

in

THE

CITY

30p



pic: PETER GILBERT

#14

Gary Numan

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Well, we've finally made it to number 14! The way that this issue's turned out is really wierd - we honestly didn't set out to write an 'electronic' issue but, like it or not, that is what it has become. The one thing we never want In The City to become is stereotyped because there's just no point in putting self-imposed limits on ourselves - there's nothing to be gained and an awful lot to lose. That's one of the reasons why we never tell you what is going in the next issue, we can't because we don't even know that ourselves - honest! Nine times out of ten, it's as much a surprise to us as it is to you, when we get ITC back from the printers.

Thanks to those of you that wrote with criticisms and praise, more criticisms please. (sadists - Ed!). Your letters are important to us because without getting any feedback, we may as well be talking to ourselves. To prove the point about letters being important to us, if it wasn't for Andy Davis from Bath in Somerset sending us letters and tapes from time to time, we wouldn't have heard of Karel Fialka so quickly - so now you know! Still on the subject of letters, if you do write, tell us as much as you like but please don't expect a long or speedy reply and don't forget a stamped, addressed envelope - Ta!

Getting back to surreality tho' - What have we got in this issues 'electronic' grab bag?

GARY NUMAN: "I could end all this". Before Gary flew off to the Bahamas to work with none other than Robert Palmer, he explained to us why he won't be doing this forever?

KAREL FIALKA: To a lot of you perhaps the newest name in this issue, but that'll soon change. Karel claims that "synthesizers are the instruments of the future, and 'Machine Music' is just one aspect of it".

FAD GADGET: Frank Tovey writes for us and explains his theory on synthesizers.

These, plus all the usual stuff and some less usual stuff in the form of 'Food For Thought' and 'Opinions'.

And the next issue? We don't know when but - Yes, there will be one. (Oh yeh-Ed)

frank "n" pete

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pic: DENISE WELTON

N.22

- | | |
|----------------------------------|----------------------|
| (1) NO ONE DRIVING. | - JOHN FOXX. |
| (2) Are 'friends' Electric. | - TUBEWAY ARMY. |
| (3) I Just Can't Be Happy Today. | - DAMNED. |
| (4) Down In The Park. | - TUBEWAY ARMY. |
| (5) Cars. | - GARY NUMAN. |
| (6) Complex. | - GARY NUMAN. |
| (7) You Can Be You. | - HONEY BANE. |
| (8) Messages. | - ORCH' MANOEUVRES. |
| (9) At The Edge. | - S.L.F. |
| (10) Cartrouble. | - ADAM & THE ANTS. |
| (11) Greatest Cockney Rip-Off. | - COCKNEY REJECTS. |
| (12) U.K. 79. | - CRISIS. |
| (13) Reality Asylum. | - CRASS. |
| (14) Sunday Girls. | - FAMILY FODDER. |
| (15) ...Under The Floorboards. | - MAGAZINE. |
| (16) Ricky's Hand. | - FAD GADGET. |
| (17) The Eyes Have It. | - KAREL FIALKA. |
| (18) Happy House. | - SIOUXSIE&BANSHEES. |
| (19) Love Will Tear Us Apart. | - JOY DIVISION. |
| (20) You/Anticipation. | - DELTA 5. |
| (21) Where's Captain Kirk? | - SPIZZ ENERGI. |
| (22) Warhead. | - U.K. SUBS. |
| (23) White Mice. | - MO-DETTES. |
| (24) Let's Build A Car. | - SWELL MAPS. |
| (25) Yap Yap Yap. | - PIRANHAS. |
| (26) Holiday '80 E.P. | - HUMAN LEAGUE. |
| (27) Quiet Man. | - ULTRAVOX. |
| (28) Man In The Railings. | - PLAIN CHARACTERS. |
| (29) Laughing Academy. | - PUNILUX. |
| (30) Present Tense. | - RUNNING DOGS. |

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"5" Copies Of Gary Numan's Latest Album

Must Be Won!

CLUES ACROSS

1. Human League stating the most elegant politicians. (7,2,6)
7. An Idol (5)
9. The first Swell Maps single. (4,5,7)
14. Stevens (3)
15. Hippy era animals hit. (5,2,3,6,3)
- 18.
19. Pub Rockers remembered for 'How Long' (3)
22. Too much of this for the Selector. (8)
24. At her doom. (Anag., 9)
25. 'Ron' backwards! (3)
26. The Who could for miles. (3)
27. Descriptive of Iggy Pop. (5)
29. Their aim is to Smash the Front. (3)
30. The Jam's are Setting. (4)
31. a metal; owned by Martin Rushent. (3)
32. 'I'm the-----' was the Who's first single. (4)
34. Horse or Maiden. (4)
36. Menace with Money in his pocket. (6)
40. Adam is one. (3)
41. The number of Prince Buster's commandments. (3)
42. Record label the Vice Greems' 01-01-212 came out on. (5)
43. Pete Townshend's pet label. (3,3)
45. The Damned had a Stretcher one. (4)
47. '79's big thing. (3)
48. He used to be lead singer of 37 Down. (3,8)
51. Mr Creme. (3)
54. See 61 Across.
55. See 20 Down.
58. Sir Duke. (9)
59. Producer of 'Are we not men' (3)
60. See 44 Down.
61. (And 54 Across) Lennon's partner. (4,3)



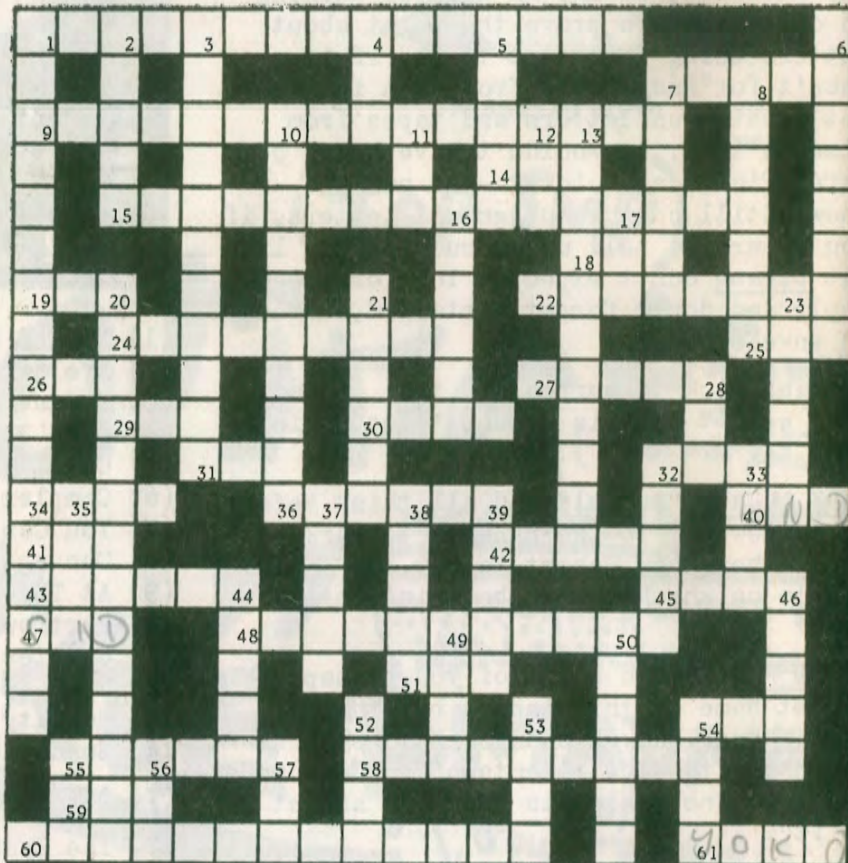
by
Robert Dellar
of Watford

COMPETITION

To secure your copy of 'TELEKON', just fill in the crossword correctly and cut it out or write out the answers on a piece of paper. Send this WITH THE BADGE COUPON as soon as possible. Don't forget to add your name and full address - The first FIVE correct entries will receive a copy of TELEKON as soon as it's released! Warning! All entries received without a badge coupon will be excluded from the competition.

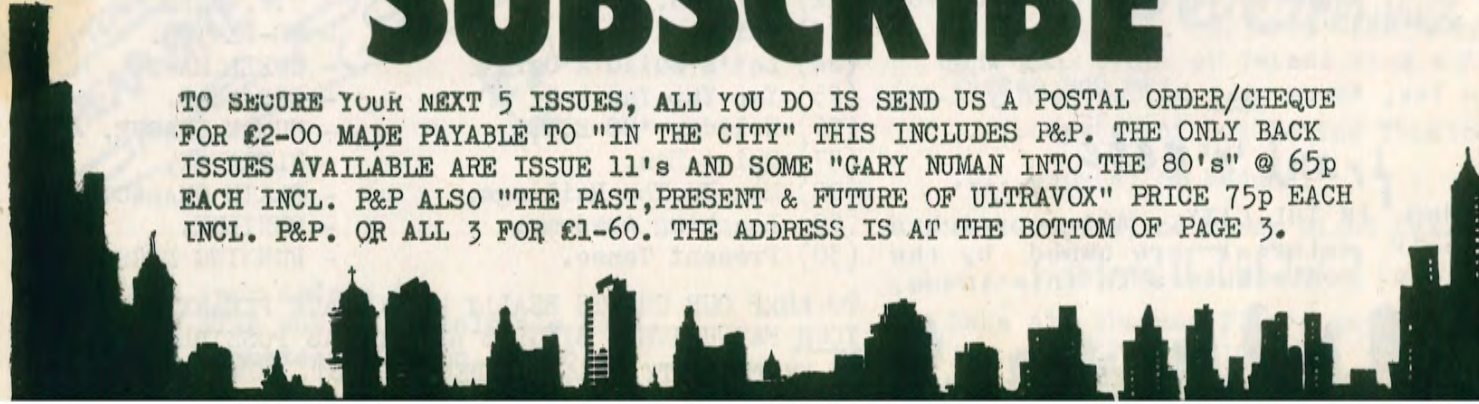
CLUES DOWN

1. Adam and the Ants comment on footwear. (4,5,5,3)
2. They are to be found in Salon. (5)
3. Hit for Mensi's men. (2,2,7)
4. Descriptive of inner Circle. (3)
5. Black Max the Welsh comedian. (5)
6. Rod Royce. (Anag., 2,6)
7. Brian James' intellectual backing band. (6)
8. Latest Eagles output. (4,3)
10. High-flyer from the Boream. (9)
11. A Monochrome one. (3)
12. Where the Eleventh Earl came from. (3)
13. He wrote one of the tracks on 'Earcum 2' (4,7)
16. A Clash collision! (6)
17. Peggy takes legal action. (3)
20. (And 55 Across) 30F band that thankfully split up recently. (7,4,3,6)
21. Rick, Bill, Half-or Horatio. (6)
23. Johnny Was. (6)
28. The set which made 'Farry Thomas' (2)
32. Can you feel it? (5)
33. Numan's transport. (4)
35. Smell. (4)
37. They locked it up. (5)
38. Someone plans to make plans for. (5)
39. Metallic Pulse. (5)
44. (And 60 Across) Depressed Teenagers. (5,3,3,3,4)
46. --- -- The Century. (3,2)
49. Xmas DeeJay. (4)
50. How to walk through the tulips. (Hard one.) (6)
52. Ex-2-Tone boys you can eat to. (4)
53. See 54 Down.
54. Their new LP's called 'Baby's got a gun' (4,4,)
55. Ian the man's poison biro. (3)
56. Considerable amount. (3)
57. The band that made 'The Crunch' (3)



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TO SECURE YOUR NEXT 5 ISSUES, ALL YOU DO IS SEND US A POSTAL ORDER/CHEQUE FOR £2-00 MADE PAYABLE TO "IN THE CITY" THIS INCLUDES P&P. THE ONLY BACK ISSUES AVAILABLE ARE ISSUE 11's AND SOME "GARY NUMAN INTO THE 80's" @ 65p EACH INCL. P&P ALSO "THE PAST, PRESENT & FUTURE OF ULTRAVOX" PRICE 75p EACH INCL. P&P. OR ALL 3 FOR £1-60. THE ADDRESS IS AT THE BOTTOM OF PAGE 3.





i could end all this

In April 1979, In The City issue ten contained the first ever interview with the lead singer of a band calling themselves Tubeway Army. The interview took place in a wine bar not far from Beggars Banquet in Ealing. The singer was nervous, wore black clothes, had his hair dyed white and called himself Gary Numan. We had followed this band for a long while and their music, lyrics to the songs and image all fascinated us. Why then, now that Gary Numan has enjoyed so much success, have we decided to print another interview? Well for a start, so much crap has been written about him in the press. We are aware that there are many good bands about who both deserve and need to be given a fair hearing and we are hoping to get around to this in the near future but to be honest, we can't sit back any longer and allow people to believe this trash and lies dished out in the weeklies. Continuing on from ITC issue 13, here is the rest of the talk we had with Gary just after last Christmas.. We were chatting about the attitude side of punk when it all first started. Gary admits that it shook up the business a bit and when we pointed out that it was impossible to bring out and

make a record on your own independantly before the punk era Gary Numan disagreed with us, "You could've done, it just needed somebody to actually do it. All it needed was an individual say five years ago, to actually do what an individual is doing today. The only reason it's being done now is because it is fashionable. The reason it wasn't done five years ago was because the quality level was ridiculous and even today the quality level is still ridiculous nine times out of ten. Most people do it today because it's acceptable. The press says it's 'hip' to put out your own record, so they don't mind it being bad quality" But are they always bad quality? "No, not always! You'll find though, that if there's a good quality record put out, there's usually some strange deal that's gone on. Well, I don't want to get heavy about this but I've had offers made to me where I could have put a record out if I agreed to sleep with a bloke.

There's a lot of this type of thing that goes on. If ever a record comes out that is good quality and you can't quite figure out how it's been done, then invariably it's not something clever, it's more likely

that a bit of shady business has gone on because there is no way you can make a high quality record at a cheap price - It can't be done."

We asked Gary whether he feels much more confident following all the success he's had? "No, not really in fact I feel very unconfident about the whole thing. I don't even feel very confident that I can go on writing songs. I could go on for years and years churning things out, that's true but whether I could go on producing material that I was proud of, is another matter. I would never put anything out unless I was proud of it **though, that's what I mean.**" He continues to explain: "If I was to write Replicas volume 2 or The Pleasure Principle volume 2, well I would be bored with that. Well, you both know that I'm bored with an album as soon as I've finished it anyway. You know that because as soon as we have finished one album I start on some new material and I don't talk about the old stuff anymore. - it's more about what I'm going to do next." Do you still write better when you are feeling low? "I now write much more when I'm upset although I use very little of it because it tends to be just bland outpour. Now I do it much more as a job really. I very rarely sit down and write because I want to anymore, I'm

not sure why that is really, its getting to be more of a need than a hobby, a need to actually write something, which doesn't mean that I enjoy it." We asked if this was a good thing? "No! I think that maybe, because I'm thinking about other things that I now want to do I'm already losing interest. Not really losing interest but I'm running out of ideas and things that I can be bothered to write about. I've got my notes and I go through them until I come accross a good line and I write about that usually and not really about anything that concerns me anymore. Gary rests his head on his two hands and sighs: "Nothing much concerns me now....If anything, I tend to be writing more about being famous than anything else, and my relation towards it. Are you a person that needs people around you or not? "Sometimes, a lot of the time I don't like

anyone around me at all. I usually need one or two people or none at all. I never like a lot of people around me." Gary seems to be confused at this point and we wait for him to sort himself out. "That isn't 100% true actually because every once in a blue moon I suddenly get the urge to want to be surrounded by lots of people." We asked him how he felt at parties these days, did he still feel the same as when he first became involved in that kind of atmosphere and certain types of people or does he now feel more superior and confident? "Yeah, it's a funny feeling actually. I tend to feel very proud and yet very, very edgy, ever so nervous. I seem to be waiting for someone to start having a go or a sly comment to come out. I seem to be waiting for that sort of thing to happen but at the last party I went to it

didn't happen." You're still very cautious of people then? "Oh yeah, more so than ever now. Y'see before it was really just my own paranoia that made me think that someone might say or do something but now they have a good reason to actually say or do it. I have actually had a lot of people who have started having a conversation with me solely to try and tear me to pieces. So what I do when someone starts talking to me, I instantly answer as short and as sharply as I can unless, like you two, I know them well. I don't really want to join in with conversations with people anymore which can mean that I'm missing out a lot, but that's once again getting back to the 'survival' thing." As long as we've known you Gary you never did want to get too involved in conversations with people anyway "I would talk to anyone who spok to me though, I'd always be friendly. Now though, when people meet me, I'm very, very cautious."



We asked Gary to cast his mind back to the night he walked on to the stage at the Empire Pool at Wembley for the International Year Of The Child benefit? Can you describe the feeling it gave you? "No, it would be impossible to describe that!" Are you still as nervous as you used to be before a show? "Some, some more than others. I wasn't nervous at Wembley until the last five or ten minutes, then I was pacing up and down a bit and stopped speaking, this is normal for me though. And this was the biggest night of our lives. Now that first night at the Hammersmith Odeon, I was a wreck for about half an hour before - A complete wreck. I never thought I'd make it, I thought I was going to be sick, I really thought I was in trouble."

While Gary's lyrics are inspired by science fiction and writers like Burroughs, he freely admits that Ultravox played a big part in influencing his own musical direction. With that in mind, it's interesting to note that ex-Ultravox member John Foxx's solo album Metamatic, sounds much more in line with the Pleasure Principle, than any one of the three Ultravox albums that you'd care to mention. For a more direct parallel, take the beginning of 'Cars' and the beginning of 'Underpass' - Purely a

coincidence? So who is really influencing who? We recently asked Gary Numan for the truth. "Even though Foxx's album came out after mine they still say I sound like him. It's like banging your head against a wall. No one ever says Foxy gets ideas from me. Everyone says 'of course he doesn't'. Gary continues: "It was Billy Currie (keyboards and violin etc with Ultravox) who started the whole thing for me with his use of synthesizer. He's done a lot to influence the way synthesizers are used. We've just gone a bit further with it." Just for the record John Foxx never existed as a solo artist when Gary Numan started out. It was Ultravox, as a band, that Gary stated as an influence at our very first interview and we feel that this fortifies Gary's statement!

So much for the past influences and present plans but what about the future? We asked Gary to tell us some things about his new album that he's currently working on called simply 'Telekon'?

"Well, Telekon was going to be about a man who can harness the power of Telekenetic's and move things. It was going to be a guitar orientated album but it hasn't turned out like that at all, it's turned out mainly a piano and violin album". What does the word 'Telekon' mean, its not in the dictionary? "No, it's my word! Telekon is a man, he names himself Telekon". Will this man, this Telekon, be the theme throughout the new album? "It maybe, when it's finished and finally put together. When it all sort of slots into place. At the moment there isn't any theme going through it which is related to that. The theme at the moment is more concerned with my relationship with the business really. What it's done to me and what I feel about it now". On your last tour you did a new song called, 'Remember I Was Vapour', is that really a song for your fans?

Gary seems surprised at our question and his eyes tell us that he isn't very pleased with the word 'really'? He then reaches for the lyric sheet and reads out the words to the song line by line and defines them, something he doesn't do very often.

"Remember I was vapour", That doesn't mean anything, it was just a good song title.

"Remember I was just like you, Remember I was someone", Really

that's just like I used to be, a nobody but now I'm considered to be a somebody because I'm famous.

"Remember I need others", well that's true!

"Remember I need to forget", that's Jo.


"Remember I am human, remember I had friends like you", that means that any one of them could shit on me like the others did. In that line I'm trying to say why I don't trust anybody and why I don't want to get close to them - I hope they see and understand that?

"I have memories that I have to forget", that's about Jo as well.

"Remember I grow tired, remember I could end all this", is a warning to them that I won't be doing this forever, I'm just saying "make the most of it and don't expect anything more than what you get"

Are people who meet you for the first time frightened of you? "Some people are frightened, some people couldn't care less. The majority of people seem to be a little bit nervous but then again they would probably be the same with anyone that's well known. I really don't know to be honest with you, I mean, I've got nothing to compare it to, so I can't tell". On television Gary comes over as being a very distant type of person, very deep and at times quite cold. With this image of Gary in peoples minds maybe it would be quite difficult for them to pluck up enough courage to come up and talk to him? Gary: "I don't find it very easy to make conversation with strangers anymore. Before I became famous, people would come up and talk to me and I could talk quite freely and openly about the music and about what I wanted to do. Now





I was even told by one journalist that I should learn to lie because people don't like their illusions being shattered. But as far as I'm concerned people have been under the illusion that it's wrong to be a hero and that it's wrong to be famous and that needs to be shattered because as far as I'm concerned this way of thinking is wrong. There's nothing wrong with being a hero, there's nothing wrong with making a lot of money, there's nothing wrong about being famous and there's nothing wrong in me not wanting to talk to people if I don't want to. It's up to me, I've got as much right to choose today, as I had before I was famous!"

if people come up to talk to me I'm on edge all the time, I'm waiting, I'm very aware of saying the wrong thing really and I am on edge because I don't want to say the wrong thing". Is this because you don't want to hurt people's feelings? "There is that yes, there's all sorts of things really. Like, I wouldn't want to say something wrong and for them to turn around and thump me. I'd rather just not get involved at all in a lot of ways".

Everything happened very quickly for Gary Numan. 'Are 'friends' Electric' soared up the charts and Gary never looked back. Was he prepared for all this when it all took off so quickly? "I was prepared for it but it's a little bit worse than what I thought it would be." (Gary pauses for a second). "I thought there would be more girls". The conversation now became very light-hearted, Gary smiled when we pointed out that most girls that might be interested in him probably think he's surrounded by girls all the time? "Yeah, it's really funny because the other night I was coming home and I was moaning about not having anyone around. That night about four girls rang me up, it was really embarrassing, they rang me up here and nobody's supposed to have my number! I don't want to see any of them particularly.

I haven't found anyone that I'm really interested in or want to start anything with. I still like the idea of going out with a dancer though. I want to meet a dancer!" We told Gary that if we mentioned this and printed his home telephone number in ITC he'd have non-stop dancers on the phone to him all night from

the age of 14 upwards? Gary saw the funny side of the joke and took it even further: "Yeah, 12 year old Hot Gossip impersonators!" We mimicked what they would sound like at the other end of the telephone. An out of breath voice gasping "I can really dance Gary - honest!".

It was time to be serious again. We asked Gary about definite plans for another British tour? "There definitely won't be anything until next september. Next september there'll be a world tour. I don't know whether it will start or end in Britain". What about all this talk about this being the last tour? "It's always possible let's just say that if there's anyone who likes what we're doing and they want to see us, then they shouldn't miss our next tour". We asked him if that's all he's prepared to say? Gary gave us a short simple "yes" as an answer.

It was interesting for us to sit down and interview Gary Numan now that he's a star. Interesting because he hasn't changed a bit. He is no different today from what he was before he had made it. It was time for us to be honest with him. We pointed out that his honesty in interviews with the national music press hasn't always gone down very well. In one article the writer even wrote of your comments: '....such reminders of harsh reality tend to be pretty unwelcome in the dream world of rock'n'roll. It simply isn't done my dear!' Do you sometimes regret that you've been as honest as you have been? "No, I don't regret being honest at all

Most people in the music business want to stay around for as long as they possibly can. Gary Numan doesn't have any such plans, to follow those that have gone before him. He explained: "I've been in this business for nine months, I've done a big tour and I can't say I've acquired a taste for this sort of life. Not strong enough to make me feel it's the nearest human's got to paradise. It's not! It's very hard work most of the time it isn't glamorous being sick in the back of a coach because you haven't eaten properly for three days. Even at our level, we still have to travel around. A limousine is comfortable but not what you've been living in it for the last 48 hours - it's more like pig-sty! Don't get me wrong, it is fun a lot of the time as well but there must be other things that are just as rewarding both financially and creatively. There must be other things without all these pressures as this business has, without critics on your back all the time. Things which are just as much, if not more fun". You've already stated that you'd like to do something with films, have you any other ambitions? "Stories, I'd like to write short stories" What sort of stories would they be? "Probably futurist, there's nothing else that interests me that's happening nowadays. The only thing that interests me now is what it all may become and that of course is the future. Nothing interests me about the past except that I could do a surrealist story set in the past or set in the present era. If it was set in the present or past it wouldn't be as it was there would be a slant on it!" On your latest album you sing about this era a lot don't you? (Cars, Engineers, Airlines etc)

"That was more about me to be honest not really about present day life. In fact the very first album called 'Tubeway Army', was more about present day life". We explained that we found some of the songs on this album really interesting and very thought provoking? Gary: " I think I had more to say then than what I have now. That's why I'm not particularly keen on staying in this business too long, because I'm running out of things that I can write about with enthusiasm." We noticed that there were three times as many words on the first album to what there were on the third. They were longer and in a way more story-like? "That's right, but you should've seen the stuff I wrote before I got the contract. Every song was a story. Now I tend to write very abstract." But surely your first single must've been the most plain of all? "Blue Eyes is the most plain, it's just out and out punk!" And 'O.D.Receiver'? "No, 'O.D.Receiver' was about a man that lives on the bodies of dead junkies. He lived on the protoplasm of dead junkies. So when a junkie died, he'd absorb their bodies, he lived on their junk cells and their heroin cells and he got his fix that way, by living on the cells of dead junkies. 'O.D.Receiver' stands for Overdose Receiver, that's what the song is about". We took the opportunity to ask Gary whether he'll ever write a happy song? We laughed! Gary looked up to the ceiling and repeated the word "Happy" as if he had forgotten it existed? "Oh yeah I remember happy" he says, grinning, "I was four once.... when I was happy" We envisage tomorrow's headlines: "GARY NUMAN IN HAPPY SHOCK!" and the three of us laughed at this remark.

interview by FRANCIS DRAKE
& PETER GILBERT

The latest single now available is 'We Are Glass' b/w 'Gymnopedies', an instrumental, which is Gary's own version of an Eric Satie composition. The 'live' e.p. will now only be made available to members of the fan club and not released generally as at first expected. 'Telekon' is due for release about September, preceded by the superb single 'I Die You Die'. We at ITC reckon this will be Garys biggest hit yet !



ALL PIX PETE GILBERT.

* THESE TWO PAGES
ARE YOURS! ALL THE
PIECES ON THEM HAVE
BEEN SENT IN BY ITC
READERS. ADDRESS ON
PAGE 3.

IN THE FUTURE
EVERYBODY IS A STAR
FOR 15 MINUTES!

MONKEY BUSINESS

Here I was, valentine's day 14th Feb. Just my luck to be landed at this place. I felt like an alien; blue/blonde hair; older than a lot of the crowd. Not even a proper gig. What the hell was I doing here? Then I remembered I'd been told of an exciting new band playing around the East End, called Monkey Business. I'd better wait, I'd promised to check them out. 10-30 p.m. "Hold this!". A bass guitar was thrust into my hands. "Hold this", I said, passing it to a young guy with black cropped hair..... Then amidst the swaying Chinese lanterns and shark pictures adorning the black wall, stood Monkey Business at last, blasting into "A World Of My Own". A nice poppy song that suited their young naive appearance. Then it happened! The mike packed up. The crowd seemed restless. "Midnight Ton" was a more successful effort with Charley Appeley's superb bass riffs plucking a hefty Slits type rhythm. They were winning and the crowd were liking them. But even Kia Appley's neat little guitar intro couldn't do much for the sadly lacking "Struggle", as it went on far too long and seemed to have belonged more to The Buzzcocks, than themselves. All was not lost though, they played an ace "Brand New Toy", a clever composition which allowed Laurence Summer's vocals to shine through gently and give the whole band a great 'high'. This was followed quickly by "Success Story" and they now had the whole crowd dancing. Lester Ascott hammered his drums as if he were going to burst. The effect was electric. Then straight into Iggy Pop's "Passenger", which worked well and kept the crowd dancing and allowed the band to loosen a little, enabling them to enjoy themselves. Next followed the enjoyable "Should Have Told Her Another Adolescent Song", with Undertones connotations. Last, but not least, came the best song of the evening - "Teenage Love". This would make an excellent single and would probably chart if it ever found its way on to plastic. A perfect song of young love with a Tamala/Ramones flavour, it had everybody bopping, including myself, and brought about a raucous encore. The band hastily returned to finish the night with the Stones "Last Time" and Lou Reeds "Waiting For The Man", the first unoriginal songs of the set. A tasty treat to send everybody off to bed, feeling a little better for coming. Monkey Business with all their good looks, brash humour and charm are still a little inexperienced but I'm sure with a few more gigs under their belts and a record deal, they should be one of the major bands of the future.

TONY BAGGETT - West Hampstead.

THE COLD ONE WITH ONE EYE

In a chair of casualty
going through the sequence
we've seen it all before
we find ourselves returned
by the cold one who knew no passion
yet lived through it all
we ruled yet it was king
demanding our time
our eyes
scraping at minds locked in illusions
illusions!
that was what defined the deepest of
feelings
created reality, lived through
causing wet tears
numbing and pain
not experience
yet reality we turn off
by the flick of a switch
side shunt emotions we want to kill
why can't we turn off
the cold one with one eye?

by VINCENT STANFORTH - Morely.
winner of our competition in ITC no 13.

DRAWING BY SUSANNAH LIGHT NEWBRIDGE GWENT.



Orchestral Manoeuvres in the Dark

Orchestral Manoeuvres strolled on stage at their posts while 'Winston' the tape recorder, played 'I Betray My Friends', the b-side of 'Red Frame White Light', with Andy McCluskie's back to the audience they started with 'Bunker Soldiers' with its bouncy rhythms and strange vocals. "Change bodies in co-ordination, is that a better way for bunker soldiers, well it's a nicer way to spend a war". Orchestral Manoeuvres are extremely danceable, nearly everyone was dancing. 'Messages' came over really well, its swirling synths and bass. The thing I like about the Orch's, is the nice smooth clear electronic sound and the danceable rhythms and melodies they make. Their version of 'Waiting For The Man' sent everyone mad, it's unusual for the cover version to be better than the original. But their version certainly was. Most of the set was songs from their debut L.P. They are a lot stronger since I last saw them on the Gary Numan tour, mainly because they were joined by the Dalek-I trio, Malcolm and Dave, on electronic percussion and synthesizers which really boosted their sound and pleasantly surprised me as I am a Dalek-I fan. Dave occasionally took over on bass from Andy on some songs but 'Winston' still played a lot on the songs, he played sax on 'Mystereality', another song they played gave me another surprise, it was a Dalek-I song called '2 Chameleons'. Orchestral Manoeuvres executed their songs so precisely and dressed in their modern clothes, Paul Humphries looked very 'Kraftwerk' behind a bank of electronics. Every song had its own danceable melodies and tunes. 'Almost' was one of the most melodic with its unforgettable flowing melody, which left me in a trance. The final song was obvious, 'Electricity', one of my all time favourite songs which I think should have been number 1 all over the world. This song sent everyone dancing mad, you couldn't help but sing along with it. "Only one source of energy ..Electric-

ity". Orchestral Manoeuvres are going to be around for a long time and I think they are just on the verge of breaking into the big time. Whether that is a good thing or a bad thing I don't know. But what is certain, is that they are making electronic music to dance to. So, dance dummies!

photo & review by ANDY DAVIS - our agent in Bath, Somerset.

REVOLUTION, what REVOLUTION?

AS YET ANOTHER NEW MOVEMENT COLLAPSES AT THE FEET OF THE BITCH GODESS AND RECORD COMPANY EXECUTIVES. THE HORIZON BEGINS TO CLEAR AGAIN. DESPITE FEEBLE ATTEMPTS TO OBSCURE FACTS WITH A SMOKE SCREEN OF LIES AND WISHFUL THINKING 'MOD' IS NOW THOROUGHLY DISCREDITED. REVIVAL? RENEWAL? WHAT'S THE DIFFERENCE?

"WE WERE THE MODS" SING THE WHO; "WON'T GET FOOLED AGAIN" SING YOU/TH WHO GET THEIR HAIR CUT, BUY SUITS, VOTE TORY.... CONSERVATIVES WITH NOTHING WORTH CONSERVING. A GROUP - YOUTH - DIVIDED AGAINST ITSELF - SKIN, MOD, PUNK... - HAS NO CHANCE OF CHANGING ANYTHING, EXCEPT PERHAPS ITS HAIRCUTS. 'I'M NOT FREE, BUT I'M CHEAP', THE MAN HAS JUST SAID IT ALL. TIME FOR RE-ACTION. THIS IS 1980 NOT 1963. TWO YEARS AGO A MOD WAS SOMEONE WHO WORE HIS SCHOOL BLAZER AND TIE TO CONCERTS. ("SOMETIMES I THINK THAT YOU'RE TOO CLEAN"). LOOK SHARP AND DANCE. CONFORM. COMPETE. CONSUME. COMPETE. CONSUME. CONSUME. CONSUME. PERFECT CITIZENS! JUST WHAT INDUSTRY & THE ARMY NEED. UNIFORMS MEAN ARMIES WHICH MEAN ENEMIES. SOLDIERS DIE SLOWLY; A FEW BRAIN CELLS AT A TIME. CHANGE YOUR MIND TODAY. NAPOLEON SOLO.

CRASS

Dear ITC,
Having just read the first copy of ITC I have ever bought, since I prefer writing them to reading them, I would like to make a couple of points. Yours is one of the most readable fanzines about. Most seem to suffer from over-cramming pages, with collages mixed in with comments. I like your layout and the artwork is good but don't take too much notice of Marcus Boon (Feedback ITC no 13), it might end up all graphics and nothing else.

Graham Newson is one of the most bigoted writers I have ever had the misfortune to come across outside the music papers. Why does he review records if he doesn't like them? Why criticise the Drones? the Lurkers? Perhaps because it's easier to write bad things than good. In your Crass article (ITC no 13), you said; "...I think the time is coming when people who go to see Crass are going to stop staring and start dancing". Firstly, from my experience, people do dance to Crass. Secondly, I would have said that the lyrical content of Crass songs was the first thing about them.

Something I would have published in our own fanzine but for the fact it was raised in ITC, is about Steve Ignorant's letter. He says; "The day terms such as 'pig', 'cunt', 'whore' etc, are dropped from our language, we are moving towards a state of anarchy". If he believes this, why do Crass use so much of this sort of word? Surely by using swear words when stating a reasonable, well thought out point, they only undermine the credibility of what they are saying. This is one thing that has concerned me about Crass for a long time. That said, I think Crass and what they are doing, have made me think about various things, more than all the groups of the last three years put together, even if sometimes I come to the conclusion that I disagree with some of their views.

NIDGE - Anti-Climax fanzine, Ipswich.

*We replied to this letter in march. Any explanation Crass?

OR NOT

Thanks for issue no 13 and congratulations! The presentation is really fantastic and the content isn't too bad either!!



It was great to read something on Ultravox again. I'm just looking forward now to hearing them on record again and seeing them 'live'. Thanks mainly to In The City, I am becoming increasingly interested in Adam & The Ants and Crass. I'd always previously thought of Adam & The Ants as a bunch of arty-farty nazis but Adam seems like a nice bloke in your interviews. Same with Crass I thought they were just a bunch of left-wing psychopath's. The letter by Steve Ignorant certainly made sense and if his definition of anarchy is correct, then anarchy and freedom is what I want too!

MARK RAMSAY - Norwich.

at least believe in punk (individuality, creativity). Gary Numan creative???

Why waste 3 pages on reviews. I mean "opinions are like arse-holes, everyone's got one", so why don't you leave it up to the reader to make up his own mind about singles and albums. I'm sure he/she can think for themselves? You say you are an alternative, so why don't you become a real alternative and cut out the music paper format e.g. charts, album reviews etc.....

RICHARD CABUT - Kick fanzine - Muswell Hill N 10

*Dear Richard,
If opinions are like arse-holes then why did you bother giving us yours? Do you want it kicked or something?

KICKED

Dear In The City,
Congratulations on finally getting around to doing a major piece on Adam & The Ants. About time too, for the past two years The Ants have been the best group in the country (world). Their sensual and individualist approach to their music hardly justifies the harsh treatment they are receiving from all the 'established' music papers and some of the fanzines. The fact that you are distributing free badges etc shows that you care. (or does it?) In any case it's a very good idea.

Your adulation of Ultravox and Gary Numan is, I feel a bit over the top, since these people are not contributing that much to the general scheme of things, eg; punk. I take it you are punks or

IN THE CITY

c/o Compendium Books,
234 Camden High Street,
London NW1

"DEAR SIR,"

I'M a DIRTY, POOR PUNK-rocker ~~ESQ~~ find I HAD ONLY A POUND MONEY AND I DECIDED TO SACRIFICE IT FOR YOU. NOW I'm ~~in~~ ~~to~~ ~~you~~ IF I WASTE MY ME OR NOT. I Hope YOU UNDERSTANDS THAT PUNK IS NOT: very POPULAR HERE, AT THAT'S why I BEG YOU to SEND ME COUP OF NUMBERS OF **IN THE CITY** MAGAZ

THANK YOU IN advance! I HOPE THAT ENOUGH TO POSTAL CHARGES.

Steve Ignorant

HRO KOIVULA
 HOYLAKIANKATU 23F
 126100 RAUMA 10
 FINLAND

SLAG OFF

REGGAE

SEAN
By PURCELL
(COOLY
Toys.)

Dear Pete'n'Frank,

To be honest I wasn't very thrilled with ITC no 13. It seems to be getting a bit samey i.e. Crass, Ants, Ultravox, Gloria Mundi. They seem to be in ITC a bit too often considering the amount of good bands around who have never had a mention? Also, although fanzines seem to oppose/despise NME, Sounds etc (I don't know if you do or not?). Most fanzines, including ITC, just print the exact same kind of material as aforementioned papers, ie; live and record reviews, interviews where all the questions are the type of questions expected in NME etc. Lists of staff favourite records? Was that really worth printing, did you expect people paying for the fanzine to find that interesting? (I didn't), surely you could have printed something more worthwhile than that? I think a fanzine should be a means of making information available, not only news of record releases, live dates etc, as opposed to a platform for people to air their personal opinion on any particular topic. All this is not meant as a "slag-off" but you asked what I thought of ITC no 13 and that is what I think.

JIM GEEKIE - Edinburgh.

* Well Jim, according to your comments we both seem to have different ideas of what a fanzine should be because we do see ITC as a platform for people to air their personal opinion on any particular topic - Or do you think that opinions are like arse-holes too? In which case we may as well call it a day right now!

CHARTS

Dear ITC,

This is the 4th time I've tried to get you to have a top L.P.'s chart. I think it would be good to find out what the readers of ITC's favourite L.P.'s are. So can you please ask them. Thanks!

IAN WELCH - Oswestry, Salop

* DON'T JUST WRITE AND SAY "YES" - IF YOU AGREE WITH IAN SEND YOUR FAVE 5 L.P.'S.

BARRINGTON LEVI 'Englishman' (Greensleaves) ****
CLINT EASTWOOD 'Sex Education' (Greensleaves) *
SCIENTIST vs JAMMY 'Big Showdown' (Greensleaves) ***

As reggae is my main t'ing, I was delighted when asked to review a selection of new reggae releases. I never thought that this is what journalists had to do. I feel quite sorry for you Mr Bushell ... then again ... fuck you! Anyway, forward ...

Scientist vs Jammy turns out to be nothing more than a dull and uninteresting collection of only average 'cuts'. Sadly, the thing with dub is that the studio facilities in J.A. are better now than they've ever been, therefore the mixes turn out clean and coherent, losing the ethnic earthiness which made dub so special. Y'no see it? It's also quite a task when one has to review a 'THIS' vs 'THAT' album, especially when the rhythm tracks are so indistinguishable. But, for me, 'Scientist' comes out with the best mixes on 'Rounds 1, 7 and 9' although Prince Jammy meekly retaliates on 'Round 10'.

Clint Eastwood's album turns out to be as unoriginal as his name suggests. In fact, this whole collection of Greensleaves albums was conceived at Channel One Studios, using the same band, engineers, producers, even the same rhythm tracks are featured on all three albums. Eastwood was once a top 'taster' but shows himself here as being rather characterless and uninventive. The sexist content of this album is very high, especially on 'Whole heap a Gal', 'Lend me one of your Girl-friend' and indeed the title track 'Sex Education'. One album not to be played at a women's movement convention!!

Barrington Levi on the other hand turns out to be a totally different pot a yude ... (ahem! Sorry.) Levi is probably among the most distinctive and popular singers to come out of J.A. in a long time, this being

album to date. 'Englishman', the title track, is easily the strongest track on the album. Then again this also applies to 'Sister Carol', 'Dont fuss nor fight', 'Money makes friends' and the brilliant 'Bend Your back'. Overall a well produced album, a little clean perhaps, but then I'm one of those people who delight in collecting J.A. pre-releases with surface marks, labels off-centre, warps, etc. One of the good points on this album is the drum and vocal mix which makes it quite compelling listening, especially if you're a fan of 'Santa's' drum sound, which is not quite as manic as his rim-shot predecessor, Sly Dunbar.

My final comment must go to 'Scientist vs Jammy'... it's a pity it wasn't produced and cut by Joe Gibbs...oh and Mr Eastwood, 'right about now, dis ya time fe consult a theosaurus!!'



pic: VAIN

KAREL FIALKA

pic:PETE GILBERT

1 Did Karel Fialka really exist? We were beginning to wonder. A telephone call to Blueprint, his record label, for some information resulted in nothing! Yet another telephone call to Blueprint and - wait for it? Nothing. We liked his music (Frank even listed Karel's debut single, 'Armband' as his 3rd top single of 1979), so we were more determined than ever to make contact with this guy with the strange sounding name. A letter sent to Karel Fialka via Blueprint and marked "private & confidential", yes, this would do the trick.... No it wouldn't, we get a reply back from Bryan Justice the Blueprint label manager. quote: "On my desk this morning landed a package for Karel Fialka containing your goodies. From your letter, it appears you are getting no joy whatsoever. Let me take this opportunity of setting the record straight....." Still no word from Karel Fialka, just a reply from a record label who had opened a private letter! Yet another telephone call to Bryan Justice and after the usual "I can't understand it" and "I'm ever so sorry's" etc, guess what clattered through the letter-box at Compendium? Six biogs, five photo's and four copies of 'The Eyes Have It', all identical! Well, it was a start but "We wondered if we'd ever meet"? To cut a very long story short, we eventually made contact with the elusive Karel Fialka by telephone at his home in Wiltshire. He did exist and what's more we met in south London shortly afterwards. We discovered that he was real but could the same be said about his name? Yes, that was his real name and that was exactly how it was spelt. He lived in India for a while, six years in fact, then he went over to Southern Africa.

2 Karel was based in Rhodesia but went to Pakistan where he stayed for over a year before coming



"you dont have to be rough to be ready"

over to Britain and going to a school in Scotland. His father was a business man and in between visiting various countries, Karel found himself with lots of time off, this was when the family could always find the time to go back to Scotland. Sometimes the visits were as long as six months or more. The one real base that Karel had was Scotland. Also, his mother came from Scotland and its where his mother and father first met. His father had many friends there and used to fly from there during the war.

3 South London we are not very

familiar with but we soon found the address given by Karel Fialka on the telephone and quickly jotted down on the back of an old envelope. With a glass of Fosters lager in our hands, we asked why 'Armband' was released on his own Red Shift label and what prompted him to go it alone? "Well, when I first originally got involved in music, I realised that I didn't really want to be a performer. Basically, I wanted to get into writing because I've always been a writer, not writing music, just writing as in stories and poetry. More poetry really, but there's just no money in it, there's just no way you can earn

a living on poetry. Also, I don't like the poetry world, y'know I don't like the cords and sweaters and that type of thing. Anyway, I wanted to get into writing songs, I wrote a few songs and everybody told me, "all you need to do, was go into a bathroom where you've got some echo going with a condenser microphone and pick up a guitar and play". They also told me, "The publishing companies would recognise it", but I wasn't that dumb and I soon realised that nobody would recognise it because everyone was too used to good quality aural treats.

4 So I looked around for a 4-track studio where I could put some songs down and 'Armband' as it is on the Red Shift version, was called 'Ghosts' and this was the first time, literally, that I'd ever been in a recording studio. And 'Armband' was done that way, we did a few other songs as well, some of which are on the album. I took the tapes around various record companies and they said; "Oh yeah, I'm not into it really but I can see it sounds like Lou Reed etc". Well, anything's valid but it wasn't the way I saw it, so that's why I scraped the money together and why we recorded 'Armband' on the Red Shift label. I took that around to various companies but they weren't interested in either financing more time to master it properly or even willing to finance us to do more demos."

5 We asked Karel how Pye became involved? Apparently, when Armband was put out independently on his own Red Shift label, it started to get some reaction from the media and John Peel played it a few times. It also became very popular in Belgium and reached number 15 on the phone-in charts on Belgium radio. Considering there was no promotion and there was no big record deal etc, this seemed to show that the people had voted for Armband because they just liked it! The local radio station even made it their record of the week for nine weeks this was mainly due to a guy who worked with a Belgium magazine called En-Attendant. He made the Red Shift version of Armband his single of the year for 1979. So, things started to move but it was obvious that it wasn't going to happen in this country even though the continentals seemed to like it. Charlie Gillett of the Honky Tonk programme on Radio London was the next to be approached by Karel. This came about because Karel used to listen to

his programme and considered it to be "the best programme on the radio, it covered everything". He went to see Charlie Gillett simply because he seemed such an 'open' person by listening to him on the radio. He never went with the intention of signing to him or anything but just to ask him if he could give some advice on continental distribution etc. Charlie became very interested and he financed more recordings.

6

"Bryan Justice worked for the A&R department at Fye when he first rang me up after he'd heard Armband. He told me he wanted to finance more studio time. The only thing was, Bryan was going off to New York for a couple of weeks and couldn't do anything until he came back. I thought, this is just more record company guff, y'know, so I went to see Charlie Gillett again because I knew he was interested in doing something. Charlie actually financed the recording of 'Armband' which eventually came out on the Blueprint label, as well as financing 'Metal Urbane', 'Metal Urbane Dub' and a demo version of 'Rough And Ready', all of which are now Blueprint's property. The reason for this is that Charlie Gillett is basically with A&M, a company that I didn't want to be with, they wouldn't have been right for me and anyway the contract would've been for five years which I think is too long for anybody to be tied down for anyway!" Karel didn't seem to trust A&M because he felt they wouldn't promote him properly, he told us that they seemed to just throw stuff at a wall and saw what stuck. Bryan Justice eventually came back from America and formed the Blueprint label. Because it was a new label Karel decided to sign on the dotted line. We asked him how long he'd been involved in the music business and he gave us some idea of his background etc. "I've actually been involved with getting myself together in the music business since early '78. This was when I really decided to get into music.

7

I was involved with clothes for about three or four years and after I'd given that up I had no real sense of direction for a couple of years. Various friends who I had known prior to being involved with clothing said that I really should concentrate on something like music. You see, before the clothes thing I had

written some songs for various bands. I don't think they were particularly good songs but some friends had known about my interest in writing and also my interest in music and they were also aware of the 'new' things growing and it was two friends in particular who really insisted that this actually followed and I hope that it turns out that they are right. For me, it has been right, certainly over the last couple of years it's felt very good. The only thing that bugs me are the business hustles". We asked Karel to tell us something about his dee-jaying days? "The dee-jaying thing was part of me getting involved with music. First of all I've always been into production, I've always liked production and sound. It was only disco records apart from the Beach Boys, that had that quality of production. I'm talking about two or three years ago now.... Donna Summers, that type of stuff. You can particularly hear it on Metal Urbane, it's rock but it's still like 'Georgio', it's got that sort of boomph to it, but it's not as mindless. The dee-jaying thing was great, I mean when you're at home you never have the opportunity to play records on that quality equipment and with that quality of sound. So you can really get into it, it's almost like being in a studio at times".

8

Where did you do the dee-jaying? "This was in clubs, mostly in the Chelsea area. What became boring about it all though, was although the sounds were great nothing was being said. This is the reason why I wanted my debut album to be called 'Mind And Body' originally because I wanted to make music that actually made you move your body but also gave your mind something to feed on. For example you didn't have to get involved with the words if you were dancing to it but like, the next day after you'd had a good time and you were walking along or driving along, a part of the song would come back into your mind, a tune that sticks, then hopefully there will be some semi-decent words to go with it. I don't necessarily mean words that are going to push a big message but just something a little more and not just "get down and boogie baby", because I think that's important, there is a place, a total place for having nothing more than a good time but you can't spend all your life just having a good time, there's got to be something for the mind

and something for the spirit and something for the development of yourself and hopefully, everybody else". You mentioned that you wanted the album to be called 'Mind And Body', does that mean that the title has been changed? "Oh yeah, the title of the album is now definitely going to be called 'Still Life'. I didn't really want to use a title track but I'm having a lot of hassles what with one thing and another, re the album cover etc. I mean, you'll hate the album cover, it's really revolting, it's in really bad taste but you may like it? The artwork's been done and to be honest, things aren't entirely to my taste. Basically, I was offered something to work with on the front cover and it seemed that I had to use it and well, to be honest, I've tried to make the best of it". Can you describe it to us then? "Well, it's a bit difficult to describe to be honest. (Karel pauses). Well, on the album cover there's a drawing taken from Mayfair magazine, of this naked girl but she's not a fantasy object like on the Roxy Music covers, a desirable thing, it's actually in its original form, it's been smoothed down a bit, quite nasty and very sexist y'know. I'm leaving myself wide open for whatever slugs that will hail forth. It's a striking cover but I know it's going to get a lot of critical flak but what can you do with a cover, you've got to get away from basic rock'n'roll images, you have to, it's always a picture of a band or a person. Ten years ago, or even five years ago, a guy in a surreal situation seemed to make sense, it looked very far reaching. But it doesn't anymore because those ideas have been incorporated into the mainstream of middle-of-the-road covers. Like Captain and Tennille will do a cover like that, or Linda Ronstadt even, all those ideas have now become acceptable and so you have to move on". Karel went on to explain even further. "I've called the album 'Still Life', which is one of the tracks on the album and is in fact the key track to the album. First of all I've tried to make it a serious album, there are a couple of light tracks but basically it's a serious album. I have also tried to make it a pop album by using all pop techniques and by making it sound crisp. You don't have to wear denim jackets and wear a cloth cap and play a guitar

ar to sing protest songs anymore!
That happened fifteen years ago".

9

Would you describe yourself as a solo performer? "In 'live' terms I don't know, I can't say! The original concept I had was to do things in reverse, rather like I brought a record out without a contract, I'd also quite like to be known as a solo performer and then lose myself in a group identity, form a band and just call the band a completely different name, instead of doing it the other way round. For example we had Roxy Music then Bryan Ferry. Then we had Ultravox then John Foxx. Having said that, in terms of recorded sound, I'm not a solo performer but we're not a band, the people I work with are Robin Langridge, Wally Brill and Martin Deegan. We do leave each other free to pursue whatever we want to. Like I'm trying to get into a bit of writing again, not writing songs, I mean there's no I can write songs in the country, it's not right, you can't do it, it's not valid these days. I don't mean because of fashion, I mean it's not valid because what affects your life comes from the city. But I need the space here to get into a completely different discipline of writing. So I work with these people, we don't regard ourselves as a band, if anything the nearest thing we regard ourselves as, is a unit.

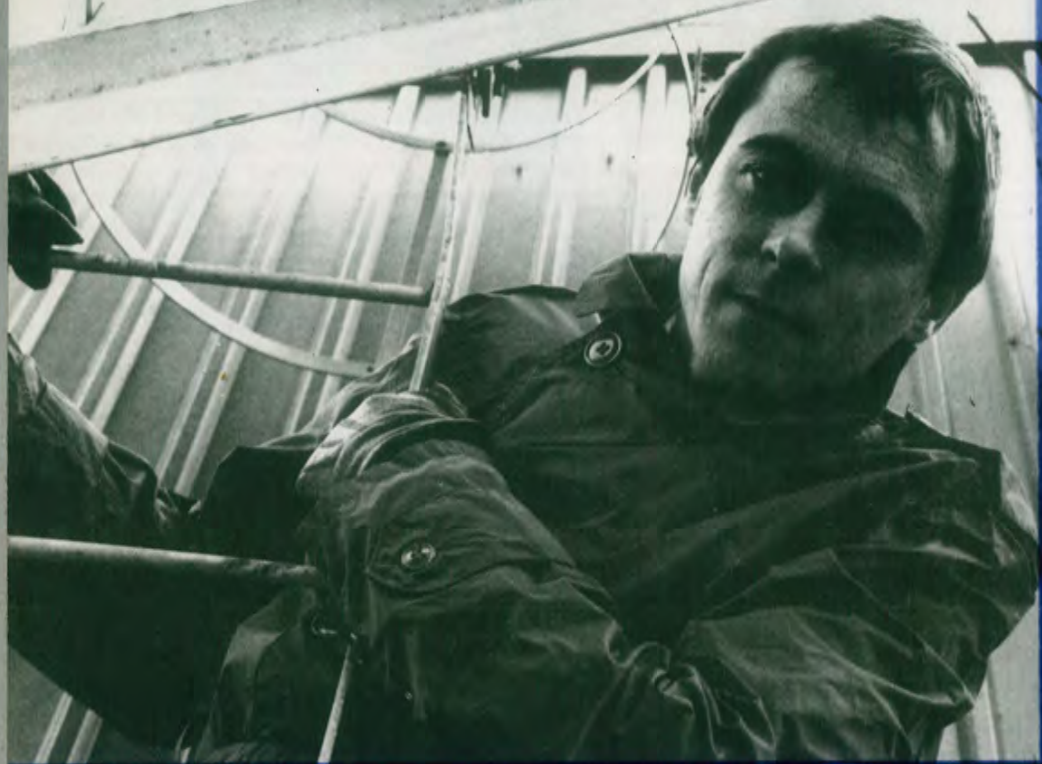
10

We really do work very well together but none of us are committed to each other". We pointed out that although they are a unit etc, that Karel Fialka had the name on the records etc, so he would still reap all of the benefits? "Well, in name but everybody else reaps the benefits as well. First of all everybody else who was involved with me have been paid for doing it, for being in the studio and also they have percentages in the sound". We explained that the point we were making was, next week Karel could change all the other three musicians and use perhaps three session men, yet the name Karel Fialka would still exist? "It could be but it's unlikely to be any other three musicians at this moment in time, but it could be..." We

pic:PETE GILBERT



pic:PETE GILBERT



still didn't fully understand this solo performer working as a unit with other musicians and asked Karel what the difference was? "Well, the difference is, if you were to ask me if I regard myself as a musician, the answer to that question would be no - because I'm not a musician, not in the terms of a 'jamming' musician. I can't sit down and and just 'jam' with other musicians, I don't like this idea at all, it would give me no thrill to do this, y'know, to sit down and run through sequences and do little bits and pieces. My approach is a totally different one.

11

It's a grand word I know but basically, if you wish, 'I conceptualise things', which is a different point of view. I try and look at an overall and finished product. I really get no thrill out of sitting down and running over tape recorded sequences and doing little lines of improvisation. I mean, to me that's just a waste of time but that's only from my point of

view. I know for other people it's very constructive". What is your personal attitude towards the national music press? "If they like me, I love them!" And what if they don't like you? "Well, I don't know. I think, to be honest, the music press is in a bad way at the moment, they don't seem to know where they're at. When 'new-wave' started happening some of the papers ignored it for a while whilst a lot of the others went overboard in favour of it. Then when 'new-wave' lost its 'idealism', most of the people who were behind it were left with egg on their face and they felt a bit embarrassed about it and what's more they felt lost as well. But I have no contact with the national music press in all respect, I wish I did because obviously, everything helps people to hear things. When you do things, there's no point or sense in just doing them for your own pleasure". What sort of music do you listen to when you are at home? "I really listen to everything, I listen to a lot of things. The only things I don't like listening to really, are things that are either from or extensions of west coast sounds,

acoustic things. I like Annette Peacock, at the moment I listen to a fair bit of jazz but I can't stand the actual jazz world. I don't like the sort of jazz you might describe as 'cocktail jazz' I'm very into 'cool jazz', like early Miles Davis. I'm not into 'headbanging' music at all. I used to listen to a lot of reggae, I listen to a lot now because reggae, rather like disco, wasn't going anywhere, which is why it's great that things like 'white reggae' are happening. I listen to a lot of Bowie but I try not to be influenced by him. Bowie's like a chameleon anyway and he's such a synthesizer himself, of good bits of other people". This was an interesting point that Karel had made because we're always hearing about Bowie rip-off's and Bowie clones etc and we've often wondered who David Bowie was influenced by? "Well, the last album that Bowie did (Lodger), if you listen to it you'll notice that a lot of it is so much like the German band 'Neu'. Also, although people don't necessarily pick up on them as an influence to Bowie, I am sure The Doors were too. There is a track from 'Lodger', I think it's 'DJ' I'm not quite sure but it is so like one track on The Doors' 'Waiting For The Sun' album". What about newer bands, do you like Ultravox? "I haven't heard the new Ultravox but the old Ultravox, the one with John Foxx in it, I liked.

12

I liked a lot of what they did but I was never keen on the lyrics, I always found the lyrics too simplistic. There again, I have felt that about other bands yet eventually I have got into them. This hasn't yet happened with Ultravox though? "What about Tubeway Army/Gary Numan? "Well, it's fine but I don't listen to them. I hear them and recognise them but apart from anything else it's too 'down' for me. I mean, the last track on my album really answers your question. The track is called; 'Appointment In Samarra' and basically this is one particular stance I have taken. Whatever's happening, it maybe tough, it may be drab but it is just no good just sitting back, you've got to do something about it. I'm not into doomladen stuff at all, I mean even 'Armband', it's tough and it's bold at times but it's not 'doomy'."

HABEL FIALHA:

Interviewed by
PETER GILBERT & FRANCIS DRAKE



S I N G L E

BY DAVID MOTION OF HOME SERVICE

DELTA 5 - Anticipation.

Nice, jangley guitars and tight punchy bass/drums a la Gang Of Four but I feel that the singing could've been less hackneyed, falling too easily into "that feminist style".

DENIZENS - In The Crowd.

A 33 rpm seven incher with four songs represents good value. The Denizens obviously think the message is more important than the music because the music really isn't very interesting. The music seems to revolve around the guitarist who could be much more inventive and daring.

KAREL FIALKA - The Eyes have it.

Not as good as 'Armband' in my opinion but still good. I'm not sure the hook is strong enough - though the rest is spot on, particularly the instrumental fill after "....feel it!". The b side: 'Metal Urbane' (dub) comes complete with vocoder and a snare drum dressed to kill. The record's getting air-play - I hope it's a hit. What's next Karel?

BOOTS FOR DANCING - 12"

Good ideas, reminded me a bit of early Mekons (Fast Product lurk in the background here to) but it's a bit on the long and dull side. Gershwin, the cat, went out when I put this on.

SKI PATROL - Everything is Temporary/Silent Screen.

"Everybody looks the same, everybody sounds the same", goes the lyrics and it's not far from the truth. At its best, the backing sounds like Scritti Politti. Doubling the voice might've given it more impact?

THOMPSON TWINS - Squares and Triangles/Could be her could be you.

This is a record with direction. It's very spacious and tightly worked-out. The tight drum sound pumps it all the way. 'Could Be Her Could Be You' has a nice sense of distance - and some interesting noises towards the end.

GIRLS AT OUR BEST - Getting Nowhere Fast/Warm Girls.

This succeeds where others fail. It's warm and instantly memorable with a fat, early seventies sort of production. 'Warm Girls' has a startling chorus, complete with part-harmonies! (and it works!).

THE CHORDS - Something Missing.

Awful — Something certainly is missing. It's bland and characterless, despite the groovy production. Living proof that lots of money can not cover up a lack of ideas. They fail in an area where the Undertones succeed.

TUXEDOMOON - 12" E.P.

Apart from 'No Tears' which is fast, noisy and very straightforward, this is a brilliant record. Tuxedomoon are from San Francisco and produce exciting, brand new music with an electronic emphasis. 'New Machine' reveals occasional shades of Roxy/Bowie but is largely bizarre and fresh. Stunning "modified drum" sounds!

'Litebulb Overkill' a surprising instrumental - acoustic violin over a nice electronic hubub backing.

'Nite And Day' Sounds like american Cabaret Voltaire, unsettling and demanding, complete with quotes from Cole Porter songs.

Gershwin, the cat, liked this one too. More please!



APARTMENT - The Car/Winter.

This car's almost out of control - it's fast moving and noisy and has guts but no hooks. There is even a guitar solo in 'Winter' !!

DALEK I - Freedom Fighters/Two Chameleons.

Most underated band around, living in the shadow of Orchestral Manoeuvres. Just as hummable as the Orch's and twice as lasting go and listen to both their singles ok?

FAMILY FODDER - Sunday Girls.

Now, from the maker of the fab 'Playing Golf', a very zany tribute to Blondie. It's wild and untamed, full of fab fx - varispeeding tapes, things going backwards... It doesn't even seem to matter that he finds it difficult to sing in tune - it's so distinctive. Most of this was recorded on 4 track, which makes you think Must go now, I'm off to get myself a copy of this!

DAVID MOTION.

FREEBIES!

(we're back - Yippee...)

After much deliberation - (Big word innit' - ED) we've decided to bring back "freebies" (hip!hip! -Ed, "hooray!" -ITC readers). But it will now be on an irregular basis ("boo hissssss" - readers). This way, if it gets too much for us in one issue, we can kick them out the next. One of the main reasons for continuing with the "freebies" is because we've ~~could~~ asked Graham Newson to do them for us and he, with his girlfriend Tessa will do a good job. signed THE DELEGATORS. Pete from Bodmin in Cornwall, suggested in a letter to us, that we do a 'limited' request system, to make it fair for everyone, so we'll give Pete's idea a try. To start with, we'll allow everyone to select any five badges they want, from the list printed below or you can have a mystery bag of ten assorted badges that will be picked from the list below - but obviously you can't have both! (Greedy sods - Ed). The limited idea does not apply to posters/stickers/pics etc BUT you can only have one of each - ok! Oh yeah, just a couple of other points. Make sure you send us a stamped addressed envelope big enough for what -ever you've ordered and enough stamps on to cover the cost. That all said.....On yer marks....

FREE BADGES: ADAM & THE ANTS + ADULT/ERY + B52's + BOB MARLEY + BURNING SPEAR + CUDDLY TOYS + CARPETTES + CRASS + CABARET VOLTAIRE + DAMNED +

DOLL BY DOLL + EVERYTHING IS GREAT + FEELI + HOME SERVICE + IN THE CITY + INTERVIEW + IJAHMAN + KIM FOWLEY + LINTON KWESI JOHNSO + LEYTON BUZZARDS + MEMBERS + MOLESTERS + MONOCHROME SET + POISON GIRLS + ROCKERS + RECORDS + REACTION + SKIDS + STEEL PULSE + THIRD WORLD + TOM PETTY + TOM ROBINSON BAN

PHOTOS/POSTCARDS: (STILL FREE) BETTE BRIGHT + DR MIX + FAMILY FODDER + METAL BOYS + RA

FREEEEE STICKERS: ADAM & THE ANTS + LURKERS (Graham'll love giving those away - Ed) FAMILY FODDER.

IMPORTANT! YOU MUST SEND US THE COUPON AT ***** THE BOTTOM OF PAGE 23 WITH LIST *****

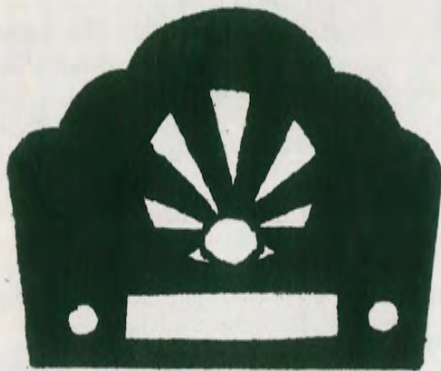
CUDDLY TOYS FAN CLUB. Yes, cuddly Faebhean



Kwest has finally got it all together and if you want more detail and info' contact a M. Jones at: 36, Olive Rd, Cricklewood, London N.W.2. by post only don't forget to send s.a.e. This is only a forwarding address, NO personal callers, Other news; their new single 'MADMAN' b/w 'Join The Girls' out soon on Parole record

ANNIE ANXIETY'S 'EYES OF THE BLIND' (see issue 13) and 'THE IMPOSSIBLE DREAM' by POISON GIRLS' are available from Compendium books, price 25p each plus p&p.

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crystal groove records

7e:1 Home Service: "Wake up! / Foreplay / Automatic Daydream"

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7s:3 Home Service: "The new age elite corps / Thin Hours."

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OPINIONS!?!*

"Opinion ultimately governs the world" -
Woodrow Wilson .. in his opinion

"Opinions are like arseholes. Everybody's got one" - Anonymous .. in his/her arsehole

Whose opinion (estimation, judgement, persuasion) counts? Yours? Mine? Everybody's? If you've plumped for an answer then the answer is everybody's - be it yours, mines, everybody's, nobodys, Anons' or Woodrow Wilson's and even if you ignored the question. Get it? Any question is the substance, the catalyst, of what opinions are made of and your opinion just stood up to be counted. Yes, you've just exercised your arsehole!

"Opinion is ultimately determined by the feelings and not by the intellect" - Herbert Spencer.

"In The City" receives letters from readers who, in their view, want reviews and personalised opinion flogging scrapped because their debateable merit is solely irrelevant ego-flexing bolstering individual points of view that mean nothing and concern no one. It's all relative, right?

But surely, anything written has its essence in opinion, preference, value, judgement, even inspired guesswork. Why then pick up "In The City"? Its pages, by the very virtue of it being a fanzine, are crammed full of opinions. A fanzine's prime function - as an alternative mouthpiece and showcase for trends, fashions, news, developments et al - is of varied opinions stapled in the corner or in the middle.

If people's opinions are sleep-inducing, what then is the point of charts (personalised preferences known as "votes"), interviews (usually self-opinionated beliefs and conclusions), letters (opinions nestled among words) and articles (organised opinions)?

What's the answer then? A join-up-the-dots or spot the difference competition. How about crosswords, picture puzzles, cartoons or pages crammed full of pictures? No opinions there. But there are. someone's exercised their opinion in including one or all of the items and whoever did them decided on what they wanted to do and, therefore, exercised their preference and opinion.

Is one person's opinion more valid and readable because their name goes round at 45 or 33 rpm? Inevitably. O.K. Fair enough. Why not then have a fanzine dedicated to blanket interview coverage? "Stars" opinions. In doing that there's no feedback on their comments in a publication originally set up as a "small is better" do-it-yourself alternative with the onus on individual contact - individual views and opinions. Me. You. Joe public.

When it comes to the crunch, the "star" has exercised his/her opinion - in theory - by choosing what material he/she wants to release and what that material is like. The wheat-from-the-chaff crunch choice comes at the record store when the opinionated record buying masses take their pick.

And since records don't come free with Shredded Wheat (yet), it seems a sensible move to discuss their relative merits, swap opinions, lend them an individual interpretation, contradict or even warn each other, before parting with well-earned cash. A review, therefore, is obviously one person's view. But it should be the catalyst - not the Gospel. By describing a record as "ska", "reggae", "jazz", or "punk", at least the reader has an inkling of what the hell the contents are. Which is a better start than knowing nothing and assuming a lot. Assumptions can cost money and time.

Ultimately, no one person's opinion matters more than another - although some shout louder which makes it appear that way.

"There are as many opinions as there are people; each has his own correct way" - (Terence)

"That man is best who considers everything for himself" - (Hesiod)

Hear! Hear! Good old Hesiod. (Whoever the hell he was).

What of informed opinion? Well, there's no such thing is there? Just the special opinion of an average person well versed in the subject they pass judgement on.. Informed - or inflated?

"The average man believes a thing first, and then searches for proof to bolster his opinion" - (I don't know who said that).

Is the so-called "expert" an average man? Well. Yes and no. There are true experts and there are experts by pretence who bluff. Most pen pushers in music papers certainly aren't "experts". They trundle out average opinions dressed up in long, unintelligible "quality" words and hamfisted arguments to distract the reader from the unspectacular quality of their opinion(s). Like me !!!

So no one person can pass his opinion off as anything more than what it is - his opinion.

Reviews and comments are meant to be signposts to possibilities, explanations, hints, interpretations. No way are they the be all and end all. If you hate what the reviewer says then it's an "everyone to their own" situation. As it should be.

"I disapprove of what you say, but I will defend to the death your right to say it" - (Voltaire 1694-1778)

"Opinion" in good men is but knowledge in the making" - (Milton)

All good men should come to the aid of the fanzine. No guitar or previous experience necessary.

"Opinion is the mistress of fools" - (John Ray).

How's your arsehole today?

**** by LOU GRANT.

a.k.a. GRAHAM NEWSON.

ALBUMS

And lo, the synthesizer and quest for untapped musical reserves begat

FLYING LIZARDS

THE FLYING LIZARDS.

Such a waggish formula for chart consumption - but can their clever, cryptic knockabout electronics withstand going around at 33 rpm and is there more to The Flying Lizards than quirky, offbeat "pop" songs turned on their head and played inside-out? Surprisingly, the answer to both is "Yes". The album's a fragile curate's egg - good in parts - and if there are superficial cracks then it's the single's "Money", "Summertime Blues" and "TV" which are studied in their obvious "oddball" commerciality. The rest of the album comes across on first hearing as slight of hand silliness - all tick and shuffle warped, rhythmic hopscootch. But on closer inspection The Flying Lizards reveal themselves to be in synch with their image, material and final result; their singles don't appear to be wholesale adaptations of an off-the-cuff money-spinning ploy and their existence as a productive unit is further justified. Their music - using the synthesizer as a foil for ideas - is more implicitly synthetic, adventurous and "progressive" than the narrow, track followed by synthesizer peddler Gary Numan. The Flying Lizards album is a curious amalgam of good tracks and bad ideas. Tracks like "The Flood", "Trouble" and "Events during Flood" are uninspiring and overstated and empty, boring embroidery. "The Flood", for example is over emphasised and its theme is overlong, the drum machine sounding like an overused prop. But tracks like "Her Story" and "Window" are strangely melodic, shifting and uneasy, stylishly jarring and frivolous; "Mandelay Song" - written by Bertolt Brecht !!! - sounds like a racey, Bavarian knee slapping folk dance sung by Nana Mouskouri and "Russia" is an abstract, loosely Slits-type reggae curio. Then, of course, there is "TV" with its dyslexic musical twists and Gert Frobe - in "Those Magnificent Men In Their Flying Machines" - impressions of a German brass band and, a drawn out "Money" and "Summertime Blues", a comp-



lete inversion of the original in dynamics and structure with its chiding Big Brother interjections. An eloquent, and in parts, elegant LP, more than just interesting. The Flying Lizards are like Mr. Men badges. An obvious, simple and humorous commercial product on the outside - but the concept is both cleverer and deeper and an art in itself. And if you buy the product - who is laughing?

JOHN FOXX

JOHN FOXX - Metamatic.

Such a graven image! But, surprisingly, not all pomp and circumlocution. I readily confess, I've never in the past been a fan of Mr Foxx or his immediate preoccupation - Ultravox! They never did anything for me. The clinical heavy duty "synthetic" sound and the lyrics with their cold automation bent always struck me as hollow and cosmetic and too well preened and self-consciously mannered to rave about. But I did respect and partly appreciate the images they were trying to conjure up, the stance they adopted and the musical spheres they set out to explore. Plus I've always understood John Foxx to be an honest, genuinely talented musician whose catalytic need to exp-

eriment and change hinted at clever musical twists and turns and unusual surprises to come. But after hearing the lazy cop out formula of "Underpass" - a singularly unspectacular Numan-cloned object lesson - and after being sneered at and threatened with immediate inclusion to an American invasion force to Iraq for not becoming a Foxx disciple, I approached the album with a mixture of trepidation and curiosity. Over the last six months hope I've grown to be more tolerant in general of albums chock-a-block with synthesizers, sequencers and rhythm machines - well if you can't stop the deluge why stick your finger in the dyke!! But on the first run through of "Metamatic" I was in two minds whether to pour scorn on the project and dismiss it as a "fool's gold" variation on a creaky Numan theme. Comparisons between Foxx, the teutonically tailored Man at C&A, and Numan, the frosted former Ultravox admirer a silicon pin-up, are plainly obvious and at times completely irresistible. And tracks like "Underpass" don't help Foxx's case at all. But the more the needle trailed through "Metamatic" the more a "Oh, not more empty keyboard proding" thumbs-down verdict became misleading and unjustified. "Metamatic" - and let's get things straight first - is not the vanguard of any new musical breakthrough. It is music created within a pretty rigid framework; often plain, despite multi-tracking, always one dimensional, unnecessarily austere and ritualistic. Pedestrian tracks like "O30", "He's A Liquid" - which smacks of "My Love Is A Liquid" off Tubeway Army - veer dangerously close to Numan's shrewdly commercial, money-spinning patch. Domesticated and limiting. "Underpass" is the "give 'em what they want" track spineless and derivative as it steers the basic course Numan cut through the charts. But the remainder of the LP is interesting and revealing - where John Foxx doesn't let what he's heard on the radio dictate his style. On a parallel course with Numan, John Foxx fares much better. He is more naturally melodic, painting more undulating, diverse aural landscapes with a deft mixture of light and shade to Numan's more cramped, intense images. Numan's is a brash, work-

able formula pitched at a buyers market, its effort concentrated on making it sound dramatic in poise and mechanical in tone. But "Metamatic" is not all pomp and structure. Tracks like "Tidal Wave" and "Blurred Girl" are subtle, easily melodic ideas where synthesizers are used sympathetically as instruments and not as synthetic filling, percussively more fertile in rhythm - as is "Plaza" and "Metal Beat" - than anything Numan's done. The effort here is concentrated on making music. There the comparisons really end. John Foxx has managed to create a sound that treads a "synthipop (?) line on "New Kind Of Man", "No One Driving" - with its rip-off of The Motor's "Airport" melody - and "Touch And Go" which is strangely reminiscent of XTC's "Dance Band". Those three tracks convinced me of one thing. John Foxx wants to let the machines talk but keeps a tight rein and open mind on how they utter their pearls of wisdom. Gary Numan wants the machines to talk but often sounds as if he is shouted down and told what to do. But having said that, "Metamatic" is still in the main flawless, manicured ebb of stock assembly line electronics and serious, textbook vocal - the monotone set!! - that's not always good but never bad or unlistenable. Foxx proves that he's a clever craftsman who may not make 1980 the year of the synthesizer but who won't be shot down for not trying. Just a couple of things though. Why does electronic music handled like this sound so soulless and humourless, devoid of warmth and feeling? Surely it doesn't always have to be built with such steely, cold scaffolding around it? And why consciously omit any other conventional instruments (apart from the functionally unobtrusive bass)? It doesn't need to be an all or nothing situation. They're questions, not criticisms. "Metamatic" - "just one man and his ideas and his imagination working away with a machine(s) !!!" - is a Metal Beat record. Click-click drone.....Am I forgiven?

GLAXO BABIES

GLAXO BABIES - Nine Months To The Disco.

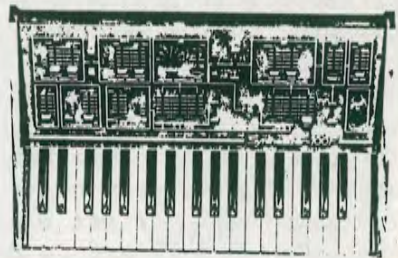
Nine months to the disco - Is this just a pregnant pause? On hearing an album like this one thought never fails to come to mind. Who buys it? Do the record

buying public who crowd around the "New Wave" section of record stores actually feel obliged to dip into their pockets for such an LP because of its pigeonholed "new wave" connotations, because the gospel of John Peel plays and recommends it, because as part of the "new wave" market it's a more worthwhile product - irrespective of its merits - than music created outside the "new wave" vacuum, because the group's name, the LP's title and its cover look interesting or because people genuinely like it? I'd love to know. To those who would say Nine Months To The Disco is odd, different, and adventurous I would agree. But..... With the accent on experimentation and without any obvious framework to work to and around, ideas and their end product can run rife and out of control and it can all be made to sound "arty" and "escapist" and breaking new ground just by being odd, different and sounding unconventional. But where and when does it stop and become formless, musical self-indulgence? It's an everyone to their own judgement again. And rightly so. "Nine Months To The Disco" is the Glaxo Babies debut album. The group have lost singer Rob Chapman who penned "It's Irrational" on the "Avon Calling" Bristol compilation and "Who Killed Bruce Lee?" on the "Labels Unlimited" similar exercise and with founder member Don Catsis of The Pop Group involved, there's been a change of direction and emphasis. "A fusion to extend the modern dance" their record label blurb says. Fusion ! Not so sure. The tone of the album is primal, mutant disco rhythms running for cover under a stark, deliberately gutted sound that is used as a mesh to filter through disjointed, ramshackle ideas and noises. Conventional structure is waylaid and accepted style becomes a chopping block for fractured themes and oblique images. In their words it's "Swampsstomp". The sounds and images that scuttle around in a state of shell-shock are pitchforked together to conjure up various styles. On "Maximum Sexual Joy" and "Promised Land" they become a haunting threadbare mock-disco, absurd and jarring. "Seven Days" is an obtuse, crude hybrid of jazz and undisciplined noise (Is there any difference !), a runaway bass piano and grating brass working at odds with each other to produce a mutilated mish-mash sound. "Electric Church" and the seven second "Slim" are an "idealists'

- their tag not mine - cacophony, a woodwind racket. "Shake The Foundations" is an accomplished, ordinary slab of hard, driving funk, (better than the Average White Band), well removed from the shadowy extremes of dance music handled elsewhere on the album. "Conscience" is a jumbled arid PILLish workout. "The Tea Master And The Assassin" is a wierd, disquieting tick-tock over an empty vibration and the title track is a scratched tape loop acting as pacemaker to a hotchpotch of fleeting, tattered noises that interrupt and ricochet around. The most interesting pieces are "Dinosaur Disco Meets the Swampsstomp", which sounds like two stegosaurus singing and farting in the bath while a pterodactyl gargles in the swamp, and "This Is Your Vendetta" with its loping bass, empty structure and Panorama interview tacked onto the end. The question is "who is the creature" and "whose vendetta is it anyway?". But where's the owner? Yes. The album's certainly odd, different adventurous. Like a pile of bricks in the National Gallery - it's new, unconventional and art. Is it? Well, that's up to you. Is "Nine Months To The Disco" a vortex of smug noise or a clever, brave primal pursuit? Personally, I think the sum of the ideas are greater than the random parts. But the project is not to be sneered at even if, at times, it does sound like This Heat.

"Nine Months To The Disco".
 Certainly conceived by The Glaxo Babies.
 But is it a phantom pregnancy ?

GRAHAM NEWSON.



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FAD GADGET

Writes...

The synthesizer is not a musical instrument it's a machine for making noise. The fact that, in the past, it has been designed with keyboard players in mind, has given it a false image of complexity requiring extraordinary technique. This is, of course, a myth. It's a toy. I've heard a synth being played creatively by a three year old. For me, playing the synthesizer was a natural progression from working with everyday sounds and tape loops. My first practical 'musical instrument' being a mono tape recorder. I found I soon became bored with the process of learning to play conventional instruments. I dismantled my first electric guitar after a couple of days and found I couldn't put it back together again.

Four years at art school (three of those at Leeds polytechnic), was a bit like working in a supermarket. I usually worked at home anyway, (kitchen utensils are great for laying down rhythm tracks). At this time I was working mainly in 'Performance', the tape machine providing the soundtrack for each show. The type of music I made around this period could be described as 'functional sound' i.e. each passage composed as an integral part of the performance or gesture.

There was a lot happening musically in Leeds at this time. I made the first demo tapes for the Mekons and Gang Of Four. I was also a singer/songwriter for a band called the Fans, who were basically a pop group consisting of nine people, not all musicians and nothing to do with the band currently using that name. After two gigs I'd had enough of the band situation and decided to go solo.

I started writing more material using a second hand electric piano, which I'd bought at the age of seventeen, and a friend's stylophone. Soon after I finished college and moved back home to London, sharing a small council flat with three others and setting up a studio in a 4 x 4 ft cupboard. I think that's where the song 'The Box' dates back to! From various boring jobs I saved enough money to get a drum machine and recorded my first demo. My favourite band then was Suicide and I think this was reflected in the minimal, monotone tape I gave to Daniel Miller.

Since working with Daniel on Mute Records, I've had access to various synthesizers. Now if I decide I want a specific sound I no longer have to raid the kitchen, I simply

twiddle a few knobs and hey presto! With one small synth and a tape recorder one person can become an orchestra or, most important, you can invent your own sounds. So, basically it's only limitation is your imagination!

Previously synthesizers have been overpriced and consequently not available to the average person but with the 'Wasp' synth now selling at less than £200-00 and many other companies following suit, there is no reason why they couldn't be as commonplace as electronic calculators. There is also a growing market in second-hand synths as people outgrow their first purchase.

It seems the biggest criticism of using electronic sound has been that it de-humanises music. This is bullshit propagated by numbskulls, with heads full of mindless unoriginal guitar solos. You can bash a guitar until the Milton Keyens cows come home but it will still sound like every other guitar ever played. When you operate a synthesizer, its complete sound will change from day to day depending on your moods and emotions, without having to get bogged down in technique (i.e. there are no rules regarding a right or wrong way to play it). It's a shame Jimi Hendrix never got his hands on one! His use of amplified feedback was more akin to synthetic sound than guitar technique. In making the synthesizer more accessible to musicians through the use of keyboards, as already mentioned, it has lost a great deal of its original potential as a sound generator. It has to lose its image of 'hi-tech' keyboard wizardry and also the recent futurist/spaceage tag, which in its own way is just as limiting. I wonder what we would be listening to today if Marinetti and the original 'Futurists' had access to a couple of oscillators and filters at the beginning of the century? They used really primitive noise machines but now we have the potential to do so much more.

For synthesizers to really develop we must find new ways of triggering them. I believe sequencers and synths are a step in the right direction but they must become more responsive to the human senses, that is, touch-hearing-sight-smell-taste and maybe the use of biofeedback as a means of controlling variables such as filtering etc. Due to the development of the silicon chip, it would be quite possible to make a pocket size synthesizer with push button variables as used at the moment on t.v. remote controls and calculators. The band of the future will tour with their equipment in their pockets.

I think, in the next few years, we are going to hear a lot of pretentious garbage played on the synthesizer but there's also a great chance of hearing some real innovative 'New Music'

Whilst I was waiting for a chinese take-away one evening, I rang Frank Tovey up (a.k.a. Fad Gadget). He told me that "Ricky's Hand", currently bobbing up and down in the alternative charts, was based on a true story!

The song was hanging around in my head and I was looking for an answer. Because of the sleeve and the seemingly anti-drinking and driving implications of the song, I found myself asking Frank Tovey if the song was against drinking and driving? (incidentally, with a can of special brew in my hand and my car parked outside!). "I suppose it is really, it's loosely based on a friend of mine called Ricky, who was driving home one night from the pub, when he crashed in his car and crushed his hand. The funny thing is....." Frank explained rather morbidly. "...he used to play bass guitar before the accident but he now uses a synthesizer instead because its the only instrument you can play with one finger".

"RICKY'S HAND"

Scratched his head then poked his ear
Reached out for a glass of beer.
Ricky's hand Ricky's hand.
From the pocket it pulled five pound
Ricky's bought another round.
Ricky's hand Ricky's hand.
In the dark it found his zip
Wiped his mouth when he was sick.
Ricky's hand Ricky's hand.
Six pints later it waves goodbye
Picked his nose and squashed a fly.
Ricky's hand Rickys hand.
Slammed the door it grasped the wheel
Now Ricky's full of man appeal.
Ricky's hand Ricky's hand.
Ricky contravened the highway code
The hand lies severed at the side of the road
Ricky's hand Ricky's hand. © Fad Gadget 1980

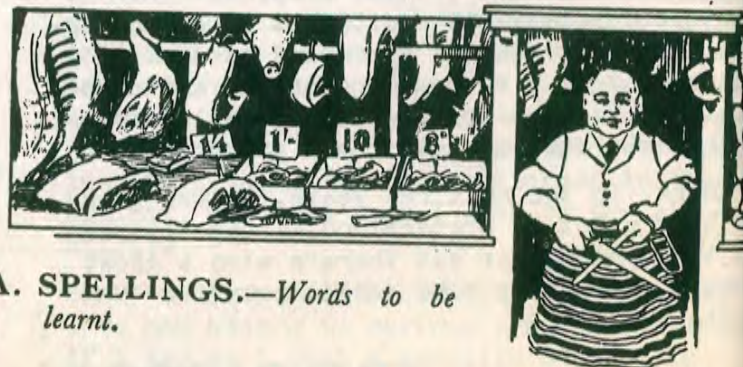


FAD GADGET

FOOD FOR THOUGHT

WHAT DID YOU HAVE FOR DINNER LAST SUNDAY? WHAT MEAT DID YOU EAT? PORK? LAMB? CHICKEN? TURKEY PERHAPS? WHAT DID YOU EAT FOR BREAKFAST THIS MORNING? BACON? SAUSAGES? WHAT ABOUT ONE EVENING THIS WEEK? HAMBURGERS? STEAK AND KIDNEY PIE? FRANKFURTERS? MEAT-EAT-MEAT-EAT-MEAT -----ANIMALS - YOU ARE EATING ANIMALS, MEAT EATING ANIMALS, ANIMALS EATING MEAT. YOU EAT ANIMALS TO LIVE, YET YOU KILL THEM. THINK! FOR GOD'S SAKE THINK! AN ANIMAL IS A LIVING BEING. WOULD YOU KILL THAT ANIMAL? WOULD YOU SEE IT SCREAM IN A CORNER? CRINGE IN TERROR AS YOU TAKE YOUR KNIFE. BLADE SHINING, GOLD STEEL, MADE IN SHEFFIELD. BLOOD, SQUEALS, FEAR, LIFE, FEAR AND DEATH, SACRIFICE. STAB, STAB, STAB, SLIT, BLOOD, SOFT WHITE FUR, STICKY RED FUR. SQUEALS, SCREAMS, FEAR - WARM BLOOD. PORK CHOP. LIVER. HEART. HEART? WHAT HEART BEATS INSIDE YOUR CORRUPT, BRAIN-WASHED MIND? MINCED MEAT, MINCED FLESH, MINCED INTESTINES, MINCED, MASHED, SQUASHED, SLAUGHTERED, MASSACRED, MAIMED, MURDERED, MANGLED, MUSHED. STEAK, BEEF STEAK, SIRLOIN, SLAUGHTERED, SKILLFULLY SLICED, CARVED UP, SIMMER FOR AN HOUR, SKEWER, MEAT SKEWER, MEAT SWALLOWER, SWALLOWER, WALLOWER, WILLOWER, BILLOWER, BLOOD EATER, FLESH CHEWER, HUMAN SEWER, STEWER, SEWER STEWER, HUMAN SEWER, HUMAN STEWER, FEWER, FEWER ANIMALS, MORE PAIN, PAIN? WHAT PAIN? CALL IT FOOD, GOOD FOOD, TASTY FOOD, TASTY, DISHY, SWISHY, DRINK YOUR WINE, EAT YOUR SWINE, YOU SWINE, MEAT EATER, MEAT EATER, MEAT EATER.....YOU, WHO CLAIM TO LOVE ANIMALS, LOOK AFTER YOUR DOG. STROKE A CAT. TALK TO A BUDGIE. ADMIRE THE COWS IN A FIELD AND TOUCH THE SOFT WOOL OF A LAMB ON A SATURDAY AFTERNOON'S DRIVE THEN EAT IT WITH MINT SAUCE ON THE SUNDAY WITH NEW POTATOES AND GARDEN PEAS. HYPOCRITE! YOU GO TO YOUR CHURCH, YOUR HOLY PLACE AT ELEVEN. YOU PREACH AND SPILL YOUR LOVE OF GOD'S CREATURES. YOU LIAR! YOU BLASPHEMOUS BEING. YOU WILL EAT YOUR BLASPHEMY AT DINNER TIME. YOU WILL EAT YOUR OWN WORDS. ALL THINGS BRIGHT AND BEAUTIFUL. ALL CREATURES GREAT AND SMALL, ALL THINGS WISE AND WONDERFUL. WONDERFUL? WISE? THE LORD GOD MADE THEM ALL! IT'S HARD TO BELIEVE THAT YOU ARE HUMAN AT ALL. THE ANIMALS YOU CHEW AND SWALLOW DOWN YOUR GREEDY THROAT IS CLEAR EVIDENCE THAT YOU HAVE BEHAVED AND WILL CONTINUE TO BEHAVE, LIKE AN UN-CIVILISED ANIMAL. YOU, WHO WILL SET AN EXAMPLE TO OTHERS. YOU, WHO WILL CONDEMN OTHERS AS THOUGH YOU ARE A GOD YOURSELF! AS IF YOU ARE GOD! DEPART FROM ME. GO ON YOUR WAY. EAT YOUR HYPOCRISY AT THE SUNDAY DINNER TABLE. ROAST IT, BASTE IT, BAKE IT, FRY IT, STUFF IT WITH HERBS AND SPICES, MAKE IT LOOK TASTY, SEASON IT, DECORATE IT, FLAVOUR IT, BOIL IT, EAT IT. BUT KILL IT? KILL IT! KILL! HOW MANY OF US WOULD KILL? STICK THE KNIFE IN? TAKE AWAY ITS LIFE? COWARD! YOU COWARD. NO YOU WILL ONLY PRETEND. PRETEND THAT A STEAK IS NOT WHAT IT REALLY IS. THAT A PORK CHOP IS SOMETHING DIFFERENT THAN A PART OF AN INNOCENT ANIMAL THAT HAS BEEN SLAUGHTERED IN A SLAUGHTER-HOUSE. SLAUGHTER, TORTURE, MEAT SWALLOWER. BE KIND TO ANIMALS. KIND? YOU? IF YOU WANT TO BE KIND TO ANIMALS THEN IN THE NAME OF HUMANITY DON'T EAT THEM! YOU SIT THERE AND WITH KNIFE AND FORK YOU STAB AND SWALLOW, WITH EVERY BITE AND CHEW, YOU MAIM, YOU TORTURE, YOU KILL, YES YOU - YOU! SO EASY TO PASS THE BLAME, OTHERS, HIM, HER, THEM. BUT NEVER YOU. YOU! IT'S WE NEVER ME! YOU PREACH YOUR THEORY, YOUR PHILOSOPHY, YOUR MORALS, YOUR DOGMA AND GUILT. YOU JUSTIFY YOURSELF. YOU EVEN BELIEVE YOUR SELF JUSTIFICATION. YOU FOOL! YOU WORM! YOU IDIOT! YOU KNOW IT. YOU FEEL IT. YOU ACCEPT IT. ACCEPT, ACCEPT, ACCEPT! NO CONSCIENCE, NO GUILT, NO FEELINGS, NO HEART, NO WONDER YOU DRIFT THROUGH YOUR LIFE IN IGNORANCE. IGNORE. IGNORE. WHAT THE HEAR DOESN'T KNOW, THE EYE CAN NOT SEE. THE LAMB, THE CALF, THE COW, THE PIG, THE SHEEP, THE BULL. BULL SHIT! BULL SHIT! SHIT IT'S BULL. THAT'S WHAT YOU HEAR, THAT'S WHAT YOU LISTEN TO, THAT'S WHAT YOU BELIEVE, THAT'S WHAT YOU WANT! YOU WILL GET NONE HERE. BULL - SHIT. YOU LOVE IT! YOU THRIVE ON IT! IN FACT YOU CAN'T GET ENOUGH OF IT! BULL-SHIT! STILL YOU SIT AT THE TABLE, STILL YOU STARE IN THE BUTCHERS WINDOW. THE BUTCHER. ISN'T THAT A NAME YOU'VE ACCEPTED? HITLER WAS A BUTCHER. AMIN IS A BUTCHER. YOU ARE A BUTCHER. THE BUTCHER. MEAT EATER, FLESH SWALLOWER, TAKER OF LIFE. GREED RULES YOU. YOU ARE A SAPLING THAT BEELES OVER IN A STORM. WHY HAVE YOU READ THIS FAR? ALLOWED YOURSELF TO BE VERBALLY ATTACKED AND INSULTED BY CHOICE? IS WHAT YOU READ HERE WHAT YOU FEEL INSIDE? THINK! THINK! THINK!

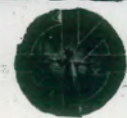
41. THE BUTCHER



A. SPELLINGS.—Words to be learnt.



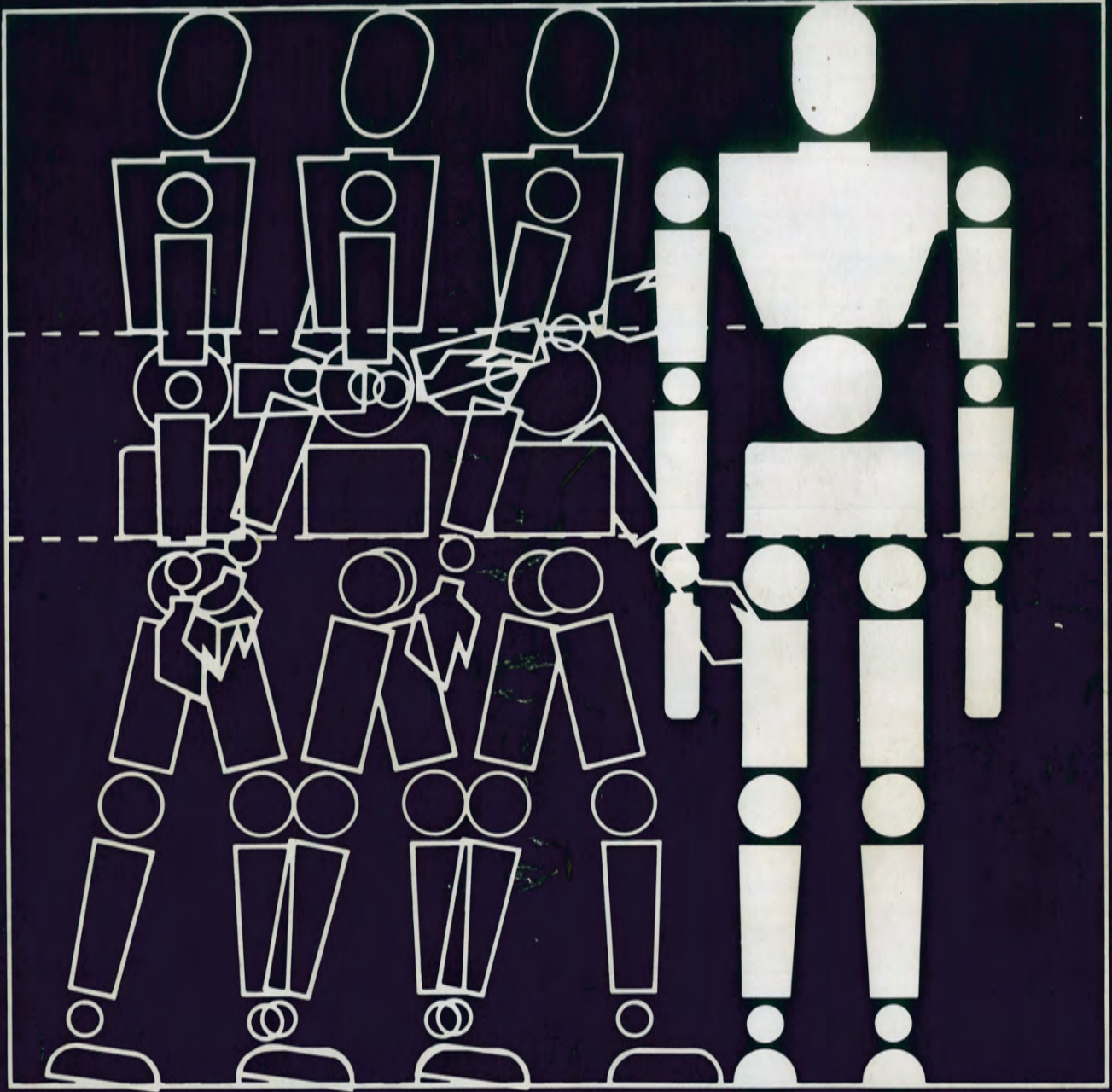
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