

INTERVIEWS WITH ADAM & THE ANTS BANSHEES
PATRIK FITZGERALD

NO
&
TORA

October 1978
Issue number 14

25p



ALSO INSIDE:

"ERASERHEAD"

BUZZCOCKS

TRASH ROCK BY JEREMY GLUCK

VENUE GUIDE

TERRORISM

THE ALTERNATIVE CHART

and loads more

WRITTEN BY FANS, FOR FANS

RIPPED & TORN 14

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Hello and glad you could make it, its a strange issue this time, but I think you'll like it. The Ants finally make it onto the cover, and they've got the hallowed double page spread in the middle because this issue there's no poster. It was supposed to be the Slits but they



If the Brides of Christ are reading, get in touch!

Skid de Sades choices were 'Love Bites' by Buzzcocks, 'Stage' by Bowie and 'Cheap Night Out' by Raped.

Badges of this ↓ 1 inch across available from us for 15p+ s&c, or from Better Badges.

also the other way round, black writing, white background.



*Jean Caffene - are you still in London?

a) didn't send any pix in time. and also there was no room anyway, it solved two problems in one to leave it out.

Also inside is an interview with Patrik Fitzgerald plus snippets of his lyrics which is pretty good, and a short edited version of a Banshees interview that lasts for a page. And be the first on your block to turn onto 'Eraserhead'. A review inside, its set to be the new Texas Chainsaw so get in there quick. Theres also the usual crowds of reviews and articles, and an exclusive pic of the Ants pic sleeve of their first single (out at end of October).

The picture to the left is an Allen Jones painting, and its there for two reasons. One, I was going to mention that the Allen Jones exhibition was showing at the ICA at the same time as the Who fans spread and so it was almost like the twin poles of what influences punk, and R&T.

Also its there to illustrate this bit:
Theres a fanzine

My playlist (and who I voted for in the chart) is:

- | albums | singles |
|---------------------------|------------------------------------|
| 1 Street Hassle - L. Reed | 1 Memory - Thud ers. |
| 2 Rocky Horror s/track | 2 Set Fire EP - Patti Smith. |
| 3 Blondie 1st. | 3 Backstreet Boys - Patrik Fitz. |
| 4 Suicide | 4 Solitary Confine-ment - Members. |
| 5 Only Ones | 5 Cheap Night Out |

from Glasgow called 'Chicken Shit' and one from London that trivialise and cheapen S&M imagery by overuse of blatant sexist pix and stupid schoolboy remarks.

I wanted to comment that when I use it I try to use a modicum of subtlety and taste, and intelligence. When S&M is treated like a nudge nudge joke it makes me very sa, and I dont want any connection between the two mentioned pseudo-'Tit Bits' (but of course its me Julie Burckhill slams for cheap S&M sensationalism) and R&T.

I've just thought of something, because its hard to find fanzines these days and even harder to judge which is best to buy, if fanzine writers send me copies of their issues I'll print a regular list of reccomended 'zines and how they can be contacted etc. An L.A. fanzine, 'Flip Side' wants to do the same for the World, but this would be more localised to, UK.

Anyway, as usual all comments, and especially chart votes (d'you see the Clash are back to no. 1 in the l.p. chart?) are welcomed.

Stick together, we're pulling thru'. See Ya.

Tomy D. XX

the ones to blame:

editor - Tony D.
moral support - Skid de Sade, Iggy Grant, Caris, Miss Nazi, Jose, Johnny Waller (by post).

contributors this issue: Greg Bailey, Jeremy Gluck, and Caris.

practical help comes from Better Badges, with whom etc.

photos: were Jen Gibbs or where shown. By the way Jen got in touch with us, we want to know whats happened to you.

And finally thank to all of you who see punk as more than music, its your appreciation that makes it all worthwhile.



SINGLES

the b-side is shown when that's been voted for as well. (Unless I forget).

- ▲ 1 Hong Kong Garden / Voices - Siouxsie & the Banshees.
- (2) 2 White Man in Hammersmith Palais - Banshees.
- (4) 3 East Sheen - O'Level. Prisoner - Clash.
- (42) 4 Complete Control - Clash.
- (4) 5 Solitary Confinement - Members.
- (1) 6 Jilted John - Jilted John.
- (24) 7 Another Girl Another Planet - Only Ones.
- (11) 8 Suspect Device - Stiff Little Fingers.
- (40) 9 I'm A Dalek / Neutron Bomb - Art Attacks.
- (15) 10 Never Been in a Riot - Mekons EP.
- (6) 11 Read About Seymour - Swell Maps.
- (7) 12 Anarchy in the UK - Sex Pistols.
- (16) 13 TV 00 / Warm Leatherette - The Normal.
- (3) 14 14th Floor - Television Personalities.
- (8) 15 Day the World Turned Day Glo - X Ray Spex.
- ▲ 16 Bingo Masters Breakout - Fall EP
- ▲ 17 5 'A' Sided 45 - Steve Treatment EP.
- ▲ 18 Puppet Life - Punishment of Luxury.
- ▲ 19 Spiral Scratch - Buzzcocks EP
- ▲ 20 Cherie - Suicide.
- (21) 21 New Rose - Damned
- (26) 22 Kids Are United / Sunday Morning - Sham 69
- ▲ 23 Don't Dictate - Penetration.
- ▲ 24 Set Free - Patti Smith Group EP
- (36) 25 Love Song - Graffiti Raker.
- (20) 26 What do I Get? - Buzzcocks.
- ▲ 27 Top of the Pops / 20,000 Rezzillos - Rezzillos.
- ▲ 28 David Watts / Wordour St. - Jam.
- ▲ 29 19 & Mad / Youthanasia - Leyton Buzzards.
- (33) 30 Nasty Nasty - 999
- ▲ 31 Sultans of Swing - Dice Straits.
- ▲ 32 Pills / Tell Her - The Lurkers.

the CHARTS...

...as heard on the John Peel show! This chart is compiled from votes sent in by readers, that's you. Over a hundred people sent in two lists of their current (rather than all-time) favourite 10 1.p.s and singles, some just sent in a list of singles which is cool, we cant all afford albums.

All you have to do is send off your votes and you've helped keep Britains most accurate alternative chart that much more accurate. Only two rules: 1/ Only punk / punk related stuff. 2/ Only records that have been released.

- ▲ 33 Emergency - 999
- ▲ 34 Identity - X Ray Spex.
- (17) 35 Safety Pin stuck in my Heart EP - Patrick Fitzgerald.
- (25) 36 Music Machine - The Flat.
- ▲ 37 John Cooper Clarke EP.
- (29) 38 In the City - Jam.
- ▲ 39 Shot by Both Sides - Magazine.
- ▲ 40 Judy Says - Vibrators.
- (45) 41 Brickfield Nights - Boys.
- ▲ 42 Dangerous Rhythms - Ultravox!
- (13) 43 Nobodys Scared - Subway Sect.
- (35) 44 Backstreet Boys - Patrick Fitzgerald EP
- (14) 45 God Save the Queen - Sex Pistols.
- ▲ 46 All Time Low - 2.3
- ▲ 47 Dot Dash - Wire.
- ▲ 48 Post War Glamour Girls - John Cooper Clarke.
- ▲ 49 Memory - Johnny Thunders.
- ▲ 50. Cheap Night Out - Raped.

So the Banshees make it straight to the top, but in the album chart its nostalgia city.

ALBUMS

▲ = new entry (or wasn't in the chart last issue anyway). figure in brackets is that records position last ish.

- (3) 1 The Clash.
- (4) 2 The Only Ones.
- (5) 3 Fulham Fallout - Lurkers.
- (2) 4 Another Music in a Different Kitchen - Buzzcocks.
- (26) 5 Pink Flag - Wire.
- (8) 6 Never Mind the Bollocks here's the things.
- (10) 7 Damned Damned Damned. (!?!)
- (22) 8 Spunk - Sex Pistols (bootleg)
- (11) 9 Real Life - Magazine.
- (25) 10 Suicide.
- (1) 11 The Image Has Cracked - Alternative TV.
- (14) 12 Black & White - Stranglers.
- ▲ 13 V2 - Vibrators.
- (13) 14 Easter - Patti Smith Group.
- ▲ 15 999 1st.
- (36) 16 Rattus Norvegicus - Stranglers.
- ▲ 17 Cant Stand the Rezzillos. (3)
- ▲ 18 Power in the Darkness - Tom Robinson Band.
- (6) 19 Times Up - Buzzcocks (bootleg).
- (17) 20 Horses - Patti Smith.
- (15) 21 The Modern Dance - Pete Dinklage.
- (20) 22 Street Hassle - Lou Reed.
- (9) 23 Crossing the Red Sea with the Advents.
- (16) 24 This Years Model - Elvis Costello.
- ▲ 25 The Roxy, London WC2. - Various.
- ▲ 26 Systems of Romance - Ultravox
- ▲ 27 Cygnide. ?
- ▲ 28 New Boots & Panties - Ian Dury.
- ▲ 29 Generation X.
- (12) 30 Velvet Underground & Nico.

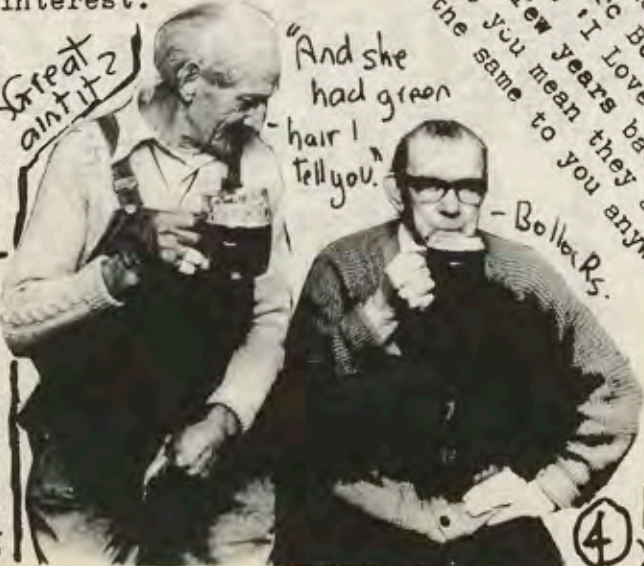
START HERE

NEW HEARTS SPLIT! shock horror sensation. Ian Payne and guitarist Dave Cairns are forming a new band with a different name to play stuff "thats a bit raunchier than the New Hearts". More than that Ian wouldn't say.

With this new Jam single springing out of the woodwork at us, it made me wonder if they are going to carry on their Who copying by bringing the drummer on in a coffin. Talking about old Keith Moon, I was amazed now seriously so many people took it. I mean, apart from being a major influence on most, if not all, punk drummers large and small what did he actually do? Face it, the Who have been dead for years. I much prefer the way punk bands split up before they even reach the album stage, X Ray Spex, Tanz der Youth (although they're not punk really) being the latest 'name' casualties. There's nothing so dreary than a band dragging themselves around the circuit when their inspiration and imputashave gone.

Which reminds me, what are the Adverts doing these days? The Clash album is now going to be called 'Take No Prisoners' (what can you expect with HM giant Sandy Pearlman hanging around?) and it contains a Joe Strummer tribute to the Baader Meinhoff contingent called 'She was only a religious zealot, but she sure scared the hell outa me'. But seriously folks if that fucking second l.p. doesn't come soon I'm going to lose interest.

Is this some sorta joke?
This is a SIX in the morning
before I send it to the printers layout.



Great aint it?

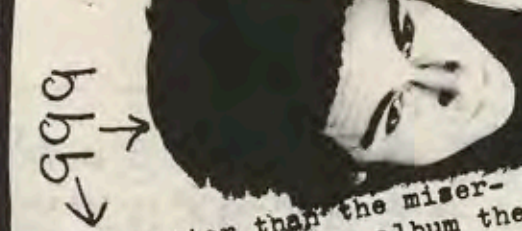
"And she had green hair I tell you."

- Bollocks.

I HA HA HA ↓

Rumours say that (whisper it) the RICH KIDS could be in trouble if their album doesn't sell. EMI, having spent loads on promotion and loads of effort are beginning to wonder if its worth it. Other power-pop bands aren't being given a second chance, and all over London you can hear the sound of record contracts terminating.

New 999 album called 'Sepent' ^{and new for something completely} 'ates' coming soon, hopefully it'll capture their



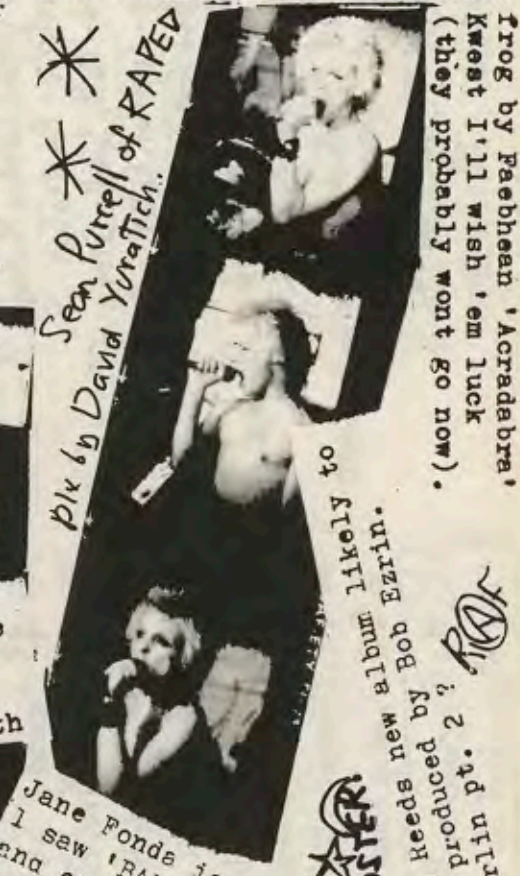
← 999 →
sound better than the miserable apology for an album the first one turned out to be. Only trouble is their last single, 'Feeling Alright With



the Crew' was utter garbage and deservedly did nothing. If thats their new direction they can shove it.

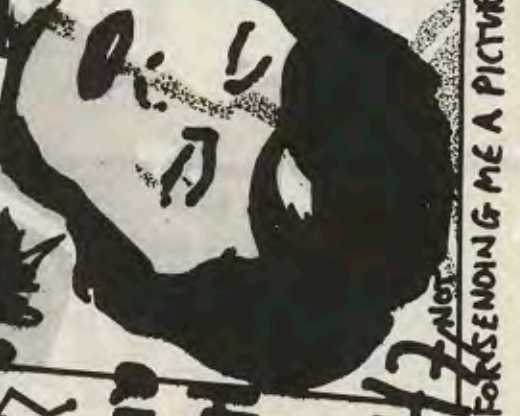
△ New Ray Campi single, 'Teenage Boogie', is the rockabilly song that Marc Bolan ripped off for his 'I Love to Boogie' hit a few years back. (What do you mean they all sound the same to you anyway?)
John Rockabilly mention

I heard a rumour that RAPED are moving to Japan for six months (the country, not the group you fool), sounds strange to me, but as I don't want to be turned into



* * *
Sean Purrell of RAPED
pic by David Yuratic.

Jane Fonda is my new wetdream I saw 'BARBARELLA' in colour and on big screen for the first time last month, an experience not to be missed.



Have Fun and experience
THE SIFTS
THANKS A LOT SLUT PEOPLE FOR SENDONG ME A PICTURE FOR THE

④ I SUPPOSE YOU COULD CALL THIS A NEWS PAGE

Frog by Faebhean 'Acradabra' Kwest I'll wish 'em luck (they probably wont go now).

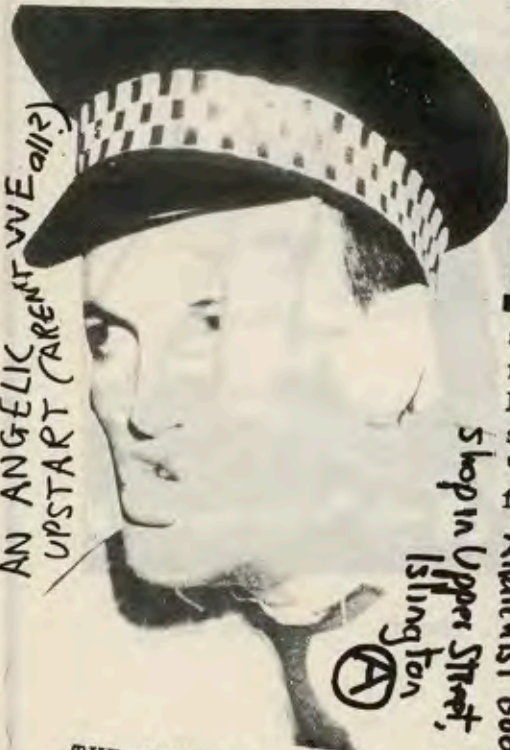
Lou Needs new album likely to be produced by Bob Ezrin. Berlin pt. 2

Poster
Berlin pt. 2

New John Travolta/
Olivia Newton-John single
stunned me, to be frank. I
expected another disco dirge
, not a slab of Rocky Horror
type spoof-rock. I nearly
went to see it just to drool
over Olivia dressed in tight
black singing rock & roll, but
I've been told she only comes
on like that for the last
minute.

PATTI SMITHS poetry book,
'BABEL' is a touch obscure
for us thickos here, so the
first person to tell me
what Patti sings in the first
line of 'Set Me Free' can
have my autographed copy.

Met the ANGELIC UPSTARTS
THE OTHER DAY, just off
Portobello Road. The Upstarts
you'll remember made a record
called 'Who Killed Liddle
Towers', which I reviewed in
R&T12, but which didn't ever
get properly released.
The good news is that Rough
Trade are supposed to be
putting it out soon. They're
a very committed band, come
from Sunderland and are worth
keeping an eye or three on.



AN ANGELIC
UPSTART (AREN'T WE all?)

Shop in
Upper Street,
Islington
A
Plug for RISING FREE
Anarchist book-

THE ALBERTOS LOS SOMETHING
's new single is great.
Called 'Fuck You' its saying
punk is still going strong so
fuck off if you're going to
moan about it dying. At least
I think thats what its about,
listen to it yourselves and
see. Its their most tuneful
record to date anyway.
But I cant get on free.

At press time Siouxsie was unavailable for comment on her entry at number one in the R&T chart.
Hong Kong Garden supposedly
sold 250,000 copies at the
last count (and its still in
the top twenty), Great news
but just who the fuck is
buying it? And will it change
their life-style or will who-
ever they are drag the 'Shees
into their world?

PISTOLS SCAM PISTOLS SCAM...

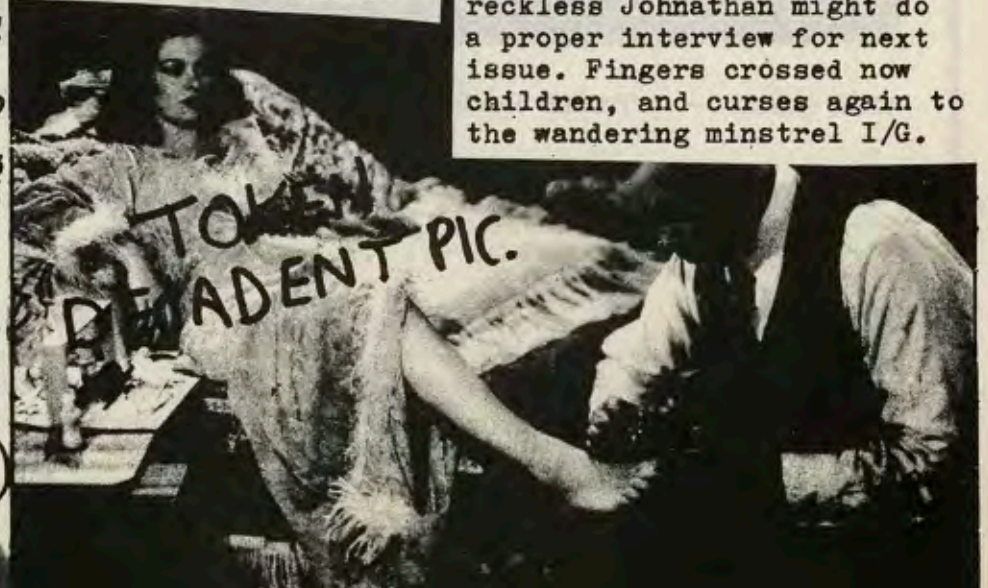
'The Great Rock & Roll
Swindle' is still being film-
ed, using lots of street
punks as extras. Vivienne
Westwood came down to one of
the Ants nights at the Marquee
and dragged off a dozen or so
young hopefuls, including
R&T person Iggy/Grant. From
what the cunts told me it was
great, free food, speed, and
money, he was supposed to be
here just now and writing
about it in detail, but he's
not.
From what I've been told it
sounds like it could be another
'Head', the classic Monkees
film, or else a real bummer.

What he's also carry-
ing around is a sort of inter-
view with John Lydon/Rotten
that he did at the Roebuck
when both were smashed out of
their heads. I can remember
that he said that he said
he was trying to handle
everything himself and cutting
out managers and agents and
all the various odd job men
who inhabit the rock & roll
world. I also remember that
Iggy/Grant got told that if
he got mis-quoted he'd get
his throat slit (charming!)
and so I'll venture no further.
If you're lucky tho' the
reckless Johnathan might do
a proper interview for next
issue. Fingers crossed now
children, and curses again to
the wandering minstrel I/G.



Don't forget this bit!

Look out for the
LEGLIS, YOUTH
the RICHARDS, MISSPENT
and the wonderfully named
BRIDES OF CHRIST.



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ADENT PIC.

15

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ATTEMPTED RELEASE DATE - OCT. 27th 1978

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MOVIES

ERASER HEAD

review by:
Greg Bailey



"Eraserhead", a new American movie, has come to London. Not too many people have heard of it yet, but it won't be long before it's more famous than the "Texas Chainsaw Massacre" or "Autopsy".

"Eraserhead" is more like a nightmare than just a horror movie, a string of hellish scenes in black and white so horrible you can see the colour in your mind, especially the reds.

The movie is about a guy named Henry who has got all of his hair sticking straight up like he stuck it all in a drainpipe overnight.

He lives in this dirty industrial area like a chemical plant in Bootle. He gets word from the whore across the hall that his old girlfriend wants him to come to dinner. He goes to her house in another part of the area and meets her fucked up family, a mentally vacant granny, a pinheaded father and a bitch of a mother. When Henry carves a chicken, it bleeds and kicks its legs. The audience was screaming like it was really happening.

After dinner, the bitch mother grabs Henry and asks, "Henry, have you had sexual intercourse?" and Henry says "I don't know, it's none of your business". Then the mother says, "There's a baby" and the girl says "They're not sure it's a baby". And the mother snaps "It is a baby. It's just premature".



Henry and the girl move in together. Then they show the baby... It looks like the kind of half human half reptile they keep in jars of alcohol in medical colleges, more horrible looking than any Hollywood fake. The repulsiveness of the baby drives the girl away, leaving Henry to take care of it.

But the baby drives Henry crazy. He has a number of horrible hallucinations. In one of them he imagines that the baby causes his head to fall off. A kid grabs his head and takes it to a pencil factory where it is converted into erasers. He fantasizes again and again about a blonde with two large tumours on her cheeks who dances and sings about heaven.

Finally Henry decides to kill the baby. Even though the baby is split open and blood and guts are flying out of its body, it doesn't

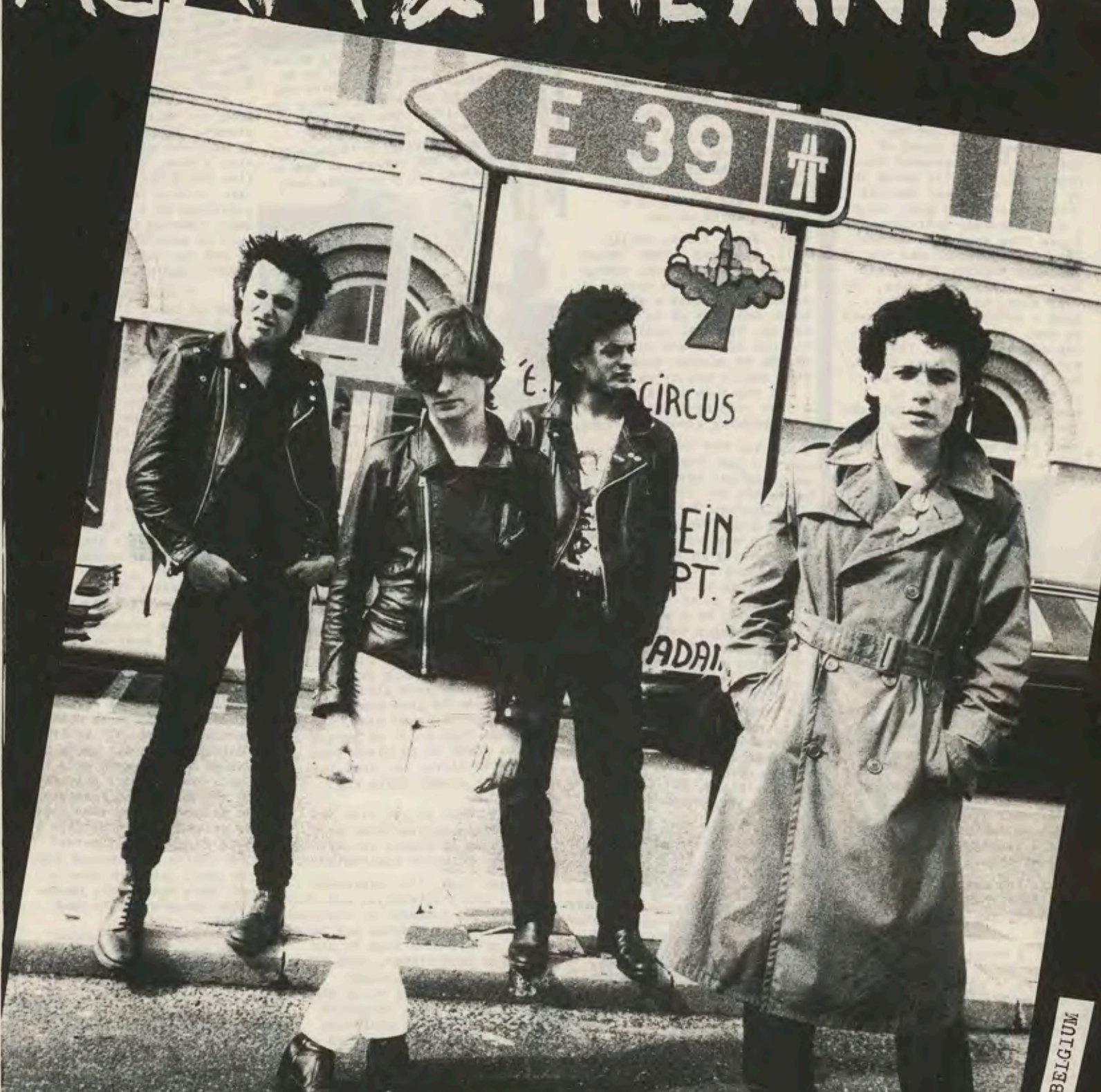


die. The head and spinal cord attack Henry in what has to be the bloodiest scene ever filmed.

The pseudo-intellectuals are trying to find "symbolic" meanings in it, but that can't ruin it for the rest of us. Go and see it.

MEMBER KIDS, YOU READ IT FIRST!!

ADAM & THE ANTS



THE ANTS IN BELGIUM

MATTHEW antguitar **ANDREW** antbass **DAVID** ahtdrums **ADAM** antvoice

A year ago, in September '77, I interviewed Adam Ant. It was his first ever interview and its served as the generally accepted definitive interview with the man, a year later I went back to talk to him to see how things had changed, attitudes altered and things.

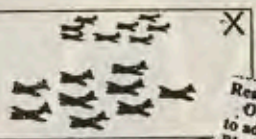
With their single on the verge of being released, and

the album to follow this is an important time for the Ants As last time, the interview lasted for nearly two hours and here it goes...

Tony: Briefly, how have the Ants changed since last year this time? (11)

Adam: Groupwise, Jordan parted company to do film work, which left us a bit distraught for a time. The Kid and then Johnny Bivouac both dropped off at various points and we gained Matthew, who is 17 years old and the best guitarist I've heard. (continues!)

ADAM &



Also I've changed my attitude to the fans since the last time we spoke (last year he said, "I dont like audiences at all...I just ignore them"). We now have a really hard core, devoted lot of kids following us who are the most stimulating bunch of kids. If they represent the future age then its going to be really excellent because they are just the most unique, well dressed, individualist types I've ever come across. I've never seen an Ant fan in the same t-shirt twice, and they're always hand made, its very encouraging. They've made a difference to me, made me feel stronger. Its not better now, its not worse now, its a year later. Had I done the songs I'm doing now a year ago it wouldn't have been right, and the songs I'll be doing in a year from now will be right then, but not now.

to play any set, myself. I mean we must have played 'Surgery' 200 times now, its hard to sing it with any feeling and I never want to start going thru the motions. Tony: Whereas last year you'd be thrashing around amongst all this energy aimlessly, now you seem to be getting control and aiming in a particular direction.

Adam: Well, I cant really tell, the sets become longer. I want to have enough energy to turn it on like crazy after having done a whole show, and just go on and on and on. When the audience has had enough and you come on and de another eight, that really wipes 'em out. I can turn it on anytime, just leaping around, but I'm thinking about the words,

about the way I'm moving and I'm just trying another way, another approach which obviously you find not as stimulating. But then I could argue that the format of your magazine has tidied up immensely in a year, and a magazine I could only find by hunting in specialist shops. I can now go to the newsagent in Netting Hill and buy. I might argue that its not as spontaneous as it was but I'd have to be pretty short sighted to see that because I still think the essence of what you do is the same. Its still got the same attitude, and I dont think my attitudes changed one iota either. I just hate more things, but I'm keeping quiet about them for now.

Tony: About your lyrics, you're writing less about sex now and more about, uh, Kennedy, general things.

Adam: The Kennedy one was just another case of a very strong image of that picture of him getting his brain shot out, and then I learned more about him. Like his brain came right out of his skull and onto her lap, and he was knocking off Monroe, and he was into depe and soft drugs. And he was the president of the States, it was a very bizarre situation.

The sex stuff, I felt a bit of a closet queen at one stage, people just wanting

me to come out of my closet, sing my little song about S&M and rubber, and jump back in again. 'Whip' and that, they're all there on the album but you have to move on. Sex is basically the drug, but I started to realise that the energy I was putting into the actual songs lyrical

content, being overtly sexual was not enough, I had to go onstage and do it. Thats why I think its slowed down a lot, songs like 'Red Scab' and 'Physical' are pure fuck songs, especially 'Physical' thats a bed number, it has to be done, its a grinding sort of song.

the title of the album is like 'Dink Whore White Socks'



Ants pic by Jim Gibb

There was a whole void, just after Jordan left, where we started doing stuff like 'Cleopatra' because I was in a rut. Another reason its slowed down is because I wear a guitar on four numbers now, but I'm glad I have it because musically it creates a powerful sound. There's more variation than there was a year ago. If I write a song now, we do it and it turns out to be great then it'll go on the album. I dont want it to be just the Ants set like everyone else usually is. The Adam & the Ants album is just going to be Ants music, old new borrowed and blue, and its gonna fuck a lot of people up. Its gonna be an album they've got to listen to. Just listen to the album, thats all.

Tony: What do you find is influencing you these days, outside of music? You mentioned those Futurist Manifestos...

Adam: Yeah, I'm interested in, still interested and done a lot of research on Japanese culture, and Indian and Islamic stuff. I've been to see a few exhibitions, both Chelsea final year art student exhibitions, and found that the new wave is reflected in a lot of the sculpture there, its refreshing to see somebody the same age as you doing work that is really inspiring in another medium.

Tony: Did you go to the Allen Jones exhibition at the ICA recently?

Adam: Yeah, you can see where I got my inspiration couldn't you? I had dinner with Allen Jones, thats one of the big things I've done since last year. Also over the past year a major influence has come from the Doors, I've been listening to more and more Doors, which probably accounts for more emphasis on my lyrics.

Adam: "One thing that really killed me inside was the Reading Festival. Everyone who played on that bill copped out 100%, sold you out.

Reading Rock Festival starting on Friday... Often a mud-bath and invariably subject to adverse criticism, it might not compare to Black Sabbath, but at least the great British New Wave is represented. TRX Sham 69 and Penetration. Outdoor music festivals are... the worst, this musics from the small clubs, the street. Its not peace and love. It sickened me, I was fucking sick y'know, how can people like Patti Smith do it? Its like putting really good paintings on a stage a mile away. Reading Festival just made me shut off, "right we're on our own boys" because they've all sold you out.

"I feel now I try twice as hard. I've told you I try 100% and its still 100% at every gig, I mean that is my word, my professional pride, that is what I live for. When I say 'we' I mean 'us', the group.

Over the past year we've had more shit thrown at us than Richard Nixon. We've had to put up with a lot of nasty crap, I know for a fact that the boss at NME has got it in for me, I've been told that. Thats cool, I have declared a personal vendetta on the national press, yeah? I got a letter from the guy who does the 'Anarchy & Chaos'

fanzine from Stockholm, Sweden and I want to read you some of it,

"pointless interviews and mentalities are too common amongst the established press, it worries me when fanzines adopt this attitude.

Established music hacks do things because they have to, thats what they're paid for, on the other hand fanzines do things because they want to do them, and dont give a shit about sales figures. When you're independent you can put a lot more care in and thats when music journalism becomes fun to read again.

"Whats up in London then? Whenever I manage to get John Peel on the radio I get Siouxsies 'Hong Kong Garden'. I sent them a question sheet similar to the one I sent you, this was about four months ago and I still have no answer. I'd appreciate it if you asked them, if you have any contact with them, about it. I'd really like to feature them in the forthcoming issue".

Now I just think thats unforgivable, personally. I'm working my butt off seven days a week, I had to write a reply to that guy. If I receive a letter at my management company (shows me a pile of letters) they're given to me the minute they come in, or heads roll. There's no excuse for only going to the Nationals, screw 'em Tony, fucking screw 'em. An Ants kid came up to me and said a lot of the reason why they come to see us is because everybody hates us.



Tony: Have you changed your attitude to writing songs? Even the old songs are rearranged slower now.

Adam: I think that all revolves around experimentation. When Matthew joined there was a whole new sound in that department. And also from the point of view of the show, and of my development as a performer and singer, I'm a much better singer now than I was a year ago, I'm much fitter than I was...

Tony: You may be fitter but you dont show it onstage anymore, you dont move as much.

Adam: I would agree with you on one point and disagree on another. I agree with you that on face value it looks that way, but theres more effort goes into a sort of stance position and moving your torso around controllably than goes into leaping up in the air. I can still leap eight feet in the air from a standing position, but I'm experimenting. I want to be able to do both. Without this experimentation, this moving on, there'd be no development.

I get a lot of feedback from the fans, I ask them what do they think of the new stuff, what do they think of this jacket, because I want to know, y'know?

"Hei'tche Baby" was a big step for us as an opener, because everyone expected 'Plastic Surgery'. I dont want to end up having to do an 'Ants' repertoire before I can get down to doing my own songs. I think a years enough

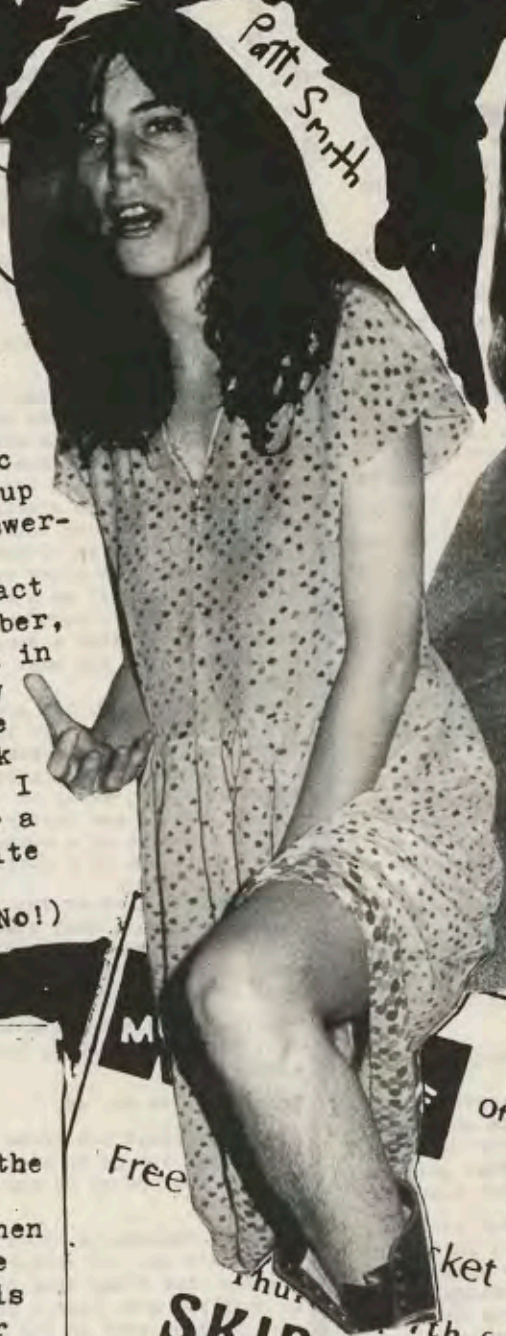


LIVE In LONDON by Tony D.

To start off this live page we have Patti Smiths press conference at the ICA. As you can see from the pic taken opposite she turned up in dress and boots and answered questions on her hair (cuts it herself), her exact date of birth (30th December, 1946 at a minute past six in the morning you astrology freaks) and her favourite TV show ("since they took 'The Saint' off the air, I got into 'Star Trek' for a while but my new favourite is 'Hawaii 5-0' "). (Is this really necessary? No!)

THE SLITS / DOLL Aklam Hall.

The Doll were an XTC type bunch, improved from the last time I saw them (at the Vortex, ah memories) when they were unlistenable, the girl singer still plays this leopard skin painted guitar and its still the best thing about them (although the guitarists blue lurex jacket came close). The Slits were as chaotic as you could expect, and great at it. Their enthusiasm knows no bounds, creating an electric atmosphere that transformed the dingy Acklam Hall into a real concert hall. Ari Anna still hasn't learnt how to be professional, and its to our benefit, even tho' off-stage she still seems to be clique-obsessed and desperately-hip. They only played for thirty five minutes, leaving a disgruntled crowd behind, but it was a wise move, when your is in your chaos you afford to drag it out long.



Patti Smith



Gene October

THE MEMBERS Marquee.

Very rough and ready group, zilch clothes sense (they come on like it was a rehearsal) and a lot of their songs are forgettable, but songs like 'Soho Agoge' and 'Chelsea Night Club' show they've used the old noddle a bit. They also do a good cover of Larry Wallis's 'Police Car'. These songs work best because they utilize the naive yokel sort of voice or the lead singer, which they also do for their classic single 'Solitary Confinement'. That is the highlight of the show, and they pad it out to about eight minutes with more rants about "moving up to London from Camberly", for once this stretching out works. They're a band who could develop into a great band, but just now their high points are a bit too scarce. I'd go and see them again tho'.

Free Market
THURSDAY
Free Market
with S
Plus
SKIDS
ZONES
Music-Food-Bars-Dancing
Admission Without Th
Management Reserve



The Life & Times of PATRIK FITZGERALD.

by Tony D.



Patrik Fitzgerald, the little guy with the battered acoustic, churns out his chronicles of the British way of life with a punk perspective that seems so refreshing to me after the plastic fantasy lyrics that so many are hacking out these days. Fantasys all well and fun if its done properly, but if I hear one more of these Hot Rods type 'Living on the Street' man songs, well you know what I mean.

His lyrics have that child-like quality of clarity, cutting straight and true with words or phrases that you just wish you'd thought of first. I've quoted a few songs in this interview but their full effect is lost just reading them, try and imagine Patriks phrasing and strange vocal anyway and you should get some idea.

In an effort to get to the roots of what makes a whap turn to this as his vocation I asked him about his past.

After going through the mandatory bedroom guitar hero phase ("All the neighbours hated me. The lady next door came round on the verge of a nervous breakdown, almost crying saying, 'we've had to put up with this for the past five years and we're not going to have it anymore'") he decided he wanted to be in a group.

He got into punk when a friend who'd been going to see the Pistols heard him playing his songs and told him they sounded like punk.

Then he wen. to audition for the legendary LONDON SS... "They wanted strange looking people so I attempted to dress up and looked extremely silly. They were playing Stones kinda stuff, and wanted me to play slide guitar so they could do Stonesy blues things. I only went to one audition".

15 For awhile he became an actor "in this shoddy little theatre group that didn't have any money. I enjoyed it though, they had good plays, general sort of

things. I was there for about nine months immediatly before doing this".

He started playing acoustic versions of his tunes when he turned his hand to busking, mainly because the groups he had been in didn't want to do them.

"I heard Small Wonder were starting up a record label so I bought in my songs and Pete (S.W. supremo) liked 'em the way they were, on the acoustic, so I ~~xxx~~ thought I'd just stick at it. Quite simple".

"Both 'Backstreet Boys' and 'No Fun Football' are two and a half years old:

NO FUN FOOTBALL

Its no fun getting sliced in two by a railway train,
Its no fun getting thrown down stone stairs with parts of you in flame,
Its no fun keeping memories in the form of scars,
And an autograph doesn't seem the same when its written on a plaster cast,

Its no fun getting chased down the street when you find a blind wall,
Its the back of a pub, crates of beer bottles and that is all,
You scream, but at that moment the home team almost score,
You'll give up your fan club membership,
Your scarf, but no,
They want more.

As well as singing, onstage Patrik will frequently whip out a bundle of papers and read out some of his poems and short stories.

"I like writing poetry more, maybe because there isn't any pressure on me to do it whereas I have this pressure on me to write songs.

Its more demanding for people to listen to as well, which is quite good. Sometimes you get the best reactions when people dont like what you're doing. If you're popular theres a danger people will automatically respond in a good way to what you're doing".

"I wrote 'Wandered Lonely as A Punk' last week, it just seemed such a silly line.

"Its based mainly around a letter somebody wrote to me from somewhere saying 'we aint got any punks around here, I'm the only one and nobody ever talks to me', and stuff like that:

I WANDERED LONELY AS A PUNK

I wandered lonely as a punk,
That could not find a crowd,
They're there somewhere,
everywhere,
But here, its not allowed.

I sit here in my quiet corner,
Listening to all their scowls,
Despising their lifestyle,
Of sexy noises, drunken howls.

A lift home in his car for her,
If shes lucky, lucky her!
I could sometimes happily become,
The local mufderer.

Victim of their lack of feeling
Victim of their lack of brains,
I wandered lonely as a punk,
That could not find a crowd.



BACKSTREET BOYS

"Music was my escape route when I used to live at my mothers house. My sister used to live there with my nephew, who was a little baby, and it was always screaming and things all the time. Whenever I felt like getting away from that I'd dive up to my room and either play my guitar or records. Its always been important, but I've never been devoted to any one group."

What are your favourite records just now?

"I like the Polices new single, believe it or not, the Skids new one, Little Nells, and a lot of reggae.

"The new Raped single I like, and a lot of X Ray Spex stuff, and I've been

turned into a Who fan recently by someone playing me all their records.

"David Bowie was pretty important to me then, not now though, I used to like singing to his songs so I could practise singing in an English and not a phoney American accent."

Do you go and see other bands much these days?

"When I have the time yeah, the Music Machines my favourite hanging out place now",
Its the only place left for that now really, I say.

"Yeah thats the trouble, thats what gets me. Theres the White Hart in Acton thats supposed to be good, but I wouldn't go down there because I go to places by myself and most of the time I GET REALLY PARANOID"

Same here same here Patrik, its why I like 'Backstreet Boys' so much now. Its the first song to even attempt to deal with that, especially for punks.

"Yeah, I've had lots of feedback on that actually. I really like that song, really believe in it, even more so these days. The first time I ever performed that one was on a John Peel session".

BACKSTREET BOYS

They stop you, no questions asked,

No time to spare,
And your eyes half asleep,
And your energy failing,
And its time to dissappear,
But they're always around somewhere,
And you move and you show,
And their fingers point and off they go,
And you breathe and they know,
And they near you when you tippy toe,
And theres a lot of them,
And you're only one,
And your nerves, at every shadow,

Say to turn and run,
And they'd like you to turn,
They'd like you to run...

All lyrics copyright Small Wonder, used (for once) with permission.

STONES

KNOCKOUT RELEASE OF THE MONTH

by Tony



JOHNNY THUNDERS:

You Cant put your Arms Around A Memory. /Hurtin'.
(Real Records).

The Only Ones meet the Dolls meet the Stones meet Johnny T'unhers, this is the first ex-Doll single that can grace the same spindle as Doll records.

A chorus that ends in a 'Lonely Planet Boy' steal has to be great, in fact I'd say this whole recordrips off 'Lonely..' but the electric guitars of Peter Perrett and Johnny salvage it.

Blows anything the Heartbreaker ever breathed completely out of the window, compulsory purchase.

(Trivia note: the front pic is supposedly Henri Paul and not the man himself).

RAPED:

Cheap Night Out/ Fore Play
Playground (Parole Rec.)

Lavish sleeve, hot record, what are you waiting for? Christmas?

Actually its a bit dissapeinting, not enough raunch and sleaze (you should hear it live baby) and too much of a pop feel.

Still, its an excellent record from one of the few bands who you can believe in anymore.

CONTROLLERS:

Slow Boy/ Do the Uganda/
Suburban Suicide. (Siamese Records import from California)

Matches the Killjoys for intensive power drive, great real hard hard core punk single that steps becoming monotonous by its feel. Satisfaction guaranteed!

STIFF LITTLE FINGERS:

'78 Revelutions A Minute'/
Alternative Ulster. (Rough Trade Records).

This proves that 'Suspect Device' was no fluke, another single that has every-

thing, power, hookline, intelligence and a punk sensibility.

Why can't more punk bands make shoe-string budget records as good as this?

JULIE & GORDON:

Gordons Not A Moren/ Happy to Know Ye. (Pogo thru WEA)

Have to admit it, I never really liked JiltedJ., the lyrics were far too reactionary (comrade!). This however is so bad its great, trash rock in the same league as the Piglets 'Johnny Reggae'

THE NIPS:

'Private Eye'/ 'All the Time in the World' (Soho)

More rockabilly-punk from Shane and friends. If you liked the last one you'll cream over this, but it doesn't break any new ground.

STEVE TREATMENT

'5 'A' sided 45' (Rather Records)

Five songs scratched out on a hellishly cheap sounding guitar, the best is the T Raxy sounding 'Negative Nights' stuck at the end of side one. Hear it if you can, you won't regret it.

DEMON PREACHER:

'Little Miss Perfect/ Dub. (Small Wonder).

Released as a joke more than anything, its probably already deleted, but its quite a delightful single. The b-side is essential for trash fans.

Its one of the singles I've played most over the last

month (so you can see what a state my taste buds are in).

SUBWAY SECT

Ambition/ A Different Story

I think we'll leave this one for the psueds to drool over.

File under irrelevant (file under load of rubbish if you want the truth).

MICKY JUPP:

Natures Radio/My Typewriter (Stiff).

Remember Fox, Noosha and her flimsy forties dresses? This sounds like them.

The two best tracks from this losers album

SKIDS:

Sweet Suburbia/Open Sound (Virgin).

Competent but boring, the Skids have some excellent songs, this isn't one of them.

KIETH ARMSTRONG

Space Boogie/ An Amazing Grace (Old Knew Wave Records).

Totally amazing record. Instrumental, I suppose you could call it electronic but it sound like Aborigine music, but very weird, check it out.

SKOOSHNY:

'It Hides More Than it Tells' and three others (an EP in other words) (Alien Records import from California).

The Only Ones on downers, its music to come down to (and in the cold light of the day its beautiful as well. You think beautifuls a strange adjective? Listen to it and then tell me). Available from Rough Trade.

CHELSEA

'Urban Kids'/ 'No Flowers' (Step Forward Rec.)

Third Chelsea single and the best, even so it still sounds horribly contrived. Its better live.

THE ANTS:

Young Parisians/Lady. (Decca)

A full review when it comes out at end of Oct. Suffice to say its incredible and the world will never be the same again.

THE NEW BUZZCOCKS ALBUM, OR A CASE OF MAKING AMENDS.

(both of these albums came in after the album page had been finished)

(Watch Tony D. squirm as the crawling toad says he likes the Buzzcocks after all.)

BUZZCOCKS:
'Love Bites' (United Artists).

The first Buzzcocks album caught me by surprise. No sooner had I marked it down as no more than another Wire type drone album (and said so in a curt three line review in R&T 11) than it shot to the top of the R&T chart and has now established itself as a major vote catcher each month.

And to add mere salt to my wounds the Buzzcocks released classic single after classic single, so in a typical case of over-compensation I feel I should give this an indepth type review rather than a usual RMT assesment of no more than twenty five words.

Here we go then: First track takes a while to get going but when it does its a good if undistinguished start. Its more of a carry on from the last album than a fresh approach. Next track, the single 'Fallen in Love', is the new Buzzcocks sound. That's heavily laden with hooklines and love song lyrics that turn out to be so much more under the microscope. The next track, 'Operators Manual' leans heavily on a time-change gimmick, and its clever enough to work. Its the most likely candidate for the next single. So far into the album it sounds like Pete Shelley has learned about pacing and pre-nunciation for effect, even if the next track 'Nostalgia' passes by unnoticed.

'Just Lust', the current b-side follows and I realise that although so far its a pretty good album, its mainly been love or a variation on same lyric-wise, which seems a step backwards. 'Sixteen Again' is another 'new' Buzzcocks tune and bears repeated listening.

Onto side two, and I realise why I gave up writing long reviews like this. (19)

The first track is an instrumental which is fine for other musicians but drags on for us mere fans.

Next is the Steve Diggle track, 'Love is Lies', more love (a sudden flash of the Lurkers singing "Love love love, its another boring story") and the anguish of the aftermath of a

broken relationship is accompanied by an accoustic guitar. Fitting really.

'Nothing Left' stems out after the ballad and has Ramenish tinges whilst Pete re-uses the "at all, at all, at all" line from 'What do I Get?', probably on purpose but as yet the lyrics are beyond me. Its old style Buzzcocks anyway.

'E.S.P.' follows with an interesting guitar lead intro thats a cross between glitter and psychedelia, maybe Shell-eyes answer to Devotes 'Light Pours Out of Me', if so its not as good.

The next track lasts for ever, its called 'Late for the Train' and its a dissapeinting finish to an album I liked far more than I expected. Its not as good as their last four singles led me to hope for but the only people its going to dissapeint are the hard punk fans who liked the first albums tracks like 'Fast Cars'.



FAB SNEAK PREVIEW EXCLUSIVE SCOOP, WHIP OUT THE MAGNIFYING GLASS FOR THE PIC SLEEVE OF THE ANTS FIRST SINGLE

ADAM and the ANTS

ADAM and the ANTS

LADY

AND THIS DAPPER GENT CAUGHT US UNAWARES TOO AS HE RELEASES HIS MOST IRRELEVANT ALBUM YET. DAVID BOWIE: 'Stage'

(RCA) (double live album) I suppose its not irrelevant if you went to the concerts (like I did) and want a souviner of this moving part of your otherwise mundane existence

As an album the first side is the best, with the Ziggy songs batched here (suprisingly no Jean Genie, or 'Alabama Whiskey Song' perhaps the single may be these two?), and the worst is side three. Can you honestly say the world needs another version of 'Sense of Doubt' played so competently that its sounds almost exactly like the version on Heroes with dubbed in screaming. This is the album to file alongside 'Peter & the Wolf'.

ALBUMS

RAMONES:

'Road to Ruin' (Sire)

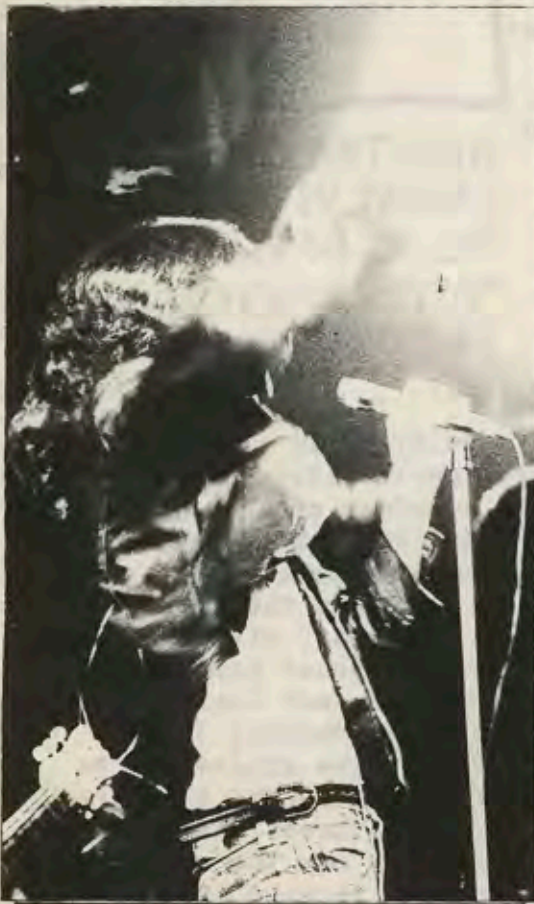
There's been a shift in the lands of Ramonia. Whereas before a Ramones album was good time music that made you feel like you just wanted to go out and damnwell create, with this l.p. it's the sort of good time music you lay around and bang your fist on the floor to, or drunkenly bawl all over the shop whilst strumming your imaginary guitar and not much else.

The people who said the Ramones were just the Dictators with a diet were proved right.

'Road to Ruin'?, well these guys aint no neon angels but we get the drift. cue: when you start ripping off the

Runaways the end has to be nigh.

The thing is tho', I nearly wrote a review saying how pleasant this actually is and how the country influenced 'Questioningly' was one of the best things they've done.



BRUCE SPRINGSTEEN.

'Fire on the Fingertips' (Bostleg)

Quite possibly the definitive Bruce Springsteen.

I was going to do a big review of this thing but Gie Dadomo did that in Sounds Sept 16, and with space being so short I decided not to bother. Suffice to say that this blows 'Darkness on the Edge' to smithereens, and leaves 'Born to Run' pretty tattered too.

The real Bruce Springsteen has finally stood up! (!)

It's the only album this time round I could recommend



BLONDIE

'Parallel Lines' (Chrysalis)

At her hammersmith concerts the audience was mainly straight locking young (I guess) marrieds. The punk contingent were kept firmly in their place, and with an album like this the transformation is complete.

Exit Debbie Harry, young wild and free ex-Stillette from Maxs, enter Deborah Harry clean and refined Linda Ronstadt surrogate.

The music in some parts is quite good and catchy'n' stuff, but its not punk related anymore.

I still play the first album a lot, but this can join 'Plastic Letters' in the bargain bins

WAYNE COUNTY & THE ELECTRIC CHAIRS.

'Storm the Gates of Heaven' (Safari)

I like Wayne County a lot, but this album isn't the Electric Chairs. This is a heavy metal album, only 'Tomorrow is Another Day' suggests the emotion WC is capable of.

This album is a massive disappointment, I hope this isn't their, uh, new direction. Bring back the sleaze and the tack and the glamour and the ritz, will the real Wayne County stand up please?

ALTERNATIVE TV and the HERE & NOW band.

'What You See Is What You Are' (Dept. Fun City)

Only for the truly committed. It contains two new ATV songs, 'Going Round in Circles' and 'Fellow Sufferer' - 'Sufferer' lasts for ten minutes and I've never managed to listen to it all the way thru yet, 'Going Round' last a minute and even that's pushing it.

RICH KIDS:

'Ghost of Princes in Towers' (EMI)

I listen to this album and I hear well executed solos and clever catchy tunes and nearly beefy chords, and I listen at it and wonder at the total lack of empathy between what this is and what I like.

I can admire it, can't fault its production or the Kids prowess, but it means as much to me as Lema Martell.

DEVO

'Q: Are We Not Men?

A: We Are Devo!' (Virgin)

Devo dont bother me any more, I used to hate them with a passion but not now. I still hate them deep down, hate all their clever clever voices and rich-boy pretentious type melodies, and stupid costumes, and American (hip) humour, but I dont go on about it anymore.

File under (are they still around?).

WILKO JOHNSON & THE SOLID SENDERS. (Virgin)

In 1975 Wilko was the man with the Feelgoods, three years on and this all seems rather pointless and irrelevant.

DR FEELGOOD.

'Private Practice' (UA)

Same as above except more so.

CHROME.

'Alien Soundtracks' (Siren Recods, import).

The Solid Senders are out of time, this is out of focus.

all albums reviewed by Tony D.

TELEPHONE 01-387-0428

MUSIC MACHINE
Playing from 11pm to 1am
11-12 HIGH ST. OFF. 11-12

LAST BASTION! THE WHITE HART PUB

MARQUEE 01-437-3303

NASHVILLE at the Lyceum

Someone said that fanzines should tell people "useful" things, like my thing in H&T 12 about how to abuse the underground and stuff. Like how to get to venues and which ones to avoid for instance. I'd have thought most people armed with an A-Z of London and a copy of NME would be able to find most places, but anyway heres the Tony D. guide to the various venues, including their safety factors and the likely hood of getting beaten up at each of them:

VENUE GUIDE

MARQUEE,
90 Wardour St, W1.
tel: 437 6603.
open from 7 - 11.

You can get there from either Tottenham Court Rd tube station or Piccadilly. I prefer the walk up from P/dilly myself because its more crowded that way and you walk up past theatres and cinemas and its entertainment city round about there, and also one time after seeing the Boys I got chased by teds along Oxford St. when I was using T/ham Ct. Rd. Its my favourite place for seeing groups at the moment even tho' it does get too hot when its packed. It closes at eleven which means you can get the tube home, or else you can go on to the Music Machine or Upstairs at Ronnies. If you've no money you can always go down and hang around Piccadilly and/or Leicester Square where theres activity all night to keep you amused (but beware the disco mob that come out of the Empire at three in the morning, the majority are drunkenly harmless but theres always some fucking wild boys around).

MUSIC MACHINE
Camden High St,
opp. Mornington Cres. tube station.
tel. 361 0428
open 8 - 2am

The best thing about this place is that for mos. nights theres free tickets around (available from record shops or some clothes shops during the day), otherwise it costs £1.50 to £2 usually. The other good things about here are that its open late enough to make finding a place to stay unnecessary (only three hours till the tubes start) and its big enough to wander around in without getting bored (too quickly). I used to hate this place when it opened, but now I'm spending more and more time there. After the Speakeasy closed more and more people are going here just to hang out.

NASHVILLE,
Corner of Cromwell Rd/North End Rd, W14
Beside W. Kensington tube,
tel: 603 6071.
open 7.30 - 11.

I've never really liked this place that much, the stage is in the wrong position and there never seems to be much atmosphere. Its also a bastard to get to for mos. people. About trouble, most people get to and fro by the tube which is literally three feet from the entrance so theres no time for attacks. Its sandwiched between Hammersmith, Fulham and Earls Court tho', which is fairly dicey.

LAST BASTION
White Hart pub,
246 High St, Acton.
open 8pm

Never been here yet, although its had ~~Sp~~ Raped, Chelsea and the Ants here. The reason is because I've heard ultra bad reports about gangs of Acton skins and x teds, and what-nots, maybe they're all exaggerated maybe not, all I know is that a place which dares call itself the 'Last Bastion of punk' is not worthy of the risks involved. If you know any different I'd be glad to hear from you.

LYCEUM
The Strand, WC2
Trafalger Square tube.
tel. 836 3715.

Never been here either. It seems to have taken over from the Roundhouse as the big punk groups place to play. I've heard fairly good reports about it, only trouble is your belts and wristbands and casins are taken off you at the door and its a free for all to get them back at the end.

HOPE & ANCHOR
Upper St, Islington, N1.
Highbury & Islington tube, and
then walk down.

Very small place with big tradition of R&B. Packs out quickly and its hard to see the small stage if anyone half-decent is playing. If you live up in the North or East its handy but apart from that its not usually worth the trek. About trouble, Islington was recently the scene of a "savage gang fight" between skinheads and soul boys ('78s version of Meds) in which three guys were hospitalized.

AKLAM HALL
Aklam Rd, W10
off Pertobello Rd under the Westway.
opens 8 - 2am (bar open till 12)
Ladbroke Grove tube.

The only time I went here I got attacked by a gang of black guys on the way home, that was last year tho' and things have supposedly improved. Due to a series of good billings its picked up a good reputation, and I suppose its worth going to if theres a good band on. Its a large hall type place which lacks atmosphere.

ROCK GARDEN
6-7 the Piazza,
Corner of James St and King St.
Covent Garden tube
tel: 240 3961.

A dingy dive, expensive to get in, almost no view of the stage apart from at the immediate front, expensive drinks, horrible touristy type crowds. Its only advantage is thats its central. Closes at 2, but you're expected to be out by then.

UPSTAIRS AT RONNIE SCOTTS
47 Frith St, W1
~~xxxx~~ Leicester Square Tube.
tel. 439 0747
10.30 - 3am

Costs £2 after 11 o'clock but theres usually free tickets somewhere (usual places or sometimes at the Marquee). Its advantages are that its little known and rarely packed, you can get (expensive) drinks up till three in the morning, and its 'intimate' (small). The disadvantages are that its a small stage and a bad p.a. usually. Its the sort of place you go to after the Marquee to finish up the night. Troubles rare because its so central, although one time I took a wrong turning and walked around china town which was a bit scary at that time of night.

ROUNDHOUSE
Chalk Farm Rd, NW1
Chalk Farm tube
tel: 261 2564.
opens usually 6-11

Practically finished as a punk venue, in its time it was quite fun and built up a little scene around it. Inside it was the same as the Music Machine, large enough to wander around in. It was here I saw the best gig of the year, X Ray Spex/The Ants. The best arrangement for ~~xxxx~~ being able to see the groups and dancing there is.

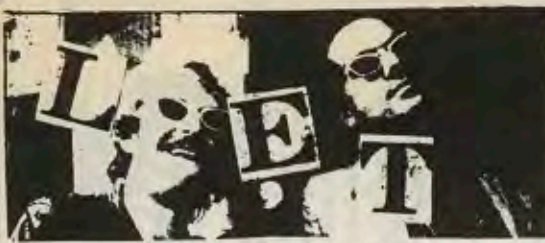
How to assemble a fire-bomb in your garage;
next issues helpful consumer guide

Saw the Slits there last night and it wasn't.

At places really far out, like Ealing or Lewisham, half the fun is in exploring the new place and getting there.

is only a rough guide to the major places

these loads of other places like the Red Cow and things I know but this



After that one letter I printed last issue the hate mail poured in against young T.H. for daring to stick up for fashion, I decided to print a few of the replies, and then thought fuck it and decided to have an actual LETTERS PAGE. Here it is, starting off with two replies to T.H., and also TH himself wrote in again (four letters infact) so theres more from him.

Incidentally, if you want to write in strongly enough you'll no doubt have already taken note of the address up front.

Dear Tony,
 regardless of how much Jimmy Pursey spends on booze each month, Viv Westwood is promoting punk as an image or fashion rather than an attitude. Punk began as an attitude and, as far as hardcore punks are concerned, still is.
 Yet to be recognised as a punk is, to quote Isabelle Anscombe, "to conform to an established image". And there was I all the time thinking punk was anti-fashion.
 Alan Hardy, Birmingham.

Surely Tony, if this geezer (T.H.) saves his six quid a week then how can he afford to go to gigs? If he doesn't go to gigs then why does he need the gear, and if he did go to gigs then he would see that you dont need the gear, just straights and t-shirt. Then he could spend his six quid at a gig and help pay for the running of the venues so they wont close down. And when did it ever feel like punk was going down the drain?
 All in all R&T is pretty good by punk standards but you could just mention a few of the better, smaller bands who dont get enough publicity, and have the potential to be great, i.e. UK Subs, Leyton Buzzards, Raped.
 Cedric and David Bastille, London.

AND A LETTER FROM THE MAN HIMSELF, T.H.
 Dear Tony,
 sad to see the NME and everybody calling the Clash album, "possibly the years best rock album". Rock? Wha. happened to punk, or even 'new wave' ? Me paranoid? Naw, just look at John Rotten, or should I say Lydon? Me paranoid? You Bet!!



I want to see a "Whatever Happened to?" feature on bands from last year like the Maniacs, Art Attax, Suburban Studs, Nosebleeds, Drones, Chelsea and god knows who else. And a FASHION page (dont say oh no!) cos fashion is shunned and sneered at but it is of most importance in punk. Punk is about rebellion - rebellion in music, attitudes, and clothes.
 Bondage clothes symbolise the real bondage of jobs etc, so they say something about the person who wears them.
 T.H., London.



Dear Tony,
 in my mind punk has changed into a more formidable rock force - or isn't Mick Jones a superstar guitarist onstage? I love the Clash etc, but I knew they would develop into mainstream rock like the Dolls (only the Dolls came too soon).
 The original Damned and Pistols and London SS - that was UK punk rock. The Roxy bands were punk too, but I'm sure a Sham 69, or even a "new" Lurkers fan would say different. Punk branched out into various directions, and when you link up bands like the Only Ones to Raped & The

Ants you're only catering for your own taste.
 Alan Anger, London (editor of 'Live Wire')
 Dear Tony D.,
 at our GROUP 4 gig I told you about I spent the whole day in the Town Hall, from 11 in the morning to 12 at night. The p.a. system didn't turn up so the band and the support had to make do with their own gear.
 Everything went okay apart from a futile attempt by a C.D.C. steward to stop the

band from finishing their set which resulted in the police getting called to calm the explosive situation down. There was only one arrest.
 Let me say that R&T is the best fansine out, and I buy a few fanzines everytime



I'm in the town. I recently bought Chicken Shit, and its the worst I've read. Its fucking disgusting, the people who do it are perverted, Nazi, bastards trying to start a "send 'em back" campaign.
 Judging by the attendance at the gig, things are good in Cumberland punkwise, cos there was about 200 people there although about 75 were "disco stompers and boogie on downers".
 More Sham and Banshees.
 Stephen Scott, Cumberland (Scotland).

Caris,
 about your ganster rock article. Caris Caris you impress us, you depress us, no you confuse us with many, so many clever half-thoughts and questions (but no answers) that we are forced to say YES YES without thinking for ourselves, but agreeing anyway.
 And clever Tone positions Ronnie and mates next to the article for DRAMATIC EMPHASIS.
 Johnny Waller, Dunfermline (Scotland), editor of Kingdom Come.

prag VEC



E.P.
OUT
NOW

side 1: 1) Wolf,
2) Cigarettes.

side 2: 1) Existential,
2) Bits.

E.P.
OUT
NOW



r.r.p.
£1
h

Available from: Rough Trade, Honest John, and all good record shops.

THE ANGRY BRIGADE COMMUNIQUE IS THERE TO RAISE POINTS RATHER THAN RAISE YOU TO ARMS I'VE NEVER FORGIVEN THE AB FOR BLOWING UP 'BIBA', THE FAMOUS BOUTIQUE CUM MEETING PLACE THAT THE NEW YORK DOLLS PLAYED WHENEVER IT WAS. IT SHOWED WHAT SORT OF FREEDOM THOSE OF US WHO DYE OUR HAIR WOULD GET UNDER THEIR REV!

I AM AN ENEMY OF THE STATE

'I'M AN ENEMY OF THE STATE' IS A SUPERFICIALLY BLAND CLICHE, BUT BEING A PUNK IS ALIEN TO THE STATE AND TOO MANY PEOPLE ARE TRYING TO MAKE YOU FORGET IT.

GRAFFITI ON THE KINGS RD: "THE ANARCHIST PUNK PARTY IS COMING". WE'RE ALREADY HERE MATE, YOU'VE JUST GOT TO OPEN YOUR EYES.

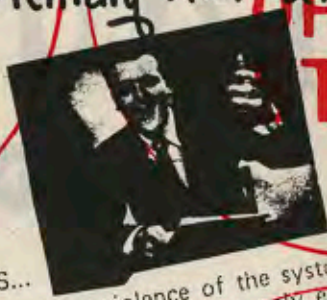
BEING AN ENEMY OF THE STATE DOESN'T HAVE TO MEAN MARCHING IN PROTEST TO THE IRAN EMB! (ALTHOUGH IF THATS YOUR KICK I'M NOT GOING TO SAY YOU'RE GOING ABOUT IT THE WRONG WAY). IT MEANS YOU'RE FIGHTING TO REMAIN INDEPENDANT OF THE STATE. TRYING TO BE YOURSELF IN THE FACE OF LABOUR NATIONALISATION AND SUPPOTATING UNION RESTRICTIONS, OR AGAINST TORY CONTROLLED FREE ENTERPRISE. AND I DON'T MEAN FIGHTING LITERALLY, I MEAN USING YOUR BRAIN.

REBEL ANARCHIST FACTION, THE NEW FAD TO WRITE ON THE WALLS SURE, BUT THAT DOESN'T MEAN ITS NOT A LOT BETTER THAN WRITING 'RICH KIDS' OR GANGRENE JOE X

PERHAPS YOU THINK THIS IS A BIT STRONG?

Read the commentary first before you pass judgement.

REBEL ANARCHIST FACTION



"FELLOW REVOLUTIONARIES..."

We have sat quietly and suffered the violence of the system for too long. We are being attacked daily. Violence does not only exist in the army, the police, and the prisons. It exists in the snoddy alienating culture pushed on by TV, films and magazines, it exists in the ugly sterility of urban life. It exists in the daily exploitation of our Labour, which gives the Bosses the power to control our lives and run the system for their own ends. How many dolls Royce... how many Northern Irelands... how many jobs? How many Trade Union bills will it take to demonstrate that in a crisis of capitalism the ruling class can only react by attacking the people politically? But the system will never collapse or capitulate by itself. Most of us have workers now realise this and are transforming union consciousness into offensive political militancy. In one week, one million workers were on strike... Fords, Post Office, B.E.A., oil delivery workers...

I AM AN ENEMY OF THE STATE

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Our role is to deepen the political contradictions at every level. We will not achieve this by concentrating on 'issues' or by using watered down socialist platitudes. In Northern Ireland the British army and its minions has found a practising range: the C.S. gas and bullets in Belfast will be in Derby and Dag-enham tomorrow.

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THERE'S A CERTAIN PERCENTAGE OF PEOPLE WHO DON'T "FIT IN" THE STATE, THE FACT THAT YOU'RE READING THIS MEANS YOU ARE PROBABLY PART OF IT,

SO WHAT? YOU ASK, "WHAT DO YOU WANT US TO DO?" AND I CAN'T GIVE YOU MORE OF AN ANSWER THAN SHOW YOUR COLOURS, DEFY MORE MORALISTIC RULES AND FOR GODS SAKE LET US KNOW YOU'RE OUT THERE.

I AM AN ENEMY OF THE STATE

I AM AN ENEMY OF THE STATE

from Feb 1971 The Angry Brigade. Communiqué 6

...MENTS ANYBODY?