

ECCENTRIC

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SLEEVE NOTES

BUNNYMEN

THOMPSON
TWINSON

U2 KAJAGOOGOO

TRACEY THORN PIGBAG

AZTEC CAMERA

HIGSONS

HAZEL O'CONNOR

southern death cult

U2

BONO TALKS WAR

I 'phoned Island Records to try to arrange this interview, and their reply was "U2 are doing no formal interviews on this tour. If you can wriggle backstage, somebody will probably talk to you. Security will be tight, though." When U2 arrived at the venue, they didn't go through the usual entrance where their fans were waiting, making me very dubious as to what they had developed into. Returning just before the doors opened, I found Bono outside signing autographs. I had been too cynical, nothing had changed. "I'll definitely do it later" answered Bono in reply to my request for an interview.

ESN: Was the photo on the "War" sleeve taken in Iceland?

BONO: No, it was in Sweden. We wanted to use this image of snow because we're using white flags on stage. I figured snow is a bit like that. If you call an album "War" I think it's important that you get across the theme. The theme of this record is surrender; soothe friction. A lot of struggle and a lot of friction is to do with ego and stepping on toes ambition. The principle of surrender is to step back. You're told to stand up for what you believe in. Ian Paisley - (Bono mimicks the being) "Stand up for what you believe in, refuse. No compromise." The IRA are doing it as well. It happens in all areas of living. The principle of surrender is to step back so I thought snow was a really strong image of surrender. That's why I pursued it.

ESN: A lot of publicity has surrounded the boy.

BONO: He's a symbol, he's become associated with U2. A lot of people have really strong symbols associated with them. Crass have their emblem, The Eagles, really sort of macho symbols. This is just a child's face. I think it's really powerful. Every few years we take photographs of him. It's kind of an interesting thing.

It's fairly well known that the boy is Peter Rowan, brother of Guggi and Strongman of the Virgin Prunes. Bono describes their guitarist, The Edge's brother Dik, as "not a guitarist".



BONO: The Virgin Prunes are not a rock and roll band. U2 are though. We justify that term. I don't think many other groups do, though. I think that U2 is about avoiding clichés. Clichés in performance, which is to turn your back on the audience. The music; we're using three primary colours - bass, drums and guitar. I think we use them in a unique way. A lot of people say to be original you've got to hang a banana out of your ear or do something silly. I don't think that is original. Originality is a more subtle thing. A lot of people put on a U2 record and they expect to understand it, then say "I missed it, it's in code".

ESN: Are you considering a remix of "War" for America?

BONO: No, I wouldn't dare. We're using a guy called Kavorkian who is a bit of a genius, from New York. We are putting out his mixes of some of the tracks with our next single, "Two Hearts Beat As One". He's a funny kind of guy. His ambition is life is to remix Jimi Hendrix, which is a bit of an odd ambition as he's dead. We are allowing him access to two of our tracks. One of them is "New Year's Day". It's not for the American market, we don't make our music fit a mould. The music comes first.

ESN: Do you enjoy playing festivals?

BONO: No, I don't. One day I will. I'm determined to break through. We're playing in America to 250,000 people this summer.



It's a lot of people. We're playing with the Clash and a few other groups. We are going to do it! Without being arrogant, I really think there is an understanding of performance in the group. There's an



understanding of being able to give yourself to an audience. That can backfire, and U2 could fall on it's face. I don't think many other groups have the same understanding though.

SIMON MCKAY

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THOMPSON TWINS



When the old Thompson Twins split last year, what was seven was reduced to three: Tom Bailey, Alannah Currie and Joe Leeway. The three were to continue as the Thompson Twins, using this nucleus to record in the studio and adding to the line up to play live. We tracked down the band on their recent visit to the Tube.

ESN: What label are you on now?

ALANNAH: We've just signed to Arista, the old band used to be on Hansa. Arista are really good at promoting stuff. Promotion really helps because when you make a good record and you say to yourself "This is the one", and no-one promotes it so it gets nowhere, the result is you get really pissed off. "In The Name Of Love" is still, in my view, one of the best records ever made, but it wasn't promoted properly when it was released, so it got nowhere.

ESN: Do you now play all new songs live?

ALANNAH: "In The Name Of Love" is the only old song we do when we play live, because when we made that it sort of changed the direction of the old band and that's when we left.

ESN: What are the other four doing now?

ALANNAH: The bass player is working with Tom Dolby, the drummer is playing with Kirk Brandon's Spear Of Destiny, and the two guitarists are working on projects of their own.

ESN: Don't you use guitars any more?

ALANNAH: No, we are trying to confine ourselves to using synths, percussion and vocals.

ESN: What is the idea of using the screen behind you when playing live?

ALANNAH: A simple idea, when it's dark at a gig it looks very effective and we do quite a few things behind it, we all take turns at making shapes.

ESN: What happened to the hubcaps and burning incense on stage?

ALANNAH: When we used to play live with the old band, we used to invite people onto the stage, give them sticks and hubcaps and let them join in. We started it because we wanted to breakdown the barriers between



ALANNAH: We will be playing a few gigs and a lot of TV appearances. The first single we took off the album, "Lies" has done very well in America, number one in the disco charts and has now crossed over to the main chart. At that period it seemed no-one loved us over here because "Lies" only went to number 70 in the charts and wasn't played on the radio. People were saying "The Thompson Twins are really wet", so we said "Fuck you" and went across to America. So we went over there and had a really good time, did a tour of small clubs like the old days. Came back and "Love On Your Side" the second single from the album, was starting to do really well, which is changing things dramatically. We're going back to America in March to do another tour.

ESN: Who produced the album?

ALANNAH: Alex Sadkin. He produces Grace Jones. We liked the sound on her albums so we got him to produce us. He was the reason we recorded the album in the tropics because he works over there in a studio which belongs to Island Records in Nassau.

The success of "Love On Your Side" was inevitable because the band have worked so hard to produce a good dance sound. The album "Quick Step And Side Kick" should follow in the footsteps of the single. Maybe the Thompson Twins will return from America wishing they had never gone.

audience and band. But it started to get out of hand, we used to get so much stuff ripped off. So we really couldn't afford to do it, specially when we were on tour. When the new band was formed we just stopped doing it and got down to getting the music right which excited us more.

ESN: "Love On Your Side" is the new single...

ALANNAH: It's getting very high in the charts, which could mean us playing T.O.T.P. in the next couple of weeks. We've been waiting a long time for this to happen. Radio 1 are starting to play it a lot as well.

ESN: Where are you based?

ALANNAH: South London, we are based there but have been on the move since last April when the old band split up. We've only had three days off.

ESN: So what have you been doing?

ALANNAH: We first went off and wrote a load of new songs, recorded some demos and took them to Arista and got a deal with them. Then we were sent off to record an album in the tropics, Compass Point in the Bahamas. Ah! the tropics, barrier reefs, dolphins and all that sort of thing.

ESN: When is the album released?

ALANNAH: February 18th.

ESN: Will you be touring to promote it?

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HAZEL O'CONNOR

Strange that I should have been stretched across my desk, cigar delicately fingered, when it suddenly hit me - "where the hell's what's her name got to?" The following week while cutting up the week's music papers, a picture of her appears before my eyes. "She must have snuffed it to get a mention", was my immediate reaction. No, but as usual there was no information in the piece concerning the person. She did, however, turn up that same week at The Tube. After the lady slipped out of her stockings into something a little more comfortable, she began to talk about the last twelve months.

"I spent a lot of time fighting my record company. I was broke so it was all done on legal aid. I had a really bad contract. I was going nuts with the work and I was still broke. I spent whole afternoons in the D.H.S.S. waiting to see hard-faced middle aged women through the glass panel. Being known as Hazel O'Connor didn't help. It's still not completely sorted out.

"I've been doing some acting. I was in a play, 'One Flew Over The Cuckoo's Nest', which was highly acclaimed. There was a review with my picture in the Times - Wow!

"I spent a lot of time standing about suffering. Out of all my freedom I suddenly found I was having to fight being imprisoned



by contracts. It's not that I didn't like making records, I just hated my company so much. I was penniless. My friends thought I was loaded because of my success. I was always a bit of a bluffer - I like buying people meals. I think some people felt bitter towards me because they thought I had money. I felt bitter because they thought I had money and I didn't.

"I've finished writing a play I'd been working on. My brother, Mick Karn and I are working on the music for it. In the play I needed a motive for a person to leave London. For this I used the man who was driving when the police shot Stephen Waldorf. He's among a group of friends of mine. The police were trying to frame the lot of them up. I think they've given up on the idea, but I found my reason for a person to leave London.

"I got a dog from Battersea, my pride and joy. It's really soft, she pretends to be vicious and terrifies everyone. You'd better not print that, she'll get embarrassed.

"I like going for walks and sniffing the air. Really boring things. They sound boring but I enjoy them. I like writing, plotting plots. If I get an idea late at night, I'll stay up all night writing. I just couldn't do any of these things when I had no money to pay the rent or to pay old debts. I just couldn't think."

Hazel and another well known personality have launched an appeal fund to stage a major music festival on May 7th in London. I ask Hazel about her involvement with CND.

"I approached them a while ago. Probably the wrong people though - Hampstead, who were too busy being Hampstead. Some time after that the Youth CND approached me to do a benefit gig for them, which I did. Our relationship built up from there. I think money should be spent on people not arms. I'm campaigning for unilateral disarmament. The bombs are for the rich people protecting their property. It's the same as the olden days when they built castles. The bomb is no good to you and me."

Hazel comments on making political statements. "Being in the public eye, I'm in the position to state my views. I don't expect these people to agree with me. I'm still in the position to be able to push my words."

All this and Hazel has still made a few low-key appearances around the country. "Not

CONTINUED ON PAGE 13

the evolution

Originally, I was to do a piece on The Marine Girls - Alison, Jane and Tracey. Due to Tracey's progress and potential, both solo and in Everything But The Girl, it can not remain a fish story. The Marine Girls have always been informal. To quote from letter from Tracey Thorne about the Marine Girls:

April '82

The bass that we use is an old, bashed, tinker of a bass that is borrowed from a friend. It is purple and has "Avon" scrawled across the top. (It probably came free with a bar of soap or a bottle of stenchy stuff - who knows?)

May '82

50 cassettes, "A Day By The Sea" done at home (not available); Beach Party cassette on In Phase records and tapes; On My Mind/Lure Of The Rockpools - In Phase; Beach Party LP version of cassette - Whaam!/In Phase; On My Mind/Lure Of The Rockpools single - Cherry Red. Well, that's just about it...

Done about 20 odd concerts: one on a roundabout, one in a fire station, Moonlight Club, Parties, two in Birmingham.

We are no longer with In Phase, and are in the process of signing to Cherry Red (gasp!) There were no contracts with In Phase. We wanted to record our songs, and Patrick wanted to record them for us. And we'd go into Patrick's shed and play the songs and Patrick would press the record button and all, giving us 25% of the profit made on the cassette.

Eight months later, and Tracey's letters no longer smell of fish. Despite the release of "Lazy Days", The Marine Girls' future seems limited.

February '83

Marine Girls drift apart and together every few weeks or so. "Musical and locational separations causing problems" (i.e. we don't live anywhere near each other any more, and we don't like the same music anymore; Nah, amusing eh? I'll tell you it is...)

How do I see Everything But The Girl going? Difficult. E.B.T.G. is just a laugh - perhaps another single? Maybe not.

How do I select E.B.T.G. songs? An omission Simon. I presume you mean how do you (i.e. I) select E.B.T.G. songs. Well,



we pick ones we like, then abandon them because Ben can't play the chords, or I can't sing them and then the few we're left with are the ones we play. Easy, huh?

My reflections of the ICA gig? Publicity attracted - was it the right kind? Were the ticket touts disturbing? The event itself was great. Atmosphere of the year. Obviously Paul's appearance meant perhaps people were there to see what he was doing, rather than us, but a lot of the people there didn't know he was playing and we went down very well even before he joined us on stage, so... The ticket tout lark was a shame, but what can you do?

New developments with Ben Watt? We recorded "English Rose" today for the NME cassette. He has got a new 33 out, "North Marine Drive", and a new 45 soon to come - "Some Things Don't Matter". He is still teaching me to play the guitar (i.e. I steal all his chords when he's not looking.)

Of the three projects, which do I enjoy most? I like doing Mrine Girls gigs. I quite like singing, though I have recently discovered that I rarely sing in tune. I can't

of tracey thorn

play the guitar and dread having to record guitar parts in the studio - I always get it wrong. I enjoy them all some days, some of them most days, but would rather be in the independant charts than in a typing pool any day.

Which do I think is most creative? Typing, definitely. They are all creative. What I need now is to be a little more destructive, perhaps anarchy for the Marine Girls.

What format do you playin live? This question makes no sense, Simon. Do you mean what format do you most enjoy playing live, or most hate playing live? You must try to be clear, Simon and not miss words out. Anyway I don't know. Only one E.B.T.G. gig ever and it was the highspot of my life so far, so...

Who do I like listening to, who maybe influences me? Aztec Camera, Billie Holliday, Leeley Woods, Chrissie Hynde, Nico, Astrud Gilberto, Orange Juice, Paul Weller, Ella Fitzgerald, Buzzcocks, Siouxsie And The Banshees, Robert Wyatt, Yazoo, Bob Dylan (early), Marvin Gaye, Supremes, Scritti Politti, Raincoats, Vic Godard and Ben Watt.

Is songwriting for my next Lp going well?

Hmm... sometimes. It's hard. I don't know whether to do more of the same or move on a bit. Difficult (notice how often this word crops up). I keep thinking, yeah, great I've got about six songs, then I go and look at them and think, no they're terrible and throw them all out. I have got about five or so songs which will probably be on the next LP.

Tracey is annoying a lot of people at the moment, because she will not play for them. "We only did the ICA gig for enjoyment, just one gig for a laugh - and now because we're turning things down, that we never wanted anyhow, everyone goes "Oh, what's wrong? Why won't you do it?" etc.

Tracey is also being hassled to do solo gigs, which she has not wanted to do. Others, that she has felt tempted by, have been turned down because it would increase pressure to be less selective about her performances. I think Tracey's scruples are in the right place.

"I like doing Marine Girls gigs because people clap."

SIMON MCKAY

ON MY MIND

YOU GOT ME FEELING SO HAPPY
FEELING SO SAD
ONLY SMILE WHEN YOU'RE WITH ME
SHE'S GOT IT BAD
LOOK AROUND FOR SOMEONE NEW
WASTING HER TIME
NO-ONE CAN COMPETE WITH YOU
AND THAT'S A BAD SIGN
MY FRIENDS I DON'T HEAR WHAT THEY SAY
WE'RE TALKING TO YOU
MY HEART'S A MILLION MILES AWAY
WHAT CAN WE DO?
AND I DON'T KNOW WHETHER TO LAUGH OR
CRY
PLEASE DON'T ASK ME
BUT I KNOW I'VE KISSED MY HEART GOODBYE
WELL THAT'S EASY
WE TELL HER SHE'S WASTING
HER TIME
BUT STILL SHE FINDS
YOU'RE ON MY MIND
AND EVERY DAY IS JUST ANOTHER
DAY WITHOUT YOU
AND I DON'T KNOW WHY I BOTHER
THINKING ABOUT YOU
SEE YOU COMING, WELL I RUN AND HIDE
I GET HOME AND SLAM MY DOOR AND SHUT THE
WORLD OUTSIDE

WE TELL HER SHE'S WASTING
HER TIME
BUT STILL SHE FINDS

YOU'RE ON MY MIND

by Tracey

SONG PUBLISHED: CHERRY RED

AZTEC CAMERA



The Night before playing on The Tube, the boys from Aztec Camera were in town. They were enjoying the social atmosphere of the first night in the Soul Cellar. Unexpectedly, they picked up the resident band's gear and played a few golden oldies. It was described as true '77 spirit. Said Roddy, "More like '72, like Eric Clapton, just getting up and playing. I really enjoyed myself."

Aztec Camera have a very non-standard element to them. On occasional songs all but Roddy stop playing their instruments. He then proceeds to sing and play guitar with the other hand. The rest of the band stand gaping. They do not even pretend to play.

RODDY: I just formed the group to do my songs. Some songs don't need a band. Most of them do, that is why I have a band, ha!

ESN: Do the rest of the band feel a little left out of the game?

RODDY: Not really, I don't think it matters to them.

At the time of talking, "Oblivious" lay at number eighty in the Gallup chart.

RODDY: Hopefully it will go up. If it doesn't I won't be upset.

ESN: I Kajagoolies can get in the chart...

RODDY: We don't want to buy 35,000 copies of our own single though.

ESN: You have an LP out in March...

RODDY: Yes, we're doing a tour to promote it. The last tour lasted two weeks, this one will be bigger. We've got some new

SIMON MCKAY



FIRST NIGHT AT THE CELLAR

songs, we haven't had time to rehearse yet. Mainly the set will be LP material. A lot of people don't like "Oblivious" because it's quite a way from the early stuff. People think all our songs should sound similar to "Just Like Gold", that post-wimp nostalgia sort of thing but you grow up, don't you?

ESN: Do I detect scandal?

RODDY: No, it was a good label. It just didn't work out in the end. Last May we moved directly to Rough Trade. Postcard was through them anyway. There is more co-ordination now. I wanted to move, I like moving about, changing things. We live in London now. I thought everything should be changed, it's bad to get settled. I think everything should be, like groovy.

ESN: You had a track, "We Could Send Letters", on Rough Trade's CB1 a while ago.

RODDY: It was a pure rush to do that. Everything was out of tune. It was really sparkly. I like the song. A lot of people got to hear it who had not heard of Aztec Camera. What is that?

ESN: A stottie.

RODDY: A stottie? What's a stottie?

I open up my mysterious stottie to reveal the ham salad inside.

RODDY: How much are they? I'll have to borrow some money.

ESN: No you won't. This was the last one, and I've eaten it now. We should not really be discussing the size of my sandwich. This is a commercial interview. It's better than talking about the size of our dicks, though.

RODDY: Better than a big willy joke!

SIMON MCKAY

HAZEL O'CONNOR FROM PAGE 9

having a band they were pretty quiet, the record company contract had not been resolved. I had a few musicians playing. There was a piano and things. I really enjoyed them."

Admittedly, I don't have any smart arsed pseudo summaries to make. I would prefer to leave the subject of Hazel O'Connor open. So perhaps if she drops in for coffee sometime...

SIMON MCKAY

THE HIGSONS

Maybe you have just arrived home from a nightclub. I recommend you cook a large meal, the hangover preventative. While your beans boil you can read this piece rather than the cornflakes packet. Did you boogey the balls of your feet flat to the new Higsons' single, "Run Me Down" tonight? The Higsons would like to think so...

SWITCH: "Run Me Down" is a smooth disco funk eruption, with a girl backing singer.

STUART: We went for a commercial sound, and I think it's worked quite well.

SWITCH: This single is aimed at being played in discos. There is also a 12" version of it. We've tried in the past for a club sound.

The Higsons hope it will lead to chart success, and it could happen. After all, people were "feeling" Blancmange in the clubs and a couple of months later the band were living on the charts.

ESN: You are making enough to live on at the moment, so why are you particularly looking for commercial success?

STUART: At the moment we're making £50 a week. The national wage average is over a hundred pounds. If you're in a band you're part of the music industry. At the moment we can keep doing these tours and make just enough money to get by. It means we can't buy new equipment, we can't expand. People won't book you for tours unless you have commercial success. So you have to keep going for a larger audience again.

SWITCH: We've been playing live constantly for the last two years. We've been going over the same ground.

"Run Me Down" is the second single the band have released on 2 Tone Records.

STUART: It was only a two single deal. If it does well they'll bid for us, and presumably other companies will as well.

2 Tone Records is mid way between being an independent and major label. This is because of the licensing through Chrysalis Records which is an advantage for finance and distribution.

STUART: Chrysalis have no control over us. We don't get the same push going through 2 Tone, but at least we're dealing with



reasonable people.

ESN: "Tear The Whole Thing Down" was the first single on the label. How did that do?

STUART: Very badly

SWITCH: It wasn't 2 Tone's fault.

STUART: It wasn't a good single, it wasn't done very well and it wasn't a good song.

ESN: Why did you put it out then?

STUART: We recorded it in a hurry because we wanted to put a record out. We managed to get a couple of days in the studio. Jerry Dammers said he would produce us, then we got into lengthy discussions with 2 Tone which lasted three to four months. It was four to five months old by the time it was released. It was stale and out of date. It shouldn't have gone out at all, but we didn't have the money to record a new one.

ESN: Was there hassle signing to 2 Tone?

STUART: There was no hassle, it always takes a long time getting contracts sorted out, going to lawyers, making sure you're getting a good deal.

ESN: Did you want Jerry Dammers to produce you or did he come with the black 'n' white man on the label?

STUART: It's black and gold now, without the little man.

SWITCH: Progression.

STUART: We wanted him to produce. He was going to before we signed to 2 Tone.

ESN: What is it you want him to bring out in your records?

STUART: He's not anymore. We've recorded one since! We didn't like the production he went for. I think he'd agree, it was an experiment that didn't work.

SWITCH: We're doing our own producing. We have done on most of the singles. We've learned from experience. The first single was pretty rough, but turned out well because of that. By the time we did our third single, "Conspiracy", we had a pretty good idea of what sounds fitted together and how to get them. We still needed a good engineer to advise us on operating the equipment. We had one for the new single. We got the sound we want.

The Higsons are financing the recording of their first album. (The live cassette was a taster, they would rather not have held against them.) It will be ready at the beginning of April and they hope that 2 Tone will release it. If they do not, the band are confident that somebody will.

SIMON MCKAY



AMAZULU



Amazulu, a six-piece reggae influenced band based in London, recently toured Britain on a 28 date tour to promote their first single, "Cairo"/"Greenham Time". The single came out on the Towerbell label, an independent. "We decided to sign to an independent because we didn't want to be messed around by a big major record company," Sharon explains.

ESN: How did the band start?

SHARON: We didn't have any musical experience when we started out, we were just four people on the dole getting into music.

ESN: You appeared on the David Essex show-case.

SHARON: Yeah, a lot of people come to see us because they have seen us on that programme, but we'd much rather forget all about it. We weren't ready to do it when it was done, we had no experience of doing TV shows, so we just did as we were told and it didn't come off very well.

ESN: You've done some sessions for John Peel.

SHARON: John Peel has helped us a lot. We've done two sessions for his programme, and he really likes us. Peel's programme is great, he plays some great music.

Amazulu come across very well live, but will they repeat this on vinyl? Their songs are very peace orientated; "Greenham Time" is about the women fighting against nuclear weapons on Greenham Common. "Brixton" speaks for itself when the band dedicate it to Margaret Thatcher, and "War" which is dedicated to the late, great, Bob Marley.

STEPHEN JOYCE

SOUTHERN DEATH CULT



The Southern Death Cult, Barry, Ian, Buzz and Aky were in the process of playing a short tour when E.S.N. caught up with them at Newcastle's Tiffanys. I asked them how well their recent single, Fat Man/Moya had sold.

Ian: Altogether 12" and 7" it's sold roughly 24,000 copies.

ESN: Was that enough to get it into the charts?

Ian: Well, it's not stocked in Woolworths or W.R. Smiths and they've got a monopoly on the Gallup poll. What CBS did at Xmas was to do massive adverts for singles in Woolworths that they knew would sell through Gallup. It's a lot easier for major labels to hype.

ESN: Would you want to get into the charts?

Ian: I would like to get across to more people. At the moment I would like to stay where we are. I'd like to play here two or three times more - tonight we'll probably get 250 to 300 people. I'd like to get to a stage where I could fully suss out what we're doing and then we'll take a step up. We won't push ourselves - if we think over exposure is bad for us, we'll try and turn things down.

ESN: You've been getting a lot of radio exposure, particularly on Kid Jensen.

Ian: Yeah. He's quite into the music, though I don't think he understands what a lot of the songs are about. I talked to him on the radio and I thought he was well aware of what the Southern Death Cult was

about as far as ideas were concerned, but I don't think he understands fully. To a certain extent that's good because we're in the position where we're not bending over backwards to get on his programme - he's playing our records because he likes them.

ESN: So what is Southern Death Cult about?

Ian: Southern Death Cult is about millions of fucking things. Music, entertainment - to me what the lyrics reflect, and the very strong stance we take when we play is what we see around us, what is reflected by what is around us. What we can see, and our experiences is what we write about. Things like issues, like nuclear warfare - I write about them because they're all personal things - alienation, all things you feel in your heart. Like, The Girl is a very personal song about my girlfriend. It's really hard to sit down and rationalise what the band is really about - we just do what we do.

ESN: You have quite a following - a lot of people have travelled tonight.

Ian: That's right. Consider the fact that we've been playing now for nearly 18 months and we've built up a following from that. People come to see us because they know what we're about. They can understand it and they get off on it, though I suppose a lot of people come to see us because we're "hip" at the moment.

ESN: What has the tour been like so far?

Ian: It's not really a tour, just eight dates. Everything's been really beyond our expectations so far. We got 400 people at Liverpool, 400 at Retford, 860 at Aylesbury and over 1200 people at Heaven in London. That was beyond capacity - even the bars were packed. Some people didn't even pay, they just mobbed the doors and spilled in. The police had to come and sort out some order. Next time we might play the Venue. London's a really strange place, there are so many clubs that people are just conditioned, there's not such a reaction - there were only about 300 people dancing to us.

ESN: What do you think of this venue? It's surprising half your audience has been allowed in, wearing doc martins etc.

Ian: It's the only venue in Newcastle really - we didn't want to play too many Dingwalls. If we're breaking barriers by playing here, then that's good.