

REAL SHOCKS

30p

CABARET
VOLTAIRE

THROBBING
GRISTLE

RAINCOATS

Jowe Head
Ex Swell Map

IVOR

TWITS
AND
TOOLSHEDES

No.1

FRENCH
MODEL →

PLUS TELFORD PUNK'S

KATZ

RADIOCOVER

REAL

CHECK OUT

SHOCKS KAT

a pillar/radio production
with contributions from
mike scott, jonathon more,
david taylor, sue mailorder,
richard h. kirk, raymondo,
rita real & doc pulvermasher.

cartoons by roger radio,
kirk & jowe interviews by
m.r.pillar, genesis interview
by david taylor, raincoats
interview by ray & malcolm,
telford punks interviewed
by roger and malcolm.
write to real shocks c/o
rough trade, 202, kensington
park road, london w11.

'THE FIRST NUMBER IS ALWAYS
THE WORST NUMBER' (Anon.)
we sincerely hope so. .

real shocks is printed by
telford community arts printshop
who are not responsible for any
of the material appearing herein
(neither are we!)

from SHREWSBURY
BASED IN THE MIDLANDS - A HARD WORKING
PUNK NEW WAVE OUTFIT PLAYING NEARLY
YOU TOMORROW - A RECORD IS IMMINENT
REAL SHOCKS POTENTIAL QUOTIENT - !!!!!

TWIG RON DANNY PAUL

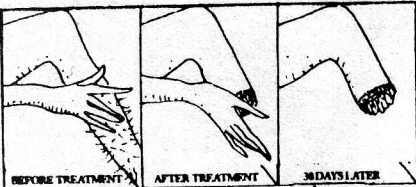
NICE JOWE HEAD ON THE
BEER
TONIGHT,
BERT



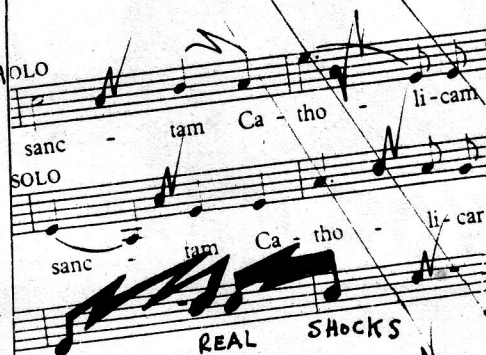
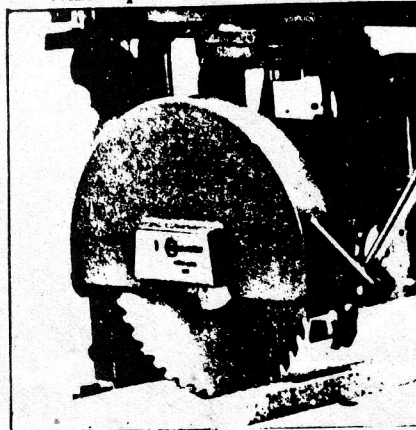
BAZ ON
THE
PROWL

REAL SHOCKS

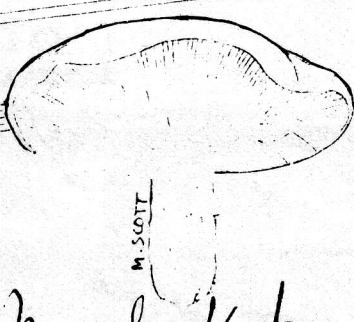
A £10 Beauty Salon treatment in your own home for only 96p.
Remove unwanted hair instantly
...for at least 30 days or your money back.



The Remarkable "Belle Star"
Wax Depilation Unit. Only £19,950



TIMBERLOIN



Memphis Kat's
Umbrella

a pillar/radio production
with contributions from
mike scott, jonathon more,
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THE WORST NUMBER' (Anon.)

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CHINA'S ETERNAL

3

Cherry Red have just put out two of their compilation albums as a double package- a treat for nostalgia-lovers everywhere. The two albums, 'Business Unusual' and 'Labels Unlimited' contain singles by, amongst others, Cabaret Voltaire, U.K.Subs, Robert Rental, Girlschool, The Outcasts, Vice Creams, Throbbing Gristle and the Tights.

'Business Unusual' is an album to please the punkerama boys and also the electronic addicts, with a few maverick items thrown in for good measure. If you missed the first Cabs E.P., and always wanted to do the Mussolini Headkick, here it is. T.G.'s 'United' is strangely approachable, and the Outcasts are Irish punk/pop at its best. Gem of the lot is arguably 'China's Eternal' by the long-lost Tights. I rushed out and bought the single when Peel played it back in '78- a worthy follow-up to the first E.P., 'Bad hearts/Cracked/It'.

The band began playing in November 1977 at an Amnesty International benefit in Worcester and made their major gig debut at the Dr. Feelgood Christmas Party the same year. Vocalist Malcolm Orgee (16) was described as '... exuding the mannerisms and affectations of an early Warhol or a male Patti Smith'. Lenny Kaye, of Nuggets & Patti Smith Group fame, referred to 'China's Eternal' as "Haunting, mysterious in the vein of Roxy's 'In Every Dream Home A Heartache.' "

Like Roxy Music, the Tights also explored an area between mainstream rock and the electronic muse. If they were around today they'd be spoken of in the same breath as Echo & The Bunnymen and Wah Heat. A band of vision and stature in a post-Doorsian world.

The Tights were:

Malcolm Orgee, vocals
Robert Banks, guitar
Barry Island, bass
Mark Simon, drums.

Their singles were recorded at Millstream Studios, Cheltenham with Steve Hackett Producer, John Acock, June & September 1978.

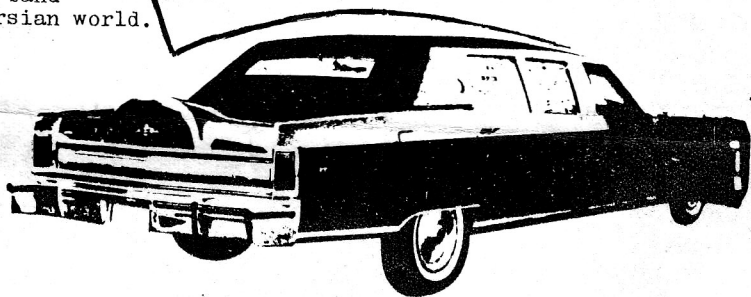
OUTCASTS

JUSTA NOTHER TEENAGE REBEL

An Ulster band, the Outcasts formed in June 1977, their first single being 'You're A Disease' for It Records.

A move to Good Vibrations saw the release of 'Just Another Teenage Rebel', and the group played before their largest audience at the Phoenix Park Free Festival.

An aggressive live band, the Outcasts won their place in Belfast's punk elite and stayed at home with their fans when other bands crossed the water seeking success on foreign shores.



Cherry Red Records

199 KINGSTON ROAD, LONDON SW 19.

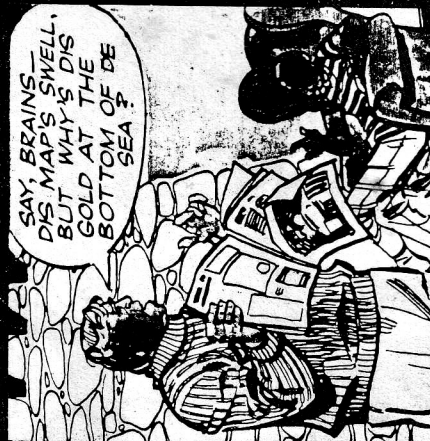
Telephone 01-540-6831

The Tights



MARINEVILLE ATTACK!

JOWE HEAD, BASSIST AND
OCCASIONAL SONGWRITER
WITH THE NOW-DEFUNCT
SWELL MAPS, TALKS ABOUT



CRAWFISH, STRINGRAY,
BRUMBEAT, ETC.

interview at rough trade
15/11/80. thanks to sue
mailorder for cakes,
tea, sympathy &
help.

Since the Maps brought out 'Read About Seymour' in '77, there has been very little sign of a persistent and vociferous New Wave in Birmingham. Groups have come and gone, flirted with punk and changed styles— even the Cult Figures have 'sunk back into lethargy.' A few bands— like Spizz and the Au Pairs— seem to have the necessary staying power, but, on the whole, the outlook is dismal.

"The media tried to fabricate a Birmingham scene comprising the Maps, Spizz Oil, the Killjoys and the Suburban Studs— but really nothing has ever happened in Birmingham."

The Maps were a Solihull band, and 'Seymour' with its excellent 'B' side, 'Ripped & Torn' and 'Black Velvet', followed close on the heels of the other do-it-yourself singles by the Desperate Bicycles and the Buzzcocks.

"We were lucky in that we had enough money to go into the studio at the right time. I put up half of it, and Nikki put up the other half. We had to borrow money to get the thing pressed— and then we didn't know what to do with it. I managed to flog some in Manchester, cos I was living there at the time, but it was selling so dismally that I just started giving copies away. Then we got a Peel session and they just went."

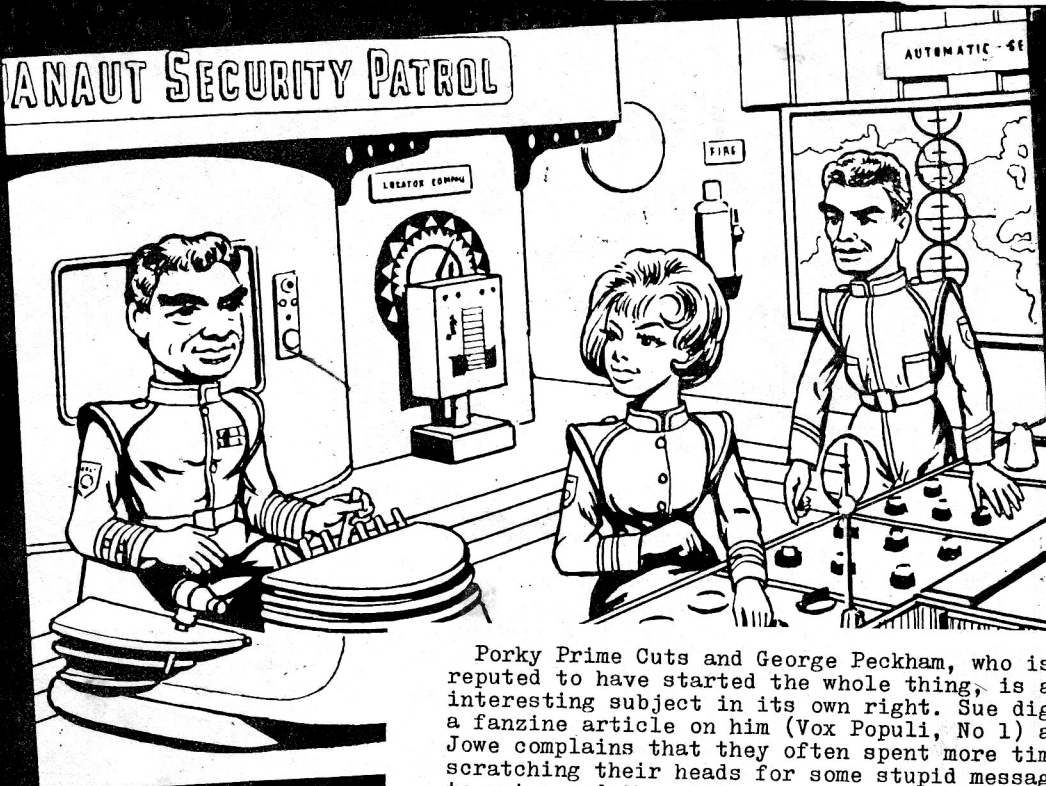
Peel was helpful for a while— the Maps got two more sessions— then they were dropped, to join the growing pile of rejected Peel protégés.

"We kept pestering him and I think he went off us. But there was enough money returned from 'Seymour' to record half an L.P. and a single."

Jowe pleads ignorance about the identity of Seymour, but Sue reckons he was a well-known London mod and a friend of Marc Bolan. The Porky Prime Cut scratched around the centre of the 'B' side says, amongst other things, 'To Marc'; and as Nikki wrote the song and is a Bolan fan, Sue's hunch is probably correct. Meanwhile, according to Jowe, Seymour Stein of Sire Records thinks it's about him.

PHOTOMONTAGE — PULVERMASH'S PAPER ART

JOWE PICS COURTESY OF ROUGH TRADE



Porky Prime Cuts and George Peckham, who is reputed to have started the whole thing, is an interesting subject in its own right. Sue digs out a fanzine article on him (Vox Populi, No 1) and Jowe complains that they often spent more time scratching their heads for some stupid message to put round the middle than they did making the record.

A NAUT SEC

"He just says- you know, at eleven o' clock in the morning he takes a swig from his lager and says, 'Right then kiddoes, want anything scratched around the middle?' It would be nice if they were all personally scratched. On 'Seymour' and 'Dresden Style' we did every one of the inner sleeves by hand- just scrawled some stupid message."

My inner sleeve said 'Look out for Harmony In Your Bathroom, the next single from Jowe Head.' I was a bit upset when it didn't appear. It finally turned up on 'A Trip To Marineville', the 4 completed L.P. which Rough Trade backing enabled the Maps to finish and release.

Marineville's the Headquarters of the World Aquanaut Security Patrol (WASP) in the 21st Century puppet sci-fi series 'Stingray', which gripped T.V. viewers back in the 60's. The series was also the source for the name, 'Swell Maps'.

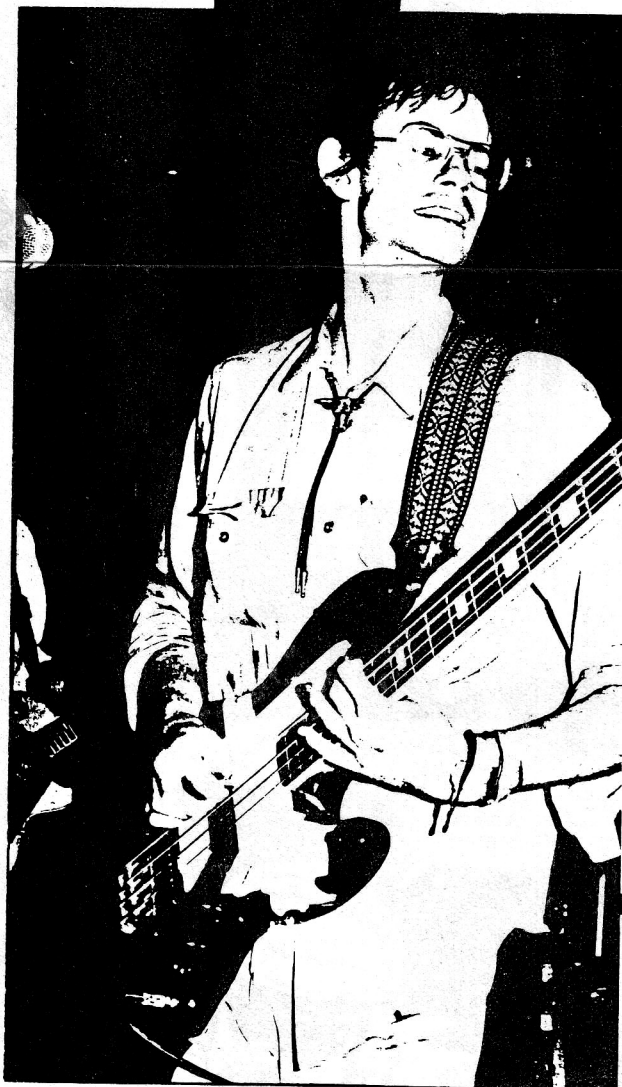
"Well, you know that bit at the start of 'Marineville'- Phones does the intro- 'Say, that's a swell map': there's this horrible, nauseous little swine called Johnny, who's taking a tour round the Marineville base and he sees this lit-up map with flashing lights in Commander Shore's control room. You can just hear Commander Shore whizzing away in the background in his electric bathchair- he's got no legs."

Gerry Anderson, who created the puppets for the series, is high on Jowe's list of people to meet, and he proudly displays a rather battered record which he's just bought from a secondhand stall, a spin off from the T.V. series.

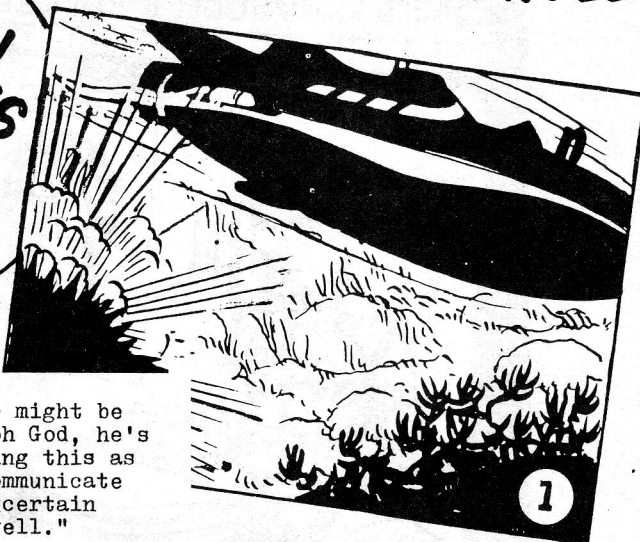
"Yeh, I have the record at home already, but this one's still got the cover with it- good un! (whistles); Steve Zodiac. Thunderbirds and Stingray had really good ratings, but when they did Captain Scarlet they started making the heads in proportion to the bodies- cos up to then they'd always had really large heads. Still quite good, Captain Scarlet, but it wasn't quite so odd."

For all that, science fiction imagery doesn't appear in Maps songs.

"Well, not exactly in those terms, no. I've been writing some songs lately about- not exactly sci-fi- but about certain ideas that wander into my head sometimes. Like the 'Glistening Pincers' song on the tape you heard is about this bloke who's sure that the people around him are getting replaced. He's not quite sure what by, or why, or who's doing it- he's just sure they're getting replaced by dopplegängers or whatever.



TROY'S PUZZLE PAGES



On the one hand you could say, well, he might be right. On the other hand you can say, oh God, he's just round the twist; and he's just using this as an excuse for the fact that he can't communicate with people. It's an exaggeration of a certain frame of mind that I get sometimes as well."

I'm reminded that 'Harmony' is a strange song as well, in that you're never quite sure what happens to the little girl in the bathroom.

"Nothing probably. (laughter). I've no idea what that one's about."

A lot of the Maps' songs have a surreal quality with apparently unrelated images being strung together.

"I just like the sound of words. I collect whole books full of my favourite words. Somebody says a word, like 'Haddock', and I ask them, 'What did you say after that?'. And I write it down because it sounds so absurd. I went into this chip shop last night and this woman behind me said, 'I'll have cake and chips please.' I said, 'That's a bit silly, isn't it?' Eventually I realised she meant fishcake."

Other Maps' songs borrowed imagery from the pocket-size War Adventure Comics- gunboats, spitfires, etc. There is also the recurrent theme of integrity, of not selling out or faking it; the 'high moral standard!' as Jowe puts it. This goes hand in hand with the 'honest amateurs' tag that the Maps were saddled with.

"I was very interested by that. If people hadn't heard our records, just from what they'd read they thought we were a bunch of absolute piss-heads who couldn't actually play- not that we could, very well- who were very cute, leaping around smiling; you know, this wacky image, which was only one side of it really."

The Maps gig at Malet St in February '80, when they played with Cult Figures and Pink Military prior to the Italian trip and the splitting up of the band, didn't show this wacky side at all. The sound was bad, and, with a surprisingly large crowd, Jowe reckons that things were already moving away from what they wanted the Maps to be.

"It felt like we were a proper rock 'n' roll group, which was never exactly what it was supposed to be about."

**LOOK CAREFULLY AT THESE
FIVE PICTURES- THEN SAY
WHICH IS THEIR CORRECT ORDER.**



The second album, 'Jane From Occupied Europe', followed the same kind of format as the first- and it annoys Jowe that the new retrospective album is much the same.

"It starts off with some pop songs on the first side, then you get weird bits with Phones making stupid noises, then on the second side you've got these long instrumental jams. It's exactly the same formula, and it isn't as good."

'Jane' has its good points. The 'pop' songs on side one are strong, particularly 'Secret Island' and 'Blenheim Shots', and the instrumentals are less indulgent than the long jams on 'Marineville'. 'Cake Shop' isn't in the same class as 'Harmony' or 'Full Moon' though, and perhaps this, the solitary Jowe song on the album, only appears because of Nikki's special obsession with girls who handle and sell eclairs and cream doughnuts.

"It isn't that the others wouldn't let me do my own songs, though that was sometimes the case- and it was probably a good thing- but I've only recently started writing songs that I'm happy with. I write very slowly I suppose."

Despite some of the song titles, humour is only rarely present in the recorded songs.

"That's the thing about this retrospective, there isn't enough humour on it. I think it's something which ought to be exposed more, but the others don't agree. We did so many funny things- there was a version of 'Pretty Woman' by Roy Orbison, called 'Stupid Werewolf', and there was one called 'Sportsville'. It was a bit like 'Boredom' by the Buzzcocks. (Imitates guitar intro) 'Tennis, Water Polo, Badminton, Grunting. . . Sportsville, Sportsville, Sportsville.'"

The songs on the tape which Jowe has just recorded are also, in his own words, 'A bit odd'.

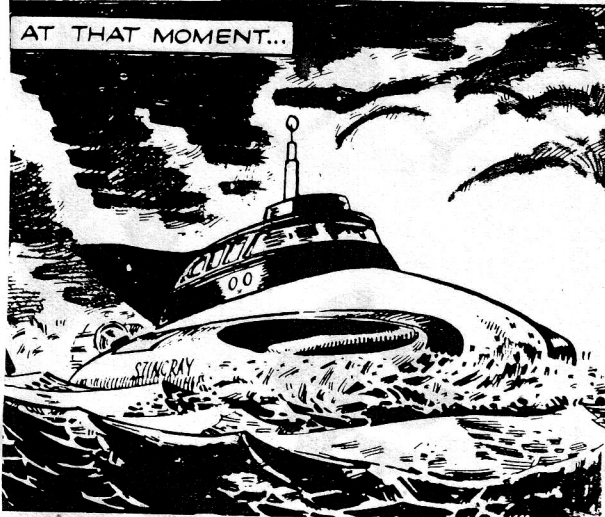
"It's like this 'Crawfish' which I've just recorded. Apparently it has rude connotations. 'I put a big long hook on a big long pole and I pulled Mr Crawfish out of his hole.' There's something about it being stripped and cleaned as well. It does sound rather, I don't know, perverse really, rather than directly rude."

'Crawfish' is a gutsy version of the Presley song from 'King Creole'. Jowe also does a version of 'Wimoweh' ('Just a celebration, a traditional song around a campfire'). The originals are 'Radio Vatican' (inspired by the Italian trip); 'Glistening Pincers'; and 'Diesel Loco Train'. A song about feeding your dog with anchovies is also mentioned, and there may be others.

"There are two sessions on that tape. The first was with Joe Empire and Television Personalities- and they didn't play on all that session anyway- just 'Diesel Loco Train' and 'Glistening Pincers' really."

The actual recording wasn't that different from Maps sessions, in that the Maps didn't rehearse material before they recorded it- and the TVP's were required to work things out on the spot, contributing some ideas of their own in the

AT THAT MOMENT...



process. This method worked for the Maps, and Jowe reckons they had a fairly good success/failure ratio.

"Depending on whether you liked the stuff anyway I suppose. Some people thought it was all rubbish. It was very hit and miss- a lot of our stuff was improvised. When I record I don't know exactly how things are going to turn out. It's just a question of trying things. If it comes up in a nice array of colours then I think I'll add a bit of lavender to that, or a bit of pink."

The new songs have given Jowe the opportunity to play most of the instruments himself on tracks where the TVP's aren't involved. He even plays drums- or maybe it should be 'drumns', Epic style.

"Oh, yeh! Scottish drums- drumns."

With the new songs, Jowe is building up a large body of work to draw from, and his kind of humour and catchy, unusual songs are just as necessary to the 80's as Maps music was to the 70's- if only because someone in the 21st Century is going to be searching for oddball records from this period in the secondhand racks. Perhaps that someone will even be called Troy Tempest.



ROUGH TRADE MAIL ORDER

A LIST OF WONDERFUL RECORDS AVAILABLE FROM THE MAILORDER

OR MALODOUR AS JOWE PREFERS TO CALL IT

- SWELL MAPS A TRIP TO MARINEVILLE L.P. with free E.P. with the famed ditty Steven Does on it which is Phones tribute to Jowe £3.50
- SWELL MAPS JANE FROM OCCUPIED EUROPE which some like better than the first one(although there aren't enough Jowe songs on it) £3.50
- SWELL MAPS WHATEVER HAPPENS NEXT double retrospective
- A collection of versions live performances Coming soon Don't know the price yet I shouldn't think it'll be more than £3.50 though
- The singles are all 80p each and are called
- 1 Readabout Seymour / Ripped & torn/ Black Velvet
 - 2 Dresden Style / Fullmoon dub /Ammunition train
 - 3 Real Shocks / English Verse /Monologues
 - 4 Let's build a car /Big Maz in the country /Then Poland

Now for a list of Cabaret Voltaire's things this is Peter Ayatollah Wormsligger's fave group He is a Rough Trade too though I'm not sure what he does except make Telex's to Rough Trade in America . Last year he went to work over there and he didn't bring me any U.S.A.sweets back I suppose his mind is on higher things cabaret voltaire perhaps.....

CABARET VOLTAIRE	MIX-UP	£3.50
CABARET VOLTAIRE	LIVE AT THE Y.M.C.A.	£2.50
CABARET VOLTAIRE	THE VOICE OF AMERICA	£3.50

The singles are as follows

- 1 Talkover / Here she comes now /Do the Mussolini(Headkick) /the set-up
- 2 Nag Nag Nag / Is that you (RoughTrade once did a compiled top ten from all the people who worked here It was Scott's idea to see what should go on the compilation L.P. though I think the results of it didn't actually

go on the record in the end anyway everyone's top ten records on Rough Trade were averaged in what was supposed to be a really fair way and NAG NAG NAG was the number 1 Ireckon the Ayatollah fixed it somehow The other two Cabs. singles are 3 Silent Command /Chance Vs. Causality

4 Seconds too late /Control Addict

All the singles are 80p each

The 12" is called THREE MANTRAS £1.50

THE RAINCOATS ARE MAKING A NEW L.P. but there isn't a title yet

The first L.P. is just called the raincoats It's £3.50

and their single is called Fairytale in the supermarket/Adventures close to home / In love .80p too.

I can't include a THROBBING GRISTLE list because they are deleting all their records now .We only have a few left .

Oh yes the compilation L.P. which is mainly for Americans is called Wanna buy a bridge though Jowe wanted to call it Big Cake Over America is available for £3.50 The tracks are all on singles and are S.L.F alternative ulster,Delta 5 Mind your own business,Essential logic Aerosolburns,T.V.Personalities Parttime punks,Swellmaps Seymour,Pop group We are all prostitutes,Spizz energi SoldierSoldier,Kleenex Ain't you,Cabs. Nag Nag Nag Raincoats In love,Young Marble Giants Final Day Scritti Politti Skank Bloc Bologna Robert Wyatt At last I'm free.....

Anyone reading this who wants a Rough Trade catalogue with lists endless

of releases old and sooncoming should send an A 5 s.a.e.to this address

**ROUGH TRADE
MAILORDER**

202, Kensington Park Road
London W 11

The post goes up on Monday 26th so I don't know the prices yet but it'll be at the bottom of the advert in the N.M.E. backpages so have a look

**ROUGH TRADE
MAILORDER**

(SUE AND BAZ)

202, Kensington Park Road
London W 11

ROUGH TRADE MAILORDEF



DROFFLE



THE SPIDER/

Wa-ker are:

Sanbach- Lead & Bass/ Cav- Lead & Bass/
Moon- Drums/ Chorli- Vocals (Leaving to get
another band together)/ Andy- New Vocals
Songs: I'M GONNA FAMOUS (SOMEDAY)/ IN-OUT

PUNKS

WA-KER

Real Shocks: 'Where does the name come from?'
Wa-ker: 'It was named after a friend of ours
with big ears.'
Real Shocks: 'Who wrote the songs?'
Wa-ker: 'It was a joint band thing.'
(Except they disagree about who should
get the credit for IN-OUT.)
Cav: 'Well, I wrote the IN.'
Sanbach: 'And I wrote the OUT.'
Wa-ker: 'We've got another song with one word
in it.'
Real Shocks: 'What word's that?'
Wa-ker: 'La!'
Real Shocks: 'There's quite a sense of humour.'
Wa-ker: 'That's what we concentrate on. Being
silly. We're writing a lot of new
stuff fairly soon. We've got a new
singer and we're gonna record two of our
songs. Wacker's the mascot. Except you
spell his name without the hyphen. He's
too shy to <----->

make an album

Limited Talent are:
Fletch- lead vocals/ Starch- bass/
Dave- lead guitar/ Scotty Nolan- drums/ Neil
Prestwood- synth./
Album songs: Flowers In The Garden/ C.B.Radio/
Love and Romance./
Real Shocks: 'HOW WOULD YOU DESCRIBE YOUR MUSIC?'
Scotty: 'We don't describe it as anything. I'd
like to put it alongside the Abba style.'
Sarah: '(Archast) 'What?'
Real Shocks: 'WHICH BANDS HAVE INFLUENCED YOU THEN-
ANY?'
Scotty: 'Well, The Bonzos...'
Sarah: 'Early punk bands I suppose.'
Scotty: 'Bonzo Dog Doo Dah Band. Thought they were
excellent. I like Rat Scabies- he's a
pretty good drummer. We just got together
because we were bored really- not because
any bands inspired us.'
Real Shocks: 'WELL, YOU PLAY WITH A BAND ON THE ISLE OF
SHEPPEY, KENT, CALLED THE ESTRANGED...'
Neil: 'Yeah, but officially I can't join them
till March because they've got a set
programme of songs...'
Real Shocks: 'DO LIMITED TALENT PLAY VERY OFTEN?'
Scotty: 'Well, we play two or three times a week.'
Real Shocks: 'AND WHAT ARE YOUR PLANS FOR THE BAND?'
Scotty: 'We want to be as successful as possible.'
Sarah: 'Rubbish!'
Real Shocks: 'YOU WANT TO PUSH THE BAND...?'
Sarah: 'Well, I'd like to.'
Real Shocks: 'He wants to, but me and Fletch basically
want to do it as long as it's fun- but if
it gets to be boring...'
Scotty: 'It'll be even more fun when we get lots
of money...'
Real Shocks: 'SCOTTY, YOU'VE HAD A LOT TO DO WITH GETTING
THIS ALBUM TOGETHER- HOW DID YOU GO ABOUT
CHOOSING THE BANDS?'
Scotty: 'Well, all these bands are fairly close-
they're all mates. So it was just a question
of one of us taking the initiative to get
some money...'
Sarah: 'We did have a Madeley Band Alliance. That's
how we got to know all the bands.'
Real Shocks: 'WAS THAT SOMETHING TO DO WITH GUTTERBROTHER?'
(A local publication.)
Scotty: 'No, we never had anything to do with that
side.'
Sarah: 'Oh, they had a programme on the telly.'
Real Shocks: 'YOU WERE IN THAT, WERE YOU?'
Scotty: 'Yeah.'

Disguised as N.M.E. reporters, we arrived at Starchley Studios in Telford to witness the making of the Telford Punks Compilation Album, known affectionately as 'Shoot The Hostages' OR 'The Return Of Nicki Lauda's Ear' OR 'So You Thought The Nolan Sisters Were Bad' OR 'I Wish My Daddy'd Used A Johnny'.
Starchley Studios is a vast, cold, curtained room with a hole in the wall where the 4 track recorder lives. In the room were all the groups involved- the atmosphere could be described as electric, but I'd probably use the term, laidback.
Anyway, each group would take its turn to walk up to the mikes to play. The recording was done by simply taking each of the four mikes to each of the four channels on the recorder and done in one take. The whole thing was recorded in four hours. Considering this, the finished product is pretty damn good.
When we arrived, Wa-ker were telling everyone that they wanted to be famous. Was this an ironic put down or just a statement of fact? The singer had a certain 'Journey Say Kwah'- but we discovered that he was shortly leaving the band and taking it with him.
...one text ent for eldnoc V

come today



WA-KER

At this point, the interview breaks up in a discussion about how many well-known Nolans there are.
Real Shocks: 'THERE'S ZIP NOLAN, SCOTTY NOLAN, THE NOLAN SISTERS, Stan, Jenny, Pete Nolan... Funny that- all of my family are Nolans...'
Scotty: 'Yeah.'

The Bored: Danny Meredith- Vocals/ Steve Massey- Bass/
Mark Bullock- Guitar/ Dave Fisher- Drums/

Album songs: It Doesn't Work/ Separate Laws/ My Mate Jack./

Real Shocks: TELL US ABOUT THE 'PLAY FOR TODAY' PROJECT.

Boredperson: 'My brother was our manager and he knew two authors of a play.'

Real Shocks: WHO WERE THEY?

Boredperson: 'Richard Hill and Derek somebody. . . Anyway, they'd written a play about a punk band, but we was gonna do the music and they was gonna mime. . . but it hasn't gone through yet.'

Real Shocks: SO WHAT'S HAPPENING NOW?

Boredperson: 'Well, we'll just wait and see.'

Real Shocks: WHAT ARE THE SONGS ON THE L.P.?

Boredperson: 'It Doesn't Work'

Real Shocks: IS THAT A NEW SONG?

Boredperson: 'It was a new one when we done it!'

Real Shocks: DOES YOUR MUSIC SOUND LIKE ANY OTHER BANDS?

Boredperson: 'The Pistols.'

Boredperson: 'No it ain't.'

Boredperson: 'I reckon we've got to be ourselves.'

Real Shocks: WHO ISN'T IT LIKE!

Boredperson: 'Johnny Mathis.'

Boredperson: 'I suppose you could class our music as The Bored- if the media want to class it, it would be punk, same as anyone else.'

Real Shocks: SO IT'S MAINSTREAM PUNK?

Boredperson: 'Yes.'

Real Shocks: DO YOU THINK YOU'LL MOVE AWAY FROM THAT?

Boredperson: 'No.'

Real Shocks: IS IT DIFFICULT TO GET GIGS?

Boredperson: 'Not round here. But it is round Wolverhampton. You can't get them in Wolverhampton.'

Real Shocks: IT'S EASIER IN TELFORD?

Boredperson: 'It ain't easy to put them on. . . They all want to rip you off round here. They wanna give you a few quid and a packet of crisps.'

There's one venue in particular which the band thinks gives them a raw deal. . .

Real Shocks: SO BANDS ARE GETTING VERY LITTLE FROM IT, MONEYWISE- BUT IT'S A GOOD GIG IS IT?

Boredperson: 'It's good. You get known cos you get kids coming from Birmingham. Two of us were at the Banshees gig in Birmingham and these kids said, "You're out of The Bored, aren't you? We saw you at *****"'

Real Shocks: ANYTHING ELSE YOU WANT TO COMMIT TO TAPE?

Boredperson: 'Yeah, we're the best band in the world.'

Boredperson: 'Can we have a tape of the interview?'

Real Shocks: YOU DON'T WANT TO KEEP THAT. . .

Boredperson: 'I do, I like me voice.'



Little lads of punk and the shortest song on record? Stomack Pumps got together about 1 1/2 years ago and come from Shifnal. Scott Fielding, aged 13, plays drums; David Robertson, aged 14, is the lead guitarist and does the vocals; Allan Davies, also 14, plays bass. David, the natural spokesman for the group, tells us how they formed and got their equipment together, and how they find it difficult to get live gigs.

Stomack Pumps: 'The first gig we did was in The Bored's garage. Real Shocks: CAN YOU TELL US ABOUT THE TWO SONGS YOU DO ON THE ALBUM- 'SNAIL' & 'TRAFFIC LIGHTS'.

Stomack Pumps: 'They're short. They're not really intricate. Like, I've got a guitar, he's got a bass and a P.A. and he's got drums. It's just what we do- totally original music. We don't really make our music sound good- we just do it.'

Real Shocks: ARE THE LYRICS HUMOROUS? Stomack Pumps: 'Some of them. A snail walking down the street got squashed.'

Stomack Pumps: 'SNAIL' is even shorter than 'TRAFFIC LIGHTS', which David reckons is 'About a minute long.'

Stomack Pumps: (Traffic Lights) 'Is just a bit silly you know, it doesn't really mean anything.'

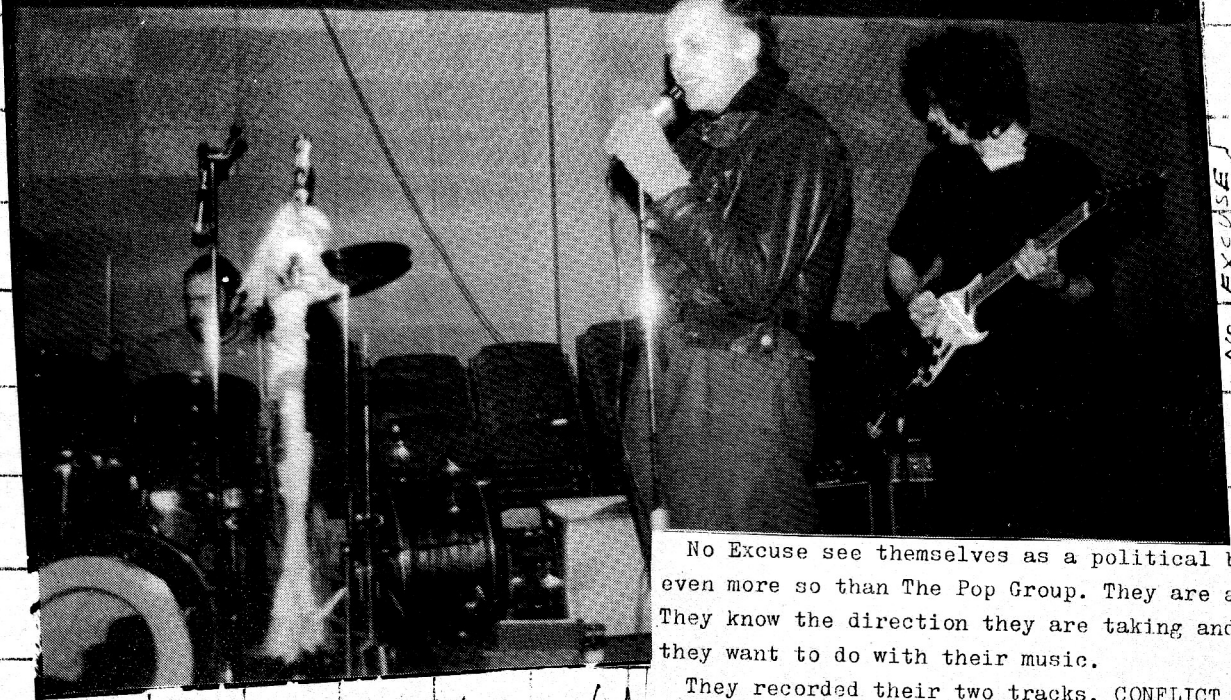
Real Shocks: IS THERE ANYTHING ELSE YOU WANT TO SAY? Stomack Pumps: 'Hello Mum!'



STOMACK PUMPS

THE BORED

10



NO EXCUSE

I WANT

I WANT A NICE HOME
I WANT NICE CLOTHES
I WANT CIGGARET S TO SMOKE

I WANT LOT S OF RECORD S
I WANT LOT S OF BOOK S
I WANT NICE SHOE S ON MY FEET

I WANT FREND S
I WANT A CAR
I WANT NICE FOOD TO EAT

I WANT A JOB
I WANT LOT S OF MONNY
I WANT IWANT I WANT

I WANT A BOWL OF RICE
THE CHILD IN THE FAMIN CRIED
THEN LAY HIS HEAD DOWN IN THE DUST
AND DIED

('I WANT', Lyrics & Typography by
Johnny Pistake.)

No Excuse see themselves as a political band- even more so than The Pop Group. They are articulate. They know the direction they are taking and what they want to do with their music.

They recorded their two tracks, CONFLICT and INTELLIGENT PEOPLE as a leaving present before moving to Portsmouth with a load of new material.

No Excuse are Colin Luter, vocalist and lyricist, Ray Newell, who plays guitar and writes the music, Steve Price on drums, Alan Jones on bass, and Joanne Law on keyboards.

Ray: 'One of our reasons for going to Portsmouth is to get out of home- get away from people we know. Cos we come off stage round here really pissed off- our lyrics are personal in their attack on people we've known for ages; grown up with; played football with at school. People think it's a massive pose trying to dig at them. Most of our lyrics are self-admission that we're as bad as everyone else- we do sod all about the crap in the way. We're political because we sing about things that other people want to forget.'

ESCAPISM'S NOT FREEDOM, KNOW-ALL.

YOU SAY THERE'S NOTHING TO BE DONE ABOUT IT.
SHIT TO YOU. YOU SICKEN ME.

YOU SAY, WHAT A SHAME- THAT'S THE END OF THE MATTER.

'We're trying to do something that we believe in- that's the most important thing.'

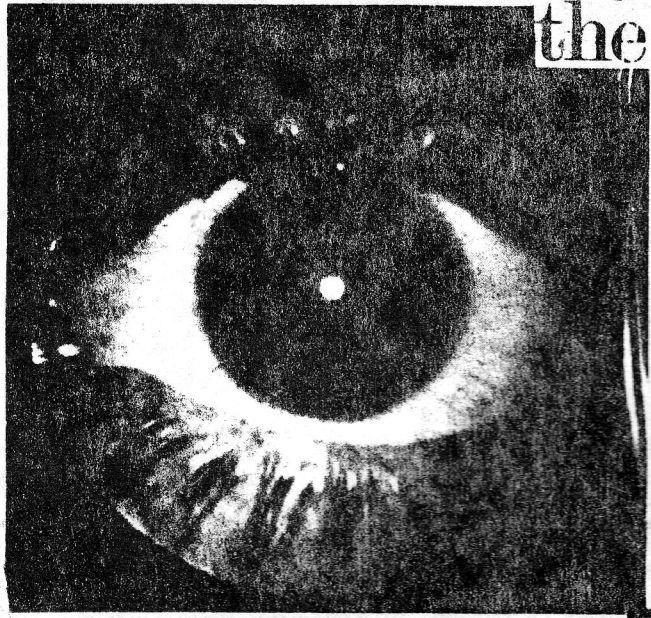
Johnny Pistake sings/says his poems to the accompaniment of the Urinals- basically Limited Talent- but really anyone who happens to be around.

Orange and Yellow Curtain Rails have contributed previously recorded tracks to the album due to the sad death of their bass guitarist in a road accident. They are probably the most original band around- using home-made instruments; a wired stick, for example. Their drummer doesn't take drums to gigs. He plays whatever's there- boxes, beercans, etc.

DEATH RIDDLE

Itching

the relaxation technique



Cabaret Voltaire's
Spread of Malignant Disease



Fast
Murder CV

Drugs, the Fetus and The
Newborn

Why's it called 'Voice Of America' ?

CABARET VOLTAIRE

Cabaret Voltaire

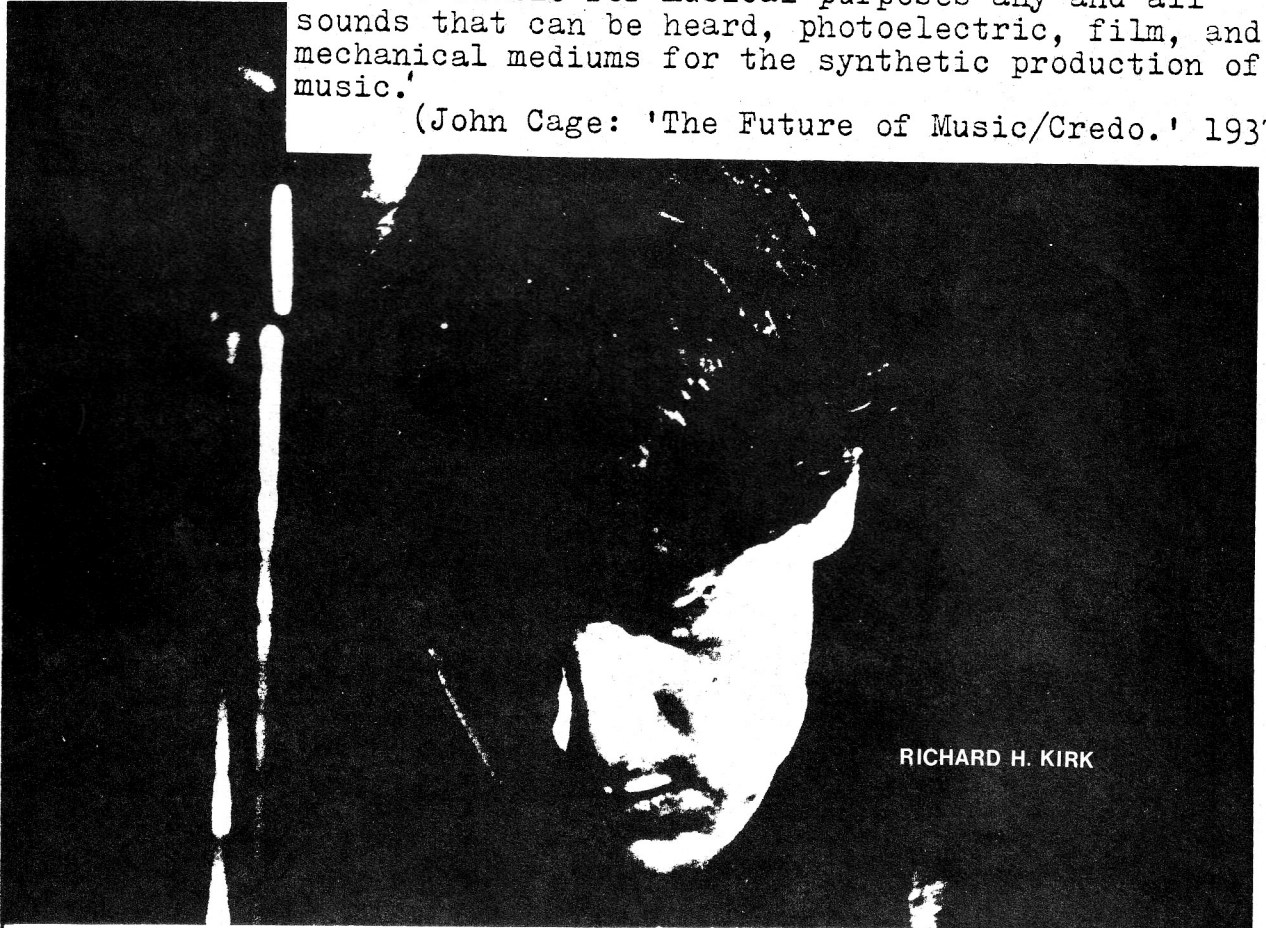
Bladder neck obstruction

Portable vagina with

photomontage by richard h. kirk. 1980

'I believe that the use of noise to make music will continue and increase until we reach a music produced through the aid of electrical instruments which will make available for musical purposes any and all sounds that can be heard, photoelectric, film, and mechanical mediums for the synthetic production of music.'

(John Cage: 'The Future of Music/Credo.' 1937)



RICHARD H. KIRK

 SING THE BODY ELECTRIC

 an interview with richard h.kirk

 OF CABARET VOLTAIRE

 december 1980

 BAND PICTURES BY PHILIPPE CARLY

 photomontage by m.r.pillar & richard kirk

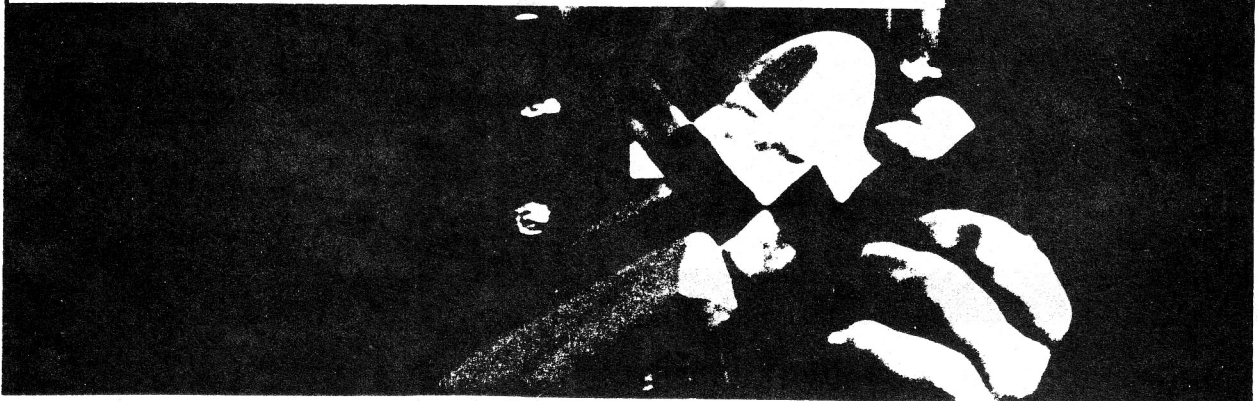


Photo: PHILIPPE CARLY

To find the roots of Cabaret Voltaire's music you have to go back at least to the mid-sixties; earlier if you consider that the Germans had made improvements in recording sounds magnetically during World War II and tape was to provide a catalyst for the development of a new music, with splicing, re-recording, mixing and other techniques available to the avant-garde musician/composer.

The avant-garde in the early sixties meant composers of 'serious' music such as Cage and Wolff in America and Stockhausen in Europe. Besides their technical experiments, the main importance of the avant-garde lay in the use of noise or 'unmusical' sound- the inclusion of street noises, screams, snatches of conversation, radio and t.v. dialogue; also the use of repetition, monotony, uncomfortable pitch and volume, and periods of silence. Some of these elements appear in the work of Cabaret Voltaire, and, like the experimental composers, their music confronts and unsettles the audience in its demands for new ways of listening and hearing.

Cabaret Voltaire evolved in Sheffield around 1973, when other so-called bands in the city were doing cover versions of heavy rock and music for the club circuit. Richard Kirk explains:

THE BAND DIDN'T FORM, IT JUST STARTED PLAYING AROUND WITH IDEAS OUT OF AN INTEREST IN RECORDED SOUND AND TAPE MANIPULATION. OTHER PEOPLE HAVE BEEN INVOLVED, BUT THERE'S ALWAYS BEEN A BASIC NUCLEUS OF THE THREE OF US. WHEN WE STARTED THERE WASN'T REALLY A SHEFFIELD MUSIC SCENE- IT WASN'T UNTIL AROUND 1976-77 THAT A FEW PEOPLE CRAWLED OUT OF THE WOODWORK, BUT THEY WERE BASICALLY PUNK COPYISTS ANYWAY. IT'S ONLY WITHIN THE LAST COUPLE OF YEARS THAT ANYTHING ORIGINAL'S HAPPENED IN SHEFFIELD. I WOULDN'T SAY THAT THERE'S A SOUND THAT TYPIFIES SHEFFIELD THOUGH.



ARCH OF STATE MANIPULATION

WE'VE NEVER BEEN A BAND INVOLVED IN MAINSTREAM OR ANY OTHER NEW WAVE- WE'RE STILL AN EXPERIMENTAL BAND.

The influence of the experimental avant-garde of the sixties on Cabaret Voltaire can be overstressed, and there are aspects of 60's and 70's rock music which have a more direct bearing on their development. TO A CERTAIN EXTENT I THINK WE WERE FASCINATED BY CERTAIN ASPECTS OF PSYCHEDELIA IN THE SIXTIES, ESPECIALLY THE MULTI-MEDIA ASPECTS AND THE DARKER MORE EVIL SIDE OF THE MUSIC.

Agents, with a license to kill, do exist

RICHARD H. KIRK

One aspect of multi-media work in the sixties was the fascinating collision and merging of Pop Art, Acid Rock, and Performance Art. It opened the way for artists who were creative in fields other than music to get involved in rock and its imagery- for example, Andy Warhol with The Exploding Plastic Inevitable (featuring Nico); and the film students, Jim Morrison and Ray Manzarek, with The Doors. Musicians with avant-garde know-how also filtered through into rock; viz, John Cale's work with the Velvet Underground and The Stooges.

Cabaret Voltaire have recorded two songs from this period, Lou Reed's 'Here She Comes Now', and the Sky Saxon/Seeds song, 'No Escape'. Their involvement with the visual arts and their use of visual imagery in their performances- the multi-media aspect- is something they're developing.

WE'RE ALL INVOLVED IN THE VISUAL ARTS TO SOME EXTENT. WE'VE JUST ACQUIRED SOME VIDEO EQUIPMENT AND WE INTEND TO PRODUCE SOME VIDEO CASSETTES FOR SALE OR WHATEVER. THERE'S ALSO THE SLIDE AND FILM SHOW- WE'RE IN THE PROCESS OF TRANSFERRING OUR STANDARD 8mm FILMS TO VIDEO TAPE AND BUILDING UP A LIBRARY OF VIDEO CASSETTES CONTAINING VARIOUS VISUAL INFORMATION AND DATA.

The Media, ways and means of transmitting and receiving information, and how that information can be distorted or misinterpreted, is something which is central to their work.

WE'VE ALWAYS GOT OUR EYES AND EARS ON THE MEDIA AND HOW IT'S USED TO MANIPULATE THE MORE GULLIBLE IN SOCIETY.

STEPHEN MALLINDER

CHRIS WATSON

1876 - CABARET VOLTAIRE - PHOTO PHILIPPE CARLY
PHOTO-MONTAGE - M. R. PILLAR - RICHARD H. KIRK

Cabaret Voltaire themselves manipulate words: strip them of meaning or invest them with menace; use them emotively or as a texture in the electronic backdrop. This word surgery is at its best in the repetitive short title pieces: Control Addict, Obsession, Stay Out Of It, Silent Command- the latter with its subtle change into Silence Commands near the end.

It's hardly surprising that there should be references to Fascism in Cabaret Voltaire's work, manipulation of language being a particular feature of Nazism. The upheaval in Europe is hard to ignore.

WE'VE ALWAYS BEEN INTERESTED IN THE MORE UNPLEASANT THINGS THAT HAPPENED IN HISTORY- BUT MAYBE THAT'S JUST A MORBID FASCINATION.

EVOLUTION

16

In the end, it was the artists, like Heartfield and Grosz, who turned the Nazi slogans and propaganda into a weapon against Hitler- a reversal which Richard Kirk, as a montage artist and wordsmith himself, no doubt appreciates.

Germany is another link in the musical chain for the Cabs: sixties psychedelia and the German avant-garde being merged in the work of seventies bands like Can and Faust. These have given way to the new groups, like D.A.F.

Cabaret Voltaire visited Europe at the end of 1980- three dates in Holland and one in Germany.

THE SCENE IN GERMANY'S PRETTY SOUND. GROUPS SUCH AS 'CAN' HAVE BEEN A REALLY BIG INFLUENCE ON US, AND A LOT OF THE OTHER BANDS, WHO'VE HARDLY BEEN HEARD OF BY THIS GENERATION OF MUSIC FANS, HAVE PLAYED A LARGE PART IN THE DEVELOPMENT OF MANY OF THE GROUPS THAT HAVE BEEN BACK AND PLAYED GERMANY TO LARGER AUDIENCES.

Cabaret Voltaire's German Concert was apparently successful.

THE AUDIENCE SEEMED TO REACT IN A LESS CONVENTIONAL WAY THAN THE BRITISH AUDIENCES. SOME PEOPLE BEGAN TO RECOGNIZE A RHYTHMIC QUALITY IN OUR MUSIC: I.E., WHY SHOULDN'T IT BE DANCE MUSIC?

Cabaret Voltaire's tendency not to conform to what is expected of them extends from their stoic independence in Sheffield on the one hand, to uncompromising experiments like 'Three Mantras' on the other.

THREE MANTRAS WAS A PUBLIC EXPERIMENT. SOME PEOPLE SEE IT AS AN INSULT TO THEIR EXPECTATIONS OF WHAT A RECORD SHOULD BE. OTHERS APPRECIATE ITS HYPNOTIC AND MANTRA-LIKE CHARACTER. WHATEVER, IT'S BEEN THE RECORD THAT WE'VE HAD THE MOST QUESTIONS, MAIL AND ENQUIRIES ABOUT.

The performance of Western Mantra at the last Clarendon Hotel gig actually had a section of the audience pogoing, closing the set with its eerie, repetitive musical phrase.

Eric Random was also playing that night, working with grim determination to build up his own layers of sound. He has been associated with Cabaret Voltaire and Western Works, and has his own, mantrasque e.p. out, called 'That's What I Like About Me'.

WESTERN WORKS IS OUR RECORDING STUDIO OR OPERATIONS HEADQUARTERS. WE'VE DONE A FAIR AMOUNT OF RECORDING WITH OTHER PEOPLE- FOR EXAMPLE, CLOCK DVA, NEW ORDER, THEY MUST BE RUSSIANS, AND ERIC RANDOM. WE'VE JUST DONE SOME MORE WORK WITH ERIC RANDOM WHICH SHOULD FIND ITS WAY ONTO A BELGIAN RECORD LABEL. SO, TOO, SHOULD A NEW 3 TRACK SINGLE WHICH WE'VE JUST RECORDED AND WHICH SHOULD BE AVAILABLE AS A '12".

"Only ~~connect~~ collect." You know The Hollywood Sign, the rose that Greta Garbo gave to Cecil Beaton, Elvis Presley's puttees, the contents of Bob Dylan's trash-can. Memorabilia of that ilk is not only poignant, but, in these inflationary times, makes sound economic sense too. So, here's a few ideas to help get you started: Famous Artistes' Roxy Waterproof Caps, for instance, are among the (best but not the only) items most worthy of consideration:

NOSTRIL SOAP



Keith's
Roxycap



Barrabas's
Roxycap



Big Pete's
Roxycap



Pancho's
Nose

THE BIZAKODO BROS.



Lenny's
Roxycap

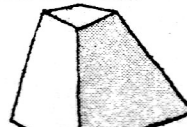


Osbert's
Roxycap

HELGA FOUR LEATHERS



Helga's
Roxycap



Norwester's
Roxycap



Babi's
Roxycap



Georgie's
Roxycap

STEEL HEELS



Deke's
Dragon
Prune Plun



Jo Anne's
Roxycap



Mackerel's
Roxycap



Liz's
Roxycap



For more info
see page 18

Surefire investmentwise, now is the hour for every smart fan to get her/himself a trove together for fun and profit. Today's Roxy Waterproof Cap could be tomorrow's 'Codex Leicester' in four or five hundred years or so. So: Good Luck! And Good Collecting!

Three Sisters

BY IVOR CUTLER

FROM 'A FLAT MAN'
used by KIND
permission of IVOR

The only place my boyfriend
will make love to me is
on the cinder path that leads
up to the outside lavvy.
I lie on my bare bum
in the moonlight
on the cold cinders
assuaging his needs
my back hair in mud
and my heels in a puddle.
I wear stout clothes then
never my best.

My mother and father never
go to the lavatory whilst
we are at our loving
so
we have the path to ourselves.

My big sister gets it in
the vegetables and my little
sister against the back door.
What a family we are!

Q-CLAMP

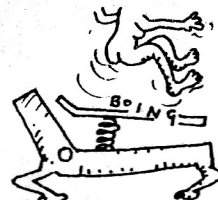


Scrubbie's
Bedbugs

WHERE'S
THAT
BAZ?



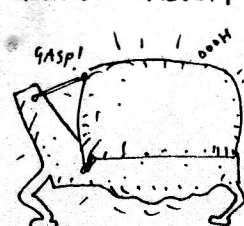
BENDIBEDS The Automatic Adjustable Bed



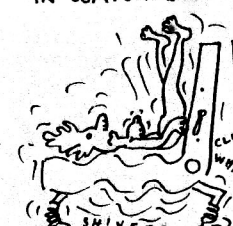
GET IN OR OUT OF BED
WITHOUT DIFFICULTY



ENJOY WATCHING T.V.
IN COMFORT ETC.



A BED CANOPY FOR YOUR
MORE INTIMATE MOMENTS



UNWIND & PUT YOUR FEET
UP. VIBRATING ACTION
HELPS YOU RELAX



WAKES YOU IN THE MORNING
HELPS YOU DRESS-ALSO
GIVES MASSAGE



A SHOULDER TO CRY
ON WHEN YOU'RE
LONELY

THE BED that PAMPERS YOU

FOR BROCHURE WRITE - R. RADIO IN THE MOON - INCLUDE A S.A.E

It seems a long time since the release of the 1st Raincoats L.P.; a long time, with nothing on record and only spasmodic live appearances. They don't agree about the time element: "It hasn't been so long, it's less than a year"; but admit that they could have released a single, except it would have delayed work on the new L.P., which is what they're more interested in doing and busy rehearsing for at the moment.

There have also been problems- the departure of Palmolive, the drummer- and a mutually agreed rest period in the summer "Because we found we were getting on a bit of a treadmill with the whole thing."

Palmolive was undoubtedly a source of energy within the group, though the set-up was, and is, very democratic- without a leading voice or policy maker. Palmolive remained with the group for about six months, then Ingrid was drafted in for a while, but at present the Raincoats are again down to three members and forced to rehearse the new material with a stand-in drummer, the percussionist with This Heat. Rehearsals are at This Heat's Cold Storage Workhouse in Brixton, which is where we finally track them down for this interview.

The Cold Storage Workhouse is, in fact, quite warm and a good place to watch the band at work. Despite traces of its original purpose- storing carcasses- the bodies inside are now very much alive: Ana bent studiously over her guitar, Vicky bright and alert at the piano, and Gina supplying the bass lines. Nothing is sung, only the instruments dominate, with occasional breaks to discuss problems, while the drummer is relaxed and slightly bemused; as though he doesn't know whether to contribute to the discussions or stay out of them.

RAINCOATS in

cold

an interview with

ana da silva

vicky aspinall

gina birch

with help from

shirley o' loughlin

at

storage

brixton/camberwell 1/11/80

photos of band, andy freeberg/encore

photomontage- rita real



The music is clear and the instruments well-defined. The piece they're rehearsing sounds less abrasive than the material on the first album- gentler and more intricate. It's interesting to see them working and the care with which the new songs are put together and crafted may suggest another reason for the sparse output.

20

The rehearsal over, we follow a labyrinth of roads to a house which is possibly somewhere in Camberwell, which has a kitchen Vicky is very proud of and an extremely cold front room. A primitive electric fire is produced, but proves to be no match for the arctic conditions. Even the Raincoats, who thrive in mean dwellings of this type, feel the cold.

Rehearsals such as the one we witnessed tonight are frequent at the moment because the Raincoats are trying to get the album together. Before that, they were busy writing songs at home.

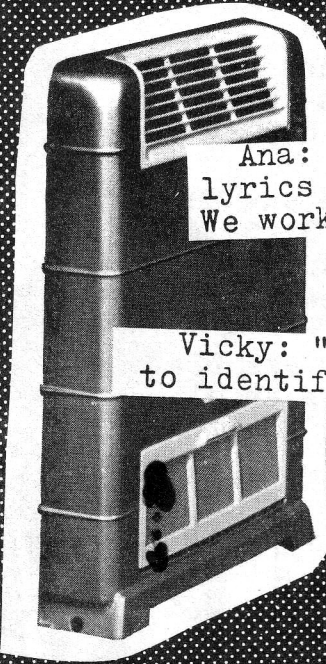
Ana: "We were using tape recorders, maybe trying to do two tracks at once, and passing the tapes between the three of us."

Vicky: "This is how we've decided to work on the songs for the new record. It's a new departure really, it's not how we had worked in the past, but something we've been trying out."


Ana: "Also the structure of the songs can be different, because when you're working to play live you work thinking that there's going to be four people playing, so there can only be four instruments. Recording the L.P. before playing a lot of the stuff live we can think of the music in a different way. We can experiment with more than one instrument- things start changing and going around."

There is very little information on the first album about who plays what, or who wrote the songs. Gina and Ana put this down to the democratic approach within the group, though they do intend to put musical credits on the new L.P.

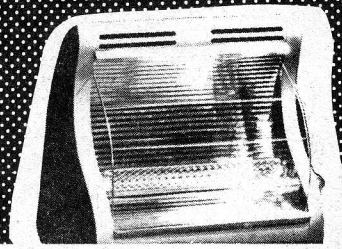
Gina: "I don't think that we should say who plays what on each track- it's not the point. Parts that develop aren't developed purely by the person who ends up playing them on the record."



Ana: "You put who plays each instrument and who writes the lyrics because you want to identify what is done by one person. We work together and kind of think from each other."



Vicky: "I think it's nice to know what instruments there are, to identify things."



The clarity of sound which the Raincoats got at the practise tonight, when each instrument could be clearly heard, is in marked contrast to some of their live performances, when the volume at which they played tended to overpower the music.

Ana: "Even live, the sounds are still different- guitar, drums, bass."

Gina: "Palmolive always hit her drums hard and she got a loud sound out of them. You might turn up the volume to compensate for that; then the P.A. might put the drums through quite loud and mix other things in."

Shirley: "I think it's down to the mixing, it depends who's doing it."

Mention is made of the time they played with the Young Marble Giants, when the contrast between the sound the two groups got onstage was quite marked.

Ana: "Yes, but the Young Marble Giants have a very treble bass, a piano, a drum machine and a quiet voice, whereas we use sometimes three voices, three instruments and drums."

Vicky: "The difference between the drum kit and the drum machine makes the difference between an almost acoustic group and a noisy group, because it's the drums which is the loudest instrument generally."

Gina: "Particularly in our group."

Vicky: "Everything comes up to the level of the drums, but the drum machine is a totally different thing."

Shirley: "Young Marble Giant's music is also very spaced and sparse."

Vicky: "It's like trying to compare a chamber group with an orchestra- they don't have the same instrumentation. We play our instruments at the same volume, but the combination sounds different."

Gina: "You can pick up an instrument in the studio and play it as softly as you like, but when you're playing live- maybe it's nerves or maybe it's projecting something- you tend to play harder, stronger. ."

So, what is their attitude towards playing live?

Gina: "We've tried to develop a way of not feeling too self-conscious onstage, at the same time acknowledging the audience without assuming that we're high up on a pedestal."

Ana: "It's been difficult to play live because we haven't had a drummer. When we have a set together and there's four of us, we play quite a lot. Now Gina's going back to college and it will be a problem to get it together to do gigs, because there's not going to be much time to rehearse the new stuff, which is what we're interested in doing live."

This problem of continuity seems to have dogged them since Palmolive left. The Slits were an early influence on the group—more so than people like Patti Smith, who came over during the early days of punk to play the Roundhouse.

Gina: "I saw Patti Smith at Wembley last year, and she was atrocious. Although I liked 'Horses' very much, the Slits to me were more relevant—they were closer to home. I don't know that they'd played any gigs at that time, but we knew they were around."

Ana: "I knew Palmolive then. I think it was their example which helped us to start, and when we decided to have an all-woman group."



cheeky gina

THE GIRLS FIGHT IT OUT

Gina: "It's not a case of having an all-woman group. . . It was Palmolive's charisma or something that made me feel I wanted to play. It's small groups of people or individuals that inspire you, rather than just a woman as a musician."

That statement seems to be an appropriate point at which to close the interview. The Raincoats are a precarious band—somehow they keep going, their music edgy and harsh, their vision precise, almost cold. As I leave, there's a Tom Verlaine song on the record player which says it all—the distance may eventually prove too much for them, but the travel has certainly been worthwhile.



The Raincoats
Rough Trade Rough 3

