

**"D**O YOU realise, out of all the Futurist bands going, we are the ones that've slogged our way up. We have street credibility, we've paid our dues!"

... Tony Mayo, Naked Lunch.

Dues... not a term oft discussed in the circles of new stylism, but the boys of Naked Lunch have certainly employed the work ethic.

They've been in operation since March of last year (in a viable form), contrary to what younger electronic entertainers may believe. But they were certainly instrumental in creating the Stevo-spawned down-to-earth modern electronic scene.

"Funny you should mention Stevo," opines Tony, "actually, he owes a lot to us. All those gigs he did to start with were with us and I helped him out with a lot of them. We really tried hard to help him, but it was a mutual thing. Some people knock him, but well, everyone's human!"

Paul Davies, Northern Concorde-impersonator, interjects: "We gave him a lift to the Porterhouse, where he staged the first gig, otherwise he'd never have got there. Stevo's all right, as long as he's not drunk and vomiting over synthesisers." Tee hee.

Tony and co, as is maybe already evident, don't take a great deal of life very seriously, despite the dubious events that have occurred throughout their career that have dogged their progress more often than further it. I mean, how many combos can claim to have had a guitarist stabbed after a wedding reception in Hornchurch? Or a drummer that confessed he'd rather work with The Enid?

Tony: "The old guitarist, Phil, was injured in a fight at a Chinese takeaway after the reception. He punctured a lung and was in hospital for a month. We couldn't wait for him."

Mick Clarke, affectionately known as 'Jug Ears', explains that Paul joined in his place purely due to the fact that he possessed a synthesiser and a sequencer, which seems like a mercenary if sensible idea.

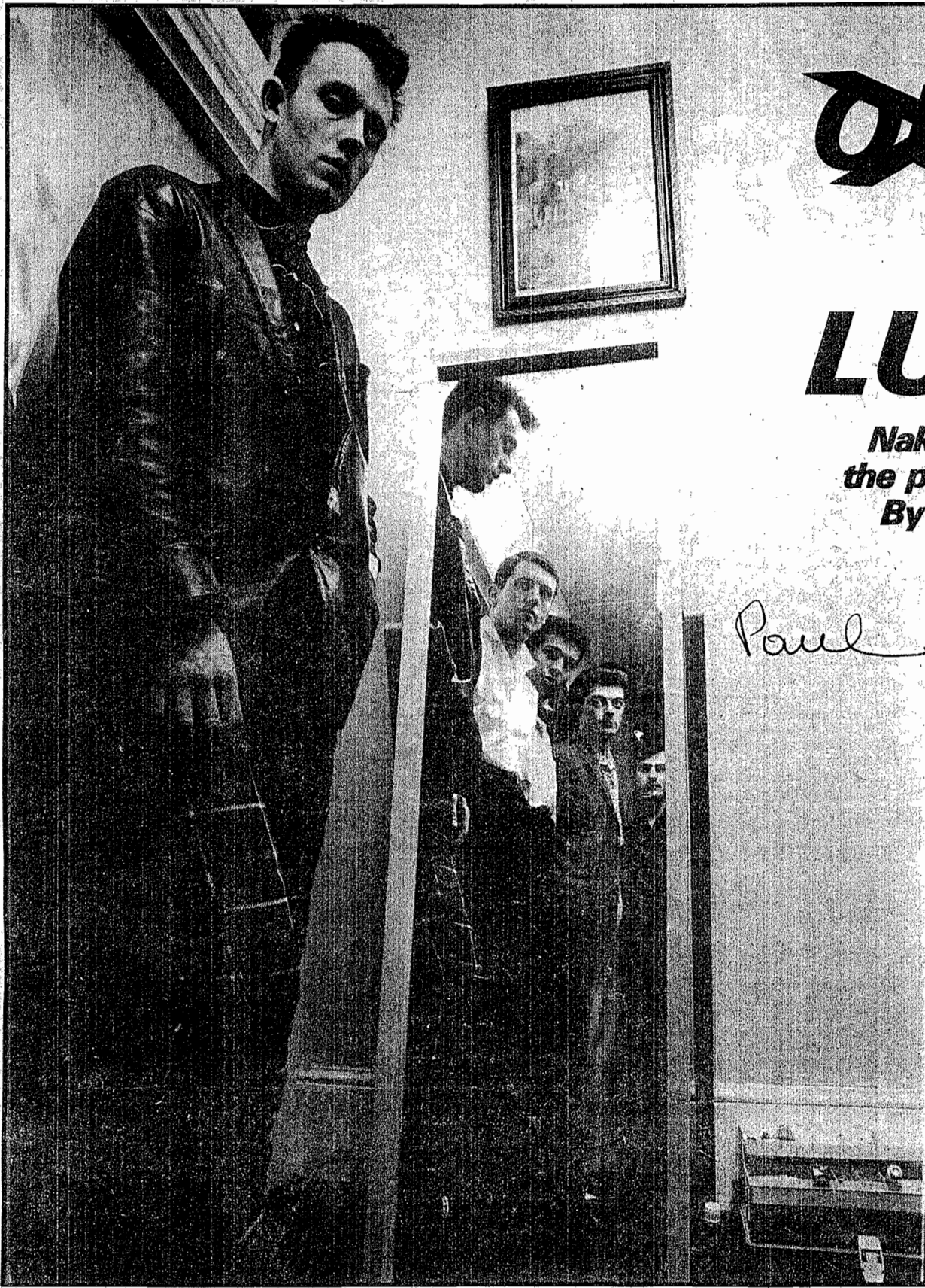
Tony: "You can see why we had problems. Various ex members of the band departed because they either hated guitars or hated drums, and went off to work with the 4 Be 2s and The Enid. We had all these Vangelis keyboard riffs appearing from nowhere."

Mick: "The band as it is now got together through a gradual filtering out of the dross."

Tony: "How did you manage to stay?"

Terrible Tony may well quip, but Mick seems to be the Father figure of the Lunch scheme of things. Under their noses, they appear to have been one of the earliest dabblers in electronics, no less.

Tony (sneering): "You go back to 1972, don't you Mick?"



NAKED LUNCH: drew the line at Davy Crockett hats

Mick (dewey eyed): "It was 1973 when I had my first synthesiser. That first one I had built, but it didn't work at first. I never learnt keyboards or the piano, I hated classical stuff. I just played it all on a string synthesiser. My solo album was out in 1976 in Germany. I actually got £67.50 in royalties off that the other day! Germany was full of little independent labels then, and mine had the unfortunate title of Blubberlips Records." Paul: "He was the first groupie for Tangerine

Dream". Mick: "I don't mind admitting that Tangerine Dream were a major influence on me."

Paul: "I thought your major influence was being in nightclubs at 3 am in the morning!"

Pause for sniggers again before the next round of bad luck stories.

**T**HE LUNCH were the only band on the 'Some Bizzare Album' to be granted studio time to put down their track, 'La

Femme', an amusingly worded Human League style affair, but what the chaps ended up with was half finished and unprofessional. Jinx strikes again!

Tony: "We'll live with that track but it would've been better if we'd been allowed to finish it. It's a rough mix, only half finished. The engineer was a cretin, he just wanted to go home halfway through. It was the best we could get out of it."

Paul: "The backing tape was really bad, we did another one on our own which was

better than that."

Mick: "The engineer even had the cheek to ask if his band could support us. They'll be getting no help from us!"

Tony: "Shame... It was very clever what we did on 'La Femme' — two different sequencers in sequence, one in 4/4 time and one in 6/8 time."

Having escaped the farcical Some Bizzare tour, the Lunch played the recent futurismo funtime special at the Lyceum with their most recent acquisition, 'dusky drummer' Mark (Korky Winston Moses)

# OUT IN TO LUNCH

Naked truth about the pioneer futurists.  
By BETTY PAGE

ring. That's a label he's rather warmed to since coming in as a replacement for backing tapes.

"I've been called lots of things, but that's one of the best," he assured me. Through Mark, the new, funkier-rhythmed set has been launched upon the world — without a trace of cymbals.

Cliff Chapman, clean-shaven second synth player, explains their distaste for crash and ride: "We don't actually hate cymbals, but because so many drummers seem to roll around the kit, crashing away, we decided it just wouldn't fit in with what we're doing at the moment. Fortunately Mark agrees."

Despite this unique anti-cymbalist stance, the Lyceum do got them a manager, who they share with the UK Subs, and the chance of a good tour in the form of the Classix-headlined 2002 Review.

Tony: "We pulled out of the Stevo tour as we didn't reckon it would do us or any of the other bands much good. The 2002 Review will be much better organised — none of this kipping in backs of vans."

They're talking about hotels, coaches, groupies! That's probably what broke up Stevo's tour, the groupies. He talks about girls all the time!"

Mick: "He pretends he doesn't mean it, but he does."

**A**SINGLE is planned as a (mercenary) tour tie-in at the end of March, a double A-sided monster containing 'Rabies', a Lunchfan fave and 'Slipping Again'.

Tony: "We were talked into the fact that it would be a good idea to have a single out with the tour. We're not really keen on releasing singles for no point and we hate independent labels, but this is a Tour Special, complete with Tour logo."

Paul: "But no free badges, T-shirts or posters..."

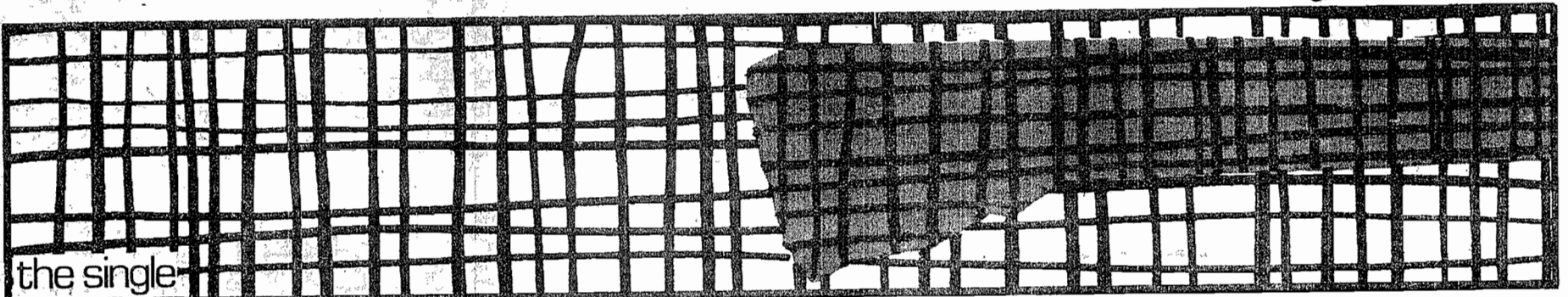
Being keen on looking sharp led NL to fashion designer

**continues p.44**

pic by Paul Slattery

Paul

altered images



the single

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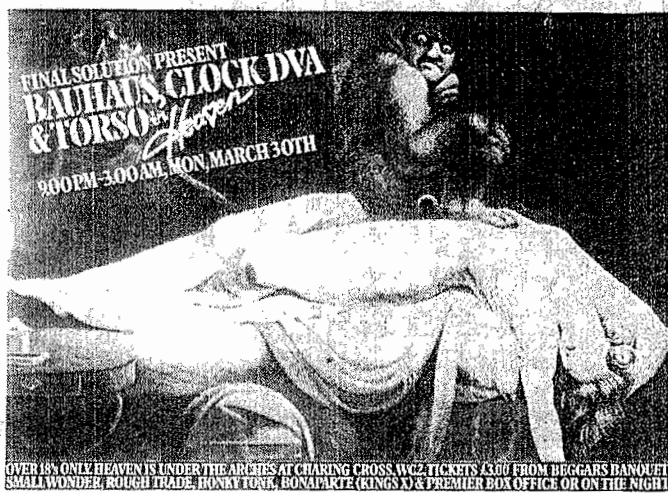
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## NAKED LUNCH

from page 15

Paul de Comarmond for him to handle the new image, in return for the band making a special 45 minute tape of futuristic white noise for his forthcoming fashion show. Unfortunately, after having logged up and stepped out to the People's Palace recently, they felt all was not hunky-peacock.

Mick: "He'd seen the band twice and we thought he's an intelligent bloke, a fashion designer, he'd have some idea of what we wanted."

Tony: "But it was off the peg stuff from Top Shop. Embarrassing."

Mick: "I didn't wear it. I didn't wangle out of it, I just couldn't be bothered to wait around for him to arrive with the right thing. This lot were standing around in the clothes, Paul was wearing a Davy Crockett hat and my first reaction was to burst out laughing but I could see that wouldn't have gone down well!"

Paul: "So in the end, he said no thanks."

Tony: "He could see we weren't very happy."

Paul: "We just gave him a tape of people banging tin cans together... we were too busy to do anything else. He's got Phil Manzanera to do it for him now."

This means Tony will be forced to continue to wear those famous Oriental treads a while longer. But he is satisfied the band have got themselves sorted out musically.

Tony: "We have, near enough. We've got into the habit of writing songs again. We were in the embarrassing position whereby we had the backing tapes and for a while we couldn't progress 'cause we needed a drummer and really needed to move on."

Mick: "We just couldn't work out the logistics of incorporating the bass guitar. Paul plays the bass, so there's only two left that can effectively play, so there's not enough depth of sound. So the bass might end up on tape. But the new stuff is quite a bit different, not so obviously electronic."

Cliff: "It's still played on synthesizers, but it's much more varied in sound."

Tony: "We try not to do several things sounding the same, which some people do. We're taking a few funky ideas with a few other ideas and merging them."

Cliff: "Sounds very hip doesn't it? Funky."

Tony: "We don't mean it in the hip sense, the going to pose down the Beat Route sense."

Mick: "We don't start with anything specific and say we're going to try this sort of number, if it sounds like something else we throw it out straight away."

They absolutely deny any sort of general framework other than using synthesizers!

Mick: "At the moment there just isn't. Early on there was a formula."

Tony: "We threw out formulas. Our track on 'Some Bizzare' went against that, and would've worked if it was a bit shorter."

THEIR BIG chance to make up for the failings of 'La Femme' will come when Lunch

appear on the EMI compilation 'Future Perfect', featuring such luminaries as Gina X, Kraftwerk and Duran Duran. A good studio works wonders and 'Fade Away' (written before 'Fade To Grey', Tony emphasised) is a much better defined, moodier synth-oriented number than anything else they've perpetrated thus far.

EMI are impressed with their progress and there's a proper deal in the offing despite their initial A&R ordeal of seeing the band's first ever gig, when they sounded "like Judas Priest". 1981 has been more promising.

Tony: "We've done four gigs so far this year and we'd like to do one with a soundcheck. On this tour we hope we can use our special lights and ice machine. It would be a real joy to have a soundcheck. We've built our muscles up for this tour, to throw off the groupies, of course; Can't afford scandal like that, we might end up in the daily newspapers, or even *Nationwide*...!"

*Nationtrite* is a rather sore point since everything conspired to deny Naked Lunch a chance to appear on TV. The Beeb subsequently ended up doing yet another documentary on Spandau Ballet.

Tony: "We did all the research material for the BBC, we were going to be filmed at the Venue, but Richard Branson wouldn't have it. Then *Nationwide* said they'd do it about someone else. We wanted it about the scene, not just one band."

Mick: "We feel really bloody sick about it. Spandau don't need publicity like that. There's more to it than them, Visage, Ultravox and Shock — the media seems to think that's all there is."

Tony: "Mysteriously, Classix Nouveaux are in on it as well. They're now saying they were the instigators of the Futurist movement. Good grief! I don't blame them trying to jump the bandwagon, 'cause they haven't got anywhere in the punk movement or the post-modernist either. I don't know how anyone can claim to be the instigators."

"The funny thing is that we're tickled pink, 'cause we were around at the start of it. We were the first. Certainly one of the first London bands. It's a bit bad, this bitching between bands, isn't it!"

Mick: "This Futurist scene thing has got a name for bands being bitchy amongst each other."

Tony: "A lot of the bitching's coming our way. But we make comments in good humour. As long as people remember we're humorous, we don't take things seriously; it's OK!"

The Lunchers are certainly the most acid and wry commentators on The Scene that I know — and you can't say they're not qualified to do it. They've paid them dues! Spring will be busting out all over with Nakedness, Tony and co trying to spread a little futuristic fun countryside, All power to their presets.

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