

**20**  
PENCE

# SAFE AS MILK 2

THE CHORDS BACKLASH STARTS **HERE**

**KLEENEX · PURPLE HEARTS · POP GROUP · THE**

**DISCO ZOMBIES · OUTSIDERS · VOID · PATRIK FITZGERALD**

**JAM · FLAMIN' · GROOVIES · THE MERTON PARKAS · CRASS**



**MAGAZINE · STAN'S BLUES BAND · THE CURE**



# S.A.M.

\*\*\*\*\*SAFE AS MILK\*\*\*\*\*

Complimentary letters only to  
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Briz.

Contributers:

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## STOP PRESS

We received an EXCELLENT single (according to Briz) from Rough Trade just before going to press by Metal Urbain's DR. Mix. It's NO FUN backed with a version of would you beleive it NO FUN.

The Monitors are now RSO recording artistes. They've signed a 9 month singles deal. Stupid RSO's.

Well here we are at No.2 The Milk, so the first couldn't have been that bad. (A little joke that-very little indeed). We could have filled this issue with pages of praising letters from more than happy punters, but decided it would only make you other mag makers jealous, so we only printed a few.

However, whilst selling it at the Ally pally, who should barge his way through the hoards of would be SAM subscribers than John Cooper Clarke. After managing to get his hands on a copy he had this to say to the Man From Sam "If brains were made of dynamite, you wouldn't have enough to blow your fucking hat off" ho ho.....egzit Jonnie Clack.

About No.2 though, please don't write asking where the bit on Tamla is or what happened to Woody Guthrie, we havn't a clue. You can still write with any other items you find interesting and that we might find tedious.

We'd like to welcome two new writers to the mag-Bear and Einstein. They reckon they'll write things for us in the future and we might use Bear as headline writer after his Devoto gem.

The picture below is of the Red Lights. Ben should have done an article on them but the silly twat never finished it in time. maybe next time.



## ADVERTISEMENTS.

Live tapes of The Slits and The Fall wanted. Ring Neal 851-2307. The Red Lights require a piano player urgently. Contact them through Safe As Milk's main address (up front). 999-12 inch Separates EP for sale. Offers to Ben. c/o S.A.M.

TAPES. Wanted. PREFECTS 1st session (Bristol Road Leads to Pachau etc). Urgently. Will swop. FALL live '78 & '79 (Other offers for fall tapes welcome) - Colin. 01 850 3499. 45 Greenvale Road. London SE9. Who killed Little on orig. label wanted by Paul of Law & Order fanzine. 183 Eltham Palace Road, SE9.

Isn't our free gift just gear? Beats a flexi disc anyway.

I reckon thanks are in order to the people who've helped us. Probably too many to mention. No thanks to the louse who lifted me for 25 notes. And especially no thanks to Bernie Rhodes. Garrying on where McLaren left off no doubt. In case you're in the dark, here's what he did. At the Rough Trade tour with Kleenex/Raincoats he billed the Subway Sect to appear at the Electric Ballroom with them. However, when the people turned up, they were told that the Sect couldn't play and that Dex's Midnight Runners would appear instead. What really happened was that Rhodes hadn't really booked the Sect in the first place, and it was done so he could get his group on the bill.

OUR heavy metal correspondent had an alarming report about the Rush gig at the Hammersmith Odeon (Have you fallen asleep yet?). Who should he see their, headbanging with the rest of the crowd? None other than the singer from the Purple Hearts and a few other mods - not quite Tamla is it?

More on mods, the rumour that Garry Bushell was to be the chords manager is shit. He didn't want to be - can't blame him. And what are all these mods gonna do in the summer if the temperature reaches the 80's? Will they dare take their anoraks off?

Leaving the slugging off behind, best of luck to Kid Reid with the Merton Parkas - I really hope he can make something happen for them.

Finally, where were all the birthday cards for Briz, Ben and Neal? We all had our 18 birthday since issue 1. Still, better late than never (hint hint).

Well that's about it for this issue so The Man From Sam is signing off now.

## LAST BASTION OF PUNK,

ETC: A host of merry-makers assembled in the fabled Jim O'Donnell's bar in the sleazy bowels of London's East End last Saturday to celebrate Sounds scribe and Angelic Upstart rhythm guitarist Garry Bushell's so-called Twenty First Birthday (ha! - Ed).

Listening to music from the Little Roosters, the Corvettes, the Dark and the Tickets were such notables as Stiff Little Fingers, the Ruts, Menace, the UK Subs, the Jolt, two Purple Hearts, the Chords, Security Risk, the Wall, Crisis, Dead Flowers and the legendary Minnie Ralores (nice dress, shame her mum was still in it), not to mention crews from Etham's notorious Coldharbour Estate and the Bridge House (which is where a small private party later coked on into the early hours).

Notorious? Only cos our mag comes from there. And why weren't we invited?

All the photos are by Nick unless someone else took them. You can tell by whether they're any good.



KLEENEX HAVE BEEN GOING FOR AROUND 14 MONTHS, GIGGING IN THEIR HOME COUNTRY SWITZERLAND AND ACROSS THE BORDER IN WEST GERMANY. A FEW MONTHS AGO THEY RECORDED AN EP ON THE SUNRISE LABEL. THE TRACKS ARE HEDIS HEAD, NICE, AIN'T YOU AND BERI BERI. THIS WAS GIVEN GOOD REVIEWS AND ROUGH TRADE RELEASED TWO OF THE TRACKS OVER HERE - AIN'T YOU & HEDIS HEAD (YOU CAN GET THE IMPORT EP FOR ABOUT £1.20). IN APRIL THE SECOND SINGLE WAS RELEASED YOU/U. AT THE END OF MAY KLEENEX WERE BROUGHT OVER HERE TO BE ON THE ROUGH TRADE PACKAGE TOUR WITH THE RAINCOATS AND SPIZZ ENERGI. S.A.M. WENT TO SEE THEM AT THE ALBANY (THANKS RT FOR BRINGING BANDS ACROSS THE WATER - NS) AFTERWARDS WE TALKED TO LISLOT THE KLEENEX DRUMMER.

SAM: Who are you influenced by?  
 LIS: Mainly the new wave.  
 SAM: How did you get the early new wave records?  
 LOT: This bloke in Zurich used to come over, buy the records, take them back and we would buy them in his shop.  
 SAM: How long has the new wave been going in Switzerland?  
 LIS: It's been going for nearly two years, punk music is played on the radio nearly all day.  
 SAM: Do you like the older bands like the Pistols and The Clash?  
 LOT: No, they have sold out, commercialised. (SO SAY ALL OF US).  
 SAM: Do you work in Switzerland?

# a-tissue!

LIS: Regula the singer works as a cashier in a supermarket (HONEY, DON'T WORRY - CP), Marlene the guitarist is on the dole, Klaudia the bassist works in a boutique and I'm on the dole. It was difficult to get a job about two years ago but it's better now (NON EEC COUNTRY - NS).

SAM: Are you a rich band, we see you use Penders?  
 LOT: We each get five pounds a day, no we're not a rich band. The Penders are on hire purchase.  
 SAM: Why didn't you get cheaper or second hand guitars?  
 LIS: We like Penders, the sound is right, cheap guitars don't give us the same sound.  
 SAM: You have a strange drum technique, very original.  
 LOT: I taught myself, it's the way I like to play, it feels good.  
 SAM: The backing vocals are very original, they make us laugh  
 LIS: They make us laugh as well!  
 SAM: What do you think of British audiences?  
 LOT: They are good, they sometimes dance and move about but some are not so appreciative.  
 SAM: How do you feel when a bloke shouts out obscenities?  
 LIS: I used to have a go at them, show them how stupid they were, but I leave them alone now. You can have problems with roadies.  
 SAM: How are you accepted in Switzerland?

LOT: We go down well, people come from all over the country to see us. We've been on TV as well. If a band is playing in say the south of Switzerland people from the rest of the country go and see them.

SAM: Have you played in any other country?  
 LIS: We played in Germany. We did a festival with about another eleven bands, only two were punk one was called Male Thir good and the other was ~~W~~pvc (HIGHLY ORIGINAL NAME - NS) they're really good. Another Swiss punk group is Export, they've played in London before. A good German band are Hertz.  
 SAM: Is punk strong in Germany?  
 LOT: No it's only just starting it's mainly disco.  
 SAM: Are you going to stay with Rough Trade?  
 LIS: Yes, we are satisfied with them. We hope more Swiss bands can be helped to come over.  
 SAM: Is there plans for an album?  
 LOT: No not yet, we're working on new songs. We've dropped a lot.  
 SAM: Do you mind bootlegs?  
 LIS: No they're alright I don't mind.  
 SAM: Would you stay in Britain?  
 LOT: We have thought about it but it's difficult to get work permits...

Neal Smith.

Neds & Neal asked the questions.





# ROCK ME STANLEY

Two of my favourite live bands of the day are Lew Lewis Reformer and, somewhat less famous, Stan's Blues Band. Both feature excellent harp players, both deliver the goods (and all that shit) every time, and they're all good blokes as well.

Stan's Blues Band play at the Thomas A Becket in the Old Kent Road every Tuesday night. They play two sets of about half an hour each, and it's FREE. What more could you want? Obviously some other shit, because it's never crowded, never packed so tight that a fart could kill, the band never get the audience feedback they need (or if they do it's in small doses) They deserve a better audience than a bunch of tired boozers, a handful of metal fans who only come to hear Den sing "great big tits" during "Doctor Brown", and a few mods who risk their hipness and cool going down there. (Rumour has it that The Chords tell their mates not to go down the 'Becket any more - if that's true it's a joke, because with-

out the Blues we wouldn't have bands like The Chords today, and there'd be no Soul or Bluebeat for the Mods. Come to think of it, there'd probably be no fucking Mods!

They don't play any originals, but who cares? The set changes often, the band's repertoire is extensive, and Den (guitar, vocals) tells me they try and learn at least one new number each week. The sets include numbers by Little Walter, Muddy Waters, Elmore James, Sonny Boy Williamson, Junior Wells, Fleetwood Mac (Peter Green variety), The Feelgoods and War! (a medley of an instrumental "Low Rider" which segues into "20 Yards Behind" and back to "Low Rider") and a few other small name white boys.

The band consist of the aforementioned Den, Mark on harp and vocals, Pete on bass, and Kenny on drums. Mark likes Little Wanker a lot, and plays some of the best harp around. He's expanding into the use of the difficult chromatic harp, just as

Walter did. Pete plunks away quite happily, engrossed in bouncing blues scales, and Kenny drums like a bluesman; no flash stuff, no solos and a small kit, the sort of thing that Willie Smith uses in the current Muddy Waters band. I went to see my hero Johnny Winter recently, and quite honestly, this lot knock shit out of him live. On record I've yet to find out; as I'm writing this they're in France, probably recording "Going Down" as a single, and possibly making an album.

Best numbers for me are "Packed Pair And Square", "I Ain't Got You", "Going Down", "Snatch It Back And Hold It" and "Doctor Brown". They also do a fine version of "Don't Start Me Talkin'" but they're not quite happy with it (work on it!). They'll be back from France before this is out, so get down there on any Tuesday and prove I'm right in thinking they're hot as the proverbial steaming excrement.

Neds.

## THE JAM THE RECORDS THE NIPS The Rainbow.

Arriving at The Rainbow we expected to see and hear The Chords which I looked forward to if only to see how they managed on a large stage. Instead we arrived late to see half of The Nips which was disappointing. Not because I missed Billy and the boys but because I only saw half of a really good group. A four piece of three men and one woman on bass with excellent little tunes and harmonies. I apologise to The Nips for only half a review.

Next up were The Records who quite honestly were tedious, the audience liked them but I didn't. Very boring and all I could think of was Rubinoos. They went off and I was pleased.

Now it was The Jam's turn who I haven't seen for twenty months and was looking forward to tonight more than any concert for a long time. Remember the days of The Nashville and the black suits?

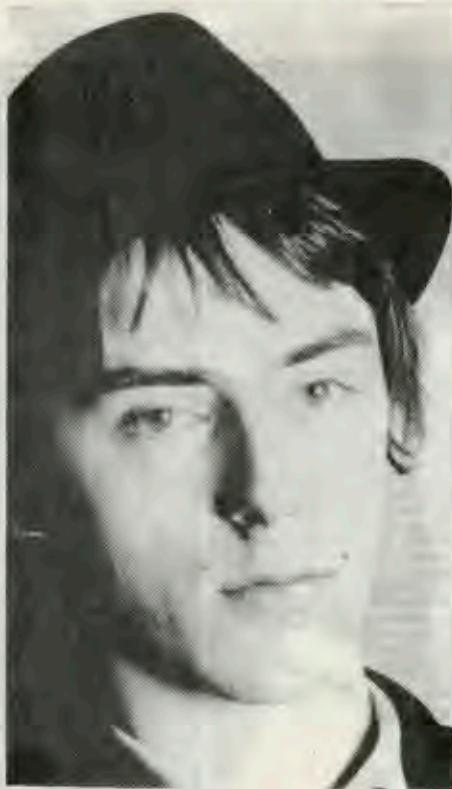
Before they came on a neon Jam logo flashed on and off above the stage and got more applause than either of the support groups. The neon sign goes up to reveal a bulls eye backdrop. Then John Weller came on, announced The Jam and they ran on.

Weller announces the first number This Is The Modern World. Then after that he changes guitar. Something he does more than a lot during the set. Swapping from his natural and black Rickies to a Gibson and back again.

It was obvious from the first song why I haven't seen The Jam for so long. In a place like The Rainbow they're just not exciting. Weller continues to announce each song in

succession to a roar of applause to each one.

They layed heavily on the mod cons album doing only Away From The Numbers from the first with Bricks And Mortar as one of the encores. Very



surprising was the fact that there was no In The City, not even as an encore, a pity. Paul "we've got more contact with our fans than any other band" Weller apologised for the seats not being removed, blamed it on the Tory government (didn't he once say he'd be voting Tory

next time?) and dedicated Mr. Clean to the man from the council.

By now I was feeling thoroughly pissed off. A fine band, playing superbly but in a shit venue.

Weller shone as the star and sang on all the songs except News Of The World where Foxton took over looking as boring as ever. Then it was All Mod Cons, David Watts, and Down In The Tube Station At Midnight with good lighting and Weller on harp. To Be Someone was played well.

The Butterfly Collector didn't really work and neither did Strange Town. The place I Love and It's Too Bad were just like the record. Last song was one of my favourite Jam songs. A Bomb which actually was exciting and not cos of the bloody loud explosion at the end, which left our intrepid trio to walk off stage in a cloud of smoke.

The first encore was Heatwave and David Watts by which time I was enjoying them then came Standards, Bricks and Mortar and Batman. All through the two encores people leapt on stage only to be hurried off by the bouncers. At one point it seemed as if they were jumping on in an orderly queue. Weller seemed angry at the bouncers for their actions but let them get on with it.

On the whole a bad night. I was really looking forward to seeing The Jam. I really wanted to like them but just felt let down at The Rainbow.

I'm only glad I got a free ticket or I would have felt cheated as well.

Briz.



# OLD MEDALS FOR NEW SOLDIERS

THE PURPLE HEARTS  
£1. The Marquee Club.

Sunday night and the SAM Army invade the Marquee to see the Purple Hearts. We missed the first Purple Hearts' song cos we were on the guest list and there was a lot of pissing about but it was Steppin' Stone and Jesus the amount of times I've that it just gets boring so I didn't mind.

The next song was What Am I Gonna Do? and I haven't seen bands that move for ages so this was really great. Writing about these things is poxy cos all the words have been written so many times that you no longer believe them but I've got to do it so back to the Marquee. The Purple Hearts moved well and everything and I liked them.

Because they wanted to appeal to a modernistic audience they dressed well, played well and sang well. They kept the pace up and didn't piss about with needless guitar solos and when they did put one in it was a feedback job with the old assaulting the mikestand stunt which was a good laugh and made a lovely noise.

They had a following of pogoing parkas and considering how hot the Marquee was this lot must have been lunatics to keep them bleeding tents on. Also they jumped on stage so they'd get in sounds, which they did.

The Purple Hearts had some weak songs in their set but if they get a chance to develop in a situation where they only care about what their audience (including me) think and not where some record company is 'advising' them then they'll have the time to work the shittier songs out of the set instead of being rushed into a triple live album.

And as for people leaving things alone they should keep their hands off of the mods in general. But we know how quick they swallow up youth cults nowadays and we'll have Tony Blackburn claiming mod is dead by the summer. They like to submerge things like that and take control of them but if they do they're just cutting their own throats cos they always fuck these things up before they need to.

The group done Millions Like Us (do they?) twice, so I thought at the time they'd probably make it their first single but it turns out it's gonna be Jimmy which has a great chorus about thinking for yourself but I've forgotten it.

Their other songs were I Can't Stay Here, Frustration, Something You Can't Have, Can't Help Thinking About Me (early Bowie), If You Need Me (Stones used to do this) and I've Been Away which I think is a who number. As I said I liked them and so should you, so go and see them.

The Purple Hearts were supporting Reformer but we had a big interview with Lew last time so I'll just say they were DYNAMITE and leave it at that.

COLIN PANCY.



5



# "Come On Baby Do The Juke Box Jive..."

Pure Punk For Now People.

STIFF LITTLE FINGERS.  
Gotta Getaway/Bloody Sunday  
(Rough Trade)

"Punk is dead-but we're still dying". They said it and ain't we glad. SLF are the best pure punk band in the world. Everything they do is the same-the singles, the album, the live gigs-fucking great! This single is no exception. Nice meaty production, with similar sentiments to breakout from the album. The other side isn't about that bloody Sunday, but about freedom; "nothing to do on Bloody Sunday". If I've misunderstood, then it serves Rough Trade right for not putting the words to both sides on the cover. Stiff Little Fingers rule OK and all that corny shit.

Pavilion Pop For Now People.

THE PIRANHAS.  
Jilly/Coloured Music (Attrix)  
NICKY AND THE DOTS.  
Never Been So Stuck/Linoleum  
Walk (Small Wonder)

THE MOLESTERS.  
Commuter Man/Disco Love (Small  
Wonder)

This lot are lumped together because they all come from Brighton (I'm not sure about The Molesters, but Small Wonder claim they're from Brighton). The Piranhas are lovely boys, and Bob Grover is a true romantic. Jilly is about how his girlfriend loves him just the way he is (apparently she chucked him the day after he wrote it: S.A.M. the mag that gives you the human element). Coloured Music is the song I've been dying to write; about picture discs and coloured vinyl and all that shit. "Every lump of wax is an artefact, music is obsolete". They're even better than this live, and they've got three of their classics on the vaultage 78 album (I ain't got one yet, where are they lads?).

Nick and the D's are on the vaultage album too. They play Woolworth organ infested pop, similar to The Yachts but much quirkier and "new" sounding. Fuck knows what the first side is about but it is great. The other side's better, and appears to be about a lino fixation; "I opened the door and then I saw linoleum walk, outside the shop I had to stop linoleum walk". Great rhymes boys. Great record.

The Molesters aren't on vaultage but that's NO Hindrance. Commuter Man is about the mundane existence of the commuter, coming out of his hole to go to work, and disappearing into it when he comes home. Disco Love is about the casual but smart travolta brigade down to the town like a tidal wave. It's about the pickup at the disco syndrome, the chat up lines etc. I don't know who the girl backing singers are, but they sound bleeding fabulous.

Brighton. Home of the Hits.

Pure Pop From Charlton.  
THE MONITORS.  
Telegram/Compulsory Fun.

Local lads make good and all that; The monitors are hardly stunning live I'm afraid, but they have made a nice single. Telegram is a love song (they like love songs) written by another true romantic like Bob Piranha, Chris Kitchin. Mildly clever puns like in their other love songs "we've got a stop-start love" and a nice beat. I can't remember what compulsory fun is about because I had to give the record back, but that's nice too. Another music from a different Kitchin?



Pure pakamac For Now People.

THE RAINCOATS.  
Fairytale In The Supermarket/In  
Love/Adventures Close To Home.  
(Rough Trade)

Yeah, this is where Palmolive ended up when The Slits chucked her out. And what a band to be in! Proving that girls can do it too, a really beautiful (ooh, soppy) single, a creative single. A great wailing singer who plays neat scratchy guitar, a bass player full of nice runs, a really exciting female John Cale on violin, and Palmolive smashing her kit to bits at the back. Fairytale shows the violin at it's most exciting; breathless angry bow strokes. In Love has a similar feeling, real velvet underground stuff, like Black Angel's Death Song and European Son. Adventures features a nice-type vocal (sorry if you don't like comparisons, but a new Velvets sound is very welcome; not to say that this lot aren't original; they've got their own sound).

Rough Trade becomes home for homeless genres again.

Pure Punishment For New People.  
PUNISHMENT OF LUXURY.  
Engine Of Excess/Jellyfish  
(United Artists).

Jellyfish was meant to be the A-side, but it was relegated for some obscure reason (commercial viability with a capital £ perhaps?). It is the better side, and displays Punilux's jerky rhythms pumped along by Jimmy Giro's bass, and Brian Bond's silly voice. It's about the spineless turd in this decrepit society, and starts with jellyfish noises and ends with "for that you get a Blue Peter badge". Engine shows why Punilux are compared (mistakenly) with The Stranglers, and it shows there more "normal" side. A good single but I preferred them with two guitarists.

Pure Protest For Angry People.  
CRISIS.  
No Town Hall (Southwark)/Holo-  
caust/P.C. 1984 (Action Group  
Records).

A bit like The Adverts (whom I don't much care for) but about better things is the new town hall planned for Southwark (a waste of fucking money because Southwark needs houses rather than holes for bureaucrats), The National Front (Holo-caust-"to you it's a nightmare, but to some it's a dream"), and the cops, the peace keepers (cough! cough!) of the nation. As someone sprayed on the wall in Deptford, "Help the police-beat yourself up". Crisis have got things to say, which is more than most punk bands nowadays.

Pure pasts For People Who Know Better Now.

SLADE.  
Ginny Ginny/Dizzy Mama (Barn).  
Ginny Ginny? This lot listen to The Undertones too much. I used to like Slade, which is probably why I find this catchy and inoffensive. The other side is a fair try at twelve-bar R'n'B.

It's in yellow vinyl, but you can't win them all (can you?).



Pure Hype For People That Like That Sort Of Gimmick. THE ONLY ONES. Out There In The Night/Lovers Of Today/Peter And The Pets. (CBS).

Oh how ducky! 12 inch blue vinyl limited edition complete with misleading note on the back. CBS claim that the two B-sides, which formed the A and B sides of The Only Ones excellent first single, have not been available for yonks. Now for the first time since then (June '77) it is available on this special 12 inch single. Complete and utter shit. The single is still available all over the place at the normal price, and it's so excellently mixed already that it doesn't need to be on a 12 inch. The A-side of this hyper is from the album Even Serpents Shine and is a nice Peter Perret love song (no offence, I like Pete's love songs). Join Bob Piranha and Chris Kitschin, Pete. All you out there, buy the album, and the original single, and make this vinyl redundant.

Pure Sub-Standard R'n'B For Mods With No Taste. THE JOLT. Maybe Tonight/I'm In Tears/See Saw/Stop, Look. (Polydor). I saw The Jolt once. They were quite good. This isn't well the first side isn't anyway. Maybe Tonight is any old pop song on Radio One, I'm In Tears is not even as good as The Chords, and they can't sing. The other side is better. See Saw written by Paul Weller, would probably sound better by The Jam; but it's fairly weak for a Jam song. Stop, Look is quite bouncy with jangling sixties guitar etc. Me, I like The Purple Parts.

Pure Shit For People Who Still Don't Know Any Better. JEAN-JAQUES BURNEL. Freddie Laker/Ozymandius(UA). This is worse than Black And White. The A-side is a murky Telstar soundalike, and I can't hear a word he's grunting, and the other side is just bloody silly. Off to bed without any judo practice young man. (I'd got it in for 'im after trash-

ing pretty face on his album, and burying Lewis harp in the mix.)

AFTER THE FIRE. One Rule For You/Joy(CBS). Amazing how low people will stoop. Covering Genesis outtakes and saying they're your own! Really!

ANGLETRAX. Anorexia Nervosa/Things To Make And Do(Ariola). As my secretary said "Renaissance with a beat". Add a few bleeps and bleeps and you've got a good idea of what this sounds like.

MARSEILLE. Over And Over/You're A Woman/Can Can(Mountain). This record insults my finer nature. 1. All three songs sound the same. 2. People who write about "out of school uniform into blue jeans are a) cliched, b) perverted, c) big chauvanist wankers (do not delete; all are applicable). 3. So what if the singer looks like a lost Ramone. Neds.

DEAR SAM,

In the first safe as Milk C. Fancy said that Peter and the Test Tube Babies were "useless" and that the words they used were "fucking kindergarten stuff", don't believe him, it's load of shit.

I went to the same concert as he did when the Test Tube Babies were playing with The Numbers. The babies were so fucking brilliant that they were asked to play with The Piranhas the following week.

I went to see them but couldn't get in cos there was a big clean up scheme on, which meant no one under 18 was allowed in, which is a shame because if you don't like discos there's nowhere to go.

The reason the Test Tube Babies were so good was because they didn't care, and unlike a lot of groups they played real punk, and pissed about creating a really good atmosphere.

Also fancy went to see the Test Tube Babies again and this time he agreed with me that his last article was wrong.

So in future don't give a shit about what fancy says.

A. Billington.

WHAT DO YOU MEAN DON'T GIVE A SHIT ABOUT WHAT FANCY SAYS IN THE FUTURE? WE NEVER DID! -SAM.

DEAR SAM,

Simon Day has now quit Simon and the Virgins who have now changed their names to The 100's and 1000's.

Plavia and the Pagends are not really a group - they don't sing, they're just a group of Askes-Blackheath poseurs.

A rising group of Greenwich mods eligible for your "Garageland" bit are The Bold Types.

What about a review of the Albany party?

THIS WAS SLID UNDER OUR DOOR ONE DAY. IT WAS WRITTEN ON SOFT PEACH COLOURED BOG PAPER. I SUSPECT IT WAS WRITTEN BY A bold type BUT CONSIDERING THE

CIRCUMSTANCES BOLD MIGHT NOT BE THE RIGHT WORD.

WE KNOW ABOUT DAY, WE KNOW ABOUT THE PAGENDS AND WE'VE HEARD OF THE BOD TYPES.... SO WHAT! WE DON'T WANT CRUDS IN OUR MAGAZINE.

WHAT DO YOU MEAN HOW ABOUT A REVIEW OF THE ALBANY?? FIRSTLY WE WOULDN'T GO TO SHIT LIKE THAT, SECONDLY WE WOULDN'T AND WON'T REVIEW PRIVATE PARTIES COS THEY AIN'T FUCKING GIGS AND LASTLY THAT SHITTY PARTY WAS ARRANGED BY NONE OTHER THAN THE PAGENDS AND THEIR CRUDDY MATES.

ANYWAY, GREENWICH MODS ARE POSEURS - SAM.

Dear Sam



# Letters

DEAR SAM,

I used to be the singer of the Cash Pussies, and I thought you may be interested to know about my new band.

Firstly though the reasons for leaving the Cash Pussies are simply that there was never a proper band. It was always Judy, Fred (the vermores) and Alex, writing pop songs with 'outrageous' lyrics. And Alex and I, plus of course session rabble, would do demo after demo, with record companies continually disinterested (I'm not surprised). I wasted a whole pathetic year with them.

The band I'm with now, don't talk too much, and get on with writing good original material, not pop songs. I manage them without dictating. (Sorry about the heavy letter!).

Right! Now that's over with, the main reason I'm writing to you is to invite you to a gig at MAYHEM June 16th. I'll be sending a hand out leaflet

shortly, but in the mean time good luck with the fanzine, love Sarah

xxx

P.S. Hope you can make it.

WE'D LOVE TO COME SARAH, BUT WHY TWO 9P STAMPS ON THE ENVELOPE? -SAM.

DEAR SAM,

Me and my brother who bought a SAM at the Ally Pally, are doing our own fanzine called V-SIGN and you said write so I have. Seeing as you're new maybe I'll have more chance of being mentioned.

The most usefull bit was

that on the local bands - we've none far as I know. I don't see much point in fanzine interviews with the "big stars" unless you're gonna ask penetrating questions as to why they're doing little else than making records, charging £2.50 at established venues etc.

Well it's taken us ages to do ours partly cos there's only two of us and we had no typewriter for a while.

Stevenage is a typically apathetic satellite with all bands/venues/mags etc. where tedium is accepted/expected. I hate it so we just had to do something.

Les Swain.

V-SIGN CAN BE HAD FOR 20p FROM 74, EXETER CLOSE, STEVENAGE, HERTS. -SAM.



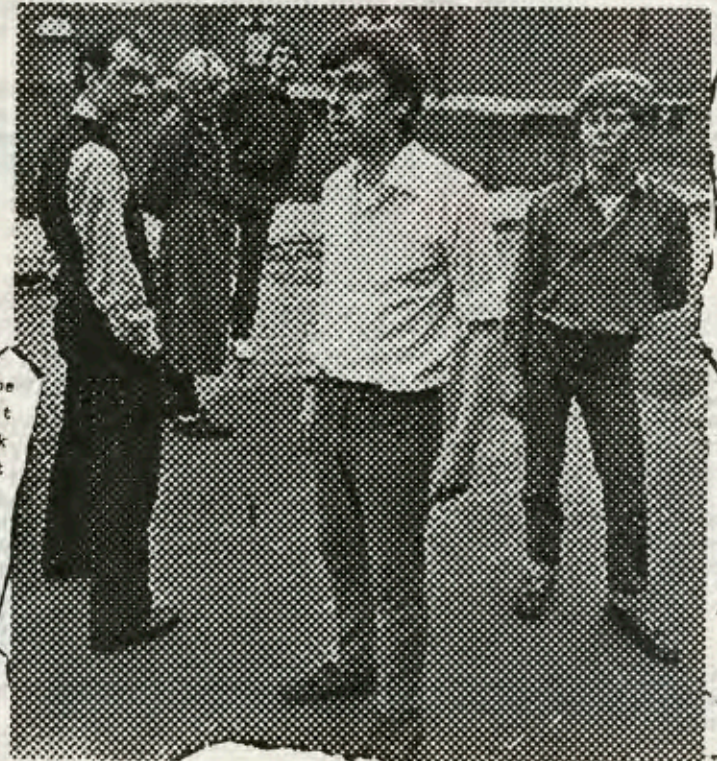




Let OIR supporting U K Subs  
at the sunshine rooms Margate  
over a dozen gigs a piece  
various illnesses have delayed  
establishment of personnel  
and organization of material  
no management or financial  
backing have also allowed  
progress but now efforts are  
being considered interested?

We have done a demo tape  
of 3 songs, primarily toget  
gigs as promoters wont book  
you unless they know what  
you look and sound like.  
Also we wanted to do some  
studio work to find out how  
it all works. One of the songs  
POST ATOMIC has changed so  
much.

You get it in your store  
You wear in on the streets  
Bisexual infants  
You arent quite sure  
Asexual juniors  
Your hearts there  
Sexual behavior  
Fashion moves  
DAME IN TIGHT TIGHTS



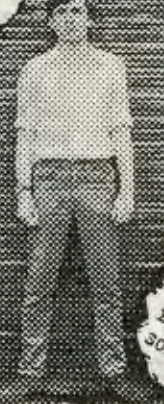
Remember where you read  
about them second!!!!  
VOID is an empty sound that is empty  
but not from my eyes view after 2 1/2 years  
of trying to find a new sound. I have  
finally reached VOID that is not empty  
ness but a creative force fusing musical  
ideas and experiences together. Which I  
hope you will discover.

The chips are down  
They're made of silicone  
A message outdated before  
We've said it  
A sign of the times  
CLASSLESS

SEE VOID NOW!

RAW MATERIAL came about cos the rhythm section worked in a factory for  
a while and the beginning of the song is actually taken from a machine,  
I had the noise going through my head and my job was in charge of raw  
material substances + a little requisition book with a big sign up  
saying 'raw material requisition'.

The main concept of the band is to keep changing keep pushing  
not to stay in one area, that is a thing everybody wants to do.  
I think Mark Perry has gone to far in the wrong way, you can  
discipline yourself mentally stick to certain forms like songs,  
from within you can do things. I'd like to always be able to turn  
out singles. Its much more interesting developing within a format  
then you can progress without alienating people.



Born at a very early age helped by his MUMMY  
Was educated at SKOOLL  
Played drums for years  
Well a long time,  
I get upset when  
I break or drop my drums.  
Favorite Food: Beans + Caylar ( I DON'T LIKE champagne)  
Drink: Water And a tiny bottle of scotch  
Lives: In a flat (more like Battersea Dogs Pound)  
Teedy BEARSname: BRUNO  
HAIR: DYED  
Eye: CONTACT LENS BLUE  
SOX: black (hides dirt)

The name VOID came about from the vortex, when it was first  
formed it was called the VOID for a short while and we liked  
the idea of the name VOID because it didnt give anything away,  
Just VOID doesnt tell you anything so its difficult to decide  
what the bands about-you dont get any pre conceived ideas about  
the meaning of the word thats the main reason we chose the name.

In psychodelia the sound we are trying to aim for is  
a full of sound with no real lead instruments,  
2 hours a piece if you could take it into 3 minutes and still  
that feel and put it into 3 minutes and still  
thats something of what we are trying to do.  
they are all love non-s answers.

This VOID/devoid of reason exotic reasonableness. Devotion  
to the VOID radical reason. This VOID/way of working dub/  
new wave/waves of sound/walls of sound/ psychodelia/controllin  
the wall. Anarchic (not controlling the wall). This VOID/ non  
all, ned/designed for fun. (music is music is music is ?).

It really fills the sound  
out, its on a different  
level than two guitars  
you can get great chops and  
changes in the sound. No  
instrument takes a major  
lead role they all change  
around.

this article con  
tains bits of  
interview state  
ments by member  
s of VOID extra  
cts of some pl  
otos of some pl  
us possibly? fi  
gments of compi  
lers mind impes  
sions gained ob  
servations and  
maybe some pur  
ely invented bit 's





Alex Ferguson has just left the cash pussies who we featured last time and he's now formed a new band but he's keeping the name secret for the time being. He's following Sarah out of the band cos she left quite a while ago and she's now with the Klingons (not the south east London version) and we might have something on them next time.

Poor old Jimmy Pursey he can't get away from it. While he was relaxing and racing his dog at Catford Greyhound track our man on the spot Neal (he reckons he works there!) went up and got on his nerves by asking him for an exclusive for S.A.M. "What, that peice of crap" said Pursey but he still came up with "If Coil Prince doesn't win the Derby Sham will never break up". So Sham's future looks pretty safe.

Crisis have left their singer and have replaced him with Dexter, long time friend/heavy/roadie.

We hear from ex-Roxy owner Andy Czeowski that he's planning a new club in the Brixton area. He's aiming to pull some of the big names including our Elv. Three quid is his proposed entry fee only for the big names down to around the £1.50-£2.00 mark for smaller names. He plans to have headline bands finishing around eleven so that us lot can get home. I live in South London and I've had the same transport problems as you and possibly another small band after the headliners for people who want to stay late. At the moment it's a matter of cash for his plans, but we hope everything works out because we dream about a club in South London that finishes in time to get home from. The only grouch is that Andy is only putting on rock bands because he doesn't like reggae or other black music.

News of another club is one called Buckingham Palais being set up by Joe Strummer, Paul Weller and Ian Dury. We can't say anymore.

THE MERTON PARKAS  
The Wellington, Waterloo. Free

The Merton Parkas are another four piece group who are climbing into the new mod scene, like the Chords and Purple Hearts. Only thing is, this group look the part so much more than any others I've seen so far.

All dressed in suits with an Ivy League style about them. The bass player sporting a snazzy tonic suit and all performing with an equally smart set.

Kicking off with Tears of a Clown it was immediately obvious the Merton Parkas knew what it was all about. Their sound differed a lot from other new mod bands in that they had a pianist-cum-vocalist in Mick Talbot who provided a more melodic sound that quite honestley knocks shit out of the Purple Hearts.

Mick's brother Danny played guitar and Neil Hurrell bass with Simon Smith on drums. As this line up they've been together for around 14 months and it showed as they shot through their set with real professionalism.

Over half the songs were penned by Danny with help from Mick and with monikers such as You Should Be So Lucky, You Need Wheels, Face In The Crowd, Undercover Lover and I Don't Wanna Know You.

The originals included I Saw Her Standing There, I'm Alive, Do You Love Me, Packed Pair And Square and an extended She Said which included a touch of Hong Kong garden to please the 3 rows of pogoing, parka-clad-punk rockers as well as a quick spurt of Land Of A Thousand Dances.

The encore was a bit of a let down, after a fine set they come up with The Kids Are Alright which was a bit stupid. They should've left that song to the Pleasers and the HotReds.

A really good group and a very good set if not for the encore. It's a wonder that the Chords can get signed up and support at the Rainbow and that this group have remained unnoticed by the likes of Pursey and Weller.

Briz.

# bits an' pieces

## MOD MAGS BEN'S BIT

Maximum Speed is the most famous and as far as I know the first. The issue I got (No. 3) weren't much cop especially as it cost 30p, was printed only on one side and is typed double space. There just wasn't much in it and what there was only Average. Face To Face which was originally known as The Kids Are Alright is worse than Maximum Speed. I'm judging these on not how good their photos come out or how neat they are but on the writing, design and ideas.

54321 (great name) should be out pretty soon and alledgedly has a Strummer interview so might not be just mod. Also we warn you that Danny Baker and Tony Parsons are doing things for it. Baker's worth getting cos he's good and he's local to their rag and they know him but Parsons is a tart. Also they reckon Danny Baker's going to New York to write for Village Voice and it would be a sad day for the British press if he does.

Best of the whole bunch is Two Returns to Brighton Please Mate, Oh And Two Dozen Leapers. The first one is a bit insubstantial but the writing, ideas and attitude are really good, really original and the mag slags today's "mods" something rotten. A good anti-fanzine like ours truly. You can get it for 20p from 85 Lee Rd. London SE3. The second issue is ready and the people that run it reckon it has a go at everyone so no one'll get the third one.

Sorry we couldn't give any other addresses but the others don't give them in their rags. COLIN FANCY.

### The Outsiders CLOSE UP (Raw Edge Records)

Side One: Vital Hours: Observations: Fixed Up: Touch And Go: White Debt: Count For Something  
Side Two: Out Of Place: Keep The Pain Inside: Face To Face: Semi-Detached Life: Conspiracy Of War.

The LP opens with a catchy heavy metal punk tune no better or worse than dozens of other bands feeble efforts. After this it's down hill all the way. The majority of the songs are sub-Stooges yawns sung in a half-baked yankee accents which you can forget as soon as the track fades if you've managed to stay awake that long.

Observations and Keep The Pain Inside are embarrassing attempts to inject a bit of emotion into the music with lyrics more pointless than pretentious.

### THE CRAZIES A Simple Vision. NEW SAFE AS MILK LABEL.

We're pleased to announce the first release through Safe As Milk promotions - it's The Crazies long playing tape A SIMPLE VISION.

The ID of The Crazies can't be revealed because of their contracts

with their record companies but we can say they belong to London groups with a number of records out already. I won't even bother to tell you how good it is cos you

should/would never believe a record company's praise of one of their own groups. It's a one off deal with us and the tape, which features 32 minutes of music sells for £2 from us though it will be more when it's released officialy through the normal independent outlets. The songs on the tape include Scorchtorch, Bodybag, Strontium and Human Pie and they're all very good indeed.

Send for your copy from our address (see page one) and please include 15p for a stamp





# WHY?

The Pop Group.  
Y.  
(Radar).

SIDE ONE Theif Of Fire: Snow girl; Blood Money: Savage Sea: We Are Time.  
SIDE TWO words Disobey Me: Don't Call Me pain; Boys from Brazil; Don't Sell your Dreams.



This is a difficult record. It is troublesome, uneasy, violent, ugly, exciting, tedious, excellent, atrocious, annoying and strangely or even perversely enjoyable. I saw The Pop Group supporting The Stranglers. Frankly, they were one of the most immediately impressive supports I'd seen (another was The Flys, so you can see how my taste varies!). It encouraged me to see them again, in their own right, at the London School of Printing. Ian Dury went too, but probably because he lived near there at the time. Anyway, they were still enjoyable, but dragged on a bit.

So eventually they got signed to Radar and released a single that I've never heard. Then I saw them again a few days after we got this album. They presented a shocking, overwhelming wall of noise, and I left early with a headache.

The album lets you absorb that noise at your own level in the comfort of your own home. The most outstanding track for me is We Are Time from the sets

when I first saw them; a great atmospheric beginning and a crackling, attacking song, with a staccato treble guitar line throughout. Theif Of Fire is almost funky, due to Simon Underwood's sliding, jumping bass pattern. Underwood's bass playing is rhythmic yet exploring, leading rather than following. Together with drummer Bruce Smith he could probably form a neat backing for a pure Jazz group.

There is a lot of piano on this album which sounds like the one in my nan's frontroom-old, tinny and out of tune. It is simple but effective, particularly at the beginning of Snowgirl when it opens the song, then blends in with a scattered guitar scale and Underwood's driving bass, and also on Savage Sea when it sounds just like my nan's piano (I must check to see she's still got it).

There is, as others have said, a tribal feel to The Pop Group's music. Even the stark primeval cover gives away this tribalness in the music. There are aspects of dub in much of the music, but it doesn't sound like reggae at all. A rock producer couldn't pick up the sense of rhythm that plays an important part here, as well as dub master Bouville who understands the use of rhythm particularly well as he actually plays in a reggae band.

Don't Call Me pain seems an odd song title, because Mark Stewart's singing sounds like the very essence of pain. The lyric sheet-cum-poster included with the album is full of stark images of misery and pain, but as a lyric sheet it is almost useless because I find the songs completely baffling; I would need to spend time with the band to find out all about them.

In short, I think The Pop Group have used Jazz figures in a similar way to which Beefheart used Blues on Trout Mask Replica. Their album is extreme and diverse, and I hate it in the same breath that I like it. Never play it when you're depressed. It could finish you off.

Neds.

# OLD MEN GO BALD

The Flamin' Groovies  
JUMPIN' IN THE NIGHT.  
(Sire Records)

SIDE ONE. Please Please Me; Next One Crying; Down Down Down; Tell Me Again; Absolutely Sweet Marie; You're My Wonderful One; Jumpin' In The Night.

SIDE TWO.  
Yes I Am; 19th Nervous Breakdown; Boys 50; First Plane Home Lady Friend; In The U.S.A.

Because the Flamin' Groovies chose beatwear in preference to parkas, they haven't been toted around as this year's (or any year's thing in fact), which is pretty dumb because the 'groovies show today's mods what it's all about. They've

been making great rock 'n' roll for years now, but in '76 they began their current phase of 'Sixties sound albums with "Shake Some Action", continued with "Now", and come up to date with this, a superb 'Sixties pop/R'n'B album; from the "High Tide And Green Grass" cover rip off, down to the cord caps and velvet-trimmed beetle jackets.

The album opens with a bouncing "Please Please Me" bringing The Beatles to life, and strangely continues with "Next One Crying" which sounds so much like John Lennon it's uncanny. Their R'n'B reworking would make Dylan shrink in fear under a seat in the bud-ockan; "You're My Wonderful One" sounds suitably soulful (it's Holland-Pozier-Holland) and the title track is the groovies at their best; tough R'n'B with nifty echoplex solos, as usual from Cyril Jordan.

Side two opens with "Yes I Am" which sounds like Jagger, followed by "19th Nervous Breakdown" which doesn't, but shows the Stones what they stupidly left behind. After all, the groovies have been playing for fourteen years, and they're still playing R'n'B. There's a tough version of "Boys", a jangly "50" (The Byrds) and possibly another Byrds song (it's written by David Crosby) "Lady Friend". They finish with "In The USA" their own song, which mentions Chuck Berry and sizzling hamburgers among other things. Their own numbers blend perfectly with the covers, and in no way sound weak beside them. Who knows perhaps the mods of today will have some sense and adopt the groovies. They deserve it. I'm jumpin' in the night. How About You?

Neds.



# WHAT EVER HAPPENED TO EDDIE GRUBB



Patrick Fitzgerald.  
GRUBBY STORIES. (Polydor).

patrick fitzgerald gets about a bit. He's done over 200 gigs since he started playing live in november 1977. I've seen six of those and each time he improved. Sometimes I hated him but sometimes he done really good songs and I really enjoyed it. Not all these songs are great or even good but there's some I really like - nothing to Do, Adopted Girl, Don't Tell Me Because I'm Young, Lover's Pact, Make It Safe and Your Hero.

Lover's Pact has got tremendous vocals and tune that remind me of Country Joe and the Fish. It's a beautiful song. The acoustic guitar on some tracks is functional but isn't particularly good but on this one it's magnificent. Also patrik's vocals on some of the songs are an annoying whine whereas on others they're good so I don't know why he messes about with the stupid voice.

All the years Of Trying is a bit dull and boring which isn't helped by boring drumming from pop star John Maher. It seems to be autobiographical and if it is the following bit is pretty sick.

"But you did sell some records  
Sold them to the ones who  
wanted them,  
Who'd treasure them, and keep  
with their souvenirs- them,  
Never to be sold."

Don't Tell Me Because I'm Young has got really smart organ on it and it's a good song but in Angry Young Patrik's defending himself he almost gets to the point of telling them because they're old which is just as stupid.

Conventions Of Life is good, having a go at the amount of stupid things people do, why? because everyone does them! But it only really scratches on the surface of the subject and he doesn't seem to get into it at all.

Under half the songs are electric but they work pretty well and don't suffer from what some people reckoned they would which was under arrangement or just swapping guitars and adding drums. They are all well worked out and don't go on for ages after patrik stops singing (John Cooper Clarke take note).

Make It Safe seems not so much out as a bit late but I remember him doing it well over a year ago so it's just that it's taken him a while to put it on vinyl. Your Hero is very good and Fitzgerald should have used the speed he tackles it at on some of the songs to lift them out of their dullness.

If patrik wants to be a contemporary folk singer or something you'd think he'd do

catchier songs with choruses and that, so people could sing along, or sing it without guitar or sing it without patrik but perhaps he doesn't want to be like that. And whether he could write choruses as strong as traditional ones that have lasted for years I really don't know.

patrik fitzgerald has never worried about trying something new (stories, poems, backing bands etc.) and has not sold out in my opinion but that's possibly because he hasn't had a great deal of success yet. It also must help that he hasn't got a group that may want to be satisfied by money and not care as much about things as patrik. If he gets a group together he'll have to be careful of this.

I like this LP but I think he could of made a better one and I think he still will.

I'd like to have seen a photo of Penetration's Robert Blamire, who plays bass on the record, and patrik standing next to each other.

Colin.

## CURIOUS

The Cure.  
THREE IMAGINARY BOYS.  
(Fiction Records).

SIDE ONE 10.15 Saturday Night; Accuracy; Grinding Halt; Another Day; Object; Subway Song.  
SIDE TWO Foxy Lady; Meat Hook; So What; Fire In Cairo; It's Not You; Three Imaginary Boys.

Three Imaginary Boys seems to be, on first inspection, completely without acknowledgement to track except for the picture clues on the cover and codes on the label. These aren't much use unless you have a listing anyway. (Worth buying the mag for them wasn't it?).

Starters was the B-side of the first single, 10.15 Saturday Night this was an odd thing to do on an album of unreleased material. Accuracy follows which seems vaguely reminiscent of The Only Ones Breking Down. Grinding Halt is a faster, up tempo number which then grinds to a halt. Then it's back to the slower and more eastern-sounding song Another Day. Eastern in that it reminds me of Killing An Arab.

Object is the fastest track yet, with a more prominent riff which the previous tracks have omitted. Clever echoes on this one. Subway Song is a clever song which is supposed to give the presence of walking

The Undertones.  
THE UNDERTONES.  
(Sire).

SIDE ONE Family Entertainment; Girls Don't Like It; Male Model; I Gotta Getta; Wrong Way; Jump Boys; Here Comes The Summer.  
SIDE TWO Billy's Third; Jimmy Jimmy; True Confessions; (She's A) Runaround; I Know A Girl; Listening In.

The Undertones bring you pure unadulterated pop. The album starts with Family Entertainment, a good catchy little song. Really the whole album is full of catchy little songs from Jump Boys to Male Model and the new and only single on this album Jimmy, Jimmy. True Confessions is on the album but rearranged with the drums taking over the lead sound, they sound like the drummer's hitting elastic bands. It's a bit disco but not quite; a better version than the one on the EP.

The tunes are what makes the album so good. Catchy little guitar solos and neat rhythms. Feargal's voice is in good form.

Writing this has made me want to play it again so dum didi dum dum here comes the summer.

Neal Smith.

in a subway doesn't really work.

Side two starts with the band mucking about in the studio and then going into Foxy Lady - certainly far from dehydrated. So far the songs have had an air of similarity between them and Meat Hook is not much different. A good song but still with that certain sound!

So What (the only picture I can't associate with the song - it's the bags of sugar) could pass for the Fall trying to be conventional musicians. Possibly the best song on the album is Fire In Cairo, with the bass doing most of the work. It's about the clearest cut on the album too.

It's Not You is the weakest song and sounds like any of the crap punk bands you can find on the Chiswick label.

Finally comes the title track, which again has the similar sound that has been present throughout the LP, certainly a different sound. Making use of the bass as the rhythm with the guitar only adding a rough backing, but nothing to really go wild about and possibly not as good a match to Killing An Arab.

Briz.



# FIVE GUITAR PLAYERS- ONE GUITAR...

## THE LATEST NEWS FROM GARAGELAND

We'll start part two by telling you what's been going on since last time.

The Chords are now the fabbest band in town, signed to JP Records, supported the jam, NME centrespreads, the lot! So just don't forget who raved about them and slagged them off first!

The Monitors have got their single out (See the Come On Baby Do The Juke Box Jive page). John Peel likes it alot and keeps playing it and they've sold out their first thousand so they're going for a repress. We wish them luck cos they're lovely lads even if we did give them a shitty write up last time.

The Convent Nuns fell apart cos they're incompetent and too stupid to know better. Simon And The Virgins have been rechristened Hundreds And Thousands (yes we know it's a poncy name and you know it's a poncy name but try telling them that).

Also most of the bands at The Underground Stageshow would qualify for this section but we don't know any more about them than what we wrote so we'd just be repeating ourselves. If them or any other bands want to feature in our famous Garage-land section can they contact us.

A bit of good news is that The Albany is starting a talent night in July so we hope to see a lot of new groups on then.

## NORMAL SERVICE

As usual we got it wrong last time (not intirely unintentional) but the Infants still exist and Room 712 were a break away unit. Well, Room 712 are now called Normal Service.

They make up all their songs as they go along and obviously include clarinet, saxophone and synthesiser as well as the usual guitarbassdrums. Their idea is to get a tight nucleus of four and then have other musicians come along and jam with them. They reckon they're like The Heat. Hawkwind would be more accurate.

They've just decided to have some songs that are already written when they go on. The first few of these are called I Am The Prisoner, If The Aliens Landed, The Ice Cream Van and Stormtroop Shuffle.

I wouldn't touch them with a barge.

## TWO'S A CROWD

Eltham's answer to suicide. They are a duo, one playing electric organ and the other guitar. Both of them sing. Songs include Randy Raquel, Romantic Romantic, Baby Please Don't Go, Flags Are Flying and a stunning vocals and bass version of The

Rizlas hit Can't Stand My Baby. Melodic and boring. Planning to add three backing singers who'll be called Three's Company. Definately a bedroom band.

## THE REPTILES

A good name for a spineless band. The Reptiles are a trio who play reptillian rock which is a poxy meaningless classification but that's what the drummer wanted. Their songs include Rock Against Rock, Today Is Tomorrow and Good Missionary which is not a coincidence. They are a bit sloppy at the moment but may well get better in the future.

## VIRUS

A difficult band to classify. They're a trio with a very fuzzy guitar sound. Could be compared to slowed down Ramones or like The Stooges. Their songs include Mr. Wrong, Loneliness, If You Don't Believe Me, Disco Song, Sex Shops, Lotsa Lotsa, Parliament Square and There's Too Much Hate In The World.

## THE ATTITUDE

This is the band formed by Paul and Mick of Law & Order fanzine fame. They're a Clash inspired group and though they are still doing rehearsals they show promise of being nearly as good as the best of our local bands - namely The Proles.

They're very young and have a lot of time to develop but they've already got some good tunes worked out such as Gunning Down The Tourists, Play List, GLC, Disco Musak, I'm A Strap and Attitudes.

## the light pours out of howard's arse

We arrived at the Theatre Royal, Drury Lane just before eight. The Theatre Royal is a very posh place, and rather attractive, the people there seemed rather out of place. The normal management, in bow ties and evening suits, seemed better suited to the place than us. There was also about fifty Hire-A-Thug bouncers. These certainly didn't add to an already strange atmosphere. Plus the fact that the tickets were between £2.50 and £3.50 for only 2 bands.

Simple Minds - the support - were on stage promptly. If you crossed the Stranglers' sound with Magazine's you'd get a fair idea of what Simple Minds sounded like. They had good reproduction on stage. They played well and their songs were good, but the set seemed to lack any real excitement. Though the audience didn't help them.

Magazine started with The Thin Air taped, during this the band came on. Just as Thin Air faded they went into Back To Nature. Which was really good

and for me only equalled by Parade and The Light Pours Out Of Me. Magazine went on with Give Me Everything, Definitive Gaze, Burst, I Want Your Heart and so on. The songs were well done but were like Simple Minds - dull and lifeless. Devoto didn't even seem to notice the audience let alone react with them. We might as well not have been there.

The only time when we, the audience, did react at all, was between the songs. In one such interval a very enlightened person shouted "boredom". Devoto said "no". Then someone else shouted out "why are you playing such a stupid venue?" Devoto answered "A gig's what you make it".

Magazine also did Parade, My Tulpa, Cut Out Shapes, Light Pours and ended with Shot By Both Sides.

They came back for the encore after a longish pause. Devoto said "I know you don't mean it". I was inclined to agree with him. It did seem very much like the obligatory

encores of the heavy metal days.

The first encore was a very slow song that I'd never heard before, one which you couldn't dance to at all. But they did redeem themselves a bit with Big Dummy, the second encore. During this a lot of evening suits floated round the stage on bits of string. Visually quite good.

I came out of the gig rather dissapointed. I had expected a really lively evening, Magazine do really great songs, but they didn't come across very well live.

I asked a cross-section of the audience (i.e. my friends) to comment on it.

Barry: "I couldn't keep my eyes open during some of the songs".

Robert: "you expected too much Bear, I thought they were quite good".

Jonathon: "There was no where to jump up and down".

Bear.



THE POP GROUP  
DAMBALA  
THE GOOD MISSIONARIES

Empire Ballroom, Leicester Sq.

The good missionaries trotted out onto the stage. There was a standing ovation, they bowed to the audience and took their places behind their instruments. Andre Perry tapped his baton against the microphone stand, the opera house went silent, you could here the Pop Group detuning their instruments in the dressing room, they began to play an orchestral version of the popular hit The Nasty Little Lonely.

David George, fast becoming Perry's right hand man played some nicely composed mellotron. The backing vocals from Gillian Hanna were heavily reminiscent of Gong a la Camembert Electrique. This was the first of six songs for the evening. The next was Release The Natives from Alternative t:TV's third LP vibing up The Senile Man (it's the missionaries who're gonna record the second part). They

played the song like a bunch of people who'd first heard it on a record, then were told to play it, would. Remember, only our Dennis\*It's been off the road for ages\*burns and Mark Perry were on the original recordings so the others-David George, Gillian Hanna and Henry Padowski all heard these songs on record first.

I don't see a lot of point in changing their name cos all the songs they done this evening were ATV songs but it's more of a laugh to change your name than keep the same one cos everyone gets bored with their name. Also it's the fucking the

audience up bit which Perry was always into.

Anyway after a pretty standard version of Release The Natives they launched into ATV's last desperate attempt to crack the top 10, recently released The Force Is Blind. Most of the song seems to be with Gillian singing and ends with George growling. Why does he do that? I assume Perry wrote the words and I think Anno Wombat of Here And Now fame sings on the record but I don't know any thing else about it.

Now this is where the set began to pick up with the splendid two chord Lost In Room which is the b-side of the single. It's very simple and effective and the vocals from both Mark and Gillian are very good. Easily the best song they done all evening.

After that came Another Coke which is one of ATV's earliest improvised words songs and it's well over a year old (that's ancient!). It's almost a straight rip off of The Wailers' Get Up Stand Up and at the 100 club and on the record it worked well but it weren't too hot tonight. Anyway they moved swiftly from pulp reggae to pulp avant garde and introduced Sam, Mandy and Simon from The Transmitters and Genesis P. Orridge from Throbbing Gristle for a version of.. what else but Good Missionary.

Genesis was on drums, Henry moved to sax, The Transmitters played their usual instruments (very boring) and Dennis didn't stand up. Perry started the song by saying, "The good Missionaries are about playing, ummm, anything, anytime, anywhere alright?" and the who fans at

the back woke up. It was quite a good recital of Good Missionary though P. Orridge spent most of the time chatting up the drummer and it wasn't till Perry give him a couple of dirty looks that he joined in again.

As Good Missionary was drawing to a close the guitarists went into Chuck Berry's Memphis, Tennessee, which ATV done as an encore at one time, then into another old song that John Cale has covered baby what Do You Want Me To Do? (some coincidence). Then, with Perry dancing about with his burns semi-acoustic like he was on Top Of The Pops or something

they went through Action Time vision, How Much Longer, Good Times and Action Time Banana. Then after Mark said "this may go on till 1984 you realise" the song grinded to a halt.

Now how come all the bands guests are famous-cos all the group's friends are famous? I reckon we should all get in on the show, so next time you go and see The Good Missionaries take a tambourine, a mouth organ

comb and bog paper, a grand piano or a wash board-and lets see those tea chest basses again hep cats. This is the music anyone can make. This is Skiffle.

Dambala took the stage next but the management asked them to bring it back. I've seen this lot before and I didn't think they were much good then either. Don't know why but they just ain't got it. Now if it'd been Aswad...

Colin Pancy.

Having waited overtime for The Pop Group, we got a "busker".gr...nice. Then out came The Pop Group bass player, Tessa, and assorted nerds with saxophones and a trumpet. After an assault on a backing tape of tribal music, they finished, which was quite a relief. Then out came the band, in the dark, and would you believe it, they rushed around blowing things too! Goody Goody!

When they'd finished the games, they started with Thief Of Fire from their album Y. Mark Stewart doesn't display so much epilepsy (shaking fits to you squire) as he used to, and his voice has become viciously tuneless. The Pop Group have, er, progressed. They make Beefheart's Trout Mask Replica sound like Hip Easy Listening. They continued with words Disobey Me after Mark gruffly said "Allo, we're the Pop Group" which was quite a surprise, cos both times I've seen them before they played

the entire set with out speaking a word, not even the song titles (which is a bit annoying cos you don't know what they're called). Mark dedicated words to Blair Peach; The Pop Group have their hearts in the right places; they offered to play in the benefit for the Peoples Unite Co-operative in Southall after it was smashed up by the cops.

I don't know what the next song was. Mark takes your attention away from the band, whom I suddenly noticed facing their amps, legs apart. By then, the noise had become unbearable, and we left. I've got a nagging suspicion that I still like the Pop Group. Maybe they still do some of the old songs like can't dance without moving, maybe they don't. Somehow I'll be tempted to see them again, but I don't know why. I'll nurse my headache and think about it.

Neds.

MISSION ACCOMPLISHED

AVANT GARDE? MORE LIKE  
'AVEN 'I GOT THE POGGIESST!



# WIPE OUT!

## A WEEK WITH THE NAZIS.

Lewisham, Lewisham  
It's gonna happen again  
(P. Fitzgerald)  
Leicester, Leicester  
It did happen again  
(Einstein)

Yes it did happen again & this time Safe As Milk was there. The date 21/4/79, the time 9am at Motttingham station. We met the coach and moved on to Bromley, there was about 70 people between both coaches.

We travelled up the M1 & were having a good time listening to tapes and talking. Then after about two hours people started to get restless so we stopped at a motorway cafe. There we met the ANL coach from Canterbury.

Most of our coach went in to the cafe but six of us stayed behind to guard the coach. The next thing we know an NF coach pulls in, they all get out and thankfully head for the cafe. As they walk through the door you know they only came in for trouble. They pick up cups, plates, trays, anything they can throw. One ANL member heard one NF say get anyone with badges but inside they just threw things at anyone. Old ladies were having heart attacks & old men reenacted world war one. We suffered three injuries—two ANL members and our coach driver but they were fit enough to carry on. The nazis suffered one arrest and one injury—one of our quick thinking REBELS threw a tomato ketchup bottle 30 foot hitting a nazi on the back of his head, the bottle cracked and tomato sauce went everywhere covering people carpet and the ceiling. The nazi fell to the floor and had to be helped out by his friends.

We would like to thank the manageress of the cafe for identifying the nazis to the police and to the police who were for once on our side and for the people in the Canterbury coach who helped us fight the nazis by running away as soon as the nazis pulled in.

When we got to Leicester everyone had gone, so we walked around trying to find the ANL, in the end we followed a police helicopter which was following the crowds. When we got their, nerves were high, no one knew what was really going on. One kid nearly got beaten up cos someone thought he was in the NF. Then we saw about 15 YNF so we chased them down the road til the police moved in and we stopped.

The police tried to prevent us from even seeing the NF, blocking off nearly every road, people were confused, officials were confused, we started to head down this road and when we looked behind us everyone was following, then we met some kids and they told us to take the next left. We did this and this is what we found.

The NF had met next to a new car park. Next to the new car park was an old one with bricks and stones lying around. We picked up anything we could find and when they started the mark and passed the old car park they were bombarded with bricks, stones, anything we could find.

We could not see them because a large poster board was in the way but I'm sure they could feel us. There was about three hundred of us and in five minutes and fifty yards we had stopped the NF march. The NF headed straight for the school where they were going to have their meeting and we headed the same way.

We never saw the NF again. The police had protected the school with so many men that we could not break their hold. Most of us were in the same road as the school. Here the police were strong, they brought out the riot shields and would form a barrier then after a few minutes they would move down about ten yards. They did this for about half an hour till we were near the main road then they put men behind the shields. On the order they dropped the shields and charged kicking, pushing and punching. People were running everywhere a lot were falling over and getting nicked.

The police carried on this tactic down the road so we decided that we could not reach the school and the police were provoking attacks so we went and found our coach.

During the whole day it was really pleasing to see how many skins there was on our side cos you always hear shit about them all being NF or some other crap.

On the coach we heard rumours that the pigs had let the dogs loose and that a girl had been badly bitten. We went home feeling pleased that we had stopped the march but sick that the police and press had turned it into election propaganda blaming the left for the fights, when after all it's the pigs at the top who have the power to stop the nazi scum from holding their meetings.

On the way home we found something to laugh at, one person on the coach bought a local Leicester paper—a Saturday morning edition with a full report of the days incidents!

## SOUTHALL.

We weren't going to go to this but at five o'clock we decided to go. We turned on the car radio and the news came on that sixty people had been arrested and there was rioting in the streets, we started to think about turning back but carried on.

When we got to Southall the NF were in the hall so we walked around the streets talking to the Asians about the rioting. When we got to the high street it was packed with demonstrators, police and horses. The police were trying to get everyone together and then seal off

all the exits but we prevented them from doing this by pushing and throwing stones.

English shop keepers windows were smashed and police vans were kicked in, then we all sat down and as we did the pigs brought in the horses and everyone scattered. Then two police vans came tearing down the road nearly running people down so people were throwing stones at them. When they got to the police cordon they turned around ready to charge again. This time they nearly mounted the pavements, people threw more stuff and then when they got to the end they came back, this time both on the left hand side, following them was an SPG van. They stopped at a corner and they all jumped out, hitting anyone—kids ran down the side street trying to get away but the SPG followed and were kicking people who were injured, here was the place where the SPG murdered Blair Peach. One Asian was thrown into a van and a pig was beating him up. An old woman ran up to the van, shouting and hitting the window, a copper grabbed her, she turned round and smacked him in the mouth, he fell to the floor bleeding.

It began to get dark so we left trying to find our driver. Luckily we found him, the car was parked near the station. When we got there we saw a body lying on the tracks with a few policemen and civilians standing around. Then an ambulance came. We were told that the injured person was unconscious, and that he was an NF supporter.

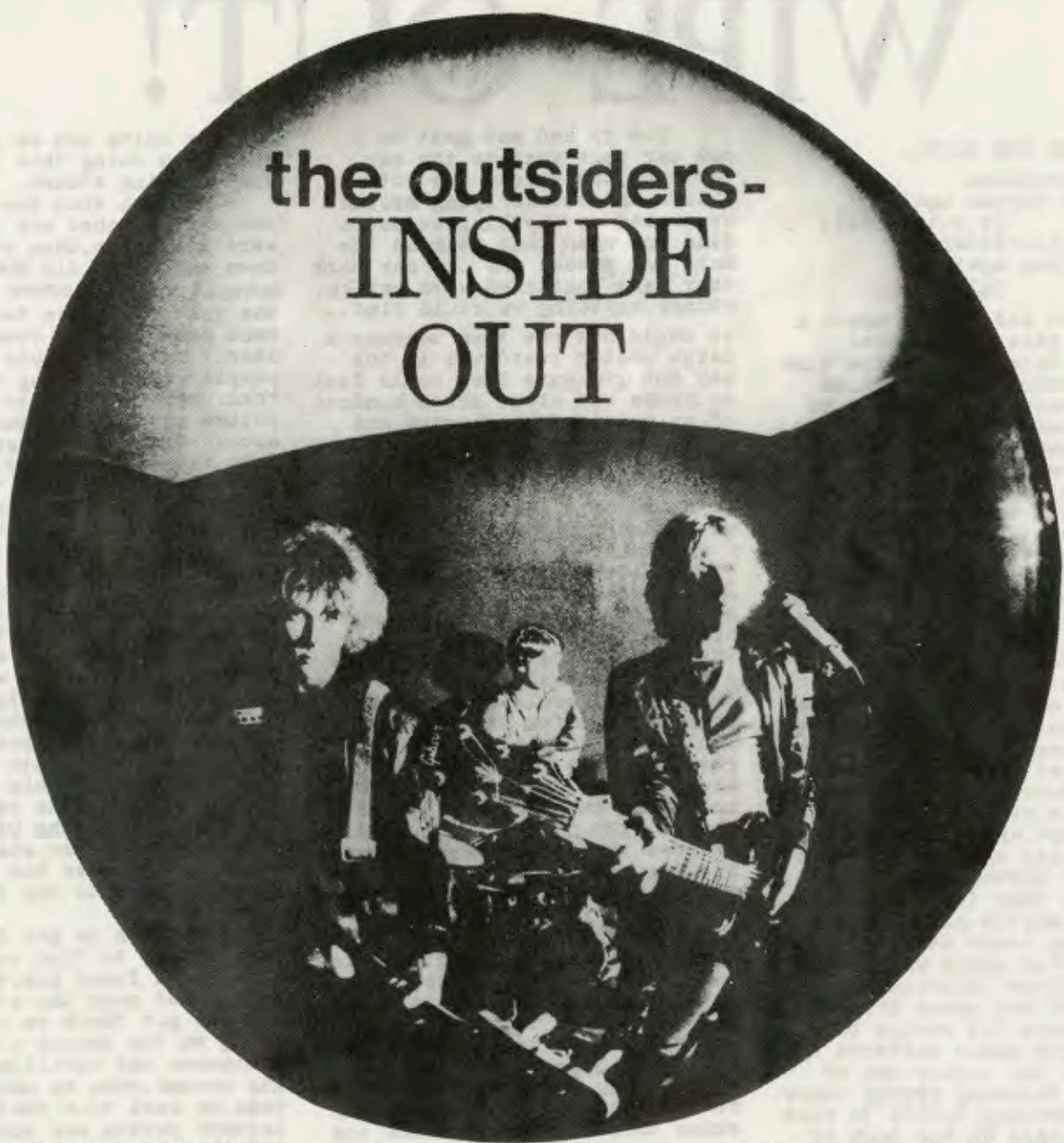
We went home only knowing of one injury. The next morning we found out the horrifying news that Blair Peach had been murdered. The killers, the SPG, have still not been brought to trial or even their names given. All we know is that six SPG have been questioned and that now they've decided it wasn't the police that killed him though several eyes witnesses saw them do it.

Now it is our turn to bring real justice into this country and show everyone the real killers, namely Sir David McNea and the home secretary Merlyn Rees, these two could have stopped the nazis from meeting but failed to do their duty in bringing peace and racial harmony to this country.  
Einstein.

After the event of Southall a defence fund has been set up to pay the £100,000 court fees and legal costs etc. Gigs have been organised and collections taken at gigs and all sorts of other places so if you wanna help the 350 arrested then send the money to Southall Defence Fund c/o ANL, Box 151, London WC2. The clash are doing two London dates for the defence fund in July. So if they can put themselves out so can you.



# the outsiders- INSIDE OUT



WIMBLEDON'S OUTSIDERS HAVE JUST RELEASED THEIR SECOND LP. THEY'VE BEEN AROUND SINCE EARLY 1977 BUT ARE STILL RELATIVELY UNKNOWN. WE SENT TWO OF OUR TOP SPECIAL AGENTS IN TO INVESTIGATE, NONE OF US EVER HAVING HEARD THE GROUP BEFORE. IT WAS MID-MAY AND IT WAS RAINING. BEN AND COLIN WERE ON THE CASE AND THEY ARRANGED AN INTERVIEW WITH ADRIAN BORLAND OF THE OUTSIDERS AT 14.30 UNDER THE CLOCK AT WATERLOO. ADRIAN ARRIVED PROMPTLY ALONG WITH HIS BODYGUARD JULIE.

THEY GREETED EACH OTHER AND RETIRED TO THE VICTORY BAR WHICH WAS THE STATION CAFE. JULIE GOT THREE TEAS AND AN ORANGE JUICE FOR THE STAR (NOT BEN!).

THE FOLLOWING WAS RECORDED WITH A MICROSCOPIC TAPE RECORDER CONCEALED IN THE LEFT HAND LAPEL OF COLIN'S JACKET.

FROM HERE ON IN ADRIAN WILL BE KNOWN SIMPLY AS A, BEN AS B AND COLIN AS C.

HEY HO! LET'S GO!

From A to B and C and back to A.

B: How come it took you 2 years to get to the top?

A: HOW COME IT TOOK US TWO YEARS TO GET TO THE TOP?!??

B: Well to get to the level you're at?

A: To go down again.

C: How long have you been going. ....beginning of '77?

A: Before that...we were at school together. You know the sort of thing people do together for a laugh and...

C: What sort of band was that?

A: Three peice.

C: No, musically.

A: It was a sort of weird mixture of...at the time in '75 I's into Blue Oyster Cult when I was about 15. I was into Iggy Pop and the Stooges

B: So when did you change into a punk band?

A: Well that's it, we never really were punk. Never really went all the way. Well for a start we all had pretty long hair at the time because we'd just left school and that's what cos you've been told to get it cut for ten years. Well where I was it was a really shitty grammar school. So you get one chance, well it sounds such a stupid thing, but to grow your hair long as an example to everybody that you're not gonna be fucked around any longer.

C: What was that about parsons having a go at you for having long hair?

A: Well in one review I read Julie Purchill said that I'd rung her up and told her not to mention we had long hair, but what I actually said was I don't care if we've got long

hair, it doesn't make any difference to the music, well okay it doesn't fit in with the image but we're not trying to. B: What about the thing parsons wrote about you putting bicycle clips round your flares to make them look punky?

A: That wasn't true at all.

C: They made it up?

A: Yeah, I don't know why.

C (to B): How do you reckon they think of things like that? We don't do we? We're not very good journalists!

B: Where did you get the name Outsiders?

A: Ummm...

C: From the book?

A: FROM THE BOOK?

C: Yeah, Camus.

A: Partly.

C: What was the group called at school?

A: Syndrome.

C: Who thought of the name Outsiders?

A: Jan (Adrian Janes - drummer)

C: Do you get many gigs?

A: Well we played on that Cherry Red thing cos we've got that terrible track on that Business Unusual...no I shouldn't say that...

C: Nought to Infinity?

A: No, Consequences. It's the worst track we've ever done!

C: How come it got chosen then?

A: Probably cos it's the shortest so they could put more on.



C: Who writes the words?  
 A: Mostly Jan. He's got a different style and he goes into more detail, more depth. I suppose you'd call it intellectual.  
 C: Who's got 'A' level English?  
 A (Laughing): Me... You're not going to put this in are you?  
 C&B: Yeah!  
 A: But I'm being very honest with you!  
 C: Good... What about Jan has he got 'A' level English?  
 A: Well, yeah but we're trying to eradicate all this from it. I don't think it should matter.

How old are the band then?  
 A (Dead serious): Well I'm 21, and Jan's 21 and Graham's nearly 21 so we're all nearly about 21.  
 (B, C and Julie laugh)  
 A (Still dead serious): If you average it out it's about 21.

CLOSE UP.  
 B: Are you happy with the sound on the album?  
 A: Well you can always change things slightly. But for the sound we want it's pretty close.

C: Count for something seems to be about industry...  
 A: Well yeah, but not just industry. It's all imagery. Like the mechanics are the police really. The mechanics are like the people that make society operate. You've got the people that control society and you've got the mechanics who're the people who sort of make sure it's being run properly like the police. Well see lots of our songs like Vital Hours are about wanting to do things for yourself...  
 C: No, in Vital Hours you want "to make all the mistakes" and you want to "make them fast".  
 A: Well in a perfect society you're not allowed to make mistakes.  
 C: Who did you want to spend some vital hours with?  
 A: Well at the time anybody!

LAUGHING ALL ROUND  
 A: At the time I didn't write it for particularly anybody...  
 C: So there's no feeling in it?  
 A: NO FEELING IN IT?!? Well course there is! If you're shut in a bedroom and you think of what you could be doing..course there's feeling in it! Desperation!

VITAL HOURS.  
 I'm waiting for you  
 waiting to be young and rash;  
 I want to make all the mistakes  
 And I want to make them fast.  
 Don't talk of the future  
 Don't think of the past.  
 It must be obvious what I want to do;  
 Spend some vital hours  
 with you.

C: Why haven't the others come?  
 A: They're working.  
 C: Don't you work?  
 A: No.  
 C: Do you get more money out of it than they do?  
 A: No.  
 C: Do you get any money?  
 A: No, well some, not very much though, not enough to live on.

C: Are you signing on?  
 A: Yeah, I am. Graham Green (bass) is on a course in Birmingham for his job and Jan's doing odd jobs here and there.

#### WHITE DEBT

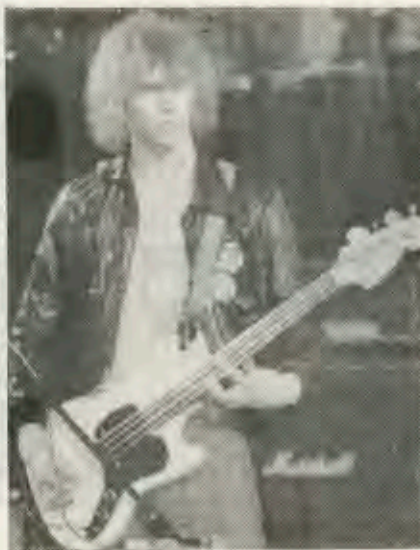
Do you remember the days of empire?  
 Do you remember the days of plunder?  
 Do you remember England's glory;  
 Tribes of Africa torn asunder.  
 Our civilisation  
 Built on the foundation  
 Of exploitation.  
 Our prosperity  
 From years of robbery  
 Of each colony.  
 We have a debt that no coin  
 can pay;  
 Misery, oppression, blood that  
 was spilt.  
 The white man's burden has  
 become  
 His ancestor's legacy of  
 guilt.

B: We were reading the words to White Debt on the train and it sounds racist.

A: Racist? Well possibly. Shall I tell you why I think it could be?

B: Yeah, go on...  
 A: It's like segregating like saying you're one thing and I'm another. So it could be taken as race conscience rather than racist. Well it's just saying there are black people and there are white people - there are differences.

B: Well you're saying that my grandfathers were subjugating the blacks when my grandfathers were being subjugated just as much as the blacks were by the same people.



A: I see what you mean, you're saying 19th century people were being suppressed.

C: Well he's saying it's not the white people, it's the capitalists.

A: We're not actually saying you've got a burden. But if someone read that it might make them realise that it hasn't been easy for black people and if there's violence in the streets - even now - it's cos they live in such shitty areas.

C: How long did it take you to record?

A: Three days over a period of two months. Cos it was difficult to book and we booked one session at a time to see how we were getting on.

C: How long was a session?  
 A: Fourteen hours, ten till two but you only got about nine hours in.

C: Who produced it?  
 A: We produced it ourselves, cos it's just trying to get a good mix - hearing every instrument.

C: What's your favourite track?  
 A (Pause): Vital Hours has always been one of my favourites and keep the pain inside and fixed up - well I like lots of it actually.

C: Is it CLOZE UP or CLOASS UP?  
 A: CLOASS UP actually... yes, CLOASS UP... well both really, it could be taken either way.

C: So Close Up sells cheap like the other one does it?

A: Yeah, well we try to keep it down, cos we sell it ridiculously low to the trade...

C: Which is?

A: Ummm...

C: Yeah come on, cos no one ever says these things... you know, actual figures...

A: Well I better not though, well I better, nah, okay, no, I'm terrible aren't I?

C: Well it's only a fucking fanzine...

A: Well alright it goes out for £1.40/£1.50.

C: And what does it sell for?

A: About £3.25.

C: What price do they get the other albums for, y'know EMI and lot?

A: £2.40/£2.50, about a pound more.

A: We're taking a very different direction now with clarinet. Bonetta plays it on the last two songs. It's very high though. It's only recently but she'll be on the new album.

C: When'll that be out?

A: Probably the end of the year.

A: Well come on ask me some more questions.

B&C: NO RESPONSE.

A: What do people talk about in normal interviews?

C: Load of shit.

B: How many girls they had last night, something pathetic like that.

A: Umm, yes well I haven't got anything like that! (LOOKING AT JULIE).

C: What are you gonna do with your money when you get rich?  
 A: Umm... umm... that's a good question actually, cos I think a lot of people would just take it away and spend it and I might be one of them, on the other hand I might not...

I WAS GONNA LEAVE IT AT THAT AND LET YOU LOT DECIDE WHAT YOU THOUGHT OF THE GROUP BUT THEN I READ BEN'S EXCUSE FOR A REVEIW OF THEIR ALBUM AND DECIDED THAT YOU OUGHTA KNOW THE TRUTH.

IT'S A VERY ENJOYABLE RECORD & IF YOU LIKE THE STOOGES YOU'LL LOVE IT (I DON'T LIKE THE STOOGES). VITAL HOURS IS CLASSIC AND SHOULD BE RELEASED AS A SINGLE BY SOMEONE WITH MORE MONEY THAN SENSE. IT REALLY IS A GOOD ALBUM AND IS A BIG IMPROVEMENT ON THEIR FIRST.  
 colin fancy.







UNDERGROUND STAGE SHOW.  
St. Marks Hall, Deptford.

This was meant to be a midday to midnight festival of local bands but the vicar in charge of the hall changed it to 7 till midnight at 12 when everyone turned up. Some fucking church-it had a bar in it! AND they wouldn't let us use it. Anyway everyone went down the King's Head for most of the afternoon and after a while we went home, through the market where there was loads of punks with their guitars in carrier bags, leaving everyone to get pissed and came back at 7.30.

LEGAL AID were already on stage when we got there and into their first number. This lot were very young and very good. The singer held the words in his hands and the bassist had his guitar nearly down to his knees. I liked them a lot and they had good riffs and they knew their stuff well. After their third song (none of the early bands were allowed more than that) the singer just said that SHAWN'S BICCIES were on next and straight away the Biccies charged up to start their set.

There was a bit of time before they got going though cos they'd busted a string but when they did they were good with the two singers singing in hollow souixie Sue vocals. As well as the two main singers they had a guitarist, a bassist and a transvestite drummer to complete their all girl line up and although the drummer was a bit out in points it's not surprising considering he'd joined them that morning! The second song was called Syphilis and was their best song.

Next lot were called STRICTLY ROCKERS and the singer started by apologising that their drummer hadn't turned up and that they were using someone else. Then he said it'd be shitty like it usually was cos he reckoned it usually was. Then he introduced the first song "This next one's about killing your old man, it's called I wanna kill me Old Man and me mum and aunt and uncle and sister". It was a good song and after that they done Let's Dance. During the set the singer done his best to break the microphone and mikestand and nearly managed by pulling it apart.

SLUG SQUAD were next up and the singer had covered his hair in talcum powder. During Slug Squad's first song someone jumped up and tried to join in but the singer pushed him straight off again. Half way through this song the singer jumped in the air and shook him self wildly causing a great cloud of talcum powder which is a very effective trick that Slaughter and the Dogs also used to use. During the second song the lad from the audience jumped on stage again, this time he was met by the singer's fist - is that why they're called Slug Squad?? They finished their set with a song called British blood.

# D.I.Y

Next up were PITIFUL who had a bass player who looked like Robert Quine of Richard Hell's Voidoids. They played much quieter music than the bands up till then. Their second song was a version of an early Cliff Richard song but I wasn't sure which one. After they'd finished their third song they were supposed to stop but instead they brought one of their mates up to sing and started a fourth song. The organisers wouldn't have this so they pulled the plugs out on the equipment and the band threw abuse and a mikestand at them.

Between pitiful and the next band there was quite a big fight but it didn't last long cos everyone piled in to stop it some of crass. There was these two bald geezers from crass who stood around in their black uniforms and boots check-



ing the equipment was okay and stopping any trouble like this fight. Along with Sid Vicious (who everyone looked like), Crass (which everyone had written on their jackets) were the heroes of the day for most of the punks.

The next band on were SHOOT STRAIGHT AT RIGHT ANGLES who were different to other bands up till then because they went for a glam-rock look as opposed to the pure punk of most of the others. They wore face powder, make up and imitation leopard skin trousers and shirts. They were quite accomplished musically and their set included a version of Rolf Harris' Two Little Boys - you can imagine what it was like.

When Shoot Straight At Right Angles were finished THE SCREAMING MIDGETS took over but I missed them which is a pity cos most people reckoned they were pretty good. After the Screaming Midgets the bands began to do longer sets and the first of this lot were GREY.

Some people said that Grey were like Wire and considering their name they might be going for the same plain/stark/emotionless image. They did long instrumentals and only a few actually had singing with them. The rhythm section sounded like Public Image and the guitarist sounded like the gang of Four's Andy Gill.

The PACK came on next and were very competent and quite old compared to the bands up till then. Again the rhythm section sounded like PJ's but that's cos Jim Walker who used to drum for Public Image is now in the pack. The singer, dressed in a sailor's suit, put a great deal of effort into his singing and a lot of people were quite impressed by him. As I said competent and professional, but for me it was still the first four bands, and in particular Legal Aid and Strictly Rockers who were the best.

R2I followed the pack and they had an odd image to match their odd name. The singer jumped about a lot and seemed to like wagging his bum at the audience.

CATCH 22 took over from R2I and were similar musically though they also had an obvious reggae influence. I've heard they come from Southampton.

Following Catch 22 were the KLINGONS and their guitarist had one of those really good mohican haircuts that are going around. I really enjoyed these a lot cos they were a return musically to the earlier bands and were a nice warm up for CRASS.

Crass presented a solid imposing line-up spanning the stage. Left to right; bass, vocals, guitar, guitar with only the bearded, scruffy looking drummer hidden behind this black clad guards human wall.

The music reflects this no-holds-barred stance with the spike haired vocalist projecting with the same intensity and venom of JR/JL. Most of the songs are structured around a question and answer, band and audience chanting chorus line which is particularly effective in creating an atmosphere and stagershow without the band having to resort to leaping around.

They were joined, for the encore, by a female singer with an incredible voice which was used as a percussive instrument rather than traditional singing. An excellent band to see.

An excellent show held together well considering the circumstances and I'm sorry to see the two bands most involved in organising it didn't get a chance to play new devices and void. Crass apparently thought the whole thing was great.

WHO SAID PUNK WAS DEAD?

Woodrow & Concorde





THE PACK



THE KLINGONS



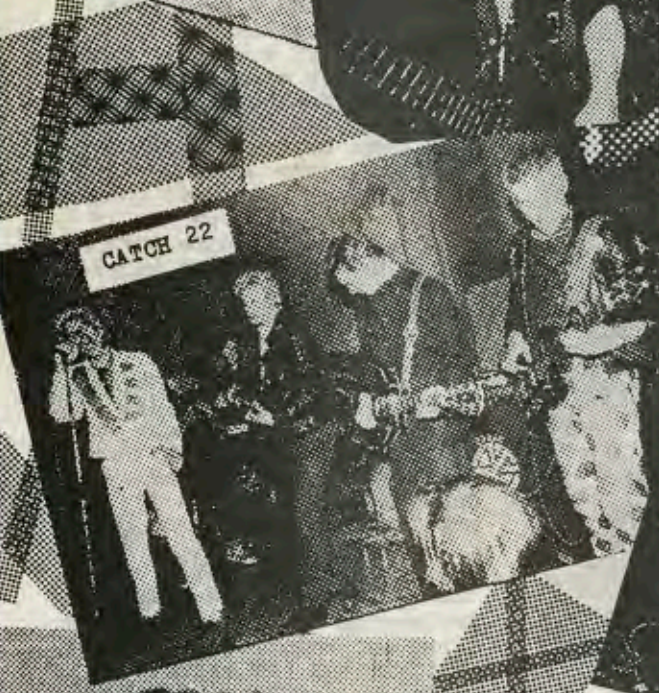
THE CLEANERS



THE SCREAMING MIDGETS



GRASS



CATCH 22



SHAWN'S BICCHIES

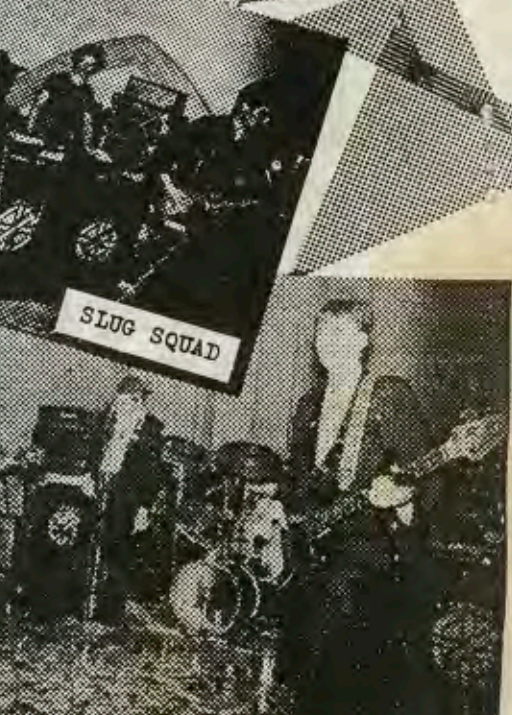


STRICTLY ROCKERS



SHOOT STRAIGHT AT RIGHT-ANGLES

GREY



SLUG SQUAD

NIX the further away you get the better they look!