

ZIG ZAG

No. 125 May 82 60p \$2.00

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THE WALL G.B.H.
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FLOCK of SEAGULLS

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**ZAG**

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Editorial NEWS

Editorial Letter

The summer is fast approaching. Bluebeat doubtlessly just around the corner and Zigzag has a new contributor...Tony D. Make that the Tony D, famous in the past for his fanzines Ripped and Torn and Kill Your Pet Puppy. Not only has he recently married Annie Anxiety (make that 'married' will you), of the ranting anarchistically inclined poetry; imagine that over breakfast (!) but he recently brought a hot flush to the cheeks of Marts Andrup, when the young Latvian commented 'Nick Kent is the only man who still rewrites old Nick Kent articles', unprepared for Tony's 'Except you'.

The office has yet to recover, ...AND ALL THAT JAZ

Coinciding with ZigZag's article on the Icelandic scene next month (continuing where we left off after ZigZag 116), including an interview with Peyr, the band that Jaz (ex-Killing Joke) has been reunited with, and further reviews of the latest Iceland music, we received a letter from Quoni Agnarsson stating "I know that you believe me when I say that a lot of unusual situations have been taken (sic) place here in Iceland for the past few weeks. One reason at least is obvious: Jaz and now Geordie has joined him. So it seems that they are going to continue Killing Joke from Iceland. They are working with these Icelandic musicians, they have their rehearsal studio, their equipment, and the will to do it 'properly' this time.



"Although there are different opinions about Jaz, both here and everywhere else, his ideas about Iceland and the definite part Iceland will play in the future of the human race are very much running on similar lines as ours are. I think it's obvious from his actions that Jaz looks upon himself at home when in Iceland, no matter how long he

will stay and for what reasons ever he might leave.

"We will be opening this club 'Iceland' in three weeks time and hopefully Killing Joke will be on that night. We had according to our previous intentions decided to open the club on this day but due to all the hassle going on (some musicians coming to the conclusion that our friend is the devil's advocate...) so it had to be postponed.

"This cassette is the three numbers that Jaz recorded with the four members of Peyr and two of them will continue with him; the drummer and guitarist, and it seems that everyone is determined to keep both projects going - but then again, you never know how long they will manage to do that."

CLUB NEWS.

The club has been busy with last minute preparation as usual getting everything together for our kick off with **The Members** show. **Talisman** opened with their laid back style of reggae; your original reggae rockers.

Nicky Tesco and his band of seven, after making one of the longest soundchecks in the afternoon proved that this rock/funk band have the ingredients required to become very popular. The two saxophones providing added style to the whole proceedings. Such was the response that the encores lasted over twenty-five minutes.



Jean Adebambo was a major treat for those of us who love sweet soul music, as many of you testified by showing up for the sweet lady well versed in the soul arts.

Meanwhile, **Marsha Hunt**

was rehearsing her Rock Opera **Man To Woman** which was previewed to an invited audience, with an enthusiastic response. The dedication of the dancers and singers were a major sensation. However due to a number of unforeseen circumstances the show was taken off after the preview which is not to say that Marsha will not try and revive a production later on this year with a Record Company's support, as an album of the cast production is planned for release by **Virgin Records** later this year. The stage design must be considered one of the most striking sets for any production and the laser lights added further skill to show the special skills that Marsha possesses in stage work.

VANE AT THE ZIGZAG CLUB.

Nothing goes wrong on a Sunday, not even for a camped-up ghoul, mincing out on the hallowed boards of the Zigzag Club - thus were Chelmsford's brightest beauty spot, Vane, supporting **Wasted Youth** on a wild and wandering extravaganza; and damn near wiping the wasteland tabefactious ones back into yesterday's papers.



Vane, fronted by James Vane, sometimes veer towards the Cuddly Toys scheme of schlock and occasionally swagger to within the sight of the Doors. Paul Chousmer on keyboards, keeps up insistent Manzerik hookline melodies on songs like 'Glad Again' and 'Wake Me'; atmosphere builders that could well have collapsed under heavier hands.

Good sources indicate a record soon, keep watching the skies....

13 At Midnight/Southern Death Cult/Danse Society/UK Dekay at the Zigzag Club 17/4/82

13 At Midnight all but

evaporated before these sensitive ears, and the tunes went amidstships. I heard very little. Possibly because a visiting Johnny Waller was sexually harrassing me.

Southern Death Cult were clearly the reason why a lot of people were there. With an 'Indian brave' prancing to the death beat the drums threw up, they played whirlwinds of infectious noise.

Danse Society suffered from an over anxious sound mix that brought the louder rousty parts through jerst fine, but intricate pieces settled into the blurring bass line instead of rearing provocatively up.

UK Dekay scythed the building to the ground with their searing efforts, which was one of the best performances I've seen them give. True Spon looked like the proverbial village idiot in his smock and funny hat, but the lighting man kept him sensibly in the shade and focussed on Abbo who was busy getting sexuelle.

THE TURD BURGLARS

Are you 'RIDICULED FOR BEING RADICAL?', do you Feel billious when they demand, 'ARE YOU BORED OR ARE YOU BORING?', will you too be a tad dubious about 'THE CRAFTY ART OF ARTY FARTY PARTY POOPING?'

If so perhaps you are one of the multitude who live beyond the boundaries of tribalism

THE TURD BURGLARS!
Exploding out of seminal Autonomy Centre band, The Lugworms, it's no surprise their lyrics weave and sway through 'Death to Thatcher (and Geoffrey Howe!)', 'We lived in Bayston Road in a rather bizarre abode it was held up by scaffolding', to the angelic 'Oysters have crabs' that's started audiences scratching across the globe.

In conversation, singer and mentor, Luggy Turdburglar mentions his favourite crazy colour

Sweet sixteen guitarist, Ripper, prefers to talk about jumble sales

Whilst John, the new drummer, mumbles enigmatically about Salzburg preachers

The Tony D.

HMV ALBUM CHART

1. (-) Iron Maiden "The Number Of The Beast" (EMI)
2. (-) The Scorpions "Blackout" (Harvest)
3. (-) Asia "Asia" (Geffen)
4. (2) Haircut 100 "Pelican West" (Arista)
5. (1) The Jam "The Gift" (Polydor)
6. (-) Visage "The Anvil" (Polydor)
7. (6) Barbra Streisand "Love Songs" (CBS)
8. (-) Japan "Tin Drum" (Virgin)
9. (-) Motorhead "Iron Fist" (Bronze)
10. (-) B.E.F. "Music Of Quality And Distinction" (Virgin)
11. (-) Sky "Sky 4-Forthcoming" (Ariola)
12. (-) Judie Tzuke "Shoot The Moon" (Chrysalis)
13. (-) Vangelis "Chariots Of Fire" (Polydor)
14. (-) Talking Heads "The Name Of This Band Is Talking Heads" (Sire)
15. (-) Barbara Dickson "All For A Song" (Epic)
16. (-) Mike Oldfield "Five Miles Out" (Virgin)
17. (-) Jethro Tull "Broadsword And The Beast" (Chrysalis)
18. (15) Spandau Ballet "Diamond" (Reformation)
19. (8) Pigbag "Dr. Heckle And Mr. Jive" (Y)
20. (3) Funboy Three "The Funboy Three" (Chrysalis)



CHART CHART

HMV VIDEO CHART

1. (4) Adam and the Ants "Adam and the Ants" (Home Video Productions)
2. (1) Siouxsie and the Banshees "Siouxsie and the Banshees" (Spectrum)
3. (2) Olivia Newton John "Physical" (EMI)
4. (3) Abba "Music Show Volume Two" (Intervision)
5. (6) Deep Purple "Rock Flash" (BBC 3M)
6. (5) Blondie "Best Of..." (Chrysalis)
7. (7) Pink Floyd "Live In Pompeii" (Spectrum)
8. (8) Bob Marley and the Wailers (EMI)
9. (10) Abba "Music Show Volume One" (Intervision)
10. (9) Queen "Great Flix" (EMI)

ZIGZAG CHART

TOP TEN ROUGH TRADE SINGLES & ALBUMS



Albums.

1. Robert Wyatt "Animals Soundtrack" (- Rough Trade)
2. Robert Wyatt "Nothing Can Stop Us Now" (Rough Trade)
3. Diamanda Galas "Litanies of Satan" (Y)
4. Placebo "England's Trance" (Aura)
5. Pigbag "Dr Heckle and Mr Jive" (Y)
6. The Fall "Hex Enduction Hour" (Kamera)
7. 23 Skidoo "7 Songs" (Fetish)
8. Judy Nylon "Pal Judy" (On-U-Sounds)
9. Theatre of Hate "Westworld" (Burning Rome)
10. Foetus on Your Breath "Deaf" (Self Immolation)

Singles.

1. Scritti Politti "Faithless" (R.T.)
2. Weekend "View from her Room" (R.T.)
3. Pete Singh "Elvis I'm on the Phone" (Screaming Red)
4. Fall "Look, Know" (Kamera)
5. Riot Clon "No Government" (Riot Clon)
6. The Bloods "Button Up" (Exit)
7. Yazoo "Only You" (Mute)
8. Scream and Dance "In Rhythm" (Recreational)
9. Pigbag "Getting Up" (Y)
10. Josef K "The Missionary" (Crepesule)





JOHN COOPER CLARKE

It's 'round midnight in a Kensington hotel room. A pair of blushing bright red leather boots, which a few hours earlier had speedily zipped over The Old Vic's stage, scuff wearily across the mushroom coloured carpet. Their owner, the country's premier oral (re)laxative, John Cooper Clarke, folds his paper thin frame into a chair and un(w)laps...

John's had a busy year. Apart from an American tour, a film,

ZZ: Was it a deliberate move to cut down on the comedy?

JCC: Yeah. Comedy is very much a trick, part of an overall technique for getting and retaining attention. I utilize it in me solo act because if the audience know they're gonna get a giggle out of it now and then they're more likely to listen. But as soon as somebody puts a record on a turntable the need to make them laugh ceases. There are other things apart from



▼ BALLAD OF A

a gold medal at the Poetry Olympics and a subsequent nationwide jaunt with Linton Kwesi Johnson - of which tonight's gig is one stop - he has also recorded a new album. A set so fresh that at the time of writing it hasn't got a name. Though when you read this - the album's released in May - it will have, so fill its handle in here.....

Martin Hannett, who with Steve Hopkins is the nucleus of the Invisible Girls, hasn't been involved with the production this time round. His role has been taken over by JCC ...

ZZ: Why didn't Martin Hannett play a larger part in making the record?

JCC: He was working with a German band at the time called The Names. He was also proving too expensive.

ZZ: How would you say it sound compared to, say 'Snap Crackle and Bop'?

JCC: I'm not sure. I don't think it does sound that different. Maybe it's a bit more straightforward. But there are certain qualities that remain, like the vagueness of what instrument is making what sound.

humour to be transmitted through records.

ZZ: In fact it's an altogether more danceable record. Was that a policy when making it?

JCC: Yeah. Things like 'Drive She Said' and 'The Face', they're very dancy. Why did I do them that way instead of a more ponderous way? Well, it's quite in at the moment. People are talking about dance-floor sounds (laughs). Plus I like dancing myself. I used to go out dancing a lot when I was a soul boy in the late '60s early '70s (John is 32).

ZZ: There is less swearing on the album.

JCC: Yeah.

ZZ: Was that a deliberate move to get airplay?

JCC: No.

ZZ: Or do you view it as evidence of the maturation of your poetry, i.e. not going for the fast laugh?

JCC: That is never really why I swore in poems. I swore because it sounded good for that particular spot, because of its percussive values, or because it provided the right number of syllables. People laugh at my swear words only

because of their familiarity, it's a sort of laugh of recognition. There is nothing intrinsically funny about any swear word.

ZZ: There's a track called 'Deep Devotion' (written for Liz she tells me) which is reminiscent of 'Valley Of The Long Lost Women' and 'A Distant Relation' in terms of feeling. Do you always set out to include one less spikey emotional number on each album?

JCC: Yeah, I know what you mean, it would seem so. Every LP has its soft spot...There's also an absolutely wonderful track, that isn't on the cassette you've got, called 'This Heart Disease Called Love' which I hope will go on the album. It's about being murdered. The song's got a beautiful synthesized country feel about it. It sounds like there's a lot of pedal steel on it, but in fact it's all done with synthesizers. What I like about us is that we use synthesizers like the proper musical instruments they are. Most people who use them think they've got to pretend to be robots and dress up like

they're in a Fritz Lang movie just because there are a lot of switches. That's ridiculous when you think about it. Whose technology is it anyway?

JCC's tour with LKJ came about because Penguin were due to publish books of their poetry. The deal fell through but the tour went ahead anyway.

JCC: Penguin were ridiculous. They were trying to market me like a Michael Horowitz or George Macbeth reckoning that a best selling poet only shifts 3,000 copies of a book. I tried to explain that I was an exception, more like Pam Ayres.

JCC hopes to publish a collection of his poetry himself in the near future. In the meantime...

ZZ: Have you ever thought of reciting or writing a poem together with LKJ?

JCC: It would be pretty odd wouldn't it? (laughs) You'd have one line in Jamaican Creole and the next in Manchester English. There aren't any plans to do a duet, nah.

The Blue Orchids was originally the name of a sub-teenage gang I used to knock about with ... Everybody had something wrong with them. Since we were all physical wrecks, we didn't give anybody any trouble."

ZZ: Would it interest you?

JCC: No I don't think so. I'm quite conservative I suppose in what I do ... Unless we could do it really tight, I wouldn't be interested. I'm a perfectionist and I guess I'm not very spontaneous or something. But whenever I've collaborated with other people, I've felt like something else is controlling the proceedings and it isn't me. And at that point I lose all my confidence. I feel very uncomfortable being seen in a position where I haven't got any confidence, and then the whole situation goes downhill from there.

Our talk blossoms into the subject of Martin Bramah's Blue Orchids, who've recently been supporting Nico ...

JCC: they got their name from me. The Blue Orchids was originally the name of a sub-teenage gang I used to knock about with ... Everybody had something wrong with them. I was sort of convalescing from TB at the time. We had a guy who had really bad asthma, an epileptic and a haemophiliac. Yeah, a fucking haemophiliac!

May is directing it. They've shot a couple of concerts and they've shot us in the studio doing the new album. A French TV company coughed up a lot of money for it in the end. It will go on release in cinemas and be shown on the 4th Channel.

ZZ: Is it based around a theme or plot?

JCC: Yeah it's various visual realisations of 'Ten Years In An Open Necked Shirt'. But I'm taking a back seat with regards to scripts with this one. Because I'm sure it will get to be a case of too many chiefs and not enough indians if I put my oar in ...

John went to a Catholic school as a kid. A year ago he used to wear a Blessed Virgin Mary earring and a stained glass window tie ...

ZZ: Does Catholicism affect you in any way?

JCC: I must admit it's not a big part of my life at all (laughs). I think probably having children would bring these things back into my life. One would have to consider the spiritual welfare of one's offspring. But speaking for myself I'm a

THIN MAN ▼

Like have a tooth out was a major operation. Since we were all physical wrecks, we didn't give anybody any trouble - we just breathed on them!

ZZ: Last time we met you'd scripted a film with Nick May of Rocking Russian. What's happening in your big screen career?

JCC: Oh, the film has taken off, though it's a different format. It's being done by Metropolis Pictures and Nick

lapsed Catholic, no more, no less.

ZZ: Does it still fascinate you?

JCC: Yeah, I think it's a substitute for proper drugs! I remember people fainting a lot in church. Going to communion would mean they hadn't eaten for 12 hours before. And like the sun would be streaming in through immense stained glass windows. Then there was the thick, sweet, cloying smell of incense and millions and millions of flowers in an enclosed space. Add to that all those hungry people pale with malnutrition and they'd be passing out all over the place. I did meself once. If you think about it, it's a bit like those happenings they had in the '60s.

ZZ: Do you have an obsession with what you want to get out of life?

JCC: Yeah. I was gonna say that want to be much more famous. but I only wanna be much more famous in that it is the only way I can get much more rich. If there's any way of obviating the much more famous and getting much more rich in a quieter fashion I might be interested.

ZZ: What would you spend your money on?

JCC: Who knows? I certainly wouldn't leave any!

Nick Parker.



Audio Review

TOSHIBA MICRO CASSETTE SYSTEM ON TEST.

Seldom has the arrival of four small units created as much excitement as when the Toshiba Aurex microcassette system arrived for testing at the Zigzag offices in London.

The Aurex is simply three basic components: amplifier, cassette deck and tuner allied to one set of compatible speakers.

What makes the Aurex units so exciting is their technical reproduction of sound from such a compact micro system.

The Aurex amplifier is powerful and compact and punches out 20w per channel of pure sound with a major range of controls that you would expect from a big system. Bass and treble, channel mixer, volume control, loudness mode, three way control switch for tuner, tape of turntable.

The FM stereo tuner has L.E.D.'s (light emitting diodes) to assist in making sure you are perfectly tuned to one of the stations on the three wavebands, MW, LW or FM. The FM stereo radio has also a muter for extra quiet listening to stereo broadcasts. i.e. under the bedclothes maybe.

The cassette deck is probably one of the most sophisticated micro cassette decks available. With a Superlord Permalloy playback head, it's suitable for all brands of audio tapes whether they be chrome, metal or normal tapes - this unit is equipped to take them all. It also has two three way Bias/EQ switches plus a Dolby switch for Dolby tapes.

The cassette deck has all the usual features, six control switches: stop, record, rewind, review, play, pause, fast forward, cue, plus an auto repeat playback facility which will automatically rewind and

replay your tape continuously all night long if necessary!

For recording, its 2 rows of L.E.D.s assist the absolutely perfect balance for input whether from direct live sources or microphone, i.e. off the radio or turntable. A tape counter display and headphones jack complete the deck.

Completing the system are two SSMZ 2-way micro speakers rated at 20w. On Test.

What amazes me about the micro system is simply the quality of sound that these units push out. the Toshiba Aurex system 10 is no exception. the three Toshiba units combined, cassette deck, FM Tuner, power amp on two micro speakers took up less room than one of my existing speakers and yet all my tapes suddenly toon on new eras of sound. Youth's bass sound on Killing Joke's music throbbed out magnificently from the tiny speakers not used to such a pure bass sound. On high sounding notes as in Altered Images material the high and piercing sound of Clare tinkled away and for purists out there Albinoni is marvellously reproduced.

Well, in summing up this system I should say that if you are looking for a new stereo which is technically as perfect as the large systems but is compact as well and you have a budget of around £400 the Toshiba Aurex micro system is the one for you.

SYSTEM ON TEST

Toshiba Aurex Micro System 10

SB-A10 Stereo Amplifier

ST-T10L Stereo FM Radio

PC-D10 Stereo Cassette Deck

RRP - £389.00

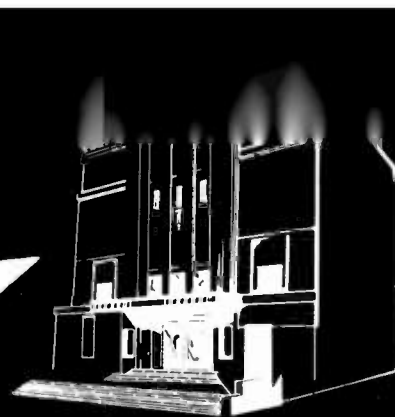
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Signature

Name

Address

I enclose one year's membership fee. Video member £10/Club member £20/Founder-Life member £50 (delete as appropriate). Send to ZIGZAG CLUB, 22-24 Great Western Road, London W9

NEW ALBUM

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MAY 16
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MAY 17
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INTRAVENUS

IN FURS in furs

INTRAVENUS

IN FURS in furs

All drugs are dangerous but the most dangerous and frightening is the drug heroin. It is not possible to even try it once or twice whether snorted, smoked or injected without the likelihood of addiction. Once addicted the addict becomes lost in a lonely world of despair and degradation. The addict does not need heroin - heroin needs the addict.

Hopefully this article makes a case for readers to keep well away from the temptation to try a drug which has become cheap and plentiful all over the world.

Dissent? Distemper? Disgust? Hate? Anger? What!!!! Purge your soul and write immediately to Zigzag, 118 Talbot Road, London W 11.

Send your photographs NOW to Zigzag, 118 Talbot Road, London W 11. Enclose a s.e.e. if you would like them returned, although we would prefer to keep them on file for possible use in future issues.

Since beginning this article a week or so ago, I have found myself with a genuine identity crisis. The root of the problem is this. Is it more hip to snort smack or just write articles about it?

Does it increase your pulling power at parties to adopt the 'elegantly wasted' man-in-the-bedroom gracefully pin eyed and grinning approach, or should you just stand around talking about it with the nonchalant air of a cocky little know-it-all? It's just a point worth considering, because like it or not 'Henry' is hip again. Along with the high tech decor and the video recorder, it's standing head and shoulders above all the other desirable little pleasures of modern life. Cocaine is still in there you'll be pleased to know (those of you who can afford it!). The only problem with it being the inordinately large amounts you have to consume to prolong the party spirit.

Snort a little too much and oops! There goes that jaw again. You're as rigid as the British licensing laws. (So you won't be pulling tonight Sebastian darling!) The cheap alternative to 'coke' is amphetamine sulphate, but if it's a night of unbridled passion with a total stranger that you're after ... it's a 'no-no'. Sulphate reduces your liquid assets to the size of button mushrooms within minutes. Even your own mother wouldn't recognise you.

Heroin (or Henry) on the other hand, if taken in reasonably small doses give you all the laconic cool of Robert Mitchum and you can bonk away the night quite agreeably. It also give you a "Danger Man" type image which goes down well with very stupid people, in fact if you stay on top of it for any length of time you'll be amazed how many new friends you have

made. There is another side to Henry of course, as you probably know - it would rather kill you than let you go. Just like the Canadian Mounted Police smack always gets its man.

If anyone tells you they can take it or leave it, they're having a little joke with you. Heroin is an opiate, and like all opiates it was used to relieve pain. An opiate will cause drowsiness and emotional detachment which makes it especially attractive to people suffering from anxiety and depression (aren't we all?) If you inject it into your bloodstream you get what is known in the trade as a 'rush'. A sudden surging euphoria which is impossible to achieve on any other drug. A lot of regular users claim that the 'rush' is better than an orgasm, and judging from the specimens who concur with that particular piece of drug mythology, I wouldn't be at all surprised if in their cases it probably was. All opiates produce dangerous psychological and physical dependence which increases with the size of the regular dose. Anxiety, body aches, restlessness, insomnia, shivers, vomiting and terrible muscle cramps are a few of the symptoms you can expect whilst suffering from withdrawal. These symptoms only increase the desire to get absolutely smacked out of your brains again ... and so it goes.

It's a sellers' market alright! Heroin creates its own captive buyers. You begin to discover that what was once cheaper than getting a quarter-of-an-ounce of hash at the weekend to get stoned (an eighth-of-a-gram between two people will cost you about £12.50 each), is becoming a daily necessity in order to retain your equilibrium; plus you need more and more of it to get wasted.

Where is all the money going to come from? Well you can always try and borrow from your friends. But when you neglect to pay them back, you may find that you haven't many friends left. So you have to pinch it off your now ex-friends and hope they still feel enough affection for you not to smash your face in. The only mates you'll have now are all the other dodgy buggers doing smack. It's pathetic.

While all this is happening a great deal of other people are making millions out of your misery. Anybody evil enough to administrate the cultivation and export of smack should, in theory, be very wealthy. (They should also be shot, but that's beside the point).

There are other ways of making a few quid out of smack. For instance, you can write a song about it. The Stones sing about it (good old Keef, what a loveable rogue, a real outlaw that's for sure), the Stranglers have been singing about it. Johnny Thunders frequently sung about it, and Peter Perret never seemed to sing about anything else: "I'll always flirt with death I'll look ill but I don't care about it"

(ANOTHER GIRL, ANOTHER PLANET).

If you prefer, you could make a movie about the misery of addiction like an enterprising German gentleman by the name of Ulrich Edel - the wealthy director of 'Christiane F'.

'Christiane F' began its existence as a series of articles in the German magazine 'Stern' on September 28, 1978. A cut above the average 'needle and the damage done' schlock horror style approach of the 'News Of The Screws' due to its detail and accuracy.

The headline ran: "Christiane F. At thirteen a drug addict and a prostitute". The series of

articles were an immediate number one with a bullet all over the 'Fatherland', pushing Stern's sales figures up to an amazing 6.6million. Then came the book, then the movie, then the album of the movie, a sort of 'Bowie's teuronic muse part 64'. Are you getting the picture now? I think the word I'm looking for is OVERKILL.

Without further ado I would like to make it quite clear that, as an exercise in making large amounts of money for all concerned 'Christiane F' is an unqualified success. As a vehicle designed to prevent the spreading use of heroin, it's an immediate failure. The effect is only (sic) skin deep. It won't deter those already addicted, in this country at least, because your average British smack addict isn't a thirteen-year-old schoolgirl for whom the marks in Mummy's purse aren't enough to increase the marks on baby's arm. Dear me no! They are hairdressers, their clients, air hostesses, doctors, and right the way through to the working girls and boys in Piccadilly Circus. All of whom were probably aware of, or became aware very early on in the game, of the insanely high risks involved. Thirteen-year-old schoolgirls they aren't.

We all know how the 'moral majority' - as they are so inaccurately named - react to anything to do with drugs. Always the same drivel: 'I blame the teachers/parents/-general moral decline/the blacks ... insert your own platitude. On the other side, we have the 'society as a whole'/environment/ culture brigade, and all that entails. Couple this with the 'cut their goolies off' attitude of the British establishment to anything or anybody who deviates from the supposed norm in any way at all, let alone a drug addict, and you



SINGLES

ALL IN ONE.

With the days slipping by the goodies arrived in one gigantic burst.

Best by far is the twelve inch import 'Marching Orders' by **Screaming Sneakers**. Four sharp pop shards with one bona fide classic, 'I Can't Help It'.

The Cravats have another typically brilliant and undervalued song 'Terminus' released, this time on **Glass Records**. Notable this time for the almost rockabilly bass lines

Daniel Ash's first solo (in cahoots with Glenn Campling) is a four track twelve inch 'Tones on Tail' (the 'band' name) featuring many a smooth turn of the hands, and calm guitar. **4 AD**...of course.

In Camera have an ancient Peel session out, but 'fin' is every bit as unfortunate as their other moments. Always threatening to explode, but never achieving it. Find it on **4 AD** if you must.

1919 manage a passably exciting Bauhaus impersonation on their 'Repulsion' song ('She moved like a reptile'), but independence is truly saved by the bouyant strains of 'Here's The People' by **The Hostages**. Jangling and effervescent in a Haircut 100 mould.

The Zanti Misfitz have an unusually brunt sound with unobtainable lyrics (Is he really singing 'I'm heaving a bath tub over you'??)

A middling to average e.p. has slipped out of old **Pack** recordings, including a remixed 'King of Kings' and 'Thalidomide'.

Late in but bursting with excitement and a hint of a great album is the 'Stand Proud' e.p. by **Vice Squad**, with Beki becoming one of the best singers that perque has thrown up. (sic). **Riot City**.

The Destroyers single 'Senseless Violence' on **Carnage**, is as blistering as you could request.

KID CREOLE & THE COCONUTS: 'Wonderful Thing' (Island)

As a long-awaited follow-up to the last album, this surpasses all possible expectations. The tune (one of Darnells) is impeccable, the production

sympathetic and the groove unstoppable. this is the Creole hit that everyone was waiting for, a bona fide chart cert! It's light and easy and has the neatest talkover ending imaginable, I run out of suitable expletives here ... just buy it.

Marts.

XAVIER: 'Work That Sucker To Death' (Capitol)

P. FUNK ALLSTARS: 'Hydraulic Pump' (Virgin)

GIL SCOT HERON: 'Storm Music' (Arista)

Of the current batch of dancefloor-directed singles, these are the pick of the crop. 'Work That Sucker To Death' and 'Hydraulic Pump' have been knocking about on US disco charts for a while now and consolidate the Funkadelic exercise as a successful marketing premise. Gil Scott Heron's twelve inch draws three tracks from the well-renowned 'Reflections' album. For those inclined towards heavy basslines and Heron's own brand of witty slogan-eering lyricism, the b-side is the a-side. This being album highlight 'B Movie'. On this expense of vinyl, the track takes on almost herculean proportions with the music coming pleasantly to the fore but not overshadowing Heron's 'state of the US '82' rap. All three of these records are musts for the summer beach party resurgence.

Marts.

SISTERS OF MERCY: 'Body Electric' (Merciful Release)

This may not be entirely representative of the Sisters' unbridled potential, but it still serves as a good introduction to their sound. With a better choice of producer and a supportive record company, this band will work wonders. Meanwhile, be content with the flip, 'Andrenochrome'.

Marts.

FARM LIFE: 'Susie's Party' (Dining Out)

Powerful tune with only two chords but never boring in spite of that. The singer's voice is quite rough and sounds slightly distorted but maybe that's my speakers. Bears a slight resemblance to an English 80s Velvet Underground.

LH.

THE LOST ROBERTS: 'Help Me' (Rising River)

I am confidently informed by the marketers of this single, IKF, that blues will be the next big thing and this is indeed yer average blues number as sung in pubs and clubs all through the sixties but with eighties technology and production making it sound fresh for today's market. Rather pleasant.

LH.

DRINKING ELECTRICITY: 'Good Times' (Survival)

Quite a pleasant little song, but adding random synth noises to a rather too slow dance mix isn't really enough to lift this out of the ordinary. It's almost good but not quite.

LH.

THE MODERNAIRES: 'Bend 12 Inch EP' (Illuminated)

A 4-track twelve inch, each track showing considerable originality. Although they're all good, I like 'People Matters' best because of the impressive sense of movement conveyed by the rhythm of the piece with the slightly droned vocals over the top. Powerful and impressive.

LH.

THE BUSINESS: 'Smash The Discos' (Secret)

One side features an attempt at Bad Manners with the Banana Boat song (the less said...) so let us concentrate on this 'Smash' garbage. Like sham at their middling it dribbles. Not only is the actual lyrical content crap, but the tune doesn't match up to their previous songs at all. Rubbish!

MM.

YELLOW MAGIC ORCHESTRA: 'Rydeen' (Alfa)

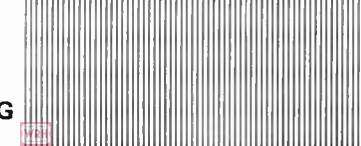
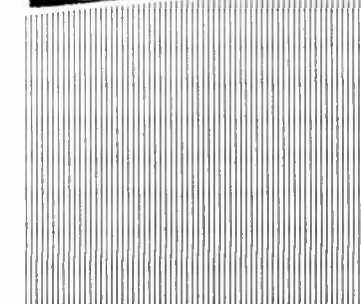
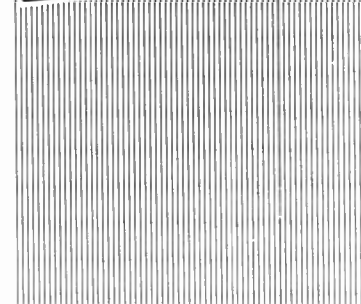
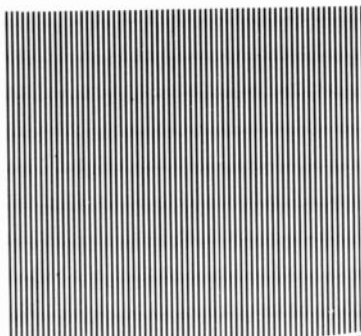
Lushy, synthed, drummed and produced banal tune which only just manages to pull itself one rung up the ladder to the next position: mediocre background music to be played in clubs but never listened to.

LH.

BULLAWEYO: 'Falling Apart' (Shout)

The Bay City Rollers are alive and well and sheltering in the heart of some chap called Bullaweyo. This song is virtually indistinguishable from any of their hits and is just as awful.

LH.





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Sandii & The Sunsetz

"HEATING PLEASURE FROM THE EAST"

Sandii And The Sunsetz are probably the first concrete prong from the rising Japanese preoccupation.

Obviously the sight of Sandii - raven-haired, beautiful and clad in a leopard-skin swimsuit - grabbed second glances, but they were the band that several English hacks, flown over to witness Japanese label Alfa's finest, seemed to pick up on to the extent of front cover status. This also had to be down to their arresting sound.

Hear it yourself on 'Heat Scale', which has just crept out minus lavish Japanese album dressing via Epic. A feast of wordly rhythms and strange melodies.

Sandii and Sunsetz guitarist/companion Makoto Kubota have visited London twice before just looking. But this afternoon they are sitting quietly in the basement bar of the Portobello Hotel in the middle of their first business outing. Namely promotion and fixing gigs.

I don't know why but they remind me of an oriental Debbie Harry and Chris Stein. Maybe it's Sandii's delicate sculpted features and big eyes, or the way she often looks to the reservedly articulate Makoto while being asked questions. They have the same sense of private togetherness and a deep interest in other cultures and music. Whatever, I liked 'em.

Sandii was born in Tokyo of Spanish-American dad and Japanese mum, but moved to Hawaii at the age of ten, dad having split and mum deceased. She studied music, got into rock and moved to Chicago at 19 studying music and dance for another two years.

After singing at US military bases in the Pacific and Far East, Sandii moved back to Japan, where she did radio deejaying and TV commercials.

Music became her main obsession in '76 after she won a big Jap music festival and released her first single,

'Mystery Nile', as Sandy O'Neale.

Round this time she ran into Makoto and joined his band, the Sunset Orchestra (who later became the Sunset Gang, finally The Sunsetz). In 1980 Sandii released her first solo album, 'Eating Pleasure'.

A year later Sandii And The Sunsetz came out with 'Heat Scale'. Both albums were produced by Harry Hosono, leader of the Yellow Magic Orchestra, those purveyors of hi-gloss squiggly techno-symphonies. But don't expect 'Heat Scale' to be swamped with synths. Where most of the new Jap groups I've heard seem rigid, shiny space invaders, the Sunsetz use influences drawn from travels, emotions and more natural instruments like guitars and drums. Tribal, disco and pulsing rhythms underpin songs like 'The Great Wall' and 'Eve Of Adam'. Sandii even has a go at rapping on 'An Antenna'. Words - mainly English, some Japanese - are off the wall with subtle messages. Electronics take over more on the embroidery and sometimes Sandii's voice, which is used more like an instrument anyway. Great sound - open as a safari park, full of promise and pleasure. Should do well, but in Japan ...

'We barely survive,' says Makoto.

I'd no idea. So many of our bands go to Japan and clean up. Yet under their very noses ...

'Tokyo is so rich right now. It's not really hard to survive financially.'

Enter Sandii in cool accent, soft as fur: 'Ambition is not to be number one, but continue ...'

They talk about the Japanese music scene, which took its time to embrace Punk ... and then politely.

Makoto: The Punk thing, we confess ... four or five years ago it was too early for the Japanese. Costello came to Japan, but they got so shocked. He was so serious. The

Japanese didn't know how to react to that.

'The Japanese punks might look like punks, but they're not mad enough to express this as a point of view. It's only fashion!'

Is that why your lyrics take a more off-the-wall approach even though there's something being said?

Makoto: 'If we expressed it in a direct way it would scare the Japanese kids away. The Japanese are so nice, so well-behaved and organised people.'

Sandii: 'If you say direct it's gonna kill them! We love the kids so much we can't afford to hurt them, so we have to be very careful. But they understand. We plant the seeds in there, slowly but surely. As long as we don't quit. That's the only way to survive.'

But it does seem like something's afoot over there. As the schools get (even) stricter, the young kids are rebelling and spilling into violence in Tokyo itself, according to Sandii, who follows on with tales of rape, pillage, schoolgirl prostitutes and a young boy who killed his parents.

Sandii: 'We do try to tell them things. We try and concentrate on what we sing onstage ... but it's not only the words, it's the beat.'

Makoto: 'That's the main interest to us - beat. We're also very fond of English beat music since the 60s. Most European countries don't have the strong beat like English people. English are so good at keeping the beat, like primitive people.'

Makoto: 'We have to see things very carefully. Not to make mistakes ... like World War II! This kind of music is very influential so we started travelling little by little, and we finally got to New Orleans and the Mardi Gras.'

Influences also cited are Indian pop music, Islam, Spanish, Arabian belly dancing and Okinawan music ... not obviously, but the wild

range is in there cavorting away. On the other hand Makoto will mention (original) psychedelia and how his band started off sounding like country rockers Brinsley Schwarz. They also love the B-52s, who they met and saw when they played Japan. And the Slits.

'We have to keep surprising ourselves,' says Sandii.

Talk turns to mysterious scales and repetition, where Sandii and Makoto see severe power in certain throbs, feels and beats. The missing link.

Sandii: 'That's what we call funk, the repetition - repeating some sort of beat, but very emotional.'

Makoto: 'Scale is two-dimensional. Funk is four-dimensional. Scale is in the centre of life-energy patterns. Funk is a tribal thing.'

The sleeve of 'Heat Scale' is a treated photo Makoto took on a beach in Bali two years ago. They got very thoughtful and full of wonder as they relate sitting in this great place and espying a pattern in the black and white sands that won't wash away with the tide.

Makoto: 'We felt something very deep, untouchable ... spooky. The beach had a strong magic energy. The pattern looked like the skin of an animal, lizard, reptile, and seemed to be moving ...'

Sandii: 'I was standing on the beach, looking at the pattern, feeling a soft, sweet, mellow feeling. It felt so gorgeous. I thought, 'I could even die here, sitting in the water. It was so sexy.'

Sandii: 'We're recording the next album now. It's going to be more danceable. This is good experience, gives us some idea for the lyrics.'

Then they'd like to play here. Sandii: 'We'd love to. More physically we want to express ourselves on stage. In the studio is a different thing - ideas and spirit. Onstage we're crazy, wild!'

Kris Needs.

"We have to see things very carefully. Not to make mistakes ... like World War 2!"

Sandii

Photo Credit: TIM DAVIES

THE BIRTHDAY PARTY



The Birthday Party really are the 'Stooges' bastard sons. More importantly, they sound a million miles away from the Beefheart ramble that they are so often criticised for. The Birthday Party have a sound of their own, reminiscent of many, derivative of none, they stand up on their own four legs.

A new long-player from this team is due shortly, featuring characteristic calling cards such as 'Dead Joe' and 'Big Jesus Trashcan' as well as newer additions like 'Kiss Me Black' and the Hammersmith Odeon-premiered 'Kewpie Doll'. Nick describes the latter as 'A symbolic anthem to sexuality in terms of Kewpie Doll being a particular obsessive wanting for a particular girl I know and love'. 'Kiss Me Black' is one that Nick attempts to sum up with a brief glimpse of the lyrical content. Thus: 'Now they've put the stink on us/

Filled us up with incubus/ Choc-a-bloc with succubus/ um ... something, something FUCK,' quotes Nick having visible problems reciting this lyric, excusing himself as the song is sung at such a rapid pace he cannot quite find the words.

Assembled before me then, are three fifths of this unique phenomenon, twin guitarists Rowland Howard and Mick Harvey and the afore-quoted Nick Cave. Drummer Phil Calvert has a tendency for waking late and bassist Tracey Pew is currently serving his time in an Australian jailhouse for drunken driving without a licence among other things. Where does the second Birthday Party album figure in the scheme of things then, gang?

'I would say that this album is an extension of 'Prayers On Fire'. Obviously people aren't going to realise things for themselves unless you firmly implant the seed of the idea in

their brain' explains Rowland. Is that subliminally? 'No that's what we always tried to do in the past, to do it subliminally. Now we've realised that you've basically

lot more in keeping with the flavour of the record. This one is far more consistent. this

"DOWN TO T WITH THE BIR

got to drill a hole in people's skulls. So it is very blatant. Blatant in lyrical or musical content, Rowland? 'In both. In our songs the music and lyrics are inseparable, they're both there to achieve a common aim and they're both a product of the same attitude.'

'More than anything we've ever done before, this album works as a set piece, as an album' interrupts Nick, 'On the last record there are a number of songs that could've been left off or been done a lot better, a

really is just a relentless pounding. 'Well it's not so much that', says Mick 'There are moments when the pounding stops, but it just has an incredible atmosphere and feeling about it.'

ZIG-16-ZAG

Nick: 'The songs are far more middle-paced for a start, as opposed to the 'Prayers On Fire' one, it is far more heavy and is far more of a relentless pounding of songs.'

Rowland: 'It's in no way intended to be an accurate chronicle of our live sound. In our live shows we just go for something incredibly immediate and effective, but on record it's something that people are going to be considering more, to a larger degree, so in the studio you can use far subtler methods to realise the same aims.'

Nick: 'I don't think we've used very subtle methods on this record at all! We have very strong ideas in terms of what we wanted to get across ...'

'But it was all rather vague as to how to actually achieve it' continues Rowland, 'We knew we wanted to have an incredibly powerful, individual sound with a really strange production, but we didn't have any idea of how to get this. The record was recorded by Tony Cohen and us. I don't think terms like production come into it.'

Mick: 'I think the live record was intended to be totally throwaway, a really quick immediate thing that wasn't preplanned. Everybody has treated it as a serious release, the next Birthday Party product for the next six months and it's not like that at all.'

Nick: 'It really is meant to show the attitude we have towards

live album should be like, what a live album was always meant to be like. But it just totally fucked up by people who wanted live albums to be studio albums with a pause at the end of every song.'

Nick: 'It should have thunderous applause to show how goddamn brilliant we are.'

Now that the audiences are growing larger, is this something you are pleased about?

'The fact that we are liked doesn't make me more confident that our music is liked', say Nick. 'I find it quite the reverse myself, music that is generally disliked is the music that is good. As it happened in Australia our music became popular to the general masses because it was hyped up by the press and that began to give me grave doubts about our music.'

Rowland continues: 'I think it's gradually become hip to like The Birthday Party fairly steadily.'

And does that worry you?

'Yes, it worries me very much, all it does is to dilute the audience away from the original people. You still have the same amount of people who have some understanding of the music, but you have a greater amount of people coming along. In the long run, it's a disruptive procedure

Barry Adamson as well as Rowland's compatriot Genevieve McGuckin.

The other is Nick's book of fifty plays with the same Ms. Lunch. This is twenty-five one page plays, each under subheadings of Speedway etc. One likely title, 'Ugly Is As Ugly Does' is derived from another of these divisions.

On the topic of Rowland's record:

Nick: 'Everyone else got invited except me and Phil.'

Rowland: 'You didn't ask me to write for your book.'

Nick: 'That's only because you didn't ask me to do the record.'

Rowland: 'Well I was waiting.'

Mick: 'And so am I still.'

Nick: 'Well it's too late now isn't it.' (End of squabbling).

Mick: 'We do have some time off at the moment so there will be other projects.'

There are certain compromises that have to be made in the band because you're working with five people and there are certain things that I feel I can't write in songs because I don't feel they'd wash with the rest of the group.'

Rowland: 'In my case, I have a surplus of songs that I haven't even shown to the others because they just wouldn't fit with what the group are doing at all. So these are the songs that I shall be working on with Lydia.'

The problems of success.

Mick: 'I see becoming too popular as a problem in terms of what it's done to us already in the live context. In terms of playing London, Sydney and Melbourne where when we play those places there is something expected of us when we walk on stage and whether we like it or not the audience responds in the way it things it's meant to and that takes away that immediacy and danger, the risk factor we thrive off. That gives us a distorted view of what we're doing. And we don't really get to see what we're really doing until we play somewhere where we're an unknown quantity and we can be taking that risk factor with the audience again. I think the London shows since we got back have been bad in terms of

THE JUNKYARD BIRTHDAY PARTY"

music, all music and our own music and that is that it is dispensable.'

Mick: 'I think we should just throw out more things like that in the future.'

Rowland: 'I think that it's a great record. It's really what a

which is very sad.'

One of these is Rowland's recording with Lydia Lunch, on a version of the Vanilla fudge popularised Lee Hazelwood opus, 'Some Velvet Morning'. Others present on this grouping are Mick and Birthday Party stand-in bassist

Nick: 'These other projects and the band should be inseparable. What I was trying to say before is that with these plays I'm writing with Lydia, the ideas within those are incredibly similar to the ideas I use lyrically in Birthday Party songs. I find that I can't write differently, it's just the way I think.'

the way they should have been. That's because the audience give us a set response and it's such a strong set response that it's hard to work against. The Palais show for instance, we walked out there, started off really well, but after three songs realised there was no challenge and started playing badly. We lost the risk factor. By the end of the set the only reason we started playing well was because we realised we'd been playing so badly for half the set. We started having a competition with ourselves to finish in an alright fashion.'

Marts.

What circumstances led to the formation of The Prams, did you join a completed line-up or did the band evolve from something else?

Well, Rob and me have been playing together in various bands for over five years; we had a bit of a split-up at the end of '79, I don't think he liked the colour of my hair, then he approached me about eighteen months ago and said he was thinking of putting The Prams together and asked if I would like to play guitar.

Have you ever had a job?

I've had a couple of jobs, yea; I became a painter and decorator for awhile, then I worked in a laundry, and then I joined a packing firm which was a real dead end, but I needed the money to buy a new guitar.

What kind of background do you come from?

Just a normal working class background; my mum's a home help, just normal. No ultra-violence or rioting.

Who have been your main influences?

I like a lot of things, but the main influence on me has been The

THE PRAMS

most people these days prefer to handle finished product; not many firms want to throw money around at the moment.

How much work went into Mr.Wolf and how long did you prepare for it?

When I got back together with Rob I think he had about ten songs on tape, and from then on was just one big run up to the album. We had a repertoire of around thirty original numbers which represented nine months work; fourteen were selected for the album, of which only eleven were cut. Don't Drop Any Bombs On Me was written in the studio after the rest was completed. I'm Going Crazy is the oldest Pramsong; we did a version of it with The Opal Guitars in '79. Mr.Wolf took about four weeks to do.

What do you think of the album?

I think it's....very nice.

Did it turn out like you expected it to or are there things you regret?

No, there's nothing on there that I regret, like a lot of people who make records say they wished they'd played such and such, but you can go on and on and on changing things. When I sit at home and listen to it every night before bedtime there's nothing on it I regret because I think I'm wonderful.

Which is your favourite track?

I would say...Don't Drop Any Bombs On Me.

How was No Bombs written?

Well we'd finished the album...(Tommy Vance)... and we were talking about...things, ha ha ha...

(Alwyn rolls onto the floor laughing)

Did you hear that interview? I was just quoting Rob. I'll start again...

We'd finished the album, as I mentioned earlier, Rob was messing around with something on his own and Nicky and me started the little riff together; then Rob joined in, and we recorded it. There were no lyrics at that stage, so the next afternoon we were talking about it and a great light came into the room, Rob was inspired, and he sang all these wonderful lyrics off the top of his head. But it's quite funny because the original idea I had on top of the riff was also about bombs, and although I hadn't mentioned this he still came to the same conclusion; telepathy, it must have been. That riff was obviously destined to be a bomb riff.

Are you all pro-CND? Most people I know seem to think you are.

I think CND is a good thing but we have no involvement with them; No Bombs is our own independent protest. We have tried to avoid CND as much as possible so people don't get the idea that we're trying to use them in anyway. I suppose we're trying to protect the credibility of the song. CND in London might have some gigs lined-up for us but they probably don't trust us.

Pinnacle Records distribute Wabbit products, do they promote them at all?

No. They only distribute them, Wabbit handles everything else.

Do you think new groups get a fair chance these days?

No. The main problem is airplay. There is plenty of 'airspace' for every new band but obviously if they played every new band people wouldn't pick-up on what they are supposed to. John Peel plays the same bands all the time; I suppose he feels he can't help everyone at once so he just pushes a handful. So many good bands don't get a look in; we've been lucky.



Rob Boston

Nicholas Boston

Alwyn Lovell

Beatles. Guitar wise I suppose all the classic lead guitar heroes, Eric Clapton, Richie Blackmore, Jimi Hendrix, who I listened to when I first started.

What style would you class yourself as?

I'd say I was just a guitarist, man.

The name 'The Prams', did it come to you over night, or what?

It came to Rob in a flash of inspiration; he must have been thinking about babies.

Tell me about Wabbit Records, I don't think many people have heard of this label before.

No, but they're going to...

I hope so, yes...

Rob thought it made sense to form our own label simply because

PUSHING THINGS A BIT FAR

Mark Palmer

Is it really just a case of who you know and what you are prepared to do to actually get your records played?

Well I don't know, what could I do? Stand naked in the street.... Play The Prams!

Well I mean do you have to pay or anything like that? Does that sort of thing go on?

Little chaps like us wouldn't know about that sort of business. Basically it's just a case of asking if they'll play it.

What do you think of Top Of The Pops?

It's a good show, but maybe they could have more variety and not just charts, but it is top of the pops, so. Can you remember

Possibly, yea, we'll have to see.

Have you ever done anything outrageous with a band?

No, not really. I once knocked the manager of a club off the stage because he tried to turn my amp down; a big fight started. That's not really outrageous, I think anyone would have done the same.

Will the second album be on the Wabbit label?

We hope to sign with other labels overseas but always release British editions on Wabbit Records. Harvey and Derek are also taking on a few new acts in the new year and so Wabbit will remain pretty healthy wherever The Prams end up.

What do you think of electronic music?



"I once knocked the manager of a club off the stage because he tried to turn my amp down: a big fight started. I think anyone would have done the same."

(l-r) Rob, Nicholas and Alwyn

Revolver with Peter Cooke? I thought that was really great because it covered bands that weren't just chart orientated.

How would you describe the songs on your album in comparison with this week's charts?

I can't really answer that; rock music, but the lyrics are different; you can't put a label on a song like No Bombs. We've got pop songs on the album. No Bombs is a pop song, or is it? Who knows, I don't; I don't know anything.

Who writes the lyrics?

Rob. I do write lyrics myself but not for any Pramsongs so far.

Are your records available abroad yet?

No, not yet but we're trying to arrange something for America as soon as possible.

Can you see the band doing better over there than here? Or vice-versa?

I like to listen to it but I don't find much of it particularly exciting. It's obviously going to take off, well it has already, bands like Ultravox must be inspiring a lot of people, there's no getting away from it now. Combined synths and guitars can create good music but I don't know of anything brilliant that has come out of it so far; I'm not saying there won't be, there will be.

Can you see anything like that happening to The Prams?

What adding synths? Yes, I can see us adding keyboards, violin, sax; we're not restricting ourselves on any front. A keyboard playing guitarist would make a good fourth Pram; we've always got our eyes open.

What are your ambitions?

I've got a lot of ambitions, probably, but I can't think of any. I want to be successful. I want to be healthy, and I don't want to die; I want eternal life, that's why I read the bible.

Next month: The Other Wabbit Acts.

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Monitoring: H & H, Amcron/Lockwood

Tape Machines: 3M's and Klark SM2

Microphones: Electrovoice, Seinheuzer, Neumann, AKG, Beyer

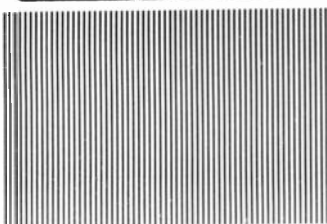
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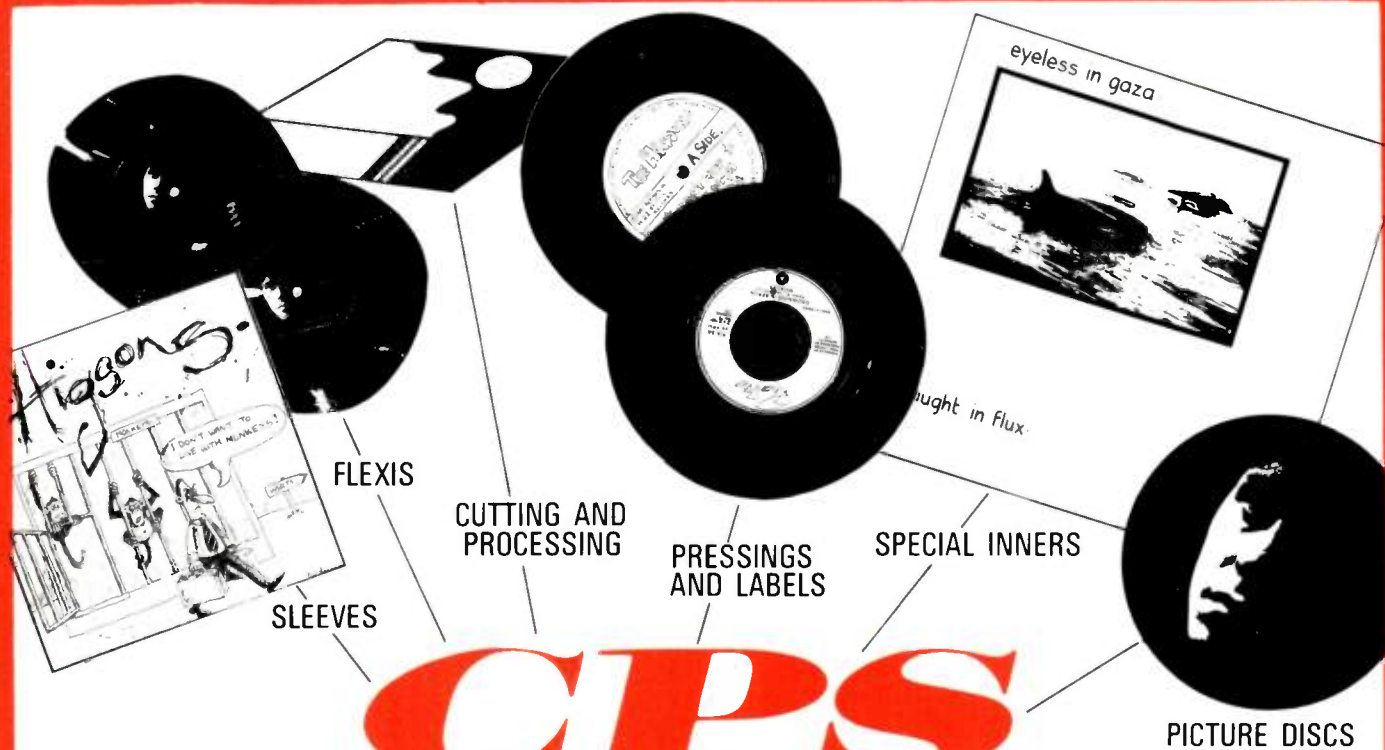
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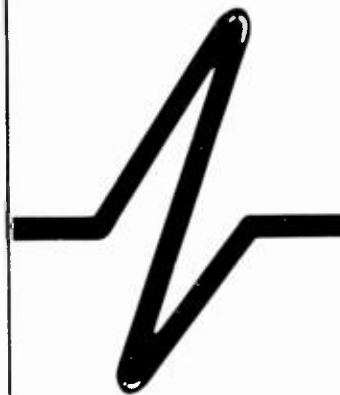
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Studio One (£40 per hour £45 after 6 or weekends). Studio Two (based in Stockport) costs £20/£25. Daily or weekly rates negotiable.

CAVE/E.ZEE/MISTY.

E.Zee, the rehearsal studio is fast building a good reputation, Misty, based in quiet Bournemouth are developing their 'Players Production Company' well worth investigating (0202-295961).

Cave, visited by Fred Wedlock(!) and Vice Squad recently is 16 track, with 3m machines, 24 channel desk, Amcton-JBL monitoring, DBX noise reduction and Dolby. Bristol.

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the novices guide

REVERED PRODUCER MIKE HOWLETT OFFERS WISE ADVICE TO FIRST TIMERS.

When a band goes into a studio for the first time it is very easy to come out with disappointing results. The feeling that previous recordings haven't captured the group at its best is something I hear too often from bands and record companies that approach me. Understanding the problems and how to cope with them constitutes a major part of the producers task.

The first consideration for any band is good preparation of the material - it's all very well for the Floyds and Fleetwood Macs of this world to spend years and megabucks trying out ideas and writing in the studio, but most groups and artists are under tight restrictions and limited budgets, so the available time must be used to maximum. To this end I always try to spend time in rehearsal with bands before going into the studio. In the more relaxed (and cheaper) atmosphere of a rehearsal room ideas can be thrashed about, you can tear the song apart, try a different drum pattern, bass line, rhythm part, etc. without the pressure of the studio - I've seen fine players get blocked on a simple part simply because of studio nerves. Going into the studio with a clear idea of what you want is the surest way of coming out satisfied. Analyse the structure of the song - the sequence of events, the verse, the chorus etc. simple effective arrangements record better. I like to isolate the melody, the right feel is suggested by the melody. I often find the rhythm pattern can be honed down and simplified to greater effect. Think about the sound you want - dig out records you like the sound of - it's a good idea to play them in a studio to hear what they sound like on that studios monitors.

I lay stress on the pre-production aspect because when you enter the studio the atmosphere is strange and unfamiliar at first and it's easy to be distracted by the technology from what is ultimately the purpose of the exercise - the realization of a musical idea in a fixed form.

Once in the studio the first thing to bear in mind is that getting the sound can take time and can lead to frustration for

those sitting around waiting (if you are one of those who get impatient the games room can be a useful escape). It's worth spending the time though and a good drum sound is fundamental to the sound of the recording. Get a good sound in the room first - tuning the kit well makes it so much easier to mike up a good recorded sound. New heads sound better but need more tuning. I don't like to damp drums and a well tuned tom doesn't need damping. For a fat but cracky snare drum I like a six and a half inch metal such as the Ludwig 'Super Classic' or 'Black Beauty' - it might be worth hiring one. Of course if you really like your own snare drum or prefer a tighter sound tell the engineer or discuss it with the producer (if you have one). Bass drums sound fatter the lower tuned, but make sure it's still comfortable for the drummer to play - you can't expect him to play at his best when he feels as if he's treading porridge. Going for a good sound is important, but it is one of the great mysteries of recording that the sound of an instrument is miraculously improved by an inspired performance - the subtle shift of emphasis when the drummer is into the rhythm can change the sound of his kit beyond comparison.

I don't want to get too involved in microphone techniques because unless you have experience it's safer to leave it to the engineer. Nevertheless, the best judge is your ears and if it doesn't sound right explain what's wrong. A good engineer is there to help you but make yourself clear to get the best out of him.

Bass guitar is often recorded on two tracks of a twenty four track - one for a direct injected (D.I.) feed of the pick up and the other the miked up bass amp. This is to leave greater flexibility for the final mix, when you might find you want more of the harder sound of the D.I. In a smaller studio a mix of the two sounds goes on one track and decisions are more permanent. As most studio headphones are chosen for their robustness rather than their hi-fidelity - understandable when you

consider the deafening levels some bands like to work at - a bass guitar that sounds fat, full and hard in the control room can sound thin and twangy in the headphones. If this troubles you, standing next to the bass cab can give you the feel of the weight you are missing - this can be a problem in studios where the sound leakage is too great. I often use a vocal booth for the bass cab or an empty adjacent room if it doesn't cause a problem. Another solution is to play in the control room, though you'll have to work to the sound balance the engineer needs to hear. A lot of guitarists like to play in the control room, with the sound cranked up. In an ideal studio I'd have the guitar amp in a separate room miked up near and far and without any screening, the same applies to the kit and practically all instruments - that's if I wanted to get the feel of a live performance.

At this point it's worth considering the basic approach to the recording of the track. If you're a group that's been gigging quite a bit and feel as if you're firing well live, it can be worth the time to sort out a comfortable foldback, bearing in mind that getting the sound in the headphones so that every one can hear what they need can be a tiresome and frustrating process. Nevertheless the quality of performance on, say, the early Motown recordings, bears testimony to the virtues of the live approach.

Increasingly, however, what I call the structural approach is favoured, wherein each instrument is layed down separately and the piece is built up as with a painting, in layers. And of course it is possible to combine both approaches and go for a live take and then replace or patch up any or all of the parts that don't reach!

With the layered approach special care must be placed on the initial rhythm track. The first check is the tempo - is it right for the melody feel? There's a common tendency for bands to speed up in the studio through nerves, or boredom after the 22nd take!

A lot of people like to use drum boxes or a click track in

the drummers headphones to keep the tempo constant. Not all drummers are able to play their best under these conditions, but simplifying the part to just snare and bass drum not only makes it easier to follow but allows the possibility of more unusual and interesting miking of the snare and even more so for over-dubbed toms and percussion, even cymbal crashes. I've found that the combination of a well programmed drum box coupled with a sequencer, providing a pulse note, can encapsulate the feel sufficiently for most drummers to enjoy playing to. The importance of a solid, steady rhythm track becomes apparent when you start over-dubbing other instruments - slight shifts in time get exaggerated - the whole thing gets out of focus and feels clumsy.

On the subject of over-dubbing, an important point often overlooked is when someone is out in the studio playing, it's easy to get him/her confused by criticising too soon. Leave room for the player to loosen up and settle into the unfamiliar sound of the foldback, run through the track a few times - then call him a brainless-halfwit and threaten to break his legs if he doesn't get it right. It's also easy to get carried away and clutter up a song unnecessarily with ideas that seem good at the time - try them certainly, but always ask at the end whether it's added to the total.

So often vocals get left to the very end - a major error when you consider that 95% (at least) of the listening audience judge a record by its vocalist first. The main criteria of a vocal performance is that it be convincing - it can be out of time, badly enunciated and out of time, but if it sounds great - it sounds great! A good reason to try for vocals as early as possible is that you have lots of tracks free to keep several good takes. You can then listen through and make up a master vocal track out of the best performance of a verse or even line. This approach produces far more satisfying results than trying to drop in on each

Guide to

fun recording

line, as some will advocate. With backing vocals, on the other hand, drop-ins are a useful aid. Double tracking can also improve the roughest choruses.

Throughout the recording process one is repeatedly faced with value judgements - was that bass part right? Is that solo good enough? Is that the right sound? But the best part for the track need not be faultless. So often it's the unusual, the distinctive, the unique qualities that make a

keep in mind the original idea that inspired the song in the first place. It's easy to get distracted by details such as the drummer not being able to hear the hi-hat in the third chorus. However, if a mix works, if it feels good, such considerations lose their importance. Nonetheless, if a mix doesn't sound right, check the relationship of the bass and drums to the rest of the track, listen for every instrument, make sure it's in the right place with the right

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great recording. Go for the take that does something special.

The final stage is the mix. It's the trickiest hurdle because here, the greatest objectivity is needed. It's a good idea to have a break between recording and mixing - especially with an album - you need to step back a bit. Try to hear the rough mixes away from the studio. Listening on a domestic hi-fi is the most telling test as it is easy to be fooled by the high powered studio monitors and after all, most people won't be hearing it in such splendour. A good mix should be present the musical idea in its most effective form. It's important to

sound. I like a mix when it holds your attention from beginning to end - something is always present as the focus.

I hope some of these ideas will help you to avoid the pitfalls that can come between your music and its recorded form. Bear in mind however that most artists are rarely fully satisfied and if you think it sounds perfect - that's probably what's wrong with it!

Mike Howlett.



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Spaceward began in 1970 when Mike Kemp and I, Gary Lucas met at University at Cambridge. We recorded on borrowed Revoxes everywhere from Corn Exchange gigs (Hawkwind, Pink Fairies, even Syd Barrett's last live appearance) to impromptu

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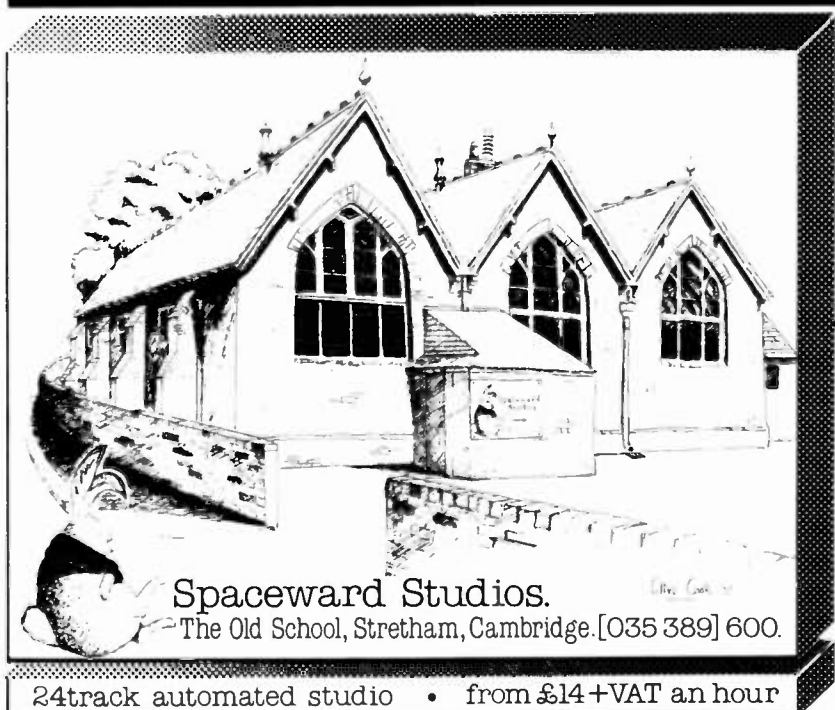
After 3 years we decided to

build our own 16 track. 2 years later it started to work. by then we'd built a 12 foot square studio and 10 ft. square control room in the basement of the house we rented. Punk arrived, liked it, and the next years hundreds of bands struggled down the steep stairs to

Spaceward. Au Pairs, Bauhaus, Toyah, Iron Maiden, Mekons, Soft Boys, Scritti Politti, Raincoats, Girls At Our Best....made their first singles, and Gary Numan with Tubeway Army, Matchbox, Stiff Little Fingers among other made albums. That work paid for all our toys - harmonisers, vocal stressers, Dolbys,

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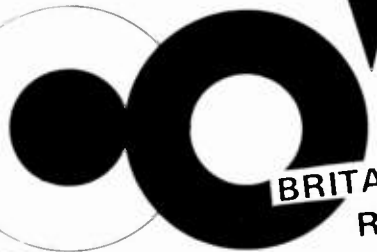
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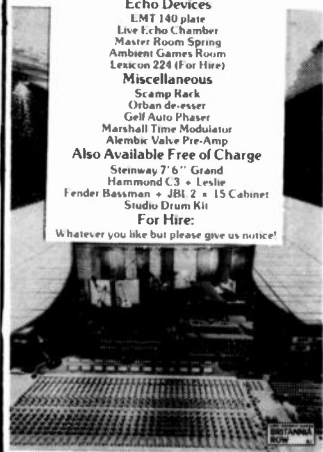
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GBH

G.B.H. Pics: John Callaghan.

Anyone who believes that punk is dead doesn't understand the situation. Look around you. Punk is probably more alive now than at any time since its emergence in the culture shock of '77. Birmingham, hardly the cultural centre of the music world these days, is responsible for the latest proof that punk is alive and well. Jock, Colin, Wilf, and Ross of GBG, accompanied by their agent Roxy, joined me for discussions about the modern face of punk, '82 style, in the store-room over Mike Stone's record shop in Hanley. Founder of Clay Records, and manager of Discharge, Mike looks after a small but highly successful roster of acts, and he's responsible for some of the most memorable hard line punk singles of the last few years. His success with Discharge looks like being repeated with GBH, who undoubtedly have the goods. Under Mr. Stone's guidance, they seem to be delivering them.

I jumped in at the deep end by venturing to suggest that punk was in fact dead. What did they think?

Colin: It's like rock and roll, it's progressed into different things.

Wilf: When it started, there was too much fashion. Now, it's a way of life.

ZZ: What are the motives behind the clothes, the boots and spikey hair and so on?

Jock: It's just that I don't want to mix with that lot, the people who were in the pub earlier. I don't want anything to do with them really.

ZZ: Doesn't it bother you, that punks are labelled as being aggressive?

Jock: Gigs are aggressive. Not in a fighting sense, it's just the atmosphere, getting rid of the adrenalin. Whereas other people might go out and attack someone, we can go out to gigs, or go out and play gigs.

ZZ: Do you get much hassle walking down the street?

Jock: Not as much as we used to.

ZZ: Why do you think it's changed?

Wilf: People are more used to seeing punks about.

Colin: They've accepted

REBELLION AS A WAY OF LIFE. Andy Hughes bows down before the bristles, studs and acne of GBH.

seeing us, but we still get hassled, like being chucked out of the pub at lunch time.

Jock: They've accepted seeing us, but they won't accept us as people. I don't really want them to.

ZZ: Why were you slung out of the pub?

Wilf: They don't give you reasons, they just look at you, they don't talk to you.

An incident like that is the reason why GBH are punks. they don't want any part of a society that pre-judges people on dress and hairstyle alone. That's why they actively flaunt their contempt in wearing leather, spikey hair, boots and so on. Jock has gone one stage

the band is understandably fed up with the hostility, but still manages to remain fairly philosophical about the situation.

Roxy: The last single got to number 63 in the national chart, without any airplay, but we still get the same reaction when we try to get gigs because it's a punk band.

ZZ: When you phone up for gigs, what's the response?

Roxy: If they've had other bands on, and they've done alright, it's ok. If they've been booking punk bands for a couple of months, the audiences have been asking

'second wave' of punk after the first rush of '77?

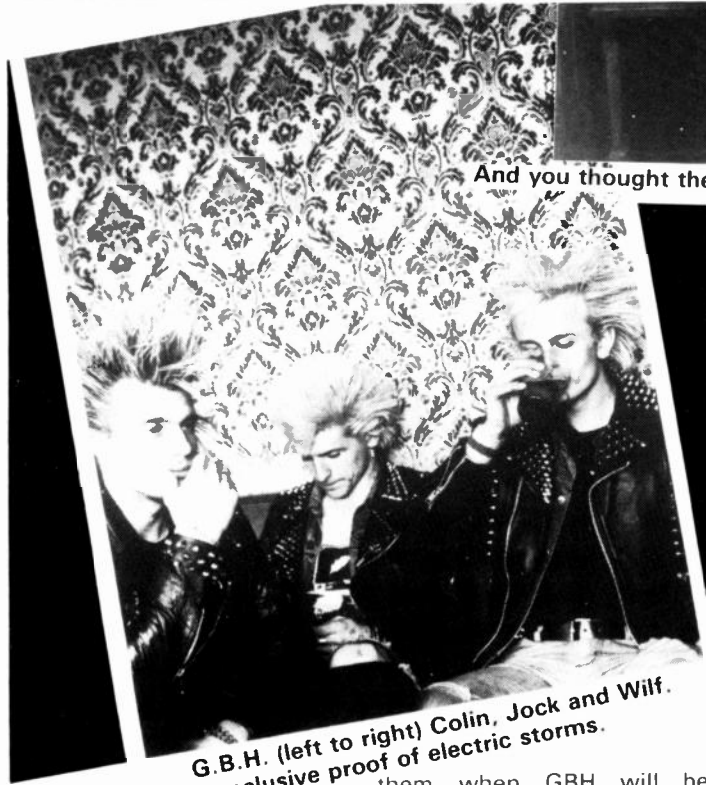
Jock: Yeah, but it's not meant to be like that. It's just that we're a lot younger than those bands. A lot of them are twenty-five or twenty-six now, and we're nineteen and twenty. We're the right age to get a band together.

Wilf: When we're that age, there'll be other bands starting up, and they'll be the third wave of punk.

Colin: We're the audience of yesterday, and the band of today.

ZZ: What sort of songs have you got for the album?

"WE'RE THE AUDIENCE OF YESTERDAY AND THE BAND OF TODAY."



G.B.H. (left to right) Colin, Jock and Wilf. Conclusive proof of electric storms.

further by writing some of his thoughts on his jacket. Theories like: 'How can you prove your innocence when this country is ruled by ignorance?' and 'Rebellion is a way of life, not a past-time,' and the cryptic 'You're our past, but we're your future,' don't exactly endear the band to most landlords.

The reputation that punks have for causing trouble is widespread, and it makes the job of finding gigs frustrating. Roxy, who hassles for gigs for

them when GBH will be playing. We're lucky the people out there are keeping it going for us. They go out and buy GBH singles because GBH are one of the best punk bands around, there's no doubt about that at all.

ZZ: It seems strange to me. Punk is getting more and more coverage in the national music press, and yet it's still very restricted.

Wilf: It's better that way. If it gets commercial and accepted like it was before, it'll just ruin it again.

ZZ: Do you reckon you're the

Jock: Anti-social thoughts of his. (pointing to Colin)

ZZ: Doesn't it bother you, singing Colin's thoughts?

Colin: It's just a song, not a manifesto. If they don't agree with the words, they say so.

ZZ: Isn't the lyric and the message supposed to be an integral part of the punk idea?

Colin: WE don't have a message, apart from in some songs, mainly we just write what comes into our heads.

ZZ: What were your intentions when you started?

Jock: We wanted to get somewhere, and also, it was an alternative to work. Another direction instead of what's supposed to be laid out for you in life.

Interesting. Here's another band who feel that there's already too many bands stuffing their own ideas and politics down other people's throats. Since they mentioned the Damned as an influence I asked if any of them had read the Captain Sensible interview (Feb. Zigzag)?

Colin: I did.

ZZ: What did you think?

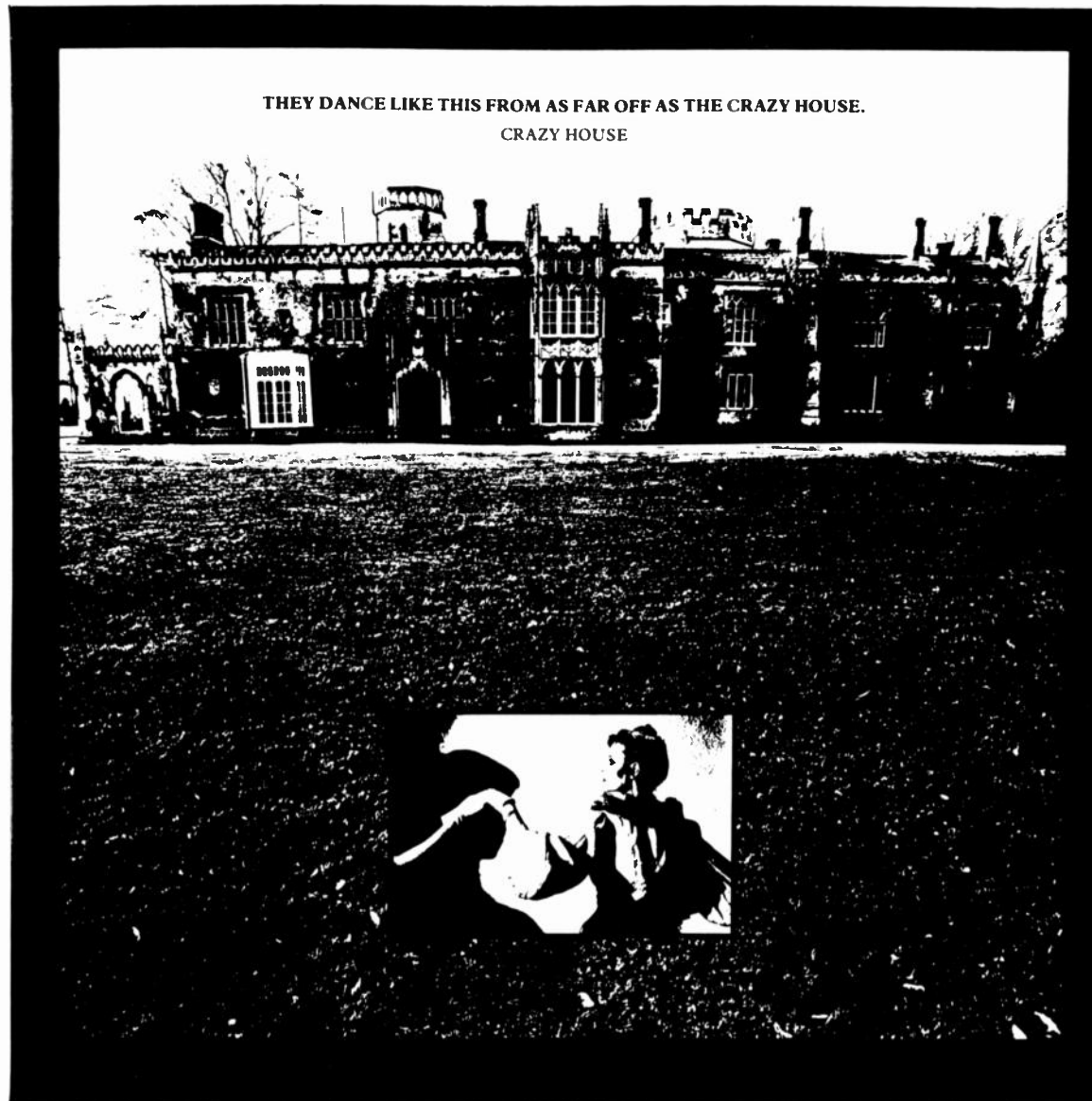
Colin: I didn't like the journalist much!

Thanks a lot lads.



And you thought the Unemployment figures were bad.

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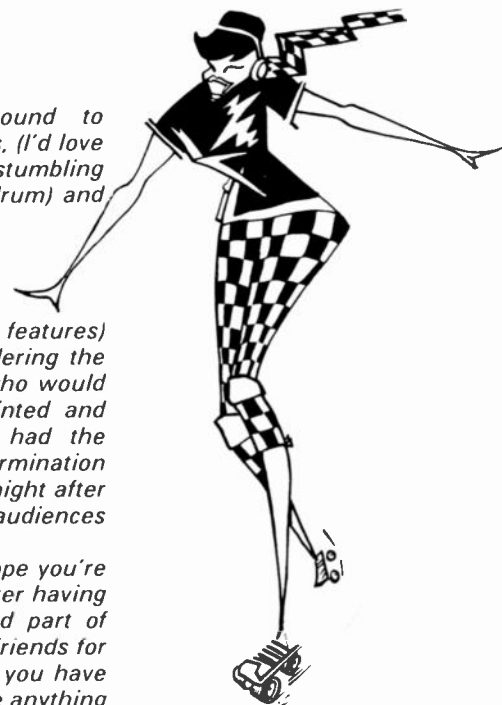


LETTERS

118 TALBOT RD.
LONDON W11

Illustration by
Simon Dawson

Warhol wasn't around to
create the stage sets. (I'd love
to have seen Sylvian stumbling
over a tin can (or drum) and



Re: Gina X.

Gordon Bennett! Ms. X's absurd, irritatingly 'male' sweeping generalisations about women made me very angry. No, hang on a sec, that's being 'hysterical' is it not (only men get angry)?

So, we're silly? None of the lesbians/women I know are. Wot kind of women areya hanging out with Gina? Drag artistes? Transsexuals? They're not women!

The image of whiney, nagging, silly, hysterical women is present in a lot of, dare I say it, silly 'pop songs'. It's also part 'n' parcel of the narrow-minded, sexist society that we live in. How can Ms. X even begin to try talking about/between 'the sexes' when she can't even be bothered to question her sexist assumptions? We must challenge the image of us (women), challenge the stereotypes that we're surrounded by.

Yes, Gina, I'll start to open my ears/mind to you, when you begin to respect us.

How about introducing a poetry section in the mag? I've got a few I could contribute! Dolores.

PS. Wot's happened to de reggae?

Hello,
My letter comes from a long way, from Athens - Greece!! This is the first time I write to an English newspaper. You maybe begin wondering what does a boy from Greece want from a New Wave (well, it's not so correct to say as new wave, a sound which is coming out five years now) magazine.

I believe Zigzag is a very good magazine in the kind of music I'm interest to. Even I'm living a long way far from England. I use to hear music from the new bands like: Joy Division and New Order, The Cure, Section 25, Bauhaus, Clash (some), Simple Minds, some 4AD, groups with Colin Newman, Modern English, U2,

Magazine, Killing Joke, Future Toys, Associates, Ultravox (since Vienna), Siouxsie etc. And the classical Roxy Music.

Now, what I would like is: some opinions from the country these people are playing the music of today. So, if anyone is interesting to exchange views with letter and he (or she), has the same (almost) musical taste with me, let's do it. (I'm interesting about New Wave, electronical sound and punk).

Hope Zigzag magazine liked to hear that it has readers in Greece. I'm a boy twenty and a half years old, for those who want to know my age. I also hope you will publish it in the letters page.

Thanks for the space,
Spiros Mavraganis, 55
hazopoulou, Kalithea-Athens,
Greece.

Louisa replies: Hello Spiros, yes we love to hear from readers abroad. I hope you get plenty of replies.

Dear Zigzag,
Referring to your article in last month's edition concerning Mick Karn, I have great pleasure in conveying my thanks to the above-mentioned for making known the self-centred characteristics of the awfully subtle?? Warhol clone, Sylvian. Does he really presume we don't know where he gets his ideas from? Poor, pretty little boy obviously undermines the intelligence of those who genuinely appreciate his music.

I would also like to mention how intensely I admire Mick for putting up with this narcissistic bastard (er - Louisa) throughout the tour, which must have been sheer torture, and thank him for a perpetually excellent performance.

The difference in characters is clearly outlined by the fact that Sylvian was prepared to abandon the tour just because

cutting his beautiful features) without even considering the amount of people who would have been disappointed and upset, while Mick had the sheer guts and determination to appear on stage night after night before vast audiences despite his agony.

Well, Sylvian, I hope you're proud of yourself after having thoroughly destroyed part of one of your closest friends for the sake of proving you have the power to acquire anything you want irrespective of who it belongs to or who you injure.

No wonder he hates talking to the press about his private life....

Sebastian Neville, Kensington.
Dear Sebastian, I can't really believe that David Sylvian pinched Mick's bird merely out of spite. As you point out, he doesn't discuss his private life so I don't think we are at liberty to pass judgement on himLouisa.

Dear Zigzag,
I expect that you printed the letter from Carl Tweed, knowing that a few Bennies would write saying that ZZ is the greatest mag in the Universe etc. Well, I wouldn't say that, but..

I am in West Berlin and I soon found Blue Moon - THE shop here. I bought The Alarm's single (brill, every home should have one), having seen them and been very impressed. The block behind the counter said something about 'ZickZack' (how they say Zigzag here) which I didn't understand (in German) and then showed me The Alarm article in your Feb issue. I bought it and being impressed, have bought all of his back issues (and read them too, good buy).

After the Maximum Joy gig

here (brilliant - interview NOW, but don't mention the Pop Group), I got hold of the March issue and read that naive letter. He is the only one. Zigzag covers all the bands who get two lines in Sounds, NME, MM, Wreckord M et al: and I should know I've bought their issues for 3 years or so, and have noticed their anxiety to be the first to find the 'new thing'. ZZ finds the best of the new bands (DMS/Action Pact not bad for starters) and also follows the bands who are keeping it up, regardless of 'hipness' (cf. NME). I wouldn't ask for more, except that a news page of gigs and releases coming would be good, because then who would need the weeklies?

But Zigzag is very good. Thank you.

I thought Smash Hits only had Top Twenty songwords anyway.

Andrew, Berlin.

PS. The mystery lady isn't John Peel but David Sylvian.

PPS: Love to Louisa xx

Rab Fae Beith is sitting there, looking exactly like he feels - fucked. The night before, me Rab and Andy had been on the piss. The conversation kept coming back in gross flashes of over-the-top

buy 5,000 to distribute for Polydor but Polydor won't open an account with them. So make of that what you will

the wrong bloke, because

THE WALL

honesty. Me, nobbing and women. Rab and his 50 million Jethro Tull albums. Rab and Andy's respect for the Pope and acceptance of Catholicism. (Sorry boys) 'You only believe in what you're conditioned to believe' I feel like a piece of shit. The oh so tasteful plush of Polydor-Polygram Records is bearing down on me like a Scandinavian breakfast commercial or a phone call from the Mafia. 'Do you know what I mean? Are you talking my language?' Well you aren't Polydor but Rab and Andy are

ZZ: Small band, big label and they won't do the business on you.

Rab: I don't know. I just put it down to a lesson learned.

ZZ: When we were in the pub last night we were talking...

Rab: About sex, your women.

ZZ: No but thanks for reminding me. You said that it was just another job for you. That's a bit cynical.

Rab: No it's not that, but after you've been a musician for a couple of years, I don't think you could go back to a straight job again. I couldn't see it. When I first started with the Wall, we weren't making enough money to live on. So I did odd jobs with the council

Christie had been a policeman in the war they believed him. He used to convince women he could do abortions, when he got them he used to gas them, kill them, and screw. Real necrophilia. It's a weird story but really it's about hanging the wrong man.

(Rab himself spent 90 days in a Scottish high security prison sharing a cell with a man who had thrown his baby sister off the 22nd floor of a tower block. All Rab had done was steal a motor. He stole it off a judge mind you.)

ZZ: How much of 'Dirges And Anthems' did you have ready before you went into the studio?

Rab: We never did any of them live. We wrote them for the album and just did it. There's

bloke, modest and vulnerable. I just wish he'd speak up a bit that's all.

ZZ: The track 'Nice To See You' everyone else has said it's a rip off of Ant Rap. But it's not, in fact it's Tom Waits influenced isn't it?

Andy: Yes I just really like him. I like his use of words.

ZZ: I couldn't believe that Rab was into Jethro Tull.

Rab: He thought we were winding him up.

ZZ: I mean Jethro Tull and the Pope. You told me you don't write political songs. What about things like victims of future wars?

Andy: It just says that we're already victims of a future war. All my songs are personal politics, I'm not saying 'we should do this, we should do that'.

Later that night I'm sitting in the Greyhound chatting to



ZZ: You played with Kirk Brandon in the Pack, what did you think of him?

Rab: He's ok. He's a big headed cunt now, but that's his thing, stardom.

ZZ: You met Andy when you first came down to London.

Rab: Andy was ok. We met during the Patric Fitzgerald tour. I got on well with the singer then as well, Ian Lowry, but I've since discovered he's yet another cunt.

ZZ: How's 'Dirges And Anthems' selling?

Rab: We've sold about 3,000 so far. We have to sell 5,000 albums with this company to break even. Fresh are willing to

and that I was a tree planter in Windmill Park behind Brixton prison.

ZZ: You write most of the songs with Andy.

Rab: The way it works is that I have the guitars and amps at my flat and I write the songs onto a cassette, whistle the singing tunes and give it to Andy to put the words to it. There are things on the album like 'Walpurgis Night' and 'Tyburn' which is really heavy type music. Andy doesn't really write heavy words so I do that.

ZZ: What's 'Tyburn' about?

Rab: 'Tyburn' is really about the man Christie. 10 Rillington Place and all that. They hanged



two guitarists on the album. We had a lot of trouble with our old guitarist Heed. He's on most of it. He hated Clare because he's against women in bands, I don't know why, he never gave us a reason. We were going to get rid of him but he left of his own accord. Then we got Barry in. Heed was a shit hot rhythm guitarist but when it came to lead guitar he just got lost. So we kept off stuff like 'Barriers' until we got Barry in, the guy who's with us now.

Andy arrives grinning shyly and looking at the tape recorder like it's going to blow up in his face. He's a likeable

Andy about Ralph Steadman, Hunter S Thompson, Tom Waits, true individuals. The Wall want to cross over to a wider audience, thus the theatre group (Wet Paint) and the ultra poppy Catch 22 supporting them. But the crowd are bored, lethargic and unresponsive to it all. Andy says he's not bothered about poor responses, he's still improving anyway. But if you don't care you just become small change. And small change got rained on didn't he Andy?

Jamie Martin.

THEATRE

of HATE

Kirk Brandon is fresh-faced, beaming, radiant. He is eager, very much alive. The conversation is taking place in the video room at Stiff Records and is punctuated by cups of tea and occasional bursts of laughter, as either Kirk or I stumble over words; he is fervent, committed, but he is most certainly not dogmatic.

He cares passionately about what's happening to the world and its inhabitants. RIGHT NOW HE CARES passionately about life.

We have been talking for quite a while and I ask him the meaning of the 'Do You Believe In The Westworld' album sleeve note: YOU HAVE A CHOICE.

'That is,' he says confidently, 'what we've been talking



All Kirk pix; Erica Echenberg

about. What we have been talking about is the urgency of Kirk's belief that we have a choice but ultimately we have no option; we can continue to allow the media control/propaganda to 'strip us of our sensibilities' or we can get up and do something. The result

you have a choice

of the latter is, hopefully, a better world: of the former ... well, it doesn't even bear thinking about.

'I mean you take the example of the way things are done now politically in this country and virtually all the countries in the world - to lesser or greater degrees. I mean, the whole nation has been geared up for war; people are thinking on them lines even if this Falklands Crisis, as they put it, starts drifting away, you're still got the nation geared up for

war. There will be other opportunities to bring in conscription and conscription I'll probably get brought in anyway, as you know, the Conservative government has consistently argued for it - it's literally a matter of time.'

'It is frightening. I'm sitting in front of the television - and someone starts talking about "it's war", and you don't even know what they're warring about.'

'The option of 'doing something' is about getting out of the vicious circle of which the Falklands Crisis, (which, at the time of the conversation, is still at an unresolved stage) is part. You've got a similar situation to the beginning of the Second World War: Poland had just been marched on and there's a fascination with uniform starting, regimentation, with order - it's starting all over again ... every thirty years y'know, it's crazy!'

His eyes flash fiery, intensity and sincere belief; he talks at great length and in great depth. These things are very obviously so important to him. He later admits that he welcomes the chance of an interview to clear his mind, express his ideas, consider his thoughts. He's defying complacency both in T.O.H's

music and in this interview.

'What I'd say to a lot of people who would sit around and having heard what I've said or what other people are saying - I'm not unique in what I'm saying - I would accuse them of cowardice - there's a million things that can be done - a million - and there isn't going to be a next time, not this time: chemical, biological, neutron, nuclear bombs; we can devastate continents in a matter of about twenty minutes or something and the dust can just float round the world. It's not comedy, you know: it's not science fiction - it's the next newsreel. The last newsreel...it's not funny little phrases, a clever little propaganda speech by me - it's not - it's there - it's available.'

Much of what Kirk says seems to me to be quite apart from politics: it's a struggle to get people thinking for themselves again, to get rid of prejudice, narrow-mindedness, ideology, to be positive and again, that's echoed in the music.

It seems to be a belief in the dignity of the individual and collectively a belief in humanity. Really, it sounds closer to what is (or what should be) at the essence of many religions rather than

politics. What does Kirk feel about Religion?

'As far as I can see, religion is politics as well, I mean, I don't remember Jesus Christ talking about thousands and thousands of churches all over the world and geezers laying down the law about what people should and shouldn't do, and I daresay, Allah never said that, Mohammed never said that - I mean these are inventions of men's minds, they're the inventions and uses of Power - it's control, isn't it? It's all control'

Is there a God somewhere?

'Yes there is ... but I don't think he's up to date on what's fashionable in religion, I don't think he really cares - I don't think that it bothers him that Vespers is at 7.00 or whatever it is - Communion's at 8.00.'

Kirk shows a strength of character and a warmth of personality, which when coupled with his abundance of talent goes to produce 'A Star'. But, as we chatted while I set up my tape recorder before the interview officially commenced, Kirk made it very clear that

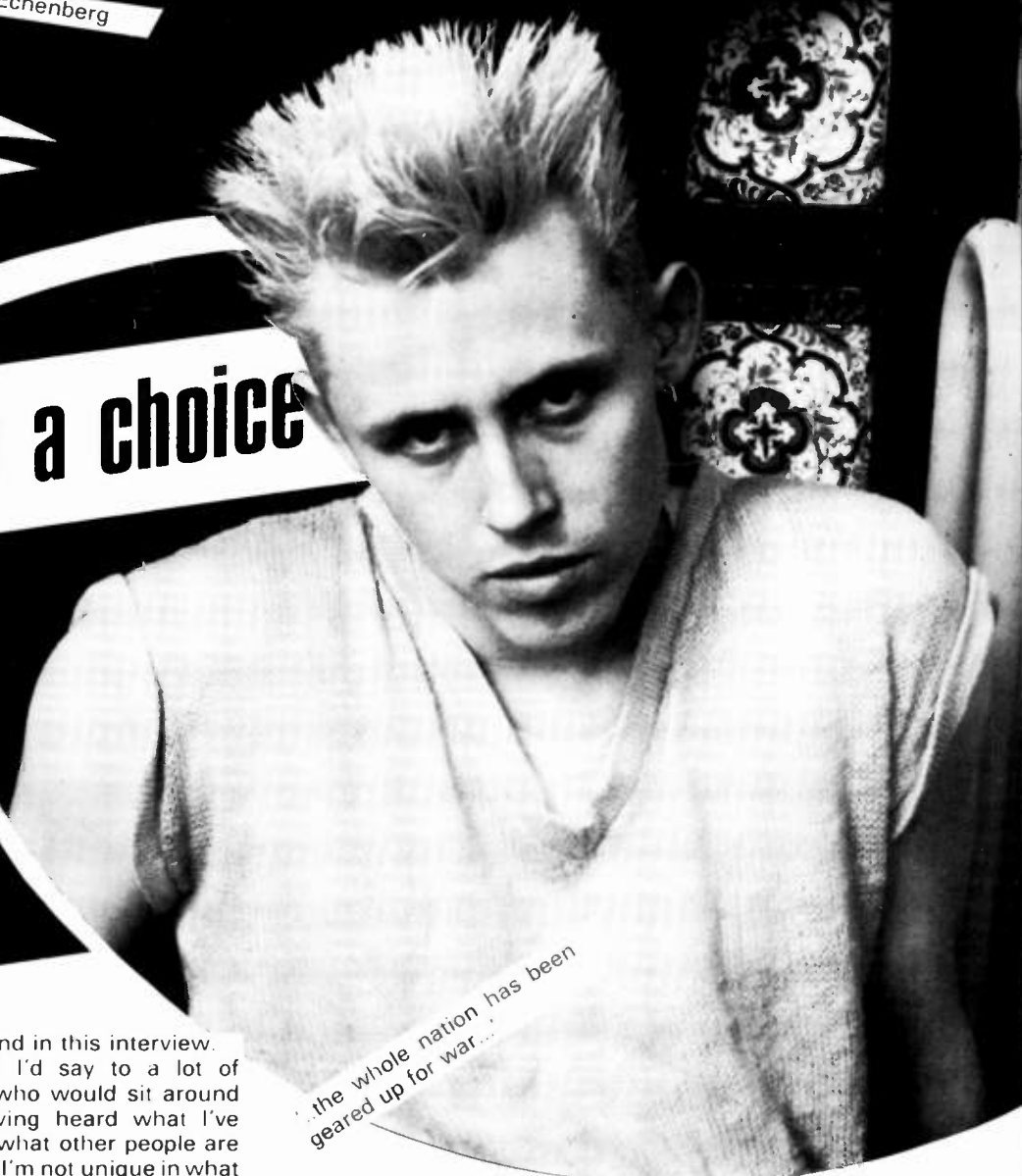
he had no wish to become an archetypal sex symbol 'like Sting'. Personally I don't think that it can be altogether avoided: it's part-and-parcel of human nature to be inspired by and have admiration for certain other human beings, and with the media working away, it's well-nigh impossible.

Does Kirk admire anyone?

'I'm not entirely sure, I mean I shouldn't really say this, but I believe that bloke, Jerry Rawlings, who's just re-taken Ghana to be genuine - now I might be wrong - I don't know - I'm just some silly bastard sitting over here in London, but him - and Lech Walesa'. (You may have noticed that the 'Westworld' single was dedicated to solidarity - read the run-in groove)

Does Kirk think that it's good to have people to admire?

'I dunno - I admire people for things that they've done, for what they say. I don't get on my knees and dream of them - I believe these are good people by the action of their lives they can make if possible for other



...the whole nation has been geared up for war...

people to make it better for themselves.'

The pop star tag which Kirk wants to avoid is, by and large, created and perpetuated by the music press; C'mon own up! Where would the music press, let alone the music business, be without its 'stars'? What are his views on that particular institution, in particular, on that weekly phenomenon, the music paper?

'I think they do enough speaking for themselves - you get people like 'The Melody Maker', a very conservative-based paper, catering to the rock world. I believe they're just discovered Punk - they've just started putting, I dunno, The Anti-Nowhere League, Exploited on the cover...'

Ah, but is that Punk?

'I can't comment on that!'

We laugh, but are not distracted from the subject.

'The Melody Maker's a farcical paper - I mean their reviews on people, like when they review me - they've completely misunderstood, misinterpreted what's been said; their mentality is altogether weak. I despise them, but I don't despise people. Papers like that are just blank - they don't exist.' He pauses and half-smiles, then he adds:

'I think they're disgusting personally. Music papers can be taken too seriously because of one bad write-up, based on one person's view, a band can be automatically labelled as 'bad' and unfortunately some people just can't be bothered to get out and decide for themselves. There's propaganda - straight off!'

Does he think that the music papers can be more positive?

'Yes, I think, generally the tone of the music papers puts a real damper on people, I think it should be a bit more uplifting, ongoing, rather than just sort of killing everything.'

How would he like to see it, ideally?

'Just accurate, really accurate and informative without being patronising.'

while we're on the subject of the music papers, what does he think of Paul Morley's review (Yes, *that* review) of T.O.H. in the N.M.E. a couple of months back?

'A lot of people remember that review, don't they? He took a deliberate stance, a deliberate dissection and I know exactly what he was saying or I believe I do - I didn't take it personally; I'm interested to see someone who's got such a command of the English language do what he did. I don't know whether what he did is right or wrong; I've never even met him, so I

wouldn't know - I feel no animosity towards him ... I forgive him!'

He smiles serenely, and I, in an effort to find some motivation for what I thought was an interesting, definitely unusual review, suggest that perhaps he was defining T.O.H.'s magnificence in surrealist terms.

'If he's being surreal ... then I appreciate his surrealism' then Kirk's voice drops becoming more contemplative: 'Perhpas he had a glimpse of the Nightmares'.

Nightmares?

'I delcine to say'.

Just any Nightmares?

'No...specific ones'.

I'm mystified, intrigued, but I don't push him any further on this. We all have our own personal, as well as public nightmares.

'I wish the bloke well' continues Kirk magnanimously, 'if some of this conversation goes in I hope that it sounds ... I really don't wish to attack the geezer ... I've no reason to attack him.'

'I don't feel very pleasant ..there's still a war going on inside me.'

Would Kirk ever like to try his hand at production?

'I'd be interested in producing someone if they were really, really original ... I mean if they haven't got that originality, forget it ... I don't like re-runs of other people's material ...if I write a riff, a sequence of notes, and there's anything vaguely similar about them to something else, then I just throw them out.'

How does he then feel about the current 'music scene'?

'There's a lot of bands that are coming through - that are trying. I hope that they don't get killed on the way - it would be great if I heard a little band coming along that was doing something - even a big band - doesn't really matter. I'd think GREAT! I really would ... but there's nothing at the moment.'

He then ponders awhile, there is one band, but if I say it would probably kill them'.

Does he go and see many gigs?

'Not as many as I'd like to 'cause I'm always sort of doing things, maybe I'll go and see some now, I'm hoping to. I like seeing bands - I just like seeing people, basically, in a club at a gig.'

The sensitivity in TOH's music (oh yes, it is sensitive, even, dare I say - soulful) is not of a detached, idealised nature. It's born out of a very human receptivity, instinctive would have been a good word, but it's too regressive a word to use. TOH move forward. Still people are important to Kirk

Will it ever be resolved?

'Maybe.'

Is your music helping you to resolve it?

'No!' He looks up and nearly laughs, he starts to shrug off the temporary melancholy.

Is it making it more difficult?

'Yes, it probably is making it more difficult - Yes'.

Kirk Brandon can instil hope and optimism in those around him, through his music, through this conversation. TOH music is uplifting, momentous again, inspiring. Kirk Brandon is a charming and obviously intelligent young man. Yes he is very lucky, some people just have to bottle it up and carry on with their lives.

'Yeah, but they don't have to do that, though. Their own liberation is within their own front room, all they've got to do there is think about it for a bit and go and do things. It is possible - I mean people do it. Revolutions are founded on a man, or a few men's ideas and they all go 'Yeah right' and within a year or two's time the government of that country is overthrown - and people are free again'. Then he laughs, 'Not for long! But they can be free, but this time, hopefully seeing, as how the opposite of that freedom is total termination or a total chaining-up the opposite will come about - I hope it will!'

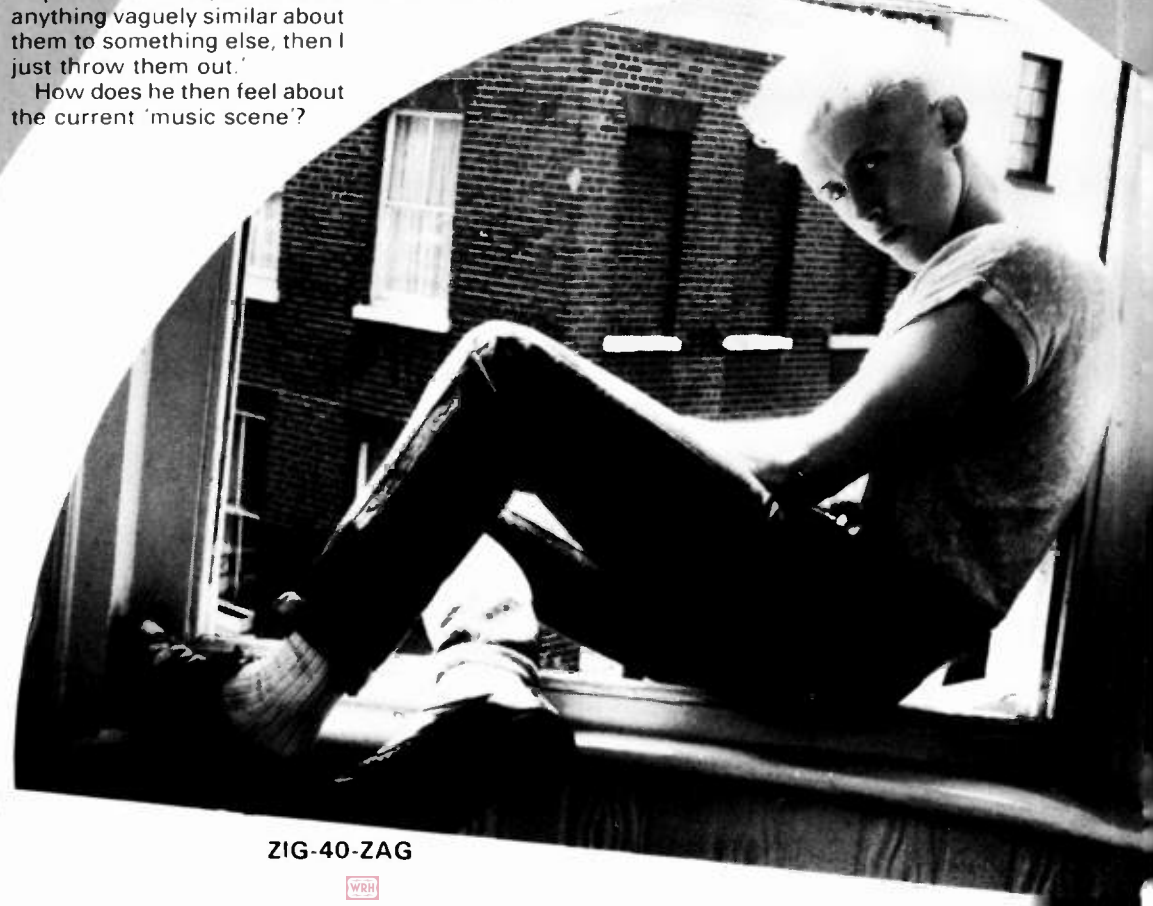
Marina Merosi.

aren't they?

'All the things that I say, the denominator of the whole thing is just people, whoever you know, your friends, whatever.'

Are you pleased at the moment?

'I don't feel very pleasant ... there's still a war going on inside me ...'





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Fractured

GLASS

Little did either Roger Cestari or Jamie Johnstone realise when they agreed to the interview that they would be going home with my camera lens amongst their possessions.

In town to obtain a record deal if possible Roger and Jamie were reuniting themselves with the landmarks they remembered from the previous visit ... like the Lyceum on a Sunday night.

their live work, with persistent English influences courtesy of an import store in their home patch, New Jersey.

Their fellow band members became increasingly put off by the idea. From four to two, necessitating Roger and Jamie playing all instruments on their demo and happy to do so, with a possibility of using extra musicians if they were required. The one thing they

Which you might not think is worth mentioning except of course ...

(HIM) 'In America if I walk down the road like this ... well, I don't even want to get into it.'

(HER) 'We just want to get out of it!'

Is America receptive to electronic music? WE know how unreceptive to punk they were initially.

(HIM) 'Er, okay..I think I know what you're saying. The big clubs, they won't hire you .. unless you have a big following.. but these clubs, I'm actually going to say this now .. they rip you off! It's awful! You know you've got a following and there's a lot of people..you don't make anything. You're just doing it for fun. There's no dance scene either, everyone's so 'fashionable', until another music becomes hip and then they're into that.'

(HER) 'We went to see the UK Subs and people were just hanging out. We saw the Damned here and it was unbelievable!'

(HIM) 'If we did get a following and got popular at a club we'd have to play there, and play there until it gets boring. It's like being enclosed in a room forever. Then people hear another type of music, and they say 'This band's old hat! We played this one club, The Dirt Club and the owner said he like our music but didn't like our expression!'

(HER) 'There's showbands everywhere, they have a Mick Jagger show.'

(HIM) 'And they have a Rod Stewart show.'

(HER) 'It's called 'The Young Turks'. He dresses up like him...it's awful! There's Bowie

shows. These people get all the shows. Friday nights at places that hold a thousand people.'

(HIM) 'And if you play these places the audience are the ones who go to the other shows they still shout out for 'Do a Doors number, do a Hot Tuna number' even though they know you're not going to play them'.

Well...they're back there in their hinter blunder land, and we can but wish them well. Especially as Marts might be going over.

MM.

Pix: Erica Echenberg.



Wide eyed (I won't say bushy tailed) they sat on their hotel beds and pronounced America dead.

Roger and Jamie form the duo Fractured Glass, which has been responsible for a demo disc of their 'single' (providing anyone takes it up) 'Push Up Push Down' a crunching electric burst of joy into noise. Topical trivia but with backbone instead of jelly.

With a past background of punk or rockabilly music behind them (mainly Roger) they started incorporating the electronic side of things into

don't wish to become known as is a straightforward 'electronic pop band'. No antiquitarians here.

Why do you want to come over here, instead of America. Isn't it rather a drastic move? (HIM) 'Not really, it's far more open here. We thing we've got a better chance of making it here. In America I don't think we've got any chance. It's so open here. You take the Teddy Boys, they believe they're in the fifties, and the futurists believe in how they dress. That's what we believe. We live our music and dress this way everyday.'



Roger Cestari and Jamie Johnstone, relaxing ...

The Chameleons

New Single: IN SHREDS/Less Than Human/EPCA 2210

APRIL: 29 LONDON Rock Garden/30 LONDON Herne Hill Half Moon MAY: 1 MANCHESTER Polytechnic/4 BIRMINGHAM Holy City Zoo/7 OXFORD Polytechnic/10 LONDON Moonlight Club/13 SHREWSBURY Tiffany's/17 LINCOLN Lindsays/ 24 NORTHWICH Memorial Hall/25 BURY Derby Hall/26 HUDDERSFIELD Polytechnic/28 LONDON Thames Polytechnic

Lady Di

cigarettes, desperately trying to analyse the big words sweeping over me. A far cry from the usual Matthew Ashman type interviewee.

Some schizos have separate

next to you, recording it was like a kind of physical rape.'

To overcome it do you have to push yourself like a marathon runner?

'Yeah, exhausted! It takes discipline.'

Frustrating?

'Hmmm?'

Di allows herself a momentary back track where Baudelaire and Artaud are mentioned as 'kindred spirits' whilst explaining her own philosophy.

'Theirs was a rigorous way of thinking about the world

Whilst travelling to, and extending a hand in (mutual) greeting to Diamanda Galas, I was sticky from the outdoor heat. Leather clad mistake in a fraudulent combat of knowledge.

The 29 year old Greek-American had just released the bewildering 'Wild Women With Steak Knives/Litanies of Satan' on Y Records and was doing whatever promotional work came her way. the press release, though tiny, hinted at an intellectual depth.

Shaky on my feet, but into the pub we went. In the hour and a half that we talked, much of it spent roaring at the beleaguered tape recorder, in an attempt to overcome the foul HM music belching from the pub's p.a. system, soiling the atmosphere, Diamanda confirmed my worst suspicions by naming influences, contemporaries or favourite composers, none of which struck even the remotest mental accord with me.

'Wild Women/Litanies' is a top-heavy Grand Canyon echo box of vocal impressions and nerve end tuggers. It relies on no conventional music, no traditional vocal constraint, and no softening of the principle.

Diamanda attacks ... herself. Do people expect you to be odd

Contact lenses. Unreliable. Almost MYSTICAL!!!



to some degree that's how I started making music, in an anarchistic way ... like absolute disgust with a language ... for one thing a language can't explain certain emotions that are there. I started performing in mental institutions, with my back to the audience. It was totally stark. I just screamed. I don't know why I screamed. The patients really got into it. The

characters. If you 'changed' onstage wouldn't the 'new person' wonder what the hell they were doing onstage?

'I see what you mean. Sometimes things cut, and you're somewhere else. the changes go her and here, they don't go like one place then the next. It's a desire of mine to let that happen. It can really fuck you up, and I encourage that process. But I can control it to a

which is very painful but nevertheless, I don't think we have much choice. Everything is so fucking transient. You have to be really alert. If you kid yourself along, other people help you kid yourself along.'

'You go to a point where you're not supposed to go, especially in this society, but I intend to get at least halfway there. It's like a Kamikazee pilot. You know that what

'The idea of someone standing next to you, recording, it was like a kind of physical rape.'

when they meet you?

'Yeah, or fashionably rude.'

Or out of your mind?

'That's true. I've been using the voice to express a certain feeling of schizophrenia for a long time. It has nothing to do with using a voice as a singer, or to be musical, but to express a mental defraction, which I experience quite a bit.'

The query as to my thoughts on the record catches me off guard, but I confess that after the initial blows, I found it remarkably soothing.

'That's interesting, because

first bunch were child molesters. I'll perform anywhere in a solo performance. The reason it's a solo performance is because it's not about music as such.

'I'm not out to say that Diamanda Galas is a schizophrenic... of course I am, but so's everyone else. People understand that...'

Er...

'...on a physical level, if not an intellectual level. But the intellectual problems are mine.'

By now I'm fumbling for

certain extent.'

How do you fare in a studio the, which is the opposite of a spontaneous situation?

'It's awful. I used Dave Hunt's studio, which is like, underground. There's no natural acoustics, so I was singing in the hallway. It wasn't like being in a performance, it was like...being in someone's hallway. With someone there it was unnatural. I always perform in the dark. It's not like, say, Lydia Lunch ... strutting and posing. The idea of someone standing

you're doing will destroy you but you have to go as far as you can, and if you make it through the other side then you're stronger than you were before you did it.'

But the Kamikazee pilots were ashamed if they ended up alive.

'Well, that's the difference. Being a performer I have to come back to do it again. Certainly the greatest performance would be the last one. I'm going to make the decision when that is, so that the last one is the greatest one of all.'

SEAGULLS... A FLOCK OF SEAGULLS A FLOCK OF SEAGULLS A FLOCK



There was a tricky start to this one. My knowledge of A FLOCK OF SEAGULLS stretched as far as an 'In Concert' session and the fact that they come from Liverpool. Fortunately I didn't have to fall back on praise for their performance at Futurama. Fortunate mainly because they didn't in fact play there. But as you tend to find with these

loads of bands in Liverpool but over the last 2 years they've started to break through. There isn't much of a scene in Liverpool anymore, now that Bradys has closed down. It's all heavy metal now.

3rd album. I think our immediate future will be pop though.

ZZ: Are you going to the States as something totally new?

Mick: We haven't been abroad before but all our singles have

Ali: Bill Nelson did the singles but at the time of the album he was in the States, so JIVE got Michael Howlett. He's a good producer. A bit smooth maybe for us.

ZZ: Lyrics?

'Then we saw this Stranglers video and in the background was a flock of seagulls. So we thought, that's it! It's a sign!'

scouse types, a couple of silly questions from moi and they kept me entertained for a good hour. It went something like this:

Line-up:

Mick Score - Guitar/Vocals-
Keyboards

Frank Maudsley - Bass
Guitar/Vocals

Paul Reynolds - Lead Guitar

Ali Score - Drums

ZZ: Most bands that support Classix Nouveaux go on to great things and usually end up taking over Classix. did it help you at all?

Ali: We had loads of fan mail and that and we were going to be support on their next tour, but we're going to the States with Squeeze instead. Classix were really good to us. They deserve success more than all these other new romantic types. You can't say they don't try. They're always on the road.

ZZ: How involved were you with the Liverpool scene?

Ali: We've lost touch a bit now, but we were never really involved with the 'scene'. We know the Bunnymen and that but we weren't involved with them. We've all done things before though in little nothing bands. There's always been

ZZ: Any deep meaning in the name?

Ali: Mick thought of it. He was reading this Jonathan Livingstone Seagull book. Of course! It's about ideals, faster, higher and all this. We thought we'll get into that, so we tentatively took the name. Then we saw this Stranglers video and in the background was a flock of seagulls. So we thought, that's it! It's a sign! We get slagged for it but it's just a name. We've come to quite like it now!

ZZ: Would you prefer to go the same way as say the Teardrops and become a big pop group or do you see yourselves exploring different avenues in music?

Ali: Financially we'd prefer to become a big pop group but we haven't got any set direction. We're just soldiering along nicely and getting bigger all the time. However I think we'll probably end up exploring different avenues. Our music is getting a lot more diversified. We're even supposed to be doing a concept album for our 3rd album! In that sense we'll probably diverge from the pop scene. Who knows? I don't even know if we'll get to the

gone into the Rockpool. 'Telecommunication' has been no. 1 in the rockpool for 6 weeks.

They haven't any fixed views on America, only that musically they are way behind us. This is refreshingly broadminded at least seeing they haven't been there yet.

ZZ: How do you feel about politics and music? Do you feel the two should be kept apart?

Ali: It's an individual choice. If someone wants to spout off about politics and that's their trip. That's fine. We haven't got any desire to. We just want to put on a good show.

ZZ: What sort of show is it?

Ali: We'd like to do the full works, Motorhead show, but finances won't allow it. Like the video for 'I Ran', we would have liked to have gone over the top on that but it was done on a very cheap budget.

ZZ: Is this your first time proper on the road?

Mick: It's our first headlining tour but we've toured with Squeeze, Hazel O'Connor, Classix, Psychedelic Furs, Classix.

ZZ: How much has Michael Howlett got to do with your sound?

Ali: We all write songs together. the lyrics are basically spacey sci-fi things about UFO phenomena and the like. That's our main influence really. We all jam and something will come out that we all like. Frank has the basic idea then Mick sings over it and he arranges it. It seems to work quite well. We're computable as anyone else.

And that was about it. No politics, no art, no pretence. A Flock Of Seagulls aptly represent the tongue in cheek humour that seems to abound in Liverpool. They're something more than one of Paul Morley's MOR pop trivia. Their honesty comes across in their music as well, so often similar bands stink of pretence and the contrived. They mould with textures of sound and at the same time are hard hitting. Don't be misled by the soft sounding name.

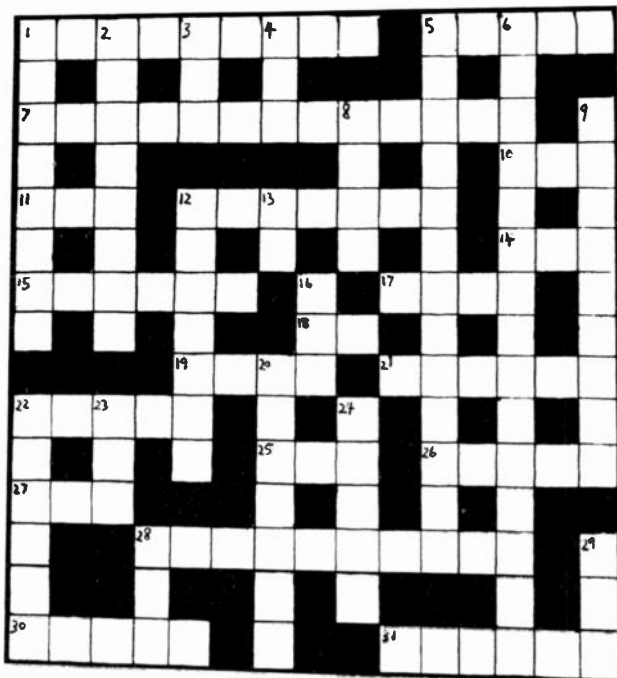
Tom Vague

A FLOCK OF SEAGULLS A FLOCK

ZIGZAG X-WORD

Greetings hoi polloi!

Here's another crossword to tax your little brains so get out your pens, fill in the answers and send it off to us here at Zigzag Crossword, 118 Talbot Road, London W11. The lucky winner will get an album. Last month's winner is Jamie Harrold of Gainsborough whose prize is on its way even as I write.



CLUES ACROSS.

1. IRON FIST HOLDS THE ACE (9); 5. plus 12 ACROSS plus 15 ACROSS. SHAM 69 HIT (2/3/4/3/6); 7. SQUEEZE MEMBER! (5/8); 10. - OF DESTRUCTION OR OF THE WAR (3); 11. OLD GERMAN GROUP, SOUNDS TINNY (3); 12. SEE 5 ACROSS; 14. MR STEVENS BEFORE RELIGION (3); 15. SEE 5 ACROSS; 17. ENDS BURNT BY ROXY MUSIC (4); 18. A MINI ALBUM? (1/1); 19. THE DAMNED KEEP THINGS VERY VERY VERY TIDY (4); 21. plus 3 DOWN. SPRINGSTEEN AS A BABY IN GYM SHOES (4/2/3); 22. MR. JONES (VERY PROFESSIONAL) (5); 25. INITIALLY A HARD BAND TO SWALLOW (1/1/1); 26. BOOKER T AND THE MB'S ONIONS (5); 27. RECORD LABEL (1/1/1); 28. HE SOUNDS SIMILAR TO A BANSHEE'S SINGLE (5/5); 30. ROXY RUBBISH (5); 31. MODERN BACKING GROUP FOR JONATHAN RICHMAN (6);

CLUES DOWN.

1. TRANSPORT FOR THE WHO IN 68 (5/3); 2. ALBUM FOR A STRANGE SMITH (3/5); 3. SEE 21 ACROSS; 4. RECORD LABEL FOR THE PISTOLS TO SING ABOUT (1/1/1); 5. BOLAN'S PASSION FOR THE DANCE (1/4/2/6); 6. ABBA NUMBER ONE (4/1/6/2/2); 8. ROLE FOR BOWIE (4); 9. DECEASED DRUMMER (5/4); 12. SWISS TISSUES FROM ROUGH TRADE (7); 13. MEDICAL HOOK (1/1); 16. A KITTEN SOUNDS PERFECT FOR BEACH BOYS (3); 20. A GROUP TO KEEP YOUR HOME TIDY, NOT SWEDISH (2/5); 22. FIGHTING MAN FROM THE ROLLING STONES (6); 23. OLD ELTON JOHN HIT (3); 24. - CITY ROLLERS (5); 28. LABEL FOR 24 DOWN (3); 29. THEY WERE ONCE CLOSE TO THE EDGE (3);

ANSWERS TO LAST MONTH'S CROSSWORD.

ACROSS.

1. MIKEY; 4. SORRY; 7. BA; 8. SOLD THE WORLD; 10. IMA; 11. POISON ARROW; 13 OMD; 14. TIGER; 16. ORTON; 17. GOOD; 19. FORCES; 20. A CERTAIN RATIO; 22. MOVE ON; 23. GO WEST; 24. SKINS; 25. IGGY; 26. EYES.

DOWN.

1. MESOPOTAMIA; 2. KILLING JOKE; 3. THE MAN WHO; 4. SHOWROOM; 5. ROD; 6. IAN ANDERSON; 9. TWO; 10. I WON'T CLOSE MY; 12. WITHOUT YOU; 15. RIGHTEOUS; 18. DANCING; 21. CLOCK.

COMPETITION

'It ain't what ya do...'

(This woman degrades pictures).

Bananarama reaches pit level. this outfit, currently entertaining students all around the land are the subject of our competition. All in the name of fun; just like their live performances, and if you look at the guitarist in the rear you'll see just how entertained he really is. But who is the lady in the picture????? What's the name of the band? Send your answers to Zigzag Competition, 118 Talbot Road London W11.

Winners of The Bowie biographies offered up for last months competition are:-

Stephen Aust of Manor Road Rugby. Miss Lindsey Nicholls, Monkton Combe, Bath. Jon Griffin, Broad Street, Canterbury. Fiona Coles, Walton Way, Wylesbury. T. Rees, Hatch Close, Reading. David Hale, Cambrian Hall, Birmingham. Judith Green, Harston, Cambridge. Gillian Egan, Kirton Lindsey, Lincs. Marc Rigby, Newcastle upon Tyne. D. Steele, West Drayton.

Bowie books on their way NOW!



To recap.

Q: Where did David Bowie's father work?

A: P.R.O. at Dr. Barnardos.

Q: What was the first single by Davy Jones and The Lower Third?

A: 'You've Got A Habit Of Leaving' (Parlaphone)

Q: At the 1970 Disc and Music Echo Valentine's Day Poll Party, what award did David Bowie win and who won the best dressed male award?

A: Brightest Hope. Cliff richard scooped up Best Dressed Male.

Q: Other than Bowie himself who played piano on 'Hunky Dory'?

A: Rick Wakeman.

Q: Who played bass on the 1972 'John I'm Only Dancing' and 1975s 'John I'm Only Dancing (Again)'?

A: 1972 - Trevor Bolder/1975 - Willie Weeks.

COMPETITION



THE WAITRESSES



ZIG-46-ZAG





THE WAITRESSES.

Chris Waitress was nearly battered to death by interviews on their recent visit, so Zigzag - last on the day's conveyor belt - plumped for an off-the-wall free association of faves and impressions. A last ploy to preserve his sanity and a bit of an insight.

MUSIC.

('Well, these are what's on my turntable at the moment!..')

'Fire On The Bayou' - The Neville Brothers.

Early Little Feat

Talking Heads

Any I get for free!

Local indie band 45s I get given on tour

Pulserama (13 NY girls I want to produce)

Art live at Carnegie Hall (They rented it)

PLACES.

'My favourite place is the South Of France. I'd like to retire there next year. It's Nice (oh). Britain? I really like it, but I'm scared of getting tyre-tracks on my head when I walk out in the street. I hope you kick the arse out of the Argentinians!'

OBSESSION.

'Absolute paranoia of starving to death again.'

HOBBIES.

'No, I'm a very dull person.'

BOOKS.

Rafferty's Rainbow - Thomas Pincher (?) ('It took me three years and I didn't understand a word of it!')

BOOZE.

Jack Daniels on the rocks

Danish beer

Any pint in any pub

Fuller's ESB (Wahoo! - KN)

FOOD

Motorway

Wimpys

HOME.

New York ('SEvere.. I love it')

FILMS.

'Putney Swope' (Radical movie about blacks who take over an advertising agency).

'Even Dwarfs Started Small' (The lunatics take over the asylum).

TV.

'Not The Nine O'Clock News

Nine O'Clock News

Monty Python

Eric Sykes 1990 Show

FAVE WAITRESSONG.

'Jimmy Tomorrow' ('It's the most personal')

PEOPLE.

David Byrne

Preston Sturgess

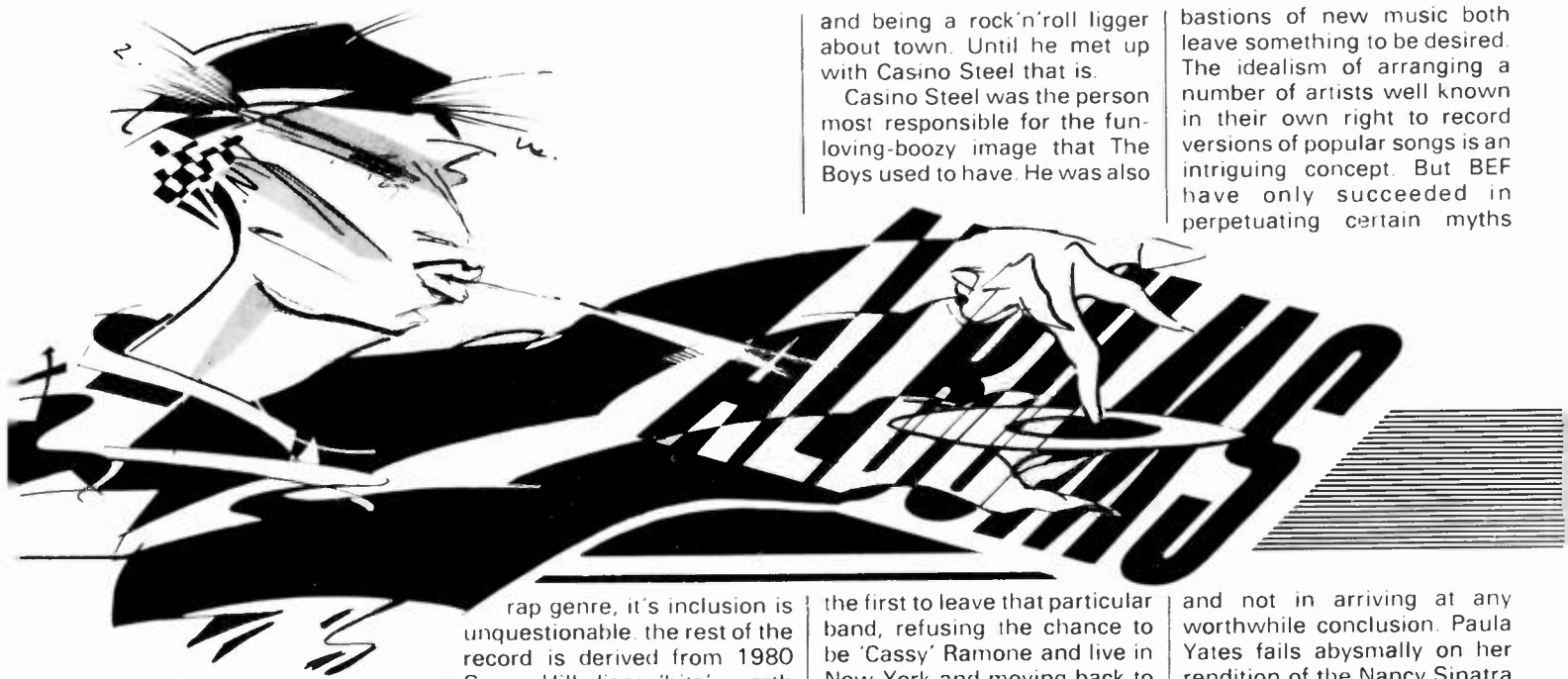
Raymond Chandler

Glenda Jackson

'Right, gotta go.'

Disappears into lift.





**RAPTRACKS: (Virgin)
GENIUS OF RAP: (Island)
GREATEST RAP HITS VOLS.
1 & 2 (Sugar Hill)**

As the N.Y. rap scene has been focussed on extensively and singled out as a feasibly sound new youth phenomenon, here come the compilations ... in droves!

'Raptracks' draws on two main sources, one the Bobby Robinson produced stable, home of the Treacherous Three, Disco Four and early Spoonie Gee workouts. The other is WMOT Records, prominent for Frankie Smith's 'Double Dutch Bus' (one of the larger rap hits having sold two million copies) and Captain Sky's 'Station Brake', both titles being included herein. As a rap collection it fares quite well, though a wider range of label productions would not have gone amiss. The advantages of the two twelve inch plate pressing are obvious on listening too.

Island's 'Genius Of Rap' does have variety as a main prerogative, ranging from the initial Grandmaster Flash & Fusious Five cut 'Superappin no. 1' (again an Enjoy product) to the Dr. Jekyll & Mr Hyde treatment of the Tom Tom Club standard 'Genius Of Love'. The material is well chosen and presented and the New York Subway Train and spraycan graffiti of the sleeve wins the award for best packaging hands down. Not forgetting the two instrumental cut freebie home rap practice.

The last of these are the two Sugar Hill platters, also featuring the least varied sides. In this case though, a complaint on this score would not bear notice. Predictably, on the first you get 'Rapper's Delight' but as the first hit of

rap genre, it's inclusion is unquestionable. the rest of the record is derived from 1980 Sugar Hill disco 'hits', worth the money just for Lady B's 'To The Beat Y'all' and Spoonie Gee's 'Spoon'nin Rap'. Vol. 2 is another obvious contender, pulling together such masterstrokes as Flash's 'Birthday Party', 'Freedom' and 'Wheels Of Steel' plus the Funky Four Plus One's 'That's The Joint' (possibly my personal all-time Sugar Hill fave) and Spoonie Gee's 'Monster Jam'. All four of these albums are worthy additions to any collection, being immeasurably cheaper than purchasing the original imports with their inflated price tags. At a pinch though, 'Raptracks' and 'Greatest Rap Hits 2' offer the best introduction to the music.

Marts.

GARY HOLTON & CASINO STEEL: Holton & Steel Part Two' (Polydor Records, Norway)

These two guitar-slinging refugees from the U.K. have come up with this, their second album together since leaving our shores to live in Norway. Their first album reached the no. 1 spot in all the Scandinavian countries, but was never released over here. This album suffers the same fate and is destined for import-album buyers only. Wake up, Polydor people and get it released over here for the Holton/Steel fans still about!

For those of you too young to remember, Gary Holton was a minor success during the early seventies with The Heavy Metal Kids, a hard rock/glam band that hit the top twenty on a couple of occasions and supported Alice Cooper, supported Alice Cooper, amongst others. Holton has since concentrated on acting (Quadrophenia, Shoestring)

and being a rock'n'roll ligger about town. Until he met up with Casino Steel that is.

Casino Steel was the person most responsible for the fun-loving-boozy image that The Boys used to have. He was also

bastions of new music both leave something to be desired. The idealism of arranging a number of artists well known in their own right to record versions of popular songs is an intriguing concept. But BEF have only succeeded in perpetuating certain myths

the first to leave that particular band, refusing the chance to be 'Cassy' Ramone and live in New York and moving back to his native Norway instead. Steel took Holton with him and has since helped to take the duo (alongside The Tequila Band) to become the no. 1 act in Scandinavia.

The music on this album, which incidentally, is far better than the first Holton/Steel effort, lies in that old-fashioned pisshead rock'n'rollers section reserved for Stones/Dolls freaks with a slight passion for country music. Alongside six Steel originals, they've recorded oldies such as Tom Waits 'Ruby's Arms', The Beatles 'No Reply' and The H.M. Kids 'She's No Angel' (penned by Holton himself). The musicians are all excellent Norweigan session musicians and not just a bunch of pissed-up vikings - and that may be where the main fault of the album lies. when the Stones or Dolls recorded anything, it was all there on the vinyl - warts and all. This album only just succeeds through Holton's cockney croak and Steel's obvious mistakes on piano. the rest is characterless with no Keef, Honest Ron or even a Plonk Lane to add interest.

Music for Vikings to shake their heads to. It ain't bad, but it ain't nothing special. Someone as good a frontman as Holton should be over here fronting some of these more boring HM bands that have just arrived on the scene. Or maybe that was why he left Britain in the first place?

Alan Anger.

**BEF: 'Music Of Quality And Distinction' (Virgin)
SPANDAU BALLET: 'Diamond' (Chrysalis)**

Both these albums will no doubt sell in spades due to the renown of both groups. As

and not in arriving at any worthwhile conclusion. Paula Yates fails abysmally on her rendition of the Nancy Sinatra 'These Boots Are Made For Walking' hit. Her sublime squeals do nothing but lose the bounce and lightweight feel of the original. Other efforts, though produced fairly lose out just on the strength of the originals. The only tracks that do work are Glenn Gregory's 'Perfect Day' and Billy Mackenzie's 'Secret Life Of Arabia' because both retain some reverence and sympathy for the music. Not enough cuts deviate too much from past artistes performances and those that do (Gary Glitter's 'Suspicious Minds' for one) are treated too heavily handedly.

As for Spandau Ballet, the only tracks that display any hint of the class they attempt to muster for the pop singles market are the title cut and the credible 'Chant No. 1'. So much for new styles.

Marts.

DEAD BOYS: 'Night Of The Living Dead Boys' (BOMP)

This review is late. I don't even have a copy of this for myself yet, but Greg Shaw willing, it's probably on its way even now.

This little piece of trivia was recorded late '79 at CBGB's, the last ever original Dead Boys show. The material is drawn from the two Sire outings with a previously unreleased oddity entitled 'Detention Home'. This small wonder is once again based upon a Cheetah Chrome Son Of Sam/Ain't It Fun stolen progression. Though standard Dead Boys fare, this does hold some fine moments from Stiv. Soulful even.

'All This And More' and the immortal 'I Need Lunch' rattle along in fine shape, especially on the latter, where the 'Girl, I really don't wanna dance, I just wanna get inside your

underpants' lyrical subtlety comes into a whole new meaning.

As closing moments, 'Son Of Sam' and possibly the worst ever version of 'Sonic Reducer' are hilarious. Tuneless and inarticulate, they bludgeon themselves into your mind. Everybody wants to be a Dead Boy.

Marts.

TALKING HEADS: *'The Name Of This Band Is Talking Heads'* (Sire)

true that the brain has to follow.

The music suffers such a sharp twist from former glories that Mensi could fast disappear without trace. Those who enjoyed the past may well avoid the new. Those who might appreciate the new will never find out that The Upstarts have changed.

Any change they undoubtedly have. Many of the tracks have exemplary use of choruses, musicianship, artwork (gawd!) but a strange

the meaning that we are supposed to implant at will amongst the flowery scenery. 'I Stand Accused' rambles infectiously on like a Capital Radio Midday special, so the words are totally dimmed by the general soporific effect.

Next month we grill Mensi.

MM.

ALKATRAZZ: *'Radio 5'* (RCA)

Ooops, Apologies! I thought they were a funk band when I requested the album. Distraughtness all round then when various 'Gonna Rock All Night Long' clichés bombarded around the office as the deck had a haemorrhage.

MM.

FOUR SKINS: *'The Good, The Bad And The Four Skins'* (Secret)

Comes a time when you just have to mutter foul oaths and declare something abysmal.

Such is this album. The band are either lumpen headed proles at their most devious (slumming it) or just blatant liars when it comes to the matter of natural ability.

For when the album starts with an amusing song called 'Plastic Gangsters', there's a healthy shade of Madness there, from the humorous lyrics to the melody and playing. In fact the song is played exceptionally well.

From track two onwards it all plummets in such a contrasting manner that there's something fishy going on. The only other good thing about this album is the sense of

personal cleansing you get when it is finally disposed of.

Bad sequences come like a wayward thunderbolt. From the naive posturing rubbish that goes on the sleeve (a retards guide to symbolism and mock heroics) to the dreary tunes that clog each side, the album sucks.

The live side, obviously recorded a fair while ago is nothing but a pale Sham retread. 'What A Wonderful World' is just a steal from 'I Don't Wanna'.

There is nothing more to say.

MM.

IPPU-DO: *'Radio Fantasy'* (Epic)

YELLOW MAGIC ORCHESTRA: *'Solid State Survivor'* (Epic)

SANDII & THE SUNSETZ: *'Heat Scale'* (Epic)

Three albums from the yellow peril invasion. The first band Ippu-Do are the most innovative of the techno-pop whizzers, with each track sounding fresh, bouncy and, occasionally, funky. The Yellow Magic Orchestra album is highly sophisticated, superbly crafted, beautifully produced, background pap. It is quite incredibly superficial candyfloss. The Sandii & The Sunsetz is different again

As a double live set, there is little to distinguish it from the usual fare. It does hold a few memorable moments, but cast over a 1977-1981 history, you have to look for it. In short, these come in the Nona Hendryx/Dolette McDonald vocal-assisted 'Take Me To The river' and the earlier live cut, 'Artists Only', memorable for David Byrne's economical vocals and neat guitar onslaught. No doubt this will be irresistible for a fan, but for me, well, I'd expect a little more.

Marts.

ANGELIC UPSTARTS: *'Still From The Heart'* (EMI)

Maybe it is, but with fluctuations that the heart occasionally endures isn't it

aftertaste of indifference.

'Never Say Die' is the noise that would not, could not, stop. Beefy, rough yet smooth, it passes happily and goes away; a problem shared with many of the tracks. 'Action Man' baffles me with its weedy lyrics over a weedier tune, and the blatantly miscued 'Here Comes Trouble' is a ballad in the dullest manner.

Throughout the album The Upstarts have paid careful attention to the construction of their songs, in a traditional, almost historic reverence, to herald their rise to the rank of 'songsmiths'. It isn't that they don't work because they do as 'I Stand Accused' shows with a melifluous hook a go-go.

But ultimately it lacks any impact whatsoever because



Holton, Steel and Number One Fan.

being rocky-poppy, danceable and enjoyable. It also doesn't sound as Japanese as the others (I don't know whether this is good or bad). Of the three, Ippu-Do and the Sunsets are very good and worth the ackers, YMO should be avoided at all costs.

LH.

MOTORHEAD: 'Iron Fist' (Bronze)

Here we go again! I've read some highly stupid things about Motorhead and this album of late (I mean, is giving a Motorhead album to the self-conscious McCullough a stitch-up or what?) What to believe, eh fans ... as if you could be swayed!

'Iron Fist' marks Eddie Clarke's shuffle into the producer's chair, fresh from his triumph astride Tank. Building leg muscles sprinting 'twixt desk and guitar-booth, he's harnessed a hard, roaring sound - under a lot of pressure to boot. Time was at a premium so they had to tear it down at manic knots.

In the process we have one of Motorhead's finest moments - the spewing surge of 'Heart Of Stone', a harsh palm-off to an unwanted pest.

the single itself - another slabbing groin-basher! Plus more racers in 'Speed Freak', 'Sex And Outrage' (that word - no wonder D. McC. copped out and hurled insults like 'ugly') and 'Shut It Down'. Plus subtler pokers like 'America' and 'Loser' - a jab at the wallies who decried 'em, now buy 'em drinks ... grimacing (but you've got to keep in).

The Motorhead machine is finely honed as ever. No signs of rust yet. Not a creak but a crack!

Kris Needs.

CHRON GEN: 'Chronic Generation' (Secret).

Semi-chronic would be the best description for this artefact that achieves alternating snatches of excitement and torpid boredom. They start off with 'Lies' where the entry belies the orthodox nature of the song, bristling with all the things delightful, but then comes the dreary 'Jet Boy' ... and sets the trend where the awfulness of certain songs far outweighs the good things they do.

'LSD' is just dull, 'Living Next Door To Alice' is plain crap, and

the 'Spewing' song is more like the Anti-Nowheres than a band you'd expect things from.

To their credit there is the slow enticing 'You'll Never Change Me' and a scathing 'Mindless Few.'

The free live e.p. (whoopie!) has one good ('Puppets'), one very bad ('Ripper') and that has a category all of its own. 'Living Next Door To Alice' live is even smaller, even warmer, even browner than the studio version

Tasteful pruning would have resulted in a great e.p. Slothful indulgence has made it into a drab mistake. Never, never, never again. (Well probably).

MM.

SEX GANG CHILDREN: 'Naked' £1.50.

This live tape from S.G.C. (formerly Panic Button) has been reproduced in fine form as the band realised they could produce a tape of high quality for this price but couldn't manage an album.

Their cassette is easily the best cassette I've heard that is currently on offer and should be easily obtainable through Rough Trade or tape distributors.

Taken from two live gigs in London, the sound is remarkably clear with each instrument defined well, the bass particularly snappy.

Through 'Abyss' to 'Kill Machine', from 'Beasts' to 'Dirty Faces' the band power magnificently, producing a performance easily as exciting as the Golf Club gig that I attended (some of which could well be here actually.)

The links with early Ants, (in ideas and appeal as opposed to musical form) is clear. that same tingle along the vertebrae. That same distinction that the band stand alone in contemporary circles. there isn't another band like them that I know of.

This tape would be cheap at half the price and is worth it just to hear some of Andreas' manic inflections.

If you have difficulty obtaining the tape you can contact the band via me at the Zigzag editorial address any time you want.

MM.

IN FURS (cont'd)

have it in a nutshell. You might as well face it. NOBODY GIVES A TOSS ABOUT JUNKIES.

To be fair that's not the films fault. It is after all a product of that enlightened European 'supercountry' called West Germany. I think that 75 per cent of the movies' net profits should be used to open heroin addiction centres all over Europe, but as I said NOBODY gives a toss about 'junkies' especially the people to whom they are a five star meal ticket.

There is a school of thought on the subject, a view shared by one or two pshchiatric nurses I spoke to, that some people are just going to be ADDICTED to something. If it wasn't smack it would be barbiturates, or alcohol, or glue ... whatever.

This was bourne out up to a certain extent by a heroin used I spoke with. I asked him when he first realised he was addicted to smack. 'The first time I ever smoked hash' he grinned at me. That's not to say that dope automatically leads to smack abuse. A lemonade shandy doesn't necessarily make you an alcoholic at 20.

But the point is that this man had set out subconsciously to become an addict of some kind. The desire to be addicted to something is in there somewhere. In a perverse sort of way, junkies must see themselves as the ultimate gamblers, and the stakes are high.

It's up to seven years and a fine for possession, and double that for dealing. Then there's the HEP(HIP)ATITIS risks. An injected needle can put you in isolation for months, looking to all the world like a bedridden humanoid weetabix. Or it can kill you. In many ways junkies would make ideal politicians. They're both so bloody adept at lying.

it would appear to be a long way from a party full of beautiful young things to a grimy hole-in-the-ground full of smack addicts; but the chances are if you get into smack that's where you'll end up. In a report published in 1976 at St Clements hospital, Bow Road, the medical profession came to the profoundly dishonest conclusion that; 'People who become deeply involved in the

drug scene are largely unemployed, or in unskilled jobs. Many are disturbed, homeless, distressed, and in need of help. Some appear to use drugs as a form of self medication. Most of them are likely to remain in the drug scene until society can offer them an equally supportive and attractive alternative.'

Hardly a startling revelation! But so typical of the establishment mentality that always has to blame someone else. It's worth considering that you and I, and for that matter everyone else in the world, is part of a 'society' of some kind or another and history bears out the fact that through the whole period of recorded knowledge individuals have had so much shit foisted on them by their respective administrations.

Opium after all has been smoked for centuries in Asia. Morphine was discovered about the time of the American Civil War, and was used on the battle-fields as a painkiller. Heroin was first produced in 1890 as a 'less' addictive form of morphine. Society as a whole is not responsible for

heroin abuse. In effect the people who are really responsible are the same bunch of 'bananas' that were good enough to give us the Neutron bomb.

If I was writing that same St. Clement's Report now, I would say something like: 'An increasingly large proportion of people deeply involved in heroin abuse and supposedly happy, intelligent, middle-class trendies, whose palates have become so jaded that they consider heroin to be just another part of life's rich tapestry. Most of them are likely to remain involved with the smack scene, until somebody makes the shallow little clowns realise that it's just another bowl of shit!'

I'm sick of seeing attractive young men and women destroy their bodies, hearts and minds, literally killing themselves for no reason other than some cunt with an electric guitar told them 'it's cool'. But I expect people will continue to do it. We really must be that stupid. Give my love to Henry.

Jamie Martin

chelsea

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