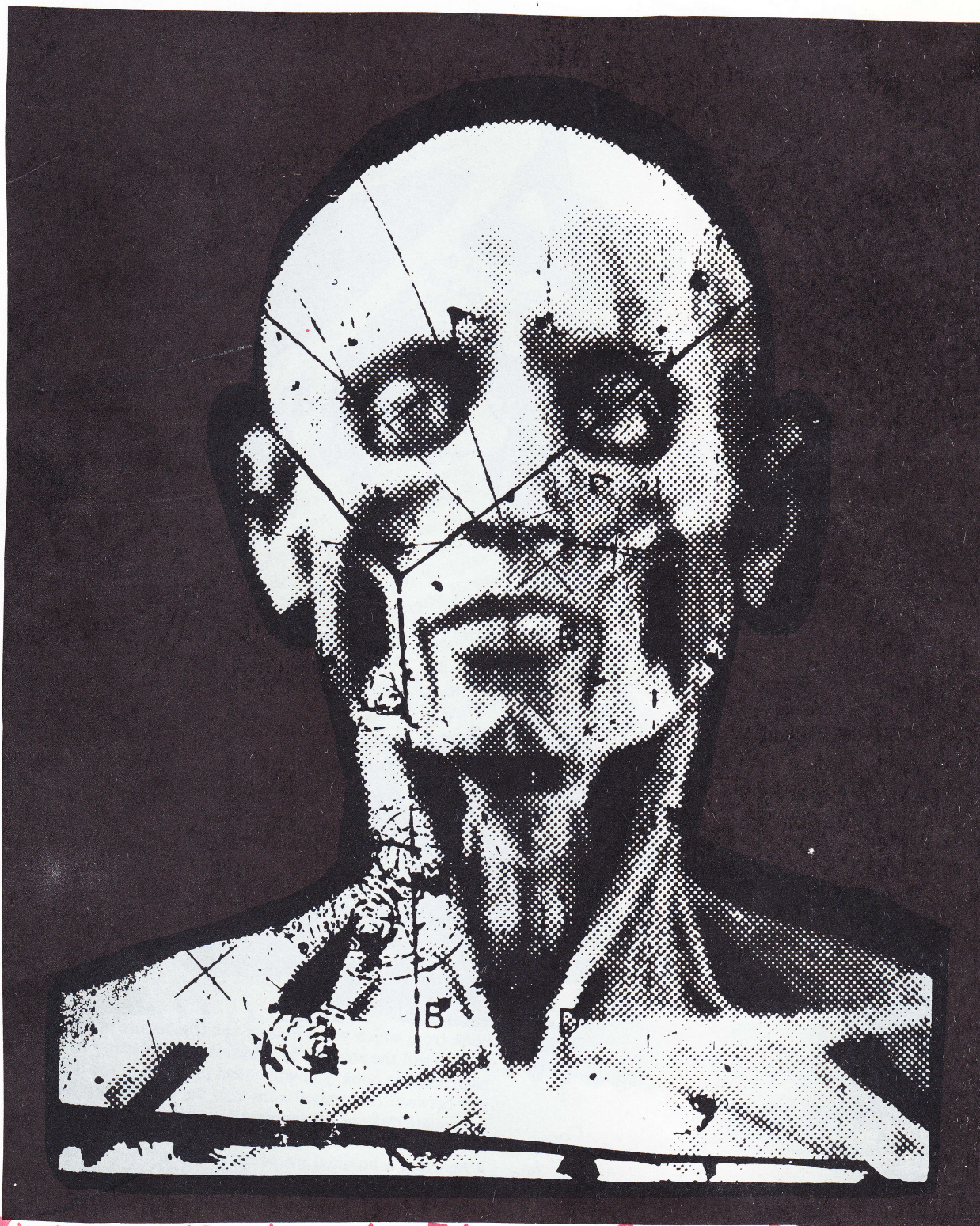


RAPID EYE MOVEMENT

30p



Winter '79 * Issue 1 * 34 pages * SCRITTI POLITTI *
MARK PERRY * PATRIK FITZGERALD * THE PIRAHNAS *
NICKY + THE DOTS * TONY PARSONS + JULIE BURCHILL *
CHELSEA * TOKEN MODS & LOADS MORE!!

rapid Maaan

INFORMATION movements

What is happening to society?

THOU SHALT NOT

- 1 LAW DEFEATED
- 2 INSIDE OF THIGH
- 3 LACE LINGERIE
- 4 DEAD MAN
- 5 NARCOTICS
- 6 DRINKING
- 7 EXPOSED ROSOM
- 8 GAMBLING
- 9 SINGING
- 10

I'll begin at the beginning and I will write as simply as I can because I want the people to read it as it happens. It's not meant to have literary merit, nor to be a journalist's delight.

HEY! GEDUPI WEVE MADE IT ONTO THE TOKEN S/M POLITICO SECOND HANDISH PAGE!

it all before, he said, 'in other countries. The thin end of the wedge. Before we know where we are we shall have the full apparatus of totalitarianism.' 'Dear dear dear,' I thought.

my passion. One must be skilled in living on mountains —seeing the wretched ephemeral babble of politics and national self-seeking beneath oneself. One must become indifferent; one must never ask if the truth is useful or if it may prove our undoing. The predilection of strength for questions for which no one today has the courage; the courage for the forbidden; the predestination to the labyrinth. An experience of seven solitudes. New ears for new music. New eyes for what is most distant. A new conscience for truths that have so far remained mute. And the will to the economy of the

Revaluation of All Values

This book belongs to the very few. Perhaps not one of them is even living yet. Maybe they will be the

DEPARTMENT OF UNEMPLOYMENT BURDETT POPLAR LONDON E14 7DR TEL:

HANDLE

om all ue. come to hara. we sport seems to. Two ing argum. it gains. long the slide in courts is that h up in- and should not be found. knock merely sentenced because you don't stones like the way they look.

truth

The horrible

Media battalions

book from which you will learn the true nature of the society we live in, and the strategy by which we shall destroy it. When you have read the book, you will be full members of the Brotherhood. But between the general aims that we are fighting for, and the immediate tasks of the moment, you will never know anything. I tell you that the Brotherhood exists, but I cannot tell you whether it numbers a hundred members, or ten million. From your per-

Corruption instruct him to hold in higher esteem those who think alike than those who think differently.

people like ourselves.

didyaseehiseyes?didyaseehiscrazyeyes?

903

REAL rapid

"here we come, walking down
the street
get the funniest looks from
everyone we meet....."

RAPID EYE MOVEMENT

c/o Rough Trade
202 Kensington Park Rd.
London W. 11

"By-pass today"

Hello & welcome to issue one of this, the latest media mess, 'Rapid Eye etc. etc.' This crappy editorial bit has been smudged together just to let you know why this thing is in your hand. Well (ahem) doing it keeps us off the streets now it's a bit cold, and I thought there was room for another fanzine (there always is). It's a bit expensive I know, but it's better than pumping your money into Invaders machines ain't it. Hope the price is down for the next ish, if enough people buy this then it will, 'cos there'll be more printed (so collar the nearest mug and get him to buy one or a dozen). This is pretty good value anyway, just look at some of the shit around at the moment and you'll see what I mean.

If we get some good reactions then this should be out on a regular basis from now on. Which is where you come in, the whole point of fanzines is to provide bands/fans an alternative to the big boys. So if you'd like to see someone or something get some attention, then let us know. In this, we try to go into things a bit deeper than most fanzines do. (y'know, 12 pages on a bands yer lot) I hope it's worth it.

This is all to do with independence, de-mystification, & doing something. All this assembled mass of bored humanity on these pages are doing something, which proves that you can do something too if you bother about it. If you already are, then tell us. If you feel like, tell us. No matter where you live - It can be done! (Brave words, bad teeth etc.) Perhaps this'll inspire you, perhaps not. It may be fun anyway. If you feel above all this, then you may as well butt out here.

Our "staff"

ED: Simon D

: Alan Anger

: Mick Dwyer

: Lol Loveatt

pix: Kurt Peirson

Walt

S.D.

Andy Nother

cover pic is from screen print
kindly given to us by Micheal X

LATE BITZ

There was no room for album reviews
but highly recommended is '154' Wire,
'Reproduction' HUMAN LEAGUE + 'Mix-Up'
by CABERET VOLTAIRE.

confront your daydream * exaggerate your jaw * rip this up * all fall down * etc.

he was overjoyed. 'Sal, where did you find these absolutely
wonderful people? I've never seen anyone like them.'

Scritti Politti,



From Carol street....

Scritti Politti are an art band—gulp and moan 'till your face turns blue on you. The fact is they've produced one of the best singles of the year with "Skank bloc bolongna", turned in two Peel sessions that've eclipsed just about anything done by any stammering hopeful the b.b.c. has served up in months, and performed some of the best gigs seen since

David Bowie pissed off.

They are: Green - vocals, guitar

Niel - bass, vocals

Tom - drums, vocals

They live together in a housing co-operative in Camden, their house is a barely organised shambles, not unlike their stage showings. They don't know where anything is, but they have fun finding it.

I asked Green, the gangling centrepiece of the band, how the band's name came about.

"Well, I was very interested in this book called "Scritti Politché" written by this bloke called Gramsci (?) while he was in prison. He was an Italian communist."

Tom: "He wrote it as a series of notes which were smuggled out of prison and later printed."

He was imprisoned by the fascists?

G: "Yes, he was a political prisoner. We were influenced by his writing, when we started as a group, but not anymore. Still, it dos'n't matter, the name's alright."

Are you communists?

Tom "Er, I think we all voted Labour. Didn't we?" (it appears they did)

G: "We're all socialists, but I think he's voted Communist in the past."

Niel: "Yeah, I have voted communist. I voted twice last time, once here and once in Leeds, trying to keep Thatcher out."

The apparent uncertainty of each others political affiliations serve (reassuringly) to dispel any suspicions I had about the band being just another bunch of art school martyrs coming to save the city by use of the miked-up pulpit. You're not trying to get any great political message across with your songs? N: "No, not really. You can say what you feel about certain things but you can't 'put a message across' just like that. If you try to do that you just end up slonganising, it's a bit pointless. Like Tom Robinson." (And who listens to him?)

Why are you in a band?

G: "It just seemed a natural thing to do. We prefer working within the context a rock group works in rather than that which an ordinary artist works in. We like the people we deal with in this side of things, whereas we don't like the type of people we'd have to deal with in the 'artworld'. And music is a good way of expressing yourself." Isn't it limited?

G: "Well, everything's limited really. I think you can do quite a lot with words and music."

T: "A band has far less limitations than most artists. Y'know, there ar'n't that many rules, and if there are we want to avoid them."

Tom met Green at Leeds Art College,



to the ends of the Earth



after spending a year cultivating his mousey dreadlocks in his hometown art school at Brighton. Niels past seems to be cloaked in mystery, apart from the fact that he was an old friend of Greens who was hanging around Leeds.

Why did you turn to music as a form of expression when you'd been taught how to do that visually at college?

G: "Well nobody listens to that. If you do a painting or whatever, and you are really excited about it and you've put a lot into it, you turn around and wait for some kind of reaction. But it just isn't there, it's hopeless." Didn't you do any performance art there?

G: "No. In fact I didn't do much there at all really."

Is being in a band much of a vocation to you. If you encountered the same apathy on stage as you did at school, would you still soldier on?

G: "Er...no, I suppose we'd look for another way of expressing ourselves, being in a band isn't the be all and end all."

What sort of reaction have you been getting?

T: Very good really, the papers seem to like us and reactions at gigs are good. Y'know, people that come to gigs now actually know most of the songs, and that's incredible. It's more than we do!"

N: "We make up songs onstage quite a bit. Sometimes half the set is improvised."

I usually hate bands that try that, but with you it seems quite natural. Do you find it easy?

N: "It is fairly easy, as to how good it is depends on how we feel on the night. It's difficult to tell if a certain bit of improvisation is working or not, because you're too involved in doing it, but it usually seems alright. It makes things a bit more interesting for us and the people who come to see us."

Another 'interesting' event that may or may not occur during their set is a section where someone comes onstage and reads something out above a jerky dubbed-up backdrop supplied by the Scrits.

Green: "We have something different every time. A bit of the local newspaper of the town we're playing in or something, usually the most banal bit of the paper we can find, just to sort of point out what it's like living in that particular town. It's not really relevant to anything other than the time and place we are playing in. We just grab anyone who happens to be around for that bit."

It seems to be an extension of the radio tapes on "Western world".

Tom: "I suppose it is, yeah, it's the same sort of idea. One night was good, we had Matt (the manager and almost 4th member) reading out all the adverbs that journalists had written about us in the papers. Just a list, y'know "angular", "concise", all that rubbish."



From the studio

Neil: "It's incredible what some people write. Christ, "angular sound". I mean, where does the conversation go from there?"

Perhaps we should ask Ian Penman, who, as if he'd been waiting for his cue light, has just wandered in. Ian's been playing the odd 'chunk' (oops!) of sax with the Scricts and Prag Vec recently, a task which he performs with tongue firmly in cheek (which is pretty difficult) and notepad in pocket. He spills his beer, moans about his fellow rockscribes and tells me how good his own band are, (they're shit) before bouncing out into the night, no doubt concocting another weird, wonderful and totally undecipherable acre of the New Musical Excess on the way home. Oh well, so much for the press.

Talking about the press bring us handily to your image. Did you ever actually think about how you'd like to be seen by others? G: "No, we just play our stuff to people, it's just a performance, I suppose it's performance art, with the instant reaction you get from the audience. There's no calculated attempts at projecting any particular image though."

You tend to apply arty terms to what you're doing rather than traditional rock'n'roll standards

T: "Well we want to get away from those standards and traditions, and I suppose as we went to Art college we tend maybe to take that attitude towards things."

But I take it you didn't like art college.

G: "Oh god no. Art college is a complete waste of time. The tutors are generally a bunch of wankers. I realised that in my first term at Leeds."

But the experience did you some good though.

G: "I suppose so, the only thing I learnt was a by-product of my arguing with the teachers. In order to put an argument across you tended to read up on that subject you were arguing about. In that way you get a differing opinions. That was all I learned. I read quite a lot, I suppose partly due to that experience. But overall it was worthless, once they realised you weren't going to sit around and paint all the time they gave up on you."

T: "Art college is great for just lazing around in. You can get away with doing fuck all for a few years."

You started the band as soon as you left?

G: "More or less. We booked studio time before we were even a group. We had three weeks to get something ready for it. Mel was still living in Leeds and he had to borrow someones bass and come down for the session."

You'd never played anything?

N: "Er, no! I just learnt the bass part for the single, it only took a few days, it's quite easy." Can you play properly now?

N: "Yeah, I consider so. Well enough anyway."

Which is all that matters.

If more people were as brave/stupid as this, we'd have a very real musical revolution on our hands. Scritti Politti believed in themselves, and cast all traditions aside in order to get things moving. There was no bombarding the record companies with tapes, no queuing for contracts, they just went ahead and did what they wanted to. The power is in the hands of those bold enough to grab it. True, other bands have done this, it's just that the Scricts did it more dramatically (& successfully) than most.

Was that an important factor, making it alone?

G: "Yeah, very much so. Particularly at the time. We had this idea that there should be hundreds of bands making d.i.y. records, and if we could do it, anyone could." But you're not as enthusiastic about the idea now?

G: "Well, yes. It's just that in practise it can prove to be a



bit difficult, there's a lot more to it than just going in and taping a song."

N: "We had this idea of over-throwing the big labels y'know. It was a bit naive I suppose. We wanted, and still do want, to de-mystify the business of making records, dis-mantle all the myths bit-by-bit. That's important to us."

T: "It also means we have got total control over what stuff is released. That's very important to us aswell, we'd hate to be told what to do by some record company people."

How did the single sell?

Matt: "Well, we re-pressed it so the total was 8,000, and they've all sold out except for a couple of hundred at Rough Trade."

What did you do with the money you got from it?

Matt: "Bought equipment, got a van and crashed it! We put what was left into getting studio time."

N: "We hav'n't got any money

at all, we're still signing on."

Don't you get any trouble from the S.S.?

Matt: "Not really, they got interested in us for a while, but all you've got to do is prove to them you're not making any money from the band and they go away."

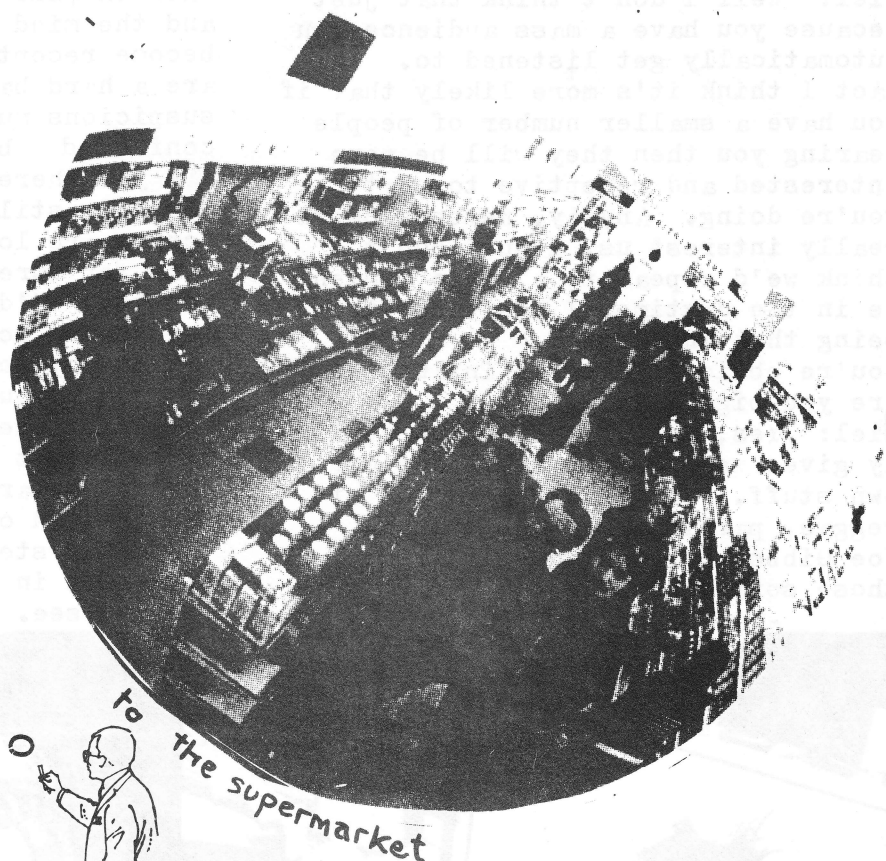
What plans are there for more releases?

T: "We've got the 12" e.p. coming out soon. It's got six tracks from the Peel sessions on it, hopefully it'll be out for less than 2 quid."

In these days of 6 quid albums, that's got to be worthwhile. Unfortunately the Beeb are being sods about releasing the tapes, due to red tape with the Musicians union, so the release date has been put back to about November. Why release the Peel sessions at all?

T: "'Cos we went into the studio and recorded a few things for possible release, but we wer'n't happy with the final tapes, so we scrapped that and decided to get these out as they are good and already recorded. We wasted 700 quid in the studios so we had to do something."

Matt: "The e.p. is half Rough Trade and half St.Pancras. (S.P.s label) this time, 'cos they've helped us



to the supermarket

with the money for more recording and they've done some distribution. They've also put up some more money for us to record again, so there's going to be a three track single coming out not long after the e.p....

Instead of relying on the big money of a major label (and the cushioning effect that goes with it), the band is helped by Rough Trade and an interested circle of friends, who offer criticism, money, and encouragement. The whole operation hangs on co-operation, rather than cash. It gives the scripts the freedom they need, and it helps keep things in perspective.

Green: "We wouldn't want to be thought of as 'professional musicians' as such. We wouldn't want to be constantly touring all the time and worrying about sales figures and all that. We just take gigs as they come along."

The band has still only done thirty odd gigs to date, but the impact that they've had has been considerable. I've met very few people who don't like them, and considering their unconventional approach it is a fact that proves yer actual rock'n'roll audience is far less narrow minded than is generally thought. It all looks promising for the future.



Would you like access to a mass audience, or do you like your cult status?

Niel: "Well I don't think that just because you have a mass audience you automatically get listened to. In fact I think it's more likely that if you have a smaller number of people hearing you then they will be more interested and receptive to what you're doing. Anyway, numbers don't really interest us, I just don't think we'd appeal to a radio audience in the daytime, I can't see them being that interested."

You're obviously reggae influenced, are you big fans?

Niel: "Yes, we all are, which obviously gives us a common basis for our own stuff. We've all got a lot of reggae, particularly dub things. Joe Gibbs, Scratch, Gussie Clarke, those sort of people."

Scritti Polittis' songs tend to convey moods rather than messages. Theirs is night music, when the sub-conscious seems to be un-earthed and the mind more able to re-shuffle and become receptive. That's one reason why they are a hard band to get into, traditions and suspicions must be forgotten when you're confronted by this band.

As yet there are no plans for an album. There is still room for improvement. The Scricts are loose enough for there to be room for more ideas. There is also room for you. I'd advise anyone to go and see them now. Scritti Politti are not setting out on any legendary road to stardom, they are just a bunch of individuals experimenting, and I got the impression the project could be cancelled at any moment, if they thought their control or artistic gratification was diminishing- (an obvious by-product of any band that DOES step onto that road). Can you take part in this danceable experiment? -Go and see.



Who writes the lyrics?

T: "Green does the lyrics and we all do the music."

I fling in the old sound or sentiment question.

G: "I'm involved in both, I suppose the words interest me 'cos I'm very interested in languages."

What aspect of languages?

G: "In the way they're interpreted. It stems from art college. You get a picture of 3 yellow blobs in a corner and it's supposed to mean something. I just looked into how people got a meaning from that sort of thing. I looked into the various ways in which a thought or feeling is communicated, and how language does it."

It seems an investigation that's left its traces in the groups work.



(?)

CHELSEA

THE BAND

Chelsea have been around since the early days of punk (circa '76 in the U.K.) yet where do you ever see a decent article? They have become the hated band of the new wave - which is pretty unfair.

Sure, they made mistakes, but was their talk of being 'oh-so-radical' any worse than the Jam and their outburst of naivety on voting Tory? Their 'radical' stance was no worse than say, that of the Clash. Gene October posed in gay mags for some money - before being in a band - but so what? David Johansen, Debbie Harry, Gaye Advert did it too. So would Johnny Lydon if he were beautiful enough. Gene did go over the top in facing his audience with violent outbursts, but that was no worse than the early Pistols or Damned. And remember, Chelsea were right there in those days too.

- The press want Chelsea to go away, but they won't go.



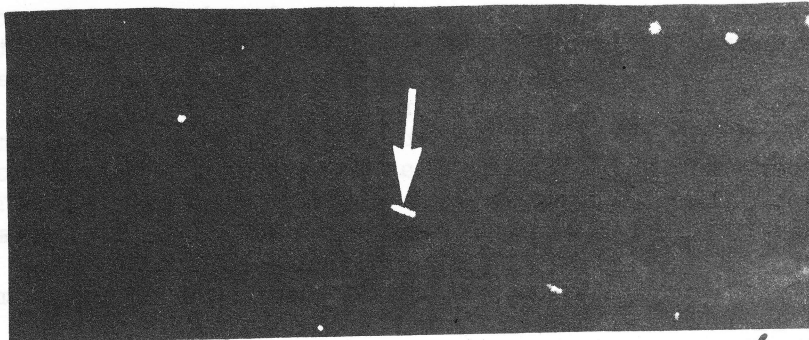
THE BOY

THE SLAB

This, the first album by Chelsea is pretty good actually. It's so Clash-like it's uncanny. Bits that sound like Jonesey's guitar and backing vocals, bits of Topper style drumming, there's even a longer version of an old reggae track (their 'Police and thieves?'). This particular song is the old Jimmy Cliff chestnut 'Many rivers to cross' sung by Gene with excellent vocalising. My own faves are the Clashalikes; '12 Men', 'Decide' and 'Fools and soldiers'. The drumming of ex-Bazoomi Chris Pashford is great. James Stevenson is also on top form, threatening to blast his way out of Mick J's shadow with every riff. Needless to say, Gene October sings as well as ever. I'll never forget the early reviews of the Roxy club, when Gene was called the best voice in punk. How the press can change its views!!!

THE FAN

by Alan Anger



Charles Kowal's original plate showing the object now named *Cheloca!*

He leaps about the room. With a scream of longing that shatters the glass wall he leaps out into space. Masturbating end-over-end, three thousand great fluid wave undulates through her body. shattering blue Johnny drops to the floor and stands poised and over his body like alert like a young animal. and persimmon

GENE OCTOBER OVERHEARD RINGING UP CRASS last week. WHAT DOES THIS MEAN ??? WHO CARES?

PIRANHAS



l-r Zoot, John, Bob, Reg, Dick.

The Piranhas are undoubtedly Brighton's hottest band at the moment. Born on the crest of the Jubilee Year New Wave, their humorous, cynical, self-parodying blend of punk, reggae, pop and honest-to-goodness entertaining silliness has brought them, via a single (Jilly/Coloured Music) and three tracks on the very well received Vaultage '78 lp to the verge of a contract with a major record company. This interview might be one of the last they do as a relatively unknown phenomenon. By "they" I mean The Piranhas minus the rhythm section of Reg Hornsbury (bass) and Dick Slexia (drums). I spoke to John Helmer (guitar, vocals), Bob Grover (guitar, vocals) and Zoot Allures (sax, silly name). Inevitably, talk of the record deal featured prominently in our conversation, so let's kick off there.....

+ Is there a deal in the offing?

BOB: Well, there is and there isn't. Until you sign something, there's nothing, is there?

+ But you have turned some down?

ZOOT: Oh, yeah. We told CBS to fuck off yesterday.

+ Because it wasn't a good enough deal?

JOHN: We didn't like the bosses' shirts. The people at Virgin wear much nicer clothes.

BOB: The first offer we had was from a publishing company, to make an album. They wooed us on six cans of beer and two packets of crisps. That was their idea of a free meal.

+ So you're just waiting for the right deal to come along?

BOB: It won't come along; we'll have to fight for it.

ZOOT: We want a deal that will allow us to make a single and maybe have it flop for some reason and still be

able to make another one, without being kicked off the label.

BOB: Sometimes, if they think a band's good, they'll sign 'em up, give 'em a minute advance, do nothing about their first couple of singles so they'll bomb, and in effect they've ruined the band's career for a couple of years, just to stop anyone exploiting them to the detriment of other bands on the label. The big companies still operate like that. They've got too many bands on the label, and they can't afford to promote them all.

+ If and when you do sign a deal, and assuming that fate doesn't befall you, will image play a big part in your lives?

JOHN: Of course it will. We'll get a P.R. man and all the rest of it.

+ Do you think that side of it is made too much of?

JOHN: Well, there's two sides to it. The first thing is that we're not easily classified, and that's a good thing. So they'll tend to concentrate on the

individual character of the band. The main thing is getting an angle.

BOB: That's the word that always crops up= angle.

JOHN: But it's good to have an angle to be an individual thing, and not a movement thing.

+ But isn't it a contrived individuality?

JOHN: That's the other side of it. That's the drawback= the fact that you've got to live up to an image. We want an image that's us; one that we don't have to live up to.

+ Don't you think that's a bit naive? Surely you won't have an awful lot of say in the matter.

JOHN: Well, we've talked to a few people about this, and they seem to think we're a band who're quite easy to P.R.

BOB: I think they'll try and exploit the fact that we make fun of ourselves, which is the same as not having an image, really.

JOHN: No, there's no such thing as no image.

BOB: Our image is reality.

JOHN: Everybody thinks their image is reality, but it's not. I think they'll exploit our deadpan humour.

+ Yes, that's another thing. Humour plays a big part in your music, doesn't it?

JOHN: Yes, but it's not like The Albertos, though= all piss=takes and the like. It's part of our world=view, maaaaan. Our weld=geist.

BOB: Nah, I don't know what you're talking about. Humour to us is the same as beer. It deadens the blow a bit. Our humour's born of suffering, not happiness.

JOHN: It's difficult at the moment because when you first start getting noticed, they put you in a bracket= mod, punk, humorous, whatever...

+ Do you think you've got a humorous image, then?

JOHN: No, I don't want us to be known just as comedians. There's a lot more to us than that. But in the final analysis it doesn't matter that much because we've built it up not through the press but through playing to people, and they know what we're about.

+ You seem to have managed to retain your accessibility and down-to-earth feel without falling into the "I'm=a=working=class=lad=I'm=alright" mould.

JOHN: The main thing to avoid is trying to be Joe Public, like Jimmy Pursey. When we met him he'd just come back from a holiday in Barbados. Even him! The lead singer of The Ruts drives around in a sports car with personalised number=plates. Their image is all so transparent. They try so

hard, but it doesn't ring true.

BOB: We put the stress not so much on what we are, more what we aren't. We're not superstars or wonderful people with wings or something.

+ But aren't you worried about that sort of thing happening if you become well-known?

BOB: They'd have a hard job fighting our lyrics.

+ A few of the group's songs these days seem to contain an element of social commentary... Things like Happy Families, Motor Car, Love Game...

JOHN: No. A few of MY songs.

+ Do you see this side of it coming into your music more?

JOHN: Not particularly. I don't know what the next song's going to be about until I write it.

+ Okay. What about the songs which seem to be written from personal experience= things like Getting Beaten Up, and the three Vaultage tracks?

BOB: Yeah, well I write songs that are about ego problems more than anything. John and I do write a lot of similar stuff, though.

+ So you don't particularly see any theme developing in your songs. Do you see yourselves primarily as entertainers then?

BOB: We probably all see ourselves differently. The only entertainers I've ever liked are the ones who can cheer me up, regardless of whether they're good musicians, or whether they're musicians at all.

+ But when you're playing live, entertaining people, do you think they listen all that closely to the lyrics anyway?

JOHN: I hope so. They're supposed to. We take a great deal of trouble at the sound checks to ensure that the lyrics will be audible.

+ But I still think most people go to gigs primarily to have a good time, and aren't too concerned about listening to the words.

BOB: Well, we see people there with grins on their faces, which is what we judge it by, so some people must listen.

JOHN: I'd hate to think that we're standing up there slagging off all these people we hate, which is basically what it's all about, you know, and everybody is just dancing up and down, oblivious.

+ The Rock Against Racism tour gigs you did= and this is relevant to all the groups involved, not just you= how much was that to do with publicity-seeking and how much to do with genuine



Reg

John

Zoot

Bob

Dick

commitment?

ZOOT: We did it for the moneeeee!

JOHN: The point is, before the tour, we'd already done about twenty RAR gigs in Brighton, which nobody outside the area would have even heard about.

BOB: I think that, as a band, our first thought was that it was a gig. We wouldn't have done it if it had conflicted with our beliefs, but I must admit I never thought about it consciously. Racism was a new word to me= I've never had anything against anybody. We're not into RAR just because it's a fashion.

ZOOT: RAR's UNfashionable in a way now and we're still doing it. All the little bands use it just to get their names heard.

+ That's why I asked the question.

BOB: Well, as I said, we did it for the gigs, but we wouldn't have if it was in support of something against our principles.

+ Alright, a standard interview question now, for the sake of our millions of readers. How did you start, and what did you have in mind at the time?

JOHN: We started well= we enjoyed it, which was the important thing.

+ Like so many other people forming bands in the summer of '77, you were excited by the punk thing, and decided to have a go yourselves?

ZOOT: Yeah, we jumped on the Punk Rock bandwagon.

+ When I first saw you, you didn't seem like just another punk band.

JOHN: No, we weren't. We used to try anything, just to see what worked and what didn't. We thought, mistakenly, that it was about variety, but it seems now that it wasn't= it was about uniformity.

+ Talking about uniformity, you used to wear police uniforms on stage. Was that just a gimmick, to get you noticed?

JOHN: The original thing about Punk was that it was supposed to shock, so we thought if all these people were coming to our gigs expecting to be shocked, let's shock 'em by wearing police uniforms= and it really did shock them.

+ Yes, you were turning the shock right back on them. Punks aren't shocked by other punks' clothes or behaviour, but seeing a 'punk' band on stage wearing police uniforms, of all things, must have been genuinely shocking= much more so than just seeing the latest outrageous clothes their heroes had dreamed up.

JOHN: Yes, it had a real visual impact.

+ Alright= from one recent trend to an even more recent one. What do you think about the current Mod revival?

JOHN: I don't like the way it's going.

I mean, they've got their "Sniffing Glue", and eventually they'll have their Mark Perry. Someone said they're like the punks' younger brothers doing their own thing. I'm annoyed, because I was really into it. There was a lot of energy generated by The Jam, but the way it's going at the moment it's just so cynical. It got exploited too quickly= it was in the national papers before there was a scene there.

BOB: I reckon it's stupid! Mod was about being modern and being innovators and wearing clothes that nobody ever wore before, and for someone to come along fifteen years later and call themselves Mods is ridiculous. Punks are the Mods now.

JOHN: No, they're not. They still wear their leather jackets and their Sid Vicious T-shirts.

BOB: Yeah, but they're still more than ten years newer than Mods. You'd never get the original Mod wearing the same gear ten years later. They used to change their clothes every two or three weeks, didn't they?

JOHN: The whole 70's thing seems to have been about plundering past eras. It's like they look in their picture books and decide what to wear this year.

+ I think it's because people just don't want to live in the 70's, it's been such a bad decade.

JOHN: I don't. I think it's just because people haven't got enough ideas.

BOB: The whole Mod thing's a contradiction, as far as I can see. It's exactly non-modern.

JOHN: I don't think they're the future of rock 'n' roll, but I don't think any of the punk bands are, either.

BOB: The way I see it, either the punk bands are going to progress, or they're going to fizzle out and all the old hairy hairy bands who've always run it, are going to jump back in again.

+ But surely punk music has progressed enormously with the likes of The Gang Of Four and any number of 'New Musik' bands?

JOHN: Yes, it's like the bourgeois kids getting back in again. The best of it's a lot better than most of the stuff knocking about at the moment. I've seen a few of those bands, and I found The Mekons really sort of... inspiring in a way. Rough, but inspiring. But I think the arty bands like Scritti Politti and Throbbing Gristle are shit. Naffsville, Arizona, man.

+ I have to disagree. I saw Scritti

Politti a few months ago, and they were one of the most exciting live groups I've seen for a long time.

ZOOT: I find I know far less about what's going on in the music scene now than I did when I wasn't so busy in it myself.

+ Don't you get much of a chance to see many groups, then?

ZOOT: We can only get to see Brighton bands normally, because when we're in London or wherever, we're usually playing a gig ourselves. I find all I can do is listen to John Peel. If I had any money I'd go and investigate them in the record shops. That's what I used to do.

+ Are you still not making much money out of all these gigs you do?

JOHN: Naaah! We've got debts. After paying for petrol and roadies and equipment and the upkeep of the van and

then paying Tony (Byford, their manager), there's not much left between five of us. The money comes in from the gigs and goes straight out again. We've got to be careful what we do with it.

+ Are you dreading the whole music biz side of it if you sign a big deal?

JOHN: We're looking forward to being signed up and being on a wage.

+ But all the things that go with it?

JOHN: The last thing we want to do is play in Brighton forever more. It's not that we don't like playing here, but we've got to move on. What will happen if we stay in Brighton is that for a while our gigs will be packed, then people will slowly lose interest, and eventually we'll be playing in the local pub to ten people again, like in the beginning. Signing a deal is just part of the natural growth thing.

Well, The Piranhas ARE growing, and I can't see them playing to audiences of ten for a good while yet. But at the same time, they're hardly the next Beatles, and I only hope for their sake, and the sake of their potentially large number of fans, that they don't over-estimate their value to the music industry by holding out for too much, and end up being slapped on the wrists and sent home without any supper for being greedy boys. Their courage in turning down some big deals already is admirable, when so many bands opt for the fast buck and end up in straitjackets, but they're not indispensable to the music industry or the Great British Public, and if they push it too far, the record companies might just lose patience and interest, and then sooner or later they WILL be back playing to ten people in the local pub.

For the time being, though, deal or no deal, they are due shortly to release their second single, Yap Yap Yap/ Happy Families on the local Attrix label, who released their two other vinyl excursions to date. Who knows? It might be the next "Are Friends Electric?" or "Gangsters". If so, it would give them vastly improved bargaining power with the majors.

When I talked to them, I found them affable and ready to talk about themselves and their music= not playing at superstars or wonderful people with wings. Let's hope it stays that way. There was also an agreeable lack of carefully thought-out collective world-view, for all John's kidding. During the interview they frequently disagreed with each other and argued amongst themselves, and that can only be a good thing, the way I see it. Friction which causes constructive, positive responses among its members is the life-blood of a group which wants to continually change, grow, mature. This lot aren't a bunch of earnest young men trying to cram their earnest young views down our throats, Pop Group style. They're basically a good-time band, and they're there to be enjoyed. Enjoy them.

By the time you read this, the fears I expressed further up the page may prove to have been unfounded by the news that The Piranhas have signed a favourable contract with a big company. I hope so, because they've got a lot to offer, and their music will appeal to many people.

Final word to the Piranhas themselves: Don't blow it, lads!

MICK DWYER

"DO SOMETHING ON RAPIDS LOCAL SCENE, OR ON THE MODS, OR ABOUT WAYS FOR NEW BANDS TO GIG

OR ...

WAYS TO MAKE YOU FAMOUS (PART ONE)



" TIME TO BE SEEN..."

You've heard of The Bridge House in Canning Town? THE place for bands (any band) to play in the East End, a.k.a. Mecca of the Mods. Well there's more. It's a pub, a gig and a record company all rolled into one and run by Terry Murphy (the boss), Glen Murphy (pub manager and boxer), and Jon McGeady (the most important one to you 'cos he's the one to send tapes to if you want a gig)

A Pub with a record company?

It's a pub and bands play there seven nights a week (what are YOU doing tonight?) By day it's a record company. Terry Murphy saw the need for another venue several years ago. He started with bands like Tom Robinson, The Stranglers, The Rezillos etc. etc. and lots of local groups, The Tickets, and more recently, The Cockney Rejects, among others. So pleased with the success of the venue, he decided he'd piece together an album, just as a thankyou to all the bands who'd played there regularly and somehow been overlooked by the supposedly eclectic eyes of the BIZ. The double live album 'A week at the Bridge' was recorded and produced by Chris Thompson (then of Manfred Mann). For some of the bands it was their only recorded work, but for others (like Night) it was just the leg-up they so badly needed.

The Past

That was the start of Bridge House records, then one of the few truly independent record companies. A brace of singles followed. 'Sticky Jack' from The Warm Jets, 'Rockashocka' by Rebel, 'I'll be your PinUp' by The Tickets; 'Arrods don't sell 'em' (an ode to Durex) by Zorro. - Tony Blackburn didn't play any of them. Not deterred, Terry decided to go for bust and make a couple of albums, one of 'theatrical' rock band Dogwatch (sort of a cult band in the East End), and another of an amalgam of smartly dressed people who were going down a storm on Monday nights in the pub....Mods.

The Present

Mods Mayday '79. * 15 new numbers, 5 new bands *

This, the definitive mod (and BridgeHouse) album, has been the labels biggest success to date, and is now universally available through Arista. The mods still play on Monday nights, even though many of them featured on the album have gone on to bigger things, Secret Affair, Squire & co., they still return to the Bridge. O.K. That's the story so far, and why should you be interested in a history lesson? Well, lets say your a band, any band, but lets say you're called 'Walking Wounded' and you've sent your tape to five million places and they still don't know you from Adam (the wounded who?). But you've sent one to the Bridge and they offer you a support gig (Big deal eh? - It might be) So you play a few times and they say "what's that song you do? "Down the river whatsit?" Well, somehow you might end up with a piece of plastic that says on it "The 'Walking Wounded' "Down on the river waiting for the wind to blow". Yeah, this is almost a true story (the single isn't out yet)

The Future

Well, apart from upcoming releases from Roll Ups & Gerry Mac Avoy, the future is up to you or are you too busy posting your tape to bother finishing off the article?



WALKING WOUNDED

LOH

(this man doesn't
work at the Bridgehouse)

LOVEIT

THE BOY LOOKED A JOHNNY

Julie wanted to run etc. An alternative opinion from Tony Parsons & Julie Burchill.
Or "A disgusting indictment of the music industry - the critic as a star"

"A foolish consistency is the hobgoblin of little minds." (The famous) Tony Parsons quotes from Emerson, (philosopher, not keyboard reptilian) illustrating how to live the life of the most controversial critic of rock structure and survive. In other words, say what you like, but be sure you're sitting by the escape hatch when you do so.

The prospect of meeting the dynamic duo of supposed shit-faces-about-town with the plush cocoon of the n.m.e. was, to say the least, interesting. To turn the tables on the enfants terribles of the (-open brackets- Wet - close brackets) rockdream promised to fling these chic offices into a state of chaos. (As the man might say).

Melting typewriters-toppling filing cabinets-fires burning piles of payola'd bank notes and free copies of "Slow train coming"-reels of film flickering a Debbie Harry/Neil Spencer bedroom scene on the fast collapsing wall. And the sole survivor being one honest John fanzine editor stumbling out through the fumes, cordroys, and piles of un-earthed guilt. Y'know the score, after all they've said, I had a mission. X- Do you ever get sick of this "rockbiz" thing you're involved in?

-A soft westcountry accent pipes up from behind the desk. I discover its source is one 20 year old Julie Burchill. There are no fangs or discernable bald patches. JB: "Well, you get used to it. It is a BUSINESS after all, record companies, like any company, are around to make money, to sell product, you can't blame them for doing that."

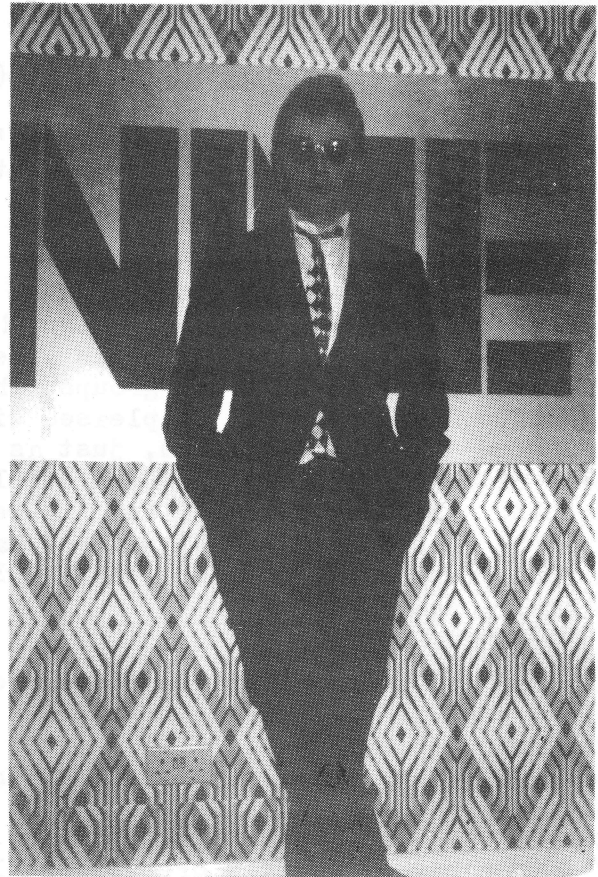
"Sell product"- seems a pretty wimpish opinion from someone who claims to want to destroy the star worshipping scheme of things.

X? "But hasn't rock'n'roll got any more meaning than that? Y'know, creativity, independence, artistic expression, a venting of feelings blah, blah..

Tony Parsons clipped Essex shunts into the fray.

TP: "Yeah, of course, but that's a very privileged view. Everyone has got to have money to survive, no matter how independent anyone is, they shouldn't criticise someone purely 'cos they want to get some."

X- Can you honestly say you've never written someone off just to cause a bit of sensationalism to further your own



PLUG IN....

career?

- A hush descends (one of the vaguely pregnant variety,

X- You carry a lot of influence, after all. Do you feel any responsibility to the people you write about?

TP: "Well, now you mention it, I suppose we have a certain amount of influence in that respect. I've honestly never thought about it that way. I just write what I think, and I'm totally honest when it comes to writing about a band or whatever, I don't pre-judge anyone. It's just that I don't believe in honouring people's reputations, I just sit down and write the truth. A lot of people don't like the truth, but I couldn't give a damn about those people."

JB: "We just don't see the point of being so polite and generous to some of these people when they don't deserve it. Some of these 'rockstars' treat people like shit just because they have a god-like reputation. We just ignore their past things and treat them accordingly. If people don't agree then they can come to their own opinions, they don't have to take any notice of us."

X- So you've never gone and met someone with the intention of doing a hatchet-job

Perry sold his Airfix-eroded integrity for £500 by hogging the rights of the *Sniffin' Glue* Brittanica to the ancient manager Gaye's Adverts, who published them as a £2 paperback, *The Be of Sniffin' Glue*. It thereby joined the ranks of the long line of exploitation books, all written under sweat-shop, slave-labor conditions.

cc Similarly, the wretched Fan-Scenes.

a loan of about £400 (the amount that Berry Gordy founde

Tamla Motown empire with in the first month of 1959) and run c shoe-string budget from one minute office.

Whereas the major labels haphazardly flung enormous quantities of vinyl at the weekly charts, in the hope that somehow, somewhere something had to stick, and were used to a single either dying a fa death with sales of a few hundred or else becoming a hit record selling upwards of 25,000 copies, the small labels pressed 200 records for £300 by bands considered too left-field, too off-beat too much of a minority taste to sign with a major, and at first sold every copy and still had change from the £300 to pay royalties.

At first, the musicians recording with the independents were genuine talents who - even if not strictly punk - could find an audience in the least-blinkered new wave market. But the proof just wasn't in the product, and soon every bunch of no-hopers in the Western world shoved out their aural refuse on their own indulgent label, while the best of the independent's bands were snapped up by a major (who always used the gullible, ego-inflated independents as an "alternative" *New Faces*).



Sniffin' Glue (what a girl), became just another Blast Furnace when he shut up his printing press after *Sniffin' Glue*'s twelfth issue. In this farewell edition he enclosed the free gift (no one would buy it!) of his newly-formed band's first single - thus perpetuating the limp myth that all music journalists are frustrated front-men.

SWITCH
ON

all they had pur-

fanizing soon '77 the fanzines one; duplicated, r-grown wimps. ox rock papers, the Queen, the ring unemployment - they were 'ou would have sleeved single.

on them?

TP: "No. You've got to go in with an open mind. There are people that you think are going to be wankers who turn out to be alright."

X- Much as?

TP: "Well, I didn't think I'd like Fee Waybill much, but when I met him he seemed to be a good bloke, knew what he was talking about. I know, I don't like the tubes image, and I only like two tubes songs, (White punks & Don't touch me there) but we got on fine despite all of that. There are lots of times when that sort of thing happens."

A- What do you see as being the role of the music writer?

JB: "All we do is let kids know what is going on, and give our opinions on it. It's up to them to check them out."

A- Are the rumours of payola true?

TP: "Not really, if a writer was mug enough to take bribes then he'd soon be out of work. Things like that get around in this business, his writing would be worth nothing to anyone. It's not a big problem or anything."

A- Have you personally got many friends who are musicians?

TP: "Not many, a few. Like I was chatting with Joe the other day, we've been friendly for a long time, and I wasn't sure how he'd react to meeting me again after I'd said what I think of the Clash nowadays in the paper. Anyway, we still got on o.k. He's a sensible sort of bloke, strummer, he realises what I write about people stuff isn't personal."

JB: "Just cos we haven't got many rock-star friends doesn't mean anything. We don't have many friends anyway. That's how we like it. We just have a small circle of good friends from outside of the business. We don't go in for the big social circuit thing at all."

A- Do you ever go out and see groups for your own amusement?

TP: "Hardly ever, no. I don't think going to see a gig is all that good anyway, you can't see fuck all. The best gigs I've seen were the early ones at the Koxy, we used to go a lot before it became rubbish."

X- Have you no friends who are writers?

JB: "In here." (She looks around the office at the zealous scribes bashing their battered typewriters) "Not many. They think we should do more of the sort of things they do, we're not really part of this big happy family thing at all."

TP: "It's just a job to us. If the editor asks us to go to Glasgow or somewhere to cover a gig or something and

we don't want to, then we say we won't. None of the others say that."

JB: "Most of them are frustrated rock stars anyway."

X- Have either of you ever been in a band?

TP: "No, neither of us can play a note. We wouldn't want to be in a group anyway."

JB: "They lead horrible lives, musicians. Up and down the motorway all the time. I'd hate it."

X- People could say that you're not qualified to criticise the work musicians do, as you have no experience of working in their medium at all.

TP: "People could say that, but it'd be a stupid criticism to make. We are writers, we don't want to be musicians, we enjoy writing and we're good at it. It's our job. We've both been brought up on rock music, it's always been a big part of our lives, we are paid to write what we think about rock music and that's just what we do."

JB: "We don't claim to be able to do a musicians job any better than they can, and musicians who moan about us shouldn't claim to be able to do our job. When we have musicians writing guest things here on the paper they are usually terrible - no style at all."

TP: "I don't mind being criticised, but half of the people that do it can't even write their own name."

Faultless logic. A writer can criticise without being able to play, but a musician cannot criticise without being able to write. Odd coming from a couple whose arguments are (however unpopular) usually highly valid. I can only think that these two have had such a lot of shit thrown at them in the past, they are confused as to why it is being dispatched in their direction. Criticise people three times and they tend to dismiss it without bothering to examine the reasoning behind it.

I think that this talk has touched on a couple of points that should be outlined. In my opinion (which is as useless as anybodies) we're stuck with three factors that just don't go together.

- Generally, musicians (none of whom want to take a job on the n.m.e.) want criticism to be more constructive and specific.

- Journalists want their pieces of criticism to be good reading, to uphold their own reputation as writer & critic.

- Editors want to sell papers, and will go to practically any lengths to do so (including rejecting work that is not "newsworthy" or "controversial" enough. Or vaguely connected with the pistols. to attract readers.)

Which is all fair enough I suppose, after all, they've all got their jobs to do, and it's true, you can't blame them for that. The trouble with that is it leaves the people who really matter, the mugs who fork out a hard earned fiver for an album, often as uninformed as we were in the first place. And it is us people who should be looking to independent shops/labels and magazines for our future years of consumership. BY FANS FOR FANS (supposedly) Still, back to the talk.

X- What do you think of the rockpress' standards?

TP: "The n.m.e. is miles ahead of its so-called (Ripper??) rivals, but I suppose it's fair to say it isn't as good as it used to be. It's lost a bit of its spark, but I think that reflects on the records being released at the moment."

At least its not vice-versa.

TP: "Well yeah, it ain't THAT powerful."

X- Is the rivalry between papers very strong?

TP: "Yeah. We all hate each other! Our styles are different. This paper is more lively. I hardly ever bother reading the others. Zigzag is alright, a nice bunch out there, we only write for them for fun, they pay you sod all."

A- What is the money like generally?

TP: "If your freelance it's good. If you're on the staff it's pretty crap. They leave you pretty much to your own devices though, so it's a good job to have."

It's a job thousands of people would like to have, when the n.m.e. advertised the vacancy left by Parsons & Birchill they were swamped with applications. Although the post had already been given to Paul Morley and Danny Baker before it was even made public. Try and think of all the papers and magazines that have 'pop' writers on their books, I can think of at least two dozen, which makes this a massively over-subscribed profession that's supplying the hot poop to all the housewives and young Liberals on this doo-wapping isle of ours. The business of writing guff about music is almost as big and dirty as the music business itself, and neither can survive without the other. Both are equally bloated, both are equally nice to one another.

Papers woo companies for those big exclusive interviews, companies bombard bored hacks with free records, lunches, party invitations and business trips.

"It's the easiest job in the world" offers Ms. Burchill- who'd argue?

X- What would you be doing if you weren't in this job?

JB: "Probably down the till of the local Co-op."

Tony reckons he'd still be on the dockyard.

X- So it's just an escape then?

I wouldn't of thought it was much fun writing about other people all your life.

TP: "That's probably right. It's an opportunity for us to write, which we both wanted to do, and get paid for it at the same time. It's

certainly not the most important thing in the world for us. It's just good for a couple of years.

That's why we quit. We're just a bit pissed off with the routine.

X- What are you going to do now?

TP: "A film. Thames approached us with the idea, but when they heard what we wanted to do on the technical side they backed out. We went to the B.B.C. with the idea and they welcomed it with open arms. They've got an army of technicians dying to have their abilities put to use. They're looking upon it as a challenge.

It's going to be the best programme on rock ever. All the other stuff about music on t.v. is watered-down shit. We've got a whole load of visual ideas we want to put to use."

X- what sort of effects?

TP: "Lots of split-screening and super-imposing bits of film on one another. Lots of things I don't want to tell you 'cos it'll lose some of its impact. The possibilities of television are endless."

JB: "Tony and I are narrating it, we've got access to all the film in the B.B.C. archives, they've got everything. We're getting paid more for this than for anything we've ever done. The money in television is ridiculous, they just fling it around."

X- Will you still be writing?

JB: "Oh yeah. Still contributing to the paper and things. Tony's doing a book."

X- What about?

TP: "Not telling you. It's a novel, so you'll have to wait and see." It transpires that Parsons wrote a

book when he was a mere whisp of a lad aged 16, "The Kids", published by The New English Library (remember them? 'Skinhead' & 'Mama' were among their literary gems). It sold 25,000 copies before being dis-continued. Leaving the boy wonder to waste his dubious talents working in a gin distillery and the aforementioned dockyard. Then, in late '76, he answered an ad in the n.m.e. asking for "gunslingers", as did Julie Burchill (then a mere 16 year-old Jewish schoolgirl in beautiful downtown Bristol) - the rest is history.

X- Why did you write 'Johnny'?

TP: "Pluto (the publishers) came along and asked us to write a book. We thought it would be worthwhile...so we did."

X- It was billed as "the obituary of rock 'n'roll" and you slagged off practically everyone in it...

JB: "That book was an attempt to destroy some of those myths that surround those people, and this business. We just ignored the rules that've been carried through from the '60s, saying that rockstars should be taken seriously and looked up to."



X- Did you get in any trouble because of it?

TP: "Oh yeah. Blondies management, the Adverts, literally dozens of people threatened to sue us. We were in court right up to the day the book was due to come out. They'd applied for an injunction to stop it being released, but the judge ruled that it should go out. I really enjoyed compiling the evidence for the court case. I think if I wasn't a writer I'd like to be a lawyer." - a lawyer with a pork-pie hat and a pocket full of speed?

X- Talking of slander, did anyone actually sue you in the end?

TP: "No, and that just proves that everything we said in the book was true. Otherwise they would've done."

X- Who's been the biggest influence on your writing?

TP: "Julie"

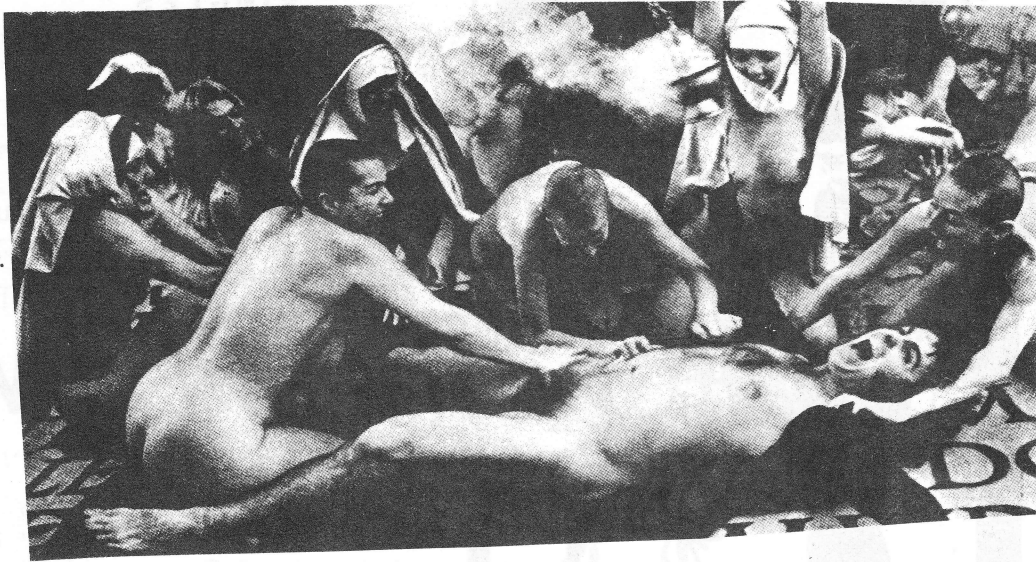
Do I detect a dewy glance between the newly-weds?

X- What sort of things do you read?

TP: "I go through phases of reading things by one author. I get interested in someone and read everyword he's written. I've been through Kerouac, Fitzgerald, loads of 'em."

NME

Editorial Department
Third Floor 5/7 Carnaby Street.
London. W1V 1PG
Personal Telephone Number:



X- What sort of music do you listen to?

TP" Early Pistols, a lot of Springs-teen, some Tim Buckley."

How street.

JB: "Early Roxy, oh, all sorts really. Anything that's good."

X- Do you ever go out and buy records for yourself?

TP: "It's funny you should say that. We've just started going out and buying our own records again. It's much more fun, makes it more of an event."

JB: "We get fed up with being bombarded with free records, it may sound great to you, but it certainly takes a lot of the fun out of it. We sell most of the free ones anyway, or give 'em away."

As if to underline her point, she gives me the top groups "Y".

X- Is the actual music still as important to you as it was when you were back in school?

JB: "No. Rock'n'roll isn't important at all. We're just not interested in it. It's just good stuff to have on in the background when you're talking, y'know."

Yeah, I do. Calculated irony and all that. They don't really care about the stuff that seeps from the records they rant on so much about. It's apparent that they, and their colleagues on the papers are more concerned with the images and personalities that go with it. The truth is, nobody really cares about rock'n'roll, not really.

These two can go on stripping off the self-important veneer of rock music for as long as they want to, and more power to 'em.

Although I don't always agree with the specific content of their clever-clever writings, I wish them every success in their self-imposed mission. And if that means I'm not a rock fan, then up yours mate. Maybe when the 'industry' collapses we'll be able to look at the art rather than the artists. But for now...

As I step out into Carnaby street, that oh-so-hip market place where afgans and anarchy badges sell side-by-side, and respectable businessmen flog cheap drug paraphernalia (just for the tourists, one understands). I can't help but notice the serious expressions on the faces of the hordes of punks, hippies and mods alike as they parade along living out their little piece of the rock dream. Sids victimised features gaze down with a moronic grin. "It IS only rock'n'roll".

"When will I see you again?"

by



MENACHIM BEGIN

Karlearn Photography
Celluloid love - BASCZAX
Perfection

Dock of the bay - THURSDAYS

Auto-suggestion

From safety to where...? - JOY DIVISION
Farcom 2 Fast

LATE EXTRA! ORCHESTRAL
MANOEUVERS 45 'ELECTRICITY'
OUT AGAIN ON FACTORY.
EXCELS EVERYTHING ON THIS
PAGE 'CEPT THURSDAYS.

Straw Dogs - STIFF LITTLE
FINGERS.

More pitiful than angry. I've
always thought Jakes voice
sounded like a dentists drill
mounting a brick anyway. Bring
back the device or forget it.

Farcom is "a comic for the ears", or so the
lads at Fast tell us. It's a 12 inch
lasting 20 odd minutes, complete with a
comic and a poster, all for just over 2
quid. The idea is to get recorded stuff
out from bands too young to get a bona-
fide contract, and to supply you with as
much information about them as possible,
as cheaply as possible. A more worthwhile
gimmic you won't find anywhere. It's
about time independant labels investigated
a few alternatives to the actual use and
format of the vinyl. Hopefully this is
just the beginning. Joy Division, probably
the best known of this bunch, were a bit
of a let-down to me. Auto-suggestion
seethes along amid a mass of vaguely "sug-
gested" sounds and snippets of speeded-up
tape (playing backwards?). It has the
same quality of stillness as was possessed
by the Doors, building to the enevitable
climax at the end, but somehow it dosen't
quite work. From Safety to where...? is
a slightly upbeat waltz of the undecided.
Thursdays' Perfection is o.k., but they
set themselves apart with the best and
most bizarre version of the old Otis
Redding gem Sitting in the dock of the
bay. It sounds like the Velvets circa
Loaded, loose and slurred. This alone makes
it all worthwhile. Busczax, from Cleveland
(not Ow-hi-yow, Teeside). Coming from there
means they're probably Roxy Music fans, it
certainly sounds it. Their barely controlled
hysteria shows their youth, and it's good to
see bands like this getting a break. They
certainly don't let themselves down.
Altogether, great value for money, great
snob value too. Watch all these three bands,

Message to you Rudy - THE SPECIALS

2 tone

This label has brought out 3, now 4, nice
coffee-table/modish/reggaeish/danceable
solutions to the revolutions. How can they
fail? They're on telly more than Parkinson
(thank god). Nothing much to do with anyth-
ing, but good while we tread water.

Plastic smile - MERTON PARKAS

Beggars Banquet

From the label who still can't believe how
everyone swallowed Gary No one comes another
bunch of dippers. I don't like this, but I
can't understand why 'Mods' don't seem to
either- something about them 'selling out'.
I mean, would The Who or Secret Affair
ever do that?

Killing Joke e.p. - KILLING JOKE

Malicious damage

A debut ten-inch e.p. from a
band that are a completly unknown
quantity to me. Very Lydon-like
scratchings, scrapings, and things
that go bump now and again. A
bloody good debut actually. App-
arently John Peel has started to
play this and promises a session
soon, so no doubt they'll be
hip and in the Sounds alternative
chart by x-mas.

Ugly Man - THE TRANSMITTERS

Step Forward

Mark Perrys current fave rave.
Semi-concious rants spat out
over tinney piano and manic
guitar noise. An anthem for
those of us who feel everything
is wrong with the world. I
love the sentiments; but I wouldn't
buy it. Yet another group to
watch out for tho'.

Nuclear Device - THE STRANGLERS

Sorry, this watered-down ^{U.A.}apology
of a record dos'n't belong here.
Try Time Out lads.

Cold outside - STIV BATORS

This is that New York ^{Bomp}guy from
the Dead Boys ain't it? Got
stabbed to death or something
didn't he? - That's right.

The fabulous sequel - PIERE UBU
Chrysalis

Despite the wonderful title, this
isn't a patch on the Data Panik
days. And you'd think they'd learn
to play in sync by now wouldn't you?
Ha! Ha! Ha!



PATRICK



Short thoughts, grubby feet, and the future of humanity

FITZGERALD now



Imagine a wall of speakers blasting out "No feelings". A dancefloor contaminated with bodies dancing solo, a pulsating mass bumping into each other, having 'fun'. Those slightly familiar faces cruise the corridors flaunting their latest clothes for heroes. UV light illuminates false smiles, making them even more unreal. Danger stranger, you'd better paint yer face...

It's all a see-ya-later situation
it's all "I must go buy a drink"
it's all looking for my friends
-the people I was supposed to meet-
And I go buy my drink
and I stand against the wall
-we all stand against the wall-
and this place is so sad
'cos we're all losers
losing heart and losing friends
it dos'n't matter
"no feelings"...remember?
But Johnny didn't mean that
I know what Johnny meant
Johnny had his head screwed on
-but not now-
Like all of us
doomed to die
like wallflowers
in glorified opera houses
waiting for friends who'll never arrive
just like the good times...

"The Music Machine"

Patrik Fitzgerald sits amid the potted plants of Polydors "hospitality lounge"

he considers playing with the mound of video equipment in the corner, but decides to recite a few more poems from the tattered exercise book on his knee. Scrawled down in cafes, trains and waiting rooms, they build into a mass of experiences and observations, piss-takes of the morals, politics, habits and institutions we all love to hate. His writing is about reality. He is literal, unlike, say, a Bowie or a Burroughs, he makes no attempt to disguise his intentions with cut-out caricatures and "hunt the hidden meaning" lyricism. He is honest. Therefore he leaves himself wide open to simplistic criticism. His honesty can easily be misconstrued as naivety, his down-to-Earth lyrical style as immature writing ability. So naturally he's been the target for snide japes concocted by rockscribes who are too out-of-touch to understand or too secure to care, and have just one more single to review before going home to tea. Although he ain't gods gift to English verse, his writing is often inspired and thought-provoking. I know how he feels.

It's a lot like that, the Music Machine. "Yeah, I wrote that ages ago, all these punks were just boppin' around trying to look contented and in control," "No feelings" was on. It just seemed a bit ironic at the time. It can be very sad, that place."

That poem, along with hundreds of others, will probably never see the light of day. Fitzgerald may be erratic, but he is prolific. This year he's toured all over Britain, and done gigs in Ireland, Holland and France,

releasing the 17 track "Grubby stories" l.p., a book of poems, and the "All sewn up" & "Improve myself" singles on the way. It's not rare for him to slip in new material at gigs (or on certain radio sessions) either. When asked about his workload, he smiles and looks slightly chuffed.

"Well, I work on the theory that I'm going to drop dead at any moment you see, that's not a morbid theory, it's just a theory of practicality. If I didn't think like that I'd probably never get any work done. It gives me a sense of panic to work, to leave my mark on the world before I go. I just write things as they come, down in me little book. I've got loads of stuff at home."

Q; Is it therapeutic?

PF: "Yeah, I suppose it is, after I've got it down on paper I feel contented for a while, glad it's out of my system. Maybe everyone should do it."

Q; Are you as paranoid as a lot of your stuff suggests?

PF: "Paranoid? Oh yeah, paranoia is my life. I've been made that way by other people."

It dos'n't require too much imagination to see why. However liberal London is supposed to be a lot of people don't take kindly to visual oddities like this five foot not much, hat perched on top of streaked baret, dangling earring, assorted coloured Cxfam hang offs, someones abandoned sandals on grubby bare

feet. -"Victim of their lack of feelings/Victim of their lack of brains." You know the feeling? He's a natural moving target.

Have you been picked on a lot?

"I suppose I have, yeah. All the time at school. It's not so much getting beaten up or anything though, so much as being treated differently from other people, I suppose it stemmed from my size. I was always aware of being different from an early age. It's loads of things really, I mean, I didn't even know if my parents liked me or not, it took me years to work that one out. Well, I finally came to the decision that if I

was going to be treated differently, then I might as well make a point out of that difference and survive. That's why you started writing?

"One of the reasons, yeah. Just to prove to all those idiots at school that I am somebody, y'know."

He grins. I recall the sentiment. The rock'n'roll (freak) show is made up almost entirely of teenage rejects. Townsend, Bowie, Dury, Rotten...

"Hello, I'm a reject, does one arm hang down longer?"

"Optimism/Reject"
You're very independant then?

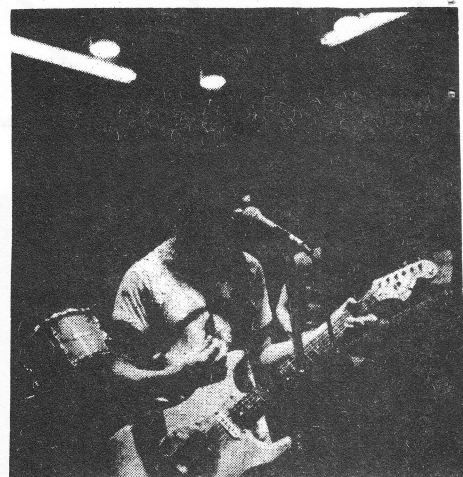
"Yes. O yes. That's one of the few things that I do believe in, independance. You've got to be as independant as possible. I mean, any original thoughts you have come from you being an individual. Mine do, I hope I'd like to be as independant as possible." How is independance possible nowadays, "personal politics?"

"I suppose it's that, yes. I think people should have far more freedom when it comes to guiding their own lives, they should make decisions for themselves a bit more. I think party politics is a joke, it's unbelievable, just think of that election."

'Don't follow leaders', 'R.O.F' so easy to spray on the underground, so hard to put into action. It's hip to stand there sloganising if you've got a guitar in your hand.

Q: Just how committed are you where do you stand?

"I stand for anything that will instigate some sort of change. I'm not going to shoot Thatcher or something though I wish someone would I do believe in what I sing I wouldn't do it otherwise. Like, if there was a revolution or something, then what came after it has got to be more interesting than



all of THIS." (He gestures to the Oxford St. cavalcade outside) "y'know, buses going up and down, faces looking out of windows, kids leaving school with the same expectations, same prejudices, same everything. All living in the same cycle as their parents, not advancing. Just going on to live miserable little lives that are just the same as everyone elses. I don't believe in it. I don't believe in any of it. At least I can promise myself that MY life is going to be interesting, if nothing else."

"when you were a boy you always wanted to be someone you knew you never would be when you thought about it lunchtimes

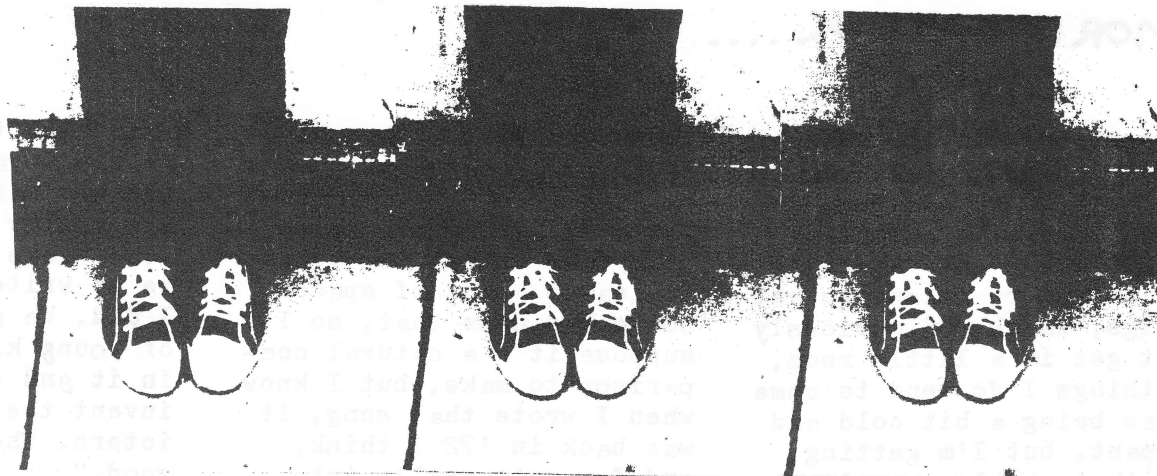
It's not enough it's never enough..."

"All Sewn Up"

It means a lot to me, that song, just like "Helpless dancer", or "Factory", or even "The Purple Hearts Frustration".

All asking familiar questions, none of them even offering any real answers. Q- "Have you got any answer-re?"

PF; "No....It's sad, but no. I'm no fuckin' messiah figure or anything. I don't claim to have the answers, I'm certainly not qualified to give them I have certain ideas, but that's not as important



as posing the questions. People should think, and supply their own answers. If I help any person to think a bit more about their own particular destiny, and to take a more positive role in their own destiny, then that's got to be good. You've got to smash things down before you can build a brave new world or whatever."

Q: Do you think a revolution will happen here?

"I don't know, I hope so, otherwise I'm wasting my time. I might as well be churning out stuff like Rod Stewart or someone. No change is going to happen overnight."

Q: So you think you can use music to instigate political change?

"Well, as I said, you can use it to make 'em think, perhaps make them ask themselves questions. The rest is up to them. I mean, it's obvious the effect things like "Anarchy" had on people. When that came out I rushed out and got that, I wanted to be in on anything like that! Punk showed how dissatisfied people were with things, not just music, but everything." It opened up a whole lot of doors for you.

"Yeah, that explosion at the beginning really excited me, everyone seemed to be doing something, I was going out and seeing bands again, which I hadn't done for years, and I was meeting a lot of people who thought like me. So I thought I might as well get up and play them my songs, which I wouldn't have dreamed of doing before. Anyway, I was in this awful band, and all the rest wanted to play old Stones things and crap like that, so I left and went out on my own. I really feel a part of that movement, it pisses me off when people say that I have nothing to do with it. The whole climate was one of change, it was really encouraging, and I liked a lot of what was going on and being said said, by Johnny Rotten and people."

You had the same background.

"Who? Lydon? Oh yeah, Catholic grammar school and all that lot."

Do you think being brought up in that environment makes you think and ask questions a bit earlier than most?

"I suppose it does. It's an obvious thing to pick up on. Everything's exaggerated, all these people telling you these stories and things, it's a bit hard to take y'know. It's natural to ask questions, but you're supposed to sit back and accept it all. I think it makes you a bit more rebellious. I found it all totally unbelievable. I do believe that someone, or something is around somewhere. It strikes me as if it's like something from a sci-fi book. With these things watching us like we were on the telly, guiding our lives. I'm not sure if I like that idea though, it makes us out to be puppets or something, I don't want to be anybody's puppet!"

Have you ever tried seeking the answers to those questions?

"No. I can't see the point really. I can't understand all these people getting into these religions and things, like people going away and shutting themselves in monasteries and things, it all seems a bit pointless to me. I have thought of booking

myself into an asylum for a few weeks though, just for the change. I can see the value of that part of it, shutting away the rest of the world and then going back to it, just to get yourself sorted out. But I don't think seeking those answers are worth it, I don't know."

Your 'sci-fi' idea is reminiscent of dozens of books, what do you read?

"Nothing. Well, hardly anything. I've got quite a few books but I usually get bored by them after the first few pages, I find it hard to get involved in them. I have no great influences from writers, if that's what you mean. I prefer to watch the telly really."

Schucks.

At this point one of the advantages of being signed with a big label is made apparent. We are brought in a load of cold cans of lager- Patrik relaxes, takes a few swigs and tells me a bit about his past. "Me dad's dead, thanks to the factory he worked all his fuckin' life in, and I live at home with me sister and her husband, and a cat, and me Mum of course. She's been really good, putting up with me, I was on the dole for three years and I spent ages at home just writing and getting in her way. I worked in an office for a couple of years aswell, I hated that, and I sort of worked in this sort of community centre thing aswell, where people came with their problems and stuff, but I didn't think it was much good. I enjoyed being on the dole, I liked having different hours from most people, and it gave me the inspiration to write things, so I wouldn't get bored."

When he indulges in idle chat, it's not hard to see why he's been labelled a wimp in some of the less imaginative papers. He's fairly easy going and inoffensive, he looks like a clown, he says some "silly" things. It's easy to write him off as just another novelty, another kid trying hard to be as eccentric and shocking as possible, the pages of yesterdays papers are littered with these token weirdos having their 15 minutes of fame. By this stage in the proceedings I realising this isn't the case here.

PF: "I'm enjoying this"

What?

This talk. Most of the interviews I do are pointless. Just flippant re-runs of the one before it. It all ends up very lightweight." Yeah, I was going to ask you about your image.

The mood rapidly changes. "Oh, this fuckin' Teddy Bear image I've been stuck with. I don't like it at all. I suppose I've been unfortunate in that respect."

Why is there that image though?

"Well, there's a few reasons. I never went out to push any particular IMAGE. I never consciously tried to create anything in that respect. That side of it doesn't interest me. I suppose it also depends on what people read into songs, and how they're treated, several

things really, the way they're recorded, y'see, I find it hard to sit down to record things in a studio. I can't settle down. I like the instant reaction you get at gigs, which you obviously don't get in a little room, and things I do tend to come out as being a bit cold and flippant, but I'm getting over that problem now 'cos I've got myself a good tape recorder and I hope to experiment with that, so things should rapidly improve from now on."

* You mean you'll make experimental music, Eno Fitz?
 "No. I'm not really that interested in that sort of thing, not enough to do it myself anyway. I mean I'll record things to see their effect, and get used to being recorded, maybe even just record all my stuff there." Back to your image, don't you blame the press for it?
 "To an extent. They never ask me anything interesting, they're very predictable and obvious."

* I feel guilty as I ask the next (obvious) question. Then why do it?
 "Well, I suppose it sticks my name in the paper, the only other time I'm mentioned is when I get slagged off in the review section. I don't let it bother me"

(I think he does)
 "...it's just that I don't like to be judged by their usual standards, which are always the same. I want to make standards of my own." He rounds his comments off by concluding
 "On the whole, journalistic quality is nil."
 Now you see why Patrik Fitzgerald is the darling of the press. Back to the beat.

* When I play people The Paranoid Ward, they always seem to say...(he cuts in)
 "I bet they say Cruellest Crime sounds like Bowie!"
 Yes, Hunky Dory actually. (He laughs) "Really? Well that's funny 'cos that's one of the few Bowie l.p.'s I ain't got. I suppose it's

the acoustic. We thought it would be nice to put just a sax together with an acoustic and have nothing else with them except the vocals. It leaves a lot of space. Bowie has done that, so I suppose it's a natural comparison to make, but I know when I wrote that song, it was back in '72 I think, and I wasn't really into his stuff then anyway, I know why I wrote that song too. It was about my best friend at school. Well, she was a girl and didn't go to the same school as me, so it was a bit difficult, but we worked something out." He smirks, but doesn't elaborate.

* It's true to say Bowie was an influence then.
 "I like him a lot. I suppose he was the nearest I ever had to a hero figure. I really admire his writing ability, I respect him for what he's done. I didn't like "Lodger" at first though, but it's grown on me now. He didn't have a lot to say on those Capital things recently though, I was a bit disappointed."

* You were involved with Ken Pitt (Bowies first manager) earlier on in your career. How did that come about?
 "Well, being really naive, I just wrote to him and asked him to be my manager. I thought I'd be whisked away and be made an overnight star! I really thought it'd be that easy. Anyway, Ken helped me a lot. He suggested that I take singing lessons to improve my confidence, and I did, and he got me interested in the theatre and things which I'd never thought of."

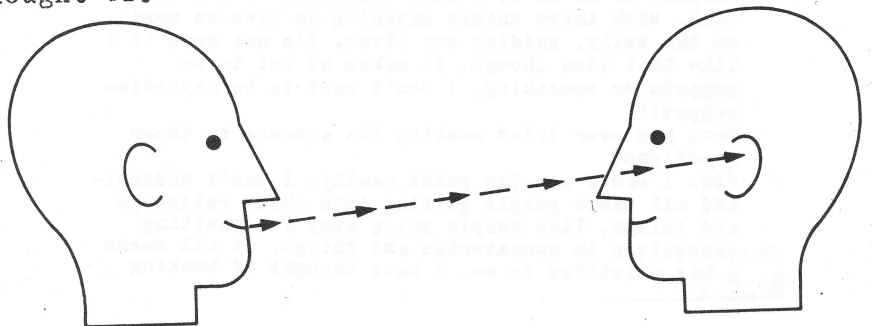
* Which led to your play at the Royal Court-
 "Yeah, 'Babytalk'. It was pretty good that. Some bloke just asked me to write a play, so I did. We got a load of young kids to act in it and sort of invent their own characters. They were very good."

* What future plans have you got?
 "Well you know I've been sort of hibernating for a while, well I'm starting to gig a bit more now, I'm doing quite a few gigs around the country on my own, and some probably on the Penetration tour. Nothing's really sorted out at the moment 'cos I'm without a contract at the moment."

* Why is that?
 "It's just that my contract with Polydor ran out, and they're humming and haring about re-newing it."

* Are you going to go back with Small Wonder?
 "Well the whole point of me going to Polydor was to get a lot of work away from them. They were pissed off with it. It's only Pete (Stennet) and his wife doing it to sort of help people out a bit, and when I started selling quite a lot of records they got fed up with the extra workload."

* You did gigs in Ireland recently didn't you?
 "Yeah, Polydor like me there. I was met at the airport by the chairman and given a ride in this



bloody great limo, y'know, I thought "fuckin hell" like! Ireland's weird, it's really old fashioned, in the hotel they thought I was a nut or something 'cos I was wearing this Kimono thing. It seems a very bigoted country. The gigs were good though, except in Dublin these punks were trying to be like Belfast punks and had a bloody great fight with these Catholics, and a bloke was stabbed, which wasn't very nice. The ironic thing was they didn't know I was Catholic! I originally went there with the intention of doing a Roots thing, y'know, finding your ancestors, but they were all dead so I didn't bother!"

Q: Are you going to do any more poetry books?

"I don't know. I did the first one 'cos the people at T.H.A.P. (Tower Hamlets Arts Project) are friends of mine, and it's a sort of good East End cause y'know. I may do a songbook, 'cos loads of people write to me asking for copies of my songs to play, and I spend weeks writing the things down, which is difficult 'cos I can't write music."

Q: Have you got a lot of new material?

"Some yeah. I hav'n't been writing a lot lately because I've been considering retiring. I'm not sure if what I'm doing is that worthwhile anymore. I've been re-evaluating everything. I'm also pissed off with the record industry side of it. I'd like to write a song and have it out straight away, but the whole process takes too long, and by the time something's out I've forgotten about it. I like the instant reaction that music is supposed to have, if I didn't want that I'd probably just write stories and poems."

At first I thought this retirement thing was just a quoteable ploy, but it does seem that Patrik is seriously thinking about his role in the

"buy me/sell me" recording routine.

"It's just that I'm a bit disenchanted with it all at the moment. I probably would have quit before if I didn't have commitments (he glances over his shoulder as if the Polydor brass had just walked in) "and I enjoy performing if the reaction is positive from the people watching me."

So I'll probably continue to do what I am now, it just seems very claustrophobic in England. I went to Amsterdam recently and it was really free and easy going over there, then I got back to London in the rush-hour, it was raining of course and everyone was dashing about looking miserable. I thought I was going to crack up, it was a real shock to come back and see this city as it really is. That didn't help matters. Are you going to move?

"I doubt it, I live here and in some ways it's great, it's my home after all, not that I feel at all patriotic about it. I wouldn't mind living on the Isle of Wight though!" Do you feel hemmed in?

"Very much so, I'm type-cast as a musician here, I consider myself more of a writer than a musician. I'd like to be remembered for my writing rather than my music."

Is your writing improving?

"I think so, most of the stuff I've done up to now has been fairly lightweight. Just scratching the surface. I'm writing gloomier songs now, I'm not worried that they're gloomy, 'cos they're more important than the old stuff. I'm just trying to pinpoint what's wrong with the scheme of things, using short, acoustic pop songs."

* It sounds like Jacques Brel.

"Ha! I really like him. I got an album of his in France which is really good. Very weird sort of cabaret stuff. I've also got one by

of all people, singing Brel songs in english. I'd like to beach the stage when I can write as well as him."

* Have you any plans for recording?

"Well, maybe I'll use the money I get from the tour to get some studio time and do a few things. I'm not sure at the moment. What I may do is do a few catchy ones that'll get me in the charts, then I can do what I like after it. I need money at the moment."

At least he's honest. I hope that he doesn't need to resort to radio fodder to get some more recognition, it would be a waste. The day Patrik Fitzgeralds venomous world-view is watered-down and "made safe" will be a sad one. Although I don't agree with everything he says or does, I do believe that as long as there is room for some honesty in this 'buisness' that relies on its half-truths and fleeting images for its fast buck, then there is room for Patrik Fitzgerald.

"Whatever happens, I'll never sell many records in my career, I don't expect to, that's not why I'm doing all this. So long as some people listen it's alright." - I suppose so. We're out on the street now, interview over, I have a parting shot. I ask him what he thinks of the comparisons made between him & Johnny Clarke.

"There's no comparison. He just wants to make people laugh, I want to make 'em think. I'm not a stand-up comedian, and I ain't joking!"

The next few months will witness the emergence of the new Patrik Fitzgerald. - And we will see.

Children play up on the twelfth floor, Walk along the balcony, Walk along a tightrope. And then they topple over.
Splattered on the grass below, like eggs inside a rubbish chute. Papers on the ground And their parents crying.
Angry at the people; Bitter towards the people; Swearing at the people Who made them live in the sky.
Walk past all the blocks of flats Look at all the grassy lawns. You can see the stains there.
From all the splattered children.

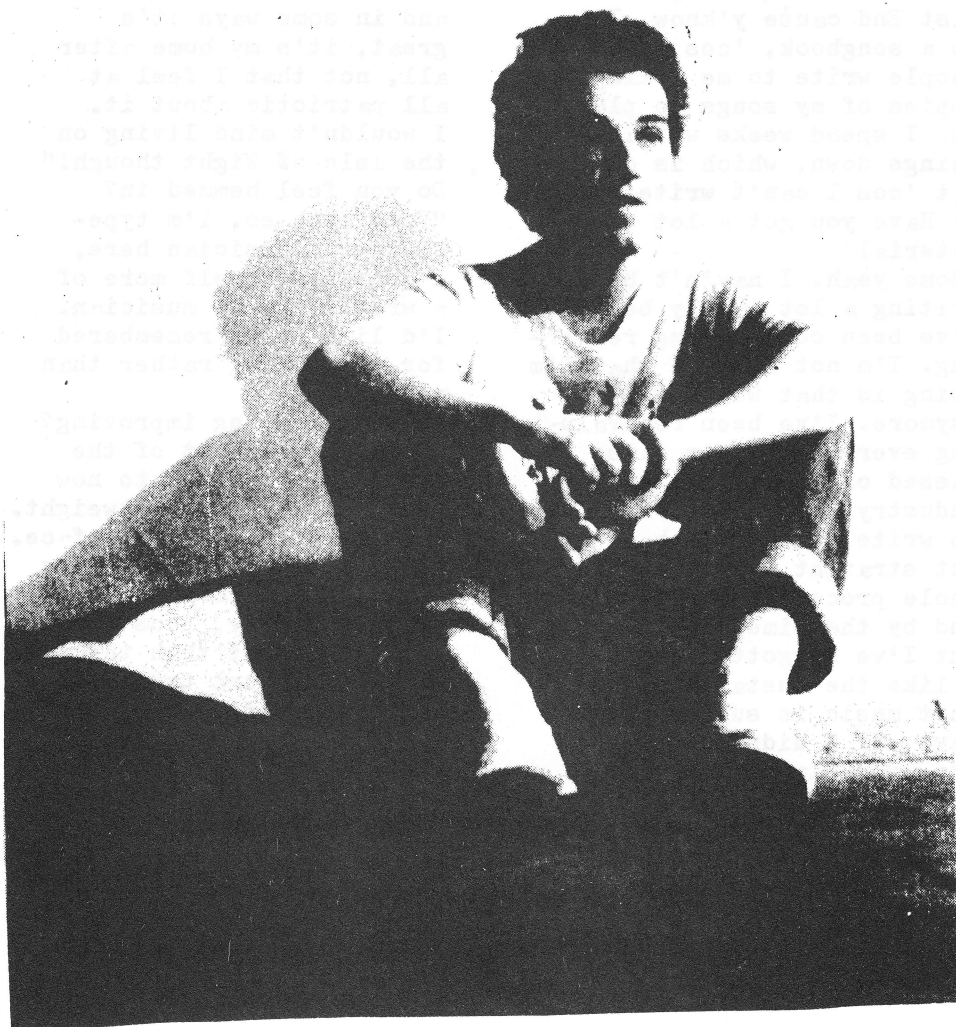
I met an Alien the other day
He was walking down Tottenham Court Road
Trying to sell the bible
whispering his gospels in my ear.
He told me:

"Half this planet's alien now. Truth!!
Come down from another planet,
trying to convert you lot
'cos you've made a mess of your lot,

We don't have any unemployment
We don't have any wars
what's countries?
Countries don't exist on our planet.

All we've got's a row of rulers
They ain't interested in money.
They're content to go on living,
They're content when everybody else
on the planet's content.
Happy with the work they do
Happy with the amount of leisure time they've got.
Happy 'cos everybody else is happy
Isn't that good?"

Well it's better than this fuckin' planet!



MARK PERRY.

"Any chance of some tea?" Mark Perry asks of the backroom boys in Faulty Products basement warehouse. Fuck off!" Oh well, so much for free speech, he compromises by rubbing his hands together, it's awful cold down here- that dos'n't work either. The room looks like an abandoned film set, half decked out in plush leather chairs and glossy photographs of assorted Faulty persons, half a dim dusty jungle of old posters, Hoovers, tattered speaker cabinets and assorted junk.

Now's Faulty run?

"Well, it's Illegal Records, Step Forward, and Deptford Fun City. Miles Copeland owns most of it, but doesn't do much, and me and the others do all of Deptford and bits of the others. Everything from doing the post to recording a band or something. It all works pretty well."

- What have you been doing with your own career lately?

"Up till recently I've been playing drums for the Lemon Kittens from Reading, cos I wanted to get into other things, like backing people and that. Anyway, that fell through cos they were fuckin' me about a bit. I was going out to Reading for rehearsals and they weren't even turning up like. But now I'm doing things with some other people, like a vibing part two. It's a sort of continuation from the first thing. We'll be recording it around Christmas for release about February."

- With you writing it?

"Yeah, I wrote it all, but I don't dictate to them exactly what notes to play or anything. It ain't that strict really. To do that you have to be a virtuoso guitarist or something, and I ain't that! It's a band thing, we all contribute little bits. That's how I like to work. Like on the last one, say, 'Release the natives', I'd say to Dennis that I want it to sound heavy, like the jungle. So he works out his part and comes back with it, and we stick all the good ideas we have together. Dennis (Burns) is great, I think I'll always work with him, 'cos we work so well together."

- What are your songs about?

"I don't know really. At the time I write them I have no idea what they're going to be about, but in retrospect I see they're about loneliness. Sort of one man against the world, like."



I suppose I just feel that way about things sometimes. I'm a loner anyway, I hate crowds and parties and things. Also I think that that is the main problem in the world. There's not enough individuality, and if a kid gets out of line in some way, the system thing puts him down, y'know. He builds up all this aggression. That's what's wrong with society or whatever you want to call it. It's really lonely, people, or groups of people, like the punks say, feel isolated, and that brings a lot of problems. That's what they're about. Alienation."

- Were you feeling like that when you started sniffin' Glue?

"Yeah, I suppose so. I felt like that all through my time at school. I hated all the other kids, I never fitted in with them at all, I always felt left out of things. I got out of Deptford when I could, otherwise I'd still be there like all me mates from school. Y'know, I can go into a pub and still see a dozen of the blokes from school still there, still serving their apprenticeship they started straight after school. I needed to get out of that. I suppose the Glue helped me do it. At the time the punk thing was being ignored by the press, and I got the idea of doing an alternative thing to cover the punk bands. I saw all these American things you see in specialised shops. Like R&B sheets and Country and Western news things, sort of news bulletins to keep the fans of that type of music up-to-date, 'cos the music press didn't really cover it. I just did 20 and me girlfriend did some on a Zerox machine at work and I took 'em down to the shop in Soho market and said "Look what I've got."

'A' SERIES / 30p

- A03 MISERY (PISTOLS)
- A05 BLONDI'S ORIGINAL
- A17 BRASSIE DRUMS
- A35 CANNABIS INDICA
- A67 MOVE UP THROSKY
- A82 GONG FLOATING ANARCHY
- A80 DRUNK PUNK
- A81 DRUG USERS AGAINST NAZIS
- A82 EPPT NORMALI
- A83 BBBA GROM

'B' SERIES / 25p

- B001 LEGALISE CANNABIS
- B002 GONG
- B003 ANARCHY (PISTOLS)
- B004 G.S.T.Q. (PISTOLS)
- B006 COMPLETE CONTROL
- B010 PATTI KENIPIA
- B011 PATTI BLAH
- B013 LOU REED
- B016 BORED TRAVELER
- B023 MOTORHEAD ENGLAND
- B024 MOTORHEAD BORN TO LOSE
- B030 L.A.M.F.
- B032 KEEP ME REGRETTE RIEN
- B036 WHO MAY RNB
- B037 FLAMIN GROOVIES
- B050 ORGASM ADDICT (BUZZCOCKS)
- B051 ...PUCK OFF (WANKS C.)
- B055 IF IT AIN'T STIFF...
- B059 DEVO SATISFACTION
- B076 NEVER MIND THE BOLLOCKS..
- B099 THE RESIDENTS
- B115 FREE DR BOTT (ACID QUEEN)
- B116 WATCH OUT THEM'S A JULIE ABOUT
- B120 COUSIN ERIC (PISTOLS)
- B145 THE DOGS (FRANCE)
- B146 PRETTY
- B147 VACANT
- B148 NO-ONE IS INNOCENT (S-N)
- B154 WHAT YOU SEE IS WHAT YOU ARE
- B157 DRIPANT EX-HIPPIE
- B158 ANTS NO.6
- B162 KEEP FAG
- B164 THE PIRANHAS NO.1
- B165 PAUL BOGIE
- B165 MARCUS GARVEY
- B166 BRASSIE CORONATION
- B167 NINA HAGEN
- B168 BURNING SOUNDS
- B169 DESTROY ALL MONSTERS
- B170 STAA MARK
- B171 CHARRONS
- B172 ROCK AGAINST
- B173 RADIO WAVELNTH CHANGES
- B173 D.C.A.
- B175 T.V. PERSONALITIES
- B176 COUNTERDANCE
- B177 THE DOODLES
- B178 BETTE BRIGHT
- B179 THE FALL
- B180 JOCH WESS MONSTER (I BELIEVE)
- B181 SUICIDE POWERS (FRANCE)
- B182 ROCKIN REBELS (FRANCE)
- B184 MOTORHEAD W.L.F.
- B186 KING SOUNDS
- B187 ROCK AGAINST THATCHER
- B188 SHUTDOWN OR MELTDOWN
- B190 THINK ELECTRIC CHAIRS
- B191 SMOKEIN MY GANJA
- B192 UK SKANKING
- B193 BOYS AGAINST SKISM
- B194 GIRLS ARE POWERFUL
- B195 FREE THE STUDIO 54
- B196 NOSPERATROR
- B197 WHO KILLED LIDDLE
- B198 FISH TURNED HUMAN
- B200 PRINCE BUSTER
- B201 CRAVATS
- B202 KISS
- B203 SEX BEATLES

'C' LEVEL SERIES

CC01 GRADE 9 AND PROUD

'C' SERIES / 20p

- CC01 GLASH POLICE
- CC02 RAMONES RAGLE
- CC03 BLUE OYSTERS CULT
- CC05 MC5
- CC06 NO HEROES
- CC07 ACID FUNK
- CC08 THE BOYS
- CC10 I DON'T CARE
- CC11 KEEP
- CC17 999
- CC19 ANTS NO.1
- CC22 JIM MORRISON
- CC24 BUZZCOCKS YELLOW/BLUE
- CC25 ANTS NO.2
- CC26 BACK BY PUBLIC DEMAND
- CC27 ART IN REVOLUTION
- CC29 DEVO QUOTE
- CC32 YELLOW COSTELLO
- CC37 THE LOUS
- CC39 FIRST SQUIRT
- CC41 R.A.F.
- CC42 A.T.V.
- CC43 ANTS NO.3
- CC45 ZAPPA
- CC52 SHAM ARMY
- CC53 CONY ISLAND BOY
- CC56 SPHINK TWINKLE
- CC67 I'M A LAZY SOD
- CC71 LOVE TO BOOGIE
- CC75 ATC B/W
- CC76 SONIC'S REMDEVOUS BAND
- CC77 ROCK ACTION
- CC78 THE NORMAL
- CC80 BUT IS IT NORMAL?
- CC81 OF COURSE IT'S NORMAL
- CC82 WICK JONES
- CC84 ENEMY OF THE STATE
- CC86 ANIMAL LIBERATION
- CC88 NOSTALGIA IS DEAD
- CC90 TALKING HEADS
- CC91 PSYCHOKILLER
- CC92 MAGAZINE
- CC93 NINE NINE NINE
- CC94 ACTION TIME VISION
- CC97 PENETRATION
- CC98 WARSAW PARK
- CC99 THE VIPPS
- CC100 STRICTLY PRE
- CC101 ALTERNATIVE ULSTER
- CC104 MY WAY
- CC106 ANTS PHY-SI-CAL
- CC107 ANTS VALISE
- CC108 SKINHEADS ROGAE
- CC109 SKINS
- CC111 LOVE
- CC112 BITES
- CC113 WICK ARMY
- CC114 SMIRKS AGAINST TRAVOLTA
- CC115 THE EDGE
- CC117 PILL
- CC118 GANG OF FOUR
- CC121 X RAY SPX
- CC122 THE JAM B/W
- CC123 THE JAM RED
- CC124 ANIMAL LIB (SEAL)
- CC125 SKIDS
- CC127 ASH
- CC128 HOMEGROWN
- CC130 SCRITTI POLITTI
- CC131 PINK UBU
- CC133 JAPANESE
- CC135 PRAG VEC
- CC136 THE METHOD
- CC137 THE FUGS
- CC138 (I WANT) MORE ROPE
- CC139 M.P.L.A.
- CC140 PINK FAIRIES LOVE
- CC141 LIGHTNING RAIDERS
- CC142 CHROME
- CC143 RAZB RECORDS
- CC144 BUZZCOCKS BLUE/RED
- CC147 KRAFTWERK
- CC148 SPIZZ OIL
- CC149 SPIZZ DEVO
- CC151 SHAM 69
- CC152 CABARET VOLTAIRE
- CC153 THE MEMBERS

PORTRAIT SERIES / 25p

- P01 DREBBIE
- P02 SIOUXIE
- P03 LYDON
- P04 NUMAN

SEND TO BETTER BADGES BOX 99 286 PORTOBELLO RD. LONDON W10 0K

POSTAGE AND PACKING

U.K. 10p
EUR 20p
REST 30p

PAYMENT PLEASE SEND CHEQUES, POSTAL ORDERS, OR INTERNATIONAL MONEY ORDERS. NO FOREIGN CHEQUES PLEASE!

KEEP YOUR COUNTERPOOLS - IF YOUR ORDER IS LOST ON THE WAY IN YOU CAN RECLAIM. IF YOU THINK THE BADGES ARE CRAP WE WILL EXCHANGE AGAINST NEW ORDER POSTED WITHIN 7 DAYS.

WE PRODUCE ALL THE BADGES OURSELVES, IF YOU WANT SOME MADE UP ASK FOR A PRODUCTION PRICE LIST.

**MAXIMUM P&P
MINIMUM I.Q.**

TO AVOID WRITERS CRAMP IN THE MAIL ORDER DEPARTMENT PLEASE WRITE YOUR NAME & ADDRESS CLEARLY ON A STICKY LABEL FOR RETURN POST...

DO-IT-YOURSELF BADGES

D-I-Y. SERVICE IN TWO SIZES 1 1/2" & 2 1/2"
DRAW/PAINT/CUT OUT/PASTE UP PHOTOGRAPH
YOUR OWN DESIGN ONTO PIECES OF THIN
PLASTIC. NO NEED TO PRESS THEM INTO BADGES.
20p EACH + 10p P&P
(NOT PHOTOGRAPHS, THEY'RE TOO THICK)

DATE CRAZY DRAMA



Watch Girls and the Monster.



LUREX
STRETCH

**BETTER
BADGES**

286 PORTOBELLO ROAD
LONDON W10.
NOTE NEW PHONE NO.
960 5513/4



- C154 BOWIE LOW
- C155 SIOUXIE GAUCHE
- C156 BIJOU (FRANCE)
- C158 METAL URBAIN
- C159 JAMAICA BOND
- C160 HUMAN LEAGUE
- C162 DOLL BY DOLL
- C163 BUZZCOCKS PUP/PINK
- C164 BUZZCOCKS (PROMISES)
- C165 THE JAM TUBE STATION
- C166 ALL MOD CONS
- C167 JAM DURY (STICKS)
- C169 ROCKERS
- C171 DEVO SALUTE
- C172 GND BAN THIS BOMB
- C173 THOMAS LEAR
- C174 BUZZCOCKS ENTERAINED
- C175 BUZZCOCKS LISTENER
- C176 BE STIFF
- C177 LEOPARDS
- C178 THE FUTURE IS FEMALE (JANE COUNTY)
- C179 DREAD (DEED DREADFUL) (ATUMBI)
- C180 SEX PISTOL
- C181 MUCK & ROLL SWINDLE
- C182 NEIGH TRUST A HIPPIE
- C183 CASH FROM CHAOS
- C184 BELIEVE IN THE RUIVS
- C185 THE ONLY ROS THAT MATTER...
- C186 THEY SWINDLED THEIR WAY TO THE TOP
- C187 THE CARPENTERS
- C188 A RAY SPX (PINK/YELL)
- C189 TRUS LOVE (JILTED JOHY)
- C190 DIGITAL DANCE (BELGIUM)
- C191 U.K. SUBS C.I.D.
- C192 ANIMAL LIB No. 3 (POX)
- C193 THE UNDERSTOVS
- C194 ROBERT RENTAL
- C195 ABERNINVIANS ARISE
- C196 BARACUDA 7
- C197 SCARS
- C198 ADULTERY
- C199 BUZZCOCKS 'NOWADAYS'
- C200 STIFF LITTLE FINGERS
- C201 RUIVS
- C202 MONOCHROME SET 'ALPHAVILLE'
- C203 MONOCHROME SET 'HE'S FRANK'
- C204 ROCK AGAINST A LOTTA THINGS
- C207 NICKY & HIS DOTS
- C208 TEENWATS
- C209 HIGHLY INFLAMMABLE
- C210 TROBBERING CRISTLE TO
- C211 TERRORISTS OMNITIGUES KEY
- C212 KAMERA
- C213 UK SUBS BLUE
- C214 UK SUBS PURPLE
- C215 UK SUBS RED
- C216 ATV - YUTSH
- C217 LES FILLES (FRANCE)
- C218 'UNATES
- C219 BRIAN JAMES
- C220 MIND YOUR MOTION
- C221 FASHION CLIMATE
- C222 ANIMAL LIB TIGER
- C223 MILO
- C224 99 - IS SHIT
- C225 POP GROUP 1
- C226 POP GROUP 2
- C227 KISSWEX 1
- C228 KISSWEX 2
- C229 KISSWEX 3
- C230 RAINCOATS 1
- C231 RAINCOATS 2
- C232 CLASSICBURY FAIR
- C233 C.O.M.A.
- C234 LILLISTES
- C235 DUREY TOMIT
- C236 NINA HAGEN BAND
- C237 S.L.P. GRITAWAY
- C238 SEX WIVES
- C239 SPECIALS AKA
- C240 RUDE EYES
- C241 HER FACH
- C242 ANIMAL LIB MONKEY
- C243 'R ALL LIVE IN PENNSYLVANIA
- C244 KAREN SLEW'D LEVEL
- C245 I'M AN UPSTART!
- C246 SWILL MAPS
- C247 HER EDGE DOWNHILL
- C248 THE CHORDS
- C249 SHOES FOR INDUSTRY
- C250 MO-DETIES
- C251 WUNDER THE DISTURBED
- C252 U.K. SUBS (GREEN)
- C253 (QUEY)
- C254 GRAMPS
- C255 B-52'S
- C256 AU PAIRS
- C257 RADIOACTIVITY
- C258 COMPUTER ROCK
- C259 CRASS 'YOU PAY'
- C260 DANCE TO THE MO-DETIES
- C261 HERB LEAP
- C262 GOOD MISSIONARIES
- C263 DAVE GEORGE IS WEIRD
- C264 FIRE FROM HEAVEN
- C265 PILL DEATH DISCO
- C266 UK SUBS RED/BLUE
- C267 ZIP NOIANI
- C268 ZIP NOIANI
- C269 ZIP IS 3 COOL
- C270 I'M A CULT FIGURE
- C271 BUZZCOCKS 'HARMONY'
- C272 BUZZCOCKS 'GONE WRONG'
- C273 PRAG VEC EXPERT
- C274 RUDE GIRLS
- C275 SPIZZ EMERGI
- C276 SMOG OF CRISIS
- C277 RUTS 'BABYON'
- C278 LOYER'S ROCK
- C279 SOON TO BE RELEASED
- C280 TAXI GIRL (FRANCE)
- C281 STARSHOOTER SEXY & INTELLIGENT
- C282 SEXY
- C283 INTELLIGENT
- C284 TARGET
- C285 UNION JACK
- C286 CONFEDERATE FLAG
- C287 MOD STINKS
- C288 SHAG WASTY
- C289 THE INSEXY
- C290 ROCT BOY SLIM
- C291 ROCT ZOOM
- C292 BOOGIE IS YOU PUK
- C293 ROCK AGAINST VAN HALSTERN
- C294 ANIMAL LIB HIPPO
- C295 ANIMAL LIB DOLPHINS
- C296 ANIMAL LIB CHICKEN
- C297 UNDERTONES JIMMY JIMMY
- C298 MADNESS
- C299 THE SKRICKER
- C300 UNKNOWN PLEASURES (JOY D.)
- C301 RISCO RULES
- C302 THE REVIVITS
- C303 SURF & DESTROY (BARRACUDAS)
- C304 SECRET AFFAIR
- C305 QUIRE
- C306 PURE PRODUCT
- C307 LONDON ZOO
- C308 MONOCHROME SET 'BIZARRO'
- C309 SILLIUM TEND
- C310 MUTE RECORDS
- C311 SHAKE
- C312 UPSHARS 'TEENAGE WARNING'
- C313 BACK TO ZERO
- C314 BASCZAX
- C315 BRIAN JAMES BRAINS
- C316 LAURETTA
- C317 I'M NOT A TOURIST
- C318 I AM A TOURIST
- C319 AIL CAPON
- C320 ANT MUSIC
- C321 POLICE A+M
- C322 UNDERTONES B/W
- C323 BACK TO ZERO
- C324 SPREDDALL
- C325 UNKNOWN PLEASURES
- C326 CABS (MIX-UP)
- C327 KAROOM
- C328 UK SUBS (YELLOW)
- C329 BACKGROUND INVIS
- C330 GLASS TORPEDOS
- C331 ESSENTIAL LOGIC
- C332 DUBAIANS
- C333 THE URGE
- C334 TRAJERKERS
- C335 MAD VIRGINS
- C336 PNEUMANI
- C337 GUNS FOR HIRE
- C338 ESCALATORS
- C339 BRAD LENOVS
- C340 FAD GADGET
- C341 MATERIALSCHLACHT
- C342 DEE PLAN
- C343 INNER CITY UNIT

They thought it was great and gave me fifty quid to finance the next one. It just got bigger from there on. Caroline Coon down the Melody Maker got interested and then all the bands started getting in the papers. The last one, issue 12, is supposed to have sold 15,000. I packed it in then 'cos it was getting a bit boozy and self-important, y'know "we were down the pub the other day and...", that sort of thing, like ZigZag or something. It'd done what it'd set out to do. I wanted to move on a bit and do something else. I always want to do that. I just want to be as creative as I can in the time I've got. Like I'll go home tonight and paint, no one will see them but that's not important. If everybody did things instead of sitting watching the telly all the time it'd be a lot better generally." Have you always been like that?

"No. The school I went to wasn't interested in that. I wanted to be a footballer. I still like football. I go down Palace at the moment. It would be nearer for me to see Millwall but I just go to where the best stuff is being played. I used to go to Fulham, and Q.P.R., and Chelsea. They were glamorous to me. They always had players that looked like male models; now they have players that play like male models. I think all that supporting one club is just silly. Fuckin' stupid idea that!"

-Who's on the new stuff?

"A few new people. Annie Wombat of the Missionaries, Sam out of the Transmitters, a bloke from the Lemon Kittens, all sorts of different people this time. I want to keep working with different people for ever, I like that. I've got a single with Dennis coming out in a week or two."

-Is Genesis P. Orridge involved still?

"No. I hardly see him anymore, he's always busy with Gristle and all his projects."

How did your connections come about?

"We met at this dinner party. He liked my stuff and we became friends, he just had second annual report out and I listened to it and liked it, this was about early '77. We got together on a couple of things which were quite interesting. He let us use his studio to rehearse in as well. We're just friends now though."

-You've put out a couple of cheap records, are there going to be any more?

"I reckon so. 'Cos there are people who really want a record but can't afford it."

Same with gigs, we did a free tour for the same reasons. I don't think records are bad though. I mean, most people are sensible enough to be able to pick what they want, see the price, and decide for themselves. It's all a question of what a record is worth. What IS a record worth? Recently I've been obsessed with the idea of doing what Scritti Politti done. Cut all the corners and dispense with all but the music. I think there is a place for all the rest of it. But the occasional one of them would be a good alternative to it."

- Having more or less your own label to play with, have you gone into ways of making the actual physical side of records any cheaper?

"Well, I thought about that, but I've come to the conclusion that the process at the moment is best in terms of quality and cost. I think things like flexi discs have got a future, but if you want things to be lasting, which I do, then this way's the best. We did Love Lies Limp as a free thing as a sort of message, and if they wanted to keep it then they could tape it, that's o.k. But I don't want my things to be that disposable and instant, I don't put out enough stuff for that." "I can't see why some magazines don't do that though. I mean, someone like ZigZag could do one every issue. That things wasted, I don't want to get at 'em like, y'know, nice geezers and all that, but what they stand for is rubbish."

- Have you any gigs lined up for the future?

"Not really. I've got plans for one, I'd like to do it down the Y.M.C.A. or somewhere. It's sort of an absurd sort of opera thing, with a narrator coming on and all that. It should be really good if it comes off, just a good laugh really. I think half the album will be that sort of thing anyway. Like it carries on from 'Life in a day' off Vibin'. It looks like one side'll be more like that and the other side will be straight four minute songs, with a start and a finish. I'm still writing it now so I don't know for sure."

What would you like to be thought of as?

"If I had to be categorised I'd want to be classed as a do-er. Not a writer or a member of this band or that. Just a walking do-er. I had some kid say to me that I didn't do anything anymore, but Christ, we've done 3 albums, 5 singles, we've been touring free, I've been doing studio work with people and things for the label like. What more do ya have to do?"

All things considered, he doesn't have to do anything more.....

THRILL AS THIS TWAT TRIES TO FILL A PAGE!

①

This is Derek the Dragon



He is a civil servant.
He lives in Rayners Lane.
Poor Derek.

②

Derek gets home and has



a jolly good fix.

③

Derek collects all of his weapons



He is going to destroy
Rayners Lane.
Good old Derek.

④

Derek is an Urban Guerilla.



He is also a psychopath.
KILL, Derek, KILL.

⑤

Derek sees a
Pretty Girl.



Lucky old Derek.

⑥

Derek
Says
Hello.



Derek makes a new friend.

⑦

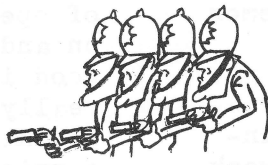
Derek declares war on
Rayners Lane.



BOOM! There goes Bardays.
BOOM! There goes Woolworths.
BOOM! There goes Bunces.
Whatever you do Derek.
Don't stop

⑧

WATCH OUT Derek,



It's the heat

⑨

"Hello Derek" say the policemen
"Why don't you come
along with us?"



"EAT SHIT, you motherfuckers"
Says Derek.

⑩



Derek does a little Dance

MORAL: Derek's action gets Results

A COUPLE OF RELEVANT SLAGGINGS OF FEATURED ARTISTES.

The Piranhas, Prime Movers
Rock Garden

The Movers moved on, gave the unorigional Iggyness of their name total justification, and moved off again. They'd achieved their obvious aims (looking like the Heartbreakers, sweating the obligatory sweat, sounding like the Ramones etc., and pleased the headbangers in the process. Personally tho', I couldn't see the point.

The Piranhas are a different kettle of fish etc. etc. They've established enough so's not to have too much to prove, but aren't well-known enough to be able to sit back and rest in their little groove. This could be a healthy situation to be in, but not in their case. 'Cos they HAVE sat back. Not workload-wise, but they've got their format and they seem to want to stick with it. If you've seen 'em once, then their all-important novelty value wears off. Few people would see the same film twice...and they're usually that predictable. The smile spreads thinner as the Music hall humour is repeated, the dance becomes robotic, the once subtle innuendoes start to sound like 3rd form blue jokes. It seems like a script, the movements are so neat it seems almost choreographed. Thankfully though, the band were slightly the better for demon alcohol tonight (due to the Gardens more civilized licensing hours) and things were a little more spontaneous. The automatic delivery was blunted, they were almost sloppy for a change, and Johnny was the only one in uniform. They seemed witty again, nowhere more so than with "Space Invaders", (good to see more new stuff slipped in without the usual apologies) which, complete

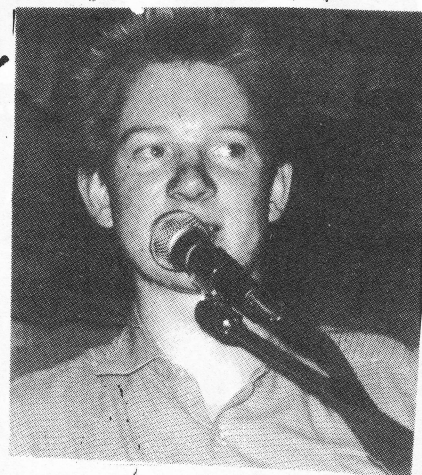
with marching bass, observes the fads' genuine invasion of our arcades with the scathing sarcasm that only the Piranhas possess. It may be a comment on societies enslavement to machines or a piss-take of those who follow fashions, I couldn't care though, 'cos it's funny (I think even Richard Branson will see the joke). The other new stuff dos'n't fare so well though. "Alison Murphey", despite the welcome inclusion of Zoot on vocals, just sounds like yet another Happy families permutation, the the abominable "Wanna come up for coffee?", with it's obvious double entendre and references to caffeine being a stimulate just thrown in for good measure ends up sounding like The Baron Knights attempting to upstage Lenny Bruce. Needless to say, it bombs. Old nuggets like "Tension" & "Love game" still shine (despite the inevitable lack-lustre deliveries) and help them score yet another London triumph. And, importantly everyone leaves with a smile. I can't help but wonder though, how long it will be before the smiles turn into yawns next time around. The bands fans are catching up on them.

The Piranhas have now got enough material for one great album, and one average one, but if something dos'n't happen soon no one's going to listen to either, and that would be tragic.

The Fall, Scritti Politti,
Ian Penman & someone.

Y.M.C.A. Tot Crt. Rd
The first band looked pretty. Lighted with angle-poise lamps they stood in a human wall operating their synthesisers. Unfortunately they sounded like Kraftwerk and no one seemed to know their name, A pleasant sounding mystery that I would not mind investigating again. Ian Penmans' "radical" three piece (2 guitars & drum kit) had problems. They

ran through an assortment of structureless jams with Penman wailing strings of words, they made a song of "I've broken my E string" punctuated with the Pens blood-curdling laugh. And so it went. The ideas were promising but the mood and execution was embarrassing. It ended up as boring and uninspired as if they'd gone and played "Johnny B. Goode". Perhaps another time, Jan. The Scrits despite Greens tooth operation that afternoon, were exceptional. They played



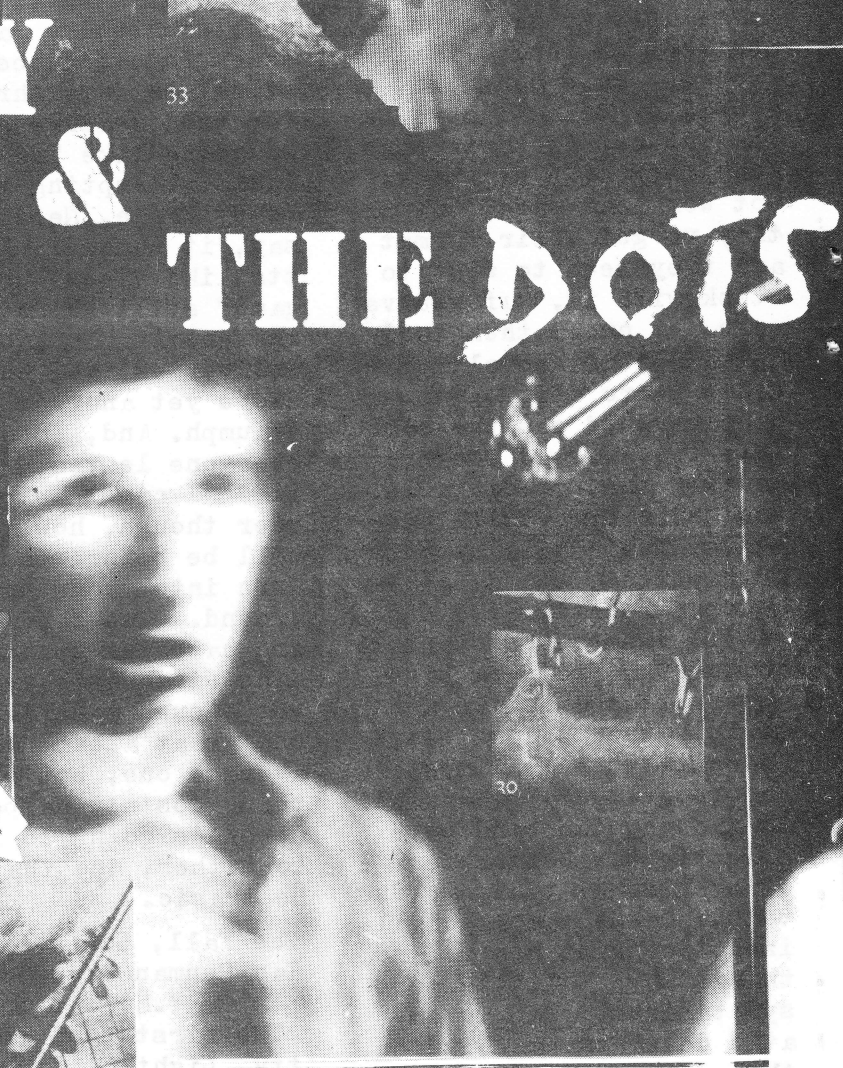
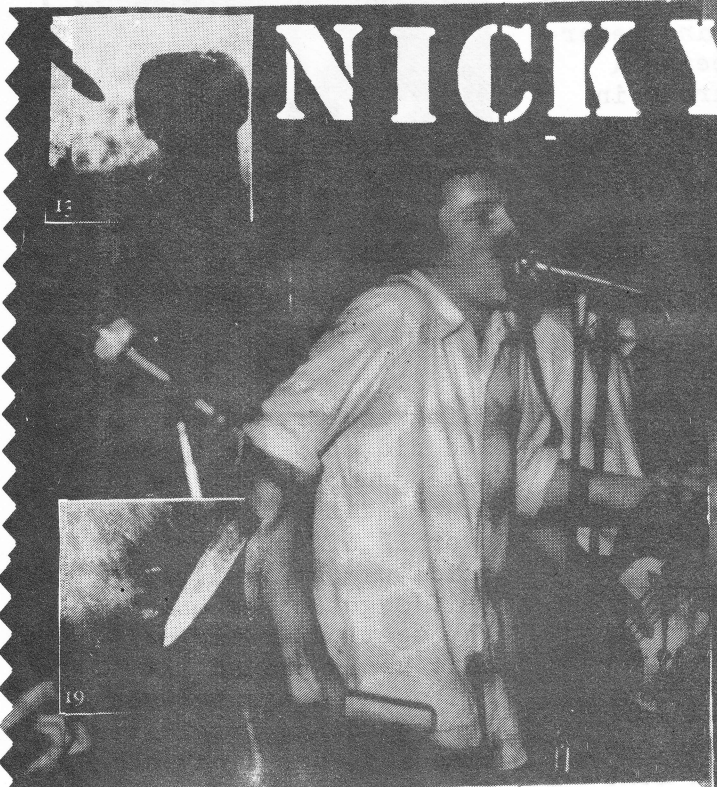
IAN PENMAN'S PROBLEM

safe with Greens nerves and did only one improvised number, but that didn't detract from the overall effect. Greens voice was still perfect, it's got to be one of the most naturally melodic tools around. It slips and hangs between the pounding, intricate bass and Toms tinny competence on the drums like he was born with them in his headphones. Their set alternates between dubbed reggae rhythms: jerking between sections of haunting melody, it'd go down a storm under the Westway on a Saturday night. They played for only 25 minutes, but that made things concise enough to work even better. - Very angular altogether. I can't remember much about the Fall that's not been said before. They're worth seeing though.



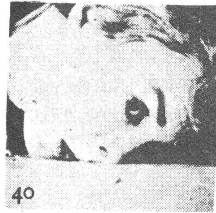
NICKY &

THE DOTS



SPLIT-UP!!

Qu'est
ce-que
c'est?



Three members are rehearsing together (after swapping instruments) with a new man experimenting with Drum machines & synthesisers. Studio time is being booked and gigs will probably start appearing around December. Meanwhile you Dots people can content yourselves with 'Vaultage '78', 'Linoleum Walk', AND (get this) a 45 minute cassette that's doing the rounds, comprising live snatches, early demos and various studio out-takes. Write here if you're interested and we'll see if any can be smuggled out of Brighton. Hopefully some new vinyl will be out around X-mas. Watch this space. Remember, you read it first in blah blah blah.



Why must you record my phone call? Gangster rock,

bootlegs, Mafia, management, censorship, Free radio, the state of the industry and probably the collapse of the Western world - All in issue 2. Plws!! WIRE, THE FLOWERS & hopefully a lot of news and information on new bands (if you send it in). In Fact, it promises to be miles better than the collection of bog roll you've just been reading. (Shut up at the back). Oh, almost

Forgot. Some are supposed a thing on the but it'll prob- totally appear at all. more gig reviews, Its supposed to anyway. So-send (no silly heavy cartoons, free letters, charts one), bombs, to us % Rough



people in New York to be putting together scene over there, -ably (phew!) be irrelevant and wait 1 think there will be what do you think? be your magazine your lowdowns, pix, metal bands please) records, cuttings, (if you feel the need for beer money la de dah Trade (address at

Front) Thanx to Geoff T. Hopefully we'll be an even more alternative alternative next time around. We're seriously looking into the possibilities of doing some flexies to go with this rubbish in future. So, all you bands, watch next ish for developments. Classified ads are 30 mearly P. each. Page ads are 20 quid for shops, 15 for bands, (if you're any good) Isn't that a nice gesture? >>> FANZINES. 'Geek' me-off v. weird but good. "Ripped & Torn" returns with Vermillion as caretaker boss while Tany D is still in Paris escaping from the law & living out his Ants Fantasy. If you send us money for anything make it P.O. please & don't order in advance 'cos that's too risky. looks like there's no more room so this is the END. Love S.D. ³³

