

# ZIG ZAG

№ 129 AUGUST 82 60p \$2.00

MARC ALMOND

SOFT CELL HOT!

VISAGE

AMANDA LEAR

NEW YORK

GUARDIAN ANGELS

BERLIN

NIGHTLIFE

IDEAL-HAGEN

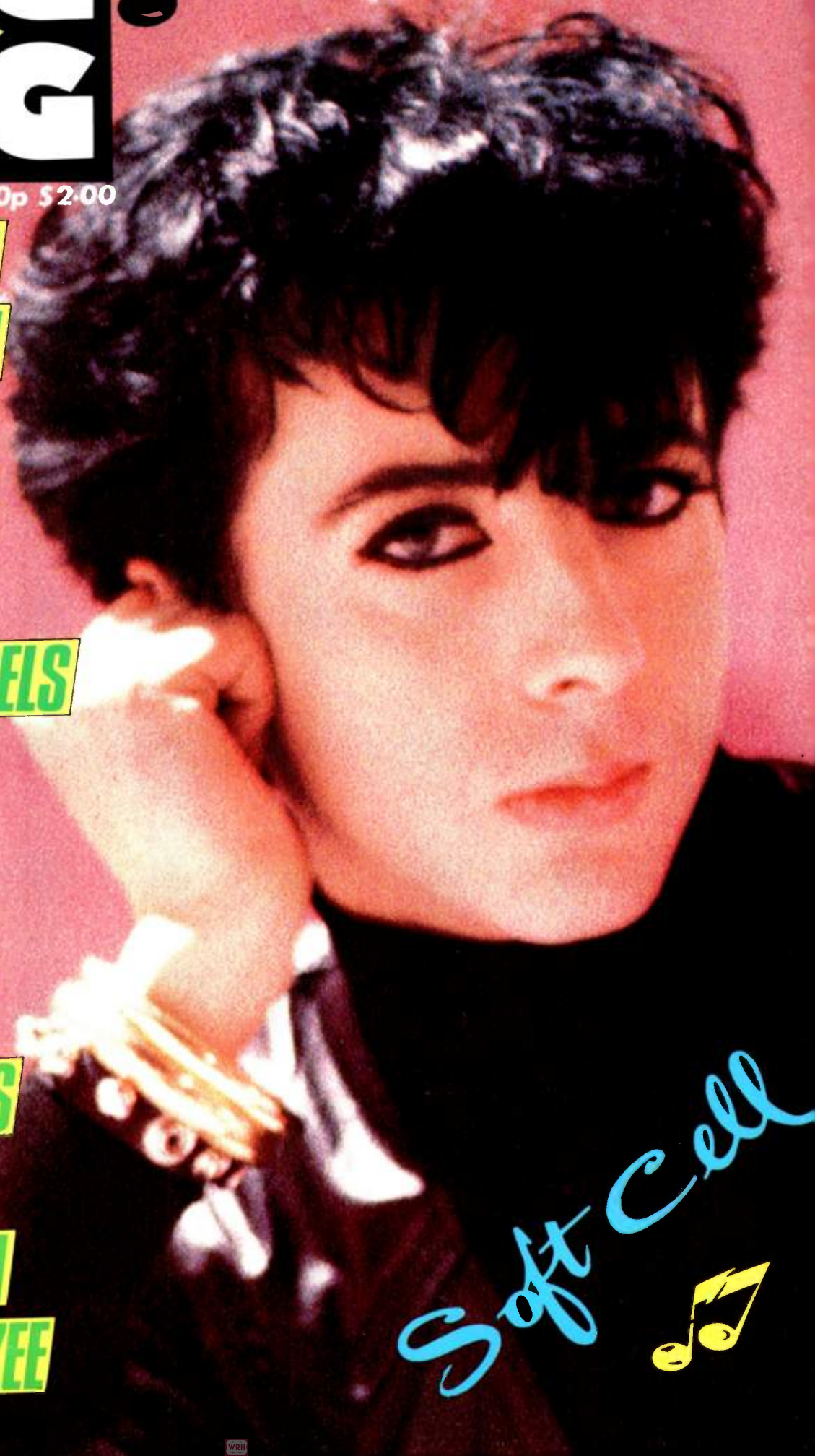
GANG OF FOUR

BLOOD & ROSES

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# EDITORIAL

Hello Everybody and Happy Holidays to you all. This month sees little old me as Editor. I'm PAUL and my hobbies include annoying MAXIMILLIAN and letting KRIS use the telephone, but enough about me. Did you know PATTI SMITH is pregnant? NINA HAGEN told me, she also told me she's composed a song for her called 'Patti Smith Is Pregnant, Push'. You can read more about NINA HAGEN on page 37.



NINA HAGEN

We wanted to do a feature on AMANDA LEAR but her publicist informs us he's abroad at the moment. She wowed them recently at the CAMDEN PALACE (as did NINA HAGEN) and HEAVEN even more so, but if you missed her she'll be doing a Christmas tour of our major cities. You'll find a groovy pin up of the lady on page 11. Speaking of pin-ups our centre page spread is a still from that much talked about SEX DWARF video. What a lot of fuss over a pair of breasts! MARC ALMOND talks about that, his schooldays and more on page 21. Watch out for the release of the 'Non Stop Erotic Video' and 'What' the next single which has got to get to number one and sell even more than 'Tainted Love'. As MARC describes it, 'very punchy'.



JEFFREY DANIELS OF SHALAMAR

GANG OF FOUR are interviewed by lovely MARINA MEROSI on page 46 and talk about not doing T.O.T.P. I went down to T.O.T.P. recently with SHALAMAR's JEFFREY DANIELS, he's now working on a solo project based on his dance character COLONEL BOP. He also told me SHALAMAR don't encourage drugs or homosexuality and are acceptable to all the family. I thought how boring! Still, he is a super dancer and 'A Night To Remember' is one of the better disco numbers around at the moment.



PATTI SMITH

There's a definite German feel to this issue with IDEAL, NINA HAGEN and a guide to BERLIN, the nightclub scene and KRIS was over there recently too, he's on page 36 this month.

Also this month, HAYSI FANTAYSEE, FUNKAPOLITAN, THE PROTECTORS OF NEW YORK, 'THE GUARDIAN ANGELS' AND U.K. DECAY, really!!! ABBO popped into the office the other day and I didn't know who he was. How embarrassing! On that note I'll say ta-ra for now. There's lots more inside too but I'll let you find it for yourselves. See you in SEPTEMBER.

PAUL.



FIG. 69. Sawing the backbone.

P.S. Nearly forgot! SPIT LIKE PAINT (who have gigged with AU PAIRS, PIGBAG, and RIP RIG AND PANIC, to name but a few) have their debut twelve inch single released on DINING OUT RECORDS. Jazz atmospherics of the highest rank. Also worth checking out are the last couple of singles from PAUL HAIG, 'Running Away' and 'Justice' on OPERATION TWILIGHT, superb pop, shamelessly so. Alright that's about it but with the rumours of new material from PATTI SMITH after her baby is born (best wishes to you PATTI) and the next outing from MARC AND THE MAMBAS. Things are looking good.

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UK NATIONAL DISTRIBUTORS  
SPOTLIGHT

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LONDON E.C.4.

JAPAN/ZIGZAG EAST

2-23-6 GOTOKUJI

SETAGAYATGU

154 TOKYO

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LINTRUPSTRASSE 3A

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# L · E · T · T · E · R · S



## ANGST, AND DISGUST.

'Dear Zigzag'.

Can someone please explain to me what is happening there? I remember some old Dods ranting on about how good the hippy days were and demanding that we return to them but I'd prefer MICK MERCER to return to writing.

Over the last six, or is it seven (?) months that he's been there ZIGZAG has been up-to-date which it certainly wasn't last year. I like ZIGZAG because it's honest, bands seem to trust you and there's always lots of new bands. And you've got the club and very good it is in there too. But back to the magazine!

Everyone seems to be wanting to be so hip and trendy and although you cover some of these bands you also get bands that others don't. I mean (I'm not being too concise here!!) you pick the bands cos they're musical.

But look here! KRIS NEEDS and MARTS seem to write pages and pages on boring bands or in a boring way (I'm sure they're both pen names for GARRY BUSHELL) and MERINA MEROSI isn't bad. ANDY HUGHES is too straight-forward and TONY D is very unusual judging from the SOUTHERN DEATH CULT piece.

That's the point tho'. NME covered them recently but your article was far better. It gave a much better picture of them - NME just made them out to be weirdos. All the other magazines around are predictable but ZIGZAG has surprises.

Last year it was dull but I still remember buying it for the occasional MERCER bit, like his enormous THEATRE OF HATE bit. That was good. And he was the first with PANIC BUTTON. I've been following their progress ever since. ACTION PACT! PEEL's probably raved about them more than any other

band. Where were they first? ZIGZAG. And who wrote it? MERCER! No wonder you made him Editor!

The JANUARY issue of ZIGZAG was brilliant. The MURPHY cover photo is on my wall! It seems that ZIGZAG is the only magazine that understands them. In fact, ZIGZAG sticks by bands, which is unusual. I mean, I think WENDY WU is crap but the article on her was really compassionate.

PLACEBO! Everyone leapt in after ZIGZAG covered them (MERCER again!) That's why your magazine is THE BEST THERE IS!!

I got the DANCING DID single too! (Beat you to that didn't I? You must be slipping!) It's very good. I mean I don't just like MERCER's stuff. There's been good bits on RIP RIG & PANIC, that SENSATIONAL MICK KARN interview which not only rocked the boat but showed some personality in the JAPAN band whereas everyone else makes them bland, the DANSE SOCIETY bit was interesting too. (IAN BLAKE is always interesting) And the recent CLOCK DVA was good, but just lately MERCER's been writing very little and the magazine seems to be becoming half filled with advertising which doesn't really make it that interesting.

I've seen a lot of good gands this year mainly thanks to ZIGZAG's recommendations (KAS PRODUCT sound interesting!) and I hope this will continue whereas the other mags just pick hip names that the papers thrust upon us.

ZIGZAG's been great this year and I buy it every month as soon as I can get it, but those last two issues particularly that last one have been very bland. Compare it to JAN. or FEB. and I hope you'll see what I mean. I didn't want to moan cos you'll probably bring out a

sensational JULY issue but let's have more new bands. Let's have more MERCER and let's have more surprises! Thanks! JIM PALMER.

P.S. How about pieces on ADAM ANT, PIGBAG, VIRGIN PRUNES, DURAN DURAN, SEX GANG CHILDREN (I bought the cassette. You were right! It's great) UK DECAY (what happened there?) MISTY, RUTS, D.C., BAUHAUS, ACTION PACT, DISCHARGE, DISCO (I'm serious)!, CLASSIX, JAPAN, STRANGLERS, ASSOCIATES...and whoever else I like.

'Dear Zigzag'.

Thank you for your wonderful magazine - the best! And let's have an article on the FARMERS BOYS a fantastic band from EAST ANGLIA.

When can we expect a full colour centre page poster of PETER MURPHY; a six page feature on ALTERED IMAGES (including colour poster and cover); a six page feature on the ASSOCIATES (including colour poster and cover); a small black and white picture of MICK MERCER; a close-up of VINCE CLARKE's eyes. Lots of Love, LISA JEWELL.xxxxx

P.S. I wrote this letter, bought the postal order and stamps 4 months ago and I'm sorry if the prices are out of date.

P.P.S. I love EDWYN COLLINS so a colour poster of his coochy little face and haircut wouldn't go amiss.

To Zigzag Magazine,

I beg of you to publish this letter immediately with the following advertising. I should like to correspond with girls and boys that love reggae music. I'm a D.J. Please to write to the following address: PROTO GABRIELE, VIA GENERALE CANTORE NO.7, CATANIA 95100, SICILY, ITALY. Thank you.

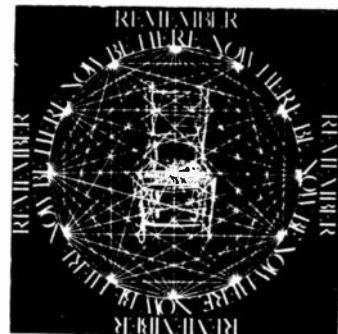
'Dear Zigzag'.

Bought the JUNE issue this morning to read the UK DECAY bit (as plastered on the front) only to find even less about UK DECAY than last month (where they at least got a mention in the live reviews! Never mind though, because I really enjoyed the SOUTHERN DEATH CULT interview by TONY D, I saw them supporting DECAY in APRIL and wanted to know more about them - very enjoyable it was, more things like that on new bands and ZIGZAG will once again be the essential buy for people like me who DON'T WANT TO READ ABOUT ESTABLISHED BANDS.

JOHN.

Hello Zigzag,

I'm a German musician who's fascinated by the English music scene. To help getting things better in GERMANY I plan to arrange an exhibition about British music in 1982. You as a part of that could help me if you send me stuff like catalogues, posters and any kind of material that could be useful. Yours sincerely, MICHAEL BRILTMANN, HOLLESTR. 19, 28 BREMEN, GERMANY.



WRITE IMMEDIATELY  
ALL ANGER & DISGUST  
AND ANY PRAISE?  
ZIGZAG, 118 TALBOT  
ROAD, LONDON W.11.



# FUNKAPOLITAN

FUNKAPOLITAN FUNKAPOLITAN FUNKAPOLITAN FUNKAPOLITAN FUNKAPOLITAN FUNKAPOLITAN

**FUNKAPOLITAN WAS THE BRAINCHILD OF NICK JONES AND TOBY ANDERSON IN THE SUMMER OF 1980. THEY WERE JOINED BY BROTHERS SAGAT AND KADIR GUIREY, GUITAR AND VOCALS, TOM DIXON ON BASS, LATER BY TERRY PRESIDENT ON DRUMS, GREG CRAIG, PERCUSSION AND SUPERACE. THEIR FEATURED RAP ARTIST NOW DEPARTED ON A SOLO CAREER. I MET TOBY AND NICK IN TOBY'S FLAT:**

**ZZ:** How seriously did you take yourselves in the very beginning?

**NICK:** Dead seriously. We set out totally seriously. We talked about getting a number one record, nothing less. We felt that there was nothing happening on the music scene as far as the dance floor was concerned, certainly not in the charts. We set out to create a new sound.

**TOBY:** We had all the normal fantasies people have when they form a band.

**NICK:** Everyone has now realised that you can make dance records which sound like pop records that can be big in the clubs and make the charts.

**ZZ:** When you started out you sounded more quirky than you do now.

**TOBY:** I was pissed off with it sounding too electronic, I wanted it to sound more disco more funky. We went through a period of hard core disco. It probably sounds more poppy now.

**NICK:** But with a rough edge to it.

**TOBY:** In the beginning it sounded quirker because of circumstances. We had no drummer or percussionist then, we used a drum machine, all I had was a Vox organ. When we did our first demo lots of little independent people were interested in it, it was like that then, we just wanted to make it available. We were happy to have a cassette.

**NICK:** But we wanted a big company.

**ZZ:** Did you think about producers then?

**NICK:** Yeah, but we really only thought about obvious enormous ones like CLINTON.

**TOBY:** I thought about AUGUST DARNELL although I had only heard one record and one remix he had done. Actually we met him in NEW YORK and asked him to do it while we were there supporting THE CLASH.

**ZZ:** Were you happy with his production?

**TOBY:** Yes, I think it was fine.

**NICK:** Yes, but maybe it could have been better if he'd spent more time getting to know the band better, maybe watched us live more than just once. I got the feeling he thought we were dead weird. He didn't latch onto the two and a half minute single thing. He was more into the track on the album, more twelve inch than seven inch in fact. He did actually say that it was the most commercial thing he'd done to date.

**TOBY:** He produced a very honest LP which I guess is really what we wanted, though we'll probably want to experiment more in the future.

**ZZ:** Would you like to produce yourselves?

**TOBY:** I'd like to try, but maybe not. I don't know who you can really trust apart from the really obvious ones.

**NICK:** We haven't really met many producers.

**ZZ:** Will you continue with Rap?

**NICK:** I want to make a super 8 movie on a desert island featuring MAN FRIDAY. Actually Rap records keep cropping up in various odd charts more and more.

**TOBY:** We were the first English band to feature Rap. 95% of the Rap records are crap. The rest are brilliant. SUGAR HILL GANG have just crossed Rap with a ballad and it's incredible.

**NICK:** We don't rule out anything, we're completely open.

**TOBY:** Except Country and Western.

**ZZ:** Why did you support CLASH?

**NICK:** They're mates and we wanted to go to NEW YORK and we also wanted to play to that audience. We played


GLAST-ONBURY FESTIVAL in JUNE, we like to play to all kinds of audiences, and it works, they get into it straight away, we play dance music so naturally we love it when people dance. Playing live is very important to us, it also puts our music into perspective and people love us live. These days, though, you have to come up with new ideas, lots of things happening but always professional.

**ZZ:** How do you feel about the Music Press?

**TOBY:** Basically, too much bullshit not enough listening to actual records. I actually don't mind any publicity bad or good. Some of those guys saw us written up by PETER YORK in an old ladies mag, and couldn't understand it, but he has over the years written loads of articles, some very witty like the one about SLOANE RANGERS. He







makes it his business to know what's happening. My God, some of those other guys have only just discovered the Beat Route!

NICK: Maybe if we'd been roadies for two years for the CLASH and had a pint or two with them at FINSBURY PARK they'd understand us better. I think people actually want a mag. with one strong

viewpoint so you can either really love it or really hate it.

ZZ: What are your plans?

NICK: Massive tour of the world! Actually we've been recording and writing. We've just come from the studio, then we're off to FRANCE to support THIRD WORLD. Big concerts some of them, 15,000 one is. Then the rest of EUROPE on our own.

AMERICA. Actually our album has gone down well in JAPAN so maybe we'll go there too, and get that No. 1.

## FUNKAPOLITAN



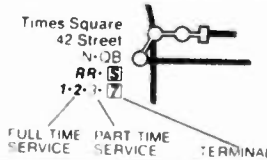
# GUARDIAN ANGELS N.Y. PATROL



**GUARDIAN ANGEL LEANING ON POLICE BARRICADE WITH POLICE IN BACKGROUND. PHOTOGRAPHED DURING HUNGER STRIKE AFTER TEN G.A.'S WERE ARRESTED FOR CAUSING A DISTURBANCE IN THE SUBWAY. THE TRANSIT POLICE DO NOT APPRECIATE THE G.A.'S IN THE SUBWAY. CURTIS SLIWA, HEAD OF THE ORGANIZATION (KNOWN AS THE ROCK), THOUGHT THE TEN WERE SET UP TO GIVE THEM BAD PUBLICITY.**

**TAKEN ON MY FIRST NIGHT OUT WITH A PATROL. I ARRIVED AT THE HEADQUARTERS IN THE BRONX, A SMALL APARTMENT IN A NOT SO NICE AREA SHARED BY SUNA AND HIS OLD GIRLFRIEND, AT AROUND 6PM OUR SMALL PATROL (THREE MEMBERS) WERE TO TRAVEL TO AN APARTMENT BUILDING IN BROOKLYN. THE RESIDENTS OF THIS BUILDING WANTED TO MEET WITH THE REPS ASK FOR ASSISTANCE AGAINST THE RISING CRIME IN THE COMPLEX.**

**FOUR ANGELS IN FRONT OF THE MENS ROOM IN SUBWAY STATION. TAKEN IN MANHATTAN, THIS PATROL IS ON 'PISCALL'. THEY WAIT IN AN ORDERLY WAY OUTSIDE THE REST ROOM FOR THE REST OF THE PATROL TO FINISH.**







ROCKY WAS IRONING HIS TEE SHIRT BEFORE LEAVING HEADQUARTERS. HE IS LEADER OF THE PATROL. THE MOST RESPECTED OF THE G.A.'S, HE LEFT SCHOOL AT 13.

ROCKY, STANDING ON PLATFORM WAITING FOR TRAIN TO STOP, DEKALB AVENUE BOOKLYN. HE IS WEARING BELLS AROUND HIS ANKLES. THIS DREW ATTENTION TO HIM AS HE WALKED IN THE SUBWAYS AND ON THE STREETS.

ANGELS COMING UP ESCALATOR IN SUBWAY STATION. THIS SHOT WAS TAKEN AT 59TH ST. STATION IN MANAHTTAN.

THEY LEFT THE TRAIN THAT TOOK THEM FROM LOWER MANHATTAN AND HEADING BACK UPTOWN TO THE BRONX. I HATE TO COMPARE MY PHOTOGRAPHS WITH THE OLD MASTERS, BUT I'M TOLD THIS SHOT RESEMBLES STEIGLITZ' 'STEERAGE', A FAMOUS PHOTO TAKEN DURING THE HEIGHT OF IMMIGRATION IN THE EARLY 1900'S. I SOMETIMES RESPECTIVELY REFER TO THIS ONE AS 'STEERAGE II'.



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LP cad 207



# COCTEAU TWINS

garlands  
LP cad 211

3

# LYDIA LUNCH AND ROWLAND S. HOWARD

some velvet morning  
twelve" bad 210



4

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Bye

A close-up, black and white photograph of a GoPro logo. The logo is rendered in a bold, sans-serif font, with the letters 'G', 'O', and 'P' being significantly larger than the 'r'. The logo is positioned on a dark, textured surface, possibly the body of a GoPro camera. The lighting is dramatic, with strong highlights and deep shadows, emphasizing the three-dimensional quality of the logo. The image is tilted at an angle, creating a sense of movement and dynamic energy.

WAYS GO  
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y still.  
e, a

PHOTOGRAPHS:  
RK LEBON  
UP:  
WEN

18"

**PHOTOGRAPHS:  
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MAKE UP:  
KIM BOWEN  
HAIR:  
GRAHAM  
FOR 'COLOMB'  
STYLING: A.M.**

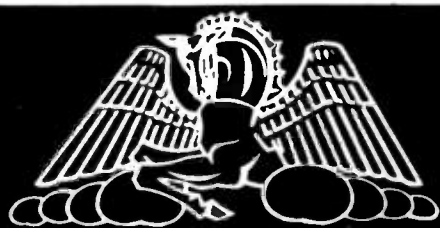


ANYTHING DOES NOT ALWAYS GO  
takes me ages in the morning to get  
dressed - rushing, mixing or matching,  
sitting together an outfit - and still,  
often than not, leave the house, a  
renewal and Tony Bednall, two  
designers, have reacted against  
the 'goes' look and produced  
interesting collections for the  
autumn. The emphasis is on style using  
natural materials, shapes, natural  
colours like white, beige and red,  
and very new

**ANNA MOREL.**  
ONY BEDNALL (WOMENS WEAR)  
CROWL (MENS WEAR)  
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# ZIGZAG CLUB



Hi! NOEL here with a stage side view of the latest live happenings at the ZIGZAG during JULY.

The month kicked off more like my idea of an 80's Variety Hall, what with a two night season of solar energy with one of reggae music's greats, DENNIS BROWN, a fine signing for A & M. DENNIS's gigs were sandwiched in between the power house metallics of PHIL LEWIS's GIRL and the sheer musicality of an exciting new name to grace these pages MIDNIGHT OIL from SYDNEY, AUSTRALIA - more on MIDNIGHT OIL later, but first, DENNIS BROWN - brought over by WARREN, star of stage, screen and telephone, who set up this two day beano and gave us our first official sighting of DENNIS BROWN in the WESTBOURNE PARK area. Both nights at the ZIGZAG were jam-packed while

DENNIS went through his paces for the regulation 60 minutes plus and a fine show it was too. Thanks WARREN and we look forward to seeing you back at the ZIGZAG soon with more exciting acts but, don't forget the poster money, or, to quote a well known song by ROGERS AND HAMMERSTEIN, 'You'll Never Walk Again' - only joking WARREN - only joking!

GIRL singed to JET, played the day before DENNIS BROWN's shows, a fine set and I felt particularly in harmony with ORE, an up and coming heavyish rock act looking for a deal, who showed a degree of adventure in their playing that suggests big things for the future.

It was MIDNIGHT OIL who came over as the surprise package of the month so far. Since the band's debut in the first week of JULY attend-

ance has doubled for every gig and the band has now signed to do a residency at the ZIGZAG throughout the month of AUGUST. The charisma and atmosphere that the band radiates from the stage is of a power that you would normally associate with a band coming off its 3rd top five record, yet the band is virtually unknown outside AUSTRALIA and currently, unsigned - record companies take note! The rhythm section has mastered touch and tone to a fine degree pumping out instantly listenable riffs which are further coloured and punctuated by vocalist PETE GARRETT. I understand that we will be in for more surprises from the band when they continue their season next month.

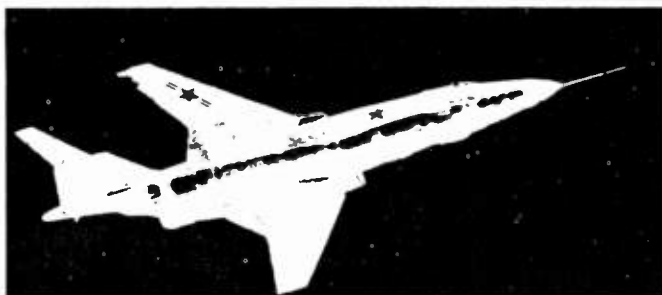
Meanwhile we've had the return of a band for whom every show is some kind of celebration, BIRTHDAY PARTY and what a night it

was once again. Fired up on Madras Curries beforehand, the band certainly has plenty of horsepower to spare.

Next up is a whole hose of interesting players: BLANC-MANGE from CHERRY RED RECORDS, MOTOR BOYS MOTOR with ALBION, JAMES KING AND THE LONE WOLVES from GLASGOW and a series of heavy rock nights featuring DEMON, SILVER WING, FIST and the RUTS tucked in there somewhere. Any of you disco fans should cruise on in for JULY 31st, when UK PLAYERS bring their churning urn of burning funk right here on to the stage of the ZIGZAG CLUB - See ya lovelies!



The Ganges Shark (Platyodon gangeticus)



McDonnell Voodoo F-101A (1954)



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# SINGLES



THE CURE:  
'THE HANGING GAR-  
DENS'  
(FICTION)

This track and '100 Years' come from the stangely frantic, derangely unimpressive 'Pornography' album and have nothing to recommend them. For those early birds amongst thee there is an extra single featuring live versions of 'A Forest' and 'Killing An Arab' that are only ten times better in all departments.

MM.

D TRAIN:  
'KEEP ON'  
(CBS 12 INCH)

By demand, the club-mauler from their album. Ripping porker rhythm makes way for the late vocoder masterstroke. Over the ATLANTIC they show the way and more direct too.

KN.

242:  
'U MEN/ETHICS'

Nice sleeve.  
Nice try.  
Better luck,  
next time.

MICK

VANE:  
'DUMB, DUMB, DUMB,  
DUMB'/'ONE TOO'  
PRE-RELEASE TAPE.

A rich, pulsating orgy of a song, full of troughs and crests pierced by a sitar-ish guitar and punctuated by a disturbing nursery-rhyme vocal.

'One Too' is intoxicating. Flicking harmonics, fluid bass and sultry rhythms fall in gently surging, physical waves on which the passionate vocals sail. Opium for the ears, very heady stuff.

JULIANNE REGAN.

BEBE BUELL:  
'LITTLE BLACK EGG'  
(MOONLIGHT)

AMERICAN ex model BEBE does have a great voice. The a side is unfortunately a bit dull. For some strange reason it makes me think of CARLENE CARTER. Not that she's dull of course, only the b-side is so much better. It's IGGY POP/DAVID BOWIE number 'Funtime' and it's great. Five stars for the b-side.

PAUL

MODERN ENGLISH:  
'I MELT WITH YOU'  
(4 A.D.)

Lots of airy acoustic guitar, hand-clap drumming and pure vocal harmony make for a bright, folksy pop-song which ought to sound from every beach or garden transistor this summer.

MM.

400 BLOWS:  
'BEAT THE DEVIL'  
(CONCRETE)

Confusing blows! Extremus blows! Intriguing blows! As their multi-taped offering whirls on your deck you can expect noise in abundance with short riffs rising slowly amidst the chaos that is art.

MM.

TELEX:  
'HAVEN'T WE MET  
BEFORE'  
(VIRGIN 12 INCH)

KRAFTWERK meet the LEAGUE but jerky as a flowerpot man's nodger. Momentum with the army squad vocals.

KN.

RED SKINS:  
'LEV BRONSTEIN'  
(CNT)

I expected raucous noise and bludgeoning vocals but I almost got chantilly lace. Pretty (powerful) tunes with firmly resonant guitar, immaculate handclaps, calm and thoughtful vocals ... you realise this means they've lived up to their legend! On the flip side they get harder still and they become supreme.

MM.

PULSALLAMA:  
'THE DEVIL LIVES IN MY  
HUSBAND'S BODY'  
(Y RECORDS)

Spoof horror. Closer to the B-52s than BANANARAMA, but the comparisons are just. If they look as good as they sound, with a T.O.T.P. appearance, they could be huge. Big in N.Y. Ever so, ever so.

PAUL.

THE CLASH:  
'ROCK THE CASBAH'  
(CBS 12 INCH)

Only now do I feel ready to say my piece about 'Combat Rock'. It became half a soundtrack to a great week and worked in rom there. The underlying invention and subtleties are like a Radox soak. Isolated as a 45, 'Rock The Casbah' is up, bright, and danceable and could bring the long-delayed hit. KN.







Annabella.

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In **ROUGH TRADE** no-one can hear you scream. On any visit, the belching sounds of Reggae, Jazz, Blues, pretentious European nonsense or Punk, shatter the air adding to the unique atmosphere this shop possesses. Beneath the peeling decor lay hearts of gold and an enormous stock of records. Naturally they cover the independent territories of any of the above mentioned styles best of all, but apart from the **STRANGLERS** you can obtain discs by most mainstream bands, particularly in the second hand section.

Prices average ... a mere 1.00 for most singles, 2.50 for an album length independent cassette and 4.75 for an album. There is always a constant stream of imports available covering anything from anywhere with the sole exception of Japan. Always willing to help, the staff fend off requests for

'Anarchy In The UK' with ease, suggesting instead you peruse their monstrous collection of fanzines (surely the biggest selection this side of the Metropolitan Police Obscenity Squad), postcards (best not left around the home) and badges. You haven't lived until you've seen their Metal Urbain molehill.

There is an instant guide to all they have on offer called 'Master Bag', their informative magazine that costs 40p available fortnightly it includes a free flexi with each issue, although all you really need to know is that I write for them.

Of all the record shops in all the towns I would go for this one. The limitless supply of patience the staff exhibit, the vast stocks of recorded goods and music related publications make it pretty damn hot.

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**MATT MURDOCK.**





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# 'NON-STOP EROTIC ALMOND'

## THE MARC ALMOND INTERVIEW

### BY PAUL BARNEY



**T** 'TAINTED LOVE' WAS THE RECORD THAT SHOT SOFT CELL TO THE DIZZY HEIGHTS OF STARDOM IN 1981. IT SEEMS SO LONG AGO NOW BUT IT MUST SEEM LIKE YESTERDAY FOR GLORIA JONES WHOSE ORIGINAL VERSION SADLY FAILED TO MAKE IT. IT'S EASY TO SEE WHY SOFT CELL MADE IT THOUGH, THEY MIXED THE SOUL WITH THE SYNTHESISER AND ADDED ENOUGH AMBIGUITY TO MAKE IT MEAN SOMETHING TO EVERYONE. THE AGONY AND THE ECSTASY OF IT ALL WAS MARC SINGING TO A BOY OR A GIRL AND DID IT REALLY MATTER? FOR ME IT MEANT DIGGING DEEP INTO MY POCKETS FOR THE CASH TO BUY IT, I HAD TO HAVE THAT RECORD. AND AS SUMMER FADED AWAY, THE STRAINS OF 'TAINTED LOVE' GAVE WAY TO 'BEDSITTER'. SOFT CELL WERE NOT GOING TO BE A 'ONE HIT WONDER' GROUP OR SHOULD I SAY DUO? DAVID BALL, THE ONE WITH THE MOVIE STAR LOOKS WHO MAKES UP THE MUSIC AND MARC ALMOND.

IT WAS MARC WHO AGREED TO THE INTERVIEW AND SO THERE I WAS TROTTERING DOWN WARDOUR STREET ON A WET FRIDAY AFTERNOON WHEN IT SUDDENLY HIT ME, I WAS GOING TO MEET MARC ALMOND. IN MY PANIC I FEARED I WOULD BE LATE BUT AS IT HAPPENED I ARRIVED AT TRIDENT WITH FIVE MINUTES TO SPARE. I USED THIS TIME TO POWDER MY NOSE AND CONTEMPLATE, WOULD MY HERO TURN OUT TO BE A PRAT?



**I** found MARC in the SOFT CELL office busy autographing pictures. He was just as I'd expected, all in black and a white tee shirt embellished with eyes. As I walked towards him he looked up and in those northern tones said 'Have I kept you waiting? Look, have a cup of tea and a fag and I'll be with you in a minute'.

CAPITAL LETTERS: CARYN



**H**is friendliness and honesty immediately tell me we are going to get on, he has a great zest for the life he leads, a knack that makes you think you've known him all your life and much more. His giggles are contagious. I begin the interview. How did SOFT CELL come together?



DESIGN: M...

MARC: We came together when I left SOUTHPORT where I was at college doing general art and design on a foundation course to go to LEEDS to do a B.A. in fine art. I'd lived there years before with my parents and went to school there, so it was a place I was familiar with when I first left home. And it was there I met DAVE. I was doing performances and drawing and painting. I made super-8 films and did slide shows. But Art College was getting nowhere fast ... until one day I was walking past the sound room in the college when I heard these noises. That's how we started writing actual songs, because before my pieces were like verbal diarrhoea, (giggle) it's always been my trouble has verbal diarrhoea. I was working behind the cloak-room at a disco, having all this disco music pounded into me for several months. It deeply affected me!

ZZ: Who decided to cover 'Tainted Love'?

MARC: We both did. I remember asking DAVE what was his favourite northern soul record ... and he said

'Tainted Love'. I didn't have a copy of it but I heard it a few times on the radio when I lived in Nottingham. So we were in the studio and DAVE said let's do it. I liked the lyrics because they were very androgynous. It was just the perfect song to do. I wouldn't sing anything unless I was into the lyrics. With 'What' it was the title I really liked. It's a word that really hits you.

When we did 'Tainted Love' I wanted to take that song and make it ours and I want to do that with 'What'.

ZZ: You sing with great clarity, did you take singing lessons?

MARC: (A little embarrassed) No. Never. My Mum always says she likes it because she can hear the words! I like to use my voice as an instrument or a sound. But if you are writing lyrics or singing on somebody else's lyrics then I think they should be treated with some respect. I put a lot on clear pronunciation. It's an old fashioned idea (giggle) but it's not, as far as I'm concerned ... I'm putting over ideas and I want people to hear what I'm singing about.

ZZ: Are you moving to NEW YORK?

MARC: No I'm not. There have been times recently when I've been very tempted because people have been giving me a hard time. I don't mean the press but the people on the street y'know. You get people being very unpleasant ... like I used to be very extroverted but I find I'm getting really nervous now. I

do have a place in New York I can escape to, it's not mine yet but I'm hoping it's going to be. It's the only city I can relax in. Here (London) you go out on the street and people point at you and you get approached every two minutes. You go into a shoe shop and the staff bring out a camera to take pictures of you. What I'm saying is give me a break, I only want to buy a pair of shoes. And then you get people asking for your autograph which embarrasses me. Obviously it means something but I can't see it. Sometimes they are nasty and hand you four sheets of paper and don't even say please. But in NEW YORK I can wander about and do my shopping. People don't give a damn. I can walk down the street and not be bothered at all. It's one time when the selfishness of New York can be a great relief.

ZZ: How do you feel about opening the doors to more MARC ALMONDS?

MARC: I've always, like, gone out of my way to be myself ... not be put off by what people shouted at me. People should be themselves. I wouldn't want people to do things because I do them. I'm not a particularly good example.

ZZ: What do you like about eyes?

MARC: I have a real thing about eyes. Y'know some people can put on a facade but then you look in their eyes and nothing. You get that a lot with record company people. But I think eyes are really beautiful.

ZZ: Do you have any heroes?

MARC: I'm very eclectic. The people I've always liked in films and music are very enigmatic. Syd Barrett, Jim Morrison and Scott Walker ... I like sixties music. I'll buy CLOCK DVA one day and the latest disco rap the next. I think it's good to be like that. When I used to deejay in LEEDS I played a really wide spectrum of music ... and after a while you got kids getting up who wouldn't have been seen dead on the dance floor to anything but the CRAMPS asking for something like KID CREOLE.

ZZ: Tell me about the MARC AND THE MAMBAS' thing.



MARC: When I saw things with SOFT CELL starting to move onto another plane being able to use amazing studios and producers but I found I wanted to get away

he becomes a shy little boy. If I could find anything to say against him it would be that he makes a horrible cup of tea. The tape clicks off. STEVO (Manager and one

are. So unfortunately the sound suffered, it sounds fine on a record player but over a disco sound system it doesn't, so, rather than do a dub, which is an easy cop out,

I played up to it because it got them talking so much. It's amazing I was never expelled. I was always getting put on special report.

## "Some people can put on a facade but then you look into their eyes and nothing! I have a real thing about eyes!"

from that. I wanted to do things a little bit more personal ... a bit more ragged around the edges. SOI went into the studio to record 'Fun City' and 'Sleaze' which stems from my performance days and are all about the PICCADILLY meatrack scene ... and we didn't know what

hell of a nice guy) refers to the BREL song 'Who else would have the guts to do that?' I can think of no one. When it comes to a cry from the heart, MARC ALMOND wins hands down on the vocal side. He just knows how to sing. If he's singing it you can bet your life he's lived it too.

we recorded the 'Non Stop Ecstatic Dancing'. On a wider groove it's much better for dancing to.

ZZ: How do you feel about your leather and bondage image?

MARC: The only song I ever did like that was 'Sex Dwarf'. That was the ultimate trash

My experience of teachers is that they are damaging. I was once made to do Maths on the blackboard in front of the whole class just to give them a good laugh. I felt there was no need for that. They are always trying to crush you. Even now. Somebody will come

## "My experience of teachers is that they are damaging!"

to put it out under. We were joking about sixties groups' names and talking about snakes, because snakes are my favourite animal, and I said let's call it MARC AND THE MAMBAS. I'll play you a couple of things in a minute. I've been in the studio recently with a guy called MATT from THE THE. I've done a SCOTT WALKER song; 'Big Louise' and a JACQUES BREL song 'If You Go Away'. I'm bringing that out as a double 45 thing. Very low key and as a limited edition. That might come out under MARC AND THE MAMBAS unless I can think of something else.

**M**ARC plays me the cassette. There are a couple of new original numbers and the two covers. The best of the bunch has to be 'If You Go Away'. You may recall SHIRLEY BASSEY's version but if you do, don't be put off. MARC isn't out to camp it up here. I don't think he's ever been so serious in his life. The music is sparse, the voice is wavering on an emotional breakdown but hitting all the right notes. I am intoxicated by it all, so much I don't realise MARC has left the room.

ZZ: Do you like the sad songs best?

MARC: Oh yes definitely. I don't like happy love songs because that's never been my experience of love affairs.

ZZ: What do you think differentiates you from the other electronic bands?

MARC: DAVID likes to play things by hand to get human error, where as some people, like MARTIN RUSHENT, simply feed ideas into a computer and everything plays itself. That's fine if it's what you're into, but it's not what we're into at all. The synthesiser really was a means to an end. We're bringing in a lot more keyboards now and we're going to use a mellotron. People haven't used one of them in a long time because they are so cumbersome. I've also been working with PAUL BUCKMASTER, he's worked with loads of people like BOWIE, and he's going to put the strings on the 'Big Louise' song. I'd like to sing with just strings and percussion.

ZZ: What was the idea behind 'Non Stop Ecstatic Dancing'?

MARC: We've been moving into a more sad song direction and a more listening sound rather than a sound people can dance to. When we put out 'Non Stop Erotic Cabaret' we put a lot of longish tracks onto each side and I didn't want to edit anything. I don't like that, things should go out as they

song. It was based on a NEWS OF THE WORLD headline and how they capitalise on sex by making it sensational ... Sex Dwarf Lures A Hundred Disco Dollies To A Life Of Vice ... I thought Christ!! RECORD MIRROR once asked me if I felt a responsibility to young children. Why should I? I've never gone out to capture that market. If you want me in your living room, you have me on my terms. The only reason people were shocked by the 'Sex Dwarf' video was because it was DAVE and I. But why pretend I don't drink, I don't smoke, I don't take drugs? That's a description of HAIRCUT 100.

ZZ: How old were you when you got yourself together?

MARC: I think when I left home and went to college. Like, when I was at home I would go to school in make up and nail varnish and get sent back home again. Because I was the class weed, I entertained people. I got into loads of trouble. I only liked Art and English because they let me use my imagination. I hated things like Maths and subjects that remind me of Formica! I was really into Syd Barrett and I had my hair all backcombed and shaggy over my eyes. The teachers were convinced I was a drug addict! I was once summoned to the headmaster's office and he asked me if I'd tripped lately ... and

along and I'm not talking about constructive criticism but sheer out and out petty destruction. The record company had no faith in us even after 'Tainted Love'.

They should have no right to cheapen and slag us. It's what Dave and I are doing, it's our thing. What is a record company anyway? Nothing but a glorified bank. I like to walk in there and just laugh at them.

STEVO BREAKS A PIECE OFF THEIR GOLD DISC FOR THE 'NON STOP EROTIC CABARET' ALBUM. IT HANGS ON THE WALL, WELL AND TRULY SMASHED. I DON'T ASK WHO SMASHED IT BUT ACCEPT THE GIFT. 'THIS WILL BRING YOU LUCK' SAYS STEVO, HANDING ME THE OBJECT. OF COURSE THAT HAS NOW BECOME ONE OF MY MOST TREASURED POSSESSIONS. I THINK IT WILL BRING ME LUCK LIKE I THINK SOFT CELL ARE GOING TO GO FROM STRENGTH TO STRENGTH. MARC ALMOND HAS VERY DEFINITE IDEAS ON WHAT HE WANTS TO DO.

THAT NIGHT AS I SNUGGLE DOWN BENEATH THE COVERS, I THANK GOD FOR SYNTHESISERS BUT MOST OF ALL FOR MARC ALMOND BEING EVERYTHING I HOPED HE WOULD BE. LOVELY.

PAUL BARNEY.

## "The selfishness of N.Y. can be a great relief!"



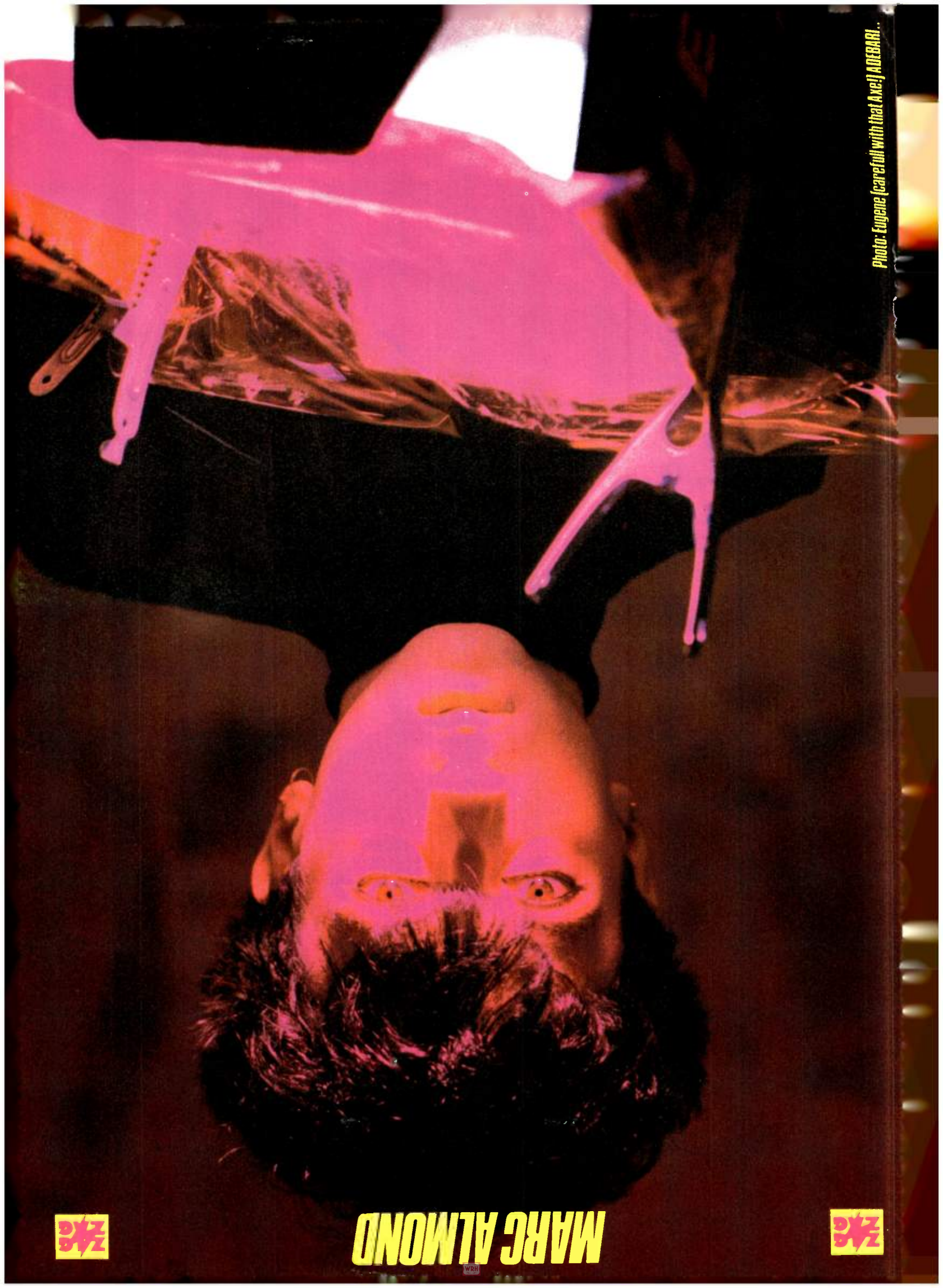


Photo: Eugene [careful with that Axe] ADEBARI...



MARC ALMOND









**MARC ALMOND  
CHECKS THE  
FRIDGE??**



# HAYSI FANTAYZEE



WRH



**B** RITAIN'S INCREASINGLY FASHION-CONSCIOUS MUSIC MARKET-PLACE IS GRADUALLY SORTING ITSELF OUT INTO A PERFECTLY CATEGORISED CONSUMER SOCIETY. THE POP SENSIBILITY OF DOLLAR AND THEIR CONTEMPORARIES IS FILTERING AND DIVERSIFYING ITSELF THROUGH THE WHOLE GAMUT OF HOMEGROWN MUSICAL PHENOMENA. NOW, AT A TIME WHEN THE CHARTS ARE NO LONGER DOMINATED BY AMERICANISED BALLADRY NOR CHILDREN'S NURSERY RHYMEERY, THERE ARE BANDS BEING THROWN UP WITH A SPECIFICALLY BRITISH IDENTITY AND AN EMPHASIS ON MUSIC WITH A BACKBEAT, WITH SOUL AND INCREDIBLE ORIGINALITY. WITH THE HUMAN LEAGUE TOPPING THE US CHARTS, WE ARE AGAIN EFFECTIVELY SELLING THE BLACK MAN'S BEAT BACK TO THE U.S.A. ★★★★★★★★★★★★★★★★★★



**T**HE USE OF DISCO RHYTHMS IN TUNES HAS BECOME MORE VARIED IN ITS EXTENSIVE USAGE AND HAYSI FANTATAYSEE'S 'JOHN WAYNE IS BIG LEGGY' IS THE MOST INTERESTING EXAMPLE OF LATE. THIS COUNTRY-COWBOY-DISCO SOUND IS A MAJOR REVELATION. WHILE IN THE AMERICAS THERE IS STILL THE APARTHEID PRINCIPLE OF THE BLACK R & B CHARTS AND THE WHITE POPULAR CHART, THERE IS NO SUCH BARRIER EVIDENT HERE. THE ONE IMPORTANT LINK IN ALL TODAY'S CROP OF DANCE SOUNDS IS THE USE OF THIS BACKBEAT, THIS REVERENCE FOR THE BIG BEAT THAT FOR TOO LONG HAS BEEN ABSENT FROM THE AIRWAVES. THE REASON THAT JUSTIFIES THIS IS THE GUTTURAL REACTION IT PROVOKES.

**J**ohn Wayne' is an often chaotic and insistent pop melody that is perfectly conceived with a definite placing for this summer of '82. The three individuals responsible for its success as a throwaway piece of eccentricity are KATE GARNER, JEREMIAH HEALY and PAUL CAPLIN. JEREMY is now twenty, to KATE and PAUL's twenty seven and was DJ at BILLY's, REGINE's STERLING CLUB and PLANETS.

SUNDAY TIMES and RITZ. She hated making ugly people look beautiful and had for a long time wanted to be a singer.

So how important is HAYSI's image in regard to the music?

JEREMY: It goes back to what you like about pop bands, and I think that a lot of the best pop bands have had image as a very important part of it. Our image is a strongpoint because we're good at it.'

**H**AYSI FANTAYSEE are unashamedly a pop group, the more people enjoy their music,

the happier they will be. They want as wide an audience as they can get and as PAUL explains 'It's easy to be a cult band. If we wanted to be a cult band we could delete the single after the first ten thousand sales'. So where exactly do HAYSI fit into this wondrous music world?

JEREMY: I think that any new band has got to be a reaction against the bands at the moment that are happening. I feel that if this band is anything, it's a reaction against all those electronic bands, because we're really against all that.

PAUL: We haven't played live because it doesn't seem like a particularly worthwhile idea at the moment since the amount of time and effort and money it would take to organise live performance (given that we would want to do it very well) is at the moment better dedicated to doing other things.

'Anyway', says JEREMIAH, 'I personally never go and see bands, I'd much rather watch a video, it's more contemporary I think.'

MARTS.



PAUL spent a long while in University, then worked in a telephone factory, on computers at ITT and prominently played in ANIMAL MAGNET before meeting his cohorts in HAYSI. KATE's history is more confusing though. Born in WIGAN, She ran away to LONDON and was kidnapped by a religious sect who (says PAUL) 'kept her locked up for a while, fed her very little and spent the whole day reading the bible to her'. Eventually escaping from the 'Children Of God', with a friend, she hitch-hiked over EUROPE and ASIA and then forged a promising career as a fashion photographer working for the

PAUL: We are a funny combination of people, because KATE was a professional fashion photographer for a long time and KATE and JEREMIAH design and make up most of the clothes. The images we create are very important to us because we think we do them well and we enjoy doing them and we want people to see them and that's important as well as the music. Which is more important depends on what people happen to like most. Whatever we can do that people will enjoy is good.'





# UK DECAY

**U**K DECAY ARE FAST BECOMING THE NO.1 SUPPORT BAND IN LONDON. YOU JUST CAN'T GET AWAY FROM THEM. WHICH IS SOMETHING I WOULDN'T DREAM OF DOING BUT HOW MANY PEOPLE HAVE BEEN PUT OFF BY THAT NAME. NOT A PARTICULARLY GOOD CHOICE I THOUGHT FOR AN EX. ANT FAN LIKE ABBO.

**ABBO:** The name was instigated three years ago from the song 'UK Decay' that became our first single. 'UK Decay' isn't so much a dig at the UK in decline, no hope type job. It's more an optimistic use of the word in the decadent sense. UK Decadence. i.e. Putting forward something different musically and idealistically. The name just stuck. It's the decadence of the UK. The youth in this country are the most contemporary farthinking in the world. I don't mean that in a bigoted, conceited sense, but in a musical sense the revolution happened here in the mid70s. It's now spreading worldwide. Kids everywhere are faced with the same problems, basically the same outlook on life. Music in the punk sense has had a lot to do with this awareness.

**ZZ:** Do you still see yourselves as working from a punk basis?

**SPON:** the original ideology, yeah...

**ABBO:** I'm totally against the Pistol's nihilism, the 'No Future' thing was just hopeless. I'd like to think in a more optimistic sense.

**ZZ:** So were you more inspired to get a band together by the Ants than the Pistols?

**ABBO:** I think my role in the music scene was a lot more to do with the Ants ... or the



ERICA ECHENBERG

## DECADENCE CONTROL



Banshees. They sent off some wave of positive thinking that I'd never seen before.

**SPON:** The Pistols and The Clash were more like standard rock bands. the music wasn't very different really, but the Banshees come along and put in variable drum rhythms and guitar sounds ...

**ZZ:** Do you see yourselves or the likes of Danse Society filling in the cult bands gap that the Banshees and Ants left?

**ABBO:** It's hard for me to say being in the band. Loads

of people have compared us to the ants, but not musically or idealistically. A lot of people come to our gigs and our singles are riding high in the indie charts, but you can't read about us in the music papers. You just can't find anything out about the band and that's what makes it a cult. Like the Ants we pack places out in London but fall flat on our faces in places like Hull and Grimsby. The awareness is growing though.

Conversation drifts off into nostalgia about the Ants.

**ZZ:** Looking at it now, Adam was always a bit dodgy. I can't see that sort of thing happening to you, but isn't there a danger of you going the same way as the Banshees and losing that edge when they became too professional and losing touch with the street?

**ABBO:** I see what you're saying. The thing is we don't use managers. There's just us, the roadcrew, Boswell our agent and that's it. Everybody talks to us. If it's a matter of UK Decay it gets to us, rather than a row of business men. That way we can't lose touch with the fans.

**ZZ:** Do you see the present music scene as healthy or diluted and weak after the punk explosion?

**ABBO:** It's good for Zigzag 'cos they thrive on pulling out cult bands, but it's desperate for NME and SOUNDS and of course the record business, because they thrive on crazes. So between them they've got to create something into a craze.

**ZZ:** You have said that where the Ants had a sexual role, you had a political one?

**ABBO:** Politics of life I was saying. OK, we have got songs about sexual hang ups and sexual progression. The Ants did really overplay the leather fetishism, bathroom function and all those things. Fair enough, I've got a few sexual vices, baby lotion, the likes, but I don't feel the necessity to sing about them. It's self indulgent although the ants did do it very well.

I'm influenced by a lot of literature, Herman Hesse, Nietzsche, Brecht, Mephisto, the film. I'm basically stimulated by so many ideas. I don't walk around with my eyes shut like a lot of people.

**ZZ:** How do you see the band going musically?

**ABBO:** new songs at the moment and they're really diverse and not just for diversity's sake.

TOM VAGUE.

**"FAIR ENOUGH, I'VE GOT A FEW SEXUAL VICES, BABY LOTIONS THE LIKES, BUT I DON'T FEEL THE DESIRE TO SING ABOUT THEM!"**



# There's a big new top chart show every night 9 to 11 p.m. on Radio Luxembourg

**SUNDAY**  
TOP 30 U.K. SINGLES

**MONDAY**  
TOP 30 AIRPLAY

**TUESDAY**  
TOP 30 U.K.

**WEDNESDAY**  
TOP 30 ALBUMS

**THURSDAY**  
TOP 30 MELLOW

**FRIDAY**  
TOP 30 DISCO

**SATURDAY**  
TOP 30 U.K. HIGHLIGHTS

# RADIO LUXEMBOURG

*More Charts, **208** less chat*





# KONCENTRATION KAMP:

## A SURVIVOR'S GUIDE TO WEST BERLIN (OR THE IMPORTANCE OF BEING EARNEST)

Blue Moon

**SO YOU THINK YOU'RE READY FOR THE GROOVE. YOU'VE PASSED THE STRINGENT FASHION TESTS OF LONDON AND NOW YOU THINK YOU CAN FACE THE BIG LEAGUE. BUT ARE YOU REALLY THAT COOL?**

*The Right Stuff is imperative if you want to mosey through the megalomaniacal mismatch of West Berlin, boasting kultur from every strasse. Berlin is angry. Berlin survives, because Berlin ... doesn't really exist! Ich bein ein Berliner is no laughing matter and for its introverted youth, life's hard, even if you know the calendar.*

*And that doesn't change fast. On no account venture over the wall without the right face and fashion, a fixation imprinted without humour in each young and haunted coolster. Preferable is a London accent, but if you can't suffice, try looking beaten - they love to gloat.*

*If you look like (or maybe are) someone who's been featured in this month's fashion magazine, top marks. Those of us unable to keep up with the truly goovy can do best by looking impressed. In their own naievity they won't see the joke.*

**T**his is done in the cold of the night when out come the punks, skins, rockabillies, leather lizards and an inordinate number of hippies. You didn't expect that, did you?

Day-tripping's a drag, unless it's down to Kreutzberg. You know, that's the place where they riot and draw graffiti on the er, um, fence. But that's not on the menu. This is the neon nightmare, fixated on high-tech and blitz.

Ready?

Hair and face fixed?

First stop for a dose of BERLIN angst is MITROPA, the cafe where the look is studied intensity, splashed with a serious flash of high fashion. Drink your espresso and grappa, read the latest LONDON mags - vital for the next look - and wait for the RIGHT time to hit the beat streets. This depends on how out of it you are/want to be. But don't take it lightly, haven't you learnt anything

yet? Grab your coat (leather is preferred) and take a walk, or a spanking new Mercedes taxi, down the stylish KURFURSTENDAMM to MINK, a club offering the high-tech YMCA bathroom-look.



**I**t has been contorted into the chicest, hippest place in town.

Watch as rockabilly meets skinhead, but no violence here man, that's irrelevant. Here's the place of the girl of yesteryear, the one with the aubergine-coloured hair and the tunnelled eyes. She demands money for her photograph. On her arm is a fat person, a pink-mohicaned head known as BOBO. He knows he can't pogo but he's willing to write graffiti on the wall for a princely sum. He is disappointed when told it's not necessary, but a SOUTHERN COMFORT (current rage) buys a snap for the scrapbook. You want to take BERLIN by the balls, right? So it's off to BACKSTAGE, a warehouse where you can almost feel normal. As waiters in girls dresses serve double-nips, the 'older' (maybe 25 on) speak on things, you know, important. This is the place for the under-grad in drag who cares. Get it? If you can't afford stimuli, don't worry, you can get high on the fumes

or someone who's edgy on earnestness will supply. Here you can dance to the funk - a serious thing requiring great concentration and no, repeat no, smiling. Moderation is the moog and taking the piss will make you as popular as a pork-pie in a synagogue. Life here is no laughing matter. Art could rule if only ... All this serious concentration sure wets the appetite and there's nothing like a STRAMMER MAX (egg and bacon) in the twilight hour. Try the METROPOLE CAFE.

a place where it is absolutely imperative to get the right blend of fashion and facade, souped on angst. Here the hip study their intensity, which could put you off MAX, but does encourage heavy whisky consumption. What is wanted - and definitely needed - now is the firm relief of an ultra-cool disco, happily supplied by DSCHUNGEL, a year later still considered the grooviest place in town. Things don't move too fast you see.

**U**nfortunately, again the entrance fee is earnestness and as the skinheads try and look tough, the double scotch mit eis move freely. Sadly they offer little release from the 'importance of having the good time'. The offering is anonymity. Moderation is modern. Life is closely xeroxed through fab LONDON

fast DON mags, competitiveness a challenge which doesn't exist. You may get angry. To actually execute an idea is self-execution - it just isn't done in a cabaret. You may

find yourself caught up with these riveting refugees, bound by the art of their nightclub clinics. You may find yourself lapsing into a lazy voyeurism. You may find yourself, dare it be said, bored. This island oasis, built on an allied mirage and living on a fascist doormat is perfect subversion. Nothing can possibly happen here - it would defeat the definition.

**T**he generator isn't the generation, it's the impotence of living anarchy. A harshly fake world-weariness pervades that mild-mannered skinhead, that acid casualty, that Ferry faggot. Surreptitious and stealthy, clean, cool and above all GERMANIC, BERLIN, will take you somewhere where you've never been before. But don't expect it to last and don't expect them to care. You're on your own, kid, and don't ever expect to forget it. Tough, naive and insular, it's as impenetrable as the wall which smothers it. West of THE WALL can one be free? Sentiment is not the game, rebellion is all the same. Live to sleep another day. The night goes on. You may find yourself on the next train home.

ENDS.

**FUCK THE WALL,  
LET'S DANCE,  
IT'S BERLIN.**

LOUISE WEST...VON?





# NIGHTCLUBS, CAFES AND SHOPPING

MINK. ENTRANCE FREE.  
PAULSBORNERSTRASSE.

HOURS: 12.30PM - BREAKFAST.  
DSCHUNGEL. ENTRANCE: FIVE  
MARKS (ABOUT £1.25p) ON  
FRIDAY AND SATURDAY.

NUERNBERGERSTRASSE 53.  
HOURS: MIDNIGHT TO DAWN.  
ULTRA-LATE IS ULTRA-CHIC.

BACKSTAGE. ENTRANCE: FREE.  
HOURS: 9PM ONWARDS.  
STUTTGARTERPLATZ. BARMEN  
IN DRESSES, BRILLIANT MUSIC -  
AND GREAT DANCE FLOOR.

TAKE-OFF. MINIMAL ENTRANCE  
FEE. CROWD EXTREMELY  
YOUNG. EUROPA CENTRE. STOPS  
AT KIDDIES BEDTIME.

METROPOLE. CAFE-DISCO-  
CONCERT HALL. ENTRANCE:  
FREE. HOURS: MIDNIGHT ON  
KURFURSTENSTRASSE.

MITROPA. CAFE. ENTRANCE:  
FREE. WILL PLAY YOUR OWN  
TAPES OR HAS MODERN BRITISH  
MUSIC JUKEBOX. EXTENSIVE  
DRINK AND SNACK MENU.  
GOLTZSTRASSE.

SO 36. THEATRE/DANCE  
CENTRE. ENTRANCE: DEPENDS.  
KREUTZBERGSTRASSE.

CAFE EINSTEIN/DAAD GALLERY.  
KURFURSTENSTRASSE. VIEN-  
NESE AMBIENCE.

'NEW YORK' MUSIK CAFE.  
SNACKS AND GAYS ABOUND.  
OLIVAER PLATZ.

BLUE MOON. BELZIGER-  
STRASSE. THE SHOP IN TOWN,  
FOR CLOTHES!

NORMAL. WILMERSDORFER-  
STRASSE. SISTER SHOP OF BLUE  
MOON, SPECIALISES IN  
ROCKABILLY. SEMI-CHIC.



*Der Ernst des Lebens*  
PIX: STEPHEN TRINDER WORDS: LOUISE WEST

THE ZAG ZAG ZAG ZAG



# AS IF BY 'MAGICK BLOOD & ROSES

BLOOD AND ROSES are, founder and guitarist Bob, singer Lisa, drummer Richard and bassist Jez, who was the one who eventually made the music gel and turned it from pissing around to a Real Band. The first gig with Jez was at the CLARENDON in OCTOBER supporting CHARGE, which saw the birth of what some would call Hippy Punk - 'up until then it was all undefined, at the end of the gig though, we knew we had something happening here that was what PUNK was, and it definitely wasn't what the music press was calling 'punk'. Even now it's only the music press who call it 'hippy punk', anyone involved is too busy to worry about it...' an observer told me.

## ASTRAL PROJECTION

**T**he first time I astrally projected was in Australia in 78, when I didn't really know much about magic or anything - 'without pre-conceptions' - I didn't really find out anymore about it till I moved back to England (in Spring 79) and a certain gentleman provided me with some books. This was when I'd moved into a squat in COVENT GARDEN - BOB explaining how he came to form a band that, using the magical wisdom of ALEISTER CROWLEY, many feel is the most important undercover (as in 'unknown') set of people operating inside LONDON at the moment. Playing mainly at the AUTONOMY CENTRE (both in WAPPING and HARROW ROAD) they have uncovered a hard core troupe of followers who only appear (in startlingly tatty splendour) when they perform. Performances as such usually include an array of black candles, incense and invocations - the music can include cover versions of 'Louie Louie', the VELVETS 'Sister Ray', the STOOGES 'I Wanna Be Your Dog' and other such paens to a time when punk was trash, trash was thrash and no-one cared one little bit about the outside world. Amongst their own songs, the anthemic 'Love Is The Law (Love Under Will)' is pre-destined to be on your lips from the day of your first hearing. E'en now it echoes relentlessly around my old cerebral, and I haven't heard it now for months. Trash Musick you could say, but now back to BOB, ...'before that I'd been wandering around in cemeteries and things, but that was just setting some atmosphere for what was about to happen. Even at COVENT GARDEN it was still up in the air, leading me

along till, after we got evicted and moved to OLD STREET (in the EAST END), it all came together.

## EVICITION

**T**he eviction brought it to a head really, it all began to make sense. It was in OLD ST. that this girl first showed me ALEISTER CROWLEY's 'The Book Of The Law'. Doing my tarot at the time, she passed it to me and I couldn't believe it. I read it in about twenty minutes and it just took me head off, stunned me. I was taken aback, it was just after that I started astral projecting again. The squat at OLD STREET was an old fire station type thing, it had a belfry that I was living in at the time - I'd wake up and not be there if you know what I mean. Then I just started reading up, it was what I'd been looking for.' As he pauses only to quaff another pink of snakebite I take the chance to ask if there was any equivalent musical energy around (from glancing at my notes I knew he'd been a minor cult-figure with a punk band during his sojourn in AUSTRALIA). 'There was all the atmosphere, a lot of musicians were living there at the time (various ADVERTS, REJECTS, the whole of BITCH etc) but not the people to do what I wanted to do. I was also pissed off because everything was falling about around me. Musically things WERE falling about, CRASS was the only thing coming up then and that was good for energy but not for my sort of musical ideas. It was in that house though that it all built up, the music and the magick. The bands first incarnation started here, the members now are completely different though'.

## DRUGS

**T**here's talk about BLOOD & ROSES being a drug band, did this come from this time or what?, I deftly slip in. After a thoughtful pause, BOB explained, 'After we had to leave OLD STREET things turned wierd, the drug things quite over estimated but (another pause) I'd completely gone for a couple of weeks then, I didn't know what to do about anything. (Yet another, considerably lengthy pause). Look, no matter how much I had I stayed conscious while it was happening, I never lost the eye behind the word, the light at the end of the tunnel - reality changed outside of me. Everything had turned upside down, but no matter how chronic it got I never lost the eye. I'd never do it again, the eye. I'd never do it again, and I'd never encourage anyone to do it either. We'd moved to a hospital in North London but then we went to WATERLOO, CAMPBELL BUILDINGS. Fucking like boredom for four days of the week then a murder would happen. It was the absolute pits of boredom then something diabolical would happen, a death of some kind or something.'

How did you manage to escape from that? I ask. 'Just positiveness, concentrating on myself and on what I was trying to achieve. I didn't want to end up just a heap of waste, like others. In my life so many people have just died, a lot of really good people, because in their lives they'd been rejected by everything and just rotted away. That sort of drives me on through, cause I'm not going to just rot away, no matter what happens.'

## RELIGION

'I'd already had enough words to carry me through anything, but

it wasn't till I began to work on magick again that I began to work on, and realise, my position. I want to say now that CHRISTIANITY was just a slave religion. Magick is the religion - and that's the wrong word for a start, like calling Anarchy a political party - for the free mind, nothing to do with side show like voodoo dolls, sacrifices or making 'demons' appear, they're absolutely nothing but side shows, anyone can do them. It's the whole 'truth' that's important..

'We talk about 'truth' whilst they talk about 'blinkers'', came a voice from the wilderness, we carry on regardless.

BOB, 'It's the ones who remain their own personality, who remain as individuals and don't get swallowed or obsessed with An Idea (Ideas are there to be used by you to find 'truth' not to blind you from other opinions). It's these people that are winning'.

## MENTAL NUCLEAR WORK

**T**he intrepid reporter begins to babble uncontrollably, you've been through a mental nuclear war, and won, what BLOOD AND ROSES is now is the mutant offspring of that war - you especially and the other members to differing degrees, have been through the most incredible shit, people would think you'd be happy just to have survived, but you appear with probably the best band in LONDON and still optimistic, do you think this is because of or despite what you've been through?

'Are you? I can't feel anything because I'm too drunk'.



'Are all those cans and bottles empty?'

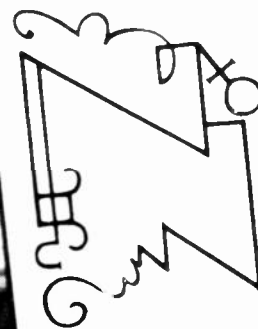
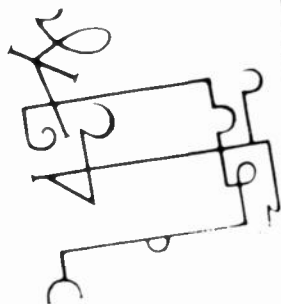
'Yeah, I just want to say that the **BOOK OF THE LAW** sums up everything. I made a poster for **BLOOD AND ROSES** using words from **B.O.T.L.** to spread it to people, to make more people aware how much it affects their worlds as much as anyone else's. Once you read **B.O.T.L.** that's it, your life turns upside down, you can't turn back after that.'

'To the off licence, and don't spare the horses'

## MAGICK

**P**ost Script: A strange ending, but there you go, Magick and Mysticism seem to crop up fairly regularly in rock and roll, usually sometime after the 'cars 'n girls' vein has been tapped dry. Now and again though, bands crop up who actually mean it, the essence of all religion is rhythm (from the **CATHOLIC** mass to the **INDIAN** dances) and if a band wants to work with that knowledge they can create some incredibly potent psychic forces. Most bands or their tuned-in followers inevitably crash into drug or alcohol abuse : crass **BLACK SABBATHS** downers, psychotic **ROKY ERIKSONS** acid and the subtle **ONLY ONES** smack are but three of the more obvious examples that spring to mind. Some bands who flirt with these themes shy away when the name **ALEISTER CROWLEY** or the **O.T.O.** are mentioned, some because they don't know the names and a few who know too much. It's all very dangerous stuff to get involved in, at its higher levels, but bands and people seem to fly ever into the flame. Those that can handle it usually end up doing incredible things (including making some of the best music of the last twenty odd years).

TONY D.



ERICA ECHENBERG





# ideal

**H**ard work and hand-to-mouth living are a fact of life for any band embarking on the elusive road to success, but for BERLIN-based German rock group IDEAL, the rewards for the blood sweat and tears came as much a courtesy of historical providence as they did from the band's undoubted musical talents.

**F**ormed in BERLIN in early 1980, IDEAL (pronounced I-dee-al) consists of singer, keyboard player and lyricist ANNETTE HUMPE; guitarist EFF JOTT KRUEGER; ERNST DEUKER on bass and HANS BEHREND on drums. They broke with the tradition of many other BERLIN bands by leaving the city to tour WEST GERMANY on a shoestring budget and with only one



roadie.

'We had no money for hotels and stayed either with friends or in cheap boarding houses,' said ANNETTE when we met for lunch in SOHO. 'We were just another unknown GERMAN band - most people were still listening to BRITISH and AMERICAN groups.'

**B**ut the band's brand of new wave rock was catching on in GERMAN discotheques and dance halls, and in the SUMMER of

1981 success came quickly and suddenly, making the outfit one of the very few to take off outside of WEST BERLIN. Although IDEAL confess to being somewhat mystified by this almost instantaneous recognition, they do admit to having put in the hard work just at the right time.

**T**he band's second album DER ERNST DES LEBENS (The Seriousness Of Life) followed that OCTOBER.

Produced by CONNY PLANK of ULTRAVOX and KRAFTWERK fame, the 11 track collection shot to number 13 in the German charts within two weeks of its release, and the band have been riding the crest of a wave ever since.

**C**urrently finished a 21-concert EUROPEAN tour, IDEAL are hoping to repeat their German successes in this country, but although they played a successful gig at THE VENUE recently, they suffer from the old problem of the language barrier. As long as BRITISH disc jockeys persist in refusing to play foreign language records, bands like IDEAL, whose lyrics lose much of their meaning when translated into ENGLISH, will continue to find it a struggle in GREAT BRITAIN.

**C**an you imagine MICK JAGGER singing 'Under My Thumb' in German?' asked HANS BEHREND. 'In German that is Unter Neinen Daune'. the thought of MR JAGGER's lips negotiating such a phrase did, I agreed, sound a bit daft.

M.K.H.  
Z.Z.

## Haysi Fantayzie

**DEBUT SINGLE**

**JOHN WAYNE IS BIG LEGGY**

**GROOVY LONG VERSION AVAILABLE ON 3 TRACK 12"**

**REGARD records**



# ALBUMS



**KISS:  
'98.7'  
(PRELUDE)**

Prayers are answered! For months the main thing puming out of our speakers have been tapes from 98.7 KISS, the NEW YORK Disco Radio Station. Now and again you get a 'Mastermix' session - tracks string together turned upside down, double-dubbed into non-stop ecstasy. This is the double album of KISS highlights and it's dynamite, though they shouldn't have broken up the tracks. You can't single out tracks, they just stream on in a relentless, dubbed-out groove. Essential.

**CHIC  
'SOUP FOR ONE'  
(MIRAGE)**

Soundtrack from a film, previewed by the already-released theme tune. That's one of CHIC's finest moments - in fact - and definitely a single of the year with its lonely compulsion. The rest is songs composed for such MOR-sters as CARLY SIMON and TEDDY PRENDEGRASS (languid, blurry) and a gent called FONZI THORNTON (dynamic syncopation). Also SLEDGE's summery 'Let's Go On Vacation', CHIC's classic 'I Want Your Love', DEBBIE's 'Jump Jump' and an instrumental snatch.

Nice little dabble here into the BERN 'n' NILE stable of bliss, whatever you do get the 12 inch single though.

**DURA DANCE  
(PHONOGRAM)  
(CASSETE)**

90 minutes of best dance gems from the PHONOGRAM stable. JUNIOR, THE GAP BAND, COFFEE and many more, in LP-sized bag. Good idea.

**GAP BAND:  
'GAP BAND IV'  
(MERCURY)**

Two stand out - the ragingly hard claptrapper single 'Early In The Morning' and a P. Funk-style weighty slinker with funny voices. The rest ranges from decent funk to boredom.

**CAMEO:  
'ALLIGATOR WOMAN'  
(CASABLANCA)**

Five piece from ATLANTA GEORGIA - clipped funk often accelerating to rock with swamp steam. Fast and slow soul army fodder.

**ALBUMS.  
RICHARD HELL & THE  
VOIDOIDS:  
'DESTINY STREET'  
(RED STAR)**

'Destiny Street' is a harsh record, infused with all the old HELL trademarks of past product and coming at a time when he most needs to prove himself. From punk credibility to cult obscurity and a role as the founding father of the new rock 'n'

obscurity and a role as the founding father of the new rock 'n' roll, HELL's apparent death wish has seen him blow his few chances to rise above NEW YORK's club circuit.

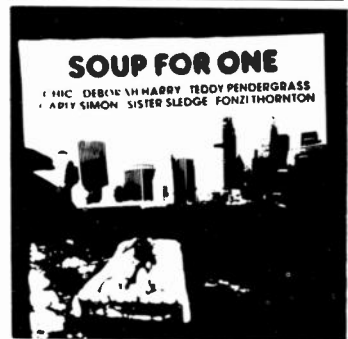
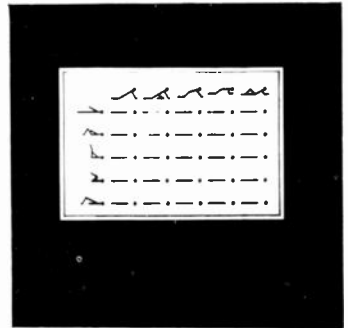
HELL has a smart vision for producing music of true quality and distinction, both as a writer and bass player. He also has an uncanny knack for assembling fine bands. In BOB QUINE he has an incredible talent who is both sympathetic to HELL's needs and a strident force in his own right.

Of the originals, a new version of 'Time' slides pleasantly through the opening of side two, while 'Downtown At Dawn' provides an emotive closing moment. As long as the HELL legend doesn't eclipse the talent behind it we can hope to see RICHARD HELL producing records of this quality for a few years to come. RICHARD HELL no longer has anything to lose, his fortunes can only fare better now.

**THE LEAGUE UNLIMITED  
ORCHESTRA:  
'LOVE AND DANCING'  
(VIRGIN)**

'Love And Dancing' is essentially new instrumental discomixes of recent HUMAN LEAGUE singles and album cuts. So if you imagine that it takes up the trail that the twelve inch versions initiated, it is an extremely worthwhile project.

MARTIN RUSHENT has shown himself to be a very capable producer for the HUMAN LEAGUE and is one of few to recognise the import of the backbeat to a record. Songs such as 'Do Or Die' and 'Love Action' come across in a different way when subjected to this restructuring and the results are well worth obtaining when it retails at below three pounds.



T A L K · T A L K



## BLURT



**ZAG**



# KRIS NEEDS

And here I am again on a page called KRIS NEEDS. That must be why I'm writing it. Cut, slashed and banned I'm still here ... just! Oh this months in bits, (like me) ... (moan, moan, moan, he's lucky to have a page. J.J.) It began in BERLIN.

Picture that city and you seem to come up with teutonic transvestites, decadence, a split metropolis ruled by a wall. We are the robots, nightclubbing, night people, all that (oh no, have you heard that new DAVID ESSEX single - blooogh!) Maybe the cabbie got it wrong but the quick BERLIN I saw in 18 hours wasn't that much different from any other European township. Hotels, club scene, dark gigs, shuffling youths flogging weed, but longer hours and more paranoia. We scratched the surface but there must've been more.

Yes, this wall. No black-towered monolith, move a graffiti-strewn BILKO enclosure. Then you see the signs, machine guns, wire and stares - 50 yards for the keyring shops.

The reason for the UK gaggle being drunk in BERLIN was PCV, one of RCA's European signings and local punky heroes. They were playing an old cinema - small seated with black walls. PVC played their hearts out on their '76 CLASH-VIBRATORS style thrash, leaping and conveying their passion ... to be met with a cold fish cool from most of the hippies but a smattering of jerky pogoing and clenched fists from SOUNDS' JOHN OPPOSITION. Disgusting crowd - I wonder why they'd go here? Couldn't go home without a peak at some of the legendary night life so me and NUTTY DAVE from NME saw the JUNGLE at closing time and met some British Punk exiles. Then the MINK - small and tiled like a bog. The people seemed cagey, serious and not a little bemused by the ENGLISH drunken idiots.

A 30 second morning look at the WALL and we flew home (the captain was a story in himself, a DALLAS man in an orange gardening hat who let us have a go at the controls and told jokes over the intercom).

Bumped into TOPPER HEADON on his way to flog some albums. Quite happy with a solo album planned for CBS and some work with FAST EDDIE.

And now the full line-up of BRILLIANT can be announced now that PAUL's taken the easy option for KILLING JOKE comeback tour - YOUTH, (bass), TIN TIN (bass), MARCUS (vocals, guitar smatterings), ANDY ANDERSON (drums) and ROB WAUGH (synth). They're about to sign a major deal and have been rehearsing loads of hard new stuff. 'Push', and urgent throb, will be the single.

Back to the CLASH, packing out the FAIR DEAL, BRIXTON, which is a large, unseated venue. Near on five thousand roared at the band, who roared back through seemingly every classic they've ever done (most of the 45's, first album to 'Combat Rock'). Highlights: the eerie encore of 'Go To Hell', a new arrangement of 'Guns Of Brixton', impassioned 'Story Free'. TERRY CHIMES gave a different feel, acquitting himself tub-wise. Visually great too, with slides for each song (the chalk victim outlines on 'Somebody Got Murdered' were stunning. Afterwards, parties, JOCK SCOTT holding bar and dance floor on an even longer scale, THE STONES who made a soaked 70,000 forget about their soggy skiddies with two hours of their faves. Still firing on all cylinders, KEITH running and prowling through the riffs. A good time had by all and that's rare.

Next day, DEFUNKT tore into the VENUE like mad dogs (poor 'Good Times'). JOE BOWIE is a major frontman - oozing suppressed violence and venomous cool. Songs were longer and solo-fied, they were staggering.

The new DOLL BY DOLL album is finished. 'Grand Passion' sees a new lineup with only JACKIE LEVEN remaining from the original group. His emotional weapon of a voice is countered by the soulful tones of girlfriend HELEN, the sound lighter and more accessible - but some beautiful ballad - like the

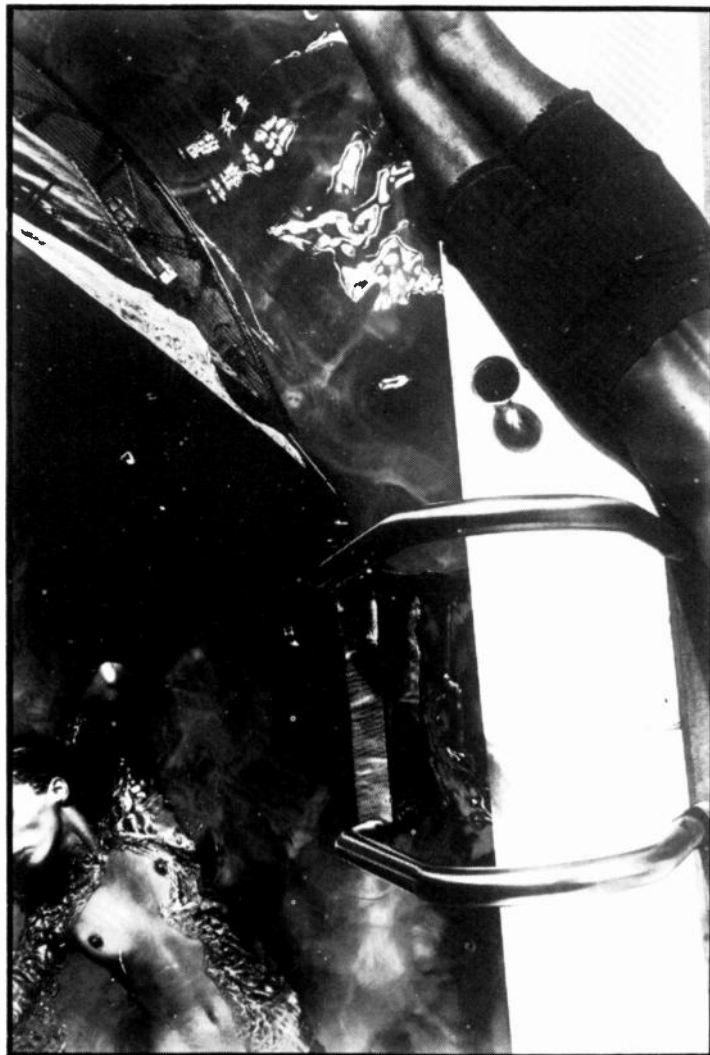
heart rendering 'Boxers Hit Harder'.

MOTORHEAD just back from devastating JAPAN. BRIAN ROBERTSON has fitted in so well he's near a fully-fledged member, but had to learn the set so fast classics like 'Nadine' and 'Hoochie Coochie Man' popped up too. Much grungy power in evidence judging from the live tape LEMMY brought round. Who says they're ugly? The JAPANESE female population were magnetised like flies and resorted to hiding in cupboard tactics!

I remember little of my 13th birthday bash - probably explained by its early party of the year nomination. JOCK manned the bar, the AYLESBURY contingent started on top form but conked after too much early imbibing, the wobble gang disgraced themselves, YOUTH did the sounds, JACKIE LEVEN took over the wine and eventually no-one was left upright. See you next month!

KRIS.

(You'll be lucky J.J.)



There is no truth in the rumour that K.N. has applied for editorial position at New Sounds New Styles.



# C · H · A · R · T · S



## HMV MUSIC VIDEO CHART.

1. 'COMPLETE MADNESS' MADNESS (STIFF)
2. 'TRANSGLOBAL UNITY EXPRESS' JAM (SPECTRUM)
3. 'NINE' SIOUXSIE & THE BANSHEES (SPECTRUM)
4. PICTURE MUSIC (EMI)
5. THE BEST OF BLONDIE (CHRYSLIS)
6. VIDEO STARS (EMI)
7. 'IRON MAIDEN' IRON MAIDEN (EMI)
8. 'ROCK FLASH BACK' DEEP PURPLE (BBC/3M)
9. ABBA MUSIC SHOW VOL. 2 (INTERVISION)
10. 'WORD OF MOUTH' TONI BASIL (RADIAL CHOICE)
11. BOB MARLEY & THE WAILERS (EMI)
12. 'KING OF ROCK 'N' ROLL' ELVIS PRESLEY (WORLD OF VIDEO 2)
13. 'THE KIDS ARE ALRIGHT' THE WHO (SPECTRUM)
14. 'PHYSICAL' OLIVIA NEWTON JOHN (EMI)
15. 'LIVE AT THE HAMMERSMITH ODEON' KATE BUSH (EMI)
16. 'WELCOME TO MY NIGHTMARE' ALICE COOPER (SELECT-A-TAPE)
17. ELO IN CONCERT (VCL)
18. 'GREATEST FLIX' QUEEN (EMI)
19. 'MICRO MUSIC' GARY NUMAN (PALACE VIDEO)
20. JUBILEE (VCL)

## TOP TWENTY SINGLES

- 1 (-) WEEKEND 'PAST MEETS PRESENT' (R.T.)
- 2 (3) EVERYTHING BUT THE GIRL 'NIGHT&DAY' (CHERRY RED)
- 3 (8) LIASIONS DANGEREUX 'LOS NINOS DEL PARQUE' (MATE)
- 4 (-) GIST 'LOVE AT FIRST SIGHT' (RT)
- 5 (9) PAUL HAIG 'RUNNING AWAY' (OPERATION TWILIGHT)
- 6 (2) WEEKEND 'VIEW FROM HER ROOM' (RT)
- 7 (-) THE STRAPS 'BRIXTON' (DONUT)
- 8 (-) GO BETWEEN 'HAMMER THE HAMMER' (RT)
- 9 (-) ALLEZ ALLEZ 'AFRICAN QUEEN' (CARRERE)
- 10 (-) PIGBAG 'BIG BEAN'
- 11 (1) SCRITTI POLITTI 'FAITHLESS' (RT)
- 12 (-) SEX GANG CHILDREN 'BEASTS' (ILLUMINATED)
- 13 (-) YAZOO 'DON'T GO' (MUTE)
- 14 (5) RUDIMENTARY PENI 'FARCE' (CRASS)
- 15 (17) MOUTH 'WHO'S HOT' (Y)
- 16 (-) PETER & THE TEST TUBE BABIES 'RUN LIKE HELL' (NO FUTURE)
- 17 (6) CONFLICT 'HOUSE THAN MAN BUILT' (CRASS)
- 18 (-) CRAVATS 'RUB ME OUT' (CRASS)
- 19 (-) SHRIEK BACK 'SEXTHINK ONE' (Y)
- 20 (11) PARTISANS '17 YEARS OF HELL' (NO FUTURE)

COMPILED BY ROUGH TRADE

## TOP TWENTY ALBUMS.

- 1 (1) CABARET VOLTAIRE '3x45' (RT)
- 2 (-) BIRTHDAY PARTY 'JUNKYARD' (YAD)
- 3 (3) THEATRE OF HATE 'LIVE' (BURNING ROME)
- 4 (-) DEFUNKT 'THERMO NUCLEAR SEAT' (HANNIBAL)
- 5 (15) ALLEZ ALLEZ 'AFRICAN QUEEN' (KAMERA)
- 6 (5) RICHARD HELL 'DESTINY STREET' (RED STAR)
- 7 (8) SUN RA 'STRANGE CELESTIAL ROADS' (Y)
- 8 (12) DISCHARGE 'HEAR NOTHING SEE NOTHING' (CLAY)
- 9 (10) SEX GANG CHILDREN 'NAKED' (SGC)
- 10 (6) BLUE ORCHIDS 'GREATEST HITS' (RT)
- 11 (4) GO BETWEEN 'SEND ME A LULLABY' (RT)
- 12 (2) CHRIS AND COSY 'TRANCE' (RT)
- 13 (18) HERMINE 'WORLD ON MY PLATES' (CRAMMED)
- 14 (20) ERIC RANDOM 'EARTH BOUND GHOST' (NEW HORMONES)
- 15 (-) ANTI PASTI 'CAUTION TO THE WIND' (RONDELET)
- 16 (-) ART ENSEMBLE OF CHICAGO 'URBAN BUSHMAN' (ECM)
- 17 (-) SUNNY ADE 'JUJU MUSIC' (ISLAND)
- 18 (7) RIOTOUS ASSEMBLY 'V ARTISTS' (RIOT CITY)
- 19 (19) BLURT '2ND UP' (RED FLAME)
- 20 (-) R. WYATT 'NOTHING CAN STOP US' (RT)

COMPILED BY ROUGH TRADE

## ZIGZAG TOP TWENTY ALBUMS

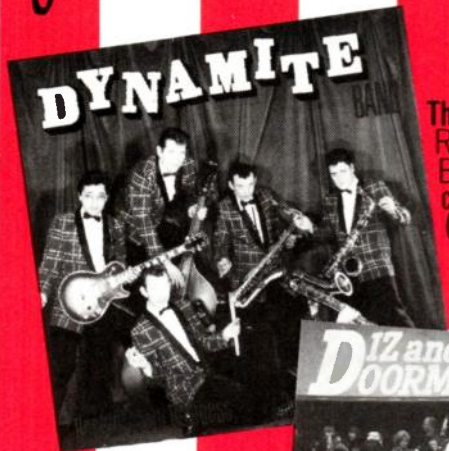
1. 'LOVE AND DANCING' THE LEAGUE UNLIMITED (VIRGIN)
2. 'LEXICON OF LOVE' A.B.C. (NEUTRON)
3. 'AVALON' ROXY MUSIC (E.G.)
4. 'TROPICAL GANGSTERS' KID CREOLE & THE COCONUTS (ISLAND)
5. 'ABRACADABRA' STEVE MILLER BAND (MERCURY)
6. 'MIRAGE' FLEETWOOD MAC (WEA)
7. 'RIO' DURAN DURAN (EMI)
8. 'STILL LIFE' ROLLING STONES (ROLLING STONES)
9. 'IMPERIAL BEDROOM' ELVIS COSTELLO (F.BEAT)
10. 'NON STOP ECSTATIC DANCING' SOFT CELL (SOME BIZARRE)
11. 'COMPLETE MADNESS' MADNESS (STIFF)
12. 'HAPPY TOGETHER' OSYSEY (RCA)
13. 'TUG OF WAR' PAUL McCARTNEY (EMI)
14. 'ORIGINAL MUSIQUARIUM' STEVIE WONDER (MOTOWN)
15. '3 SIDES LIVE' GENESIS (CHARISMA)
16. 'PICTURES AT ELEVEN' ROBERT PLANT (SWAN SONG)
17. 'GOOD TROUBLE' REO SPEEDWAGON (EPIC)
18. 'ON THE LINE' GARY U.S. BONDS (EMI/AMERICA)
19. 'THERMO NUCLEAR SWEAT' DEFUNKT (HANNIBALL)
20. 'SCREAMING FOR VENGEANCE' JUDAS PRIEST (CBS)

COMPILED BY HMV





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Pink Fairies  
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Roundhouse  
WIK 14



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WAX 1

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DISTRIBUTION TEL. 0689 73148 P Pinnacle Records

TW RECORDS, formed three years ago by Alan Partner, has been re-launched. The label will be based in new Wiltshire premises, which include a 16-track studio.

Originally started to provide an outlet for local talent, the label had some success with Moskow's 'Man From Uncle' (now to be re-released) and the album *In My Secret Garden* by the Silent Guests. Now TW hopes to become a significant name in the indie market with a recent distribution deal through Pinnacle, a marketing and promotion manager (Jenni Nicholson) and five new releases this month. They are 'First Time' (HIT 105) by Crazy House, *Crazy House* (PROP 2), 'House Of Wax' (HIT 104) by the Silent Guests, 'Ding Man' (HIT 107) by The A Heads and 'World Cup 82' (HIT 106) by The Keegaros.

TW is looking for other new acts as it wants to cover a broad spectrum of music. A music publishing division, Guest Songs, is also being set up. Tel: (0225) 707799.



TW PEOPLE toast the arrival of a new mixing desk. Back row — Peter Parsons and David Luckhurst from Crazy House, front row — Emma Royle, (Crazy House), Alan Partner, (managing director), Jenni Nicholson (marketing and promotion).



# Nina Hagen

**"EVEN FREDDIE MERCURY IS FALLING IN LOVE WITH ME BECAUSE I AM A MAN!"**



**"I AM A NUN BUT I DO SEX!"**

**NINA HAGEN NOW 27 WITH A YEAR OLD BABY DAUGHTER, KOSMO SHIVA, WAS OVER HERE RECENTLY TO PROMOTE HER NEW LP 'NUNSEXMONK-ROCK'. IT'S PRODUCED BY MIKE THORN AND FEATURES CHRIS SPEDDING ON GUITAR. I ASKED WHAT SHE MEANT BY NUNSEXMONKROCK?**

**NINA:** Sex is life and you have to do sex in order to get happy. I see myself as a nun. When I want to reach God I don't feel guilty I mean that nuns should not be afraid of life. I hope that God will show up for them, nuns and monks should listen to what God wants from them. God has a voice he can speak to you in

his way. They shouldn't listen to any Human Being telling them that sex is sin, they are not allowed to have babies. I am a nun but I do sex.

NINA first met God on her first acid trip, when she was 17 in EAST BERLIN. Now on her return visit to LONDON she is renouncing heavy drugs, showing off her baby and coming over all religious. As NINA puts it:

**NINA:** It's fun time again. I meet all the girls and boys. They love it when I sing about the Lord and the Holy Spirit shows up. I don't think at an ADAM ANT concert the Holy Spirit would show up.

**Is she happy with the album?**  
**NINA:** I think I was too lazy, I didn't write all the lyrics out

(on the inner sleeve). I don't know if it's commercial, my music was always funny like that. I am a man now too. On the video of Smack Jack I am a man. I think even FREDDIE MERCURY is falling in love with me now because I am a man. I am as perfect as a Rock and Roll star as he is. SIOUXSIE thinks I am a fake. I read it in an Italian news magazine but I forgive her, you know anybody can be a fake but not forever.

Jetsetter NINA having lived in most parts of the world is something of a linguist.

**NINA:** I speak Italian, French, German, English, Russian and Polish. But I don't speak Italian or French I

sing in those languages...I also think in Dutch. I can understand every language when I am in a certain state of mind.

**Does she think the single 'Smack Jack' will sell well?**

**NINA:** I would rather people come to my concerts than buy the record. I left NINA HAGEN bemused and bewildered. This colourful creature might be for real, she certainly has had one acid trip too many, but I liked her.

PAUL





The now notorious 'Woman' by the ANTI-NOWHERE LEAGUE is currently the best selling independent single in the UK. It's the kind of record you might well expect to find in that position, but the top 20 also includes such diverse material as PIGBAG (Y RECORDS), NEW ORDER (FACTORY) AND YAZOO (MUTE) and UB40 (DEP INTERNATIONAL). Every month still brings the launch of yet another indie label - inevitably a lot of music can get overlooked. This column will attempt to look some of them over.

One of FETISH RECORDS' brightest hopes, 23 SKIDOO, have split up. SAM LAND-ELL-MILLS and TOM HESLOP have left the group because of 'psychick (sic) differences'. They might be persuing various different individual projects in the future, but so far it's a case of 'collating their ideas', according to STEVE at FETISH. The three members left - ALEX, J. TURNBALL and FRITZ plan to release a double cassette from 23 SKIDOO's last dates as well as some archive stuff in AUGUST.

CHERRY RED RECORDS have launched a new label called ANAGRAM RECORDS. First signing is punk band ONE WAY SYSTEM, who come from BLACK-POOL. The off shoot label is to be run by PHILL LANGHAM, ex singer with THE DARK, and he intends to be signing 'Harder-edged acts' than those normally associated with CHERRY RED. Distribution for ANAGRAM will also be through PINNACLE.

'Tell That Girl To Shut Up' was the first single by LA band HOLLY AND THE ITALIANS. It may not have shot them to stardom (HOLLY BETH VINCENT is now singing on her own) but it's a great record and CHARLIE GILLIETT'S OVAL RECORDS have just re-released it. Catalogue number is OVAL HOLLY 16.

Long standing reggae label TROJAN RECORDS have launched a 'Trojan Explosion' series of EPs. Between them the 13 records will feature all of TROJAN's past hits - BOB AND MARCIA's 'Young,

Gifted And Black', DESMOND DEKKER's 'Israelite', THE MELTONIAN's 'Rivers Of Babylon' etc. - plus other essential titles.

SCRITTI POLITTI's single 'Asylums In Jerusalem-Jacques Derrida' is now available as a picture disc, a first both for the band and for their label ROUGH TRADE. You can also buy it as a twelve inch with an extended version of 'Jacques Derrida', and extra track called 'Slow Soul' and a limited edition print designed by the group and personally singed by GREEN. How can it fail?

JUST WHEN YOU THOUGHT IT WAS QUIET is not just a new indie label but an outlet for bands, videos, journalists and designers. The first project was to have been a fanzine with 'A satirical record business edge to it' but that's been shelved for the moment in favour of an album featuring HANOI ROCKS, SEX GANG CHILDREN, ICELAND'S PEYR and others. Different t-shirts for each band will be printed. A JUST WHEN...A & R team are keen to audition as many tapes as possible whether of professional or home-made standard. Contributions to the fanzine, which is now scheduled for the autumn, are also welcome. JUST WHEN YOU THOUGHT IT WAS QUIET can be contacted on 01 381 1393.

SARAH LEWIS.





# COMPETITION

HOW D'YA FANCY WINNING YOURSELF FOUR GROOVY ALBUMS? ALL YOU HAVE TO DO IS MATCH UP THE CORRECT NAME TO THE MOUTH. SO IF YOU THINK ORIFICE NUMBER ONE IS TONI BASIL, SIMPLY WRITE THE LETTER B IN THE SPACE PROVIDED. BUT IF YOU DON'T WANT TO CUT UP THE MAG, ANSWERS ON A PIECE OF PAPER TO: ZIGZAG MOUTH COMP., 118 TALBOT ROAD, LONDON W11 1JR



MOUTH NO. 1  
A. MARIANNE FAITHFULL  
B. TONI BASIL  
C. DAVID SYLVIAN

☐


MOUTH NO. 2  
A. NICO  
B. PATTI SMITH  
C. LESLEY (AU PAIRS)

☐


MOUTH NO. 3  
A. SELINA SCOTT  
B. NATASHA  
C. JOAN COLLINS

☐


MOUTH NO. 4  
A. DEBBIE HARRY  
B. JOANNA LUMLEY  
C. CHRISSIE HYNDE

☐


MOUTH NO. 5  
A. CLARE GROGAN  
B. SHEENA EASTON  
C. LORA LOGIC

☐


MOUTH NO. 6  
A. PAULINE MURRAY  
B. NINA HAGEN  
C. SIOUXSIE

☐


adrian belew

lone rhino



## ADRIAN BELEW HIS DEBUT ALBUM

TALKING HEADS, DAVID BOWIE, TOM TOM CLUB, KING CRIMSON, FRANK ZAPPA... A STARTLING TRACK RECORD FROM ONE OF AMERICA'S GREAT STUDIO GUITARISTS. NOW ADRIAN BELEW STEPS INTO THE FOREFRONT WITH LONE RHINO. HIS DEBUT SOLO ALBUM.

PRODUCED BY ADRIAN BELEW

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ISLAND RECORDS  ON CASSETTE

ICT 9675



RARE (£2.00 EACH)  
27. FREE PYTHON DISC. KINKS  
28. LED ZEP. KIM FOWLEY  
29. BEEFHEART. BYRDS  
100. PARTY TIME! K. JOKE SPIZZ

39. ULTRAVOX. THOMPSON  
WINS. DAMNED. AU PAIRS.  
QUITE RARE £1.50 EACH)  
45. BRUCE SPRINGSTEEN  
46. RON WOOD. KEVIN AYRES  
47. KEITH RICHARDS  
48. NEIL YOUNG. A.L.E.  
49. RAY DAVIES. JESS RODEN  
50. NICO. LITTLE FEAT  
51. WILKO JOHNSON  
52. LOU REED  
53. GENESIS!  
54. STEVE STILLS  
55. RUNDGREN  
56. EMMYLOU HARRIS  
57. FEELGOODS. V.G. GENER-  
ATOR  
59. GRAM PARSONS. 10 CC.  
60. NILS LOFGREN. J.J. CALE  
71. CLASH. CHERRY VANILLA.  
WAYNE COUNTY  
82. BLONDIE. WIRE  
83. PATTI SMITH. SEX PISTOLS  
103. GRACE JONES. TENPOLE.  
P. GABRIEL  
114. DURAN DURAN. ALTERED  
IMAGES. DAF  
124. JAPAN. (MICK KARN  
EXCLUSIVE) ANGIE BOWIE.  
JAMES CHANCE.

DESIRABLE (£1.00 EACH)  
61. FEELGOODS. P. HARUM  
62. TOM WAITS  
63. FLAMIN' GROOVIES  
65. RAMONES. BEACH BOYS  
66. STRANGLERS. J. STARSHIP  
68. GRAHAM PARKER  
69. KEITH RICHARDS TRIAL  
70. IGGY POP QUIZ

EXTREMELY DESIRABLE (75p  
EACH)  
80. BOWIE. ENO. SLITS. THIS  
HEAT  
84. PENETRATION. NICO.  
GROOVIES  
85. SIOUXSIE. CLASH. DOLL BY  
DOLL  
86. HUMAN LEAGUE. X RAY  
SPEX. SUICIDE  
87. BLONDIE. BUZZCOCKS. CAB.  
VOLTAIRE  
88. RAMONES. BLONDIE. XTC.  
PATTIE SMITH  
89. SLC 2. THUNDERS. CLOCK  
DVA. RAMONES  
90. P.I.L. SIOUXSIE. CLASH.  
ULTRAVOX  
91. JAM. ULTRAVOX. DURY.  
PINPOINT  
92. GANG OF 4. S. MINDS. DOLL  
BY DOLL. REMA REMA.  
93. SLITS. SCARS. PUNILUX.  
NINA HAGEN. CLASH.  
94. HUNTER FRIPP. I'M SO  
HOLLOW  
95. P. FURS. IGGY. CRAMPS  
97. T. HEADS. GARY NUMAN.  
MOTORHEAD  
98. BLONDIE. BARRACUDAS  
99. J.A.P.A. TOYAH. P. FURS.  
S. MINDS  
101. SIOUXSIE. MAGAZINE.  
ADAM & THE ANTS  
102. CRAMPS. WOBBLE. U2.  
RICHARD STRANGE

EXCELLENT VALUE (50p  
EACH)  
104. BOB MARLEY. ALTERED  
IMAGES. TOYAH.  
105. KILLING JOKE. HUMAN  
LEAGUE. WASTED YOUTH.  
106. KATE BUSH. ORANGE  
JUICE. BAUHAUS. P. FURS.  
107. D. KENNEDYS. THIS

HEAT. GANG OF 4. YMO  
108. MOTORHEAD. THEATRE  
OF HATE. TOYAH. ECHO &  
THE BUNNYMEN. TENPOLE  
110. COMSAT ANGELS.  
PAULINE MURRAY. CRA-  
VATS.  
112. P.I.L. MISTY. APF.  
DANCING DID.  
115. TOYAH. TENPOLE. BEAT.  
LKJ. LINX. DMS.  
116. PRETENDERS. K. JOKE.  
BLACK UHURU. DEFUNKT.  
117. D. HARRY. MARC  
BOLAN. HUMAN CONDITION.  
118. THEATRE OF HATE.  
S. MINDS. BOW WOW WOW.  
RECENT ISSUES (60P EACH)  
119. CLASH. SLITS. BRIAN  
JAMES  
121. BAUHAUS. UB40. RIP RIG &  
PANIC. THOMAS LEER  
122. KIM WILDE. CRASS.  
ORANGE JUICE. SEVERIN  
123. PAUL WELLER. FASHION.  
ANTI NOWHERE LEAGUE.  
125. THEATRE OF HATE. THE  
WALL. BIRTHDAY PARTY  
126. ALTERED IMAGES. JOAN  
JETT. DEFUNKT.  
128. VIRGIN PRUNES. MARIANNE  
FAITHFULL/JOHN LYDON PIN-  
UPS. BELLE STARS. ZE RECORDS.

POST AND PACKING 20p A COPY,  
10P EACH ADDITIONAL COPY.  
CHEQUES AND PO's MADE  
PAYABLE TO : ZIGZAG, 118  
TALBOT ROAD, W11 1JR.



## "ZIGZAG CROSSWORD"

BY PAUL.

### CLUES ACROSS:

1. BEFORE DOLLY, MARYLOU OR STRANGER (5)
3. GROUP OR JACKSON 5 HIT (1/1/1)
5. SEE 17 ACROSS
8. PLUS 25 ACROSS: AU PAIRS LP (7/4/1/9/3)
11. DID THE VILLAGE PEOPLE SLEEP HERE (1/1/1/1)
13. SOFT CELL'S MANAGER (5)
16. ELVIS COSTELLO KNEW THIS WORLD WAS KILLING HER (6)

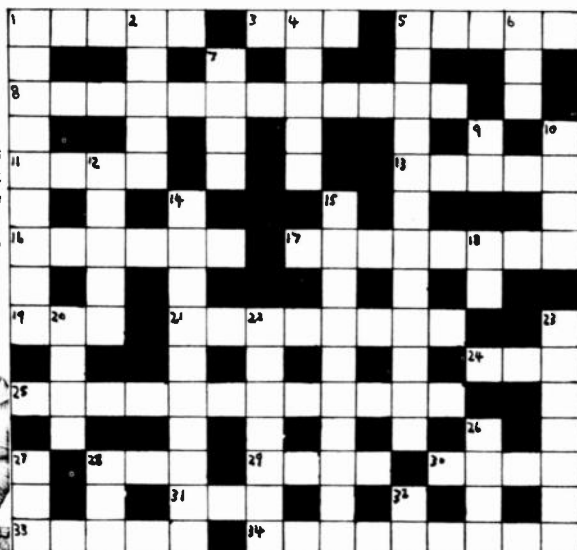
17. PLUS 5 ACROSS: OLD HOT CHOCOLATE HIT (2/3/3/5)
19. CHRISSIE HYNDE BEING CHILDISH (3)
21. WOW! SHE'S AMAZING (4/4)
24. CLOCK - (1/1/1)
25. SEE 8 ACROSS
28. LABEL FOUND IN A CAR? (1/1/1)
29. A HAND FOR THE POINTER SISTERS (4)
30. - AND THE CHAMELEONS. REMEMBER TOUCH? (4)

31. INITIALLY, THEY HAD A HIT WITH 'YOU AIN'T SEEN NOTHIN' YET? (1/1/1)
33. WHAT ANNABELLA WANTS (5)
34. - JOKE (NOT SO FUNNY) (9)

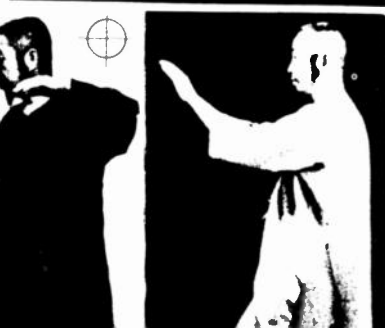
### CLUES DOWN:

1. CAPTAIN SENSIBLE'S BIGGIE (5/4)
2. HIT FOR ERIC CLAPTON (5)
4. HE PUT THE FIRE OUT WITH GASOLINE (5)
5. HIT FOR 4 DOWN (5/2/5)
6. REPEATED TWICE BY BELLE STARS AND NATASHA (3)
7. ANNE MURRAY GETS THE BIRD (4)
9. WHO DEPECHE MODE WERE DREAMING OF (2)
10. PAUL W's WAS KNOWN AS MALICE (4)
12. 19 ACROSS TO BE CORRECT (5)
14. EARLY HIT FOR DAVID CASSIDY (4/2/4)
15. CLASH LP (6/4)
18. MR FIELDS GETS BOGGED DOWN! (1/1)

20. ACCORDING TO GARY NUMAN, WHAT HAPPENS BEFORE YOU KICK THE BUKCET (1/3)
22. IT'S JUST A SINGLE BY TEARDROP EXPLODES (7)
23. DON'T WORRY JOHN, 4 ACROSS IS ONLY - (7)
26. MS. MITCHELL (4)
27. TELLY STATIONS 1 AND 2 (1/1/1)
28. SANDIE SHAW BREATHLESS IN '66 (3)
32. MR GREEN (2)



SEND YOUR ENTRIES TO: ZIGZAG CROSSWORD, 118 TALBOT RD, LONDON W11 1JR. THE FIRST THREE CORRECT ENTRIES WIN PRIZES SO WHY NOT HAVE A BASH? LAST MONTH'S WINNERS ARE: PHIL HULME, DEVON, BRIAN MISSIM, N. LONDON, AND SALLY BELL, MANCHESTER. GOODIES ON THEIR WAY.



LAST MONTH'S





## FETISH MAILORDER









**SINGLES:**

ZEV	Wipe Out
EIGHT EYED SPY	Diddy Wah Diddy
THE BONGOS	Telephoto Lens/Grow In The Dark
THE BONGOS	The Bunchies
THE BONGOS	Zebra Club
CLOCK DVA	Mambo Sun
BUSH TETRAS	4 Hours
PERRY HAINES	Boom/Das Ah Riot
	What's Funk?

**12" SINGLES**

THRBBING GRISTLE	Discipline
SNATCH	Joey/Shopping For Clothes EP
STEPHEN MALLINDER	Temperature Drop
23 SKIDOO	The Gospel Comes To New Guinea EP
PERRY HAINES	What's Funk? (Extended Version)
BUSH TETRAS	Rituals EP
the BONGOS	Mambo Sun (Extended Version) EP

**ALBUMS:**

THRBBING GRISTLE	2nd Annual Report
CLOCK DVA	Thrust
23 SKIDOO	7 Songs (Mini LP)
the BONGOS	Time & The River (Mini LP)
THRBBING GRISTLE	Box Set (plus booklet + badge)

**VIDEOS:**

ZEV	Snake Rattle & Roll VHS 30 mins
23 SKIDOO	7 Songs VHS 30 mins / Thr tape
T-SHIRTS (Medium & Large)	

**FETISH**

SKIDOO	By Ian Wright	£1.00
BUSH TETRAS	By Neville Brody	£1.99
NO SACRIFICE	By Snatch	£2.99
THRBBING GRISTLE	By Malcolm Garrett	£3.99
the BONGOS	By Neville Brody	£18.99

**PRICES:**

7" single	£1.00
12" single	£1.99
Mini LP	£2.99
Album	£3.99
Box Set	£18.99
Video (incl. p&p)	£15.00
T-Shirts	£4.00

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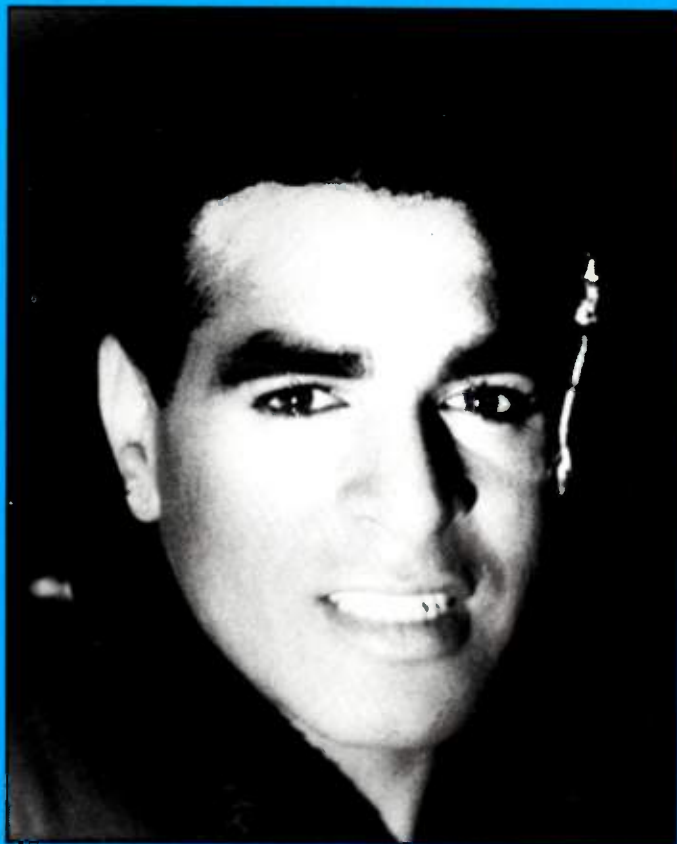
# THE BUGLE BEADED LEGEND RETURNS!

**A**LAN PELLAY IS A STAR. HE KNOWS IT, I KNOW IT AND EVERYBODY IN THE ZIGZAG OFFICE KNEW IT THE MOMENT HE BREEZED IN. FOR THE INTERVIEW, DON'T BE DECEIVED BY THOSE MACHO LOOKS, ALAN MAKES CAMP A FINE ART.

**H**e's out to win an audience with his superb patter. The bitch is black. He was a drag star in his home town of GRIMSBY at the age of fifteen. Egged on by girls at school to wake up and make up, ALAN was better looking than them all. In his own words 'I was really beautiful, common as shit but really beautiful'. He would make the prostitutes in the area jealous because all their clients tried to pick him up first. From drag and in Drag he moved through the working mens clubs to TV, some film parts and finally music. He supported THE FALL at the MARQUEE and insisted the dressing room was swept and cleaned before he would use it. He's into reggae rhythm and calypso. Two of his tracks, 'Demonic Forces' and 'Parasitic Machines' can be found on the compilation LP 'Wild Party Sounds Vol 2' on CHERRY RED/ON-U-SOUND alongside people like JUDY NYLON and PRINCE FAR I. His life so far reads like a film script, an over the top adventure in cabaret land, a joke that makes you laugh till it hurts. ALAN PELLAY has got his act together and he's charming. His stories are wild. He name drops but always with a genuine respect for his fellow artistes.

## THE CLUB CIRCUIT

**I** made a good living out of working the clubs. Even JANE RUSSELL and JAYNE MANSFIELD toured them, I worked with BERNARD MANNING - He's dead liberated. His heart is in the right place. He would



**"I NEVER DO GIGS ANYWAY, I DO SHOWS!"**

make sure I was comfortable. I always had his dressing room. He would carry my bags for me. He makes a living out of slagging people and that's why people pack his club every night, in the duller part of MANCHESTER...I remember him saying he would send some sandwiches down to the dressing room for me and the waiters bought in a big African cauldron full of wholemeal buns and a slab of butter and a machette, implying I was a jungle bunny but I think he's great... I told him he couldn't get a good fuck if he tried, I'd be surprised if he could find it with that stomach.'

## THE FALL OF THE DRAG OR THE DRAG OF THE FALL

**D**rag was coming to an end for me in '78... Too much chocolate and your teeth fall out, too much nostalgia and your brains fall out and that was it. I have my own art...I can drive anything. I hated being categorised as a drag artist. I

found I could write songs and I didn't have to sound like a woman...I met MARK (E.SMITH) and KAY (CARR-OLL) about four years ago when they came to see me in pantomime. Now there's a big drag star in MANCHESTER, more gross than DEVINE called BUNNY LEWIS and he put on ALADDIN. MARK saw the show and commented I was a diamond amongst shit and left a message for me to support them at a gig. I thought 'what the fuck!' I did it anyway and the place was filled with black guys with sexual hang-ups at the back and punks at the front, I was strutting my stuff and ducking the beer cans... see the black guys were going crazy and throwing things and some punks were trying to get up on stage and have a go at me, so I hit them with the microphone. I'd had worse things happen but in JULY 1980 I supported THE FALL at the MARQUEE and it was great. I had my band the I SCREAM PLEASURES and we were on stage for an hour.

The audience were mesmerised. I would come on with an explosion in a dustbin, the lid would fly off and all sparks and smoke would come out and I had me LENE LOVICH look ... an it looked like I came out of the dustbin! THE MARQUEE is shit backstage. If I'm asked to work there again they'll have to paint it. I've dressed in cleaning cupboards and that ... and you have a frock with you that cost three hundred quid and somebody asks you to hang it up in a place like that!...

That night the place was packed and there were all these rockabilly kids and I'm singing 'Do you wanna fuck me?' and this one lad went white and all dizzy and I thought oh God I'd better leave him alone. they all wanted more but if THE FALL were ever starstruck they wouldn't have me support them again. I never do gigs anyway... I do shows!

**A**fter such heavy words, ALAN suddenly does an impromptu impersonation of SHIRLEY BASSEY, I ask about the name dropping; 'I've never been into star fucking. I would never ask anyone for anything. I've just met lots of people. Usually I fall over them before I realise who they are ... I gave DIANA DORS this diamante bracelet and she started to put it on her ankle, so I told her it was meant for her wrist,, she said, "ooh I wondered why I couldn't get it round" and I replied "that's because your ankle's too fat."

**S**o what can we expect from you in the near future? 'The new single is going to be called 'The Higher The Wall To Climb' it's jazz funk and I have this outrageous outfit, a roman outfit, CLEOPATRA might have worn it if she was going into battle. I still have a lot of people to turn on and turn me on'.

**H**e won me over and as the interview came to a close he presented me with an ice lolly making kit. Thanks ALAN, with your face and that keen wit you can't go far wrong. Y'know I always was a sucker for all that...

PAUL.

**"HE MADE PROSTITUTES JEALOUS BECAUSE ALL THE CLIENTS TRIED TO PICK HIM UP FIRST!"**



# GANG OF FOUR

## 'TOPICAL GANGSTERS'

**In the plush, impressive imposing surroundings of EMI, I meet THE GANG OF FOUR:** Vocalist, JON KING, drummer, HUGO BURNHAM, guitarist, ANDY GILL, and new member, SARA LEE (ex ROBERT FRIPP), who replaces DAVE ALLEN on bass. They are bored, tired (having just completed a British tour and due to leave for AMERICA the following week) and not in the best of health. JON KING nurses a bad back, and a couple of other members suffer from heavy colds.

THE GANG OF FOUR have recently released their third album: 'Songs Of The Free'. It shows a move towards a smooth, more sculptured, (though still rhythmically funky) sound which, in some ways, contrasts the stark, staccato funk of 'Solid Gold', their last LP. The 'Solid Gold' phase also



ERICA ECHENBERG

recounts the story of how they were not allowed to perform 'I Love A Man In Uniform' on a GRANADA TELEVISION programme, because they were expecting to be interrupted by a Falklands Newsflash, indeed, THE GANG OF FOUR have had their moments of prophetic insight; for instance, the same night that their performance of 'To Hell With Poverty' on THE OLD GREY WHISTLE TEST was televised the BRIXTON riots broke out.... So, what about the commercial future? JON thinks that it would be a 'good tactical manoeuvre' to make a deliberately bland record. What would he define as a bland record? 'A.B.C....no artistic credibility, but commercial credibility' and just to make things absolutely clear, he continues, 'and what we've got is artistic credibility up to your eyeballs!'

THE GANG OF FOUR are out to show the record-buying public just what they're made of, and are quietly confident of their success.

**"THE B.B.C. INSISTED AS A CONDITION OF THEIR APPEARING THAT CERTAIN VEILED REFERENCES TO CONTRACEPTIVES BE OMITTED FROM THEIR SONG 'AT HOME HE'S A TOURIST'."**

produced the brilliant, aggressive danceability of the single, 'To Hell With Poverty', however, perhaps predictably, such gems were almost universally snubbed by the music press, still hungover from the ecstatic praise lavished upon the GANG OF FOUR's debut, the 'Damaged Goods' ep and more especially, their first album, 'Entertainment'.

Three years ago, THE GANG OF FOUR were touted as a 'Next Big Thing' but though they have achieved a fair measure of success both here, and perhaps to a greater degree in AMERICA, success of a commercial type has so far eluded them. They have the respect, but not the mass recognition they deserve. But THE GANG OF FOUR have (arguably) had their chances, when their second single

release, 'At Home He's A Tourist' was steadily rising the charts, they were invited to perform on T.O.T.P. However, the BBC insisted as a condition of their appearing that certain veiled references to contraceptives be omitted from the song. THE GANG OF FOUR refused, and as a result, they missed a valuable opportunity to appear on peak-viewing time British television.

Looking back, how do they feel about that decision?

HUGO sits back and contemplates: 'As a matter of principle, we'd do it again, but as far as selling records goes - it was a bad move. If we'd done T.O.T.P. nobody would have noticed, the only people who really would have known would have been the four of us.'

I note that some bands have appeared on T.O.T.P. several times without there being any marked change in their commercial status. HUGO agrees. 'Yes it can make a difference, but for some people it doesn't.' In addition ANDY stresses that very often the selling potential of T.O.T.P. is over-rated: the effect that such an appearance could have had on the GANG OF FOUR is uncertain: 'We can only speculate...'

THE GANG OF FOUR's recent single, 'I Love A Man In Uniform' was the first single since 'Tourist' to chart significantly, but SARA explains that radio stations held back considerably on daytime airplay because its release coincided with the Falklands Crisis. Unfortunately this didn't just apply to the radio: JON

JON: Favourite Single: 'Spacer'/Sheila B. Devotion

Favourite Albums: 'We Are Family'/Sister Sledge & 'Off The Wall'/Michael Jackson

HUGO: Favourite guitarist and human being is Andrew Gill.

Favourite Group: Was Bay City Rollers 'but now I'm getting a bit heavier...' (but seriously folks)...

Favourite Single: 'Dancing In The Street'/Martha & The Vandellas

Favourite Album: 'Let It Bleed'/Rolling Stones

And finally .... Ambitions?

SARA: 'I want to do some really good performances'.

JON: 'I don't want to have arguments in taxis anymore...'

GANGWARFARE?

MARINA MEROSI.

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