and the next he was slagging me off to cover himself. He was such a tosser, why did you have to do that? Why don't you have the courage and conviction to say you like me you bastard, or you hate me, why cover yourself with cross-statements? Just recently, Kim Wilde has become more hip, like I like her but I shouldn't, I get a lot of that attitude.'

So where do I fit in? Yes! I like Kim. For someone in her position at this early stage, she is admirable in conviction. She's on the case and positive about her work and play. In fact, this could be the spawning of a new nobler breed of homegrown teen idol, let's hope so.

**MARTS.**

"Why don't you have the courage and conviction to say you like me you bastard, or you hate me, why cover yourself with cross-statements."



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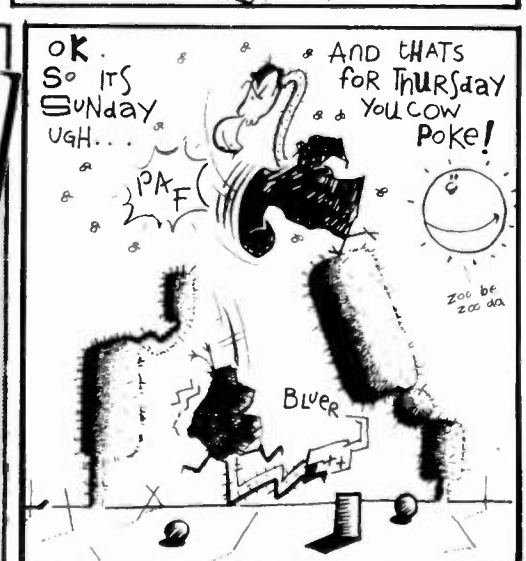
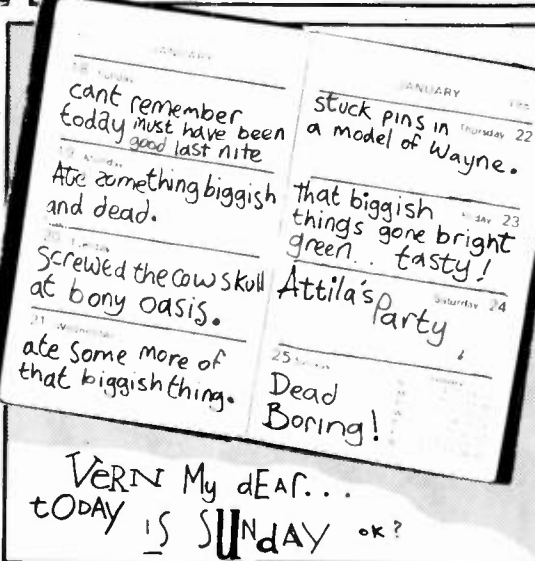
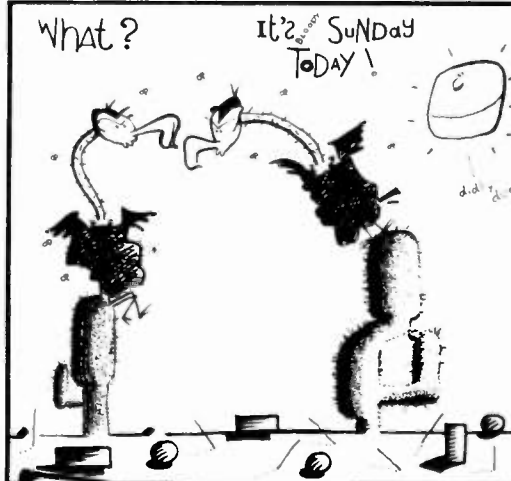
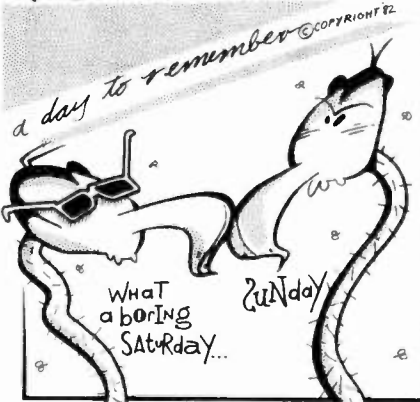
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## Vultures



# PLACEBO

A more than acceptable substitute.



They made the finest debut album of 1981. Just who are they? Mick Mercer investigates...

n days gone by the people of the North were renowned for lightning strikes on their Southern counterparts. Rape, pillage, the occasional discovery of old chess pieces and then back home pretty damn quick, whilst homeless villagers stared moodily into the English Channel wishing all the while that they too could be so rough.

It's not like that any more.

Gary and Michelle Wilde's invasion was a fairly sedate affair.

Theirs was a self financed, self produced album entitled 'England's Trance', that brought them to my attention and the story behind it, pure and simple, is one of self belief and equally self-satisfaction. They couldn't give a flying fart about the music biz and all it stands for, especially after temporary involvement two years ago...

**Gary:** This guy got us down with well known musicians of the Seventies and they couldn't handle it.

'Well they could' interrupts Michelle, befriending the Cafe cat as she speaks, 'they were good musicians but they did what was expected and when you 'can't play' you come up with other ideas, rather than

the expected. After you've done your bit you tend to get left and they all start taking over it. The sound's totally different. So we decided to do it ourselves.'

'I think if you know too much you've had it. You're really stuck. That should come next by rights...all that. It takes away your scope.'

And as Gary points out it wasn't just on the songs that the two parties failed to reach

beneath the brows, prepared to do the whole thing themselves come hell or high dudgeon. As it turns out the album is very well produced with a rich sound quality.

Within those sceptred grooves lay strange lyrics and a hypnotic array of intelligent arrangements. A remarkable achievement. Other bands have certainly made albums for a similar price (two thousand pounds) maybe less,

**ZZ:** When it branched out...?

**Gary:** Yeah...bands like Magazine, Pil, Talking Heads...I was interested in them. Now I'm tending to go back over what I've missed, like The Doors.

In fact if Aura Records confirm their current interest, Placebo will be coing a cover version of an old Doors song, but what if it all falls through I ask, anticipating the answer before Gary says it.

"What made us start was the first Tubeway Army album. It's the only album where I've said I can do that!" (Gary Wilde)

agreement

'For Michelle they wanted a sexist image, and she's not into that at all.'

**Michelle:** I'm not into it because I don't think they'd listen to the words. I wouldn't mind it. I think it may be necessary but I'd rather come across as me. I'm not particularly like that. It's very funny actually, being a woman, because if you go too much the other way, you come over as one of those women's libbers. It's harder to be taken seriously, they tend to look at you and that's it. It's insulting.

So back to Newcastle they went, plans burgeoning

but not of this quality.

What made them start?

**Gary:** (in a typical economical response): What made us start was the first Tubeway Army album. It's the only album I've heard where I've said 'I can do that!' There's a good atmosphere on that album. I've never been into a scene so much as the 72-74 thing, (as David Bowie croons 'Young Americans' behind us). Nothing's ever interested me as much. You'll never get anything as good as that for the excitement at the time.

**ZZ:** What about when punk came along?

**Gary:** I didn't feel comfortable.

'It doesn't matter to me in the least.'

The way Gary answers any questions appears to involve his wonderment at why people should want to ask, describing anything after the finalisation of the album as a 'bonus'. These laudable sentiments about involvement with Record companies extends as far as gigs too.

**Gary:** We've never been into the idea of having a band. We work out the songs first and get people in when we need them.

**ZZ:** But would you consider the idea of gigs if success came your way?

**Gary:** Yeah, if we could get the



right people that we could get along with, but we tend to cut ourselves off. People think it's weird but we don't get involved with any scenes.

'The good thing about living back home is that you can look at London with an objective view, but never get roped in. You've got to look and see what's happening.

On the album the musicians involved, other than Gary with his guitar (and two noted piano, dubbed 'Biano') were Vet Nobron on percussion, actually a pseudonym as he is under contract to another label, Brian Dixon on Bass Guitar and George Handleigh on Guitar and synth.

'I start with riffs' explains Gary 'then me and Michelle would work out the songs. When you're lying in bed you can picture the whole arrangement'.

There were others involved with the project. John and Stan, fellow 'instigators' ('They took the brunt of it, the seedy side') and a chap called Richie from the USA who co-wrote the closing track 'Pseudo Silhouette'.

**Gary:** My parents live in America. He's a guy I met there. He plays in a band over there, very acceptable American stuff.

Wide eyed and sounding incredulous, Michelle enters the conversation.

'They do other people's stuff! It's really weird because they've all got fantastic gear. Proper practising rooms and everything. It's rich y'know...all the amps, all the effects pedals. They were amazed when we told them we only had one amp.'

The songs that go back a couple of years, make for strange lyrical investigation. I scoured the accompanying lyric sheet for ages but could glean little from it.

**ZZ:** What does 'Gita' (one of the song titles) mean?

**Gary:** I think it's music. I read it

**"It's the music that matters most. We enjoy it. It's about the only thing we *do* enjoy."** (Michelle Wilde)

in the Tibetan Book Of The Dead. There's three of them about the Buddhism thing. 'Blot', 'Gita' and 'Velvet Claws'. I was into a religion thing, I wanted something: it was a funny time. I started with The Bible, but only got as far as that bit in the Garden Of Eden. The punishment and that. Nothing ever happened to Adam and I thought 'I don't agree with that' so I didn't read any more. Then I got the Tibetan Book Of The Dead...Buddhism and Hindu-

ism. I stopped there, because they believed that you had more control after you were dead and I liked that.

**ZZ:** Are all the songs really personal?

**Gary:** Very...it's funny when you hear them back. You think everyone knows what you're thinking. It's like an open wound.

**ZZ:** If the music has changed over the years, have the lyrics also changed at all?

**Gary:** No, if I felt strongly at the time, no matter what I think

now they still stand. What I think now I'll probably change later because you learn a lot. In fact I'm going to start writing them down, you forget most of them. I think you learn all the time. That's why I didn't like the Hindu thing. They accept from birth that they're not going to learn everything that there is so they're not really bothered, they don't really care and I think that's bad. I think you should try and learn all you can. There's loads of things you know nothing about. Loads

of places you never go to. Living on a planet for 65 years and half the time you don't even visit other countries. You grandparents haven't ever been out of the country. I think you should be issued with a passport when you're born so you can visit them at least once. It's pretty pointless otherwise.

There was more, but it all boils down to a musical self-sufficiency that leaves no chance of their art being degraded. I'll leave the last words on the music to Michelle.

'It's the music that matters most. We enjoy it. It's about the only thing we *do* enjoy.'

**MICK MERCER**



Gary and Michelle Wild

# letters

The Arena of Contemporary Dissection  
Write to ZigZag, 118 Talbot Road, London W11

## A Voice of the Insane.

Hi 'y'all,

Who's W.C. Fields? Just thought I'd drop you a line, having quickly flipped through your new official organ, - Zigzag, impressive isn't the word. I'm not sure what is! Seriously though old chum - a valiant effort

'Joey B., Sir' the Major would say with a flourish of his walking stick, 'is worth a thousand of you. If you had a few more of the Ragstock breed among you, Sir, you'd be none the worse for it. Old Joe, Sir, needn't look far for a wife even now, if he was on the look out; but he's hard hearted, Sir, is Joe - he's tough, Sir, tough, and devilishly sly!'

I met the Bishop and Sidgway Abbey (or was it Jonathon King, Paul Jones and Elvis Costello) at the Royal Hart, and they informed of your meteoric rise to stardom. What's the weather like up there?

I have given up globetrotting for a while and taken up a marketing job in London - us young execs. are so restless.

More tea Mr Sabat?

Gimme a ring sometime?

"This is Ian Dockreay, at the tone leave your name and number, I'll get back to you." Ian D.

Drop dead!...Mick.

## Dem bones, dem bones.....

Dear Zigzag,

'But that's not their roots, they're integral to our band...' Tim/Dancing Did. Check out the history of bone culture...-early 60's..

Frankenstein and the Monsters, took their 'bone culture' around the coffee bars of the 60's (swinging London) scene..

Lord Sutch, the original 'Wild Man', wore bones, and, on occasions used Frank and the Monsters as a backing band...any original London Swingers (over 30) will know



of this lot..  
the Early 70's

Hawk, black/white 'rock' band brought their 'bone culture' over to London in 1974, released one LP here, 'Live In London' and two in Africa, 'Africa, She Too Can Cry(1973)' and 'African Day' (1972).

the later 70's...

The Cramps included bones in their wide ranging image/style, bones being a very integral part of both African and Haitian magic...and Morticia, proprietor of 'Beasts', Carnaby Stret, began wearing bones, not to mention making them, in 1977. Her new range will include 'beautiful' hands. the early 80's..

Panic Button, use bones and leather (skins), as a 'symbol of man's cannibalistic nature..'

Amongst many others, not mentioned here, some older from the 60's, some newer.

The Dancing Did do not hold the monopoly on 'bone culture'.

Dave Roberts - Bass/Panic Button

## The Crawling Continues...

Dear Mick,

After being told by a friend, 'Amos Breeze' to be precise!! that there had been a lot of changes at Zigzag and that you had taken over in charge I decided to go out and invest in a copy (the first for quite a while). Well, what can I say. (Get on with it..M.M.) It's great, a considerable improvement. I was surprised but very

pleased. It seems to be fresher, more alive, relevant, and this is just the start!

All the best,

Peter Hall, Chelmsford

...and again...

Dear Zigzag,

Just a note to say this month's issue is great but there's only one thing wrong. NO Siouxsie, Altered Images, Japan or Stranglers. So let's have some of the above in the near future. See you soon.

Dondly

Siouxsie in Sept (117), Altered Images in June 81 (114), Japan in December 81 (120) and The Stranglers in April 81 (112). So there! - Louisa.

## Pix please

Dear Zigzag,

Please could you print some lovely pics of the following which haven't already been printed in most mags.

Kirk Brandon of Theatre of Hate, Abbo of UK Decay, Peter Murphy and Daniel Ash of Bauhaus, Early Ruts pics, David Bowie, Chelsea, Clock DVA.

There are more but I shall be satisfied if you could possibly print the one.

Thanks a lot,

Chantelle. (One of the Harrow punks. There are more!)



Kirk Brandon.

## Ex-colonial ramblings...

Giddy Editor,

We very rarely get news about the muzak scene in England. We get issues of 'Zigzag' from the local newstand and usually it's banned or two months old, which is a pity cos Zigzag outdoes any other. We have our own group called The Pissheads. We follow...Sex Pistols, UK Subs, Pil, Sham 69, Plasmatics, Clash, The Dickies, B-52's, Vapors, Ian Dury, Angelic Upstarts, Siouxsie and The Exploited. (Ever catch any of em...Mick?)

Regards, your Australian Anarchists, Weed, Fibreglass and Colo. (You didn't print your address..Ed.)

Dear Sirs,

With regard to the December 1981 issue of your magazine, may I congratulate Louisa Hennessy on quite the most intelligent article on Japan that I have yet read. It would appear to me that the vast majority of critics either choose to ignore the group or alternatively dismiss them altogether, so I was delighted to pick up your magazine and be entertained by a first class interview, written by someone interested in the group.

Yours faithfully,

Susanne J. Taylor

And may I congratulate you on a most intelligent letter. Louisa.



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# SEVENTH INCH

tracker recorded on Xmas Eve 1977 with the line up of Brock, Calvert, Bainbridge, Hayles and Griffin.

'O.T.T.' has a fine line in microphone descriptions and clattering cymbals. Other than that I was bored by the staggering beat (as in retarded rather than stunning), but on the B-side comes better things.

'Free Fall' and 'Death Trap' are much better and stronger songs to boot. 'Death Trap' in particular has some fiery guitar. I don't like Dawkwind and all those inter-related cronies, but I still found most of this satisfying. Regular fans we must suppose will be in that ole seventh heaven.

MM.



**THEATRE OF HATE: 'Do You Believe In The Westworld?' (Burning Rome).**

I still rate 'Nero' as their best and most compulsive item to date but this with its swirling guitar, acoustic background, hyena vocals and sax a rootle is but a step behind. The Brandon voice even more effective than before. Apart from the title I can decipher precious few words but the overall sensation is enough. Classy.

MM.

**IT'S IMMATERIAL: 'Imitate The Worm' (IHM)**

A part slovenly/part rousing tune, that creeps slowly along. That might be a guitar I hear, purporting to be diverting but I can never be sure these days. The little synthy bits are quite refreshing but on the whole I had no desire to repeat the experience. Curiously commercial for all my dithering.

MM.

**THE BUSH TETRAS: 'Rituals' (Fetish)**

This wonder comes in two

instalments, one titled Rhythm, one Paranoia. The Rhythm side shows the dare I say it, (yeah, be a devil...Ed) dance element of the Bush Tetras with a spirited celebration of drums and bass march on 'Can't Be Funky' and 'Funky (Version)'. The corresponding Paranoia flipside shows off a nastier side to the band with distortion and noise as the operational motives. 'Cowboys In Africa' is brash while 'Rituals' is restrained, though hardly polite. Production comes courtesy of Topper Headon who seems to have channelled the Tetra's energies neatly.

MARTS.

**PAPER FACES: 'Riding A Bomb' (Family Only)**

The synth here sounds surprisingly similar to Squeeze's first single, 'Take Me I'm Yours', but there similarities end. The song drifts along with someone burbling 'I'll be hungry in the morning' as the tune kicks sleepily out. Handclaps, and then serious intrigue.

MM.

**FAIRY TALES: 'Stockholm Monsters' (Factory)**

The main forte appears to be Gabriel impressions along the Rael theme, whilst a nice bass line superbly produced prongs the air. Atmospheric noises occur stage left and the whole thing isn't bad at all.

MM.



**THE NUNS: 'Wild' (Butt).**

This is brilliant whilst it lasts. A miniscule bout of Dr Zhivago keyboards bounds in and disappears whilst the song charges into life and charges is the word. I remember their last (first?) album and it was a pretty patchy affair. This is short and concise but should have been exploited to its best. The vocals are like Debbie Harry's off the first Blondie

album, but better in every department. The sensuality cannot be denied. The guitar soars amidst the tune and just as its sounding like one of the best things you've ever heard it all ends! How silly.

MM.



**THE DANCING DID: 'The Last Platoon' (Stiff)**

At long last the Dids establish correct recordal procedure and slap detractors around the face. I confess that I find the production a mite smelly but the songs there. Tim Harrison's vocals appear surprisingly bare when the rest of the arrangement is well layered. Bouncing, somersaulting, this serves as a fine taster for fans-to-be. That much touted 'rustic' beat rattles through, honour undiminished. On the b-side 'The Human Chicken' lacks a proper ending and someone's hindquarters deserved to be repeatedly slapped. But I'm not the man for the job.

MM.

**JOSIE COTTON: 'Johnny Are You Queer?' (BOMP Int.)**

Record of the month! Can I say more! A neat pop single with lyrics dripping with social consciousness and a great sentiment. So it won't get played on the radio, so what? Watch this hit the charts in a big way.

MARTS.

**THE PASSIONS: 'Africa Mine' (Polydor)**

Upon Mr Timperly's leaving, the Passions embark on following up their past success with another great sounding, tuneful (young bands take note!) and bright forty-five. The echoplex styled attack is not missed here as Barbara seems to have taken a few tips from Clive's playing and adds to it in a clear definition of the Passions style.

MARTS

**ORANGE JUICE: 'Felicity' (Polydor)**

A million singles later and I still don't see the much vaunted charm in oodles. It's all very nice. This fractious pop slipped by...doing for adolescents what Altered Images have done for infants. I may not like it not but I will.

MM

**SONIC ASSASSINS: 'Over The Top' (Flicknife)**

A live twelve inch, three



**THE BONGOS: 'The Bull-rushes' (Fetish)**

The Bongos continue their flow of quality pop retreads with this self-penned moment of inspiration. Acoustic guitars strum sweetly in the foreground before descending in turn for an all out fuzztone break. The two important commodities in pop music are harmony and guts, most bands lose it on one of these principles. The Bongos continue in the great Carmen/Bryson school of ingenuity and attack.

**MARTS**

**KLAUS NOMI: 'Lightning Strikes' (RCA)**

A first in the novelty singles bracket this month. Klaus belies his operatic tuition with falsetto yodellings in excess on this one. File under bow tie and tight trousers.

**MARTS.**

**TRUE LIFE CONFESSIONS: 'Banana Split' (A and M)**

The other novelty smash. This is an extremely noisy, loud and nauseating (in a nice way) hit. Girly singing and twangy guitars are the important commodities here — with a Beach Boys melody stolen beautifully for the chorus.

**MARTS**



**MOUTH: 'Ooh, Ah, Yeah!' (Recreational)**

Obviously quite a month for drumming to the fore. This time it's the Sandy Nelson school of thought which steals the show as some neat bass bounces along before the immortal title refrain. The youth of this country are perverted and that's a fact. Grandad got up and jived past me without so much as a goodbye!

**MM.**

**ZEITGEIST: 'Ball Of Confusion' (Jamming)**

Rather weak sound, fairly standard song, but pleasant. Not as good as their last, the vocals are somewhat reminiscent of the B52s, the rest is just ordinary.

**LH**



**THE TRUTH CLUB: 'Sleight' (Fote)**

This one hurt! The enveloping and horrendous vocals I could take, the guitar was jangling okay as well. The added noises were a little sad, but then the mechanoid vocals, which for the uninitiated sound convincingly like a death rattle in the case of a perverse corpse, had me cringing and wishing I'd played the new Olivia Newton John single. I saw this band a couple of times, I'm sure I did and they were never this harsh.

**MM.**

**SILUETES 61: 'Die Fahr Den Daf Seite' (Tausend Augen)**

Heavy synth sound, loudly declaimed German vocals (a la DAF), possibly a bit too repetitive, but highly listenable to.

**LH**



**13TH CHIME: 'Cursed' (Thirteenth Records)**

It has to be said that the drumming that heralds the opening salvo of this excellent

record is pretty similar to 'Kick' by 'Sacrilege is nothing to be proud of' Adam. But that is merely by the way. The clipped guitar and brooding bass bring the song to life as some stylised vocals bounce in between the three. An honourable song with only the drab singing of the actual title to spoil it.

Flipside confirms excellence to come with echoey guitar leading to a heart attack sound. Twisting and turning musically whilst the singer holds dubious court. A b-side baby.

**MM.**

**NICK NICELY: 'Hilly Fields 1892' (EMI)**

Slowish pop song, sounds rather like The Beatles, also shades of synth-folk, bit of a string quartet, very attractive sound.

**LH**



**VIC GODDARD: 'Stamp Of A Vamp' (Club Left)**

Vic Goddard is inches from fame at last. Here he comes across as Tom Waits' optimistic younger brother.

Vic's voice has been 'chopped and channelled and lowered and louvered', it goes where it should and so do the band.

'Stamp Of A Vamp' is not the best song in his repertoire but it is by far and away the best single I've heard for many a moon. It's full of surprises from the gritty little sax line (yuch) through to the real cool of the ending.

The b-side is for sentimentalists of all ages and styles. This is neither 'Moon in June' stuff nor subversive, it's just great to listen to or to dance to. Buy some Kleenex, a bottle of gin and this record and lock yourself in your room.

**B & H**

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# The Damned

With The Damned still enjoying popularity throughout the land, Captain Sensible smiles sweetly in the in the direction of Andy Hughes.

**Y**ou don't really want to interview The Damned do you?" The local promotor was mystified. "I should stay away if I were you, they're a bunch of lunatics!"

That wasn't really the kind of comment I wanted to hear. "This guy" from Zigzag and he wants to do an interview" said the tour manager and out bounced Captain Sensible. Bearing in mind The Damned's attitude to rock journalists, I was prepared to soft-pedal at first, but that wasn't necessary. I was introduced round the band, given a drink and a seat and we all chatted and whiled away the time before the band were due to go on stage. The expected anti establishment attitudes were simply not to be found. True, The Captain is very anti-SDP, but he refused to discuss it because it makes him lose his temper. The atmosphere in the dressing room was one of relaxed camaraderie, a product of years together on the road. Even the notorious Scabies was in a good mood.

Scabies is the most organised member of the band. He tends to organise the others as well, making sure they're all ready to go on stage at the right time. Captain Sensible proved to be a continual source of frustration by adamantly refusing to tune his guitar until thirty seconds before the band were due on, a delay which had poor Rat almost dancing in

anguish.

The Damned were one of the first new wave bands to obtain a recording deal, they were the spearhead of the new music back in 1976. These days they get called a 'pop' group, and some misguided hacks have even tried to label them as a psychedelic outfit. In fact, The Damned are just a band. The Damned are not, and never were, a punk band.

**CS:** We never called ourselves a punk band. It's a label that got attached to us. When we started, there was no such thing as 'punk', just certain bands who had the same attitudes as us, which was 'death to pop stars'. There had been quite a number of years of turgid boring old crap, all hair blowing in the wind and stack heels, so when we started, we veered away from that as much as possible. When punk started, I thought the day of the pop star was dead. I really hoped and prayed that it was. There just shouldn't be such a vast adoration of some geezer jumping on stage with a guitar, it's absolutely sickening. I'll sign autographs for people if they really do absolutely insist, but most of the time I just write 'Ban The Bomb' signs. What do they want my name for? I'm just a geezer, the same as them. One day, if they think about it, they'll realise that. I'm just a geezer trying to make an

honest bob trying to rattle out a bit of noise.

That sort of ideology has been spouted out by just about anyone with a spikey haircut and a UB40 card, and it usually lasts until the royalty cheques start rolling in. A good example of such double standards is The Clash. After writing songs like 'I'm So Bored With The USA', The Clash spent the next year trying to make a big success in the American market. I went along to interview them and try and discuss what I think is an unacceptable gulf between writing about life on the dole whilst living life in New York night clubs. I would have enjoyed some lively debate with The Clash on these and other topics, but twenty minutes after they started their posturing and posing that passes for a live set, I was physically thrown out of the gig. The reason? I was sitting in the "guest seats", reserved for friends of the band. You see my point? I related this story to Captain Sensible and asked him if The Damned had ever fancied sailing away to seek their fortunes in the big country?

**CS:** We didn't go down too well over there. They want half-baked, middle-of-the-road easy listening garbage, and they're not going to get it from us. I liked it over there, and I'll go back and play to them. If

they wise up, then good luck to them but I ain't going to water it down for them.

Talk of the USA led our conversation on to politics. Whatever image Captain Sensible puts over on stage, he does have definite ideas about politics. As I said, discussion about the SDP is banned, because he just gets irate, so I asked if he thought that a band should use its position to influence fans and preach political ideas?

**CS:** It's dishonest to stand on a stage and say 'Let's change the world,' when what they mean is, you've got to buy our records. If most bands could read what they said in their early interviews and compare it with what they're doing now, they'd find a lot of difference. I've always said I'll have a few laughs, and if I make any money, I'm going to spend it on whores and drink and having a bloody good time.

**ZZ:** It seems with that sort of attitude that you could go on forever because you're not affected by the fashion and trends that influence the rest of the music industry.

**CS:** And we're not interested.

**ZZ:** Has it made much difference to the fortunes of the band, they way fashions have changed? For instance, in 1976, you must have been right at the top because your music was in line with the punk explosion. That was the





fashion at the time but now The Damned are way off the track of what's fashionable now, in dress and musical style.

**CS:** If the truth were known, when punk started, I was just a member of a band called The Damned. We were bloody lucky. We weren't the greatest musicians in the world and we still aren't. We were just lucky and a lot of good bands starting out now won't get the breaks like we did.

**ZZ:** You seem to have a very relaxed attitude. You don't really worry if the band is a success financially or not. Are you doing it just for fun?

**CS:** No, I would be very upset if the band ever split up because that would mean I would have to go and work in a factory or be a tramp or something and it would deprive the world of one of the most chaotic bunches of lunatics it's ever seen.

In fact The Damned did split up at one time and The Captain formed a new band, King. At the time, he asked Adam Ant to join him.

**CS:** I went to a gig at the 100 Club and afterwards I went to the dressing room and asked if I could speak to Adam Ant — I had an offer to put to him. I looked round the dressing



**'It's dishonest to stand on a stage and say "Let's Change the World", when what they mean is, you've got to buy our records.'**

room but I couldn't see him. When I asked where he was, the guy I was speaking to said 'I'm Adam.' I couldn't believe it. He'd taken off his bondage gear and his make-up and he was wearing a duffel coat and it just wasn't the same guy I'd seen on stage.

The rest, as they say is history. King went to Europe and then broke up. The Damned reformed and the last I heard, the Ants had given up their day jobs.

Talking of money, had The Damned ever made a fortune at their peak in the punk era?

**CS:** Not really. The highest I've ever been paid was a hundred pounds a week. I've never had an advance in my life because we always signed to small labels. We did have two bad periods of about nine months each. One, when The Damned split up, and the second when we left the Chiswick label. Those periods were rather financially

embarrassing

**ZZ:** How does your financing system work, do you live from gig to gig?

**CS:** Basically yes.

If we've had no wages for a month, Rat will arrange a gig down at the Fulham Greyhound or somewhere and we can pay the bills.

**ZZ:** That seems more in line with the original 'punk' idea.

**CS:** (laughs) Well, I'd rather have it the other way, with vast sums of money rolling in.

**ZZ:** If you were offered a big advance to sign to a major label, would you take it?

**CS:** (pause) Not unless they satisfied me on one or two basic points.

**ZZ:** Like freedom to please yourselves and no restrictions?

**CS:** Well, if they think we're going to water it down and add some sugar and MOR for the States, they've got another think coming. Can you see Rat and the others agreeing to that?

As a final question I asked Captain Sensible about the band's future plans. Obviously they'll carry on playing because they enjoy it. It's a cert that they'll never adapt either themselves or their music to fit in with the demands of the business.

**CS:** It would have been very easy for The Damned to have gone on making punk albums like 'Damned Damned Damned' just to make money. It would have been very easy, but it wouldn't have been honest. We've had five years of churning out that 'I'm on the dole' 100mph stuff.

**ZZ:** That's the sort of thing most people associate you with.

**CS:** Yeah. In the future, we might do another over-the-top punk album, who can say? But I certainly won't do it because it's expected.

**ZZ:** Do you think your future records are going to sell?

**CS:** Couldn't give a toss.

Perhaps they'll follow in the footsteps of Adam Ant and be the supergroup of 1982. But, in true Sensible style, who cares?

# :R A V E N:

Never mind about Ultravox's 'Rage In Eden', what about the angry sound of Wallsend? Let me introduce you to Raven.

If they had lived some 1000 years ago, they'd probably have gleefully led the mongol hordes on their blood-letting rampage across Europe. Theirs is the music of industrialisation-loud, brash and solid. Undeniable elements of Iron Maiden, Motorhead and UFO run through the Raven repertoire. However, this band also have an individual hallmark of their own — one listen to any Raven record would explain what I mean.

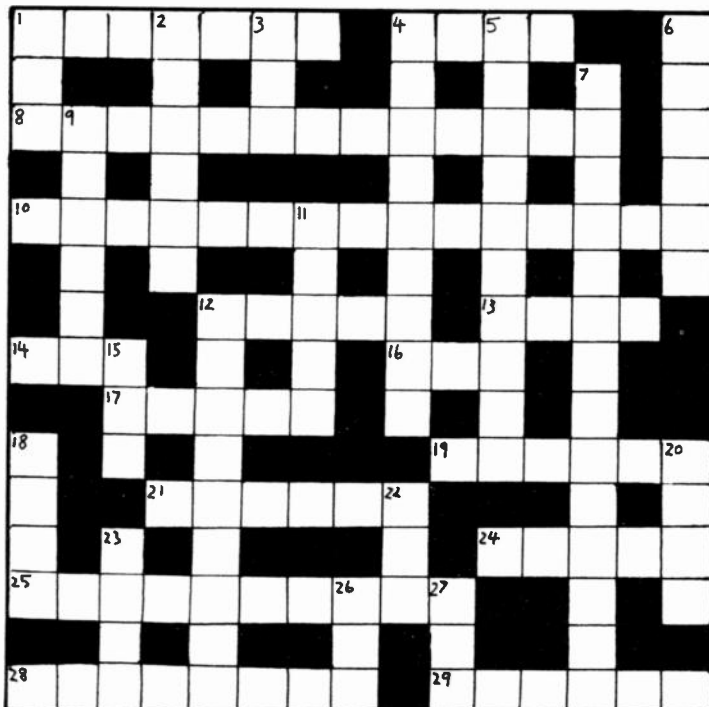
The first line-up was put together in 1975 by brothers Mark and John Gallagher. The former, lead guitar and backing vocals, whilst the latter wrapped his talents around both bass and lead vocals. Over the next couple of years, the embryonic Raven gigged ferociously around the local north-eastern circuit, both headlining in clubs and pubs and supporting the likes of the Stranglers and the Motors.



In February of 1980, the then quartet became a trio when two original members left and drummer Rob Hunter entered into the fray. From hereonin, things began to really happen. Raven recorded their first single for respected independant label Neat Records also responsible for launching the career of the Tygers Of Pan Tang in early 1980. 'Don't Need Your Money' was its title. The combination of accelerating aggression and John Gallagher's wildly outrageous vocals sent the seven-inch crashing into the Alternative Charts. At the same time, the band were busy on the road, playing with the likes of Whitesnake, Ozzy Osbourne, Iron Maiden and Girl and as if that wasn't enough, 'Let It Rip' appeared on the MCA heavy metal compilation 'Brute Force'. By the end of 1980, Raven had firmly established themselves as a real name for the future.

**Spot the Eunuch**  
I-r Mark Gallagher, Rob Hunter and John Gallagher.  
Photo Credit: Rik Walton

## ZIGZAG ⚡ X-WORD



Another little brain teaser for you lot to rouse you out of your habitual lethargy PLUS INCENTIVE! Send the answers to Zigzag, 118 Talbot Rd, London W 11 1JR and you might be the lucky winner of an exciting album! Last month's winner is Brian Hoare, goodies on their way

### CLUES ACROSS

- 1 (plus 20 down) Doors LP (7/4)
- 4 Month featured on Stevie Wonder album (4)
8. Question posed by Human League (4/3/4/2)
10. I Love A Crab Treat (anagram 7/8)
- 12 Hit For Derek and The Dominos (5)
- 13 She sounds like a couple of toilets (4)
- 14 Agreeable group (3)
- 16 This Tommy was dizzy in 1968 (3)
- 17 Planet for Duran Duran (5)
- 19 What might be done to an album track

1. (PLUS 20 DOWN) DOORS LP (7/4) 4. MONTH FEATURED ON STEVIE WONDER ALBUM (4) 8. QUESTION POSED BY HUMAN LEAGUE (4/3/4/2) 10. I LOVE A CRAB TREAT (ANAGRAM 7/8) 12. HITE FOR DEREK AND THE DOMINOS (5) 13. SHE SOUNDS LIKE A COUPLE OF TOILETS (4) 14. AGREEABLE GROUP (3) 16. THIS TOMMY WAS DIZZY IN 1968 (3) 17. PLANET FOR DURAN DURAN 19. WHAT MIGHT BE DONE TO AN ALBUM TRACK WHEN RELEASED AS A SINGLE (6) 21. THE----- T. REX LP (6) 24. WHAT ALTERED IMAGES COULD BE (5) 25. BABY BIRDS FOR XMAS CUT SHORT BY ROD STEWART (5/5) 28. SIOUXSIE'S WAS METAL (8) 29. MICK, FORMER SIDE MAN OF BOWIES (6)

### CLUES DOWN

1. MR BARRETT (3) 2. A HIT FOR STUART G. AND HIS WORKERS (3/3) 3. LABEL FOR DEBBIE HARRY TO SING ABOUT (1/1/1) 4. SHE PROVED TO BE HOT STUFF FROM OMD (4/2/3) 5. STONES ALBUM (3/2/5) 6. WEIRD WITH AN L TURNS INTO A BIGGIE FOR THE TEARDROP EXPLODES (6) 7. ONE FUN BOY (7/7) 9. GROUP SOUNDS JUICE (6) 11. SHE RELEASED HER OWN ANTHEM (5) 12. SAXY LADY ON ROUGH TRADE (4/5) 15. AU-PAIRS ARE PLAYING WITH A DIFFERENT ONE (3) 18. ONE OF SPANDAU BALLET (4) 20. SEE 1 ACROSS 22. RECORD LABEL SOUNDS LIKE AN INSTRUMENT OF TORTURE (3) 23. PSYCHEDELIC COATS ARE EXPENSIVE (4) 26. COLOUR OF ELVIS C'S SHOES (3) 27. SIDNEY POITIER PLAYED THIS ROLE IN A FILM WITH 13 ACROSS (3)

### ANSWERS TO LAST MONTH'S CROSSWORD

#### ACROSS

2 GO AHEAD 7. OCTOBER 8. DAVID BALL 9. ACTOR 11. MY OWN WAY 15. ROBERT 16. BRIGHT 19. CARLENE CARTER 21. ALMOST BLUE 22. SUN 25. EAST SIDE 27. CALL (ME) 28. KIM

#### DOWN

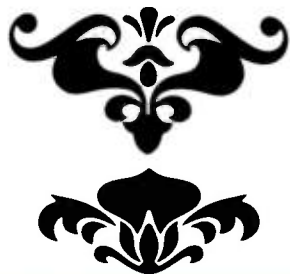
1. LADY MARMALADE 2. GIVE ME BACK MY MAN. 3. AUDIO 4. DOLLAR 5. (ROSE)ROYCE 6. DEVO 10. RIOT 12. WET 13. CREAM 14. I GO TO SLEPP 17. JET BLACK 18. (CALL) ME 20. ROSE (ROYCE) 23. NEAT 24. MICK 26. TOM



Since then, save for a short break when their irrepressible bassist had his arm broken in a scuffle with what are described as 'short haired youths', Raven's reputation and following have grown apace with their phenomenal work-rate. More and more gigs, getting bigger and more prestigious by the month, were backed up by a constant flow of vinyl product. In April, 'Inquisitor' opened up Neat's own HM cassette compilation, 'Leadweight' and in October 'Rock Until You Drop' came roaring over the horizon, the debut Raven album. A steel-bending, spine-cracking slice of pyronecromancy, the LP has taken up permanent residency in the Alternative Charts and even made a significant dent on the national Top 75.

And that, as the bard once said, brings us up to date.

MALCOLM DOME



# Competition

Pic. Mick Mercer



Last issue we printed the picture of the sneering youth and asked who was it. No-one who wrote in was correct although all were very near. All but one said Adam Ant looked like the likeliest and there was a mention of Marco



Competition Man: Matthew Ashman (Bow Wow Wow)

For this month's picture quiz we have a damsel pictured in 1977, since this picture was snapped, her notoriety has slipped somewhat and she is a forgotten figure. But she was very well known then. The only clue I shall give (and a very hard one at that) is that a character with the same (sur)name was featured extensively in Daredevil comic a few years ago.

Entries to reach us by February the 4th. Send your

entries to: ZZ's Pat Paladin Competition, 118 Talbot Road, London W.11.



And afore I go, if anyone out there has any photos they have taken at a gig, we are holding a monthly space open to print the best ones. Those that are worth printing will appear and the lucky snapper paid for their wares. Those that aren't will be laughed at continually until we find the time to slip them into the s.a.e. you must enclose to have them returned.

# ZIG ZAG EAST NEWS



The first step of Zigzag's plans to conquer the world came into operation nearly eighteen months ago when Zigzag correspondent Kishi Yamamoto, aided by the Japanese based Keiko Noma, whacked the first issue of ZZ East onto the streets with a glorious Siouxsie Cover.

Since then, the issues have taken the nation by surprise every two months with each issue having a fair whack at both English and Japanese local talent. The latest issue I have includes several reprints on English bands, for the Japanese to ponder over, such as The Clash, the Slits, Bow Wow Wow, Human Condition and Tom Verlaine. But then you can't have everything I s'pose.

Counter-balancing the Old Firm are pieces on Simple Minds, Maximum Joy, 23 Skidoo, Rip Rig and Panic and a few Japanese outfits.

The style and content are immaculate and only costs the inscrutable reader a mere 380 yen. Other foreign Zigzag issues are planned.

When they appear we will be one step nearer.

MM.



– with their television series, 'The Brady Bunch' still high in the ratings, Crass relax offset and charm Tom Vague out of his tree....

I couldn't think of any hip popsters to rave about. Then I thought why not find out for all the boys and girls what Crass are all about.

So I swallowed my pride and checked them out on their last tour. Although I saw a lot of good things that you just don't see at other gigs, I still wasn't entirely convinced. In their favour they insist on only charging a quid for the package of two bands, a poet and videos, (not bad, eh?). They organised the whole thing themselves without established promoters, agents or even a roadcrew. It basically operates on trust and what's more, it works.

Understandably this keeps Crass on their toes, but they still find time to go out and meet the people and distribute their handouts. This isn't done in a patronising way but as a genuine attempt to get the kids involved and break down the audience/star barrier.

Whether they do get through to green mohik exploited types is a point of some contention. As the punkies pogo themselves (even more) stupid to 'PUNK IS DEAD', it makes you wonder if Crass' well meaning ideas are falling onto barren ground. Actually I always sympathised with what Crass had to say but I could never appreciate their approach which always struck me as negative and humourless. I 'spose the things they sing about are not very humorous subjects but I still had my reservations though kept an open mind as they enthusiastically invited me out to their Epping Forest commune.

Of course I had to pick the day that the worse snow in living memory started and I arrive hours late. Andy N.A. Palmer picks me up from Ongar station, then back at their cottage thawed me out with cup after cup of tea. As far

as I could see, tea is their only vice.

This is where I have to do some work, because they only wanted me to do something in Zigzag, on the condition that I didn't do it as a 'rock'n'roll interview' and didn't use any direct quotes that might make individual members 'stars' and get away from their collective ideas. Although I can see the honesty in this, it's also contradictory. They are all individuals and hence have varying views. Still, they know best.

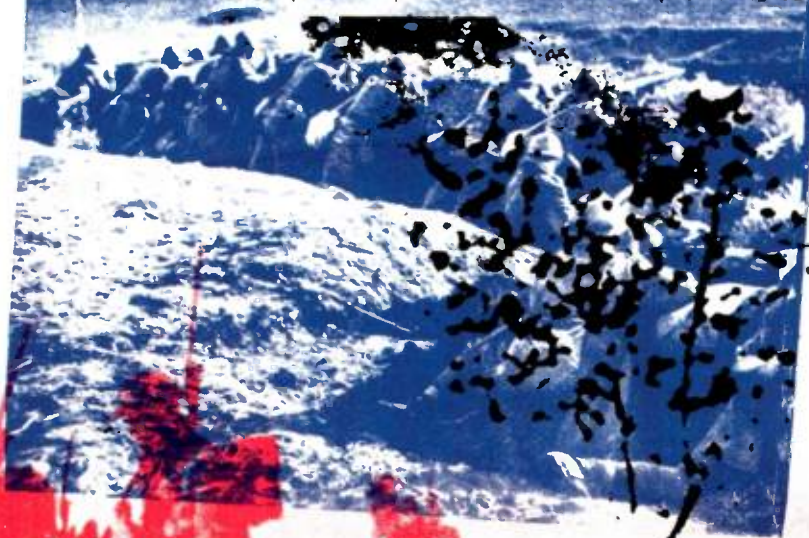
First off, I point out that although helping the Poisons, Flux sounds, 'Tozi', 'Grafitti' etc, etc, is most commendable, isn't there a danger of Crass becoming like a religion. They feel if it hadn't been them it would have been someone else. 'There are obviously people out there who want to identify with the people on stage. We don't go thru' all that superstar routine. We have as much personal contact as

possible. We do the opposite to most bands.'

However, they don't feel that Honey Bane, a protegee that seemingly went astray, has shat on them. Once a Crass artist has done their launching single, they must leave the stable and go their own way. Crass refuse to influence them any more than that. They have a similar attitude towards organisations like CND that we'll get on to later.

Crass don't see themselves as 'entertainment', because there is very little escapism about them. But then again they feel if you've got something to say, you've got to bring it across in a powerful and attractive way that will make people sit up and listen. I was under the impression that the music wasn't as important as the message. Although they consider 'Stations' as a sort of parody of themselves, they go on to tell of the amount of work they put into 'Penis Envy' and of how the next album is going to be positively complex. '...it's not just in the words, it's in the power and thought behind it.'

The particular thing that attracted me to Crass was the 'Wedding Bells' flexi in 'Loving' magazine. Probably the only out and out funny





thing they've ever done, although they've now done a 'Happy Crassmas' single with a dreadful 'Crass on 45' on the flip. But however pistolian the 'Loving' thing might have become, it was a deadly serious attack on 'trash romance mags', as is the 'Crassmas' single an attack on the hypocrisy of Christmas. O well, I thought it was funny.

Crass don't see Crass as a revolution that will change the world. They contribute what they've learned and hopefully learn more at the same time. That's one of the reasons why they gig; to see what it is they're actually doing. When they feel they have nothing more to contribute, they'll cease to bother.

Which brings us on to CND. Crass re-introduced the 'PEACE' sign and were the first band to offer to do gigs for them. Now there's lots of bands prepared to play for them, Crass feel they've exhausted their use for CND, but that's not going to stop them saying things against war or doing benefits. They did a similar thing for R.A.R. but as with CND, they stayed independent of the organisation and hence were not dragged down with RAR when

the Left's political interest was uncovered. Crass were able to continue fighting that cause, untarnished by what someone else might have done. It's the same with the 'Anarchy' centre that they financed, but have nothing to do with the 'running of. As with the bands, Crass just set things up and let it spread.

Crass find that in the long run they're more effective working in their own areas rather than going for mass appeal. For example, the day of the Peace march, they were playing to about 200 young kids in a youth club north of Manchester. That's not to take anything away from the likes of Paul Weller, for whom Penny Rimbaud has a great respect, (The Jam are the only established band that came out of our chat unscathed) or to say that Crass are bothered by 'pop' bands 'selling out' anymore. As I said they have little regard for the world of frivolous entertainment.

They have little regard for active revolutionaries. 'Most militants just want to put themselves in the same positions as the leaders of the time and impose their own restrictions. They're not offering freedom just another

form of oppression.

They view the riots differently, though, as reactions through anger at really bad conditions. 'Dirty water off people's backs'. They're more interested in cultural revolution, like the sort of thing the blacks have been doing all the time in Brixton. They feel the riots put that revolution back and just increased the forces and modes of oppression. Basically they believe in the development of human nature rather than 'institutionalised nature.'

'If everyone started treating each other like human beings there'd be no need for governments.' The argument against that is 'then who would empty the dustbins?', but if people treated each other with respect, people would realise we create garbage and it's got to be got rid of. There would be no need to tell someone to do it!'

Crass have a sort of logical optimism that common sense will prevail and that what radicals like them are saying now, will get through in the end. The way they put this is so convincing that it even made an old cynic like me think everything would be alright in

the end. But that was the hippies attitude and look where it led them...no, Crass are a progression on from that, they actually go out and do things and have achieved a certain amount of success. The fact that Crass exist gives alternative bands, fanzines, etc, hope that it is possible to succeed outside of this thing we call the 'system'.

Another criticism that is often given of Crass is their attitude towards religion. I always thought Christ was alright; it was the people that came afterwards that corrupted what he said. In the same way that you can't blame Johnny Rotten for the Exploited. Crass view Christ differently, they believe that anyone who sets himself up like he did, as an individual authority, stand to be criticised on the effect. That leads me to the obvious conclusion; have Crass set themselves up for more than they can handle and are they good enough. That's for you to decide. Take it or leave it. Crass are there if you need them.



# ZIGZAG Readers Poll '82

Welcome to the 1982 Zigzag Poll, which elicited such great response that I was working overtime at home creating calm from chaos. Swamped in entries the results of certain sections hung in the balance until the very last day that poll forms were eligible to appear and be counted. Thus the superiority between the Banshees and Bauhaus was hand to hand combat all the way.

## BEST GROUP.

Last Year: Pil and The Fall. Neither appear in this year's poll, which reflected how seriously people took the poll. Any band producing very little received practically no votes.

Out went Joy Division (naturally enough), The Clash, Adam and the Ants, Captain Beefheart, The Beat, Motorhead, Spermatic Chords, U2 and The Au Pairs.

1. Bauhaus
2. Siouxsie and the Banshees
3. Japan
4. The Jam
5. Altered Images
6. The Human League
7. Theatre of Hate
8. The Cure
9. Killing Joke
10. Wasted Youth
11. New Order
12. Echo and the Bunnymen
13. The Psychedelic Furs
14. Bow Wow Wow
15. Pigbag
16. UB40
17. Toyah
18. Cramps
19. Simple Minds
20. The Dancing Did



Teardrop Explodes: Not a Sausage

## TIP FOR THE TOP

Last Year's Winner: Orange Juice.

1. Bauhaus
2. Altered Images
3. Dead Man's Shadow
4. Action Pact
5. Theatre of Hate
6. Heaven 17
7. Lords of the New Church
8. Pigbag
9. The Dancing Did
10. Bow Wow Wow
11. Finish The Story
12. UK Decay
13. Funboy Three
14. Associates
15. DAF



Bauhaus: Practically unbeatable.

## ALBUM OF THE YEAR

Last Year's Winner: 'Closer' — Joy Division

1. 'Mask' — Bauhaus
2. 'Ju Ju' — Banshees
3. 'The Singles' — Banshees
4. 'Still' — Joy Division
5. 'Tin Drum' — Japan
6. 'Dare' — Human League
7. 'Psychedelic Jungle' — The Cramps
8. 'Faith' — The Cure
9. 'Gold Und Lieve' — DAF
10. 'Talk Talk Talk' — P. Furs
11. 'Anthem' — Toyah
12. 'Wild and Wandering' — Wasted Youth
13. 'Live' — Theatre of Hate (He Who Dares Wins)
14. 'See Jungle' — Bow Wow Wow
15. 'Happy Birthday' — Altered Images
16. 'Heaven Up There' — Bunnymen
17. 'God' — Rip Rig and Panic
18. 'Last Call' — Anti-Pasti
19. 'Penthouse and Pavement'

20. 'Kiss Me Deadly' — Generation X

## HATED PERSON.

Last Year's Winner: Maggie Thatcher

1. Adam Ant
2. Maggie Thatcher
3. Garry Bushell
4. Ronnie Reagan
5. Toyah
6. Marts Andrup
7. Judge Richards
8. Julian Cope
9. Julie Burchill
10. Peter Powell
11. Shakin Stevens
12. Sheena Easton
13. Rod Stewart

## SMALL BAND

Last Year's Winner: Au Pairs

1. Dead Man's Shadow
2. Pigbag
3. Action Pact



Banshees: As popular as ever.

4. 'Kick In The Eye' — Bauhaus
5. 'Tainted Love' — Soft Cell
6. 'Ceremony' — New Order
7. 'Don't You Want Me' — Human League
8. 'Ghost Town' — Specials
9. 'Arabian Knights' — Siouxsie and the Banshees
10. 'Love Action' — Human League
11. 'Nero' — Theatre of Hate
12. 'Happy Birthday' — Altered Images
13. 'Wild Thing' — The Creatures
14. 'Quiet Life' — Japan
15. 'Evacuate' — Chelsea
16. 'Flowers of Romance' — Pil
17. 'Absolute Beginners' — The Jam
18. 'One in Ten' — UB40
19. 'Rebel Without A Brain' — Theatre of Hate

## BEST SINGER.

Last Year's Winner: John Lydon and Siouxsie.

This year we combined Male and Female singers to get one complete section. Those we lost who seemed likely to remain stable were as follows: J. Lydon (!), Adam Ant, Ian Curtis, Elvis Costello, Mark Smith, Pauline Murray, Lesley Woods, Ari Up, Judy Evans and Chrissie Hynde.

1. Siouxsie (Banshees)
2. Peter Murphy (Bauhaus)
3. Clare (Altered Images)
4. Toyah
5. Kirk Brandon (Theatre of Hate)

## BEST SINGLE.

Last Year's Winner: 'Atmosphere' by Joy Division

1. 'Spellbound' — Siouxsie and the Banshees
2. 'Passion of Lovers' — Bauhaus
3. 'Papa's Gotta Brand New Pigbag' — Pigbag
4. 'Heathrow Touchdown e.p.' — Dead Man's Shadow/Action Pact





- Paul Weller (Jam)  
 7. David Sylvian (Japan)  
 8. David Bowie  
 9. Kristian Hoffman (Swinging Madisons)  
 10. Phil Oakey (Human League)  
 11. Lux Interior (Cramps)  
 12. Ian McCullough (Bunnymen)  
 13. Robert Smith (The Cure)  
 14. Steve Ignorant (Crass)  
 Matt Dagnut (Dead Man's Shadow)  
 16. Ken Scott (Wasted Youth)  
 Annabella (Bow Wow Wow)  
 Rep Butler (Psy. Furs)  
 Nick Cave (Birthday Party)  
 20. Nicola Baby Go Slippers (Finish The Story)

5. 'Ant Rap' — Adam and the Ants  
 6. 'Stand and Deliver' — Adam And The Ants



**Adam and the Ants: Gone with the wind.**

#### FAVOURITE PERSON.

Last Year's Winner: John Peel

##### 1. John Peel

2. Pete Murphy (Bauhaus)  
 3. Siouxsie (Banshees)  
 4. Clare (Altered Images)

7. 'I Could Be Happy' — Altered Images  
 8. 'Good Morning Universe' — Toyah  
 9. 'Begin the Beguine' — Ulio  
 10. 'Green Door' — Shakin Stevers



**Altered Images: Good reason to smile.**

5. David Sylvian (Japan)  
 6. Toyah  
 7. Jello Biafra (Dead Kennedys)  
 8. 'Tucker' (Grange Hill)  
 9. Mick Karn (Japan)  
 Kevin Turvey

#### WORST 45.

Last Year's Winner: 'Shaddup Your Face' — Joe Dolce

1. Any Stars On 45  
 2. 'O Superman' — Laurie Anderson  
 3. 'Birdie Song' — The Tweets  
 'Prince Charming' — Adam and the Ants

3. Bradley Field  
 4. Mick Karn (Japan)  
 Martin Dormer (Dancing Did)  
 6. Marco Murphy  
 Lady Di  
 9. Simon le bon  
 John Lydon

3. Rough Trade  
 4. Factory  
 5. Polydor  
 CBS  
 4 AD  
 Mute  
 9. Burning Rome  
 Fresh

#### BEST LIVE BAND.

Last Year's Winner: Siouxsie and the Banshees.

1. Bauhaus  
 2. Siouxsie and the Banshees  
 3. Dead Man's Shadow  
 4. Japan  
 5. Theatre of Hate  
 Cramps  
 Swinging Madisons  
 8. The Dancing Did  
 Bow Wow Wow  
 10. The Jam  
 11. Finish The Story  
 12. Action Pact



**Action Pact: Rising fast**

13. Altered Images  
 U2  
 15. Birthday Party  
 Wasted Youth  
 17. The Damned  
 18. UK Decay  
 Crass  
 The Thompson Twins

#### WHO I'D MOST LIKE TO SEE IN ZIGZAG.

Last Year's Winner: The Cravats.

1. Altered Images  
 2. Bauhaus  
 Dead Man's Shadow  
 4. Japan  
 5. Birthday Party  
 6. Siouxsie and the Banshees  
 7. Vice Squad  
 8. Cadaver Finesse  
 Wasted Youth  
 10. Action Pact

#### Plus:

Mick Karn Without His Shirt On.  
 Local Scenarios (other than Evesham).  
 A Sports Page  
 Margaret Thatcher (being hung).

#### RECORD LABEL.

Last Year's Winner: Rough Trade.

1. Crass  
 2. Virgin 8

#### BEST DRESSED.

Last Year's Winner: Siouxsie

1. Siouxsie  
 2. Toyah  
 3. Bradley Field  
 4. Mick Karn (Japan)  
 Martin Dormer (Dancing Did)  
 6. Marco Murphy  
 Lady Di  
 9. Simon le Bon  
 John Lydon

#### BEST DRESSED.

Last Year's Winner: Siouxsie

1. Siouxsie  
 2. Toyah

**WAH!: Who?**





# Bikini Atoll

## 'TOPLESS RAVING'

song I've heard by an unknown band this year. The lyrics are a series of rapid-fire impressions of a train journey through Soviet-occupied Europe; the guitar solo is lifted from John Barry's 'From Russia With Love' theme, and the keyboard interludes include snippets from 'Swan Lake' and 'The

Nottingham-shire and a further 500 via various distributors.

**Pete:** Ready, Go! is kept going by a method which failed to keep the Titanic afloat. It's called bailing out. I fronted the first single; Russ is fronting the second...It's slow and hard work, but the things you lose,

Ghengis Khan to ravage and infest Broadcasting House, I can't see us getting much change from them."

Having seen Bikini Atoll play live on a couple of occasions, I can report that they're a tight, professional bunch. Despite Pete Ridley's claim that he's trying to contribute to the downfall of the rock 'n' roll syndrome (which he probably only said because it's the kind of thing people are expected to say these days), their main failing is that they're a bit too conventional at times, a bit too rigid and unadventurous in their approach. Still, they have a lot going for them and Cairo's presence in the line up should appeal to all you lechers out there. Apparently she works in a hospital by day. 'She really believes she's an angel,' Pete told me. 'It plays hell with our morals...or lack of them.'

One final thing bothers me — the Bikinis' use of 'Sister Ray' as an intro. Though it's a classic example of rock music at its nastiest and most uncompromising, it clashes somewhat with the Bikinis' clean-cut pop image.

**Pete:** We always come on to 'Sister Ray'. When we surpass it, we won't play live any more.

You've still got a long way to go yet Pete.

Ian Blake



Photo credit — P. Scott.

'..We can employ Atilla the Hun or Ghengis Khan to ravage and infest Broadcasting House'

**I**magine a large, barn-like assembly hall containing maybe two hundred assorted teenagers — a grisly cross-section on youth cults and lifestyles. The Velvet Underground's 'Sister Ray' begins to blast out of the Pa and at the same time, five shadowy figures appear onstage. Just as Lou Reed gets to that line about "sucking on a ding-dong" it cuts out and the musicians onstage go into their first number, 'Beating Meat'. Another performance by Bikini Atoll has begun.

The members of Bikini Atoll all live and work in the Nottinghamshire area. This article is the result of an exchange with one of their number, Pete Ridley, who describes himself as 'an ancient monument waiting for the end of rock 'n' roll — in fact, trying to contribute to its end.' The full Bikini line-up consists of Pete on keys, Brian Clifford on bass, Russell Mottishaw on guitar, Cairo on vocals and Paul Beatty on drums. Paul Beatty is 'Warren's brother,' according to Pete. (It took me a while to figure out that this was supposed to be a joke. 'Warren who?' I kept asking myself.)

The Bikinis specialise in what I would term new wave pop — short, punchy songs overlaid with lashings of synth. Their first single, 'Lucy in Furs'/'Beating Meat' came out in the early part of 1981 on the band's own Ready, Go! label.

The band's second single, 'The Wall'/'Russian Doll' should be on sale by the time this article appears. I've listened to a test pressing and it's OK. 'The Wall' is pretty disposable, but 'Doll' is perhaps the most commercial

Volga Boatman'. All in all a marvellously gimmicky piece of music. Great stuff.

According to the Bikinis' publicist, an individual who rejoices in the name of Gammy Pulex (would I lie to you?), 'Beating Meat' didn't sell too well — about 800 copies in and around

you lose yourself.

I suggested to Pete that the band should make a real concerted effort to break through with 'Doll', but he didn't seem too optimistic about the idea. 'Well, yeah, we're preparing our onslaught on the BBC, but unless we can employ Atilla The Hun or

P.S. Just after completing this article I received a letter from Pete in which he informed me that the Bikinis were 'runners up in the Radio Hallam Rocks competition'. Obviously stardom is just around the corner...



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# STEVE SEVERIN; BANSHEE BASSIE

**D**uring the Banshees' rise from anarchistic assault to chart-hopping audiovisual pioneering, it's always been Siouxsie who's singled out for the front page pics and identifiable image. But Steve has always been there too, stage left and playing an equally important role in their unique scheme.

With the 'Once Upon A Time' album of singles consolidating one Banshees era and another one on the horizon as their mode of operation shifts, Zigzag captured Steve for an hour round Christmas and he reflected on current and future activities, as well as his own projects.

My first query had been bugging me. There was this track the Banshees recorded called 'Fireworks' originally planned for release as a single on November 5 (of course). But it was put back and back until I heard it would appear just as a track on 'Once Upon A Time.' Not a sausage though. Steve? **SS:** We wrote and recorded it really quickly. Wrote it in about three days then went straight in and recorded it, simply because we didn't have much time before going to the States. When we listened to it, it wasn't quite right and we decided not to put it out. We thought it would be better to go back and remix it. It will probably still be the next single, early February or something.

**ZZ:** Is there much new stuff?

**SS:** No. We almost deliberately decided not to write anything on tour so we could have as much time between albums as we could. We probably won't start writing stuff until the New Year. Hopefully it'll be a lot different from 'Ju Ju'.

**ZZ:** Yeah, cos the direction 'Ju Ju' was heading seemed to

reach a logical conclusion with the Creatures (Sioux and Budgie's vocal-percussion outing).

**SS:** Yeah. The Creatures probably ended all that really. 'Fireworks' is quite different. It'll be a really good single to put out as part of the next type of stuff we'll be doing.

**ZZ:** Was 'Once Upon A Time' called for by Polydor to catch the Christmas spree?

**SS:** No. That was our decision completely. We'd always wanted something like that out. It's more of a document than anything else really. That's why we put it in a logical order. It's not a 'Best Of' by any means. We wanted all the singles on one album and we knew that Polydor would do it if we left, so we thought we might as well do it while we

anything.

**ZZ:** Why's 'Mirage' on the collection when it wasn't a single?

**SS:** It was never a single but it was going to be. The sort of cockeyed reasoning behind it was that there was six months between 'Hong Kong Garden' and 'Staircase', but we just didn't want a song to come off the album as like a standpoint, probably stubborn I guess. It probably should've been a single.

The guys at Polydor we deal with seem to know if they pressurised us for another track off 'Ju Ju' it wouldn't help anybody. 'Arabian Knights' was the first time we'd ever taken a single off an album after the album was out. It sold just as well but I don't think that kind of thing will

**ZZ:** At some shows on the last tour here the audiences seemed to think they had something to live up to, chucking things and all that.

**SS:** Yeah well, it's kind of understandable in a way because there's only two or three bands like us that they can go and see who are still going, like the Clash and the Damned, and because the gigs are big those type of people will just go anyway and stand at the front and jeer, but we didn't get that on all the English tour. Hardly anybody spits any more which is good.

**ZZ:** The Banshees still stand apart from all the little fashions going on.

**SS:** It seems even more obvious that you've got to go your own way and steer clear of (venomous tone) the Funk

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**"It was really funny to go on dead at midnight and see all these mummies and Count Draculas in the audience!"**

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were there and do it well. It was all tied in with the video as well. We've done videos as we've gone along for every single. It's really interesting to see all the changes in the band as it's going along.

**ZZ:** The video for 'Arabian Knights' was well over the top!

**SS:** That's just a bit of fun. It's our way of doing one of those...anyone who's doing one of those big budget 'Musclebound' things and spending millions of pounds. We were out in Marseilles on the European tour anyway, so we just got a cameraman and Clive Richardson, who's directed most of our videos for the last year, to come out and do some stuff on the beaches. I think it's good because it's probably something that people wouldn't expect. They couldn't understand the sense of humour behind it. The more money they give us for videos the more over-the-top we're gonna be. We wanted a choir on Israel (which incidentally was filmed at tour rehearsals in the good old Zigzag Club). But we don't want to be like Adam And The Ants or

ever work with us.

**ZZ:** But there was a 12 inch with unreleased B side tracks.

**SS:** That was the idea. We didn't want to put out singles without giving a bit more. We did a longer mix of 'Spellbound' for the discos. We had all these tracks over from 'Ju Ju'.

**ZZ:** 'Supernatural Thing' (the tub-thumping workout of Ben E. King's soul standard which coupled 'Spellbound') emerged from soundchecks, didn't it?

**SS:** We did it two or three times in the States, always really hammy. Actually we did the Richard Skinner version two or three days before we recorded it. That was better because it was all over the place.

**ZZ:** How did the States go?

**SS:** We were there for about six weeks. We played in New York on Halloween. That was really funny, giant rabbits walking down the street — you would have loved it. It was really funny to go on dead at midnight and see all these mummies and Count Draculas in the audience.

fad or whatever it is now. As long as those people don't give up their dayjobs they'll be alright.

**ZZ:** You've been up to quite a lot on your own, what with producing Altered Images.

**SS:** Yeah. That was interesting but brief...well not brief. It started before anyone was even interested in the group. I did some demos which they took to CBS and got a deal. The thing that hasn't been made apparent is that the band really changed when they got rid of one of their guitarists. Caesar played on the first two singles. About a week before they were supposed to go in and do the album they got in a new guitarist. The band's attitude changed very quickly. They used to be more hard sounding with the old guitarist and I think he wrote a lot of the early stuff. The band that went in and did the album was very different from the band I wanted to take in. I think the album turned out okay but I don't like what they're doing at the moment. We spent a whole day arranging 'Happy Birthday' down at Rockfield, because



there was hardly a song when they brought it in, just two or three bits of music. CBS didn't like it, so they suggested going with Martin Rushent to try it out and he knew what they were trying to do. That was virtually the end of the relationship. They wanted a sound that I wasn't prepared to do.

**ZZ:** Well at least people have stopped comparing them to the Banshees now.

**SS:** Yeah, I suppose that will stop now...but they're wonderful chaps!

The other thing was working with Lydia Lunch. Me and Sioux first met her in '77 when she came over with Teenage Jesus And The Jerks. Last year in the States we saw her band the Devil Dogs, which she broke up after three months. When we went to America this time, she was in LA and had a band called 13-13, so they supported us in LA and New York. They had a week of gigs in England lined up and just as she was about to go she broke up her band again and asked me if I'd help her form a new one in England for the tour. For a couple of days we were thinking of doing old 13-13 songs but then we just said, 'oh, we'll invent something on the night.' We went into a cheap demo studio for a day and did a backing track, all these sounds for about half an hour so that we could play the tape and then walk on after it had begun and play anything that occurred to us and walk off before the end of it. We did about six or seven gigs (four supporting the Cure) and did ten minutes to thirty minutes. Lydia just made up words every night and I played guitar. It was really good because there was no pressure. It was fun. We stayed in boarding houses and things like that.

**ZZ:** Must've been like that first Banshees gig at the 100 Club.

**SS:** The first one we did was very like 'The Lord's Prayer'. That was the kind of thing I enjoyed about it, the looseness. After about a week we started to get bored with it. We might do some recording together. She's asked me to write some songs with her, but she's always changing her mind so I don't know. She's got a great attitude. It made me realise how much unnecessary pressure we invent for ourselves in the Banshees, your attitude to touring. I realised you don't have to be quite so intense about it.

**ZZ:** It does seem to have got like a military operation these days.

**SS:** That's a lot to do with why we're having a halt for a while. Just working out how to tour, what to do next. Actually we just took some time off to do lots of recording as the Banshees, and on other things. I think there'll probably be another Creatures thing but I don't know it'll be. I think they want to do something else. I don't know if we'll tour England till the end of next year.

**ZZ:** How do you create songs now — for instance 'Ju Ju'?

**SS:** We wrote 'Ju Ju' more or less as a band.

to go about the next album, but I've got a feeling we're going to do it the same way. We want to see how we write as a band, because even though John had been working with us for virtually a whole year, it wasn't until 'Israel' that we actually wrote together as a group.

**ZZ:** Sioux seems to write most of the words.

**SS:** Yeah, she's almost taken over the words. I only wrote 'Spellbound' and 'Halloween' on 'Ju Ju'. There's no competition to write lyrics. Whoever hasn't got...The Block (dread gasp). Sioux's got

haven't.

**ZZ:** Has Sioux had many film offers?

**SS:** Oh hundreds, but she won't do anything until the right one comes along. The only one she was offered that she was considering...there's another 'Star Wars' coming out. They wanted her to play the wicked queen of a planet or something. She was quite interested in that! All the other things are like daft music things.

**ZZ:** Is she under more pressure than the others, being singled out all the time?

**SS:** She's only singled out as much as she wants to be. We've turned down so many things that other people go and do. We just say no we won't do that and Sioux doesn't feel there's any kind of pressure.

**ZZ:** Lastly, who do you listen to now?

**SS:** Umm...DAF...Associates...I still really like the Cure and the Human League...Suicide.

**ZZ:** The Human League got a leg up when you gave them those early support spots. (And the Ants for that matter, I just thought)...

**SS:** We were thinking this the other day — we should start off an A and R department at Polydor. I think what the League have got is long overdue. Adrian's got a really good attitude about it. I was talking to him the other day and he said he was quite prepared for it to be all over in three months.

And with that we headed out into the snowy evening in search of a cab to the happy house (boozer, silly).

Expect more great things.

**KRIS NEEDS**



**'There's another 'Star Wars' coming out. They asked her to play the wicked queen on a planet or something.'**

'Spellbound' was written by me and John (McGeoch) at home, which at home — two or three things I had mixed with a couple of things he had. John mainly wrote 'Arabian Knights', but most of them were written in the rehearsal room. We haven't really sat down and talked about how we're going

a block at the moment so maybe I'll write some.

**ZZ:** What else do the band want to do?

**SS:** We were trying to get together our own film for the tour, but didn't get round to it. We'd like to do a film and write the music for it. We've been waiting for somebody to offer us a film score but they

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