

Issue 4
20p

SAFFAS MILK

THE BOYS

DAVE WALLER

COCKNEY
REJECTS



THE CURE

DESPERATE BICYCLES

SAFE AS MILK

MAKE ALL POSTAL ORDERS AND CHEQUES OUT TO Neal Smith AND DON'T CROSS THEM OK? I don't know what you lot think we are but we DON'T own a bank account so it really messes things up when we get things made out to Safe As Milk & Co. Also, if you're gonna send stamps send 8p ones cos we don't all use 1st class.

Here we are, one year old, and at number four already! The March Of The Milk is unstoppable! We've even managed to cross the Atlantic into the pages of a Yank collector's mag called Goldmine. They sent us the cutting where The Milk stood out favourably amongst a host of Surf Music fanzines, accompanied by Maximum Speed and old persons "fanzine" Blank Space from Virgin Dreckords.

We had successful results from Neal's invitation to contribute and stuff poured in from across the Nation. If you're not in this time, try again next time. We couldn't fit everyone in cos we couldn't afford the extra pages! Tracey H. tried to get her own fanzine out, called Wastepaper but failed due to lack of funds, so she's contributed a bit on Bristol bands and a Desperate Bicycles article she was going to use. Jeff Whur of Merseyside is currently working on his own fanzine and he'll let us know how it goes.

Local beat combe the Monitors have split asunder, with the blame falling squarely on Robert Stigwoods R-sehole label. Chris Kitchin is going solo, but Lee, Nick and Gary are suing for breach of contract ie RSO didn't release the records. They're continueing as a trio. Meanwhile Chris is forming his own band, and there's talk of brass.

Just to show we're not scared of opposition here's a short list of some other fanzines and what we think of them. If we've left yours out we're terribly sorry.

SUPERPOP. Too political for my liking. Dull unimaginative and not worth wasting your money on.

NEW MUSICAL EXPRESS (20p+SAE to N. Spencer c/o 57 Carnaby St. W1V) Run by trendy intellectual ex-art school students with about as much street credibility as the queen. "NME" (as they seem to like to be know-how daring!) reads like a dictionary and have a tendency to write more about themselves than their subjects (try and get this right in the future eh lads?). Occasional naive attempts at 'political' articles fall flat on their arses. Basically they never have anything to say and if they did

SAFE AS MILK
45 GREENVALE ROAD
LONDON S.E.9.

SAFE AS MILK IS
Colin, Neal, Neds, Ben.

STAFF
Nick Cock-up... Holiday snapshots (of Specials, Spizz, Minors and Cure).

Ken Venturi... Writing and Graphics (Poison Pens and Rebellious Jukebox).

Bear... French letters.
Tracey H... Writing and Photos (of Desp. Bikes)

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Tony Marlow (Plumstead)
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Keith Fernie photos (of Leeds bands)

Thanks to Paul the Punk, Cheerful Cherry Potts, and Jo "Bet Lynch" Redmond.

acoustic guitars and double bass! No doubt an attempt to combine the more appealing aspects of Secret Affair, John Martyn and Kenny Ball.

Cheerful Cherry Potts has left local heroes These Strange And Beautiful Things after someone told her the group were meant to be fun. The band, who are mainly unruffled by this, have just added a welsh sax player and are talking of records. They

gig infrequently due to the time consuming business of actually getting the songs right.

Two local new record labels make their debut with local bands. Round Records have put out a Morris and the Minors EP, a bargain at £1 or 80p plus 13 p&p from us at the usual address. Thin Sliced Records are about to exrelease a record from the VDUs and have got the whole neighbourhood quaking with terror in case they carry out their threat of releasing a single from the Void Quartet. Thin Sliced Records is a sideline of S.A.M. photographer Nork Creaker, whose Specials pics on the back are excellent don't you think? (Nork Creaker can be contacted at the S.A.M. address if you require his services.)

S.A.M. fan and ex-Coldharbourite Garry Bushell (of Metal Weekly) doesn't only write gushing reviews about how danceable the Specials/Selector were at Lewisham after staying seated throughout the gig, but this so-called Charlton supporter and general all round man watches Mike Bailey's boys from the comfort of the seats. What would Stinky and the boys say?

So that's it for another issue. Keep slugging us off everyone, lest we get complacent. Beam me up Scotty.

love
the Milkmen X

FANZINES

they wouldn't know how to say it so anyone could understand it.

SOUNDS. (20p and large SAE from Alan Lewis, 40 Long Acre, WC2.) Not bad for beginners but afraid to criticise and caught on a razorblade between Punk and Heavy Metal (so they go for the easy option and write about the Ruts!) Can never think of any good questions in interviews. Look for good stuff by Garry B. If there ain't anything by him spit between the pages so the hippy who buys it is disgusted!

SMASH HITS. Our fave. Surprisingly good layout and lots of colour! (How can you afford it?). Sticks to more normal A4 lay out

unlike some of the others. Lots of lyrics and doesn't come on pseudo-intellectual like the rest. Give yourselves a pat on the back boys, well done!

MELODY MAKER. Very "establishment". Not seen a copy of this around for a while (has it folded?) but when it does appear it's unadventurous, scared to experiment and breaks no new ground. Considering how many people young Ray has got helping him with his venture it's a very poor effort. Don't bother looking.... just spit!

ZIGZAG. (50p! from Chris Needs 69 Stanbridge Rd.) Yet another Clash fanzine (Yawn). Extra large green gob in the pages of this crap.

All the above fanzines are available from Rough Trade and all good chemists.

Pat Ronising.

Strontium 90 (Sr-90) The main vehicles of its transport to man are milk, milk-products, vegetables and cereals. The potential dangers from its deposition in bone are leukaemia (blood-cancer) and bone-sarcoma (bone cancer). The hazards are particularly relevant to children.

In the average mixed diet in Britain about half the intake of the adult comes from milk.

Safe as milk?

STAR TREK

THE SOUNDTRACK



I was beamed down from Starship Enterprise what I saw what i felxt was a total bore. I looked around and wondered how can this be that people come and pay money for a totallly boring band. I'm talking about The Barracudas, they should be beamed aboard a Klingon ship and sent to an outer galaxy.

The sound did'nt help much, it was just one blur. You could'nt hear the vocal's and the guitar sounded like a dentist's drill. Song's like "Subway Surfin" were okay and the old Burk Backontherack number "Little red book" were quite good. But the rest was just drivel. They thought they would get an encore, but they did'nt so "I WAnt my woody back" was'nt played, which was a shame. They have ripped off the Ramones look with leather jacket's, t-shirt's, holes in their jean's and the "Mi, we're American" look then addxed the surfing sound. But they fail miserably. They certainly won't keep the American flag flying.

As Spock pulled me through warp factor 2 i could tell things were gonna change. Spizz Energi have got a new guitarist, Scott. Pete was vapourized by the Klingons. They've got a new drummer as well, same name though Hero Shima. They started with new number's which seemed a bit weak but we'll enjoy them after a few listen's. The sound was awful which made the roadie annoyed so he gave the monitors a good kicking. Spizz started to enjoy him self climbing on the PA and getting on peoples shoulders. Scott kept worrying about the guitar sound and Mark Coalfield wouldnt let Spizz touch his organ (I didn't think Spizz was that way inclined!) but Spizz would have none of it and carried on playing. Jim Solar enjoyed him self especially when Leutenant Oohorah asked him to dance. (This is getting a bit over the top Neal-I bet half the people reading this don't even watch Dr. Who-Colin)

Then came the classics, Soldier Soldier, Platform 3, Cold City, Virginia Plain, Amnesia and (possibly the new single) Energi Crisis. Soldier Soldier got every one dancing even Ranking J. Arthur. Then they beamed back to the Starship but we got them back and they did Soldier Soldier again but halfway through it the PA went so the vocals dissapeared so you just hear the music. But Spizz didn't give up that easily, he wouldn't let the Klingons win, so he carried on singing with the crowd joining in then they left to boldly go where no man has gone before, yes you've guessed it up to the Rough Trade offices!

Neal.



FREEDOM?

Going through Canning Town you realise why there's only three ways to get away from the area, you either become a footballer, boxer or rockstar. The Cockney Rejects fill the last two alternatives.

On both sides of the road factories jump out at you from the pavement lumps of grey rusty steel, with massive pipes coming from all corners and then, reaching for the sky and filling it with a sweet sickly smell that you can't escape from. And inbetween the factories are the massive concrete blocks called homes no gardens, no privacy, no fun, just a window that faces the factories so your mind will keep on the job, the way the managers like it. (You can tell he's been reading 1984 can't you? -Colin).

MICKEY: It was really funny cos Stinky was dancing all over the mixing desk and Pursey was saying "Don't do it man, don't break it" & Stinky told him to shut his trap, & he did. Pete Stenning the bloke from Small Wonder is a right minge, we wanted to release an album for about 2½ quid with say 14 tracks but he didn't wanna take the risk, said he couldn't afford it. Then we went round his house and he had a video machine and all that kind of gear-he's a minge! He even moaned about the single cos it sold out & he had to press more and it would cost a lot. One day we went in to ask for a £100 ploan to get some amps, at first he said no so a few days later we went back and he said

MICKEY: Our fans are alright, they wouldn't do anything while we're on cause us any aggro. They a big and ugly looking bunch but good men. Sometimes there's trouble like at the Upstarts gig at the Ballroom these minge skinheads were beating up these punks so me and the bass player jumped in, then our roadies and mates helped and stopped it. Then later on they started again so me and Stinky sorted them out, it's the only way to stop them, not like Pursey with all that "Peace, man" shit-they still carry on fighting. BIG T: Our lot don't wanna spend money getting into gigs then ruin it, they're not like that. If their was any trouble they would sort it out.

MICKEY: Other areas have lots of



This is why the Cockney Rejects are so good, on stage they're getting rid of their hate and spite. As Stinky says "If Pursey's lot are the Cockney Cowboys then we're the Cockney Rejects".

The Cockney Rejects have been going for about 8 months and in that time have built up a strong following and have had a lot of press coverage mainly by Garry (I don't pay train fares) Bushell. The Rejects took a tape up to Bushell and he loved it, got Small Wonder to sign them up for a one off single and then brought in Pursey to mix it.

yeah alright.

BIG T (Ex-bass player now roadie): I mean you need amps to play, he's so stupid, he could make Small Wonder great but he doesn't take any chances. He could have had a Menace album and all that kind of stuff but he doesn't wanna take risks.

At the Rejects gigs you feel nervous cos all around are these 15 stone skinheads shouting about West Ham and the East End with Stinky encouraging them with his little West Ham anthems like "Billy Bonds".

fights but they don't realise what they're getting into. We have it everyday so we just want to see a band and enjoy it. In the sixties there was a code of conduct in the East End but nowadays it's just guns and all that-it's rougher now.

Mickey used to be in the Shitters playing Baby I Love You & stuff like that then he decided to form his own band with his brother Stinky and two mates.

MICKEY: I gave Big T a bass but he couldn't get the hang of it so we gave it to a mate. Then we did a demo for Pursey-Police Car, The Fight Song, Flares And Slippers and I Wanna Be A

THERE AIN'T NO



GENERAL MICKEY GIVING PLANS FOR SATURDAY'S MATCH AT WEST HAM

Star which was a real primitive version. And then Pete Stenning released the EP and it did well.

We've only done about 5 gigs cos the Sham manager tried to stop us doing gigs cause of what we said about them. I've never heard of Hersham and that cockney thing they're always on about. If you go back to Sham's early days and compare them to us we're a much better band.

On stage the Cockney Rejects don't go on for very long with only about 10 songs they last for about 25 minutes.

MICKEY: I hate seeing bands who play for about 45 minutes and after 20 get bored and lose their energy like the Upstarts. I'd rather play for 25 minutes, give 100% energy all the way through. The crowd enjoy it more, they don't get bored and you get more out of the crowd.

JOIN THE REJECTS

I wanna go back to where it all began
I wanna do a gig in my back garden
I wanna have a laugh before the press
get in

Cause if you give them the chance
They'll destroy the fucking thing.

MICKEY: I don't wanna be the new Sham, I think the Upstarts will fill that space. I hope so anyway. Parsons cried his eyes out when Pursey told him about the split and now he's gone

back to Pursey. The only good bloke was Dorking the ex-drummer he's working in a sheet metal factory now.

Around the East End there isn't many places to do gigs or rehearse. but Mickey says there's good bands.

MICKEY: The Postmen and The 4 Skins are good bands, and Barney Rubble. I'd like to do what Secret Affair have done - sign to a major company with our own label. I'd call it "Claret And Blue". And then I'd sign up all the good local bands. That would be really great. If we do a tour I'd like one of these bands along. There's a place in Bow where we practice but it's expensive.

Onstage West Ham is mentioned in every sentence. It gives the crowd a chance to participate and give off a lot of energy.

MICKEY: The Cockney Rejects and West Ham are the only reasons I'm living for. They're the only things I care for. I was into early Ramones stuff and the Clash. I really like the Jam. Me and Stinky write the songs, he stops me getting too serious.

Stinky is on probation at the moment and has another court case soon.

MICKEY: Me mum's doing her nut, he could go down and if he does it's the end of the Rejects, I mean Stinky IS the Cockney Rejects.

THEY'RE GONNA PUT ME AWAY

They're gonna put me away
On a rap I ain't done
I only really done it
Cause I wanted some fun
I know I didn't mean it
but now it's too late
I know what I'm gonna say
When I face the magistrate.
(Chorus)

It's true, I hate you (4 times)
They put me in a pissy cell
With a bunch of drunks aswell
I can still remember that
horrible pissy smell
Why don't you leave me alone
Let me go back home
You know it's making my mother
unwell.

The Cockney Rejects have just had their first single released on E.M.I. They're having an album out soon and will be touring in the new year. The best thing for you to do is join them, you won't get killed but you'll have a fucking good time.

NEAL with help from Paul.

FUCKIN' FREEDOM

Bear, who wrote a couple of things for us in issues two and three, couldn't take it any more so he fled to Europe. He's decided, it seems, to send back reports of what he's getting up to and what the European "scene" (that's a massive pisstake-and not of Bear or Europe) is like.

Anyway, here for you not to bother reading is Bear's first progress report:

Courgis, near Auxerre, about 110 miles south of Paris.

I'm having a good time, fresh air and all that rubbish. Though it's not all a bunch of laughs: cooking, washing up and washing clothes. I've done a week's grape picking, this has been the best bit so far, though grape picking has been incredible hard work. Strangely enough it's quite satisfying to see the mountain of grapes you and your new friends have just picked.

It's a bloody sight better than an office job. No more of that!

Over here they've got it as well. The ORDRE NOUVEA, or what we would call the National Front.

There is also a socialist party opposing them; loads of pro & anti graffiti in the larger towns. E.g. Ordre Nouvea=Ordre Nazi.

It seems strange that a country invaded by the Nazis only 40 years ago should have it's own.

Dane we spoke to at a Youth Hostel reckoned that fascist parties were starting and growing all over Europe.

It goes the opposite way as well, there is a lot of anti-German feeling (mainly among the old). People keep thinking I'm German cos I'm tall and fair. One old bloke came up to me and starting swearing at me in German.

Onto the popular music over here; it's terrible. I've hardly heard a single decent thing since I've been over here. The nearest thing you get to new wave is Blondie(?) and Patti Smith (Frederick, quite good actually). In the bars you get Kiss and Supertramp rammed down your throat, intermixed with wet french ballads. You do get some Stones though.

Any way onto a short review.

NEW FUCK UNIT
Chablis. 15 Francs.

We were sitting around this bar in Chablis with a load of other grape pickers (mainly hippy types, everyone was singing and dancing and generally having a good time) when some bloke came up to us with some leaflets, telling about live music in the area.

The name New Fuck Unit immediately grabbed mine and Mike's attention. And when we had explained the meanings of certain words (the others are all french). Everyone decided we had to go.

we found out they were a jazz group. The group came on, apologised for being late—they were very late—and got on with things. After two long wanders through what might have been tunes, I went back to the bar with the others.

The group wandered through more songs. After an hour and a quarter—as they showed no signs of finishing—we left.

It would seem locally that Jazz and Folk are the only live concerts. Maybe the folk would have been more interesting.

Your European Idiot.
Bear.

the final
frontier

REVILOS
CROOKS
PHOTOS
Electric Ballroom

This was my second viewing of The Photos and their lovely lead singer (Wendy Wu), hailed by many to be a Brunette Blondie, she did not impress me this time either. Well at least this time she managed to avoid getting her straggly hair tangled up with spittle, as she did at the Marquee. Enough of this bitching and more about the band. They were quite good.

The Crooks (silly name isn't it?) came off as a posey mod band trying to look professional, and sound aggressive, neither of which they did very well.

We had the usual long wait for the headline band, probably due to the fact that the Revillos had not only brought a very fussy bunch of roadies with them, but also they had a few special effects to set up.

Just as everybody was about to give up hope and settle for an early night, a lovely sixties drumming riff pounded out of a new P.A. that had provided The Crooks and the Photos with a lot of trouble, gave the que for Robo Rhythm, aging Hi-Fi Harris, and Felix to take the stage. Robo joined in with the drumming and the atmosphere was set for Eugene and Fay to come hurtling on. The extra cychedelic lights under the drums flashed on the specially fitted screen at the back, and the two Fay Fife look-a-likes standing next to me were almost wetting themselves with excitement. At last on came Eugene looking like a cross between Eraserhead and Flash Gordon, complete with a leather suit with tail planes on the arms and legs. Closely following him to everybody's relief was Fay. They dived on the mic stands, ripped off the mics to make an impressive start, only to find that Fay's mic didn't work, she promptly handed it over to Eugene who gave it the once over then shook it, and then slammed it down on the floor.

Apart from when Eugene called for a restart on a badly timed beginning to another song, this was to be the only upset on a fast aggressive set.

Eugene was full of fun, but was a little too posey for a kid at the front who shouted out something rude, only to have his arms stamped on for his troubles by a defiant looking Fay Fife. The combination of both Fife and the backing singers Babs and Cheryl, was both eerie and excellent.

I wasn't too sure about the sexy symbolic positions Fay and Eugene managed to get themselves tangled up into but it seemed to go down quite well with the glazey eyed droolers down the front, as did the bending over and flashing nylon clad bums of Fay and the terrible twins.

Altogether a great laugh, a good night out and let's hope they can capture all this on an LP.

Ken Venturi.

scooba
scooba

Opening the gig are Reefer and I get bored while they're tuning up. No tell a lie, while they're walking on stage. They're a heavy metal band.

I go off to get a Crisis interview and although Tony Wakefield is prepared to talk Doug Pierce is not so keen so it doesn't work too well. Doug moans that because it's outside with all of us leaning on some car and with this crappy band playing he can't concentrate.

Crisis' first song is Assault which is appropriate. They charge on stage and hammer

ASSAULT!

into it. There's two guitarists, a singer, bassist and drummer. Dexter the singer for tonight is not a member yet but is just being tried and tested. They all look good, dance well and the songs are short, punchy and to the point.

The group's first single was No Town Hall (Southwark)/Holocaust/PC 1984 on Action Group Records. Peckham Action Group released it and sold out the 3,000 pressed but have only just broken even and Crisis don't expect money from it. The next single is gonna be on their own Ardkorp label and will be UK'79/White Youth.

The Crisis fans (a mixture of punks, teds, skins - the lot!) dance enthusiastically and when they start to really go they get wild! Both males and females

throwing each other around, and wrestling and tripping each other up. The group power through Holocaust, SPG and Brookwood Hospital which is about the mental hospital across the road from where Doug lives where all sorts of strange things go on he reckons. The drumming is very sharp and well worked out and so are the rhythm/lead guitar bits.

Back in march this year

Doug wrote that Crisis were going through a period where they'd either break up or

become much stronger - what's happened?

"We're much stronger. I'm really pleased with the group now, like we've been through two drummers and one singer since I said that but now we're alot stronger".

They say the music's changing, becoming slower with a more obvious beat. It's become like this because of the amount of marches they've done, playing on the back of lorries. One of the most obvious songs like this is White Youth and when I first heard it on a John Peel session I thought it was slow and boring but with all the power of the live performance it's great and I reckon it's the best of the two sides of the single.

WHITE YOUTH

Race and nation
Is capital creation
For racist charade
And you will pay.

All the songs are their own and they don't like doing their last single much for various reasons but they do tonight.

They speed through Alienation, Red Brigade, Kill, Militant and back in The USSR. Lester on lead turns in some nice set pieces and as I said Luke's drumming is very good indeed. They return for a re-run of Assault and every one goes wild again.

UK'79 was written last year and was called UK'78 but they still do it cos "Nothing's f*cking changed".

UK'79

Living in the UK
Is a lot of fun,
Cops don't even
Carry guns,
If you're innocent
There's no need to run,
In the UK'79.

They say they want a contract with a big record company but they're not going to go crawling up to them with demo after demo. As the band say "All the record companies have heard of us now and if they're interested they'll come to us".

A lot of groups are just an image designed to sell. Crisis go much deeper than an image but will they ever sell?

Colin Someone.

Colin and I

decided to go to Leeds. When we got there we found that the local RAR branch was organising a gig at their own club. Leeds RAR has been going for a while now, and has got good movement going in Leeds. Most gigs are sold out; they've got their own club with a bar, and the crowd are appreciative and friendly. First on, to our dismay, were Pretty British. We'd seen this lot at Deeply Vale. They're awful, and that's putting it politely. They're just so bad it's unbelievable. The singer thinks he's Iggy (Sniffy knows this Pop geezer well, first name terms y'know) with his roaming around and off the stage trying to get the audience moving, but he fails. He wears an awful plastic leather-look jacket with a tiger on the back, just like Iggy on the "Raw Power" cover. He's got peroxide hair and a false suntan, and can't sing, but he doesn't realise it. He tells everyone to dance and enjoy themselves, but how can you with the crap they're playing? Bad tunes that don't even make your foot tap and then the words, talk about slush. And yes, you've guessed it - they didn't get an encore, thank god!

Then came Delta 5. This lot are really good, with two bass players the sound is slightly different & the singers have got really good voices. Business, the first song and the single on Rough Trade is good but not the best. Alone and Colours are really good with the vocalist putting alot of feeling into Alone.

DELTA FIVE GET RID OF MY BLUES



It's about a girl who wants to be alone at night and not with her fella. With three singers they can change the sound alot which is a good thing. They're friends of Gang Of Four and Mekons and these two influences rub off a bit on to the band but so what they are one of

the bands of the eighties. Thinking about it though all the women bands around are middle class (ie Slits, half of Delta 5 and the Raincoats) what would it be like if we got a working class girl band I wonder.

Nealsky.

I went to interview The Cure at Morgan Studios in Willesden. They were recording a single under the name Cult Heroes. Drummer Lol Tolhurst chatted to me for a while, and then I interviewed guitarist and Cure front man Robert Smith.

Neds: How long have you been playing for? Your tour manager said you could all play well. So I just wondered if you'd been through endless classical guitar lessons or something like that.

Robert: No. I did learn classical guitar for about three months, but it wasn't what I wanted to do. I started to learn piano as well. That was a long time ago, when I was about 13. I didn't know what I wanted to do. Like guitar was the obvious thing cos it was easy to carry around. I

ar and then I hit something that's - A lot of them probably are chords, y'know sort of minor seventh twelfths or something. I dunno, there's not much point cos the other two don't know nothing about them either, so I'd probably say "Let's play a B minor seventh" and they'd sort of look at me and go "Oh...right" (I didn't know drummers played chords Rob!) So I just go "It sounds like this" and they do it.

N. What sort of bands shaped the Cure's sound?

R. There wasn't really a set of bands cos we all like different things. That's why if any of us played in another band it would probably sound completely different; y'know it's just because the three of us happen to be playing together that it sounds like The Cure, a unique kind of balance.

it's too commercial, which in a way is a bit stupid, cos as I say...

At this point Lol's drumming becomes deafening, stopping conversation, but the tea arrives just then. I tell you, Morgan Studios tea is quite an experience!

R. In "My Guy" this week there was someone who takes six sugars in their coffee.

N. In "My Guy"? You read those sort of things do you?

R. No. Sandra does (Rob's Sister). I've never read it before. Quite funny really I might subscribe to it.

N. Carry on.

R. Oh yeah. It is a departure from the sound on the album, but the next single won't sound anything like Boys Don't Cry. But it wasn't like Sounds suggested that it was a desperate attempt to get a hit single, because I don't think it is. I mean if you want a hit single you bring out a bloody disco record, but y'know, the next single will be completely different again, cos the stuff that's being written at the moment is really (the end of the sentence was ~~dr~~ drowned out by drumming so we'll have to wait to see what the new stuff's like).

N. I think it's well crafted pop, but that's no insult or detriment ("bad thing" to you mosh).

R. I wish it was a number one though.

N. Do you find that live you lose out without overdubs - little bits of guitar-stuff like that. Like for instance the one string guitar piece on Boy's Don't Cry?

R. Well have you seen us play out side London?

N. No, only at the Lyceum.

R. Well someone was saying yesterday that when we play outside London we're a lot more adventurous than when we play in London from the point of view that when I play London, especially at the Lyceum apart from the fact that there's lots of people there and obviously it's a bit nervy doing that in front of so many people but when you're outside London there's not so much pressure on you. There's not so many people waiting to see what you're going to do wrong. There's rather more people going for a good evening out, like if you're playing Yeovil people aren't gonna stand there and say "hmm, what is the Cure's aesthetic" and "are they the true saviours of rock'n'roll" things like that, they just go out there to take you at face value, so we do a lot more sort of - just really improvisation within the numbers, like say the solo spots in Three Imaginary Boys and things like that - Subway Song - sometimes. I like to really go over the top like in Boys Don't Cry I'll just play the one string run and not bother with the chords, and if it's going well you don't really notice. If you've got an audience that's really nice, you can get away with anything really. It's only cos the audience is stale, or doesn't like us for some reason - cos they read the NME that week!



THERE ARE NO GRAND PIANOS IN JAPAN.

N. Do you think that Boys Don't Cry was a departure from The Cure sound? because it's quite a straight pop single - or is that an insult?

R. Not really. Pop seems to be used as an insult now.

N. I think it used to be but it's not now. Someone I know used to say "Eugh! That's too poppy!" but...

R. Or "They're just a pop group" N... now he says "Oh that's feally nice and poppy!"

R. Well it's exactly the same idea behind it as Killing An Arab. When we wanted to do Killing An Arab and 10.15, people said "You can't bring out Killing an Arab and 10.15 because... it sounds like a racist song" or "It's not a commercial single". We thought it was a good single, so to convince people, we brought it out see, whereas with Boys Don't Cry it was the other way round. People expected us to bring out something sort of surreal. We wanted to bring out Boys Don't Cry, which we did, it's a good song but just because it happens to be commercial - it was written at the same time as 10.15 but I never wanted us to be limited so that we could only do certain songs which obviously the more you play the more you limit yourself, because people expect something of you. Y'know departing from the album, people seem to think we can either be bleak and morbid and turn into a new Wire or something or we can go like the Buzzcocks, but I don't see why you can't do something completely different - like they said "You can't bring that (Boys Don't Cry) out because

went to classical guitar lessons but I only stuck it for about 3 weeks. I don't think I learnt any thing, I can't remeber. I don't know any of the notes or any thing like that really, but it was good; I'm glad I went cos it was different.

N: What kind of chords do you use? It all sounds like two string jobs and things like that

R: Yeah, er... I use E shapes and A minor shapes, that's about all (Lol's drumming gets louder).

R: All the other... ALL THE OTHER CHORDS, are sort of made up I mean, if I muck around on guit-



N. I still like the NME: I even buy it-sometimes.

R. Well, the NME's alright, but the whole thing with the NME and Sounds is the writers names-it's all "who wrote this" and who wrote what-it's stupid.

N. The problem I found with the album was that I hadn't seen you before I heard it-I often like to do that cos it makes the records sound better.

R. Yeah, well we did that cos it was new to most people and to us it wasn't, really. We'd been playing around with those songs for about 4 months and we wanted to get them down on record while they were still fresh, rather than play them for about 18 months first. It might have pleased a lot of people, but it wouldn't have pleased us. I mean, by the time we'd have played "Fire In Cairo" for 7 months, 4 nights a week..... It'd kill it. That's why we did it; so it was still fresh-I mean, it's still there, you can still come and see us.

N. No, I meant from my point of view.....

R. We sprang out of nowhere....?

N. No, I mean I heard it in reverse order-the album first, then saw you live. I nearly saw you at the Stiff Little Fingers bill at the Lyceum, but you pulled out, which was a shame because it was a sort of "good little bands about to become big" bill. The problem I found live, with say "10.15" was the difference, like the difference between the first and second versions of Richard Hell's "Bank Generation"-the first controlled and neat and the second wild and messy.

R. A lot of people say we sound too much like the album live; a criticism we often get, which is a bit ridiculous I think. They think it's a crime for a sort of new wave band to have a different sound on stage; like the guitar sound is really clean, whereas on the album it's a sort of distorted heavy metal sound that's acceptable, which I don't use on stage, mainly because since we did the album I don't like that sort of sound-but it'll change again.

The thing is, if you take it to an extreme, you get all the criticism that are levelled at someone like Wire-people say that they're playing music from their next album but one, and they never play the same set long enough for people to know what the hell they're playing which is really a bit stupid unless they're playing purely for themselves, in which case they shouldn't play live, you've got to think about the

audience-you can't just go up and do anything on stage-cos the amount of people that are paying have got to be taken into consideration; but I don't think you should go to the other extreme of having a set sound, and people knowing exactly what they're gonna hear when they come along. It's a bit pointless. As one reviewer said, we were so much like the album, you may as well stay at home and listen to that, which is a stupid thing to say, cos like Lol could have got up there and played biscuit tins, and he would have said "Wow, great, what a surreal band! How outrageous" but people like that think that's the whole thing. Like you said, very few people saw us before the album came out, and they only knew about us through the press, which is the whole thing about where people in the press come into it; like on the NME each one's a character, Tony Parsons is the hit man-

N. Were you surprised when he gave Killing An Arab a good review?

R. Yeah, I went out and bought a Tony Parsons badge: I thought he'd hate it.

N. Why did Fiction, or Chris Parry, delete the swingle?

R. I think his reason was that he likes everything to be immediate singles wise. It's not like a Stiff thing where they delete it before they release it: I think it's a good idea, or it hangs round your neck. I mean with us 10.15 was getting like bloody Freebird or something; or like "play Killing An Arab" like we couldn't play any thing else.

For those of you that think Plastic Passion is about inflatable dolls, forget it. The pic sleeve was meant to have tarty girls on the back; the song is about "just lust" as Rob says; "They got the front right. Unbelievable!"

N. About Object. At the Lyceum you said it was about all the girls at the bar with their legs crossed. That's pretty sexist isn't it?

R. Well, it's meant to be a pastiche on that sort of thing. It was about one specific girl at first but you see a lot of girls just the same. It's sexist in that sense but I would say the same about certain kinds of blokes; it's not exclusively reserved for girls. I mean I don't see that with girls that openly invite attention, how you can be accused of being sexist, by pointing it out when really they are showing off their sexuality-like wearing fish net tights, a split skirt and a tight top and you say "Look at her-she's like an object".

N. You mean someone who's conscious of it who goes out of their way to look like that?

R. Yeah, I mean some girls do. I'm not saying there's anything wrong with it. It's not a put down-people take it as a put down.

I mean I find it very hard to explain a song anyway-because I can't! I mean, I know what each songs about, but when I explain it, it sounds stupid. Object was written in 10 minutes, it was just a certain feature of a certain girl I came across one night. I mean I'd been playing the songs and singing the lyrics long before we were in the public eye. No one said anything in

the pubs around Crawley cos they couldn't hear the bloody lyrics cos of the duff P.A.; they just heard the title and that was it! But when you do an album and you can hear the lyrics it's different. I could have changed a lot of the lyrics but what's the point? I mean, that album is really what we were doing for a year; since April last year; that is the Cure then. The next lot of songs will be completely different.

N. Why did you say you can't do So What live?

R. Because I can't! I can't play the riff and sing at the same time. When I did that song I was completely drunk for want of a better word. Like at the beginning of Meathook you can hear that "Ssssh!"; that's a can of Black Label being opened. I mean I did Meathook and So What one after the other; I didn't know what I was singing about. When they played me So What in the morning I hated it. I sounded like Johnny Rotten or something!

Lol Tolhurst comes over with Chris Parry to tell us times up. I express disappointment at not interviewing Lol properly too, to which Rob says...

R. Think of as many meaningless statements as you can and credit them to Lol.

N. That's not fair!

R. Like "There are no grand pianos in Japan!"

NEDS.



LET'S SEE, ER... B MINOR.. ER C THIRTEENTH.. NO... ER... OH SHIT!

A frustrated fanzine writer gets to grips with the problem of Leeds.

Furness met Colin and his oppressive brother at the Clash Southall gig and he asked me to write about Leeds bands. Wow! Wot an offer, and where to begin?

DELTA 5. On my return to a city suffering from an overdose of boys and girls in blue (a Tory clampdown on inner city violence see?) what better song to be humming, no I mean screaming, than Alone? I want to be alone. To sleep alone. Between the sheets. ALONE! Leave me alone. Get it? There's another song that sounds like a highland fling and Business, which says why don't you mind your own?

Music is energetic and brash and full of chanting things you won't hear elsewhere. S.A.M.'s godfather Mr. G. Bushell wants his eyes gouging out for saying they play "mishy washy" songs. Usually that boy's good but he can't have had his hearing aid in that night at the Lyceum.

Typically though, Rough Trade have put out a Delta 5 song, Business.

SHEENY AND THE GOYS are good on a good night and good in general. Hate nazis as name suggests - it means the Jews among the gentiles. Marion used to be a topless waitress and she'll knock your bleedin' head off with her wonderful mouth if you're a racist prat. Pretty Girls is good but Sheeny and the Goys is brilliant. Marion used to be in



Expelaires

age communists that look like something out of the Bash Street Kids. The Mekons like them. They

yell "Fuck the system" at all and sundry - "We don't need it, we don't want it, we didn't build it". Couldn't agree more. Tory Council has a catchy little chorus of "We Hate Tories" which rhymes nicely with Elizabeth's Corgis.

Actually it was Leeds City Council (Tory) that imposed a decibel limit on gigs a few years back. We had a puny demonstration through the city which made the

slowly decaying posers with three singles to their credit - Get Your Woofing Dog Off Me (the first and I'm not ashamed to admit my favourite), Cool and Join The Navy.

I don't know whatever happened to THE UGLY. They play punky jazz type music when you find them. They keep changing their name so it's confusing; you think there's a new band (who's in it this time?) and it turns out to be The Ugly!

A few bands have just vanished - FACTION split and re-em-

LEEDS

the long gone Severed Head and the Neck Fuckers.

THE SQUARES have had two singles out on Sire and I've known them years (just in case you might be interested in my personal life). A power pop band wearing black polo necks. Singles were No Fe... which begins like a 'speeded up Desperate Bicycles' then stops sounding like them, and Stop Being A Boy. Unfortunately there's nowt much you can say about their music.

THE BUTTERFLYS are great. They've just ditched most of their set so I'm fishing in the dark writing about them. Once they were a bit of a Banshees rip off so I suppose that's why they ditched the lot. Still, Artic Waste is still in my head. Definitely one of the most interesting bands in Leeds. Emerged out of S.O.S. - THE original Leeds punk band and a fucking neat memory.

The other day I discovered THE EXPELAIRES rehearsing by chance in a hut used by a knitting circle behind a great pile of rubble that used to be a church. Their music's bleak and interesting. Listening to the Expelaires is alright, know what I mean? Clean cut keyboards and all that jazz. They're on Zoo Records which explains rather a lot.

PROBLEM2 are a gang of teen-



Sheeny & the Goys.

evening paper laugh at us but we had the last laugh cos the fucking Halle Orchestra burst the limit and the whole bleedin' game had to be thrown onto the scrap heap of history. Ha! Capitalism contains the seeds of it's own destruction, right?

ABRASIVE WHEELS are great. I've only seen them a few times but they're a good bunch of kids with a blistering attack on the BBC which is very healthy. Wish I could say more about them but ignorance is on my side I'm afraid.

THE JERKS are another ancestor band from '77 who are

...for beginners

erged as DANCE CHAPTER. PARIS RIOTS never really got off the ground (the name refers to the riots Leeds United unleashed on Paris in '74 and not the revolutionary events of '68. Ha, ha, up yours trendy lefties!). THE SNEAKERS finally called it a sad day after hawking good wares for a long time. 25 RIFLES are a joke. Mad Jack paints "25 Rifles" on a brick wall and next day someone's slung a pot of paint over it. Can't be bad being hated. RED CEE did a good debut gig - and a good soundcheck.

And what about the GANG OF FOUR you are so obviously asking. I'll tell you; They're suspect. That simple. But what about THE MEKONS? Originally I was going to leave them out cos everybody knows about them by now and, just to be intellectual like, like Shakespeare clouds the writings of his age, so the Mekes cloud the rest of Leeds music. But after that RAR gig in Castleford last Friday I just can't keep my mouth shut. The Harehill Contingent (that's us lot that likes them) got pissed and descended upon Castleford (cont. p.64).

So. That's Leeds, or rather this is Leeds. Glad you read it? A kiss and a goodbye till next time. Paul Furness.



MORRIS AND THE MINORS
Morris And The Minors State The
Obvious.
(Round Records)

This is great but I've gone
through it all in the article so
read that instead.

GLAXO BABIES
Christine Keeler/Nova Bossanova.
(Heartbeat)

This is very good though I'm
not sure who Keeler is. I've heard
she was something to do with MP's
in the sixties. The "This line has
been censored" line is great. It's
quite jazzy I suppose because of
the rhythm and the sax-not that
I'd know about that sort of
thing. The b side's about some
geezer who's about to blow up the
world (I think) which is "interest-
ing" but the voice doesn't sound
at all authentic and the interes-
ting bit is finished less than
a third of the way in.

PRIVATE DICKS
She Said Go/Private Dicks.
(Heartbeat)

Their song on Avon Calling
is good but this isn't.

DESTROY ALL MONSTERS
What Do I Get?/Nobody Knows.
(Cherry Red)

I like the story about the
copper who thought the name of
this band was a campaign against
the old bill, but the record's not
up to that standard. Dull, uninspi-
red and goes on too long. Very
"Detroit".

THE FAKES
Production/Look-out/Tony Black-
burn/Sylvia Clarke.
(Deep Cuts)

This record company might
be owned by a right wally but
even that couldn't stop this
great record from Stirling
"coming out". Deep Cuts is one
of the "toys" of No.1 S.A.M.
fan Johnny Waller of Kingdom
Come fanzine fame (cough). Cos of
his fanzine connections you'd
think he'd realise how poxy and
elitist press releases are, but
NO!-there's 6 pages of the crud
with tons of information about
the group that obviously "fans"
don't need to know but "critics"
do. Well you know best Johnny....

Anyway I'm talking too much
about the label and not enough
about the music.

Best bits are "keep the
country running with production";
the Look-out clapping, all 16
seconds of Tony Blackburn and
the accents suit the subject
perfectly-great single.

DELTA 5
Mind Your Own Business/Now That
You're Gone (Rough Trade).

Dissappointing. This song's
really good live but not here. I
think it's fucked up by the
boring hi-hat and the double
vocals. And the b-side's just a
shitty song. Anyway there's more
than enough on the group in this
issue.

THE PIRANHAS
Space Invaders/Cheap'n'Nasty.
(Virgin)

With this single The
Piranhas get over one of their
few problems. Their recorded
sound. All their stuff up to now
has been spoilt by the sound cos
it was empty, hollow, sparse and
no fun. Now, with a more full,
ramshackle sound plus Space
Invader sound effects they come
over far better. It's obvious
what the song is about and it's
funny with it but it ain't one
of those bandwagon songs about
"fads" (Alpha Beta done that).
The b side Cheap'n'Nasty was
recorded in front of a Ruts
crowd and is also good. Strange
grooves on the b side though.

Still the Piranhas strength
is in the sum of the parts and
the LP will be the most satisfy-
ing thing they do-apart from
playing live.

COCKNEY REJECTS
I'm Not A Fool/East End.
(EMI)

Very good single but not
quite up to the Flares 'n' Slippers
maxi. Also the b-side East End
is easily the best of the two.
Good hard sound on both sides and
the chorus to I m Not A Fool is a
right laugh.

SWELL MAPS
Read About Seymour/Ripped'n'Torn/
Black Velvet. (Rough Trade)

Swell Maps' finest moment.
And what's fun is it's also their
best release musically which is
strange cos it's their first
record. Altogether more powerful,
clearer and fun than anything
they've done since. Considering
this it makes you think they piss
up the sound, singing and playing
on their later product on purpose
-how stupid can some people get?

PLASTICS
Copy/Robot.
(Rough Trade)

This sort of thing does
absolutely nothing for me.
Unmelodic electronic pap with a
ton of poxy voices.

THE POP GROUP
We Are All Prostitutes/Amnesty
International Report On British
Army Torture Of Irish Prisoners.
(Rough Trade)

When The Pop Group were on
Radar it all seemed a bit of a
pose with the LP cover and the
music but since then the music
has moved into a much more
listenable and matured form.

Not as good as it is live
but these two sides are both
exciting, stimulating and have
great feeling in them. But I
ain't seen any sign of the "tac-
tics" mentioned on the sleeve
yet-I ain't being cynical but
they shouldn't mouth it off if
they're not up to anything. Then
again if they ARE, well...
(perhaps it's Mark Stewart's
personal message?).

CRISIS
White Youth/UK 79.
(Ardkor)

When people say the subject
matter of something like this is
out of date they're talking out
of their arses cos rock and rock
gigs are more "political" than
ever now. Anyway Crisis have come
up with another very enjoyable
record with the satirical uk 79
and the marching White Youth. The
sound is great with the neat
drum and guitar "bits" and as
they've used their John Peel
session the quality is really
good. I don't know whose benefit
the Union Jacks and germanic
writing (single and ads) are for
though, and the soldier on the
cover?-Kings Road Militia Chic?
Buy this record.

SPIZZENERGI
Where's Captain Kirk?/Amnesia.
(Rough Trade)

The single we've been
waiting for. Better than Soldier
Soldier and easily their best
song at the moment. Only thing is
he doesn't do his Kirk Dance on
the record which is a pity.

Play the end bit at 33 rpm.

THE ROWDIES
She's No Angel/Had Me A Real Good
Time (Teenage Depression)

I think this is shit (maybe
it's because I'm a Londoner?)

P.S. Teenage Depression is a
heavy metal magazine.

Colin

The

The Boys sum up all their previous problems in just one word-NEMS.

"They were a record company in name only.No one at their office had any power.All the normal things you expect a record company to do they never did.They just weren't there."

Snapped up in early ?? by Brian Epstein's label the band first released the diabolical I Don't Care single,which is best forgotten(already is!),but followed it up with a great debut LP intitled simply The Boys.Flawed for sure and playing it now it seems dated and some of the words are embarassingly cliched but there were flashes of greatness."You were looking through the back pages of Sniff-in' Glue/Hoping to find something in there about you".Every song was a battle between the guitar amp and the melody.When the latter won out you were in for a real treat.Songs like First Time or Box Number.

With the Buzzcocks and Jam the Boys were the real power poppers ie powerful pop bands.No one bought the album(I even half inched my copy),and Elvis went on to that great gig in the sky.RCA were so busy pressing Elvis records that they forgot all about the poor old Boys, which meant that First Time,one of my fave singles of all time (No it's true)unheralded.

The band went on gigging but they never had the push from NEMS that they needed or the condescending "blessing" of the NME.They were a band people liked but never enough to give a decent write up.The band stuck together,with the line-up of Kid(Duncan)Reid-bass,vocals, Matt Dangerfield-lead guitar, vocals,Honest John Plain-guitar,vocals,Casino Steel-keyboards,vocals,Jack Black-drums, and released a second LP Alternative Chartbusters. Still not flawless but a step forward from their first.Steel/Dangerfield were turning out class songs.The influences were there to be seen-Beatles,Stones, Ramones,Hollies,Dolls,Monkees, Spector-but best of all were the words.Brickfield Nights.

On summer nights like a sauna, We always met by the corner, light,Brickfield Nights.

Then the girls came with their long hair, high heels and the make up never quite right

Or TCP.

TCP it cured my acne,
TCP it left me pimple free.

Or the ultimate in new wave love songs,the classic Backstage Pass.

When all the punk bands,all sound secondhand,

I will still be loving you.
When Johnny Rotten,has been forgotten,

I will still be loving you.
When you're bored with Anarchy,

You will still be special to me.

You have been around with every band in town.
Done the rat in Boomtown.
You've had all the Jam,
Even Paul's old man,in the back of their brand new Mercedes van.

The final track made a fitting finale to a fine album. A basic slow riff overdubbed with tapes of 70's british folk songs,football chants,finally building up to a massive crescendo of screaming voices.The song was originally commissioned as the theme music for a documentary on football violence which never materialised.

A cast of thousands
All around us
With no leaders
We don't need them.

After the failure of Alternative Chartbusters NEMS finally lost interest and the second LP was to be seen lining deletion bins everywhere.The band went into a slack period with little happening.To show the band were still together a third LP was recorded and titled Skidmarks but NEMS bottled out when they realised it meant on your underwear and not on car wheels.The group gigged over Europe when they had the equipment but the rest of the time took other jobs.Kid Reid was to be found at The Venue,not up on the stage but selling hamburgers!John Plain worked with the Lurkers recording a single and he and Jack Black played on The Rowdies' single backing Alan "Short Arse"Anger on one of John's songs.

Then a friend of Casino Steel from Norway offered the band the use of a brand new studio in the town of Hell, Norway for free and it was here that Matt Dangerfield and Casino Steel got up to their most

Boys

interesting solo project.It seems in Scandanavia there is a big market for sex albums and this friend of Casino's wanted to try the same thing with an english language record and so enlisted the help of our brave pair to write and back the girl singer who wrote the words which consist of porno pantings and heavy breathing.The music is just bland MOR.Who buys it for the music anyway?Available from all good chemists!

In between,they laid down the tracks for the third album To Hell With The Boys.Overall it's alot heavier than it's predecessors,more rock than pop. The words are just as good as ever."I never got to learn french,I took technical drawing instead"sings Dangerfield on Rue Morgue which is followed on the

LP by Terminal Love,H.J.P.'s tale of dead rock stars,Halfway through the band break into Knocking On Heaven's Door while someone chants a long list of dead heroes "Brian,Jimi,Marc, Elvis".All very dead pan humour like the other Plain song Kamikaze,a try at catching the mod market with songs about Nortons cutting up Hondas and he hasn't even got a bike!

See You Later is like old Boysongs,all thrash and chorus, but the song that follows it-You Can't Hurt A Memory is a slow ballad that could easily have been an out-take from the Let It Be sessions.Like all long songs it ends the side.Side two opens with the previously mentioned Kamikaze,out on the bands new label-Safari-as a single.If they try at it the band could

Article

JACK BLACK CRIES COS HE CAN'T PLAY FOR SCOTLAND.



easily have a hitsingle. We know you've got it in you lads.

Lonely Cowboy sounds to me like seventies Stones' boogie. It also features some harp from John Mayall. I didn't believe it when they first told us but it's there on the sleeve so I suppose it's gospel. Waiting For The Lady is easy winner for the worst track on the LP maybe because it's a Reid/Penfold track. The best of the Boys songs are the hummable ones that other bands can cover already. Speedball (First Time) and The Undertones (TCP-both Plain songs you note) have Boys songs in their set. Bad Day, another typical Boys song thrash, is followed by the final track, the slow and extended Independent Girl, whose haunting chorus makes it stand out head and shoulders above the other songs. It would have been easy to over produce but it hasn't happened.

Who would have thought that The Boys would have been one of the only two bands from the original wave to progress while staying close to their roots. Yeah, we'd have thought it.

BEN



THE NIPS

101 Club.

£1 (with membership card or before 8pm) £1.50 after.

The 101 Club was hot, sweaty and smoky. Some R'n'B creeps might say that was perfect for tonight's entertainment but all it did for me was make me feel uncomfortable. Anyway I like the club even if I didn't like the heat and smoke, and we got seats-which is good, and the stage was at one end and when am I gonna get onto the band?

....The Nips are the group that Shane, who we featured last time, sings in. Apparently they've

gone from punk to rock-a-billy (first single King Of The Bop) to R'n'B (second-All The Time In The World) and through loads of guitarists and drummers.

They are now a very hard R'n'B combo and seem to be very good at it. Thing is I'm not that keen on Rhythm'n'Blues-but that's my problem not their's. They are though by no means a straight R'n'B outfit cos the lyrics are DIFFERENT and they dress and act in a funny sort of way. Shane is obviously the character performer though he looked slightly nervous

at first. The others also each had definite characters and were not simply backing musicians for Shane O'Hooligan.

They did their last single Gabrielle and the B-side Vengeance also a rehashed King Of The Bop but they've dropped All The Time. Their 'different' songs were Venus In Bovver Boots (I thought it was called Foetus In Bovver Boots!), The Happy Song (which I didn't go too much on), Maida Ada and Stupid Cow.

Good rockin' dancin' music which makes you laugh for a million reasons. **COLIN**

Great Northern, Cambridge.

I saw this gig in Sounds (Never heard of it-Colin) and since I had the choice of a really boring party or this, I decided to don my parka & trudge about a mile to the pub in question.

The bar was small, hot and packed with people. The lighting was hopeless but I was assured that this would change as soon as the band appeared. I had missed the first set but the general gossip told me that the second would be every bit as good.

Suddenly the lights dimmed and they launched into their first number Pubic Hair. I was surprised at their ability, a

five piece band with excellent co-ordination. The lead singer was a lively bloke who got the front row really going. Backed by some steady, inventive drumming and bass, the rhythm and lead guitarists excelled themselves without ever becoming boring. All the numbers, as I later found out, were their own and they were all good dance numbers. Red Herring, Animal Magic, U.F.O.'s really stick out. The lead singer was very good in his front line capacity with a smattering of humour to make the whole gig thoroughly enjoyable.

And so they finished their second set and the clock ticked

past 11 O'Clock. But undeterred they came back for a superb encore demanded by the audience.

The numbers were all fast 'n' furious but not shoddy, and in no way did they play their instruments carelessly. Their ability is seen in the fact that all 18 numbers are from their own pen and with a variety that lent life to their set. All the members of the band were about 18-20 and likeable blokes and so I think that this band will become bigger and better.

Put it this way, they'd heard of S.A.M.-there's street credibility for you!

GEORGE UDEN.

SCISSOR FITS

The following piece is going to feature Bristol Bands only, some good and some, quite frankly, bad. Bristol has three independent record labels, those being Heartbeat, Wavelength and New Bristol Records. First the Wavelength Connection.

THE WILD BEASTS.

A crazy punk band who had a really loveable record called Life Is A Bum, it was on Warped Records. It sadly seems they've dropped the number from their set completely. They now have a newie on Wavelength Records but it's title deludes me. P.S. Bum was terrific it really ought to be checked out.

SPICS.
A mixture of pop/punk/rock etc. Spics play contemporary musak which isn't at all easy to describe. A few Spic tunes are Loveitus, The Girl, She's Back In Town and a cover of the song Fire. They have one 45 on Wavelength called You And Me. Spics are one of Bristol's most reputed bands (must be cos I saw their name scrawled on a lav').

SEVERNTH HEAVEN

GARDEZ DARKX.

A strange group whose vocal point is focused on the trumpet played by the lead vocalist. He's a strange looking bloke. Gardez Darkx first single Heartbeat was on New Bristol Records, unfortunately the Darkx failed on capitalise on the success of this single, however, things are starting to move again cos they have a new single Bliss.

The Pop Concept.

FANS.
An irksome mediocre pop band.

STEPS.
Steps are a jazz rock group which is alright if you like

Jazz rock. They are, admittedly, a clever bunch of musicians and deserve a record deal if they don't have one.

WRITZ.

They are a theatrical rock group, and are a hilarious live act. In case you don't know their first single is called Night Nurse, this song was actually played on daytime radio, that means something don't it?
Roots Reggae.

As far as I know there's only one reggae band in Bristol, they're called the

REVELATION ROCKERS.

The Rockers are no different than any other reggae group. Even though they don't differ I still find them relaxing to listen to.
Bang Yer 'Ead Against The Wall.

Imagine a mixture of Sham, the Dickies and the Cockney Rejects, there you have the

STINGGRAYS.

The Stingrays have intangible vocals, they also murder the most diabolical noises from their instruments. Not surprisingly they have no record deal. I dunno though, that sort of sound is popular with 12 year olds who have just discovered punk in the form of the

Pistols and the UK Subs.
ESSENTIAL BOP.

A punk/pop band, highly enjoyable to watch. The Bop play happy boppy muzak. There are also two people who sit on the stage making various puppets dance.
SHOES FOR INDUSTRY.

If I'm not mistaken this band have been around for quite a while. Songs in set include Who Won The War Of The Potatoes? and er umm Falling In Love Again, yes, that dirge. Uncle John played the record quite a bit and it was on Fried Egg Records. Don't let that song put you off Shoes For Industry, cos they are excellent live.

JUAN FOOTE 'N THE GRAVE.

The best thing about this

group is the name (Typist's note: Pronounce Juan with a quiet J as though you're Manuel from Fawlty Towers to get the joke). The style of music they is a mix of Beatle influence and Pleasers sound, which isn't too good when you think about it. (I suppose you remember those so called power pop cunts!)
The Heartbeat Connection.

Heartbeat Records is a relatively new company, and now has many Bristol Bands on it's label. The first group I'll write about are a group with a controversial name, they are...
GL+XO BABIES.

The Gl+xo Babies are a trio, and are known to their mums as Geoff Alsopp, Dan Catis and Tom Nichols. The Gl+xos play jerky fragmented music, which really is quite effective live. The band had a John Peel session not so long ago, and the numbers they played were Who Killed Bruce Lee?, She Went To Pieces, It's Irrational and Burning, all are excellent.
THE EUROPEANS.

Unlike the Gl+xo Babies the Europeans sound isn't fragmented or disturbing, in fact the Euro's sound is much more smoother. Some European song titles are On The Continent, It Wasn't Me, Humans and Voices. The group also have a type of theme tune which is sneakily called Europeans. I like the Europeans live act and that's all that matters.

Nearly The End.

I've nearly finished this article but there are still loads of bands that I haven't mentioned, who knows, perhaps one day they will be... (this is said in a sad quiet undertone).

All I can say is that it's really great that there are some people that ain't apathetic, and that there are a few people who care about what is going on locally. Long live Heartbeat, Wavelength, Fried Egg and New Bristol Records, also thanx to all the people involved in making records etc.

P.S. Sorry about the sentimentality.

The End...

Tracey H.....

EVENT: POP CONCERT PARTICIPANTS: GANG OF FOUR, POP GROUP, DELTA FIVE SITE: ELECTRIC BALLROOM

THE ELECTRIC BALLROOM +£2.50.

Delta 5 began the evening and were really good with their choir like sing-a-long choruses and great songs. Business are the most immediate and probably the best two songs and should have been the two sides of their Rough Trade single instead of "saving" Alone and using the so-so Now That You're Gone. While I'm on about it the recorded version doesn't even TOUCH the live reading and is, all in all, a big disappointment.

Also the lead guitar playing sounds a "mite" like Andy Gill in places. They did the Mekons Where Were You? and Gang Of Four's Give Me A Reason which the Gang Of Four didn't even do themselves.

The Pop Group were the best band of the night with all of them throwing themselves about like they were all having fits. A great laugh. And with Gareth hitt-

ing everything and anything, and running about the stage and at one point OFF the stage the eyes were treated to one of the most watchable bands for ages. I really enjoyed them cos not only were they a great laugh to watch they were also really good to dance to, and the words to the songs were also good cos they weren't intellectual shite with no meaning.

Rob A Bank For Cambodia ("our audience participation number"), Forces Of Oppression ("About how the police have been killing people recently"), the last single We Are All Prostitutes and a load of others I can't remember were great. Sadly the single doesn't come over as good as it did live but that's not surprising cos it lacks the amazing visual effect that is easily one of their strongest points.

The support groups got good receptions and encores which is

good to see, but when the Gang Of Four came on everyone went bananas and they did justify it to the extent that the others did. Everything was exactly like the records - even the originally improvised Talkover is now always done as the It's Her Factory version. I think their was all of one new one in the set and they never even did Can't Stand My Baby. They were GOOD but if they'd have been less predictable they would have been much better. When I heard and really enjoyed the LP I was wondering why I hadn't enjoyed them when I'd seen them live before and half the time I might as well have stayed at home and played the record really loud.

Definitely a good evening and probably the last time I'll see Mark Stewart with the Pop Group. A pity.

Colin.



Clearing Away The Smokescreen.

I guess you'll wanna know who the Desperate Bicycles are and what they do. OK...

Danny Wigley - Lead vocals and stylophone.

Dan - Guitar.

Jeff Tittley - Drums.

Nicky Stevens - Bass guitar.

My friends and I talked to the band after they played a great set with two other Bristol

bands. (Hi Cailin and Elaine). The Bikes are from London. I took my cassette recorder along, but due to background noises and the like, the voices weren't easy to define, so all the following info will be strained from distant memory.

The Desperate Bicycles aren't what you might call a new band, in fact various versions have been around since 1977. We managed to catch them with their new line-up. There have been four wax releases from the Bikes on Refill Records. The EP thingies are; Smoke screen, The Medium Was Tedium, New Cross New Cross and Territory/Skill. It makes me puke to think purile shit such as Racey get in to the charts straight away, when the Bicycles don't even get a tiny bit of fame.

The Bikes don't tour that much which is a pity, Danny says playing live makes him nervous cos things could go wrong. Jeff did say they'd be getting themselves together when it comes to matters such as tours. I hope they do. Here's another scrap of info about Nicky. When at school he was in a band called Spirits. He was also an apprentice Carpenter.

The group were elusive when we tac led them about their musical influences, but we ended up learning that some of the band like Roxy Music, Buzzcocks, The Tours and the wonderful Jam. I think that drummer Jeff also said that he liked The Monochrome Set.

Conversation turned to Peel, (as it sometimes does), and Nicky said that when they first heard Uncle John play some of their songs they were kind of amazed, they also agreed that they should have a new session on the so said show-yeah, definatel. Fab, gear etc.

Danny Wigley is the guy who writes all the songs, and it's the usual syndrome of songs that are written from experience. I asked Danny wether he'd want to sign up to a money-consuming record label such as emi (capital letters are not important for this label). Danny replied "Probably not, cos at the moment we're enjoying things as they are". They also made a witty comment about emi being broke anyway.

The Desperate Bicycles should be releasing their first elpee any minute now, and it should be entitled Remorse Code, and it will again be on Refill Records. The LP should have ten tracks on it. Some tracks are; I Am 9, which is against the educational upbringing. Sex, Lemonade and Sarcasm are three more tracks. There's also a song called Walking The Talking, which is about telephone conversations, as well as a song called Trendy, which is about people just interested in the latest trends. I know people like that..

That's all now, bye, bye, love Tracey H....



L-R Nicky, Danny, Dan, Jeff.



minor

If you think it hurts at all,
I'll be your Paracetamol.
(from ANADINE)

I'd follow her to Venezuela,
Find a way to delay her,
Follow her to the highest crag,
Cos she's got my heart in a plastic bag.
(from EMILY)

I get scared.
(from SCARED)



I thought I had a difficult one on my hands this time. I was dispatched to do an article on Morris and the Minors. The problem was that I knew them as a group of people and was going to have to treat them as a band. Well I thought it was a problem...but I'd got it wrong. Morris and the Minors are NOT a band. They are a group of people who have written some songs and want to play them. They practice, play live, make tapes and now as an extension of this have released a record. It's a four track EP called Morris And The Minors State The Obvious.



MORE HISTORY.....

M & the M's released three long playing cassettes during 1978 and 1979, 50mpg, Back From The Breakers and Before And After. Interest grew through these two tapes and their only two gigs in the last year and a half. After selling 20 to 30 copies of their last tape they decided to become proper recording artists and went into an 8 track studio in Catford to put down 4 songs.

When recording they didn't really know if the recordings were going to be released but when they played the tape to Round Records they were sufficiently interested to release it.

ROUND RECORDS.....

What's your relationship like with Round Records?

Singing Morris-"Round Records isn't really a record company it's just Bob"

Drum Morris-"It's a play vehicle for a meglomaniac...He's building an empire"

Guitar Morris-"He sees it as an international success story. Y'know, affect the price of gold and everything!"

S:"I don't like the name Round Records in fact."

G:"I wouldn't call it pathetic!"

D:"It ties in with the concept of stating the obvious"

Friend Morris:"Bob had this idea that after one track the needle would get stuck and wouldn't move on, so you'd have to pick it up and move it on a bit for the next track"

G:"I thought the best thing to do with that was humour him one evening on the basis that he'd have gone off it by the next"

ATTITUDES.....

G:"We are a proper band"

S:"We're not a proper band"

G:"I do it cos I'm a bored civil servant and he does it cos he's got nothing better to do"

G:"We don't want to be competent"

S:"I want to be competent!"

S:"It was about a year after I'd been playing bass that I knew

where the notes were on the strings"

G:"It's a sort of ancient english

HISTORY.....

In April 1977 a group of about 8 people became, temporarily, Itchy Fanny and the Snotgobblers to play at Crown Woods School sixth form concert. In December 1977 with two of the same people Ted Square and the Drongoes were born. This ramshackle collection lasted one month and played twice. Out of these two large ensembles came the nucleus of two people who were joined by another like minded person. These three are Morris and the Minors.

PERSONNEL.....

GUITAR MORRIS:Guitar,Speakers and Drum Machine.

SINGING MORRIS:Bass,Singing and Wind Instrument.

DRUM MORRIS:Drums and Biscuit Tins.



interviews.



Falling asleep is the best thing that ever happened to me. Getting up in the morning is hard. I know cos I've tried it. I really like my bed so I try to stay inside it.

(from FALLING ASLEEP)

Meet me in the library cos I read books sometimes.

(from MEET ME)

amateurishness about everything"

S: "If it doesn't carry on being the laugh of practicing on the Sunday then there's no point doing it"

G: "It's really relaxing for me after a week at work".

QUOTES.....
S: "The good thing is when we're playing we slow up when we get to a difficult bit and go faster when we get going!"

G: "You know all about our equipment don't you?-we make our own... I make our own, including the drum machine"

S: "We write songs cos it's enjoyable"

D: "It's as easy to get a single out as it is to get a gig these days"

G: "It's easier. We can't get a gig!"

D: "He now uses three strings on his bass"

S: "At our first gig I was still at the stage of playing one string"

G: "You can put Management: Greedy-morris"

D: "I'd like to say the drumming is very 'O'Level influenced"

G: "CSE guitar"

D: "Paddy 'O'Level and that"

G: "You can mention my lilac guitar"

S: "Lilac perspex-pretty guitar"

D: "It looks like a toilet seat"

S: "Meet Me also has a verse about art galleries but it hasn't got any really good lines"

STATE THE OBVIOUS.....
G: "We practiced 5 times before we recorded the EP"

S: "We were trying to get it as good as we could on the day but if we made mistakes it didn't really matter as long as they weren't too obvious"

D: "It's just the mood. The mood on Falling Asleep... there's bits missing out of the drumming so it's just like falling asleep... the whole bands falling asleep!"

G: "The engineer was falling asleep during the playback of Falling Asleep!"

S: "I really enjoyed being in the studio"

S: "The only thing we lost in the studio was some of the spontaneity"

G: "Scared is partially stuck on the EP cos of it's length-it had a 90% favour rating cos it was the only short song we'd got left and we had to have a short one to finish it off"

S: "We don't want pictures on the cover cos then you get the idea that this is A BAND and it's not a band. Also we haven't exactly got



the classic rock faces".

THE MUSIC.....

The difference between the music on the tapes is quite surprising to say the least. The sound they got in the studio was very professional, crisp and clean.

That's not surprising cos altho' they were using the modest 8 track front room T.L. Sound Studios it was a gigantic step from a

stereo cassette recording vocals coming through two record player speakers, bass and guitar through home made amps and biscuit tin drums.

Some of the atmosphere has been lost, but as Guitarmorris says "Spending 8 hours on four songs you're bound to lose spontaneity" They have got a T.V. Personalities/'O'Level quality but it's nowhere near as messy as those groups.

The voice could best be described as "poxy" cos it's quite high but it works. The guitar is less jangly than on the tapes and has developed into a cleaner, more clipped sound. The drumming is obviously different cos it's on a kit instead of tins but I like the tins better! The drum machine/rhythm generator is like no other and the bass playing... well we won't mention that.

"Weedy" is how the sound is- don't expect rip chords or buzzsaw thrashing they're not into that at all. Emily is a nonsense love song and has improved a lot since the first very slow version. Falling Asleep is slower and about, simply, the joys of being wrapped up inside your blankets. Scared is quite atmospheric and makes me feel like it's been recorded in the middle of a dark forest. It's basically about Singingmorris's fear of Guitarmorris's reckless driving. Fag In The Rain is one of those songs that people interpretate as being symbolic of something more important-but it's not.

Buy the record and hear it yourselves.

COLIN.



VARIOUS ARTISTS
AVON CALLING
(Heartbeat)

Previous to this there was a four track EP. Now it is a whole 15 bands vying for your ear.

Concentrated on side one seem to be all of Bristol City's (or Rovers if you prefer) more off beat groups. No conventional sound other than the Europeans' On The Continent. Nothing as extreme as The Pop Group but all the voices seem tortured, maybe everyone west of Salisbury sings like that. Side two is, for want of a better word, more "punk". Whether this was intentional I can only guess but it may have been an attempt to over come the usual unevenness of such compilations. Often with such albums the gems are buried under piles of audio shit but, while there are no really bad tracks, no one band stands out as say the Piranhas did with this album's Brighton equivivant.

The LP is useful as it's worth hearing as an introduction to Bristol bands. The ones presented here hopefully being a fair cross section. To finish, all I can say is well done Heartbeat and when's the South London Rocker's Disc going to see the light of day?

BEN.



DESPERATE BICYCLES
Remorse Code
(Refill Records)

I've only had this record two hours and I know from past experience that Bikes records sound best after a few playings. But, I've played it twice and there's a few things I can comment on.

For a start I'm a DEsperate Bicycles admirer and at the moment I'm not exactly bowled over by this LP. The last Bikes' record I bought was New Cross New Cross which was 6 tracks for 70p. This is 10 tracks for £3.25 (they hope). They have changed their line up and now all their endings are about this long ←-----→
The songs (on second listening) are okay but nothing is nearly as good as The Medium Was Tedium or Advice On Arrest. I think their main problem is lack of good material and cos of that I wonder why they chose to do an LP when another EP would have served.

Colin Inarush.



THE MEKONS.
The Quality Of Mercy Is Strnen.
(Virgin)

The songs on this album are as bad as the title. Ours jumped a few times but you can't really tell a jump from a chord change. The best thing about this album is the four monkeys standing on a wall looking out to sea on the back cover. Forget the monkey with the typewriter it's the monkey playing the guitar. Neal.

VARIOUS ARTISTS
First Year Plan.
(Fast Product/EMI)

This product has many uses. You can disco and dope to the Human League. You can philosophise and funk to the Gang Of Four. You can laugh and cringe to the Mekons. You can freak and schreech to the Scars. You can radio and sleep to 2.3.

My mum says that something that's meant for lots of uses is usually no good for any.

But if you like 5 of these singles and don't own any of those then this is worth buying.

COLIN.



THE RAINCOATS.
The Raincoats.
(Rough Trade Records)

This album is about half as long as that other well known Rough Trade release A Trip To Marineville. Also two of the songs are already available to, and probably owned by, someone who was interested in this.

The production is really clear, sparse and bare. The songs range from great (No Side To Fall In, Lola and No Looking) to not great (The Void, Life On The Line and Black And White). The style of music is electric folk/folk rock (viva Steeleye Span). I don't go much on songs that keep stopping.

I like them live and I've got a tape I made from the Spizzenbergi/Kleenex/Raincoats tour which I reckon is better produced than this album.

COLIN.



ESSENTIAL LOGIC
Beat Rhythm News.
(Rough Trade).

PLAY: waddle-plonk-screech-plink-dischord-pain-pretention-black or white noise-criinge-yawn-yawn-yawn-screeeem-on and on-and on and-Rough Trade-this is the new thing-this is the modern world-this is the future of rock'n'roll rock'n'roll ROCK 'N'ROLL? ROCK'N'ROLL ROCK AND...

BEN.



DRAGNET. The Fall.
(Step-Forward Records)

Dragnet is a satisfying experience. It proves that the Fall will make the 80's, no trouble. The loss of keyboards has caused no problem and the addition of another guitarist has added a harsher edge still to the sound that is The Fall. Psykick Dancehall is Fallfunk at first; A Figure Walks is mutated Bo Diddly; Printhead starts with a classic "HEY-YOU-'ORROR-FACE!" in place of the traditional count-in. Hearing Mark Smith sing "Baby" in a song is quite a turn-up. Dice Man is pure Bo Diddly, Fall R'n'B. Flat Of Angles features Mark Riley on acoustic guitar, and works admirably. Muzorewi's Daughter is primitive rhythms with Fallout, Spectre Vs Rector is Velvets length. Your Heart Out is a near hymn. "Is there anybody there?" You bet there fuckin' is.

Neds.

VARIOUS ARTISTS
Labels Unlimited
Cherry Red

Big Time is monster pop with manic guitars flailing away with irish rebel finesse "Big time-you ain't no friend of mine"-similar sentiments to The Undertones in their view of the biz.

Girls School are an all-girl metal band, and I've got the Raincoats who are more talented, more original and generally nicer people all round probably, so who needs 'em?

Those Naughty Lumps have an unhealthy liking for that clapped out Pop geezer and a weedy song too.

Not so with Spizz Oil whose drumless masterpiece is atmospheric and wonderful; but then that's what you expect from someone who likes Captain Kirk instead of Iggy Pop.

Llygod Ffyrning are probably Hawkwind.

The Newtown Neurotics possess verve, style and all that bullshit, and the singers great, a bit of a Joe Strummer. The guitar is a bit muddy, but who gives a fuck?

Crisis has been reviewed in S.A.M. before, by me actually, and Holocaust sounds even better now than it did then.

Scissor Fits write songs that I think up on the bog in my despair at job boredom, but they foolishly record them.

The Shapes track is a classic, but the only reason your mum is "always in a hurry" is cos she's a fucking overworked housewife you crets!

The Piranhas Jilly has also been reviewed here before, by me again, and it speaks for itself.

Staa Marx's Pleasant Valley Sunday starts off moderately interestingly but soon (within 20 seconds or so) becomes inexplicable crap.

Glaxo Babies are quirky, clever (not clever clever) uneasy listening, thank god. Their track on the Avon Calling album is the best, no sweat. Get touring, and be seen.

The Poison Girls sound very Brighton Beat but aren't. No matter, is handy to play to your friends cos it is good. What could be more useful than that?

I Jog And The Tracksuits are Windy Miller and the other lads from Camberwick Green or Trumpton I reckon.

Someone was mending the taperecorder when A.K. Process made Alter Al Love. Oh. Sorry what was that? It was MEANT to sound like.... Ah, ho, ho, ha, gerraway wi'yer!

Second Layer copy Suicide, and what could be less aesthetic value than that?

On the whole, too patchy to shell out £4.25 for, and it's more fun to have the singles any way but it shows that three years from Anarchy In The U.K. things are still being done and people are trying.

NEDS.



The standard of our mail has risen sharply since last time, as you will see for yourself, but before I start getting too involved with constructive criticism a word to Nick (remember him from No. 3?). Stuff your fanzine and your artschool acceptance letter right up your fat bloated arse (oh but do be careful not to hurt you brain while doing it!).

S.A.M.,
O.K. I said I'd write to you, so as S.A.M. so neatly puts it "stand by for a good slugging."

Pretty good bit on the Jam. A real scoop. Who's after a job with the N.M.E. then?

Token credibility piece on ex-Prefects. If you like them so much why not try and find them instead of all this second hand info?

The Good Missionaries interview sounds representative of what the band were like, but the other articles all boil down to merely saying S.A.M. likes/doesn't like (delete where applicable) this group. Bit superficial really. Whatever happened to constructive criticism? Your mag is a load of shit!

Another 'in' phrase that you might do well to look up in your dictionary is 'roots'.

Apart from tiny mentions of Little Walter and Chuck Berry in the usual Lew Lewis review, the other bands are presented as arriving fresh and new from their respective suburbs, whereas I wouldn't mind betting they've all nicked the riffs from some where.

A 'fab' game to play at gigs is "Spot the rip off". Sometimes politely referred to as "Who were they influenced by?"

I'm not complaining. The 3 chord trick is there for all to use. Most bands when pushed will admit they owe a debt to what has gone before, but if S.A.M. were to expose a few of the originals of the stuff that new bands are recycling (and I don't just mean Bluebeat and Ska) then the sources of our hero's music might receive more of the respect it deserves.

A Clash person is quoted as saying that U.S. rock fans think that rock'n'roll started at Woodstock. And No. 1 pose bore Keith Richard was too close to the truth when he said that new British bands are only doing imitations of imitations (ie Who, Kinks, Small Faces) of original R'n'B. At least Stones fans only got their music second hand. These things worry me.

I'm not saying that S.A.M. should go all nostalgic; just keep things in perspective before the youth of tomorrow start to believe that rock'n'roll started with the Pistols.

How about a S.A.M. guide to old records, deletions, second handers, cut outs etc. (the real alternative to the £5 album). I often find Milkmen wandering through the bargain bins of Woolwich. Brunswick Anyway, Anyhow Anywhere indeed you posers.

Also seeing as you don't depend on big record company advertising to survive, why not try a bit of investigative journalism? "S.A.M. exposes Rock World Watergate! Shock! Probe!" I can see the headlines now.

And how about interviewing some of the 'real' music writers? Ask them where they get their money, clothes, stereos, food etc. from. Ask them who decides which bands they write about and how good the review will be. Could be fun.

I'm bored now so I'll stop.
yours misquotingly,
Chris Kitchin.

N.B. Chris Kitchin was, at time of writing, a Monitor but has now moved on.

O.K. I'll take this point by point.

The Prefects news was given to us by an ex-member of the band so where second hand comes into it I don't know. Also I



presume following a request for constructive criticism by calling us a load of shit was meant to be a joke. I laughed till I stopped. What's got you up tight was our Monitors' article didn't offer an opinion of your band. This was only to save you the embarrassment of Mr. Fancy's devastating slag offs.

If the "Spot the rip off" game is so much fun while spoiling it for other people by telling

them the answers. But I agree with attempting to hold rock music in perspective and the position of various bands with the whole. The danger is in becoming concerned only with the past, and in so doing, losing touch with the present scene which must be more important and relevant to both ourselves and our readers, a balance needs to be struck. We would not use space on covering endless lists of old records (think how many there would be - literally millions!) when we are trying to avoid covering too many new records.

By the way the real alternative to the £5 album is the £2 album. Think about it.

Ben.

Dear Ben,

Thanks for writing and the copy of S.A.M.

I liked the Shane interview (cos he's my hero man). I thought The Jam thing was o.k. and as you said ahead of its time (Fanfare) in light of Sounds. All the "fabest son of Woking" bit got on me tits but what can one expect of snidey journalist cunts?

all the best,

Paul (Weller).

Gets his picture on the front of S.A.M. and thinks he's it! Snidey rock star bastard!
Ben.

Dear S.A.M.,

I've bought all 3 copies of your fanzine and I think all of them are pretty good. However, looking at them collectively I really feel that perhaps you're heading in the wrong direction. The first issue was badly written, badly printed and very good. The last two were much better produced and written but the whole thing is beginning to sound and look like the Melody Maker or something. The write-ups are much less blunt & there are less of them. Maybe there should be less long articles and more short write-ups on gigs and records. Still, I reckon a lot of people will buy it any way but are you moving away from your original intention?

Mark.

I guess what you mean by badly written is rough and ready but you can't keep that up forever, I mean Neal has to improve sometime! I wouldn't go as far as comparing us to Melody Maker but the mag has become more professional ('Orrible Word). To use a comparison of the last letter it's like comparing In The City to All Mod Cons. I certainly don't think we have moved away from our original intentions as our reasons for starting the mag were to have a laugh, offer some fresh and untainted ideas and ponce records (this one is the most fun).

Ben.

DW:I haven't written with Paul for years,ages really,actually writing with him but this is just a new thing we're gonna do.
SAM:And it's gonna be you writing it is it?

DW:I should think I should probably write most of it but he'll fill in with ideas because it's his idea,his story.

SAM:Which is what?

DW:What it is basically,it's about three blokes who grow up together and become really close friends and they're all idealist sort of thing but then a civil war occurs okay? and one of them thinks it would be better to further his ideals if he fights on one side and another one thinks "I better further my ideas by fighting on the other side" and the friendship sort of splits up into big battles,and one of the blokes is an abstainer,sort of petty bourgeois,doesn't know which way to go.He hopes for a reunion after it's all over and they arrange a meeting but that's the end of the story and I ain't gonna tell you the end.

SAM:And that's Wasteland.

DW:Yeah,that's what the song is.

SAM:Have you had any offers yet?

DW:No,you have to approach people when you've got a play cos theres thousands of people writing plays so they don't have to go out looking for them you have to go to them.

SAM:Do you think yours will be used?

DW:I hope it is.It would be great if it would be.

SAM:What do you think the chances are?

DW>About 5%.I don't think you've got a lot of chance,look at how many plays there are on TV,only 2 or 3 a week.So they've got to be of the highest quality.So hopefully if we can achieve that quality we might get somewhere.
SAM:You don't fancy doing it as a book?

DW:I dunno...it's quite an idea really,I was thinking of first writing it out as a short story and then dramatising it afterwards.That's the way I think I'll probably do it,so then I'll get both so maybe then knock it out as a book.

RIOT STORIES.

DW:Yeah,my book comes out in about three weeks,and after that we're doing...see he's (Paul)getting loads of kids to send him loads of stuff in,poems and stories etc.and what we're gonna do next is publish a compilation of all sorts of kids poetry and that.

We had to go and see some bloke,the publisher,about how quick we can get it out cos we wanna finish it by the tour.We got the cover done and every thing's settled.Most of it is now stuff that I wrote especially for it.

What Riot Stories is about really is accessibility.So we can pump out literature for nothing really,my books gonna be really cheap,about 50p.Like John Cooper Clarke's is £2.25: Who's gonna buy it?I'm quite looking forward to it.I've had some stuff in magazines but this

is my first book.I wanna write a novel after this.

SAM:About what?

DW:I ain't too sure yet,I dunno

....

SAM:What sorta people do you think are gonna be reading your play or book or poems or anything?

DW:Just working class kids really.

SAM:Do you think they read poetry?

DW:That's why we're doing this one,cos it's all sorta basic imagery and emotion with options.This is an attempt to get people reading it.

A lot of people read poetry now,you'd be surprised.Loads of people you meet.I dunno if they just say it-"Oh I read loads of it" but a lot of people do.I've been up the studios with Paul quite alot lately and loads of the kids say they read poetry.

SAM:I try to read it but I can never get into it.

DW:Yeah,cos it's not basic,is it?It's all fucking love and flowers and that.Life is love as well but not all the time.

SAM:I picked up a couple of books of Dylan Thomas and couldn't get into that at all.

DW:No.I don't like Dylan Thomas. People like that are for hearing when you hear it spoken it's great.

SAM:We heard this record and it ain't that good.

DW:Oh,have ya?Some of it's ? really good.

SAM:I thought it would be all Welsh "How Green Is My Valley" voice but it's like a newscaster really posh Eton Rifles voice.

DW:I heard one when he was real Welsh.Real gruff voice.It must have been when he was young.It was a story about unemployment and it was great.

SAM:What other poets do you like?

DW:I used to like Adrian Henri, Roger McGough and Brian Patten but they're a bit old now I think.I like Alan Ginsberg as well.

SAM:He's old ain't he?

DW:Yeah,he's really old but he's still good.He's fucking great.

Alan Ginsberg,he's the only american poet I like out of all of them.I like John Cooper Clarke as well.Think he's great but I wouldn't pay £2.25 for his book.(LAUGHS)

SAM:Do you think you're a sort of rock'n'roll/beat poet?

DW:I dunno.(VERY LONG PAUSE)I suppose you call it rock poetry in a way because it's related to,like Clarke's poetry is related to rock I suppose mine is aswell.But not in the rhythmic sense that his is.My work is like his but his is more rhythmic and he rhymes more than me.But there's no difference I suppose, Beat Poet is just as good as any.

SAM:Stuff like that is influenced by rock music.He's listening to someone like Dylan he's not reading Shelley(Famous french poet!)or something.

DW:Well mine's just basic street poetry.That's what I call it-just street poetry.

SAM:You're not thinking of putting it to music like he's (J.C.C.)putting it to disco

music.

DW:I'd like to do a record. Paul's been talking about it for about a year now but we haven't got round to it yet.

SAM:With poems written down people might not get them the way you'd want,the phrasing or whatever.

DW:The thing is with my stuff is that you read them hlow you want I've got no say in it.

SAM:So why would you like to do a record?

DW:It's something new.Everybody's got to progress.I'm just writing at the moment for the page but it gets boring after a little while.I wanna write songs and things like that.I wanna do everything.

SAM:Have you ever heard the Liverpool Scene(A sixties lead by Adrian Henri and featuring other Liverpool poets).

DW:Yeah,that would be great to get loads of poets like that.If you read in Time Out you've got all these fucking poets and they're all hippies and that.You go to this thing and there's all gongs and that crap.I hate all that-it's so bland.

SAM:Done any readings have you?

DW:No I haven't done anything like it at all.Maybe I'd like to do it later on,but you've got to write it especially to be read out.

SAM:But when the Jam are touring you could get up there and read your poetry.

DW:I might get things thrown at me y'know,I'm a coward.

SAM:Suffer for art.

DW:I might well do that,maybe next year when I write something especially for it.I suppose Johnny Clarke he probably writes a batch of poems especially for doing live and it's all gotta rhyme.You can't go up there and read blank verse,cos people get pissed off,and it's got to be funny.You got to put on a northern accent and tap your foot to it.

SAM:Are you a poet cos you're a failed rock'n'roll star?

DW:ME?No.I played in a band once-years ago.

SAM:The Jam?

DW:I played with them years ago when we were at school and I used to write songs with Paul.We used to write about twenty songs a night,y'know,real crap,but we used to write some poetry then. Even then we thought we could get a book together and send it to some publisher.But we never did

Waller

and I've just written since then and Paul asked to use some of my poems in the song book then he used some of the words in one of his songs and it just grew from there.It's just that I'm a lazy bastard and i don't like going to work so I just write and see if I can earn some money that way.

SAM:Have you got much money out of it yet?
DW:Not a great deal.You'd have to have about 10 books published and then money's coming in all the timeand you get by.I sign on the dole.What can you do?That's what



tell you a poem'

I hope the book will do, get my name know then maybe somebody will ask me to write something or say "Can you do some lyrics for me?" Really I don't give a shit about money. About £400 a week will do me.

The book shelf is lined with political biographies and histories, Life Of Lenin's and about half a dozen Orwell's. Poetry is firmly in a minority.

SAM: Your politics aren't like Paul's looking at that.

DW: No. I like politics. Not for

going round trying to change people's life, but I just like reading about politics and people in history. Like Orwell, he teaches you politics. He was the first person who tried to turn political writing into an artform. That was his goal in life and he turned ME on to politics.

CITY

City,
hidden behind buildings,
behind townhalls and warehouses,
schools and skyscrapers,

people live;
within themselves,
within shadows,
within each other.

City,
hidden behind neon,
behind headlights and heroin,
beyond eyesight and supermarkets,
people live;
people within people within
people within people,
within.....

City,
hidden behind faces,
fears magnify,
and then explode:
and within the confines of
motorways,
drunken sometimes, hysterical
laughter,
coincides with people,
who shrink away,
thru subways.

City,
hidden behind innocence,
behind terrorists and traffic
wardens,
wagepackets and laundromats,
people wait,
for 85 buses,
for telephones to ring,
for lovers and victims,
and for.....:....city.

Dave Waller.

DW: What that's about is the way the fucking planners always put buildings before people. They build these fucking great shopping centres and no one ever fucking goes to them. They'd much rather have little shops. In Woking they spent about 400 million pounds on two fucking great shopping precincts and I used to live in a fucking slum about a mile away from it. It really pisses you off and my mum and dad have to live there still. Spend all that money on shit and that's what that's all about.

THE DIPLOMATS

get in get in
get out get out
economic aid
before the walls fall down around
our ears.

promise
don't tire
promise and run away
another capital
far away
long away
it has a face.

it speaks
it tells untruths
it will not run away
it promises
gets in and stays in
economic aid and guns for angola.

worry!!
panic!!
turn and flee!!
they've got guns!!!
make faces and rude noises from
the border
where you cannot be shot at.

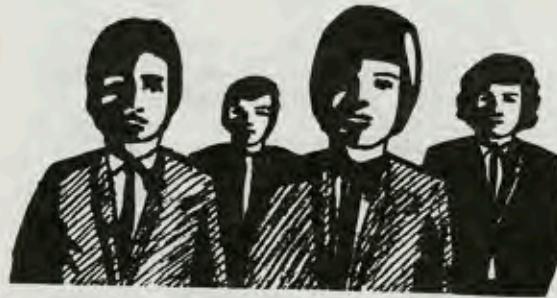
try again
someplace else
someplace where the people are
give them money poor
promises
and guns
tell them to get in
get in and fight it out.

Dave Waller.

BEN (help from Colin).

YOUTH

I caught The Youth supporting Lew Lewis at the Marquee a while back. They are a real beat group, but not a mod band (thank gawd, some might say). They are fronted by Nick Wyre, a Tom Robinson lookalike, who also plays bass strangely enough. With his eyeliner and rouge he came across as a bit of a pratt to say the least. He did a Townshend leap and fell on his arse, half way through the set, and no-one laughed. This gave him a, er—human quality. Simon Rose is the lead guitarist; a Beatle look-alike with a Rickenbacker. He played through a wonderful old Watkins reverb amp. "It's got legs, but when I put them on, it looks like a telly!" He plays neat, short echoing solos, the sort that can otherwise only come from the Flamin' Groovies' balding Cyril Jordan. Second guitarist Steve Crancher also has a Rickenbacker, but not the trad. sixties shape. He puts on a blank face when he's playing interspersed with "innit-a-larf"



STEVE MARCEL SIMON NICK

YOUTH

smiles. Drummer Marcel Plateau (smirk!) plays solid, simple Ringo type beats, filled in with military style snare rolls which give the songs a pumping effect. "You're not a mod band are you? More of a sixties I thought" I said to Simon. He looked at the others "Yeah, sixties" they all nodded. "We're not a punk band. I don't think we present a punk image" said Marcel, wearing a T-shirt, PVC strides and red creepers.

They're currently being managed by ex-Kursaal Paul Shuttleworth, as they hail from Southend as he does. Previous to this they were in a rock'n'roll outfit called Mantis (bleedin' awful name) formed in May '78. Simon replaced the original guitarist, and The Youth came into being. They claim (in their pretty awful press handout) to be inspired by the Kinks and the Beatles. It shows but they sound like neither band.

The songs are written by Steve, and a mate from another former band, Mike Colmans. They are occasionally helped by Simon. The handout ends with the cliché "This band is going places". They still have room to improve, and I think that statement could be replaced by one of their song titles, The Best Is Yet To Come. Let's hope The Youth can step into the eighties without the millstone of Mod.

Neds.

YOUTH



POSING AT THE PALACE

The Crystal Palace mod disco has been going for about 4 months now. It used to be just a disco on Friday nights but now they have bands on the Friday and the disco on Sundays. For a £1 you get three hours of non stop soul and mod music. Stuff from Georgie Flame to the Purple Hearts to Otis Redding.

You have to suffer by Generation and Prince Buster but I usually go for a piss while they are played.

The booze is cheap, around 45 for a pint of beer and 50 for a

pint of cider. It doesn't take long to get served and the people are friendly.

At the beginning the place didn't get that full but nowadays a lot of people just come down for a good pose and don't dance. Can you see some really nutty dancers, Keith the Ace Face is really good, if you wanna know how to move just watch him, ran has he got soul.

If you wanna look at "Mod Fashion" then this is the place to come, a lot of people just wear boring grey and blue suits but

some people have some great clothes like tonics and biking shirts and good two-tone dresses and suits.

The girls look like Mary Quant dummies with those square hair cuts, Fay Fife earrings and all that make-up.

On Fridays the bands come down. Merton Parkas have played down there, the sound isn't that good so the crowd get pissed off but it's still a good night, it's a good place so be there or be square!

Jimmy Twoleftfeet.

Another RAR gig and again it's being held at the Albany. I'm not saying there's anything wrong with the Albany, it's a good place. The only thing is you're lucky if you fill it up. It's the same old faces who come down, no new faces, no kids just the trendies from the estates around Deptford and a few from Greenwich and Blackheath. The rest are down their locals planning the next move in their so called Revolutions.

First on are The Flatbackers. This lot came second in the talent show the Albany held. I dread to think what the rest of the bands were like. The first few songs were enjoyable but then they began to sound the same. Plodding along with a heavy bass riff with a trickle of organ to fill the sound, heavy drum sound and sharp guitar playing. Their best song was the unoriginal The Locomotion which got everyone

going, even Paul.

Then came The Monitors. After their great single Telegram nothing has gone right for them. Firstly their deal with RSO turned sour leaving Chris Kitschin out on his own and the other three Monitors wondering if they should sue RSO or not for breach of contract. Secondly with out Chris they're not so good. The songs are weaker and silly ie Sticky Blankets. The sound is not as strong now with only one guitar. And their stage presence hardly exists, silly jokes from Nick, with Lee encouraging him and stupid antics from Gary, spraying people with the fire hose still remember the U.K. Subs gig Gary). The old songs are better like All I Want, Think I've Got It Made and Domestosity. They don't do Telegram anymore which is a shame, still maybe The Monitors were the reason why nobody came

to the gig.

The last band to take the stage were The Au Pairs. This lot reminded us of early Fall with old falling apart speakers and amps. Musically though there's no comparison with the Au Pairs. Scratchy guitar playing and loud vocals. This band are so powerful but so rough. The sound isn't that good, it comes out like the sound on the single, blurred and uneasy. But songs like You were just amazing. The encore version of You was excellent and some old song they done was the high point of the show. I can't remember any names to the songs cos I didn't get a track listing but most of them were good, exciting and powerful and next year will be something to look forward to with bands like The Au Pairs and Spizz Energi improving all the time.

Neal.

au pairs
monitors
flatbackers

THE BOYS

LP to hell with the boys



Elvis gets down to a spot of boot-cleaning. He took size twelve

45 terminal love

SAFARI

