



23 SKIDOO • THIS MORTAL COIL • ATTRITION
NYAM NYAM • DEAD CAN DANCE • BUSHIDO
SPK • IPSO FACTO • SITUATION TWO • COIL

ABSTRACT

ISSUE • 4 • 50P

FROM THE EDITOR'S DESK



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ABSTRACT CASTLE

40 DAHLIA DR, SWANLEY, KENT, BR8 7XS

Over the past couple of years, you (Rik Publik) have refused to buy this magazine complaining you've never heard of the groups; now you'll have to think up a better excuse:

In your fumbling mitts you hold one half of the dream; a magazine combining indepth features on recognised artist and smaller articles introducing lesser known talent, bands deserving more exposure, talent you should be hearing about.

The second half of the dream is a means to you discovdring more about these 'lesser known' groups. With the help of Third Mind records I've collated 'Life At The Top', a compilation album featuring eleven of the groups included in this magazine. Some of these bands have had material released, for others it's their first venture onto vinyl. But we have one common aim; to make you aware of who we are, at a price that won't need a mortgage. So now you have no excuse for pleading ignorance; We've opened the gate's, it's up to you to realise whose surging through them.

'LIFE AT THE TOP' retails at £3.99 with a free copy of ABSTRACT 4. The album alone is available to you, post paid for £3.50. Send Name, Address & Cheque for £3.50 payable to ABSTRACT. To ABSTRACT CASTLE, DEPT R, 40 DAHLIA DR, SWANLEY, KENT, BR8 7XS. Foreign orders add £1.50.
(See back for further details.)

ROB: This Mortal Coil: It'll End In Tears (4AD LP)
Nyam Nyam: Hope Of Heaven (Situation 2 LP)
Wolfgang Press: Scarecrow (4AD EP)
Bushido: Among The Ruins (Third Mind 12")
Touch: Waterglass (Cassette)

CRIS COD: Wolfgang Press: Scarecrow (4AD EP)
The Fall: The Wonderfull... (Situation 2 LP)
Ipso Facto: Life Is A Cabaret (Zodiak 12")
Skeletal Family: Burning Oil (Red Rhino LP)
Look Back In Anger: Caprice (Criminal D' LP)

ROGER THE MILKMAID: Bushido: Among The Ruins (Third Mind 12")
Cabaret Voltaire: Sensoria (Virgin 12")
Peter Hammill: Just Good Friends [Version] (Charisma)
Yello: Live At The Roxy (Vertigo, one sided mini LP)
Rain Parade: Explosions In The Glass Palace (Enigma LP)

HARRY HADDOCK: This Mortal Coil: 'It'll End In Tears' (4AD LP)
Portion Control: 'Step Forward' (Illuminated LP)
Bushido: 'Among The Ruins' (Third Mind 12")
Wolfgang Press: 'Scarecrow' (4AD EP)
Pornosect: 'Recreation and Relaxation' (Cassette)

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With a big Elektra deal under their belts and an album 'Machine age Voodoo' completed, sure to be a hit and also sure to yield a couple of hit singles; the band are about to hit the headlines in a big way. Ensuing weeks will see them featured in every music paper you happen to browse through. So I thought I'd talk to mainman Graeme Revell about other important things...

WHAT FOR YOU CONSTITUTES GOOD MUSIC ?

"I'm obsessed with originality really. I tend not to enjoy too much pop stuff even when it is done well, although I do enjoy well done soul music at the moment, although I'm sure it's only a phase I'm going through. But otherwise I'm always on the lookout for something that I haven't heard before."

YOU'VE ALWAYS SAID IN THE PAST THAT YOUR FAVOURITE MUSIC WAS THAT PRODUCED BY THE EXPERIMENTAL GERMAN BANDS. WHAT DREW YOU TO THAT MUSIC?

"That was because I hadn't heard anything like it and because those bands were basing their music on European cultures, or going cross-cultural to Eastern music. Most of the other rock music being produced had African rhythms as their centre

It was just something that appealed to me really. I mean, as far as a band like Can went, you couldn't really say that they were doing anything phenomenally original, but it was good music."

MOVING ONTO MUSICAL PERSONALITIES WOULD YOU CLASS PEOPLE SUCH AS HOLGER CZUKAY OR BRIAN ENO AS IMPORTANT ?

"They are important. They're pretty true to their original conceptions, although I'm not too keen on Eno's muzak. That stuff to me has just an anaesthetising function; it doesn't make you think particularly. However Eno is important because he started off in the middle and took a fairly wide audience into a very interesting area. The same could be said of the Talking Heads and David Byrne. Amongst rock punters they are seen as innovative characters and I suppose that certainly says something. Czukay on the other hand has turned his career around a bit and is going almost commercial now. I do like his work with Jah Wobble, simply because I like dub music. Going back to good music, I think it's just coming up with a different style. I mean take the Moodists as an example; they've taken one tried and tested formula and are just using it again, to me that is not good or interesting at all."

BUT DO YOU THINK IT'S POSSIBLE TO BE ORIGINAL OR INTERESTING THESE DAYS ? I MEAN, JUST ABOUT EVERYTHING HAS BEEN SAID AND DONE.

"No, I think it's still possible to be original, although you can't be original and make money at the same time."

IN WHAT WAYS CAN YOU STILL BE ORIGINAL ?

"Well I think one example is the Musique Brut stuff I am working on at the moment. Nobody has done stuff like that before. Nobody has released a record that contains

only digital permutations of insect sounds before. Whether or not it works as a piece of music is another question. I mean, the digital revolution is just about to hit us, although unfortunately it's a bit of an elitist phenomena at the moment, because Fairlights etc are so expensive."

WHAT OTHER MUSIC ARE YOU WORKING ON AWAY FROM S.P.K ?

"Well, with the Musique Brut label I'm working with Brian of Lustmord. The first LP we are doing is the Adolf Wolfli project, which is with Nurse With Wound, DDAA, SPK and hopefully Hans Roachim Roedelius, ex of Cluster. Unfortunately Holgar Czukay had other commitments. That should be a good album, it's based on Wolfli's work 85 years ago, he invented a new system of writing music (see photo) using different symbols, numbers and pictures. Each group is doing its own interpretation of the music which to me is extremely interesting as this guy was writing music 85 years ago and none of it has ever appeared on record. Then we are doing the insect LP which is based roughly on a Japanese idea in what corresponds to our Victorian times. They used to keep certain types of cricket in little gold cages, these crickets were prized for their song. The third LP is a quirky piece of mine that is dedicated to Harry Partch, which is using the facility of changing the tuning of the scale into quarter-tones, eighth tones etc, whatever I happened to feel like at the time. That uses the ethnic idea of a scale or tuning, but not using many ethnic sounds, mainly piano etc."



WHEN ARE THESE ALBUMS COMING OUT?

"They are all coming out at the same time, around this November. There is no precedent for any of them, so I think you can still claim that there is originality left in music."

ANY OTHER ALBUMS AFTER THAT ?

"We have plans to produce an album made entirely by mentally handicapped children. It's something we intend to follow up soon. All the proceeds from that LP would go back to where the music came from. The whole idea behind the Musique Brut label will not be to make a profit and the packaging will be as good as possible with booklets etc."

ARE THESE ALBUMS GOING TO BE COMPLETELY INDEPENDANT ?

"Yes, although we hope to get licences for Europe, America and Japan so that everyone can get hold of them pretty easily without having to pay massive import prices etc."

IF WE COULD MOVE AWAY FROM MUSIC, AND ONTO FILM AND CINEMA ?

"Yes I'm very dissatisfied at the moment. Everybody thinks the music industry is in a sorry state, but the film industry must be almost dead. You've got the sorry sight of my favourite film maker 'Tarkovsky' (Solaris, Stalker, the Mirror), he made a film called 'Nostalgie' and it played at the Lumiere for a week and was then stuck back in the can. The whole industry is just centralised around Spielberg and Lucas. They have just killed off everybody else."

WHAT FOR YOU IS A GOOD FILM, TO ASK ANOTHER QUALITATIVE QUESTION ?

"A film can be good in terms of brilliant camera work such as Orson Wells or Hitchcock, where the texture is good. I think that usually happens in black and white, although sometimes in colour films too, such as Tarkovsky where everything liquifies, or a Nic Roeg film like 'Eureka', which wasn't a good film but in places it used really surreal elements. Actually Roeg is another example; 'Eureka' ran for a couple of weeks and was then finished, they must have taken out a mortgage for the next one to be made. Really talented people like that must get so frustrated because of the current state of the art."

WHERE HAVE THESE FILMS GONE WRONG THEN, HOW DO YOU MAKE A SUCCESSFUL FILM ?

"I think you have to be very careful, the lowest common denominator of human culture is geared at about the 14 year old and unless you hit that you might as well give up. Either that, or do the most way out thing you want to do and forget about success at all. I just hope somebody can get some international syndicate money together at some point and start producing lower budget films again that are imaginative."

TO MOVE ONTO LITERATURE...

"I have great admiration for the work of Deleuze and Guattari (Anti-Oedipus, Schizophrenia etc). I'm actually contributing to an album being prepared at the moment for which they are writing the text. As for literature in general, I must admit, much to my chagrin, that I haven't read much recently. I've been re-reading some Michel Foucault (Birth of the Clinic, Madness and Civilisation), he died recently so I thought I'd better go back and read everything again."

THE THING ABOUT LITERATURE IS THAT IT DOESN'T SEEM TO HAVE TO AIM AT ANY PARTICULAR MARKET...

"That's right. It seems that there is an appreciation for good literature among people, an underground author must sell more than an underground recording artist. Literature seems to have that bourgeois legitimacy about it that music hasn't got. Good books tend not to age either, there is an attitude that makes an old book quaint or interesting, whereas most people tend to treat a record as completely out of date a few years later, I really like reading old books. For example, I'm very keen on Huyssmans at the moment, he

"I've always wanted to have an insectarium with high sensitivity microphones to mike up the little battle that would be going on in there. It would be really psychopathic I'm sure. Unfortunately the technology is not really good enough at the moment. If anybody has the money to do that please let me know, anyone out there! I'd love to hear it, the sounds of Praying Mantis' killing etc. There's something I found out when I was playing on the Fairlight too, trying out human screams; If you take it down one octave you get the exact replica of a wolf howl, if you take it up two octaves you have a bird scream and if you take it up three octaves you have a rat's cry. It's proof in front of you of what they say about all animal cries being the same, just at different frequencies.

DO YOU THINK, LOOKING AT ANOTHER SIDE OF IMPROVING TECHNOLOGY, THAT THE WHOLE IDEA OF TEST TUBE BABIES IS FRIGHTENING? IN ANOTHER FEW YEARS YOU COULD HAVE ACHEIVED AN 'ARYAN' RACE?

DO YOU WANT TO TALK ABOUT MEDIA CONTROL ?

"No not really. A few people, not mentioning any names, go on about it all the time. I don't think...

SPK

are necessarily controlled too much. I'll give you one example of a friend of mine who gets grants to make video's, and he often lets handicapped children make video's themselves. He isn't very interested in the finished product because it's usually appalling, but he says at some stage or other they said 'Is that what they do on the news?' and as far as he is concerned that is the moment that's important. I tend to agree with him, people that want to realise it do realise it, most people don't give a shit and some people turn it into an actual fetish. That's why I don't get into this junk culture too much. This sort of sitting around watching B-grade movies all the time and thinking 'Oh what a laugh'; that doesn't interest me at all. But getting back to media control, as far as i'm concerned you should just get on with as many different things as you can. Just thinking about it though, there is one interesting example of how a culture can be completely destroyed or taken over; There are Nomads in the Middle East who have since time began made a trek or pilgrimage every year, an annual migration. Anyway, two or three years ago they postponed it so that they could watch the final episode of Dallas. I could not believe it, there are probably lost tribes in New Guinea, not even discovered yet who watch fucking Dallas. It's appalling and really disturbs me a great deal. But then there are a lot of things that disturb me; All this stuff about body building. In the USA it's a real excuse for unemployment I was reading something in Time magazine where someone was saying they'd created so many jobs, even in the recession when Europe hadn't created any. But the thing is these jobs have been created in hamburger joints, or aerobics instructors, all these completely useless jobs. Lets talk about something else. How about something dark and forbidding something really moody; what the public wants to hear about. Blood & all that kind of thing, strength, will and power!"

GO ON THEN.

"It's pathetic; they've become so fetishised that they've lost all meaning. Every group has got some name like 'Death this or that', and the original use of what we were talking about death and society has become fetishised and glorified. People tend to use up one little fetish and then move onto the next one. Once you've gone through metal you go onto rubber or whatever. All those albums with rhetorical sleeve notes about strength, muscle, all with no content. It's just slogans, all advertising.

YOU'D THINK THAT GROUPS WOULD HAVE ENOUGH SUSS TO LAY OFF THE HEAVY BULLSHIT ! (Yes Roger-Ed)

"Yes, that's right. An endless stream of bands with the same image

the same clothes. England has just gone a bit over the top with this. People have got to the stage where they can't even make a statement about something without first thinking 'Is it cool', or 'Is it in this week'. In fact, one of the few things I agreed with Nick Cave about was when he said that when the Birthday Party first came to England they thought they had to be totally original to make it. It turned out to be the complete opposite; if you are original you won't make it."

DO YOU SEE NO WAY OUT ?

"Not in the pop world, all that Frankie nonsense. The massive hype machine that runs just about everything. 'Two Tribes' was just a recycled David Essex riff that even Icehouse had already ripped off with a song called Love and Motion a few years ago, which they had a number 1 in Australia with."

HOW ABOUT THE MALCOLM McCLARENS OF THIS WORLD ?

"Pathetic really with his claims to originality, I don't admire him at all. I think he's the biggest plagiarist that ever hit the earth. Having said that I do like the recent single 'Madame Butterfly'. But all this Soweto stuff, he ought to have been shot for ripping that off.

Going back to doom and destruction it's very poetic and very seductive for Psychic TV. For people who've nowhere to go it looks great, but sooner or later they must sit down and think 'what is it', and the answer is nothing. Conversely, the commercial stuff around at the moment isn't much better. The only good thing about the electro explosion is Kraftwerk being recognised, as well as people like The Pointer Sisters and Herbie Hancock, who've been making classy music for a number of years. Any other questions ?"

JUST ONE, POLITICS?

"The only way out really is through individual creativity. I think communism is the best model, but it gets perverted too much. People are too greedy, they're not innately greedy, but there are too many material goods around, too many seductive things. The Russian government is nothing to do with communism. The communism I mean is that Marx talks about in the third volume of 'Das Kapital'."

From here the conversation turned into a longer discussion of the Fairlight and a joint slag off of most of it's users. We then went on to discuss Beethoven's chances in the upcoming American Hard Court championships at Forest Hills. We were both agreed that if this boy can repeat the devastating lobbying and volleying which he has shown on grass, but at the same time control his tendency to swing away on his second service and backhand returns, he could earn his position as no2 behind burly Roger Chopin of Puerto Rico. However, neither of us could forget the time when in the Third Movement, the Scherzo, Beethoven in his customary breaking with tradition, clapped his hands behind his back and butted ONE of the line judges.

Roger The Milk Maid

9. "MIDNIGHT"
COMPOSITION TO ACCOMPANYING TRACK ON
"LIFE AT THE TOP"

TITLE: 'Performance pts 1 to 3'

Recorded at Offbeat studio, Leeds.
19/07/84

Victor Watkins: Guitar, piano.
Anna Virginia War: Voice, piano.
Hope: Electroniks.
Stephen E. Thrower: Piano, voice, synthesizer.

Written and produced by POSSESSION
(c) 1984. Lyrics by A.V.War and S.E.Thrower (c) 1984.

RECORDING INFORMATION

Original idea for 1st section abandoned during recording, uninspired. A completely different approach was needed. Owing to insurmountable human error, the tape voice that was to have constituted the 3rd. section was omitted, and the line ('You'll have plenty of time to feel the pain' from the film 'Last house On The Left') was instead spoken as part of the lyric for the last section. This part of the song was conceived before the session.

Working conditions proved almost intolerable during this session. A day of 'real' work.

This track is dedicated to the memory of the actor James Fox who surrendered life for the living death of religion soon after the completion of the film Performance. No direct, linear connection with the content or style of the film is intended, although certain similarities are discernible, chiefly the use of sado-masochistic imagery. It should be noted however that the name of the track was decided upon after the words and music were finished.

"Our records are more about fantasies, like cabaret and sex. There's a lot of people go on about escapism, people escape through music, they say it should reflect what's going on in politics and what's bad in the country. But I don't think music's going to change politics, i'm just out to entertain. People understand entertainment, they don't want politics."

Ipsos Facto have recently released their first 12", preceded only by 2 very limited singles. Vocalist Ek has continually used the phrase 'Look pretty, act sexy, be subversive', this release satisfies all those demands. Released on their own label it shows the impetus that will carry Ipsos over the hypocrisy of their fighting with the music industry.

P O S S E S S I O N

1st SECTION

teenage boy in grey, featureless room...straightjacket,unable to move...chart played varying levels, loud and abruptly soft, almost inaudible, constant and random...no human contact...pop videos at arbitrary intervals without sound, issuing from concealed projector...(...face of random power beneath...)...powerful sedative in the food, confusion as it hits nervous system in limp strands of sated tissue...boy is in a different room when he wakes, naked arms and legs outstretched tied face up...the room with photographs depicting every possible perversion,no faces show all figures writhe and thrust anonymously...(...the master you know or the master you don't...)...extremely potent aphrodisiac is dispensed and takes effect almost immediately, boy strains at his bonds feeling his muscles blister inside heat of longing, boiling sex coiled in his gut...old and young, man and boy enter and sexually molest him in every way. He is periodically blindfolded...(...love is blind, we see each other...)...periodically forced to engage with various animals...)...the arms of pain hold us together...(...constant church organ audible The boy is returned to the other room...food and sleep allowed upon recital from memory of allotted section of the bible, which is present at all times in the room...(...leather crawls across the skin...)...these instructions issued and their fulfillment observed by figure dressed as Boy George, who administers a severe whipping to accompany any failure...(...arms outstretched on wooden floor...)...in remaining time before cycle repeats a video of previous indignities highlights only, played to him...(...whip comes down, the smell of power...)...

This process to take place over a period of 10 years...(...fear tied in ropes of will...)...

2nd SECTION

On release these questions:

What do you want ?

Who do you blame ?

In reply, the boy asks:

If you close your eyes why does it feel as if you're going backwards ?

3rd SECTION

"You'll have plenty of time to feel the pain"...your flesh plays betrayal...boy writhes in pain, sperm shoots in hot waves...his flesh upon him (his word is his deed) shall have pain...his blood (...all slime seems the same...) feels like sperm to me.

"You're really skinny, like a little boy or something..."

"Behold, all souls are mine; as the soul of the father, so also the soul of the son is mine: the soul that sinneth, it shall die. But if a man be just, and do that which is lawful and right, and hath not eaten upon the mountains, neither hath defiled his neighbours wife, neither hath come near to a menstruous woman, and hath not oppressed any, but hath restored to the debtor his pledge, hath spoiled none by violence, hath given his bread to be hungry, and hath covered the naked with garment; he that hath not given forth upon usury, neither hath taken any increase, that hath withdrawn his hand from iniquity, hath executed true judgement between man and man, hath walked in my statutes, and hath kept my judgements, to deal truly; he is just, he shall surely live, saith the Lord God." Ezekiel 18.2-9.

"O taste and see that the Lord is good.....O fear the Lord, ye his saints: for there is no want to them that fear him..."

Come ye children, hearken unto me: I will teach you the fear of the Lord (Psalms 34)

Obedience is the best sacrifice." (a derivative of Psalm 40)

all work written and collated by A.V.War and S.E.Thrower (c) 1984, except where stated.

POSSESSION L.P: "The Thin White Arms Obtusely Angled At The Elbow, Methodically Dipping And Emerging." (a mission records - LEV 18:23)

POSSESSION also contribute one track to a video compilation 'Beyond Entertainment', named 'Fundamentals'.

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A booklet comprising 22 pages A4 is available price £1. Containing lyrics collages, information about group members and writings on topics related to POSSESSION, it is an essential purchase for those interested in the band. It is written and assembled by Stephen E. Thrower and Anna Virginia War - Cheques and P/O's should be made payable to A.V.War at the address on this page.

IPSO FACTO

"We've got this far, we can release the stuff and sell it. Basically all a label can do is offer you experience and money. Most labels want to see if a band will work out over 10 months, and they give them a limited budget, but they throw them away unless they sell. Most of these labels have no idea, they can produce on a big scale, but on a small scale we can keep the quality high."

Ipso Facto have far more possibilities in their future than most bands, no contracts, no restrictions Their imagination can run riot, as do their ideas. The story only starts here, keep on searching, this band are on the brink of creation.

Cris Cod



ATTRITION are starting to get a lot of attention. Things have really started happening for them in 1984, after 4 years spent developing and progressing. Earlier this year they released a well received 12", titled 'Monkey in a bin', followed by two mini tours of Holland, Switzerland & Belgium. In July they moved from their hometown of Coventry down to London, where they felt they could make their presence better known, and in August their debut LP, 'The Attrition of Reason' was released by Third Mind Records; a four track 12" is on it's way, but as this interview was conducted in August it seemed natural to talk first of the album, Martin Bowes, one part of the trio, agreed...

WERE YOU PLEASED WITH THE ALBUM ?

"Yes, and we still are, even though most of it was recorded last December since when I think we've obviously developed a great deal. It was recorded on 4-track as well, so obviously it's quite minimal. All future recordings will be made in a much bigger studio. After saying that, I still like the album a lot, there's a lot of idea's on it and the sleeve's brilliant too."

IS IT SELLING WELL ?

"I can't really say yet, because it's only been out a couple of weeks, but I know about 600 copies went out in the first week, so hopefully it will need another pressing soon. We only had 1000 done at first to test the public reaction. In fact it had it's first review in yesterdays Sounds, which was quite good. That should let more people know it's out. We're still waiting on John Peel to play something from it which we'd hope he would do by now, he played our 12" three times and that's nowhere near as good as the LP."

WHERE DO YOU SELL MOST RECORDS ?

"The biggest markets for us are the USA, Canada and European countries such as West Germany, Holland and Belgium; the UK comes a bit down the list."

ANY REASON WHY ?

"I think in the UK it is too big an industry and most people tend to get spoonfed whatever is popular at the time, this holds true for both major and independant labels. In the other places I mentioned, and in Europe especially, people are a lot more broad minded. There is more room for the smaller groups. The one good thing about the English scene is that in Europe the people think that British music has got a good image. Therefore they will at least listen to different types of British music, even experimental music, and judge for themselves what is good and what is bad."

ATTRITION

HOW LONG HAVE YOU BEEN GOING AS A THREE PIECE ?

Well, out of the four years Attrition have been together, we've had the same line up for the last three. That's been good because it's given time for everyone to develop and for the group to gain it's own identity and so on. I can't speak for myself, but Ash has really developed his synth playing, and Chryss' vocals, although they've always been good, have really started complimenting with what we play."

WOULD YOU EVER INVITE IN ANOTHER MEMBER ?

"We do occasionally have guest players, such as on the LP, where there is a guest sax player, but we can do most of what we want to as a three piece. Another member would also need to be in tune with our ideas and feelings."

WHAT WOULD YOU DO IF YOU EVER RAN OUT OF INSPIRATION ?

"Start a record label"
(Their label's boss is sitting in and abuse starts flying)

SO WHO INSPIRED YOU TO FORM A GROUP ?

"Well, there were so many bands I listened to at the time, but out of the bands in 1979-80 I would say Crass, Siouxsie, Joy Division, and probably Public Image Ltd."

I KNOW THE WHOLE BAND ARE VEGETARIANS WHY ?

"Personally I see it as a conscience thing. In a way, it's a step against the violence inherent in society today. I just can't condone the unnecessary waste of any sort of life. That isn't to say that i'd look down on people who do eat meat, but with scientific developments, eating meat is fast becoming unnecessary. There are a growing number of vegetarians all the time and that can only be a good thing; supermarkets and other stores are starting to cater for vegetarian shoppers too."

Attrition's contribution to 'Life at the top' is from some of their unreleased new material, it shows a positive progression which will undoubtedly peak with their Autumn 12" on Third Mind.

Roger The Milk Maid



BROODING: Brooding is so often overlooked as an absolutely great way to pass dull time. And it's something you can do anytime by yourself. Just pick out all the things that you hate about yourself; or think back to all the terrible mistakes you've made with your life, things that make you feel guilt and shame. Or think about all the cruel and thoughtless ways your friends, relatives, co-workers and neighbors have ever hurt your feelings. Then sit in front of the fire or in a dimly lit room and dwell on them at length. Go over them time after time, reliving each awful and shameful detail. The hours will just fly by. (You can combine your brooding with drink—just fly by. (You can combine your brooding with drink—and have one heck of a time.)

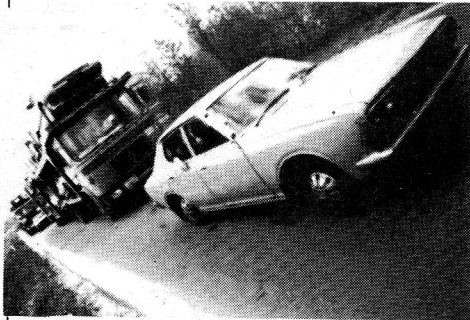
"Sex is the best thing that was ever invented. When I have sex, I always have it with someone I love because I love myself; therefore, there's always at least 50% love in the lovemaking, which is much better than none at all. But anything is possible when the chemistry is right. Lesbianism, plural sex—I think all those things are okay, and probably very beautiful, if everybody is willing and nobody gets hurt. But I can't imagine why anyone would want to,

Five Go MAD in Europe.

The crossing was smooth, the car packed with luggage and cassettes, leaking oil quietly on the lower deck. The crew; Glenn, Pilar, Gary, Brigit et moi munching overpriced sarnies, overpowering the Packman & leaking less frequently.

Five representatives from this land of refined music, striving to associate the Spanish underworld with our culture, or, more literally 'Five go mad in Europe'.

As I turned the key distinguishing the engine. On a major route that had been blocked by french farmers, I realised this trip was not to be trouble free. We sat for three hours watching onion clad bodies dump tractors & build fires, in the middle of the road.



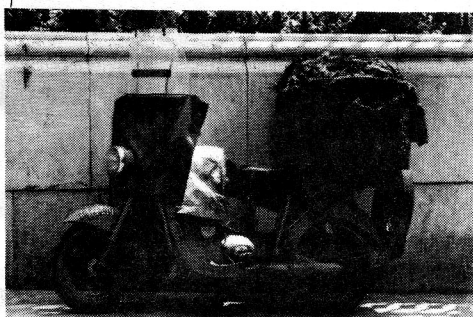
4 jam en route à Paris

By nightfall we'd reached Paris, 6 hours behind schedule. Time for a drink, a quick search for the 'Eyefull Tower' and then onto the autoroute to make up for lost time. I drove all night, reaching Bordeaux by morning. By 10am we were crossing the Spanish border and by 11am I was collapsing in the comfort of Pilar's mother's house in Vitoria.

5.00pm and we were off again, my faithful bluebird straining through the Pyrenees. We slept rough that night, but the sun wasn't out and it got damn cold, so within a few hours we were moving again with our goal in sight; Granada 270km.

At 11am friday morning, we were driving along the Grande Vierre, we'd made good time. Ten past and we were knocking on the door of Alfonso the man behind 'La Vision', an organisation funded by the cultural department of the Granada council, to promote local music interest.

We'd been invited to play at a festival lasting a week, S.I.M.A., an event promoting local art, fanzines and groups, plus the better known underground English music. Better known purely because Gary supplies Alfonso and Granada with all the Third Mind releases and anything else worthwhile.

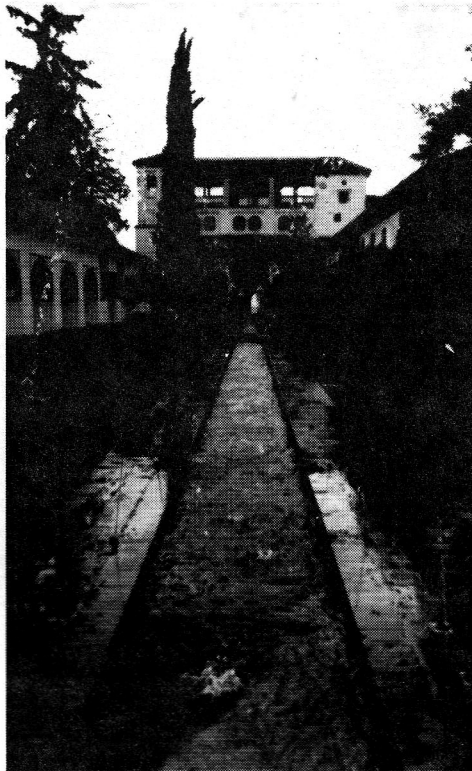


Special transport at it's best

For the week we stayed at Alfi's parent's Villa, come Stable. A big place that we had to ourselves, five minutes from the centre of town.

Unpacked and settled in, we were back with Alfi, discovering the arrangements for the week. Glenn, founder member of Konstruktivits got into the interviews immediately, while he was being taxi'd to the Town Hall, Pilar located another member 'Elanor', who was already living in Granada and me, Gary and Brigit browsed through Alfonso's record collection (holding relics in the vein of Bauhaus's 'Bela Lagusi' in white vinyl - gosh I hear you scream) and then became tourists exploring the town.

That night we met the multitude behind S.I.M.A. They handed round the ham, cheese & pate sandwiches at Alfi's flat, along with meatpie, unflavoured crisps and other substances to make the extremities tingle. From there we went touring the bars, with Vodka at 40p for a triple and wine at 10p a glass you can imagine the state we were in by the time we'd reached 'Propaganda', THE nightclub in Granada. They played everything you'd want them to, ranging from Portion Control, SPK and Test Dept to Tones On Tail, Modern English and Fad Gadget.



The Olumbras Place - Go there!

Ensuing nights were similar, beginning with perhaps a gig by a local band, or a viewing of video's in an open air Diorama. The video's were as diverse as the music, but the likes of SPK, the Birthday Party and the Cabs had the onlookers transfixed. On a higher level there were displays of records and fanzines. While studying these displays our photo was taken and appeared the following day in the local paper - describing our black clothes and bleached hair, likening it to the youth's outlook on life.

'The future looks black and depressing.' The paper could be likened to the 'Sun', a comic that writes crap about anything.



The finale to the festival was the Sunday. Held in a fair sized stadium Gabinetete Caligarie (a spanish rock group), Konstruktivits and 23 Skidoo were preparing their onslaught on 2000 unsuspecting faces. The 'layed back' soundcheck meant that Konstruktivits didn't show until 11, and only then did they play 3 tracks as the police were threatening to raid the place and Skidoo still had to play. But those three songs, high-lighting with 'Physical Jerk' triggered on of the best crowd reactions since the legendary Pistols Paris scandle, with Glenn throwing himself around the stage like a crazed ape on heat and the crowd screaming and whistling.



Skidoo were more sedate, in bouncing form. Swapping instruments faster than Joan Collins swaps lovers. Their entire set consisted of one long beaty rhythm, never too dangerous, but never slipping into a rut of repetition. By 12.30 the Police were in and the lights were on, Skidoo played on, but not for long; the lights were too bright even for these stars.

Next morning it was another story, following the parties we had to begin the long trek home. Again sleeping rough and briefly stopping in Paris. We arrived to early for our ferry, so we sat and mused as we watched The Cult being searched for an our on their way to play Paris.

Not so amusing for us, as they stripped the car down to it's nut's looking for powders, but poor Gary, they stripped him down even further.

The Driver



Southern Area Cult

A while ago I witnessed the Birthday Party seducing a packed venue in Victoria. Nick Cave's raw aggression mixed with the hypnotizing backlash, lifted the multitude into a swarming frenzy. I stood, mouth agape, thinking 'How can one man transform all these people to such effect?'

Over a year later it happens again but this time there's no 'Hey Haw' or thumping drumbeat; There's a girl holding two flexible sticks, an unusual shaped instrument resembling a harp laying flat in front of her. She's striking the strings, faster than any drumbeat, emitting beautifully sharp, melodic tones. Beside her stands a man bellowing into the crowd, an intense, powerful voice with again such clarity. Behind them stand more people, guitar, bass, bongo's. Collectively they fill the stage with an array of life, together they fill the hall, from ceiling to floor, wall to wall, with a sound so precious, engulfing the gathering in a wealth of flowing originality.

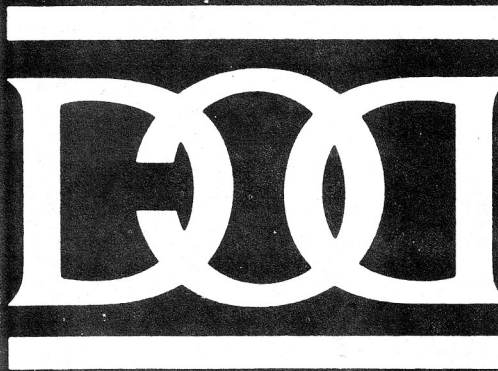
Dead Can Dance coincidentally have more influence from the Birthday Party than their completely opposite sound would suggest. Originating from the same country it arises that the Boys Next Door (as they were then called) were often in the neighbourhood long before they ever came to England.

LISA: "I used to see them every Tuesday, the only way bands could get across to people out there is to play very often, and one Tuesday they weren't playing because one of them had a cold. It was such a trauma, nobody knew where to go or what to do because they weren't playing, it was incredible. I'll never forget it, just that they weren't there. Then they went off to England and came back famous. We all went along to see them the first night they came back to Australia and all these strangers had come along that you had never seen before, because they had got so big in England all these people wanted to see them.

But it's so much more like a family thing in Australia because it's so small, impossibly small for underground bands and there's no future and no opportunities for you to go out and play to as many people as possible, so the people who do play play to the small crowds are just so dedicated, they love what they do so much."

BRENDAN: "You have to make that transition I think wherever you are. Bcause the same thing happened to me before with a group formed in New Zealand. We went to Australia and then the following we returned to New Zealand and played to packed houses and earnt a lot of money, which we wouldn't have been able to do a year earlier."

Before Lisa joined Dead Can Dance, a band formed by Brendan Perry with Simon Monro and Paul Laricson, she was working on her own, developing her talent on the very underground Australian circuit:



LISA: "I used to play at a place called the 4-7-11 club, you couldn't get the sound you wanted, it was just the Yiang Ching (the harp like instrument) and a drum machine when I was playing and you could get away with something like that because it was such a small place. I mean the PA was a couple of speakers, it was brilliant, it really was. I saw the Boys Next Door there, I saw some of the best bands I have ever seen there and you had to be good because it would bring out the best in you."

Lisa joined the band a few months after it's conception and then in April '82 they decided to break down the barrier by coming to England. So how do the venues and gigs over here compare to those at home?

BRENDON: The October club was probably the worst one because there were two bands, and as there wasn't enough room on the stage for everyones gear it was havoc."

LISA: "Yes it was havoc, but the sound was brilliant. But there was this man calling out 'Where do I put this Mike Wally?' up to the guy at the PA and he said 'Stick them anywhere and I'll sort them out when I get there.' And this was when we were supposed to be coming on. I thought my God what are we going to do, I was nearly in tears, I thought there was no point in playing but then when we got on it was fabulous."

PETER: "It was chaos in the changover, because this guy in Living In Texas did a big jump at the end of the set and the stage was just thin boards so he went straight through it, he actually went straight through two cables which had a carpet over the top of them."

LISA: "That's when the lights blew."

PETER: "And these two guys from the PA company were sort of rebuilding the stage and ripping all the carpet up and then there was Living In Texas trying to get all their gear off and us trying to get our gear on."

LISA: "It was incredible but it was really good because it was so intimate, everybody was there and you felt like you were part of the audience. It's horrible when you are so above them, so high up you can't even see their faces, you can't feel their presence; like at the Victoria Palace it was just darkness, we couldn't see them, you just looked down into complete black and looked up at the bright lights and you couldn't see anything except for this blanket of black. I far prefer places like Brixton because people come up and talk to us afterwards and we had a chat to everyone, it was tremendous. You could walk around and there was no hierarchy thing, no seperation, it was really nice."

PETER: "It's very important to all of us that it should be a shared experience rather than just sort of us up there playing and everybody else down there watching. You feel like you're playing with just friends around you rather than being on show."

Thinking back to the October club I wondered if DCD have ever considered using backing tapes, if only to save space.

LISA: "It's a terrible thing to do, people must be really incredible to do it with feeling, it's really sterile and the main thing when we're playing live is the thing that we try to build up between us and the crowd, try to see a vision, something. You can't if you use tapes, you get completely lost. You are looking into a sound wich is coming from somewhere else and it's just really foreign. Whenever I've been in an audience watching someone with tapes I have always felt a little disorientated because the sound, unless it's coming through a really good PA and mixer, is lost."

There are two distinct sides to DCD. One is the restrained, controlled tones of Brendan, the other is Lisa's spontaneous voice that feeds on atmospheres and emotion, both with qualities completely detached and unique, but both combining to produce an intense performance that although perfect together, could also strive as separate entities.

BRENDAN: "The Ep we did was a bit like that by accident. It was never deliberately planned that way, it's got a fantastic two sidedness to it, but the songs are obviously linked; that's just the way it worked out."

LISA: "It's because I joined and started playing percussion and Yiang Ching and the Madolin Harp and I couldn't cope with life without singing. So I tried to do a few things and started off by doing one little bit in one song, and then it turned into two, and then I was doing my own things. But we've all got something to offer, as long as it works and we are all happy with it, we don't mind what happens."

Another important part to DCD seems to be their artwork, their EP cover is shown here, but on the album cover was a picture of a mask, half shadowed suggesting questionable mystery:

BRENDAN: "The mask was made by the people of a New Guinea tribe, they imbued into this piece of wood a life of its own. That's why the track 'Fatal Impact' in the first place has the vibrant quality of the Mask and yet the Mask is inanimate and it's like bringing something dormant to life."

And this is the idea behind the name?

BRENDAN: "Yes, because we want to describe the process of creativity by a complete abstract name which had nothing to do with what we were doing."

Have you ever used this mask as more than a symbol, on a live performance or as a backdrop?

LISA: "No, we had a backdrop. For one night this friend of ours built our stage for us the night we left Australia, as a big deal sort of farewell thing. He painted these two skeletons playing percussion and I think he got the idea from the Holbein woodcuts, from the series called 'The dance of death'. It's a really popular thing from the middle ages. Basically the message we were getting across was you would have these little situations where death would be symbolised as a skeleton and the skeleton would come and grab someone as if it was their time."

BRENDAN: "The general idea was that no matter where you are or who you are, you are all equal and death would come and take you, and therefore while contemplating death you should re-evaluate your life- and Dean Can Dance."

From here the conversation develops into a larger discussion on life in general, things that influence it; the environment you live in and the temperament of people you work with.

LISA: "Because of the different environment, as a person you look into yourself, you're forced to, it's very lonely and it's a real struggle that first year when you just have no one and there's nothing except for your music and you look into that very deeply, more deeply than you ever have before, and you find an entity in that and you find a vision which is more beautiful than anything here. And it is that vision I want to share with people desperately."

Mark Balmer



THE LOVED

I interviewed Dryden and Zeb, better known as The Loved One at their home in Maida Vale, West London. You may remember their appearance on the Some Bizarre Album, or perhaps their performance at several of the special evenings around the time of the New Romantic / Futurist boom. Well, after a brief flirtation with Polydor, the duo have been keeping extremely quiet. Quiet, that is, until now... With a new album ready for release and a few concerts planned; the world is about to witness the rejuvenated Loved One.

COULD YOU TELL US ABOUT THE LP ?

"Well it's called 'Locate and Cement' and it's 32 minutes long. It's quite sparse, really just a collection of 5 years work right up to one track from about a month ago. But there's no real philosophy or any particular statements behind it that we're trying to put across."

IS IT A MINI OR FULL LP ?

"It's a full LP. It's only 32 minutes long because we see it as quite an intense thing. When we play live, it's never for more than 30 minutes. We try and keep it as quick as possible, mainly because we tend to think people aren't going to want to get into too much of it."

WHAT LABEL IS IT COMING OUT ON ?

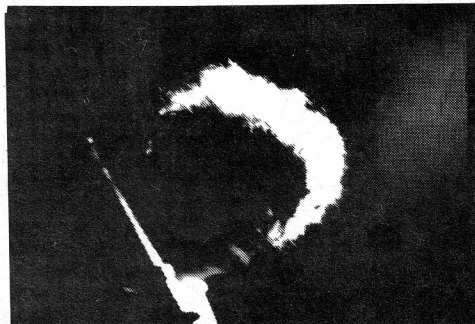
"It's on our own label."

IS THE LABEL JUST GOING TO PROMOTE YOURSELVES ?

"No we'd like to work with others, as long as we found the right people. We hope to make a living from it, you have to try. That's the way we look at it."

TO GO BACK TO 1980/81, AND YOUR ASSOCIATIONS WITH SOME BIZZARRE.

That all started when we move to London from our native Bicester (near Oxford). We knocked on a few doors and played a few record companies some of our music. None of them liked it, we eventually got round to giving Stevo a tape. He was in the process of starting his own label and liked the tape enough to slot us onto the compilation album he was preparing."



WAS THAT YOUR FIRST RELEASE ?

"The first record, yes. We had already released a tape that sold quite well on mailorder, especially abroad."

DO YOU THINK YOU COULD HAVE ACHIEVED THE SAME SORT OF SUCCESS AS DEPECHE MODE, SOFT CELL, THE THE, ET AL ALL HAVE HAD SINCE THE SB ALBUM ?

"Well, this was effectively offered but unfortunately we took up the wrong offer, which was made to us by Polydor. There was no way of telling that we were getting the rough end of a deal, but it's something we regret now."

WHY AREN'T YOU FURTHER ON FROM THE POSITION YOU'RE IN NOW, JUST ABOUT TO RELEASE YOUR FIRST LP, STILL PRETTY MUCH UNKNOWN ?

"Quite a lot of this is to do with the nature of the material. It's very uncommercial, unconventional; as people we are very insular. On stage we are hardly Duran Duran, we don't use slides or video, we don't paint our faces, we do however give a very intense performance. All these factors probably combine to keep us in the very much underground position we're in now."



DO YOU THINK BEING INSULAR IS A DRAW-BACK ?

"Definitely. If you'd asked me five years ago who was what, or whether a record was good or bad, I could have told you. These days I have no idea. I've just about lost touch with the music that's being produced."

"WHY IS THAT ?

"Mainly that the Loved One has taken over, as well as other things. We think that these things are more important. Most music people would tell you that they enjoy listening to their contemporaries. We don't listen to ours at all."

S.T.R.E.S.S

Stress are fast developing into a very promising duo. Both group members, Alan and Phil, used to run fanzines from their native Coventry - Adventures In Reality and Damn Latin respectively. Alan is now also involved in getting Adventures In Reality Records off the ground, and has already gained a niche in the world of experimental music with his "The Last Supper" compilation cassette.

The following is an extract from a much longer conversation held with Alan in mid-August, shortly after he moved to London.



WHAT MADE YOU START STRESS?

"Well, Phil and I had both been running fanzines for quite a long time, and in the end we both felt that we should be doing what the groups we wrote about were doing. It was really just a case of wanting to have a go ourselves."

ARE THERE ANY MAJOR ISSUES OR MESSAGES IN YOUR MUSIC?

"Yes. There aren't any single things we concentrate on specifically, but we do like to write about what we think is wrong with the world, or right for that matter. An example of wrong is hypocrisy, the double standards you find in everyday life. Other lyrical influences are feelings, peoples, events, dreams. We try to convey an overall emotional feeling."



WHAT ABOUT POLITICS?

"We are very political, but we would never vote for any of the major parties. Everything about present day politics is wrong; the whole structure, the whole system."

WOULD YOU GET INVOLVED IN DIRECT ACTION TO TRY AND CHANGE THINGS?

"Yes, I would but only peaceful action. Hurting anybody is wrong. A lot of people need their minds changed, but not by violent means."



WOULD YOU SAY THAT MOST PEOPLE ARE STUPID ?

"No, I don't think people are inherently stupid. They're just easily misled and easily misinformed. This is why the sun sell 4 million copies a day, people don't want to think too much, it's too depressing for them. They're happy to be spoonfed information that's easy to digest, even though it's wrong. They prefer not to think for themselves."

GETTING BACK TO YOUR INVOLVEMENT IN MUSIC, HAVE YOU MORE ENTHUSIASM NOW THAN WHEN YOU STARTED ?

"I must admit it has lost a lot of its glamour. Even just writing a fanzine or starting a record label, you understand a lot more about what goes into music, quite apart from the music itself. Actual records have lost a lot of their appeal for me now but I am intrigued to see how far I can go and how much I can learn."

ONE

WHO ARE YOUR INFLUENCES ?

"Joni Michell, Beethoven, John Lennon, Yoko Ono, Van Halen; very strange things compared to the music we produce. We've listened to the Eno crap, but we've never heard a Throbbing Gristle LP, never heard a Cabaret Voltaire LP. There are a whole load of things, other influences like Tim Leary, acid experiences. Just things that seem right to us. We've never done anything because we've been told we should. This also goes back to the earlier point of stardom being offered to us, but only if we were commercial, which we weren't at all."

WHY DID YOU RECORD A VERSION OF 'TELSTAR' AS A SINGLE FOR POLYDOR ?

"Well I think what I've said answers that question. It's just what we wanted to do, we're quite proud of it too. It was just the motivation behind it that we hated."

WHY HAVEN'T YOU HAD ANYTHING ELSE RE-LEASED SINCE THE POLYDOR EXPERIENCE ?

"As I've already said, we've been doing other things quite a lot of the time. Taken time out, been abroad, been learning how to start a business and trying to finance the LP."

DO YOU THINK PEOPLE WILL REMEMBER YOU FROM 1981 ?

"Well you remembered. I think the people who'll buy our records are music fans as opposed to casual listeners, and it's those sort of people who do remember names."

Roger The Milk Maid

COULD STRESS EVER BE SIGNED TO A MAJOR LABEL ?

"In fact, someone phoned the other day. He said he used to be quite high up at Virgin and was starting his own label. He'd read an interview we'd done for one magazine and was interested. He came over and talked, listened to some of our music and he was so boring. He was a typical major record company type, plastic glasses, boring jumper. The whole thing was so slimey and faceless."

YOU MAKE IT SOUND AS IF YOU HAD SEX WITH HIM.

"Very funny. You know what I mean about major companies though? The band is such a small part of what goes on. It's all designed as units & product. Artistic merit doesn't come into the scheme of things at all."

Stress make their debut appearance on 'Life at the Top' with 'The Prayer Clock'.

Roger The Milk Maid



An appreciation by Roger The Milkmaid

In the last three years or so, the LPD's have delighted the world of experimental music with a swift succession of high class cassette releases, and, since the turn of 1983, no less than four albums. Aside from one or two better known names from Dave Henderson's regular 'Wild Planet' column in Sounds, such as SPK (pre summer '83 model), Chris & Cozey, PTV and Portion Control, the Dots sell more records than any other British based 'experimental' group. However, they are still virtually unknown in the UK, although in countries such as West Germany, Holland and Belgium they have no problems filling 600 seater venues.

The reason they are still very much underground in Britain is fairly obvious. I'd put it down to a definite unwillingness on the part of the (most) press to try and come to terms with their music. It certainly has nothing to do with the current music trends that journalists thrive on in order to build their own careers. There's no metal percussion no thudding drums. There are sequencers a plenty, but handled with subtlety, unlike many of today's young pretentious pop starlets. What we have mainly is a multi-varied sound - there are traces of Cockney Rebel, a sprinkling of Pink Floyd, & a dash of pre-Ziggy Bowie all moulded together with the unique sound and literary influences held by the Dots. These guys listen to anything from Stockhausen to Deep Purple, back again to Bach from Blue Oyster Cult and from Throbbing Gristle to the Rolling Stones. In other words they've got good taste, all of which can influence them.

Personally I think they could be far better known if they dropped the 'weirdo' elements from their music & joined the ranks of the ancient prog rockers. Their complete lack of image and their ability to adapt immediately to anything they try their hand at, would gain them instant appeal with the nerds who refuse to listen to any bands that started releasing records after 1974 but if they did that they'd be called Pallas or Twelfth Night, not the Legendary Pink Dots. It's the fact that they incorporate so many different sounds into their music that makes them unique. Indeed mainman and vocalist Edward Ka-Spel is just about the most comprehensive reference book of music that I have ever met.

If you're not too keen on today's underground independant groups, but arent too keen on the Rock dinosaurs either, or even if you're just an out and out trendy who knows there's something missing in life, then try listening to the Dots; They'll take you on a trip through a veritable musical encyclopedia and add an appendix that takes you into another time.

Of the massive catalogue already amassed, I'd recommend some special moments:

- LP 'Curse' (In Phaze Records)
- LP 'The Tower' (In Phaze Records)
- TAPE 'Basilisk' (Third Mind Records)
- TAPE 'Apparition' (Ding Dong Disk)

legendary

OF SABOTA
Six were electrocuted

child

PAPERS

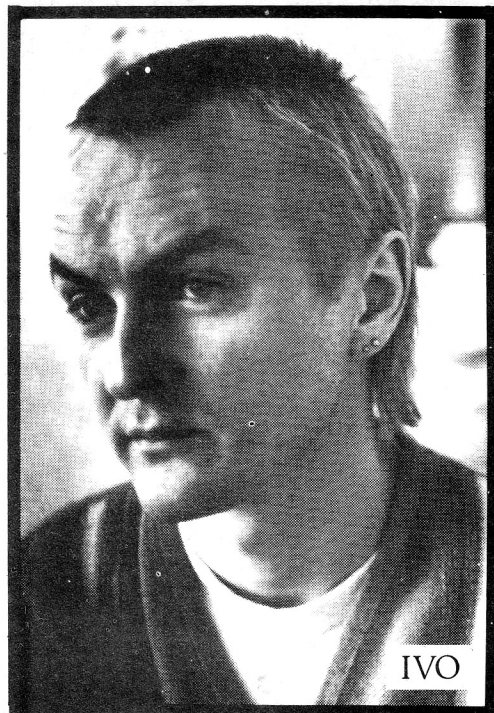
stop

The propaganda was contained in Das Neue Deutschland. The New German

deposited
Ger-
the train
with real
as far

Forces
January
Air
Aust-
the planes

Speak for a



IVO

To die, to sleep; to sleep per chance
to dream for in that sleep of death,
what dreams may come when we
have shuffled off **THIS MORTAL
COIL** **HAMLET · ACT III · SCENE I**

"Lynden Barber at Melody Maker phoned a while ago and said 'Oh, I see this thing by This Mortal Coil has gone in the charts, I've been asked to write a piece on it.' And I said 'well it isn't a group', and then explained briefly and said 'It's not really relevant to talk to Robin or Liz about it because they don't wanna talk about it'. So he went away, then he came back and said, 'Well I've been out and bought this Song To The Siren and I like it'. So he wanted to find out more; but it's really difficult to know what to do because there is no one person or even a combination of people who know what it is, perhaps even I don't really know what it is."

I'm talking to Ivo, father of 4AD, about his new baby 'This Mortal Coil', a concept already renowned for Liz Frazer's rendition of Song To The Siren, single of '83. The confusion accompanying the classic was at first amusing, the initial reaction to the Cocteau's voice in another group, but printing a photo of the Cocteau Twins reporting that they are now This Mortal Coil was dumb, even for Record Mirror. Now that the idea has expanded into an album, encompassing talent that reaches beyond the limits of the label, where a different vocalist and changable line-up appears on every track. It seems necessary to crush the approaching confusion by explaining exactly what, or who, this child is. I with the help of Ivo, or more precisely, Ivo with a little prompting from me will now tell all. Well almost all, there's mystery in this thing that not even it's creator can explain.

"It's a really difficult thing to analyse, because one has to do it quite traditionally in some areas. I mean with Kangaroo being released as a single with any possibility of it being played on the radio, as with Song To The Siren, you've got to start at square one explaining that this is not the Cocteau Twins, it is a name that exists and that it proceeds an Lp which features different people. I mean it would be really nice to think that we could release more than one single from it, there's a reason for doing it because it's getting through to different people, to people that have perhaps been drawn to the Lp. It would be really lovely to think that one could get exposure on radio one, first of all for the song that was sung by Liz, then the song that was sung by Gordon and then the song that was sung by Howard all under the same name. I really like that idea because you know how straight forward those radio one DJ's are."

Peter Powell would relish the thought that he'd discovered a hoard of bands with the same name, makes you wonder how Ivo came up with it, when & where?

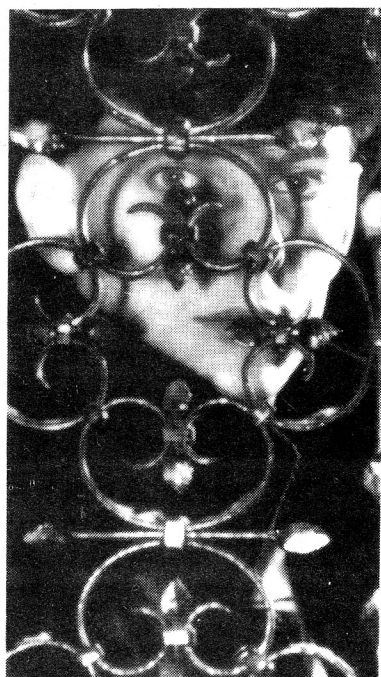
t h i s m o r

"A long time ago, a hell of a long time ago. The thought came to me when I was in America watching Modern English play and they did '16 days' running into 'Gathering Dust' as an encore and it was a suggestion to them to re-do those two songs and to record them together. But they weren't interested, they just wanted to pursue new songs and things, which is fair enough, so I said 'Ok, well do you mind if I find a few people to do it?' So I mean that was the reason for the whole thing starting, which though I like 16 Days and Gathering Dust, I think it was over ambitious at the time because they're difficult songs to do like that, bringing people in. It was probably the least successful, but it stemmed from that. The reason it went any further was because Song To The Siren was so wonderful, when that happened incredibly spontaneously and worked incredibly well, no matter how much Elizabeth may criticize it, the strengths are there. I disagree with her that if she'd have spent more time thinking about it, I think she sees faults with her vocal on it, if she'd have analysed it a lot more I think the feeling of it would have been different and I don't think as good personally; I think it's a fuckin' masterpiece."

"It helped because the response to it was so good and so warm, I mean genuine response, it helped sort of encourage me to think that if people allowed me, not that it could ever be done again, but other worthwhile things could be recorded."

His intuition was right, but at that time there was only a handful of people involved, now there's over 15 dipping into the pie, so how can you get a song from a collective, most of which have never met?

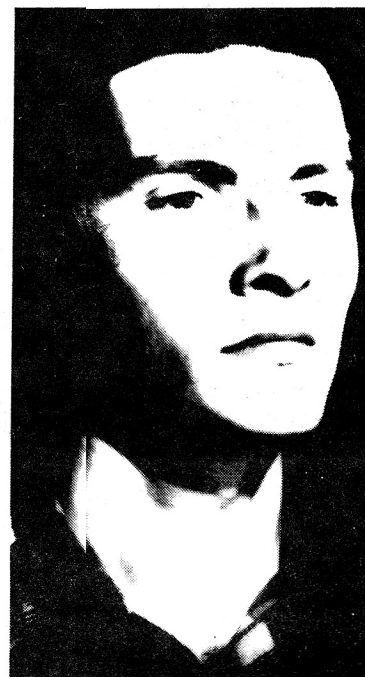
"Well to start off with, doing a couple of cover versions, it was whoever I kind of selected to do a section of a song, it would be their



ROBBIE GREY
MODERN ENGLISH



MANUELA RICKERS
XMAL DEUTSCHLAND



BRENDAN PERRY
DEAD CAN DANCE



ELIZABETH
COCTEAU TWINS

interpretation of that section which would start to send it in one direction and then somebody else would come in, listen to that and by that time it might be irrelevant what the original song was like, because there'd be a basis to work around and then somebody would make their contribution and perhaps move it in another direction. I mean, I'm happy with it, I'm amazed how sort of interesting and how well it's worked because it is such an incredibly unnatural thing to do. For instance with Kangaroo, the original which is a totally chaotic shambolic piece of music, it's like you're improvising writing it, it's great. The bass that was put down initially gave it a pace or a theme if you like and there's a section in it that Simon just kind of fitted in. When that was done I asked Steve from Colour Box to listen to that particular section and to work something around that, but play it on piano. So he did that on piano and then Simon came at a later stage, heard that and played guitar and things on top of it. Then Gordon Sharp literally just heard it once and just sang something at the end of it. So from something that's been inspired by a song, a cover version, it becomes a little section of music on it's own which is interpreted by someone else. It's quite fascinating hearing it appear through all the different processes."

"Did Gordon write his own lyrics?"

"Well yeah, I just asked Gordon to be Gordon, I mean Gordon with Cindy Talk isn't really lyrics, he's much like Lisa, he sings words but they're shapes of words or hints of words and they'll be words thrown in but he just makes them up. That's why I'm really happy that Gordon's on this record, because he's singing differently here than he is with Cindy Talk, he's got a wonderful voice and he's using it in a far purer sense on this record."

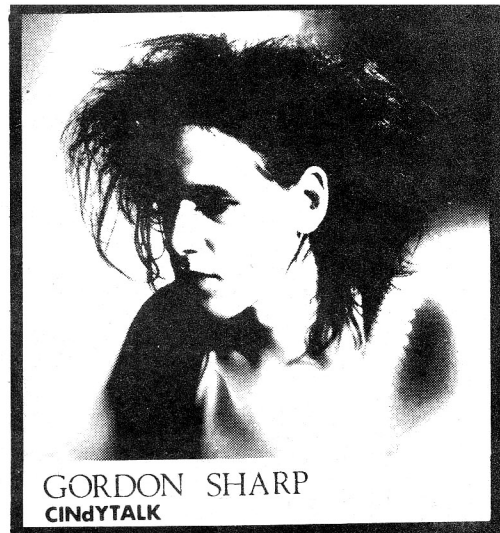
"Why did you choose the Big Star tracks 'Kangaroo' and 'Holocaust' and the others you chose to cover?"

"Well they were just songs I liked there were 4 cover versions I wanted to do apart from Song To The Siren; Kangaroo because of it's totally shambolic nature, I mean though this interpretation is completely different you just couldn't repeat what they achieved with that original version, it's just really crazy but it had so much feeling. Holocaust is one of the saddest bits of music i've ever heard, Howard Devoto sang this version and did it beautifully. 'Another Day' is another cover version that Elizabeth has sung which is a Roy Harper song, Roy Harper being one of the folk writers, singers of the late 60's, which is just a really beautiful song and a Colin Newman song that was on his original demo's for the A-Z Lp. That was one of my favourites but he'd never record it, he said it just wasn't him anymore. He always said 'get someone else to do it' so I did. And then there's the cover of Rema Rema's 'Fond Affections'."

It was really, it sounds really pretentious, but it was what those songs really suggested that became the other songs, and there are two of Lisa's songs that she did on her own. It's quite difficult to explain because bits of music or incidental bits are extracted from certain tracks and there's a lot of things cropping up, a lot of sections of other songs will crop up elsewhere within other songs or on their own. The idea is for the songs to fit into a whole, rather than just being a number of songs on a record."

Sounds interesting in theory and on record. But how do you decide who is right for playing these little pieces and sections on each track?

"I suppose it's a decision of an instrument first of all, different reasons really. With the Colin Newman song I knew that I wanted Manuela to play guitar on it, but at the time the studio was booked Manuela wasn't available. I wanted to make a start on the record so



GORDON SHARP
CINDYTALK

Robin and Simon helped. Robin worked out the drums, Simon played bass and then Robin said he'd try the guitar so he recorded the guitar and worked out some of the frills for it and they were really good, so I kept those and then Manuela came in and laid down some more guitar, so it's sort of split between Manuela and Robin. When I wanted piano Steve from Colourbox was the obvious choice because I like the way he plays piano, he's quite strong with it, not at all subtle or gentle, it's really powerful. And Simon because it was good fun really, initially he really seemed to make sense out of Kangaroo, I needed someone to make sense out of doing it a different way and he did.

And how about Howard Devoto, the influential outsider, where does he fit into the puzzle?

"Well, because I've always liked his voice, it's a distinctive voice and it was just a very appropriate voice for that song. I mean the most important thing on the record is the vocal, the fact that there aren't many different vocalists on it is a good indication of the number of good vocalists around. But voices become more and more important to me



FRASER



MARTIN MCGARRICK



LISA GERRARD
DEAD CAN DANCE



HOWARD DEVOTO

I think, I suppose just from working with Lisa and Elizabeth, and Debbie from Colourbox or Lorita as she's known. Just people with very, very strong voices or just individual voices really, but that was always a very important thing that vocally the album would be very strong."

So it's not purposely restricted to 4AD, it's just there's not much else to choose from.

"Mmm, no, there's no way it could have been something that was just session musicians, I wouldn't have been confident working under those circumstances, it had to be people I knew. Knew because I worked with them, Howard because I got to know him and the only outside people are Martin and Gini, the string players, but that was just wonderful as well because someone had seen Martin playing with a group called Seventh Seance and I didn't even know that he'd played with Marc and the Mambas and Marc's new group, they just said oh he's a good Cello player and I was looking for a Cello player for Kangaroo so I got in touch with him. His attitude was just perfect, I mean he came, listened to the song, said yeah he liked em he'd take them away. I asked him to score one, the Roy Harper one because that was just to be strings and voice, but the others he said he'd just listen and he'd take it as it came which was great because I suppose you think, ridiculously, that people who play classical instruments are going to have a very different attitude to their music which obviously isn't true. I was relieved though that he and Gini, David Balls wife, made the connection I wanted, they were so flexible and they played beautifully which was lovely to watch because I'd never witnessed it before in a studio."

Now that the idea's become reality all pressed up and ready to sell in bundles, is there a future for This Mortal Coil or is making the monument enough?

"I don't know, 2 months ago I was really worried about it, thinking that all I wanted to do was get this Lp completed and it was almost like a struggle. I started wondering whether I could actually achieve what I wanted to achieve with it, rather than it being something bigger and more involved than that, but now that it's finished i've really been thinking of a lot of things that could be done, so maybe, maybe I'll do some more, dunno. I mean it'll have to change because you can't really just carry on working under



SIMON RAYMONDE
COCTEAU TWINS



ROBIN GUTHRIE
COCTEAU TWINS

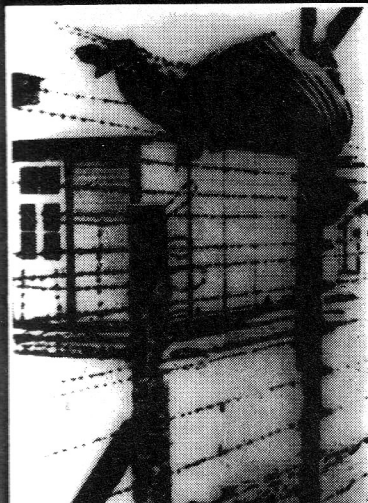
such artificial circumstances doing cover versions and things, but I think so, even if it's just self indulgence from my part, I mean I'm not a record producer but I really enjoy working in the studio, I think there's a naivety about my approach to it which does perhaps enhance it. So i'll probably come up with other ideas just so I can get into the studio, cos I can't play a thing."

That seems to have covered everything except for perhaps one last point, will we ever see all these people getting their act together under the same roof?

"No, what I have thought about which i'd really like to do, is just having a venue or having somewhere where 4AD associated people can play. The ICA would be a lovely place to do it, to have it for a weekend, for 2 or 3 nights and just say 'these 3 nights are 4AD evenings and members of all groups will be appearing'. Whether it's the Cocteau Twins playing as the Cocteau Twins or Xmal Deutschland playing as Xmal Deutschland, if they would relate to that still. Colourbox perhaps and Dead Can Dance, but just so that you can take the place over so that when you walk in there the music that is being played is associated with the label. Whether it's out-takes and things that people haven't heard before or that we can show the few video's we've done, it would be an outlet for Lisa for instance, from Dead Can Dance to do accordion pieces on her own, for Brendan say to play with some of his tapes that he's got, something broader. I mean you can't just say it's a 4AD evening so come, I mean who gives a fuck, there's got to be the appeal of a guaranteed group or two, but not for it to be scheduled, not for it to be precise. In that case I think it would be wonderful to think that Howard and Steve could get up on stage and play Holocaust, or Gordon and Simon to get up and play Kangaroo. Going further with the Wolfgang Press, the thought of having Steve and Martin from Colour Box up there, Mick and Mark from the group and Tan Tan this trumpet player all playing their version of Respect, it would be great. But I think it's a bit of a bloody pipedream though, just the organising would be very difficult, but yeah in that context i'd love to do it."

All we can do is watch and wait, but I'm sure we'll be hearing a lot more from This Mortal Coil; not even bullets could stop him now.

Rob



1

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Le Soleil De Ma Jeunesse

An account by Mike Harding

In a recently conducted interview by a national daily newspaper, a ninety year old veteran reckoned that he was the last surviving member of the British Expeditionary Force (known as the B.E.F.) which sailed to France in August 1914 to defeat the "Boche" and to be home to their families by Christmas. That they would do this, they had no doubt. The mood of optimism which greeted the declaration of war stands in stark contrast to the horror of the first casualty lists received at Waterloo Station and the ensuing entrenchment of three huge armies in a ditch spanning from the Channel ports in the north, to Switzerland hundreds of miles to the south. But the veteran was laconic in his descriptions of the carnage. Instead, when he revisited the cemeteries in northern France he merely remarked on the tidiness and the fastidiousness of the local dignitaries in their upkeep. He did not dwell on the lost friends, the waste, the appalling conditions, noise, fear and death. Perhaps it was simply all too long ago. But two personal experiences have set me thinking that the generation that was subjected to that horror just do not want to remember. An octogenarian who lived in a local village in reply to my question "What was it really like?" summed up his feelings by replying "It was a different world, laddy" (Yes, I was young at the time). Also my grandfather chose to remember only a moment of humour, when his platoon was diving for cover during a bombardment he landed on his commanding officer. It is only funny if you know that my grandfather weighed fifteen stone. He lost a twin brother in the Great War.

Yet each year on November 11th, throughout western Europe, we commemorate the armistice of 1918 when I am sure that the few surviving veterans would far rather forget. The old man interviewed above resented the intrusion into his damaged psyche, but at the time I felt it was justified to teach more people about those years and hope that future events could prevent the like happening again. But history has surely taught us that some people benefit hugely from war, whether financially or in terms of prestige, and it might even not be going too far to state that some people actually want war and thrive off the sense of purpose. Politicians have always used war to suit their own ends as recent events have born out. This state of mind is made acceptable by such things as commemorations of VE day, VJ day and Armistice day, so that war becomes an acceptable feature of the human experience. The danger in this century is, apart from the possible finality of a war, is the fact that modern warfare embraces all aspects of life. During the English Civil War in the seventeenth century, a Yorkshire farmer, when witnessing a skirmish between Roundheads and Cavaliers, asked his neighbours what all the commotion was about and who was on whose side. But since the development of modern weapons and also the growth of nationalism in the nineteenth century, it is now impossible to escape or be ignorant of war. Apart from the growth of the media and its insatiable appetite for human suffering, the world economy is now so much more integrated and interdependent. Thus the US exports huge quantities of grain to the USSR & the Middle East. Wars of the late sixties and early seventies caused a property collapse in the west and threatened an industrial crisis due to rising oil prices, and it is possible that there will be western involvement in the Iran-Iraq conflict to protect business interests in the west. Thus a state of mind has to be created whereby this type of involvement has to be made acceptable to the voting masses in the west. It is a tightrope for those in power, for military failure is the surest way to lose an election - as Jimmy Carter found out over the Iranian hostage crisis.

The media have worked diligently to help create this state of mind and baulk at nothing to remind those that took part in the two world wars of their part. The celebrations of the fortieth anniversary of D-Day (they felt that not enough would be alive to celebrate the fiftieth!) was a wake by the media. In all the coverage only one veteran condemned war itself and urged that the lessons must be learnt and that it must never happen again. But every veteran who holds his head high at the cenotaph is guilty of propagating the myth of war. The experience of the Vietnam soldiers returning to the US found disillusionment at the military failure, and many had a terrible time trying to reintegrate themselves with society, the same society that had applauded initial involvement and encouraged their sons to go, many turned to heroin and suicide (a far cry from the Falkland heroes who returned to find fame, fortune and a bit on the side wherever they went. I hope Colonel Harry "H" Jones is turning in his grave.) Yet we will probably never know fully the truth about mutiny on the western front in 1917/8, we never hear about the losses of 5000 Canadians at Dieppe where valuable lessons were learnt for D-Day itself, Arnhem seems to have become a victory,

rather than a catastrophic defeat that put months onto the war, as has Dunkirk. Liddell Hart has covered well the closely fought Battle of Britain and the daytime bombing raids of German towns (including Dresden) and offered an important reinterpretation of the facts about Hitler's opportunist territorial expansion - lessons that are far more important than the celebration of past events by the media who conveniently ignore the cock-ups, prevaricating, incompetence and basic dishonesty of allied commands in both wars. It has never been truer that history is the propaganda of the victors.



Don't be put off by strange names, these records contain only prime cuts. There is no gristle. As one philosopher once put it; 'Open up your closed mind and take a trip on mine. Put on those walking shoes baby, climb those mountains, and see what lies on the other side. Gazza

1984	
TMLP 05	KONSTRUKTIVITS: 'Black December' L.P
TMLP 06	ATTRITION: 'The Attention of Reason' L.P
TMLP 07	ABSTRACT: 'Life at the top' compilation L.P
TMLP 10	BUSHIDO: 'The sands of Nakajima' L.P
TMS 02	BUSHIDO: 'Among the ruins' 25 minute 12"
TM503	ATTRITION: 'The voice of God' 12" Ep.
FUTURE RELEASES	
TMLP 08	LOSTTORD: 'Paradise Disowned' L.P
TMLP 09	VARIOUS*: 'Could you walk on the waters' L.P. * KONSTRUKTIVITS, NURSE WITH WOUND, LEGENDARY PINK DOTS

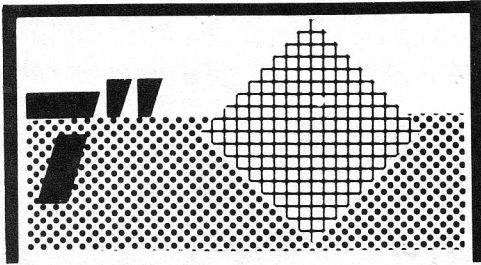
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Some things bring a ray of hope in the wake of midnight ;



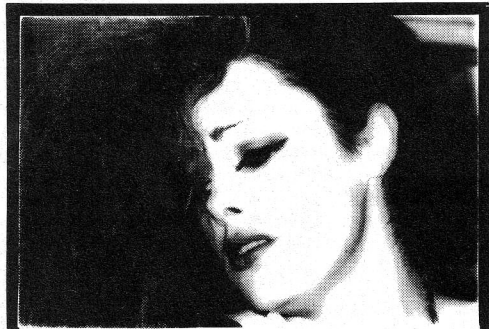
BRILLIANT CORNERS : BIG HIP (SS 20)
 'Four red-eyed goodies with treats galore'- sleeve notes never lie, meaning this is a gem! A quick gem lasting just over 2 minutes, but never the less one of the best rowdy tunes of the past few months, i'd like to know more about these corners.

THE MEMBRANES : SPIKE MILLIGANS TAPE RECORDER (CRIMINAL DAMAGE)

Now we are talking rowdy, Britains hardest working band come up with a progressive thrash that defies all the people who've been ignoring their cries over the past couple of years. I'll wait till i've witnessed them live to pass any judgement.

MINNY POPS : 'EEN KUS / SON' LES TEMPS MODERNES

'Son' was originally a track on the 'Hours' plurex compilation; a moving warming drone coupled with 'Een kus' a slower march that was a factory, benelux flexidisc. The Minny Pops were never widely received, but were appreciated to the extent of someone being troubled enough to search out and release these two tracks. It's good to know that there are still people that do things purely for the love of music.



SKELETAL FAMILY : SO SURE (RED RHINO)

They've been working wonders since I spoke to them in issue 3, packed out gigs, independant chart topping albums and this single, they've got the production straight, the songs positive but not quite 'posi' & work-ing TOGETHER. Batman, the B is brilliance, but they still haven't quite got the artwork sussed. Thank christ it's the music that matters!

ALGEBRA SUICIDE : IN BED WITH BOYS (P O BOX 14257, CHICAGO II, USA)

Algebra Suicide is Lydia Tomkiw's distinct voice spouting her own, private sexual poetry to a backing of simple synthetics. It's the best (& 2nd) disc we've recieved from the US, and it comes in the form of a 4 track 7" ep, without a centre to play it on!

AUSGANG : SOLID GLASS SPINE (CRIMINAL DAMAGE)

A cross between slow Bauhaus and Cramps. It seems the gothic tag has leapt out the window and mystery has taken over, but it's only the cover that's mysterious, who's bottom is it? The music's just a nice solid chant, try the flip for something a little more exciting.

FLOAT UP C P : JOY'S ADDRESS (ROUGH TRADE)

Quite a step from Pigbag, not so manic, not so good, but then who could be? Joy's Address has a lively edge to it, the sax, the drums and the beat are all inspiring, but that girl sounds much like a child named Tracy and there's not room for another screaming brat in the charts!

A PRIMARY INDUSTRY : AT GUNPOINT (LES TEMPS MODERNES)

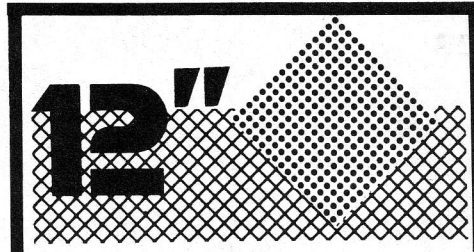
The polished version of our album track and damned good it is too! Popgroup-SkidCabish could be a rough description; tape loops, bongo's, muffled vocals make for a decent premier, but I doubt that 1000 copies will keep the masses happy till their second strikes out.

THIS MORTAL COIL : KANGAROO (4AD)

How do you follow Song To The Siren? Simple, you don't. Gordon Sharp has his own hypnotising vocal, the cello and bassline complimenting it perfectly. That someone virtually unknown can be chosen to sing on a work that becomes a masterpiece, must be the quality behind This Mortal Coil.

EVERYTHING BUT THE GIRL : MINE (BLANCO Y NEGRO)

Everything they do is beautiful, Tracy Thorn's voice is, Ben Watts percussion is, but 3 minutes 20 seconds isn't. The Girl can't be appreciated in such small doses. They should stick to albums, but then they'd never send us those.



THE WOLFGANG PRESS : SCARECROW 4AD

Take all the instruments available, throw them into a huge iron drum hack out a melody & sprinkle Micheal Allen's emotional cries to taste. A recipe which is surely pushing the perfection this duo reached in their heyday with Remy 4 years ago. Ecstasy is probably the best discription for the first of this 3 track EP, a claustrophobic bassline, battling sax, haunting backing vocal and hurtling overcry. Which is overshadowed as the class of 1984 only vaguely by the unbelievable energy emanating from the reverse a re-shake of Otis Reading's 'Respect'... what an orgasm! Have one yourself.

GESCHLECHT AKT : FOREPLAY (CRIMINAL DAMAGE)

The press release mentions that you can get this in you local Sex shop; Miss Fortune tries to be slow and seductive, the plodding bass and whining guitars, Robbie the voice. Libido Twist and Temptress the flip sides, too try to be dirty, but somehow the whole thing is finished before I'd noticed it start. It may be a bigger breakthrough if they started selling Blow up Dolls in 'Our Price'.



IPSO FACTO : LIFE IS A CABARET (ZODIAK)

Somewhere sex does manage to slip into the proceedings. When Ipso Facto try for effect they get it; here we're talking about 4 tracks you wear to leather in the seediest dream you handle. With the addition of a sax and an old masterpiece 'Le femme etait un homme' they've managed to eject an ep that reeks of sweat and excitement. The progression in Give It To Her and Blue Angel from their debut, 'nd the time and thought put into the cover, makes you wonder what'll come next.

M.A.D : SUNFEAST (CRIMINAL DAMAGE)

Mankinds Audio Development appears to be a collaboration between members of Play Dead, The Cult, Killing Joke and New Order. The result is an infectious, commercial dance record that puts producer John Fryer in pole position for 'Trevor's horn of the year.'

FELT : SUNLIGHT BATHED THE GOLDEN GLOW (CHERRY RED)

Felt get the best sleeve they've ever had for the best single they've ever made. The strumming guitar and customary enticing vocal highlighted by a delicate string arrangement. These visual and audible improvements show that Felt are finding sympathy for their sound at an ever increasing rate, let it continue and hopefully we'll see that a move to Blanco Y Negro is not a necessity for chart success.

HEALTH HEN : IT'S OBVIOUS (TWIST O FLEX)

You'd have thought that if somebody was going to send a record all the way from New York they'd send the best. I hope this isn't and if anybody out there is reading this could you write and tell me what is? Health Hen seems to be a second rate version of the appropriately named 'X', at present they're not working as a 'group' but as separate musicians each throwing their ideas onto one groove.

Harry Haddock gets poetic about vinyl events of importance

DATA : BLOW

(ILLUMINATED) **THIS MORTAL COIL: IT'LL END IN TEARS**
(4AD)

THE VERY THINGS : THE BUSHES SCREAM
WHILE MY DADDY PRUNES (REFLEX)

Data have been churning out excellent chart hits for years, it's just the people who buy 'chart hits' haven't realised yet. Blow is no exception, the boppy beat, naughty subject and perverted b side make an ideal present for you first date with Annie Nightingale, but will she ever have enough dates to push it into the top 50 ?

THE CREEPSHOW : GU MAN CHU
(CRIMINAL DAMAGE)

If you mix the Guana Bats with the Wombles and put them in a small room with the B52's; you jump out with six wacky rumbles highlighting at the jerk off 'keep a ringing'. This show should be good to see performed.

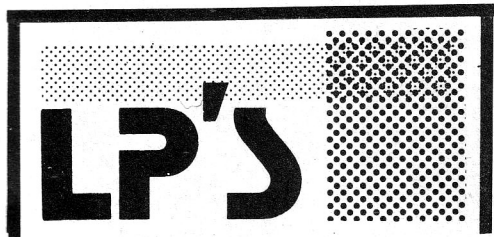


400 BLOWS : GROOVE JUMPING
(ILLUMINATED)

The heaving rhythm, matching bassline and good use of newsreel, makes it sound as though they've got the technique sussed. All they need now is a decent vocalist, along the lines of Lorita Graeme, to build the framework into a masterpiece. And what happened to the excellent flip-side en route to the album.

ACTIVES : WAIT AND SEE (QUIET)

The closest thing I've had to Anarcho/Hard Core this batch. If Cris Cod was reviewing the story might have been different, but I can't take this crap.



KONSTRUKTIVITS : BLACK DECEMBER
(THIRD MIND)

Glenn Wallis could perhaps be described as an innovator for the current flux of experimental mayhem. His past reveals collaborations with Throbbing Gristle, SPK and Clock DVA, his future suggests a closer working relationship with Rough Trade's 'Chris & Cosey', but the present moulds his post-industrial vision into tracks veering from heavy mutant disco workouts, to the exploration of film soundtrack techniques. Black December boasts a full array of tracks, many lined with political undertones, others just synthetically perfect; All it needs is for the listener to think & indulge in the complexity of it's symphonies.

If you look at the quality and diversity of groups currently recording with 4AD; Dead Can Dance, Cocteau Twins, Colourbox, Wolfgang Press.. and those that have gone before them; the Birthday Party, Rema Rema and Colin Newman: You may wonder what chance bought such talent together on one label. The answer is obvious if you've been reading this magazine, but that Ivo could now encompass talent he's been working with over the past 4 years, on one album, is nothing short of a miracle. There is no need to single out individual tracks, each piece holds it's power alone; but together, with it's instrumentals, connections and incidentals. Mixed with some of the most emotional songs ever recorded, it becomes more than an album. More a documentation of the standard 4AD has achieved since their first footing on the market when 1984WARD would appear on the sleeves.

LOOK BACK IN ANGER : CAPRICE
(CRIMINAL DAMAGE)

A six track album with a dance version of 'Inamorata' hogging most of side 2. The sleeve doesn't give much away but the music says it all, pleasant punk with it's pacing guitar and Mich's youthful voice, for an insight to one of the best bands to have emerged from the post explosion, it should be a good investment.

POSSESSION : THE THIN WHITE ARMS...
(A MISSION)

When you think of the image of Anna Virginia War (a shaved match for Haystacks), hear the slow pulsing sequencer, the screaming child and listen to Anna's voice blatantly describing his favoured perversions towards 'Little girls', you wonder if this is purposely playing on the conscience, or, in fact this is the reality of his existence. The album is filled with uneasy melodies, forbidding ivory tinklings and questionable lyrics that'll either make you cringe at the bleakness, or cause you to crave for more. You don't have to like Possession, but you should be aware of them.

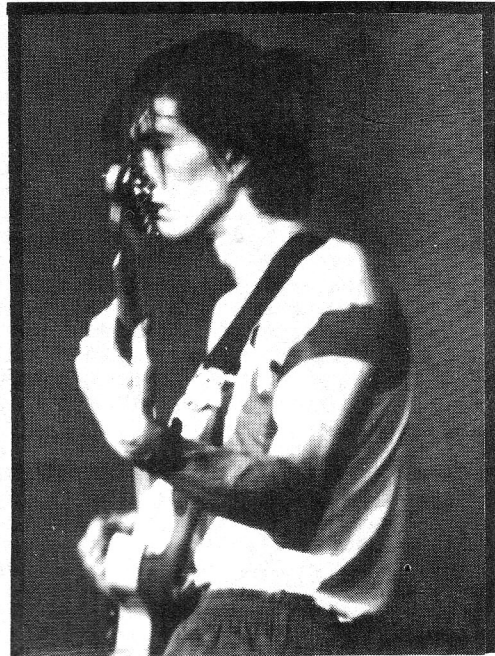
PORTION CONTROL : STEP FORWARD
(ILLUMINATED)

Hearing the potential pop hits in Refugee, Scramble and Real Estate Cult, it's hard to imagine that this is the same trio that had experimental work outs with In Phaze and Third Mind; but they've lost none of that original power or excitement. Hex Mex and Tongue Beat hold a harshness unharnessed in previous ventures. Portion Control have learnt how to utilise their equipment and are now using it to full effect. They've grown stronger, though more acceptable, as five or more possible singles from the 12 tracks will prove. But they still enjoy their 'dabbings' as Mutie, Tin and the excellent 'Fools & Horses' excerpt; Micro Box reveal. Will Havoc Man, the cream of pop to come, be the single? And will the public realise where Depeche Mode found the ideas for their current success? There is hope...

A division of the Dada Cravat Laboratories force feeds more disturbed psychedelia than it's jacket would suggest. With film clips, radio and tape loops 'The Very Things' create an effect that almost becomes a recognisable song on 'Wall of Fir'. Most of the vinyl is filled with manic 'monster mash' cavortings, disjointed guitar, bumping drums and the Shend's bass which manages to hold the proceedings this side of sanity. The complete package could hold anyone's interest, the vinyl, the free flexi, the inner sleeve notes, the blinding cover or the damn jolly Message From Disney Time.

ATTRITION : THE ATTRITION OF REASON
(THIRD MIND)

Attrition are currently making some of the most thought provoking music on the market, this album, recorded at the turn of 84, shows clearly the promise of things to come. Intelligent lyrics, strong vocals, a wide variation in material and a growing adaptability to new ideas, has made an album that appears almost virginal, a collection of interesting tunes, developed into more thought provoking pieces. Attrition still have a footing in the experimental stages, but they're edging on something special and it won't take them long to find it.



23 SKIDOO : URBAN GAMELAN
(ILLUMINATED)

Skidoo have always been purveyors of percussive, emerging with fast tribal rhythms, dissuading with difficult, disjointed rituals and now encompassing, hypnotising with strange dub, distant chants and Eastern beat.

'Fuck You GI' - the original coup stands aloft from the rest; you know it's political, you can feel the strength of it but can you tell what it's about (23 FPM)? The remains is a collection of mixed reggae/dub, though I believe there's an originating name along the lines of 'Bali' for it. Whatever the case; this is the music for drunken reprisals and it's by no means stumbling on a trodden path.

COIL

Following our feature on Psychic TV last issue, the half we'd interviewed - Geff & Sleazy, parted company with the band to pursue their own ideals in 'Coil'. At the time, we concluded that more talk was needed to tidy loose ends and explain incomplete ideas; As with this issue we are able to compile a more complete feature, with an audible, as well as printed insight. It seemed perfect to return for more questioning before the confusion had settled.

With the last article we managed to disturb both camps. One, because our report displayed a half hearted belief in what was said and the other; because we supposedly misled the public (see letters) by reporting that Coil was part of PTV, at that time we believe they were.

We approached Coil with both these accusations in mind, armed with questions and tactics which should supposedly crush any ambiguities and force to the surface any pitfalls or truth in their statements and beliefs.

Offering tea, Sleazy explained that they didn't want to talk about PTV, naturally enough wanting to pursue new avenues, but does that mean that everything's changed, even their attitude toward music?

"We don't feel we've changed our philosophy or approach to life, just our approach to music."

HOW WOULD YOU DESCRIBE THIS NEW APPROACH?

"E'm perverse. Not only in the sense of whatever we enjoy, we don't particularly enjoy mainstream music, but then we also don't enjoy much that isn't mainstream, banging pots etc. It's a question of finding a particular kind of music that's moving and entertaining for us. Also perverse in that after all these years we still can't play the instruments properly, so it's a question of making the kind of sounds we want, by what ever means we can, that get us as close as we can to expressing what we've got in our heads."

WHAT IDEAS HAVE YOU GOT IN YOUR HEAD?

"Basically all the ideas that we've managed to successfully bring into being are on the album. Sometimes you have an idea that doesn't work or an idea that you can't make work because you're not clever enough."

WOULD YOU BE HESITANT TO ASK SOME ONE ELSE TO HELP IN THAT SITUATION, EVEN IF YOU KNEW THAT THEY COULD CREATE WHAT YOU WANT?

"Well it depends a lot where they come from and whether we think we can express in our words, to them, something that will end up having them interpret it the way we want. We couldn't use professional musicians who we had no contact with. It's much more important, the kind of person they are rather than their technique and ability."

SO WOULD THEY NECESSARILY HAVE TO CONFORM TO YOUR IDEAS?

"They don't have to believe the things we believe, it's just that we're more likely to select people who are naturally sympathetic to our ways and views in life; rather than select the kind of radical lesbian midwife who might not actually sympathize with our views."

STEPHEN E. THROWER, A MEMBER FROM POSSESSION, HAS RECENTLY BEEN SYMPATHIZING WITH 'COILS' NEEDS, PERHAPS INJECTING A NEW DIRECTION OR INSPIRATION INTO THE IDEAS. WHERE DOES THEIR INSPIRATION COME FROM?

"A lot of our inspiration at the moment is coming not from personalities, such as Manson & Jones, as it has done before. It's coming more from ideas about specific concepts, even though our album is not a concept album."

CAN YOU GIVE US SOME IDEA OF WHAT THESE SPECIFIC CONCEPTS INVOLVE?

"The album is called 'Scatology'. The dictionary definition of which is something like 'an obsession with base material, which is really an obsession with shit.'"

Geff moves forward in his chair, from his previously silent viewpoint:

"More specifically shit, it's actually an obsession with obscenity, with animal and human fetishism."



"The ideas around which some of the songs are based; Some can be taken on face value, some are going a bit deeper into the idea of people either finding value in things that have been thought not to have any face value or thought of as repulsive. Or even more deeply as an actual chemical way where people transmit base matter into gold or into things which are highly valuable."

HAVE YOU GOT A FETISH FOR SHIT SLEAZY?

"No comment, yes I have in fact."

Geff practically leaps from his chair:

"No I haven't! Make sure you get that in print. I'm only interested in turning base matter into gold."

HOW EXACTLY DO YOU DO THAT GEFF?

"Alchemy never meant it literally they meant transforming like an allotropy."

THERE WAS A LITERAL SIDE TO IT WHERE PEOPLE DID TRY TO TRANSMIT LEAD INTO GOLD, BUT AREN'T YOU TALKING ABOUT CHANGING SOMETHING THAT'S BASE, SOMETHING THAT YOU DON'T WANT, INTO SOMETHING GOOD THAT YOU DO WANT? Sleazy clarifies:

"I've hoped it's worked on lots of different levels at once, so you can take it at the banal level of people being into shit, or on a more philosophical level about finding value in things that appear horrible."

THE TRACK 'HOMAGE TO SEWAGE', WHICH APPEARS ON OUR ALBUM 'LIFE AT THE TOP', IS THAT MEANT ALONG THESE LINES? WORSHIPPING BASE MATTER - SEWAGE?

"Yes, that was one of the very first things that we did when we were developing the line of thought and this technique of playing."

It's an attempt to assemble sound sources in a way that actually has in the beginning no musical form. A lot of groups over the past few years have just played tapes as backing to whatever music it is they're doing, in order to give it a more filmic quality or make it more interesting. What we were trying to do was to use a lot of things that might be insignificant under the track and actually make them into the music itself. I think there are about 6 or 7 different sounds that are completely none musical in their origination, that we've tried to weave together into a musical form.

"The impression that we wanted to give at the beginning of working out this idea, was trying to possibly take things that might be, in their unedited form, disgusting and actually elevate them to something which isn't really revolting at all, but very musical and rhythmic."

WITH THROBBING GRISTLE AND PTV, I FELT THAT YOU WERE ALWAYS MAKING MUSIC TO TEST THE PUBLICS REACTION. WHETHER IT WAS THE EFFECT A CERTAIN SOUND OR IMAGE WOULD HAVE ON THE INDIVIDUAL, OR, IN LIVE CIRCUMSTANCES, THE EFFECT IT WOULD HAVE ON A CROWD. WAS THIS PART OF YOUR AIM AND HAVE YOU NOW CARRIED THIS THINKING INTO 'COIL'?

"We're both very interested in how people react today, but the reason for it's being is not as a test of someones reactions, it sounds like it's not actually a serious piece - the reason for it's composition is just to do a number on somebody - but that's not the case with any of the things that we've done. Obviously if people write in and say 'I experienced an ecstatic transformation listening to your record', then that's very interesting and you write back to them and say 'Oh really, how did this happen, what did you feel and

I did too', or whatever. Or if they happen to say 'My mum heard your record through the bedroom door and immediately threw up', that's also quite interesting because it's more experience as a result of your music. But I don't feel it's a number we're doing on people. I don't recall PTV ever being that calculated, although Gen might have said that we were. I'm not really interested at all in the manipulation of people for it's own sake, there again I can't comment on PTV's position in that. I'm obviously not interested in people having the same kind of haircut as us or the same clothes."

BUT AT TIMES, WHEN TG AND PTV PLAYED LIVE, WEREN'T THERE CERTAIN WAYS THAT YOU WERE TRYING TO MANIPULATE PEOPLE FOR SOME SORT OF REACTION?

"When TG played live we were always interested in actual physical reactions to the song and that responded quite clearly, it stated the objectives. Over the period of the gigs that TG played we found out basically what you could do and what you couldn't do with that kind of equipment and that kind of volume. But since then it's not really been such a direct experiment."

IN 1976 YOU DID THE 'PORNOGRAPHIC EXHIBITION' AT THE ICA, BEING SUCH A CONTROVERSIAL SUBJECT AT THE TIME WITH ALSO THE PUNK THING HAPPENING, SURELY THE AIM THERE WAS TO CREATE SOME PUBLIC RESPONSE?

"I don't think so at all. We were just doing things that we were interested in at the time and quite by accident we suddenly realised how different our ideas were, or in fact not different at all, because the papers in fact thought it was all a jolly interesting and an easier way to sell papers."

Geff again leans forward and interrupts:

"I think you were playing around with people's expectations. You did that to test boundaries in the sense that you knew people would be interested if it would expose their hypocrisies, and I'm sure Gen and you lot were all aware of that, so in that sense you did, and we still do."

"To some extent I think you take people's expectations into account when you do things, certainly with record covers and stuff" Returns Sleazy.

"We'll try and do something that, when somebody might see the record cover first, we'll try to do something new and a bit different or interesting for them, rather than just being a nice design. That was what I always intended to do with any of the TG or PTV covers that I was involved with. To a certain extent you are aware of people's expectations and I know i'm repeat-

ing myself, but you're not trying to trick them, you're just trying to make it more interesting."

WHEN YOU STARTED USING THE MANSON IMAGERY, WERE YOU JUST TRYING TO MAKE IT MORE INTERESTING? ARE YOU STILL INTERESTED IN HIM? OR WAS THAT A PTV FETISH?

"Well intellectually yes, we are still interested in him, but none of the music we're making at the moment actually features him as an inspiration in the way that some of the PTV stuff did. We're certainly not obsessed with Manson or Jim Jones. They are characters who are interesting in what they did, but so too are a lot of other characters."



"They are usefull symbols, but they're being done to death at the moment by 400 Blows and SPK... anyone. It's becoming rather a cliché." Concludes Geff.

"Basically all you can do is gather data on it at surface level, and over a period of time you begin to appreciate what strange little skills those people had, and if possible try to avoid being influenced by those skills when they're being exhibited by other people; whether it's Margaret Thatcher or your next door neighbour.

I think that what Jones and Manson and all those people did is something that should be avoided rather than something which should be encouraged.

But the technique with which he manipulated people was incredible."

DON'T YOU THINK WHAT HE DID, WHICH AS FAR AS I CAN SEE WAS RECONDITIONED HIS FOLLOWERS MAKING THEM THINK THAT THEY WERE RIGHT TO KILL ALL THOSE PEOPLE, DON'T YOU THINK THAT THE TECHNIQUE HE USED COULD BE USED FOR GOOD, POSITIVELY, RATHER THAN NEGATIVELY?

Geff took the lead

"Anybody's view point being imposed on someone else is wrong, whatever it is."

BUT YOU COULD DO IT WITHOUT IMPOSING YOUR VIEWPOINT ON OTHER PEOPLE. IF YOU TAKE PEOPLE OUT ON THEIR OWN AND ASK THEM, WITHOUT CRITICISM AND THAT'S WHAT STOPS MOST PEOPLE SPEAKING OUT FOR THEMSELVES, ASK THEM WHAT THEY THINK AND WHAT THEY WANT TO DO AND GET THEM TO UTILISE THAT CONTROL IN THEIR LIFE, THEN THEY COULD LEARN TO APPLY IT.

"I think that's possible but very rarely happens. I've never seen that, there are various courses that are supposed to give you new confidence and make you double your income and all this. Excogises is a very good example of this, where they do basically what you're saying, only they actually, at the same time, promote their company ideals and so on. They have people working for the company using those self motivational techniques and these people all have big smiles on their faces and say they're having a wonderful time and do jolly well for the company. It's just I don't think it's the way people operate, I agree, I think people in themselves are actually very strong and anything you can do to build up that strength and independance must be good. Like with faith healing, if you could use that amount of psychic direction and power actually to get people to cure their own veruka's and cancers, I'm sure a lot of interesting and useful things could be done like that. But there isn't really the motivation for people that are in control of these techniques; they're all feathering their own nests.

I think to some extent that was another reason why we left PTV, was that the trappings of this thing we're discussing were taking on those overtones, which we didn't like."

WERE YOU ALL EXPLOITING THIS KIND OF CONTROL WITH THE 'TEMPLE OF PSYCHICK YOUTH'?

"Not in any serious way I don't think, it's just the trappings were the same. I think that any organisation that encourages people to look the same, rather than different, at the very least is boring and may lead onto things that are even more unpleasant."

SO ARE YOU ACTUALLY SAYING THAT THE 'GUIDELINES' LAYED DOWN IN THE 'INTRODUCTION TO THE TEMPLE' SUCH AS 'YOU SHOULD WRITE MAGAZINES AND GIVE THEM 23 PAGES', THESE GUIDELINES WERE NOT YOUR IDEAS?

"Well no, a lot of the actual material that was covered in that pamphlet and the book were an attempt to lay out a lot of things we've been talking about just now, the way that people can be manipulated and how one should leave aside dogma and become independant and more able to deal with things alone. But unfortunately that in itself over the months became dogma the words actually became more important than the ideas, or at least that's the way it appeared to me. But certainly, I'm still behind a lot of what we wrote."

BACK TO THE BAND IN QUESTION, COIL, AND SLEAZY'S INTEREST IN VIDEO. HE ACTUALLY OWNS A VIDEO COMPANY PROMOTING COMMERCIALS AND PROMO VIDEO'S, INCLUDING THE LATEST FROM BARRY GIBB:

A FETISH FOR STILL

"It's interesting because it's completely different from anything I've experienced before. It's a very good way of learning the techniques, not only of manipulating people (I thought we'd questioned all the contradictions!), but also of making films. Because just as we've always made music with a particular image or vision in mind, I would also like to be able to make films in the same way, because films obviously appeal to a much wider audience and it's easier to get ideas across much quicker, as they say 'a picture paints a thousand words'.

DO YOU INTEND DOING VIDEO'S FOR COIL IN THE SAME VEIN AS 'TERMINUS' THE MASOCHISTIC PTV OFFERING?

"In theory yes, but in practice I haven't had the chance. We have actually had a number of requests from people putting out compilation video tape things and although we'd like to do things in that area and be seen by the public, up to now I haven't had the time. We're still quite friendly with Stevo (Some Bazarre) and he has a cable program on American TV which is supposed to reach 35 million people, every month, for which we've been asked to do a film for, so we will be doing something imminently. It's just, maybe I'm being a snob, but I have a high expectation of ourselves, so we don't think it would be sufficient to do a 'super imposition' of lots of marching feet, weird images and sweaty bodies, because I don't think that's very interesting.

The thing is you're bombarded with images on the TV and a lot of people as a result think that if you just bombard people with more images or images of a particular nature then that is actually sufficient to make an entertaining video and I don't think that's the case."

Cont'

SO WHAT WOULD YOU DO THAT WOULD BE ENTERTAINING?

"Well you'll see when I do it. I think it's more likely to be a proper film and I'm sure the story, if there is one, is likely to tell a very different tale from those that you've seen already."

SLEAZY IS EQUALLY VAGUE ABOUT HIS PLANS FOR TOURING:

"We haven't actually figured out quite what it is that we'd do that would be worthy of being called 'live' and interesting, but at the same time would be good enough to reach our sort of standards. I was never happy with what we did with PTV live, it was very sub TGish as far as I was concerned and I'm not really interested in doing that again. I need to do something new and making a noise isn't new at all."

SLEAZY REFUSING TO EXPAND FURTHER ON ANY APPEARANCES WHICH MAY BE MADE, SQUEEZES THE CONVERSATION DRY BUT NOT WITHOUT FIRST EXPLAINING WHY:

"Our energy is not put into talking so it's possibly true that with interviews with us we are likely to be less forthcoming than a lot of people are. Hopefully we are a little more literate than some bands who say 'Yeah we had a really great time on tour screwing lots of people', because we've possibly got more interesting things to say."

And they've got some interesting things to question, but until their next contradiction I'm satisfied they're being 'per se honest'. Rob

COIL



PORNOSECT : RECREATION & RELAXATION

Not their first, but definitely Pornosect's most important venture onto the market comes in the form of this limited edition (253) high quality chrome cassette. Neatly packaged and well presented revealing seven slices of varying tempo. Opening with our 'Life at the Top' track 'Disinformation', but then merging into moodier, more concealing cries in Mask Of Truth and Primal Release. Pressure Level makes you wonder if 400 Blows have happened into the studio, but Masse, another dark if not black mysterious tune and Bass/Resonance, make it obvious that Pornosect are their own conception and that 253 is not enough. The tape including postage is £3.50 from 53 West Kensington Mansions, Beaumont Crescent, London, W14 9PF.

CHRIS SCHULER : The Longest Sleep

Strange that I should happen upon this release, sent in by a reader it turns out to be an interesting, nicely presented 11 track tape that consists of pleasant acoustic guitar, harmonica, pipes and a comforting, relaxed, half spoken, half sung male vocal. It was recorded at home, but that does not impair the quality, it merely makes it sound more at home on the stereo. Reminds me of Cherry Red's early dabbings with Kevin Coyne and Joe Crow.

£1.50 From 23 TRENT RD, LONDON, SW2



MUSLIMGAUZE

It seems I've been writing in favour of Muslimgauze since the day I scratched my first record. Initially I heard them through 'Real time' compilation cassette, which helpfully included a comprehensive listing of addresses and releases.

From that I gained 'Inhalt', the third cassette from E.G. Oblique Graph as they were then called. This along with its two predecessors was soon to be deleted with the advent of a name change to 'Muslimgauze'. At the time I wrote: 'The beauty of the music is that it's purely experimental, the minute it is found, it is finished.' This naivety is still true today, but now the processes are far more involved and developed.

Since that time Muslimgauze have boosted their catalogue considerably including:

Kabul; an Lp with an excellent pictorial booklet, a cassette 'Opagues', a 7" Ep 'Hammer and Sickle' and most recently the highly imaginative 12" mini Lp 'Hunting Out With An Ariel Eye'. The track we've featured on the compilation 'Life At The Top' has been taken from a piece called 'Dissidents', the full eighteen minute version will appear on an album soon. Mark Balmer

TAPES

TOUCH : Waterglass

(Touch)

Touch always come up with surprises, usually well designed quality compilations of different styles or cultures. But I shouldn't say 'usually', Touch aren't 'usual' as they are extensively proving here. Here Touch stride confidently into the field of singular releases, using only one artist and their reputation to get more of their imagination across to the public.

Waterglass, the music is a continuously flowing ocean, literally the sound of crashing waves fill the whole 46 minutes. These waves are attacked, savaged, smothered and caressed by all manner of subtle effects, rhythms and emotions released by Eddie Sayer and Simon Tasson's soothing, worrying and frightening emotions that trigger all manner of questions relating to the meaning of this release.

The packaging does not arrive with pre-releases, so perhaps my questions are answered, and if they aren't? It'll probably provide even more reason to ask.

Apocalypso Agogo

Many have seen, or heard of, but not so many actually own a copy of Apocalypso A Go Go; it's one of the few publication Rough Trade refuse to stock, claiming it is 'Too-repulsive'. AAGG is a fanzine, devoting each issue to one main subject; Rape Buggery, Foot Sex, they even once trod across the forbidden border to produce a 'music issue' devoted entirely to TG and Cossey's body. Some of these back issues are still available, but many, including the original artwork, have been seized by Customs & Excise. Unhindered by futile attempts to stop the publication, AAGG has emerged as 'A Sex Education Issue', 60p should cover the cost, a pound would probably also ensure a copy of TG, and an SAE alone would undoubtedly give a new lease to your imagination: APOCALYPSO A GO GO, 75 LAKANAL, SCEAUX GDNS, CAMBERWELL, LONDON, SE5 7DP.

Situation Two

"Situation 2 may not be as interesting as some of the independent labels like 4AD or Cherry Red, because we do serve mainly as just a subsidiary to Beggars Banquet, but having said that we have got some very good groups on this label."

Steve seems to hold Sit 2 together constantly producing artwork, controlling the warehouse, confirming orders and clearing the cock-ups.

He's enthusiastic about everything that's been released on the label, from the questionable early Divine single 'Born to be Cheap', to the classic 'Fatman' from the boys on the right. Apart from Southern, once Death, now Cult, it seems that Sit 2 have released a mass of material that has never been noticed. Between 30 & 40 singles and just under 20 albums including the unknowns 'Home Service', 'London Underground', 'Orbidoig' and the 'Blackouts' to name but a few. One band that should be noted is 'Drowning Craze', now defunct with bass guitarist 'Simon' working with the Cocteau's, they released 3 singles 'Storage Case', 'Trance' and 'Real' that are all worthy of a listen. Other worthwhile releases included the famous 5 Associates singles, that released over a period of a few months, kept them at the head of all the papers leading up to the album release. And some David J material, including the excellent album 'Etiquette of Violence'.

But now Situation Two seems to be holding a firmer footing on their ideals, concentrating on the main bands 'Tones on Tail', 'Gene Loves Jezebel' and 'Nyam Nyam' (see pg 26).



Southern Death Cult

Tones on Tail featuring Glenn Campling along with ex-Bauhaus inhabitants Kevin Hoskins and Daniel Ash, need little explanation. With a couple of singles and an album under their belts, and another single "Christian Says" on it's way it seems obvious that their progressing, the way they want to.

Gene loves Jezebel too, appear to prefer obscurity to fame; With 3 singles, "Shaving my neck", "Screaming" and "Bruises", and the album 'Promises' to their name, revealing nothing more than imaginative imagery.

Fronted by Mike and Jez Aston, GLJ managed to evade the posi punk/bat cave explosions, keeping a low profile appearing only occasionally. Whether this was their intension or a situation forced on them by negative response from the press, will be realised in issue 5. But for now there's a single on it's way 'Flame' released in both 7" & 12".

Cris Cod



More Reviews

NYAM NYAM : HOPE OF HEAVEN
(SITUATION TWO)

Watching driftwood mingle among the flowing reed, a frog jumps from the shore and lands haphazardly on a sunken lilly, for a moment she's under, but with a burst of guided energy, leaps from the bed onto the surrounding timber. An insect stands proud in the water, it's weight displaced equally between it's 6 legs. For a moment it was still, but now is skating carefully around the frog, barely disturbing the surface. A dragonfly girates above the insect, swoops and returns, scanning the surface for it's fleeting prey. The water is cold, but holds a warmth for it's inhabitants, rising and falling, more gradual than the changing wind...

The view : 'The Illuminated ones'
Burst of guided energy : 'Fate'
Sunken lilly : 'The Meeting'
Insect : 'This Is The Place'
Dragonfly : 'You Need More'
Frog : 'Hope Of Heaven'
Water : 'And To Hold'
The changing wind : 'The Resolution'

THE FALL : THE WONDERFUL AND FRIGHTENING WORLD OF... (BEGGARS BANQUET)

I've often thought of the Fall and Mark E. Smith as being easy to describe; frequently lazy and difficult to understand, occasionally enthusiastic and inspirational, but rarely excitable and wonderful. Here it seems i'll have to dispell these (conceated journalistic) preconceptions. They still have their lazyness, Disney's Dream Debased, Craigness and Bug Day show it full frontal and the enthusiasm is present throughout the venture. But Lay of the Land reveals brilliance they've been evading; definately a gem of the live act that should nestle beside the Boys next Door's 'Hairshow' on desert island discs. Slang King and Copped It would be hot on it's heels, as will all the clones who'll follow finding it wonderful, frightening and truly inspirational.

BUSHIDO : AMONG THE RUINS 12"
(THIRD MIND)

When you realise that the track Bushido have on 'Life At The Top' is displayed in it's full glory on the b-side of this 12", you'd find it hard to believe that they didn't make it the premier track. But when you hear the A-side and listen to the melodic tones displayed by Attrition's Cryss, you'll understand why. Her voice, set to the flowing instrumental, creates the most enchanting tune that's escaped the trappings of industrialism. Encapsulating 25 minutes, moulding into an overall effect of subdued satisfaction, it seems becoming aware of Bushido could be the most worthwhile occurance of the month.

Social Comment

(your letters page)

Temple Ov Psychick Youth
23rd June 1984

To ABSTRACT,

E have just been handed a copy of your magazine Issue 3 which purports to contain an interview with PSYCHIC TV, yet no members of PSYCHIC TV are interviewed, no photos of anyone in PSYCHIC TV are used. You therefore must realise that legally speaking you could be sued into three anal's of your own stupidity.

On glancing through this so called article on PTV we see many LIES and MISREPRESENTATIONS. It is a basic law of journalism that before reporting opinions you check your facts and also give those slandered and presented a right of reply. We have tried to be fair to thee ego of Sleazy & Geff by allowing them to give thee impression they left PTV when in fact they were instructed to leave, we have cassette tapes of this conversation.

We don't expect COIL to refuse to benefit by their previous connection with our work, butter to say they are PTV and leave an underlying impression they were PTV as its heart is to slanderously misrepresent PTV. And to ask Geff to give you explanations of pieces of music and lyrics which were written by me in private is disgraceful.

Firstly we want an apology, secondly we want a guarantee that you will indeed print a reply, thirdly you'd better get in touch, those expelled from PTV & thee TEMPLE by all those who still in it may seem level headed butter that does not mean they are per se honest, right or committed or that they are US. We want your explanation return of post or further action will be taken. We cannot allow thee public to be given such grossly dishonest versions of our history or to be told that nothing to do with us are us or can explain us. Do you realise what you have done, or how much harm it can do?

Yours disgustedly,
Genesis P Orridge.

Abstract 3 was compiled during Jan/Feb of '84, Sleazy & Geff assured us they were part of PTV. At the end of february while the magazine was at the printers, the major press announced that they had left the group. 4 months after the multitude have bought it, you are handed a copy; these facts would seem to have some bearing on your accusations. We will however ask to see you, not as redemption for any supposed crime, but to convince us that you are being 'per se honest'. Ed.

Hello Rob,

Mick here from Zigzag. I now have three copies of Abstract number 3, after a drunken acquisition at the Furyo gig. I saw some serious negotiations going on round a carrier bag, thought 'Fanzone! Rescue me from this gloom called Mercenary Skank' and coughed up the money. Must have been drunk because I had read a couple of things in it before I realised. Anyway it's easily your best issue so far, a dramatic leap in many ways from the first two (I still find this OMD fascination a bit wayward). You had the first good Skeletal Family piece ever, healthy non-subservience to PTV and humour.

So to Robin Cocteau wiping his bum on Zigzag. I drag out my tablet and chisel and say to you his remarks pissed me off a bit, not because what he said sounded overtly sarcastic or anything, it probably reads more serious in print than when said, but because when he moans about Sex Gang, Sex Fiend, Death Cult and Xmal (well he missed them actually) he gives a false-beard impression. That first issue was heavily into the post-punk filter because we had to stamp out once and for all the reputation Zigzag had at the end of '82, start of '83 when it veered into a cult-desac called POP, and bad pop at that. Since then we've covered all sorts. We had to exaggerate the effect of that issue to show people we weren't hopeless bastards. And, funnily enough (he said without a trace of a smile) we almost had the Cocteaux on the cover of issue one, but their colour transparencies wouldn't have come up as well as the Sex Gang would, that's the only reason we didn't have them grinning sheepishly. He implies they were only a tedious late addition as though we thought they didn't matter, when he knows personally that at least 90% of the writers here think these Cocteaux damn fine indeed. So he shouldn't shoot his mouth off like that. Areless talk costs something or other. Clean his specs for him. I don't much their 'sound' at times but for some reason they go beyond things like that don't they. It would take a hard villain to castigate them.

You'd think with the NME rag & bone men straddling their success they'd be able to differentiate between the two types of publication but no, no, no.

Hold on, what am I on about?

I'm off.

Mick Mercer.

'Please remove the vacuum cleaner immediately and refund the price I paid, namely £70.59. If I do not hear from you with this sum within 14 days of today's date I shall have no alternative but to start legal proceedings against you, without further notice or delay. For this purpose please let me know the address of your registered office and the name and address of the solicitors who, on your behalf, will accept service of these proceedings.'

Certainly NOT the

Bushido is essentially the Brain-child of Gary Levermore, Third Mind records owner and an ex-member of Konstruktivits. At time of writing, an LP is being completed with musician: Ian Williams, pianist: Chris Elliott, and drummers: Chris Brownett and Glenn Keegan, to be released on Third Mind towards the end of '84, entitled 'The Sands Of Nakajima'. The following interview was conducted in early September with Gary and Ian, Ian having just returned from Edinburgh where his other band 'The Beautiful Pea Green Boat' have just finished recording their debut 12".

SO CHAPS, IS THE LP ANY GOOD?

IAN: "You betcha little cotton socks it is. Yes, it's very good."

COULD YOU TELL US A BIT ABOUT IT?

GARY: "Well, it contains the full unabridged Long March version of 'Beyond The Great Wall', tha track that appears on 'Life At The Top', as well as several atmospheric piano and synth pieces, a couple of rhythm numbers thrown in for good measure, plus other surprises."

ANY MAIN IDEAS OR VIEWPOINTS THAT YOU'RE TRYING TO GET ACROSS?

IAN: "Who gives a tinkers cuss about viewpoints."

GARY: "I do"

SO DO I, THAT'S WHY I ASKED.

IAN: "So do I really."

GARY: "Well it's like this Roger. We've several main viewpoints we're trying to put across, our main weapons are fear, surprise and an almost fanatical devotion to the pope."

With the name 'A Primary Industry', songs titled 'At Gunpoint' and 'Perversion' could they be some sort of sub TG noise types? "Industrial funk" (not the bands description) - something in the vein of ACR or Skidoo?

Although the latter may be much nearer the mark A Primary Industry's music is certainly strong enough to be judged on it's own merits. (comparisons just make my job easier) In the musical backwoods of Essex, A Primary Industry stand alone. Some people doing something, something different, the only fun in town!

Formed in late '82 with the lineup consisting of Paul, Simon, Ian, Guy and Graeme, API was their first 'serious' band. Within a couple of months a 4 track tape was released to sell locally. "Music to dance to" said the sleeve; you could. The usual local gigs and a couple of support slots followed during '83, but..

PAUL: "I don't think it (the music) progressed that well at all through '83. It was more sort of Pop Groupish without the vocals."

Changes were needed. Out went Graeme the drummer and the complete set, in came a new set, which is still being worked on, and Gemma; providing a Clarinet, Piano, percussion and vocals.

DID YOU ACCEPT JESUS CHRIST
AS YOUR OWN PERSONAL
SAVIOR? YES NO

☐ ☐

If your answer is YES, then fill in
the date of your decision and keep
for your own record.

date of your decision _____

BUSHIDO

Slogun Inheritance ; Says Roger là Milkmaid

I DIDN'T EXPECT THE SPANISH INQUISITION.

GARY: "I'm very concerned with personal expression. I find it very sad that most people are content, happy, to stumble through life with no desire for achievement.

IAN: "Yes, BUSHIDO SAY, 'Think before you lie down in the middle of the road'. If your life revolves around a pair of fluffy dice and a "go faster" stripe, then you are already suffering from brain death.

GARY: "We're attempting to express the human condition in terms of British Rail. We're heavily influenced by playwright Neville Shunt.

IAN: "Yes, but a lot of people make the mistake of seeing Shunt's work as a load of rubbish about railway timetables.

GARY: "But we see it more as a deliberate ambiguity....

IAN: "Yeah. A plea for understanding in a mechanised ethos."

HOW WOULD YOU DESCRIBE YOUR MUSIC?

GARY: "Like a cross between Debussy and Conflict...."

IAN: "Andreas Vollenweider and Alain Prost."

DO YOU MEAN MARCEL PROST?

GARY: "He's a racing driver, isn't he?"

HAS HE INFLUENCED YOU, OR IS HE YOUR HERO ?

The first new material to see the light of day comes in the form of the bands debut single, 'At Gunpoint'/'Perversion', released by the enterprising Edinburgh based Les Temps Modernes label. 'Perversion'; PAUL: "Well it's a perversion of the A-side isn't it." is the track appearing on the accompanying 'Life at the top' compilation Lp.

PAUL: "I think it's got a sleazy feel to it. We're trying to combine the feel on the single at the moment, it's got a really heavy, bassy feel to it and then do some slightly sparser stuff as well, just a sort of mixture of the two."

What do you want the single to achieve ?

PAUL: "I don't really mind, hopefully it will just sell so we get our money back on it, but i'm not that worried because i'm pleased we've done something worthwhile. The main thing we'll do at the moment is to make sure we get the whole set up to the standard we want. We can use the single as a guide line to the quality we want."

API are moving forward all the time, pushing their sound out in new directions. They seem to know what they want and they're getting closer, 'At Gunpoint' is just the beginning, there's much more to follow..

Pete Hall

GARY: "No, give me Jane Fonda or Robert Vaughan anytime."

IAN: "Humphrey Bogart and Greta Garbo."

GARY: "On a musical level, my influences include John Barry, Ennio Morricone, Debussy, Pink Floyd, Love, Tangerine Dream, Velvets, Doors, mid 70's Steve Harley, underground 60's psychedelia, Tuxedo Moon, early 70's experimental Germans."

IAN: "Magazine, Tchaikovsky, Love, Vega and Suicide, Satie..."

BOTH: "Not forgetting Scott Walker, Natalie Wood..."

(Mmmm this is beggining to sound like a tedious listing, bring in the 'personnal' file: ed)

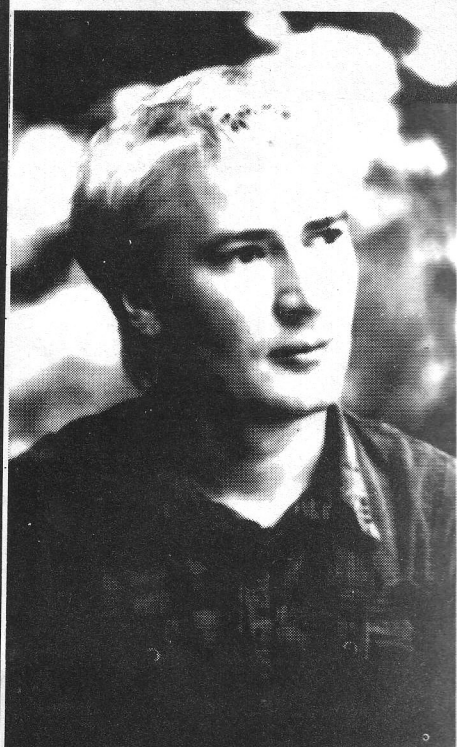
GARY

FILMS: Connery/ Lazenby Bond, Monty Python, The Thing, Barbarella, China Syndrome, Stalker, Apocalypse Now, Man From U.N.C.L.E, Hills Have Eyes, Some Like It Hot, Hitchcock, Clockwork Orange, If, The Wall, Man With The Golden Arm, Nightporter, The Tin Drum, Nine Lives Of Fritz The Cat, Bogart.

TV: Persuaders, Mission Impossible, Prisoner, Protectors, Avengers, The Saint.

ART & LITERATURE: Ian McEwan, Colin Wilson, Ballard, Chandler, Orwell, Destoyevsky.

LIVES FOR: Parties, S&D and R&R, Gin Malibu, Cherry Brandy, Vodka.



GARY LEVERMORE

IAN

FILMS: Bunny Lake Is Missing, Diva, Nostalgia, Casablanca, Two-Faced Woman, Ninotchka, If, Dead Men Don't Wear Plaid.

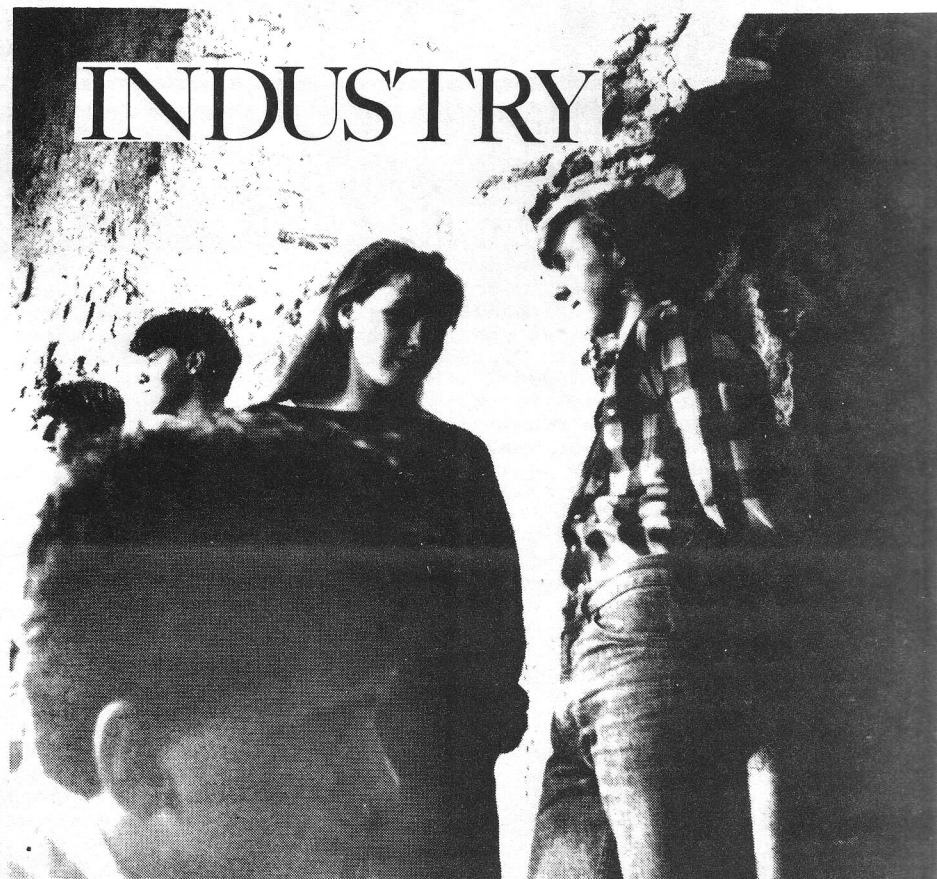
TV: Test Matches.

ART & LITERATURE: Klimt, Baudelaire, Hundertwasser, Baudelaire, Pushkin, Chekhov.

LIVES FOR: Kahlau with Chocolate milk, 1954 Chateau Nuit-Saint Wogga Wogga, Arguing.

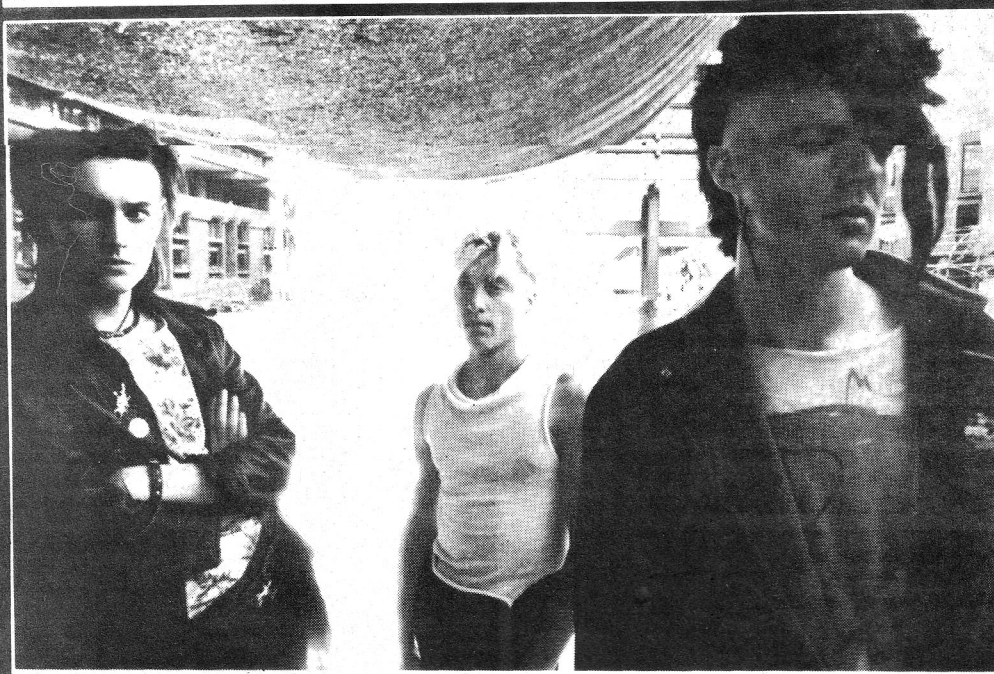
PRIMARY

INDUSTRY



NYAM

NYAM



The pub circuit's a long and tiring trek, one that Tea House Camp have been treading for months, but the conventional paths aided with hard work, always come good eventually.

Venus De Cain and Des, more commonly known as Abel Body, have been working it from the beginning, before that Des messed with the 'Anthill Mob', and after Venus guested for 5 tracks a night, playing acoustic guitar, on the Danse Society tour.

Last April, following Venus's fame without fortune, the duo decided it needed a trio and ex 'Nuclear Socket' - Martin was enrolled with a drumkit.

Now the line up is steady, with a number of strong tracks to it's

name: 'All human life is here', 'We all hate the Evening Standard' and 'Getting Rich is Glorious' - an obvious slag of all these trendy characters wearing 'Gabicci's' and driving XR3i's; it seems that Tea House Camp are well on their way.

Headlining the gigs they used to support, attracting the necessary A & R men and now with a publishing deal firmly sealed; these Abel Bodies should soon be winning their way into the public's eye.

Their first single (funded by themselves) should soon be here and with comparisons that range from Killing Joke, Bauhaus, Billy McKenzie and to the Bunnymen; what can I say except 'Keep yer banana's peeled'.

Cris Cod

TEA HOUSE CAMP

"LES TEMPS MODERNES"

A worthy cause to note is a small indie label run from the backwaters of Edinburgh; 'Les Temps Modernes' grew from the foundations of 'CSBT', a fanzine founded, but disbanded after slow sales in it's first year, by James Nice:

"I've always felt a need to express my musical taste in the loudest possible way! As a result of this LTM reflects my own musical taste, an admittedly narrow one."

Despite this narrow taste releases have been diverse; the short catalogue reveals an early sampler featuring Section 25 and Death In June, a couple of cassettes from Crispy Ambulance and another by The Happy Family. Releases that exhibit an adoration for the bands involved, bands that already had dealings with Factory, Rough Trade and 4AD, but had no outlet for their more indulgent recordings.

LES TEMPS MODERNES, 80 MORNINGSIDE DR, MORNINGSIDE, EDINBURGH, EH10 5NU

"As most bands that have been involved with LTM belong to other labels, we, in a sense, serve only to tidy up loose ends, writing the final entries in their diaries."

"I like to think of LTM as a very happy family. We've not yet fallen out with a band or a label and have no written contracts. I prefer a system of 'Gentlemen's agreements'."

James Nice branched away from the cassette label image with the minny pops single 'Een Kus/ Son' and has more recently taken a huge step in the right direction by releasing A Primary Industry's debut single 'At Gunpoint'. As for future plans he's keeping quiet, but the principle remains the same;

"There is no set manifesto to LTM, as I'll doubtless be breaking today's self imposed moral restrictions tomorrow. However LTM will continue to work only with those who interest us, and who in turn are sympathetic to what I want to achieve."

'Hope of Heaven' has been one of the most inspiring records I've heard this year, the cover reveals nothing about the sound, except for perhaps a feeling of comfort. But the music speaks for itself, filled with emotion it takes you on a trip, the likes of which had been forgotten since the day of Lou Reed's 'Berlin' or JD's 'Closer'.

It's been an uphill struggle since the bands initial step on a compilation 'Mrs Wilson's Children' back in 1980. That track became one of a double A sided single; 'When we can't make laughter stay/Knowledge', released on Vital records in 1981: Tastefully packaged with a lyric sheet placed in the first few hundred, it showed refinements and a quality in the sound that led to some helpful interest.

"We sent a copy of it to Colin who engineered it and Hooky (New Order) happened to be in the studio and he just listened to it and decided he liked it. So he wrote to us saying he'd try to get us some gigs or do some mixing for us."

This contact led to Nyam's second single 'Fate' being released on Factory Benelux as a 12", produced by Peter Hook.

"It was fun working with him, because we got him in as a producer which obviously meant he was going to impose his stamp on it, and it maybe meant that a lot of people would have bought it who wouldn't have bought our stuff otherwise. But he was really nice to work with, he's a really nice guy. We did learn quite a few things from working with him, especially as a musician he's a lot more technically minded than I'd expected, he really knows his way around a mixing desk and he also works really hard. More than anything else he taught us how to behave, it sounds a bit incipid, but he's probably a lot less obsessed with his own group than any second rate band that might live along your

Following the 12" Factory expected them to do an album, but because of the difficulty with contacting Factory, they never actually found out until it was too late. And as they'd already decided to follow their own instinct, it wasn't long before Situation Two had them putting blood on paper.

A new 12" is on it's way, as is an indepth interview with Nyam Nyam in issue 5. If you're interested in that first single, they've still got a few copies; £1.50 from Nyam Nyam, C/O Situation 2, 17-19 Alma Rd, Wandsworth, London.

S.A.E FOR DETAILS OF ISSUE 5!



NYAM NYAM : PHOTO BY ROB DEACON.



ABSTRACT



ABSTRACT 3 sold out within 8 weeks of printing, followed closely by the remaining copies of issue 2. However, 'BACKS' our efficient distributor for the Norfolk area returned a bundle they'd had at the bottom of a drawer for a few months, which led to us searching for oddments among our distributors. We now have figures bubbling between 50 and 100 of each issue, so don't hang about, they will not be reprinted until we're selling well over 30 000 copies a month!

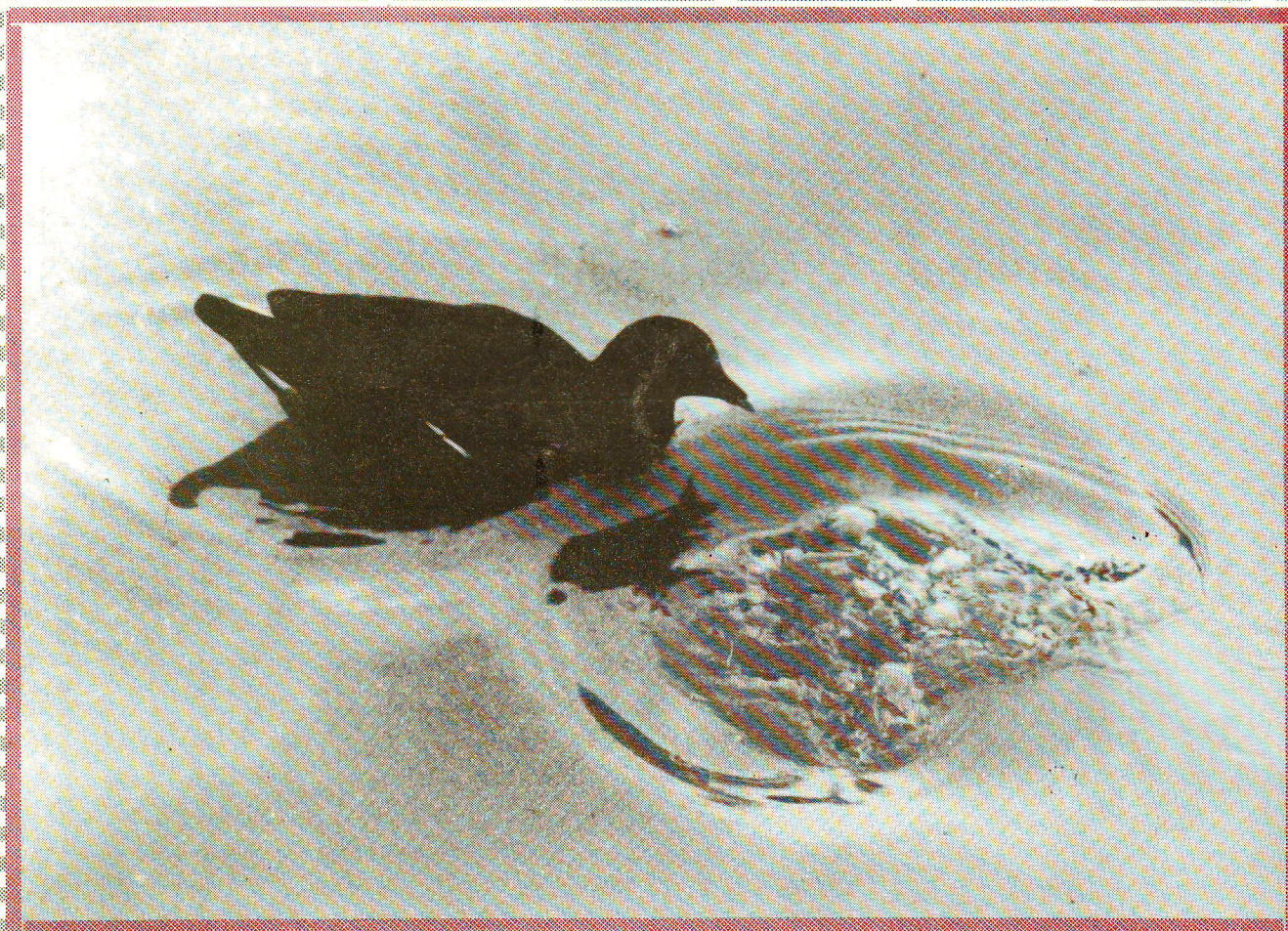
ABSTRACT 1 : Andy McClusky, Hagar The Womb, Modern English, Matt Fretton, 4AD (Introduction). (The first ones are always the blinder's, read about our ensuing attack on the world popular music. It's hard to believe I wrote that.)

ABSTRACT 2 : Andy McClusky, XMal Deutschland, Viz Comic, Third Mind, Muslimgaule, Third Mind, An opinion of TG and the 'First Annual Report', a dodgy account of 4AD's first year.

ABSTRACT 3 : Cocteau Twins, Danse Society, Psychic TV, 400 Blows, Portion Control, Illuminated Records, Skeletal Family and everything you ever wanted to know about 4AD sleeve designers '23 ENVELOPE'. Also a £500 printing job that meant we sold the 1500 copies before anyone (except JP) had reviewed it.

ISSUES 1 & 2 PRICED 50p EACH (inc P&P). ISSUE 3 PRICED 75p (inc P&P). OR PICK UP THE SET OF 3 FOR A MERE £1.50. FROM DEPT B, ABSTRACT CASTLE, 40 DAHLIA DRIVE, SWANLEY, KENT, BR8 7XS. FOR EUROPE ADD 30p PER COPY POSTAGE, INTNL AIR MAIL ADD 50 PER COPY.

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