

# JAMMING

20.7 25p

ASSORTED  
FREAKS IN  
THIS ISSUE...  
(in alphabetical order....)

RAINCOATS TOMMY



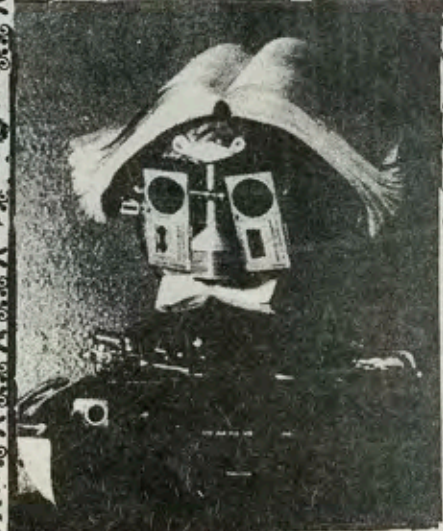
FLOWERS  
of ROMANCE



LURKERS



pragVEC



RED NOISE

POLL RESULTS

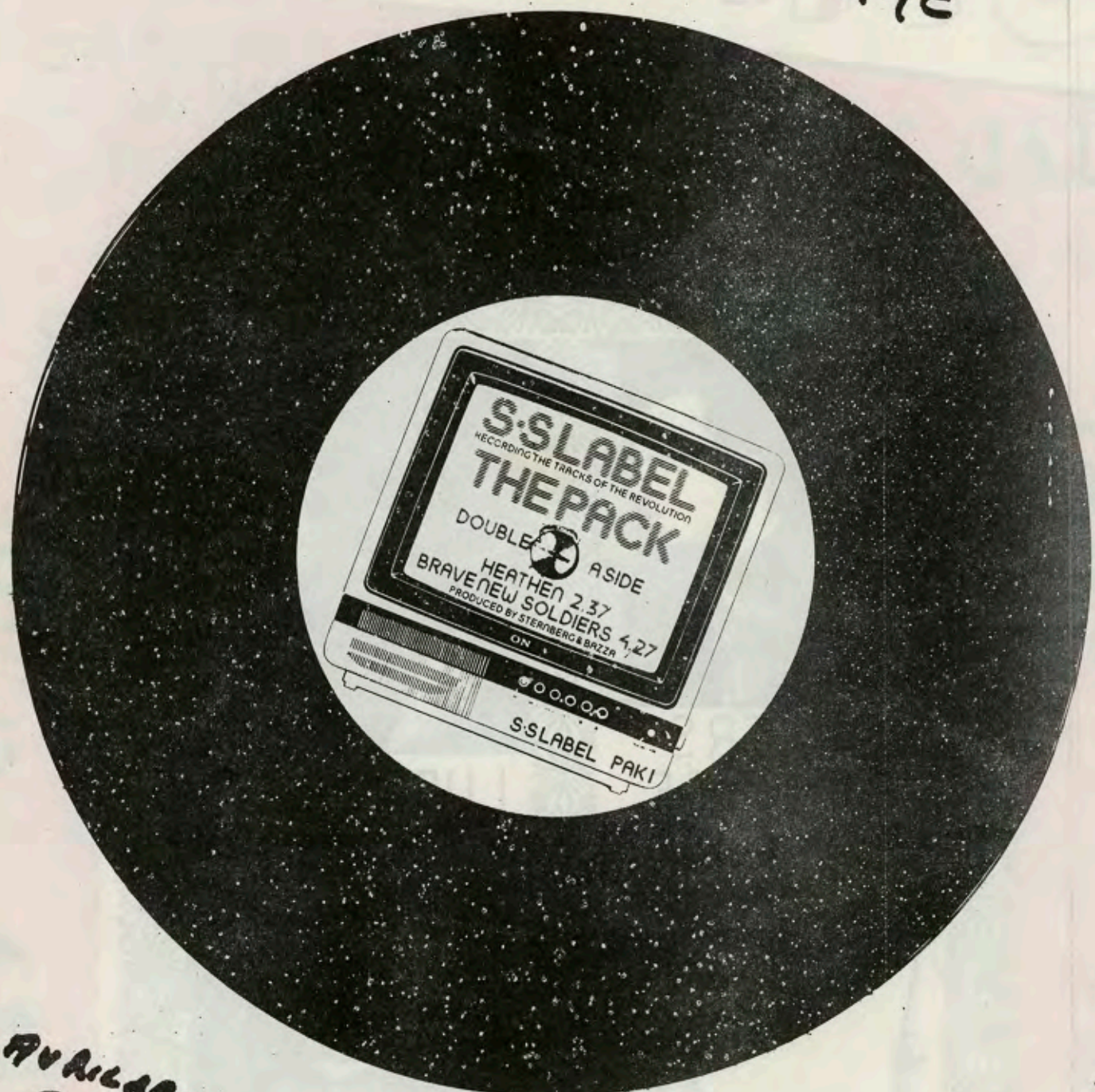
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# JAMMING

WHAT THE HELL IS GOING ON??

5 LITTLE BORNES  
ALLEYN PARK  
LONDON SE21 8SD

I originally wrote this introduction 3 weeks ago, in which I said how everything was going just great — high circulation, loads of mail, loads of friends, Ray Hoyle had left, this was our best issue yet, and we'd just got that great mention in Sounds. Then this took 4 days to get to the printer, who proceeded to raise his estimate by £100 (yes, £100!). As you can guess, we didn't get it printed there, and the last 2 weeks have been spent in trying to get this

SOUNDS March 17, 1979

JAMMING is certainly the most 'official press' - like of the traditional fanzines that are still in working order. The latest issue (No. 6) features an impressive, if rather unadventurous, Peter Townshend interview and this alone surely ensures it a wide sales range. No. 6 also includes features on ATV and Scritti Politti, the latter being a healthy aspect of the magazine as, it's strange, but the vast majority of the current underground press seem to shy away from writing about the bigger new bands like Scritti, The Fall and The Mekons. It's the central malaise that I discovered among current fanzines, this extraordinarily moderate and backward notion of 'sitting on the fence' when good, forthright opinionating is perhaps required. We don't need 'blandzines', dears.

Jamming just avoids this widespread disease by fortune of its neat, precise layout and tidy, unfussed literary style. No. 5 is their best issue with a good Jam feature, the mag winning through again by devoting its attention (and yours in the process) to one central article. It works too.

run off at a suitable price. All these troubles are one of the reasons I've done the complete fanzine round-up (or as complete as I can - contact me if yours isn't there), which should have been a centre-page spread, but due to the size of paper this is on, probably doesn't look quite as effective. But it should serve its purpose - to try and get a bond growing between fanzines, it's the only way we'll survive...

**Points on posing**  
Correct posing plays a major part in the success of a

Lots of other things have suffered from the delays, like out of date reviews, but if you'll bear with us for this issue, we think we now have a settled printer, and can bring out the magazine more regularly in future.

Right, I've got that off my chest, now where was I 3 weeks ago? Yeah, sorry about the delay - we had to sell off no. 6, and also wanted to take more time over this, as the last one was too rushed. But we still reckon it's

worth the wait, as we've really tried to make this one look good, and there's a better variety of articles. Want to know what else is in it? Well READ IT!!

Ray Hoyle's departure - if you read Dayglow, you'll already know about it, but just to put the record straight, he didn't leave because Jamming's 'about as adventurous as a cripple', he 'left' because Jamming didn't want him anymore, and he knew he could find work elsewhere. I'm sure you're all sick of reading bitching, I'm sick of writing it, but this point needs clearing up. His originality leads to calling his fanzine Sniffin' Glue (incredible what some people will do for publicity...) and just be prepared for an incredible amount of hype on why he left Jamming. ENOUGH! We'll simply say he certainly won't be missed.

And as for the permanent departute of Chris Modica and John Gilhooly, well, out it this way... they weren't vital.

On the subject of staff, anybody who wants to write for Jamming is quite welcome to send stuff, but no way expect us to print it. We're also having no more permanent staff, to avoid the fiasco with Ray Hoyle.

Once again, sorry about the 4-month wait, but once again, we hope you see why, and anyway, we hope to bring out the magazine more regularly and cheaper in the future.

And while I've got room, if there's any poetry fanatics among you, there's a really good poetry fanzine (for want of a better word) with over 100 pages of different stuff for 50p. From Cory Harding, c/o 62 Northview Road, LONDON W8. And before you turn over for yet another page of this boring gossip, here's one of the poems that must ring true for a lot of people...

'At night I lie awake, remembering the future.'

JAMMING is put together by **ANTHONY FLETCHER** who is creator, editor, wrote most of it, typed most of it, designed most of it, took a few photos, and flogs it, and **JEFF CARRIGAN**, who did a very lot of art-work and designing, took a lot of photos, did some writing up, broke his ankle and fused the lights (read pp23-24) with help from M.I.S. (or whatever he's calling himself now) for the Sid Vicious interview, and **DAVE JENNINGS**, our new Birmingham correspondent. heroes all.

Not to forget help from the following, who've done more than just buy JAMMING, but helped it succeed (in alphabetical order)... Mark Blakemore, Cherry Red, Simon Clarke, Tony Collinridge, Cory Harding, Peter Hicks, Kate, Anna Nelson, Graham Kennedy, Polydor, Terese (typing), Geoff Travis (who gets mentioned in all the fanzines) **JOLY** of **BETTER BADGES**, without whom this magazine would never have seen the light of day, and of course, you for buying it.

## BACK ISSUES

- No 1: Genesis, Rush, Queen, Led Zep (???)
- No 2: Rush, Jam, New Hearts, Rich Kids, Elvis Costello, Judas Priest
- No 3: Carnival Against The Nazis, Story Of The Who, Lasers in rock, Rainbow, RS, Stranglers, Eddie & The Hot Rods etc
- No 4: **-SOLD OUT-**
- No 5: Jam, Ants, John Peel interviews, Reading Festival, Carnival 2, Ultravox
- No 6: Pete Townshend, Tom Robinson, Alternative TV, Scritti Politti, Wire etc

### Posing and looking

Once a session has been organised...

As it looks like we couldn't trust you over postage on envelopes (thank to all the people who ordered all 5 and sent a 7p stamp) the following prices include p&p, which saves you trouble as well; just make cheques/PO's payable to A.J. Fletcher.

Any of the first 4 - 15p each, or 40p for all 3.  
Nos 5 or 6 - 30p each, or 55p both. 95p the set.

And following last month's offer of a Sex Pistols tape (which only a few of you took up), this time we have a few, but only a few 7" X 5" photos of The Lurkers, Scritti Politti & The Raincoats, which we'll gladly flog to you for 20p each, and a 7" X 5" sae. Anybody who's already bought the back issues can obviously join in the fun.

And as the magazine gets well and truly under way with this rather nifty ad for the new Swell Maps single there's just room to tell you no. 8 will be out in double quick time, and will be a special. Any more than that we won't say. Anyway, keep the mail rolling in, & see you all then...

Anthony

**LATE NEWS:** The Jam are playing 2 nights at The Rainbow, while the proposed 4-night festival at Action Space off Tottenham Ct. Rd. has been scrapped due to the arts Council stopping their grant. The fight continues.....

# JAMMING CHARTS

As usual, these charts are your charts. All you have to do to make them that bit more representative is send us your list of current top 5 singles & albums (by the middle of May, please) and then that gets added up with the rest, and we get these charts. It doesn't require much effort, and anyone who's bought the magazine can vote (although we'd like your name and address) so get on up and VOTE

## Singles

- 1 SOUND OF THE SUBURBS
- 2 Where's Bill Grundy Now? EP
- 3 Strange Town
- 4 English Civil War
- 5 Into The Valley
- 6 CID
- 7 Read About Seymour
- 8= In A Rut
- = Down In The Tube Station At Midnight
- 10 Oliver's Army
- 11 Where Were You?
- 12 Bored
- 13 Feeding Of The 5,000 EP
- 14 Get Over You
- 15= Lady
- = Killing Time
- = 14th Floor
- 18 Furniture Music
- 19 From Y To Z And Back Again
- 20 Something Else/Friggin' In The Riggin'
- 21 Alternative Ulster
- 22 Starry Eyes
- 23 EP
- 24 Ain't You
- 25 Existential EP

## MEMBERS

- T.V. Personalities
- Jam
- Clash
- Skids
- U.K. Subs
- Swell Maps
- The Ruts
- Jam
- Elvis Costello
- Mekons
- Destroy All Monsters
- Crass
- Undertones
- Adam & The Ants
- Fashion
- T.V. Personalities
- Bill Nelson's Red Noise
- Big In Japan
- Sex Pistols
- Stiff Little Fingers
- Records
- Big In Japan
- Kleenex
- pragVEC

## Albums

- 1 (-) INFLAMMABLE MATERIAL
- 2 (2) All Mod Cons
- 3 (1) Give 'Em Enough Rope
- 4 (5) The Scream
- 5 (-) Business Unusual
- 6 (3) Germ-Free Adolescence
- 7 (16) First Issue
- 8 (-) Scared 'To Dance?
- 9 (-) Sound On Sound
- 10 (-) Armed Forces
- 11 (-) New Boots And Panties
- 12 (6) Moving Targets
- 13= (19) Clash
- = (-) At The Chelsea Nightclub
- 15 (-) Stateless
- 16 (7) Love Bites
- 17 (-) Valley Of The Dolls
- 18 (-) Separates
- 19 (-) The Great Rock'n'Roll Swindle
- 20= (-) Spiders From Mars
- = (-) Slade Alive volume 2
- 22 (-) Chairs missing
- 23 (-) No Future UK?
- 24 (-) Vaultage '78
- 25 (-) Space Oddity

## STIFF LITTLE FINGERS

- Jam
- Clash
- Siouxsie & The Banshees
- Various
- X-Ray Spex
- Public Image Ltd
- Skids
- Bill Nelson's Red noise
- Elvis Costello
- Ian Dury
- renetration
- Clash
- Members
- Lene Lovich
- Buzzcocks
- Generation X
- 999
- Sex Pistols
- David bowie
- Slade
- Wire
- Sex pistols
- Various
- David Bowie

# pragVEC

A BAND  
FOR THE  
80's

Having just finished a tour support-Magazine and Wire, pragVEC are one of the new wave's wierder banas. Not over-electronic, not over-simple, they play intricate 3-minute tunes within the basic guitar, bass, drums line-up, while mixing mysterious imagery with some light-hearted songs.

pragVEC are:

Sue Gogan - vocals, Wasp synthesizer

David Boyd - bass

Nick Cash - drums

John Studholme - guitar

and they've had that line-up since they started playing just over a year ago.

So...obvious question first. What is pragVEC supposed to mean?

Sue: "Nothing. It's a Venetian word for nothing," and there goes you 'this-group-has-deep-psychological-meanings-just-look-at-their-name' feature (as every interviewer has admitted). Still try again - is there any significance in the design of your posters and single cover? Who designed it?

John: "We did".

Nick: "There isn't really any meaning in it, but it's meant to be...mysterious, secretive."

Whose arm is it?

Dave: "The actual hand is from a science magazine."

John: "It was in an article about robots. It was in a chapter about making robot's hands do the same things as human hands."

Do you like robots then?

Sue: "Yeah, I think they're great."

Nick: "I've got a small one; I've got an R2D2 about that size" (holds hands a few inches apart)

Dave: "Really?"

Nick: "Yeah."

Sue now rolls up her trouser legs & shows off a pair of R2D2 socks!!!!

New subject: What were you doing before 'punk' came along?

Sue: "Playing in a band."

What sort of band?

Dave: "A socialist-feminist..."

John: "Narcissist-Trotskyite..."

Sue: "No, really..!"

What sort of music did they play?

Sue: "Oh, wierd stuff - like Promised Land for 2 minutes, and Little Queenie, and Lou Reed numbers."

The group (pragVEC that is) brought out a 4-track EP about 6 months ago, with all tracks taking equal importance, and all tracks starkly different -

Existential was spoken in French, Wolf was shouted in English (yeah, I know I got 'em the wrong way round last time)

and Cigarettes and Bits were only sim-

ilar in that they shared a slight pop frame-work. Now to unravel them. Wolf?

Sue: "It's about metaphorical cannabilism."

Great! What's that?

Sue: "Well, it's like what everybody does to everybody else - they go out & consume things. I mean, everybody lives off other people, and some people do it more than others."

Nick: "Taking people's ideas and things like that..."

Sue: "Yeah - you meet somebody and you exchange ideas and things that you like about people. And you use them, and consume them, and pass them on. It has psycholigical effects."

And Existential...?

Dave: "It's from the theme of a French detective movie."

Cigarettes is plain and clear, and Bits.... well, at one stage, Sue sings, quite calmly -

'And if I was a man, let me think,

What would I do if I was a man,

Let me think now, what would I do to you,

I'd fuck you, fuck you, good and hard, 'cos we're so hard'

Didn't the BBC object to those lyrics when you did the first Peel session?

"They didn't let us say 'fuck', so we sung 'I'd BBC you'".

The record was a completely independent affair, on their own Spec records, and so far they've sold 4,000 copies, the first 2,000 costing 40p a disc to make, and the second 2,000 25p. But despite the popularity, the big companies haven't yet shown an interest, and times are hard - all 4 members have jobs, but we won't go into that now!!!

The single did make enough profit, however, for the group to re-equip themselves with a new bass and one of those new synthesizers that only costs £200. There was a lengthy silence though, after the EP - no gigs between mid-November & late Feb, and no record news,

Ray & Chris were also at the interview



A16+

...but there was the second John Peel session, where they played 4 new songs - Jack, Follower, Toast and **Expert** - which are without doubt their best yet. Then they hopped off to support Magazine & Wire on 18 dates in 3 weeks (pretty remarkable as they'd only played 18 dates in the whole previous year of their existence!) where they went down very well "for a support group. For some reason, Colchester really loved us; it was a great atmosphere. Wolverhampton was terrible - there were only about 2 punks there, and 2 fanzines - one each! Birmingham was the scene for the music press to unanimously slag them off", but on the whole they were very popular. Now while you're reading this they're sorting out their new single - **Follower and Expert, 2 great pop tunes** - for release as soon as it's done. They've also just got themselves a proper manager (the manager of Wire) and with all that going on, they must be a household name in the near future.

Right, that's all the info, now on with the interview...

What do you think of the way punk's turned out?

Sue: "It seems to have sort of dissipated and died, but then again, it hasn't. When I think back to before it all happened, things were much more boring. So, even though everything's sort of tamed down, there's a lot of really good stuff come along, and the live scene's a lot more colourful."

How would you like people to react to your music?

John: "Enthusiastically."

Take 2: How do you want people to see the songs?

Sue: "Well, some of them are meant to be funny, but people don't get the job"

of people fail to see the humour in them"

At which Dave starts asking us questions (!), like when we go to a concert do we expect a group to do an encore. And it transpires that the group don't like repeating numbers, and the way a group is called back however good or bad they are.

Next question: How long did your EP take from when you recorded it to when you got it released?

Sue: "About 2 months. But when we make another single we'll know which step to take first..."

John: "Like design the sleeves before you record the record."

Sue: "If we were to start tomorrow we'd probably have it done in 6 weeks. 'Cos we could get the sleeves printed at the same time as we were getting the record pressed, whereas last time we pressed the record, and then got the sleeves done."

John: "The sleeves took ages, 'cos nobody could understand the proofs, with the help of Wick at Rough Trade who saw it back to front and couldn't tell the difference."

How big would you like to become?

"THAT big!"

Alright, how big's that big?

Sue: "I don't want to be big; just like to get around a bit..."

Dave: "Big enough to get around."

Would you like to see your name all over the place?

John: "What, you mean 'rylcreem ads??!"

Sue: "No, I think that must be a bit disturbing. I don't know, I don't really want to become that big."

"It is quite nice to see your posters up, because it looks as if you're doing something...."

And pragVEC are doing something.

Anthony Fletcher

# SINGLES

JAM: Strange Town

Alright, so you guessed we'd make it single of the month, but why not? A great song about the way the new wave didn't change anything, with all sorts of influences in it. Great guitar solo and falsetto vocals, but lacking the something that David Watts, A-Bomb and Tube Station had. The B-side, Butterfly Collector, is a soft song that succeeds where Fly and English Rose failed. Soft electric guitar with a magical chorus keep up their record of equally good (or better) B-sides. I hope it reaches no. 1.

PATRIK FITZGERALD: All Sewn Up

Like JC-Clarke, as soon as you're signed up to a big label, you're made to use a band.... well it works with Patrik Fitzgerald as his guitar/vocal solos have been getting boring. All Sewn Up is one of his best, describing the (non) existence of most people, and like the B-side is backed by Robert Blamire (Penetration) & John Maher (Buzcocks). As for Hammersmith Odeons (half of which is the rehearsal, a convenient way of wasting time) it's lyrics describe the sell-out attitudes of people like the Banshees & the terrible atmospheres at these gigs perfectly, but the first time I heard this was when he performed it at Wembley, where he unavoidably appeared as the biggest hypocrite going.

What a review!

SWELL MAPS: Dresden Style

First time round, this sounds like one tuneless, mindless bash, but after another couple of plays the total chaos gets a real grip of you. The really tinny sound adds to it. There's also a great 20"

We got quite a few this time, but there's only room for 3, so let's get going...

While I was in London last week I came across a copy of your excellent fanzine, Jamming. I must admit that it was one of the finest pieces of rock journalism that I have ever seen. I thought that the interview with TRB was really magnificent and much better than the crap you get in the National Music Press. The same can be said of the interview with Pete Townshend which was a real scoop as even the dreaded nationals have difficulty getting hold of the guitar wizard. I was also impressed with the interviews with Mark P. and The Rezillos. When The Rezillos played around Scotland a couple of years ago they were one of the best bands around, as they still are. It's a real pity they had to split.

One minor criticism I would have is that your own criticisms are not always constructive. In the last issue, for example, the reviews of the PFL & Bob Marley albums & Buzcocks' single were just slag offs, rather than say how they could rectify the faults they were making. However, I totally agree with your sentiments about Jimmy Pursey and the Buzcocks. I think they ought to be renamed Jimmy Pissartist and the Bastards. I saw both of them recently in Glasgow and at both gigs the bouncers were really heavy, getting stuck into anyone they didn't like the look of. However, both of the above-mentioned arseholes chose to congratulate the bouncers on their good behaviour!! On the whole, I think that Jamming contains some of the best rock journalism, contents & lay-out that I have ever seen.

Graham Kennedy, Glasgow

seconds of Part-Time Punks, a one-riff, pop-style Ammunition Train, & 59 seconds of insane voices called Full Moon. Well recommended.

SHRINK: Valid Or Void; BOBBY HENRY: Head Case; SECRET: Night After Night

These 3 are all on Oval with A&M, and provide a real contrast for a small label. Shrink is Ultravox meets David Bowie meets Roxy Music meets SHRINK. An amazing number, reminiscent of all the above groups, which could be massive. The B-side, You Chauffeur Me, is one of the worst songs to degrade vinyl however - sounds like Peter Skellern. The ultimate contrast between A- & B-sides.

Bobby Henry's much the same; the A-sides well recommended, with a hymn-like chorus, but the B-side's plainly boring soft rock garbage.

And unfortunately, The Secret aren't much better - pop-rock. Buy Shrink and forget the others.

DOLL BY DOLL: Palace Of Love

Doll By Doll have been built up and up as a band that could change the world, but they won't if they keep on bringing out records like this. Nothing different - take away the terrible vocals and you have a straight rock song.

WASPS: Rubber Cars

Pretty good - a sort of pop backing with the lyrics coming over loud and clear, suggesting we replace our metal, 4-wheeled death traps with (you guessed it) rubber cars. A pretty bouncy tune all around, really (bouncy? Rubber? Oh, forget it...)

STRAIGHT EIGHT: Modern Times

A pleasant undistinctive song - Stone's type guitar backing a pop tune about the failure of the new wave. The B-side is even more like The Stones, in fact you might even be led to think it is. This band obviously have a lot of promise, but need something less mainstream if they want to get noticed.

HOMOSEXUALS: Hearts In Exile/Soft South Africans

important bit first - this record should cost you only 65p, which, when complete with colour cover & lyric

sheet, says something about NMI's £1 single. Hearts In Exile is great - very different, very syncopated, and when you expect it to break out it deliberately softens. Soft South Africans doesn't stand up though - nothing to remember it by, and rather jumbled. The lyrics are a total mystery on both sides though.

STIOUXSIE & THE BANSHREES: Staircase

A real disappointment. Nothing holds it together, and as far as I can see, the lyrics are pointless. Despite the amazing stereo effects, it doesn't seem to have any aim; and certainly doesn't have any of the charisma of Hong Kong Garden.

DR. ALIMANTADO: something about life (12")

Now, how do these reggae reviews go?... B-E-W-A-R-E, the mighty riddim and heavy bass mash all who dare to hear it.... No, sorry, I'll not say this is one of the greatest reggae tunes I've heard - really peaceful and refreshing. It's nice and long, and is just..... oh, alright then, c-o-o-l

# LETTERS

I've recently arrived in England from Australia and was quite impressed with your fanzine. Though reading the letters column, the whole R&P vs Jamming 'debate' seems pretty pointless & juvenile; it reminds me of all the punks vs Heavy Metal/BOP's/other music

people that were in Sounds, NME etc a year or so back. They always used to amaze me as it's obvious there's room for everybody (music-wise) and punk's arrival doesn't mean the end of all different forms of music. Tony D. does a good fanzine but why should it be the only fanzine (that would negate the purpose of fanzines) - there's room for everybody & I'm sure Jamming caters for a lot of people's tastes. Constructive criticism is good but noone has the right to tell you how to run your fanzine or make unjustified slag-offs - at least you're doing something (I notice Tony D. also resorted to the age-old 'contempt-of-middle-class trick - noone can help what class they're born into, only their mentality). Anyway, just more fuel for the debate.

Jim Thurwell, London

Thanks to the many other people who wrote - sorry we haven't had room to print as much as we'd like, but keep 'em rolling anyway - all suggestions, views and comments are appreciated

"Any fanzine is better than the music press" you say - maybe true (except Sounds is improving), but you shouldn't need to print any excuses on the first page. It's good to see another fanzine that sells more than about 50 copies, especially as you're all so young (I'm a doddering old man in comparison, you know) but be warned, once I get the money, Chainsaw will return to the stands, and I'll be after your arse, and your circulation. Well, this is what I think of JAMMING - the thing which I think is most off-putting is its lack of spontaneous energy, know what I mean? I get the feeling you're doing the mag for the sake of it, rather than you feel the urge to pick up your pen/typewriter and WRITE something. Take your singles review bit; for a start they're boring (I know some of mine are, but that's no excuse, I don't do them any more), but have you actually LISTENED to them? Flying Lizards example, for a start the singer's English, second the drums are real drums and not a machine, and anyone could tell that. Also (as in Buzcocks review) what's wrong with being a pop group? Less of the posing please, you sound very much like the subject of the TV. Personalities single.

I wouldn't go as far as Tony D. and say that Jamming gives fanzines a bad name, but don't you think you've got a bit of a cheek slagging him off for criticising Jamming when he's running the UK's most well-known fanzine? So... please... less posing, and also you're trying desperately hard to make the mag look lie/seem like a fanzine, and it shows so stop it!

Charlie Chainsaw, Chainsaw Mag



BETTER

BADGES

286 PORTOBELLO ROAD LONDON W10.

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(PRODUCTION) (DISTRIBUTION)

POSTAGE AND PACKING

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

NEW RELEASES

- C 173 Thomas Lear
C 174 SUZCOCKS EXPLOITED
C 175 SUZCOCKS 'LISTERIA'
C 176 BE STIFF
C 177 LEPARDS
C 178 THE FLUJES IS FEMALE(WAYNE COUNTY)
C 179 DREAD DREAD DREAD(DWIPU (PATUNSI))
C 180 SEX PISTOLS
C 181 ROCK & ROLL SWINDLE
C 182 NEVER TRUST A RIFFLE
C 183 CASH FROCK CHAOS
C 184 BELIEVE IN THE RUINS
C 185 THE ONLY NOTES THAT MATTER...



CLAUDIE MASSOP

- X 12 TOPPER + PAUL
X 13 DEVO
X 14 IGGY
B 168 BURNING SOUNDS
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38010 NEVER TRUST A RIFFLE
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38013 THE ONLY NOTES THAT MATTER...

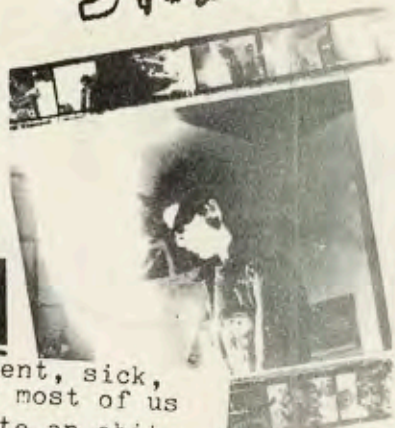
- DES 001 REVOLT INTO STYLE
DES 002 ENRAGED WILKINSON
DES 003 NO BILLS
DES 004 WE ARE THE PEOPLE.
DES 005 DIVIDED REALITY
DES 006 SUICIDE
DES 007 ANTI-SOCIAL
DES 008 I USED TO BE INDISCREET.
DES 009 I'M A BIRD
DES 010 I'M A BIRD WITH SOLIDWORKS
DES 011 I'M A BIRD WITH SOLIDWORKS
DES 012 I'M A BIRD WITH SOLIDWORKS
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DES 019 I'M A BIRD WITH SOLIDWORKS
DES 020 I'M A BIRD WITH SOLIDWORKS

COMPETITION!! The person sending in the best caption to the picture on the other side wins £5 badge credit. Closing date: 13 May 1979

SEVEN DAYS & SEVEN NIGHTS

SKUM

# SID VICIOUS



We all know the image of Sid degraded, worthless, conned believe and accept that. But why saying that, how about right at the start. This interview '76, when vicious was in the probably the first ever interviewed in 'Skum' no. 1, and port Vicious from the one we all

Vicious - violent, sick, punk puppet. And most of us rather than write an obit-finding out what he was like view took place in December Flowers Of Romance, and is view with the man. It appears a completely different know and have....

FLOWERS

ROMANCE

Flowers Of Romance were....  
Sid vicious - vocals  
Steve Walsh - guitar (now in Manicured noise)  
Viv Albertine - bass (now in The Slits)  
Steve ? - guitar

If you gained a big following and the critics acclaimed you, would you play big places like The Rainbow?  
SID: I'm not into that superstar shit or anything like that. I'll never go to secret places or have body-guards, I'll just be the job that I am now.

How would you describe yourselves musically?  
SID: Energetic. Our lyrics are more like sounds to the music. I'm not into politics, that's just a load of drivel. I don't understand it anyway.

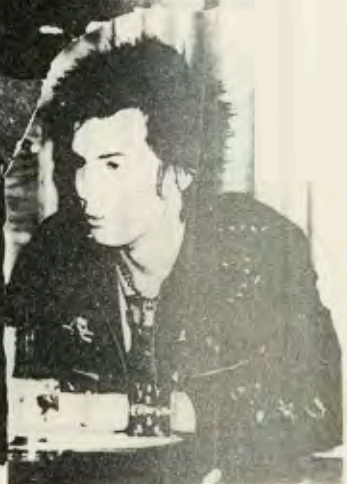
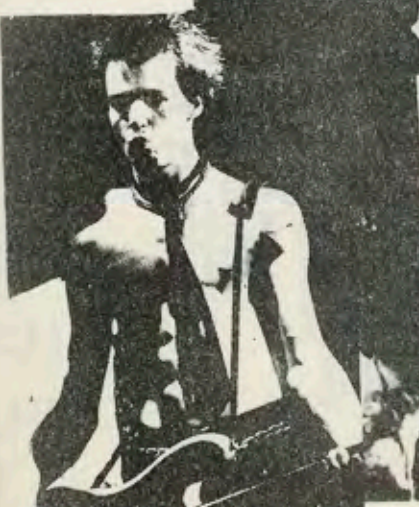
Do you genuinely want to bring back music by kids for kids?  
SID: Yes, and I just want to have fun; to me music is all about fun, and if it isn't fun, it's just dull, tedious nonsense.

Do you want to be established as a band?  
SID: I just wanna have fun, play gigs. Just so I don't have to compromise for any cunt, I'll be totally happy.

Do you hate hippies or teds?  
SID: Only if I feel like it... If I feel like killing a hippie I will - I don't have to be angry to do that. That's what I mean about being numb - I'm more of a robot than a person.

If you ever became established, have you any ambitions to go onto anything more complicated?  
SID: No, I don't think anyone can get above their own station in life.  
(Viv): Just keep it down to basics.  
SID: Yeah, if I ever got the urge to do something like that. I'd consider myself a total cunt, and I'd blow my brains out.

Thanks to Mark for the interview.



# POLL RESULTS



THIS SHOW WAS THE BEST! The Jam were just beating the Jam all the way for top group, until after we'd typed out the results, and were sorting out printing hassles, when we received a late result which gave the Jam victory by ONE point. Otherwise, no surprises all round, as those who take things in their stride, lean-hillie certifiable less-known groups (like Swell Maps, Scritti Politti) successfully typed the charts, as only a people thought 'we wasn't too D', and the Surfs got twice as many votes as Hat Trick for worst wit. Thanks for the great response, and now for the results.

## Best group:

- 1 JAM
- 2 Clash
- 3 Siouxsie & The Banshees
- 4 Buzzcocks
- 5 999
- 6 Penetration
- 7 Elvis Costello
- 8 X-Ray Spex
- 9 Sex Pistols
- 10 Swell Maps
- 11 Scritti Politti
- 12 Subway Sect
- 13 Raincoats
- 14 Fall
- 15 Ultravox
- 16 PIL
- 17 Adam & The Ants
- 18 Red Crayola
- 19 Mekons
- 20 Wire

## Top single:

- |  |                        |
|--|------------------------|
| 1 DOWN IN THE TUBE STATION AT MIDNIGHT | - JAM                  |
| 2 Public Image                         | - PIL                  |
| 3 White Man In Ham-rasith Palsia       | - Clash                |
| 4 David Watts/A Bomb In Wardour St.    | - Jam                  |
| 5 Ambition                             | - Subway Sect          |
| 6 Hong Kong Garden                     | - Banshees             |
| 7 Tommy Gun                            | - Clash                |
| 8 Read About Seymour                   | - Swell Maps           |
| 9 There's Will Grundy Now KP           | - T.V. Personalities   |
| 10 Skank Bloc Bologna                  | - Scritti Politti      |
| 11 Teenage Aicke                       | - Undertones           |
| 12 What Do I Get                       | - Buzzcocks            |
| 13 Given In Orbit                      | - Red Crayola          |
| 14 Love You More/Noise Annoys          | - Buzzcocks            |
| 15 Shot By Both Sides                  | - Magazine             |
| 16 14th Floor Personalities            | - TV Personalities     |
| 17 Over Pallen In Love etc             | - Buzzcocks            |
| 18 Suspect Advice                      | - Stiff Little Fingers |
| 19 Singing On The Telephone            | - Blondie              |
| 20 Alternative Sister                  | - Stiff Little Fingers |

## Top album:

- |  |                        |
|--|------------------------|
| 1 ALL MOD CONS                         | - JAM                  |
| 2 Live 'em Rough Rose                  | - Clash                |
| 3 The Screams                          | - Madness              |
| 4 Another Music In A Different Kitchen | - Buzzcocks            |
| 5 Moving Targets                       | - Penetration          |
| 6 Germ-Free Adolescence                | - X-Ray Spex           |
| 7 Love Sites                           | - Buzzcocks            |
| 8 Can't Stand The ...                  | - Rezillos             |
| 9 First Issue                          | - PIL                  |
| 10 This Year's Model                   | - Elvis Costello       |
| 11 Job Housing                         | - Fere Ebu             |
| 12 Dread At The Controls               | - Gussie               |
| 13 The Image Has Cracked               | - Alternative TV       |
| 14 Best-Dressed Chicken in Town        | - Dr. Alimantado       |
| 15 Systems Of Romance                  | - Ultravox             |
| 16 Chairs Missing                      | - Fire                 |
| Shiny Heat                             | - Captain Beefheart    |
| Separates                              | - 999                  |
| Inflatable Material                    | - Stiff Little Fingers |
| Parallel Lines                         | - Blondie              |

## Best vocalist:

- |                  |               |
|------------------|---------------|
| 1 SIOUXSIE SUE   | - BANSHEES    |
| 2 Pauline Murray | - Penetration |
| 3 Joe Strummer   | - Jam         |
| 4 John Lydon     | - PIL         |
| 5 Paul Weller    | - Jam         |

## Best guitarist:

- |                |             |
|----------------|-------------|
| 1 PAUL WELLER  | - JAM       |
| 2 Mick Jones   | - Clash     |
| 3 John McKay   | - Banshees  |
| 4 Steve Jones  | - Freelance |
| 5 Steve Dingle | - Buzzcocks |

## Best bassist:

- |                       |               |
|-----------------------|---------------|
| 1 BRUCE FOXTON        | - JAM         |
| 2 Jean-Jacques Burnel | - Stranglers  |
| 3 Paul Simonon        | - Clash       |
| 4 Bobbie Shakespeare  | - Aggravators |
| 5 Steve Garvey        | - Buzzcocks   |

## Best drummer:

- |                |                   |
|----------------|-------------------|
| 1 RICK BUCKLER | - JAM             |
| 2 Nicky Headon | - Clash           |
| 3 John Maher   | - Buzzcocks       |
| 4 Palmolive    | - Slits/Raincoats |
| 5 Kenny Morris | - Banshees        |

## Best keyboard:

- |                    |               |
|--------------------|---------------|
| 1 DAVE CHERRYFIELD | - STRANGLERS  |
| 2 Steve Nieve      | - Attractions |
| 3 Dave Formula     | - Magazine    |
| 4 Barry Andrews    | - NYC         |
| 5 Billy Currie     | - Ultravox    |

## Best live group:

- |                   |
|-------------------|
| 1 JAM             |
| 2 Adam & The Ants |
| 3 Clash           |
| 4 Raincoats       |
| 5 Penetration     |

## Best single cover:

- |                       |                  |
|-----------------------|------------------|
| 1 Skank Bloc Bologna  | - Scritti Politi |
| 2 Read About Seymour  | - Swell Maps     |
| 3 Public Image        | - PIL            |
| 4 Down In The Tube... | - Jam            |
| 5 Love You More       | - Buzzcocks      |

## Top TV programme:

- |                        |
|------------------------|
| 1 OLD GUY WHISTLE TEST |
| 2 Revolver             |
| 3 Monty Python         |
| 4 Reginald Perrin      |

## Top DJ: Best music paper:

- |                              |                 |
|------------------------------|-----------------|
| 1 JOHN PEEL                  | 1 N.M.E.        |
| 2 None else got enough votes | 2 Sounds        |
|                              | 3 Zigzag        |
|                              | 4 Ripper & Torn |
|                              | 5 Kings Of Fame |

## Best album cover:

- |                      |             |
|----------------------|-------------|
| 1 ALL MOD CONS       | - JAM       |
| 2 First Issue        | - PIL       |
| 3 Africa Stand Alone | - Culture   |
| 4 Not Available      | - Residents |
| 5 Vaultface '78      | - Various   |

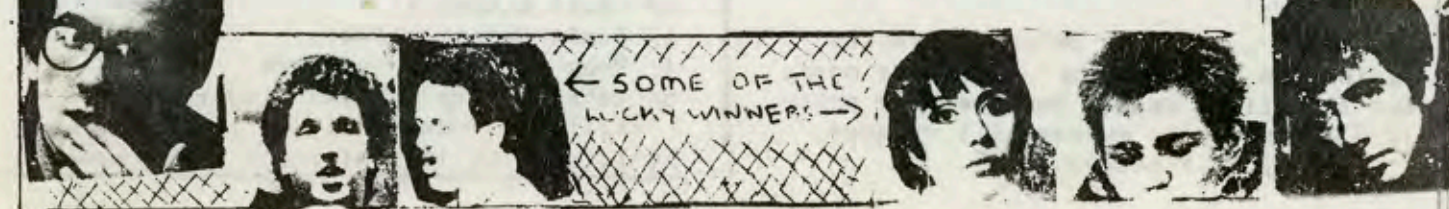
## Worst hit single:

- |                    |                      |
|--------------------|----------------------|
| 1 SMIRKS           | - SMIRKS             |
| 2 Rat Trap         | - Boomtown Rats      |
| 3 Summer Nights    | - Olivia Newton-John |
| 4 Knee Has To Die  | - Dooleys            |
| 5 Hong Kong Garden | - Banshees           |

## Orat of the year:

- |                               |
|-------------------------------|
| 1 TONY PARSONS/JOHN BRONKHILL |
| 2 Jimmy Pursey                |
| 3 Tony Blackburn              |
| 4 Ray Hoyle                   |
| 5 Tony D.                     |

Jamming's Hall of fame (from top left):- Adam Ant, The Jam, The Clash, John Lydon, Pauline Murray, Mick Jones, Debbie Harry, Paul Weller, Polystyrene, Rick Buckler, Pete Shelley, Paul Simonon, Fay Fife, Joe Strummer, Steve Jones, Elvis Costello, John McKay, Nick Cash, John Peel, Topper Headon, Bruce Foxton and Siouxsie Sue.

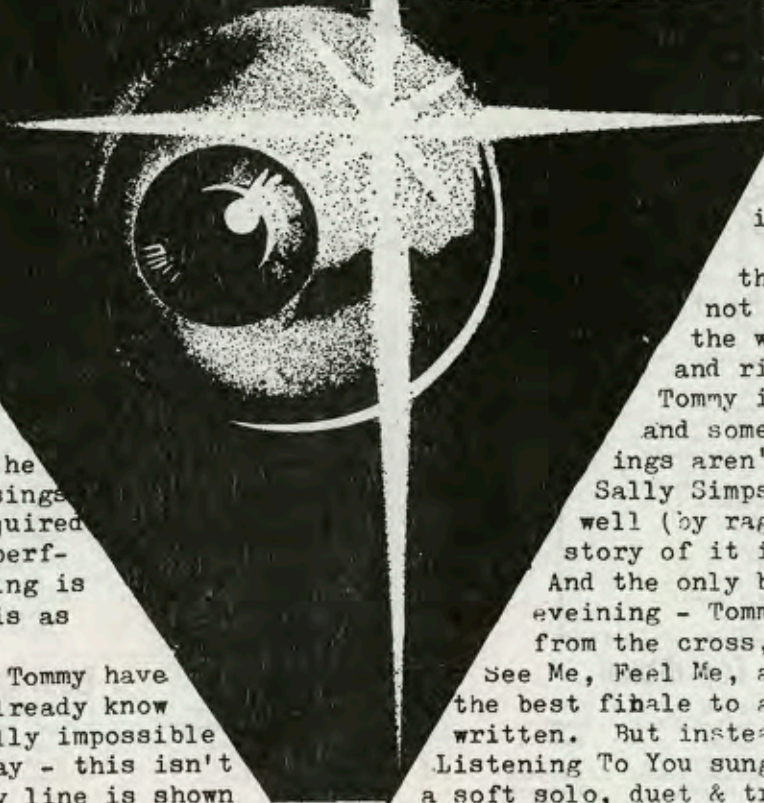


← SOME OF THE LUCKY WINNERS →

# QUEEN'S THEATRE

# TOMMY

A Rock Musical



...age  
se... Tommy  
treated in  
the same con-  
text as all  
the other  
West End plays  
because Tommy  
is NOT a nor-  
mal production  
- it was one  
of the most  
important LP  
releases of the  
'60's, and this  
production should  
represent that.

I had suspicions, though, after the appalling preview Allan Love did on the Eamonn Andrews show with Pete Townshend, but on stage, he acts magnificently, and sings pretty well when he's required to. The whole affair is performed superbly, the dancing is great and the live band is as perfect as you can get.

Most of the reviews of Tommy have said that if you don't already know the story, it's practically impossible to deduce it from the play - this isn't really true, as the story line is shown pretty clearly, but the words are undistinguishable, especially from the narrator, so something is definitely missing.

During the overture, the singing of See Me, Feel Me literally sent a shiver down my spine, and lasers are used very effectively when Tommy's father is shot down. The rest of the first half follows Tommy's experience as a boy, and at the hands of Cousin Kevin, Uncle Ernie and the Acid Queen. That's probably the most effective part of the show - Cousin Kevin (a punk) and Uncle Ernie (complete with a new version of Fiddle About)

were both really great. Most of the details are explained via a backing screen, and there's also a whole chorus of singers. The first half ends with Tommy being crowned Pinball Wizard, and as the curtain falls you feel very impressed.

Unfortunately, the second half is not so good - somehow the whole enlightening and rise to power of Tommy is less effective, and some of the proceedings aren't clear at all - Sally Simpson is done really well (by rag dolls) but the story of it is lost completely.

And the only bad bit of the evening - Tommy's taken down from the cross, after singing See Me, Feel Me, and it's time for the best finale to any song ever written. But instead of a raucous Listening To You sung by Tommy, it's a soft solo, duet & trio by narrator, mother and father, which ruins it. However everyone comes back for an amazing uninvited encore, and in the last minute of that the place really takes off. 10 out of 10 to the band (especially the Moon-like drummer) for a PERFECT performance. A great show.

But the main question - does it match the film? Well you certainly get a lot out of seeing a live show, but then the film has all those amazing scenes (and The Who). Also, the film is a lot cheaper - the play is £2.50-£3.50, and even though that obviously only just covers costs, is a lot. But if you want to see a real, live good musical, go to this - you won't be disappointed.

Anthony Fletcher

## SUBSCRIBE ...

...For those of you too lazy to go to your local record shop, or live too far, you can now have the next 4 issues sent direct to your home. Prices are...

£1.10 at newspaper rate (ie open at both ends),

or should you prefer a plain brown wrapping....

£1.25.

These prices guarantee against an increase up to 30p or more, but then if we decide to lower our price to 15p, you're the sucker. All cheques, etc etc to A. Fletcher.

- The Blondie competition got more of you stuck than we thought. Here's the answers -
- 1/ Blondie have made 4 (Denis, Presence, X-Offender & Heart of Glass) 12" singles
  - 2/ Chris Stein & Jimi Destri write most of their material
  - 3/ Denis was an oldie
  - 4/ They come from New York
  - 5/ Debbie Harry is lead singer.

Still, we found a winner in Keith Percival, and the rest of you - tough luck.

# THE NEVER-ENDING SAGA OF

PANIC

# THE REZILLOS

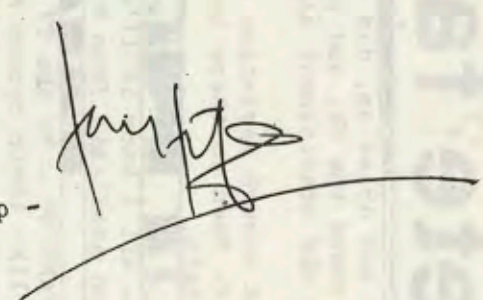
...Or more precisely, Fay Fife & Eugene Reynolds. Just before we went to print, we received the following letter...

To Jamming, Was very interested in reading your wee article on the Rezillos, issue 6. Of course you got something a little off the mark, but generally it was very interesting, especially as it was the last interview we did before we broke up.

Anyway, this is just a short note to let you know that Eugene & me are still alive and kicking. We've set up a new group (all except a bass player) but so far have only done rehearsals and some demos. However, the group is good fun again, and with four members of the group writing material we've managed to get half a dozen songs done & more on the way.

We're suffering from an extremely dire financial situation at the moment, and shitty SIRE still haven't released us from our contract. But when we've eradicated these 'slight' (?!!!) problems we'll be all set to go go.

Yours sincerely,



P.S. Here's the line-up of our group -  
HI-FI HARRIS - guitar  
ROBO RHYTHM - beat  
EUGENE REYNOLDS - singer  
ME (FAY FIFE) - singer  
TRISH & JANE - singers (back-up)

Right, one quick long-distance phone-call later, and here's some more information for all you freaks...

The group are just sorting out a name at the moment, but until it's settled, no details.

They're not doing any Rezillos numbers, except for a very old one from the early days which has now got new words and everything. They've had one audition for bass players, of which none were suitable, but are holding another audition now, which they think will be successful. As for gigs, probably within a couple of months.

Hi-Fi Harris was in the group until mid-'77, so why have they joined back with him? "Cos I'm brill" he shouted from the other side of the room, so we 'll leave that there.

As for the situation with Sire, they've got about another 5 years left on the contract, but the first term runs out in a couple of weeks and they hope to be released then. Fay claimed Sire aren't that bad as a record company "It's not that Sire are the exception to the rule, it's that we are." But would The Undertones agree? Anyway, as for their own label, they haven't got a name, or any other groups (although Hi-Fi Harris wants The Rolling Stones) but they hope to set up a distribution deal with another company.

And that's about all the news we get it, but here's a cryptic message that doesn't concern...

THE APOCALYPSE IS NEAR

in THE  
**IS IT POSSIBLE??!!**

NO. NO. BOYS + GIRLS!  
THE FAB KNAC ISH  
IT TICKED

**KINGDOM COME** 20p  
NO.14 JAN 79

**SUSPECT**

AF UNRAVELS THE SCENE

This was written before Sounds' recent round-up, but that wasn't too comprehensive, so here's ours anyway

# The complete? fanzine round-up

So you thought the fanzine market had dried up, did you? Well there's at least 50 of the blighters running at the moment round the UK, and providing a load of variation. These days very few are xeroxed in the old traditional style, and most of 'em seem happy to sell around 50 copies an issue.

The trap most fall into is not enough variation + continual gig reviews in a local fanzine gets stale for an outsider. Even so there is a market for fanzines; you've just got to find it. Maybe this will help.

(In alphabetical order)

## ENGLAND

### STIFF LITTLE FINGERS

AFTER HOURS - First issue is just out, with Scritti Politti and Robert Rental, and about 30 (small) pages. Rough trade stock it. 25p

BURNT OFFERING - Northampton's own. No. 1 has interview with wreckless Eric from Lower 6th at Northampton School For Boys (!) 25p

CHAINSAW - Hasn't been out for a year, but should re-emerge with Soft Bomb & Patrik Fitzgerald interviews in no. 8 - don't ask when. From Charlie Chainsaw, Box 787, I North End Road, London W14 30p

CITY WIN - I sent off for this over 6 weeks ago and still haven't had a reply, so order at your own risk. No. 1 from St. John's College students union, Lower Hardman St., Manchester 10p

DAMAGED GOODS - No. 1 just out, and despite printing problems is a great first issue. Real representation of local scene with Straits, Squares &

KID'S STUFF - All I know is it's very irregular, and available from Rough Trade

KING'S ROAD FANZINE - By the TV Personalities, & like their recent EP, a wry piss-take of the scene. Deliberately amateur. No. 1 from 1 Pond House, Pond Lane, LONDON SW3 30p

LIFE IN A VOID - From Kent. No. 4 has stuff on Rezillos & Smirks. Don't know an address ?

LIVE WIRE - A total, irregular mess from Alan Anger. He writes for Zigzag, so buy that instead. Around no. 18, and available from Rough Trade. 25p

MY WIMP - Run by girls and changes name with each issue. Address - ?

NEGATIVE REACTION - Last issue was no. 9, in the autumn, with Red Crayola and Wreckless Eric. Neat. From Phoenix. 25p

NEOLONDON - A few folded A4 pages, and usually has Swell Maps, T. Rex and Ultravox. No. 4 or 5 from Compendium. 40p

NOISE ANNOYS - Always having printing problems, and so is scuffed, but no.

SURREY VOMIT - Hooray! THE punk comic - incredible lay-out, jokes, visuals, and of course, the adventures of W\*inker Watson. Oh yeah & every now & again, some music. No. 4 due out. Best of the lot. Roger Allen, 79 Mayfair Avenue, Worcester Park, Surrey KT4 20p

SUSPECT DEVICE - Minton Keyne's own fanzine, and great with it - interesting layout, if too graphical. No. 2 had great Clash interview, and no. 3 had great Mekons, SLP interviews. No. 4 should be out with free single!. Buy it... 5 Park Road, Sherrington, Newport, Paenell, Berks, WY16, 9PF Only..10p

WHY AREN'T YOU WORKING - sorry, another mystery ?

## SCOTLAND

ALIVE & KICKING - Sent off for this ages ago as well, but the reason for no reply might be No. 4 isn't out yet. Aileen Collivan, 2 Yarrow Road, Bishopbriggs, Glasgow. 20p

CITY LYNX - I think it's from Edinburgh, and by Ralph McGillivray ?

THE MEKONS  
ALL OF CRECY  
STIFF LITTLE

Allied Pro pa fan da clo Ray.

There's also 'Impulse' & 'Xerox' fanzines.

Safe as Milk 28 With the stone Way London SE9 3JN.

Temp only Hour 27 Clar kar Well close Box Lolo ECI

Jamming  
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Allyn  
Park  
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St. South  
well, Notts

Fast Products. no. 2 will have Jake Burns interview. John Lee, Cockstone Hill Farm, Goldsborough, Nr. Wnaresborough, Yorkshire HOS 8WT 30p

DANGEROUS-LOGIC - some people's favourite, despite straightforward presentation. No. 3 had Buzzcocks, Fall, Pere ubu & Caroline Coon. from Phoenix 35p

DAYGLOW - London's cheapest, suffers from continual gig reviews. no. 5 had Ninton Johnson, Gloria Mundi and Adverts. Steve May, 92 Kenwyn Drive, Neasdon, NW2 10p

DIRT - very occasional, but good. No 2 had great ATV interview, and was 25p. No. 3 has Throbbing Gristle but is dear. Jave George, 15 Firth Gns, London, SW6. 35p

DOWNTOWN - average, unadventurous fanzine. Not even sure if it's still going. Around no. 12. From Compendium. 30p

GUTTERSNIPE True spirit, and that means pointless collages, and scruffy layout. No. 4 has nothing of interest, apart from a thing on Suicide From Rough Trade 20p

INSANE SOCIETY - A complete mystery

IN THE CITY - Up to no. 9, was the best fanzine about, due to amazing presentation & great articles. But with no. 9, it's changed from photocopying to litho, and lost it's character. Real shame. No. 9 has Stiffs interview, but buy no. 8. From Pete & Frank at Compendium. 25p

JUST ROCK - No. 2 has Members & Girl-school. Kevin Wright, 1 Coldham Close, Osmesby, St-Margaret, NORFOLK 40p

4 will have Lurkers & out soon. Anna & Kate, 38 Danecroft Rd., London SE24 25p

NO REAL REASON - No real details. From Mike Diboll, 7 St. Mary's Green, Biggin Hill, Kent, YN6 3RB. 20p

OUTLET - photocopied journal on independent record companies. Not very attractive, but quite interesting. No. 7. I m...don't know who'd send you it. 20p

PANACHE - Like Chainsaw, been absent for ages, but promises to return soon. Mick Mercer, 129 Clare Road, Stanwell, Staines, Middlesex, TW19 7DT 20p

RIPPED & TORN - Typically erratic, and thrives on it's name. 16 was great, but 17 was terrible. Over scrappy and phylsophical, but it's 'Not just a fanzine, more a way of life' slogan is fair enough. From Rough Trade 20p

Add WHITE STUFF--(Sandy Robertson's)--NEXT BIG THING--(From Scotland)--and FOOLED AGAIN (Romford's own, yet to appear)

SAME OLD FANZINE - Oh God! Ian Penman gets in on the act, with one side of duplicated A4. Need I say more? 1p

SHORT CIRCUIT - Large, and you get through it too quick. No. 1 has Clash, Jam and usual stuff. 92 Manygate Lane, Shepperton, Middlesex. 20p

SPEAKR - So messy as to be unreadable. No. 7 has Kleenex & Passage, but comes out every week or so. 61 Avelon Road, Rainham, Essex 15p

STRANGLER - dedicated to the Stranglers, but no recent sign of it. No. 8 or 9 from Phoenix. 20p

SUCTION PRINTS - 20 graphic-less pages of typing. No. 1 was free & had Captain Beefheart, no. 2 has Swell Maps. 16 Dunstable Rd, Dagnell, Berkhamstead, Herts HP 4, 1RG 15p

GRANITE CITY - Aberdeen's own & only. Rough Trade sell it. 20p

ALTERNATIVE - IT TICKED AND EXPLODED - Really enthusiastic, if over-scrappy, 'zine. Interesting and funny. 7 has 24 pages & worth the money. Olive, Robin Skot, at Greystones, Linwood Drive, Dunfermline, Fife, KY11 5AD 20p

KINGDOM COME - Scotlands leading, and gets better with every issue. No. 14 has Scars & Simple Minds, 15 is new out & they've own got their own record label. Johnny Walker, 27 Evershed Drive, Dunfermline, Fife etc 20p

STAGNANT POOL OF DISEASE - Was hoping to have seen it by now. No. 6 out? Tommy Cherry, 75 Oliphant Crescent, Foxbar, Paisley. 0-15p

IRELAND - XTC, THE UNDERONES, STIFF, LITTLE FINGERS, RADIO STARS... and more

ALTERNATIVE ULSTER - Real value for money. 36 pages, mostly gig reviews & interviews. Hits on Manchester & London as well. Gav, 47 Windmill Road, Bangor, County Down, N. Ireland 20p

HWA - A triple issue (7,8,9) came out last year with great cartoons & art-work, and amazing cover, but has it folded! From Rough Trade. 30p

PRIVATE WORLD - Haven't seen it, but know it's occasional. 60 Kelrose St., Belfast, N. Ireland 20p

The addressed of shops I mentioned....

ROUGH TRADE, 202 Kensington Rk. Rd, London W10  
COMPENDIUM, 234 Camden High St., London NW1  
PHOENIX, 118 Talbot Rd., London W11

ADVERTS DEVU DICKIES

Schnag; 32 Denmark rd Winton Bourne 77, Tenplan Avenue 110NK London NW

Chick  
Shit  
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# Lurkin' at the speed of sound

LIZZY  
INTERVIEW and  
616 REVIEW



Pete and Howard backstage

Equipped with our "DIY understand Irish" kits we went down to the Marquee for our second attempt at an Undertones interview. But they'd cancelled and The Lurkers had taken their place. So what? We got a Lurkers interview instead. We spoke to Howard Wall and Peter Stride (who disappeared after 10 minutes).

The first thing we asked was how did they come about to be playing?

Pete: "Well, we found out about 5 o'clock that someone was needed to play the Marquee, and so we said we'd do it. We were looking for somewhere to play in London anyway."

We asked for a quick history, and that's what we got.....

Howard: "We went to the same pub, and we've been playing 2 years now; gone through 4 bass players, 5 singles, 1 album, and played just about every back-hole in Britain - by choice."

One thing very noticeable about The Lurkers is that they seem to be a very "street level" band.

They don't think twice about having a drink with the fans. To me, an ideal punk band, but their idea of punk was slightly different-

Howard: "Just fast, exciting music that gave the music biz a kickup the ass. I'm not sure if we've actually done that but I think the new wave, punk, whatever-you-like-to-call-it, has."

"One thing I don't like is seated venues. People can't get up and dance - our music is all about getting up and dancing. They're just rubbish".

You keep getting called a 'British Ramones'. Do you agree with that? "No!"

Don't you think you've got that sort of sound?

Howard: "No, if you listen to some of the early stuff maybe, but what we're doing on the next LP is like.... Velvet Underground, or Thin Lizzy, well, like nothing. It doesn't sound like The Lurkers at all."

How do you  
know?

Interview by Anthony, Jeff, Anna & Kate

Do you reckon you did sound like The Ramones?

Howard: "Well, look, it's maybe half-a-dozen tracks we do out of 30,40,50 numbers that sound like The Ramones."

At this the DJ plays 'Just 13' and somebody unknowingly says "Is this The Ramones?" !!!!!!!

The group also had the chance to clear up about their skinhead following.....

Howard: "We haven't got a skinhead following; I think the press have built it up, they've amplified it. Admittedly we had a few skinheads coming down and causing a bit of trouble, but that was only twice, at Woolwich and the Lyceum. I think it happened at The Lyceum just because a few skinheads wanted to cause havoc".

Pete: "The skinhead thing isn't to do with us really, it's to do with the fans" (Pete marches off after a few more minutes).

What are your plans at the moment?

"Well, we've been rehearsing for like a month, 10-6 every day. We're flying out to America, and then straight away we're going to do the album. We're out there for some 2-3 weeks and there won't be any British gigs 'til April".

What will you be doing in 10 years?

"Drawing me bloody pension by then!! I dunno, a lot goes down to this LP really. If this LP takes off then I think The Lurkers will be going for a long while, but if not then I don't know. Either a lot of hard work or we





Vipers, the out crowd waited impatiently for The Lurkers. Before they'd even come on the fans had spilled over and it was obvious this was going to be one manic night. Then at 10.00, The Lurkers took the stage and launched into their set. The music was 'Heads-down-no-nonsense -mindless-pogo' and the message was just to all have a good time.

As they'd had no soundcheck, it wasn't surprising that Pete's amp broke down after a few numbers. The other 5 stopped one by one, and then filled in time with a rendition of 'Chaos Brothers'. When Pete's guitar was fixed, they started up the original song again.

Howard introduced I Don't Need To Tell Her as "This is the one we did on Top Of The Pops...what a great programme that is...all those groups miming...yeah, us included - what a sell-out, we've sold out," and into another great 3-minute thrash - Howard, arms flailing all over the place, Pete moving back and forth, with slight Keith Richard poses, Nigel looking like a clean rock star (!) and Esso attacking his drums like a tank.

Just 13 is introduced with "This is the one that wasn't a hit; there's The Members & The Skids & The Underones all in the charts and we aren't; we're really jealous of them, yeah, we admit it." Then '1-2-3-4' and something sounds wrong. "He's playing Break Show" shouts Howard to Pete Stride, and so they try again. But 30 seconds later it still sounds like there's 4 different songs going on at once, and they decide to do 'Ain't Got A Clue' instead.

Mistakes reign throughout, and the concert ends as it began - loud and ferocious. They're back in a couple of minutes, only to be stopped after one song to get everyone off the stage. Two minutes later they storm into their finale - I'm On Heat.

And that's it a night of drunkenness, good music, lots of mistakes, and loads of good fun, Altogether now:-  
"We are the Chaos Brothers..."

Anthony Fletcher

give up, except I don't think we're about to do that".

What could you do if the group split?

"Here's an exclusive for you now. I could go back to being a chef. I used to be a chef in 5-Star Hotels! I'd prefer to stay in the music business though".

Howard was very upset about the failure of Just'13'... "It's all to do with WEA. All they did was stick a couple of adverts in Sounds & NME, and that was it. It went in the charts at 66, then went 66,63,79 or whatever. It'd probably sell exactly the same as the past 3 singles, but they had gold discs and different covers and things like that, which meant people bought them in the first 2 weeks so they went in at 45, and then ~~down~~ on Top of The Pops, which is what the members did, and they've done very well."

Still, as Howard says.....  
"To get records out, to go on the radio, to go on television, to go to America, Germany, Holland and Belgium; what more would I want? I've got money in my pocket to buy a few beers. I'm....a STAR AT LAST!!!"

Jeff Carrigan  
Now go up to the top →



All pics by Jeff

# PROPER GAMING

A cliché of our time PART 1

Recently, our hero got a secret message. To whom concerned how comes we pay 20p for rip off music?

1 Off he goes to tell the Ed that he's gonna ask the music press why they overcharge.

2 Our cliché begins with the introduction of our hero, Mr. Maker! Allup. Here's the intrepid reporter of the best fanzine in the world.

3 No listen mate, we gotta pay out bags of loot on speed for our juniors. You can't get much faster than that. We're going down the pub.

4 Give me a break sonny, we have to pay out thousands of green bits to protect our wonderful writers Pissson and Bitcoll in court.

5 On behalf of the chairman and the board I'd like to take this opportunity to rectify this scandalous situation. We don't believe in value for money. We believe in exploitation, that's why we overcharge, er, man.

6 After hours of very hard study, our hero has finally got to a CONCLUSION. Yes, and he's gonna make it public. But recently, riots have been staged. No one wants to know the TRUTH. All is revealed in 8 centimetres.

RIK THE VIK

VIKS AGAINST CONCLUSIONS

CONCLUSION

Monday 4th in a side alley.....

ENEMY only 20p

CONCLUSION

On his way to my office I regret to say Mr Allup was shot. His condition is hopeless.

The Respawn

Information on the music press... at request email our conclusion will be posted... info@finetoy.com

JEFF CARRIGAN

## But are the kids alright...?

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The 20th Day BOXING DAY SPECIAL  
 For Under 18's from 3 pm to 8 pm  
**ULTRAVOX**  
 15 seats in advance £1.25  
 HAMBURGERS & OTHERS

I don't know how many of you reading this are under 18, but if you are, think - where can you go for a gig in London? Well, there's always the Hammermith Odeon, £3.50 a time and you're not allowed to stand up; or then the Rainbow, slightly cheaper, but worse bouncers; hopefully the people reading this wouldn't even consider Membley, Earls Court or Olympia (vast, cavernous, dreary rip-offs) and then what - Music Machine - over 18; Nashville - over 18; 100 Club (no new wave) - over 18; Hope And Anchor - over 18; Dingwalls - over 18; Breknok, Speakeasy, Upstairs At Ronnie's - all over 18. Or if you're lucky enough to live around Croydon, The Greyhound - over 18, which leaves The Marquee, Roundhouse and Lyceum, and even those haven't made up their minds.

If (as you probably are) you look or are over 18, well done for reading this far, but before turning over to the next page 'cos this doesn't concern you. **THINK** - what did you do before you looked old enough to get into the clubs? Did you flock to the Eagles or Queen at Wembley until the new wave came along? Weren't you interested in going to concerts then? Did you try and sneak into the Music Machine every now and then? Or did you just accept that you were going to miss out on loads of good gigs? Well listen - I thought this movement was for **EVERYBODY**, not just the hallowed few.

Only two groups have really tried to do anything about this - XTC played a series of under-16s only concerts in Swindon, Liverpool and London around May-June of last year, and Ultravox played a kids-only matinee concert at The Marquee on Boxing Day. But both groups' concerts at the Marquee had rather a lessened effect because, as a rule, the Marquee lets in anyone anyway.

So it's almost 4 years later and what have we got? The same concert venues and the same restrictions, just new groups and new fans. Didn't punk set out to change everything? To create new record companies, new music papers and new clubs? Well, the first 2 have been achieved, but what new clubs are there now? I don't want non-stop under-16's only gigs, 'cos that's only changing the privilege, but I certainly want more places for under-16's to go, and more people thinking about this. 'Cos there is a market in this - after all, enough of them buy the records. Any suggestions anyone?

ULTRAVOX are confirmed as the Boxing Day attraction at the London Marquee Club where they'll give two shows - an afternoon matinee for the under 18's and a regular evening spot.

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# Reading the books of temptation

Or in other words...

## THE ALBUMS PAGE

by ANTHONY FLETCHER

### VARIOUS: Business Unusual

Business Unusual is an LP put together by Iain McNay of Cherry Red Records, comprising 16 independant tracks/artists from the last year or so; and showcasing practically every aspect of the new wave there's been. None of the tracks (deliberately?) have been hits, but that doesn't matter, 'cos there isn't ONE bad track on this. Track run-downs are boring, I know, but with an LP as great as this, I have to mention them all...

The LP starts with the UK Subs, and CID (great if you don't go and see them live) and follows on with the Leyton Buzzards first single - '19 And Mad'. Next is The Outcast's single 'Just Another Teenage Rebel' which is on Belfast's Good Vibrations label, and sounds it - great, basic pop.

'Justifiable Homicide' by Dave Goodman And Friends was one of 3 records on the murder of Little Towers, and would have been a Top 5 contender if the radio had been allowed to broadcast it. Jones and Cook give it a typical Pistols feeling.

The other half of side one is 4 pleasant surprises - The Outsiders - Consequences; The Record Players - MOH; The Vice Creams - 01-01-212; and The Dole - New Wave Love. Most of you won't have heard any of these so come on and find out what you're missing.

Side 2's weaker, mainly 'cos it's got 4 electronics tracks on it. They're proceeded by The Tights - China's External, and the classic Skunks single - Good From The Bad. Then Thomas Leer, Robert Rental, Throbbing Gristle and Cabaret Voltaire close the LP. Their tracks are pretty alright as well, although I wouldn't want much more of it.

Right then; forget '20 Of Another Kind' and buy this. The reasons? '20 Of Another Kind' is full of well-known tracks you should already have; I'd be suprised if you have more than two of these. This LP retails at £2.99 for 50 minutes music, '20' is £4.99 for the same length.

You get a free poster in this, with one side containing the complete Zigzag Small Labels Catalogue.

and here's the main reason - When you buy '20 Of Another Kind' the money goes into Polydor's pockets; when you buy this it goes (hopefully) to PRODUCING MORE GREAT INDEPENDANT RECORDS.

### SRX PISTOLS: Great Rock'n'Roll Swindle

Before even looking at this LP, remember - this is not the Sex Pistols; this is a collection of tracks past and present which should never have been released. Only a few are with the real Pistols - Substitute, Steppin' Stone - and these have been circulating in bootlegs for ages. Otherwise, the endless rock'n'roll oldies wear thin after 1 play of Something Else; the endless comedy songs wear thin evn quicker, and you should have realised that this is just one massive con-trick via Malcolm McLaren. And when Sid Vicious action-men start appearing, it becomes a very sick con-trick. There are dozens of Victrola LP's in existence; they all come above this.

### ATV: Vibing Up The Senile Man Pt. 1



Put back and back and back, but at last here it is, an LP full of the very wierdest new-wave music in existence. Records, pianos, tapes, whines and now and again, guitars and drums. On the whole, pretty disappointing; it's really too serious to enjoy. But then you can't complain - at least they're doing something different.

### STRANGLERS: Certificate X

A complete cop-out from the punks who never were. 'Something Better Change...' doesn't that include live LP's that have no new tracks and sound nothing as good as they did first time around, and were recorded 18 months ago???. The stranglers Greatest Hits - make it live so the kids'll buy it. Not me.



### SKIDS: Scared To Dance?

And suddenly The Skids are hip. Bit strange it should happen now, but even so, they deserve it. Once again, past releases reign, which is annoying for an long-term Skids Man, but the rest of us can enjoy The Saints Are Coming, Charles, Of One Skin and, of course, Into The Valley, without too much complaint. Other high points are Hope & Glory and Dossier Of Fallibility. On the whole very heavy, worthwhile 3-minute rock'n'roll, if slightly over-rated.

### TOM ROBINSON BAND: TRB 2

It seems to me that when TRB formed, Tom Robinson had a handful of lyrics that went together with a handful of tunes perfectly; and so we got up Against The Wall, 2-4-6-8 Motorway, Grey Cortina, Martin, Glad To Be Gay, I'm Alright Jack, Power In The Darkness and a few others. But ever since then, he's been struggling to recapture that, as everything wears thin. This album reflects that - most of it is middling to very good music, but missing the bite we got in the first few months of TRB. Exceptions: things like Blue Murder, the 3rd great song on Little Towers, and the opener, All Right All Night. Then there's real middling songs like Black Angel, down to the useless You Turn Me On and Bully For You. The cover has the same idea as 'Power In The Darkness' as well, while the



many line-up changes in the past year or so has meant a loss of togetherness. Make or break time for the TRB and they fail to do either.

### STIFF LITTLE FINGERS: Inflammable Material

Yes, another 5-star SLP review. And face up to it, if it's had this many good reviews, it must be something special. Thunders along at dynamite pace, with Jake Burns screaming away above ferocious guitar. And it all has tunes. Wasted Life, Law And Order, Rough Trade, the 2 singles Suspect Device and Alternative Ulster, and the incredible 'love' song Barbed Wire Love are the great points. Johnny Was and Closed Groove don't really come off, and the lyrics of White Noise are easily misunderstood.

## CLASSIFIED ADS

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# Revolt into style with

## BILL NELSON'S **RED NOISE**

### A brave new band for young moderns

Bill Nelson - ex-leader of Be-Bop Deluxe, guitarist extraordinaire, poetic lyricist, self-styled songwriter, and a very interesting person. Now he's got a new group - RED NOISE - and Britain has just been exposed to LP, single, and tour, more of which later.

The following interview took place in an old cinema at Brixton where Red Noise were rehearsing for their tour. It proved to be one of the best Jamm-ing's ever done, so here goes for the definitive (ha/ha) Bill Nelson inter-view:-

**JAMMING:** How did you go about doing your solo LP?

**BILL NELSON:** What, Lord Of The Dream? Well, it was the first batch of songs I'd ever written that I wasn't too ashamed about, and some friends who owned a record store in Wakefield (Yorkshire, his birth place) had the money to make it. It was just done locally in a small studio, and we had it printed off by the local newspaper - I drew the front cover, a friend took the photographs, and we just had 250 done. It was totally home-made from start to finish, and we used to sell it around Wakefield.

**J:** How did Be-Bop Deluxe come about?

**BN:** It was formed really out of frustration at the bands that had been playing around Wakefield, and were doing just covers and things. And by the time EMI first cottoned onto The Lord Of The Dream album, I'd got Be-Bop Deluxe in it's initial form together, and we were gigging locally, so that when EMI asked me to go down with a view to signing as a solo artist, I took a tape to play, and some photographs, & eventually persuaded them to come and see us play, and do auditions and things.

**J:** Why were there so many line-up changes at first?

**BN:** Basically, because the people who were in the first band were there mainly because they were friends, rather than good musicians or anything. And as it became necessary to get better as a songwriter, it needed more competent musicians to be able to play it, so I just had to stop and start again.



**J:** Why did all your album titles concern music or guitars?

**BN:** The first 3 were conceived that way - they were a trilogy; those 3 titles all had a feature of modern guitar playing, so you've got Axe Victim, Futurama and Sunburst Finish - those 3 formed a guitarist's trilogy.

**J:** How do you see yourself, because you've been called poet, visionary, ...all sorts of things?

**BN:** Before I was a musician, I was at art college, and I was going to be a tutor of modern art at the end of it. So the only thing I remember doing in any creative sense was drawing & painting - taking a visual idea. So the imagery in the songs is very visual...

**J:** ...A sort of aural painting?

**BN:** Yeah, but I don't know whether that rule's true all the time - I constantly revise all my ideas. I think obviously, art's a dirty word in music; the idea of a rock musician



being an Artist with a capital A is a bit out, you know; but I don't know why I should be ashamed of it - I feel that my roots are in the arts generally; by that I don't just mean painting; I mean drama, literature & music, all the arts. I feel that I'm interested in anything creative that is sincerely relevant.

J: There was a big debate in the NME about 18 months ago, when you wrote a thing about lyrics. What do you think lyrics should represent?

BN: Oh, they should represent whatever the writer wants them to, or nothing at all. I mean, it's purely down to the individual. I think I wrote that about political lyrics...

J: It's the one Tom Robinson replied to.

BN: Yeah. I was saying that social comment and awareness is a very necessary and good thing to have; but a lot of record companies actually use that as a market to sell records. I think that's very sad, because to me it's totally serious, it involves people's lives. Social structures are not about rock musicians, they're not about music at all - they're about people living in slums; people living in luxury; equality; class structures - whatever. If you start talking about these things, you've got to know what you're talking about. You can't make vague statements like....

There was a quote in the NME; it was actually a catchment quote; it was from Stiff Little Fingers, and the writer was saying how marvellously political they were. And there was a picture of a guy playing a guitar there, and there was a typical dumbo expression on his face, and underneath it says "Killing ain't my idea of fun, man". I mean it was put forward as big statement of the week - 'Killing ain't my idea of fun'. Well whose idea of fun is killing? You don't need to say

that; everybody knows killing ain't an idea of fun, with the slaughter in Ireland, but they take the most obvious statement like that as a revelation. People don't need to be told the obvious, they need to know how to get out of the mess they're in. And I don't think rock musicians actually have the answers - I think they can only make noises that say 'Power to the people', 'Freedom for the gays', 'Freedom for the blacks' - anybody can say that. I think it's just nonsense. I think if you're going to go into politics, and do it seriously, then fair enough, but mixing it with music isn't on. I think Tom Robinson probably is very sincere, but I think in that case he would make a better politician or campaigner than a musician, because I don't really think he's a great musician. If I were him and were that sincere, I wouldn't pick up my guitar, I'd get out and do something.

J: You claimed you don't like lyrics being examined, and being asked what they mean; so why have you printed them on every LP you've done?

BN: Ha! - you've got me there - I print the lyrics, basically, because I do think people like to know what the lyrics are. I'm not saying totally that the lyrics shouldn't be examined, I'm saying you shouldn't put too much strength on what they're saying. The lyrics are there to be enjoyed, the way the music's to be enjoyed; you should know what's being said, and you should be aware that the music and the lyrics go hand in hand to give you a total picture. I'm not saying my lyrics are worth a lot, they're just lyrics, they're just any different shapes and forms to go with the music, but at the same time I think they're important enough for me to write.

'Now! is the moment of truth  
Your youth is a mask,  
But it's not made to last  
For we all have a past to out-run  
When the mask comes undone  
Though we race on and on  
Through the fiery portals of hell'  
Be-Bop Deluxe, Sleep That Burns

J: There was an interview with you on your last Be-Bop tour where the interviewer asked what it was like touring with John Cooper-Clarke, because he WAS new-wave. And afterwards you sounded upset because you'd been called old wave....

BN: Yeah, it's that division thing into 2 categories; because John Cooper-Clarke is exactly as old as I am! How he can be called new-wave and us not - I mean, he was touting the folk clubs for years

in Manchester before the new wave came along. It's like a lot of bands that did constitute the really adventurous new wave side have been playing in other bands for years; like The Clash a couple of years ago had long hair & dressed like hippies. To actually believe in the image more than the music is the dreadful thing, and when people start looking at the way others dress and say "They're new wave", and fail to realise that they've been round a long time, and that the stage they're at is part of a long process, that's wrong. The thing with Be-Bop Deluxe is that we were playing energetic music when it was considered unfashionable to do so. At the time we were playing very energetic music with a hell of a lot of energy and drive, and John Peel used to play us simply because he said: among the daze of music where everybody was so laid-back they were on the brink of falling asleep on the job, here was a band that had energy and vitality and spark. And after a while it became fashionable to have that spark, and we started being called old wave - and yet we'd been doing that a long time.

J: Do you think the end of Be-Bop was a good thing?

BN: For me as a writer and a musician - yes; I think for me as a person, I'm not sure. I live in fear of these gigs in one way because I'm frightened people might expect it to be Be-Bop Mk. II. And there's no way it can be, because otherwise there'd have been no point in splitting the band up. The whole point of doing that was to free myself from Be-Bop Deluxe, and for this band to go out and be Be-Bop Deluxe Mark II is not on.

J: One musician said that a band could only stay together for 5 or 6 years & then it got stale. Do you agree with that?

BN: It's very true - 5 or 6 years is pushing it. One of the things I'm doing with the new band is not have fixed personalities; with Be-Bop, every person was a part of the total image, and with Red Noise I've hired everybody on a session basis rather than being a 4th share or 5th share or something, so it's very much more flexible. The people know they're employed for as long as they're needed; the minute they're not needed they'll have to go.

J: With the tour, you're starting right at the top with the concert halls. Don't you want to work your way up through the clubs or anything?

BN: No - because the clubs in England aren't that good anyway, and damn-it-all, I've spent 5 years of my life working my way through the clubs with Be-Bop Deluxe, why should I go back to doing that again?

However, because America's a very backward country musically, I think the new bands going to have a lot of trouble getting across over there. So what we're going to do is instead of doing a couple of nights at the Palladium theatre in New York, we're going to do say 4 nights at the Bottom Line Club, which has got a much more aware audience.

J: So how long do you think Red Noise might keep going?

BN: As a name it could go on for a while I suppose; as a unit of musicians, as long as I've got the band that I want for whatever I write at the time. If the style of writing chnges so much that I need a totally different approach, then this might be the last album with that line-up.

J: Do you think there's any chance that you might get into the sort of rut that Be-Bop did?

BN: What, with album, tour, album...? I hope to God not, because I've got a lot more to do than being on the road all time. I'd like to get a few bands to record, and maybe get involved with films, and maybe a few one-off projects under my own name. I've had these ideas a long time, and I hope I can get time off to do these sort of things because I feel I've got a lot more to



As he says above, BILL NELSON is interested in producing, recording, helping or advising any young bands who think they could be of use together. Anyone interested should send whatever they feel necessary to Bill Nelson,  
c/o 74-78 Seymour Place  
LONDON W1

When Be-Bop Deluxe set up, despite the fact they were one of my favourite groups, I was glad. They'd been settling in a rut, and were getting unproductive. It was always obvious Bill Nelson would be straight back with a new band, but I never never dreamt, in my wildest dreams, that they would be this good.

Red Noise are better than Be-Bop Deluxe ever were, & I even dare to include Be-Bop's Sunburst Finish period in that statement, and that is saying something. Bill Nelson's so much more mature than when he started off, and add to that his excitement of a new band, then the results are devastating. The album - Sound On Sound - is robotic and mechanical, & very distinctively Bill Nelson, but so fresh, exciting and joyful. On the LP, the line-up is

Bill Nelson - vocals, guitars,  
percussion, keyboards, backing  
vocals

Jack Ford - bass

Andy Clark - keyboards

Ian Nelson - saxophone, keyboards  
and on the tour, they've added

Steve Peer - drums.

I like Sound On Sound so much because it's so happy - there is very little sullen or slow music present anywhere. Songs like Stop/Go/Stop and Better Home In The Phantom Zone are given that bouncy feel by keyboards playing along with the tune in the chorus, whereas things like Don't Touch Me, I'm Electric, and Furniture Music are more like straight rock. The comparison drawn so far has been with XTC, which is hard to deny, especially on the only weak track, Radar In My Heart, but generally, this group exceed everything you ever hoped XTC would do. Substitute Flesh has an XTC-type middle however, while Art/Empire/Industry is great but too much like Sleep That Burns for comfort. Still, Sleep That Burns was Be-Bop's greatest moment, so who's complaining? Stay Young is the sort of epic you'd expect from the title, and that gives me 2 other songs I want to mention - For Young Moderns and Revolts Into Style. For Young Moderns is made so happy by that keyboard work again, & the lyrics which mean something while Revolts Into Style ends the album perfectly, a really tuneful song which encapsulates the whole mood of the album in one fell swoop.

The single is also a must - Furniture Music backed by an 8½ minute, 2-track B-side, with Wonder Toys That Last For Ever, which has one of those dream middies that spirits you away, and Acquitted By Mirrors, a fiction story (?) set to Spanish-type guitar and reggae-type drumming!! Don't buy one, buy both.  
And now the second single, and it could-

not be a better choice. Revolts Into Style is certainly about the best track on the LP, and it's good to have it as a single (blue vinyl of course). The B-side is a live version of Out Of Touch, and even if we're being presented with no new tracks, it's a <sup>compulsory buy.</sup> And now to complete the Red Noise experience - the gig. Drury Lane is hardly the best place to hold a concert - it's so posh it hurts - and this showed later.

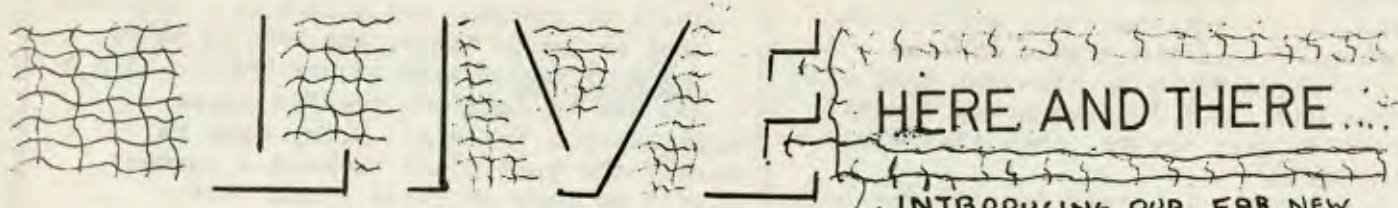
I don't know whether there was a support group, but Red Noise emerged in those incredible Chinese-cum-Communist suits at 9.00 and launched into Don't Touch Me. For the next 20 minutes, Bill led the group through stuff from the LP and a couple of old Be-Bop songs - Possessions and Superenigmatix. The songs were perfect, the lighting was even better, and I was happily enjoying myself, but I'd got my ticket for nothing and certainly wouldn't <sup>have</sup> wanted to pay £3.50 for it.

But just then Bill pointed out - "The trouble with this place is it's good for pantomimes, and not much else - certainly not rock'n'roll. But if you do want to get up and enjoy yourself, you're welcome; no one's going to stop you..." and that statement was really needed - it loosened the atmosphere a lot. Substitute Flesh and Radar In My Heart weren't the right songs to get up to, but Art/Empire/Industry got a large reaction and at the end of it, half the crowd surged to the front. Incredibly (=that soon), Bill announced the last song and next single - Revolts Into Style - and after a few seconds the remaining seated people rose as a mass, and this was it - this was what I'd been waiting for. The whole crowd pogoed (yes, pogoed - I didn't expect it either) as a mass, and the heat started generating. But listen Bill, if you'd played The Lyceum (only across the road) it would have held just as many, it would have cost a lot less, & everybody would have been on their feet from the start. Don't think the clubs are THAT bad.

It was the last number, but nobody went as they returned for Stay Young (for Simon Fox & Charlie Tumahai). The song was memorable, but the came back for a 10-minute Young Moderns, and that was just 10 minutes of pure red noise. This band are whatever wave you want them to be - they are rock'n'roll. The concert ended with everybody finally happy, and no one could complain about the last half.

Nelson is one of those few writers you can trust in to never be stuck, playing with freedom, and writing as he wants. And at the moment his Red Noise are one of the best bands in the country.

Interview, reviews and photos  
(terrible aren't they?) by Anthony Fletcher



# HERE AND THERE...

**RAINCOATS/SCRITTI POLITTI:** Chippenham/Aklam Hall:

Two separate gigs where two of our best hopes for the '80's played two great concerts at two very contrasting venues:

The Chippenham was Scritti Politti's second gig & it provided a perfect paradox to their first (Aklam Hall, November). That time it was note-perfect, with 3 songs, this time it was very informal, very spontaneous, rather chaotic and 40 minutes long. They played a host of new songs, 2 off the EP, and 3 made up on the spot. In the middle of the set, good ol' Jeff Carrigan somehow connected 2 live wires & 'blew half the lights! Result: a made-up song called 'Please Turn The Lights On'. At the Aklam Hall, I had to go the moment they came on, but can tell you they appeared worn out from the effects of a long tour, but more direct and confident.

The Scrit's music is very trebly, & filled with reggae drumming, loud bass parts and impossible guitar chords. Together they make a mixture of reggae & Pere Ubu-style rock, with stop-start beats. Easy to dance to as well.

The Raincoats combine a line-up of guitar, bass, drums and violin, played by Anna, Tina, Palmolive & Vicky respectively. Their music's not unlike The Slits, but more refined and more classy, with the violin taking the part of a lead guitar. They often play slow verses and fast choruses, while Palmolive relies heavily on the drums, rather than the cymbals, which makes a welcome change. As they started their first song at the Aklam, with the beat gradually getting faster, it had a real magical feel to it, and a beat that compelled me to dance. They come over very professionally, and the only chaos is when Anna & Tina start singing (?) together. As for titles to songs; tough luck, they don't introduce them. Although they play outside basic musical structures, both sets ended with pure white noise, followed at The Aklam by an encore where they all changed instruments. They have a single out soon, and while you go out and buy that, here's promising an interview for no. 3.

Both Scritti Politti and The Raincoats are worth going out of your way to see; if you don't mind finding something different, you won't be disappointed.

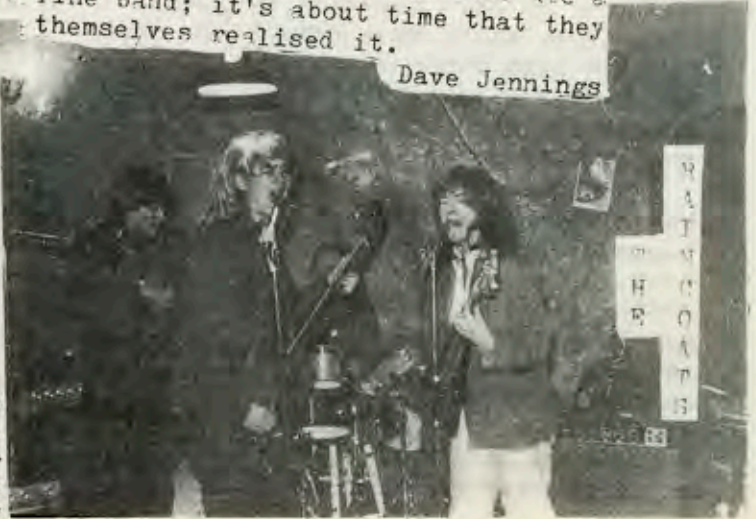
Anthony Fletcher

.. INTRODUCING OUR FAB NEW WRITER DAVE JENNING'S WHO'S GOING TO BRING US ALL THE NEWS OF WHAT'S GOING ON AROUND BRUM THESE DAYS, STARTING WITH THIS GIG REVIEW: **THE CURE:** Birmingham Barbarellas

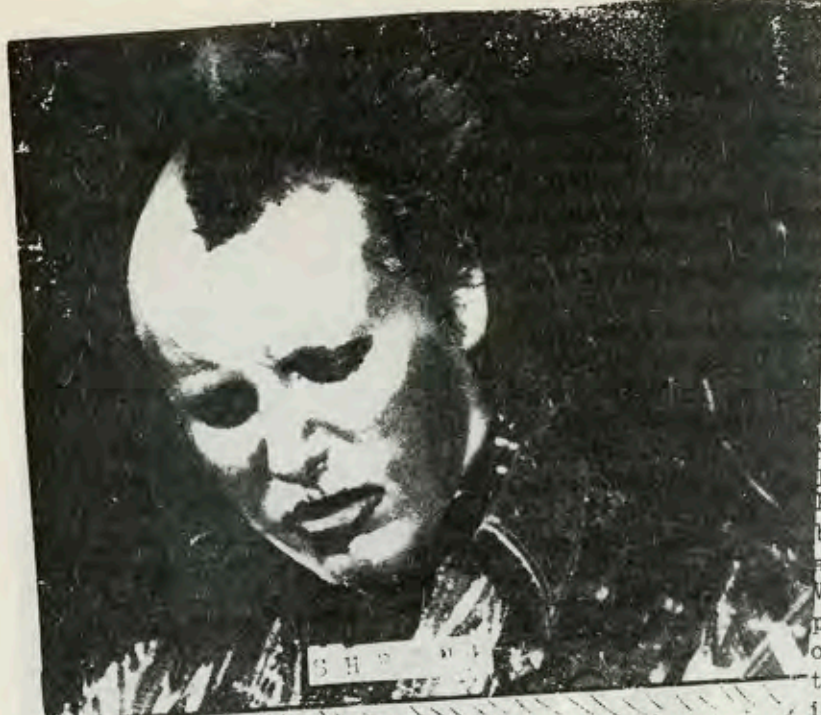
been to some sleazy local dive to see a bunch of your mates making their first attempts at playing in a band? If you have, then you'll know the customary behaviour patterns of bands appearing at such events - nervous smiles at the audience and each other; furtive, frantic adjustments to the amps between numbers; & an all round air of self-consciousness and tension. Well that's what The Cure are like live, with one big difference: The Cure play great music. They can't be out of their teens yet, but in terms of originality and inventiveness, they've achieved more already than Status Quo have managed in 15 years. The Cure play atmospheric, powerful, emotional music, simultaneously reminiscent of the Jam, with whom they share the guitar/bass/drums format and a strong sense of melody, and Wire, with whom they share economy, austerity and experimental leanings. Their best known song, 'Killing An Arab' was taken at a faster pace than on record and worked better in this context because of it.

I can't tell you the names of the band members, or any other song titles, because the band didn't make one intelligible introduction all night. It's a pity, because the fluent bass player deserves particular praise for his melodic but punchy style. It's an even bigger pity because the atmosphere at this gig was continually deflated by the long, tedious pauses between songs as drinks were taken, running orders read, hurried conferences held. But there was no mistaking the potential of this band, even though it's a potential which seems far more likely to be realised on record than on stage. The Cure are a fine band; it's about time that they themselves realised it.

Dave Jennings







RADIO STARS SHRINK/BOBBY HENRY: London College of Printing.

Sorry, LCF, I was going to give your hall a good review, 'cos of all the things it's got going for it; but after what happened at this gig, there's not a hope. Bobby Henry kicked off the evening, and finished hisset. His music is listenable but otherwise a bit boring. He didn't get an encore, and, in my opinion, was playing to himself.

We all waited eagerly for the next act - Shrink with his band The Virgin Soldiers. Having seen his advertisement posters I didn't know what to expect. People began to push towards the stage, but the bouncers didn't even let us lean against it. The lights dimmed and The Virgin Soldiers came on and started to play. All of a sudden the lights flashed on and there was one of the most fantastic sights I've ever seen - SHRINK. Clad in a gold suit, with a half-shaved-half-spiked-red-hair head, red wellingtons & a gold face, moving to the beat making very wierd slow, guitar notes, making screaming noises into the mike, chords gradually getting faster and heavier & eventually crashing into You Chauffer Me. His movements interpret the music exactly and he plays guitar to a degree of wierd perfection, the V-guitar seeming like a part of him. He's a man from outer space coming to earth to teach us how to perform. He's the personification of electricity, the genesis and relevation of music. Valid Or Void completely overwhelmed me, and you can't take your eyes off him - he's complete sound or vision. One thing about Shrink - you either think he's an idiot or really terrific. I think he/they are one of the best bands around and will predict that they're the next new famous band. Together with his really decent band & his striking look, Shrink and The Virgin Soldiers will make it to the top. I'm with them, and hope you are. They deserve a lot more publicity than they're getting.

SKIDS/DOLE: Marquee

The Dole started playing to a half-filled, half-dead Marquee audience. The club gradually filled towards the end of the set, but the reception remained the same throughout - that is, no reception at all. They deserved better commendation, but one small fault - they played for far too long. 'New Wave Love' did rouse a few cheers etc, but that's about all. I think everyone just wanted The Skids (I'm sure if The Dole were playing they would have been better recieved...)

The Skids came on at 9.45 and spent 10 minutes telling the crowd to get away from the stage. Then they launched into their set properly and the crowd went mad (par-a-noi'-a), and this was excelled with Into The Valley, during which I was among the méele of pogoing fans; pogoed once too often, and... broke my ankle!!!! Oh well - that's life. All I can remember after that is The Skids playing countless encores, of which TV Stars was the best.

Jeff Carrigan,

About 25 minutes later the Radio Stars came on to a loud reception. As they started playing, the bouncers started getting really stroppy linking arms and pushing everyone away from the stage. To add to the bouncers' fury, Andy Ellison flew into the crowd, leaping round for ages before jumping back on. The crowd surged forward and some of the bouncers lost their temper...- THEY PULLED OUT DEODERANT AEROSOLS AND SPRAYED INTO KID'S EYES. I reckon that's disgusting, and even though Andy Ellison saw the bouncers stretched across the stage, he never said a thing. The speakers and p.a. broke down twice, & that plus the bouncers made me forget the group, to just stand there amongst loads of protesting people.

There was nothing good worth mentioning about this gig, except for Shrink. He/they should have been headlining, and will eventually be recognised.



Scritti

Politti

# THINK SHRINK

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