

printed noises four

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20p

THE FALL
SCRITTI POLITTI-
LUDUS
GANG OF FOUR

I'm still here, are you?

PRINTED NOISES
FOUR

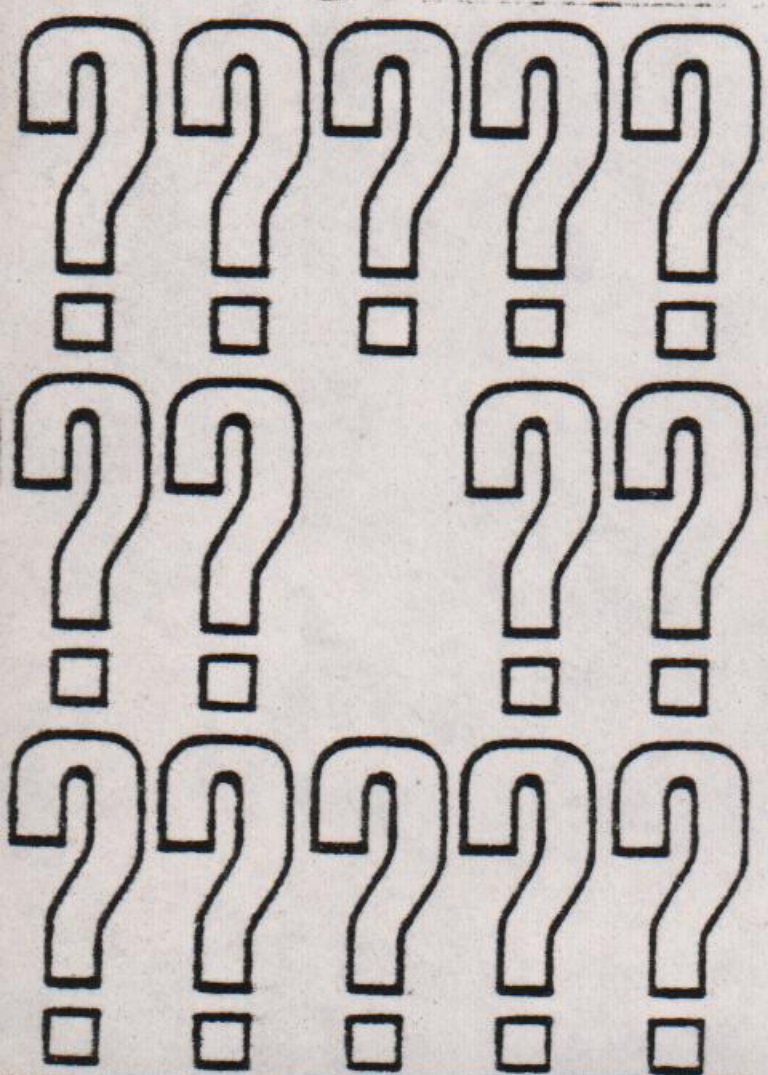


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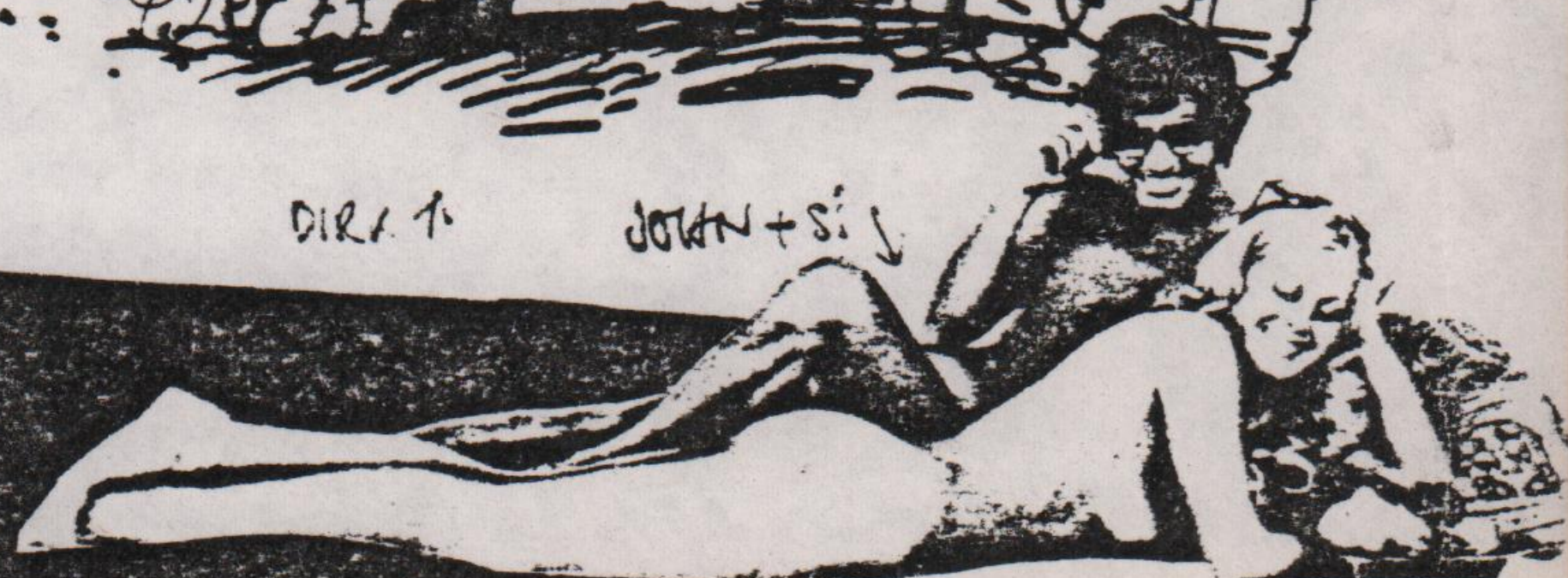
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Almost a news page.....

NEW HORMONES and others are opening a new club called the BEACH CLUB at Oozits behind Shudehill, wherever that may be. They intend to show films as well as bands, which seems like a good idea. Bands lined up include Ludus, Durutti Column and a group consisting of 'Members of Cabaret Voltaire + A Certain Ratio and Eric Random'. Be hip, be seen, etc etc.

THE MANCHESTER MUSICIANS COLLECTIVE is extending it's use of the Cyprus Tavern (Princess St) to two levels and three bands. Sunday gigs should, it is hoped, be a little more worthwhile in the future. Entrance will be 75p, a mere pittance to hear a disco dj'd by the legendary Muppet of the legendary Armed Force, who we still haven't got round to interviewing despite several promises.

WHILE we're on the subject of ourselves.....

MAIL ORDER. If you or anyone else would like copies of Printed Noises 2, 3 or 4 you'd better send a large SAE plus the relevant amounts of money to the address on the other page across the way there. If you send POs, cheques etc make them payable to MARTIN CLAYTON please, or else we won't send you the mags. Just to recap-

PN 2 (Joy Division, A Certain Ratio, Teardrop Explodes, Mediators) costs 18 p.....

PN 3 (Passage, Spurtz) costs 20 p.....

PN 4 is this issue so you can look at the cover if you can't remember how much it set you back.....

PN 5 is included FREE with this issue, because because someone said we didn't get issues out frequently enough.....

A CERTAIN RATIO are almost certain (get it?) to be playing a benefit gig for us in the near future. Look out for details, or else.

WHY DO WE NEVER HAVE ANY GOOD NEWS ITEMS? I hear you cry (well not really, it's just a good phrase). I agree. This news page is pitiful. Still, look on the bright side, it's all out of date anyway so the less the better. Rob Gretton suggested we did some stirring and spilt the beans about RICHARD BOONE's yacht in France. That sort of investigative journalism is beyond me, in any case I might not get free copies of Ludus and Tiller Boys records if I were to reveal all the secrets of his shadowy past. Anyone want to hear how Joy Division got hold of all their MONEY? No? You see the public just aren't interested in the workings of the music business, are they? Ah well, back to the graveyard I suppose.....

A CERTAIN DRACULA

MASTER, WHY DO YOU SEEK ME?



I SEEK YOU TO DESTROY YOU.

WHY DESTROY ME?



BECAUSE YOU CONSUME BUT YOU DO NOT PRODUCE.

I AM AN ARTIST.



ART IS NOT VIABLE IN AN INDUSTRIAL SOCIETY.

THE FALL:Information

The Fall are;Mark E Smith (vocals,interview),Craig (guitar,interview),Marc Riley (guitar,electric piano), Steve Hanley (bass),Mike Lieke (drums),Kay Carroll (management,interview)

The Fall have 4 singles and 2 lps out,plus 2 tracks on the Virgin Electric Circus lp.

The Fall have a lot to say,so I won't waste space trying to say it for them....

THE FALL:Introduction

'You have heard of course of those tiny fish in the rivers of Brazil that attack the unwary swimmer by thousands and with swift little nibbles clean him up in a few minutes, leaving only an immaculate skeleton?Well,that's what the organisation is.'Do you want a good clean life?Like everybody else?'You say yes,of course.How can one say no? OK-You'll be cleaned up.Here's a job,a family and organised leisure.'And the little teeth attack the flesh,right down to the bone.But I am unjust.I shouldn't say their organisation.It is ours,after all :It's a question of which will clean up the other.'

(Albert Camus,The Fall)

The Fall

THE FALL:Interview

PN:Why are you in music rather than anything else?

MES:It's like having your own business.I didn't join the band as another career,I mean if I'd have wanted a job I'd have got a job.This is what people don't differentiate with The Fall.A lot of bands that are going round now are doing jobs,and as far as I'm concerned I'm not doing a job.

PN:What did you think of the music industry before you started?

MES:I thought it was pretty ridiculous,and I thought I'd never touch on it.I thought I'd just have a laugh for a while.As it is,I'm still there,so I'm using that power to still attack it.

PN:Has having records out and doing tours changed your opinion of it?

MES:I've found out a lot about it,and a lot of it is very shocking.Actually I thought it was a bigger load of shit than it was,but in a lot of ways I've been shocked as welllittle details like support bands pay to go on tour with big bands,things like that.

PN:Are there any other ways you're unhappy about the music industry?

A lot of bands are continually in debt.One thing I started The Fall out to do is that we would never pay to play.In the early days we used to turn a lot of gigs down from people who'd say "Come and play with us,we really want you to play with us,but we can only give you a tenner...." and things like that.We always turned that sort of thing down,because that sort of thing is stamping out creativity.

KC:It's 'cause the musicians accept it as well...

MES:Yes,that's what I'm saying.It's very easy to say it's everybody else's fault,that the record companies are bastards,the agents are bastards.That is the case,but it's their job like,and the musicians go along with it.The new wave sold out a damn sight quicker than any other fucking wave.In my personal opinion they copped out a lot faster than a lot of people do in a lot of other arts and a lot of other musical waves.There's a lot of bands who,when they're asked to go on television,say yes straight away,when there were a lot of bands say ten years ago who I doubt would have done it.

PN:Have you been asked?

MES:Yes,well we have been on tv,but I wouldn't sell my soul to go on tv,which is what a lot of other bands do.A lot of bands sell their soul to go on John Peel sessions, which is another thing you may not know.You don't get on a John Peel session by being asked most of the time.The Fall are one of the few bands who have been on a John Peel session who have been asked to go on.

PN:How do you think environment affects people-eg a lot of people think tv has a great effect on people.

MES:There again you can only switch it off,I know it's a cliché but it's true.I lived without tv for a year,it didn't bother me.People need television,people need cars.. A lot of the reason people work on an industrial estate is to buy cars and houses and in my estimation they deserve everything they fucking get.It's self perpetuating you know,the whole system is self-perpetuating.The more money you get the more money you want.

PN:How do you stay out of it then?

MES:I just keep out of it.You can live by your own rules,that's what I try to do.You've got to stick your own

culture,pick your own way of life.If you don't recognise systems they don't exist.

PN:Craig,how do you go about writing songs?

CS:We have this team like Lennon and McCartney,me and Marc Riley.We usually get together and write the music,or maybe Mark's got an idea on his guitar and we build on that,or take away from it.....All the songs on Dragnet have got tunes,but not all of them are intentional.I have a little piece,Marc'll have a little piece,we'll put them together and they'll just fit.It's a big coincidence,all the music fitting together.It wasn't made that way.

PN:Are you happy with the production on the lp?

CS:Yes,everyone's kind of against the sound on the album for some reason,it's because of their conditioning.

KC:You've got people who are new wave musicians,who are saying "break down the system",who get a production manager and spend £50,000 on a record.It's total hypocrisy.What happened with Dragnet was the band wanted to do something,and the guy who produced it liked the band.For people who are getting into it it's great,but it's not meant for the consumer.

PN:A lot of your songs are about The Fall and the relationship between yourselves and the music industry...

MES:Yes,it's just what influences come up.Dragnet has,if there's anything wrong with it,a balance towards songs about the band.It's very introspective.That's why there's things like Flat of Angles,Spectre vs Rector.Flat of Angles I like because it's an objective,story song.I only write a song like that once in a while.It's difficult to be objective.A lot of Flat of Angles isn't objective,a lot of Bingo wasn't objective:I go off at different bearings.I get really psychotic in life,bring out loads of songs about the music business but who wants to know?It's a bad thing but I think it should be told.Printhead is like that -a lot of people don't realise about print,and what the papers do.A lot of bands live by the papers,y'now they get stomach upsets in the mornings.I went through it for a short while but I think it's very funny.I've met loads of people who were crying their eyes out because they'd just had a bad review from someone that's just learned to write.In my mind it's just pathetic.They get away with loads of things because they think journalism is a subculture,which it isn't.I've read reviews of our gigs which are just reiterations of what I,or somebody else has said.It's disgusting that people can get £100 a week for doing that.The Fall don't get many bad reviews,we've noticed,because a lot of journalists have sussed we'd know exactly what they were up to.I could tell you so many journalists who've copped out on The Fall,they've just fucking broken.They've come down to do something very good or very bad on us,we've pushed 'em to do it,and in the end they couldn't.

KC:All you've got to do is write the facts as they are,that's why fanzines were so good,and that's why the music papers ripped off all the best fanzine writers..

PN:What do you think of being identified as the band who are going to take rock into the 80's?

MES:I think that's a good thing,but I don't think it's possible.I think our spirit has existed for 50 years-you always get the 2 per cent who don't take the shit.I can't say I like all rock 'n' roll,I like all reggae.Personally I can see the good bit is about 2 per cent.I look at The Fall a lot in that way as well-like the new wave movement was a good thing,the roots movement was a good thing,but when it flowered there was only 10 per cent of it that was any good in my estimation-obviously other people think differently because they buy other stuff.

There's a lot of bands about now that derive a lot from The Fall.It does annoy me in some ways,'cause that's not what it's about at all.

KC:Saying "The Fall's into the 80's" is a cop out.It's

like saying "Don't worry kids,it's gonna be alright.We can see the future.You've got a band here who are gonna do it for you"it's all crap.I mean how can you be a band of the future?It's ridiculous.

CS:It's really lazy as well.

MES:Journalists are always wrong anyway-they never gave I Iggy Pop any good reviews in the 60's,but you can't read a paper nowadays without reading how Iggy was oppressed in the 60's.Charles Shaar Murray and Nick Kent and all these people who were around then never wrote about Iggy Pop or anybody else who was the vanguard of the new wave,but now people like Nick Kent are writing "This guy,who was spat up upon by the music papers-ie ME",but they don't fucking say that,do they?

Anne Nightingale's like that as well-they're cowboys,and people put them in positions of authority.

A lot of bad reviews I take as a personal insult-that some jerk who reviews us doesn't understand us.

PN:What sort of bands do you see as having the same sort of spirit as you do?(You've been compared to PIL and Joy Division)

MES:I feel a bond with PIL.PIL are doing a lot of what we've always wanted to do.They've got the power as well.PIL's stuff is really good stuff in my estimation-turning it all around,which is about time.That's what I mean about making your own style.Can were a perfect cop/rock 'n' roll

band in my estimation. A lot of people don't see Can as rock 'n' roll, or PIL as rock 'n' roll, but I do, because it's music you'd never get on the television. There's something out there that your parents would not sit through. They're all cliches I know, but a lot of letters we get from kids say "my mum and dad will not allow this in the room!". You get people saying "That guy cannot sing", "He's horrible" or "Listen to the production". It's not just the older generation I'm on about, it goes all the way fucking down. You have to sit down and get into the primal part of it, and they don't want to do it. It's the old Outsiders theory-the rough eventually gets absorbed into the whole. The Clash are just the Rolling Stones of the 80's, it's as simple as that. Good luck to them, I say. Saying they're doing anything special is wrong.

I'm into a lot of oddball stuff that irritates people. I'm into bad sounds, I'm a bit tone deaf. I think where a lot of our strength lies is I don't get into a lot of it anyway.

CS: I used to listen to a lot of music, I've stopped doing it now, since joining The Fall. I can't listen to these bands now because if I listen to these records that are very well produced, I can't relate to it anymore. As far as I'm concerned The Fall is number one. It's not being big-headed, it's being objective. I think "What are they doing? nothing. What are they saying? nothing."

MES: The thing is you cannot contrive spontaneity-this is where experimental bands fall flat on their backs in my estimation. You said do you see yourselves with Joy Division? We feel offended by being compared to Joy Division, not because we hate Joy Divisions guts or anything, but because we recognise ourselves as something different altogether. We know nothing about music but we don't make an ego trip out of it like other bands do. We are a very retrogressive band in a lot of ways. I believe that you can't sit down and say "This record is going to be really wierd, nothing else is ever going to sound like this", 'cause that's crap. The Pop Group are the greatest example of that. The Pop Group's stuff is good, but they tried so hard to be different, they just fell flat on their faces, and innovators don't do that. When you dissect the Pistols they were a sub-Who heavy metal band. It came out beautiful because it was unconscious. That's why with our stuff, I don't want to make it faultless like, 'cause then you've just blown it.

On the last tour I could see a lot of things getting very synchronised, which is something we've got to come to terms with. We could be a really good rockband, I mean The Fall could have been a really good rock band two years ago. If we'd got our shit together we could have been a top 50 band like The Ruts. There's bits where I'm trying to catch the band out, where I'm fighting against the band to make them do something off the wall. 'cause it's more interesting to me.

end of part one

part two

MES: also you get things like Music Scene, which is very personal, in a way it's very self-indulgent, but also it says a lot, because it's so personal people just take anything from it. It's amazing, the interpretations that Music Scene has had. In fact it is getting across in a wierd sort of way. That's what I'm saying, you must never contrive it, a lot of things get across you never thought were getting across. Psycho Mafia is the classic one for that, I mean the interpretations of Psycho Mafia are amazing. A lot of what kids have come up to me and said "This is what I think Psycho Mafia is about", I think "Fucking hell, I never even thought of that one!", and that is just amazing.

PN: Isn't that inviting things that aren't there?

MES: Yes, but who says they aren't there? You're saying I sit down and write things like 'This is bad', which is what was wrong with the new wave. That's almost a preaching point of view, that's not music, that's not art to me. You look at pop hits right-if you look at the lyrics down on paper they're crap, if you look at the chords down on paper a moron could play 'em, right? But there's something there that gives it..... This is what music should be moving back to in a lot of ways, PIL do that-there's a bit on Memories where you get a sort of nostalgic feeling, and a surge of anger as well. I mean that is nothing contrived, which is what we're against. When groups start believing their own press they start to flounder-trying to re-create that or create it.

KC: If Mark gave you all the lyrics and told you all the stories, the five of us here would still interpret it differently. There's no way you're going to get a basic interpretation, so what's the point of trying? Why do people have to know why that person is doing that thing? Is it so that that person can get on with living his life? They're frightened of "Oh, it might be that or it might not be that..." That's what human beings are frightened of-they're frightened of being themselves. They want a guide, they want

a system to tell them how to behave. Fall music doesn't do that-it just throws it up, and it's whatever you want to see in it.

PN: What about 'Taxi for Mr Nelson'? That doesn't suggest anything to me.

MES: You must have been in a pub when someone calls "Taxi for so-and-so", well..

CS: That's all it is.

MES: Jukebox, doesn't it connect? It's a play on words, like The Fall. Well in any case it doesn't matter, 'cause it really happened. I'm not going to change it to make it easier for someone to relate to.

CS: Be happy in your ignorance.

PN: But when people hear that, it's a striking line....

MES: Well then, it's scored one point already if it's a striking line.

CS: It's a striking line for you, don't worry how someone else interprets it, it depends on what you think.

KC: What do you want? Do you want someone to write a book, and then write another book to tell you what it's about?

PN: I don't want everything explained, it's just that people might be put off by the fact that they can't approach it, it's too obscure....

MES: Well they must be pretty fucking gone then, mustn't they. You're being an intellectual, treating me like an entertainer, saying "Look boy, understand everything you're trying to say, but look, the proles don't." Well it's about time they fucking did-I'm a prole, right? Nobody told me what to do, and I'm not telling them what to do. People like that aren't worth having around anyway.

PN: You're saying think for yourselves. I could just write 'Think for yourselves' for this article.

KC: If you wanted to, yes.

PN: But people aren't going to have anything to think about

.....

KC: But I'm only talking to you, I don't care about other people.



PN: But surely you care about other people enough....

KC: Give a shit? No, where did you get that idea from? You haven't got to go through this for anyone else but yourself.

PN: But surely the whole point of putting out a record is to make contact with people?

CS: No, maybe that's why The Clash release a record, that's why they're trash.

PN: Then why do you make several thousand records instead of just one?

KC: Because we need the money to put out others. 's mad, isn't it.

PN: Yeah.

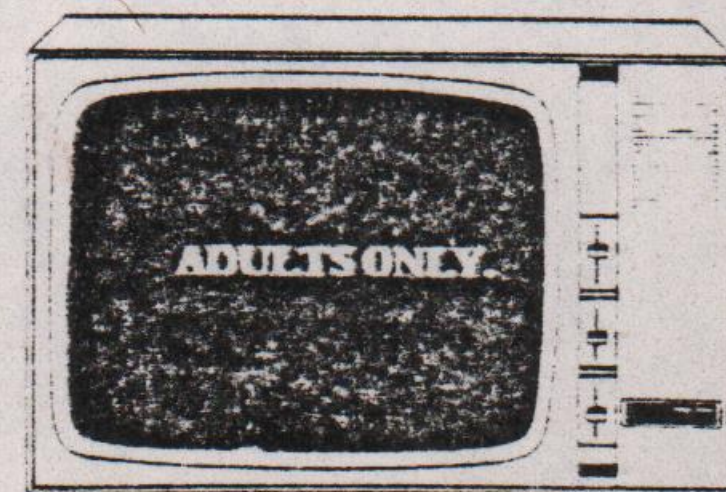
KC: Me personally, I couldn't fit into any other system but this, because I'm hooked onto it and I dig it, so we make records to stay in the system.

MES: But that's because we've got the attitude that a record should be a mark, a statement, they should be every thing, an encapsulation of life, and the only way you're going to get that is if you're totally into it. 'ou're not going to get it by allowing for people-y'now "Cut this bit out because people won't understand it" or "Leave this bit out because it's too obvious", then you've blown it, you're

not thinking about what you're doing, you're thinking about what people will think, which is usually the great detriment of creativity. We notice people buying our album and saying "I like a 1/2 of it but the rest of it is shit". But that's more than they'll get from anything else. It's better to have an erratic good thing than a mediocre thing that people can relate to on every level.

PN: What would you say was success in terms of the group?

MES: I think I'm already successful, I think I have been for a while, but obviously you've got to push it a bit more-use your success instead of lying back on it. We've got to make it better, I'm not saying there are no mistakes in it. There are compromises in some of the stuff we've done, but only the band can know that. We're not successful record-



wise, but we do get out what we want to get out, though it takes time. Because we're with an independent, we have to wait three months for stuff to come out, which means all our stuff is immediately dated, but it's worth it. A lot of groups, when the record comes out it's the first time they have seen the cover, or it's the first time they've heard it because they just record it and give it to a producer..

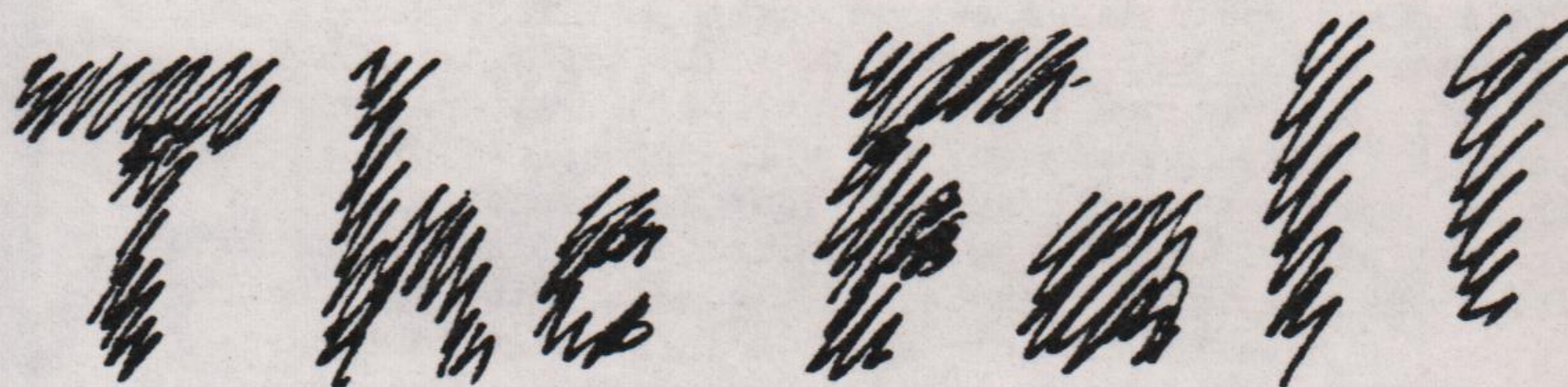
PN: In reviews of The Fall, the word that comes up most is arrogant. Do you agree with the description?

MES: Yeah, being arrogant is just the same as being your own judge, if you know what you are there's no need to worry about it. Arrogance is a very necessary thing, because musicians are still treated as an offshoot of the jester/entertainer thing, which is a bad thing. In some ways it's not progressed since the 30's, y'now "Thankyou Ladies and Gentlemen, it's very nice to be here tonight..", and if you look at a lot of new wave bands, they do exactly the same thing- "It's very nice to be here tonight. This is our first single, it's called destroy everything... Bang Bang I hate all you bastards, thankyou you're really great here.."- You know it's still showbiz, it's a waste of time. We've never been consciously arrogant, I can honestly say that. A lot of that comes from playing with bigger bands- we've never gone on thinking we were better than them, we've just known that what we were saying was more heartfelt than what they were saying, and that came across as arrogance.

CS: The press invented that, y'now you're arrogant if you don't say "Hello Oldham" or whatever.

MES: Or if you say "You're a bunch of fucking twats", which is true sometimes, a lot of the audiences we get are a bunch of morons.

We've been playing halls on this latest tour where there have been 200 people, and only 50 or 60 of them had heard The Fall before. But those 50 or 60 were calling out all the old numbers, which we didn't want to do, so we came down on our own fans really, which seems arrogant and nasty but it's true that if those people come to see The Fall, they've got to take what we give 'em. Otherwise we're just giving them what they want to believe, and it's a lie. When we played Blackpool, there were only 10 people there who knew who the Fall were, there were about 100 punks and about 300 disco idiots stood at the back. We came on and the 10 kids at the front were sort of going "We're into the Fall and you're not", and that sort of thing, and were saying "Play this, play that", and we were saying "Fuck off, you've no right to say what we do- You've come to see us, if you don't like us then go home and get your money back.



You're supposed to be into The Fall, not "We want frightened, we want..." you've got to keep pushing it. You always hurt the one you love, it's a shame but you've got to keep pushing it or you just stagnate.

Obviously it's gonna go down in the end, because when people walk 10,000 miles to see us and we go on and say "We're not going to do that, because we hate doing that" those people will never come again, which is just life.

PN: On what basis should your relationship with an audience be?

KC: We expect nothing from our audience, and in the same vein they, if they are a Fall audience, should not expect anything from us. It's a matter of "I want to go there, I want to hear it, I want to go home", and that's all it should be about. There's too many people in audiences that just want escape, they want people up there to live out their fantasies, and you just can't give it 'em.

MES: Just because 10 people out of 50 like you, it doesn't mean you've got to be patronising to those 10.

THE FALL: Judgement

'The prosecutor paused again, to wipe the sweat off his face. He then explained his duty was a painful one, but he would do it without flinching. 'This man has, I repeat, no place in a community whose basic principles he flouts with without compunction. Nor, heartless as he is, has he any claim to mercy..... I am following not only the dictates of my conscience and a sacred obligation, but also those of the natural and righteous indignation I feel at the sight of a criminal devoid of the least spark of human feeling'

(Albert Camus, The Outsider)

THE FALL: Mark Smith/Craig Scanlan/Kay Carroll/Martin E/Simon Whale

Sheffield. A polluted river, a complicated city centre traffic system, easy access to the Derbyshire moors and some innovative music. Most well known are Cabaret Voltaire and The Human League. These are by no means the only talent to emerge from steel city. Many others await your attention. Don't avoid.

Venues are limited. The university provides a place for name bands to play but an alternative organisation,

Now Society, runs gigs within the university, but on a smaller scale, for local bands and occasionally bands from further afield. Last year, for instance, Throbbing Gristle gave a live demonstration at Now Soc. Outside the university two former venues have ceased to cater for alternative music. The Limit Club has now lost its atmosphere completely and moved into nightclub territory. The Penthouse has become an over twenties type disco.

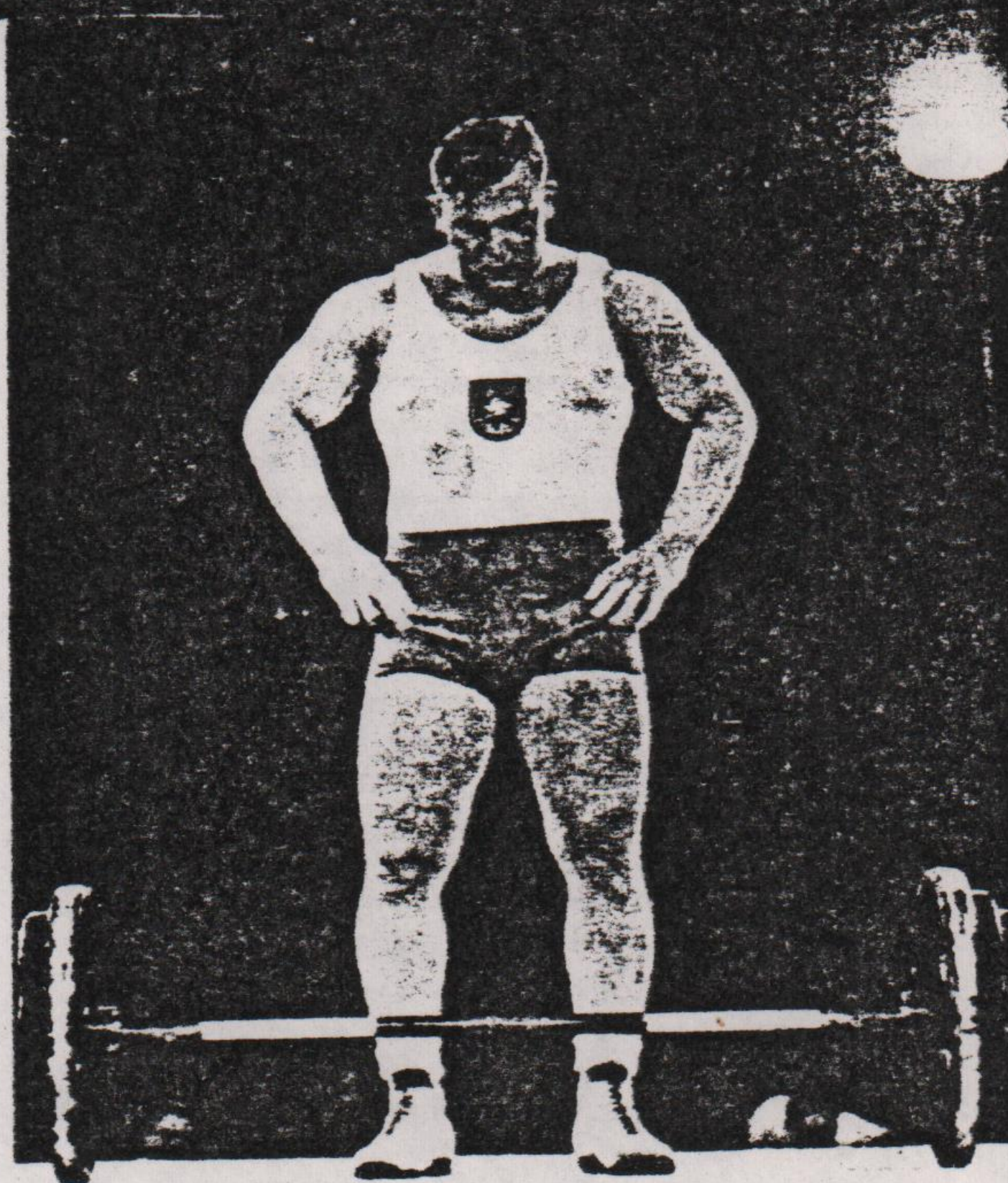
Only one new venue has opened. Called Elitz it is a stage room above a pub with a small stage and bar. Drinks cost 2p more than the bar down stairs. Every Tuesday a group is featured. The atmosphere is good (but claustrophobic) and admission is cheap. Apart from playing supports at the top rank occasional gigs at the Poly there aren't many outlets for new music. Save a couple of pubs.

Groups are diverse. The general standard of imagination and output is high. I have included a partial discography at the end of this article to provide a yardstick by which to assess the state of the art. I shall deal with some groups individually (hopefully) in the later issues of P.N.

A problem is bound to occur in situations such as Sheffield's. A large city with a large quantity of minority music. The atmosphere is very esoteric. The same faces at every gig. Everyone scratching everyone else's back. To gain recognition (as the League and C.V. have done) the trick is to break away. Is this much confined artistic activity a creative or self defeating situation in a city where no one outside the clique takes much notice of the developments? Personally I'm not sure.

I haven't mentioned any groups individually here because of the danger of lapsing into a long list of names and descriptions which would be pointless and out of context. Here's the discography.

CHRIS W.



45's

CABARET VOLTAIRE- Nag, nag, nag- Rough Trade
CABARET VOLTAIRE- Silent command- Rough Trade
THEY MUST BE RUSSIANS E.P.- Russian Records
ARTERY- Mothers Moon- Limited Edition Records
THE NEGATIVES- Money Talks- Aardvark records
HUMAN LEAGUE- Empire State Human- Virgin Records
CLOCKDVA/I'M SO HOLLOW/STUNT KITES/VICE VERSA- 1980:
The first 15 minutes- Newton records

LP's

CABARET VOLTAIRE- Mix Up- Rough Trade
HUMAN LEAGUE- Reproduction- Virgin Records

sheffield
a
concise
guide

Ludus as a band have been going for just over a year now but only since last summer in their present form, that was when the original musical force Arthur Cadman left the band and was replaced by Ian. Ian took over on guitar with Willy on bass but since Willy left at the end of last year, Ian has played guitar and bass and occasional saxophone as well. The rest of the band are Linder (the designer of Secret Public and the covers for 'Orgasm Addict' + 'Real Life') as vocalist and Toby (previously with the Nosebleeds) on drums. These are the results of a conversation we had with the band a while back, we've left in one of Willy's comments as it still seemed appropriate. Toby was ill at the time and couldn't make it.

PART ONE;

Printed Noises- Why are you called LUDUS ?

Linder- Well we wanted a name that wasn't a punky name, something that was different from everything else that was around, we had several ideas for names to do with sports + games and we came across Ludus in a Latin dictionary.

P.N- What was the motivation for starting the band?

L- I had some ideas I tried at one time to express through montage but it was too restrictive an art form so I thought how can I get my ideas over to more people and the best way seemed to be through a group.

P.N- How do you mean montages were restrictive?

L- Well it's hard to get things out, it takes a lot of time getting things printed especially as some printers won't print the stuff because they think it's pornographic. It's also hard to know how many people see it and there's no direct feedback.

P.N- Toby is the only one with any musical background or experience, do you try to use your instruments as sources of various sounds or do you want to learn how to play them properly?

Ian- I'm only interested in becoming more and more technically proficient because when your writing your music you come up against various obstacles which you can't overcome unless you become more competent. If you just sit back and try to use the instrument as a source of sounds you can't develop, you just stagnate playing the same stuff over + over. If the band lasts more than a couple of years then the music we play then will be completely different from what we're doing now.

L- We want to keep pushing ourselves, like with my voice, I'm investigating technique.

L- The melodies that I'm writing that Linder has to sing are getting more + more difficult, so her voice has to adapt all the time and it means a lot of work has to be done.



L- This is just a beginning, there is still a lot of work to be done.

P.N- But I was thinking when I asked that question about a guitarist like John McKay (ex-Banshees) who says he plays by going away and exploring the sound possibilities that his guitar represents instead of learning various chords.

L- But learning chords is exactly what McKay has done- he hasn't invented any new vocabulary for the guitar although he pays a lot of lip service to that idea.

It's just a sham because McKay isn't breaking down any barriers and the guitarists that are breaking down the barriers certainly aren't in rock music. The guy in Scritti Politti for example is far in advance of McKay in terms of getting any greater freedom in playing the guitar.

P.N- What do you hope to achieve with the band?

L- Well again it's just a beginning- and all we can say is that we want to change and develop as time goes on.

L- I think we want just to do tours, record a bit, for a certain length of time, make a couple of L.P.'s + that's as far as it goes.

P.N- What are you trying to communicate with your lyrics?

L- A lot of them are to do with the way I'm treated- not because I'm the person I am but because of my sex- I happen to get certain reactions which make me angry- so a lot of my lyrics are not very happy because if I'm happy I don't feel like going away and writing about it. I tend to write when I'm very annoyed.

Sexism of all forms from wolf whistles in the street to milder, more unconscious forms annoy me. I write about sexism in general not just as if it applies to women, because the others get treated in certain ways because they're men- things like wearing make up and being expected to act in certain ways towards men.

P.N- Can things be improved by you singing about them?

L- Well I suppose I think they can or I'd save my breath, but that improvement will probably be very small.

Willy- It's a question of making people more aware especially men because many women are very aware these days. Men should realise that they'd be better off by not being boxed off + restricted by having to act in certain ways.

L- We're trying to make people more aware musically as well by having one of our songs that's fifteen minutes long which is getting away from just having to do a 3 or 4 minute long song. But my songs came from reactions from personal experiences + aren't really a case of me trying to put over an idea because then they wouldn't be at all spontaneous I try to work with





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IAN

language as well to make people more aware and so my lyrics aren't that direct or obvious I try to make them more evocative. The feelings that I get aren't straightforward so the way I write about them isn't that straightforward and I prefer to get mixed reactions to them.

P.N- With your montages you presented attaching images that brought out a reaction in the person looking at them, do you try to do that with your lyrics.

L- Yes, it would be nice to create the same effect and to have a sort of montage of lyrical images to reflect the range of mixed feelings being expressed.

PART II

L- I just see rock music as a music of convenience, a style that it's easy to become proficient at and if I could play classical music I would or if I could play jazz I would because I think that rock is a relatively simple+ straightforward form of music and that also it is almost a contradiction in terms to attempt to communicate a message or express feelings in rock with all its attendant commercialism and industry bans.

L- we're just doing it really to fulfill an urge to create because there are better ways of communicating messages-a journalist can have much more influence that way.

P.N- Some people reading this are going to think that you are returning to the old attitudes of doing long, complicated worked out music.

L- we're not interested in people like that, if they're imbued with that sort of dogmatic attitude- we want people who are going to listen to the music to see if they like it, if it happens to be someone who's used to 15 minute songs+ likes E.L.P then that's good on him or her and it's good on us. We'd like to get around to different audiences not just playing at the new institutions like The Factory as was or the Y.M.C.A in London but to play with an old wave band or even an orchestra. We're not sure of the mechanics of how to do that yet but we'd love to do it.

" I step into a white ice box
cold shiny tube
tiny black holes

I close my eyes
I turn it on
I close my eyes
I turn it on

I'm hot I'm cold
I'm in control"



TOBY



LINDER

"you abuse my sexuality
you abuse my sexuality
you take it and make it
you take me and make me
your commodity
I am your property
use me to sell man made machines
masculine dreams

we do it so well
we forget what it means
we do it so well
the girls of your dreams

sometimes on the street
deep in my neck
there is a hook
I am the meat
in the market
prepare me and cook

cook +ill I'm tender
my juices run free
I'm yours for the taking
eat now or deep freeze

use me
abuse me
I'm yours
I've no say

don't think
I can't see
you're looking at me
assass and undress
do I really pass your test?"

reviews

A CERTAIN RATIO: THE GRAVEYARD AND THE BALLROOM

14 tracks-12 songs by Simon Topping, Martin Moscrop, Jeremy Kerr and Donald Johnstone. ACR acquired a drummer (Donald) last year, shortly after the release of their single (All Night Party/Thin Boys). Ever since then they've been looking for ways to release some of their songs-singles, eps, lps, flexi-discs.....Eventually they (more likely Tony Wilson) came up with this-a tape intended to resemble the tapes young bands send out to people-one side a cheaply-done demo, the other recorded live.

ACR consist of one excellent, experienced musician (Donald) and four young (18-21 year old) men. Jeremy Kerr is an inexperienced, but rapidly improving bass player (much credit goes down to Donald), and while Martin and Peter may not know so much about the guitar (the original 1-chord wonders?), they have a considerable battery of effects, a whistle and a trumpet to keep them going. For all their lack of technical proficiency, they have an immaculate sense of rhythm and timing, which is after all all you really need. They confess to a liking for funk and disco, and, while it would be unfair to restrict them to either definition, their music does have that unmistakable feel.

The Ballroom is a collection of 7 songs recorded at the Electric Ballroom on the recent Talking Heads tour. The tracks are All Night Party, Oceans, Choir, The Fox, Suspect, Flight and Genotype/Phenotype

The graveyard is a side of seven tracks recorded at Graveyard 4-track studios. The lack of a clean sound means that the music lacks some of the beauty of the Peel session (they don't seem to benefit from a rough sound to the same extent as The Fall), nevertheless it is very interesting stuff. The tracks include Choir and Flight (as will a future 12-inch single), also Do the Du(casse), Faceless, Crippled Child, I Feel and Strain.

Description of individual tracks seems a waste of time, as it would simply involve my thinking up new variations on the 'inspired', 'beautiful'.....theme.

Do yourself a favour and listen to this tape (M)

POP GROUP: WHERE THERE'S A WILL THERE'S A WAY.

Naughty Pop Group! You shouldn't speak in class when Mr. Penman is trying to give a lecture on his theory of functionalism. You're just so wet and ineffective you actually go out + force people to change the world, god forbid the possibility of your observations and rallying calls modifying the sensibility of your listener. 'We're just stirring things up'- Mark Stewart told me recently- what precocious boys, bound to end up writing politely concerned articles in the sundays. This is not the definitive dance record, but so what? Its got enough groove + spirit to keep you occupied wearing away the carpet.

SLITS- IN THE BEGINNING THERE WAS RHYTHM.

Shuffles, trips stumbles, gets up. A celebration which I enjoy and which the Slits seem to enjoy as well but they're girls, (the lesser sex, here to serve our needs, remember) so if they enjoy themselves, they must be being petulant. Irresistible.

CRAWLING CHAOS: SEX MACHINE

When I first heard this record I thought YEUCH, it's just stupid, how could factory put this crap out. It's based on a neo-heavy metal rhythm track, a synthesiser and mass of indulgent lead guitar. The lyrics are equally boring, all about having lots and lots of pricks and screwing people in lots of unimaginable ways. This leaves two possibilities 1. Crawling Chaos are a bunch of idiots who deserve to be supporting Judas Priest. or 2. This single is intended as a satire. Take your pick.

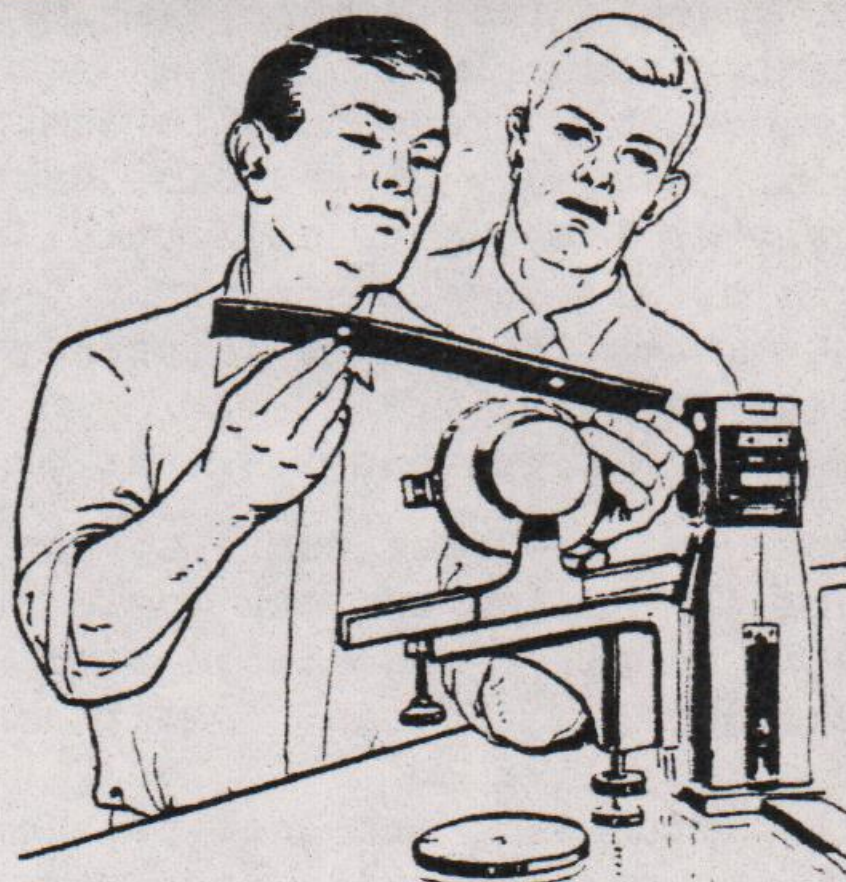
As a postscript they were extremely good at the Russell the other week, as were Minnypops whose recorded work I am anticipating with hope.



A scientist watches what is happening.



A scientist writes down what he sees happening.



A scientist tries to measure what is happening.



A scientist tries to find out how things happen.

MANCHESTER MEKON: NO FORGETTING

I'm very much like to give this a good review, but to be honest this seems a rather frail record. It tries so hard to be beautiful, the arrangements try so hard to be clever, but in the end it comes out weak, sadly uninspired. It's very easy to like this record, but I don't.

LUDUS: THE VISIT

This is one of the most difficult musics I've ever tried to describe-It's jazz, It's punk, It's.....Each song has a complex structure-constantly changing tempo, atmosphere and for that matter instruments-guitar chords, lead guitar, bass and saxophone and some delightful variation in the beautiful singing of Linder. All this and some very fine drumming (ther again you couldn't say it was jazz drumming or rock drumming or whatever)

It has all the advantages technical proficiency can bring without the nauseating self-congratulatory attitudes that can accompany it.

IT'S JUST MUSIC FOR CHRIST'S SAKE !

It makes me tap my toes, it brings a tear to my eye.

What more do you want?

(M)

TILLER BOYS-BIG NOISE IN THE JUNGLE

Perhaps on some quiet night the tremor of far-off drums, sinking, swelling, a tremor vast and faint a sound wierd, appealing, suggestive+ wild- and perhaps with as profound a meaning as the sound of bells in a christian country.

To my ears this single does right what the Free Agents LP does wrong - keeps a throbbing, crashing beat constant, adds texture and then a focal point of some intriguing lead guitar stuff-the combination of the two guitars is fascinating.

CHRIS SIEVEY + FRESHIES: MY TAPES GONE

A wfull pseudo american rock 'n' roll, I don't know if it's meant as a piss take or not. Lyrics are quite amusing the first time.

Gang Of Four

This is an interview with Andy Gill and Jon King, guitarist and vocalist respectively of Gang Of Four, who you probably know all about anyway so I won't bore you with a long introduction...

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PN What motivated you to enter rock music?

JK There was a lot of shit about really...

AG A feeling that there were a lot of interesting things and exciting ideas, but that most of the people around that were doing it weren't doing what I was interested in. So I tended to want to do it myself. One of our first ideas was of a small group with a very economical thing where nothing was superfluous, where everything was at a very fundamental level, contributing to what was going on. It's taken us a long time to work that out.

PN You seem to try very hard not to be considered as stars.

AG I think that's one area we're fairly unique in. I don't think anyone else, apart from Mekons, has consciously avoided having a star, a sort of lead singer, and had everyone equally involved and equally responsible for what's going on. I remember when Mekons and us first started, we used to have discussions and arguments about policies. They said you shouldn't allow any photographs at all of the band, and we said you've got to accept that's going to happen, but just not flog it. We're not saying we don't like photographs, just that we're conscious of the role photos play in building up personalities in rock music. Where we can we try to use them in an interesting or functional way, rather than like a Ramones cover or something.

JK If people like the Gang Of Four it's 'cause they like the music, the attitude, the ideas we're trying to put over. In a sense I've got a part in it, my quarter role, in songwriting or whatever, but beyond that there shouldn't really be much interest in me personally. You get people asking "What are your tastes in music" and all this piss. Now we all disagree quite strongly about some things in music, and agree about others, but in a sense it's irrelevant what I like, because we choose to pool our differences and say this is going to be Gang Of Four music.

PN How has your view of the music industry changed since you became part of it?

AG Speaking for myself, I'm sort of aware that you can't have things exactly as you like them, 'cause you're working for people. There's three other people apart from yourself, and then there's management, secretaries, and then there's PA companies and all that. What you might like gets changed quite a lot, you have to compromise and that took a while getting used to. Other than that record companies behave exactly as I thought they could do.

JK But we hedged our bets against that by making sure that they didn't have the right to push us into anything. We produce our own records, write our own songs and basically just deliver the tapes and say that is it, and here's the artwork.

PN Do you just use rock music to put over ideas?

AG We use the medium of rock music for our own ends, ends that aren't usually associated with rock music in the sense that rock music has certain traditional associations, like the star thing, like...

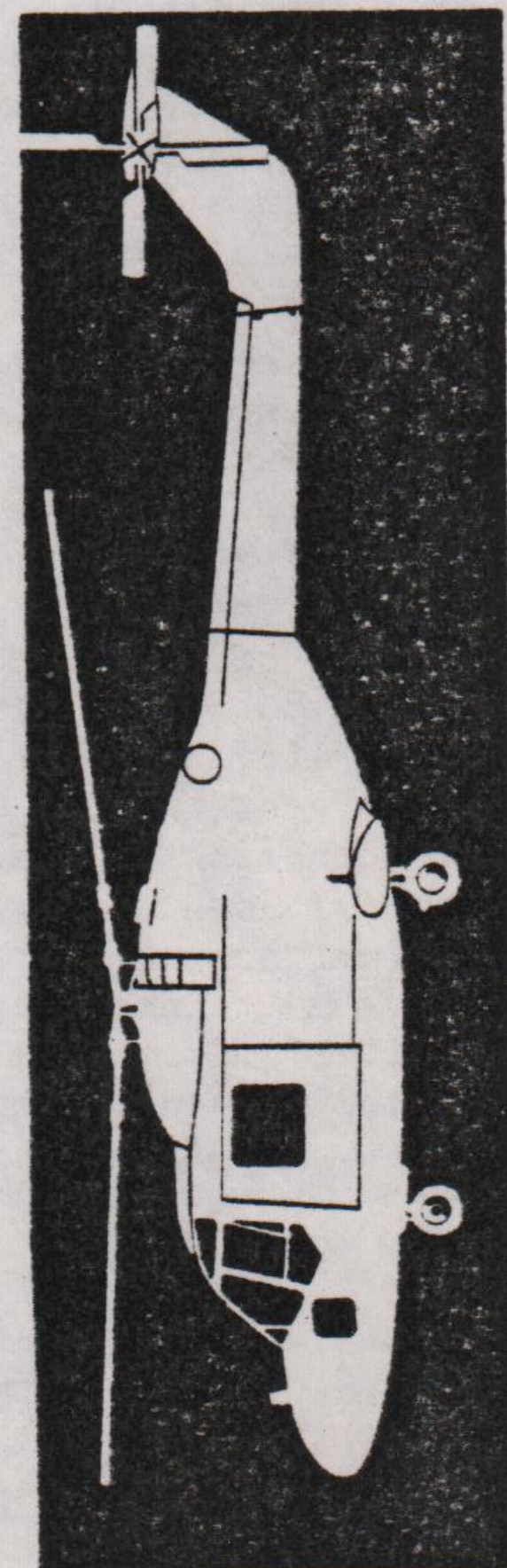
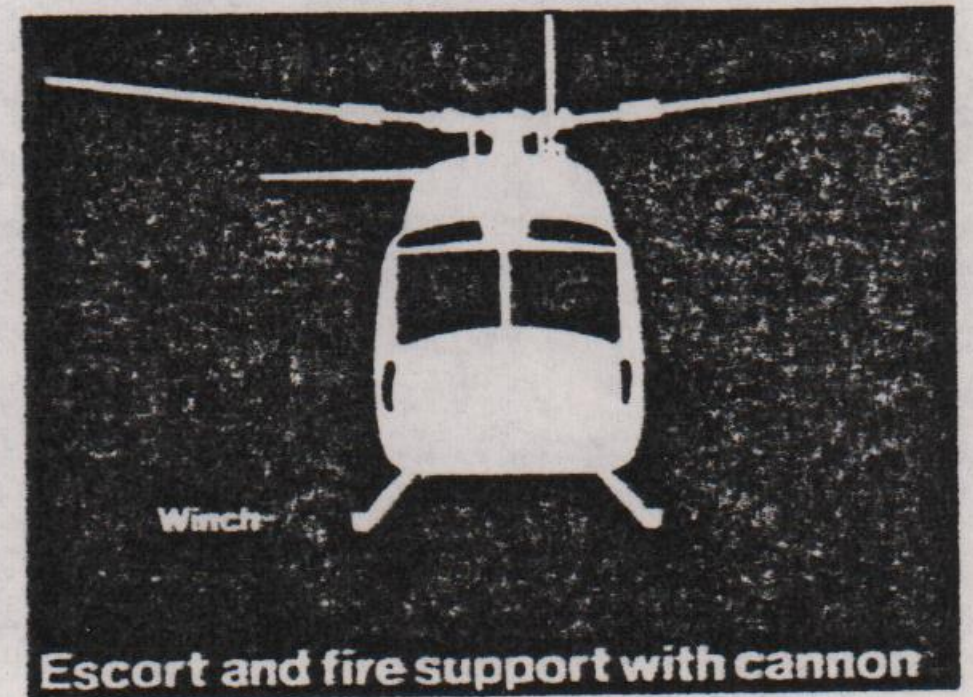
JK The big stud man, who sort of kicks women in the teeth and all that, people making vast fortunes out of other people for the minimum of effort.

AG When I say ends that aren't usually associated with rock music, I mean ends other than the glorification of a person on a stage, such as raising questions about the way people run their lives.

PN To what extent is that political?

JK The way people run their lives is a political thing, I mean anyone who says a girl who sleeps with someone is a slag, and a bloke who does is a good bloke, is making a political statement. What they're saying is that women are a sort of subservient species, and that if they do that sort of thing they're stepping out of line and so they get criticised for it. Anyone who says that is making a political statement, because they're making a statement about the way society is made up. It's about the way people lead their ordinary lives, and people lead their ordinary lives the way they've been shown to lead their ordinary lives, and that's because of the way society has been ordered. So when we question that like on "It's Her Factory", we get called a political group. Basically what we're saying is we don't go along with the standard views of what people's lives are.

AG A song like Natural's Not In It criticises ideas that are presented to you as being natural, like it's natural for a man to have a superior position to his woman - we say that's not a natural thing, it's something that's been man-made.





JK If something's man-made then you can change it, basically.
 PN If you don't accept the present order of society as natural, do you accept the need for some sort of order in society?
 JK Yes, absolutely. It would entail treating other people with respect, in other words you wouldn't have a society where certain sorts of people, through no effort of their own, get advantages over other people. The House Of Lords still has the right to change laws passed by democratically elected people, due to their birth, apart from a minority who've been appointed by Prime Ministers, most of them are life peers. Then you've got people who because they've inherited wealth work "in the City", which means they control the finance of the country, so effectively they are the government. It would mean you wouldn't have a society where the government increases spending on guns and cuts spending on health, where they cut spending on education and yet support public schools. Why should the already privileged, those with money, become more privileged?

AG And if you look at the ideas that are used to justify that sort of thing, it's the "natural" thing we were talking about.

JK They talk about defending our country, and yet I experienced it the other way. I got my face kicked in, and I was only allowed to be in hospital one night. They operated on me that night and lobbed me out on the street the next morning.

I was lucky to get an operation with my cheek bone caved in. I'd rather have a country with healthy people in it than spend money on bombs.

AG They they say, "Ah yes, but you've got to defend what you stand for, you've got to defend your country." All that is is the defence of British values, whatever they are, which are usually very reactionary. I'm not sure it's that much worth defending if you've got that much a segregated society, which it is.

PN What if we cut defence spending and were attacked?

JK I've often thought about that. People talk about military superiority, but right from the second world war up to the seventies the Americans had a massive military superiority over the Russians. They didn't choose to invade because it wasn't in their interest. It's not in the Russian's interest to invade Western Europe now. The Russians are much better off in their present partnership with Western Europe than they would be if they invaded. They get a lot of technology, they depend on the Americans for grain imports, there's no reason for them to invade. I mean it was quite alright in 1958 for the Americans to send in troops to Lebanon, for them to organise a military coup against the democratically elected President of Chile. All these things are said to be OK in their foreign policy. It's not OK for anyone to do it. You have an American President talking about Human Rights in Russia, while defending the Shah of Iran, who killed over 100,000 people in his prisons.

AG All the things we've been told since we were kids have been anti-Russian, but I wonder very strongly whether the life-styles over there are any worse than over here.

PN Well we're all agreed, but how do you persuade other people about these things?

JK If people become aware of the way they're being sold down the river by people, if you bring to people's attention things which they hadn't thought about, people would come together in opposition to these things. I think a lot of people who voted Conservative at the last election didn't realise that schools and hospitals were going to have to close down, because it was never explained to them. This is the whole point of discussion. If they've never had the opportunity of having the alternatives explained to them then how can they make up their minds about anything? Again, that's not treating people with respect.

PN What's the best area for discussion then?

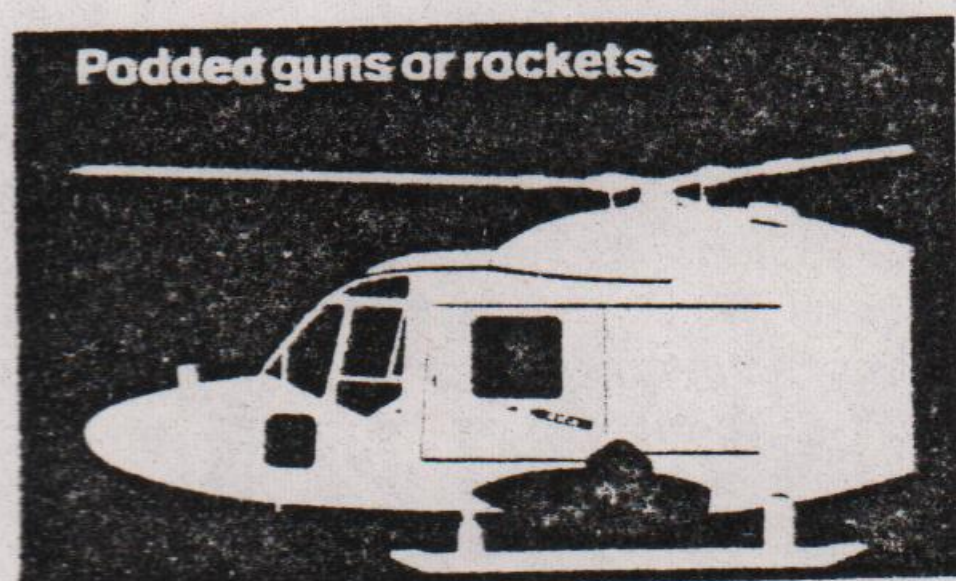
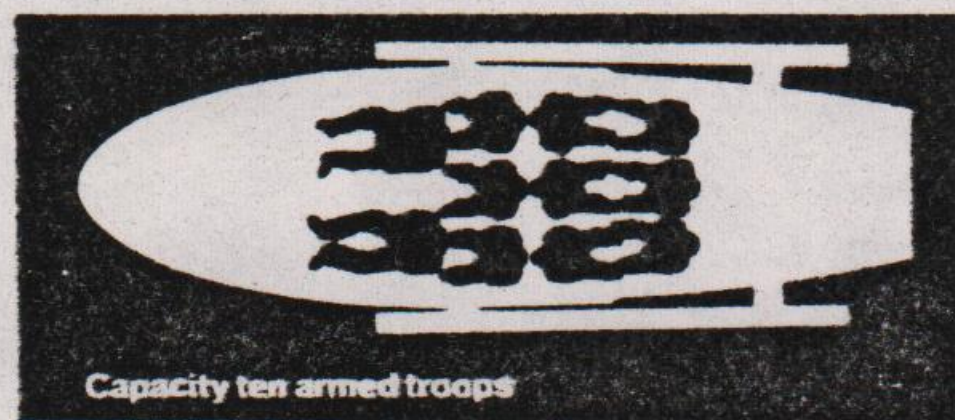
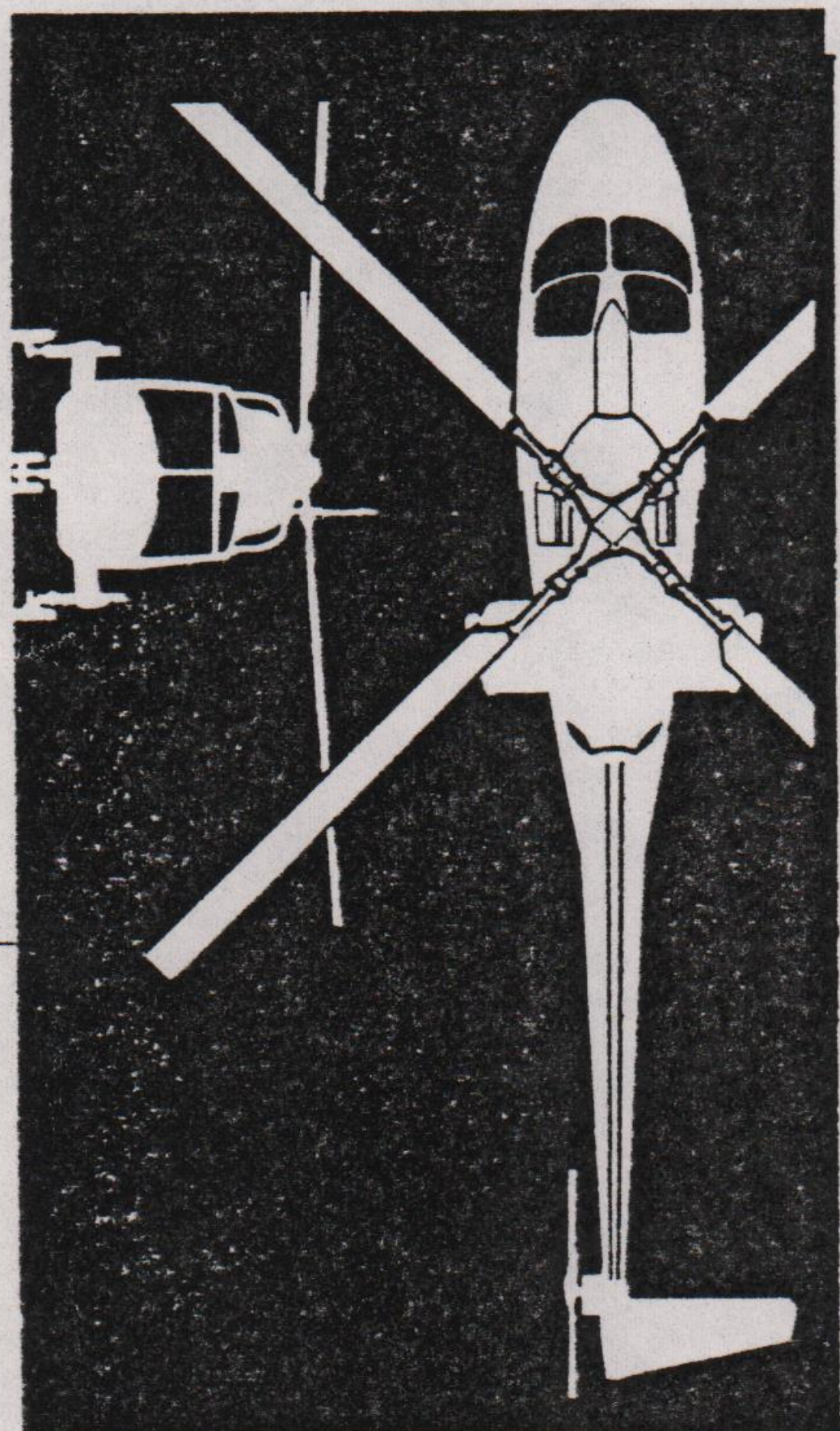
JK I don't know. I mean we're doing it in rock music, but we're only one group of four people. We're basically talking to young people, people who haven't made their minds up yet.

PN You point out a lot of problems, but not many answers.

JK I think we do. Like It's Her Factory is saying that anyone who is being treated like shit should say, "No, I'm not going to do that any more." As soon as you recognise these things, it's a progressive thing. Like if you see a picture of a naked woman advertising a cigar, think "Why is that naked woman being used to sell cigars?" - it's because you want a picture of a naked woman because she's an object. If you think "I'm not going to treat women as objects", if you stop yourself calling girls slags, that's a progressive thing. We're not telling people how to live their daily lives, because that's up to them. I don't want to tell anyone how to live their lives any more than I want them to tell me.

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M/SW/JB



SCRITTI POLITTI

Scritti Politti-Green, Niel, Tom and Matthew (guitar, bass, drums and telephone-answering respectively) did an interview with someone calling himself Leroy Keene some time ago, and this is his transcription of said interview. Take it away, Leroy....

When did you become a band?

G: It was about a year ago. We did the (Skank Bloc) record a few months beforehand, but Niel was living in Leeds and commuting to London until last November, when he moved down properly. He had to buy some equipment, then we started working the set out.

How did you meet up?

T: I came from Brighton and moved up to Leeds where I met Green at art college. At the end of three years we formed the group.

G: I come from South Wales, where I was at school with Niel, and then I went to art college where I met Tom.

M: I was working as a vivisectionist in London where I encountered the rest of the band, and once we had met and talked, I knew we could never part again.

You once had a fifth member, Simon, who played tapes; what happened to him?

G: Simon did sort of join provisionally right at the beginning (listen to 28/8/78). Now he works with a band called Stepping Talk, who have just brought out their own record on their own label. He lives locally, and sometimes we meet up as a big sort of crowd to discuss issues amongst ourselves. We're involved in a project together, but he doesn't actually know this yet.

How many copies of the 'Skank Bloc...' ep were sold?

G: We sold out at 8,000 and we are now going to repress it for the fourth time.

Would you say your music has changed since those early days?

G: Yes it has changed, about the time of the Red Crayola tour of last April. There are two fundamental ways in which I think it has changed, but it would be hard to be descriptive about it..... In some sense it's moved to being more commercial: it's simplified in some way. The other thing is that we found it easy to make up songs on the spot on the stage and at rehearsals etc. It's been pruned down a bit, though it's still risky and we never know how it's going to turn out. We're the sort of band who could fall flat on their faces in public, something we don't seem to do very often.

N: We did in fact do the odd improvisation on the last tour, but we hadn't done that many gigs and we were plagued by illness, so we kept them down to a minimum. Now we generally improvise every other number.

How do you write your stuff, for instance the more intricate stuff like 'Humor of Spitalfields'?

G: It took a long time didn't it?

T: I think it did. That's one Simon was originally involved in because we originally used tapes. We had a wormy sort of sound on tape for that one, but we found it worked just as well without it. Our songs usually start from guitar parts which Green works out, and we work things around them. The guitar part might change, depending on what else we do.

G: Often, some songs have their birth pangs months and months beforehand because we're still not quite happy with the way something is going and we may change the drumbeat or something

but they eventually get done that way. One interesting fact is that we can write songs very quickly; this is one of the reasons we make stuff up on stage - because it just happens to work.

-Do you have any formal musical training?

G, T: No.....

I used to play the fiddle at school, and I did O-level music. Niel didn't play the bass until three weeks before we made the record and Tom had only been playing the drums for six months.

-So you write most of your songs using a guitar idea?

G: Well... I dunno...

N: A tune...

G: ...A tune or a chord sequence or a melody.

T: But you see when we first used to write songs we used to often start with a drum beat and they were therefore written the other way round, so I don't think there is any set way in which we have to work.

) Take a song like OPEC IMMAC, how did you co-ordinate the spoken passages?

G: That was just an idea for the second Peel session. It was a bass line, then there were some drums put to it, then there was an idea for a little fragment of melody. The rest was just improvised vocally. It just dropped in and out between talking and singing and stuff. It was done just like that, except for the sung bit at the end.

-How do you do an improvisation?

T: We make it up!

-Do you have any rules to guide you, or do you decide beforehand whether it's going to be a fast one or a slow one?

G: No, no, no... an individual kicks it off.

N: I do think we keep to the structure of

what we do as it goes along, and we try to fit some guitar and vocals in, and bass lines if I can remember what I've just played.

G: We just find some patterns and basically try to make songs up on the spot out of them.

T: We also try to keep them short so they don't become rambling and boring.

G: One of the reasons we kept doing them is that we found they became structured very easily, they became songs easily, and they were ideologically in keeping with the ideas we had... To put it crudely, ideas of demystification - do it quickly, make mistakes, take risks, and sing about anything that's happening. They're an interesting device. They fitted all those bills as, I suppose, we did by just doing it and enjoying it.

-Do you think you would have come into existence if it hadn't been for punk?

G: We were a punk group to start off with, we were a product of punk rock. The idea wouldn't have entered our heads if it hadn't been for seeing the Anarchy tour, and the early stuff..... In the early days, when Tom had just bought his kit and we had an acoustic guitar, we were very sort of punky in the old-fashioned way, which was fun.

T: We used to write some really punky lyrics as well.

G. SMASH! DENG! WHADADADADADA!

Which is very funny to look back on, but we got tired of it very quickly. A lot of groups have managed to plod on and on for three years now. They must be bored to death with it by now.... we got bored with it after three or four months.

What other things have influenced you?

G: Disco was an influence.... folk and popular music were generally influences.

-How do you see the music progressing over the next few years?

N: It'll depend on what we get interested in... where the work that we're doing at the moment takes us... what we read next... who we talk to.

T: I think that we'll try to keep the music fairly simple.

G: Without being populist.

T: Something that's stuck with us throughout is a revulsion of the very clever side of music, which is something I expect we will in the future.

G: What's interesting is that once you are no longer concerned with the overt cleverness of music, you find you become less musicianly. The area of music that has most in common with us is pop music, which is simple and not laboured over, which is quite virulent to jazz, which a lot of people seem to think we listen to. We do seem to be moving in to this sort of area. The other direction in which we are moving is away from music altogether, back to speech, back to vocal music and all those sort of things.

-Did you plan beforehand the thin texture of your music?

T. Well I think we chose certain ways to play our instruments, so I suppose you can say it was planned.

G. At the beginning we were a little conscious of being odd, inasmuch as it was strange things that interested us more than conventional stuff. We tended to gravitate more towards listening to anybody who was trying anything new.

T. What are the main ideas behind the band politically and why are you not more extrovert in your approach let's say to the Gang of Four?

G. We did start off very much as angry young lefties and the lyrics before we ever did anything (when we were just mucking about) were so viciously revolutionary. I think what has changed was basically our concept of politics. I don't think we saw our politics and the politics of this country, and our involvement in politics as simply as the Gang of Four see theirs as being. We saw there were an awful lot of problems with committing ourselves to a "revolution" of some kind in a very vague way, so it's far less dogmatic than the Gang of Four's political stance. That's why it doesn't come across as obviously political.....depending on what you call political.

T. Would we still call ourselves socialists?

G. It depends on what you meant by it.

T. I would.

G. I'm not sure. Maybe....on a good day.

G. Yeah, conditionally, yeah.

T. Would you say your music is a vehicle for your politics, or is it purely a musical interest?

G. I think it runs as a wish to kick a lot of ideas about and these ideas function on different levels....I mean they're to do with how we appear on stage and the way in which our music is made. They're to do with the way we see things politically; they're to do with our areas of interest and they're to do with the problems we experience. There's a whole nexus of different parts and models of

those ideas.

G. A crude and simplistic, but nevertheless very important thing, is the fact that making noise, music, singing and shouting, is something that I think is good for you. I think it's necessary in life as part of an expressivity in the sorting through of problems.

T. What do you do with your days, as you are on the dole?

T. I think we get up in the afternoon regularly...most of us do, anyway, as we do go to bed very late. Now in between getting up and going to bed we have breakfast. We seem to spend a lot of time discussing quite pragmatic details of getting gigs sorted out, records, covers.....there seems to be a hell of a lot to do. I really don't know how groups manage it when they go out to work all day.

G. We also talk a lot and think things through, read books etc. Then offers come for different types of work, different kinds of gigs. Some ideas for material arrive then you do some writing. It all seems very intense to me.

T. The advantage of being on the dole is that if you have got something you want to concentrate on, you've got the time to do it. If you can discipline yourself you can spend a number of days doing something, whereas if you have a job, knowing groups who are working, they're always exhausted after they've finished work and all they want to do is have a drink and relax.

G. Reading is very important to us. It's very important that our ideas don't become complacent and comfortable. It's always good to check other people's arguments, just to make sure I'm not being smug.

T. What sort of music do you listen to, beside your own?

T. Raincoats, Slits, Delta 5 are very interesting and make me feel good.

G. I like listening to the Gang of Four and the Mekons. I like checking them out to see what they are doing.

G. I.....

SCRITTI! ↓



FAC 2: A FACTORY SAMPLE. Being re-released in France, courtesy of French cult gangster Jeanne Caracos. It'll be called "A FACTORY ENCHANTILLON"-we aim to sell dictionaries soon. Should be out late spring.

FAC 16; THE GRAVEYARD & THE BALLROOM
A Certain Ratio. Fourteen track cassette in see through plastic evening bag, embossed in gold leaf and selling for a price of a cheap album. It costs more than a cheap album to produce and is also better than a cheap album. Seven demos recorded on four track and seven live numbers recorded at The Electric Ballroom and on the Talking Heads tour. Thanks to Frank Gallagher and Jeff Hooper, and we hope that David likes the shoes.

FAC 14; RETURN OF THE DURUTTI COLUMN.

Vinny Reilly's solo album, produced by Martin Ayatollah Hannet; was released on Jan 1st to a suprisingly understanding press. Even the sandpaper sleeve was described as streamlining. It wont streamline your other records, but it's not meant to.

FAC 18: Section 25 "GIRLS DON'T COUNT"
Modern music from Blackpool, produced by Curtis and Gretton. (c/of FAC 2, 10, 7, 18) The b side sounds a bit like Metal Box, but it was released before those ashholes anyway. Packaged in for you... Tracing Paper.

FAC 17: Crawling Chaos 7, called "SEX MACHINE"
Released late February. Opening up a new genre of heavy modern. Three short-haired awkward lynes who are a cross between Status Quo and Orch. Man... Special embossed bondage sleeve.



FAC 20: "YOU YOUNG TO KNOW, YOU YOUNG TO CARE"

Full length feature film starring A Certain Ratio. Guest appearances by If they'll do it - by the Distractions (who get their gear blown up), Joy Div. (Ian Curtis explains to the audience the spiked drinks in the future of the next generation) Also Don Tonay as gangster, and Cooper Clarke as reclusive acid casualty. Plus Liz Taylor of 925 writing the script. Leading lady is yet to be auditioned.

FAC 11: X-O-DUS; 'English Black Boys'
Should be out soon. It took Dennis-Blackbeard many months of serious thought in a base basement in Gerrard street to produce this memorable 12"45. It's particularly memorable when you realise that most people forgot we were actually doing it.

FAC 22: FLIGHT 12"45 by A Certain Ratio, for release late spring. "FLIGHT" extended version. "THE CHOIR"-Sistine funk plus a new number.

FAC 21: The badge. It'll be made available through Better badges when we have thought of some excruciatingly coy way of making it. P.S. We're still working on FAC 8-the one which upsets John Peel so much - most wonderful what?

FAC 24: as yet untitled. Basically it's another Factory sample, only this time a double 12" featuring 4 bands/15 mins. each.
1) The Royal Family. A remarkable S.I. influenced outfit from Liverpool who, with sing along numbers like "VANNEIGH MIX" rose such comments as "they show the gang of four to be the bubble gum band we thought they were" - R. Boone
2) Blurt. Sax based dance band from Stroud (Jesus Christ... Strud) Fronted by former anarcho poet - reformed.
3) The Durutti Column. An extended piece being prepared by Vinny Reilly, Steve Hopkins and Sir Hannet.
4) Kevin Hewick. Kid comes from Leicester. Writes singles about haystacks and finding needles in them. Apart from the fact that he has a lot going for him. Interested in frail specifics, yip, yip, yip, yip.

FAC 25: Well, I suppose by this time it'll be late summer and we'll be round to another Joy Division album. But it doesn't bear much thinking about the past, except to say thank you to anyone who has read it is far, and to point out to those same people that the following could all become important phrases in the next three months: "post-modern funk", "post Peter York", "Deck-access credibility", "frail specifics" and also "early".

this is the last dance before conscription

FAC 19: John Dowie's sing along classic HARD TO BE AN EGG. 7" white vinyl with a yellow centre, of course. Isn't commercialism devastating?

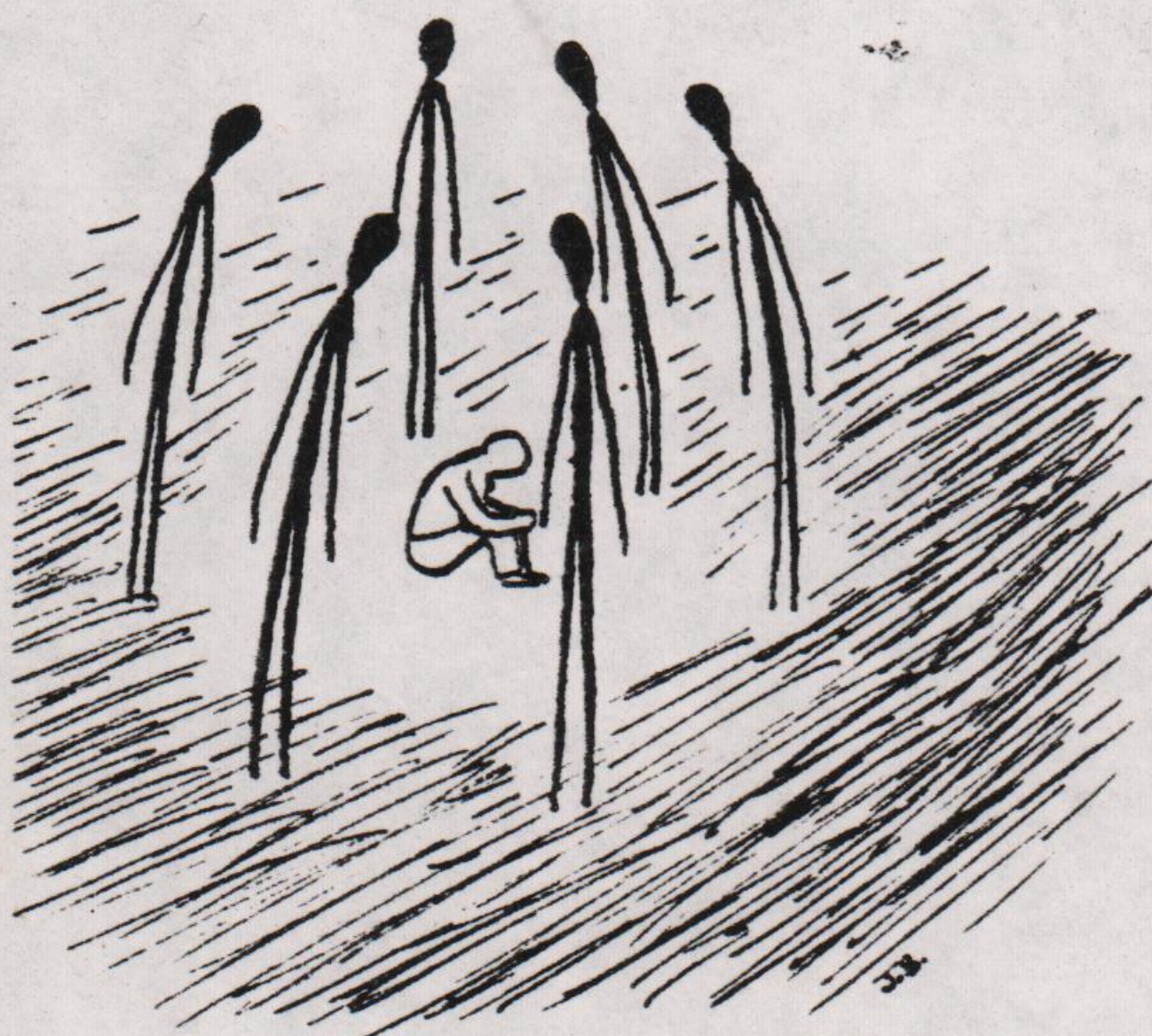
FAC 23: "LOVE WILL TEAR US APART" by Joy Division. 45 r.p.m. Produced by M. Hannet. The most crippling hook line since - When did you hear a crippling hook line? If it's not a hit we're going to stop sending out these free news letters.

Silhouette for any automatic pistol or revolver at 25 m.

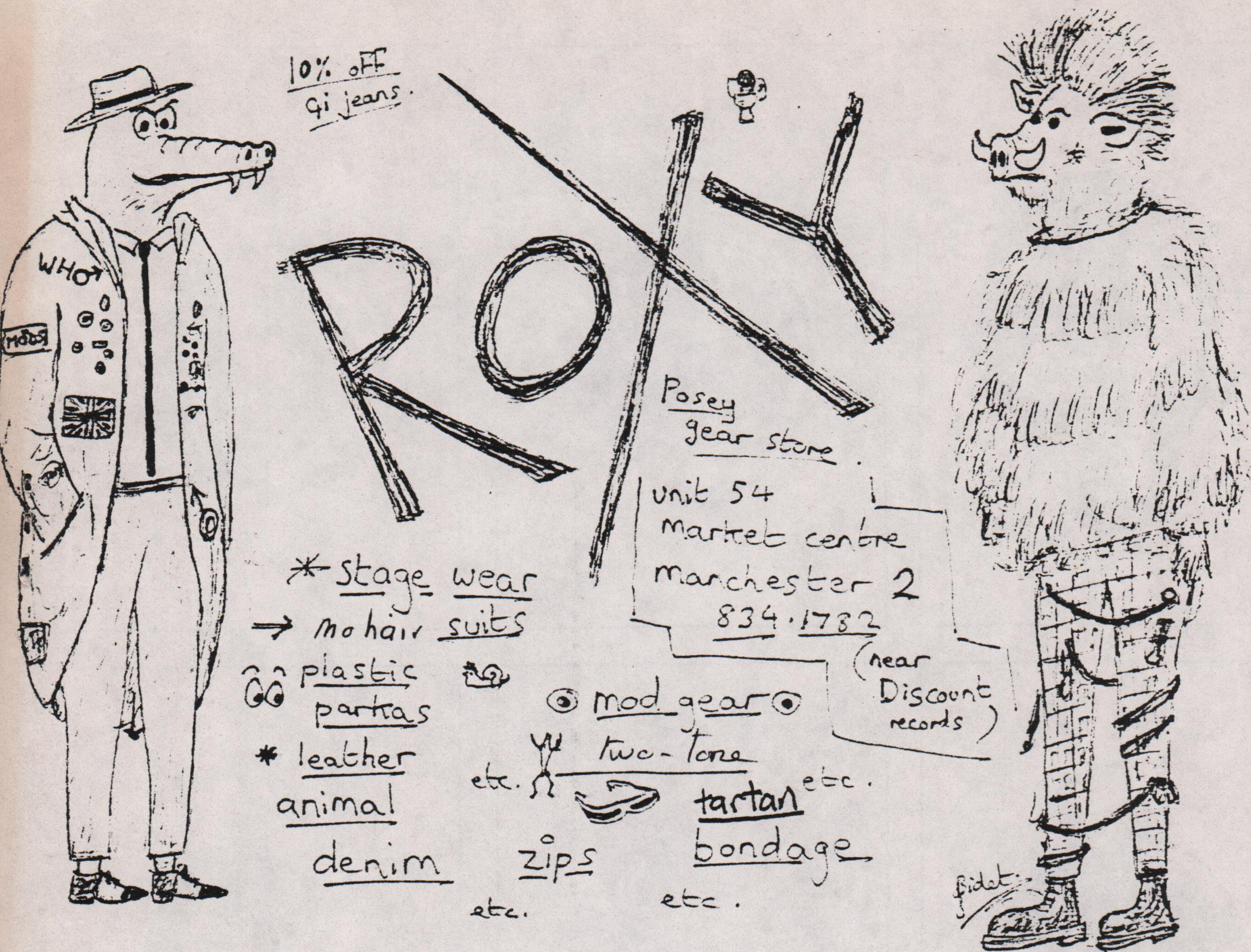


Height: 1.63 m. Distance of the silhouettes from axis to axis: 0.75 m.
Colour: Black silhouette against white background

FAC 3&4&7&15: Posters, no plans yet.



By the way Jeanne Pierre Turmel is bringing out a couple of Joy Division tracks on Sordide Sentimentale and productions from France; Our friends Orchestral Manuovers and The Distractions are respectively producing records on Dindisc and Island. Great? Final operation meeting. Our lawyer, who we mentioned in the last issue, has gone to Midem. The invasion tactics begin. A marginal cost exercise in mass culture. The 80's are here.



EARLIST TIME !

Right: One method of attacking a fortress was to drive a tunnel under the foundations of the wall.

Martha xxx

SCRITTI POLITTI : 4 A SIDES
THE FALL : FIERY JACK
PIL : METAL BOX
POP GROUP : WE ARE ALL PROSTITUTES
A CERTAIN RATIO : FLIGHT / I FEEL
PERE UBU : NEW PICNIC TIME

Dick

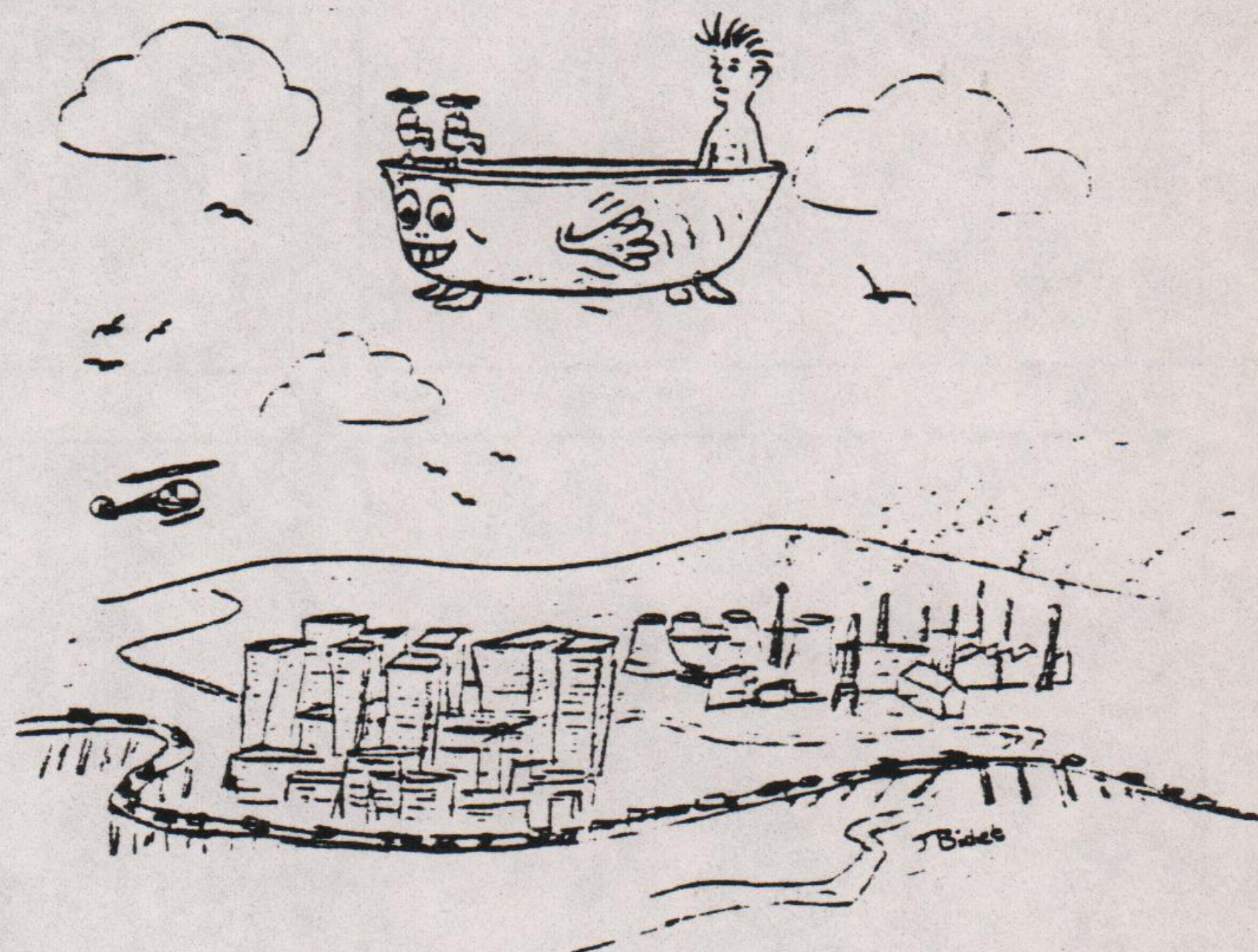
POP GROUP : THIEF OF FIRE / PROSTITUTES
DETA FIVE : MIND YOUR OWN BUSINESS
SCRITTI POLITTI : 4 A-SIDES
ADAM FAITH : WHAT DO YOU WANT IF YOU DON'T WANT MONEY?
TALKING HEADS : DRUGS
PIL : METAL BOX

Lenny Keene

SCRITTI POLITTI : HUMOR OF SPITALFIELDS
KNOWLEDGE AND INTEREST
OPEZ : (MURDER)
DISFRANCHISE
RESIDENTS : SANTA DOG 781
SATISFACTION
IS HE REALLY BRINGING ROSES?

SIMON WHEALE

A DISTANT RELATION - JOHN COOPER CLARKE
SOUTHERN MAN - NEIL YOUNG
STEPPING OUT - THE FALL
VIVA LA ROCK 'N' ROLL - A TV
FRICTION - TELEVISION
LOVE LIES - CAPTAIN BEEFHEART
JOHN I'M ONLY DANCING - DB
BACK TO NATURE - MAGAZINE



Chris W.

NURSE WITH WOUND : THE SIX BUTTONS OF SEX
APPEAL
RESIDENTS : ESUMMO
LUIGI NONO : SARA DOLCE TACERE
MICHAEL ROTHER : KATZENMUSIK
CABARET VOLTAIRE : SILENT COMMAND / CHANCE
VS. CAUSALITY

Rings

