in THE CITY

30p

Free Flexi-disc Inside

PIC: PETE GILBERT.

POISON GIRLS

THE GADGETS

#15

Crass - Suicide - The Method

lyrics to free flexi disc!

POISON GIRLS

Pretty Polly

POLLY IS A PRETTY GIRL
POLLY IS A FUTURE GIRL
LEFT HER SWEET SUBURBAN HOME
WENT TO MAKE IT ON HER OWN
HER MOTHER WAS A T.V. MUM
KEPT A SWEET SUBURBAN HOME
BROUGHT HER DAUGHTER UP TO USE
ONLY THE BEST COSMETIC FOAM
BROUGHT HER DAUGHTER UP TO USE
HER ASSETS IN A WORLD OF TRADE
TAUGHT HER DAUGHTER VERY WELL
AND POLLY SOON HAD GOT IT MADE
POLLY IS A FUTURE GIRL
LIBERATION IS HER WAY
PULLING ON HER SEAM FREE TIGHTS
SHE MADE STRAIGHT FOR THE CITY LIGHTS

ANXIOUS TO PLEASE, GENETIC DISCEASE
HOW SHALL I PLEASE YOU, SHALL I BE WITTY
ANXIOUS TO PLEASE, GENETIC DISCEASE
HOW SHALL I PLEASE YOU
SHALL I SHOW YOU MY TITTY

POLLY'S DOING VERY WELL
UP THERE IN THE CITY LIGHTS
THAT'S THE WAY HER MONEY GOES
TO PAY FOR ALL HER SEAM FREE TIGHTS
POLLY IS A PRETTY GIRL
LIBERATION IS HER WAY
POLLY IS A FUTURE GIRL
POLLY ALWAYS PAYS HER WAY
HER JOB IS HARD, SHE DOES IT WELL
SHE PLAYS AROUND WITH BULLS AND BEARS
SHE PLAYS HARD, SHE PLAYS TO WIN
PILING UP HER STOCKS AND SHARES
POLLY IS A FUTURE GIRL
SHE MAKES PROFIT NEVER LOSS
POLLY IS A PRETTY GIRL
POLLY DOESN'T GIVE A TOSS

ANXIOUS TO PLEASE, GENETIC DISCEASE
HOW SHALL I PLEASE YOU
WAS ALL THAT THEY TAUGHT HER
ANXIOUS TO PLEASE, GENETIC DISCEASE
HOW SHALL I PLEASE YOU
SHALL I GIVE YOU MY DAUGHTER

HER JOB IS HARD, SHE PLAYS TO WIN
PRETTY POLLY'S IN THE KNOW
SHE'S NEVER LATE, SHE TAKES THE PILL
IT'S EASY COME AND EASY GO
PRETTY POLLY'S ON THE GAME
POLLY KNOWS HER V.A.T.
LIBERATION IS HER WAY
AND POLLY GETS HER TIGHTS FOR FREE
POLLY IS A PRETTY GIRL
GOT AN INDEPENANT MIND
SHE'S GOT LIBERATED DREAMS
NOT THE ROMANTIC KIND
POLLY IS A PRETTY GIRL
POLLY DOESN'T GIVE A TOSS

ANXIOUS TO PLEASE, GENETIC DISCEASE
SHE'S GOOD AT HER JOB
AND HER BOSS SAY'S "YOU'RE SO PRETTY"
ANXIOUS TO PLEASE, GENETIC DISCEASE
SHE'LL NEVER KNOW FOR SURE
WHY SHE DOES SO WELL IN THE CITY

Bully Boys

THE BULLY BOYS ARE COMING
THERE ISN'T LONG TO GO
THE BULLY BOYS ARE ON THEIR WAY
WILL THE END BE QUICK OR SLOW
SURVIVAL OF THE FITTEST
IN THE COUNTRY OF THE SICK
THE BULLY BOYS ARE COMING
WILL THE END BE SLOW OR QUICK
SURVIVAL OF THE FITTEST
THE ENEMY IS FEAR
THE BULLY BOYS ARE COMING
CAN IT REALLY HAPPEN HEAR?
PORNOGRAPHY OF VIOLENCE
THE DOGS WILL HAVE THEIR DAY
THE BULLY BOYS ARE COMING
MACHISMO RULES O.K.
BUT DON'T YOU CRY MY DARLING
NO, DON'T YOU SHED A TEAR
JUST PUT ON YOUR BLACK LEATHER
THE BULLY BOYS ARE HERE
NO TIME TO BE A VICTIM
THE ENEMY IS FEAR
JUST PUT ON YOUR BLACK LEATHER
THE BULLY BOYS ARE HERE

Words and music by POISON GIRLS.
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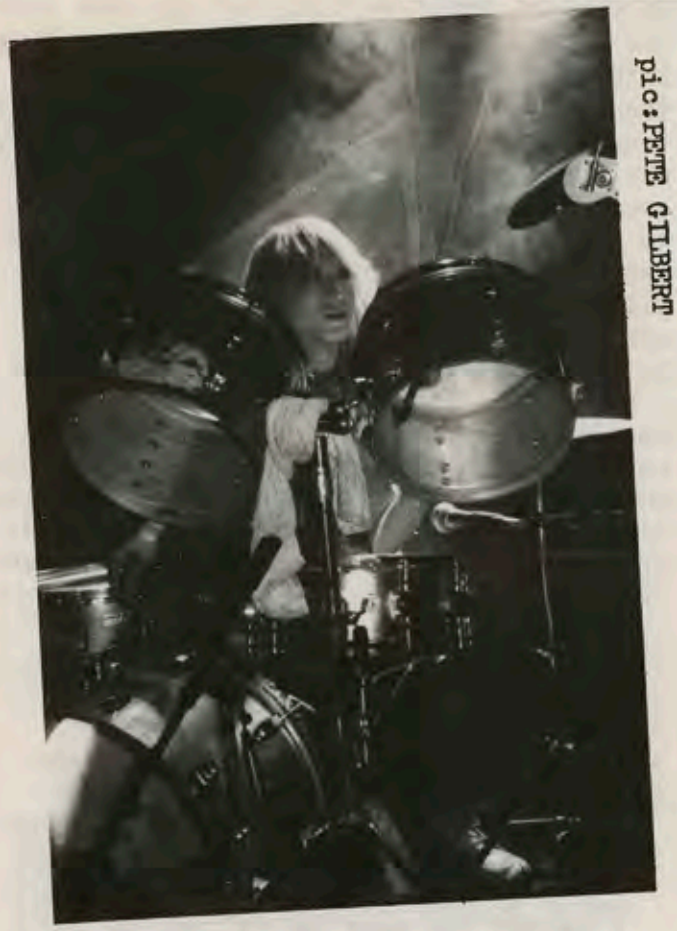
JAWING IS

IN THE CITY,
234, CAMDEN HIGH ST,
LONDON, N.W.1.



pic:PETE GILBERT

pic:PETE GILBERT

Quite a lot has happened since the last issue, which was - Yeah, we know - ages ago. Like not one but two of the scenes most prominent vocalists being found dead, Ian Curtis, of course, who was just on the brink of breaking big with Joy Division, hung himself in the early hours one morning. Inside, there's an article which tells you all you really need to know about him/them. The other guy being The Ruts frontman, Malcolm Owen, who died from a drug overdose, yet another helpless victim. On the subject of drugs, well done Mr Youth of Killing Joke, for influencing more kids onto how magical and harmless drugs are, they're always harmless until someone dies! If you choose to 'get off' on such an old hippy failing, then you could at least keep your trap shut about it - you irresponsible idiot!

Other strange things have happened, like 'The Face' offering to do a feature on us complete with photos. Mike Stand (a.k.a. Phil Sutcliffe of Sounds fame) was assigned to do the interview and Jill Furmanovsky to take posed photos of us, delivering ITC to the Virgin Megastore in Oxford Street etc.. We discussed all the pro's and cons and decided against the idea. We were prepared to supply Nick Logan (editor of The Face) with the facts regarding In The City, as well as other information but he "didn't think it would work". As early readers of ITC already know, we oppose the music business and the way in which it operates. We oppose the music press for the same reason. We are not into pushing ourselves or our own personalities and our reasons for starting ITC was because of the growing dissatisfaction with the self-important, cynical and elitist writers in the weekly music press (and to some extent some of the fanzines too). This is the main reason why we have never and never will print photographs of ourselves in ITC (and not just because we are ugly as some of you have suggested). After all, who are we writing about? Us? Or the music? Anyway, can you imagine us two posing in Oxford Street and being photographed as we deliver In The City? It really isn't us or what we are about. As for being interviewed, if people want to know what we're about and why we do what we do, then they can always write to us and we'll tell them, even though it does sometimes take us several weeks to get around to replying.

Editors:
Peter Gilbert &
Francis Drake.
Contributors:
Rachel, Graham
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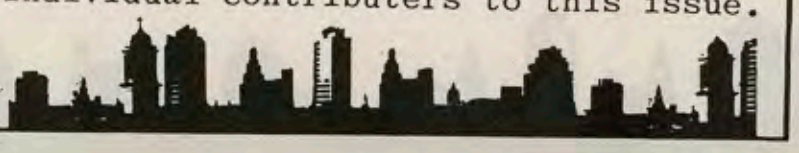

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Carl Hiles.
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Francis Drake.
Photography:
Peter Gilbert.

JAWING ctd

Many thanks to Smash Hits for the various plugs, which have helped us shift practically all the Ultravox books we had left, (collecting dust)and some 500 extra copies of the last issue. The extra cash from these, as well as the money we got from selling various articles and photos, has meant we can afford to give you a flexi-disc with this issue. We hope you think it is worth it? Speaking of flexi-discs, the original flexi was going to be John Foxx's 'Burning Car' which Virgin had originally considered to be too un-commercial, however, when Virgin Records realised that we were going to put it out on a flexi, they soon changed their mind - Typical Virgin!

Cuddly Toys

Contrary to recent reports CUDDLY TOYS have not split up completely! Speaking to Sean Purcell just a few minutes ago on the telephone has revealed that the band are busy rehearsing with a new drummer and lead guitarist. Some of you have written to us asking for the latest information on Cuddly Toys, so here are the latest facts. According to Sean, Billy Surgeoner left to form Temporary Title, Faebhean Kwest was dismissed and is now busy forming his own band and Paddy left prior to being deported back to Japan by courtesy of the Home Office. Their next single will be 'Astral Joe'b/w'Front Page News' and will be out soon on Fresh records. Sean Purcell describes the "new" Cuddly Toys as more bizzare and mysterious but the glamour and trimmings will also be apparent. "We are hoping to achieve what we weren't able to achieve before with the previous shitty line-up". We'll have to wait and see about that? The new line-up is:

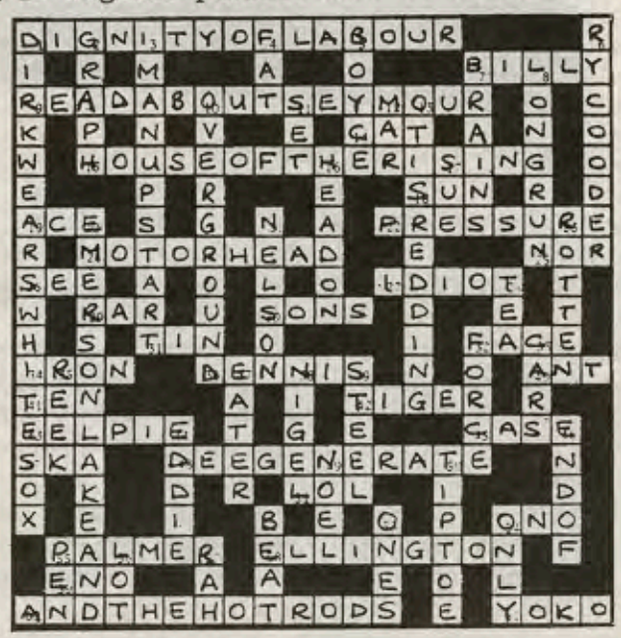
SEAN PURCELL	23	VOCALS.
TONY BAGGETT	25	BASS.
ANDREW REID	25	KEYBOARDS.
ROBERT BARKER	16	DRUMS.
TERRY NOAKES	22	LEAD GUITAR.

DELAYS WITH IN THE CITY BACK ISSUES AND OTHER ITC PUBLICATIONS!

If you are still waiting for any back issues of ITC or the Ultravox/Gary Numan booklets, please write to Carl and give him the details. We have been so inundated with requests for the aforementioned that Carl, who handles this all on his todd has been swamped with post. The last time we went to his house we were just able to see his two ears and part of his nose beneath a pile of letters and postal orders. So, sorry if you have been waiting for ages but you will get what you've ordered soon - Honest! Under the circumstances, Carl has done a great job but the delays were not all his fault - No names and addresses, no details of what was wanted, bad writing etc.. also played a big part in the hold-up, so bear with us and make some allowances - PLEASE!!!

REPLIES TO YOUR LETTERS! This will be dealt with over the next couple of weeks once again sorry for the delay!

NEW READERS PLEASE NOTE. In The City is an ir-regular publication. BE PATIENT!



CROSSWORD WINNERS: Five autographed copies of 'TELEKON', Gary Numan's 4th. album have been posted off to the five winners: Ian Fradgeley-Liverpool, Pete Hicks-Cornwall, Karen Stringer-London, Kolin Bodle-Brighton and Martin Ling-Enfield. Congratulations!

SUBSCRIBE

Pete 'n' Frank xx xx

FOR THE NEXT FIVE ISSUES OF "IN THE CITY" STARTING WITH ISSUE 16, SIMPLY SEND A POSTAL ORDER/CHEQUE FOR £2-00 PAYABLE TO "IN THE CITY", THIS INCLUDES P&P. THE ONLY BACK ISSUES STILL AVAILABLE ARE A FEW ISSUE 11's AND ISSUE 14's @ 40p EACH INCL. P&P AND SOME 'ULTRAVOX, PAST, PRESENT & FUTURE' PRICE 75p INCL. P&P. OR ALL 3 FOR £1-40p. ADDRESS ON PAGE 3.

CHARTS

These charts are made up from your votes sent in after issue 14. To keep the charts as accurate and as up to date as possible, send your top 5 singles and albums when you write or send 'em on a postcard. If your taste is not represented here, then you probably didn't vote!

Singles

(1)	I DIE, YOU DIE.	- TUBEWAY ARMY.
(2)	Are 'friends' Electric?	- Gary Numan.
(3)	We Are Glass.	- Gary Numan.
(4)	Down In The Park.	- Gary Numan.
(5)	Messages.	- O.M.I.T.D.
(6)	Cars.	- Gary Numan.
(7)	Revolutions/Persons Unknown.	- Crass/Poison Girls.
(8)	Love Will Tear Us Apart.	- Joy Division.
(9)	Burning Car.	- John Foxx.
(10)	Holiday '80 e.p.	- Human League.
(11)	Kings Of The Wild Frontier.	- Adam And The Ants.
(12)	Sleepwalk.	- Ultravox.
(13)	Complex.	- Gary Numan.
(14)	Transmission.	- Joy Division.
(15)	Christine.	- Siouxsie & Banshees.
(16)	No-one's Driving.	- John Foxx.
(17)	Bombers.	- Tubeway Army.
(18)	A Forest.	- The Cure.
(19)	Quiet Men.	- Ultravox.
(20)	Terror Couple Kill Colonel.	- Bauhaus.
(21)	Ashes To Ashes.	- David Bowie.
(22)	Dalek I Love You.	- Dalek I.
(23)	Better Scream.	- Wah Heat.
(24)	Nobody's Heroes.	- Stiff Little Fingers.
(25)	Hymns Of Faith.	- Crisis.
(26)	Feeding Of The 5,000.	- Crass.
(27)	Don't Misbehave In The New Age.	- Animals And Men.
(28)	Ricky's Hand.	- Fad Gadget.
(29)	Music 4.	- Vice-Versa.
(30)	Fiery Jack.	- The Fall.

Albums

(1)	REPLICAS	- TUBEWAY ARMY.
(2)	Tubeway Army.	- Tubeway Army.
(3)	Pleasure Principle.	- Gary Numan.
(4)	Systems Of Romance.	- Ultravox.
(5)	Metamatic.	- John Foxx.
(6)	Orchestral Manoeuvres...	- O.M.I.T.D.
(7)	Dirk Wears White Sox.	- Adam And The Ants.
(8)	Vienna.	- Ultravox.
(9)	Travelogue.	- Human League.
(10)	Hicks From The Sticks.	- Various.
(11)	Manmachine.	- Kraftwerk.
(12)	Do Animals Believe In God.	- Pink Military.
(13)	Stations Of The Crass.	- Crass.
(14)	Closer.	- Joy Division.
(15)	Teenage Warning.	- Angelic Upstarts.
(16)	Strange Boutique.	- Monochrome Set.
(17)	Entertainment.	- Gang Of Four.
(18)	Nobody's Heroes.	- Stiff Little Fingers.
(19)	Setting Sons.	- Jam.
(20)	Correct Use Of Soap.	- Magazine.

pix PETE GILBERT.

POISON

Poison Girls want the system aborted, they are a band with a conscience and through their music hope to bring people to a full realisation that there is an alternative to what has been accepted as the "system" for far too long. They see corruption in almost every controlled area, from rock & roll to politics. Maybe not so intense as Crass, who they often gig with but in our minds equally as sincere and in some ways probably more effective.

"STATE CONTROL AND ROCK AND ROLL ARE RUN BY CLEVER MEN"

The 'Poisons', as they are known to regular punters and friends, were chatting with us in their Essex home just over six months ago. The first part of the interview was printed in ITC issue 13.

Their new album title is "Chappaquiddick Bridge" and is very different from their last release Hex and the previous single shared with Crass called Persons Unknown. In our opinion Poison Girls are the foot in the door of corruption.

"WHAT YOU KNOW IS WHAT THEY SHOW AND IT ALL GOES ROUND AGAIN"

Pete speaking to the 'Poisons'.. "I wonder whether I would've understood what your lyrics meant though, if I hadn't have seen something in what you were doing that I could personally relate to. What about those people who unlike me, haven't been on the verge of a nervous breakdown. What about those people that do not feel the need to question themselves. What is there in either your lyrics or your music for them? Richard: "I don't think we're a band about mental illness. I don't think that "Hex" is a record about that". Pete: "No I'm not suggesting it is, I am sure that lots of other people will see something in your songs that I haven't seen. Some girls for a start will obviously see something that I wouldn't." Vi: "Yeah, like "The Old Tarts Song" they like that - (Vi laughs) - even the young ones know what that means." Pete was still on the defence of his previous question: "But what about someone who goes along to their very first gig and fortunately or unfortunately for them it happens to be a Poison Girls gig. Imagine that they have never even thought about questioning their lives and because they've been brought up wrapped in cotton wool can't relate to anything in your lyrics personal to themselves, couldn't your lyrics run off them like water off of a ducks back? How do you propose to make this type of person think? Vi: "Well, I hope we can. I mean, the very fact that we're not what they expect.

"POLITICS ARE ULTRA CHIC AND WARS ARE IN AGAIN FOLLOW THE HERD AND SWALLOW THE WORD AND IT ALL GOES ROUND AGAIN"

....Nil: "Yes, I think we will because what happens in their home environment with their families and at school.....we're talking about people who are really quite young, 14 or 15 perhaps. The kind of things they're not told about at home and at school we do begin to tell them about. I mean we aren't the only ones all their friends probably do as well but we have a sort of semi-official, outside of officialdom position. Like, the things that they can't learn from their teachers and their parents. They can begin to learn from people like us because we haven't got the same fears about telling them that these other people have. It must be completely impossible for a teacher for instance who's within the heirarchy of the teaching proffesion, he's within the school system, he's under the headmaster as much as all the pupils are. It must be impossible for him to start telling pupils that the teachers don't know anything, I mean that would blow his position, he would have to leave. So, they can't do it for them, where as we can". Does this mean then, that these people know the truth but are bound by their proffesional status to keep quiet about it or are you saying that they're not aware?"

Nil: "I think some of them are so good at resisting that kind of information that they are not

pic: FRANCIS DRAKE

N GIRLS

aware - and some of them know but can't get around to telling them!"

**"REVOLUTIONS LOST AND WON
ITS TIME TO FIGHT AGAIN
THEY BUY YOU OFF AND
SELL YOU SHORT AND
IT ALL GOES ROUND AGAIN"**

Vi: "Well, it's like the lie about qualifications at school and all that "you've got to stay at school and do your exams so that you get a good job when you eventually leave", I mean that's one of the lies that teachers I suppose can't afford to actually admit because then the kids would stop going to school and some of them have stopped going to school and some of those that go, go under duress. But it's being held together by some glue that is very fragile somewhere - increasingly and that what you need to learn about survival isn't the same as what you're being taught to pass exams". But is there a better way? Vi: "There has to be, there just has to be, because if something isn't good enough there has just got to be a better way and I think that is what I mean by not settling for a lie even if you can't see the truth to start off with simply because we've been 'blinkered' by so many lies about who's going to give us the answers for a start. Whether it's people who have been to public school (which is where most of the M.P.'s have come from, I mean that's a fact). Can they really tell us the truth and how to survive? It's all that kind of stuff, I don't think we have to be able to come out with the one and only truth but what we have got to do, is to say when we recognise a lie, what we've got to do is sort out a better way.I don't feel I know better way. I don't feel I know a better way for anybody except myself and maybe a few people I am in touch with but at least I don't have to be a part of the "keeping up" with the lies bit".

**"STATE CONTROL AND ROCK
AND ROLL ARE RUN BY
CLEVER MEN"**

Lance: "Yes, I think we have to agree first of all that what we have got is not good enough before we can actually work on any alternative solutions". Vi: "It's like the price you have to pay as well. There are certain lies that are still passed for truth, y'know for instance, you are supposed to make the most impact if you're a dolly-bird, that's one of the lies I'm talking about or that you've got the most power if you're a quick talking D.J., I don't know, what ever they are, if you are a really heavy looking headmaster, there are loads of them, these stereotype figures who have "got the truth". Such "truth" still exists but only in as much as people believe in it. It's very much like the "emporers new clothes".

**"ANARCHY IS THIS YEARS
THING AND IT ALL GOES
ROUND AGAIN"**

We pointed out that so many people tend to say the "system" is wrong, school, work, marriage etc, but these same people rarely come up with a real alternative system? Vi: "Well, I think the better system is to actually pay attention to what your real personal needs are at any given moment. I mean, the way that real needs are supressed in our teaching institutions. Whether it's a real need to go to the bog, y'know, or the real need to ask a difficult question. If you are asking us for a method because we can go on rambling for hours on "what is your answer" - then I would say, I think we all would say, what are your real needs and refer back to those needs, rather than somebody else giving their ideas of what your needs ought to be". Would you say that Poison Girls songs are directed only towards womens points of view? Richard:"I think on Hex, that was our intention but I think all those songs on Hex I find relevant to me personally, as much as to Vi. I mean, the crisis that she's singing about in 'Jump Mama Jump' uses domestic imagery but they're still things that are in my experience...." Vi: "But that's because you are prepared to accept that you have a living and a life within the context of a house". Vi is now speaking directly to Richard and answers his question. "Men that don't want to have anything to do with that and go out to their offices and

who don't know anything about screaming kids or the feeling of crisis. I'm sure that even they must be affected very much by the permanent psychology of the crisis that's spewed out at us on the radio and television. In all these images of Vietnam and Northern Ireland there is this kind of stuff coming at us all the time.

"ITS ALL GOOD FOR BUSINESS
WE'RE IN THE CHARTS AGAIN
THEY BUILD YOU UP AND
BREAK YOU DOWN
THE BOSS MOB WIN AGAIN"

But obviously I wrote a lot of the songs and I'm a woman, but for men who are actually aware of the reality of domestic life, men who are one parent families, and I know perfectly well there are a lot of them about. I think it is relevant to them as well. The other thing we are going to have to get down to is all this violence at gigs. I think one of the reasons why there is this increasing atmosphere of violence at gigs is because frustration and fear is increasing and the real insecurity that we are living in is becoming more and more apparent! And that's affecting young people, and the fact that most of those people, who come to our gigs are young males. The audiences are 99%.....I'm not quite sure what the percentage is but they are mostly males. Nil and I were talking about this the other night and Nil was saying that when he walks along the street at night and he comes up against a group of boys or men who are a bit pissed and are larking about, his hair stands up on the nape of his neck and his sort of, hackles rise because you don't quite know and if he goes up to them and he realises they have got a woman with them, he relaxes." Vi continues: "Because if you get segregated sexes and I would go as far as to say that if you have any one group segregated from another, then you have a situation which is potentially violent, paticularly if it's a lot of males and especially if there is a lot of frustration about. I think that 'dynamic' has been recognised and used by the military ever since we can remember. Crass said to us the other day, "Your problem is, (this was to us as a band) you are not going to get the women out, you are not going to get them out on the streets".

"THE SHORT SHARP SHOCK
IS THIS YEARS THING
ITS BACKLASH TIME AGAIN"

Crass are interested in addressing themselves to young males because they're the ones who go out on the streets. Well, my answer to that is, we've got to get the women out, it might be hopeless, it might be a task we can't actually achieve in our own lifetime, but from the hypothesis that we've got a violent situation which is going to need either policing or a hierarchical method of control. The only solution to that is to get the women out because if there are men and women together in one place socially, in an atmosphere which is not just women tagging along because the boys are going out, but is a womens reality as much as a mans, it's just got to be a healthier situation. Women have other things to talk about besides violence, sex is one of them and that's fine, what's wrong with that? But there's also mutual issues about living as well.

"AND PARADOX IS THIS
YEARS THING
IT ALL GOES ROUND AGAIN"

For example, who looks after the kids, I mean there are all sorts of things to talk about and to feel about if you've got the two sexes mingling. But if you are segregated you have only got a lot of really young, really frustrated males out and what you are doing is reminding them of their frustration and their anger - of ccurse you're going to get violence! And if the music connects with that kind of violence, it's going to flare up and the issue is 'How do you handle it'? Now you either police it or you diffuse it and I think one really important way of diffusing it is to change the ownership of gigs, the psychological ownership from being male territory to being a mixed territory. By that I mean truly mixed so that it belongs to the women as much as the men and the same is true of the world in general. I mean, that's just a microism, if you extend that to the world in general because it's a male dominated world with the military actually setting what the rules are all over the world"

pic:PETE GILBERT

Lyrics between paragraphs from "State Control" by POISON GIRLS.
Interview by: FRANCIS DRAKE & PETER GILBERT.
The latest release from Poison Girls is "Chappaquidic Bridge" on Crass records, through Rough Trade.

NEW DAWN FADES

"This is the end, beautiful friend the end." - The Doors.

Appropriately enough it was John Peel who told us first; Ian Curtis, the lead singer of Joy Division was dead. Then he played a record, but I didn't hear it, I wasn't listening anymore. Just that last (?) single: 'Atmosphere'.....quiet, and now sadder than ever. Everything seems quiet, something inside, deep inside, curled up and closed its eyes for the last time. It was as if a ladder, slowly climbed had been suddenly pulled away.Elvis and Marc and Sid and all the others couldn't do it, their deaths seemed inevitable ..... the biggest sleep, the biggest hype. This was different. Never a public image to cut out and keep under your pillow, we never owned him the way we did all those others. I still don't understand. So many worthless jerks are getting fat and rich and old, it's not fair. The first death that really mattered because everything has been taken, and as Dylan Thomas wrote: "After the first death there is no other."

For me it began about two years ago. The first record 'An Ideal For Living', an e.p. by Joy Division, the cover gave no clues; "this is not a concept e.p. - it is an enigma". The music was like nothing else I had heard before, songs of fear and doubt, grinding, growling, threatening and savage.

Six months of occasional wandering went by. And then I saw them live, supporting of all people, The Rezillos. In stark contrast with the harmless muzak of the 'stars', Joy Division were stunning, a mass of twitching nerves and scarred memories. The audience, expecting breezy pop, were nervous and restless, unsure how to react when confronted with the raw power of Joy Division on stage. But for me and a few others it was something else altogether. Watching the epilectic hand-jive of Curtis as he transformed frustration and nervous energy into primal display...it was like listening to the soundtrack of a film not yet made, except in our dreams.

Listening to Joy Division is like travelling on a train, that is speeding straight for your worst nightmare, only it's not a dream, it's real - you're just never awake long enough to realise it. Joy Division will wake you up. Smooth, black velvet sounds of fear, madness, pain and doubt.....and now death. Bleeding from open mental wounds. Memories of tradgedy with no escape. Silent tears in the dark city of strangers....emotion.....

"I've been waiting for the guy to come and take me by the hand,
show me new sensations make me feel the pleasures of a normal man."

....these are the real unknown pleasures, seeing things as they really are, no matter how terrible.

But now its gone, that terrifyingly pure mixture of absolute music and absolute music...

....there is a surrealist painting, or perhaps it was just a dream, of a man playing a violin and the strings are the nerves from his own arm. That is what Joy Division are.

.....the rest is silence.....

pic: ANDY DAVIS

by: STEVE DAVIS.

FEEDBACK

Dear Pete Gilbert,
On the last page of ITC issue 14 there was a brilliant piece of writing titled 'Food For Thought' Your name was printed at the end of the article, so I presume you wrote it. I thought it was extremely powerful and richly meaningful. It draws an appalling picture of mans inhumanity to animals and the pain and terror they suffer. I am aware of mans inhumanity to animals and the unnecessary cruelty he inflicts upon them, under the surface of civilization. I am also aware of what goes on behind the locked doors of intensive farming units and laboratories, the pain,fear, terror & cruelty. I try very hard to make my friends aware of this cruelty and they wish to become vegetarian when they leave home. My family are devoted vegetarians and I am also vegan; ie: I do not eat cheese, drink milk or take any animal products except free-range eggs. I petition once or twice every 2 months in Birmingham town centre with many other animal liberationists all of who are vegetarian or vegan. We give out leaflets explaining about the cruelty to animals. We also write to our M.P.'s and make them aware of animal exploitation in Great Britain, hoping that they will oppose and fight against it. Mercy, Pity, Peace and Love. The words of the great humantarian, William Blake. I hope ITC fans will read 'Food For Thought' and if they have any compassion for our gentle, loving fellow creatures, will become vegetarian and buy books specializing in vegetarianism. I do not know if Gary Numan is vegetarian but I and the whales are very, very grateful to him for trying to help save them by raising money at one of his Hammersmith concerts. I do think this was a beautiful, humantarian act and ever since, have been a devoted fan of his. I hope he will continue to raise money for animals.

"Nature never did betray
the heart that loved her"

"Speak to the earth and
it shall teach thee"

If you keep on having articles like 'Food For Thought' in ITC it will be the best music mag out!

FRITH MASCROP - Birmingham.

Dear ITC,
I don't like the silly editorializing by "Ed" all over the place but the interviews are great. I would like to see more 'live' reviews 'cos in Grimsby we're deprived of any 'live' entertainment. Dear Richard Cabut, Shut your arse hole will yer? Opinions is what it's all about. How about something on Magazine or Howard Devoto, as the 'big' papers always write a load of crap about them?

DAVE - Grimsby, South Humberside

Cat with a permanently-installed surgical tube (cannula) for repeated insertions of syringes, electrodes, etc.

ANIMAL AID is a group dedicated to campaigning for the total abolition of all experiments on living animals. We feel that vivisection is the worst of the many ways in which animals are abused in our society.

JOIN

ANIMAL AID, 111 High Street, Tonbridge, TN9 1DL, Kent.

Dear ITC,
Congratulations on issue 14, a truly excellent effort, probably the best so far apart from Graham Newson's puzzling contributions. Firstly, what really was the point of that wasted page headlined 'Opinions'? I doubt if many people are all that interested in reading Mr Newson's padded-out efforts to justify the existence of 'In The City' - We don't need him to tell us that Richard Cabut's letter was just so much garbage. Secondly, the review of Metamatic by John Foxx was similarly rambling and contradictory. The most odious thing about the piece was the continual comparison between John Foxx and Gary Numan, and the implication that Foxx has stolen ideas from Numan (or is it the other way round?). I've read so much similar bullshit in the "music" press that I'm beginning to lose track. Nobody can formulate an idea without influence from other quaters - whether direct or indirect - and the grossly exagerated exchange of ideas between the two men has resulted in excellent music on each side. I would like to suggest that the next time Graham Newson attempts to review an album, he sticks to constructive criticsm and cuts out the snide remarks.

ALAN CORBETT - Hampstead,NW3.

Dear Francis,
I've just bought No.14 of 'In The City' and I must say that I was very impressed. The presentation and content of your mag is far superior to most fanzines and it's much better than 'Zig Zag'. It only seems like yesterday when I bought your first issue. In that first issue of ITC, that came out three years ago, you had features on Ultravox, Generation X and The Lurkers. On the inside page you wrote 'Welcome to the first and last edition of In The City'. I'd just like to say I'm glad that that wasn't the last issue. You've certainly come a long way since 1977.
p.s. Why haven't you done an article on Silent Moves yet?

PAUL WRIGHT - KILLIN' TIME FANZINE.

* Thanks Paul, we often wonder who bought those first 300 issue 1's?

ANARCHY & PEACE

There is no peace/we are at war/war has become a permanent state of reality/war in Ireland, war in the home,where's the difference?War is a state of mind.War can only be fought if there is people to fight it;by opposing war you are standing against one of the oldest institutions of big M.A.N.;by being a pacifist you are removing your part in that machinery.....

pic:PETE GILBERT

(Dream)If everyone was a pacifist there would be no war.....
(Reality)By being a vegetarian you don't stop the slaughter of innocent animals,by being a pacifist you don't stop war,BUT BY NOT BEING A PART OF THE SLAUGHTER & WAR YOU HAVE MADE A START BY NOT BEING A PART OF IT and that is the only possible start towards a SANE WORLD.
Peace is an 'internal vision',something that you feel inside yourself,by sharing that vision you you are creating HOPE and hope in a hopeless world is like water in the desert.We are taught at school,at home,on TV,in the papers etc.etc. to accept rape,violence and killing as a natural part of being alive,THEY ARE NOT,we don't have to accept that life is an ordeal,a trial of fear and intimidation;by standing against the so called tradition of violence,you are standing apart from it;by opposing violence,you are no longer supporting it,in other words YOU ARE DOING SOMETHING ABOUT IT,even if it appears that nothing much is changing.
Little boys are given toy soldiers to play with,guns and war books,little girls are given dolls to play with,nurses outfits and cookery books....all a preparation for the wonderful experience of adulthood....big boys mutilated and destroyed by war,(even if they never go to real war,they have gone to war a thousand times in their dreams,murdered,raped and destroyed time and time again in the fantasy world of the playground).The big,dominant,gun shoving,prick carrying,muscle-bound MAN looked after by the slave in that fantasy,the little lady.Taught to cook,to nurse,to support her MAN,the girl becomes a woman,slave to that violent world of war,passive acceptance is all that is permitted from the little woman,the Florence Nightingales that they all must be.What a load of SHIT.
Boys must be boys,rugged,tough,mean and manly.....RUBBISH!
Girls must be girls,soft,gentle,meak and feminine.....BULLSHIT!

We are taught to accept these stupid roles simply so that the systems of control and oppression (god,queen and country) can maintain their structures of power and greed and violence and war. Men are taught to destroy their fellow men and women are taught to patch up the bits and produce more raw material,ie.children.Women are taught to accept that the child that they bare must clamber from the womb ready to MAKE WAR....is that really what we want to offer the unborn children of the future?

Anarchy is the only form of political thought that does not seek to control the individual through force.Right wing and left wing politics are concerned with the control of people through the use of power,STATE CONTROL.Under both left and right-wing governments people are secondary to the state,they are seen merely as machinery of that state and they are expected to live and, if need be,to die for that state.Anarchy is the rejection of state control and represents a demand by the individual for the right to live a life of personal choice,not one of political manipulation.Anarchy is the first step towards a life of PERSONAL RESPONSIBILITY.By refusing to be controlled you are taking your OWN life into your OWN hands and that is,rather than the popular idea of anarchy as chaos,the start of PERSONAL ORDER.A state of anarchy is an internal state,an attitude of mind,NOT A GOVERNMENT.If you can trust yourself to live your own life,you become able to trust others to live theirs.If you can make your OWN choices you are more able to allow others to make THEIRS.The state of anarchy is where individuals live with other individuals in trust and with respect and NOT a chaotic bedlam where everyone is out for themselves.
"What if there was no government,or police,or army?What if there were no laws?Wouldn't a state of anarchy be chaos?"
What bloody stupid questions....anarchy isn't about state control,if there was a state of COMPLETE anarchy everyone would be helping each other,you wouldn't need controls to MAKE people do things because people would WANT to help each other out of THEIR OWN SENSE OF RESPONSIBILITY. It is because of that sense of responsibility that very few anarchists advocate violent revolution,the people that do are usually Marxists.If force is used it means that someone is being forced to accept something that they don't want and they will always resent it and want to fight back;so how can you ever achieve peace through violence and force?Peace can only exist on a social level when ALL people realise,through PERSONAL choice,the responsibility that they have to themselves and others and are prepared to act in a world based on mutual respect,as opposed to self interest and competition.
No regime,be it communist,fascist,tory or labour will ever achieve anything of REAL value because regimes seek to control and manipulate people into FORCED responsibility,be it nationalism or socialism....responsibility and coexistence can only be achieved through FREE CHOICE,as an act of faith,NOT AS A POLITICAL DOCTRINAIRE.So,as with pacifism,anarchy is a personal choice,a decision made in your own head to pursue a way of life that is entirely your own,free of restriction,free of fear,free of intimidation.OK,you won't change the world tommorrow by becoming an anarchist today,but it's another start and everything has to start somewhere.
Anarchy and peace are one of the same thing....on a social level maybe just a dream,... BUT ON A PERSONAL LEVEL IT CAN BE A REALITY.It's stupid to say "Oh I won't do that because there's not enough of us to make it work",it CAN ONLY WORK if you're prepared to MAKE IT WORK.All other kinds of political thought can do without your help because PEOPLE DON'T MATTER TO SYSTEMS.It doesn't matter what you think if you're a Marxist,you just tow the party line,it's the same with the rest of them,tow the party line!ANARCHY HAS NO LINE,NO PARTY,IT'S JUST YOU.
Anarchy and peace are internal,personal facts,decisions in your OWN head to live your OWN life. Stop blaming other people for your personal problems and GET ON WITH MAKING YOUR OWN LIFE,YOU'VE ONLY GOT ONE,SO USE IT.

'IF YOU'RE NOT LOOKING FOR AN ANSWER YOU'RE PART OF THE PROBLEM.'

Marxism,Maoism,Fascism,this ism,that ism,they can only give you books and words and words and books.....ANARCHY IS YOU AND IT GIVES YOU YOURSELF....SO GET ON WITH IT.

Penny Rimbaud.Crass.

pic:PETE GILBERT

FAD GADGET

pic:PETE GILBERT

STEVO'S ELECTRONIC PARTY

I must admit that as I walked into this "Electronic Party", I was feeling slightly apprehensive because I am not a dedicated electronic music fan and the thought of watching three bands playing synthesizers for an evening seemed at that time, to be drinking the dregs. However, by the end of the evening I was totally surprised to find that I had enjoyed two out of the three bands immencely. The first band on tonight are Vica Versa, who sound much better live than they do on record. Vica Versa performed a lively set moving around as much as any punk band I've seen. Unfortunately, I can't remember the titles of any of their songs but I must urge you to go out and see this band - they are one of the best electronic bands that I've seen and they prove to be a splended way to open the party tonight.

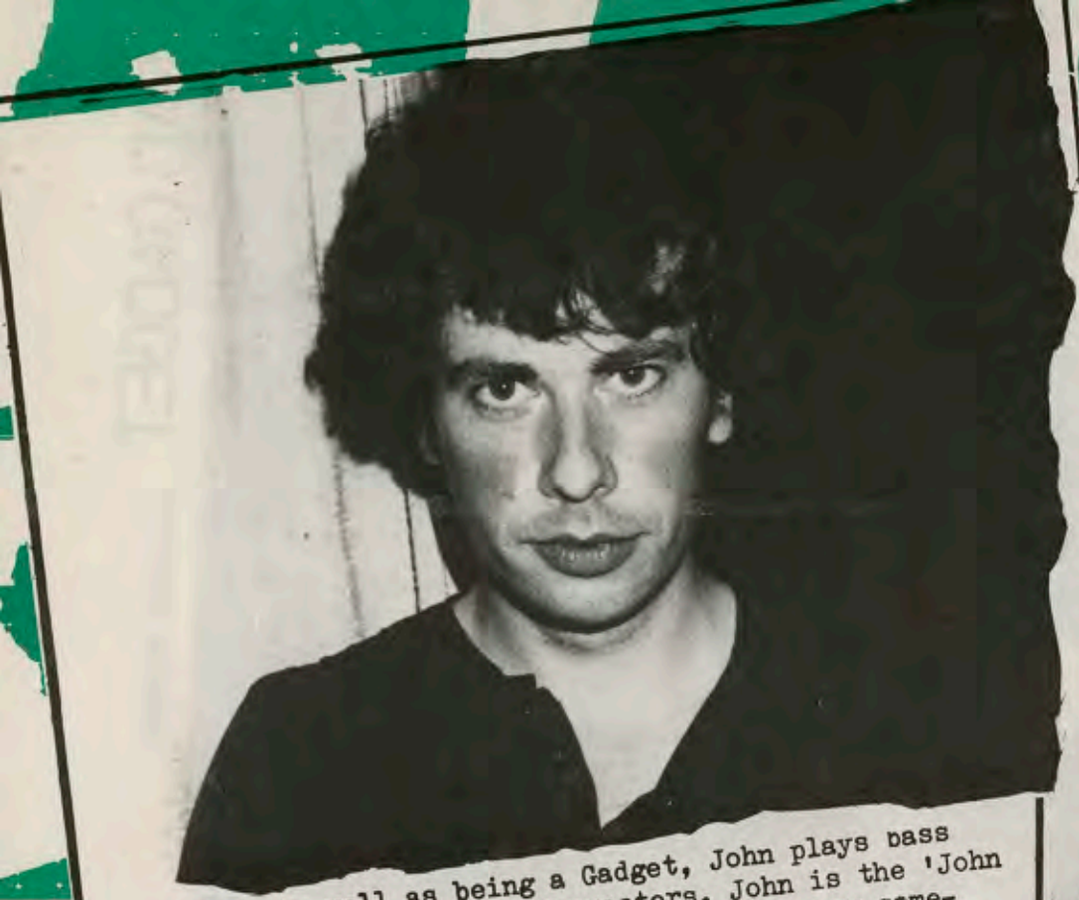
To come on and follow Vica Versa must be hard for any band, perhaps that is why I looked away when Clock D.V.A. took the stage. "Something spurious about this lot", I thought to myself, though I can't pin-point exactly what it was. I did not enjoy Clock D.V.A., however the rest of the crowd did, or at least seemed to, so go and see them as well. Worth a look even if just to have a good laugh at their awfull noise!

The third band tonight are Fad Gadget. Since I last saw 'Fad', he has added two extra synth players, this addition gives 'Fad' the room he needs to become an active front-man. 'Fad',from the beginning, put on an exciting show, running and leaping about, I couldn't help thinking of him as a sort of electronic Iggy Pop figure.

Unfortunately, 'Fad's' frantic antics resulted in him splitting his head open. He carried on, seemingly unaware of the blood running over his face and clothes, until the power was turned "off" in an attempt to force him from the stage, the attempt was successfull. Minutes later, after more of the atrocious "electronic disco" (with volume too loud for the speakers - thus resulting in distorting Ultravox and Foxx songs and even David Bowie's 'Heroes'), 'Fad' returned with a strange looking bandage wrapped around his head, and he was still covered in blood. Rather morbidly, I seemed to enjoy it! Am I sick? Is this "good entertainment"? Anyway, the set continued picking up pace, right through to the single 'Back To Nature' and the brilliant 'Ricky's Hand', the latter of which, was obviously the highlight of the evening. Afterwards I learnt that 'Fad' was taken to hospital where he received five stitches in his head wound. Is this the gory,glory price of electronic music in 1980?

TIM BROOKE - BATH.

THE GA



JOHN HYDE: As well as being a Gadget, John plays bass for the world famous Plain Characters. John is the 'John Cleese' of the group, he has the ability to say something completely and utterly silly and sit there with a deadly serious expression on his face. He likes listening to Brian Eno, among other things. When we asked The Gadgets what they were like as people? John replied: "Well, I'm terrific, but the others....."

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It would be very easy to slot The Gadgets in with the increasing multitude of 'experimental' electronic bands. Very easy but a bit silly because the minute you decide that they are an electronic band - they'll decide that they are to be a guitar band and vice-versa. To try and pin them down to having one particular type of sound is really impossible because they just do not neatly fit into any musical categories or cliches. The Gadgets first came to our attention through an album that they'd released on the newly-founded 'Final Solution' label, called quite simply 'Gadgetree'. After listening to some really awful records under the banner 'experimental', it came like a breath of fresh air to my weary Wasp-battered ears. Gadgetree was recorded entirely on 8-track facilities, exhuding just about every sound imaginable, including natural noises like dogs barking and rain to the more synthetic sounds of all manner of gadgets, not forgetting of course the more orthodox instruments such as guitars, synthesizers and human (yes human) voices. Even though it would be easy enough to forget about melody and some form of song structure - The Gadgets Don't! And unlike so many other wierd (?) bands, e.g: Throbbing Gristle, This Heat and to some extent Cabaret Voltaire, the Gadgets are very listenable and don't take themselves or their music too seriously.

Let's plug The Gadgets in and ask them a few questions.....

Where did the name the Gadgets, come from?

Colin: "I think it was me who actually thought of it, it was after we had started on that album (Gadgetree) which was a long, long time before it actually come out. The album was recorded in little bits over quite a long period of time. It was called simply The Gadgets because the gadgets were the dominant thing on the album as opposed to the people. It was the gadgets that were making all the sounds and most of the voices were treated through gadgets of some sort. The Gadgets were the dominant factor. So we thought the band should really be called "The Gadgets" as opposed to naming it after the people in the band. And Gadgetree, the name of the album, is just a bit of a word-play really."

Are you trying to get away from the individuals playing the gadgets and trying to push the gadgets themselves to the forefront?

Colin: "Well yeah, the gadgets as in all kinds of electrical playthings, are probably the most important element because as the things are written in the studio - we actually build up layers of sound as opposed to pre-writing a song and then going in and recording it. We actually start with a basic track of a noise of some sort and we build up on it spontaneously. Which is a lot different from what most bands would do and that is to write a song which is perhaps 10% inspiration and 90% perspiration - (laughs) - and they'd go in and rehearse it and then record it...

John: ".....except with the Gadets it's nearly all perspiration! (more laughs).

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Matt: "Well I used to work at De Wolfe studios for a couple of years (The Plain Characters favourite studios) and we just realised that we'd got the same ideas. We just thought it would be a good idea if we did go in a studio together because we were all interested in the same sort of stuff, y'know, studio play and gadgets. I find it really refreshing actually because if you stick to just one thing you tend to go stale after a while, that is what I find anyway. It makes a nice break and gives me a lot of mobility".
Colin: "It's really nice going into a studio to do a Gadgets thing because anything can happen, it's not like going in with a band to rehearse, where you know what all the numbers are and you just play them through to get them tighter".

Doesn't your involvement with The Gadgets put a strain on your own bands though?

Colin: "No not really because we have always recorded the Gadgets on odd evenings and any other times when we weren't doing anything with The Plain Characters".

So Plain Characters is your priority then?

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Is The The your priority too Matt?

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One thing that intrigued both of us, was the fact that you put out an album first as opposed to the traditional single. Why was that?

Colin: "Well again, the same reason really, because all the stuff was written in a studio and we actually conceived The Gadgets as an L.P. making band".
John: "Also, you've got more freedom with an L.P., because with a single, whatever sort of single you're making, you've got to think - Well, will it sell enough for us to get our money back? Whereas with an album, you can think - Oh, that track's so uncommercial it's unbelievable but we can balance it with something else. I mean, you can balance things much more with an L.P.,

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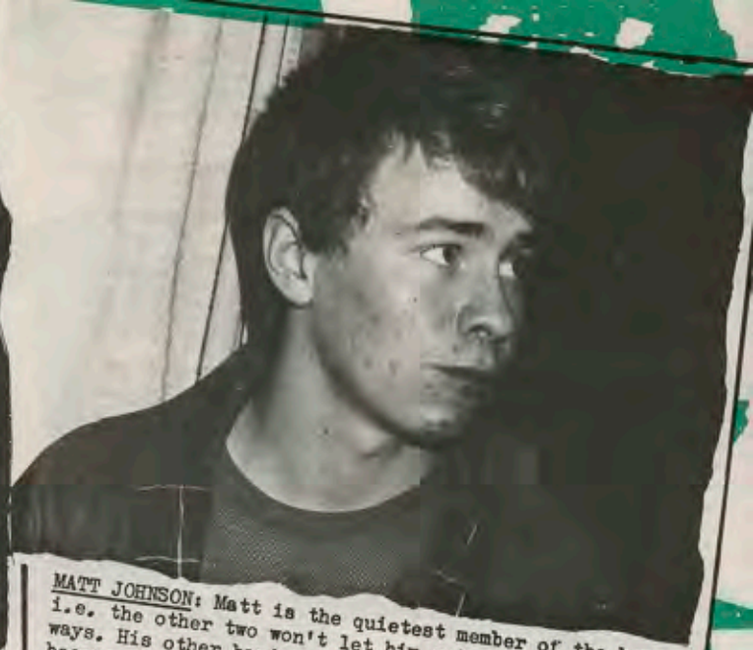

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wherss with a single you've got to think 'people are just going to hear one song and which song are we going to choose?".

Don't you think though, that a lot of people would be more prepared to pay a pound for a single as opposed to a lot more than that for an album?

John: "Well we didn't really think it out like that before we did it. We had a number of the tracks lying around, which had been around for a long time and the track 'Termite Mound' both Colin and Matt had done together and in fact the reason we did the L.P. was because I said to Colin "that's a really good track why don't we do some more stuff like that", y'know which was done with a rythm box and lots of noises and things. And that's really why we decided to do it. It was'nt a planned thing at all it was just a question of making an L.P. and hoping to get it out in some way - and that was it!, Y'know, no follow-up of any kind, at that stage we weren't even thinking of doing any more recordings!".

Wasn't 'Gadgetree' put out without any advertising at all?

John: "Well we have got some posters but we haven't put them up yet....."
Colin: "....the only thing you can do with an album like this, is to catch reviews. It got reviewed in that 'New Music News' paper last week and it was an excellent review. Well, you remember that band called The Rolling Stones?....."

No!, says us deadly serious.

Matt: "...well, it was next to them and it was a better review than they got!".
Colin: "That's the sort of thing that would sell an album like ours, or by people hearing it really".

Would you say that 'Gadgetree' was a succesful venture as albums go?

Colin: "Well it was from our point of view, in the fact that it paid for itself and it did get the name of the Gadgets arouaround a bit more - Yes, it was a succesful venture in a way, I mean hopefully the next one will be even better still and people will also know what kind of thing to expect now....."
John: "....the only thing is,it's completely different (adds John refusing to be serious for too long)".

Did you make any profit from 'Gadgetree'?

John: "No, we haven't made any money from it at all and it's the same with Plain Characters and The The, you just don't make any money out of anything like that at all, not even 10p profit".

So you don't rely on the sale of your records to finance you?

Colin: "No, I rely on going on to 'sign-on' every week!".

What about influences. Is there anyone that has influenced you in the way The Gadgets sound?

Colin: "No, none at all really".
Matt: "....there was one band but they haven't really influenced us that much musically.."
John: "....don't you dare mention the Village People....."
Matt: "...No, I was going to mention The Residents for the way that they approach things".

John: "I don't really know them but I would say Brian Eno more, in the fact that he was one of the first people to actually have the idea of recording things and then wiping them off and leaving the last track he'd done and then starting all over again from that point. It's a much better idea to work in a studio according to how you feel, rather than having songs and going into a studio trying to make a really good record of them, which is what most people usually do. It's like the approach of leaving the mistakes in and if the mistake is better than what you originally intended, then you work from the mistake. I think that's a bit Brian Eno-ish".
Colin: " Yeah, and one of the reasons why it was so much fun to record that album, was because of all the, like, 'happy accidents', that kept on happening".

Was the dog barking a 'happy - accident'?

Colin: "Well, sort of, he's our gadget number four...."
John: ".....you see, he's the only proffessional amongst us really". (more laughs).
Colin: "...he's on the new album as well!".

You mentioned The Residents Matt - Why them?

Matt: "Yeah, I really like their approach, it's so sort of free from the music press and if they get criticised, well nobody can touch them really because no-one knows who they are, it's great because they can just do whatever they want".
Colin: "One of the things that was surprising about 'Gadgetree', was that it turned out so listenable, because if you take what John said as a theory, a way of working, in theory it should come out a bloody racket, a real mess but most of the tracks are very listenable.....".

We found, after listening to the album, that we were continually waiting for what was going to happen next, especially after listening to the dog barking and then the sound of rain?

Colin: "If you listen to it on the headphones, you can hear all kinds of funny things going on".

That's one of the things we like about it and another thing is the fact that most of the tracks are very short, so you can't get bored with them easily?

Colin: "Right, that's because when we recorded them, the minute we started to get bored we stopped the machine and started on a new song....."
Matt: "......but we fell asleep on 'Termite Mound' (more laughter).

Is that why 'Termite Mound' goes on so long?

Colin: "Yeah, well it's supposed to recreate the monotanous sort of way of life and feeling living in a termite mound".

What is a termite mound anyway?

Colin: "Well termites are little insects and the mounds are where they live....."
John: ".....instead of living underground like ants do, termites build these huge mounds out of the earth....."
Colin: "......they're incredible, they've got hundreds of tunnels

and they have organised armies & things".

Similar to ants then?

Colin: "Yeah, like ants but even more organised....."

John: "......and they're gonna take over the world in about a hundred years, ants and termites. so we're trying to get on their good side, so when they do take over, we'll be alright".(riotous laughter).

Back to the Gadgets for a second - Do they have an image?

Colin: "Well, it's a bit of a non-image really, all we want people to think is, it's like 3 people making music in a studio. That's another reason why we don't do live gigs because we wouldn't want to conform to any image".

The one comment that we would make at this point is that very often the people who seek not to have an image very often create a mystery that in turn generates people to find out who the band really are and what they look like. Very often this so-called non-image approach is just a pre-conceived idea to get a reaction from people?

Colin: "Well, that's not true in our case because there is no great mystery attached to us and if people really wish to know our identity then they are welcome to but we just don't feel that it's that important".

Do you all contribute equally to writing the songs?

Matt: "It varies, it depends who is up there at the time really!"
Colin: "Because sometimes we're not all in there at the same time".

John: "On the first album we credited all the songs as joint compositions but a lot of them none of us, well, there was always one of us on a track..... ...but.....er...(John finally gets tongue-tied)....."

Colin comes to Johns rescue and explains in more detail. (Thank God for that - Ed!).

Colin: "Sometimes one of us will have a song and will go into the studio and start recording it on his own, by himself - and maybe the others will put something on it when it's near completion, other times we'd actually sit around and make something up together".

We've spoken a lot about the band but the ultimate end result of what you're doing is that someone is going to sit there listen -ing to a record that you've collectively produced. Is there any particular message or an idea that you are hoping the listener will pick up on?

Colin: "I don't think there's any message behind what we're doing, I think each track should be looked at, as something different".

What about the track 'Making Cars', where the guy sings "All day long I'm making cars - gotta earn my bread & butter...."?

Colin: "Well, that's literally about some poor little sod standing there singing it, who works on the production line at Fords, y'know, whilst he's waiting for his train in the morning. I mean you could read something into that and say it's a comment about something else - but it's not".

Would you say then, that you are portraying different characters?

Colin: "Yeah, that would be closer to what's happening".
John: "I don't think that's so much true with The Gadgets but that's about the only thing that is a philosophy with the Plain Characters, we do write songs about people in certain situations that you don't normally hear rock songs about, perhaps that's an intentional thing but with The Gadgets a lot of the lyrics were just made up at the time and there's no real philosophy behind them. We didn't suddenly decide to do a song about car factories to show how awful life is. I mean there's quite a lot of humour in The Gadgets songs because when we're working together, we often find it very difficult to remain totally ser-

pic: PETE GILBERT

pic:PETE GILBERT

ious about what we are doing and there's a note of humour that often creeps into the songs. There is a track on the new album that we've done because I've thought we should do a song that's about everything that really annoys you in life, y'know like everything that you are really sick of and fed-up with, but once we started doing it, it got more light-hearted because Colin and I started enjoying it!".

Colin: "...I mean, if there is one thing that we want people to get from it, it's for them to see the funny side of it!".

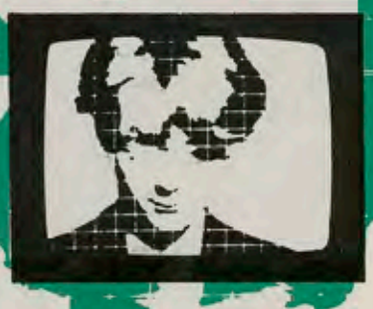
John: "It's not intentional comedy but a lot of bands have been getting very intense recently, particulary people like the Pop Group and the music papers as well, especially N.M.E., where they're getting so intense and serious about things, like nearly all the N.M.E. interviews by people like Paul Morely and Ian Penman, it's all like, "this is the end of rock music as we know it" and "this is the end of me as we know it" and "this is the end of Peter Gabriel" and "this is the end of....", it's so stupid and in a way it's arrogant because it's assuming that you're the most important person and that what you're doing is so important to everybody - that pop music, sort of hinges on your every decision and I think we are incapable of feeling like that. So you tend to get this kind of humorous thing where we are almost taking the piss out of each other, to the extent were if one of us turned around and said, "now, I really feel serious about this", then I think we would tend to laugh rather than start taking things seriously."

Colin: "That's why we don't go too overboard on the anonymous thing, because after a while it just becomes silly".

John: "And if we were adamant about it, it would just become an image and then a business. Another reason for doing the Gadgets, was it was a really good way of avoiding every business consideration, that you always get with groups no matter how hard you try to stick to the music and let everything else carry on. You always get into the thing of....business really, in its wider sense, not just money but in the sense that every body's always giving you advice about how you should look in order to be succesful and what songs you should do and what sort of image you should put across. Even if you are in a so called unusual band, like The Plain Characters and The The, I mean, we are both supposed to be unusual bands but all the time we get people telling us what we should do, people always have opinions about us. But with The Gadgets, there was no plan, there was nothing behind it at all, it was just a case of doing something, where hopefully, we'd be able to pay the money back. If you are in a band you really do have to try and get a record contract of some kind so that you can get your records out. It's no good just sitting at home saying "we're not going to be corrupted by the music business so we won't put any records out" - because, y'know, you won't get any records out and then nobody will ever get to hear your music. So ultimately that's a very frustrating situation and to a certain extent you have got to try and get over that problem, no matter who you are dealing with, be it Rough Trade or E.M.I."

Colin: "We would like The Gadgets to stay the way it is because then it would mean we could do absolutely anything we want. If we want to do an album of pre-written songs that are carefully worked out, then we can and no one would say "oh well this isn't what we expect from The Gadgets".

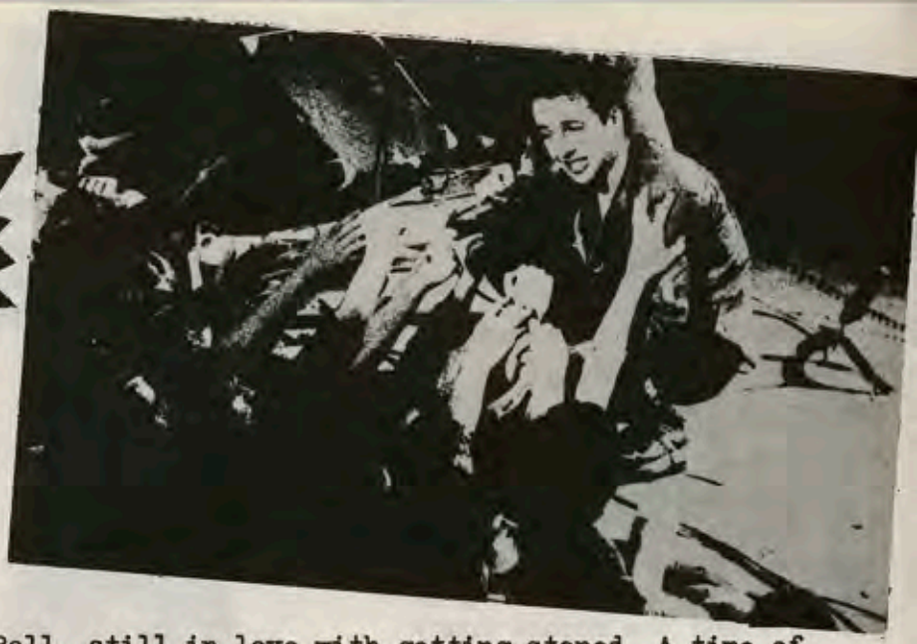
John: "I can just imagine what the record companies would say, it's like, "well you're almost there", y'know, "you're quite good but if you could just do this" and we would turn round and say "well we don't want to do that".



THE GADGETS INTERVIEWED BY:-
FRANCIS DRAKE & PETER GILBERT.

TECHNICAL ASSISTANCE & VIDEO PICS BY:- CARL HILES.

The Clash



The Clash, still in love with Rock'n'Roll, still in love with getting stoned. A time of internal strife, and a potential split, seems a good a time as any to write a review, of what could, for me, have been the last Clash gig.
In terms of record sales last year was the most significant year to date for The Clash,but perhaps the most disappointing year for original Clash fans. For me, punk as I originally understood it, in musical form and attitude, began to decay in the beginning of 1978,after the premature demise of The Damned and The Pistols. From this point in time the original "punk sounds" began to take many different forms from the pop of the Buzzcocks and the Undertones to the more experimental styles of P.I.L. and Joy Division. At this time The Clash were one of only a few bands that refused to believe that the "Spirit of '77" died with the Pistols.
We jump two years, 1980, a Top 20 single and a Top Ten Album, a successful American Tour and at last a chance to play the Hammersmith Palais, but all is not well. Two hours, twenty eight songs. The Clash took the stage around 9-00 p.m., preceeding them were a 'Cosmic Reggae' band whose name I missed, and 'Holly and the Italians'. Both bands failed to make any real impression on the audience. The house lights went down and the hall erupted to the unmistakeable sound of the opening chords of "Clash City Rockers". For the first minute or so, The Clash were unsteady, Joe's vocals were well and truly "out to lunch" and my overall reactions were those of anti-climax. However , things were soon to change. "Safe European Home" was the next number, the song which introduced the sentiment "No one knows what the Rude Boy knows". Live, Joe's vocals are largely unintelligable. Paul spends his time concentrating on his poses. For "Guns of Brixton", Paul swops his bass for Joe's guitar and proceeds to strike odd chords at random, his vocals are well and truly lost in the mix, which is a great pity. Judging by this song and his make-shift efforts during "Janie Jones" in the "Rude Boy" film, I think his vocals should be used a lot more than they actually are.

Mick Jones, at one time claimed by Mark P. to be the best guitarist on the scene, continued to play happily along, his solos often being more adventurous than those on vinyl.

The best song of the night was "Whiteman", coincidently the last great Clash single. Generally speaking, most of the new songs work better 'live', than the old, even "Koka Kola", possibly the worst Clash song to be committed to vinyl, worked quite well. Incidently the only un-recorded song that night was "Someone Got Murdered", a strong song in the same vein as some of the more rousing tracks on the second album. Perhaps the next single, hopefully backed by a version of "The Isrealites".

In 1970, Joe Strummer said that "Punk was about change", admittedly The Clash have changed, both musically and visually, but to what? In my opinion The Clash have changed into a horrendous manifestation of everything that went before them, as opposed to their original intentions of being a positive force, or "Clash", against the music and fashions of the time. The Clash should no longer masquerade under the name "Clash", as they are no longer a threat. Perhaps too much weight was placed onto too few shoulders.

'They wanted us to lead the revolution - but we're only just part of it'. (The Clash - Record Mirror, 23rd July 1977). In an interview in 'Sniffin' Glue' in October, 1976, Joe Strummer claimed, he'd rather: 'play to an audience and them not enjoy it.....', rather than us go up and sing: !.....Get outta Denver, Baby and do what we didn't think was honest,' But how far is'Get outta Denver, Baby', removed from songs like "Brand New Cadillac"?.

The Clash had the chance to be "Heroes in an age of none", the "ultimate street band", but they sacrificed this for 5 minutes of stardom.

I sincerely hope that this case is not closed.

TIMOTHY ORCHARD - Bath, Avon.

SINGLES

By:-

HYBRID KIDS - D'ya Think I'm Sexy?

The only good thing about this record is the last word- "No".

DAVE EDMUNDS ROCKPILE - I hear you knocking.

I refuse to play this insult to my intelligence.

ATHLETICO SPIZZ 80 - No Room.

The best so far in this fucking awful pile of records. Nice vocals from Spizz that chop and change with the backing. But I've seen these people live and the record don't do them justice. I wouldn't buy this.

PLASTIC IDOLS - Adventure.

Boring rubbish. Stupid words too.

DRINKING ELECTRICITY - Shakin' All Over.

This one comes in an Andy Warhol tyre cover - very profound words about something going down someone's backbone to their thighbone or something. Ahem.

BOK BOK - Come Back To Me.

Boo hoo, someone lost their lover. The usual self indulgent shit about something no ones interested in. Pretty guitar work though, my mum'll like this.

PETE STRIDE & JOHN PLAIN - Laugh At Me.

Well this one sells for 60p which is good but the actual record didn't do anything for me. It's such a nowhere statement, you know, some bloke being pissed-off because people laugh at him because of the clothes he wears. I mean that's alright but it's when you look at the cover and see the picture of the band standing around with shades on... I laughed as well. However, it's got a very 'full' sound whatever that means? Anyway, I didn't like this one.

B.B.GABOR - Metropolitan Life.

The fastest one so far. A Genesis type sound, spacious and with a well paced vocal over a powerful electronic background, giving the impression of being in a fast american car, cruising along a highway somewhere. It's rubbish.

METROPHASE - New Age.

I found this one really bland

SPIZZ — DUMBSTRUCK.

YOUNG MARBLE GIANTS - Final Day/Radio Silence.

Really nice. A woman's voice over a scratchy guitar, sort of menacing. It's different and wierd. I like it.

KAREL FIALKA - File And Forget.

Didn't like this one at all.

JOY DIVISION - Love Will Tear Us Apart Again.

I never did like this one. I dunno, there's such a lot of bullshit going around about them at the moment. I don't want to say anything about them. Don't like it anyway.

GLAXO BABIES - Shake.

Shit!

SECTOR 27 - Not Ready.

This one feels really dull. No energy.

THE FRESHIES - Oh Girl.

Oh Christ. Next one quick!

CUDDLY TOYS - Madman.

A totally over-the-top record, Sean sounding like a cross between Bowie and Bolan. A bit too much for my liking. A good one if you like this sort of thing, which I don't.

BAUHAUS - Terror Couple Kill Colonel 1.

I'm not sure if I like this one or not, I think I do. The thing I don't like about it, is the length of it. I like the blokes voice.

BAUHAUS — CONFUSED.

CROOKS - All The Time In The World.

Yes I suppose you have if you jump on the merry-go-round. What the fuck are these people talking about? Smashing cover though - fab gear triff! This record is shit. Good for a juke box in a pub where you wouldn't go.

THE CHEATERS - (I Wanna Be) A Policeman.

Like the title suggests, this is absolute piffle. Records like this make me really angry, the fact that people actually have the audacity to put shit like this out.

ULTRAVOX - Sleepwalk.

Didn't like this one, some good bits on the other side but I wouldn't buy it.

TEENAGE FILMSTARS - Odd Man Out.

Rubbish. Sounds like any other ska record but something's missing in this one, like maybe the nearest dustbin.

THE HITMEN - O.K.

Play this one at wedding receptions. They'll love it.

STEVE IGNORANT OF CRASS.

ADAM ANT— DAZED.

THE FOUR KINGS - Loving You Is No Disgrace.

Well the fucking record was. Shit, with a capital "S".

SLITS - Man Next Door.

I didn't like this one, I found it a bit, sort of lazy - I dunno, it's just that they seemed to have lost some energy and anger in this record. It's a bit too typical for me.

ANDEE LEEK - Rubin Decides.

Catchy tune, the sort you sing in your head all day and really regret doing so. Bit like The Eagles.

MOBSTER - Simmer Down.

Madness type thing, not as good, very repititious and very boring. Don't bother with this, you've heard it all before.

THE FLATBACKERS - Pumping Iron.

Now I quite liked this one, I'm not sure why but I did. "Mr Physical is an awful mess....."

IN CAMERA - Die Laughing.

Oh my God.....

PERE UBU - Final Solution.

This started off sounding really horrible, which I liked, but then it waned as it went onand on and on. Not for me.

THE THE - Contraversial Subject.

Boring.

CARDBOARD BRAINS - I Want To Be A Yank.

Really bad vocals (J.Rotten clone) but quite nice words. Good beat and tune.

ADAM & THE ANTS - Kings Of The Wild Frontier.

I'd like this one even more if Adam would knock it off about 'ANTMUSIC' and 'ANT-PEOPLE', but anyway this is a really nice record. A lovely bit of ENERGY.

GARY NUMAN - We Are Glass.

It's the Gary Numan sound and not a bad one either. I'm not sure that I understand the lyrics but the sounds are good. It's the sort of record I dance to when I'm pissed - it's very much the Numan sound. On the other side is an arrangement of one of Satie's works (one of my favourite composers), which isn't too bad. But something's funny about the beat, which makes it lose the Satie touch. Anyway, it's a nice attempt and he hasn't ballsed it up too much. It's just an interesting bit of stuff. But you should get the original, Satie was a good bloke and so was his music.

THE METHOD - Taking Liberties

A foot-tapper. Lot's of saxaphone, quite a nice record in fact, if you don't have to pay for it. A sort of jazz thing I think.

CONTACTS - Young Girls.

".....young girls do it better when they're sixteen years old....." Ah, the voice of experience. These people must have very small willies.....

Reviews by: STEVE IGNORANT of CRASS.

FREEBIES

Our new idea regarding FREEBIES seems to be working! The same rules as before: You can select any five badges of your choice from the list below and one of each of the postcards, photo's stickers and posters OR you can have a "mystery" bag of ten badges from the list plus one of each of the postcards, photos stickers and postcards of your choice. Send a s.a.e. large enough to house your goodies with the correct amount of stamps on and allow at least 28 days for delivery. Oh yeah, in case we're out of the badges you've asked for, send in some others that you want and we'll see what we can do. Mark your envelope "FREEBIES", Graham Newson, In The City, 234,Camden High Street, London, N.W.1. *Please note, available ONLY to those living in the U.K.

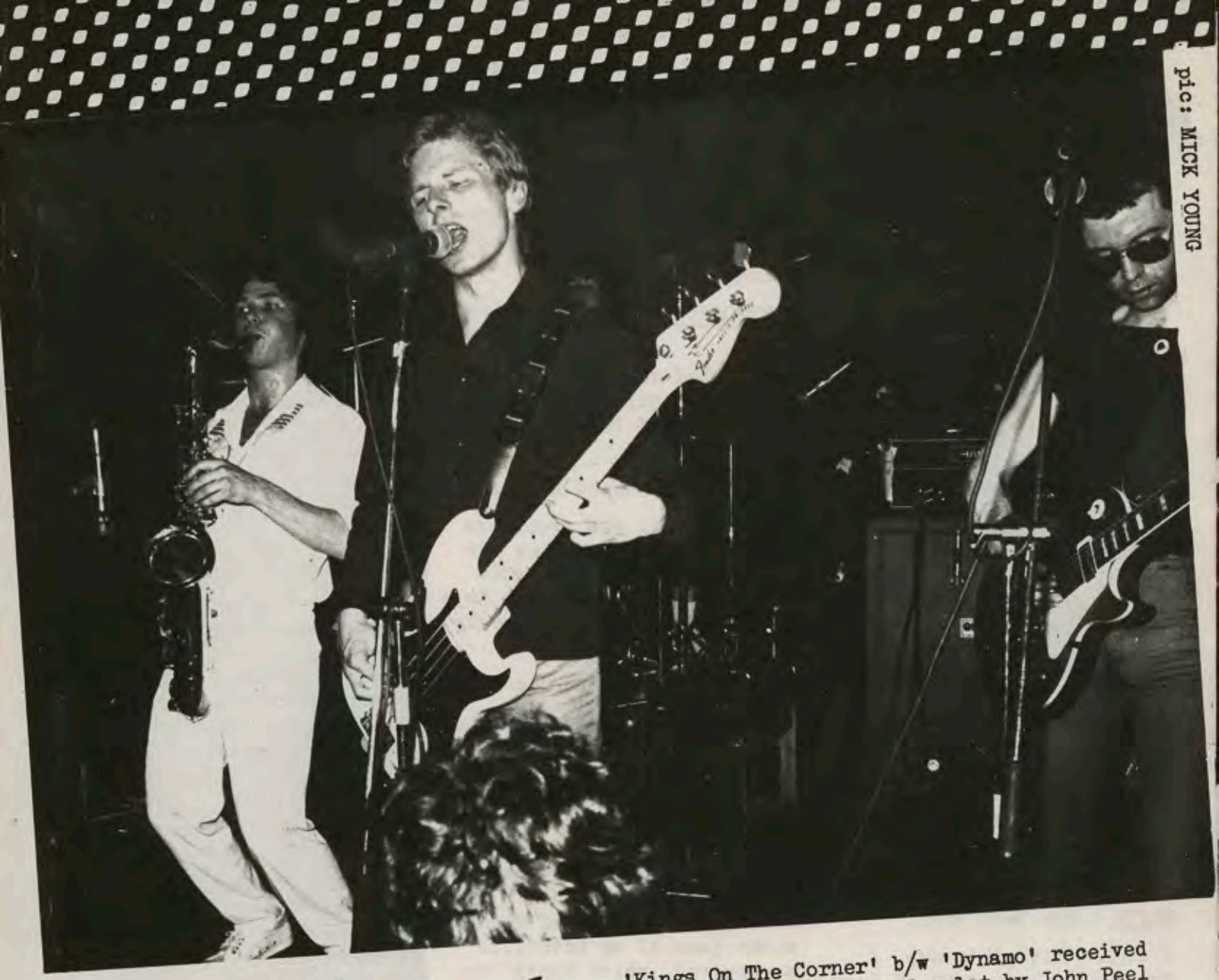
BADGES.
ADULTERY + AGAIN, AGAIN + ATHLETICO SPIZZ '80 + BAUHAUS + B 52's + BURNING SPEAR + BOB MARLEY + CARPETTES + CRASS (Logo, Dove , Anarchy & Peace, state choice) + CUDDLY TOYS + CRAVATS + D.A.F. + DAMNED + EXHIBIT 'A' + FEELIES + FLATBACKERS + HOME SERVICE + IJAHMAN + INTERVIEW + KIM FOWLEY + LINTON KWESI JOHNSON + LEYTON BUZZARDS + MO)DETTES + MEMBERS + MOLESTERS + METHOD + MURDER THE DISTURBED + ORIOR + POISON GIRLS (Crow, Abort the system & Persons Unknown, state choice) + RECORDS + REACTION + ROCKERS + SLAUGHTER & THE DOGS + STEEL PULSE + SKIDS + THIRD WORLD + + TOM PETTY + T.R.B.

POSTCARDS.
ADAM AND THE ANTS + BETTE BRIGHT + DAMNED.

PHOTOS. 10"x8".
FAMILY FODDER + RAPED.

STICKERS.
ADAM & THE ANTS + PETE STRIDE & JOHN PLAIN -"The New Guitars In Town".

POSTERS.
ADAM & THE ANTS + FAMILY FODDER + INNER CIRCLE + LURKERS + METHOD (small) + ULTRAVOX , (Vienna, very large).



pic: MICK YOUNG

The Method

Faced with the oppurtunity to check out a band called 'The Method', I found myself up to my eye-balls with work to be done for this very issue - transcribing and stuff like that. Not being too keen on the venue that this band were playing tonight, the much over-rated, over-expensive land of r'n'b in Camden Lock --- DINGWALLS, I thought we could put our 'ace' reporter, Graham Newson onto the case. I phoned him only to hear comments like, "Oh, them!" - and - "They're the ones who supported X-Effects once, who have this 'horrible' saxophonist" - and - "They do a version of that stupid 'Pink Panther' theme" etc, etc. Graham had obviously made up his mind about The Method, so there was no point in sending him.

THE METHOD, in case the name rings a bell, have been around in one form or another, since 1977. This was the same year incidently, that their (and DO-IT's) debut single came out, Do It being the local independant label the record was on. The single 'Kings On The Corner' b/w 'Dynamo' received good reviews, was played a lot by John Peel and sold a healthy 3,000 or so - not bad for a debut single. I prefered 'Kings' of the two but wasn't all that knocked out by it. It was just another 'o.k.' single to me, mind you that's exactly what I thought of Tubeway Army's debut single! Even so, The Method definitely had a sound of their own, which was helped, perhaps by having the rather distinctive sound of the saxaphone unashamedly up-front in the mix - hardly a popular instrument in 1977! Since then the band have been through numerous changes, the biggest though, had to be when the singer/songwriter, Dennis Muchmore, left after being slagged-off by the rest of the band for going "slightly-over-the-top" at one gig and acting out the whole star-trip bit. That night brought a series of disagreements between him and the band to a head. After which Dennis left 'The Method' and took practically all the songs with him as well. Newly appointed bass-player Rick Johnson (formerly in a political-type group called 'Diretribe') assumed lead vocals and became the main songwriter of the band. After several drummers

joining and leaving, we are now left with the Method circa 1980, i.e.:-

Rik Johnson	-Vocals/Bass.
Paul De Raymond Leclerq	-Guitars.
Mathew Kleinman	-Saxophones.
Ian Pearce	-Drums.

This was the band I ended up seeing. It was an important gig for The Method, as tonight was the first time they had headlined. Like a bad penny, I turned up about 20 past 12 anticipating that they would be late - they weren't! So I missed about 4 songs. After quickly shuffling my way towards the stage, passing all this stupifying technology - colour t.v. sets showing whoever was onstage, (a new low in audience participation!). Can you imagine people with their back to the stage, watching the televised version?

The band were a curious looking lot, the singer wore beige trousers with one of those Hawaii-5-O short sleeved shirts, topped with whacky green shades. The saxophonist had customary leathers and black T-shirt (he seemed to be enjoying himself the most). The guitarist looked almost like Charlie Watts, (well, it's better than just another 'Keef' look-a-like!)the drummer, with a red shirt, looked almost ordinary in front of the large Method backdrop, (backdrop's are definitely 'in' these days), (so are brackets by the look of things - Ed!). The first song I heard was the slowest of the set and surprisingly, is one of their best - 'Trial & Error' begins slowly with drawn out vocals, then it suddenly lunges into a really bouncy chorous. The sax is used with great subtlety on this number, Mathew Kleinman obviously knows it isn't whoever blows the hardest that wins. Next up is the 'Pink Panther' theme, which seemed to be a real crowd favourite, the Method's party piece would be more apt though. It's also the A-side of their new single. Incidently The Method had already decided to release 'Pink Panther' even before Peter Sellers was taken ill,so they can hardly be accused of cashing-in. In case the audience were getting too relaxed with all this mindless frolicking, the Method pull out another ace, in the form of 'Freezin', the sad and sorry tale of an artist feeling rather sorry for himself, whilst he's penniless and, er, freezing?

On mentioning my interpretation of the song to Rik, he explained that the song went a lot deeper than that: "It's more about the fact that sadness is more constructive than anger".

'Anger is the colour that shines brighter,
anger is the shade that bleeds the rest,
sorrow is the feeling that you can't alter,
shading in a leaf once it is pressed.
So draw the part, imprint the score,for sure,
lay it on with charcoal or azure,
for it's very often true -
that an artist can paint blue
when he's freezin'.....'

Freezin' shows of Paul's diversity as a guitarist, with beautiful reggae style clipped chords. The Method then keep the seemingly appreciative Dingwalls crowd happy with more hard-headed pop songs, including 'Little Lazers', 'Lobotomy Blues', 'Circular Dreams' and 'Chances', all of which would make great singles. You could get the impression without listening too hard, that the songs are basically 'good-time' stuff, with little inner depth but you would be wrong, as vocalist Rik was quick to point out: "they're all written from the heart and each and every one of the songs, means something to me". That might sound a little naive in 1980 but I'm inclined to believe him.

One of the many qualities of the Method's set is the fact that you can react to it depending on how you feel. If you're feeling energetic it's great dance music and if you're not, you can just watch and listen and enjoy the semi-serious, slightly sarcastic subtleties of the lyrics.

The Method end their set with 'Takin' Liberties', (a song dedicated to the business and the movement), the B-side of their new single, which in my opinion should have been the A-side. An up-tempo little ditty which shows more of Rik's lyrics, dealing with paranoia, despair and other happy little items, such as poverty and.....

'There you sit with the sand
running through your fingers,
falling from your hair
does it really matter
that the time left for living
shortens every minute!
Do you really care....'

The band deservedly earn two encores and for one of them they did an old Yardbirds favourite called 'Overunder'. Despite the fact that the lyrics actually mean something, there is still a definite fun aspect to this band. They have a lot of commercial potential and if they stick at it and release singles every three months or so, instead of every three years, I'm pretty sure they'd soon gather a sizeable following and a major record deal - aaarrgghh! - But is that what they want?

FRANCIS DRAKE.

ALBUMS by Rachel

ULTRAVOX - Vienna.

After what seems like years in the wilderness Ultravox emerge with the longawaited successor to 'Systems Of Romance'. Much water has flowed under the bridge since then, of course, and this is a 'new' band in more ways than one. Yet Ultravox have not foolishly disinherited themselves, and Vienna carries many echoes of their earlier work. Still (and this is very refreshing) there is no overt, heavy-handed attempt to trade on their past reputation: this album proves that they don't need to. 'Vienna' opens with 'Astradyne', a lengthy, lovely instrumental which conveys to my susceptible imagination the city at night - cold glass and steel. headlighted traffic, deserted escalators in empty precincts. (What does it convey to you?). Then they swing into New Europeans, a dynamic number dominated by heavy guitar and strong percussion, which is followed by two companion-pieces, 'Private Lives' and 'Passing Strangers' - feeling comments on the shortness of life and the temporary nature of experience. 'Time goes by too soon!' The excellent single; 'Sleepwalk', lyrically reminiscent of 'Slipaway', closes side one, and side two kicks off with 'Mr X', an unusual narrative piece spoken by Warren Cann. Then comes the delightfully sinister 'Western Promise', characterised by sweeping, oriental sounding violin. The title-track has a poignant, destroyed-city feel to it, and 'All Stood Still', the closing song, is more than just another armageddon hymn. As always Ultravox show imagination and expertise in handling synthesisers, and are not afraid to embellish them with more orthodox instruments; electronic percussion is varied with ordinary drums, depending on the mood and tempo of the piece, and there are some gorgeous, distinctive piano touches throughout. For my money this is already a strong contender for the title of the album of the year, but don't take my word for it, just listen. Welcome back, Ultravox.

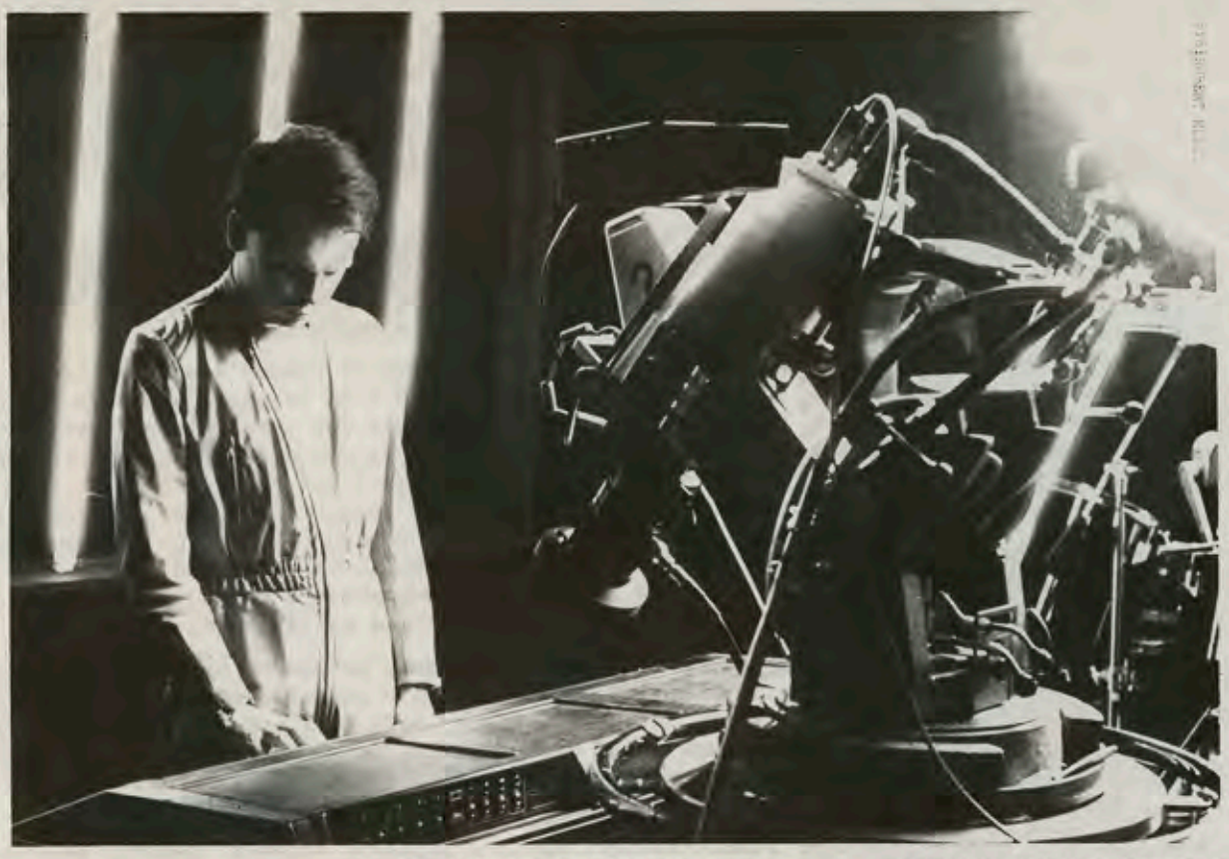
pic:PETE GILBERT

SILICON TEENS - Music For Parties.

For once the title says it all. This is largely a collection of covers of rather old hits (Memphis Tennessee', 'Oh Boy!', 'Doo-Wah-Diddy-Diddy' and 'Judy In Disguise', to name but a few), set to synthesisers and garnished with a spot of processed vocals. Studiously unadventurous reproduction of the originals which gives an overall impression of shallow trendiness - like a succession of jeans adverts flashing across the t.v. screen. Perhaps the Teens are quite happy playing it safe, perhaps they don't want to innovate or have been scared off by the 'art-school pretension' sneers thrown in the faces of practitioners of the art. If this is so, it's a shame; one of the few original numbers on 'Music For Parties', an instumental called 'State Of Shock (Part Two)' gives promise of something more interesting than these cute mechanical revivals. There's no guarantee that the Teens could step from the mundane to the glorious, but it would be good if they'd at least try.

VARIOUS - Sent From Coventry.

An excellent compilation which would seem to confirm the general media impression that Coventry is a 'live' place - at least as far as music is concerned. The album aims (to quote the sleeve notes by Horace of the Specials) to give a 'cross-section of local live music'. These are not established bands putting their best numbers forward, in fact some of the groups have broken up already, while individuals have band-hopped from one to another. The resulting sound is raw and young, more energy and enthusiasm than elaborate polish. No bad thing in this case. The material ranges from the punchy pop of the Wild Boys' 'We're Only Monsters' and 'Lorraine' to the Mix's 'With You' and Homicides 'Armageddon', two very different views of the final holocaust. 'With You' is, I think, the best track on the album, a haunting though unsent-



imental plea for human contact and comfort before the final curtain falls. The test of a compilation like this is whether it can be enjoyed by people other than local patriots. I think it can.

GARY NUMAN - Telekon.

Gary Numan shares one fascinating quality with his former mentors Ultravox, that of making every album different and unexpected. The clinical sharpness of 'The Pleasure Principle' has been overlaid in 'Telekon' with a more rich and lavish use of piano and violin which takes the arctic edge off the music. In an interview early this year published in In The City 14, Numan said that 'Telekon' at that stage of its existence was 'concerned with my relationship with the business'. In this context some random quotes from the title track might be relevant: 'I see your lies' - 'It's hard to breathe' - 'I need protection from the likes of you'. In similar vein is 'Remember I was Vapour', first aired on the British tour last year and explained by Numan in the same interview. The old obsessions of isolation, lack of love, fear of strangers - so effectively expressed and exploited in earlier songs - are still present, but Numan manages to avoid tedious repetition. The music itself is highly evocative of mood and atmosphere: the sombre 'Remind Me To Smile' (a possible single), the somnolent 'Sleep By Windows', the beautiful plaintiveness of 'Please Push No More', the relentlessness of 'I Die, You Die' (the latest single), the bleak beauty of 'The Aircrash Bureau', the humming and sweet whining of 'I Dream Of Wires'. When this album is released Numan will probably get the usual bad press from the fashionable critics who can't bear to see a success they have not manufactured themselves, but to the more discerning it must seem that with 'Telekon' Gary Numan has more than fulfilled the promise of the spectacular live and recorded productions of last year.

JOHNNY G - G-Beat.

Something old, something new, something borrowed, something blue. Johnny G. presents an old fashioned mixture of love songs, nonsense songs, travelling songs which comes with a free album made up of old material and older versions of some of the tracks on 'G-Beat'. The mood is nostalgic rather than forward-looking: 'Ealing Broadway's not the same/ The Who won't ever sound the same', and counting the free L.P., there are three versions of 'Blue Suede Shoes'. This retrospective kind of music isn't really my line of country, though I liked the bitter-sweet ballard 'The Belt And The Buckle' and felt more than a twinge of sympathy at 'Night After Night', a truly appalling description of a hangover. As I said, not really my glass of Guinness, but Johnny G. and his treatment of material cannot be faulted. You can't say fairer than that.

DEUTSCH AMERIKANISCHE FREUNDS - CHANT - Die Kleinen Und Die Bosen.

Music for nightmares? Not so much songs as strings of words set to disorientating rhythms, vocals ranging from sombre chanting to hysterical ranting. The significance of some of these pieces went straight over my head, but satire would seem to be a strong ingredient. In 'Auf Wiedersehen' the singer invites, 'honey come with me, I take you out of here into a better world, full of love and money....fly to the land of fantasie, into the federal republic of germany' - all this accompanied by bloodcurdling howls. The sentimental words of 'I give you a piece of me' are set to mockingly harsh, discordant music. 'Night Work' shows the individual and his private life sacrificed to the needs of the state-economy - 'erotic is out, but factories are fun, crippled sex...rising the standard of living, fast production for the fast republic'. Marlene Dietrich's song 'Lola' (from 'The Blue Angel') is done as a grotesque pastiche, the smirking innuendoes of the cabaret femme fatale transformed into the shrieks of a harriden who might be singing in a house which is being systematically demolished by Sherman tanks. The 'little and evil ones' of the title are present in 'The Funny Boots', set to the kind of playground chant that children taunt each other with: 'The funny boots are marching over poland, the german children are marching over poland, in funny heavy boots'. A difficult, at times obscure album, but compulsive uneasy listening.

SECTOR 27, Nashville.

Enter Tom Robinson in a new incarnation, minus the Gay Lib. statements and the Anti-N.F. anthems. Sector 27 will inevitably be compared with T.R.B., since much of Robinson's earlier popularity and notoriety apparently stemmed from the overt political stance of songs like 'Ain't Gonna Take It', 'Up Against The Wall', 'Power In The Darkness' and 'Glad To Be Gay'. Sector 27 is a different proposition, and a pleasing one. If the political harangues have gone, so has the overproduced inanity of the disappointing album 'T.R.B.2'. Distinctive percussion and sonorous guitars combine to give a heavier and more impressive feel to the music. Whereas the classic TRB songs were largely neat frames for political or humorous pictures, with Sector 27 the music itself seems more striking than any verbal message could be. This is just as well, as most of the vocals were completely lost, either because the p.a. was faulty or because my ears were clogged with rainwater after waiting out in the Cromwell Road. Even so, a number of strong songs stood out in the set - two longish pieces possibly called 'No Son Of Mine' and 'What Have We Got To Lose' and the opening (and closing) number 'One Fine Day'. Robinson himself is as engaging a stage personality as ever, exuding good humour and high spirits, charm without syrup. No doubt he'll be criticised for abandoning the call to revolution and coming out with a band whose deliberately neutral name and avoidance of explicit statement mean that they cannot be connected with any 'cause' or fixed attitude. His reasons for doing so are his own business. I'm reserving judgment on the new material until I can hear the lyrics.

RACHEL.

XTRA X EFFECTS

X EFFECTS (Shortly after the beginning.....)

While still scraping out some of London's most strident, jagged pop sounds around, X-Effects have released a double A-sided debut disc on the new Pre-Fab label. The purveyors of percussive, bottleneck pop have made their own noise with the winningly simple "19 (French Gymnastics)" and "Female Pulse", both clever, straight-forward songs that deserve to expose most of the chart fodder for what it is. "19 (French Gymnastics)" showcases guitarist Ian Martin's spartan, abrasive style and the group's collective ability to conceive some robust, honestly commercial pop music that's neither contrived or laboured.

The song is a sharp, rhythmic patchwork of three internal themes - a scurrying trebly harmonic guitar pacesetter that persists all the way through, a punchy bass backbone and a fringe, twitching keyboard motif - that build, dodge and interweave with each other before dovetailing together for a hookline that winds up to the physical heights of French gymnastics !!!!

"Female Pulse", about a Japanese student, Samurai warrior, divine wind and Colonel Mustard in the kitchen with the lead piping (it is a mystery to me) although it could be about cross-fertilisation of leguminous plants, stokes up another rough edged bottleneck riff which tracks energetically up and down the fretboard with a supple, echoing keyboard pulse beat and tight rhythm section in its slipstream. Pick up a plectrum and its a seventh fret, second, fifth and then none at all. Hammer it out with aplomb and you've got proof that simplicity is an art, and a challenge. This is pop.

A chance preview hearing of said product reveals them to be natty little numbers - just ripe for plucking by those who know best. Copies can be obtained through the label, at Mount Pleasant Recording Studios in Holborn on 01-278-3545, they cost around the usual price. Push for the radio stations to play 'em - and push for a copy. X-Effects are still regularly gigging, having redeployed their forces to over ride the untimely death of drummer Neil Whittaker, a one-time member of The Jags. Guitarist Phil Saatchi - he of "I'm there now" and "Pantie gurgle" fame - has replaced him, a reshuffle that has meant a couple of reconstructured songs and an even crisper sound but not a radical change of perspective or direction. But how long he will remain seated and not upfront pulling faces remains to be seen. New material is the usual hybrid of rhythm and melody stitched together with their punchy phrasing - reference points "Buy It", "No Photographs", "Black and White", "C.Q.D.X." and the raunchy "I Talk To Myself", destined to become a stage favourite - and live they are still a treat. Like all bands they have duff nights, occasionally losing tack and undermining the finesse of their music with sloppy playing, an annoying impulse to change and juggle with the basic elements - not that that's bad, just disconcerting - and a failure to find and then maintain the best ratio, both musically and visually of natural spontaneity and tightness of performance. But then those criticsms could be angled at any band worth a second listen. They've packed out headlining Rock Garden gigs, shaken up the gaggles of main-band hordes at other venues and reappeared for encores at nearly every place they've played - Oh, and people dance to them. X-Effects remain my group to hit it big this year. I'm more confident the more I hear of them but then I think the 1980's should be weaned on catchy, laconic pop. I've heard "19 (French Gymnastics)" and "Female Pulse" and I'm not having second thoughts. Plus I know which way divine wind blows. Do you? "Get busy and get drastic and get dizzy with French Gymnastics" And get a copy. As Derek said to his mother: "It's only a matter of time".

GRAHAM NEWSON.

ULTRAVOX

THE ALBUM

VIENNA

CHR 1296 Chrysalis Records & Tapes

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SUICIDE

Winning the critical acclaim of the few in the face of total disbelief and rejection of the many is what 'cultism' ultimately means. New York duo Suicide are no stranger to this credibility gap. Audience response has been known to range from embarrassed antipathy to blatant attempts of murderous intent on their lives. Martin Rev's understated use of the drum machine sets up a claustrophobic, not-house pulsebeat aggravating tension strung by its alienating detachment. Alan Vega's voice, treated through a space echo, alternately whispers twisted sexual moans with primal scream inducing explosions. Not easy listening by any stretch of the brain cells. But the extraordinary attraction is not derived from the distorting electrode treatment through which the song filters but the basic material itself. Devastatingly simple in construction and built along deliberately familiar riff lines the tunes have been lifted straight out of the catalogue. Personally, I hate to get what I expect. (Frances Lass)

Perhaps you saw a group called Suicide on the Clash's '78 On Parole Tour. (They came on after that white-reggae group who had just changed their name to The Specials). If you did, you saw these two brave yanks - Alan Vega and Martin Rev - totally destroyed by an audience of mindless jerks and so-called punks who had come along for an evening of archaic (as opposed to anarchic) agit-pop from Maurice Oberstein's wonder-boys. Suicide lasted almost twenty minutes the night I saw them, about average for the tour. As the Clash lurched into the millionth version of 'White Riot', I could see Vega at the back of the stage. Discouraged, slumped against the guerilla-chic backdrop, he shook his head in bewilderment at the sight of 2,000 people lapping up every bum-note and cliche that Strummer & Co. could give them and pleading for more. Total contrast to the reaction Suicide got. From the moment the heart-stopping rythmns of Rev's machine hit them, every shred of audience complacency was blasted away. Within minutes the atmosphere was terrifying, as at least two thirds of the crowd began to generate total and absolute hate at the two men on stage. The provocative Vega soon had the skinheads in an uncontrolable frenzy. If it wasn't for the black-suited security they would have murdered him, "if looks could kill....."

I came away that night feeling physically and mentally exhausted Suicide had drained all the emotion out of me. All I can remember about the Clash are their clothes but I've never been able to forget Suicide.

Listen, Suicide do not make nice music but then they do not live in a nice world. Their not relaxing or comfortable either, at least they weren't then. Their songs are wild-eyed anthems about the mind-death of Amerikka. Ranging from the sweet 'Cheese' and 'Dream Baby Dream' (which recall Lou Reed at his most vulnerable, a la 'Transformer') to the awesome psychotic nightmare of Frankie Teardrop. That was Suicide then. Like no-one else. Now, about this album. This 2nd L.P. called, with shattering originality 'Suicide' arrives with recommendations from everyone and his brother. It's difficult to understand why, really. True, they have got more instruments now, the sound is cleaner, cooler, but the emotion, the feeling, the intensity, the rage the spark that they showed before, is gone. Perhaps it was because this album was produced by some guy from the Cars. In making Suicide palatable to the notoriously sensitive American ear, he's killed their emotion. Even the angry shouts of 'Harlem' have been pushed into the background. The songs are faceless, bland and interchangable. Suicde are American artists who have something to be guilty about. Do yourself a favour buy the first album or better still, the 'live' bootleg, or best of all leave the Americans to it and buy the new Joy Division album.

STEVE DAVIS.

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★Graham and Eileen Pratt Hergest Folk Club, Royal Oak, Peel Rd, Wrightstone, Middx. Hergest

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