

THE STORY SO FAR.

Featuring the MO-DETTES

THE STORY SO FAR...

DAVID HAS SEEN THE MO-DETTES AND HIS LIFE HAS CHANGED: AFTER TELLING HIS FIANCE, SUSAN, TO FUCK OFF, HE HAS BECOME A MALE GROUPIE, AGAINST HIS FATHERS' WARNINGS, AND HE IS NOW FOLLOWING THE FABULOUS FOUR ALL OVER ENGLAND, BUT.....

DAVID HADN'T GOT HIS LEG OVER SINCE HE HAD LEFT SUSAN...

AND HE'S GOT NO CHANCE WITH HER - SHE'S EVEN MORE JEALOUS OF THE MO-DETTES.



BUT, I CAN'T MAKE LOVE TO YOU DAVID, NOT WHEN I KNOW YOU'LL BE THINKING OF THEM...

YOU SILLY SLAG, GIVE US A FUCK OR I'LL BREAK YOUR NECK



SUBTLE EH?



OH.. DAVID, YOU ARE SO ROMANTIC HOW CAN I RESIST YOU...

WELL I'M OFF TO SEE THE MO-DETTES NOW SO HAVE YOUR PANTS OFF WHEN I GET HERE TOMORROW

NEXT DAY...

DAVID HAD BOUGHT DAPHNE A GIFT, AND HE'D BROUGHT SOMETHING IN ON HIS SHOES TOO.



DON'T SAY I NEVER GIVE YOU ANYTHING

OH.. IS IT AN ECONOMY PACK OF DUREX

SNIFF SNIFF

WAG OF WELCOME

DAPHNE WAS SHATTERED. IT WAS THE NEW MO-DETTES SINGLE



OH, DAVID, YOU HEARTLESS BRUTE

BELT UP AND PUT IT ON THE DANSETTE



HE'S DREAMING HE'S DANCING WITH ONE OF THE MO-DETTES, STILL CAN'T BLAME HIM.



...IF YOU'D SEEN THEM LIVE YOU'D KNOW WHY....

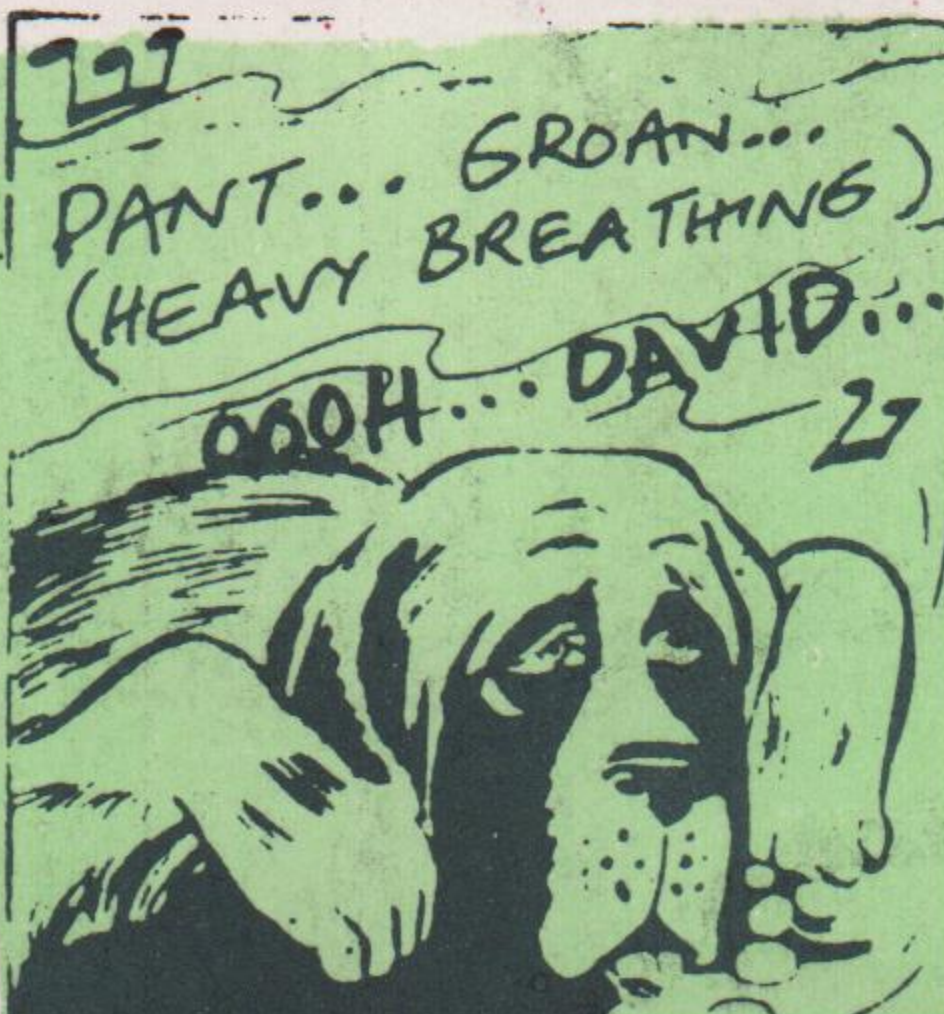
AND AS THE MO-DETTES MADE MUSIC, DAVID WORKED AT GETTING HIS LEG OVER...



I WISH YOU'D NEVER SEEN THE MO-DETTES

SHUT YOUR TRAP AND OPEN YOUR LEGS

2 MINUTES LATER...



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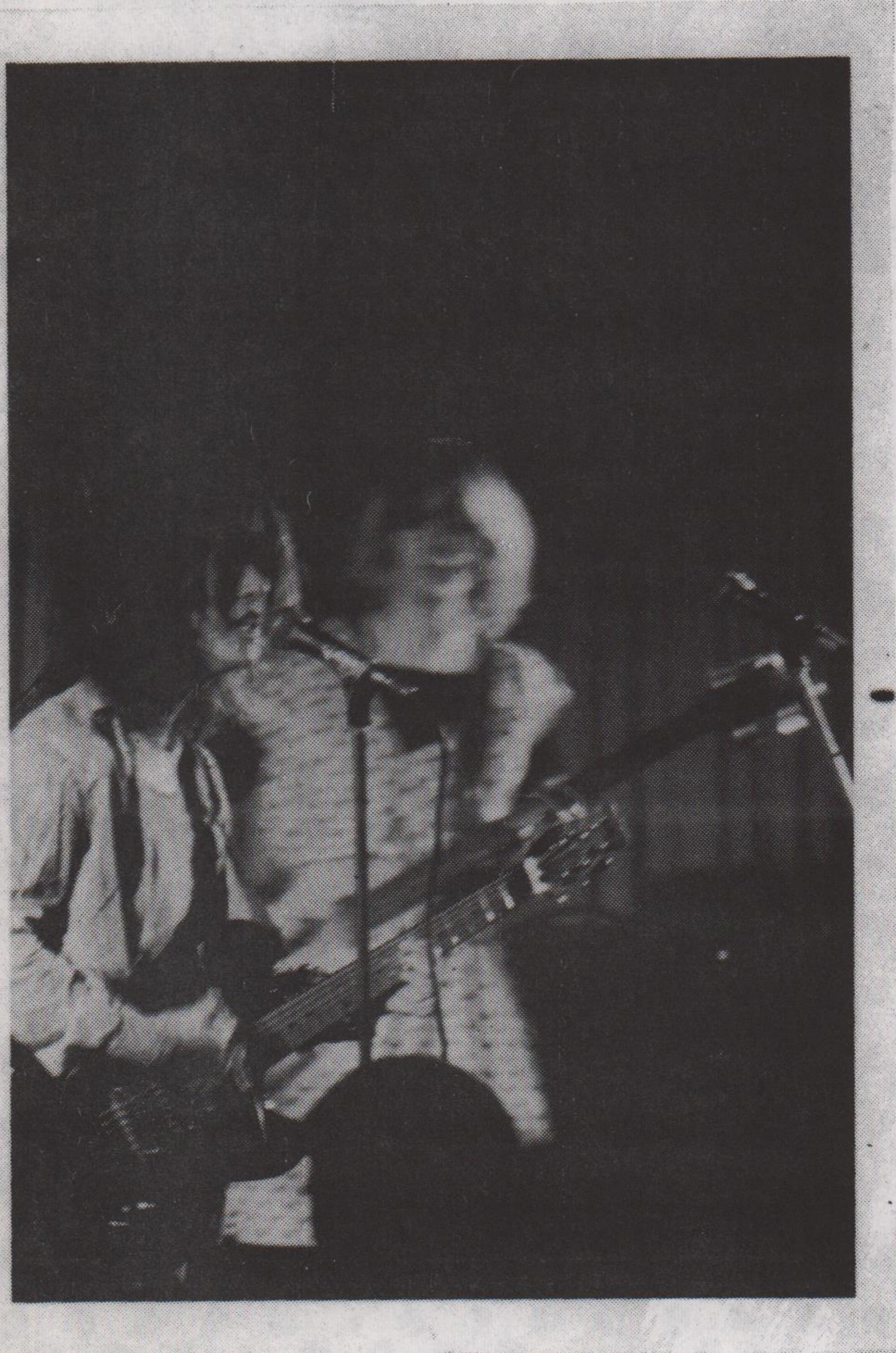
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SUMMER FUN! (I DON'T CARE ABOUT THE REST OF THE YEAR)

Made it at last! Having overcome all our problems (mix-ups over artwork) issue 3 is here.

This issue has an enlarged format and a free Mo-Dettes flexi disc featuring their version of the fab fours' twist and shout, which you can lock away for a year and sell when the Mo-Dettes are famous pop stars.

Inside we have a varied selection of bands (spot the cliché, see issues 2 & 3 for details) ranging from ATHLETICO SPIZZ to mute records mastermind, DANIEL MILLER. Hopefully you were able to see the Cramps while they were over here on tour, but in case you missed them, there's an interview in the next issue, which will hopefully be out sooner than this one.



THE RAINCOATS.

CREDITS :

Editors - MARTS, TIM. Layout - MARTS.
Photography - TIM (except where stated).
Contributors - Jeremy Gluck, Tony Esperenza, G J A, Andy Hooper, Mike Laye.

THANKS : Better Badges, Mike Laye, Mo-Dettes Clash, Kosmo Vinyl, Daniel Miller, Dr. Mix and the Remix, Bob Black, Rough Trade, Nick Jones, Jeremy Gluck, Robin Wills, Dave Scott, Space Invaders, Jan and Dean.

MARTS' PLAYLIST :

Violent Times, Somebody : BARRACUDAS.
Queens of Noise : RUNAWAYS.
Riot on Sunset Strip ; STANDELLS.
Fandango : MO+DETTES.

TIMS' PLAYLIST :

Athletico SPizz ; Hot DESerts.
Mo - dettes : Norman.
Cramps : Sunglasses after dark.
Barracudas : Radios in Revolt.
Bodysnatchers : Ruder than you.

Back issues ;
no.1 ; Barracudas, Swell Maps etc.

* NEW BARRACUDAS SINGLE - "SUMMER FUN" OUT IN MID-JUNE.

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All letters send to the Story so Far c/o Rough Trade.

FRONT COVER : JUNE (MO-DETTES).

BACK COVER PIN UP : MIKE LAYE.

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THE CLASH

How did the U.S. tour go?

JOE: It was alright, doesn't seem to have had any effect. In records, they've hated everything we've done up to now, so maybe they could sell a few copies of the new one. I don't know, I couldn't give a toss.

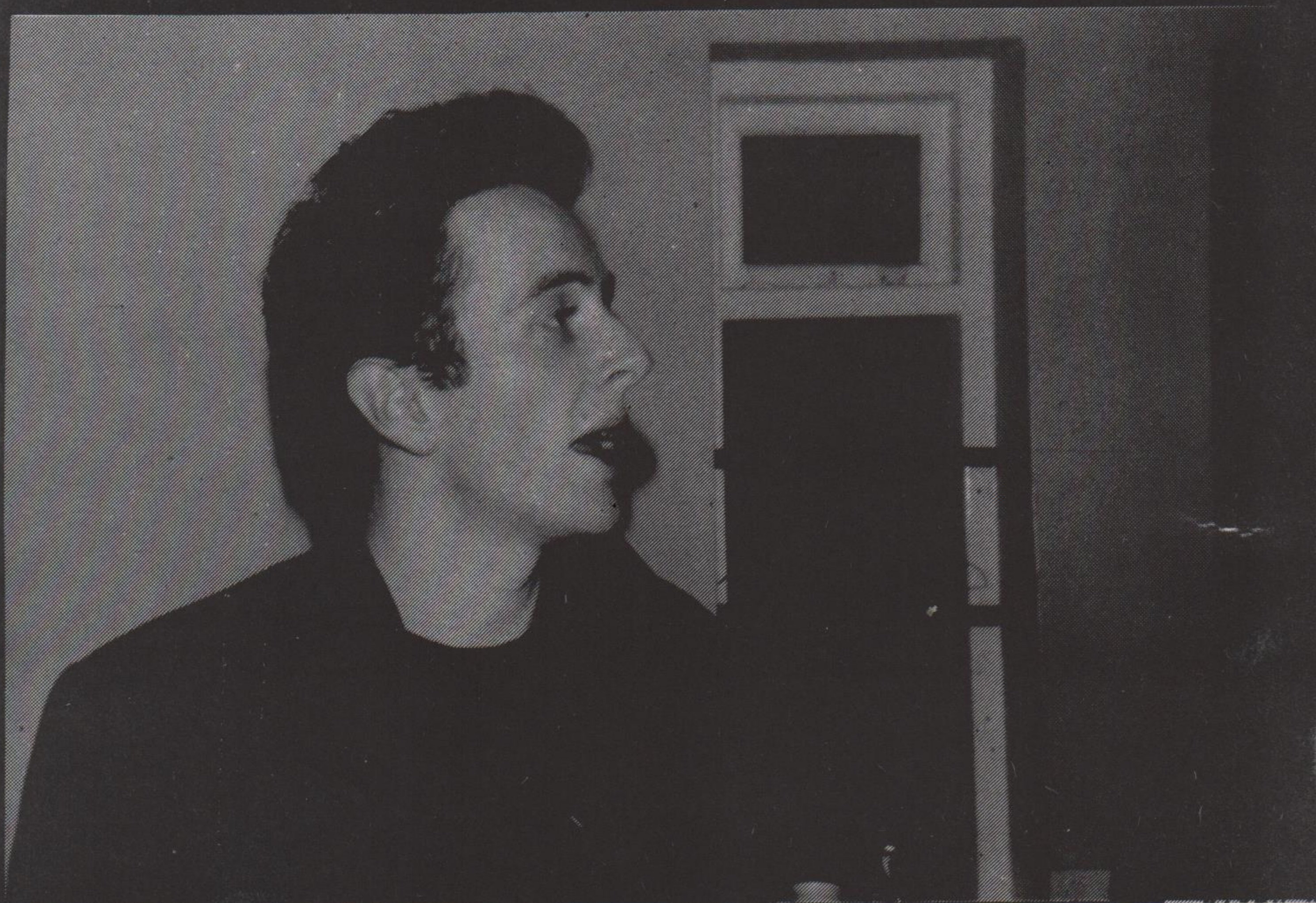
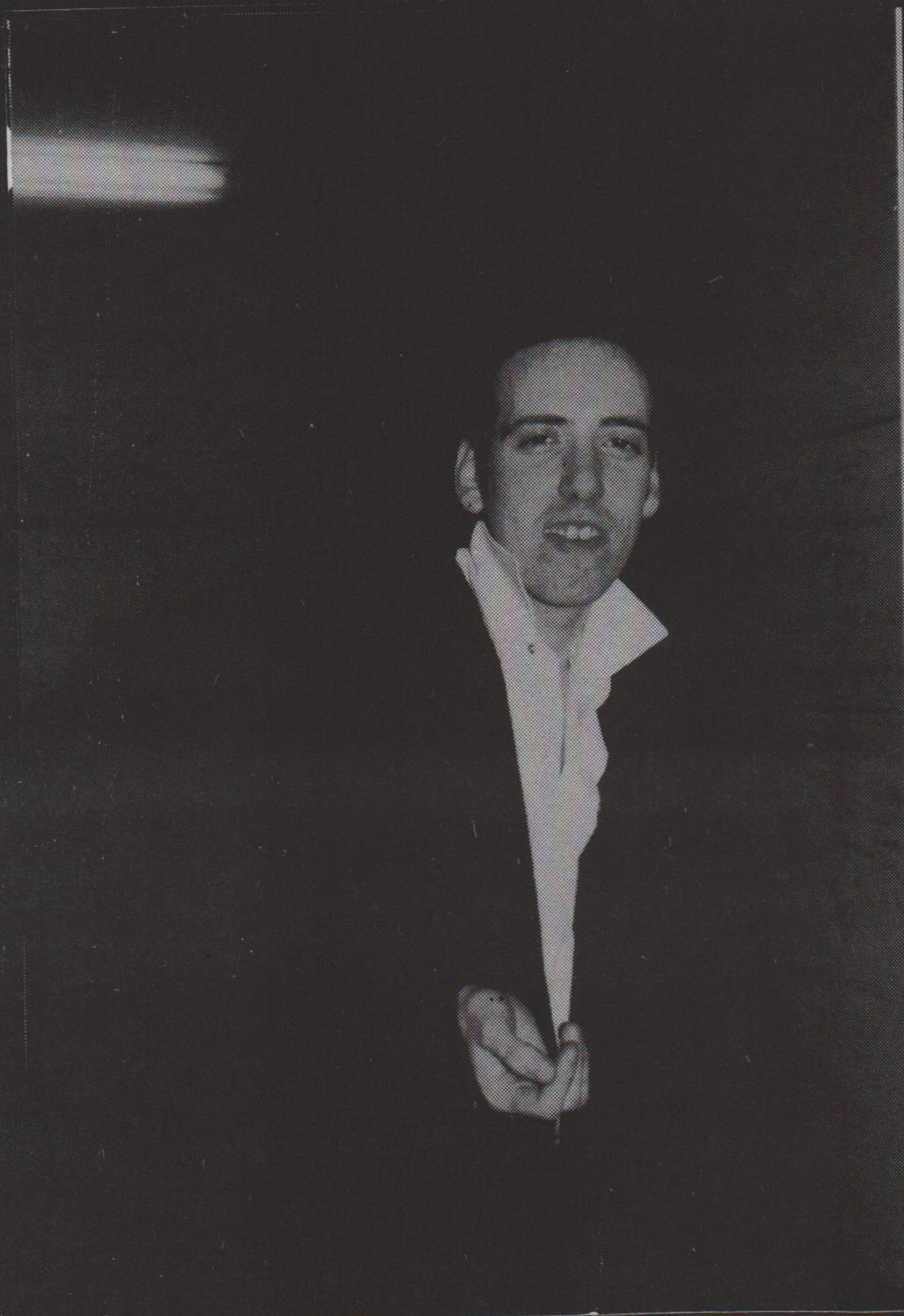
PAUL: Yeah, good tour. We enjoy playing any place, whether it's Scarborough, or anywhere else...

MICK: We did pretty good. Massive place, much bigger than we could imagine, much bigger. Most of us think that the end of our world is the end of the street. It's true. Massive world, even if they all hate us through the whole of the land, which I don't believe they do really. America— massive place. Dying for the sort of music we play, dying for it, going beserk, right, it's only because they so rarely see it. Alright, they get Blondie every week, and they get the Police and all the rest of that stink, but regardless of that, right, when they get us over, they get an event, they get something which is out of the norm. Know what I mean, the normal being really dullsville man, dullsville americana.

Did you sell a few more records?

P: Yeah, another 3 LPs and one single.

M: Yeah, we sold out, definitely, what a drag I tell you something, we sold more records this time than the last time, but I don't think that's important. It'd be a drag though if we couldn't fuckin' manage to keep ourselves up with the rest of the rubbish. And in fact, we're probably one of the last hopes you've got, really. But I'm telling the truth, I might as well say it. The whole music business is geared towards the money. Now we've tried specifically over these Christmas dates not to do that, except tomorrow, where it's £5 but it's for a good cause, other kids starving. And with the record we've also tried to do it, right. So we're not just concerned with selling more records, but I think we should, we deserve to sell more records than those fuckin' cunts who just take you for a ride. You get two records, and even if you don't like the lot of it, I reckon our 20 greatest hits including Armageddon Time match up to Lena Martells and Perry Comos 20 greatest hits, and that's what we're after, and that's why we brought it out at Xmas, even though it didn't go in at no. 1 and if we're selling more records, well— fuckin' great, they're getting a better record than they would get.





Are you satisfied with 'London Calling'?

J:Yeah,I like it better than anything else we've done.

P:Yeah,definitely,you know,theres plenty there for a small price.We tried to get the cost of living ep.down really cheap, right,and we got it a little bit cheaper, not much,but we had so much bother with CBS,because we didn't have a proper manager then and we had to do everything ourselves and we couldnt concentrate on the music or whatever.

How long did the album take to make?

M:Around a month,minus trips to Finland.

Why did you go to Finland?

M:Er,because we aint been there before.

I heard that on the last lp.it took 3 days just to get the drum sound,so how did you get this one done so quick?

P:Well last time we didn't have much of an idea of how to get a good drum sound so we certainly learnt after spending 3 bloody days on it which is a real bore. And when we did this album,it didnt take as long,because we knew more about it,so it probably took 10 days,or 2 or 1 or whatever,cant remember.

So do you think you have done this one relatively quickly?

P:Yeah,yeah I think we did,we had all the songs ready,it was just a matter of getting it down.We just worked hard,fuckin bashed it out.

Is there any way you can sum the lp. up?

P:Yeah,its fuckin great.

(Micky Gallagher & Topper walk in)

M:Micky Gallagher,who was once in the Animals,but he dont want to talk about it but he was,right and thats fuckin too much for me.Hes a real pal.

Do you want to say anything?

TOPPER:Merry Christmas,Happy New Year.

M:Oi,Topper— Micky Gallagher,youve got them,answer the questions of the bloke here,intelligently and scientifically.My grandmother will be watching out for it. Hurry up,youll never make NME like this.

T>Hello gran.

M>Hello gran to everybody.

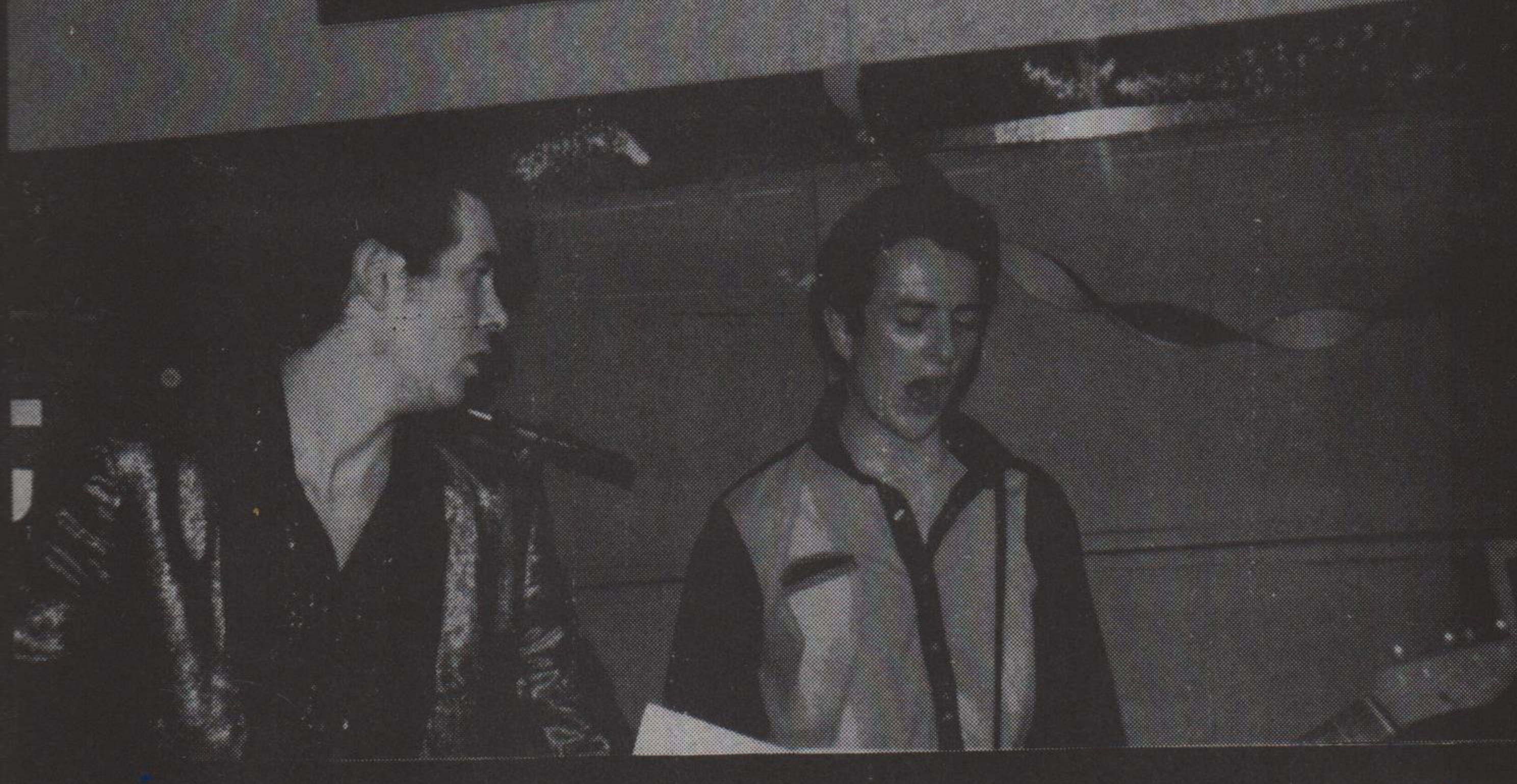
Are you lot happy with'London Calling'?

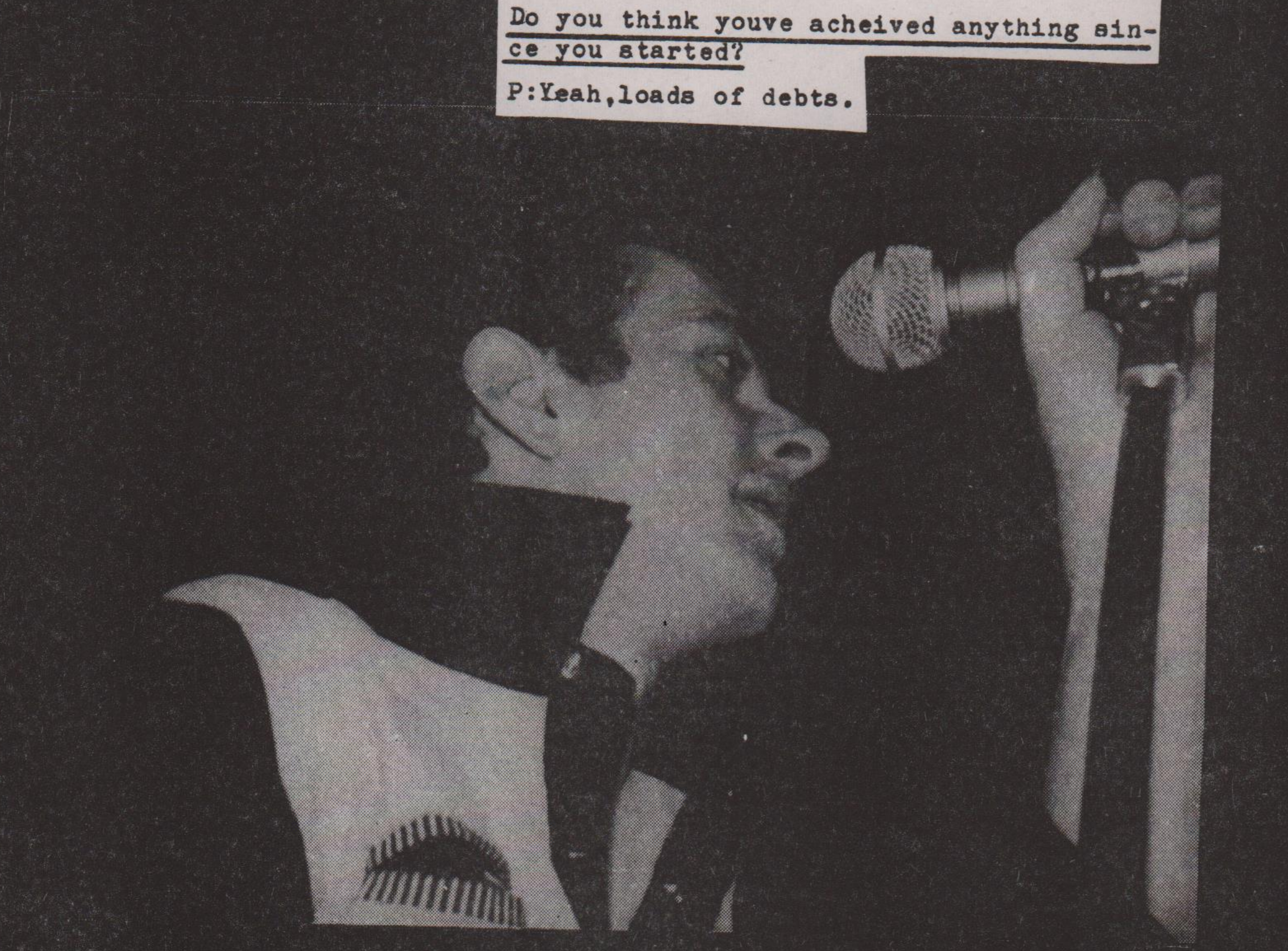
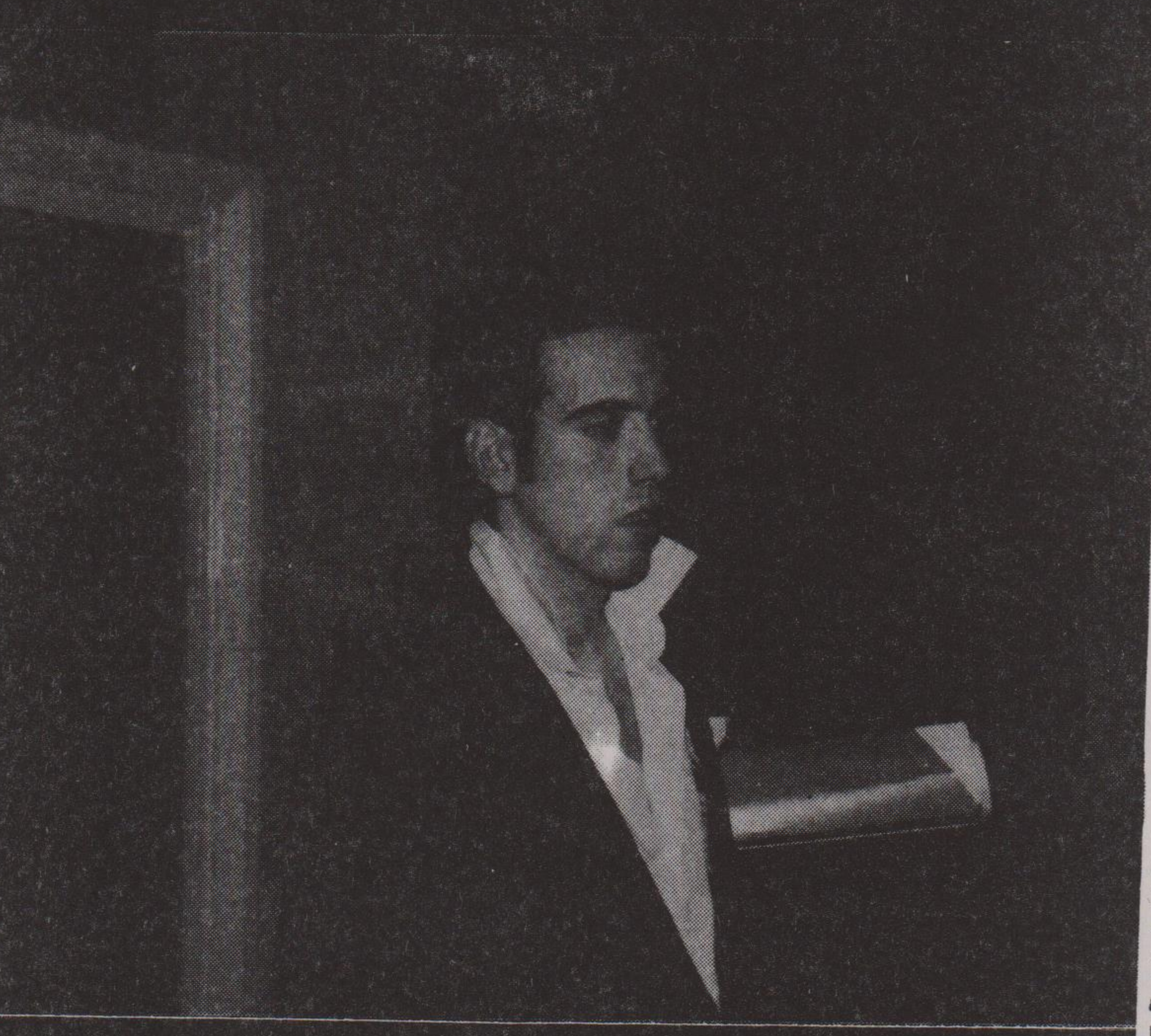
MICKY.G:Goes on a bit,a lot of songs.

M:What do you mean goes on a bit,Wooah! what a fuckin' turncoat,Anthony Blunt.

MG:Theyre definitely trying to say something.

CHORUS:JINGLE BELLS,JINGLE BELLS.





Did you think it was better tonight?

M: Altogether it was nothing to moan about really.

You played a bit better tonight.

M: Of course, we'll be better tomorrow night as well.

How much control do you have with CBS now?

M: There's getting more all the time. Nowadays at great personal expense to ourselves I might add, regardless of that, we have more. Since we've had this bloke (Kosmo) we've had even more of a foot in the door, the foot gets bigger, the size of the boot is larger these days in the door of CBS records, but they're not our only concern, they're just like a small piece of piss on the map, as far as we're concerned.

Do they know that?

M: Yeah, they do, that's why they never sent us nothing for xmas. I really missed the white grand piano which you gave to David Essex oh my god. One year they gave us a xmas present, it was building bricks, they haven't given us anything since. But what do you expect from a company whose xmas card shows the managing director standing with his dogs. What do they think of this group, obviously they think that their artistes are dogs. We are not one of those dogs. And, er were alright, we're still there and I'm drinking brandy, and it's xmas and why fuckin shouldnt I. That's Micks xmas message.

Do you think that your music is moving away from the 'Westway sound'?

P: Yeah, it's diverted, it's the MI. sound innit. We've just got a bit cleverer with the sound. I think we're pretty much the same, it's just that we can play a bit better now, we're not a typical punk group, we just don't like being just classed into one type of music.

Have your values/ ideals changed?

P: We're just a bit cleverer now, a bit wiser.

J: No, not really, but we've had to compromise, just like all idealists have to compromise. You win battles, you lose battles to win more. Like when they brought out Remote Control, we were pissed off, we just said, well we've lost a battle, but maybe we'll win the war.

Do you think you've achieved anything since you started?

P: Yeah, loads of debts.

Do you object to being bootlegged?

M:No,not at all.Im very keen on my own records,but I cant seem to manage to play them all the time.I wasn't so into it last night as I was tonight,as you can tell by the other 500 quids worth of damage I did to my guitar,tonight. It was nothing,I just had to show them I meant business.

Did you enjoy tonight then?

Did I enjoy it,Im too effete to enjoy things!

J:I dont mind being bootlegged.No,I like it.But I think its a game,like stealing from woolworths,but if we see them we always have the cassette.Like,in America theyre really hot on bootlegging.It turns into a mammoth game to spot them.

Who was 'Stay Free'written about?

M:Er,specifically a geezer called Crocker.

Robin Crocker?

M:Yeah,he was in the south london press for running a protection racket,seriously.Robin Crocker,also known as Robin Banks,my god,what a confession,but he was the ringleader,he was the one who did it all.A necrophiliac if ever I met one.No,no I dont mean that,what I really meant was...

KOSMO:Nymphomaniac,Kleptomaniac.

M:Thats the one,a kleptomaniac if I ever met one.

Do you think that reggae is influencing your music more now?

J:Yeah,more and more.I tell you something,all the white youths in america,they love it.They grab you on the shoulders and go'Aaww,play some more reggae man,we just love it'.

There was a lot of BM complaining about it tonight.

J:I know,they hate it,but bollocks to them It should'nt really change your opinions of other people.There we are playing a reggae song,and theres some cunt down the front,pulling my leg,going Nnoo!

What can you say when youre asked a dumb question like'Are you a political band'?

P:Fuck Off! I dunno,what were dealing with is personal politics.



M:No,its none of their business is it.Ive got nothing against anybody,but I think nazi and right wing people are really silly,and dont know what they're doing,and often spoil things for everybody else.If only every day could be like xmas day. Peace and goodwill to all men,thats thats what I mean,and thats the heaviest politics you can ever follow.

The hippy revival is back!
Its back,the nobel peace prize for Robin Cambodia.Im a beatnik,its true,I am,honest

M:I personally asked Gary Numan,who must be quite a simple chap really,to explain what the fuck hes on about.Because we can stick two roadies in fuckin silly pyramids and make them dance round the stage,and we can get a load of fuckin big lights at the back to make us look better.But to be quite frank,we could not possibly be better than David Bowie,and he will never be. Explain what youre on about,my man.Its your time to do it.I mean it right,and not only him,explain,be plain,the kids cant understand you.They only buy your records because our ones aint out,but when ours are out,you can go to fuckin hell,and we may well see you there.Thats my message, and I mean it.

Beginning this issue : a column from our eminent surfologist and garbage merchant here at the Story so far...Tony Esperanza!

THE SURFARIS

The surfaris were one hit wonders, but unlike others they stayed around quite a long time, finally disappearing when psychedelia took over in 66 - 67.

Their hit was of course "Wipe-out" / surfer Joe. Wipe out must be one of the most memorable instrumentals ever written, starting with some loony yelling the songs title with one of the silliest laughs ever. In came the drumming, one of the trashiest drum sounds ever, but played with great style by leader Ron Wilson (no relation to the Wilson bros.) and into the guitar-bass riff, one of the simplest but greatest ever, stopping after a few bars to give way to a drum solo! well, solo isn't the word, no Ginger Baker extravaganzas here, just a simple drum roll, leading back to the riff then back to the solo and so on.

The B side, "Surfer Joe" must be one of the worst songs ever written, but then again its totally brilliant, its the story of the coolest surfer around, who's drafted, his hair and locks cut off and he catches cold. Pretty stupid!

Following wipe out (it was issued on Dot) the boys were picked up by Decca. After one or two minor hits and a string of albums ranging from instrumentals, vocal surf and only giving up after they had tried to jump onto the folk-rock bandwagon, just as it was ending, recording trashy versions of "It ain't me babe", "Hey Joe" and even "Like a rolling stone". Time had changed, the Surfaris hadn't, they looked the same in 66 as they did 3 years earlier, and even by bringing in a producer as great as Gary Usher they just sounded dated. And there was no room for them in the new west coast scene that had just been born.

Albums :	The Surfaris were :	Ron Wilson (Drums Lead vocals)
Surfaris - Wheels Diplomat 2309.		Jim Fuller (L. Guitar vocals)
Play (Decca) DL 4470		Pat Conolly (Bass Guitar vocals)
	DL 74470 (Stereo)	Bob Berryhill (R. Guitar)
Hit City 64 DL 4487		Jim Pash (First saxophone, then organ
	DL 7487 (Stereo)	bass, guitar, piano and vocals).
Fun City USA DL 4560		
	DL 74560 (Stereo)	
Hit City 65 DL 74 4614		
	DL 74614 (Stereo)	
It aint me babe DL 4683		
	DL 74683 (Stereo)	

There could be a last album though I have never seen it including Hey Joe?

Two albums were issued a few years back on MCA - "Surfers rule" and "Gone with the Wave" and are a good introduction to the group.

NEXT ISSUE : THE TRASHMEN.



What are your future plans?

There's a D.A.F. album which has just been finished, and that will probably be the first L.P. on Mute. There's also a Silicon Teens L.P. finished and Fad Gadget will be starting on one soon. In the immediate future there is a single coming out featuring two U.S. bands NON and SMEGA.

What happened to the Normal?

D.M. Split up! (pause) - No waiting for everyone else to catch up with electronic music before they release anything else.

At the moment are you trying to get more bands signed to Mute?

D.M. Not so much trying but just anything that comes along. I'm not sort of saying that I'm going to release say 12 singles in 1980. It just happened that these 4 things came along at the same time.

How did you sign the bands did they approach you or what?

D.M. Well in the case of D.A.F. they came to Rough Trade and played a demo to them, but Rough Trade didn't like it all that much but I thought it was really good but I didn't have enough money to release it, but I have now so I'm going to.

Where did you get the money then?

D.M. Oh well just from sales. You see The Normal and the Silicon Teens sold about 26,000 and Fad Gadget's sold about 7,000 so far.

Did the Silicon Teens ever do a John Peel session?

D.M. No they were never asked to. But the trouble with doing sessions with electronic bands is that you don't get very long to do it. It's not like a band that all play together with electronic music you have to play each thing separately. But I don't know one day maybe if he asks we'll do one.

Are there any other signings in the future that you're thinking of.

Yeah there's one but they don't have a name, in fact it's just one girl who plays synthesiser. But I'm waiting for the tapes, but it's really good stuff

So you think the futures really electric?

D.M. Partly yes!

Have you ever thought of doing a tour with any of the bands on Mute?

D.M. I'd like to get some gigs with Fad Gadget and D.A.F. together because they are the 2 that really play live.

Did you decide to start Mute in order to help other electronic bands?

Well at the time there weren't any other electronic bands. Well no other English electronic bands. There hadn't been any new electronic bands for about 5 years. But the label just started as a method to get the Normal single out which was the first new wave electronic single.

Did it sell?

D.M. Yeah, still does, for about the last 6 or 7 months it's regularly sold about 150-200 a week.

Did you have any major influences?

D.M. Yeah, lots. Well everything has some influence whether it's an influence that you discard or adopt, it's all an influence in some way or another. But the first electronic stuff that I really listened to wasn't electronic really things like: Neu, Can, Amon Düül and then later on Kraftwerk. Klaus Schultz, I also think is brilliant, he made one brilliant album 'Irrlichtent'

Did you find it hard playing to Stiff Little Fingers fans on the tour.

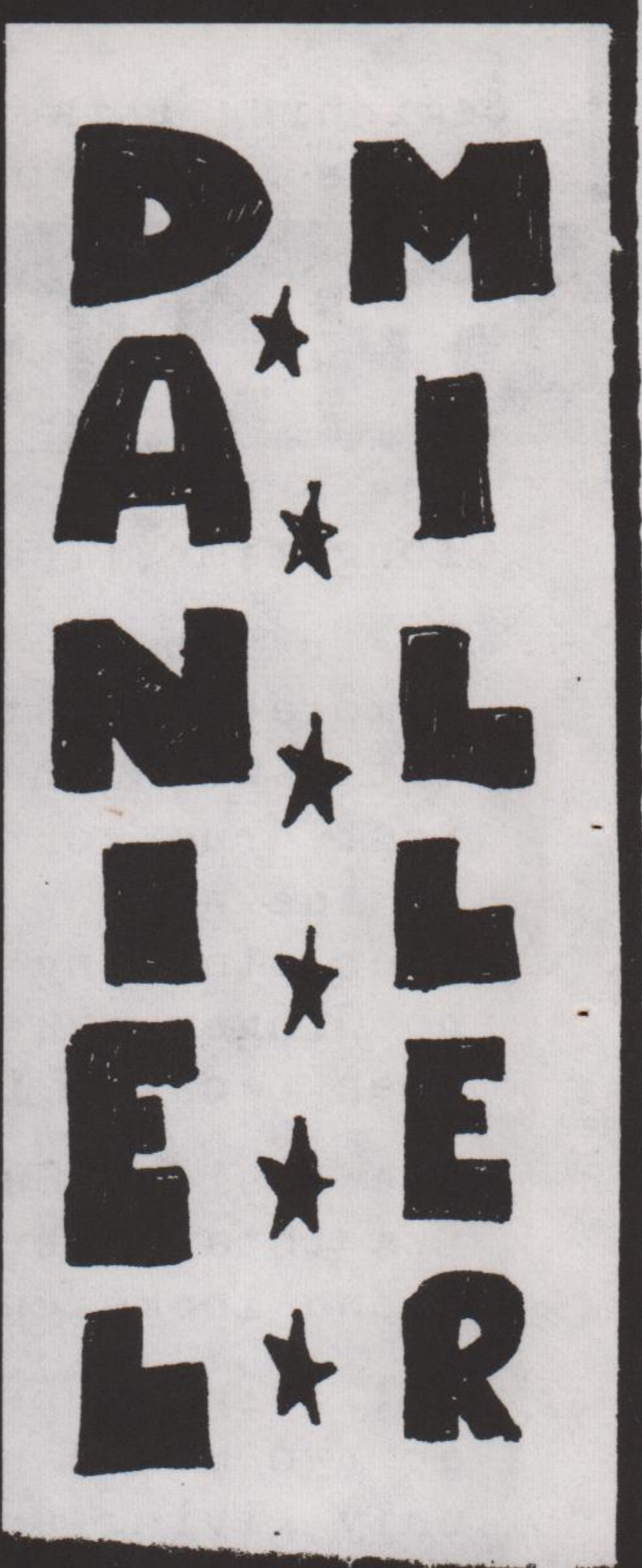
D.M. Well we found it hard sometimes, but we never had any bad trouble, except for one or two nights, most of the time they just didn't want to know. When it did work out though it was very satisfying.

Was that you and Robert Rental.

D.M. Yeah, that's right

Do you still do things with Robert Rental?

D.M. Ah, haven't done for some time. Well we played in Paris and that was the last thing that we did together.



Have your records sold abroad?

D.M. Yeah, T.V.O.D. sold very well in America where it was released by Sire, but they didn't really do very much with it.

Have you ever played in America.

D.M. No, but I was interviewed on K.R.O.Q. RADIO STATION, they phoned me up and interviewed me live over the air at 4'o'clock one morning, but I'd really like to play there.

When did you start playing keyboards?

D.M. Well, I'm not really a keyboards player as such, I can't play runs or say very fast licks on the keyboard. A synthesiser isn't really a keyboard instrument as such it just happens to have keyboards on it as a convenient method. Well I first started playing when I bought it which was about early summer in 1977. When I bought it I couldn't play it and I just bought the cheapest one I could get and just started playing about with a tape recorder.

Did you play any other instruments?

D.M. Well I used to play guitar and saxophone, but very badly. I used to play in a band called the Nostrals, that was around 1970 when I was still at school. We just did it for fun and played a few gigs. We had a residency at London university (in the union bar) and we played collages and things like that. But I was never able to do what I wanted with guitar and saxophone. I knew that I would be able to do it with a synthesiser.

Do you consider a synthesiser to be a musical instrument?

D.M. Oh yeah.

Do you consider yourself as a musician?

D.M. Yes I suppose so I didn't use to but I think I am really, I mean I can't play anything except a synthesiser properly, but it depends how you define a musician. But if you play a synth like a keyboard you end up playing it like Keith Emerson or Rick Wakeman or somebody like that which is useless.

What is a synthesiser like for live work?

D.M. Well the problem is that unless

you have a programable one it's very difficult to change the sound quickly

Do you think that electronic music has progressed?

D.M. Well I don't think it has for the last 2 years. I think it will though. there was a very big jump a few years ago when all those singles came out, you know Throbbing Gristle, they're the ones who've changed the most I suppose.

Are there any albums coming out on Mute?

D.M. Yes, well there's a Silicon Teens album and Fad Gadget will be doing one later on in the year. The Normal will be doing an album hopefully. There's a live album with Robert Rental maybe coming out on Rough Trade

Are there any new bands that have influenced you?

D.M. Well the whole sort of punk thing especially the Ramones. I heard the first album on John Peel and thought it was great, it had a great impact on me.

Aren't you going to ask me if I enjoyed playing with Dr. Mix?

Did you enjoy playing with Dr. Mix?

D.M. Yes very much, it was really good fun.

Did you use your Ramones influence there?

D.M. Not really, my Johnny and the Hurricans influence came into play with them, they're one of my favorite bands.

Is there a contract for the bands on Mute?

D.M. No, it's just done on trust. I've got to like the people involved as well as the music before I consider it. I like the people on Mute to help to run it rather than other people.

Do you want Mute to be considered as an electronic label?

D.M. Not necessarily it's just happened that way. I just really like electronic music, it reflects my taste. Like D.A.F. aren't totally an electronic band. But Mute's got a name for being an electronic label. Have you any views on any other bands?

D.M. Yes, well it's incredible to think that people slag off the Swell Maps for being non-musicians because they used to be session players. They used to back the Billy Cobham band. All except Epic, he used to play with George Duke, the keyboards player who used to play with Frank Zappa. You've got to put that in though. They make out that they are not but they are brilliant musicians.

GARY NUMAN ISNT HUMAN
HE IS A DATA DISTILLER
BECAUSE HE AND HIS TUBENAY
CLAN
RIPPED OFF DANIEL MILLER.
Attribute, by Sue Gogan).



DR.MIX REMIX AND THE REMIX

ERIC DEBRIS (LEAD VOCALS). HERMANN SCHWARTZ(GUITAR). PAT LUGER (GUITAR).
SOMETIME MEMBER : KARL HURBIER (SYNTHESISER DRUM MACHINE).



The Remix have played a few gigs in London since coming over, this summer, and have released one single- 'No Fun'. They are all members of Metal Urbain a.k.a. The Metal Boys.

Where do you all come from?

Eric: Paris.

Are you now permanently living in England?

E: Yeah, we try. Its difficult, but we try. Whats the music scene like in Paris?

E: Its shit. Its always the same in Paris. There is a music scene in Paris, but its always a kind of fashion.

Hermann: Posers. The big problem is not with the bands, its with the crowd listening, theyre boring. There are good bands.

E: The bands are always into fashion, and have dreams about the rock'n'roll business. They dont really understand what the rock'n'roll business is.

Have you played a lot in France?

E: Yeah, but only in Paris. Its very difficult to find gigs outside of Paris.

Because of lack of venues?

E: Well, the biggest problem in France is that, unlike in England, where you look at the charts, and most of the charts are R'n'R or Disco, but something close to R'n'R. In Paris, you have Sacha Distel or Charles Aznavour, you only have a few things in the charts for young people. So if youre a band that doesnt play that sort of stuff, you cant get an agency to work for you.

Rock'n'Roll is just an underground thing in France.

When did you Form?

Pat: M. Urbain started three years ago.

E: It was in June '76. We were one of the first punk bands in France. Dr.Mix formed during the summer.

How long did the album take to record?

E: Er, 2 months in my flat in Paris.

P: In his bedroom.

E: On a 4-track recorder.

Did you prefer that, rather than going into a studio?

E: Yeah, because we could just get up every morning, and do it if we wanted to, and.....

You didnt have enough money?

E: Yeah!

Does the 4-track suit your music?

E: Yeah, because we have used a really good 24 track for the 3 Metal Urbain singles. We used one of the best 24 tracks in Paris for 'Panik', the first one. We found that its great for the music, but not as good as people think. Because you lose most of your energy. We prefer to work on 4 tracks or 8-tracks.

H: 8-tracks are the best.

So you think in future youll continue using an 8-track?

E: YEAH, in fact were going to start our own 8-track studio in London.

Wheres that, in your flat?

It'll be started in about a month, it wont be the definitive studio, but it'll be, like in a garage to start with. I mean, Motown began in a garage.

E: No, Motown began in a kitchen.

Who are your main influences?

H: Its the mid-sixties garage punk bands.

E: Yeah, but of course, each of us listens to different types of music.

K: But what we have in common are mid-60s punk bands.

What about recent bands?

P: The last single of Sham 69 (Youre a better man than I) its really great.

E: Its a mid 60s song, really crazy. Oh, and of course, the Barracudas.

K: In the beginning, 3 years ago, we liked the Clash, Pistols, Buzzcocks just for 6 months. And after that, we were totally bored with them. We had lost all interest in punk, we were very disillusioned.

When was the first gig as Dr. Mix.

E: The Hope & Anchor 24-9-79. That was really lucky. I came to England in the beginning of September and asked for gigs. We found 3 or 4 gigs, and one was supposed to be at the Electric Ballroom. So, I phoned the guy at the Hope to ask for a gig, and when he heard we were going to play the Electric Ballroom he said yes, but in fact there was no gig at the Electric.

Have you ever been approached for any radio sessions, John Peel or something?

E: WE have done two sessions for Jon Peel as Metal U. Were waiting for the album. And then were going to ask him for a session.



Do you enjoy playing live?

E: Yeah, because its fun to play live.

P: Thats why we formed the Remix, because we wanted to play on stage, and we had no new songs so we did covers.

Would you ever consider doing a big tour?

E: Yeah, wed like to do that. We were supposed to do the support on the Stiff Little Fingers Tour, but thats at the end of December, and we cant really do the tour, we try, but I have to go in the army, in France, so we cant do it because of that.

What is the band going to do in the future.

E: Build a studio as soon as we can to record an LP. of the Metal Boys.

Are the Metal Boys going to play live?

H: Sure.

E: As soon as the LP. is ready.

THE CRAMPS

Songs The Lord Taught Us

Songs the Lord taught us is a great showcase of the demented garage-punk fanaticism which the Cramps employ to such great effect live, and on vinyl.

-The Cramps are probably the most exciting thing to emanate from the states since the Standells and Seeds. They are the last of a rapidly disappearing kind- a perfect garage band. On this lp. they have managed (in collaboration with Alex 'Im a cult herc' Chilton) to come up with the perfect formula, the only two essential factors being volume and distortion, and enough reverb to fill an echo chamber. All the instruments combine to form one huge faultless ball of noise. The guitars are inseparable, and the booming drums crystal clear .

- 'Poison' Ivy Rorschach lays down a solid organised backing with her trashy guitar strokes, letting Bryan and Lux put the icing on the cake. Bryan immediately brings Link Wray to mind, with his disjointed psycho lead lines and offbeat scales, while Lux defies all comparisons, his hiccupping voice perfect in the Cramps setting. Nick Knox is probably the most subdued drummer I've seen, content to sit back and let his drumming speak for itself. Nick is the organising influence, keeping the beat perfectly as the others verge out of control.

- The Cramps are pure americana. First class garbage not evident since the heyday of 'The Witch' and other period pieces. They are the result of too many B' grade monster movies and Gary Usher production jobs. On 'Songs', Cramps classics run alongside psycho covers of the Sonics 'strychnine', Johnny Burnettes 'Tear it up' and 'Fever', the old Peggy Lee chestnut.

- Link Wray's 'Fat back' is transformed for 'Sunglasses after Dark', managing to conjure up the old 'Rumble'- 'Westside story' bit. Possibly my favourite song, not wishing to discriminate, is 'Teenage Werewolf' which never fails to reduce me to tears, but then I'm a sap anyway.

- Unfortunately, the Cramps are the last of a noble breed, the only other torch-bearers being those surf hooligans, the Barracudas. Don't miss out, it may be your last chance to dance.

MARTS

PIC: MIKE LAYE.





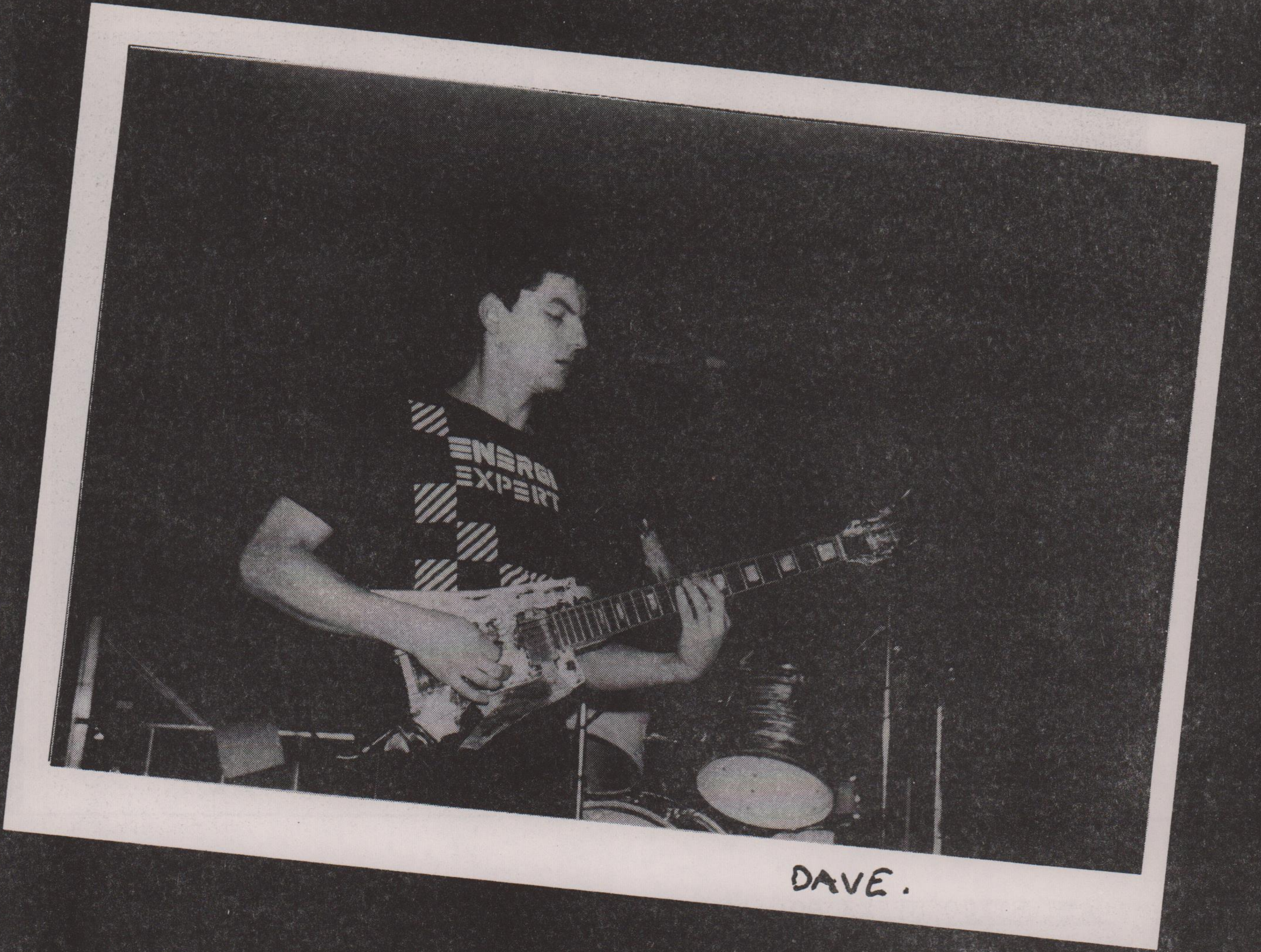
SPIZZ.

ATHLETICO SPIZZ 80- At the Marquee.

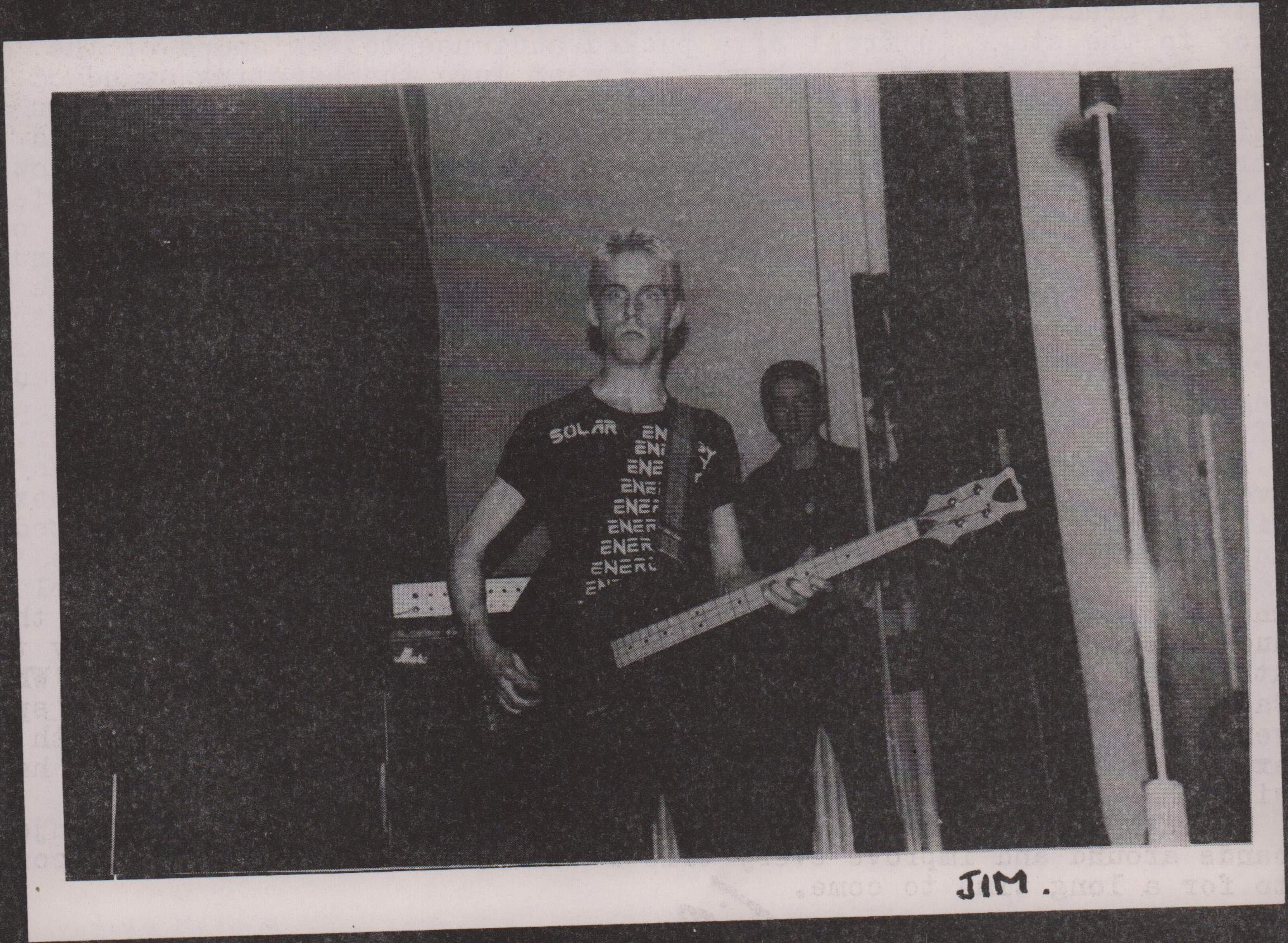
After a great surprise support slot from the Mo-dettes Athletico Spizz 80 took to the stage in front of a packed audience to the sound of the Star Trek theme tune. The band then went into the haunting sound of 'Rhythm Inside' with Mark on vocals and Spizz playing guitar. It was at this point that some members of the audience found it fit to gob and throw glasses at the band but eventually Spizz managed to put this down and the band were able to continue on. Tonight the bands set consisted of a cross section of the bands history including a fine rendition of 'Cold City' now sounding much fuller than it did in the Oil days. A number of new songs were introduced into the set which show that the bands song writing talent are becoming increasingly impressive with 'Central Park' being a prime example of this. I also encountered my first hearing of 'Spocks Missing' (the B side of the new single) with it's slow haunting beginning up into a final powerful climax. Next the highly popular 'Effortless' was played "which even got applause!" as Dave said later. C.P. Snare proved just how talented a drummer he is in such songs as the ever popular 'Ammnesia'. 'Hot Deserts' one of my presant faves was next given an airing with Spizz playing bongos which were finally converted into Camel humps. Next came a version of the bands great new single 'No Room' high-lighting Daves efficient and effective style of guitar playing. The two Energy singles were finally played after much shouting from the audience. 'Soldier Soldier' once again given a new lease of life by the Athletico line up. Spizz then led the audience through a verse of 'Where's Captain Kirk' and then Jim's bass lept into action and into a high spirited version of the same song. The band then returned to encore with with an excellent new song 'Airships'. The evening was finally brought to a halt with the familiar sound of 'Virginia Plain'.

Athletico Spizz 80 are now one of the most interesting and enjoyable bands around and improve every time I see them and hopefully will continue to for a long time to come.

Tim



DAVE.



JIM.



SPIZZ & MARK.

TOYAH - Sheep Farming In Barnet. (Safari)

You can thank Jerry Smith for getting me interested in Toyah - or maybe you won't. Toyah seem to be one of those groups who you really like or really hate with no in-betweens. The group is fronted by orange-haired Toyah Willcox who before Christmas was probably better known by her face after appearances in Quadrophenia and the awful Shoestring, than by her music.

The album has grown up from the 6-track E.P. of the same name to the full-size record with the addition of 5 tracks including the single, 'Victims of the Riddle'. The cover (same as the E.P.) features Toyah herself in the foreground in front of three white spheres which may or may not represent a nuclear power station.

The music appears carefully constructed but is not lacking in excitement or interest. Thrashing guitars are definitely absent from this record but many of the tracks are beaty and bcuncy enough to encourage leg movement. Certain parts i.e. the beginning of 'Neon Womb' with its saxophone have a jazzy feel. The lyrics, as with all records, become clearer with more plays but those that are discernible point to the album's futuristic approach. Indeed 'Vivisection' on the second side sounds as though it's lifted from the soundtrack of '2001' with all the atmospherics. This is the lowest point of the album - if one has to be found - the track being faded before the actual instrumental has any chance at all. My personal favourite which has held from the first listening is 'Danced' except that the story of the return of Christ seems a little out of place here.

Anyway the album and the new single 'Bird in Flight' won't be far from my record player in the near future.

G.J.A

OOH AAH.. OOH AH..

Mo-dettes

RAMONA

- VOCALS. -

KATE

- GUITAR. -

JANE

- BASS. -

JUNE

- DRUMS. -

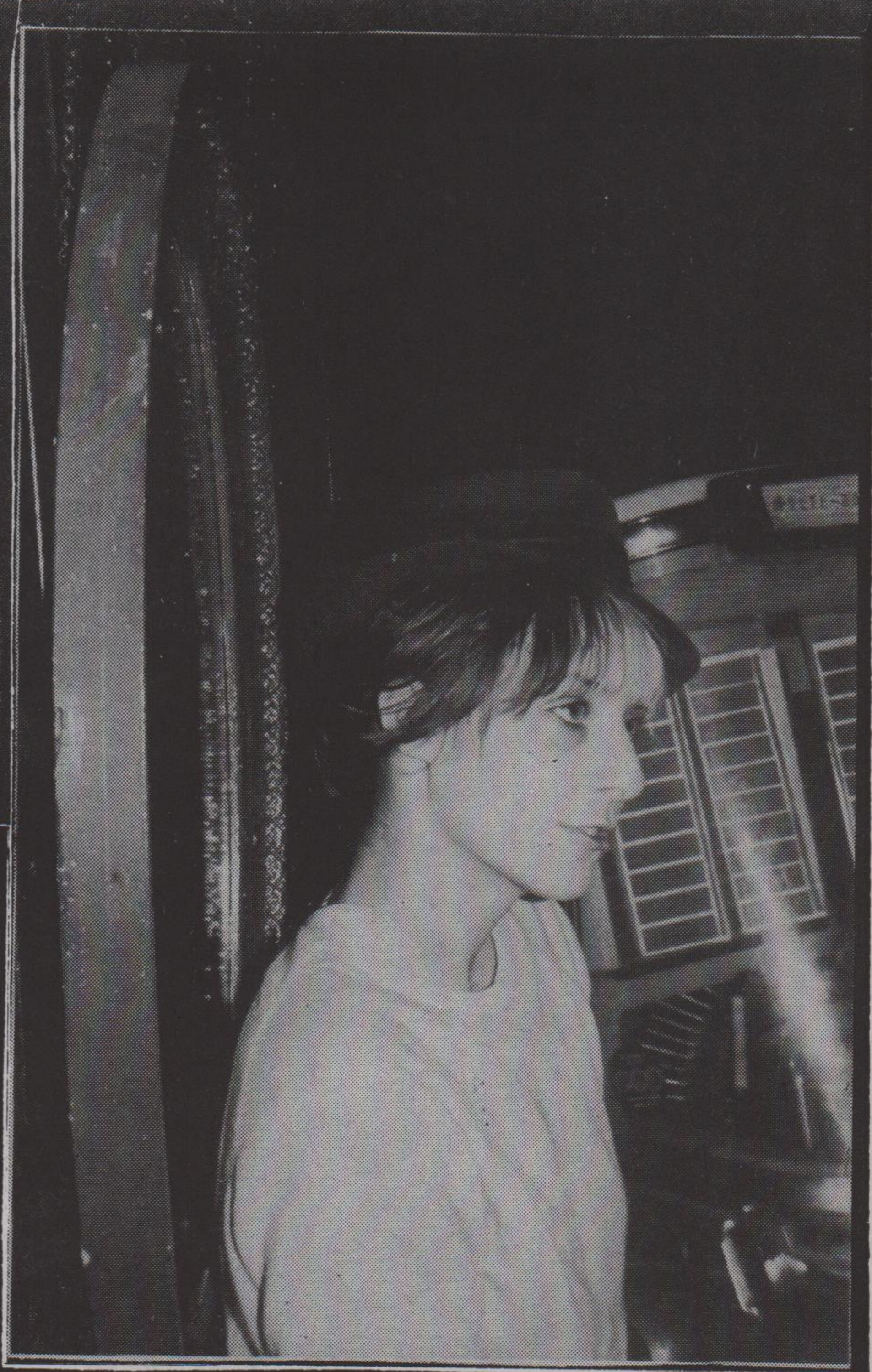


JANE + KATE..

This interview is practically unedited, and so we are not responsible for any untrue statements. Also, the views of individual members of the band are not necessarily the views of the group (especially Jane!).



JANE : HAIR BY KATHLEEN AT SMILE.



KATE : HAIR BY NATURE.



JUNE : HAIR BY MISTAKE.



RAMONA : HAIR BY POPULAR DEMAND.



Do you think youre beginning to get noticed?

JANE:Yeah.especially when Im wearing a mini skirt,I get laughed at.I get laughed at a lot when I wear a mini skirt.

JUNE:Notice by who!

JA:Mind you,I get laughed at anyway.

Why do you want to be pop stars?

JA:The reason why I want to be a pop star is that its the only alternative I have to being a housewife,and I'd get bored. I cant sell in shops and I dont know anything about offices.

RAMONA:Its just because we dont want to work.

KATE: *Its because* We dont want to do anything else.

JA:Its hard work being a pop star,you dont realise.Its bloody hard work being a pop star.

R:Be a pop star or get married,its the only alternative.

K:Were just looking for husbands.

R:Yeah,rich ones.Jane found one.

K:If youre a pop star you have groupies, and out there among all of them groupies theres bound to be somebody nice!

What about Bob?

JU:No,we vetoed Bob when we first met him

JA:Ive got my groupie,Ive got a permanent groupie,mind you,Im his permanent groupie too.

When Sounds printed that pic.of you,captioned the Mod-ettes,did people come to see you as a mod band?

JU:Yeah,they did.

R:It was quite good publicity.

JA:We just saidwere not mods,dont even like mods,so its nothing to do with us. Youre just under a misconception,because the papers are stupid.We have our hyphen in the right place.And its Mo.Ma-Ma-Mo. As in Motown or Mojo,Momentous.But not in anything else.We did mod gigs just so we could say were not mods to their faces. They still clapped us.

JU:I dont think we made a point of doing it for that,we just did any gigs we could do.

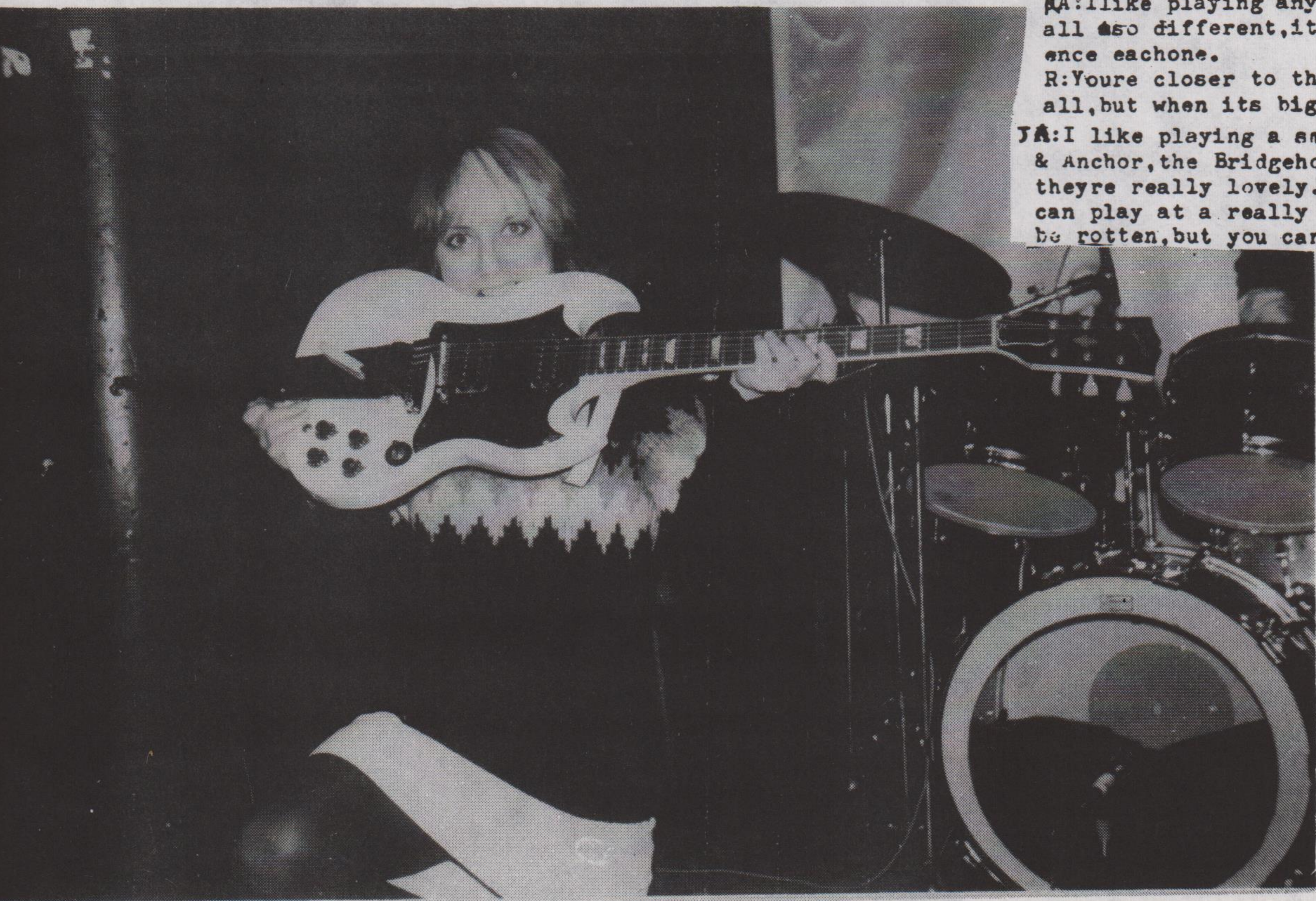
JA:Im not snotty about any gig,weve played with hippies at Acklam Hall,and weve played with mods.

Do you prefer large or small venues?

KA:Ilike playing anywhere,because theyre all also different,its a different experience eachone.

R:Youre closer to the audience when its small, but when its big you get a good sound.

JA:I like playing a small place like Hope & Anchor,the Bridgehouse.Tiny there, but theyre really lovely. But then again,you can play at a really big place,and it can be rotten, but you can enjoy it because



youve got all these monitors, and all the equipment.

K: Its only recently that weve had gigs through promoters or agents. Before it had been someone whod seen us play or heard about us and have asked us to play on their bill. Like, all our gigs up to about two weeks ago were that way. People who wanted us to support them. Its great.

JU: Its really nice.

K: It makes it really natural.

JU: The best thing is, that weve played with all these big groups, and got to see them for nothing.

What sort of an audience do you attract?

JA: OH, theyre mixed, male and female, definitely mixed.

Weve played to skinheads, weve played to hippies.

K: On Saturday we played to the Geriatrics ward of West Kensington. *(the Nashville)*

JA: Didnt you know, on Saturday we played to the Geriatrics ward, ~~at~~ the over-4s club. HA HA! Anybody looking under 50's not allowed in. Youve got to look like an old age pensioner to get into that place. And even then, if your hair's too short you're not allowed in, because youre a skin head.

K: You look out, and you can see all the way to the back of the Nashville, and theres all these people just standing there. They were nt even enjoying themselves, they werent even talking to their mates. They were all just stuck in their poses.

JA: If they dont go down the Nashville, theyre down the Laundrette, and thats all else theyve got in life... Poor cunts, really.

JU: I think because of the different kinds of audience weve played with, when we actually do headline gigs, you get an overspill of every kind that actually like the band.

K: The thing is, that we havent gone out and said were not this and were not that, we dont tell people, that youve got to be a rude boy or a skin, or whatever they are to come and see us.

JA: Or a mod.

K: We want real people in the audience, not like armies of dolls walking around. I like the audience that goes to the 2-tone gigs, but Id like them to be a bit more diverse.

JA: Diverse, man.

K: The only thing weve ever stuck to policy-wise is like playing with anybody, or any type of slot we could possibly be slotted into. Weve gone into every single one of em to avoid being stuck with any one. Its like I had a friend who said 'If you take every kind of drug there is, you never get hooked on one'. And its that sort of thing.

JA: Id never tour with Paul McCartney, Id refuse to tour with Paul McCartney.

JU: Weve played in front of a crowd of pure skinheads and got away with it.

K: Yeah, we did this gig in Birmingham, there was about 30 people there, and they were all big local skinheads who go down there every Friday night, they were all on the stage at the end.

Ramona didn't say much, as she was lying on the bed heavily subdued by a serious horrible cold. All donations and entries for the 'Guess Bob Blacks age contest' to be sent to : 183 Kilburn pk. rd. London W.9.



Do you reckon youve got a following now?

JA:Yeah,weve got a following of at least five people,and a good following,they turn up at bloody Liverpool,bless their hearts.The Cardiff Capers.But apart from that I really dont know.

JA:If you go around and say 'Im a mod group' youve immediately got all the mods,or a skin or hippy group.

K:If you supply something for them to identify with youre not going to get an army of people following you around.

JA:But if you say 'Im not anything',all these people go Eh? Oh,dear,what do we do about this,what do we wear when we go to their gigs.Do you wanna wear Fred Perrys or do you want to wear flares.Shall we wear our leather jackets and chains or shall we wear our tartan kilts and bondage trousers.You see,they dont know what to wear and it confuses them,and theyre scared to turn up in the wrong clothes,because they might be embarrassed in front of their friends,who'll turn up in the oppo site.

The single isnt actually on ROUGH TRADE is it?

R:No,its just distributed by Rough Trade.

JA:Theyre a load of hippies,and were not weird enough,or far out enough for them,or serious enough,or feminist or political enough.

K:Were not ideallogically sound.

JA:Rough Trade's a load of hippies.Theyre a load of stupid intellectuals with too many 'isms'.Its all these feminists.Ive got a lovely song about feminists.Id include the Raincoats in the feminist bag.As popular as they may be,and as unpopular as I may be saying this,I think their music stinks.But thats only my opinion,the rest of the Mo-Dettes think theyre marvellous.

JU:How do you know I think theyre marvellous.

JA:Im taking the piss you silly cow!

K:I was in the Raincoats once. *One day.*

JA: Well,June used to be in Public Image,she was one of the drummers they tried out.

I love interviews,such blatant lies!

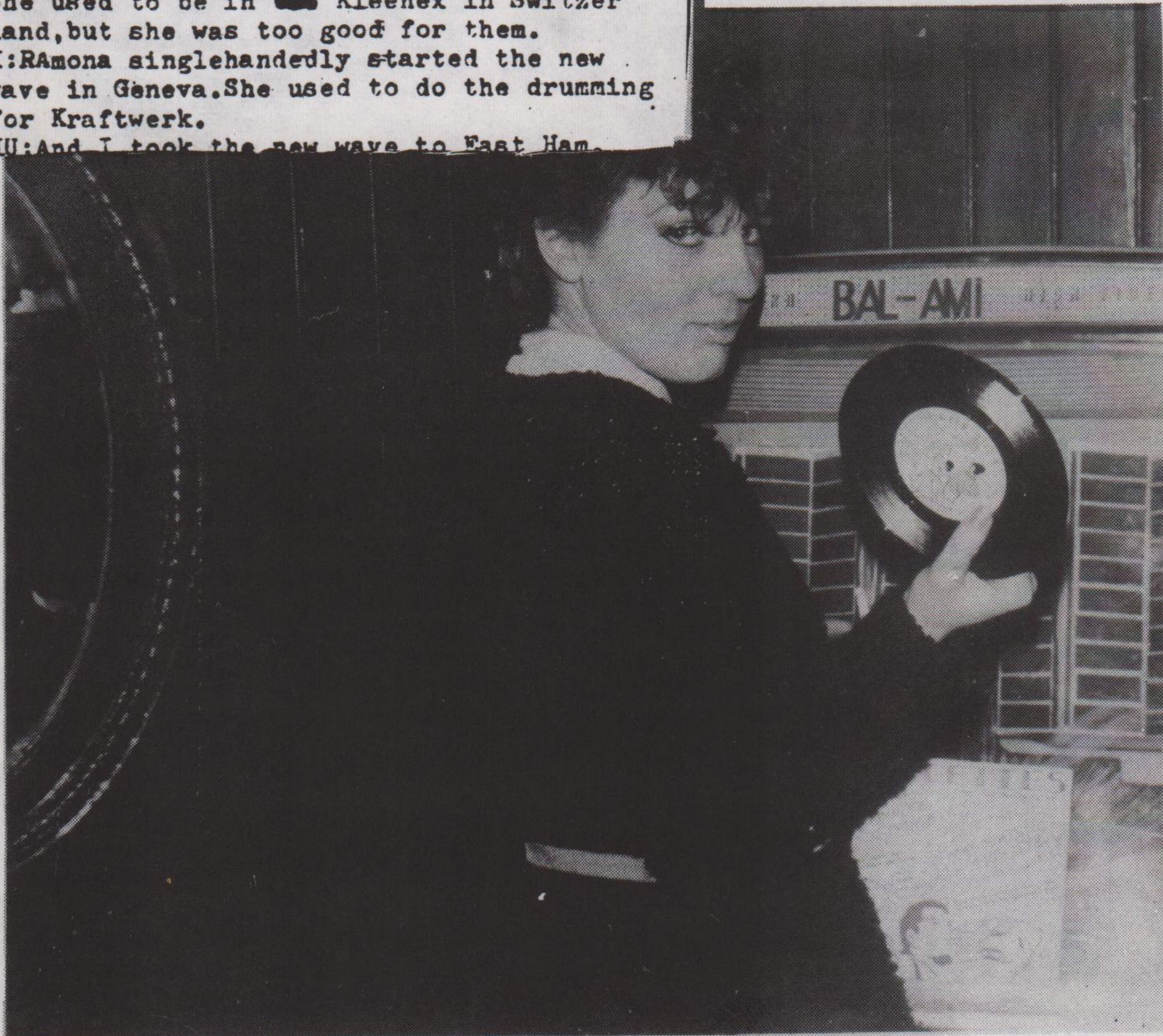
K:You might as well.

JA:Here,whats a blatant lie from Ramona.

She used to be in ~~the~~ Kleenex in Switzerland,but she was too good for them.

K:RAMona singlehandedly started the new wave in Geneva.She used to do the drumming for Kraftwerk.

JU:And I took the new wave to East Ham.



K:Actually,I think its quite funny how Shane's famous for that,and nobody ever mentions you.

JU:I used to play drums for Captain Beef hearts Magic Band.

JA:When she was four.I used to be David Bowies mother.

K:By the way,the Barracudas never practiced in Joe Strummers basement.

JA:They practiced in Kates basement,when Joe was staying in her house as a guest, but its Kates basement,and theyre stupid little nerds,especially Robin.But I think theyre terribly sweet,I like them.

K. But my names not worth dropping.
Have you any future plans?

JA:I want to have about five children,and live in a big house in the country.Die about 70.

Im a good girl,Ive been saved.And not by religion either!

JU:By a man.

R:By a boy.

JU:Hes only 19.

JA:And he got kicked out the bleedin' Nashville. *Kate. And our roadcrew and the*

JU:I only just got in.We were outside,talking to people,and they wouldnt let us back in to even play.

JA:This bloke wouldnt let me in ,I said Great,Im off then,cause I dont want to fuckin' come in this dump.I'll be glad if you dont let me in.Then he realised who I was.!

Mex. & Carsons

SINGLE REVIEWS (Guaranteed to be at least 13 years out of date).

★ By Tony Esperenza. ★

The Rockin' Ramrods : Don't Fool with Fu Manchu / Tears melt the stones. [1966].
US : Claridge 301 .
UK : Polydor BR 56512 .

The Rockin' Ramrods hailed from Newton near Boston, and with only this record to go by, they must rate as one of the best bands from New-England. Fu Manchu is a great Louie Louie rip-off with an oriental flavour. The song has quite an original structure ; starting with the chorus, then going straight into Louie Louie, then comes the guitar solo during which a voice comes in and says in a real sleazy tone:

"Dont fool with him baby
Hell slip poison pizza in your fortune cookie
Wah! well I do'nt know
But he must be doing something wrong."

Very weird indeed, but a real classic.

The Original Smokehouse Band : Don't Let your Mind go Astray / Alice come home to me.
US : Glowstar 901 . [1966].

Garage punk at its best!!

A great anti-drug song just like Paul Revere and the Raiders 'Kicks', only less clever but more obvious.

"She took that stuff, went so high
that she has never come down."

Get the message Boys and Girls ?

The recording is real garage with some out of tune guitar on the B-side.

The Delvetts : I call my baby S.T.P / That's the way it is. [1966].
US : Dunway 142 .

Their second single. The A side has got a great poppy , nearly surfin' sound, with a melody borrowed from 'Lipstick on my collar'.

The B side is a good folk rocker a bit like 'A Public Execution ' by Mouse and the traps.

The Ballroom Farm : A Question of Temperature / Hurtin' for your Love. [1966].
Laurie LR 3405 .

A Question OF Temperature sounds like the 15th. Floor Elevators if they were produced by Katz - Kazenatz.

Psychedelic bubblegum classic well worth finding. Brownsville Station recorded it on their best album, Oh Yeah (Phillips 6369084) (UK). AN album which is a real tribute to mid sixties punk...produced by Doug Morris of Barbarians fame.

Annette : The Monkeys Uncle: Buena Vida F.440 [1965]

Annette is of course Annette Funicello who appeared in all those beach movies. She couldn't act and she couldn't sing but WOW! look at those "Gazongas".

Here she sings the theme song from the movie of the same name backed by the Beach Boys. Its a great song with a nice surfing sound and very silly lyrics. It comes in a great pic. sleeve.

JOY DIVISION-a band for the new age.

Ian Curtis- Vocals & experimental guitar, Peter Hook- Bass
Stephen Morris- Drums, Bernard Dickin- Guitar & Synthesizer

"Why does everyone say our music is gloomy and doomy?" asks Ian. We're sitting in the dressing room of London's Rainbow Theatre, and some ill-informed pseudo-rock journalist has just managed to incur the wrath of Joy Division by coming out with the usual pathetic misconception. The band decide to adjourn and the guilty party is left pondering her mistake.

I only mention this event in the hope of at least partially dispelling the myth which threatens to engulf Joy Division.

The band were formed in Manchester in early 1977. Yet another band inspired to do something musical by John Lydon and his Merry Troubadours. The frenetic, almost heavy-metal, chord thrashings prevalent on their "Ideal for Living" E.P. have mellowed and matured into some of the most haunting melodies this side of surrealism. According to Ian their unique style evolved simply through the process of becoming more proficient on their instruments. Stephen Morris is technically one of the best British drummers in the business. Peter Hook's cloned Bass drives the songs along with the kind of urgency usually associated with a careering ambulance. On top of this Bernard Dickin lays down a tight guitar pattern, often with a flanger to achieve an interesting sound through his battered Vox combo. Occasionally Bernard will switch to synthesizer. He is the group's resident Technocrat. He built his synthesizer from a kit. At the moment Ian is trying to come to terms with the Guitar, on which he immaculately plays a single chord during "Love Will Tear Us Apart" For me, this is one of their strongest live numbers. Bernard's synthesizer signal is split into 4 and phased, creating a piercing yet rich melody. A very nice stage sound.

There seems no point in dwelling on Joy Division's History. Listen to it's back-catalogue, it speaks for itself.

I asked the Band how they do 2 tracks for Bob Last's compilation album 'Earcom 2'.

Ian- "We've known Bob for a long time and we knew that he was going to do this single on Fast, we'd also played a few dates on the Rezillos' last tour, so it really came about through that. We had a couple of tracks left over from the album and it was an outlet for them. Really, it would have taken Factory Records a long time to get them out. We might as well release everything rather than save it."

- But doesn't that mean that you're inevitably going to skimp on quality?

Ian- "Well if the test pressing isn't up to standard, it just won't go out."

Stephen- "We did 15 tracks for an album and subsequently selected 10 for inclusion on it, so the others were finished but there was nothing to do with them."

The album is, of course "Unknown Pleasures", an album displaying abundant song-writing ability and deep perception. Just listen to the lyrics of "New Dawn Fades" or feel the atmosphere inherent in "I Remember Nothing". It's no wonder that the album's first pressing was soon sold out.

I ask them how heavily they intend to rely on synthesizers in future.

Ian- "If we think that the keyboards fit in, we'll use them. There's no conscious decision to write a song featuring synthesizer."

- So how about a full time keyboard player?

Ian- "I don't think so.... it would have to be someone who couldn't really play, so that could learn to play like us."

In fact, Joy Division have just recorded a single for the French "Sordide Sentimentale" label. It features Bernard's synthesizer on a very moody song called "Atmosphere". According to their manager and hairdresser, Rob Gretton ("It's going into the realms of stupidity, in my opinion!" - Stephen Morris) It's probably one of the best things they've put on vinyl.

Rob has hopes of getting the band into the studio soon to cut the second album, but before that, they have dates in Holland, Belgium, Germany and tentatively, America. People are beginning to take notice.

The Ayatollah of Factory Records, Tony "Whizz-Kid" Wilson, seems keen to get them on a British College Tour. He thinks the intellectuals will love them. This may not be for sometime though, since they have just completed an exhausting British tour as special guests of the Buzzcocks. Audience reactions were mixed, but never hostile. On the last night of the tour, they perpetrated an act which showed them to be rather less solemn and intense than others might have us believe. I trust that the Buzzcocks found the White Lice good company on the return trek to Manchester!

The band have suffered from too much Hot and Cold publicity in the past. It's time that they were acknowledged as being in the vanguard of British new age bands.

Perhaps for the commercially-minded hypocrites of the "Pop" press, Joy Division are indeed emotionally a scapegoat.

A.A Hooper 1980.
picture by John Kersey.



BARRACUDAS

WON'T COME BACK FROM FRENCHMAN'S CURVE by Jeremy Gluck
or The Barracudas Omaha Beach Party

We cruise into Paris at 6pm past miles of monochrome vertical buildup and immigrant stock. One look and I preconceive the Big P as strictly Les Miserables-a-Go-Go and hold tight for the inevitable cultural front-ender. Twenty years coincidental training in Canadian French encounters had made me too wary to open the floodgates of goodwill yet.

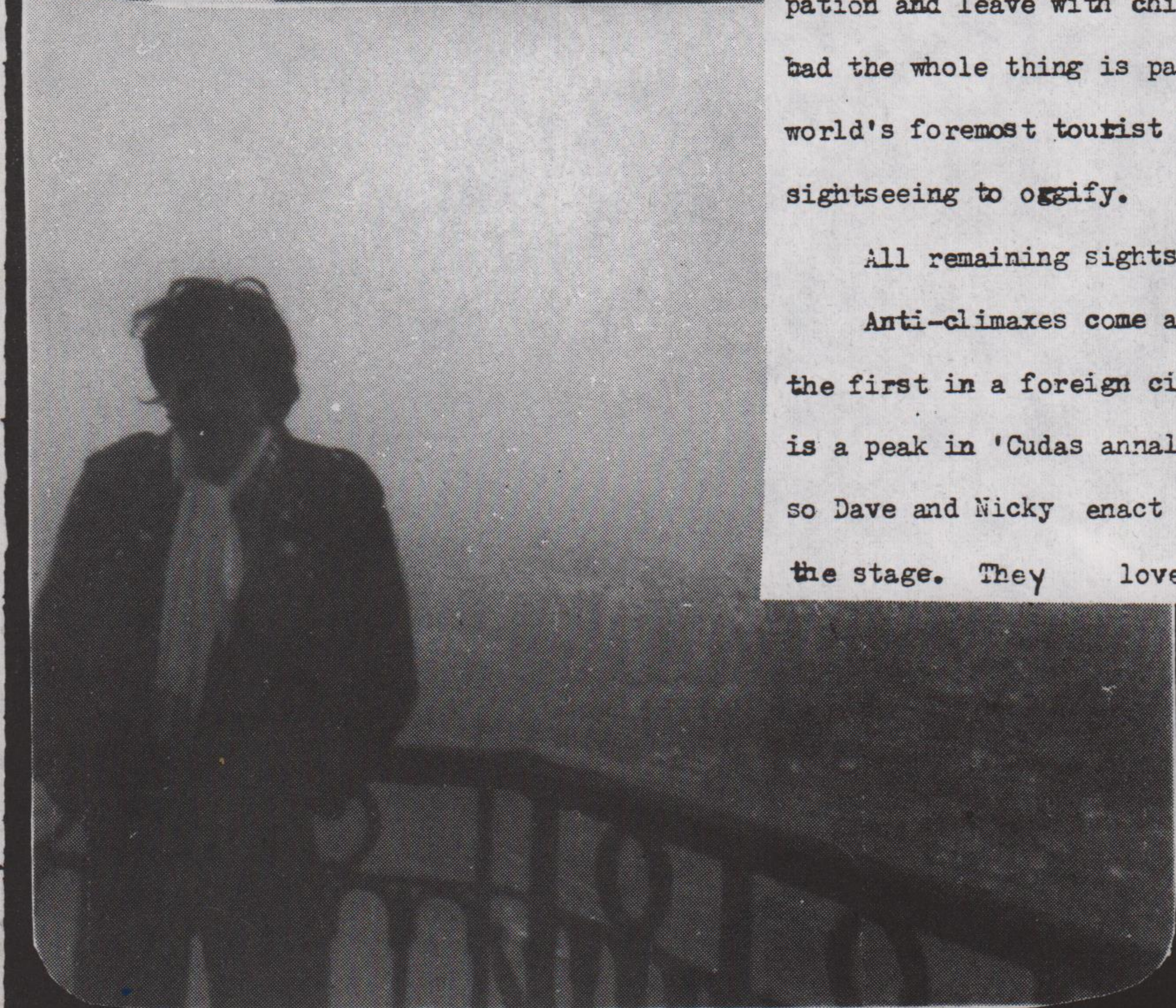
The front-ender hit seven hours later in the luxurious precinct of the Gibus Club, a Venu in microcosm with half the space and twice the humanity of the latter. On the dance floor fifty or sixty wax-like figures drink, dip or doze, oblivious to The Barracudas collective paranoia they are steadily muturing. We sip tepid beer and try to muster the requisite bottle to Face the French.

First night nerves don't come into it. I've seen bigger waves at a barbecue. Gauging whether the audience liked, disliked, or even saw us is impossible. Maybe the pattern of the wallpaper behind us was too bewildering. Applause was not sparse. Applause was naught. Robin introducing the numbers in French just about stirred them into a grumble of anti-patronisation but I don't think raising de Gualle would have salvaged that night.

Thursday is Tourist Day. We rush to the Eiffel Tower in a few of anticipation and leave with chills and vertigo. The architecture is wonderful, too bad the whole thing is painted sludge brown. David suggests putting the world's foremost tourist "musts" in one city and leaving those obsessed with sightseeing to oggify.

All remaining sights were viewed from the windows of a Ford Transit.

Anti-climaxes come and go, but playing to a second night crowd smaller than the first in a foreign city beats all. Nevertheless, the performance and reaction is a peak in 'Cudas annals. Robin's amp cancels . out halfway through the show so Dave and Nicky enact "Batman" while I vaudeville it back and forth across the stage. They love it for some reason, though why paying four pounds to



to see 4 hacks die pleases them so much escapes me. I'm sure there's a scientific analogy for it, perhaps a rocket exploding before launch and consequently being hailed as the first ship to reach Mars. Go figure.

Friday the frites hit the fan. OK, so the previous night was indulgence city. OK, so next time I'll kill myself.

I feel like Warsaw after the blitz. No voice or brain, co-ordination or humour. The air is filled with soggy snow, my sneaker is filled with water and my nose is filled with enough snot to insulate a hotel room. Not a bad idea in fact because the "central" (where? Central America?) heating cracks with the dawn. I crack twelve hours later.

By dinnertime "pneumonia" is my middle name.

I awake from a nap to demented mock-Scottish cries of "Hey Jimmy, you fuckin' pansy" from Dave and Micky's room, from which they are aurally assaulting the locals. (You say your quota an hour into the ride to Dover, three days later all we can muster for conversation is impressions of legless Scots or zombie child molesters.)

Predictably, when it came time to Face the French again we weren't fighting fit. Recreation time at Alcatraz has more pep. We tread the boards lightly that night. The bug was infectious- every French face beams with a jaundiced glow, practically malarial. The only people who respond are Teds, by leaving the room. Weird is the only word for people so far removed from reality that they memorize the collected works of E. Presley in a language they don't understand.

Midway through the set I start counting down the songs and then go down for the count. Playing the unsolicited encore more spite than spritz I'm just one more outpatient from General Hospital psycho ward. Taunting the audience into a token of attention we decide to call it a daze.

(It should be noted that a lone journalist appeared spectrally half-an-hour before we played and left half-an-hour after we started. He said zero and spent the entire gig looking at the bar. I hope he enjoyed himself; he was a lot closer to the bar than me and that must have made him very happy.)

Our final day in Paris dawns with promise. We feel almost human and venture



3...

out to sample the first dry air of our visit. Paris by sunlight is almost enchanting. But, despite all the incursions of haute couture we end up in a McDonald's, proving
but
once more that you can lead a creep to culture ' you can't make him drink!

Saturday night The Barracudas play what is, I am not too humble to admit, their definitive gig.

By midnight we had built up enough resentment for the plainly middle-of-the-road disco refugee audience to commit a war atrocity. Adrenalin flows like raw sewage, thick and slow. I feel pangs of pure animalism and when we finally hit the stage the entire group is fit to be tried.

I'm muttering "Death or Glory" as I make my way through the impervious spectators, a carbon cop of Friday's crowd. Except this time we're sick to the teeth of them. The Italians would call it a vendetta.

Most of it is a blur in retrospect.

The first half is smooth in a begrudging way, quiet like blood poisoning. But suddenly, right after "I Want My Woody Back", we roar into purely subhuman gear. Combining desperation and contempt we decide that if we can't entertain the customers then we'll damn well terrorise them.

"Hanky Panky" and the Groovies' "Slow Death" we presumptuously encore with, giving every lily-livered one of them a straight dose of traditional psycho chaos. "You don't know how lucky you are, you animals", I scream while taering up autographed 'Cudas photos and throwing them offstage. Robin trashes Old Faithful once more and we troupe off to sentient loathing from the pigeons out front. I think we had the benefit of the doubt...

I love the French. I love their fries.



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" " 4 israel vibration,isaacs,alcapone

" " 5 king tubby,prince lincoln

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