

NOT JUST A PAMPHLET

ALLIED PROPAGANDA
ISSUE ONE 20P
MAY / JUNE 1979

ALLIED

PROPAGANDA

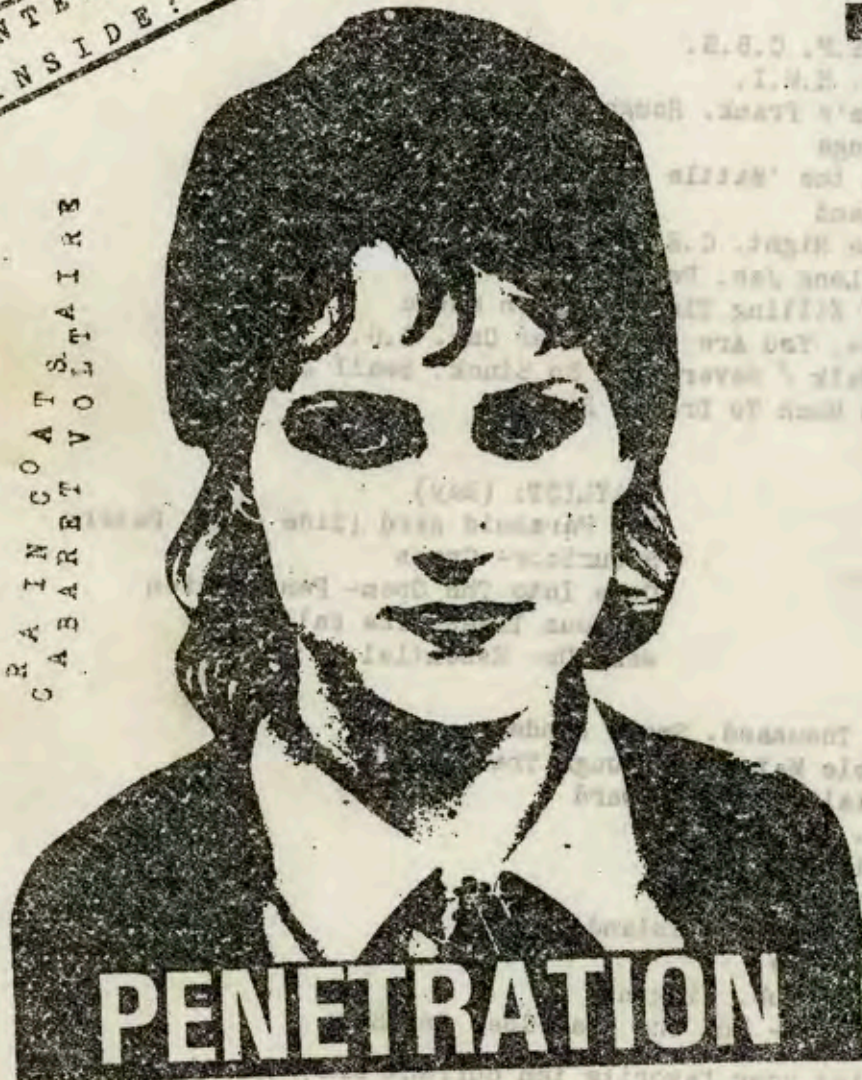
1979 ALLIED PROPAGANDA ISSUE ONE MAY / JUNE 1979 ALLIED PROPAGANDA ISSUE ONE MAY / JUNE 1979 ALLIED PROPAGANDA

PATRICK FITZGERALD

INTERVIEWS
INSIDE:

THE WALL

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PENETRATION



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ANGELIC
UPSTARTS

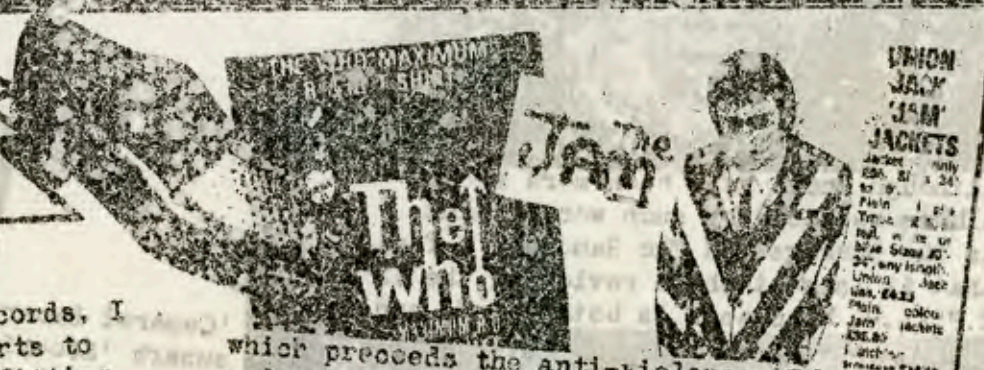
PAULINE: "People think that they can walk all over us, but from now on we're not gonna take any shit from anyone at all. We've got everywhere we've got on our own steam. We've built up our own following, we haven't pandered and we haven't got there through a media hype. We've worked for what we've got."

LIVE
REVIEWS:
JAM, JAGS,
DAMNED,
U.K. SUBS

CURE, UNDERTONES & CRASS VINYL REVIEWS



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After tragically missing The Records, I am amused by the Rainbow's efforts to play music which they consider fitting for the evening and even more amused at the audierces uncountious singing to what would normally be regarded as embarrassing pop music. The curtains unveil the usual

which preceds the anti-violence 'Tube Station' and 'A-Bomb' stirring everyones feelings. You really feel that something has been achieved when everybody sings together... I wonder how many of the audience got attacked on the way home? As Paul said "If it stops one person from getting beaten up, then it's done some good." The predictable explosion at the end of 'A-Bomb' is again unnecessary but it succeeds in leaving the crowd stunned and as the shouts of 'Jam', 'More' and 'Wally' echo around, they return to do 'Standards', 'David Watts' and

Who you callin' a god mate?



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but unnecessary flashing Jam logo coupled with target background. Then on comes manager John Weller for another tedious custom: "Here they are, let's hear it for The Jam." On come the band amid cheers

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and orgasms and proceed to play the (again) customary perfect set - into 'This Is The Modern World' and singing/pogoing/boobing begins. 'In The Street', 'Billy Hunt' and 'It's Too Bad' follow to get the atmosphere to a peak as quickly as possible. Up come the Wats, spurred on by Weller's G.L.C. comments on introducing Mr. Clean. The song is sung in virtual darkness and a slower version

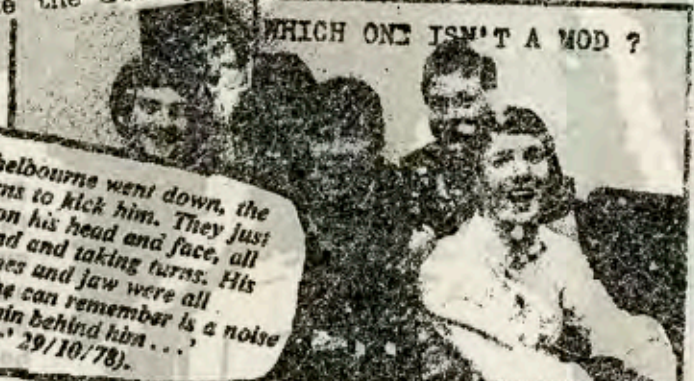
the Vandella's classic 'Heatwave'. The worshipping audience are ecstatic throughout and as the holy water flows from Paul Weller's brow 'Bricks And Mortar' and 'Batman' are performed. Off they go again, the crowd- as exhausted as the band don't seem to have the energy to call for another encore and 'In The City' is unfortunately left on the mountain of unperformed material.

than on 'All Mod Con's' is particularly appreciated by the crowd, who sing angrily along. 'Butterfly Collector' follows based on the same concept and the crowd continue to endeavor to sing with the same emotion as their new icon. The band have certainly not mellowed down, merely created a greater diversity of style... the classics followed 'Away From The Numbers' (With vocals as near perfect as on 'In The City') 'All Mod Con's'

The £50 suits have been replaced by £100 suits and the single Rickenbacker has been replaced by three. In a way it is sad that they have become the stars/gods that they were destined to be, and originally against. "We would never play the Rainbow or any place like that- or charge over £2.50." (Paul Weller, Red Cow 1976)

and 'To Be Someone' - Weller's comments on the music industry. Next the fantasy world of 'The Place I Love', which we all dream about when we're sick of the real life 'Strangetown': Reality is so hard! Foxton provides the vocals to 'News Of The World'

"Meet the new boss, same as the old boss." They are still one of the few bands that can create the atmosphere to go with their music



WHICH ONE ISN'T A MOD?

"When Mr Shelbourne went down, the gang took turns to kick him. They just standing around his head and face, all nose, cheekbones and jaw were all shattered. All he can remember is a noise like a rushing train behind him..." ('Sunday Mirror' 29/10/78).

JAM OUTFITS
 It's not meant to be serious, you arseholes!
 T-shirts £3.95
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By the way, I'm sure that all the mod's attitudes and beliefs have changed since they were punks in 1977.

CHART PROPAGANDA.

SINGLES:

1. STIFF LITTLE FINGERS Gotta Getaway / Bloody Sunday. Rough Trade
2. THE RAINCOATS Fairytale In The Supermarket E.P. Rough Trade
3. THE WALL New Way / Uniforms / Suckers. Small Wonder
4. THE ANGELIC UPSTARTS I'm An Upstart. N.E.A.
5. PENETRATION Danger Signs / Vision / Stone Herces. Virgin
6. THE RUTS In A Rut / H Eyes. People Unite
7. THE PIRANHAS Coloured Music. Attrix
8. THE GLAXO BABIES This Is Your Life E.P. Heartbeat
9. THE DAMNED Love Song. Chiswick
10. MILITANT BARRY Pistol Boy. Manic
11. KLEENEX You / U. Rough Trade
12. PROTEX Don't Ring Me Up. Good Vibrations
13. PATRIK FITZGERALD All Sewn Up / Hammersmith Odeons. Polydor
14. SLAUGHTER AND THE DOGS Four Track E.P. T.J.M.
15. SIOUXSIE AND THE BANSHERS Staircase / 20th Century Boy. Polydor
16. SPECIAL A.K.A. Gangsters. Two Tone
17. MENACE I Need Nothing. Illegal
18. THE CLASH The Cost Of Living E.P. C.B.S.
19. X RAY SPEX Highly Inflammable. E.M.I.
20. MONOCHROME SET Alphaville / He's Frank. Rough Trade
21. PLAIN CHARACTERS I Am A... Rouge
22. RUDI Overcome By Fumes. (From the 'Battle Of The Bands' double single) Good Vibrations
23. STEEL PULSE Sound System. Island
24. THE ONLY ONES Out There In The Night. C.B.S.
25. MISTY See Them Ah Come / How Long Jah. People Unite
26. FASHION Steady Eddie Steady / Killing Time. Fashion Music
27. GREGORY ISAACS/TRINITY Chunnie, You Are The Number One. G.G.
28. NICKY AND THE DOTS Linoleum Walk / Never Been So Stuck. Small Wonder
29. THE ELECTRIC PRUNES I Had Too Much To Dream. Radar
30. THE REZILLOS Cold Wars. Sire

PLAYLIST: (Mick)

Johnny Was- Stiff Little Fingers
Another Day- The Cure
New Way- The Wall
Inbetweens- The Only Ones
In Love- The Raincoats

PLAYLIST: (Ray)

The Paranoid Ward (Side One)- Patrik
Securicor- Crass
Come Into The Open- Penetration
Various Times- The Fall
Wake Up- Essential Logic

ALBUMS:

1. CRASS The Feeding Of The Five Thousand. Small Wonder
2. STIFF LITTLE FINGERS Inflammable Material. Rough Trade
3. THE FALL Live At The Witch Trials. Step Forward
4. THE CURE Three Imaginary Boys. Fiction
5. PATRIK FITZGERALD Grubby Stories. Polydor
6. THE ONLY ONES Even Serpents Shine. C.B.S.
7. LINTON KWESI JOHNSON Forces Of Victory. Island
8. THE UNDERTONES The Undertones. Sire
9. THE MEMBERS At The Chelsea Nightclub. Virgin
10. THE REZILLOS Mission Accomplished- But The Beat Goes On. Sire

To vote in next month's chart, list your favorite ten current singles and five recent albums and send them to: 'Allied Propaganda' c/o 05 Briar Crescent; Northolt; Middx UB5 4ND. (If you can't think of that many, a shorter list will do.)

The Crass 12" lasts for about fifteen minutes a side, so we decided to include it in the album chart, not the singles...

Congratulations to Sire records for screwing more money from the ruins of The Rezillos and for thinking up such an original title for the first Undertones album...

COLLARD, COLLARD - WHERE'S YOUR WIFE ?

BRIEF EDITORIAL DESIGNED TO CONFUSE READER.... ALLIED PROPAGANDA ISSUE ONE.....

WE HAVE HAD A GREAT TIME OVER THE PAST MONTH AND THANKS ARE DUE TO EVERYONE WHO HELPED US PUT 'ALLIED PROPAGANDA I' TOGETHER, ESPECIALLY JACK, JANE AND SALLY FOR PHOTO'S AND WILLY, DAVE AND PETE FOR ARRANGING INTERVIEWS. AS THIS IS ISSUE ONE, YOU PROBABLY WON'T KNOW WHAT TO EXPECT, SO I'LL START BY EXPLAINING WHAT THIS FANZINE IS NOT. DESPITE THE NAME, IT IS NOT POLITICALLY

MOTIVATED- THERE IS NO TIE UP WITH B.M., N.F., R.A.F., A.N.L. OR R.A.R. AS PATRIK SAID, JOINING A POLITICAL PARTY ISN'T GONNA SOLVE ANYONE'S PROBLEMS.

SECONDLY, THIS IS NOT GOING TO BE A "DIDN'T WE HAVE SOME GREAT TIMES DOWN THE ROXY" TRIP DOWN MEMORY LANE: IF YOU'RE GOING TO ACCUSE TEDS OF LIVING IN THE PAST, YOU'D BETTER MAKE SURE YOU DON'T. FINALLY WE WON'T SLAG OFF BANDS JUST FOR SIGNING WITH A MAJOR LABEL. DRAW THE LINE WHERE YOU WANT TO; I JUDGE BANDS BY HOW OFTEN THEY TOUR, HOW MUCH THEY CHARGE FOR TICKETS AND, ABOVE ALL, THE

QUALITY OF THEIR MUSIC. IN OTHER WORDS, IF A BAND PRODUCES SOMETHING AS GOOD AS 'BREAKDOWN' AND THEN RELEASES A SONG AS BAD AS 'EVER FALLEN IN LOVE WITH SOMEONE YOU SHOULDN'T'VE', I BEGIN TO WORRY! (THIS MONTH'S CASUALTIES ARE THE CLASH) ISSUE ONE IS SO GOOD THAT I'LL STOP NOW AND LET YOU GET ON WITH READING IT- REMEMBER, IF YOU'VE GOT ANYTHING TO SAY ABOUT ANYTHING, WRITE IN AND LET US KNOW. EVEN IF WE DON'T AGREE WE'LL TRY AND FIND SOME SPACE TO PRINT IT. I SEE YOU IN JULY (HOPEFULLY) FOR ISSUE TWO,

Ray

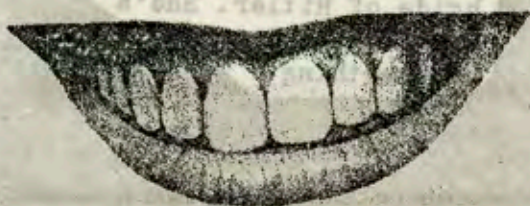
WE DECIDED TO WRITE THIS FANZINE BECAUSE THE OTHER EXISTING EFFORTS WERE NOT DOING THEIR JOB PROPERLY. THEY STARTED OUT FINE BUT BY ISSUE FOUR THE SPONTANEITY HAD FADED AND THE PEOPLE RESPONSIBLE BEGAN WRITING THEM BECAUSE THEY FELT COMPELLED TO, OR MERELY FOR FINANCIAL GAIN. RAY HAS JUST ACCUSED ME OF PREACHING, SO I'LL MENTION SOME GOOD ARTICLES IN RECENT FANZINES. THERE'S AN EXCELLENT CRASS INTERVIEW IN 'IN THE CITY' NUMBER TEN AND THEY HAVE TOLD ME THAT ISSUE ELEVEN WILL HAVE PART TWO. UNFORTUNATELY ANYTHING GOOD IS PADDED OUT WITH MUNDANE FODDER (UNLESS ANYONE IS INTERESTED IN ULTRAVOX, TUBEWAY ARMY, ULTRAVOX, EDDIE AND THE HOT RODS, ULTRAVOX ETC ETC)

THE LATEST EDITION OF 'JAMMING' CONTAINS A DECENT ARTICLE ON PRAG VEC AND A BIT ABOUT THE RAINCOATS (AND A SURPRISINGLY GOOD INTERVIEW WITH BILL NELSON) WHICH PROVES THAT THEY'VE COME A LONG WAY SINCE THEIR RUSH/JUDUS PRIEST DAYS. I DON'T AGREE WITH WHAT RAY SAID ABOUT THE BUZZCOCKS. IF PETE SHELLEY WANTS TO WRITE EXCELLENT POP MELODIES, THEN THAT'S UP TO HIM- THE BUZZCOCKS ARE A COMPLETELY DIFFERENT BAND NOW THAN THEY WERE IN 1977. SORRY ABOUT THE PRINTING, CHRYSALIS

RECORDS DIDN'T OFFER TO PAY FOR A FULL PAGE GEN. X ADVERT BUT I HOPE YOU CAN READ EVERYTHING. OH WELL, I'M DYING FOR A PISS- SEE YA!

Mick.

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PATRIK:

"I don't think I would like to vote, now I come to think of it. I thought I'd like to vote Labour, just to keep Margaret Thatcher out because I hate her, but I wish all the political parties would go away."

1984

MENSI:

"She's a fuckin' nut case, a psychopath. She'll have us at war."

Daily Mail

Income tax cut as the Tories land a mighty Budget blow on Callaghan's Government

EXPRESS

Steel kills off the Pact

Mid-air

Sun

ANOTHER
Sun Exclusive

THE

BORE OF YEAR

GROTESQUE
GROTESQUE
GROTESQUE

I A N (Of The Wall):
"Maggie Thatcher is the bride of Hitler. She's Eva Braun's daughter or something."

PATRIK FITZGERALD

WILL START ON 30th JULY, but other courses are scheduled for late in 1979.

"People accuse me of selling out because I've signed for Polydor but, I mean, every record company is a company no matter what. Small Wonder is a company. They want to make a profit- if they didn't they'd go bust, so what can you do?"

U.K. Operations: Erection, Inspectors, Senior Pipe Line (Welding). Dust Approval, Painting/Coating.



After three E.P.'s for Small Wonder, Patrik Fitzgerald has signed for Polydor. They do not put any direct pressure on him to write commercial songs. They do not release his records on coloured vinyl and they have no say in what he records, so what's the difference between the two contracts?

"The difference is that I get less money out of what I do and that technically I get more promotion and things like that, but I don't get an awful lot of it and they still can't sell my records to record shops because I haven't had a hit single, so if people wanna accuse me of selling out they can fuckin' argue with me about it because I don't think I have."

Patrik is taking life easy for a while and there seems no better place for it than the plush Polydor offices opposite Bond Street tube station. Sipping from a bottle of orange juice, he tells me of last night's Doll By Doll gig, how he acquired his 30p trilby and a little about his debut album, 'Grubby Stories'. "There's seventeen tracks, one's a poem and seven have got a group- John Maher out of The Buzzcocks on drums, Robert Blamire

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of Penetration on bass and a bloke called Peter Wilson who was producer plays keyboards and a bit of guitar. I don't like a lot of my L.P. because I haven't got the technical expertise of electric guitar yet. I can play it, but I can't

play it in an original manner yet, at least not when it comes to recording- I'm not sure what to do to make it sound different."

He takes his music very seriously and at the time I spoke to him still wasn't sure whether or not to release 'Don't Tell Me Because I'm Young' as a single. Not only is it already available on the album but

it is far more commercial than anything else that he has previously released, although he insists that it was not written with that in mind. "At first I thought 'no- don't bring that out on single in case it's a successful record' but then I

thought that would be like turning my back on something I've done- if I've recorded something I ought to have the courage to say 'O.K. bring it out as a single, let's see if it's successful.'"

The result of this dilemma seems to be that no songs will be lifted from the album and 'Improve Myself' will be the next single, possibly with 'All The Splattered Children' and the vocal version of 'The Bingo Crowd' on the flip side. Has he ever written a song to please anybody else? "No- if I do something that I don't feel is valid for any reason

whatsoever then it's no good to anyone. Everything I've recorded so far either I like or I think is right. If I really wanted to work at it I suppose I could be a total success at what I'm doing and get

my records into the chart - if I was prepared to make the right sort of records and if I wanted to do gimmicks, which annoys me. I've got this thing against doing massive anthems, that's one reason

why I never wanted to record 'Lewisham' although I used to play that live all the time. I won't do that now because I just don't believe in the idea of going and beating people up anymore. That was like an anthem that people could have sung... Most people get hit records by doing something that's easily chanted, or a catch phrase, but I'm not interested in doing that. I could I suppose - I could string together a load of cliches and probably come up

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PATRIK

FITZGERALD

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I have always believed that there should be a place in 'the new wave' for such diverse artists as The Upstarts, Essential Logic, The

with a hit record, but why should I? That's lowering my standards which I'm not prepared to do, even if it does mean getting in the chart. I'm resigned to the fact that I'll never get a hit record."

To change the mood a little, I asked what music he listens to at home and was surprised to learn that he has gone off reggae. "I used to have this big thing about reggae a long while ago, but now I've begun to realise what a load of bullshit reggae is. O.K. - it's fair enough for a while to say 'Aren't the rasta lyrics cute' but when it boils down to it they're just like

disco lyrics, it's all 'oh baby this and oh baby that' and if it ain't that it's smoking dope. Y'know there's nothing revolutionary about rasta lyrics at all, so I've gone off reggae. Plus I had this period where I was living at this girls house for a while and the people downstairs kept playing reggae until about four o'clock in the morning and all you could hear was the bass line coming through the floor and it was fucking horrible so I went off

reggae. I can't listen to it now - the worst part was that they were playing most of my favorite songs all the time, so I got sick of them. The Velvet Underground I've always liked, The Doors I've always liked, David Bowie I've always liked. I respect Bowie because of the fact that he's been going so long and done an awful lot of albums and nearly all of them have been really good - plus the fact that he's always doing interesting things on stage and getting away with it. Despite this admiration, Patrik has never seen him live. "The few people that I've seen live that I really liked at any point,

like Patti Smith, I really liked her for a while and I saw her on stage and she was diabolical - I hated her, I thought she was awful, so I tend to be put off people by live concerts so I shy away from going. I'd rather imagine what they were like."

Undertones and Patrik. When considering the others it is easy to categorise them, but it is almost impossible to compare Patrik with anybody else. "I've

always had this big fear of getting too influenced by people anyway, if somebody says to me something's similar to what I'm doing I nearly always fight shy of it in case it is too much of an influence

me. I suppose that's why I play acoustic guitar, because I wanted to sound different from the word go. I've always tried to write different stuff from everyone else, that's one thing I've always prided myself on."

BUZZCOCKS
 Hammersmith Odeons
PATRIK FITZGERALD
 HAMMER WITH ODEON
 SATURDAY 31st MARCH at 7.30

When he was originally offered the chance to support The Buzzcocks at Hammersmith he turned it down, but later changed his mind, a decision that has brought a lot of criticism. "Kevin my manager said 'Do you wanna play at Hammersmith with The Buzzcocks?' and I said 'What - after recording that song?' He said 'Well, think about it, it would be quite funny to play

From IAIN WALKER in New York
GOODIE-GOODIE actress Julie Andrews is to be unfrocked - to go topless in her new film.
 The sugar-and-spice star will play a nymphomaniac starlet who sleeps her way to the top. And as she...
 that there. When I walked off after playing 'Hammersmith Odeons' I thought that it was worthwhile, because I'm sure I got over to some of the audience."

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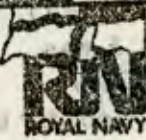
PATRIK FITZGERALD



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Patrik is currently touring to promote the album, but didn't play any dates on the Rock Against Racism 'Militant Entertainment' tour. "I was thinking about it, but I don't know. I get swayed towards and away from politics very, very easily. There's some things I agree with about what they do - I saw this sticker that had 'Soul, Punk, Jazz, Rock 'N' Roll, Reggae: Our Music' which I thought was great, but beyond that, the political thing, I'm just not interested. It's too much an extension of the Socialist Workers Party and I don't want anything to do with them because I don't particularly agree with what they're about. Somebody said to me 'Do you wanna join the S.W.P.?' and when I asked why he said 'Don't you think that everybody should be paid an equal wage and everybody should be entitled to a decent job?' and I said 'To a point' but on the other hand I don't believe that anybody

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they might think that's the way to do things, but it's not. Going and beating someone's head in is the equivalent of them coming and beating your head in. What's the point of that?" Although (theoretically) he is in an ideal situation, Patrik is far from happy with 'Life At The Top'. "One song that I'm gonna do will probably upset a few people. It's a bit like an extension of 'All Sewn Up' because that's vaguely about the music business and the idea of becoming musicians, because everybody says 'Oh isn't it glamorous - you should be perfectly happy. You're now in a situation where you're doing what you want and you're saying what you want' but at the same time I think to myself 'No, I'm not totally happy - I'm being vaguely intimidated by other people.' A lot of people don't understand that in a way I resent the fact that I'm a musician because if I'm not successful I've got fuck all else that I can fall back on, that's what people forget a lot of the time. I was stuck in this position because at school I didn't get the opportunities I could have got and at work I didn't get any opportunity because people thought 'J.K. - East End, doesn't know fuck all... brainless!' then I thought 'Fuck, what can I do?' so in a way I became a musician because

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 do with them because I don't particularly agree with what they're about. Somebody said to me 'Do you wanna join the S.W.P.?' and when I asked why he said 'Don't you think that everybody should be paid an equal wage and everybody should be entitled to a decent job?' and I said 'To a point' but on the other hand I don't believe that anybody

It's a bit like an extension of 'All Sewn Up' because that's vaguely about the music business and the idea of becoming musicians, because everybody says 'Oh isn't it glamorous - you should be perfectly happy. You're now in a situation where you're doing what you want and you're saying what you want' but at the same time I think to myself 'No, I'm not totally happy - I'm being vaguely intimidated by other people.' A lot of people don't understand that in a way I resent the fact that I'm a musician because if I'm not successful I've got fuck all else that I can fall back on, that's what people forget a lot of the time. I was stuck in this position because at school I didn't get the opportunities I could have got and at work I didn't get any opportunity because people thought 'J.K. - East End, doesn't know fuck all... brainless!' then I thought 'Fuck, what can I do?' so in a way I became a musician because

SUPERVISOR
 is born to work for anybody else anyway, so how can I agree with somebody who comes out with an argument like that? I see that admitting that you are inferior to somebody is pointless because you're working from the wrong standpoint. Much as I'd like to do something for them because I like the actual people that run it, in principle I don't believe that joining a political party solves anyone's problems anyway. I haven't sorted my beliefs out totally yet but I do know that no political party is appealing to me and I don't think any of them have got anything to offer - quite honestly they're all as bad as each other. Rock Against Racism are so busy saying 'Let's go and fucking smash nazi's' and

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STAFF
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WE NEED MEN FOR TOMORROW'S NAVY.

PATRIK INTERVIEW
BY RAY

FITZGERALD

that was the only thing I could think of to do. I resent that to a certain extent because although I am doing what I technically should enjoy doing, I still know at the back of my mind that I was forced into doing this because I couldn't do fuck all else and wasn't given the opportunity to do anything else. Everybody thinks it's like winning the pools - I'm gonna do a song about that."

Patrik seems quite disenchanted with 'the scene' at the moment, but was still keen to tell me how good Doll By Doll were. "They're sort of R'n'B influenced, they wouldn't be everybody's cup of tea but I like them.

I don't think they're heavy metal because heavy metal has got no brains involved, whereas they try... Jackie Leven's got a good, er, stage persona." The Clash, Stiff Little Fingers and, inevitably, Gen. X all came in for their fair share of

criticism, but Jimmy Pursey escaped! "I believe what he says he believes in. Yeah, funny enough for a long time I thought to myself 'Oh - what a cunt' the same as everybody else but... Put it this way, I wouldn't like to be in his position. Everything that he's done he seems to believe in so I don't see how you can slag him off for that really. When 'Hurry Up Harry' was released, I

took it as a total insult, but there again it's only a song. He tries to do his best and he's doing a lot of good things, like production for a lot of bands, he's helping them so that can't be bad - He's doing more than I'm doing... I feel quite guilty about that, then again he's got more time and more

YOUR NEW MAN

money to do what he wants to do. I think he's alright." Several songs recorded for the 'Grubby Stories' album were rejected, including a rockabilly send up called 'Bedsit'... "I did that after seeing Billy Idol do his fake american accent, I wrote it for him to do! I saw them at Wembley and they were abysmal, the biggest load of shit I've ever seen in my life. I just thought 'pop stars - who needs them? Not me.'"

GCE STILL THE PASSPORT TO CAREER SUCCESS

Recent articles in the press have suggested that Patrik is just another victim of the system and is about to be exploited by the music business, but he is not as naive as

some would lead you to believe and hasn't been corrupted yet. He has some definite views on the music biz that probably wouldn't go down too well with the Polydor directors!

"I'm not writing any political songs at the moment because that's not what I feel most strongly about these days. I feel more

strongly about the music business and people trying to fuck you about. I think in a way that's every bit as valid as writing political songs because they'll be people coming into the rock business for years and years and they

will still get all the same shit, all the gimmicks, all the coloured vinyl and the other tricks. I find it quite sad because punk was supposed to start a music revolution and now it's started all this coloured vinyl bit. It

we can change your life.

seems ridiculous that Generation X are now doing four colours and three covers and people will end up buying about twenty copies to get every single one because they are so gullible."

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The Prof

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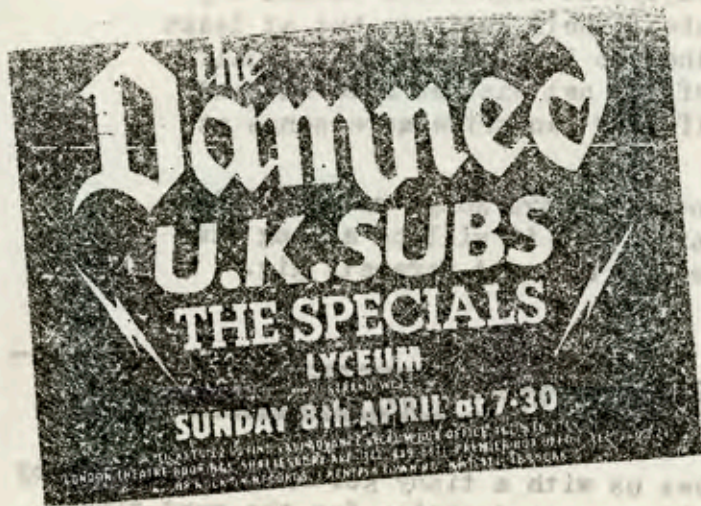
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Patrik began his tour with an un-announced gig at the Moonlight where he confirmed that 'Improve Myself' will be the next single. He said the change of mind was due to him realising how pointless it was releasing a song from the album purely to get in the chart, especially as they wouldn't play his records on the radio anyway. 'The Bingo Crowd' and a new song, 'My New Family' will be on the flip side.

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After waiting outside for two and a half hours, being entertained by Dick Barton and his mate, the last thing I wanted was a power-mad doorman telling me what I can and can't wear, but that's the sort of thing the Lyceum has become famous for and tonight was no exception.

When I eventually made it inside, Special A.K.A. (billed as The Specials) were just walking onstage. Rumours outside suggested that The Specials had pulled out and The Ruts had offered to replace them- by the time The Specials had finished their set I wished it were true. They are

a multi-racial reggae group, and apart from that, their only distinguishing feature is the fact that they (intentionally?) rip off

old songs- I recognised 'Al Capone' and 'The Liquidator' amongst others. As the Lyceum charge about 70p a pint not many people were pissed, so I doubt if The Specials got away with calling for unity between "All you punks and all you teds, national front

and natty dreads." Very cliched, very Tom Robinson, very patronising.

The U.K. Subs came on to a great welcome and it soon became apparent why. They provided exactly what the audience wanted: Traditional garageland tunes coupled with safe, uninspiring "we hate the world" lyrics. They played all three tracks from their coloured vinyl maxi single and these were easily the most popular numbers,

along with their follow up, 'Stranglehold' a song remarkable only for it's 1-2-3-4 singalong chorus. They remain one of the few groups that can make The Lurkers look like accomplished musicians, but I must confess that I still managed to enjoy parts of their set. It was no surprise when they plugged the single during a predictable encore, Charlie Harper announcing that "C.I.D. stands for Cunts

In Disguise." They then headed for Hastings along with the Kingston crew and other assorted liggers. During the break the D.J. played the occasional good record although 'Silly Thing' met with the best response, which must say something about the Lyceum crowd.

And so to The Damned, who managed to sell out the Lyceum with ease before appearing on 'Top Of The Pops'... where next- Hammersmith Odeon?

During the first number, the Captain proves that he can sing even worse than he plays guitar (a remarkable achievement.) Soon Dave Vanian stalks the stage sporting Dr. Spock ears and

Kojac crop- to everyones relief it is obvious that they haven't changed in the slightest since the 'farewell' gig exactly a year

ago. We are treated to Rat's convincing Rod Stewart impersonation and about four more numbers before Vanian's mike packs up and they walk off for a while. A quarter of an hour passes and they eventually wander back on, trade a few obligitory insults with the first few rows and crash straight into 'New Rose' -guaranteed to get everyone moving.

It is difficult for anyone to walk into a group like The Damned, especially an australian (!) but Alistair Ward seems to fit in perfectly and when the rest of the band go off again, it is only his cheerful banter about The Saints and

Cryatal Palace that keeps most of the crowd interested enough not to go home. I don't think it'd make much difference if Sensible played without ANY strings on his guitar but apparently a busted string was the cause of this particular tantrum and

when the chant of 'Subs' echoed around the Lyceum I thought that The Damned had blown it. Then the penny dropped: They couldn't give a toss. Rat gave us one more touching quote: "If there's anyone here from Croydon, I've got something to say to you. Fuck off." and at last Sensible condescended to actually play something - "This will be our next single, buy this one instead

enjoyable night. The Damned may cheat their audience but at least they do it honestly. About half of the set was new material and if they can write more songs as

good as 'Love Song' without Brian James then it will be a long time before the next farewell gig.

ALBUM REVIEW 'THREE IMAGINARY BOYS' / THE CURE (FICTION FIX I) WRITTEN BY MICK

THE CURE

DESPERATE
JOURNALIST
IN ONGOING
MEANINGFUL
REVIEW
SITUATION?

After the superlative single 'I', like most, could hardly wait for the debut album by The Cure. My mouth watered as I heard the first Peel session and a few of the tracks: then I turn to the N.M.E. for what I expect

to be critical acclaim from the rock establishment hierarchy (?) only to be bombarded by a mass of insulting bullshit - hardly an album review.

The packaging is intriguing and original (and a little less contrived than 'Armed Forces') with each track represented by assorted motifs on the cover - no actual

track listing. Side one opens with the brilliant suicidal '10.15 Saturday Night' which tells of someone totally fucked up after being rejected by his girl - the

grinding guitar breaks, the quiet interludes and the whispered 'suicide' all add to the feeling. 'Accuracy' follows on more light hearted levels, happily strolling along at a brisk pace. Next the melodic 'Grinding Halt'

entices us with a tinny guitar sound and poppy bass line - a good choice for the next single, very representative of the album. Following

'Object' is the best song on the album: 'Another Day'. This is structured in the '10.15' mould - great to get depressed to, expressing a mood

everyone experiences some time. The tune unfortunately doesn't get a chance to exert its full effect due to the haunting mood of the song and the self pitying lyrics. The side close

with 'Subway Song' - yet more 'production perfection' courtesy Chris Parry. Muffled bass and what sounds like a harp convey the paranoia of a girl who is

being followed home. Hendrix's 'Foxy Lady' starts side two: More illustrations of The Cure's brilliant use of instruments. 'Meat Hook' and a bouncy jazzy sound follows, in total contrast to 'Fire In

Cairo' - reminiscent of 'Killing An Arab' with the wry

chirpy guitar working wonders. 'So What' presents disjointed vocals and a change in style but perhaps at times a little too disjointed. (Token objective criticism) 'It's Not You' has the guitar volume turned up to suit the angry attitude of being fed

up with a girl, her irritating presence and habits. "I would murder you if I had the alibi here in my hands" is one such classic line. Finally the title track

'Three Imaginary Boys'... the dreamy phase of mystical lyrics give you something to ponder over... "Can you help me?" ...

as the song fades into a lighthearted short instrumental. In a phrase, perfection from production and style down to the lyrics and ideas. The cure is the sheer originality

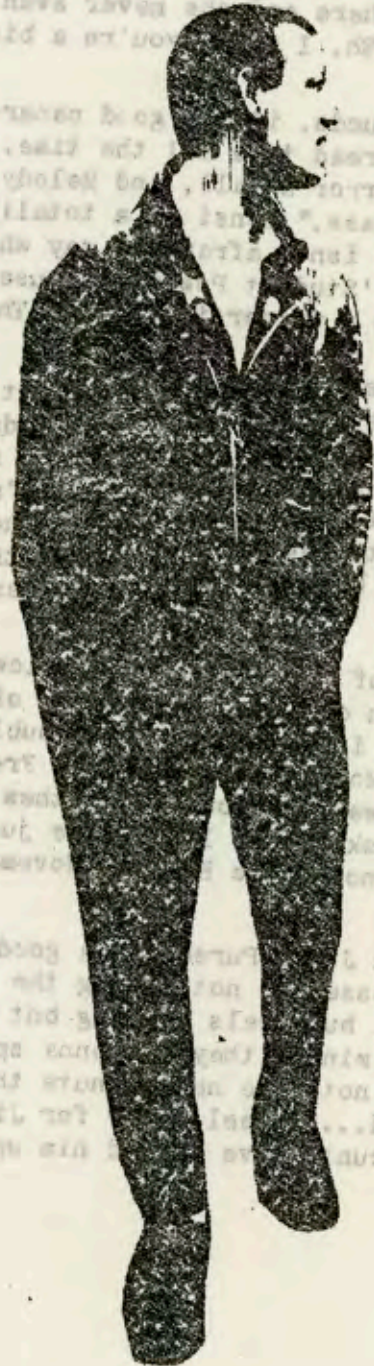
MENSI

Having got up at six, caught the seven o'clock train from Manchester to London and spent the whole day doing interviews with papers like Superpop and Record Mirror, Mensi, lead singer with the Angelic Upstarts is due to catch the 0.50 British Airways flight to Aberdeen. He has never flown before and is not looking forward to it one bit.

"I don't trust fuckin' aeroplanes but I couldn't get there in time for the gig by train." We are in a mini cab from Oxford Circus to Heathrow and I begin by asking if the Upstarts have an album planned. "Aye, the L.P. was nearly finished at Polydor. We just want a couple of vocals and a couple of lead breaks and it's finished. It was nearly finished at Polydor and they fuckin' sacked us."

After releasing their first single 'The Murder Of Liddle Towers' on Small Wonder, they signed for Polydor as part of 'J.P. Productions' but the deal fell through after a fight between Mensi and the head of security at Polydor's offices. "He was a cocky cunt so I give it him. He wanted a fight, he asked me three times but I didn't wanna fight him, but when I did fight him I fucked him up and he went crying to the directors. There were a load of secretaries knocking around, so he tried to show off by pushing us about- 'oos we were carrying on and he was just trying to push his luck, but he pushed it too far and I fuckin' give it him."

So how did they get the five year contract with W.E.A.? "Jimmy Pursey got us a deal. The first time we met we really hit it off. We met him last year, about October I think. He 'phoned up- he said he was getting his label together and he wanted us to be the first band on it. We really hit it off, we always have a good laugh when we're with him. We cheer him up."



A recent review in Melody Maker (which nobody reads anyway) annoyed the band and Mensi in particular: "They didn't review the gig until the last line, they just slagged me all the time- fuckin' didn't like that at all! I've

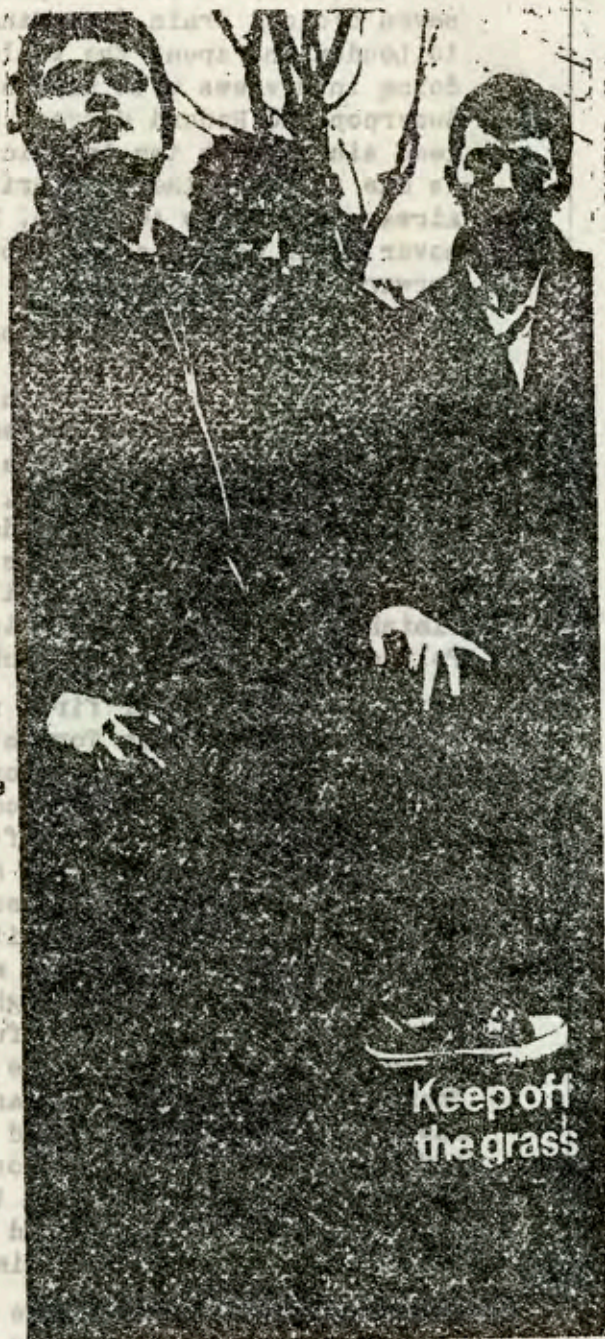
seen one of the guys from Melody Maker at a Rock Against Racism gig and I put them right. I said "Tell Penny Valentine her fanny stinks." It wasn't a gig review, she was just slagging me with her fancy words. What got me was that she was there and she never even came up and told me "Oh, I think you're a big mouthed cunt."

I like Sounds, it's a good paper- so is the N.M.E. I read them all the time. I don't like Record Mirror at all, and Melody Maker is middle class." Mensi is a totally sincere bloke who isn't afraid to say what he thinks. "I wrote 'Student Power' because I couldn't get in to a university to see The Clash. If you

had tickets they still wouldn't let you in, you had to be signed in by the students union. They're going on about freedom for the kids and the working class youth but we're standing outside and can't even get in to see the band, and it's half empty inside. They think they're so powerful but they're just wankers."

Because of their skinhead following, the Upstarts have been called 'The Sham 69 of the north' so I wondered if they have any trouble from the British Movement or National Front: "No, they're not allowed into our gigs, them cunts. Just about all the skinheads I know are just kids off the street, not these British Movement wankers."

Although Jimmy Pursey is a good mate of Mensi's, he confesses to not liking the last two Sham singles, but feels nothing but sympathy. "They say one minute they're gonna split up, the next they're not, the next minute they're going on the road... I feel sorry for Jimmy, just a few stupid cunts have fucked him up."



Keep off
the grass

MOND, STICKS AND STEVE.

At home Mensi listens to most new wave and some reggae. "To me, reggae gets boring after a while so I like it in small doses- Prince Buster is class. Lately I've just been putting on the Stiff Little Fingers album all day and all night. It's fuckin' brilliant, magic. That L.P. is a masterpiece, it's better than 'Never Mind The Bollocks'. It's one of the best L.P.'s I've ever heard in my life."

Before the Upstarts became successful Mensi worked as a miner. "I was there for three years, and there was three blokes killed and one of me mates got his hand chopped off- twenty one years old he was." He has written a song based on his experiences down the

pit, where everyone relies on one another and all men are equal despite colour, race or religion. "I'm writing songs all the time, but we don't get much time to practise them. There's a song called 'Football Hooligan'. It's about the excitement you get from

chasing kids, but the end just tells you how stupid it is- the last line says something like "I was beating up a kid and I looked in the mirror and the kid was me."

We eventually arrive at Heathrow, much to the annoyance of the snobs who spend their time posing at the airport bar, and before Mensi (or Mr. Thomas Mensford, as it said on his ticket) caught his plane I asked if the more recent songs were as aggressive as the first two

singles, or have they been watered down to attract a wider audience. Mensi begins to sing 'Everybody's Happy Nowadays' and adamantly replies "No. We could never turn like that- we would just be finished. I would betray everything I've ever believed in." I for one believe him.

UPSTARTS

ROUGH TRADE

PACKAGE
FOUR

KLEENEX / RAINCOATS / ~~CABARET VOLTAIRE~~ / SPIZZ ENERGI

Currently touring the country's smaller clubs is a Rough Trade package, comprising of The Raincoats, another all girl group-Kleenex from Switzerland and Spizz Energi. Live. The Raincoats are as good as their three track E.P. suggests.

(Bad Record Mirror review = excellent release.) 'In Love' features a screeching but pleasantly irritating violin. In a brief chat with Gina (bass) she told me

"We've got no real influences, our lyrics are a number of individual statements."

Drummer Palmolive was previously with The Slits. "Yes, she was kicked out, but that's their loss." Gina proceeded to explain, in her quiet voice, a little more about the band: "There's no way we'd sign for a big label- we're quite happy here." She did not want to be compared with The Slits but similarities are apparent.

Before Cabaret Voltaire pulled out, I met them to discuss this tour, which they seemed quite enthusiastic about. Unlike The Raincoats they would not turn down the chance to sign with a larger label; but they say that they'd refuse to change their style to try to increase sales. Before meeting them I imagined that they would be intellectual university bods but they turned out to be

sincere, down to earth and committed to what they do. They backed out of the tour because some members of the band felt that the pressures of an 18 date trek would prevent them from completing the tour. Spizz Energi (Formerly Spizz Oil) filled the vacancy, leaving Rough Trade pleased to be able to

present three of their bands. The new Spizz single has been rush-released and the second Cabaret Voltaire record 'Nag Nag Nag' will now be issued in a few weeks. The Spizz single

couple's 'Energi Crisis' with a song that was featured on a recent John Peel session, 'Where's Captain Kirk?'

Ray has given me an amusing account of the annoying band wearing crash helmets who doubled as targets for the audiences missiles at various Banshees gigs (including the clever

way they manipulated the crowd at the roundhouse) but audiences are more tolerant now (?) and I suspect that they will get a better reception this time.

Kleenex comprise of bassist Klaudia Schiff, drummer Lislot Ha, singer Regula Sing and guitarist Marlene Marder. After releasing a four track

E.P. on their own label in Switzerland the best two songs were issued by Rough Trade as a single, and then they were brought over to England to

record 'You' a new single... We were going to interview them but the interpreter didn't turn up!



LONDON DATES

- LONDON MOONLIGHT CLUB (15th MAY)
(Various dates elsewhere around country)
- LONDON DALSTON RIO CINEMA (matinee)
(3rd JUNE)
- LONDON DEPTFORD ALBANY EMPIRE
(5th JUNE)

"IN ALL YOUR RECADANCE
PEOPLE DIE."

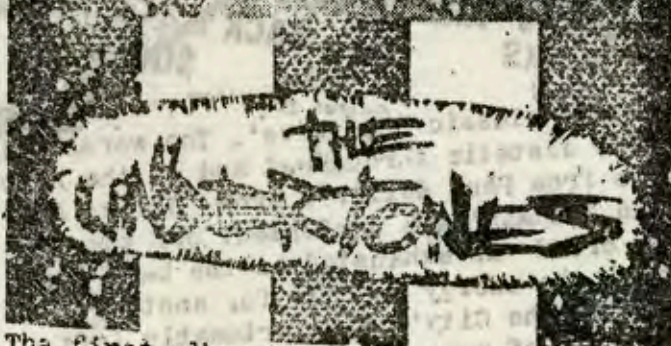
CROSS

Although there have been more recent albums released by such worthy bands as The Lurkers and The Ramones, I feel that it is worthwhile reviewing the 12" E.P./L.P. by Cross. As both N.M.S. and

Sounds dismissed it without a fair hearing (reputations in jeopardy.) most people have overlooked one of the years most important records. 'The Feeding Of The

Five Thousand' is half an hour of concentrated anger: littered with swear words it attacks religion, nuclear war,

television, the so-called human race, The Clash and just about every other aspect of the system. The most outstanding tracks are 'Do They Owe Us A Living?'



The first album by The Undertones is both enjoyable and unadventurous. Including almost all of their live set, it is a collection of thirteen songs all of which would make ideal singles but tend to drag on when played one after another. Describing each track individually seems pointless because, with a few exceptions, each one is a perfectly executed pop song: No pretension, no complexity and a

'General Bacardi', 'End Result' and the superb 'Securicor'. Whilst their presentation of the truth may not appeal to everyone, it is ridiculous for our intellectual scribe Tony Parsons to dismiss it as

"contrived, sordid, ignorant piffle" although what else do you expect from a self righteous know-all cunt with a cushy job and fuck all to complain about?

It is unfortunate that so many claim to appreciate the band simply because they appear trendy, and have no interest in what they're saying. Cross do not rely on a pleasant sound to capture your interest, they merely compliment

the lyrics by use of coarse sounds and it is probably this technique that alienates them from those who prefer safe Clash-style rebellion. I would love to hear the next single 'Asylum'

played on the radio, but I'm sure that it is not to be- for exactly the same reasons that it was not pressed on this album. Backed with 'Shaved Women Collaborators', an attack on conformist females, it may convince a few more people that it is not Cross that are full of shit, is it Gary Bushell?

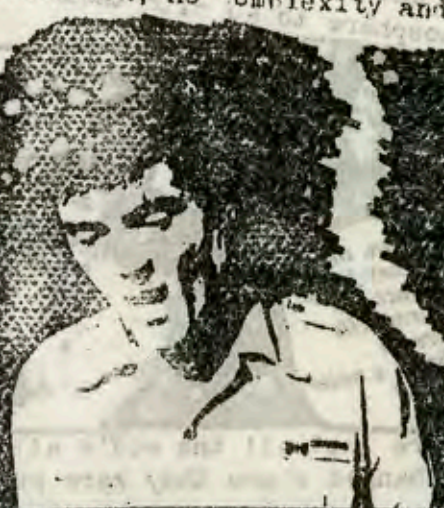
catchy chorus every other verse. The most obvious exception being a dismal re-recording of 'True Confessions'- a far inferior version than the original. It is good to see a group not relying on fancy packaging and the plain black and white cover photo is an example of their refusal to be built up as the next teen sensation.

Track one, side one is called 'Family Entertainment' which would have made an appropriate title for the L.P. -this is one album that even your granny won't object to. Despite it's chart success, I

still feel that 'Jimmy Jimmy' was a bad choice for a single, the intended

follow up 'Here Comes The Summer' is far better and should be far more successful (assuming it is released on green vinyl too.)

Each song sounds familiar on first hearing, perhaps because they are not totally original, and The Undertones have developed their own instantly recognisable style... Pure pop: Take it or leave it.



**IGNORE ALL
YOUR PERIL!**

INTERVIEW
BY RAY

PHOTOS
BY JACK

PENETRATION

At about half past four I wandered into the students union offices at Brunel University, half expecting to be told that tickets for the evenings gig by Penetration were sold out. Luckily there were a few left so I parted with my £1-10, adding as an afterthought that I was from a fanzine and had arranged an interview

with the band. "They'll be arriving at half past five." said the helpful Joan Baez clone and with that information I disappeared for an hour. Expecting the group to be late, I returned at quarter to six - to find Neale already on the pinball, surrounded by the

loyal Hounslow Mob and various student types: Long hair, straight Levis and 'Rock 'n' Roll Swindle' badges. Soon Neale joined the rest of the group for a soundcheck that was far better than the actual gig. They played mainly

new songs ('Nostalgia' was the only song from the 'Moving Targets' album) and a version of 'The Only Ones' 'Inbetweens'. Afterwards I managed to get into the bar without a pass and it was there that I asked Robert why they had decided to go to America. "Because it's a change -

would you refuse a free trip to America? Over the last year and a half we've done three tours of Britain, and you can't tour Britain all the time, so we may as well go there." I remarked on the new numbers and how unlike 'Don't Dictate' and 'Firing Squad' they are. "You've got to progress, you can't stand still, you've gotta do what you feel at the time. If we were still doing 'Money Talks' we couldn't have come very far, by leaving songs like that out of the set we feel it's a progression - fair enough, there's a lot of people

still shout for the old songs, but it's standing still, y'know that's back in 1977 when we recorded 'Don't Dictate'. The band are different now - we've matured as musicians and we've got two new members: Fred and Neale have added so much to the band."

That progression has lead to accusations that they were turning into a heavy metal group. "That's a load of bollocks, innit. There's no way we're heavy metal... I don't think you can label us now anyway. We're not punk. We were when we first started because basically a punk band couldn't really play their instruments and that's

the way we were when we first started, but we've gradually got better. A lot can be said in favour of punk but punks are the

most narrow minded in musical taste - "If it's not punk, we don't like it." Although they are now on the American tour, there is a new single due out soon.

"We recorded 'Come Into The Open' the night that Lou Reed played at Hammersmith Odeon. There was only the band and producer

Steve Lillywhite in the studio, everyone else had gone to see Lou Reed! We would have gone had we not been recording."

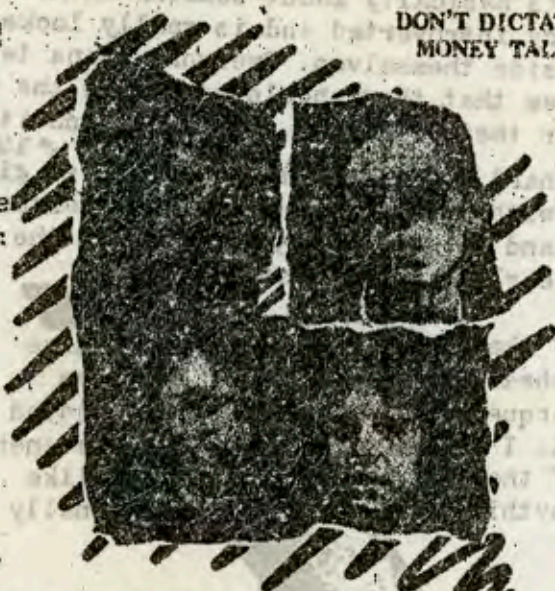
After Robert finished his pint and joined the crowd around the 'Space Invaders' machine, I spoke to Fred. Despite the hostile reception that he recieved when he first joined the band, he seems to be fitting in well.

"There was bad feeling at the beginning but I think that was because people had been reading what the national press had said and they took it as gospel truth. Just because I had long hair they

thought 'Oh, he's got to be a hippy' - I've been into new wave as long as everybody else. I felt a bit upset about it, that people could dislike me, simply because of that.

PENETRATION

DON'T DICTATE
MONEY TALKS



OUT NOW ON VIRGIN. VSI92

PENETRATION

The fact is that long hair doesn't suit me so I'm not going to have it, why should I? I think that people should accept you for what you are and then if they don't like you it's

a matter of opinion. I'm not gonna tell anybody else how to wear their clothes or how to grow their hair. I wouldn't do that. I wouldn't try to impose my ideas on somebody else in the same way that I wouldn't like to be put in a box and categorised. The press originally thought 'here he is, he's got long hair and we can't make out what he's doing... He's either a hippy and he's such a weak bastard that he's joined a punk band for the sake of it, or money - or he's something we can't classify - Let's call him a hippy.' That was the easy way out for them."

BRUNEL UNIVERSITY S.U.
 Kingston Lane, Uxbridge, Middlesex, Tel: Uxbridge (89) 35125
 Friday May 4th

PENETRATION
 +support

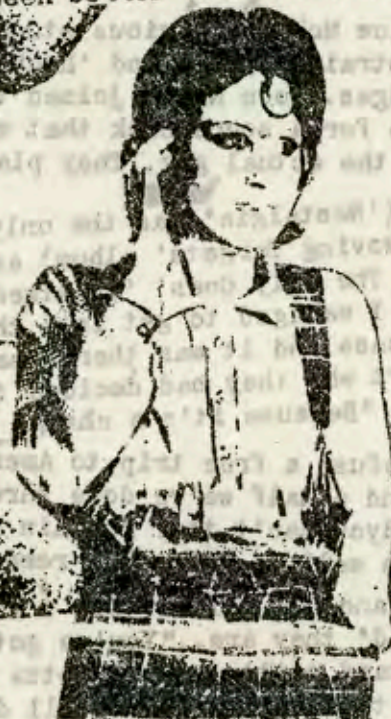
Tickets £1.50 in advance £2.00 on the door
 Sunday May 6th

Fred was responsible for the great introduction to 'Nostalgia' and wrote 'Dark Hearts', a song they played as an encore at the Lyceum. He has written a couple of the new songs, with Pauline providing the lyrics. "Last Saving Grace - that's a quiet one, well, it's slowish. I thought I'd like to get an atmospheric thing across. I wrote 'Come Into The Open' with Robert and Pauline. It's basically about someone who is very introverted and is really locked inside themselves. Everyone keeps telling them that they should come into the open for their own good, but they find it so hard." Fred remembers his first gig with the band as if it were yesterday and is surprisingly keener on the earlier songs than the rest

of the group. "I'd only done three rehearsals before the gig at the Marquee but it was great, I enjoyed it. I was so worked up into the energy of the gig and the heat was unlike anything I'd ever known. Personally I

think that the old songs should be included in the set for a long time to come because they represent an era in the band. 'Don't Dictate' represents an era in the band that I wasn't in,

but I still think it's a hell of a song. The moment something becomes stale, we drop it. That's why we don't play 'Silent Community' anymore, although I like the song. I'd like to record 'Duty Free Technology' but Pauline thinks that the lyrics are a bit dated now. It would be nice on a live 'B' side. I like the 'B' side of 'Danger Signs' but it might have been better with a new track."



Earlier in the day, Siouxsie had been pandering to Radio One by appearing on Kid Jensen's Round Table, and had been played 'Danger Signs'. It apparently didn't meet with her approval and Fred had one or two things to say in reply.

"Even before I joined the band I thought that the female voice was the only similarity, the difference being that Pauline could sing and Siouxsie couldn't. They're not one of my favorite bands, I

feel that they're very overrated. They are stagnating, their sound is becoming so in a groove. It's a recognisable sound but it can't go on forever. They ought to progress, they're gonna have to develop on that sound - if they can't..."

PENETRATION

In the dressing room soon after, I spoke to Neale on the same subject. "It doesn't bother me, she can say what she wants. She slagged off our single because of that Sounds article - it's pathetic. Phil Sutcliffe thinks we're all in love with each other, such

nice jolly little people - it's a load of shit. I like the Banshees music. I think a lot more people would like them if they weren't such cunts. They're full of shit, that's what I don't like about them." He was disappointed that 'Danger

Signs' did not make the chart, but having heard the follow up I am sure that it won't be long before Penetration break into the top thirty. "We had it recorded for weeks and I was all keyed up for it coming out, expecting it to do well and when it did come out it was such an anti-climax. Did

you see the ads. that Virgin put in the papers? They were shit. So far it's sold about 32,000 copies - it went into the chart at 84 and the next week it was 92 - and it's sold over 30,000 copies! Virgin

lodged a complaint with the Market Research Bureau although I can't see what they've got to complain about because they've done fuck all for it. They've never been wholly behind us. they always seem to have some other little pet group selling a lot of singles so they push them. like The Members or The Skids -

when we joined, it was Magazine. It's very annoying because you feel like you're wasting your time. Why should we bother when they're not? You're signed to a record company to produce, well, product - you might as well call it product, it is from their point of view. Our half of the deal is to write and

record it and their half is to market it, promote it and get it played on the radio - and they're not doing their job properly. As a company they are lacking in several

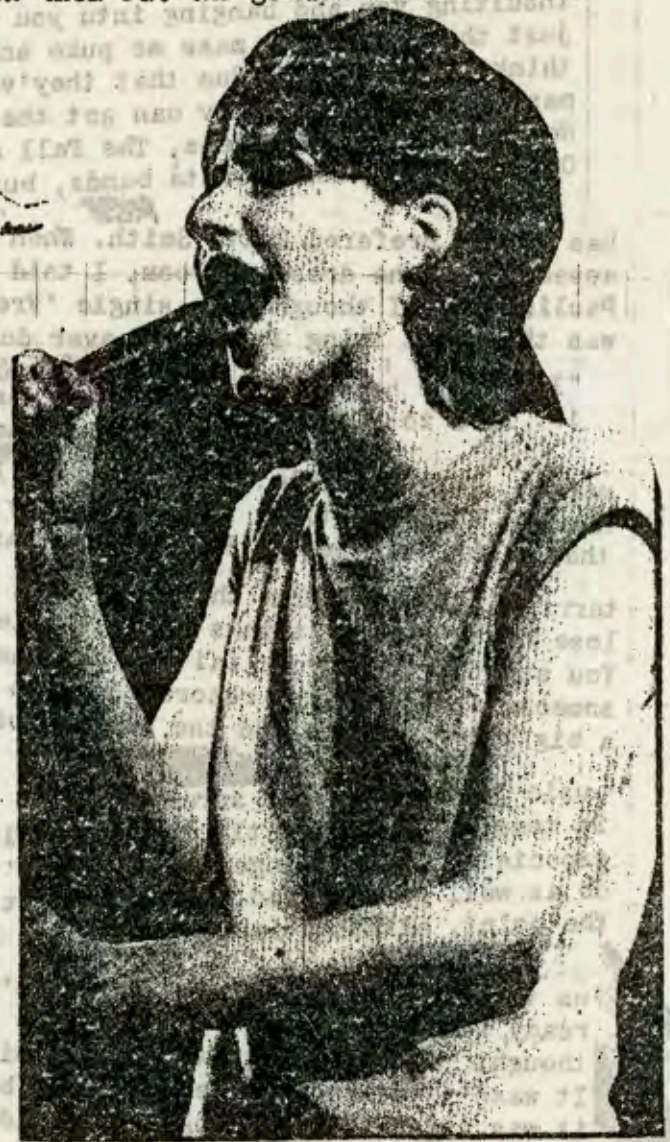
areas." Neale joined the band after original guitarist Gary Chaplin left. "I was a big fan of theirs and I saw them about twenty times in their really early days. I used to go around the country to see them so I got to know them personally and I used to play the songs myself. They

knew I could play guitar a bit, so when Gary Chaplin left I was just considered. I went along and did about thirty songs with them and it was just great, it worked really well. No matter what you read about Gary Chaplin,

he was a total wanker. He was a cunt and I can say that because I knew him both as a fan and a person. He left because he lost his drive and everything was a pain to him. It was awful for everybody: he just wanted to be a superstar without bothering with all the

hassles. He's been trying to form a band, but he's been trying for a hell of a long

time now." One of the things that Neale feels most strongly about is the security at venues. "At the moment bouncers spoil a lot of gigs for a lot of bands. A lot of kids think it's hard on them but the groups suffer as well



'cos when you've got all these apes at the front of the stage it puts you right off. When they're laying into the crowd you can't really do anything concrete because they're always huge blokes. At some places they're really keen to wade into the audience and at others they fuck

off when there's a bit of trouble. I think the campaign to get bouncers to be more organised is a really good idea.

They've ruined a lot of gigs for us, there's a couple on this tour when they've spoilt it for us and the audience. Y'know the Locarno's and Mayfair's - they're all run by one organisation and they're like the fuckin' mafia. They have all these fuckin' bruisers working for them and people in the audience think 'We're the ones who are getting hit' and they think that the group piss off to the dressing

room and don't give a shit but, like, I've had trouble off the bouncers myself: You come out the dressing room and they start insulting you and banging into you - it's just the same. They make me puke and I think it's long overdue that they've gotta pass a test before they can get the job." Neale, named The Banshees, The Fall and The Only Ones as his favorite bands, but Pauline

has always preferred Patti Smith. When she appeared in the dressing room, I told Pauline that I thought the single 'Frederick' was the worst thing Patti had ever done.

"I've only heard the single once, and it is. It's totally designed to hit the radio market, it's terrible. The last time I saw her was at Newcastle - she was really good that night but then at Reading she was

terrible. Someone like that you start to lose faith in, she thinks she's so clever. You start to lose your faith a bit when someone starts making records just to hit a big wide audience and the quality of the

music just goes." But surely Pauline is tempted to do exactly the same thing, especially after 'Danger Signs' didn't do as well as expected. "No - I don't see the point, although it would be nice for

us to have a hit single, I think we're ready for one now. To be honest, we thought 'Danger Signs' would be a hit. It wasn't designed to be like that but it was a good catchy single - we didn't



write it especially but it did turn out that way. The next single is totally different. It's slower, it's just a song that we like. I don't know if it's commercial, I don't care." The second album will not be recorded until they return from America in July, although they already have enough material for an album that would surpass even 'Moving

Targets'. Despite the success of that album, Virgin have not put their full weight behind the band and there seems to be an apparent lack of interest in the music papers. "We're not hip, you see - we're not hip, so everyone overlooks

us. They see all the other idols and say 'Oh, that's great' - they don't realise that they're the ones who are turning on them and selling out. The press build

people up and they can't see through it. I don't care what the press say anymore, they don't bother me in the least. They just get into little crazes for two weeks, four weeks, then they drop them... Then they get on to some other little craze. They like little bands that they can say

they discovered and when the band starts getting bigger they drop them. I don't know how people can accuse us of selling out. We've got everywhere we've got on our own steam. We've built up our own following, we haven't pandered and we haven't got there through a media hype.

PENETRATION

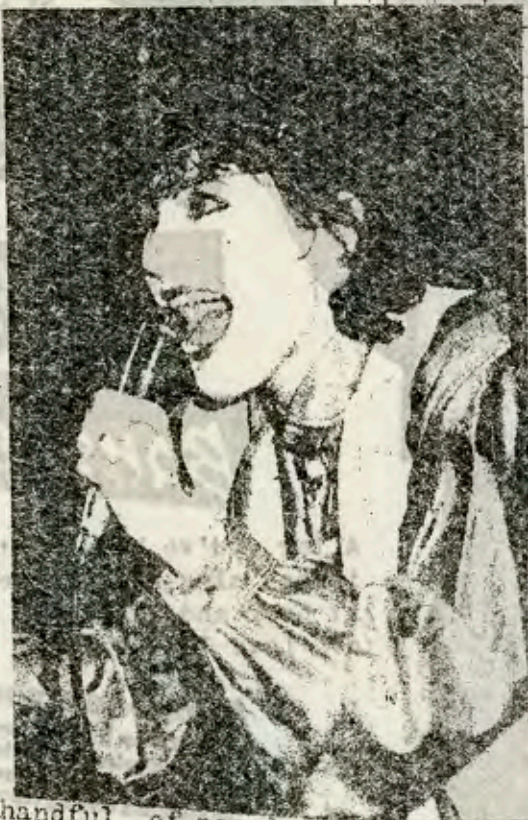
"We've worked for what we've got." Pauline seemed pleased with the way the tour was progressing and particularly remembered a gig at Essex a few nights previously.

"It was packed and the audience were really into it. Near the end they came on the stage, there was no hassle at all, they were

just enjoying themselves. Then the bouncers stepped in and started throwing them off

and the promoter panicked and he said that we'd incited a riot, that I'd told the

bouncers to fuck off and that we'd better get off the premises in five minutes or he'd call the police. We are really pleased with the way the tour is going because we can see our following is steadily building all the time." I remarked that it seemed fairly sudden to me, because one month only



a handful of people turned up at Willesden and soon after we were locked out of the Nashville. "It all depends on places, probably that Cavern Willesden was too far out for people 'cos I think people in London are very lazy. They won't get off their arses and go further than a few miles - where we live, we have to travel thirty miles to see a band whereas in London there's so much going on that people

become lazy." Soon Penetration go onstage and it is apparent that this

gig is not going to be as successful as their last at Brunel. After 'Never Never' a fight breaks out to the right of the stage, and there is a bad atmosphere throughout. They decide not

to play 'On Reflection', a new song that they were hoping to include in the set for the first time tonight and by the time they reach the dressing

room, the Kingdom Room is in total chaos. Drummer Gary Smallman is angry, Pauline is almost in tears and Fred is really

depressed. (Fred) "It's so annoying that that small amount of people can cause so much much aggravation for so many. There's five hundred people there, they came out for a good night and they're going back with nightmares - that's just not on. I find it so frustrating."

(Pauline) "That gig in Essex that I told you about was just as chaotic but there was a really good atmosphere, the last time we played here was good but I could sense there was something wrong from the start. We did a gig in Hemel Hempstead and there was about six there who caused trouble all night long. If there's something going on, you can't really get into performing."

In complete contrast, a few nights later they headlined at the Rainbow. Obviously the security arrangements are a lot tighter and it is easy to see why groups find it so hard to always play small venues. It was a far more polished gig, all the band

were nervous, although Neale refused to admit it. ("It's just another gig")

They played 'On Reflection', which will be on the 'B' side of 'Come Into The Open' the next single. If you liked 'Too Many Friends', 'Reunion' and 'Vision' from the first album, you need not worry about the way Penetration are progressing, after all, I'm not.



THE BARRY SHEENE COLUMN

So the new Public Image single 'Death Disco' has been released and you're all disappointed that it sounds nothing like the Pistols. When will you realise that Rotten is the only ex-pistol trying something different and not just going along with the crowd?



HYPOCRITE

YOU KEEP USING THAT WORD. WHAT DOES IT MEAN?

A word of yours is worth more than three of mine.

BILLY IDOL

No. 1 sex symbol

NOT PERFUMED. NOT COLOURED. JUST KIND

- * NO WIRES
- * NO CORDS
- * JUST SLIP IT IN

AFTER making himself a millionaire.

"I don't think we have any chance of getting the money."

JIMMY YOUNG, Mrs Thatcher's "favourite interviewer," gets the OBE.

Disloyal

I REFUSE TO APPEAR IN ISSUE TWO!

EMBARRASSING ODOUR

8.35 Crossroads.

HAVE YOU GOT IT? If you have, you don't need anything else.

Siouxsie

and the

Banshees

After you've brought the Banshees import single 'Mittageisen', turn it over and listen to the lyrics of 'Love In A Void'.

Banshees shriek

WE ARE not Nazis and we are getting pissed off for being shunned because of misquotes by sensation seeking reporters -- we don't need it!
So bollocks to all those who still haven't learnt that the press SUCKS. Also P.T. Fenton left the group a month ago. Love -- Siouxsie and the Banshees

Now guess why they didn't release it in Britain.



Nosferatu The Vampire

damned

FATHER-OF-TWO George Lindo was cleared HIGH STREET supermarkets are being yesterday after serving 12 months of a two-year sentence... for a crime he did not in a bid to prevent schoolgirl pregnancies.

CROWD INVADES pitch as Bowles scores hat-trick

S.L.F.

JIM REILLY

Hanging around Rough Trade watching the confused tourists listen to 'Live At The Witch Trials' when, surprise surprise, who should walk in but Jim Reilly of Stiff Little Fingers. Since taking over as drummer from Brian Faloon little has been heard from Jim, with most interviews being with Ali or Jake. As The Undertones have signed for Sire and Protex are now with Polydor, I asked if S.L.F. were looking for a contract with a major

label. "There's been more or less every record company that there is wanting to sign us, but we think that we can do just as well on Rough Trade and we have more freedom on Rough Trade than we would on any other label."

Asked what he thought of Sham 69's 'Ulster' Jim said "I don't think Jimmy Pursey had any right to write it because he doesn't live there so he doesn't know what's going on."

I wondered if people not living in Northern Ireland generally think that the situation is worse than it actually is- "No! I mean, over here all you hear in the press is the I.R.A. doing this and that but you never hear

anything else said. The British army are just as bad."

ROUGH TRADE
(Fingers/Ogilvie.)

Record boss said we would be a smash
Yeah, go straight to number one
He talked of hits and tours and lots of cash
And all the time it wasn't on

And I believed every word he said
And I swallowed every line
Yeah, I believed every word was true
And I didn't find out in time

(Chorus)

We were betrayed, betrayed, betrayed
Betrayed, betrayed by rough trade lies
Betrayed by lies

We quit our jobs and got all set to fly
Your promises had us riding high
But it's a dirty rough tough trade we find
"Yeah, we agreed, but you hadn't signed

Sorry son, gonna have to throw you
Our lawyers say we don't even know you"
Music is money, kids are no-account fools
You trade us in, we get betrayed by you

And you're sitting there in your London
Office, snug and warm
And you think that you've won but
Just remember this is just round one

We're gonna do it our way
We're gonna make it on our own
Because we've found people to trust
People who put music first

(Chorus)

Why can't you tell us the truth?
Why did you lie to us?

"Before I joined, Island Records
promised the band a record deal

and advance and told them to pack

in their jobs and come over to

England and they would do this and

that for the band. So they packed

in their jobs and came over and then

Island told them that they didn't

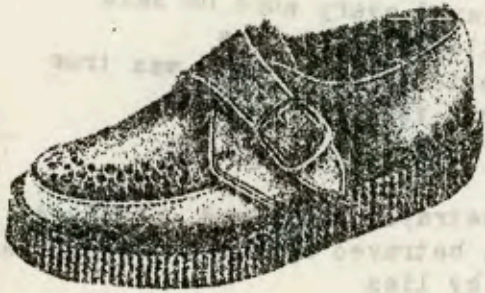
want them, without even giving a

reason. Now they've seen the album

doing so well they've phoned up and

asked to sign the band: We told them

to fuck off."



GOTTA GETTAWAY
 (Fingers/Ogilvie.)
 Gotta gotta getaway
 Gotta gotta getaway

Does he want the army out of Ireland?

"Yeah, I do want them out, but you can't pull them out like that

tomorrow because it would just leave the Protestants and Catholics to

fight each other and there would be a civil war...It's inevitable- they're

at each others throats as it is but

the army is there to stop it, so if

they pulled out tomorrow it would

just be everyone killing everyone."

The band have been accused of

exploiting the political situation

in their homeland and suspicions were

aroused because they co-write all

of their songs with manager (and

former journalist) Gordon Ogilvie,

but one thing is undisputed: with an

extensive british tour and a new

single (Gotta Gettaway) released to

coincide, nothing will stop Stiff

Little Fingers achieving exactly

what they want to.

You know there ain't no street like home
 To make you feel so all alone
 So many folk to tell you what to do
 But they don't speak the same language as you

They want to have me here, have me and hold me near
 Hold me down, fasten and tie
 But the cars are all flashing me
 Bright lights are passing me
 I feel life passing me by

The fuss is buzzing in my head
 My father argued and my mother begged
 It's not that their words ain't tugging at me
 But gotta stretch them, break them
 Get myself free

They want to have me here, have me and hold me near
 Hold me down, fasten and tie
 But the cars are all flashing me
 Bright lights are passing me
 I feel life passing me by

Gotta gotta getaway
 Gotta gotta getaway
 Gotta gotta getaway
 Gotta gotta getaway

'I WANT TO BE WICKED' 

says CAROL

REVEIL ALL

ON SALE NOW

DALLAS AT REST
 The ashes of Greek opera singer Maria Dallas, who died in September 1977, were scattered in the Aegean Sea yesterday.

SINGLES

EXCLUSIVE
 Princess Margaret plays Roddy Llewellyn a playful trick during after-lunch frolics at his country home yesterday.

Ray and Mick impose their opinions

THE RUTS: Babylon's Burning.
 R: A worthy follow up to 'H Eyes'. It's a shame that they've signed to Virgin and are destined to become rock stars. Make the most of them now, before they turn into another Clash.
 M: A 1977 style band who still sound original in 1979.

GANG OF FOUR: At Home He Feels Like A Tourist.
 M: Not as good as 'Damaged Goods' but this is far more relevant than 'The U.K. Subs'. A typical example of their original style, this paves the way for the future.
 R: How long before The Gang Of Four become too fashionable for their own good?

THE LURKERS: Out In The Dark!
 R: Just as the previous generation look towards the annual Rolling Stones album as reassurance that the earth is round, so thousands of narrow minded punks anxiously await the new Lurkers single. They won't be disappointed and I wasn't surprised... Need I say more?
 M: No.

CAPITAL LETTERS: U.K. Skanking.
 M: This group can be relied upon to produce good twelve inchers, although this isn't as good as 'Smoking My Ganja'.
 R: Despite the dull lyrics, this record is worth buying for the last three minutes alone. Great bassline and the usual assorted mentions of Jah, babylon and dope - a winning formula!

PROTEX: Popularity.
 R: Not really what I'm looking for, but I'd rather hear this on Radio One than Boney M or Racey.
 M: As another band seeks refuge under the mighty wing of Polydor, I'm glad that I've got an original Good Vibes copy of 'Don't Ring Me Up'. This isn't as good, but I don't think it'll hinder their plans to become the Irish Bay City Rollers.

DEVO: The Day My Baby Gave Me A Surprise.
 M: They find it harder and harder to create their so called 'individual' 80's sound and still appeal to the Blondie / Dickies market. The pleasant link between verses is the only thing that could possibly sell the record, although I'm sure the fools taken in by the hip marketing technique will make it go gold, if it isn't available on that colour vinyl already.
 R: Hello Jackie Carter.

BRIAN JAMES: Ain't That A Shame.
 R: Brian James writes great songs and this is no exception. If he wasn't such a posey cunt I'd give this record a good review.
 M: It is now apparent why he didn't fit in with The Damned. Here he sounds like Devoto and the backing enhances the mood successfully.



I got a sky blue pink one today



KEVIN KEEGAN: Head Over Heels In Love.
 Brian Moore: Ooh, my word!
 David Coleman: One-nil!
 John Peel: Punk died the day Kevin Keegan signed for Hamburg.
 N.B. John Peel is not a football commentator.

posey cunny

Kevin can't fail to score...
 singing his new single
'HEAD OVER HEELS IN LOVE'
 In limited edition full colour sleeve.

" ANOTHER EAR DEAF TO MY VOICE "

SINGLES

"Why didn't we review 'Come Into The Open' or 'Exchange' or 'Back Of My Hand' or 'Asylum' or

THE REGULARS: Fool's Game.

R: This would already be in my record collection if it were not for the latest C.B.S. marketing ploy- for £1.49 you can buy two copies of the same single, one a picture disc. The slick vocals and catchy chorus could provide them with a hit single... Buy it with a friend and argue over who has the black vinyl copy!

M: Will it destroy my street credibility if I admit to not having heard this single yet?

R: Yes.
M: Fair enough, the picture disc is yours!

THE CURE: Boy's Don't Cry.

M: Yet again The Cure succeed in portraying emotions perfectly in under three minutes. This is more commercial than the last single, but is nevertheless brilliant.

R: Yet again Mick succeeds in sounding like William Shakespeare... And I thought that this was a fanzine!

ESSENTIAL LOGIC: Wake Up.

M: Great introduction, the lyrics aren't as pretentious as 'Aerosol Burns' and the over-dubs make her voice sound better... Compare with 'Highly Inflammable'.

R: This is easily the best song on the four track E.P. The others range from boring and inconsequential (Quality Crayon Wax O.K.) to arty white reggae (Bod's Message) Are they trying to be obscure and trendy or do they mean it maaan?

U.K. SWBS: Stranglehold.

R: This offers less than any 1977 Step Forward single that you care to mention. The music is frantic but dated and the lyrics make no point at all. I'm sure that they're sincere but I'll stick to The Ruts, thankyou.

M: Not too bad, but I wonder if their next single will sound anything like 'Angels With Dirty Faces'. Ray only brought 'C.I.D.' because it was on red vinyl!

"Care for a lighthearted and enjoyable night out? Then try new super-improved Jags, a refreshing way to spend your evening!" That's how Island records could advertise The Jags, who are a tight little dance band playing what could be described as 'power pop' but

is in fact far removed from groups like The Pleasers and other such unsponsored trash. Their music sounds sharp even when live and they admit to having been influenced by Nick Lowe. Each song is a compact little gem with an irresistible

rhythm that is difficult to avoid moving to. They are witty, lack pretension and with their third drummer they look set to turn potential into success. They went

down well at the Marquee, the residency has created a strong following and the audience could not only be seen dancing, but singing along to the catchy chorus lines of 'Dumb Blonde', 'Party Games', 'Little Boy Lost', 'Woman's World' and 'Back of My Hand'. The titles give away the lyrical content, which is simple and concise, but it is the taught melodies

that really matter. Vocalist Nick comes out with some amusing waffle between songs and then it is back into the next peice of four minute energy. Still on tour around London, the band are worth seeing if you have a free evening and an open mind -

Their new single, 'Back of My Hand' is the best pop song since 'Ever Fallen In Love' assuming they accurately capture their live sound on wax. It will be released in mid June... "Buy it, see them live and be entertained the Jags way!"

JUNE LONDON GIGS:

- 12th - MUSIC MACHINE
- 17th - BRUNEL UNIVERSITY
- 20th - NELSON'S (Uxbridge)
- 21st - NASHVILLE

The

JAGS

THE WALL

ACHTUNG!
Sie verlassen jetzt
WEST-BERLIN.

Work, work, work, sets you free
If this is freedom give me change I can see
All I need is another choice
Another ear deaf to my voice
Because all this technology just brings me down
Handle goes up and each label comes down
I don't fit no part of the machine
I don't work in tomorrow's dream
It's work and no pay in the new way
You've got no say in the new way...no!

Money feeds the hungry mouth
You know it's always hungry, it never spits out
You've betrayed on every side
You got nowhere to run, you got nowhere to hide
You're losing from the day you were born
You grow up with fear and you live with scorn
You work to free yourself from change
You're all slaves to progress...fooled again!

Angry words... they are the lyrics
to the first single by the Wall on
Small Wonder. They are as committed
as their lyrics suggest as I found out
when I spoke to them just before their
gig at the Windsor Castle.

As the cars and buses drove past and the
support band, the Dials, played their set inside
I asked the band about their first
offering. In my opinion one of the best
singles released this year.
I had assumed 'New Way' was an attack on
communism.

'No' said Ian (guitar & lead vocals). 'A lot of
people think from the lyrics that I write that
I'm anti-socialist, anti-left, but I'm not
really, I just get totally bored with politics.
New Way's more or less an anti-work song'
Andy (bass & vocals) explained....

'It's like the principle of working as making
you a better person...rising up in the world.
'Work does nothing for you it's just an illusion'
interrupts Ian, 'It's like a cycle-you get money
to fill your house with, things you don't need,
you know; stereos, videos, televisions, you don't
need them, they're all excess. Work's just
something to kill the time'

Ian is enthusiastic to get his ideas across...
'I've got no faith in humanity at all. I think
we're all bent on self destruction. We're supposed
to be getting more civilised, yet we send mission-
aries to Africa and other countries to civilise other
people, -in what we believe in. It's just a load of

shit. We spend millions of quid on churches,
to pray to a piece of wood in the shape of a
cross- if that's civilised, fuck civilisation.
Tribes in the jungle build something solid and call
it god, our god's a cross. While there's people
starving...it's just a load of shit'

At that point Ian stops and Andy gets a
chance to speak...
'The songs are really about us being taken
over by the powers that be, but no-one give
fuck- they're carryin' on with their every-
day life. Our songs are trying to explain that
these things are happening...'
Ian interrupts...

'Forget socialism and capitalism, sorry
people are trying to kill the individual.
I wanna be an individual, right now I'm a
sucker!'

'I used to be angry, now I'm just numb because
there's not enough people that care. If I fucked
a girl, I'd want her to get an abortion, I wouldn't
want to bring a kid into this world, because this
world is screwed up totally, everyone's gettin'
dehumanised... they don't know what human beings

A sucker to me is anyone who's not an indivi-
dual. If you walk around in rags, then you're an
individual, that's really what you've got to

I asked if that was what 'Suckers' one of
the tracks on the EP was about.

'Yeah!.. Ian explained, 'Suckers' is about
consumers.'

'I don't wanna be screwed again
Just like the suckers
I don't wanna be taken in
Just like the suckers
Want to work, want too much
Too much for the suckers
Money in their greasy clutch
Money from the suckers'

Suckers don't understand the art of destruction
Suckers don't want to know about faith and corrup-
tion
Suckers don't want to know about the feelings
I want to show
People like you people like me
We are the suckers
How does it feel to be less than
It feels like suckers
So we buy and we consume
We are the suckers
Fill your cheap planned living room
Home for the suckers
All we want is somewhere where we can
buy useless things
All we want is someone, someone to pull our strings
Suckers don't want to know about the feelings
I want to show
Who are the suckers

THE WALL

IAN LOWERY - GUITAR, LEAD VOCALS
ANDY GRIFFITHS - BASS, VOCALS
NICK WARD - LEAD GUITAR, VOCALS
MICK FRANGO - DRUMS

'The other song on the single 'uniforms' is about everyone being the same. Punk should have been 'everybody's different' but it was just everyone being the same. You go to a Punk gig, they're all dressed in bondage strides; 'Oh Jesus, look at that scruff he hasn't got bondage strides'. It became elitist'.

Andy agrees, 'You had to join in, it was a fashion and if you didn't wear that uniform they all went, 'Oh fuckin' hell, look at him, he's not one of us' and you couldn't get in on it, every movement that comes along, you've got to be in it'.

Ian elaborates, 'Infact the whole thing's got stricter doctrines than the straights do'. 'Yeh' says Andy, 'I mean now even bank clerks have got straights on. It's worn the whole thing down'. Ian then told me about the two new members of the band Mick (drums) and Nick (lead guitar), most of the time they were inside going over the set together.

'The band that you'll see tonight are a new band, we're gonna cut off this old face tonight'. Andy continues... 'Nick and Mick have just joined and we've only had a couple of practises together'. Ian was anxious to explain that with the change in line-up he also wanted to change the lyrical content of the songs.

'The old songs were really protest songs, very pessimistic. The new songs are gonna be about me and the way I see the world, me trying to survive day to day existance'.

Mick, who's only just come out, doesn't want to see the band labelled; 'I hope we don't come across simply as a 'New Wave' orientated band'. Ian continues...

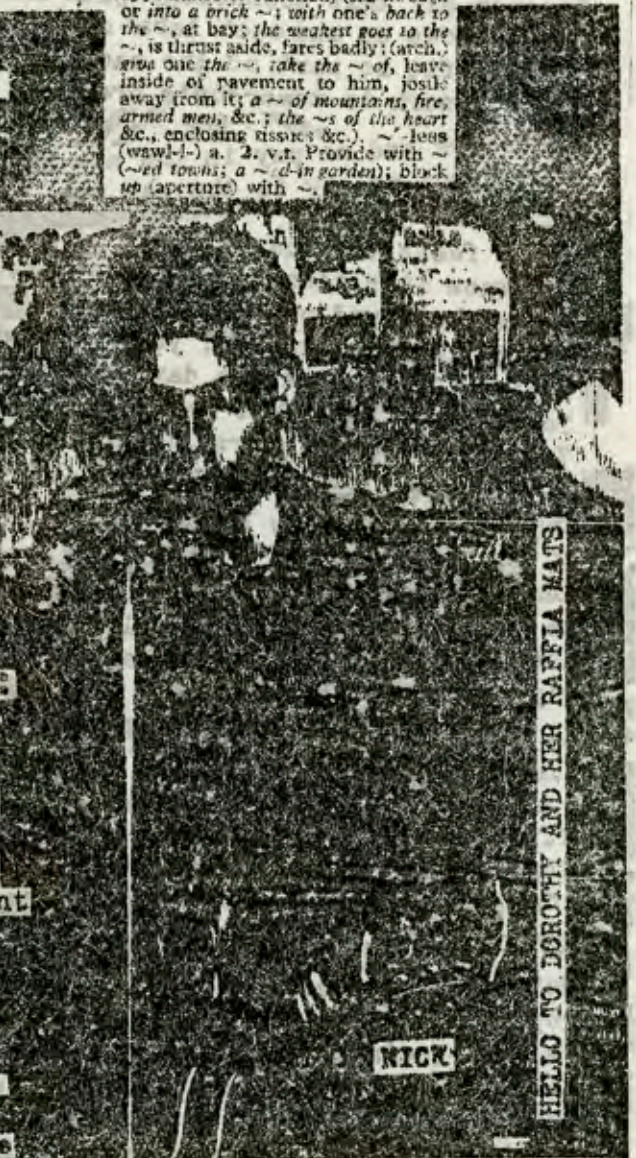
'Right now the easiest label for us to be tagged on to is Punk 'cos Punk is meant to be something you define yourself. If someone comes up to me and says 'Are you a Punk band?', I say what's your definition of Punk and if its the same as mine I say, 'We're a Punk band.' This is what 'Uniforms' is all about, you call something Punk and you've got to think of a section of society it fits into. Don't get as wrong I'm not making excuses for the songs that I've written, you know'.

Andy laughs, 'It's just that we've been playing them for six months'.

'Yeh' says Ian 'They're all old songs, we havn't had the opportunity to write any new stuff'.

Now we've got a brilliant new drummer and a brilliant new guitarist'.

wall (wawl). 1. n. Upright structure usu. of stone or brick or concrete serving as defence of town or side of building or division between rooms or pieces of ground or the like, something resembling ~ in appearance or function; (see through or into a brick ~; with one's back to the ~, at bay; the weakest goes to the ~, is thrust aside, fares badly; (arch.) you owe the ~, take the ~ of, leave inside of pavement to him, jostle away from it; a ~ of mountains, fire, armed men, &c.; the ~s of the heart &c., enclosing tissues &c.). ~-less (wawl-l-) a. 2. v.t. Provide with ~ (-ed towns; a ~ d-in garden); block up (aperture) with ~.



NICK

HELLO TO DOROTHY AND HER RAFFIA HATS

- THE WALL TOUR DATES: (ALL JUNE)
- 12th - Moonlight, West Hampstead
 - 13th - York
 - 14th - Halifax Civic Theatre
 - 15th - Carlisle, Wigton Market Hall
 - 16th - Lincoln, Drill Hall
 - 17th - Bradford, Royal Standard
 - 19th - Leeds, Fan Club
 - 20th - Wolverhampton, Lafayette
- 21st - Portobello Road, Acklam Hall
6-7th July - Berlin
16th - Moonlight, West Hampstead
- ** All dates before 21st are with Patrik Fitzgerald, The Wall alternate as support band with Pinpoint...

check beforehand

NEOSTALGIC DAVE MCCOY THE SPIRIT

Nick stresses that he wants to concentrate on writing songs with Ian and giving him ideas, but after 'Basically I'm still learning the set, but after this gig I want us to achieve our own individualistic sound. I want someone to recognize a 'Wall sound' never they hear it'.

Andy tells me how they always get slagged off by the press although Ian is not so concerned and points out that the press are more narrow minded than anybody else. After hearing about the new members I was curious to know why the others left and how the band was originally formed. 'Joe left because he couldn't take London, London was too fast for him. He's a pretty slow bloke and he missed his mother's cooking', I detect a note of anger in Ian's sarcasm, 'He was a good guitarist but he was too inclined to heavy metal, I don't want any heavy metal in my band, I want 1980's music don't say it's rock'n'roll 'cos that's just a myth.'

'I used to be in a Sunderland band called the Prefabs, is that a good name for a band or what?...' The Prefabs is a great name, I think I'll give that name to a mod band. Anyway I was in a band called the Prefabs and Andy, who's from Middlesbrough was in a band called 'One Off'. They had this vocalist who did great Iggy impersonations, he was really good, and the first time I saw Andy was in a pub... he walked into this pub, inky Sunderland you just don't dress like that and I thought who's that cunt. So I went up and talked to him and found he was in a band; so I broke his band up, by spreading hate and dissent and everything, I made sure they all hated each other, and I got what I wanted from that band-Andy on bass and Joe on guitar who's the guitarist on the single... I got them, but Joe couldn't take it and he let me down really badly. Anyway that's how we met. Bruce the old drummer was good, but not as good as Mick. Both Bruce and Joe weren't prepared to take the risk. They were happy in Sunderland. Andy also felt the band had been let down,

'They had homes and money comin' in, and we said we'll take a fuckin' risk and go to London and they says 'Yes we'll go!.. two weeks later they rung us and said we're not comin' down. In otherwords, 'We don't think you're any good anymore!.. they're just chicken shit. They didn't want to come down, scared to take the risk'. Nick who's from the south, has been in a number of R'n'B bands before joining the Wall. Drummer Mick from London, has wider experience, he's been in a Punk band and a jazz rock band, but can also play reggae. Ian is anxious to put

everything together and see what comes out. I wondered what bands they listened to or liked in particular. 'Shit!' said Ian, 'Well... I haven't got a record player now, so I don't listen to much now. They are a very... I like 'Crass'. I'm always givin' myself heroes but I just hope they don't sell me out, 'Crass' aren't really heroes near London's sprawling Waterloo. Red-faced.

but they seem totally committed & totally sincere. All the heroes I've ever had before sold me out, you know. The Clash came on only us like iconoclasts but they're not, I don't want a band that's gonna come on and try and destroy the myth of rock'n' roll. It's just a whole load of shit built on illusion. The 'It's taken over from Hollywood now as far as I'm concerned, in America it's such an enormous thing. The same thing's happening in Britain, it's building up an illusion-everything's great, you're a rock'n'roll star-you're a rebel, but you're not, you're just integrated into the system.'

'I wanna analyse rock'n'roll, take it apart bit by bit. Mick Jones now thinks he's Keith Ric'ard, they just wanna go through the motions'. Andy explains what he thinks of the old heroes, who now pretend everything they were originally against. 'The Clash used to say we wanna change the world and now they wanna be the greatest rock band in the world. It's like fuckin' Led Zep, an etc. etc. Ian comments on a Strummer quote, 'The thing I read in the Melody Maker was the headline: 'We never came to destroy', but when the Pistols and Clash started they did want to destroy, they put the shit up everybody'. Andy explains why he prefers Crass to the Clash: 'That's why Crass are so good now, they've said, well... the fuckin' Clash and what are you doin' and Steve Jones and all that. But if they sell out, well.... Ian feels that Crass are basically as intolerant as many other bands.'

Andy compares Crass and their beliefs to those of the Wall, 'The thing with Crass is they're pointing out, 'Do they owe us a living?' and all this and they're telling you, 'You should be doing this', and people don't want to know that, 'we don't wanna cause a revolution'. Whereas what our music says is, 'This is happening- you're bein' taken over, not what to do about it'.

THE

is for you', and we said we don't wanna do that, so he says, 'Hang on, that's a great song,

Ian continues... The Clash first album had a lot to say, it was concerned with people's lives, day to day life everyone can relate to. The second one is all world politics. The Clash aren't gonna change the world'.

which one do you like, 'We told him, New Way, and so we put it on and turned it up loud, and he's sittin' there really enjoyin' it. Then he says, 'Oh, we haven't got enough money', so he phoned Small Wonder and Pete hardly listened to it before saying that he really liked it'.

The only band I think who have kept anything they want to do is Public Enemy.

'cos Johnny Rotten hates the whole system, you know, but he goes along with it. He puts something out, all the reviews are scared shitless to say this is a new era of rock'n'roll 'cos Johnny Rotten might be killing himself laughing at 'em. He's in a great position now- he puts something out...

Ian told me about the tape, 'We recorded the tape with five songs on it and Pete at Small Wonder chose those three to go on the single, because he thought lyrically they had the most in common, which was basically disillusionment, and the little man having his shout'.

is this the future of rock'n'roll?, or is he taking the piss out of us? Great position to be in. He hates the whole set up as well. So Ian believes in Rotten,

The band are obviously deeply committed to their beliefs, I wondered if they wanted to ever become successful, Ian was quick to reply 'Successful in our own terms, Oh Jesus that sounds like Siouxsie and the Banshees'.

'Yeh. He doesn't follow the rules and the rules in this business, and let's face it, it is a business, are don't destroy the myth of rock'n'roll, it's a great life style, it's magic. Me, I'm just tryin' to express myself, I'm just a moaner really. It's nice, lots of

Andy explains... 'What we'd like to do is stop labouring and fuckin' be able to live off playin' our music, 'cos at the moment me and Ian are labourers, to support us, and payin' for

people listening to my moans and saying they're great. I wanna get on, it's a scream for attention, I'm different, I'm somebody else, everyone wants to stand out from the crowd and say, 'Look at me you cunts I'm different from you. I'm not gonna fall in with the new way, I'm not gonna do this

vans and PAs, and we'd like to stop having do that and concentrate on our music, 'cos when we practise at night me and him are like dropping. We've got to be up at seven

or that. That's what you got to do. That's what everybody's go to do.

Ian tells me that they practise in a loft at Stoke Newington and also at Alaska studios at Waterloo.

Next I asked the band how they managed to get the single released, and Ian supplied the details,

The single cover depicts the Nuremberg Rally and I wondered what the political connections were, Ian told me the cover was the band's idea

'Me and Andy came down to London and were pretty naive. There's so little happening in Sunderland, we thought we were good so we came down. We took a tape

'Andy was at art college and he did the bloke in bondage on the back. It was our idea for the rally, but we got a lot of stick for it. It sums up 'Uniforms', that they're all part of

to major companies first, like 'Suckers' that we all are. They showed us to the teaboy who listened to the tape and said we're not really interested in that type of thing at the present time... kind of 'Fuck off politely'. We didn't want to go on

a mass, and when you're part of something you're anonymous, all responsibility is lifted from you. That's why people join the army, they feed you, clothe you, you don't even have to think. 'Manchuria', another song we do is also

an independant label. I mean let's face it, I want money, money to buy me time to assimilate our ideas'.

about that. Another song 'Free Country', was written after I was beaten up by the police, I didn't have anything on me, and wasn't on drugs at the time, I went to a party and didn't

Andy explains that they were forced to turn to independant labels,

get out fast enough, they beat me up. That really

'Anyway we took the tape to Rough Trade after getting kicked out of Virgin, we thought, Rough Trade's only around the corner. So we went there and he listens to it and says, 'Joooh. You thought about producing it yourself, and we'll distribute

freaked me out. I always had this kind of dumb belief in democracy, that was knocked out of me that night. In this country a change of government won't make any change, we're heading for a polite police state'. I asked Ian and Andy who they'd vote for in the coming election,

THE

until the 1950's when they've given their independence, but they still take the raw materials. How can Britain take a humanitarian stance when they export arms to kill people that's why I've got no faith in humanity. Britain's full of arms

'Shit! I don't know, Labour, but they're dumb bastards, it's a kind of working class tradition, you vote Labour 'cos you're working class'. I asked Ian what he thought of Margret Thatcher, 'Maggie Thatcher is the bride of Hitler. She's Eva Braun's daughter or something'. Andy thinks all the parties are just as bad, 'In Sunderland they've started to put cameras

the police are armed. A policeman must be someone that has no conscience and no opinion of his own. He's told to guard things.

dealers who sell arms to anybody, somebody'll get killed- it's gonna be a kid or someone innocent, as long as they get the money... money

ACHTUNG!
Sie verlassen jetzt
WEST-BERLIN



in pubs, to watch you while you're drinkin' in case anyone does anything like drugs'. 'Yeh', says Ian 'Are you ready for 1984, or what?' 'The British police are the best in the world, they're not armed. They're not armed? so what does a policeman use today. A policeman walking down the street shoots at a car that's getting away- It should be really hard to get into the police you should be a really impartial person and nobody's impartial so what kind of police force are you gonna get. Like the police guarding the National Front, what does PC Jones think about guarding the National Front, perhaps he agrees. The police are really just cunts.'

is God money speaks all languages. Unless something drastic happens in the future, I've got no faith in humanity at all. With a dedicated manager like Willie, who's known Ian since they were kids, and a band as committed as the Wall, they deserve recognition at least, they don't want to become stars, and are content to break even financially and be able to live off their music. In July they're off to Berlin for two dates and they're struggling to save the fare-up for the five of them.

Ian continues... 'I also want to knock Britain, the kind of mentality that's been knocked into us through generations- 'Britain's Great!' The British Empire and all that; the British Empire in the 19th century, all these rich cunts who's descendant's are duke and earls now, all got rich through ripping off fuckin' natives and takin all the materials out of a country. The country's part of the Empire

Before the visit to Berlin, they go on a nationwide tour with Patrik, which will have a date in London, yet to be finalised. Then on the 21st June they have a gig at the Acklam Hall with the Dials. **Scene** **Rough Trade** When you're sitting on a bus, do you ever wonder if the person opposite you is really content with his or her life. Do they ever question what goes on around them, or do they just read the papers about people dying,

THE LURKERS + THE WALL

SUPPORT
Alexandra Stadium, Bishops Road, Peterborough
Admission £10 in advance of £20 on day
Advance tickets £10
Children under 16 £5
Tickets by mail £10

ONE WALL

people getting beaten up and people killing themselves because they're so sick of the ritual - and think 'What the fuck have I got to worry about?'
The Wall point out what is happening and just ask you the question 'What goes on?' and leave it to you to decide whether or not to do anything about it...
(Tar): "I walk along the street everyday and I'm meeting less and less human beings."

THE METROPOLITAN POLICE

To join us you should be British, aged between 16 and 18 and be at least 5'4" tall if you're a woman and 62cms (5'4") tall if you're a woman.
For YOU ALWAYS GET ONE UNSATISFIED DICKHEAD AND IF YOU ARE HIM, WRITE IN AND COMPLAIN AND WE'LL PRINT YOUR LETTER AND TAKE THE PISS OUT OF YOU IN THE PRESS.
Metropolitan Police, Royal Scotland Yard, London S.W.1

SITUATIONS VACANT

SAFETY-PI...
STUCK IN MY HEART

Why you should use the new catalogue

ABORTION ADVICE

ISSUE TWO
88 4843
FREE consultation

(WHICH PROBABLY WON'T BE OUT UNTIL THE END OF JULY)

PISTOLS AT PLAY SCHOOL

A pistol shot one of the school boys

300 HELD AS HOSTAGES

APART FROM A REVIEW OF THE LIVE HEARTBREAKERS ALBUM, WHICH IS BRILLIANT

THE MURDER OF THE POLICE

PEOPLE DC-10

ALTHOUGH WE MIGHT MENTION THE PATRIK WALL TOUR.

WE DELIBERATELY FORGOT TO REVIEW THE NEW ADVERTS SINGLE BECAUSE IT'S CRAP, BUT

THE MURDER OF THE POLICE

PEOPLE DC-10

WHICH DIDN'T GET A MENTION INCLUDE MENACE (WHO ARE NOW BACKING VERMILLION AS THE ACES)

MYSTERY surrounded Tony Blackburn's future sports the BB

RAY SPECS

AST BASTION ACTION

WED 5 DEC

THE RUTS

WOBBLE OF THE VYE + D.J. Jerry Floyd

POLICE officers were last examining a which has been used in support.

The Sun

SEE YOU ALL AT KNEBWORTH...

and fashion that will set the

SOUTH HARROW GETS EVERYWHERE

BEANO

reincarnating boys

POLICE CADE

or a worthwhile 16 and 17 yo

THE MIRROR

Tragedy after 300 are held in mob fury

MAN DIES IN RIOT AT NE RALLY

THE OL THE OL MOVIE

A spokesman for the British Arthritis Association said: "The cure, but the condition can be controlled by drugs."

OTHERS

LETTER

SIOUXSIE AND THE BANSHEES

SLITS

SO WHAT'S NEW? ANTS