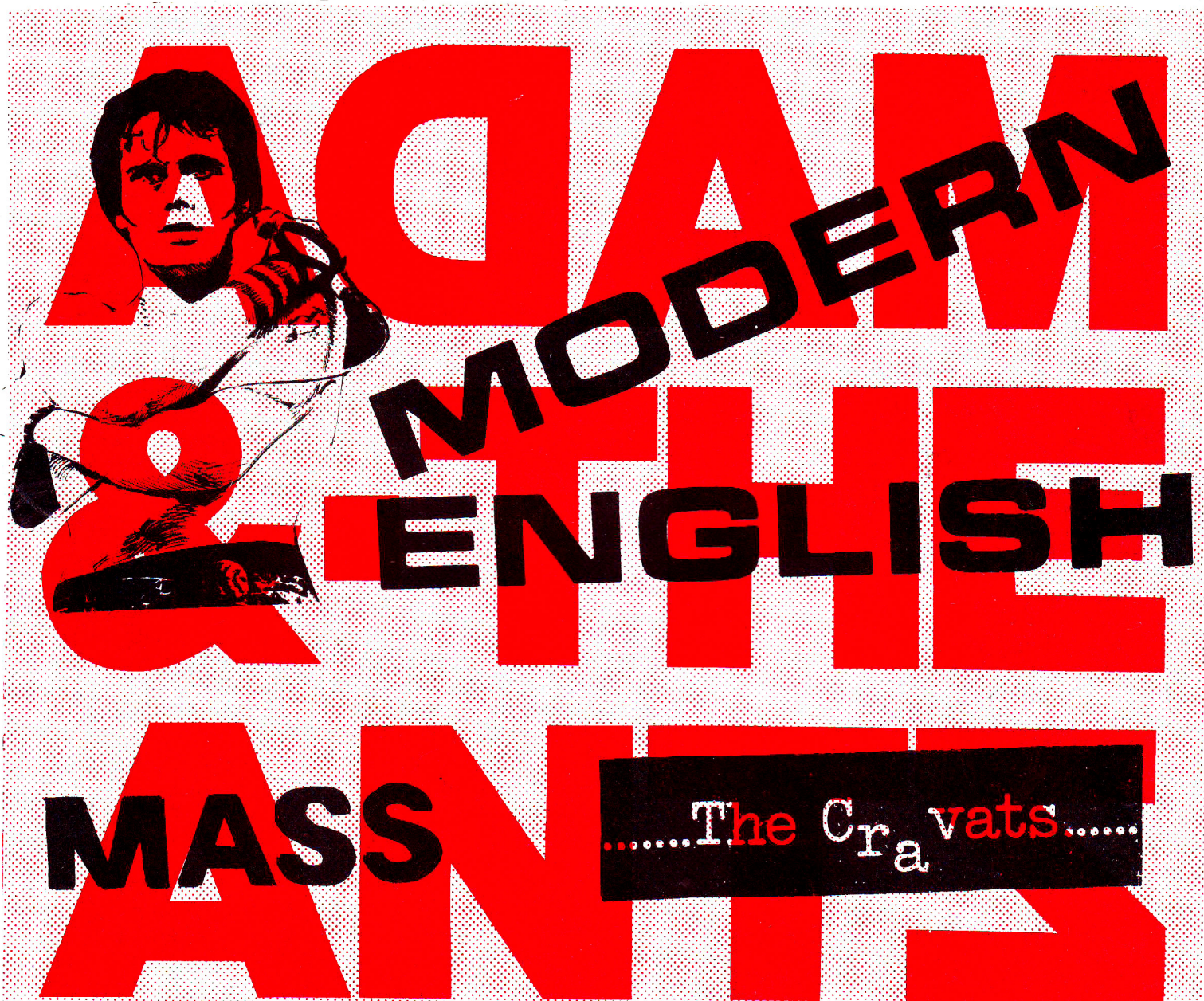


BACK ISSUE

INTERVIEWS WITH.

NUMBER FOUR.
PRICE 25p.

ADAM & THE ANTS



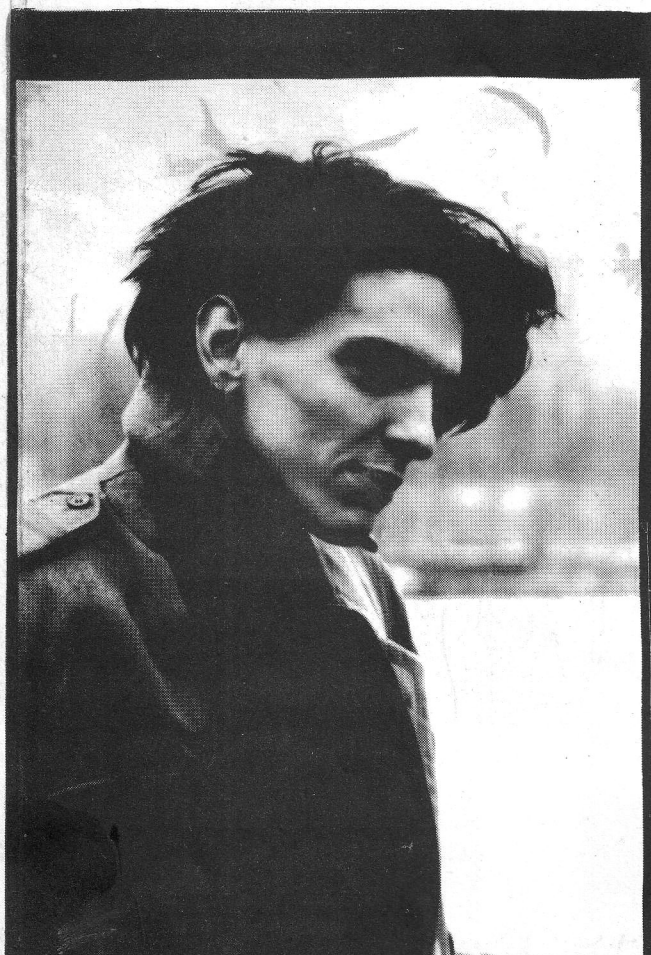
ANOTHER

PRETTY FACE



MASS

INTERVIEW BY:
A. BRENNAN.



GARY



DANNY

Mass are deffinatly one of the most original and uncompromising groups going around as proven by both their gigs and their records. So when I went to meet Gary Asquith and Mark Cox at Gary's parents ~~the~~ house out in the suburbs of Rayners Lane I wasn't quite sure what to expect. What I met were two of the nicest and most honest people you could imagine. Anyway we decided that the interview might work out better without the formality of the tape recorder so what you read is really my interpretation of what they said rather than direct quotes.

Mass are in many senses the continuation of Rema-Rema who only released one 12" called 'Wheel In The Roses' in their two years of existance which was really only meant to be a demo tape but it was eventually put onto vinyl by 4.A.D. Since then they have stayed with 4.A.D despite Marco (now with the Ants) and Max (now with the El-Trains) leaving. Shortly after their departure Danny took up the place as drummer with the newly named Mass. They've only put out one single so far, 'You And I'/'Cabbage' which should be followed up by their first album very soon.

Although their ideas haven't changed that much Mass seem to play more haunting songs than Rema-Rema. They are not haunting like Bauhaus and UK Decay, instead they create a lonely atmosphere. This is not something that they consiously aim for but it seems to be the only constant thing in their set but as they explained to me each song is a little piece of them.

The only thing that they consiously aim for is to create something that is new and interesting. It is because of their originality that their music is so hard to define, I mean the only thing that sounds remotely like it is P.I.L. but I feel that Mass' songs offer so much more than any of P.I.L.s stuff. Maybe it is because of their originality that people have not been able to latch on to them which is a great pity when the most ~~popular~~ ~~and~~ boring and unoriginal stuff seems to be getting more and more popular. This apparent lack of interest or enthusias~~m~~ from other people is causing them a few problems especially when their album is due out very shortly.

Live Mass aren't reall that good. The simple fact is that although their songs are great they just don't take to being played live. I mean the actual music is best appreciated when your on your own so when I saw them supporting the Birthday Party at the Moonlight they seemed unable to involve the audience. Spending a-large part of their time with their backs to the audience didn't help much. I mean a lot of the time it looked like they were unaware of the crowd which although it might make a change isn't too good for the rest of us. It's a pity but it's something I hope they'll be able to change during their string of gigs they are doing to plug the album.

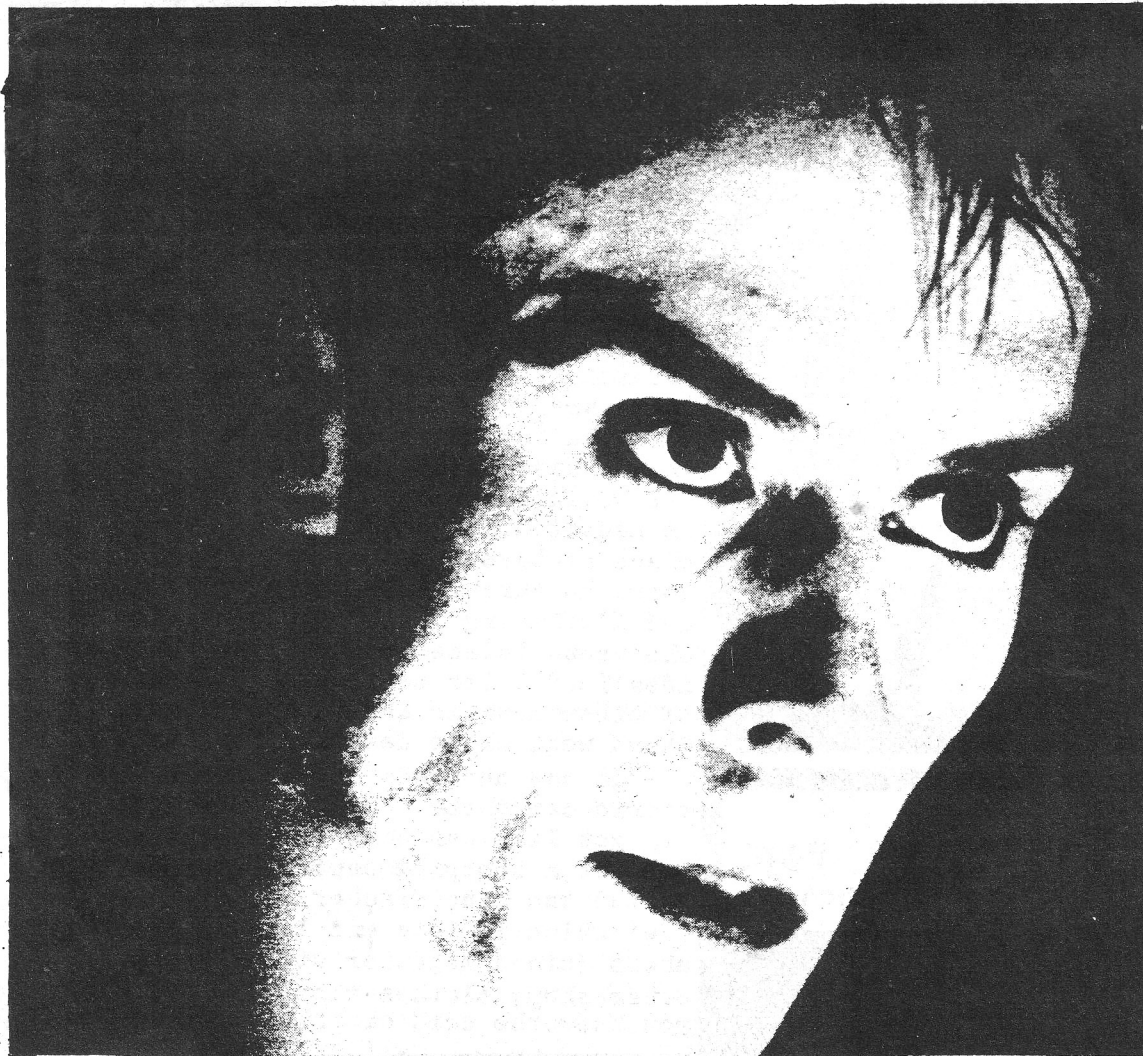


MIKE



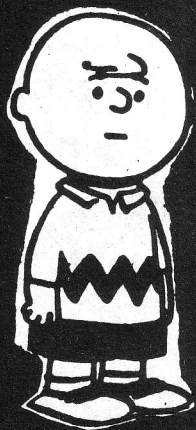
MARK

Their biggest problem right now is probably trying to make their records more accessible to people because they believe, and I tend to agree with them, that it's mainly a case of people getting to hear their records over the radio. Their lack of a strong pop image doesn't help them but at least gives the rest of us a chance to judge their music for what it's worth. So if you get a chance to hear the single or the album when it comes out make sure you do!



WRITE TO:
 BACK ISSUE
 59 GUNNERSBURY LANE,
 ACTON,
 LONDON W3 8ED.

THE CRAVATS

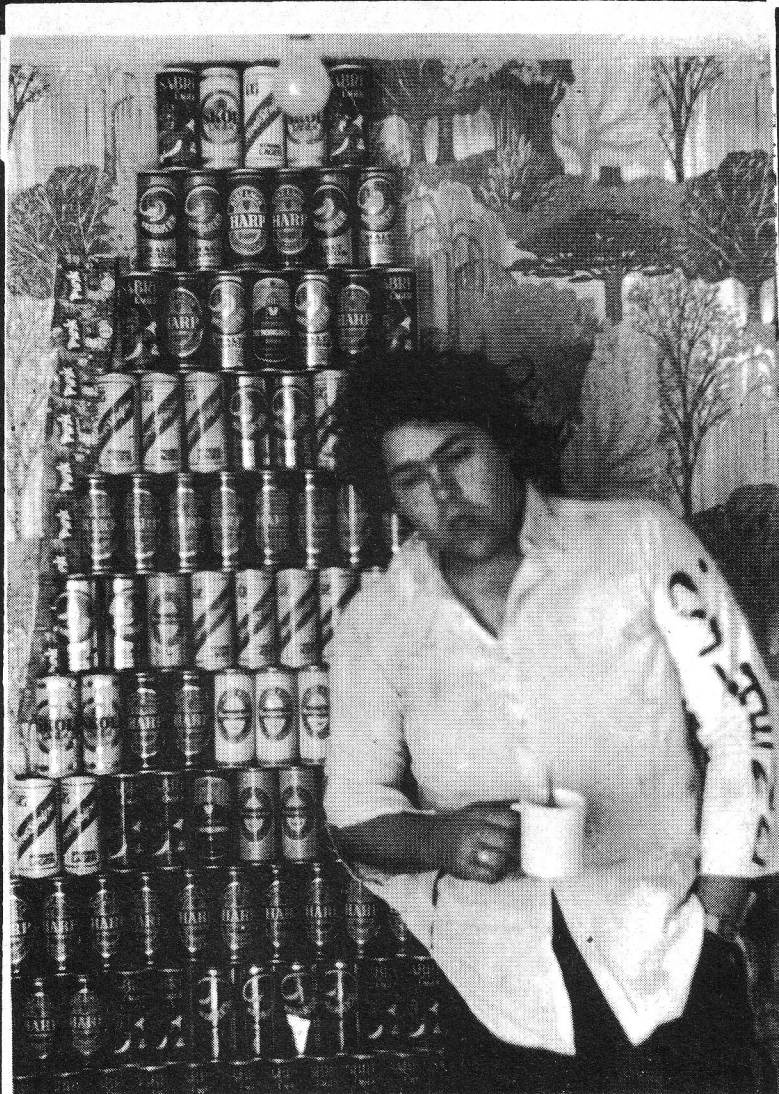


The best introduction to the Cravats that I could think of was to use the Rt. Hon. Shends' words, "Music has got to be fun, it's got to be enjoyed." And that really sums up their attitude towards music and probably says more about them than the rest of the interview does. But first a few facts: the Cravats come from Redditch, a small town near Birmingham and they have just released their first album 'The Cravats In Toytown' on Small Wonder Records.

To me the Cravats album is one of the most essential pieces of vinyl this year. Their sound is as unique to them as Killing Joke's is to Killing Joke. Playing off-beat punk characterised by a howling sax may not appear to be a good recipe for an album but 'The Cravats In Toytown' proves that it is.

Yet again the Shend (the groups bass player) came to the rescue with the most fitting description, "Twenty minutes of raw energy music on either side." But it isn't something you're going to pick up and instan-

tly like, you've got to listen to it at least 3 or 4 times before the finer qualities start seeping through after which it almost becomes addictive. Your daily dose of the Cravats; probably why they haven't left Small Wonder after it closed down. But what really surprises most Cravat fans (or Dregs) is that this group still haven't made it.



Since Redditch is so central to Cravat music I asked them to describe it to those of us not in the 'know'. Shend: "Well there's not much to say really. He, the drummer, lives in Redditch in a common housing estate, high rise blocks of identity with yellow doors....." Dave: "They're not yellow anymore." ".....and so does Rob but he (Svornaan) lives in a pixy house 'cos there are the slums which he (Dave) lives in and there are the pixy houses which have really pointed roofs, and I live in Sambourne but I used to live in Redditch. I squatted in the same place as Dave lives but that didn't work, he threw me out 'cos of me habits and I'm living with my parents now in the Shend Palace in Sambourne which is idealic." After telling me all sorts of other details about their homes Shend went on to describe Redditch.

"It has hundreds of car parks, multi storie car parks 'cos it's a newtown. Its got like car park 1,2,3,4,5...and its got a shopping center precinct called the King Fischer Shopping Arcade' which is lots and lots of shoe shops joined together with the odd other shop, clothes shop, jewlery shop you know the sort of thing. It's incred-

THE SHEND PREPARES FOR
A QUIET NIGHT AT HOME!



ably boring, there are no venues or gigs except when we do one. There were quite a few punks at first, about three years ago but when the mod thing started there were millions of mods but that didn't last long 'cos they couldn't buy the records in Bambers so they all became non-entities again and baggy boys who go down the disco every Wednesday and that's it, there's no sort of night life or anything. The only night life is the amusement arcade but that was raided last week so that's the end of that."

The last single by the Cravats, 'Precinct' (a trash punk classic) was as one might expect about the King Fischer Shopping Arcade but they claim it fits all shopping precincts. Shend: "The people who actually use them never look at them and see them for what they really are. It's just somewhere where you get the groceries, a lot of people wouldn't mind the corner shop rather than the precinct. They just walk in and walk out. You can sit down and keep dry but you'll just get moved on by the security guard."

They had a lot of hassles getting 'Precinct' out mainly with the musicians union 'cos they used their Peel session recording. Then when Dave (their drummer) rang them up they threatened not to give permission to anyone but they eventually managed to get it out. Shend: "Finally it's out and it took nearly a year which is ridiculous 'cos it was more than a year old and we were doing stuff that was newer. That's one of our main problems, that all the stuff that we've put out so far has been old. We can never seem to get anything out when we write it but I hope that will start to happen now. We want to release stuff as we do it which would be a lot better."

When we talked about their album the Shend said that it wasn't exactly how they wanted it because of the cheap recording studio they used in Torquay. So I asked them why they only used an 8-track. Dave: "We used an 8-track because we had tried using a 16-track in London with a producer and we weren't happy with the result and we lost control of what we were doing 'cos it was all done by the engineer and the producer but with an 8-track we can understand what's happening and tell them what we want."

Shend: "Well there are good 8-tracks and there are bad 8-tracks, we got a bad 8-track when we should of used a good one. The next single, which should be here very shortly, is called 'You're Driving Me' and we did that in a 24-track with a proper producer (Penny Rimbaud of Crass). It's a kind of experiment 'cos Pete at Small Wonder wasn't happy with the production on the album so he wanted to show us what a real producer could do."

One strange thing about the groups history was that they remained on Small Wonder after it had closed down. Shend: "Well when Small Wonder closed down we sent all our records off to everybody and never got anything back so there was totally no chance with other companies but also Pete, who runs Small Wonder with Mary, they've been

PRECINCT

Watching baggy boys in their starched white shirts,
Marching up and down looking at the skirts,
People feeling run down looking at their shoes,
Buying loads of rubbish that they know they'll never use.

CHORUS:

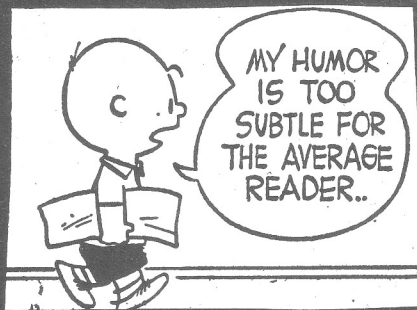
Down the precinct, down the precinct,
Spend all your money on a new town,
Don't vote for me 'cos I'll pull it all down NOW !

Lumps of plastic art nouveau hanging from the wall,
People turn a blind eye as the missing child bauls,
The man who is security removes his hat to ponder,
With his shades he wonders if he looks like Peter Fonda.



THE TERRIBLE THREE :

L TO R: SVORNAAN - ROB - DAVE.



incredably good to us, I mean he's a really good bloke and we sent him 'Gordon' when we made it 'cos we did it ourselves. So he wrote us back a letter saying great, come down and see us some time and since then he has taken us under his wing basically."

"He closed to most bands just 'cos of the pressures of it. He had to start employing other people if he wanted to keep up and he couldn't be bothered 'cos he just wants enough money to have his little luxuries. So he kept us on 'cos he liked what we are doing, him and John Peel are the

only people who have taken any sort of interest and credit us, we owe them a hell of a lot."

"Another thing is that the music industry is pretty horrible and we're lucky to still be there. We're not tied down by any contract or anything. We could leave tomorrow if we wanted yet he'll cough up the money to pay for the recording studio knowing that we could do a bunk but he also knows we're not likely to. And he's not likely to rip us off. It's a gentlemen's agreement."

Without trying to put too much meaning into what the Cravats say or trying to find hidden meanings I asked them if they were influenced by Toytown. "Yeah, yeah it does because Redditch is the Toytown." explained Shend. "There's so much disbelief that it's like living in a dream, if they were to build a monolith in the centre of town no one would notice for a week. Nobody would notice it until somebody would scrawl something on it. The biggest thing around there is when tinkers move in and camp on waste ground and then it's sort of 'Wah! Urgh!', 'Who are these people?' It's incredible that they are sort of alienated from everything. It's like a Toytown, it's just ridiculous. And there are people who act like Noddy!"

But there are a few good points about Redditch which Shend told me about when I asked them why they didn't leave Redditch. "Where would we go? I mean while we're there we can hate Redditch but it's no worse than anywhere else. I know this sounds soppy but I like the countryside and trees. God trees.....and it's all sort of peaceful and idealic and things. People have tried to talk us into coming down to London because it would be easier getting attention but none of us want to move." Dave sums up: "Redditch has got it's shortcomings but the people are alright."

Finally in case you're wondering the Shend explained what a dreg is: "We've got a new song called 'I Am A Dreg' which is basically about being a dreg and not being usefull to society. Anyone who likes us has got to be a dreg!"

* * * * *



Since I interview-
the Cravats I went to
see them at the I.C.A
supporting the Sound
which was a mistake
on my part.I mean the
Cravats were great
but I should of wait-
ed untill they play-
ed the Moonlight
where they would have
been playing to their
own fans and there-
fore got a better re-
action from the crowd
.For those of you who
don't know the Sound
they are one of those
Teardrop / Bunneymen
type bands but still
the Cravats set got
everyone listening
which is pretty good
considering.Their set



was a mixture of stuff from the album and some new stuff which was just as good.Anyway
the highlights of the night were 'X.M.P.', 'You're Driving Me' (their new single) and
their encore 'Gordon'.They where deffinatly the best band that night.As for the Sound
,well I had to leave after the song 'cos they were that shit.....

INTERVIEW AND REVIEW BY: AIDAN BRENNAN.

LOCAL NEWS/INFO.

MISSING PRESUMED DEAD :
HOW'S YOUR BUM FOR CRACKING WALNUTS ? (SEQUEL L.P.).

TRANSMITTERS :
AND WE CALL THAT LEISURE TIME (CHERRY RED/HEARTBEAT L.P.).

It's already issue *4 and these are the first local bands I've wanted to talk about
which is a poor reflection on Ealing and Acton.Anyway Missing Presumed Dead and the
Transmitters have a lot more in common than just coming from the same area, in fact
both groups share the same saxist and drummer; Dave Baby and Jim Chase as well as a
number of occasional joins.

Not surprisingly both groups sound remarkably similar (could this be the
Ealing sound ?) a type of punky jazz funk.Not normally liking that type of music I was
totally surprised by the effect of the M.P.D. album.Especially side 1.All in all they
are a lot better than the Transmitters who,although this is their second album, have
shown very little signs of progression and have almost got stuck in a rut.

On a closer investigation the similarities of the two groups start looking mere
when compared to the differences.A key fact being that M.P.D. refused to sign to
Heartbeat preferring the independence of their own Sequel label.If a line was to be
drawn between originality and boredom I fear that the Transmitters would come on the
wrong side while M.P.D. would be far into the other side.

AIDAN BRENNAN.

Meanwhile the Kings Head on Acton High St. has started doing a number of regular
gig nights a week so if your in a group and want a gig why not try them.The place is
pretty small (the upstairs room of the pub) but everyone's got to start somewhere.
The phone number is 01-992-0282.

If you come from the Ealing/Acton area and in a band or anything like that write to
Aidan Brennan, Back Issue, 59 Gunnersbury Lane, Acton, London W.3 8ED.

ANOTHER PRETTY FACE

Over the past few months the national music press has been trying to grow a 'this weeks town' situation round Scotland which I am sorry to say is almost bound to feel a backlash when 'friends' Mc Cullough and Morely find other towns to amuse them. Luckily A.P.F have managed to stay clear of this newly emerging fad.

Since they formed in early '79 they signed to Virgin but after only five months on the label they left. Virgin: "We dropped them." APF: "We fucked off." Clearly not a friendly split, but now in 1980 we find that APF are still going and stronger than ever. What follows is made up from the interview, a letter which Mike sent me and the APF info sheet for late 1980.

The most crucial stage of their career so far has to be their five months with Virgin which was best described in Mike's letter: "We signed to Virgin last November ('79). They hated our first single with them 'Whatever Happened To The West?' and they constantly pressurised us to deraw our sound. When we stood our ground and said a loud re-sounding 'No!' as any self respecting band should do

they began to resist our plans for recording our first album in February with Only One's bassist Alan Mair producing. First they suggested we wait until we'd done a tour before we recorded. They suggested all manner of standard Virgin producers- Dave Bachelor, Steve Lillywhite, Mick Glossop etc. then they suggested we record three tracks with Alan producing and if Virgin liked that we could carry on with the whole album. We told them to stick it up their proverbials via a very nasty and to the point telegram from Edinburgh to Vernon Yard which also demanded 3 weeks uninterrupted studio time with Alan Mair, they eventually agreed.

The next stage was what to record and how they should sound. We had no doubts whatsoever- we had a list of 14 of our songs and we knew the sound we wanted. Virgin, however, pressurised us to re-record the moldy oldie 'That's Not Enough.' (B side of our first 45 'Carrie' from as far back as May '79) for the follow up to 'West' and that the album include three songs 'The Kids Are Back', 'A Boy In Black Leather' and 'Another Pretty Face'-all more

commercial than the rest of our stuff, all a little more acceptable to USA radio and most importantly all long since dropped from our set. Having dropped them we didn't fancy recording them.

When Virgin heard the first bunch of finished mixes 2½ weeks later they totally balked and howled "Commercially unexploitable." at the top of their executive lungs. Re-record or fuck off was the message we got (in so many words). We fucked off.

Because our initial advance had just run out we were depending on the £10,000 advance on acceptance of the album, to keep our wages going and to pay for us to go on tour with Stiff Little Fingers. By fucking off from Virgin we forfeited that money. That's nothing particularly brave or good, it's what any band worth their salt should've done.

The moral of this story is that Virgin, like most of the majors are scummy retards with a mind for money and an ear for money and an eye for money and brains like sieves- everything falls through."

In the actual interview John described the feelings between them and Virgin. "We tried to do things our own way and that caused a feeling of resentment so we were labeled arrogant and uncooperative because they didn't like having a band in control." "Everything we done was by the contract" explained Mike "but they kept trying to push forward our record and their marketing policy. They wanted us to sound like the Records."

Another Pretty Face have faith in themselves and through this comes the strength and ability to do what they want to



do not what some asshole sitting behind a desk wants .It's not arrogance it's pride.Mike "We only want to sell records we have total faith in,that we have written, recorded and produced to our own specifications...A record lasts for ever so you want to be able to look back and be proud of it...A record that sells to 10 people and is exactly what we want is better than a record that sells 10,000 copies and you have no faith in." They're not bullshitting like a lot of groups do nowadays indeed they have already put these principles into practice by not releasing their, 'Barely Out Of Teenage' as a single because they felt that they no longer wanted to make the statement the song was putting across.

If all this sounds a bit stupid and you think that APF are taking every-

thing too seriously maybe you ought to try and look at life from their point of view. But they accept the point that in twenty years time they might be business men no matter how ridiculous it appears to them now.But as John pointed out to me "There's no point in saying lets give up 'cos in 20 years I might not feel the way I do,'cos we've got to live the way we know is right and we must never stop trying."

The thing that has surprised them the most is the independent scene . When they left Virgin before deciding to start their own record label they took their new single, "Only Heroes Live Forever" to a number of independent labels to hear what they thought. John, "When they heard it they said 'That's great,but it isn't commer-

cial enough.' Getting that from independents. I mean some say we're too big for them.I mean APF too big for them,it's total bullshit , we're one of the small est bands in the country.It's just pathetic."

When I asked them about their political beliefs John explained that he didn't like to associate with any political party. "All I can say is that I hate what I see around me and I want to change it....I don't think the worlds going to change in my lifetime in fact I've got a nagging doubt it's not going to be here."

Whatever you think of APF they've got to be admired for doing what they a rare quality amongst people today. If you want you can contact them at:

First Flat,
16 Cadzow Place,
Abbeyhill,
Edinburgh.

INTERVIEW: AIDAN BRENNAN



ADAM & THE ANTS

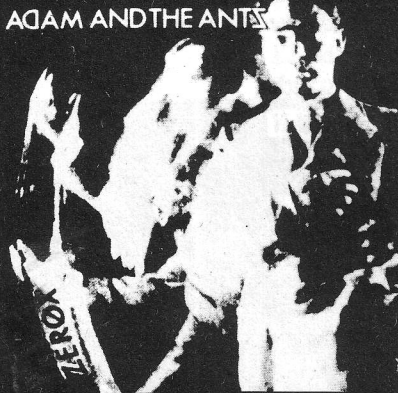


ADAM and the ANTS



YOUNG PARISIANS

ADAM AND THE ANTS



ADAM & THE ANTS



CARTOUBLE

THE WILD FRONTIER
ADAM AND THE ANTS
KINGSO



Since our last interview with the Ants, this time last year, Adam has got a whole new set of Ants together, signed to C.B.S., has got two top 5 singles and his second album "Kings Of The Wild Frontier" has reached number one in the charts. So we thought that it was about time we caught up with Adam and his new Ants.

A lot of people have accused Adam of selling for signing to C.B.S. which I can't understand, I mean they haven't done anything they said they wouldn't do. Adam: "I set out to do two things: one was to dress up, to create an image something to look at and two to involve the audience."

Why is it then that a lot of the old fans say you've sold out? "I think they feel protective towards the band as everybody does. I felt protective towards the Sex Pistols, when Sid joined that was the end. I mean I liked it with Glen Matlock. The thing is if a guy or a girl thinks we've sold out and they're not interested in us anymore then that's great. It isn't great, it's sad but I hope that they'll have the courtesy not to disturb the people that are interested in us." What about the new fans? "Should they be persecuted for not being 'hip' quick? I don't think so."

I'm glad to see that Adam has got plans to release quite a lot of old stuff that hasn't already been released. "What I've done is got all the tapes which are my own recordings, they are all protected under my publishing name. There are about 20 songs half of which Marco thinks he can develop. I mean there are songs like 'Rubber People' whose recording I've got is not very good and Marco thinks he can do something to them, develop them and I'm sure the band can do them real justice. They are old recordings done in 76/77 - in small studios. I'm going to put them out in an Ant way, an exciting presentation which I'd have control over and I'll put them on an E.P. I don't know what speed, it could be a ten inch or maybe two 45's. At first it will be a limited edition to the fan club which we'll find a way to make it generally available. But it will be a ltd. edition to the fan club at first with each one numbered and signed purely as a gesture from me to them, which is very hard in these days of mass production." Just in case you're wondering there is no real fan club as Adam went on to explain. "It's not a fan club really, we call it that for tax purposes, but it isn't. It's an information service."

"Kings Of The Wild Frontier" has been a lot more succes-





ful than the first album due to increasing press coverage and a number of appearances on the T.V.. Although it has more power than the first album I don't think it will ever raise the same emotion that "DIRK WEARS WHITE SOX" did. Songs like 'Day I Met God', 'Nine Plan Failed', 'Never Trust A Man (With Egg On His Face)' and 'Cleopatra' were so wierdly intense that they had the power to reach inside you. On the new album, although the music is undoubtedly better, the songs can not raise the same emotions. Songs like 'Feed Me To The Lions' and 'Ants Invasion' try but both fail. The song that comes closest is 'Killer In The Home'. A lot of their other songs are based round their 'pirate/tribal' image which I don't really like.

I asked Adam which he thought was the better album. "I don't think it's for me to say. When I put a record out I just think it's the best thing I can possibly do. I don't think wether it's better than the one before. I mean every tour you do you learn about mistakes but all that matters is that you've done your best. "Dirk Wears White Sox", to me, was really painfull to make, it was very personnal where as "Kings Of The Wild Frontier" is a little bit more heroic. It's very much a band album." Well would you say that "Dirk..." was a more emotional album? "No, not more emotional in performance. It's a very passionate album."

Since we were talking about the album I mentioned the fact that there were three singles taken from it. So I asked Adam wether he thought it was fair. "I think it's fair. I didn't at the time, it did worry me immensley. I don't think I'm one of the culprits of having exploited my following. I mean three singles from one album ! I don't think I'm guilty of extortion. I don't know, I would of thought people bought those singles for the B-sides.



Pic : A.Brennan.

I try and make them seperate entities. You don't have to buy them, you can buy the album. A lot of people bought the 'Antmusic' single for the cover, I don't know maybe they're asking it for 'Fall - In', maybe the slight remix of 'Antmusic'. I buy singles as well as the album if I like the band. I do think that three singles from an album is maximum but there are nine other tracks, a catalogue and a lyric sheet for £2.99 that's not bad.....I hope it doesn't happen again." This was probably the only point in the whole interview that Adam didn't seem convincing on. I mean he didn't really seem to be able to see that people would prefer two new tracks on a single rather than one.

Adam : "I'm going to play unlicensed venues 'cos I don't think alcohol halps at all. There are a lot of people who can handle alcohol and a lot of people who can't and the people who can't take it out on the people who can." This is part of the plans for their next U.K. tour. "On the tour we've just done (Frontier Tour 80) we went to record shops in a few towns to meet the kids and we had like 15,000 kids coming to see us. The thing is that 90% of them were under 18. I mean they've got every record I've ever made and they've been into the Ants for three years. Then I'd say 'You coming tonight?' and they'd say 'No, can't get in tonight." and that made a deep impression on me. I thought fuck this alcohol business the ideas to put on a show. Doing unlicensed venues means there's no alcohol sold on the premises so people under 18 can get in." They are also planning on doing places where there is a place to sit as well as a place to dance.

When Adam was asked why he was doing a fan-



zine press day (where we did this interview) he wanted to make it clear that the only reason they didn't do interviews with fanzines on the last tour was because they didn't have time. "There just isn't the time and often you've got to check out fanzines for actually being fanzines. I mean



BOTH PIX. BY A. BRENNAN.

a lot of them start up and a lot of them don't last. It's sad but a lot of them fucking well do. I mean people are always writing in asking for interviews but we don't have enough time to go to York or Middlesbrough so I thought it would be a really gesture to have an official press day with just fanzines which is really dispised by the official press. I mean they've got their few pets but they are not really interested in the nitty gritty. But today is a chance to get everyone down here and meet the band and have it out face to face. You can only go so far with a letter and I hope it's something that might take off."

Finally I thought it would be interesting to finish with a comparison between the Ants' first gig way back in '77 at the I.C.A. Theatre and their last gig at the Lyceum. First the Lyceum: "We tried so hard to move that audience but we couldn't 'cos they were all being crushed into a little space. It's all to do with atmosphere and I can't go through the motions if I'm dissatisfied with my performance. But that's only how I see things." Marco continued: "We had a lot of problems with equipment and a load of stuff was going on back stage and God knows what. It was just that there was a atmosphere at the gig so when we went out there we thought the crowd didn't like us or they weren't giving us anything back. Then the guitar went out of tune and if you've ever tried playing with an out of tune guitar...." Adam: "The bass stack didn't work for the first five minutes and it had cost us a lot of money to get that bass to work.....and once you get that annoyance things start to get heavy. There had also been a few things before the gig, like some kids wanted to get in back stage 'cos the gig had sold out. Sure I could get them in backstage but they'll get the shit kicked out of them by Lyceum security. So they (the kids) went and smashed our vans windows, slashed the tyres and sprayed 'Popstars' and 'C.B.S. Sell Out' all over it. The Lyceum was the wrong place but then Lewisham made up for it."

And their first gig. Adam: "The Ants started off at the I.C.A. Theatre with about five people there most of whom were with the band. I had told the I.C.A. that we were a country and western group and we were coming down to play in our lunch hour. When I came down completely chained up we sang "Beat My Guest" and that was it. We were sacked after three minutes."

It would be stupid to leave you thinking that all there gigs were fiascos 'cos they aren't. As Adam said their Lewisham gig made up



made up for the Lyceum gig. Anyway as you probably know the Ants are one of the most exciting groups you can see now-a-days both musically and visually.

I don't know when we'll interview the Ants again but what once seemed impossible now seems inevitable, the Ants getting a number 1 single. Anyway, I just hope that their current success is not a passing fad for their sake.

"A NEW ROYAL FAMILY
A WILD NOBILITY
WE ARE THE FAMILY"
KINGS OF THE WILD FRONTIER.

AIDAN AND DEREK.



D A M N E D

The Damned: The Black Album

This is the Damned's 4th album and it is a long way from the "Damned Damned Damned" days. A lot of people talk about progression as though it's a bad thing but I feel that the Damned have managed to progress in an interesting and exciting way.

As you probably know this is a double album for the price of one which incorporates three sides of new stuff as well as a live side featuring some of their old faves, including "New Rose", "Love Song", "Smash It Up" and "I Just Can't Be Happy Today" plus a couple of others.

So at least if you don't like the new stuff you've got a whole side of golden oldies.

All in all I think the first three sides prove that the Damned are going to be with us for a long time without becoming boring old farts.

My favourite new songs being "Wait For The Blackout", "Twisted Nerve", "History Of The World Part 1" and the classic "Curtain Call" which takes up the whole of Side 3.

It's impossible to say whether this is their best album because they have been so varied. What I can say, though, is that I enjoyed this as much as I enjoyed "Damned Damned Damned" back in '77.

REVIEW: A. BRENNAN.

THE WALL

Personal Troubles and Public Issues.

I've looked forward to getting this album for a long time now, ever since I heard their first single in fact. I had always expected some simple 1-2-3 punk so when I put it on for the first time I got quite a shock.

Rather than the album I had expected I heard a much better and stronger Wall. The fastest song on the album is their last single "Ghetto" apart from which the rest of the album shows that they have escaped falling into the rut of playing three chord wonders for the rest of their lives.

This hasn't caused them to slow down although they are now able to play slow as well as fast as proven by "Storm".

Unfortunately since they recorded this singer Kelly and guitarist Nick Ward have both left. Andy and Rab have been joined by Andy Forbes (ex Straps) and are planning on carrying on as a 3 piece so it will be interesting to find out what the next single will be like.

REVIEW: A. BRENNAN.

S M A L L
F A C E S

Sha-La-La-La-Lee

After what appeared to be the demise of the Mod revival Decca decided to release this compilation of old Small Faces songs as an open cash-in. Trying to ignore that fact the Small Faces were probably one of the best original Mod bands from the 60's and although neither of their classics "Itchycoo Park" and "Lazy Sunday", both of which were released on the Immediate label, the album gives quite a good representation of what they were like.

Anyway if you're not sure whether you'll like it or not you can pick up the "Sha-La-La-La-Lee" single and get a good preview of the album. It all goes to prove good music lasts forever.

REVIEW: A. BRENNAN.



MODERN ENGLISH

I eventually tracked down Modern English's squat in Notting Hill Gate after loosing their address which despite being fairly delapidated on the outside they'd made quite comfortable although they had only just moved in.

Anyway after hearing a tape of their first album Robbie (their vocalist) explained how Modern English got where they are now: "Well we're not from London, we're from Colchester in Essex and we were a local group. There was me, Dick (drums) and Garry (guitar) in Modern English about two years ago and we wanted to get a synth player in but not a really good one but someone who would fit in with our sound which was pretty unique at the time anyway. We wanted someone we knew as well so we knew Steve, who was a friend from Colchester and we basically said 'If you buy some synths you can join!' and he did and that's how the five of us got together as well as Mick (bass) who isn't here. He joined just before Steve 'cos we had another bass player before then.

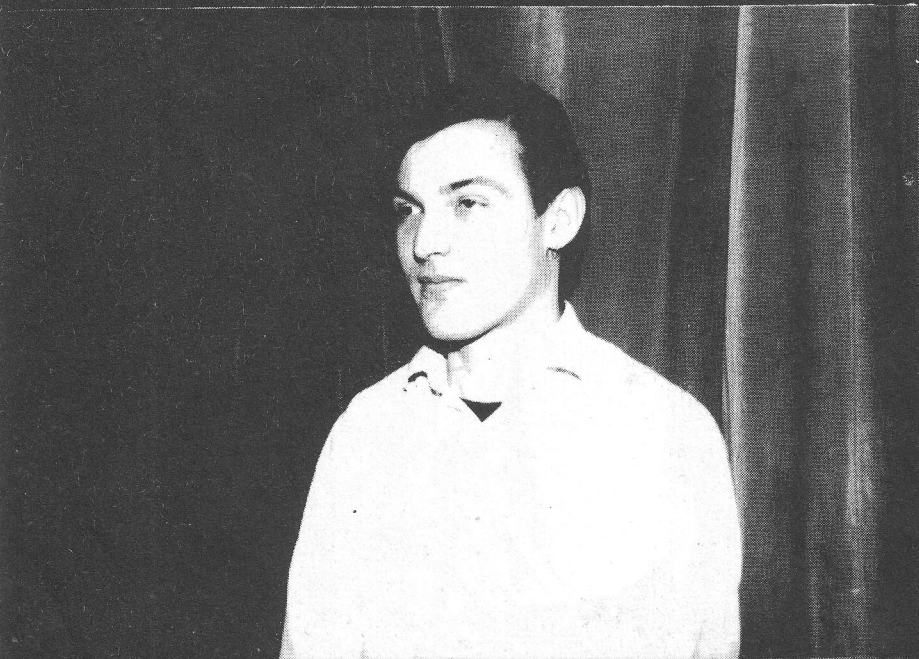
We were a local band and played various local gigs, we were always a bit different, I mean we were the first 'Modern _____' group and there's no doubt about that. A local promoter called Mike Marsh, he used to promote gigs round our way, and he put us on various gigs and he liked us so he did a single with us. He gave us our first single which was on his little label and it was called 'Drowning Man' which has been deleted. It wasn't that great but it was a start for us.

Then we did some demo tapes and sent them to various labels and we sent one to Beggars Banquet 'cos there was no 4.AD then and a bloke there, Pete Kent, and Ivo who do us now liked it but that wasn't Beggars sound, they were a more commercially orientated label. Anyway they expressed interest in it but we were still with Mike Marsh then who went to America so we signed to 4.AD and had a single out called 'Swans On Glass'.

Then we decided wether it was either being a local band with 9 to 5 jobs for the rest of our lives or make something of it so we came to London. Seven months ago now. Then we did 'Gathering Dust', did a track on a 12" ('Home' on 'Presages') and recorded the album as well as touring with Wasted Youth as well as having a few gigs in London recently."

Obviously the most crucial stages in their career so far have been signing to 4.AD and their move to London. They've remained happy about both moves. Dick: "We





thought it would help a lot and it has but it's also been difficult at the same time, you know, living in a squat. We almost look at it as coming to London as a new starting point. Everything else was getting ready for it." Steve: "We've done a lot more up here than we've ever done."

As for 4.A.D they all agree that it's the best label in London independently although it has a few drawbacks. The obvious one being that they'd only two weeks studio time to record their album which from the tape I heard of it lacks something the singles had. Rob: "We are pleased with the album but we did need extra time but 'cos of budgets and things. I mean we probably could have done a better album with extra time but with the time allotted there wasn't a lot more we could do really." Dick: "I think all the songs are good but may be we didn't do justice to the set." Robbie: "It was really hard work just 'cos we were thinking we've only got that 2 or 3 days left. It was a bit like a production line but it had to be like that 'cos 4.A.D are not loaded with money."

Which raises the problem of whether they'll be able to remain on an independent label or whether they'll go for a major one. Robbie: "Well we've made the break to London and we've done well out of that so we've got to keep on going up and up. We need a base, I mean ~~we've been in 3 or 4 houses~~ we've been in 3 or 4 houses since we've moved here and you are never safe. Really now we are trying to find a house or flat so we can move in and have a base to start from. I mean over the next few months we've got a hell of a lot of work to do and we're not going to be here a lot of the time." Dick: "We've got to contend with things like being evicted from a house and if we're not here all the time well....."

"I mean we like being on an independent label and we'd love to stay on it but it might not be financially viable." continued Dick. "I think most bands want to, I mean I don't think it's selling out in any

way by signing to a major label 'cos your getting money for yourself and your band and presumably the music gets better as well."

Next I asked them about the effect their 'Gathering Dust' single had on them. Robbie: "With 'Gathering Dust' we wanted to record an up tempo single rather than an interesting single. Something that would be played at places which people could tap the feet to. We wanted to record a single like that so we did, I mean at the time it was the only song we had like that." Steve: "It was made as a single." Dick: "We wanted to move a few heads 'cos we put out a couple of singles that went unnoticed."



As Dick explained they didn't just start copying that afterwards. "We didn't think 'Ah! Here's something that works we better stick to it.' We just realised that that was what we were going to do. You just heard the album and it's not a hell of a lot different. I mean some songs are in a similar vein. 'Gathering Dust' like caught peoples eyes and then they went back and got the old stuff as well."

Rob: "Yeah, even now with 'gathering Dust' out and people really liking it they are going back and liking the old stuff like 'swans On Glass' 'cos its sold increadably well since then but initially it didn't."

Basically Modern English are a fucking good group that play modern music which has got them into alsorts of shit with the music press who have constantly bombarded them with insults although a few good reviews have started to appear. As for the album 'Mesh And Lace', considering I've only heard it once, was a bit dissapointing after the trail of really exciting singles but I still think it is good and well worth buying.

INTERVIEW BY: A. BRENNAN.

THEATRE OF HATE:
HE WHO DARES WINS (S.S.)

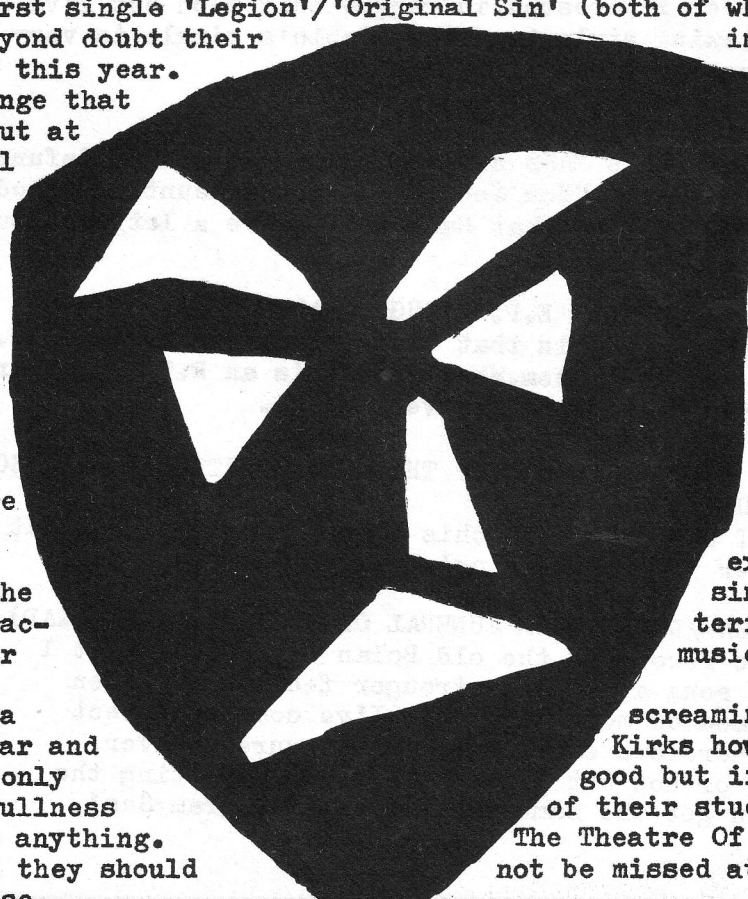
Theatre of Hate

This is the album I've probably most looked forward to so far this year, especially since I heard their first single 'Legion'/'Original Sin' (both of which are on the album) which proved beyond doubt their importance as one of the best new groups of this year.

It seems a bit strange that should be a live one but at they can afford to sell. Unfortunately the live albums is that weak unless they are kind of defeats the it neither reflects abilities or their you want to gain any album it has to be

That said it is the best live albums any overdubs) and there little more exciting album. The songs are expect after hearing the of which have the character which gives their power and bite.

The combination of a and bass, piercing guitar and something that is not only this album lacks the fullness not have missed it for anything. is happening today and they should £2.49 you have no excuse.



their first album least it means at a modest £2.49. problem with most they tend to sound overdubbed which purpose. Therefore their studio cap-live power so if thing from this played loud. deffinately one of I've heard (without fore it makes it a than a studio

exactly what you'd single :excellent. All teristic Theatre Of Hat music a little extra

screaming sax, beating drums Kirks howling voice produce good but irrisistable. Though of their studio sound I would The Theatre Of Hate reflect what not be missed at any cost and at



Singles

REVIEWED BY:
A. BRENNAN.

AU PAIRS: DIET/IT'S OBVIOUS (HUMAN)

This is quite simply excellent. They combine Gang Of Four type scratchy guitars with good tunes to make great songs.

CABERET VOLTAIRE: SECONDS TOO LATE/CONTROL ADDICT (ROUGH TRADE)

To me Caberet Voltaire are the electric rock band of the 80's as proven by their third L.P. "The Voice Of America". "Seconds Too Late" is just as good as anything they've done before and it shows their flare for style and originality without becoming obscure. "Control Addict" is a bit weaker but still very good.

MODERN ENGLISH: GATHERING DUST/TRANQUILITY OF A SUMMER MOMENT (VICE VERSA) (4.AD)

Neither of the songs are really like their last excellent single but they are still brilliant. "Gathering Dust" is the faster of the two tracks and probably the most popular. "Summer Moment" takes a longer time to get used to but then it becomes really enjoyable and relaxing.

VIRGIN PRUNES: TWENTY TENS/REVENGE/THE CHILDREN ARE CRYING/GREYLIGHT (BABY)



I wasn't really sure what to expect when I put this on my record player and to a certain extent I still don't know 'cos I keep on thinking that the next time I play it I'll hate it. Anyway the four songs come somewhere between P.I.L. and very late A.T.V. The best of them is the mighty "Twenty Tens" which goes bombing along with a great stop-start drum and bass line.

DELTA 5: TRY/COLOUR (ROUGH TRADE)

Two more beaty pop songs from Delta 5. They are better than their previous two but as I said then they are too pop musicy for me.

MISTY IN ROOTS: ZAPATTA/VIVA ZAPATTA (PEOPLE UNITE)

AUGUSTUS PABLO: PABLO MEETS MR. BASSIE/MR. BASSIE SPECIAL (ROUGH TRADE)

I've never really been interested in reggae that much but I've always liked them.

Misty's slow relaxing style. Augustus Pablo's single is very similar to theirs and they are both really top quality records.

MASS: YOU AND I/CABBAGE (4.AD)

Just in case you don't know Mass are what has come of the defunct Rema-Rema. Like a lot of the old Rema stuff "You And I" has got a haunting melody, similarly "Cabbage" reminds me of Rema but I feel that Mass will prove a lot more succesful then they did.

YOUNG MARBLE GIANTS: TESTCARD E.P. (ROUGH TRADE)

The first thing I should say is that this is not really the Y.M.G. we know 'cos lead singer Alison has left them. What's left is an E.P. by stuart and Philip without vocals, surprisingly enough it is very good.

VIC GODARD AND THE SUBWAY SECT: STOP THAT GIRL/INSTRUMENTALLY SCARED/VERTICAL INTEGRATION (ODDBALL/ROUGH TRADE)

There's not a lot I can say about this apart from the fact that it's very good and probably comes under 'easy listening'. I like it.

BAUHAUS: TELEGRAM SAM/ROSEGARDEN FUNERAL OF SORES/CROWDS (4.AD)

This is a fantastic rework of the old Bolan classic, in fact I think it gives the song a new and stronger feel. 'Rosegarden Funeral Of Sores' sounds more like what I've come to expect from them and is therefore excellent. I'm not sure, however, if it is on the 7" or not but I think it's worth getting the 12" even though you get the same version of 'Telegram Sam'.





TELEVISION PERSONALITIES: I KNOW WHERE SYD BARRETT LIVES/ARTHUR THE GARDENER (ROUGH TRADE)
I was dissatisfied with this single considering what they've released before. Anyway both songs are your typical T.V.P.'s ballad but I feel that they should have tried to put something a bit better out before the album.



MOTORHEAD + GIRLSCHOOL: (St. VALENTINES DAY MASS-ACRE) PLEASE DON'T TOUCH/BOMBER/EMERGENCY (BRONZE)

There's not much point reviewing this now 'cos it's already shot up the charts but I just wanted to say to anyone who hasn't bought it yet that it is probably the most powerful single I've heard in ages and neither group deserve to be dismissed as another "heavy metal" group 'cos they aren't like Rainbow or U.F.O., they're 100 times better. Interview next issue maybe ????

DEPECHE MODE: DREAMING OF ME/ICE MACHINE (MUTE)

Unlike a lot of independent labels Mute has managed to develop a character so that you almost know what to expect from them which has its advantages and disadvantages for the group involved. Depeche Mode are one of the best groups on Mute and this record proves it. Both songs are perfect pieces of synth pop if you like that sort of stuff.

CRASS: NAGASAKI NIGHTMARE/BIG A LITTLE A (CRASS)

The major fault with Crass in the past was their musical ability or lack of it 'cos although they made good raw punk they have been carried through by their 100% genuineness. This single, however, proves that they are getting better and better without having to compromise and it ain't 'cos they're rich' or any other bullshit reason like that. It's 'cos they mean what they say and do what they say. All in all this is an excellent single.

NEW ORDER: CEREMONY/IN A LONELY PLACE (FACTORY)

This is a hell of a lot better than I thought it would be. I didn't get the 2nd Joy Division 'cos from what I heard of it it was shit compared to their first one. Both songs match anything from the first album and are sufficiently different from the Joy Division stuff to create a new interest. Sadly I feel that a lot of J.D.'s emotion has gone.

NIKKI SUDDEN: BACK TO THE START/RINGING ON MY TRAIN (RATHER/ROUGH TRADE)

Nikki is the ex-Swell Maps singer and as you might expect this sounds just like the Maps stuff. 'Back To The Start' is definitely the better of the two songs, 'Train' is a sort of funk thing which I don't really like that much. Meanwhile plans have been made for a dbl. album Maps retrospective so keep your eyes open for that.

THEATRE OF HATE: REBEL WITHOUT A BRAIN/MY OWN INVENTION (BURNING ROME)

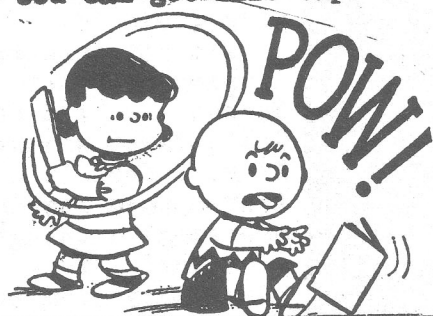
Both songs are featured on their great debut live album but these are studio versions which means they're not just taken from the album. Anyway I must admit that I am slightly dissatisfied with them 'cos I don't think they really stand up to the first single and I'm sure they could have done a bit better. That said I still think that it's a good single.

BOW WOW WOW: WORK/C-30,C-60,C-90 ANDA! (E.M.I.)

I think this current tribal thing has passed saturation point and I hope that people will get fed up with it soon so I can get a bit of peace. 'Work' is probably one of the best songs to come out of this thing but then it's all shit anyway.

ANOTHER PRETTY FACE: I'M SORRY THAT I BEAT YOU I'M SORRY THAT I SCREAMED BUT FOR A MOMENT THERE I REALLY LOST CONTROL (CHICKEN JAZZ-TAPE)

You can get this tape from A.P.F. for £1.70 (the address is with the interview) and features 8 great tracks. It includes 'All The Boys Love Carrie' 'This Could Be Hell' and their fantastic 'Only Heroes Live Forever'.





When I mention Cherry Red Records I'm sure 90% of you will think of the Dead Kennedys but really the fab punk combo seem totally out of place there, more suited to labels like Fresh who tend to center round punk groups like The Wall and U.K. Decay (both of whom I've interviewed in older issues). Anyway Cherry Red seem to be more interested in the post punk wastelands and not '76 revivalists. Indeed one key thing about most of the groups on the label is that they all seem to be fairly original.

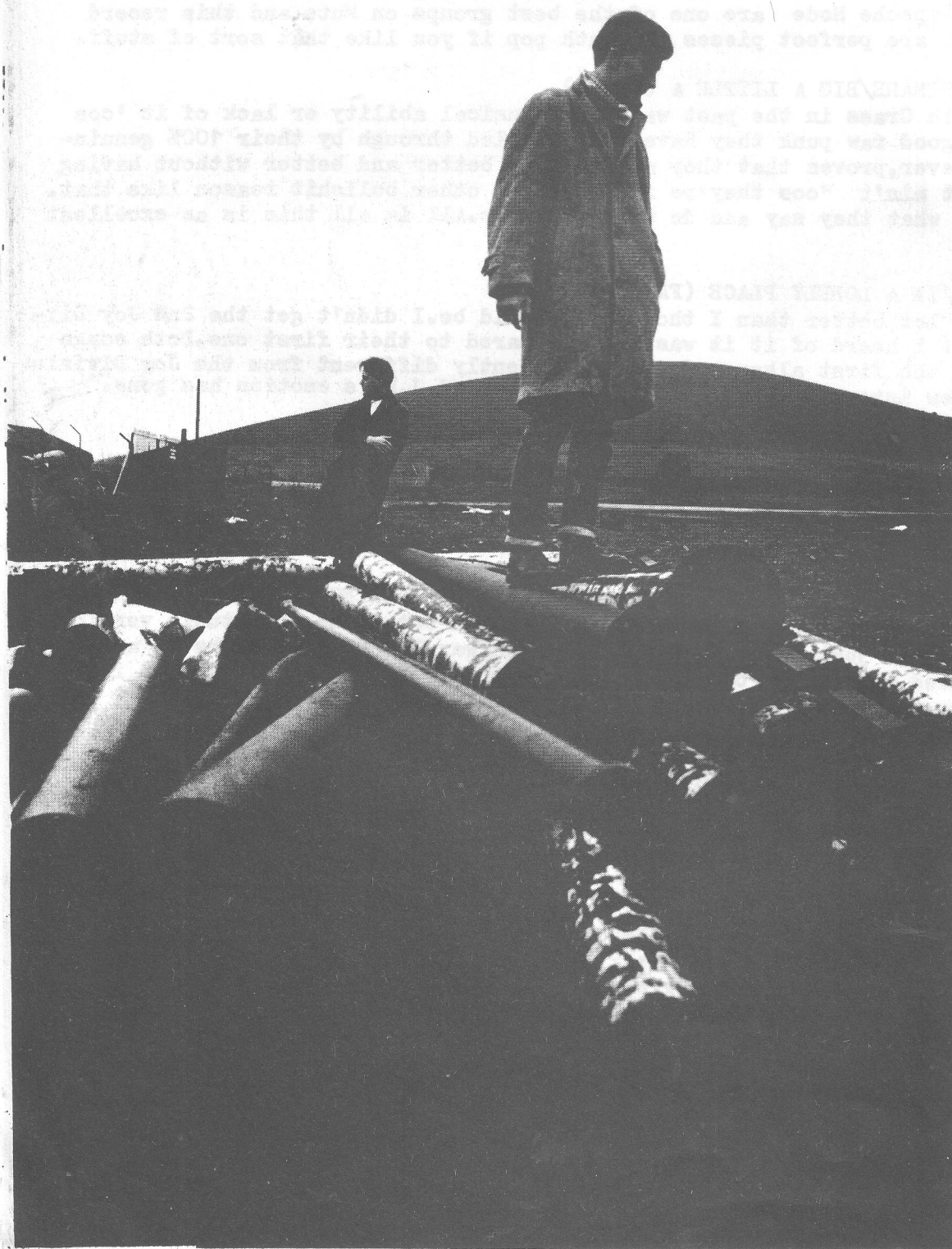
The most prominent/recent groups to appear on the recently moved label (now situated at 53 Kensington Gardens Sq., London W2 4BA.) are Eyeless In Gaza, The Transmitters, Five Or Six, Medium Medium, Second Layer and ofcourse the Dead Kennedys.

Musically EYELESS IN GAZA are pretty awful and I'm deffinatly not trying to say otherwise (in fact the only good musicians out of this lot are probably the Transmitters) and when you listen to their debut album 'Photographs As Memories' you've got to have

a pretty strong will not to turn it off. But if you manage to listen beyond the first few tracks you'll probably start getting used to their style, you might even get to like it, I love it now. They are the most exciting and original group on Cherry Red and as Mike from C.R. explained to me, "I think this is the sort of album you'll like to have around in twenty years." The simple fact is they sound really good.

Next the TRANSMITTERS who are really on Heartbeat Records have just released their 2nd album 'And We Call That Leisure Time' which I've reviewed elsewhere so I'll just say unlike Eyeless they are good musicians but they make a shit sound that bores me to sleep. Their attitude is best summed up by their bassist who said "What's the point in making nice music?"

I'm not sure but I think 'Another Reason' is FIVE OR SIX's first single. If so I feel it leaves room for improvement although from what I've heard they seem to



revel in their lack of musical talent.

Now MEDIUM MEDIUM who released their 'Hungry So Angry' single a while ago which despite being ever so slightly monotonous had a good beat which carried it through. I feel that the B-Side was a bit better and these are most likely to be the group if any to become popular.

SECOND LAYER seem to sound like an awful attempt to copy early Joy Division at first but if you avoid that idea their 'World Of Rubber' album is really good and a few listens it either sends you to sleep or motivates you to listen to it again. The strange thing is that the songs seem to change slightly with each listen and invariably they sound a lot better with time.

Finally the DEAD KENNEDYS whose superb string of singles led up to an equally excellent album 'Fresh Fruit For Rotting Vegetables'. It's strange that when I start getting fed up with all the '76 revival groups the Dead Kennedys always seem to keep me interested in what they are doing. But like I said before they don't really fit in with the rest of the groups on the label and they would have been left out of this write up if they weren't so fucking good.

I don't really think that Cherry Red is in danger of becoming a cult label and I don't think any of the groups are special (maybe that's the beauty of the label). But I feel they show that you don't have to be good musicians to produce something that is worth hearing. I can't honestly recommend everything that they put out which would be a bit stupid anyway but I think most of the stuff they put out is worth hearing even if it's just because it's something original for a change.

AIDAN BRENNAN.

P.S. Thanks to Mike Alway at Cherry Red for all the help and stuff he gave me.



Dead Kennedys

BETTER
BADGES

IMAGE
AS
VIRUS

- KILLING JOKE REQUIEM 1"
- RED BEAT 1"
- MALICIOUS DAMAGE 1"
- SKI PATROL 1"
- 4 BE 2 1"
- THE BEAT PSYCHEDELIC ROCKERS 1 1/2"
- DELTA 5 DV 1"
- SPIZZLES RISK 1"
- STRAY CATS 1"
- SPANDAU BALLET 1"
- PERE UBU ART OF WALKING 1"
- BLURT b 1"
- THIS HEAT HEALTH & EFFICIENCY 1 1/4"
- SECTION 25 SXXV 1"
- TALKING HEADS RED STAR 1"
- GANG OF FOUR 'HISTORY' 1 1/4"
- GANG OF FOUR 'ENTERTAINMENT' 1"
- CRASS NAGASAKI NIGHTMARE 1"
- BOW WOW WOW 1" CASSETTE PETS
- NEW ORDER CEREMONY 1"
- THE CLASH SANDINISTA 1 1/2"
- THE CLASH SANDINISTA 1"
- FLUX OF PINK INDIANS CMD 1"
- FLUX OF PINK INDIANS HEAD 1"
- JOSEF K 1"
- STUDIO ONE 1"
- DEMOB ANTI POLICE 1"
- POISON GIRLS CROW B/W 1"
- INNER CITY UNIT LP 1"
- BARNACUDAS 1"
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