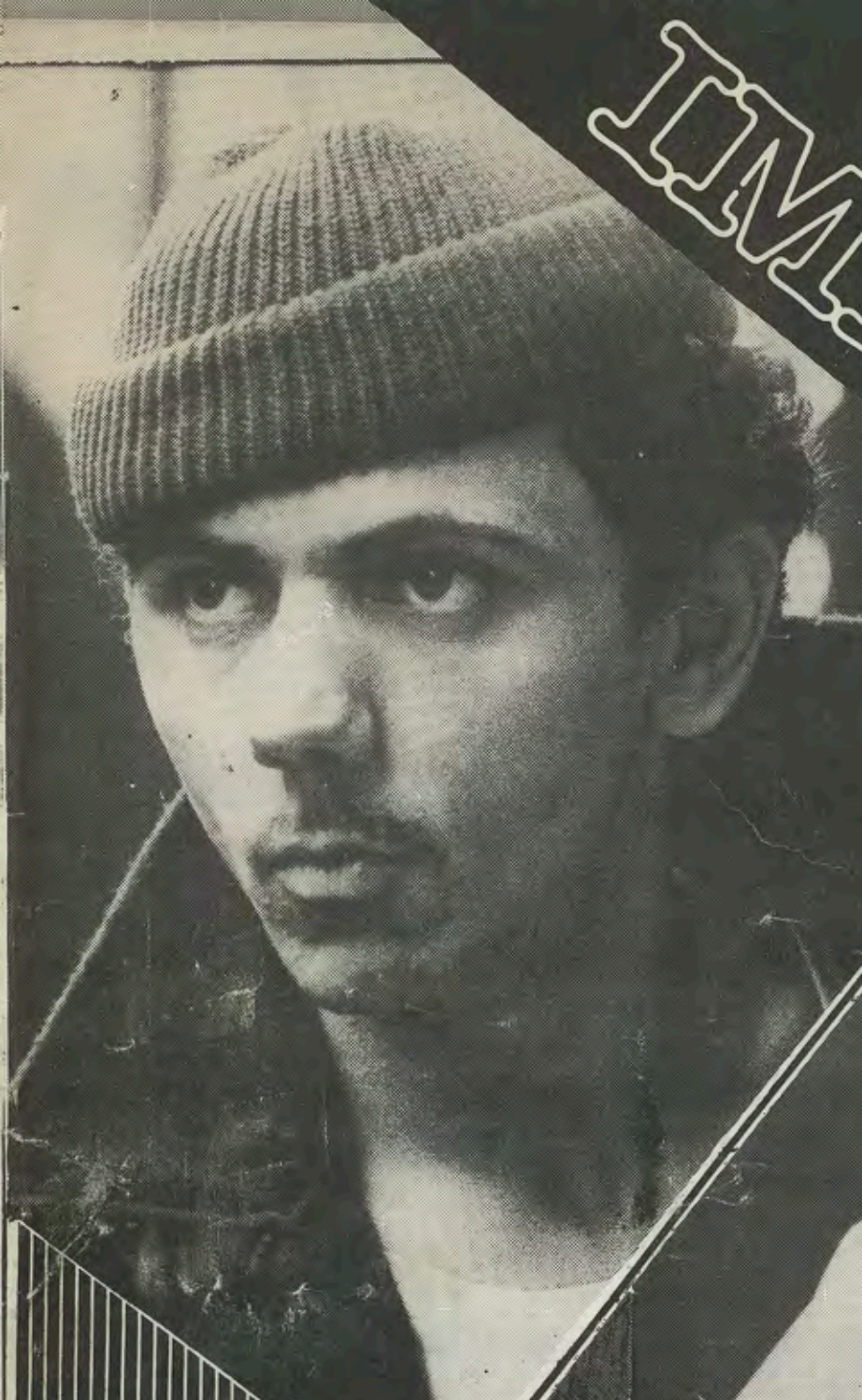


30p  
No.11

# TEMPERATURE

Dexy's

Sector 27



## zerox:

11-Page IRISH FANZINES  
CATALOGUE INSIDE;  
BROKEN DOLL;  
MODERN  
DISGRACE.

24 Pages

# 1 TOO GOOD TO BE TRUE

A few weeks ago, Tom Robinson flew to Dublin for an exclusive **IMPRINT** interview, and while over he availed of the opportunity to remix Sector 27's second single in Windmill with Steve Lillywhite. Two lucky Imprinters spent half a day in the engaging company of TR, and below is an account of their conversations.

# 2 ONE FINE DAY

Front Gate of Trinity, IIM, Sunday. I'm still not sure whether that phone call of the previous evening was a hoax or not. A car stops, out steps Tom Robinson - 6 foot tall, hair dyed blond, AS fatigues beaming smile, hand outstretched - "Great to meet you, you must be Ger." Signs copy of "Not Ready", chats idly until 2nd Imprinter arrives (late).

# 3 WHERE CAN WE GO TONIGHT?

Sunday morning in Dublin is VERY dead. Tom wants to go to Bewley's, but it's closed. Surprisingly, he chooses Plastic Mac's. On being informed of the 8-month strike there not so long ago, and McDonalds world-wide anti-Trade Unionism, he promises not to eat there again, but today there's nowhere else. We park ourselves in the corner beneath the plastic palmtrees and behind 3 quarter pounders with cheese - 6p cheaper than London, folks !!

# 4 "BIZNIS"

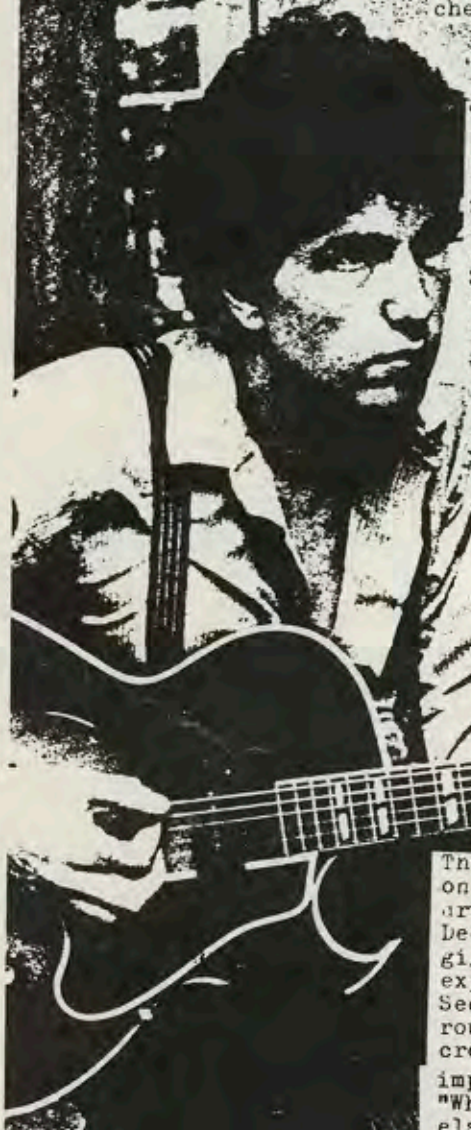
Tom, it appears, was over in Dublin to remix the mastertapes of the next S-27 record, which is to be "Invitation". Dublin became the venue because ace producer Steve Lillywhite (Banshees, Members, Peter Gabriel) was working with U-2 on their album "Boy" (more on that later). Steve has already produced the S-27 album, which has been held up 4 months already, and a release date still seems far away. When we talked, he had welcome news of a contract in the pipeline with Phonogram. The deal will be either a straight contract, with S-27 product being released on the long disused Fortuna label, presently being resurrected for A Teardrop Explodes, or as a licensing deal, whereby Phonogram will market the Sector 27 vinyl, which will be on their own Panic label, much in the way 2-Tone is licensed to Chrysalis.

# 5 27 INTO 45 GOES 3 TIMES

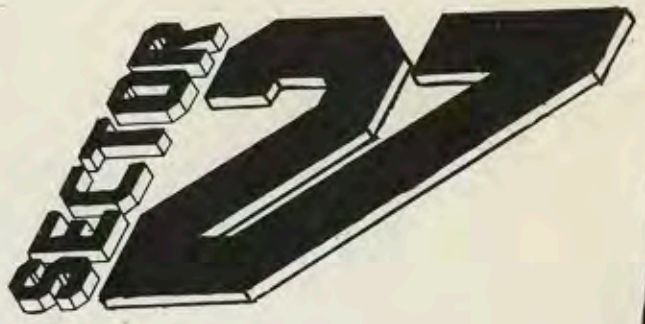
The release of the first single ("Not Ready"/"Can't Keep Away") on Panic, came about by necessity, as EMI sacked Sector 27 (Robinson still being under contract since the TRB days) for being "uncommercial". "Not Ready's" success (8,000 sales in the first 3 weeks and a high Alternative Chart placing) seems to belie that, even though he says they never intended to make "Not Ready" a marketable commodity. "Invitation" seems assured of improving on "Not Ready" sales-wise, while the projected third single, "Where Can We Go Tonight" could be another "2468 Motorway".

# 6 SECTOR 27

The name comes from a poem by Allen Ginsberg. S.27 comprises Tom Robinson on lead vocals and occasional rhythm guitar, Derek "The Menace" Quinton on drums, Jo Burt on bass, and Stevie B. on lead guitar. Sector 27 formed in December 1979, and played their first gig on New Year's Eve. Pretty solid gigging ever since has been the order of the day, with the result that the expense involved in keeping a band alive for 9 months (£600 a week) has put Sector 27 in debt to the tune of 45 grand. (It's OK Tom, we'll buy the next round of Strawberry shakes). Besides the four in the band, there is a road-crew to support, as well as Derek's wife. A hit single/big deal becomes more important? "Yeah, of course, but we're not going to rush it. Maybe "Where can we go tonight" will do it, if it doesn't, then maybe something else will." In the Sector 27/Lynn Hanna/NME interview, Robinson was misquoted as saying that being in a band is comparable to human relationships. Boy/Girl can get married, or live in 'sin'. Bands like Queen and Pink Floyd are 'married' - longterm commitment, hard to get a divorce, legal hassles over possession of children (the name) etc. Tom sees S-27 as being like living in sin.



entering



# TOM ROBINSON

Tom's fave rave at the moment is U-2, who he saw a few times in London - "Bono is the best frontman I've seen since Sting". He's amused and delighted to hear that U-2 used to do a version of "2468 Motorway". Most listened to bands include Joy Division, Echo & The Bunnymen and Peter Gabriel. Three songs mentioned that he especially likes are "Transmission", "Treason" by A Teardrop Explodes, and "All That Jazz" from the Echo & The Bunnymen LP. We asked him what records he still plays from three years ago, and he chose "White Riot" and "White Man" by the Clash, and Peter Gabriel's "Solsbury Hill". He used to like the Outcasts, till he found out that they were queer bashers.

8

DUBLIN

Tom's third visit - one gig with each of his last two bands. "I love the place - Sector will be back here soon if we organise a tour - one-off gigs aren't really on with the cost of getting here - remember we have no record company to foot the bill. We'll play Larne next time, we had to blow out a gig there last time cos the promoter put "TRB/2468 Motorway/Up Against The Wall" on the posters. We'll also be doing Belfast, Derry and Cork - The Arcadia is a great gig." We walk up Grafton Street later to the Dandelion. Tom is horrified to hear that the Green is being destroyed soon and would have loved to have played a gig there. "No protest campaign? No Petition?" Tom learns of Dublin's No.1 malaise, apathy.

9

ADVANCE

Tom enquires how the Sector 27 single has been selling of the gent in the shop, who replies unmoved. As soon as it clicks, the pens are out, and he gets Tom to autograph the sleeves of every Tom Robinson record in the shop. The price of "Not Ready" increases by 25p. We are treated to a sneak preview of the "Invitation" remix over the Advance sound system, and various bemused sunday lunchtime shoppers stand and stare at the Top Of The Popper of 3 years past.

10

TRB

Not a regret, it's just that it's in the past and will stay there. Surely it would've been safer to just get another Kustow and keep playing 2-4-6-8 and Glad to Be Gay? Tom doesn't want to seem a hero, doing the brave, risky thing, but that's what he's done. Sector 27 are 'just another band' playing the club circuit to the average punter. The only advantage is the name "Tom Robinson". But he's not using his name, trading on past reputations. Larne.

11

DAYS OF RAGE

— THE TRB SPLIT

First Mark Ambler left, having become very obnoxious to the rest of the band. Mark was 16 years old when "2468" went on TOPP. Too much too young was the case, discovering drugs, drink and sex at an age when too much of any, let alone all three is dangerous. At the start, when TRB was struggling, the four pulled together and agreed on everything. Dole queue comradeship.

But after they got big, became stars etc, friction crept in. "No, I don't think that song is very good Tom". Disagreements over everything - and Dolphin never liked Mark all along. Ambler's contribution to the "Power In The Darkness" LP consisted of laying down about 10 keyboard tracks for each song, none of which were any good. Luckily the producer Chris Thomas was able to add the lines together, but Mark wasted lots of time and money before 1 good keyboard track was achieved. Anyway, all the friction came to a head and Mark left in the Spring of '78. After using Nicky Plytas (ex-Roogalator) on organ for a few months, Scots Ian Parker got the permanent job. One week before the "TRB TWO" album was recorded, Dolphin quit the band. He thought the songs for the LP were shit. Ian, Danny and Tom thought they were great. Dolphin left. After the album was done, Dolphin came back and wanted in again. He played the Amnesty International gig in Hyde Park, but wasn't allowed stay. Charlie Morgan became the full-time drummer, but last summer, after a gig at the Werchter (Belgium) Festival, TRB split. Danny wanted to get out, and rather than replace him, which would have meant that only Robinson of the original TRB would remain, 30 months on, the band was dismantled.

12

WHERE ARE THEY NOW?

"Danny formed a band with Glen Matlock last year called The Spectres, who released a single called "Strange Effect" on Direct Hit Records a few months ago. Mark is playing with them now, having played with an Oxford band called Red for a while."

"Dolphin is now with Billy Karloff and the Supremes, and Charlie is with Atomic Rooster. Ian Parker recently played with Elvis Costello while Steve Naive was missing."

JO BURT

DEREK QUINTON

STEVIE B

B IS FOR BLANCHARD

The Press certainly contributed to TRB's rise and fall. Robinson got a very big head from all the favourable press reaction early on ("The Boy Looked At Johnny" for example). When the backlash started, Tom was much too sensitive to the criticism and took a lot to heart. He's made a few enemies in the press. "That Graham Lock review in NME of "Not Ready" was what I'd expected. He's always hated me, personally, and used that review to get his jab in at me, SIF and the Clash. If I'd given NME a Raincoats single, and stuck my name on the label, Lock would have slagged it as well."

13

**THE PRESS —  
UP AGAINST  
THE WALL**

14

**THE PRESS —**

**POWER IN**

**THE DARKNESS?**

The Press's power, Tom realises now, is negligible. For a new band, a full page NME review with sympathetic coverage, pictures etc, would probably mean 5 extra people in Birmingham, Liverpool, Bristol etc. going to see them. Maybe there's 100 people in London's 10 million who will go to see a new band purely on the strength of good press. The vast positive U-2 coverage so far will not be the passport to success. For the 100 who will go to see U2, there's another 300 who'll say "Dave McCullough (or Paul Morley/Chris Westwood)'s a wanker, I'm not going." Press hype can go too far - remember the B-52s, Rich Kids, Cramps, Stray Cats etc, etc.

Sector 27 can be contacted at 75 Columbo Road, Ilford, Essex. "If you like S27, you're in S27" reads the slogan. Last week I got a letter from Harvey, who along with Roz and John, handles the S.27 mail. Anyone familiar with TRB will know that they issued regular bulletins of news, info, addresses, propaganda etc. Sort of a TRB 4-page fanzine, free for an SAE. Sector 27 do the same, and you can get one from the above address if you send a stamped addressed envelope. You can also purchase neat little Sector 27 badges for 15p + lots of other merchandise at dirt-cheap rates. Not Ready is only £1 - save 75p, but then you don't get Tom's autograph. This free ad comes to you courtesy of TVMFFBS. (Thanks very much for the free badges services).

15

**WANNA JOIN S-27?**

17

**BULLY FOR YOU**

The bootleg is available from the IMPRINT address. "Where can we go tonight" justifies Tom's hopes for a hit - it's basically a story of "Here We Are Nowhere"/"London's Burning" etc, from a personal end. Primarily applying to young gays, it equally is relevant to all young couples. "Invitation" is the song with the 7-letter-word that so perplexed Dave Fanning. Tom grins when I ask about the danger of losing airplay - "listen carefully!" Cunning Robinson has switched 'bastards' to 'masters' without anyone noticing the difference. "I know it's 'bastards', and you know it's 'bastards', but..." Also on the fab tape is "5.2.5", a new much improved version of the Robinson/Gabriel "Bully for You", "Mary Lynne", "One fine day", and "Total Recall". This is an illegal advertisement.

16

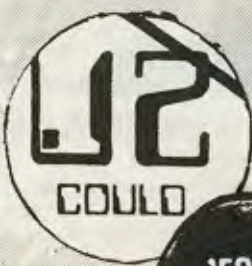
**C-30 C-60 C-90 GO!**

Besides "Not Ready", which should be familiar to you by now, Sector have recorded about 10 other songs for the LP. While discussing the S-27 songs, Tom was surprised at our knowledge and memory of the TCD gig. Redfaced and fearful, we admit that 'A Tape' was made of the gig. Tom laughs and enquires of the quality. He himself is a lawbreaker too! "Bloody sure - records are too dear. I buy an album and tape it for Derek, Jo and myself, and give the record to Stevie who prefers them. No way are we all going to go out and buy 'Closer' or 'Crocodiles' for example". He also said in NME that he doesn't care how 'Not Ready' sells, and would be happy if someone just taped it off the radio.

18

**MORE ON THE PRESS**

Tom went to see Pink Floyd at Earls Court a while ago. As a spectacle, he loved it. He criticises Nick Kent's attack on it, and argues about the futility of the attack. Pink Floyd have dug at for years in NME, little jabs in T-Zers etc every week. Floyd fans don't care, and they paid £8.50 each for five nights in a row to see The Wall. At the Floyd's level, the press is insignificant. Floyd could buy NME tomorrow and turn it into a PF fanzine (like Rory Gallagher and Hot Press). He is a bit bemused by Dexy's attitude, which he sees as being a bit too paranoid. The Dexyessays and attacks on the press would be a bit more convincing if they didn't happen to come out (coincidentally) at the time that the LP was released. Just a form of subtle advertising, (un-?)consciously acknowledging the power of the "hippy press". Pink Floyd could quite easily afford a full-page ad in NME every week for a whole year to put forward their point of view, or to attack the press as much as Dexy's. People would then say, regardless of the music, "Yeah, great, maybe this lot have a point". Dexy's essays then, lack a bit of credibility by their nature of having "Searching For The Young Soul Rebels" - Dexy's Midnight Runners LP on Parlophone, in the bottom left hand corner.



UCD STUDENTS' UNION  
presents

# Tom Robinson Band

in concert

with STU

Stevie B. is playing in his first professional band. He was discovered last November in a London pub by Jo and Tom. Robinson cautiously admits that all is not well vis-a-vis Stevie. Fixing & Fucking (& a lot of both) have made him a bit of a Mark Ambler. Tom's also afraid of what a big head could do to him. Tom admits that his own inflated ego contributed to the unease within TRB, and is now immune to it. At the risk of blowing Stevie's head, Max would like to pass on the message that Stevie is now his No.1 all-time guitar hero. Certainly he's a stunning performer, and a highly original guitarist. His 'act', if it can be called one, went very far at Trinity, even over the top. On the back of the door in ladies toilet in McDonalds: "I love Stevie B., and so does my boyfriend."

## MORE WANDERINGS THRU' GHOSTOWN 20

After Advance, we walk down Grafton Street once again (aargh, the pose). Several passers-by pause, perhaps remembering the face, now shorn of the bush of hair - and with grey and blond streaks. We trek on towards Windmill, where Tom is to get a lift to the airport at teatime.

## TOO GOOD TO BE TRUE (PART II) 21

Knock, knock. "Who's there". "Tom Robinson". Ha, ha. The door is opened by No.2 all-time guitar hero David Evans. The Edge leads us through a plush corridor stacked high with boxes with "U2" sprayed all over. This is Windmill Studios. Just as I expected, the control room is full of about six young men with jeans, t-shirts, beer cans and Big Macs. At least 4 and 1/2 million knobs, switches, dials and wires cover the walls, with an amazingly interesting noticeboard. We're introduced to Steve Lillywhite, Adam Clayton and the U2 crew.

GERARD SIGGINS wrote this  
Barbara Fitz bought the milk shakes  
Sector 27 pic by Ciaran O'Tuama  
Tom Dartboard by Andre Csillag  
PICS COURTESY OF "Hot Press".

## INVITATION 22

"Wanna hear the LP, Tom?" The Imprinters are willing Tom to say yes. He does. Relief, ecstasy.

## ANOTHER TIME, ANOTHER PLACE 23

First of all we hear a stunning new song called "I Will Follow" - full of the Edge's weaving guitar and Bono's soaring vocals. There's one minor disappointment - the LP contains 4 songs already available and in my record collection - "Out of Control", "Twilight", "Stories for boys" and "A Day Without Me". However, we did hear "Out of Control" minus the vocal tracks, and it's much changed. As an instrumental it was amazing - Larry's drumming has come on 500% since the first single. When the LP comes out, play your old worn copy of "Three", then the album version of "Out Of Control" - the difference should indicate how far U-2 have come. We didn't get to hear the other 3 versions, but "A Day Without Me" is the same as the current single.

## CAN'T KEEP AWAY 24

The classics poured out on the superb sound system. My all-time favourite U-2 song "Another Time, Another Place" is there in its supreme exposition. "Shadows and Tall Trees" jerks tears.

## ALL RIGHT, ALL NIGHT 25

From the lists on the wall, it seems that U-2 were recording 21 tracks for the LP, and had completed 13 (1/2) when we got there. From my shaky memory, I can recall the following - "Out of Control", "Stories for Boys", "Twilight", "A Day without me", "Another time another place", "Speed of life", "Shadows and Tall Trees", "Bass and Drums", "Trevor", "Saturday Night", "An Chat Dubh", "Pete the chop", "The Electric Co.", "Boy", "I Will Follow". Of the 21, at least half will be on the LP.

## ANOTHER DAY 26

And then it was over, we quietly left the studio. Tom thanked us, but we couldn't thank him enough. We slipped away into the warm afternoon with music in our ears. The twin delights of "Out of Control" and "Invitation" hopefully dictating music in the '80s.

## NOT READY? 27

Tom Robinson has been a very important figure in the last three years, but he is now poised for a much bigger musical future. The U-2 / S-27 link could be important. Both are on the brink of great things. That Sunday in Windmill was refreshing and exciting. As long as U-2 and Sector 27 can keep producing the goods....Not Ready? You've got to be kidding, Tom.

# ENTS PRESENTS

\*\*\*\* TOM ROBINSON \*\*\*\*

AND

\*\*\*\* SECTOR 27 \*\*\*\*

+ TEEM COMMANDMENTS

8.00 P.M.

TICKET

MAY

FRI

# BROKEN DOLL



## CHAMBER MUSIC

I'm naked in a washroom  
Full of Zyklon B  
I see them through the spyglass  
Looking in at me  
They want to see me grovel  
They want to hear me scream  
But I've got a secret aqualung  
Hidden in a dream

Their lips are turning purple  
Their eyes are crying blood  
Their desperate bodies wrestle  
Pyramids up to the roof  
I'm waiting in the corner  
Cos there's nothing I can do  
I know I must surrender  
When my oxygen is through

What free will has the victim  
What decisions can he take  
What's chosen is what's offered  
What's offered him is death

Attracting a lot of attention recently has been a band with the excellent name of Broken Doll. They have been together now nine months, and have played nine gigs. The thing that first distinguishes them from everyone else is the fact that they are from Kildare. Broken Doll possess the proud handle of being the first band ever to emerge from that scenic county.

They started playing Dublin a few weeks ago, and have chalked up 4 gigs here already. They like Dublin as a place to play, because you have to work hard for a reaction. The other 5 gigs were played in Newbridge and Kildare pubs, and in a hall in Thurles. All the country gigs were organized by themselves, as none of the venues had ever hosted a gig before. The best gig was Thurles where everyone got off on the band and danced. Broken Doll have 2 sets - the all-original 13-song set for Dublin audience consumption, and the cover-dominated set for country gigs. Covers done include "Chinese rocks", several Iggy Pop and Clash songs, "New Dawn Fades" and "Shadowplay" ('To the centre of the Curragh at night, waiting for you'?). The Broken Doll members taste revolves around PIL, Cure, Wire, Joy Division, Bowie and Pink Military. Their music is in that area as well. Joy Division is probably closer (sorry...), with less of that band's subtlety. Singer Peter Donovan possesses an excellent voice, if it is a bit too close to Curtis/Morrison for comfort. Bass and lead guitarists, Noel ("Gilly") and Anthony Guilfoyle (brothers) are competent musicians, as is drummer Teddy Cusack.

Kildare is a totally dead town as far as live music is concerned - The Resistors and DC Nein being the only visitors in the last 18 months. Compared to Dublin however, there are a lot more fans (relatively), and all their local gig have been great.

The strong point of Broken Doll is their lyrics, which are written by all 4 members. An excellent song was one written about the film "Holocaust" called 'Chamber Music'. The lyrics are printed left. The best 5 songs in their set, which will appear on their soon-come demo, are "Strategies", "Every Old Fool", "Chamber Music", "Survivors" and "Suspicion". Other impressive songs include "Memories" and the instrumental "Part Two".

Lead singer Peter regularly commutes to Dublin ("don't forget to say that I'm not from Kildare"), and has seen all of the bands. He has been especially impressed by Chant! Chant! Chant! However, he thinks that 90% of Dublin bands are pretty shit.

Commuting to Dublin regularly has cost them a fortune, and they'd like to thank their tolerant roadie Joe Kemmy very much. In all their gigs so far they've lost a lot of money, and only one saw them up (£6 in Thurles). But they all want to go on for as long as it takes, except Peter who is very edgy and uneasy about his future. They will carry it through as far as the vinyl stage, but won't make a permanent move to Dublin whatever the consequences. Broken Doll are worth your time and money when they next come up. They're in the Top 10%, easily.

Gerard S

Lyrics copyright BROKEN DOLL 1980

# ZERO X

STAPLE DIET



THE IMPRINT 1980'S  
FANZINE DIRECTORY

RAW POWER(March '77)  
HEAT (May)  
IT'S YOUR WORLD(July)  
ALTERNATIVE ULSTER(Sept.)  
BUDDY(October)  
SHOCK TREATMENT(October)  
UP YOURS! (Feb. '78)  
LIGGIN' (Feb.)  
WIMP WONDER COMIC(May)  
ORANGE VOMIT (Mid '78)  
ALMOST ART (Sept.)  
INSANE SOCIETY(Nov.)  
TOO LATE ( Dec.)  
ALMOST GROWN (Jan. '79)  
IMPRINT (March)  
NEU CARNAGE (July)  
9 to 5 ( Mid '79)  
BLACK & WHITE (Nov.)  
CABARET (Dec.)  
ZILCH (Dec.)  
SOMETHING ELSE (Jan. '80)  
POSITIVE REACTION (Jan.)  
Ms. MARVEL (March)  
VOX (March)  
IO PENCE WORTH ( April)  
EUROPE AT A GLANCE ( April)  
SKANAR ( June)  
MENTAL ENERGY ( July)  
GERM ( July)



# GERM

(Garry Baldi/Colin Lowe)

Only Issue so far: July '80

No. I (2Op) - X-Dreamysts/Shock Treatment/Sweet Savage/Gentleman Tramp/  
Billy Joel/Persuaders

Back Issues Available: None

Contact: 34 Mullaghaacall Crescent, Park Street Coleraine Co. Londonderry BT55 7EL.

ROCK AGAINST SEXISM (RAS Collective, Presumably)

First Issue: Mid '80

No. I - DC Nien/What is Rock against Sexism?/  
Night out with the Lads/A Nepic

NO INFORMATION (Not a Fanzine; Just a list of Fanzines

we haven't traced.)

C.S. Control )

No Fun )

Laughing Gnome ) All N. of Ireland

Primitive World )

Comp O.K. (Ballymun)

Dazzle (A Godzine)

AND ITS  
(OBVIOUSLY) THE  
HIGHLY ORIGINAL  
COVER OF THE  
AWARD WINNING

ROCK  
against  
SEXISM

FANZINE ....enter....

SO WHO CARES THAT THEY CANT SPELL?

THE END

STAPLES

TO BE CONTINUED ...  
EVERY HOME SHOULD...

A B + W Special.

Thanks to Jackie and Joe for Typing.

# RAW POWER

(Steve Rapid)

First Issue: March '77

Last Issue: June '77

- No. 1 (30p) - Positive Editorial/Radiators Interview/Nick Kent/Rumors and Snide Remarks/Revolver
- No. 2 (25p) - First Ever Undertones Interview + Pic/Jonathon Richman/Clash/Gossip Space Fillers/Ray Gunnes First Scribbles.

Back Issues Available: None.



# HEAT

(Pete Price/Jude Carr)



First Issue: Sometime 77

Last Issue: May 79

- No.1 (30p) - Hilarious No Fun editorial/Clash article/Interviews with Revolver, Radiators and Undertones/Lotsa slags
- 2 - Rads on the road/Vipers/Morley's cartoons/Revolver/Undertones
- 3 - Sexist Pics/Fabrics/Radiators/Rats/Hell/More Morley/Snide remarks
- 4 - 6 editors/Clash/Cale/Ultravox/999/Adverts/Hell/Not many slags
- 5 - Loads of slags, swipes and digs this issue/More of Morley's 'toons/Nick Roeg/Sun/Throbbing Gristle/RAR/Wimp Rock/Wire
- 6 - More slags per page than ANY previous ish/Andy Warhol/Devo/Dub/Suicide/Pere Ubu/Residents/Sinners/John Waters/Fashions
- 7/8/9 - Morley's last (& best) cartoons/Larry Fischer/Comic Cuts/'72/James Dean/Fabrics/Sinners
- 10 (Vol.2,#1) - Bob Geldof/Irish rock scene + Starlight slagged/Cherie Currie/Robert Crumb/Only Ones/Return of the snide remarks/Lists of the personalities we've slagged, and a sincere apology.
- 11 (Vol.2,#2) - Boyscoutz/Photography/Elvis/Fabrics/Comic Cuts/Cut - Last Issue.

Back Issues Available: Try Pat Egan's or Advance - issue 11 only  
HEAT Contact: 10 Dodder Park Road, Rathfarnham, Dublin 14

# IT'S YOUR WORLD

(Frank Reality)

First and only issue: July '77

No. 1 (10p) - Dick Treacy + The Green Disaster Live Review/  
Dick Treacy + The Green Disaster - a short history/  
Interview with you guessed it; Dick Treacy and  
The Green Disaster, (Dick Treacy also known as  
Frank Reality)

## ALTERNATIVE ULSTER

(Gavin Martin/Dave McCullough/Rodger Pearson)

First Issue: September '77

Last Time: March '79

N.B. There was a funny numbering scheme for A.U. This is  
the way they came out chronologically:

- No. 2 (20p) - Clash LP/Boys LP/First Dalya. at Fest/Downtown  
-Slag.
- 7 - Clash/Radiators Interview/Pistols LP.
- 1 - Local Bands/Clash/Boomtown Rats.
- 12 - Magazine/T.Heads/Ask Mother/Protex/Victim/SLF  
on UTV fiasco.
- 31 - Clash Interview/Costello/Ask Mother/Patrick Fitz.
- 34 - Manchester/Fall/Ramones/DFT/SLF/XTC/TRB.
- 9 (25p) - Wilko Johnson/Dark Space

Back Issues Available: 72 + 9 were still on sale in Good  
Vibes a few weeks ago.

Contact: Gavin Martin, 47 Windmill Road, Bangor.

## BUDDY

(J.C. Darwen + THE Launderettes)

First Issue: October '77

Last Issue: November '77

- No. 1 (10p) - Boomtown Rats/Top of The Pops/Gismo/Pavilion/  
2 - Radiators/Spectroscope/Harry Hooper/Poetry/The  
Vipers Whipped by the Wimp Wonders.

Back Issues Available: 1 (4 copies) 2 (12 copies)

Price: Any Offers?

Contact: 23 Mellifont Avenue, Dun Laoghaire Co. Dublin.

## SHOCK TREATMENT

(Des Gusting)

First Issue (and last) Oct '77

No. 1 (40p) - THE ULTIMATE-ZINE/Consists of Cut-outs from NME  
(Pistols/Damned/etc) All with the words "who me?"  
added word-balloon style.

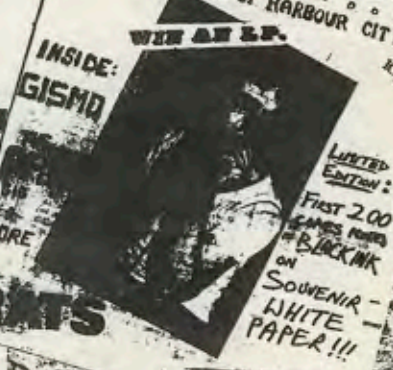
Back Issues Available: None Contact: Remote Cork

### ALTERNATIVE No 34 ULSTER 20p



GENERATION X TRB'S AND...  
**PLUS: INN DRY INTERVIEW**  
**TRB, CLASH, THE DIRT**  
28 PAGES

### Buddy October 1977 Number 1 "THE SOUND OF HARBOUR CITY"



WIN AN LP.  
INSIDE:  
**GISMO**  
LIMITED EDITION:  
FIRST 200 COPIES FOR  
"BLACKINK"  
ON  
SOUVENIR  
WHITE  
PAPER!!!

### SHOCK Treatment ISSUE 1



RAOS NEW or  
ALBUM 3  
Pistols, Clash, Adverts, XTC.  
plus the

# 1978

## UP YOURS!

(Joe Morris/Gerard Siggins/Eamon Delaney)

Only Issue: Feb 78

No.1 (20p) - Vipers/Clash/Revolver/Worst/Buzzcocks/Focus On Paul Boyle

Back Issues Available: None

Contact: 73 O'Connell Gardens, Sandymount, Dublin 4

## LIGGIN'

(Fintin Kerrigan / Stan Erraught)

First Issue: Feb '78

Last Issue: Aug '78

No.1 (20p) - "Punk Editorial"/All the R's-Revolver/Ramones/Rads/  
Boy Scouts/Rats

2 (30p) - Lypton Village/Dada/Rads/Throbbing Gristle/Gay Rights  
Rocky De Valera

Back Issues Available: None; Collectors Item!

Contact: F. Kerrigan 12 Ashlawn, Ballinteer Road, Dundrum, Dublin.16

## WIMP WONDER COMIC

(Kathy McGuinness + Paula Flynn)

First and unfortunately, only issue: May '78

No.1 (20p) - Pete Shelly/Revolver/Johnny Fingers Diary/The Worst/  
Gossip and Slagging A-Plenty.

Back Issues Available: None

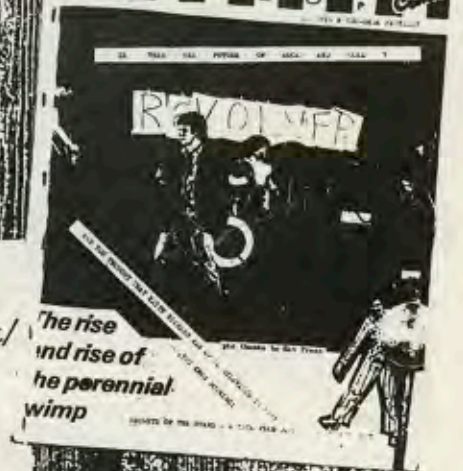
Contact: 5 Mount Merrion Avenue, Blackrock, Co. Dublin.

## ORANGE VOMIT

(Dermot O'Grady)

Only Issue: Sometime 78

No.1 (15p) - A Statement/The Kamikaze Kids



# ALMOST ART

(Tommy McCann)

First Issue: Sept. 78  
Last Issue: Sept. 79

- No.1 (10p) - Dublin Bands/The Lurkers/Women in Rock
- 2 - Stiff Little Fingers/Virgin Prunes/Undertones
- 3 - Slits/Dave Id/Strange Movements
- 4 (15p) - Mekons/Penetration/Only Ones/Dark Space
- 5 - Skids/Scars/Fall/Penetration/Letters/XTC
- 6 (20p) - System X/German Bands/DC Nein/Adam + The Ants

Back Issues Available: None

Contact: 5 Albert Place East, Lower Grand Canal Street, Dublin 2

# INSANE SOCIETY

(Formerly "WHITE RIOT")

(David Kelly)

First Issue: November 78  
Last Issue: April 79

- WR 1 (10p) - Unemployment/Clash/Punk In Dublin
- WR 2 - Sex Pistols/Only Ones/Vipers/Ruts/Strange Movements/Greedies
- IS 3 - Penetration/Dark Space/Alternatives/Boyscoutz/Skank Mooks
- IS 4 - John Cooper Clarke/Patrik Fitz/New Versions/Virgin Prunes/Katz

Back Issues Available: None  
Contact: 19 Riverside Grove, Coolock, Dublin 5

# TOO LATE

(Eamonn McMahon/Duggie Delvin)

First Issue: Dec 78  
2nd issue: May 80

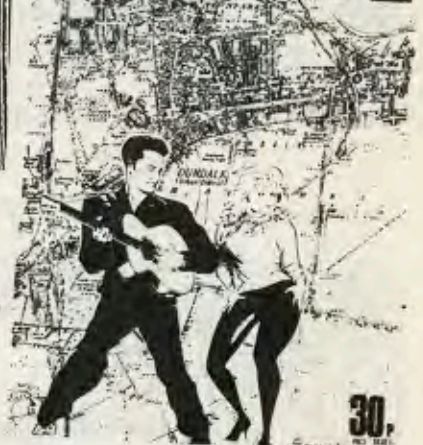
- No.1 (30p) - NRG/Chiswick/Radiators/TRB/Dundalk Scene
- 2 - Skank Mooks Party
- 3 - Monkees/Dundalk FC/Setanta Studios/FREE Scheme Poster

Back Issues Available: Half-a-dozen left of No.2  
Price: 35p (inc P&P)  
From: 116 Marian Park, Dundalk, Co.Louth

Issue 3 out late September  
Issue 4 out for Xmas - full colour ish.



# TOO LATE



30.

# ALMOST GROWN

(Linda Duff)

Only Issue: January 1979

No.1 (10p) - Growing Up/Skank Mooks

Back Issues Available: None

OH DADDY, I'M...

# Almost Grown

# 1979



# IMPRINT

First Issue: March 79

(Barbara Fitzgerald/Eamon Delaney/Gerard Siggins/Shane McElhatton)

- No.1 (10p) - Dark Space 24 Hours/Fit Kilkenny & The Remoulds
- 2 - Irish Singles/Patrik Fitzgerald/Joe Jackson
- 3 - DC Nein/Our Times/Rudi/Lou Reed
- 4 - SLF/Virgin Prunes/McDonalds Strike/Human Error
- 5 - Blades/Various Artists/Human Error/DC Nein/"HEAT" Benefit
- 6 (15p) - U-2/The Atrix/Rudi/Shell Shock Rock/Dublin RAR
- 7 (20p) - Specials/Dr Feelgood/Outcasts/Patrik Fitzgerald/"Ghostown"/RAR
- 8 - Iggy Pop/Virgin Prunes/Teen Commandments/The End xxx/Fanzines
- 9 - Epidemix/RAS Dublin/Shock Treatment/Madness/U2/Blades/Strougers
- 10 - DC Nein/Chant! Chant! Chant!/Skinheads/Of Xerox/Navan Road/Splits
- 11 - Dexy's/Tom Robinson/Irish Fanzines Catalogue/Broken Doll

Back Issues Available: 2, 7, 8, 9, 10, 11

Price: 30p (including P&P)

From: 41 Silchester Park, Glengageary, Co.Dublin

# NEU CARNAGE

(Gæard Molyneaux/Paul Geraghty/Paul McCarroll)

First Issue: July 79

- No.1 (10p) - Silicon Teens/Urban Clearway/Scars/tees/Rod Steelwagon/D-Fects
- 2 (15p) - D-Fects/DC Nein/Piranhas/Degenerates
- 3 - Siouxsie & The Banshees/Crawling Chaos/King Crimson/The Jam
- 4 - Outcasts / Ruefrefx / The Sect
- 5 (25p) - Braniac 5/ Charlie Harper/UK Subs/Pointed Sticks
- 6 (60p) - Outcasts/DC Nein/Why Mod Stinks !/Dark/Crisis/Fall/Raincoats
- 7 (30p) - Crass/Sector 27/TRB/Jake Burns/50 Shot Hostages/Nun Attax/Nazi's

Back Issues Available: No.7

From: 169 Upper Rathmines Road, Rathmines, Dublin 6

Price: 45p (INC. P&P)

# 9 to 5

(Aza, Merv, Joe Zero)

only Issue: .....

No.5 (20p) - Androids/Clash/SLF/Idiots/Rudi/Penetration  
/Outcasts/Jam

Contact: 13 Sandymount Street, Stranmillis  
Belfast 9

# BLACK & WHITE

(Pete Price & Steve Rapid)

first Issue: November 79

- 1 (30p) - U2/Defenders/Virgin Prunes/Blades/Tell Tale Heart
- 2 - DC Nein/Swell Maps/Modern Heirs/Dallas/Tell Tale Heart/U2
- 3 - Virgin Prunes/New Versions/DC Nein/Tell Tale Heart/Sandy Pearlman/  
Rockercise/Phones Sportsman

Back Issues Available: 1, 2 and 3  
From: Advance Records (King St.) or Pat Egan's (Nassau St.)  
Price: 30p

B&W Contact: 10 Dodder Park Road, Rathfarnham, Dublin 14

# CABARET

(Ben Allen)

First Issue: Dec 79

- No.1 (20p) - Scars/Escorts/IOT/Allotropes/Eraserhead/Factory/Zoo/Fast
- 2 - Rudi/Allotropes/Music For The Deaf/Earcoms 1&2/Final Stage
- 3 - Cabaret Voltaire/Fergal/P.A./Stage B/Setz/Flash Gordon
- 3½ - Cure/Stupid Babies/Earcom 3/Fish Turned Human/DAF
- 4 (30p) - Pig/Shock Treatment/U2/Lovers of Today/Doors Factory/APF

Back Issues Available: No.4

Price: 40p (inc P&P)

From: 1 Carnhill Avenue, Newtownabbey, Co.Antrim, BT 36 6LE

Issue 5 out soon - Contributors into electronic music and tapes wanted to  
write for "CABARET" - drop a line to Ben at the above address.

# ZILCH

(Gerry McCarthy/Dec Tracey)

First Issue: Dec 79

- No.1 (20p) - Anarchy in the FreeState/Philip Mullen/  
Dynamic Denny
- 2 - A Scent of Ireland/Herby Dread/
- 3 - Stigmata/Denizen Kane/Herby Dread/  
Snoopy's Apocalypse
- 4 (30p) - Religion/Randy O'Toole/Herby Dread/  
Manifesto/Op, Op and Away

D.E.N.I.E.N Summer Season  
at McDonagles  
with The Modern Heirs. A Tell Tale Heart, etc.

30p

# Black & White

THE  
VIRGIN PRUNES  
Men of the people  
tripping the like fanatic



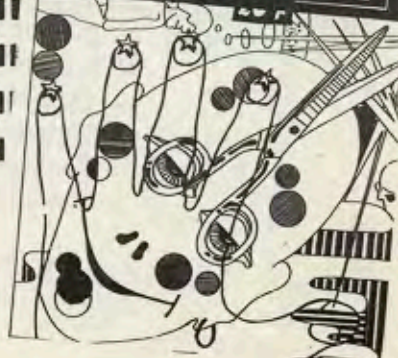
Also in this issue



SANDY PEARLMAN | PHONES SPORTSMAN  
THE NEW VERSIONS | ROCKERCISE



30p



# SOMETHING ELSE

(Mark Kennedy) (A Coolock Fanzine)

Only Issue: Jan '80

No.1 (10p) - Virgin Prunes/System X

NO Back issues available.

# POSITIVE REACTION

(Ernie Badness)

First Issue: ?

Last Issue: Jan 80

No.1

2

3

4

5

6

(20p) - moondogs/undertones/outcasts/CHords/Downtown Radio/Rejects/Cor  
Boys/Control Zone/Protex/Tearjerkers/Smirks

Back Issues Available: No.6 (hundreds !!!)

Price: FREE (an English stamp or 15p would help)

From: 76 Culmore Park, Omagh, Co.Tyrone, Northern Ireland

# MS. MARVEL

(Rock Against Sexism Collective)

First Issue: March 80

No.1 (5p) - RAS News/Statements/Policy

2(10p) - RAS Statements/DC Nein/Love Murders/A Nepic

Back Issues Available: 1 and 2

Price: 25p (including P&P)

From: RAS, Women's Centre, 8 Marlborough Street, Dublin

# VOX

(Dave Clifford / Ray Murphy)

First Issue: March 80

No.1 (39p) - The Atrix/Doll By Doll/Project Arts Centre

2 (40p) - U-2/Revillos/Virgin Prunes/System X/Myster Men/Strougers

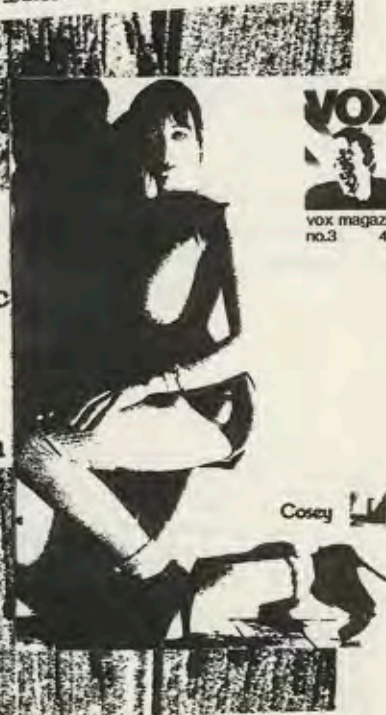
3 - Throbbing Gristle/Mark Smith/Of Xerox/Side FX/Meelah XVIII/  
Members/Psychedelic Furs/The Low/Frames/Paul Bell/Blades

Back Issue Available: 2

Price: 55p (incl. P&P)

From: 449a S.C.R., Rialto, Dublin 8

# 1980



Cosey



# 10 PENCE WORTH

(Minnie/Dee/Flea of Xerox)

First Issue: April '80

Last Issue: \_\_\_\_\_

No.1 (10p) - The Threat/The Pretty/The Undertones/Of Xerox/  
Slagings, etc.

Back Issues Available: None

Contact: Advance Records



*Undertones - Cont. - Moondogs.  
The Threat / Pretty - Slagings.*

# EUROPE AT A GLANCE

(Eoin McEvoy)

Only Issue: April 1980

No.1 (20p) - Toyah/Sounds of Ireland/U2/Berlin/DC Nien/  
Virgin Prunes

No back issues available; edition limited to 35.

# SKANAR

(Adam Strange)

First Issue: June 80

No.1 (30p) - Sci-Fi Art/Tom Petty/Tell Tale Heart/  
Star Wars/2000 AD/Outer Limits

Back Issues Available: No.1

Price: 45p (inc. P&P)

From: 173 Rory O'Connor House, Hardwicke  
Street, Dublin 1

# MENTAL ENERGY

(Maeve O'Riordan)

First Issue: July 1980

No.1 (20p) - Dublin fanzines/XTC/Nina Hagen/Ska  
Specials/O.M.I.T.D.

2 - The End XXX/Radio City/Madness/  
Make your own records

Back Issues Available : No.2  
Price: 35p (including Post & Packing).  
From: 38 Oakdene, Ballinclea Road,  
Killiney, Co.Dublin



EUROPE AT A GLANCE 20p

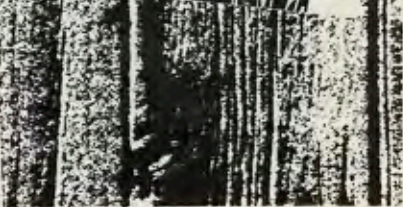


# STAR WARS

(Not only 'irritation' to the rest of the brain) fanzine!



# THE OUTER LIMITS



# zerox: FANZINE DIRECTORY

## LAYOUT & DESIGN

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Steve Rapid

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Gerard Siggins

## WITH MUCH HELP FROM

Pete Price  
Tommy McCann

## THANKS ALSO TO THE FOLLOWING FOR SUPPLYING INFORMATION ON THEIR FANZINES...

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Garry Baldi  
Andrew Basquille  
Dev Delaney  
David Kelly  
Fintan Kerrigan  
Gavin Martin  
Eamonn McMahon  
Gerard Molyneaux  
Maeve O'Riordan  
Of Xerox  
Steve Rapid

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## LAST MINUTE ALTERATIONS... Fintan Kerrigan

## Photographs

Dexy's - COLM HENRY  
Dexy's live - SIMON REEVES  
Broken Doll - SAM KAVANAGH



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## NEXT MONTH

RADIATORS

WOULD-BE SURFERS

TEEN COMMANDMENTS

NUN ATTAX

MICRO DISNEY

& Lots more probably

Apologies Department.... Part 904.  
This week: TEEN COMMANDMENTS.

Dave has left this band, but not on bad terms - he wasn't prepared to wait until things got organised. According to Philip, there are now plans and strategies etc. which include himself on bass after the departure of the 'unsuitable' bassplayer, gigs in Belfast, trinity, ucd, all round the country, a residency in Toners and and no more appearances in 'Bands who've Split'pages.

Watching DMR is akin to the feeling experienced when finding out that where you thought you were being honest with yourself, you were in fact, not. This group is actually breaking the "Rock-conditioning" from which we all suffer so badly, into smidini. I won't talk about the gig because I'm on this piece of paper to do an interview, which incidentally took place in the nearest cafe (chips and beans type) to the Imperial Hotel, Dundalk (place of gig and resting for Dexy's) the morning after the gig. Present were Kevin Rowland (singer, whisperer and occasional guitarist) and Steve Spooner (Alto saxophonist). Oh shit. I forgot to tell everybody about how many pints of Heineken I'd had the night before

To the interview. I ask Kevin about his reaction to the Dublin gig.

KEV: There was loads of feeling and I was really pleased 'cos everybody wasn't pissed, which was great.

STEVE: We've been playing a lot of places where there's been no bar and it's been a lot, lot better. So with the next tour we'll probably pick the venues with no bars or get them shut.

Strange, eh? Now we've got that out of the way, let's start talking about violence. (Considering the fact that violence subtly pervades the set.)

KEV: I think the sooner people start accepting it, I don't know, it's a bad thing obviously, I mean none of us want to go round getting our heads kicked in and getting stabbed, but what I'm saying is that there always seems to have been loads of violence, and it's something I've been thinking about a lot lately, and if we accepted it, like, you got two things, as I see it you got violence and freedom, and freedom's got to be the most important thing, like you got so many laws to protect you from violence, but at the same time they really hamper your freedom. You hear about somebody getting stabbed and you never quite relate it happening to you, you don't think of it as being that bad if it happens to someone else. I'd like to think that I wouldn't be that bothered if someone stabbed me or took my life away. If I was being taken away in an ambulance about to die, I'd like to think I wouldn't be that bothered and say "well, there's plenty of other people around with good ideas." I'm very confused about it but I'm just wondering how important human life is. We've been led to believe it's ... "(a clap of Rowland's hands) I'm not so sure about that.

A far cry from the "Baby, Baby" syndrome is DMR's vocalist Kevin Rowland, and one gets the distinct feeling that he means it. However, you'll want to know about the album cover.

# The DEXY



# TAPES

KEV: I think emotion's the key, it really is, we're confused people it seems and it's unfortunately like our album cover, people have taken it to mean that the kid on the front is supposed to be a young soul rebel or something and we're supposed to be starting a cult, and I hate cults (we used dream 'bout cults when Ah were a lad). Basically we chose that picture cos it was so emotional, it's the most emotional picture I've seen in ages, and it tied in with the whole thing, to me it fits perfectly, with the L.P., the music, etc.. The whole layout of the thing is emotional, but obviously it's been misconstrued somewhere along the line.

I ask whether they had an actual following in England.

KEV: We don't really.

Steve: We don't really.

KEV: No... well, we had those kids initially. We had those gangs from Birmingham

STEVE: Yeah, but the way we did it was completely different from other groups in Birmingham at that time, in that they were all playing around the pubs, getting their few fans and travelling around the pubs with them every night.

KEV: Just like the places you mentioned (Sportsman's, Baggot and various other cabaret lounges) where rock groups play,

it was like that in Birmingham where groups play to their own audiences, which is basically r'n r audience, so we tried to play somewhere different like youth clubs.

So that's been a policy from the start?

KEV: Yeah, I suppose so, to play the suburbs instead of the city... Those kids still come along, but we don't quite relate to them like we used to cos we don't see as much of them as we used to. With "Geno" things changed and I suppose a lot of those people don't want to see us anymore because of it. At the moment we're sifting our audience out. We're deliberately offending people at a lot of the gigs. We're not trying to be elitist but it's a shame when you go to a gig and you're on a stage and there's some people who are feeling it and understand it, and you get the impression they know what you're talking about and there's a bunch of cunts who are screaming their heads off. It's not so much that we mind them but they really do ruin it for other people, cos some people just stand there or dance or do whatever they wanna do, but if you got kids charging all over the place they ruin it. They also put a slight pressure on you to play to them which we never do, they're just pissed.

# T.C.D. ENTS PRESENTS

## FRIDAY NIGHT GIGS :

- Oct. 31 - SWINGING CATS + The End<sub>xxx</sub>
- Nov. 7 - NIGHTDOCTOR + Support
- Nov. 21 - SLITS + POP GROUP
- Nov. 28 - CORK BANDS EXTRAVAGANZA  
NUN ATTAX + MICRO DISNEY

tickets from 7291174 S.U.  
PAT EGAN'S

## THURSDAY LUNCHTIME GIGS :

- Oct. 30 - SHOCK TREATMENT
- Nov. 6 - CARBON UNITS
- Nov. 13 - DOUBLE VISION
- Dec. 4 - SOUL SURVIVORS

1-2 PM

ADMISSION 40P

J.C.R.

# BODDI'S

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## BODDI'S E.P.

OUT BEFORE CHRISTMAS

Featuring: CHANT! CHANT! CHANT!

BIG SELF • departure • PERRIDOTS

I ASK ABOUT THE AMOUNT OF SHOCK (i.e. IDEAS THAT SHOCK US BECAUSE OF THE AMOUNT OF ROCK-CONDITIONING WE LIVE WITH) THEY USE - THE M.C., THE THREE RECORDS (THAT "MEAN A LOT TO THE BAND") BEFORE THEY COME ON ,STARTING WITH A SLOW SONG ETC. THE WHOLE SET IS A SERIES OF SHOCKS.

KEV: IT'S important for us, it's to keep us on our toes more than for the audience. I must admit that we do in some places take more risks than in others. I don't we've taken any drastic risks in Ireland cos we've been unsure of what's happening here, we can't really relate to what's going on.

I TALK ABOUT THE ARTICLE IN "THE FACE".

KEV: Yeah. I must admit I'm very reluctant, like last night (TheDundalk Gig) was a failure on our part that it didn't catch fire (had it caught fire I would have taken Kevin's ordering another pot of tea as a sign)It's alright in England cos we do know what's going on, but we can't really relate to what's going on over here, it's so different, even fromplace to place; I think we need to spend more time here talking to the people before we play again.

IT SHOULD BE NOTED HERE THAT WHILE THE BAND WEREN'T PLAYING THEY SPENT THEIR TIME HANGING AROUND PUBS AND CAFE'S TALKING TO PEOPLE, THEY KNEW ABOUT SOME OF THE DUBLIN BANDS AND WANTED TO KNOW MORE.

I TOLD THEM I THOUGHT THEY TRIED TOO HARD NOT TO BE PATRONISING AT THE MANSION HOUSE GIG, BUT THEY DIDN'T SEEM TO UNDERSTAND WHAT I MEANT.MAYBE

THIS IS GOOD. AN INTERESTING POINT IS THE SURPRISINGLY SMALL TURNOVER AT THE GIG FOR A BAND WITH A "NUMBER ONE HIT".

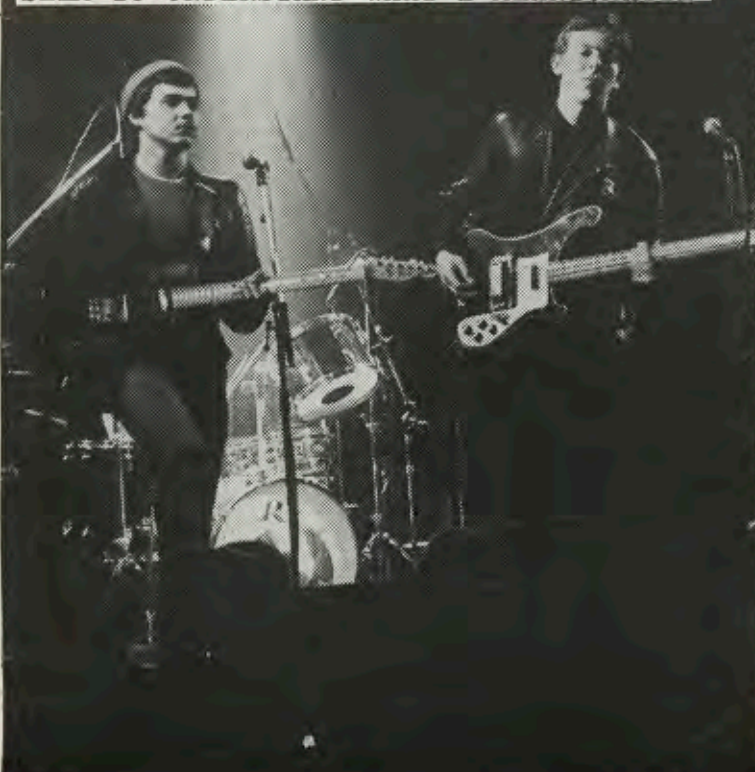
KEV: I think it's important to say that are an awful lot of bands around that I hate, that demand that the audience worship them. If the audience want to dance, that's fine, but there's gotta be respect, and it must be genuine, not just cos they've read about it or anything, it's just honesty really. What we're doing is true, it's what we believe, it's honest and that's all we ask for in return."

I ASK WHY THE SET IS SO SHORT

KEVIN: It's deliberate. We have a very strict quality control, we're very meticulous about what we play. Like, when I go to see a band for the first time and they play a long set it's just so boring. That was one of the things I liked about punk (Kevin was lead singer with the Killjoys) - the short sets. I don't think putting in a few more songs would help, it would probably dilute it in fact. I've always believed in short sets."

HOW DO YOU WRITE SONGS?

Kevin: "I never sit down and try to write a song or a tune, I always wait till they come, 'til the ideas start literally burning up inside, and there's so much frustration that I



really have to get it out. By the same token I'm always making notes and I carry the cassette around with me. I wait for a good idea and if it's confusing I think about it for a week, or two weeks, or six months, or a year."

ARE THERE ANY OTHER BANDS YOU RECKON ARE DOING ANYTHING WORTHWHILE AT ALL?

KEVIN: No.

AHA! A POINT ON WHICH I DISAGREE AT LAST.

KEVIN: Although I must say that if there were I probably wouldn't know about it. I gave up listening to other bands. Maybe I should listen to the radio more, maybe I would find something.....the situation other bands are working in is so cliched I think it's very hard for them, it makes it very hard for anything new to come along, you got the press and the set ways of thinking. To do what we were trying to do, it was very important for us to shut ourselves off from it totally. We've created this insular attitude and kept away from all the other groups and all the shit. I think you've got to go right off on a tangent if you want to do something different, and the more off on a tangent you are, the better. I wouldn't say that this

is the way to do things but for us it was important cos I knew we'd get caught up in the whole load of R&R cliches, the wasted elegance and all that, not even fall into the trap, but to be influenced by it at all, cos if you hang around you do get influenced by it."

I turn off the tape. We all sigh (machines can be horrible things when they're alive). They tell me the details of the master-tape kidnapping episode and as well as being very funny, it highlights some of the problems of the Record Industry syndrome.

I for one believe strongly in what Dexy's Midnight Runners are doing. I would say that I was looking forward to the next album, but they may not do another album. Kevin talked about making a film, with no music of course. The only thing I can't understand about DMR is the fact that they're involved with Rock 'n' Roll at all. Maybe it's for the same reason that James Joyce was Irish.

Vinny Murphy

P.S. Funny thing about the album - no matter how low the volume is when you play it, it still wakes people up.



# MODERN DISGRACE:

1. Can you come to the Noggin Inn to see Modern Disgrace? The second time I meet them in the detached Magnet. We spoke in the noisy Saturday night downstairs bar/lounge.

SUPPOSING I SAID YOU WERE NONDESCRIPT, I.E. LIKE OTHER DUBLIN BANDS?

John: I'd agree. I thought you might say that. We're nothing special now, nothing different, but it's very early on, and we're trying.

(So far they have in their set; eight originals and three covers) There's two song-writing teams - Desi and Glenn; Brian and John. (Ronan was then with the band for a very short time; yet to find his creative partner) Just because they have regular influences /: Outcasts, B.Rats, U2, Resistors, Bowie:/ doesn't mean they must sound like them, they say.

"It has been said that we sound like the Ramones (vocals esp.) and Stiff Little Fingers, but that's the closest they can get to, as a reference. WE've been together for about four months now, and our sound is naturally unformed. For example, when U2 started they did B.Rats and Ramones...covers. Yet the U2 sound is they way they are now. It took them two years - give us a chance!"

John: Anyway, we've more of a pop influence.

Des: We don't have a pop influence.

John: But we are fairly poppy Des.

Des: Poppy like what? Like the Lookalikes?

Brian has a soft voice and he gets shouted down as he makes his contribution.

John: Poppy as in accepted by a mass audience. I don't think we would appeal to a cult - cult bands are monarchs of inverted snobbery. We're 'popular'.

That type of conversation kept coming up during tape-time. It must be more important, at the beginning especially, for the band to get on with each other than to get any amount of crowd reaction. (Imagine I never asked how long they know each other.)

As quotes show, Des and John spoke most of the time, with Brian chipping in regularly. Ronan listened and said a little, and Glenn just asked did I have any criticisms.

I told him - the guitars are too unimaginative, vocals too unclear, and Des tends to rush introductions so that even titles can be anything. After that, just practice and improve..what a simple theory. At the moment they're wandering around trying to find an undiscovered island. It can't be done without dedication.

## JOLLY HOBBIES

WHAT IS THIS BUSINESS OF 'BEING' A BAND? HOW FAR WILL IT GO?  
IS IT A PASSING INTEREST?

(answers

above)

## The Scandal Of The Nine Teen Eight<sup>8</sup> Tease.

2. Des: It's something to do.  
John: No, it's not. It's more than that, if it's just something you do, you might as well be collecting stamps.  
Brian: At the start...  
John: There's no point if you don't want to carry it on, it challenges you to get a response, just to play somewhere. OK, it probably was a hobby just at the start..

BUT MODERN DISGRACE PLAY NOW FOR FUTURE MONEY, GLORY, POWER CONTROL, RECORDS (who's getting interviewed here)

Des: Everything. You have people enjoying what you're doing. Like, no-one takes much notice of hundreds of 'office' workers, what they do isn't often appreciated (What did You do Today?). But now we can do what we like to do, and at the same time be recognised for it.

Brian: It gets to the stage where you'd give up full-time jobs, even without anything definite like a record deal.

John: Anyway, our real jobs are only hobbies

[anag.]

YOU THINK YOU COULD STAY TOGETHER FOR THREE YEARS  
GIVEN THE BAND'S INTERNAL DISAGREEMENTS?

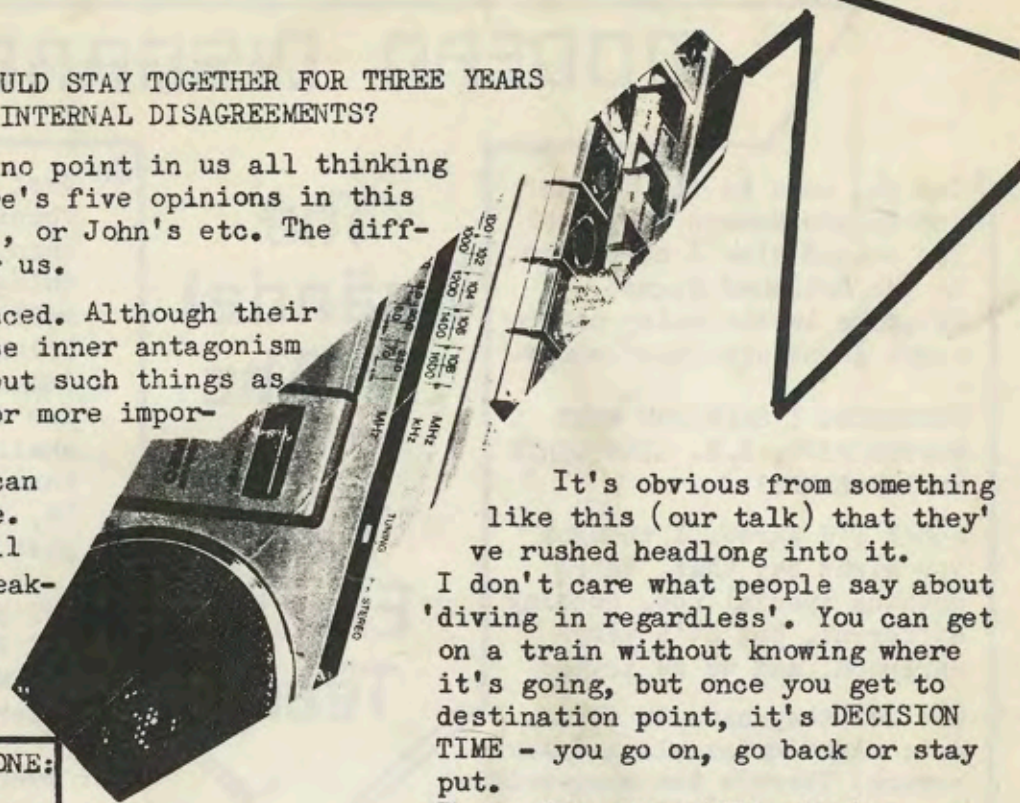
M.D.: But there's no point in us all thinking  
the same way! There's five opinions in this  
band, not just Deá', or John's etc. The dif-  
ferences, are good for us.

Somehow I'm not convinced. Although their  
differences don't arouse inner antagonism  
the band don't agree about such things as  
as lyrics, sound/image, or more impor-  
tantly, directions.

Five sets of ideas can  
be bordering on excellence.  
But also, the more you pull  
away from anything, the weak-  
er and more insubstantial  
it gets.

SPEAKING INTO THE MICROPHONE:

brián lucas/drum  
glén sexton/gtr.  
john aungier/bass  
des mann/sing  
ronan o'hanlon/gtr.



It's obvious from something  
like this (our talk) that they'  
ve rushed headlong into it.  
I don't care what people say about  
'diving in regardless'. You can get  
on a train without knowing where  
it's going, but once you get to  
destination point, it's DECISION  
TIME - you go on, go back or stay  
put.  
These five are still playing  
blind man's bluff.

Barbara FitzGerald.

P.S. A promised mention to MD's ex-bass  
player Aiden. Greetings.

# THE ATRIX

The  
Atrix's 'Treasure On The  
Wasteland'. This really is  
astonishing, even bettering the  
band's criminally overlooked  
first Irish single, 'The Moon Is  
Pure': the track positively stings  
with imagination and purpose,  
riding like a Force Ten gale  
across a blood and thunder  
bass-line, with charred,  
captivating vocals and a general  
atmosphere that's very special  
and alarming. It's simply one of  
the most original songs I've  
heard in ages; it couldn't be  
anybody other than The Atrix.  
look forward to an album's  
worth of The Atrix in the very  
near future.

Sounds