

NO 1

(MAY) 79
(JUNE)

16p

ITS AN
uk subs

ANTI I -

-live in a car ..

CLIMAX

-ive got the wrong number-

-city girl-

its up to you

U.K.

SUBS

we're just the younger generation

THE DAMNED

UK SUBS (AGAIN)

INTERVIEW

CHARLIE SPEAKS

THE

ADICTS

i wont be home

CRASS

-tv blues

PLUS A LOT (WELL QUITE A LOT)
MORE

FORMERLY
KNOWN AS
INDECENT
EXPOSURE

-no, youre strangling me-

-i couldn't be you

350125 Go*

AN INTRODUCTION

In This Issue -
UK Subs interview,
Cross, Dambred,
Metal Urbain, Adict,
Running Dogs, Penetration

You can also
write letters
as well, providing
you're drunken
and lethargic.

ANTI-CLIMAX
c/o 3 church cres,
sproughton,
Ipswich



This is a new fanzine, created out of frustration stemming from over-priced and sterile fanzines. It aims to put more emphasis on the attitudes and ideals of punk as well as the music. A lot of fanzines say its easy to get them out, they must own printing presses and hire typists etc. And there's the fanzines that are all opinions and material ripped off various other publications. This isn't just knocked together in an hour just for a laugh and to prove to our mates how hip we are, it is a serious attempt to provide a different source to people sick of the smarmy music papers. It wont be serious all the way through- that would be shit boring. A final note; if you want to write any articles, gig reviews that you think might be of interest send them in and they will probably be printed in the next issue (if ~~xxxx~~ there is one), but it depends on your support. Sordid Suffolk has been behind the times for too long, so let's change things NOW.

the great generation gap

ALL THE STUFF IS COPYRIGHT, SO DON'T RIP ANYTHING OFF O.K?

* SUPER COMPETITION *

If you know where we got this from, send your answer in. 1st 2 get a PIL badge.

5th Printing, Aug 14 80 6th - June 1981 (200)

350125 40

THE ADICTS

Make no mistake about it, the Adicts are good, their playing has improved greatly since I first saw them nearly a year ago. Pete Davison's lead guitar work makes them stand out from a lot of other punk bands and Kid (or Michael) Davison on drums proves with ease that you don't need a kit as big as the Albert Hall to bash out a good beat. 'Blase' compared them to the Buzzcocks, which I think is an insult, the Adicts are much faster, more raucous and less poppy, they are much more easily compared to the Damned or early Gen-X.

They seem to be pretty apathetic towards getting a single out, but looking at the chart successes of such bands like Sham, Clash, Skids it would be easy for them to get a hit single with the right promotion (not that I particularly want them to, but they do have the potential). The Mekons had a single out 1 month after they picked up their instruments, and although the Mekons are good, they're not brilliant, so surely the Adicts can do it. There is a rumour that they are going to have a single out on Beggars Banquet sometime in the future, no tracks are fixed as yet. However, it would be stupid to put too much importance on records, it's gigs that make a band, although it would be criminal for them to split without leaving some records behind, which must happen to a lot of up and coming bands.

Like the UK Subs the Adicts' following has grown recently. I can remember the gigs last year when only about 10 of us used to dance, now it's about 30 and it's getting to be a real crush at the front. Less and less musical mistakes are being made now, and the gigs are spreading out further, and there are more gigs out of Ipswich, like Colchester, Felixtowe, Harwich.

The tape they did at Hillside late last year proves they can put their sound onto record successfully, I hope they can do it for Beggars Banquet.

I'd just like to use this space to have a gripe at the fucking morons who cause trouble at gigs.

The Songs

THIS IS YOUR LIFE
YOUNGER GENERATION
STRAIGHT JACKET
JUST LIKE ME
TOO YOUNG
MARY WHITEHOUSE
BREAKDOWN
ORGANIZED CONFUSION
DON'T EXPLOIT ME
REJECT
GIMME SOMETHING TO DO
GET ADICTED
THIS WEEK
EASY WAY OUT
HUMAN ZOO
DANCE MALL
CALLING CALLING
LOVE LOVE
SAD SAD BOY
ONE OF THE CROWD
FALLEN APART
TOMORROW
DON'T BELIEVE
EQUALITY

THE CORTINAS have split, and 1 or 2 members or the band are getting new bands together.

CRASS

the feeding of the five thousand

STEVE IGNORANT-VOCALS

PHIL FREE-LEAD GUITAR

ANDY PALMER-RHYTHM GUITAR

PETE WRIGHT-BASS, VOCALS

PENNY RIMBAUD-DRUMS

FORGET the pathetic shit you've read in the weekly rags about this band. Crass are fucking good - they're the most important band to emerge since SLF released Suspect Device. They are bound to come under fire from the prats who worry about the age of one or two of them, and their backgrounds; they'll say that Crass can't really be sincere and they are just a contrived pose. These people should be ignored, but at times it does begin to look like that, however a closer look into the lyrics and the feeling Ignorant puts into his voice

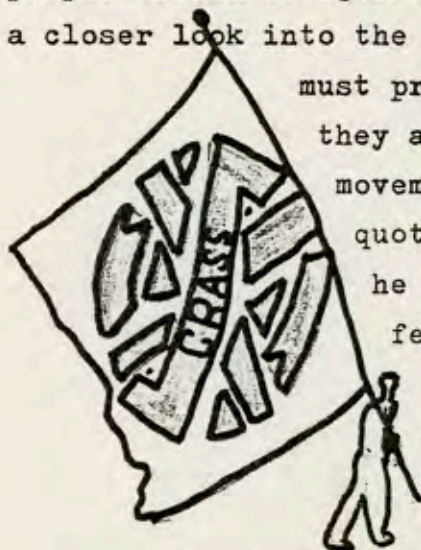
must prove that Crass are very sincere and DO believe what they are singing about. They believe strongly in the feminist movement and the Ban the Bomb campaign. Garry Bushell, to quote, said 'crass hide behind CND badges. If they do, then he hides behind his typewriter; his slagging off of 'the feeding of the five thousand' shows how pretentious he is.

He licks up to bands like Skids, Members etc, but when something different comes along it's 'oh 77 revivalists what posers'. He also describes Crass as artsy-fartsy - about as much as the Damned or the Pistols. The record

is called an ep - all 30 minutes of it. One track, Asylum had to be withdrawn in order to get it pressed - so much for free speech. The other 17 tracks are all there

however, a poem read over feedback, a drum chanting effort, Fight War, not Wars. Believing as they do in the importance of their lyrics, a wordsheet comes with the record. The best is undoubtedly Do They Owe Us a living. 'fuck the politically minded/here's something I want to say/about the state of the nation/the way it treats us today/at school they give you shit/drop you in the pit/you try and try and try to get out/but you can't because they've fucked you about. Do they owe us a living/of course they do, of course they do/OF COURSE THEY FUCKING DO.' Other good ones are 'they've Got a Bomb', Banned From the Roxy, You Pay, What a Shame, So What. Watch out for the quiet ones at the back/all they want is the smallest crack/everything's happening down the front/innocent bystander you're the biggest runt.'

The music is fast and energetic sometimes sounding (CONT OVER)



CRASS

CRASS

CONTD

like Wire at their fastest. The drumming is pretty tinny, the bass drum sounding fuzzy. The buzz-saw guitar and bass are kept separate throughout. I hope crass achieve what they set out to do, I don't know whether that includes success or not, but they certainly have my support. Buy feeding of the 5,000 it's a snip at £1.75 -£1.99 for nearly 30 minutes. get it instead of the latest buzzcocks and sham69 singles.

CRASS. The Feeding Of The 5,000 Small Wonder, weeny 2

AM

A HOMELESS, jobless young man "lived" in cars because he wanted to conceal his habit of wearing women's clothes. a Crown Court heard yesterday.

NEWS

THE RADIATORS have a new album, Ghostown, out in June.

STIFF LITTLE FINGERS new single 'Gotta Getaway' out ~~soon~~

JOHNNY MOPED has left Chiswick records, and is currently doing fuck all.

THE MODELS have split up.

METAL

JUNE 76: Metal Urbain's first rehearsals. Eric Débris lead synthesiser, zip Zinc rhythm synthesiser, Rikky Darling guitars & vocals.

10 DEC 76: first gig, Golf Drouot. Eric Débris lead synth & tapes, Zip Zinc rhythm synth & treatments, Clode Panik vocals, Rikky Darling guitar.

MAY 77: Eric Débris lead synth, Hermann Schwarz rhythm guitar, Nancy Luger lead guitar, Clode Panik vocals, Zip Zinc synth & treatments. First single on Cobra records: PANIK

1st JULY: Bus Palladium, Eric Débris synth & electronic drums, Hermann Schwarz rhythm guitar, Nancy Luger lead guitar, Clode Panik vocals.

NOV 77-~~78~~FEB 78: Metal Urbain are forbidden to play in France and choose exile in London. PARIS MAQUIS, 2nd single, on Rough Trade.

JULY 78: A part of the gear was destroyed during the New Wave Night at the Olympia. Recording of HYSTERIE CONNECTIVE for Radar.

9th DEC: Clode Panik left Metal Urbain after the last of 3 anniversary gigs that the band played at the Gibus, Jean Riviere is discharged, he shall never be sole agent for Metal Urbain again.

31st DEC 78: on the Rose Bonbon stage first gig as a trio. ERIC DEBRIS synth, electronic drums, vocals. PAT LUGER guitar & vocals. HERMANN SCHWARZ guitar & vocals.

CHELSEA have an album out in June, and will also be touring.

"PRIVATE AFFAIR"

Would like people to write articles for it. Write to

Kevin
25 Gould Drive,
Ashchurch,
Tennesbury
GLOUCESTERSHIRE.

Issue 1, 35p
the postage is
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STRAIGHT MUSIC PRESENTS

the Damned

U.K. SUBS

THE SPECIALS

LYCEUM
STRAND, WC2

SUNDAY 8th APRIL at 7:30

TICKETS £2.50 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3215;
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3372; PREMIER BOX OFFICE, TEL: 240 2245;
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

The gig started with hordes of police "stopping trouble" outside, probably because of the Beaufort Market pigs v. punks clash a few days before. One good thing about Lyceum gigs is that the first band come on just after the doors open; the Specials do a Members like rock/reggae but they sound more original, perhaps because the band aren't all-white. They danced around alot and did 2 or 3 good numbers, but became boring after a while. Still, they didn't get the usual cans and abuse that unsuitable support bands get at the Lyceum. There was a long wait for the U K Subs due to a P A problem during which some prat with a guitar played some terrible noise. He must have been provided to save someone having to go round clearing up the cans and glasses.

Eventually the Subs came on and went straight into C.I.D. Think of the north stand when Ipswich score against Norwich, multiply by 5 and you'll have some idea what it was like. About 1/5 of the people there had 'UK SUBS' on their back; they have a huge following in London now. It's not surprising though, there aren't many bands around playing good, fast heavy punk at the moment. Their following shows that people don't want arty-farty "new wave", they want good hard unashamed punk. Charlie is a great vocalist, he jumps about with incredible energy and really gets the crowd going. Nick Garratt on guitar provides some great riffs while Paul Slack plays thundering bass which goes right through you. They did three songs in two encores; the brilliant 'I Couldn't Be You', C.I.D. and 'Live in a car'.

Finally The Damned came on, with Vanian wearing a bald wig which made him look grotesque. They started with Jet Boy, Jet Girl and then stormed into Teenage Dream followed by Born To Kill. That was when the trouble with the mike started, no one could hear Vanian, so they had to go off for a few minutes during which large numbers down the front shouted for the Subs. The trouble with the Damned is that they don't bother to play well enough. Some of the

songs are unrecognizable until about half way through, they piss around a lot though, which makes them worth seeing. As a consolation, and to keep in favour with the crowd they restarted with New Rose which was meant to have been played later, like the Subs they are visually good, only better. Rat stands up while drumming, the Cap pounces around like a demented drunkard, Vanian runs all over the stage and up the rigging like he's got a wasp up his arse, and Alistair Ward just tries to look stupid. They did some new stuff—all the stuff on the new single; Melody Lee, Burglar, Shag Song as well as some of the old faves, Problem Child, Neat Neat Neat, Help, Stretcher Case, Stab Your Back. They also did Great Big Tits, an adaptation lyrically of Ballroom Blitz, and The White Cats' Second Time Around. Above all though, the Damned are Good Fun, it didn't matter when they stopped playing to have a piss around with the crowd. They encored with the incredible So Messed Up.

Don't be deterred by the absence of Brian James; the new Damned have shown that they can write just as good material as they used to and they're great live.



THE DAMNED : Good for a laugh

ANTI - CLIMAX

MAIL ORDER

25p inclusive, c/o

3 Church Crescent,
Sproughton,

IPSWICH

UK SUBS

AN INTERVIEW WITH CHARLIE HARPER , VOCALIST WITH THE UK SUBS

The recording was frequently interrupted by Spizz, who was crashing around and falling off his chair in the background.

WHEN DID YOU FORM ?

Erm, about 3 years ago in Tooting. A little pub (thinks) aw fucking hell er The British Queen, which was just our rehearsal place, after that we played the clubs in Tooting. The line-up changed; the lead guitarist decided to become a Jesus freak just for the fun of it, the drummer started playing guitar and the drummer and bassist left to become the Dazzlers to cash in on power pop. As soon as Nick (present guitarist) came along it all started to happen, we started doing mostly new songs, when we got Pete on drums we didn't look back.



WERE YOU CALLED UK SUBS THEN ?

Yeah, well I invented the name when we were doing RnB but when we started doing our own stuff, when Anarchy In The UK was out we didn't use it because the guitarist at the time didn't like the Pistols bit so we were just called the Subs, but that changed when the Scottish Subs came out. We'd been playing a year before we did the Roxy in 77.

WHAT WERE YOUR INFLUENCES ?

Rock & Roll , R&B. Nick's got some wierd influences, I don't really know about the rest of the group, but those are mine.

THE NEW SINGLE ?

Stranglehold, on the other side is...oh god...er World War and Rockers. It'll probably be out on Gem, they're intrested and they're here tonight, the first time they've seen us, but you know, they might hate us we'll just have to see.

WHAT DO YOU THINK OF THE BIG BANDS LIKE JAM, CLASH, BUZZCOCKS ?

Well, I think the Jam are great, I love them. I dunno what the mod fuss is about, they are the mod band because they've got the energy whereas most of them havn't. The Clash are to me superstars, but you know they're great. Although the 2nd album is better produced, I don't think the music's as good as the 1st. I think the Clash are artistes first, punks second whereas we are punks first, artistes second, but we didn't design it like that, it just happened. Who else? oh yeah Buzzcocks, well they're a sort of wanky stage band, it seems to me that they're just a bunch of poofs, but their music, pop-punk or whatever is the greatest pop around.

DO YOU PREFER THE 'HARDER CORE' STUFF ?

Well no, er i dunno. Actually there's a band called Cyanide. I meant to mention them tonight, they're so fucking great; they come from York which is surprising but they're really good. If you look around there's loads of little bands coming up which are great. (i show off a badge) what's that? oh yeah, Adicts. To me being rooted in 60's music , i really like the Ramones, Joey Ramone's about my favourite singer, but I don't really believe in influences, no one's got a chance if they're influenced. You've got to sing how you feel, you can't try and copy other people, a lot of people suffer from that.

THE MUSIC PAPERS HAVE GIVEN YOU A PRETTY COOL RECEPTION SO FAR, HOW DO YOU FEEL ABOUT THAT?

WK SUBS

Well, it's the business side of it y'know a publicity machine. We never invite press to our gigs except well we don't even invite fanzines they just come, they're great. Garry Bushell is a sort of mate of ours but we don't invite him. We're not interested in the press, they're just a load of frustrated musicians.

DO YOU HAVE A POLICY OF KEEPING OUT OF POLITICAL THINGS?

No, not really, we just write what we feel. You can't help the political situation, it'll probably never change, like, democracy



WK SUBS

has been going for 4,000 years it won't change overnight now. The thing is, if you don't like the system don't fucking go by it, if you've got to fight then it's a fight worth doing. You just do what you want to do, sometimes it's a hard struggle but if you use your brains a bit then you can be completely free if you really want to be.

YOUR FOLLOWING SEEMS TO BE GETTING A LOT BIGGER NOW.

Yeah, well, I didn't really believe people when they said, you're getting bigger now, and things like that.

YOUR FOLLOWING IS SO BIG THOUGH, THAT YOU DON'T NEED TO WORRY ABOUT THE PRESS

Yeah, well so we're told now, but we've got our mates and that, so we don't need the press.

THE GIG THAT NIGHT (Lyceum, with Spizz Energi & the Electric Chairs)

The Subs started with Couldn't Be You, and immediately they were off bouncing and crashing around the stage with great energy. Paul Slack (bass) continually jumping dangerously near his amp, at one time nearly knocking it right over. The next one was CID, which was done later in the encore (usually is). Telephone Numbers tonight must be the fastest thing I've heard since I put The Ramones first on at 78. Charlie had difficulty in keeping up with it. Unfortunately Nick had some trouble with his amp, it kept buzzing, however the actual playing was pretty good and they got the normal good reception. They encored with CID, Rockers, It's Up To You and stranglehold to finish off a good gig.

©

THE SPECIAL A.K.A.

GANGSTERS. : If you like Offshore Banking Business, you should like this more. It doesn't come across like a grotesque parody of a Jamaican group. If you don't like O.B.B. then you'll probably think this is better.

THE SHAPES : It's an E.P. but I've only heard this song. Good chunky bass line
WOT'S FOR LUNCH MUM? overordinary guitar and un-butch vocals. I'll buy it if I can find it.

STIFF LITTLE FINGERS: Different from the usual stuff, but uses the same guitar and
GOTTA GETAWAY keeps the energy.

SKIDS : Add this band to the ever increasing list of good bands turned
MASQUERADE crap. Into The vally at $\frac{1}{2}$ the speed and less guitar.

XTC :
LIFE BEGINS AT THE HOP: And this band. Feeble attempt to get a hit. It won't succeed. watery, it's not even good pop.

LEYTON BUZZARDS : Same style as their 2nd single, but faster and better, but less
HANGING AROUND chance of charting.

The BUZZPOPS

AN INTERVIEW
WITH DEKE BELLY



DEKE

A.E. : Hi Deke!

DEKE : Hi !

A.C. : I heard the other day that the Buzzpops used to be a punk band. Is that true?

DEKE : Well, I suppose so. We just used it to get our name known. I formed a band with Harold Potato and we saw the Sex Pistols and thought 'there's money to be made here, let's jump on the bandwagon.

A.C. : Great idea Deke.

DEKE : Yeah, but Potato left just after an EP, spitting Match, came out on our own label so we brought in another guy and recorded a single, which sold reasonably, but not as well as we'd hoped. The new bloke was too punk so we chucked him out and got someone else. Anyhow as it didn't sell, I thought we'd take a more pop approach, and the rest is history.

A.C. : It certainly is, but do you find any of the punks still like you?

DEKE : Not really, but we do get a few at our fortnightly Rainbow concerts.

A.C. : Rainbow concerts?

DEKE : Yes, we prefer playing at the larger venues. That punk thing of playing at the small halls was silly, I'd rather get through to more people, we'd like to go to the States and play some of the stadiums there, like the Hollywood Bowl. As I was saying about the punks at our concerts, we're trying to get away from them, because they start that jumping around nonsense.

A.C. : Great stuff Deke, we'll have to end there.

DEKE : Sure, bye.

~~PENETRATION~~

COWBOYS INTERNATIONAL - COLCHESTER UNIVERSITY

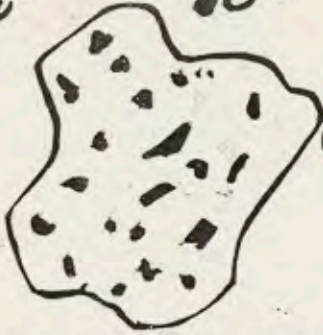
I wasn't very interested in Cowboys International after hearing their single 'Aftermath' so I missed some of the set. However they were better than the single suggested. Their sound is dominated by keyboards, but unlike other similar bands, the guitar can be heard. The singer waved his arm up and down as if he were beating someone with the mike. They show how misleading singles can be; they're worth seeing.

Penetration opened with Pete Shelley's 'Nostalgia', most of which I missed. The second song was the new Danger Signs, which came across much more powerfully than on single. Pauline is one of the best singers around, disregarding sex. She looks as though she's really enjoying it, instead of the grim-faced poses some singers put on. Penetration are essentially a live band, the album is nowhere near as good as they are

live, which is how it should be. What's the point of poxy smooth produced records when a band can't deliver the goods on stage? Future Daze, Life's A Gamble and Don't Dictate stood out from the rest, Future Daze coming over even better than it does on record. The crush at the front got pretty hot towards the end of the set, with some people getting on the stage. They came back twice and did 4 or 5 songs, including Life's a Gamble, Danger Signs and, I think Future Daze. Penetration are a great band live, if you get the chance to see them, don't miss it.

TURN THE OTHER CHEEK TOO OFTEN
AND YOU GET A RAZOR THROUGH IT.
-JOHNNY ROTTEN-

BLEEVGH!



ANTI CLIMAX
MAKES ME SICK

I WANT TO MAKE IT CLEAR
THAT SHAM 69 ARE A PUNK
BAND NOT A SKINHEAD BAND.
-JIMMY PURSEY

THE BIGGLESWORTH FIASCO

(Knock on door)
Come in Bigglesworth. Good
grief man! why is your hair
blonde and what are those

silly straps doing on your trousers.
'They're my bondage pants and i've peroxidized my hair.'

Well you can dye your hair back to normal and change into some proper trousers.
No way sir, i'm jolly well quitting. I've formed a band with the others.
No you're not.

I say, I aint takin' orders from an arsehole like you.
Stop trying to be punk Bigglesworth it doesn't work.
You fuckin' cad, (contd next ish)

I HATE THE COUNTRY,
THE MINUTE I SEE COWS
I FEEL SICK -Joe Strummer

RUNNING DOGS

THE
RADICALS
APPROPRIATE
CULTURE
SUBVERTERS

Running Dogs make a typical angry stance, singing about what they're against; for instance the NF, mindless violence, the music business, the media, TV etc. If they played London supporting a name band they'd get a hard time from the trendy punks because they don't wear the proper gear. Ignore what they look like, the music is good and the playing is tight. After seeing them twice, at the Royal William, and Yarmouth supporting the Damned, I found some of their songs were really fast, catch and had interestig melodies. If you want comparisons, they reek of the Jam & are sometimes like Johnny Curious with some modern R&B like riffs. The lyrics are meaningful and you can hear them, video affliction, about TV and intensive care, about hospital wards are good, but the one which really says something is Wonderful world of violence, about the morons who go out to stick the boot in. I think they're an interesting band, well worth seeing.

Other songs which stood out were Black and White Leaflet, about racism, Weekend Heroes, and the song Running Dogs which was really fast.

Running Dogs are a Norwich band.

IT'S THE KIDS WHO HAVE THE ENERGY
AND THEY HAVN'T BEEN BRAINWASHED
BY SUPER DUDE POPSTARS. PHIL CHEVRON, RADIATORS
FROM SPACE.

GASP! I'D JUST
LIKE TO SAY
THAT ANTI
CLIMAX IS
THE BEST THING
I'VE HAD SINCE
I LAST HAD A TOSS

