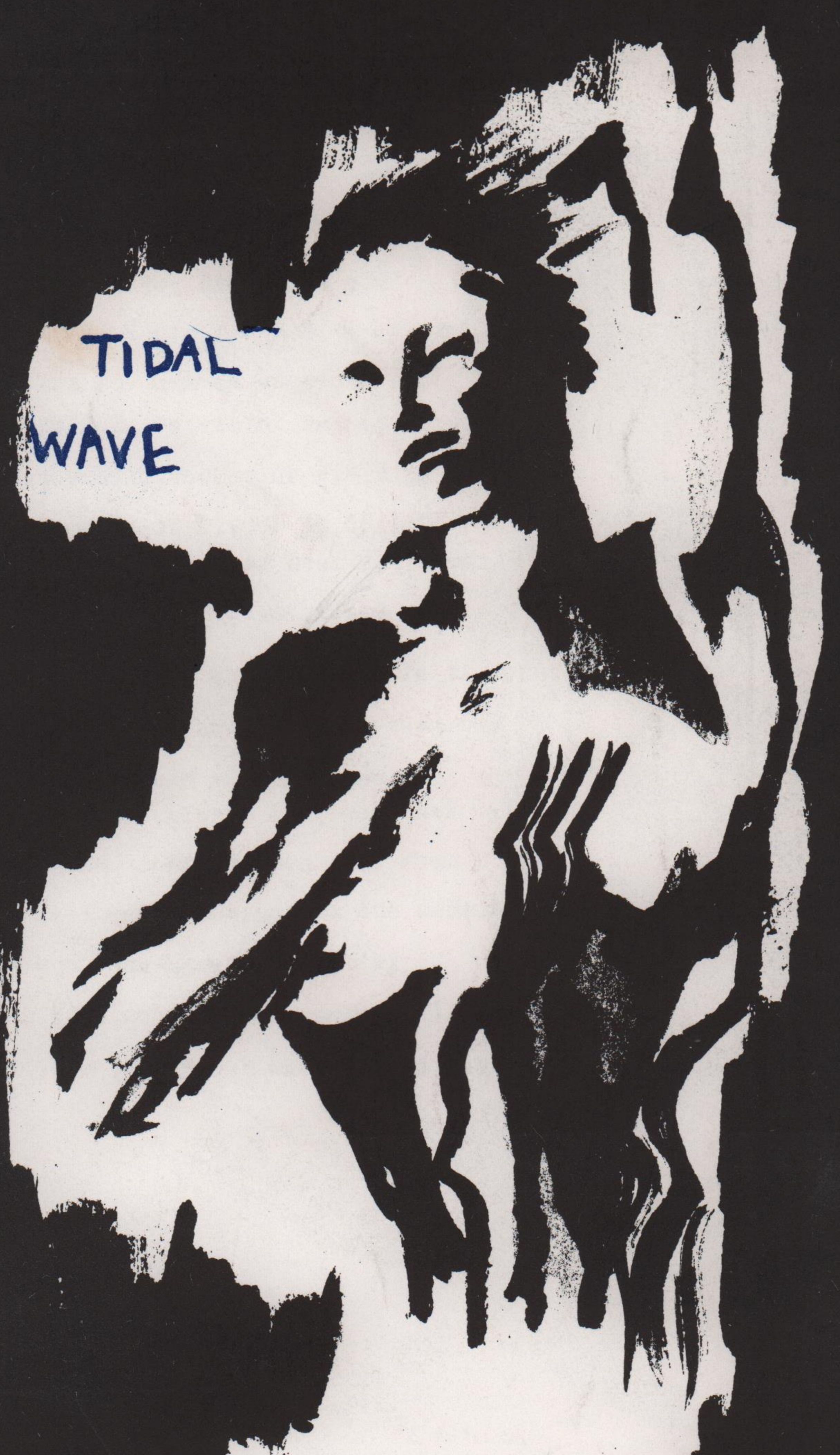


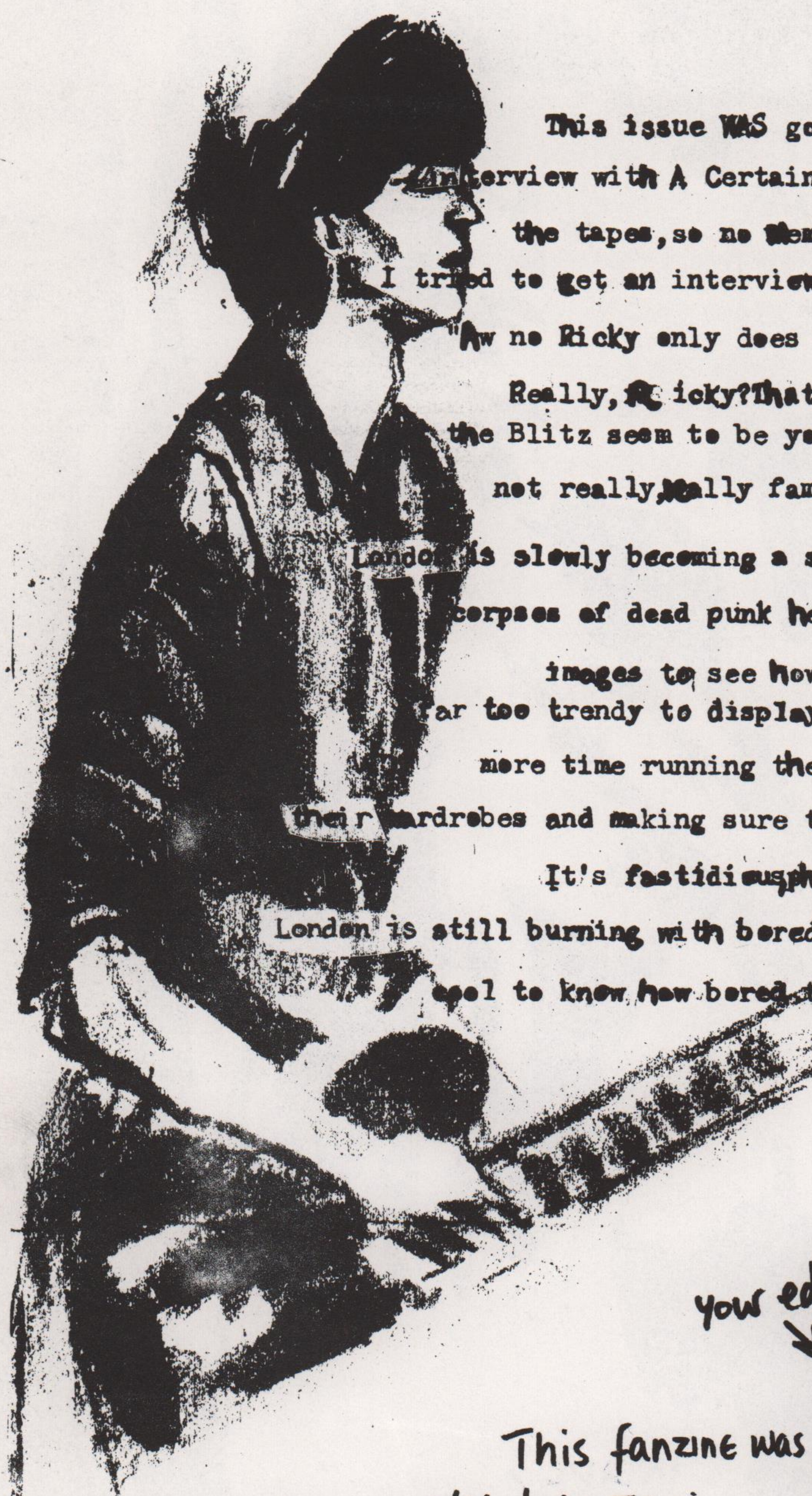
TIDAL
WAVE



INSIDE /
THE TEA SET
A CERTAIN RATIO
A TEARDROP EXPLODES
YOUNG MARBLE GIANTS

FOR IAN CURTIS

EDITORIAL



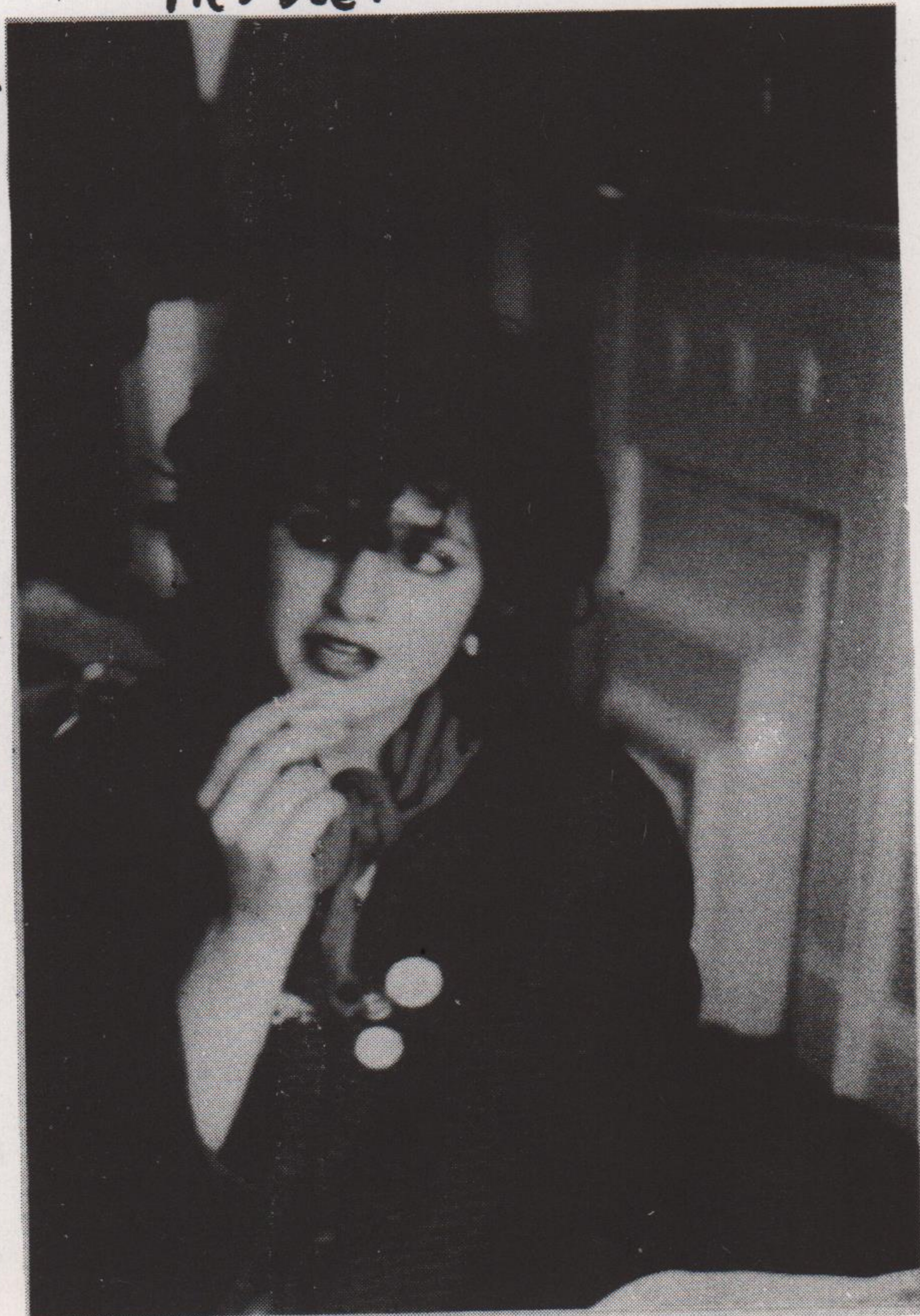
This issue WAS going to feature the Members, and a proper interview with A Certain Ratio, but someone stole the bag containing the tapes, so no Members and a sort-of interview with A C R. I tried to get an interview with the Skids via an acquaintance, but "Aw no Ricky only does interviews with Sounds and the Express" Really, ~~Ricky~~ That, and modelling the latest and trendiest the Blitz seem to be your sole preoccupations, lately. Shame you're not really, really famous to account for Prima-donna behaviour.

London is slowly becoming a stagnant, stinking pool creaking with the corpses of dead punk heroes, bands too interested in their mirror images to see how hilarious they are. The audiences are far too trendy to display enthusiasm, and the bands seem to spend more time running their hands through their hair, and planning their wardrobes and making sure they look like Bowie than writing songs.

It's fastidious, phoney, oppressive, screamingly boring.

London is still burning with boredom, only most Londoners are too busy being cool to know how bored they are.

Pic - DGE.



your ed.
→

This fanzine was edited by Terri, written by Terri, layout, yes, Terri. Pictures (photos) from various sources. If you feel the urge to write or send your top 10, the address is 37 Frognal Hampstead London NW3

Thank Esther for the numerous cups of tea & the wonderful!!

The lack of any decent local bands is really depressing. London is so oppressive you feel all eyes are on you, panic, and therefore can't develop at your own rate. Also, a lot of bands starting out seem to think IMAGE is ultra-important, so they fuss about the clothes and haircut and forget that music is what they're supposed to be projecting. Who cares if you're looking trendy, alienated, revolting?

When I saw The Fall, Mark Smith wore straight cords which had obviously seen better days and no one gave a fuck. If it's worth anything, the music will prove itself.

I went to see a fairly serious local band, the Fugle men, rehearse. They have some good material, thanks to the excellence of their inventive, competent keyboard player. Also the lyrics are pretty stunning, when read off a sheet, but they have a mediocre singer who can't project much (Except his own image)

THE TIDAL WAVE PLAYLIST

WOT YOU'VE BEEN DYING TO KNOW

TERRI'S, SWEET SURRENDER, TIM BUCKLEY (THANX JULIAN!)
DAY OF THE LORDS - JOY DIVISION / MERCY - WIRE / PICTURES ON MY WALL
ECHO & THE BUNNYMEN / LOVE WILL TEAR US APART - JOY DIVISION /
MEMORIES - PIL / HEROIN - VELVET UNDERGROUND / ATMOSPHERE, JOY
DIVISION / READY FOR WAR, JOHN CALE / THE END, THE DOORS
BOUNCING BABIES, TEARDROP / CRIPPLED CHILD, A CERTAIN RATIO

SINCE WRITING THIS CRAP, I'VE LEARNT THAT IAN CURTIS
OF JOY DIVISION DIED. 1

What can you say?

Anything I can write will sound callous, sentimental
stilted. All I can say is that Joy Division meant more to me

than anything

He committed suicide.

The undercurrent of doom had always been in the music
& he had whapped once on stage at the Rainbow. At the time
2 months ago I was almost hysterical because I thought he'd died
then. The irony is almost too cliched to believe

THE TEA-SET

INTERVIEW SPOT

(marker)

The Tea Set are as follows: Nic, vocalist-tall, lanky-feminisms answer to D. Harry??? Cally plays drums and has a strange bit of hair growing out of his head... Nick plays bass and is new, Mark is the keyboardist and he seemed a bit shy, Ron plays guitar and is a virtuos burper. So, on with the interview....

TW-How did the Tea Set start?

Cally-We wind each other up in the morning. We're friends, basically. Mark is a balloon designer in Papalwerth, I work in a laundrette. Nick was a skin'ead he gave it up as a bad job. We all came together after Ron and I, who were in a band called the Bears, left.

TW-What made you go on Waldo's?

Cally-We formed Waldo's. Because we were -um-true punks, we decided to form our own label. We took our record along to Wilde's and Welde's then decided to plug for Waldo's.

TW-Who's the money behind it? and the man?

Cally-the man's called Phil Snee

Nic-There's not a lot of money involved.
Ron-Not a lot of man either.

Cally-It's really a launching pad for small bands to get up and project themselves and get even smaller.-

So Ron and me formed this band called the Tea Set. We found Duncan on a street corner.

TW-Why did you kick him out?

Cally-Personal reasons, really. Like he was getting married and his feet smelt.

TW-He always looks half-dead in photos.

Cally-He was half dead. No, what it was, it was a big pose. To look ill and dying of TB.

Nic-Elegantly wasted.

Cally-And Ron and me formed The Wire. Then he -um-kicked them all out, and The Wire re-formed as Wire.

Nic-Our song, BSG is from an old Wire number called Mary's a dyke. The words were terrible, we kept the tune.

Cally-It went-Mary's a dyke, Mary's a dyke,

Saw her in the garden, couldn't get a hard-on

ETC.....

Cally-This is George Guilty who left. That's the sort of lyrics he was into.

Ron-George formed Sexism ~~band~~ against Rock.

TW-are you a full-time band?

Nic-Very much so. We really need an agency to arrange dates for us. Our last gig was in February (This is April) Gigs are so rare at the moment. We're not the only band. People like Teardrop and Echo and the Bunnymen,



NICK ↗

(cont..0) their gigs are quite sparse
 We're a bit shy as well.
 TW-why did your 1st EP do so well?
 Cally-Cosit had a 16 page booklet
 with it. The ^{reason} that Parry Thomas did well
 was cos alot of people bought it to
 picture. Never played the record,
 . We've a compilation album for Sire
 for American release with Teardrop
 and Echo .It's doing quite well, we
 get quite a few letters from people
 over there
 Ron-Yeah, John F. Kennedy.
 TW- So, what are your influences?
 Nic-Different...
 Ron- Alcohol
 Nic-They're diverse-I like the Clash
 and Wire.

Cally-SwellMaps..A lot of people
 don't realise they have present-day
 influences. A big influence of mine is
 Wire. Present-day bands always influence
 you. The most sicking thing is when
 people pick the most obscure things
 and say they influenced them. Like
 Sinatra and Gershwin.

Nic- Our attitude as a band is influenced
 by the fact that we went to Art School
 It's like a state of mind.
 Cally-Yaeh, Art School bands are really
 run-down by the media ↗

but to my mind, some of the f
 finest bands came from there
 Name one REALLY fine band that
 didn't??
 TW-Joy Division.
 Cally-Oh. oOK
 name two.

TW-Swell Maps????
 Cally-Four of them did..
 Nic-Bands that have been to Art
 College reflect it in their
 album covers, light shows, etc.

We do that -presentation. I don't
 think people who went to Art
 Colleges say "Nyaah, we went to
 Art College" the press make a
 thing of it and people resent
 them for it.

TW-What kind of following do you
 attract-?

Nic-Mainly gay.

Ron-Gay 13 year-old nubiles.

Nic-I'd say we have a very wide
 audience. Obviously we attract a

lot of punks, we also attract
 a lot of head-banging types. The
 reaction we had when we played
 with the Monochrome Set - they
 were really cool - just there

↖
RON



to

(cont) to be seen really. We gave them our over-the-top stage show. we shocked them, really. They weren't expecting our kind of wackiness. They didn't know what to make of us - they couldn't tell from our name.

TW-About your name-what was that about the ed of Sounds not liking it-?

Nic-Oh Alan Lewis hated it. Because the name doesn't conjure up images, like Bauhaus, or even worse, New Muzic-

fancy calling a band New Muzic....he thought we were a bunch of piss -artists, some of McCullough's proteges. Even though we had a Single Of The Week in Sounds and we were in McCullough's play-list for about two months. Which hurt, because we are serious; we're very serious at what we do.

TW-What's this about supporting the Clash?

Nic-I was talking to Mick Jones at the Acklam Hall gig and he asked us and I said yes. I hope it doesn't fall through.

.....
 If you'd heard the session on Peel, you'd know that the Tea Set are original, funny, totally un-categorisable, and, as the bald one said, "very good indeed". If you haven't already, check out their first EP which is brilliant and rowdy and ridiculous...actually, you won't be able to cos it's sold out. So has the second I think, but I'm probably wrong. The second's called Parry Thomas and it's all about this bloke whose head gets chopped off when he breaks the land-speed record. The flip is even better, it's inane its chorus goes "Tri Xpan is the one for me" and it'll stay in your brain for days.

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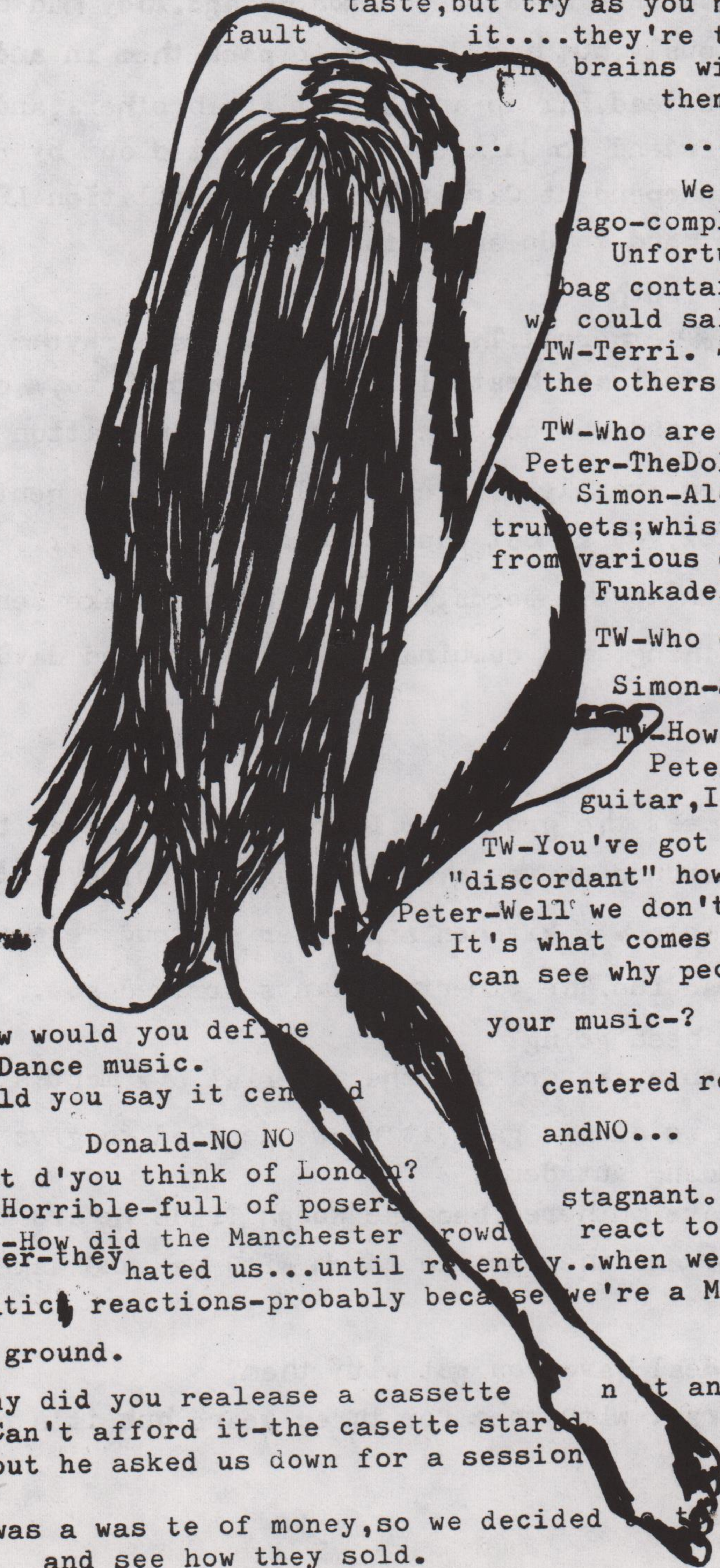
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A CERTAIN RATIO 2 ✓:

A Certain Ratio

The name is obscure and strangely familiar (a Brain Eno song) It gives a clue to the nature of the band. Like their name, their music is obscure, in that it is totally undefinable. They discard conventional harmony, jumble together clumps of sound, stolen from unlikely sources use whistles and trumpets. The music is discordant yet not at all ungraceful, uncomfortable because it shatters all conventions—doesn't even attempt to be nice to hear and do they give a damn—?? This review already sounds pretentious

A Certain Ratio are unpredictable to the point of predictability (cliche time), inaccessible to the verge of insanity. But they play dance music—the insistent, crucial drumming of Donald Johnson is the backbone of the music. The music jars you, annoys you sometimes, and often excites you.. the riffs, combinations, however bizarre, manage to fall together so the music fits, it's exactly right, it may not be to your taste, but try as you might you can't really fault it.... they're thoughtful yet stimulating. In their brains without the boredom. Watch them, they could be great one day.



.....
We interviewed them sometime ago—complete with photos, the lot. Unfortunately, some cunt stole the bag containing it all, so here is what we could salvage. Another interview soon??
TW—Terri. Spoketo Peter and Jez, mainly, the others still being asleep...

TW—Who are your main influences—?
Peter—The Dolls, Eno, Wire.

Simon—A lot of the ideas such as the trumpets; whistles, the drumming are taken from various disco sources, such as Funkadelic.

TW—Who do you listen to, personally?

Simon—Section 25 are brilliant.

TW—How did you start out—?

Peter—It was me and Simon—he was guitar, I was bass. No drums.

TW—You've got a tag for being "uncomfortable" "discordant" how do you feel about that?
Peter—Well we don't find it uncomfortable. It's what comes naturally to us. But I can see why people would find it so.

your music—?

centered round the drumming?
and NO...

TW—How would you define Peter—Dance music.

TW—Would you say it centered

Donald—NO NO

TW—what do you think of London?

Peter—Horrible—full of posers stagnant.

TW—How did the Manchester crowd react to you?
Peter—they hated us...until recently..when we've been getting pretty

ecstatic reactions—probably because we're a Manchester band playing on home ground.

TW—Why did you release a cassette instead of an LP?

Jez—Can't afford it—the cassette started out being a demo for Peel, but he asked us down for a session before it was completed.

That was a waste of money, so we decided to release 400 copies and see how they sold.

YOUNG MARBLE GIANTS

Young Marble Giants originated from Cardiff 18 months ago. They had been in various "crappy" bands previously, but had decided to pack them in and do their own, totally original thing instead. Philip and Stuart are brothers, and they asked Alison, an old school-friend to join them. They started out by releasing two of their numbers on an independent Cardiff New-wave compilation LP: Rough Trade heard it and asked the band to do an LP for them.

Colossal Youth

The music is delicate, ~~whispering~~ ethereal. There's no drum, just a rhythm machine (I think) and the guitar keeps a delicate beat. It's music to ~~dream~~^{dream?} to, when you're alone, and it's Saturday night, and you don't even care. Alison Statton has a drifting, clear voice, the tunes are light as candy-floss, high and gentle and so un-Siouxie-~~equally~~ unshrill, you almost want to drown in it ~~the~~....

..if you actually listen to the words, you'll find they make sense. In

fact, the whole thing is a combination of sanity and daydreams -
ew healthy...

INTERVIEW

I arrived at Rough Trade to meet the group, and I found that none of them had arrived yet. So I dossed around in the shop, feeling ridiculous, and finally Stuart materialised. We went into the kitchen and after a struggle, managed to get some coffee out of the machine. The other two Giants arrived so...

TW How long have you been going?

Stuart-about 18 months. Six months of writing the material, six months of gigging and getting demoralised, then we almost gave it up - we decided to give it three months before we started sending out demos

Alison - But we needn't have bothered, because Rough Trade heard those two tracks off the compilation LP and they got in touch with us and asked us to do something for them.

TW - What kind of deal have you got with them?

Alison - Well, we signed a contract with them for three years but it's completely up to us what we do

TW - Not at all like Virgin?

Stuart-It's not really even contracted. They've got the copyright on anything YMG writes. That's all there is to it. There's no deadlines, or clashes or anything. They're just really helpful.

TW-So how did you form? Did you know each other from before?

Alison-We were in a band together before, a really bad band, and Phil and I decided to form a band, and Stuart wasn't doing anything, so he joined as well. Stuart-We more or less had the same idea because I wanted to do my independent thing at the same time.

TW-How did you feel about how your music would go down. I mean, it's not like anything else, is it?

Alison-It was strange, because we were really exposed, we got wierd reactions. People were just spaced out, they didn't know what to make of us.

Stuart-We like to challenge people. When you go to gigs, everyone wears the right clothes, everyone gets pissed. But if the music's not like that, if it doesn't fit, people don't do that. People felt out on a limb, so we used to be really apologetic as well-it's so easy to fit into cliché roles and strut around. One of the first things we did was to release a cassette of our music, before we did any gigs, because we thought if people heard the music, then they'd enjoy it more when they go and see the band. Because there's hundreds of groups in Cardiff, and people are really blasé, so if we could create an audience it would be a good idea.

TW- have you got an audience there?

Phil-About 3 people..

Stuart-The people who like us are really good-but no, we don't have much of an audience.

TW-What kind of people came to see you last night?

Stuart-Dunno, a mixed bunch really.

Alison-Quite a lot of people came on the strength of the album-they'd heard a few tracks on John Peel, quite a few people said "I only heard one track, but I came along."

Stuart-John Peel only plays one track at a time-I don't think he likes it.

Alison-It's really funny, because he hasn't committed himself, I don't think he knows what to make of us-he just says "That was Young Marble Giants"-no sarcastic comment afterwards or anything.

Stuart-when he played the compilation album, he played everything off it except for us!

TW- What kind of reaction did you get last night from people?

Stuart-Really good-the best so far.

TW-How would you describe your music-?

Stuart-In a way I think it's rather naive-it tries to be accessible straight away. People hear it on the radio and say-"hey I like that" whereas I think it's a really good thing if you can write music that grows on you.

TW-What kind of influences do you think have come through?

Alison-Eno, Ultravox, Procter T-it sort of goes from one end to the other.

TW-So, have you got any plans for the immediate future?

Stuart-well, we're playing in Holland in June, we've got 6 dates-we hope and one in Brussels, and we're playing the Nashville here on 23 May. We've just done a single as well, which will be out really soon-it's got 3 tracks on it, all new tracks-apart from that, we just want to play around a bit. Because we've only played 3 times out of Cardiff-we've only ever done about-15 gigs at the most.

TW-So were you all competent musicians before?

Alison-well, I've never been a lead singer in a band before, I was just backing

Phil-I've been playing about 3 years

Stuart-You see the thing is you don't have to be competent, you have to be good at what you do, and know exactly what you want to do. Because there are very few things I can actually play, but what I play, I play pretty well. The thing is, if you play totally original stuff then nobody knows what to expect, but if you do the established bit, then everyone knows what Eric Clapton did, and if it's not spot-on, people will say "Christ, what a lousy player." But who's to know if you've made a mistake?

TW-Can you see yourselves turning into a bunch of posers?

Stuart-Never-we never have been hopefully we never will be.

JOY DIVISION

MOONLIGHT

ACERTAIN RATIO

Joy Division came on at ten, to a packed hall. There was no bollocks about it the greeting they recieved when they stumbled on stage made it clear exactly who the crowd was for.

They started the set with "Love Will Tear Us Apart", a song which was so shatteringly beautiful, it's stayed in my head for days now.-it's a fragile melody, haunted and haunting, the music exactly describing the trauma of the meaning of the lyrics. Some people would describe the song as tranquil, it far from tranquilises me. It shatters me with its gently concealed emotions, its acceptance of sordid reality.

The set moved on, each song separate and whole, the tune remembered somewhere in the subconscious., moving me, the dumb spectator, with its painting of the darker senses-emotions we would rather keep locked away from view the overpowering, inevitable blackness. Joy Division shatter you with what you dimly know, they create anguished music, manically oppressive

The other numbers I remember-Atmosphere nearly in the same line as Love Will Tear Us apart with a simple melody held in the keyboards. The keyboards has given the music a much wholer sound. It seems to bring all the instuments together, providing an essential backbone. Something like "Atrocity Exhibition"- which I've heard at several of their gigs, and whose name I still don't exactly know. This is one of their most powerful numbers-it has a line which is repeated "This is the way, step inside" until it builds itself up into a frenzied, agonized climax.

Thething about Joy Division gigs is that each song exactly describes the meaning behind it, through any or all of the mediums-the instruments, vocals so that whatever language you speak, you totally understand each individual song.

Joy Division are sublime without contrivance on their part. There is nothing virtuoso about their technical performance nothing you can pin down and say "Right,

this is why everyone is raving on about them"

It's so frustrating writing about them, their music is physical, it defies being condensed into words.

A CERTAIN RATIO

A Certain Ratio were headlining this night, The crowd was curious-A CR had been getting a lot of ambiguous press lately.

Well, this was an unfortunate night to pick, because from the beginning, it seemed that there was an ill-omen over that particular night's performance. Some intelligent member of the Joy Division road-crew had failed to do the PA properly, so it duly blew after the set had started.

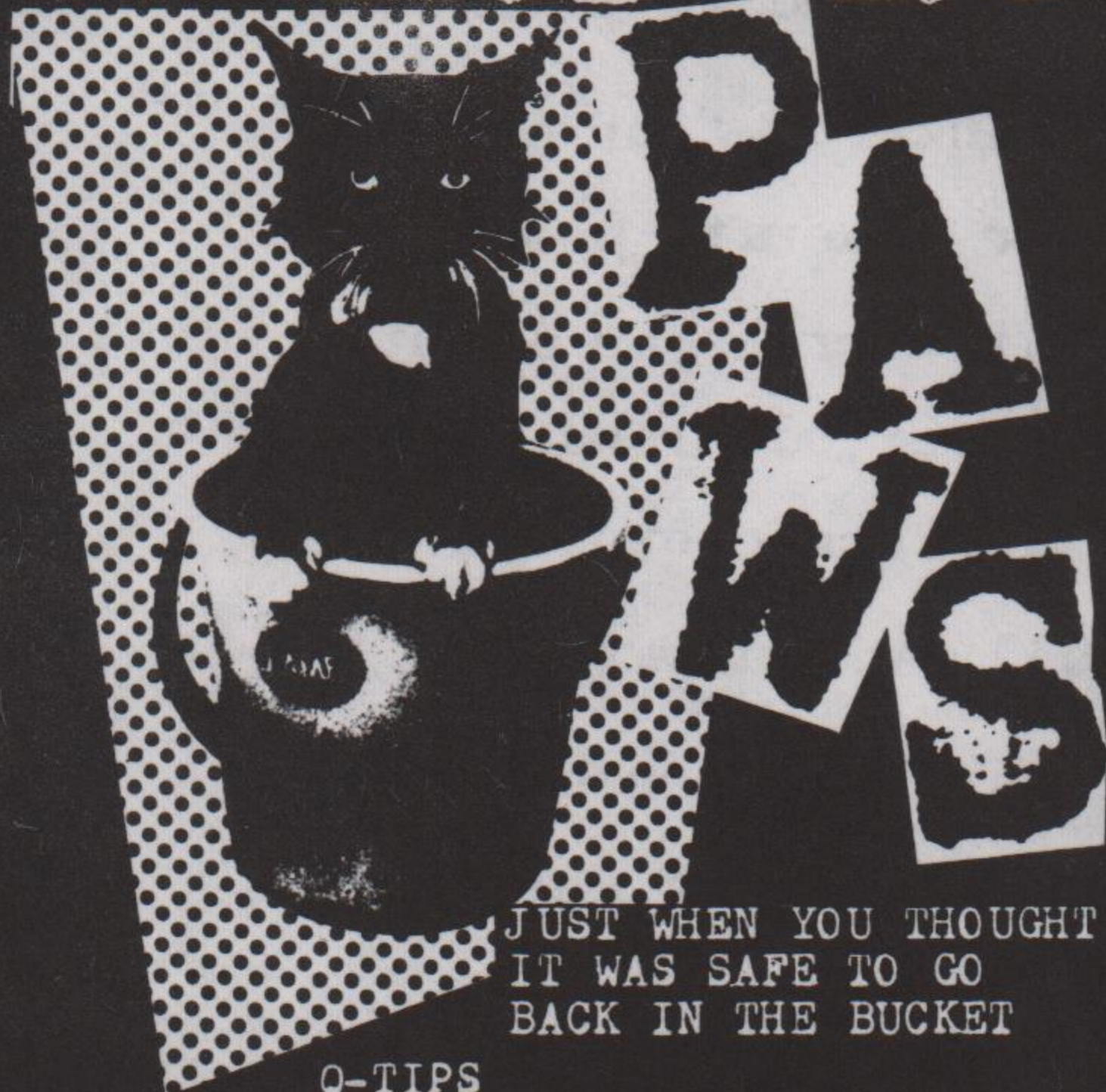
There was an annoying pause, after which the set continued, smoothly enough, even though there was some heckling.

A C R shatter conventions, are defiant and belligerent about it, loving the impatience and incomprehension on the faces of the ignorant, those conditioned to only understand conventional, categorisable pop, with a convenient NOO?WAVE pose or 1980 heavy-metal cum punk.

But through this, ACR produce a graceful yet bizarre sound, sensitive but powerful. IN most of the songs, there is an undercurrent of unease and in some, like "all night parties" an atmosphere of oppressed doom. This was their first single, very reminiscent of Joy Division, in the tense, emotive building-up of the chorus. Now, Donald Johnson (drummer) 's arrival has swerved the music into more funk-orientated, and somehow more groping far less safe horizons. They have now got a unique, jerky sound, startling because it doesn't give a shit about making nice music, it throws together influences which clash, undreamed of combinations, which somehow, often, provoke thought and excitement instead of the expected revulsion. What I'm trying to say is, through their exploring diverse paths, ACR have discovered how to combine originality with thought and sensitivity, and have come out with a challenge to ...well, to anything

The oppressive, manic "Crippled Child" and the wierd enigmatic funk of Do The Du are two of their most "typical" songs.

BETTER BADGES



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IT WAS SAFE TO GO
BACK IN THE BUCKET

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THE TEARDROP EXPLODES.

The Teardrop Explodes were playing the Southbank poly, and you had to be a student to get in. Or else pay double. I happen to be at school, and skint, so it was lucky I had sponged my way onto the guest-list previously, wasn't it.

Teardrop played a great set, combining the old with the new" which means they played an unrecognisably reformed, stunning, apocalyptic version of "Bouncing Babies" it had acquired a Doors-like intensity and passion with a majestic, exhilarating finale- they also played their collection of bland love-songs-bland if you're only half-tuned, and you let the music pass over you-but with a subtle strong undercurrent of gentle humour and potent wit which is so easily overlooked.

The next day found me sitting in a bedroom at what resembled a pre-war warehouse with Julian Cope, the exuberant, intense vocalist.

"I just get loads and loads of ideas from things like Fritz Lang-like I just got a book-it's really amazing, it's like a bible its 1945, just after the war ended-its incredible how many people went back to Christianity after the war ended-as something to cling to- the bloke who'd written this, a Catholic priest, it was incredible he really believed in all these things-he was saying "Yes, yes this will save us" in pencil underneath, or something underlined three times in red saying "I think this is what will save us" IT's incredible because he'd suddenly got this faith he hadn't got during the war, and he was really clinging to it. I felt really horrible actually, I felt like I was prying"

Also, it's quite sad, really, because you know all his hopes would be shattered, eventually.

"Yes, that's why I love war things. It's really bad at the moment, because of all this tension, everyone's expecting a nuclear disaster. There's got to be a war, it's just when."

It sounds terrible, but I'm not particularly bothered. If it's going to happen, it's going to happen.

"Yeah, if you run around in a panic, you just get so bored."

"My attitudes have changed loads since we formed the band. I used to think

'God, I've got to think for four people.' But I don't think for four people, I think for me. You can't try and combine the ideas of four separate people- you can only do it properly if it's just you... that's what worries me about people like the Pop Group- they're trying to preach to a converted crowd, those who know it all already. If they were trying to convert a disco crowd, who maybe don't... doing the album with the band has been really wierd- Dave, our manager (also the band's keyboardist) and Bill, our other manager were supposed to be producing it, but I ended up producing most of it. My voice has got a sort of gentle warmth to it, and as far as the warmth went, they were very good at putting that across, but when it came to the violent tracks, they were still thinking in terms of warmth... WE've had some massive arguments about the way that it was done- That's what I mean about thinking about for four people. It doesn't work. I don't agree with democracy as far as that's concerned, because all you get is a cheapened version of what you originally wanted. It's alright if you want to combine the ideas of four separate people which are incredibly strong, but you don't want a watered-down version on any level..

Do they resent it at all?

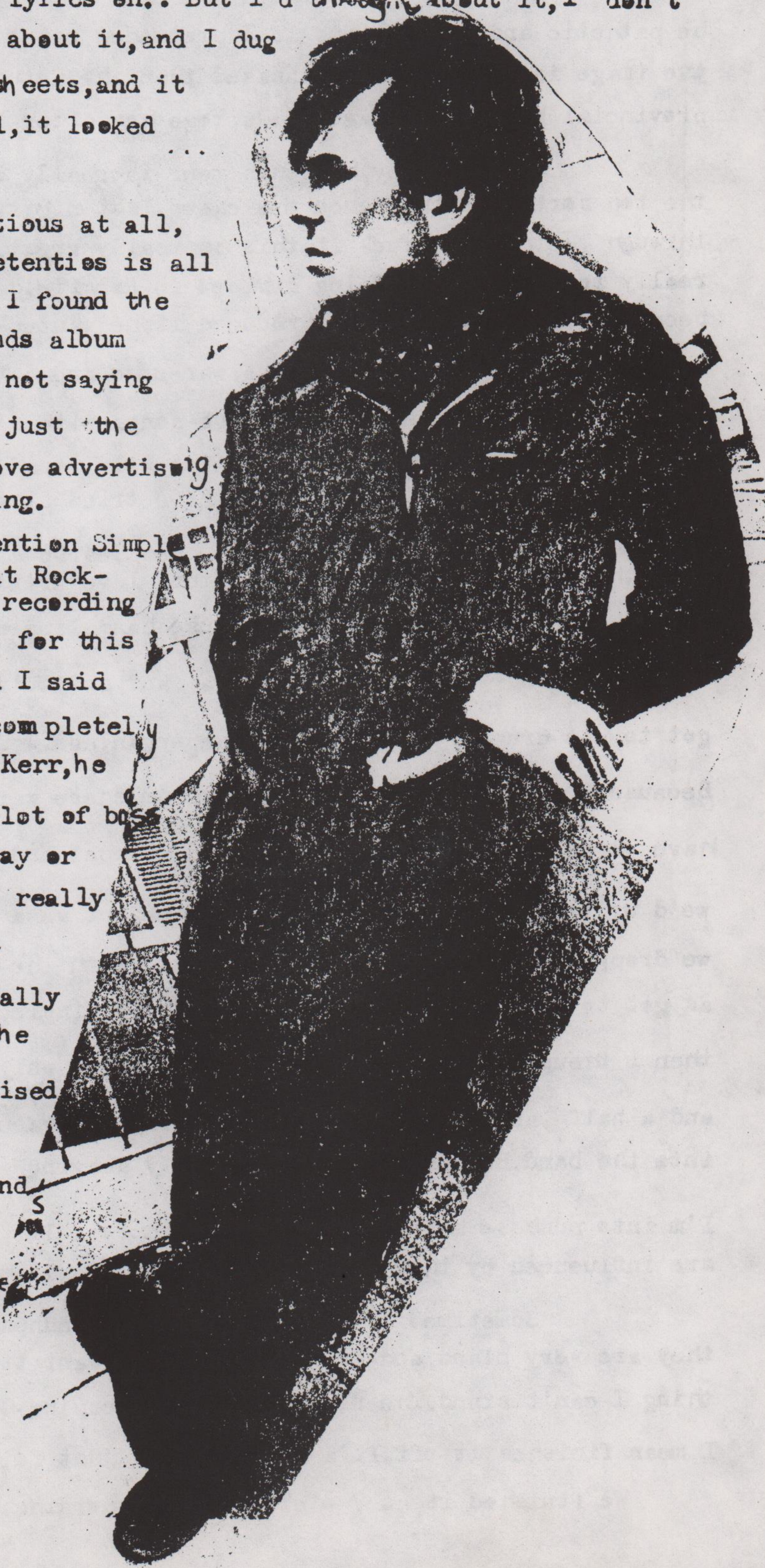
"Yes, it just gets to the stage when I'm saying "Look, we're doing this, we're doing that" AND because I speak so loudly, and I say "This is what we're doing" they just say "Fucking hell, ok, OK"

It's understandable, if you're in a group as well, and somebody's telling you what to do the whole time.

"The thing is I've got so many definite ideas-I still search around in space for a lot of them, but the ones I've come up with, I've come up with over a series of months. I'm strong about them, therefore. They didn't want the lyrics on the album sleeve, because I wrote the lyrics. But I said, "Look, you've got to have the lyrics on, I want the lyrics on." But I'd thought about it, I don't do anything without thinking about it, and I dug out all my albums with lyric sheets, and it didn't look pretentious at all, it looked really good."

I don't find that pretentious at all, the opposite. What I find pretentious is all the cultivated ambiguity-like I found the presentation on the Simple Minds album very slightly pretentious. I'm not saying anything about the music, it's just the attitude 'Look at us we're above advertising ourselves is slightly irritating.

"It's funny you could mention Simple Minds, because they were down at Rockfield when we were down there, recording and Jim Kerr, the vocalist, goes for this very big, synthesised sound, and I said "Right, this is going to be a completely non-'New-Music' album" and Jim Kerr, he really liked it. We've used a lot of bass we haven't used it in a soul way or anything, we've used it in this really big, almost Latin way. It's very natural. And Jim Kerr said he really liked the comment we made in the NME the other week. Which surprised me, because I don't think in terms of bands reading other bands' comments-which is really good, because I do, and I think you've got to be aware of what's going on."



"With the northern bands, there's a lot of unity in a strange sort of way. There's us, Echo and the Bunnymen and Joy Division, well, the Bunny men and us especially, because we rehearse in the same cellar, and we all used to share flats."

And you've both got the same flip-side (Read it in books)

"Yeah well, you know Mac, their singer, well he and I wrote that song-I prefer their version, actually. Anyway, there's this sort of bond.. I think the thing about London bands is that there's this sort of easily-shatterable sheen over them-a fake kind of thing which they wouldn't be seen without. The thing about bands from the North is that they're very open-ended. There's no particular sound but there's a very definite attitude to the music. And there's a lot more unity. Like I want them all to do well., but I want us to do better,. It would be pathetic and pretentious if I pretended not to. With a lot of London bands the image is often more emphasised than the actual music, but with a lot of provincial bands, the image falls together after the music.'

'It's funny, but this tour is really a Teardrop Explodes go over the top sort of thing-hence the chaos last night (South Bank poly) half-way through, I thought 'Fuck it, this is really great, if I was watching it, I'd be really into it'. We're doing a video in Rockfield soon. It could be amazing because Bill, the bloke who produced it, he wanted Teardrop to sound like a band playing in the middle of a war-zone. And I thought "Yeah!" because we're playing these nice, trite love-songs with all this chaos going on, you know, smoke clearing, total destruction all around-and I think it'll really work. And if it doesn't, well, we'll have tried it anyway."

IN what direction d'you see Teardrop moving?

"The thing is, we've got a lot of stuff I've written which is just piano and vocals, a lot of stuff that doesn't use band line-ups-because band line-ups are so restricting-you know, you're in a band so you've got to use guitar, you've got to use drums, you've got to use organ. And I don't think you should have to. Because when we used brass on the album, there were a lot of things that would have worked better if we'd only used trumpet and voice, for instance. Because we'd written it as a whole band, it came out as a whole band -a lot of the time we dropped things as we went along. But with the new songs, the whole framework as got to change. I was going to do a solo single, just vocals and trumpet, but then I thought "NO, that's silly, because we've only had the band together a year and a half, and after a year and a half, you should be aiming at putting it into the band. Because it would be really amazing -because some of the things I'm into pushed so many barriers. I listen to a lot of Walker brothers -my vocals are influenced by them-you know, the big, "English" sound.

Sometimes I am sorry about the blandness of the songs-because they are very bland, and one thing I don't want to sound is smug.-that's one thing I can't stand. The new version of Sleeping Gas finishes off the LP and I mean finishes it off. It's so chaotic-I just felt totally drained after we did it

We finished it at 7 o'clock in the morning. It was just Hugh, the

engineer and me. And I was just sitting there - there's this really heavy piano the piano gets really atonal, it just goes DANG DANG DANG... when you do the mixing, you get everything set up and you bring in different things, and Hugh was going "THIS IS FUCKING AMAZING, THIS IS FUCKING BRILLIANT"... bring in the piano, Ju" and I was fading the piano in - and there's two pianos, one that's just plonking along, one that's going totally crazy over the top of this - we've got this sort of hunting trumpet going... it's just incredible. Have you heard Little Red Riding Hood by Robert Wyatt? Well you know the really hysterical trumpets in that? Our trumpet sound was very much influenced by that.

SO who's influenced you most?

"My main influences are the Velvets the Doors the Walker Brothers Robert Wyatt, the Doors are just incredible you think of them as a very sort of big band but on all their albums there's about 3 really gentle love songs."



WHAT I heard on the radio today filled me with conviction that whatever it is, Fate is not fair or well-planned, or maybe it's the opposite and uncannily, horrifically apt.

Ian Curtis died today

I an Curtis killed himself today

It was inevitable, what else could be conceived?

The music of Joy Division had always been the music of doom, oppressive, ~~was~~ repressed passions, emotions that dictate the course of life, emotions that ~~we~~ violate, mutate, destroy. Violence breeds violence. Joy ~~W/A~~ Division, of anyone, were destined - its not the right word - to come to a shattering end

And maybe death is what they e were striving towards, because death had always been in the music, grimly smiling, or as a compassionate release.

And all this talk of the music, none of the individual behind it the articulator of this feeling. But what can I say? The most appropriate thing is a dead cliché. More ^han anything I wish that Ian Curtis has found, in death the serenity that evaded ^hhim in life.

And now I'm cold and numb, because it's early morning and a small part of me is screaming - what a waste.

