

**SO
WHAT**

30p

ISSUE NO.5

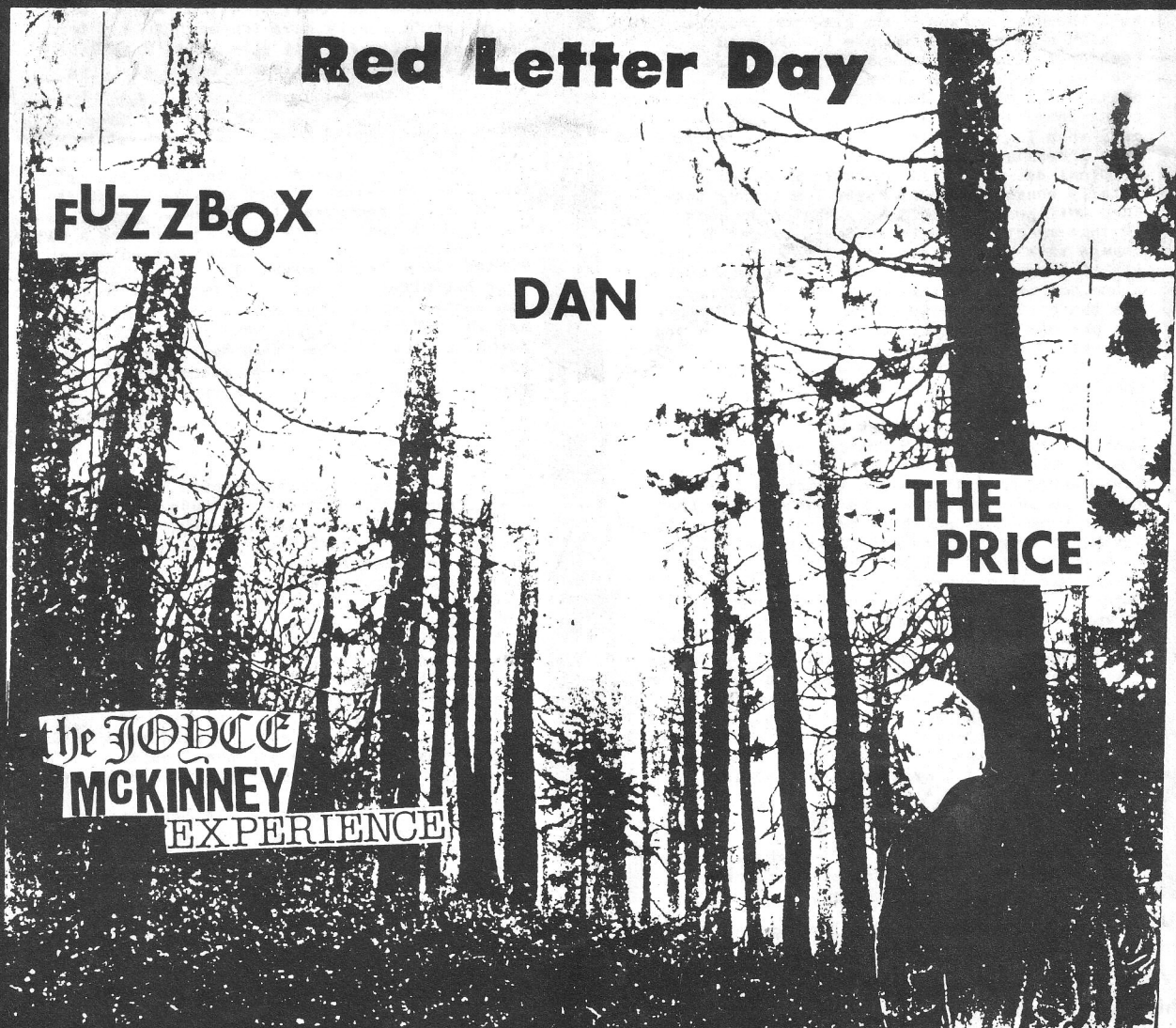
Red Letter Day

FUZZBOX

DAN

**THE
PRICE**

**The JOYCE
MCKINNEY
EXPERIENCE**



'I AM MYSELF, AND IF I HAVE TO HIT MY HEAD AGAINST A BRICK WALL TO REMAIN TRUE TO MYSELF—I WILL DO IT.'

MARLON BRANDO

NO LENGTHY INTRODUCTION, JUST TO SAY THAT THERE'S BEEN MORE THAN ENOUGH BANDS TO REKINDLE MY ENTHUSIASM IN THE THREE YEARS SINCE THE LAST ISSUE AND HERE'S SOME OF THEM.

Andy

SO WHAT FANZINE

ANDY

26 PINN CLOSE
COWLEY PEACHEY
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UB8 3TB

THE GODFATHERS birth school work death

THE GODFATHERS-BIRTH SCHOOL WORK DEATH LP

Since I was asked to review this, The Godfathers first 'proper' LP (their 'Hit By Hit' album being basically a collection of previously issued singles) my reaction to it has been principally one of indecision and confusion. For a start I don't remember the last time I'd so looked forward to hearing an album, having spent much of the last year or so attending as many of the bands London shows as possible and eagerly anticipating the songs transferred to the studio. Then there's the press comments-comparisons with the Stones and the Pistols, calling them 'The Kray Brothers of Rock And Roll'.....and then there's the album title itself. I mean, if you call an LP 'Birth School Work Death' then you really must mean business. Right? So, do they mean it (maam)?

Well the only answer I can give you is..... I think so. Maybe its because I so wanted (subconsciously or otherwise) to hail it as the best record ever-indeed when I first played it I more or less assumed it was going to be brilliant, to an extent that its only when I started to try to write a review that I really listened to it with any sort of critical ear-that I'll probably never be totally convinced by it. Maybe I'm trying too hard to like it, I don't know. What I do know is that my overall opinion on it seems to change with virtually every play-which in itself suggests a rather patchy, inconsistent album, one minute brilliant, the next ordinary. Its the sort of record where a track will bore you one day and inspire you the next, where you can walk down the street with one of the songs in your head, rush home to play the tune in question and then take it off before the end. Confused? So am I!

Enough of the theories. What of the music? Kick off tune is 'Birth School Work Death' itself which as I write is receiving a bewildering amount of Radio 1 airplay (Steve Wright in Loud Guitar Record Shock Horror Probe) and is even threatening to be a hit. To call it a classic is almost an understatement-suffice to say you should all know how good it is by now. An old live show highlight 'If I Only Had Time' follows; here given a revised chorus and arrangement, its a standout track for me as is 'When Am I Coming Down', a psychedelic swirl of wha-wha guitars and phased drums that serve as a neat reminder that Sid Presely was by no means the first man to lead a musical 'Experience'. More overtones of psychedelia on 'The Strangest Boy' with its strangely aboriginal feel (honest!) and lyrics that neatly contrast the Beasties-powered bragg and bravado of the preceding

track, 'Cause I Said So' and maybe the best of the bunch, 'Obsession', a disturbing tale propelled by a towering, monster of a riff that bulldozers all in its path and still comes back for more. Staggering stuff I can tell you.



Well if the whole album was like this it would be the musical equivalent of an S.A.S. raid on the top of your head. Unfortunately the re-recording of 'Love Is Dead' is frankly terrible, almost a parody of the original single while 'S.T.B.' is a sub-standard sub-Berry boogie that should have stayed on the b-side of the 'B.S.W.D.' single. 'Tell Me Why' doesn't do too much for me (Though the line 'I told her I loved her more than I love myself-and that's saying something' would rescue any song lucky enough to include it!) and the slower songs 'Just Like You' and 'Its So Hard' don't really have too much to say for themselves. Its a great pity that 'Miss That Girl' wasn't on the album instead of being

banished to the b-side of the 'B.S.W.D.' 12" single, and that 'I Can Only Give You Everything' and the instrumental 'Fireball' have yet to find their way from the stage to vinyl.

Well there are today's opinions, take 'em or leave 'em. Whatever my reservations its still an album I'd recommend to anyone on principle-after all I don't remember the last time a major label signed a group that knows how to use a guitar properly. And maybe 'Love Is Dead' isn't that bad after all. And 'If I Only Had Time' was better before they changed it round..... And the riff to 'Tell Me Why' is pretty good really..... And perhaps 'When Am I Coming Down' does go on a bit..... And on second thoughts maybe.... I mean..... or rather.....

by LEIGH

THE FALL-THE FRENZ EXPERIMENT LP

I've got a lot of respect for Mark E Smith and The Fall, while contemporaries like The Stranglers and The Damned continue to tarnish their once great reputations with dull, unimaginative records, The Fall have carried on much the same for ten odd years now. Always straying far enough to keep you interested but never going too far in any one direction. There's as much in this LP to like as there has been in any other Fall LP. From the hilarious/nightmarish 'Carry Bag Mam' to the uprooting 'Bremen Nacht' underneath and between Smith's lyrics you'll find a mirrored reflection of a society on the brink of madness. The Fall are like a twisted episode of The Twilight Zone where you don't quite understand the ending, only this is a documentary and not a story.

The Fall will always be The Fall and whilst I don't quite like this as much as 'Bend Sinister' at the moment, its a reminder that Smith is a long way off of drying up and becoming jaded. For that we should be thankful.

OTHER BANDS WORTH WATCHING FOR ARE: TV SMITH'S CHEAP (BRILLIANT PEEL SESSION A FEW MONTHS AGO), THE MILK MONITORS (THE LURKERS IN 1988??), PERFECT DAZE, THE ESSENCE, JIVE TURKEY, LES THUGS, MOTORCYCLE BOY, THE VERY THINGS, TOT, THREE WISE MEN, JAMES TAYLOR QUARTET, DUB SEX, DARLING BUDS, I LUDICROUS AND LOADS MORE.....

THE PRICE

"I enjoy what we're doing, but I know we could do a damn sight better and we're worth a damn sight better"

So speaketh Mick, drummer with The Price, on a Wednesday evening in the Coachman's Inn in Cowley. The venue is only important because of the fact that the band are surprised by the siting of dogs poo on the floor and a man who shouts loudly at the barman, 'I know you' and storms out, but after all this is Cowley.

I'd better introduce you to the band I suppose, the aforementioned Mick used to play in one of the worst bands I've ever seen, but has come full circle. Tonight there's no stopping him as everything from the charts to record companys stagger from his wrath. Malcolm's the singer, perhaps a little light hearted sometimes, but a genuine nice bloke all the same. Huggy plays bass and is fairly quiet, only adding his piece at the right time and when he does, talks a lot of sense. Finally Leigh, the guitarist, who is deliberately quiet tonight, giving the others a chance due to the fact that he's unintentionally monopolised most of the interviews in the past.

On stage Mick pounds away, Malcolm leaps all over the stage, Huggy usually stays still, smiling at what's happening all around him and Leigh..... Most of the time he's enjoying it with the rest of them but there are times when you sense there's something a bit more. A feeling that playing that guitar is all that matters in the world, all the frustration, bitterness and emptiness taken out on that guitar. Its then you realise why he shut himself in his room, determined to learn how to play, whilst his friends were out misspending their youths.

I saw their first gig in Cranford three years ago amongst a load of thirteen and fourteen year olds. It was okay but I never dreamed they'd become as good as they are now.

Malcolm: At first it was just a laugh really. We all did it because we enjoyed doing it.

Mick: I used to think surely people just come to gigs and sign you up but because I'd been in a band that had been going for a couple of years before I left it, I knew when this one started up it wasn't that easy.

LEIGH AND MALCOLM IN HARLOW



Since then there've been a few bass players but its only really since Huggy joined that they've started to get things together.

Mick: The thing I didn't like about Gary, the old bass player, was he used to say to people that he couldn't go out because he was going to band practice. I used to think it sounded like going down the local scout hut to play in this brass band.

Why did you join Huggy?

Huggy: I saw an advert in Sounds saying exciting bass player wanted and I thought, well... I'm a bass guitarist. So I phoned Leigh, he sent me a tape and said they were playing at Bumbles in Acton. So I listened to the tape and thought... not bad, saw them at Bumbles and I thought bloody hell this is good,

I can't play with them, but.....

Leigh: He turned up at a rehearsal and he'd learned all twelve songs off of the tape, but he took a long time to learn to run on the spot and play. He still hasn't got that right.

Do you really not know his name?

Mick: We have actually worked it out but its a trade secret.

The word Andre is floated about but this could be a trick to put me off the real scent.

Leigh: We still don't know why he's called Huggy.

Huggy: Its from when I was at college.

Leigh: Did you use to run up to people and hug them?

Huggy: Yeah, I still do actually.

Mick: What about that guy from Starsky and Hutch?

Huggy: Probably.

Leigh: Did you used to wear suits like him?

Huggy: No. I only got in the band because I was called Huggy.

Apart from the fine songs they've got some excellent lyrics as well.

Malcolm: 99% of the lyrics are mine.

Leigh: We've all suggested bits and pieces though and we do odd lines.

One of the best is 'The Price You Pay'.

Mick: I'd read an article about schools having computers all the time and I thought that you won't need pens and textbooks, it'll just be computers. They train you at school for a job and you just go and do that. That's where the idea for the song came from and Malcolm added that people wouldn't even need to work in the end.

With generally writing about such subjects I argue that they don't confront people enough on stage. They just play the songs, have a bit of a laugh, with the messages getting lost somewhere. Malcolm is the main culprit.

Malcolm: That's just the way I am.

Huggy: If people want to listen to the lyrics they can but if they just wanna have a good time they can do that as well.

Leigh: Its difficult to get a happy medium.

Huggy:(To the rest of the band)Would you say we're a political band?

Mick:In places,yes we are.

On this subject I put pen to paper a while back.

Leigh:Somebody wrote to us and they slagged off one of our gigs at Brunel University.I took it into a rehearsal and read it out to everyone.

Mick:I can't remember who it was,he slagged us off something rotten.If I ever see him again I'll hit him.

Joking aside.

Huggy:I don't wanna be serious when I'm up on stage. I don't care.

Mick:We take ourselves seriously when we want to but I'd rather people said they play a few serious songs but they have a laugh as well.

Huggy:We're playing music with the hope of entertaining otherwise you might as well go up and talk the lyrics.

Led by Leigh Hegarty, a man often noted for his choice of jumpers and guitar stance, the band play a roaring brand of post-Ruts pop, with a trace or two of The Prisoners thrown in as well.

MICK AND LEIGH



the neurotics

THE PRICE

£2.00

I'm still unconvinced,if you've got something to say why hide it?If Malcolm didn't write such good lyrics I wouldn't complain but when you write songs about the way this country's falling apart, to come on stage in a court jester's outfit, as he did once, totally defeats the object.Who would have listened to the Clash if Strummer dressed up as one of the Flowerpot Men?!

Anyway we're onto record companys now.

Mick:When you send a tape you get a standard reply of,'We liked your tape but its not the sort of thing we're looking for at the moment'.There's this plan by the music companys to sign up what everyone else is buying.I've got these horrible visions of A and R men running around the country looking for little sixteen year olds that can sing because that's in at the moment.Some fat,disgusting record company executive goes home to his spotty little daughter,asks her what she likes listening to,she says George Michael so he goes and signs Rick Astley.It should be music that sells records not images.You don't buy a record to look at the cover.How can you listen to Luther Vandross?! So many people want to hear music that's a lot better than that but they don't get a choice.

Malcolm:What it needs is another punk.

Mick:What it needs is a good kick up the arse. There's talk of a European deal but the whole thing sounds a bit dodgy to me.

Malcolm:What we've got to do is put up £500 and for that we'll have three days in a top quality studio.Then they'll plug the two tracks abroad to record companys.You know as much about the company as we do.It Bites used them.(Is that a good thing?) We're not going to lose out because the two tracks will be ready to put out as a single anyway. They also do some good, and some awful, cover versions.

Leigh:Your the inspiration behind that.What we actually do is sit around and think,'Andy doesn't like.....'We Don't Need This Pressure On' so we'll do that on his birthday.

Mick:We all like,for instance,'Turning Japanese' and it does break it up a bit.

Leigh:Mind you we learnt the Hawaii 5-0 theme so Malcolm could go and change into a choir boys outfit!!!

Mick:The credible covers are us trying to play a decent version of a good song but 'Wake Me Up Before You Go-Go' is.....

Malcolm:We played this big night club in Worthing not so long ago,we came out and I said,'Pump up the volume' and everone went,'Hoorraay'.We started playing and they all walked out.

Leigh:They only put us on so they could get people back into the bar.

Mick:I've always wanted to clear a disco,it was brilliant.

One day they'll do the perfect version of the Members 'Sound Of The Suburbs' but until then. What film character would you most like to have been?

Ah, at last the good news. All the way from Uxbridge THE PRICE's power pop and charismatic frontman save the night. Get along to see them — they display a passion and commitment so obviously missing from their precursors.



MALCOLM HUGGY

A long pause ensues and Mick goes off to the toilet.

Huggy:I'd like to be Dirty Den(!!!)

Leigh:Even you must know,that's not a film. Why?

Leigh:He looks just like him!

Huggy:Because he gets away with more than I do.

Malcolm:I'd like to be one of the characters in Supergrass.

Huggy:(Now totally oblivious to everyone else)Not only that but he gets to bonk Angie.(To Malcolm)I can see you as that bloke.....

Malcolm:Steptoe?

Huggy:No,Vi in the Young Ones.

I daren't ask Leigh 'cos he'll only say Batman.

Leigh:Its a well known fact that if there is a God its somewhere between Batman and Wilko Johnson!

Mick:(Back from seeking inspiration in the loo) Dustin Hoffman in the Graduate.

Huggy:I think I can relate to Woody Allen,he's a lot like me.

Leigh:Pete Townsend in the Kids are Alright.

BAND : THE PRICE
DATE : Wednesday 21st Octob
PLACE : HIPPODROME Leicester
to see:- THE PRICE
at the
"STARCRANIA '88 FESTIVAL"

What's the most embarrassing record you've ever bought?

Malcolm: All my loving by The Chipmunks.

Leigh: I've got a Chipmunks single, 'Alvin's Harmonica'.

Huggy: I did buy Tiffanys single but there's a good reason for it, because she played live on Top Of The Pops.

(That is the most ridiculous logic I've ever heard)

Mick: I've got a Dean Friedman album.

Leigh: I used to have a Yes triple album but I ceremoniously destroyed when I cut all my hair off and heard the Pistols. I was at the 100 club, honest. Actually I wasn't.

Getting towards the end now.

Malcolm: I wouldn't want to be one of those people who couldn't walk down the street without being recognised. I'd like to be as I am now and to be remembered for something that I've done when I die.

Leigh: I walked into the Red Lion, in Hillingdon, once and somebody told the barmaid I was in this group and all that. She sort of went (adopts Maria Whittaker voice rather well), 'Hello Leigh, hope your going to remember me when your famous'. When people find out your in a group they immediately assume that your different or something. Its all wrong.

Huggy: I'm worried about losing my friends because of it.

Malcolm: I met a girl at a gig and married her.

Leigh: I didn't.

So that was that. I've seen The Price more times than I've seen any other band and they've got some songs which will make your hair stand on end. The frustration through banging their heads against a brick wall is beginning to tell and Malcolm came out with the following on record companys.

"If somebody said change a line I might, but I wouldn't change a whole song. If they said your a good band but you'll have to change your image, we'd have to do it"

The start of the great sell out? I don't think so, just somebody seething with anger that they've got something to say and people aren't willing to take a chance and listen.

The band can be contacted via Leigh, 47 Floriston Avenue, Hillingdon, Middlesex, UB10 9EB. Send £1 and I am sae and he'll send you a tape of some demos and things.

THE PRICE

THE PRICE *The Price is right*

'Shall We Dance?' 4 BAND L.P. with the JOYCE MCKINNEY

DECADENCE · NOX MORTIS · EXPERIENCE
WITHIN · INCEST BROTHERS · ABOUT 50 MINUTES OF MUSIC & THRASH & STUFF

"ANGER CAN BE POWER, DO YOU KNOW THAT YOU CAN USE IT?" 'Shall We Dance?

After 1982's new punk and oi explosiom fizzled away in a cloud of confusion, looking back now its easier to see some of the reasons why things went wrong.

Imagine if in 1977 the Crabs, Eater and the Suburban Studs had been on the front of the music papers with the Clash, Pistols, Buzzcocks etc tucked away inside and there's part of it. The bands that got the major press were, generally, okay but it was people like Dead Man's Shadow, The Partisans and The Samples who should have been in the forefront. Slowly but surely each of the really promising bands died away in a blaze of apathy. Some carried the flag longer like Action Pact, Chron Gen and Animal Farm. Still today The Sect, Red Letter Day, the Neurotics and Red London proudly march on in the face of adversity but the other side of punk regressed into a hazy thrash of anger. The sentiments were fine but this noise was annoying. Only recently have things changed with Dan dragging the two together in a marriage of splendour. This compilation, put together by Ian of Dan shows all sides of the story.

What we have is one band very much in the promotion stakes and if I'm not mistaken to be whisked into the first division very shortly, two middle of the table bands who with a little push could quite easily be zooming up the division but could just as easily go the other way and one band perilously close to the relegation zone.

"How about a look at the action replay" the Saint interrupts.

"Don't mind if I do" Greavsie smirks.



Meantime
Records
11 Salutation Rd.
Darlington,
Co. Durham,
DL3 8JN. U.K.

They look just ridiculously brilliant!
And as if that isn't enough, their songs
are wonderful creations too.

The Joyce McKinney Experience light the blue touch paper, stand well back and the result is a sky full of enthusiasm and spirit. Good lyrics, good vocals and 'Try' is a red hot glow of positivism. Watch out for their album.

Decadence Within have got some good ideas but most of them get lost in transaction. These are old songs the cover informs me and parts of them show promise but they keep spoiling it by trying to play too fast and shout too loud.

Nox Morris swing full circle from the awful 'Mary Downe' (a voice in an old Advert says 'love songs.. got it wrong' and they certainly have), to the pleasing 'Your Life' and interesting 'The Sentry'. Good in a Subhumans/Mobee (!) sort of way.

The Incest Brothers are plain silly, the Splodgenessabounds of thrash. The only thing that stops me from making them a dead cert for relegation is the anti-Paul Daniels song and a mention of Gregory Peck but I doubt that's enough.

Which brings me to my last point, for now, the Macc Lads. Now I've never heard any of their records but how come they get in the music press for parodying the intelligence of a Sun reader yet The Price, Red Letter Day et al are ignored when they write such sterling songs and lyrics. I am lost for words so I'd better hand you back to the studio.

"Well Greavsie, will anybody be able to knock Dan off the top of the So What first division? Two albums, an EP and a live tape unbeaten, not bad eh?

"Yeah, not bad Saint but I reckon The Price are rallying round for a late run you know"

"Well we'll be back next week to see what happens and for a new whatever happened to series featuring the Nuclear Socketts, 21 Guns, Emergency and Citizen Smith"

"Should be good, me old mate".

A BOOK REVIEW

THE CURE-TEN IMAGINARY YEARS by Barbarian, Steve Sutherland and Robert Smith. £8.95

I'd been waiting a long time for this and my first reaction, when I saw the price, was that it was a rip off. On further inspection there is a lot in it for a long standing Cure fan such as myself but for somebody with just a passing interest I'm not so sure.

The Cure story is told from the beginning in chronological order with pictures and comments from the people involved. There's no cover up either as for instance the dismissal from the band of Michael Dempsey and Simon Gallup are commented on by Smith and both the respective bass players. So, in that respect it is a fairly revealing book but Smith's "truth and lies from the mouths that count" quote is an accurate description and not all of it is to be believed.

Sadly to say the bands reliance on drink, with an almost perverse pride in it, crops up and the fact that when they went to record an album they would get really drunk to bring out their feelings is a bit of a disappointment to me. I'm sure half the people who used to go and see the band around '80/'82 didn't need anything to experience the feelings Smith was expressing, that was the whole appeal of The Cure.

Which brings us onto the Cure in 1988. I can't believe that if Smith was me he'd bother with the Cure anymore. Charging £9.50 to see them in ridiculous venues and releasing follow up singles is something I never thought would happen.

I've seen them prancing about on a French TV programme with Bananarama when there was a time Smith wouldn't even have his picture taken with Debbie Harry in America. Budgie states in the book that the 1985 Wembley Arena gig was one of the best gigs he's ever been to see which I find hard to understand. It's not my idea of a good gig to be a mile away from the stage in an aircraft hanger surrounded by people who would clap if Smith farted.



ALIEN SEX FIEND-ALL OUR YESTERDAYS LP (ANAGRAM)
The 'Fiends' hit us with a greatest hits album, what's the world coming to?

To say Alien Sex Fiend were controversial is a bit of an understatement, but nevertheless they've raised a few eyebrows and caused a few stirs, but that is Alien Sex Fiend. It's what there about.

Like The Meteors to look at them seriously spoils the whole outlook of what they're doing. This LP spans material from 1983-1987 but one bad point is that the brilliant 'Stuff The Turkey' is not included. Apart from that everything else is here, 'Dead And Buried', 'RIP', 'Hurricane Fighter Plane' and so on.

A fiendish piece of vinyl for that little fiend in all of us.

by PAUL

boys don't cry

I would say I'm sorry

If I thought that it would change your mind

I never wanted Robert to become like Ian Curtis and I realise that after 'Pornography' there weren't many options left but the Love Cats/Caterpillar era was plain absurdity.

Smith says in the book of the older Cure fans reaction to those singles, 'Some feel cheated, I really detest them. It's like we're their pet band and how dare I tamper with our mysterious image'. I never wanted the Cure to be my band, the popularity wasn't what annoyed me but the way they got it.

Since then things have taken a turn for the better. Both Head and Kiss Me are good albums with some excellent songs but from being a band which stood out against all the crap that is the music

Cover it all up with lies

I try to laugh about it

Hiding the tears in my eyes

'Cos boys don't cry

Boys don't cry

industry The Cure are now parcelled and packaged like everybody else.

So as I say the book is worth getting if you really like The Cure and probably the best quote from Smith is, 'It's really bad when people recognise you not for your music but because of your haircut. I was tired of seeing so many people who looked like me.'

I'll still buy the records because there ten times better than most chart stuff but when from 1980 to 1982 they were the band that mattered for me more than anyone else I just find it sad that I don't feel the same about them anymore. (Seventeen Seconds is still the greatest record of all time though.)

Boys don't cry



The Cure, really, are trying to sell us something. Their product is more artificial than most. This is perhaps part of their masterplan, but it seems more like their naivety. The way it is, The Cure set themselves up as though they float a long way outside the realms of anything we can understand. They are scandalous, fulfilled aliens, and they look down on us. What do they see?

MINIMAL COMPACT-THE FIGURE ONE CUTS LP (RAMMED DISCS)

This Belgian based group of ex-pat Israelis (!) give us a high quality LP, that could rank as one of their best to date.

Produced by John Fryer who's previously worked with the Cocteau Twins, This Mortal Coil and Depeche Mode, the LP of course, has a European air about it with comparisons in some areas being drawn with Xmal Deutschland, Sisters Of Mercy and Xymox.

Minimal Compact are pretty big on the continent, they should be here, don't let the Euro-sounding vocals put you off.

This LP is refreshing and innovative and that's what a slightly boring u.k. music scene needs. Give it a go, you won't regret it. Pay special attention to the tracks 'Piece Of Green', 'New Clear Twist' and 'Childhood's End', you won't get them out of your head once you hear them.

by PAUL

YOU TEND TO HAVE A LOT OF DIFFERENT PEOPLE WRITING THE LYRICS. IS THIS BECAUSE YOU THINK IT ADDS TO THE VARIETY OF THEM?

Jools: There have been so many line ups and so many singers have dabbled in writing lyrics. that we've got a big collection of them. I suppose it does add variety, 'cos we've all got different styles, but I've never really thought about it. If we like the lyrics we'll use them, no matter who's written them. We don't have any restrictions like 'I'm the vocalist so I write the lyrics'.

THERE'S A SONG ON THE SECOND LP, 'TV MIND', WHICH IS ABOUT MINDLESS ACCEPTANCE OF TELEVISION. DO YOU THINK ALL TELEVISION IS A WASTE OF TIME?

Jools: I don't think television is a waste of time. I watch a reasonable amount of it. I just hope people who watch it have an open mind, accept that the majority of what they are watching is fictional and that news, documentaries etc can be very biased. If people watching TV would accept that, I don't see there'd be a problem, but unfortunately not enough people do.

Ian: Not all telly is a waste of time but TV can be a drug just the same as alcohol, dope, heroin etc.

DO YOU GET MANY LETTERS AND WHAT SORT OF THINGS DO PEOPLE WRITE?

Ian: Yeah, stacks and stacks. From abroad, all over the place and someone phones regularly from Los Angeles too. They write about all sorts, gigs, records, other bands, the scene in their area/country, anything really. It's good. It's nice to be appreciated.

Jools: I think Ian gets most of the letters. I get a few and they have gone up in number since the LP's came out. Most of the people I write to, still correspond and the letters are now a bit more personal and packed with news of their area and themselves as well as asking about the band.

WHEN YOU PLAY SOMEWHERE FAR AWAY FROM WHERE YOU LIVE, WHAT SORT OF AUDIENCE HAVE BEEN TURNING UP? DO THEY JUST SLAM DANCE MADLY AT THE FRONT OR DO YOU GET PEOPLE WHO ARE GENERALLY INTERESTED IN WHAT YOU HAVE TO SAY AND COME UP AND TALK AFTERWARDS?

Jools: Let's not insult the people who come to see us, just because people who dance, or don't dance for that matter, don't come up and talk afterwards doesn't necessarily mean that they aren't genuinely interested in the band. I don't talk to every band I go to see but it doesn't mean I don't really care for them. We have all sorts of people turn up at the gigs, quite a wide cross-section I'm pleased to say. Quite a few people come up to talk afterwards, which is nice, but why shouldn't they?



Ian: Away from home it's mainly hardcore audiences. In Darlington there aren't many punkies so we get mainly indie-student types, even a few goths and metallers, a full cross-section really. Some mash or slam or boogie, some just stand and smile which is nice too. We often get people talking to us afterwards, especially if we've never played their before, even people asking for autographs which is stupid.

AT WHAT AGE DID YOU START GETTING INTERESTED IN MUSIC?

Jools: Well I was into the Osmonds (!!!) when I was about four or five so I suppose that was it, apart from nursery rhymes (Ha!). That will have been about 1972.

Ian: The first records I got were all The Sweet's around '72/'73, Blockbuster and Hellraisers and all that. I was about six then.

WHEN YOU WERE SMALL DID YOU WANT TO BE IN A BAND AND IF NOT WHAT DID YOU WANT TO BE?

Ian: I was never small! I've wanted to be, and have been, in bands since I was about 14 now I think, though Dan's been going about 4½ years now. I always wanted to be a clown and nearly went to a clown school but I just act the fool onstage anyway and I haven't had any training either.

Jools: I used to muck about with my sisters, miming to records and making up dance routines. We used to put on shows for my Mum and Dad, Grandad etc singing and doing the actions to stuff like 'The Funky Gibbon' (!!) I don't think I ever really wanted to be in a band, though I've wanted to be an actress since the age of seven. I've been through wanting to be a vet, a clothes designer, interior designer and stuff like that for about a week at a time.

WHAT DO YOU SAY WHEN SOMEBODY ASKS YOU WHAT DAN SOUND LIKE?

Ian: Dead good!

Jools: Poppy punk or melodic punk. I don't know because different people will have different ideas of what we sound like and they may not agree with my definition.



JOHN PEEL PLAYED THE EP, DID HE PLAY EITHER OF YOUR ALBUMS AND HAVE YOU BEEN DISAPPOINTED HE HASN'T ASKED YOU TO DO A SESSION?

Ian: He played a lot off 'Children' but he thought 'Attitude' was too 'rocky', which is fair enough. We wouldn't mind a session but I think he needs persuading a bit so write and ask him to give us one. Everyone who reads this write and ask him to give us one.

Jools: It's a bit disappointing that we didn't get a session, but it's up to him I suppose. BOO HOO!!!

IS THERE ANYTHING YOU'VE REGRETTED DOING SINCE STARTING DAN?

Jools: I regret not working for my A levels last year, partly my own fault because of gigging places and not working hard enough. The rest was my own fault as well. But otherwise not really. I don't think the LP's should have been released so close together. I regret not being fit and losing one of my gloves.

Ian: Not with Dan but in my own life I've said and done plenty of things I shouldn't have and have regretted lots. I watch what I say a bit more now but I still balls up occasionally.



LP's-DAN-Where Have All The Children Gone?...£4/
Thatcher On Acid-Curdled...£4.50
DAN-An Attitude Hits...£4/

DAN

A COUPLE OF YOUR SONGS APPEAR TO BE ABOUT THE EFFECT OF PARENTS ON THEIR CHILDREN. DO YOU THINK THAT PARENTS CAN DRASTICALLY SHAPE HOW A CHILD GROWS UP AND WHAT SORT OF PERSON HE OR SHE BECOMES? DO ANY OF YOU STILL LIVE AT HOME WITH YOUR PARENTS?

Ian: I think parents are about sixty per cent responsible for how their children grow up. All of us still live at home except Jim as he's away at college. My parents are great and have helped Dan, myself and a lot of my friends out in the past and I wouldn't swap them for all the tea in China!

Jools: Yes I think parents can shape how a child grows up but it's not just the parents, it's society as a whole. It's hard to bring up a family on a pittance. No matter how hard you try to bring up a child well, there will always be influences outside the home that contradict what you are trying to do. If parents treat their kids badly then there must be a reason why and their attitudes might be reflecting how society, the government etc have treated them. I still live at home with my Mum. I'm hoping to move out next year, but I get on really well with her.

WHEN YOU FIRST RELEASED THE EP WERE YOU WORRIED THAT YOU WOULDN'T BE ABLE TO SELL THEM ALL OR WERE YOU FAIRLY CONFIDENT?

Ian: It sold out on Friday actually. I knew we'd get rid of them okay but I'm surprised so many people liked it 'cos it's pretty crap really.

Jools: I think if people had heard it before we released it they may not have bought it 'cos one of the tracks is mixed really badly.

WHY DID YOU DO 'HAPPY IN MY THOUGHTS', FROM THE EP, AGAIN ON THE SECOND LP WHEN IT WAS JUST RIGHT ON THE EP?

Ian: It wasn't just right, there was no guitar! The whole EP's being re-recorded. 'Into The Field' was on 'Children', 'Best Of Families' is on a forthcoming Nicaragua Solidarity Benefit LP and 'Go With The Train' is gonna be on the next LP. There's a lot of people who won't be able to get the EP now too which is partly why they're being re-done but it's mainly 'cos the EP was such bad quality.

Jools: We didn't think it was just right, so there. Ner ner ner ner ner!!!

NEW DAN TAPES ON B8P
'THE FURTHER ADVENTURES OF DAN!' IS BRILL. DEMOS + SOME LIVE STUFF RI-50 + SAE TO: B8P RECORDS + TAPES, 90 GRANGE DRIVE, SWINDON, WILTS, SN3 4LD.

THE NEXT THREE ARE ALL TO IAN. IS YOUR 'TESTAMENT OF REALITY' FANZINE STILL GOING?

Ian: No, I haven't done that for a couple of

years now. I took it as far as I could really. I started on another one recently but didn't get very far 'cos I don't have the time anymore.

BEING A GREAT REZILLOS FAN DO YOU THINK THE TIME IS RIGHT FOR A REZILLOS REVIVAL AND REFORMATION? HAVE YOU EVER BEEN TEMPTED TO DO A VERSION OF 'TOP OF THE POPS' OR 'MY BABY DOES GOOD SCULPTURES'?

Ian: Definitely a revival but not a reformation. Fay's got a new band called Destroy All Men, I think. I'd go and see them if they did a reunion tour, beats the hell out of Shit Little Fingers. (A brief pause here as Ian looks for his marbles which he clearly just lost when he wrote that last sentence) Never been tempted to do the two you mentioned but we nearly did 'Getting Me Down' and 'Destination Venus' and I still want to cover their version of 'Land Of 1,000 Dances' but I don't think the others do.

HOW MUCH TIME DO YOU SPEND ON MEANTIME AND DO YOU DO IT ALL ON YOUR OWN?

Ian: Yep, I do it all on my own. The amount of time I spend depends on what there is to do though there's usually a helluva lot. There's always something to keep me busy and I wouldn't have it any other way, except for all the money I owe and believe me it's a lot. It's more than a lot actually, it's stacks and stacks and stacks.



'an attitude hits'

ON 'ALL THE MADMEN'
MADLP 009
DISTRIBUTION BY 'THE CARTEL'

WHAT'S DARLINGTON LIKE AS A PLACE TO LIVE IN?
Jools: I think Darlington is quite a pretty town and in all the fifteen years that I've lived here I've had some real laughs but there isn't much to do for teenagers etc. The youth violence here has been getting really bad over the past couple of years which just ruins everything about the town as far as I'm concerned.

Ian: It's really violent down town at night with all the shit for brains casuals and there's a fair few nazi skins. Could be worse, I could be living in Bishop Auckland!

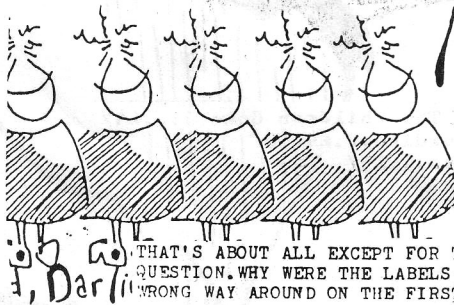
WHICH BANDS HAVE THE DAN SEAL OF APPROVAL?

Ian: As a band, on the whole, Blyth Power, HDQ, Darling Buds, Chumbawamba, Culture Shock etc. Apart from that I'm into X Ray Spex, So Much Hate, Joyce McKinney Experience, Screaching Weasils etc etc.

Jools: I personally like the Dead Kennedys, Lost Cherees, Talking Heads, Magic Bastards, Gargoyles and stax more.

THE FUTURE

Ian: Who can tell? A new LP, more gigs further away, maybe abroad. A Peel session if y'all write to him, death!



Meantime Records and Mail Order

THAT'S ABOUT ALL EXCEPT FOR THE ULTIMATE FINAL QUESTION. WHY WERE THE LABELS ON THE FIRST LP THE WRONG WAY AROUND ON THE FIRST PRESSING?

Jools: 'cos Ian's explanations are pap or the label people are a bunch of fizzpops.

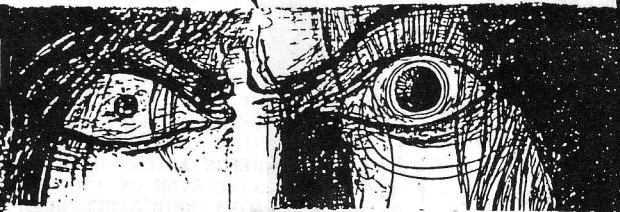
And that just leaves Jools to say 'Happy Days, Smelly Flowers and tubs of floobs' and that is the end.....for now.

THE HIDING PLACE

THE HIDING PLACE

"BOY OF BAMBOO"

"HUNGER",



THE HIDING PLACE-RECHARGE THE MEMORY (TAPE)

Starts off with 'Hunger', with bass and violin colliding and combining quite splendidly. 'Hopeless Case' sees the violin in the forefront again, with a great sort of twisted sound. 'The Visit', an old T-Rex song, is okay but not as good as their own. 'Boy Of Bamboo' starts off side two and to be honest I find it hard to play just the once, played it three times in a row the other day. Simply brilliant. Finally 'Anticipation' doesn't quite scale the heights of the previous track, good words though. The Hiding Place are good because they've got something that's a bit different. I dare you to say that there ordinary because there not. The tapes available for £1.50 from Duncan, 53 Mersea Avenue, West Mersea, Colchester, Essex.

FANZINES

Fanzines aren't dead

I THREW the latest issue of *Sounds* (January 16) down in disgust when I read Johnny Waller's cretinous and brutal feature 'Zine Of The Crime'.

The idiot has betrayed his original zine ideas — he came from the early era (*Sniffin' Glue*, *Chainsaw*, *Ripped And Torn*) that advocated change and many of the famous punk attitudes and ideas. But now he is elitist and expects us 'mere frustrated adolescent editors' to put him on a pedestal above us. I'm certain he's proud of belonging to his era but why slag us and suggest our mags are second class to his?

Fanzines have developed remarkably; they're now much better in professionalism and laying out terms, plus they've got distribution sussed better than ever. I reckon Waller is frustrated and jealous. What he goes on to suggest is incredible — that 90% of today's magazines should give up. Hey, I thought he was meant to like music, his vastly intolerant attitudes seem to suggest he doesn't. Fanzines play a vital role in supporting local music scenes and bringing bands to national attention where necessary, i.e. *Harsh Reality* brought you the Adicts a good two years before *Sounds* got hold of them.

We don't get paid £60 for each article we write and doing a fanzine is very hard work. We write them because we care and are concerned about bringing music coverage into a fairer perspective. That I suppose is less 'immediate' and 'relevant' than the paper that Waller writes for. Music papers are famous for their 'build 'em up knock 'em down' phases, we refrain from this and therefore we become more relevant in this instance.

In reality Waller's vindictive statements used to describe us — 'disgustingly stale' and 'self conscious ranting' — are exactly the fitting descriptions that could apply to his flashy meaningless journalism. Fanzines are not dying they are growing John, and they'll take little notice of your sellout blacking. — Steve Toxin, Editor, 'Trees And Flowers' zine, Kings Lynn.

Why is it that fanzine writers always avoid me at gigs? Their I am, delving into my pocket for change and they either walk straight by me or disappear completely, leaving me usually to pursue them begging for a copy. Fanzines are still, if not more, vital than ever. Buy as many as you can.



MURDER BY GUITAR NO.6 (World Domination Enterprises, Head Of David, Jive Turkey, Instigators) Not quite as punky as it used to be which is a shame but Peter's sheer enthusiasm for the bands he writes about makes this a must.

30p+sae to Peter, 63 Kilmuir Place, South Lodge, Invergorden, Ross-shire, IV18 0DN.

A PACK OF LIES NO.10 (Godfathers, Sect, Price, Some Other Day) Simply the best, an excellent issue and a constant source of inspiration. 30p+sae to Steve, 22 Wheat Croft, Thorley Park, Bishops Stortford, Herts.

BABY BITES BACK NO.4 (Price, Close Lobsters, Dentists, Brilliant Corners) Good interviews and excellent how to be a fanzine writer article. I like this and Eleanor's style of writing reminds me a bit of Louise Raygun

30p+sae to Eleanor, 125 Twickenham Road, Isleworth, Middlesex, TW7 6AW.

SO NAIVE NO.2 (Loads of 'indie' bands + DARLING BUDS/BUBBLEGUM SPLASH FLEXI) Very twee and nicey nicey, stupid questions (Do any of the band fancy Debbie Flatmate-I mean) but worth getting for the brilliant Darling Buds track.

50p+sae to Mike, 39 Cromwell Road, Sprowston, Norwich, NR7 8XH.

FLY FISHING (Close Lobsters, Bhundu Boys, Michelle Shocked, Housemartins) Interesting mixture of bands and good enthusiasm but a little ordinary. 40p+sae to Gareth, 53 Alconbury, Bishops Stortford, Herts, CM23 5DX.

BEATSTALKING NO.2 (Toxic Ephex, Babys Got A Gun) Not bad at all, all Scottish zine. 25p+ sae to Beatstalking, 32 Queen St, Invergorden, Ross-shire, IV18 0BW, Scotland.

SUSPECT DEVICE NO.7 (Sect, Accident, Peter + The Test Tube Babies, Venus Fly Trap) Interviews are a bit ordinary but has a good spirit about it. 20p+sae to Tony, Brynton, Pooks Green, Marchwood, Southampton, SO4 4WQ.



FROM A FEW YEARS AGO
BUT JUST AS RELEVANT
TODAY.

20TH CENTURY SAINTS NO.4 (Sect, Vibrators, Adicts, Oi Polloi) Good one this, down to A5 size but still a lot in it. Old punks never die! In fact there's a new issue of 20th Century Saints which I saw advertised in *Sounds* the other week though I haven't seen one yet. It features Sham 69, Red London, Anhrefn, Civilised Society + more and is 30p + an sae from (note new address): Vince, PO BOX 132, Acton, London, W3 8XP.

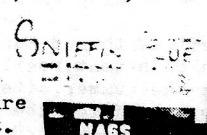
TWO PINT TAKE HOME (FAT TULIPS AND ROSESHIPS FLEXI + interviews, Pleasure Heads) The flexi's quite good and the fanzine's not bad, just about avoids being twee. 50p+sae to Woof, 12 Chatsworth Place, Longthorpe, Peterborough, PE3 6NP.

GRIM HUMOUR NO.11 (Robert Smith, Wire, Sonic Youth, Stupids) Half of the bands Richo writes about I don't like at all but I still read Grim Humour from cover to cover. It's because he always says what he thinks, treading on a lot of toes in the process, which makes this essential. Literally loads of reviews too. 50p+sae to Richo, 7 Wentworth Gdns, Bullockstone, Herne Bay, Kent, CT6 7TT.

RIDLEY PL



No More Heroes



ENEMIES

Red St.

PUNK



WE'VE GOT A FUZZBOX

And We're Gonna Use It II

When We've Got A Fuzzbox And We're Gonna Use It bounded into the limelight a few years back it wasn't the reaction of the old school of rock and rollers that surprised me.

"How dare these girls get up on a stage and make records when they haven't spent ten years learning how to play 'Stairway To Heaven'" they exclaimed before crumbling into a sprawling heap of decay. What did surprise me was the totally nonchalant way they were treated by the same people who'd got up and done something because of punk. Fuzzbox say "It's supposed to be entertainment, it's not supposed to be a show of how good you can play the guitar". I agree and you don't need to know how to play or recite the first Clash album to get up on a stage or do something. It's the attitude that counts, not the width of your trousers but the size of your imagination.

A lot of theories were thrown around the music press calling them everything from pop subversives to giggling little girls. Why can't people take them for what they are, just four girls with sharp minds who make some great records.

It's been a long time since you've released a record or done anything in Britain. Why the long absence and what have you been doing in the meantime.

Tina: After 'What's The Point', we toured Europe and America last year which both went really well (bad grammar!). That took up the summer after which we started writing new stuff for the LP, so we just didn't get round to doing a record. We've just started to record the new single - 'Self' which should be out in May, but knowing our luck it'll probably be out in December or something!

Is it still just the four of you?

Tina: Yes, but we'll have a bass player and keyboardist playing live (both women), and if we can afford it, a brass section too.

When you first did the EP did you think that it would be a one off thing or did you hope it would turn out like it has?

Tina: It didn't cross our minds that it'd be anything more than a one off but we're pleased at how it's turned out. At least we don't have to go on the dole!

What did you do before you formed Fuzzbox?

Tina: We used to go out to night clubs together and go and see Brummie bands when we knew the people in them (which was most Brummie bands at the time). We also went to most of the 'alternative' gigs on (man!) 'cos there weren't many anyway.

What did you want to be when you left school?

Tina: Vickie wanted to be an actress, Maggie was already working in the dole office, and Jo and I couldn't be bothered to do anything. I wouldn't have minded doing something with art but I'm not good enough, so we probably would've ended up on the dole.

When you were on Saturday Superstore why were you so nice to Mike Read?

Tina: Because when you're nice to hideous people, they ask you back!! That way, you can get more exposure and sell loadsa records and make LOADSA MONEY!!!! Mind you, we haven't been asked back anywhere yet.

You've been on the television quite a bit, what's it like?

Tina: 'Splash' was probably the most enjoyable 'cos we were all pissed (except Jo) after going out to dinner with awful Michael. I can't remember 'No. 73' very well, except the people were really hideous (surprisingly enough) and we didn't know what we were doing half the time, but most telly is quite a laugh, 'specially kiddies' programmes.

SIDE AA RULES AND REGULATIONS

Have you found that your friends have treated you differently since you've been on television etc?

Tina: Not real friends, it just seems like another job to them, but people you only know a bit tend to either think you're really big-headed and look down on you or treat you like you're some kind of Goddess just popped down from above to get pissed and make a prat of yourself (as if!).



PHOTO © SARN



Maggie



Jo



Do you all still live in Birmingham?
Tina: Yes, basically 'cos we can't afford to live anywhere better.

What's it like?
Tina: Birmingham's pretty crap to live in. There's loads of nightclubs but only one that'll let you in if you look remotely outrageous. Jo and Maggie go to quite a few others though, but they like House and Bros. The shops are crap, we tend to get all the cloths last, first London, then to Sheffield, then Manchester, then Bognor Regis and finally down to the "second city" so we get all the left overs that no-one else wants.

Do you feel you've grown up quicker because of the band?
Tina: Yes, we've had to. If we'd stayed like we were no-one would've taken us seriously. It's still very difficult being a young female. Now with Tiffany etc, we'll either be lumped with all those awfulnesses, or people will have enough brains to realise we're nothing like them and are, in fact quite a refreshment. (Modesty eh?)

What's the best and worst things about being in Fuzzbox?
Tina: The worst are, not knowing what you're doing from day to day so you can't arrange anything permanent (like a holiday or meeting a friend!); getting very little sleep if we're in the studio or on tour and having to be nice to certain people who you might really hate, but if you're horrible you might not get any money for the next year! The best thing is that we all get to enjoy each other's fascinating company lots of the time. (Maggie's suggestion!)

How do you feel about the way the music press have treated you?
Maggie: Marvellous.

Jo: There are some people with great insight who like us and are very nice themselves, but some people are remarkably dim and hence have no realisation of the wonderful nature, particularly of myself, and the rest of the very lovely Fuzzbox. Vic: They're threatened by women, particularly powerful women, and most of them just talk out of their arses. Few journalists have realised women can laugh without being labelled as giggling girlies.



Tina



Vicki

Do you still get hassle from women, staunch feminists, about the way you look and the clothes you wear?

Tina: Not lately, but we haven't been in the public eye much so they haven't seen enough of us to be able to comment. I'm sure as soon as we re-appear we'll be slagged off for not looking like men and claiming to be competing with them anyway. The ones with very small brains will anyway.

Do you still get hassle with men at gigs?
Tina: We hardly got any in Europe, the only 'Get yer tits out' we got was all some English soldiers in Germany. We didn't get any in America, you don't seem to get as many jobs over there.

Are you happy with WEA?
Tina: So far we are. They probably could have done a lot better with 'Point' but they're no worse than any other major company.

Which has been your favourite video and what's it like seeing yourself in them?

Tina: I think the most fun we've had in making a video was for 'Rules' 'cos it was just a laugh then and we had a really ace time just basically being stupid. The best video was 'What's The Point' (the best technically and professionally that is, just to be totally boring). Seeing yourself in videos is much the same as seeing yourself in photos, except you're moving. Profound eh?

What's a typical day like as a member of Fuzzbox?

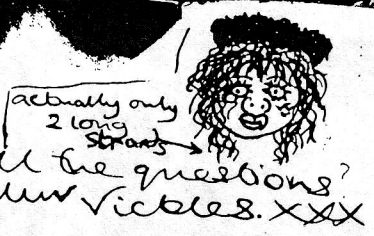
Tina: A typical day when recording in the studio in London. 1) Get up about nine (or as late as you can possibly leave it without missing brekkie). 2) Throw on your nearest clothes and run out of the hotel in a panic, thinking they've gone without you 'cos you were two hours late getting ready. 3) Find out everyone else was three hours late getting ready and sit around waiting for them. 4) Finally get in the car and drive all over London desperately looking for the studio and eventually turn up really late. 5) Get to the studio

and discover you could've had four more hours in bed 'cos something's inevitably broken down so you can't do anything till that's fixed

(which will be two days later although everyone keeps saying 'Half an hour') 6) Play pool or watch telly or eat or sleep, or all four. 7) Get a cold take-away in (usually Chinky or Indian). Sit around bloated and feeling sick for about an hour while Eastenders and Brookie are on. 8) Eventually start recording guitars or something which will go wrong so we can stay till really late. 9) End up back at the hotel about twoish, overtired so you can't get to sleep, and sit in someone's room (usually mine and Vickie's) talking about anything for two hours. 10) Collapse after such a hard day of work and sleep really crap for the next five hours. Glamorous and exciting life isn't it?!

Looking back are you happy with the LP?
Tina: We think it's a good 'statement' of what we were at the time (Poncy way of saying it though). It could've been done lots better but I don't think it needed to. We are happy with it for the time.

P.S. Isn't Tina so lubberly (or creepy) replying to all the questions? I won't be, but I've been singing a single! 303 it's Mrs Vickle's. XXX
Yes I'm sure Mags.



Do you find you get a different reaction from people abroad?

Tina: Foreigners seem a lot less pre-occupied with your image, politics and sexuality, and will show you appreciation when they should, and not wait till the end of the set to clap. We haven't really got favourite countries but the best reactions we've had were in Manchester, Birmingham, London, Scotland, Amsterdam, New York, Los Angeles and San Francisco. They're the best 'cos the audiences really enjoyed themselves and weren't afraid of what their mates would think of them. We can't really enjoy it if the audience aren't. It's a two-way thing.

Do you think people will still remember you now and how do you think they'll react when you release a new record?

Tina: I reckon some people will be surprised that we are still around. A lot of people won't recognise us 'cos all our hair's fallen out so we look a bit different from before. Apart from that, the new stuff is quite a departure from the old so we'll probably lose a few fans at first, but hopefully, gain some in the process!

WHAT'S THE POINT*

Have you ever thought about packing the band in? Tina: No. We haven't hit any major obstacles as yet and we've been doing different things so we haven't really had a chance to get bored with it.

Do you find the band takes up all your spare time? Tina: Lately we have actually had some spare time 'cos we had to wait ages to get studio time and a producer sorted out. The others tend to write songs in their spare time whereas I run around sorting out the fan club and boring stuff like the accounts! (Lucky me). The most missable thing, about not having much time is, as I've said, not being able to see friends as much as you'd like.



Have you written many new songs and what are they about?

Tina: We've got a fair number of new songs, all about different things, though I can't think of any particular examples at the moment. The sound has changed quite a lot, obviously it's more grown up and quite a bit more commercial so we can make LOADS A MONEY. The singles out quite soon and as I mentioned is called 'Self' (hopefully May) followed by another single - a massive disco number called 'International Rescue'; followed by the LP called 'Versatile for Discos and Parties'. No gigs as yet. We're going to wait till we can put on a really good show which won't be for a while.



That's about it. I suppose I could be putting my head on the chopping block with this as I haven't heard any of the new songs. The difference between Fuzzbox and the other bands interviewed in this issue of So What is that they do it for a living which means that they don't have as much freedom over what they do and when they do it. Then again most bands would love to be able to do it for a living and given the choice of being on the dole or being in Fuzzbox which one would you choose?

I'm not sure if the making money

I just hope that in six months time I'm not playing the 'Bostin Steve Austin' LP and thinking how did they record something as good as this. I'm just an old pessimist really and anyway I reckon the new stuffs gonna be brill. Its just that so many bands sign to a major record company and gradually become a shadow of the band they used to be.

One last thing, the PO box address on the records was temporarily out of action but its now back in operation so if you want to write to them the place to send to is: PO BOX 235, Balsall Heath, Birmingham, B12 9RZ.

FLATMATES/MOSSPOLES-WENDOVER

Like the Bates motel in Psycho, the Wellhead Inn sort of looms up out of nowhere. As I walked into the adjacent bar, straight away I'm struck by the intimacy of the place, spying half of the Flatmates sitting around the pool table.

First though it was the Mosscoles, and a fine bunch they are. If you've heard the singles you'll probably have the word 'Undertones' in your mind but the rest of the songs aren't really the same as the singles. A short set with one of their songs even reminding me of Animal Farm which nearly caused me to fall off the table I was sitting on. 'This ones about five minutes long so you might as well sit down' interjects the singer and some of the audience do as 'You Came Up And Smiled' echoes around the building. Frankly I'm still amazed that the ceiling didn't collapse as the opening of 'My Little Prince' roared from the stage.

The Flatmates have a new guitarist who thrashes away through all of the songs, Martin Subway zooms around the stage, the drummer storms along, the bass player tries to keep up with him and meanwhile Debbie sings sweetly over the top of it all. They've dropped some of the older songs now, they made Bob Dylan's 'If Not For You' sound like a Flatmates original and they did 'Shimmer' twice, the second time with a broken guitar string and Debbie's voice having a mind of its own in places. Pretty damn good really.

Both these bands don't get anywhere near the subjects some of the bands featured in So What deal with but I tell you there's room for this sort of thing if its done properly. I can't quite put my finger on it but its the reason why The Passions were brilliant and the reason why the Darling Buds are so good.

No sign of Anthony Perkins on the way home either.

PLAYGROUND-3 TRACK EP

Richo and Andy of Grim Humour finally get their first release on vinyl out and..... well to be honest I don't like the first track, 'Seeking The Truth', just a load of noise which sounds like it was recorded on the runway at Heathrow Airport. Fear not though as the other side makes up for it rather well with the UK Decayish 'Final' and best of all 'Violence For Violence's Sake' which is a bit like your worst nightmare set to music! So a game of two halves, or sides, Brian but definitely worth watching.

£1.20 + 40p p+p to

Richo, 7 Wentworth Gardens,

Bullockstone, Herne Bay,

Kent, CT6 7TT.



THE PRICE/THE HIDING PLACE-THE SQUARE, HARLOW

The Hiding Place amble on stage to a distorted backing tape and straight into the classic 'Boy Of Bamboo'. I had my fears that they wouldn't be able to match that but as the songs flew by they nudged at it and even surpassed it with 'Try Sleeping With Your Eyes Open' which sent a shiver down my spine.

Julie's got a great voice and plays loads of instruments, mainly the violin, and after she's picked up the guitar and then the recorder you start to wonder how she finds the time to sing the words. The guitarist stares at his frets throughout, concentrating madly, whilst the bass player and drummer hold it all together as bass players and drummers usually do.

If the Banshees formed today with the anger they had in 1976 they would sound like The Hiding Place.

The last time I've seen The Price they've been faced with a near impossible task which both times they've overcome with honours. Just before Christmas they had to follow a blinding set by the late, and sadly missed, Directors and tonight after the excellent Hiding Place they had a mountain to climb.

Starting a bit shakily I had my doubts but by about half way I realised why I'd travelled fifty miles to see them. As always 'Too Many People' and 'The Price That You Pay' stood out with the emotional anti-seal clubbing 'On The Ice' close behind. Surprise of the night was a much more powerful 'What Can I Say' and just as I'm getting over the solid reggae of 'Fight' and the stunning opening of 'You're Gone' its time for 'Turning Japanese' and I get my breath and smile back.

Crowd pleasing encores followed including 'Hawaii 5-0' and 'Im A Rut' then a riveting 'Man With The Smile' and off they went. Terry proclaimed afterwards that 'there getting their' and if you knew Terry you'd know how good that means they were.



THE HIDING PLACE

JONESTOWN-BRUNEL UNIVERSITY, UXBRIDGE

I'm glad Jonestown were support because I would have been well fed up just to have seen the dreadful Faith No More. Anyway, haven't seen the band for ages. I've always quite liked them but sometimes their songs just merge into one and it all gets a shade repetitive. Most of the songs start around the bass line to Play Dead's 'Propaganda' and develop from their, though tonight they put in a few new ones which were a bit of a progression. Worth seeing but not that special yet.

THE INTERNATIONALISTS-FULHAM GREYHOUND

Bit disappointed with this. Their 'Let The Pressure Start' LP is really good so I'd expected a bit more. The album consists of some ska/reggae songs and some punky/pop ones but it looks like they've dropped the latter for a set of all reggae. This in itself is okay but its just too one dimensional. The brass section were excellent and it was a shame the vocals were quiet but I went home feeling it was a good gig but nothing else. I wanted the songs to come up and grab me but they just stayed where they were only occasionally shooting forth and then returning quickly. I thought they'd be a cross between the Specials and the Clash but they're more like a mixture of Aswad and the Potato 5, that's it in a nutshell really.

THE POP GUNS

The newest combo in town and by far the brightest, they're a primary blast of everything you loved about Haircut 100, 10,000 Maniacs and Blondie, yet they still retain an original sound.

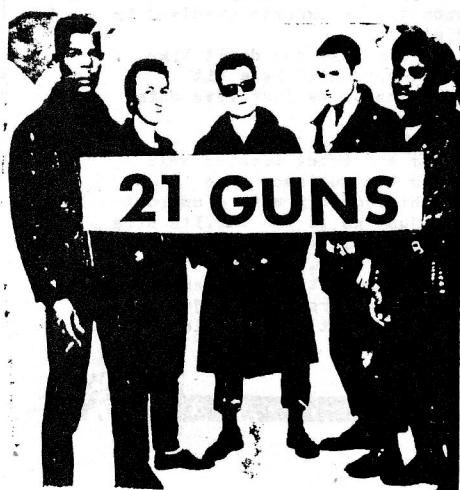


THE POP GUNS

Saw these in Underground so I phoned them up and they sent me a tape. The band come from Brighton and consist of Wendy on vocals, Simon and Greg on guitars, Pat on bass and were without a drummer when I heard from them but should have got somebody by now.

The tape is a 3 track demo all of which is in a similar vein. They sort of swing along, imagine the Darling Buds without the thrashy bits, though the lyrics are a bit one dimensional as there all about love. Nevertheless I quite liked it with the best track being the last one but I can't tell you the title because I can't read Simon's writing. Looks like 'Y, D & R' but probably isn't. Wendy's got an excellent voice but I can already envisage record companys dribbling all over them to turn them into the next one hit wonders, stick 'em in a studio and squeeze all the life out of them. I await their fate with interest.

The address to write to is Simon, 36 Preston Road, Brighton and send him a £1 or something and I'm sure he'll send you a copy of the tape.



WHERE ARE THEY NOW?

Red Letter Day

MICKEY

(who stood in to play bass on the
'Take me in your arms' single)

ADE

DAVIE

DARYN

Red Letter Day hail from Portsmouth, use two guitars, a bass, a drum kit and are worthy of the utmost respect in the best tradition of Punk Rock. Not only are their songs thoughtful and intelligent but they've got tunes which lodge themselves in your head, refusing to leave.

The band are Ade on vocals and rhythm guitar, Davie on lead guitar, Steve on bass and Daryn on drums. It is the first two who answer my questions.

The only thing holding the band back at present is the lack of releases, so far two singles and a 12 inch EP, although that's soon to be rectified with a split LP with the excellent Sect.

Ade: The first single was released in October 1985 so they haven't been that far apart really. We've got a lot more material we'd like to put out but it's a case of getting companys interested in releasing it.

The releases so far have, pleasingly, been given a fair bit of attention on late night radio one though its only resulted in the one John Peel session, recorded in April 1986, which is a bit disappointing.

Ade: John played the first single and the ep and Janice Long has played everything so far. Whenever we send them material and they play it I always chase it up, but the Peel session's the only one we've got so far.

Davie: I think Janice has tried to get us a session and John Peel came to Portsmouth to do his roadshow and was pleased to see us. I think we're in the position of a lot of bands who've had a one off session in that there's so much stuff for Peelie and Janice to get through....but at least we did get a session.

The first single they released themselves but the 'Released Emotions' 12" and the "Take Me In Your Arms" single were both on Quiet Records. It seems the band weren't too pleased with them.

Davie: No, we weren't happy at all. They seemed very interested in us but I think they wanted too much for too little. We recorded four tracks with which we were going to do a double a sided single and save the other two songs for another time. They wanted to do a 12", which became 'Released Emotions', and gave various reasons for it, none of which I agreed with. The distribution was slow and with the deal we got a promotions deal which was a farce because we ended up doing all the ground work for it, getting dates ourselves.

Ade: I think we were a bit naive really and I think we'll do it better next time.

GIGS

Davie: We don't have a lot of trouble getting gigs though we are restricted on the money front. We don't lose a lot of money because basically no member of the band has to put his own money into the band. The sales from 'Wherever You May Run', the first single, paid for us to do some more recording, the money from the Peel session gave us enough capital to

experiment further afield with gigs and we played in Belgium, got a nice bit of money for that which looking back on it paid for the recording of the new album. We did a 14 date tour to promote 'Released Emotions' and we lost a helluva lot of money on that but its something that's got to be done. We'd go anywhere to play if we thought it would do us good.

THE DEATH OF PUNK???

Davie: I think it had a lot to do with the change in venues. A lot of the clubs where you used to be able to get gigs turned into these night club type things so therefore a lot of people in bands thought they weren't going to get anywhere in their local towns, let alone further afield. I don't think punk will ever die away because it was an attitude of mind which started it off and the fashion aspect of it played a big part in its ultimate collapse. There are a lot of bands that are really good but our ilk, if you like, are still restricted to night time radio so people who are interested will listen to the radio then. The spirit will always be there.

THRASH

Davie: In 1987 things came together a lot more with bands like The Cult in the Heavy Metal charts. If you looked at the Heavy Metal charts they looked like a more raunchier version of things from '77/'78. When punk went from the tuneful Buzzcocks/Vibrators melodies to the Discharge type thing it had to happen because there had to be another form of aggression to show. People were writing it off as a two year wonder or whatever so something had to come along and shock. The way the music went was the shock aspect.

RED LETTER DAY-THE WORST THINGS

Davie: I've only felt like packing it in once through frustration and my inadequacy to play guitar, basically. I get frustrated with the music business itself. Its so full of pratts who are obviously into making their names rather than the bands. Its like promoters who put clauses into your contracts saying you've got to bring a certain amount of people with you. If your playing in Manchester and they want a coach load of people, first of all, what's the point? because you don't want a rent an audience, you want to play to the Manchester people. Secondly, the expense involved in taking people that distance.

Ade: You have to deal with people you don't like just to get gigs or whatever which is a bit annoying. We keep going because we just love doing it really.

RED LETTER DAY-THE BEST THINGS

Davie: Playing in Belgium and being treated well rather than shat on. Also the audience were interested whereas in this country with a support band 90% of the people just go to the bar. Its nice to support bands from the early days like the Angelic Upstarts and the UK Subs. Its nice to go around the country and meet all the different people. We've had over 300 letters and its just the interest that gives you the most satisfaction.

SOME AMUSEMENT TO DAVIE.

RELEASED EMOTIONS RED LETTER DAY

LETTERS

Ade: A lot of people write, 'any chance of playing near our home town' and I always write back and say, 'yeah, if we can do it without losing too much money we will.'

WHY SHOULD SOMEBODY LIKE RED LETTER DAY

Davie: (after a long pause) We've got melody, tunes and anthem type choruses all of which I like a lot. The side of the album we've just recorded is our best yet. I think the diversity of the music is very important and we've got a solid sound.

STRANGEST AND WORST GIGS

Ade: Both together, a little pub in Stevenage called The Fold.

Davie: This guy built it up saying it would be a great night, everyone was interested and how he was going to get the press down.

Ade: None of which materialised. Next door was an old people's home so we had to play really quietly. Half way through, the pa went and I had to sing through my guitar amp. He hadn't put any of the posters we sent him, up and we played to about thirteen people and a dog because nobody knew it was on. Even after all that about six people bought singles and were well into it so there was a little benefit at the end of it all.

PORTSMOUTH

Davie: I get bored some of the time but Portsmouth's not bad.

Ade: I always lived in Portsmouth and I really like it.

THE NEW SONGS ON THE SPLIT LP

Ade: 'Cold Outside' is about the components that come together to produce a nuclear war. How when it's all said and done you can't hide and even if you do survive your going to be on your own.

'War Starts At Midnight' is about an old film I saw where there was this army exercise of British troops where the war started at midnight. One of the sides had the idea to capture the commander of the other side early. He was asleep and when he woke up he said, you can't capture me because the war doesn't start until midnight but these people didn't obey the rules. It's about the balance of power and what would happen if somebody didn't obey the rules set down.

'American Dream' is self explanatory. It's about the souped up image of the American Dream and how it's destroyed by their own way of life.

'Fade Away' is about depression caused by a girl and trying to make that girl fade away by drink or other processes.

'Fall Apart' is about infatuation with a girl. When you can't talk to her because you're so obsessed, so it's like a crazed love song.

EVEN NEWER SONGS NOT ON THE LP

Ade: 'Great Wall Of Leicester' is about the divide in the country between south and north and 'Last Night' is about when you meet somebody one night and you think that night was really good but in the cold light of day it was only that one spark and you can't really recapture it.

ONE YEAR FROM NOW

Davie: We'd like a recording contract under our own terms.

Ade: I'd just like to do it full time on a decent wage which we could all live on. To improve our standing and improve our music really.

Davie: We're very lucky that we've all got jobs to support ourselves aside from the band. We know that there are a lot of people who'd like to be in a band but can't because they haven't got the money to get started in the first place. We don't take it for granted.



I spoke to Ade on the phone before I did the interview and one of the things he said stuck in my mind. We were talking about gigs and he said, 'We'd play to twenty people, it doesn't matter' and that just about sums up the spirit of the band. The new LP, as I mentioned earlier, is to be a split one with The Sect. With two bands that mean so much it should be vital. Perhaps it'll be the start of the end of all those bands and people who dragged punk into the gutter. Its bands like Red Letter Day who are heaving it out and onwards again.

The band can be contacted via Ade at 22 Mayhall Road, Copmor, Portsmouth, Hampshire, PO3 5AU. and they write a sort of fanzine called 'Different Worlds' featuring interesting articles by and about the band. Its available for just a largish stamped addressed envelope.

AVAILABLE THROUGH THE

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Last Generation Records

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the mighty lemon drops

FRIDAY
26th
FEBRUARY

with
The
Wonder Stuff
No Mans Land
SATURDAY
27th
FEBRUARY

Saw about half of No Mans Land, admirable words and all that but the music was only ordinary and therefore rather uninteresting.

I'm not sure why I like the Wonderstuff but I do. It's probably because they seem like good blokes. Sort of one of the audience without getting all patronizing about it. They played all the good stuff like 'Wish Away', 'It's Your Money I'm After Baby' and 'Unbearable'. Sussed grebos maybe.

I thought my strange experiences at gigs were over but innocently waiting for the Lemon Drops we were approached by a girl, who'd obviously had a bit of a drink, and exclaimed to Terry, 'You've Got To Come!' Anyway she explained that she was to be evicted from this estate somewhere and we were to be there at nine o'clock on Monday morning as the heavy mob. Now anyone who's seen either Terry or myself will know how ridiculous that is but prodding me in the chest she went on, 'You've got to look violent', 'Menacing' I suggested, 'Yeah' she replied and that was it. Bit sad really I suppose but I thought I'd got over complete strangers waving at me from buses and hooting me in cars, now this!

A gust of dry ice and enter the Mighty Lemon Drops. Every review they get mentions 'those two bands' from Liverpool so I won't. In fact they must be getting pretty fed up with all the bad press. Nobody mentions that the majority of music paper journalists write exactly the same garbage as their predecessors did do they? Back to the Lemon Drops and they were quickly away, including a superb 'fall Down Like The Rain', but come the middle of the set seemed to lose momentum and it was only near the end they got back on the tracks. An encore of 'Paint It Black' and 'Like An Angel' and we were off. Good gig really, ignore the press and make up your own mind.

FIRST WAVE (A COMPILATION LP OF YOUNG INDEPENDANT BANDS)

The Price finally get something released, aside from the Pack Of Lies flexi disc, and its easily the best song on this but.....

Well, first of all, Leigh's guitar is far too quiet and sounds much too nice. The whole track, 'Too Many People', suffers from being too over produced with the only saving grace being Malcolm's vocals which are crystal clear but even that doesn't seem quite right. So rather disappointing really and only remaining good because 'Too Many People' is such an awesome song. Next time they should forget about the studio and concentrate on recording properly otherwise they shall be regarded as an okay pop band and nothing else. If you knew how good they can be you'd know how much of a crime that would be.

Elsewhere the album does have a couple of interesting bands on it. Passion Of Ice's 'Gabriella' is a bit of a stormer which fairly steams along only spoiling it by going on a bit. The Vulcans are like a noisy Madness and The Trees lightweight Stranglers sound, especially the bass, is not unpleasant. The rest of the bands are pretty ordinary but if you'd like a copy of the album, and my slating of The Price track is only because I know the song so well and therefore as an introduction to the band its worthwhile, send £4 to Leigh at the Price address.

GHOST DANCE-UXBRIDGE, BRUNEL UNIVERSITY

I'd set the video for 'Bad News' but needn't have bothered because both Reactor and The Hunters Club were funnier and more obnoxious.

Watch out I can feel a moan coming on. What really gets me at gigs is when they play records, in this case the Sisters and Sex Gang, and people go round miming the actions and words to them. I mean they might as well have been down the road at Uxbridge's night club because if all bands mean is making up a dance and singing along with the words I might as well be revising Saturday Night Fever. Loads of punks, desperate, for something to cling to, all dressed in uniform black, all spent hours getting their hair just right and looking in the mirror. What's the point? When I first started hearing bands, they made me realise that there's an alternative to conformity but all its turned into is a new discotheque. Same lethargy, different music.



Where Ghost Dance fit in all of this is another matter. Anne Marie's a bit different to her Skeletal Family days, blonde hair, stripy t-shirt and jeans which made a pleasant change to the regulation 'bleak' look. In fact I was ready to rave over her until she kept saying, 'Is everybody enjoying themselves' which spoiled it a bit but she is a good singer. If they didn't crowd the sound so much they'd be quite good but live the majority of the songs just get lost in a haze of noise. Too rocky in places as well which is a shame because there's definitely something good trying to get out of it all.

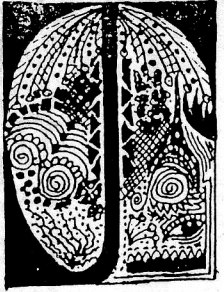
As I left, avoiding the drunken bodies sprawling past me, I couldn't help but feel a little sad. When punk opened the door, who'd have thought we'd be the ones to lock ourselves back in again.



SNATCH AND THE DEAD-Demo Tape

I was given this by Leigh the other day and a fine tape it is too. Excellent quality considering it was recorded virtually live in the studio. If you take the six songs as a whole you get the same sort of feeling you get after listening to the Stranglers 'No More Heroes' LP, sort of a bit uncomfortable but in a nice way! In fact the vocals are not unsimilar to Hugh Cornwalls sneer.

At least half of the songs are really good and my only criticism is that towards the end of the tape things begin to get a bit samey. Nevertheless that's outweighed by the driving 'Nomad Child' and 'Feeling Sick', the great guitar riff in 'Lullaby' and the absurd spanish bar guitar line on the closing 'Lovers With A Drink'. Send £1 and an sae to Ciaran, 107A Hillington Hill, Uxbridge, Middlesex.



Joyce McKinney



xperience

Since I reviewed the 'Shall We Dance' LP I've been playing the four Joyce McKinney Experience tracks on it quite a bit. Whilst it was 'Try' which initially grabbed my attention there's a song on their called 'Stuck For Words' which, despite the title, really says it all. I know it could be premature to rave about a band when you've only heard four of their songs but to be honest there's as much in those songs as I've heard in dozens of albums. They are worthy of your attention, if you don't give them it then it's your loss.

This interview was answered by Yvonne with a little help from Gigs.

CONTACT JOYCE AT: 38 WARWICK PLACE
LEAMINGTON SPA, WARKS, CV32 5DE.

Who's in the band, who plays what and how old are all of you?
Yvonne: Gigs plays drums, Charlie plays guitar, Robbie plays bass and Sharon and I sing. Some of us are young and some aren't.

Why 'The Joyce McKinney Experience' ?
Yvonne: First of all we had many different names, but whenever we found one we liked (e.g. Happy Farm) there were always other bands with the same name. One night we were discussing it, and Gigs came up with 'The Joyce McKinney Experience' having seen her picture on the Dead Kennedys 'Fresh Fruit For Rotting Vegetables' poster and that was it really.

Now I didn't know who Joyce McKinney is/was so I had to phone Yvonne and ask her.
Yvonne: She fell in love with a morman and in 1978 she kidnapped him and raped him. There was loads of media coverage and it was in all of the papers, even The Times. Anyway, she was taken to court with her accomplice but she skipped bail and got out of the country. We didn't call ourselves The Joyce McKinney Experience to glorify it or anything as we obviously don't agree with what happened but the name just stuck.

How did you meet each other to form the band?
Yvonne: Most of us had been friends for a long time anyway but we only got ourselves a nice permanent line up in about May 1987.

What did you all do before you were in the band and what do you do aside from the band?
Yvonne: Gigs was in the Depraced/Visions Of Change, and he still is (He is also now in Bad Beach). Charlie used to play for the Blue Fins and now he also plays for the Tupels Bogeymen (!) Robbie used to be in Snake Drive, Short Commercial Break and a few more. She now also plays for Bright Red Teeth. Sharon used to sing for The Photos (!! Yes, actually 'the Photos' which nearly had me breaking out my copy of the 'Irene' EP I can tell you. I'm getting carried away here so its back to Yvonne) and Yvonne (me) did bugger all. Aside from the band Sharon has a baby called Jacob, Charlie and Robbie have kittens and Gigs and me have a 'Bucket' dog.

How did you get onto Meantime Records?
Yvonne: We just sent Iam a tape and he liked it.

Tell me about the forthcoming LP?
Yvonne: The new LP will be out in late April, early May. Its called 'Joyce Offspring' and it has twelve songs on it. I suppose the newest of these are our favourites because to us they're nice and fresh, like 'Profit Motif' and 'Green Song'. Sharon and I write the lyrics, with help from everyone and Gigs writes most of the tunes again with help from everyone. The lyrics are mainly about personal and political matters.

They're written to make people think about themselves and their attitudes. We don't like saying 'Don't do this-its wrong' we say 'Why do you do this? -Don't you think its wrong?' However, a few are different, for example the Profit Motif is an analogy to the distribution of shares and the propaganda associated with it. eg British Telecom. Anyway, apart from all that, it basically looks like this (picture of a record) and goes round a lot.

Tip to prospective fanzine writers, don't ask bands what the new LP is like or they draw a picture of a record or in the case of my Lurkers interview a few years ago tell you its black, round and comes between two pieces of cardboard!

OLDER
WHEN YOU'RE OLDER, WHEN YOU'RE WISER
WHEN YOU ARE USELESS, WORN AND DUMB
YOU CAN MAKE ALL THOSE DECISIONS
YOU ONCE LONGED FOR WHEN YOU WERE YOUNG
WHO TO VOTE FOR, WHO TO LIVE WITH
WHAT TO WEAR AND WHERE TO GO
WITH NOBODY TO ANSWER TO, NO ONE TO TELL YOU 'NO'!

THIS WAS YOU! YOU DIDN'T KNOW ANY BETTER
OR DID YOU? YOU WERE TOO NAIVE
OR WERE YOU? YOU HADN'T ANY REASONS
OR HAD YOU? DOES THAT BOTHER YOU?

DISTAINFULLY GLANCING AT THE WILD FRUSTRATED CHILDREN
WITH THEIR WILD FRENZIED DANCING AND THEIR SPIKEY, COLOURED HAIR
AND THE NOISE THAT THEY'RE MAKING ISN'T PRETTY AT ALL
AND THEY'RE GETTING VERY HEATED AND YOU WONDER WHAT IT'S FOR
AND A LITTLE VOICE INSIDE YOUR HEAD SAYS 'WHERE HAVE I SEEN THIS BEFORE'

CHORUS

YET YOUR NEW FOUND WISDOM TELLS YOU NOT TO SHOUT TOO LOUD
ACCEPTANCE REPLACES ANGER, MATURITY REQUIRES YOU TO MELT INTO THE CROWD
ENTHUSIASM WAXES WITH TIME, BUT BY THE TIME YOU'RE OLD ENOUGH, IT'S GONE
YOU'VE GOT THE CHOICES YOU WANT, BUT ALL YOU DO IS SETTLE DOWN
AND LOOK AFTER NUMBER ONE. DON'T YOU?

What's the picture/logo on the inset of the 'Shall We Dance' LP? Is it one of your own drawings?
Yvonne: We all had a hand in doing little bits of it. It's basically Joyce McKinnys face with a lot of patterns around it. (Deep, huh?)

Were you happy with the tracks on the Meantime Compilation LP ('Shall We Dance')?
Yvonne: Those tracks were taken off our demo, and as we were recording them again at the time, we obviously think that perhaps we could have done them better.

Have you found that you've been treated differently because you're an all girl

Have you found you

Have you found that you've been treated differently because sixty per cent of the band are girls?
Yvonne: We haven't really been treated differently, we've had good and bad reactions (fortunately not too many bad ones) but I don't think any of these have come from the fact that we've got girls in the band. Some might say that there's a bit of a novelty value there, because the scene we're in is a very male-dominated one, but if anything we're out to show we can do just as well as the rest.

What are your favourite groups and your favourite things in life?

Yvonne: VICTIMS FAMILY!, collectively, they're our favourite. We all like Dag Nasty as well. More are Rhythm Pigs, Dead Kennedys, Dickies, Visions Of Change, Bright Red Teeth, Tupelo Boyzmen, Bad Beach, oooh loads!! Favourite things in life? - Nice P.A.'s, friendly people, comments like 'I enjoyed your set', pasta, Postam Pat.

I've always fancied myself as a bit of a psychiatrist so as I slip into the persona of Herbert Lom in 'The Human Jungle' poor Yvonne has to say the first thing(s) that come into her head when I say the following.

DAN
Crowbar, Meantime.
FANZINES
Interviews, paper, zerox.
PUNK ROCK

ARMCHAIR CRITIC

CLEVER WORDS COMING FROM YOUR ARMCHAIR
IS IT FROM THE HEART OR IS IT JUST HOT AIR?
WHAT'S SO ANNOYING AND WORKING TOO
THERE ARE MILLIONS OUT THERE WHO ARE JUST LIKE YOU
MILLIONS OUT THERE, JUST LIKE YOU

YOU THINK YOU'RE REALLY SOMETHING IN YOUR LIVING ROOM
AS YOU FORECAST NOTHING BUT DOOM AND GLOOM
BUT YOU STEP OUTSIDE AND YOUR MOUTH SNAPS SHUT
BUT YOU NEVER SPEAK IN PUBLIC CUS YOU HAVEN'T THE GUTS

CHORUS

PREACHING TO OTHERS BUT DOING NOTHING
CAN'T YOU SEE THAT IT'S GETTING VERY BORING?
CAN'T YOU STOP SHOUTING AT THE NEWS ON T.V.
WHILE YOU ARE SITTING IN YOUR ARMCHAIR IT DOES NOT IMPRESS ME

CHORUS

I'M NOT SAYING THEY'RE UNREASONABLE POINTS YOU MAKE
YET YOU MIGHT AS WELL SAY NOTHING FOR ALL THE ACTION YOU TAKE
SEEING IS BELIEVING, WE WANT EVIDENCE
SO LET'S SEE YOU DO WHAT YOU SAY MAKES SENSE

STUCK FOR WORDS

TO MAKE PEOPLE CHANGE THEIR MINDS
SO THEY CAN HOLD A DIFFERENT VIEW
WHEN SOMEONE'S IGNORANT FOR YEARS
WHAT CHANCE HAVE I OF GETTING THROUGH?

NO! WE CANNOT TELL YOU WHAT TO THINK
YOU WOULDN'T WANT THAT ANYWAY
I'LL TELL YOU SOMETHING YOU ALREADY KNOW
WHAT'S THE POINT? WE DON'T KNOW

SO I'M THINKING AS I'M WALKING
HOW EXACTLY TO CONVEY
MY OPINIONS AND EMOTIONS
IN AN INTERESTING, LOGICAL WAY

CHORUS

BUT ARE YOU LISTENING? DO YOU WANNA HEAR?
OR IS OUR MUSIC JUST A NOISE IN YOUR EARS?
UNLESS I SHOUT YOU JUST IGNORE ME
BUT THEN YOU CANNOT UNDERSTAND ME

CHORUS

JOYCE

SPR
albu
CE
EY
PERI
[SOI

PUNK ROCK
Punk rock er. Laughter.
LEAMINGTON SPA
Home.
MUSIC PAPERS
Nothing. Laughter.
GIGS
Our drummer.
HEROES
Our Drummer, Victims Family.
BUCKET THE DOGGIE
Git.
RADIO AND TELEVISION
Square things with tubes.
EASTENDERS
Bananas.
FILMS
Popcorn
VIDEOS
Machines.
BEING MISERABLE AND DEPRESSED
Usually when depressed and miserable.
RECORDING IN STUDIOS
Lots of chocklit. Being miserable and depressed
CHILDREN
Little versions of people.
THE FUTURE
Star Trek. Being miserable and depressed.
DEATH
Misery and depression.
THE GLORY OF LOVE
Getting lots of cups of tea, I suppose.



CE
SPR

w album by The new album by

the JOYCE
MCKINNEY

EXPERIENCE
OUT SOON!

-UK
-Eur

JOYCE

TRY
WE CAN DO IT, JUST YOU AND I
WE CAN DO IT, WE'RE GONNA TRY

YOU SAID THAT YOU DIDN'T WANNA BE THIS WAY
I SAID THINK AGAIN CUS YOU'RE GONNA CHANGE
THROW AWAY YOUR PREJUDICE AND THEN YOU'LL FIND
THAT YOU AND I CAN GET ALONG JUST FINE

CHORUS

LIVING IN IGNORANCE CANNOT MEAN LIVING IN BLISS
TURNING A BLIND EYE TO THE THINGS YOU MISS
I'M LOOKING FOR A CHANGE, I THINK IT'S GONNA COME
WHEN YOU AND I CAN LIVE TOGETHER AS ONE

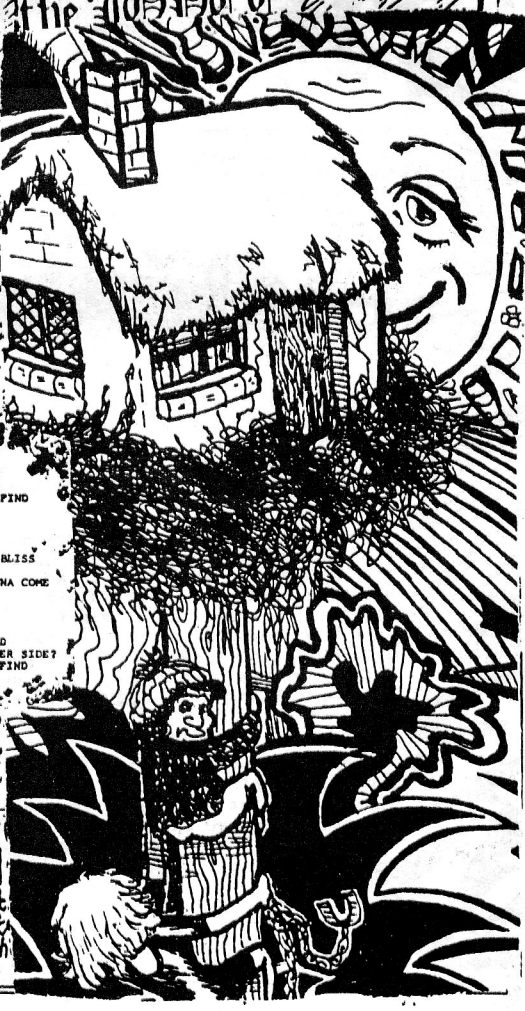
CHORUS

THINK WHAT WE COULD DO TOGETHER IF WE TRIED
BREAK THAT BARRIER DOWN, WHAT'S ON THE OTHER SIDE?
THROW AWAY YOUR PREJUDICE AND THEN YOU'LL FIND
THAT YOU AND I CAN GET ALONG.

EXPERIENCE
OUT SOON!

-UK
-Eur

JOYCE



£4.50
£5.50
\$10-1
£7-0

£4.50
£5.50

£4.50-UK
£5.50-Eur
\$10-U.S.A.
£7-others

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HERE TODAY HERE TOMORROW? THE SECT & COWBOY KILLERS

£1 plus first class stamp from

'HERE TODAY HERE TOMORROW'
THE SECT AND COWBOY KILLERS SPLIT EP
(WORDS OF WARNING RECORDS)

The Sect are a shade disappointing here. Both 'Sarah' and 'Pretend' could easily have been on the 'Voice Of Reason' LP and therein lies the problem. Whilst the LP was really good there now has to be a progression and these two tracks aren't it. They write great lyrics and are nice people but they've got to bring the music along or else they'll be left in the starting traps.

Cowboy Killers sound like they've just walked off of the Dead Kennedys 'In God We Trust' 12" so if that's your sort of thing you'll more than likely care for them. Personally they do make more appeal on repeated listenings but a lot of good ideas get lost in the thrash, and I'm getting fed up with saying that. I'd keep an eye out for them though, just in case. The important thing here is that this EP is worth a hundred major label singles because someone like Karl, who runs W.O.W., puts so much hard work into it not for a wage packet at the end of the week, just for the love of doing it. There's a lot of people all over the country with this attitude. No, 'Turning Rebellion Into Money', just wanting to put records out by bands they like because nobody else will and having the courage to do it as well.

This is the fourth release on Words Of Warning, I suggest you take a chance and send for one of them at least.

JUST HEARD THE SECT TRACKS FOR
THE SPLIT LP AND THEY'RE EXCELLENT!

THE CHAIRS

If I were to tell you that The Chairs were recommended to me by an NME journalist then you'd probably think either:

- 1) Since it's a well-known fact that most NME journalists spend the vast majority of their waking hours actively attempting to screw up other people's egos, they must have known that I was going to hate the group and were only doing it to annoy me, or
- 2) The band in question must be a bunch of talentless gits (since most NME recommended bands are).

Well, amazingly enough it turns out that you'd be wrong, and that The Chairs are actually a great little band in severe need of your immediate attention. Musically they cross quite a few borders, with the emphasis on 60's power pop and a jangly Rickenbacker well to the fore.

Their first single, 'The Likes Of You', is a neat slice of harmony drenched pop with a descending riff reminiscent of a Byrds song that I can't quite remember the name of, and a meat chord sequence in the chorus that catches the ear out nicely. The b-side, 'Something's Happening', is, if anything, even better bringing to mind as it does the hallowed name of The Prisoners with its raging organ sound and a structure somewhere between the Small Faces and early Elvis Costello. Indeed a Costello comparison seems particularly appropriate since their live show includes a fine version of EC's 'Beaten To The Punch', and the same NME journalists that used to describe Costello as 'gawky' and make fun of his glasses would probably call The Chairs guitarist 'gawky' and make fun of his glasses.

And if that's not a recommendation then I don't know what is.

CHAIRS single and INFO from Jim Wallace, 165
Offord Road, London N1.

by LEIGH

- WOW 1 YOU ARE NOT ALONE comp ep
Hex: Stalag 17:01 Polloi: SOF
- WOW 2 THE FIRST CUTS ARE THE DEEPEST comp ep
Classified Protest: I Mobster: The Bugs:
Yr Anhrefn: Elfyn Presli: Heretics
- WOW 3 NOTHING VENTURED NOTHING GAINED split ep
Feed Your Head: Hex
- WOW 4 HERE TODAY HERE TOMORROW? split ep
Cowboy Killers: The Sect

All records are £1 plus postage.

Postage: 20p for one, 5p each additional

Words Of Warning
KARL/50 RONALD RD
NEWPORT, GWENT
NP9 7GF · WALES · UK

THE METEORS-ONLY THE METEORS ARE PURE PSYCHOBILLY LP (ANAGRAM)

The official and essential Meteors-greatest hits album. A must for all surf city psychobillys out there. The Meteors seem to have been around for decades now but they'll always come up with something better and more psycho than the last. Although the tracks on this LP are not new, the cover is and that's even more psycho than the songs are.

The Meteors are a fun band who must be taken to with that sort of outlook, a serious view will spoil the enjoyment.

The band are great at what they do so get into the Meteors with this LP. To hear the likes of 'Graveyard Stomp', 'Mutant Rock', 'Surf City', 'Go Buddy Go' and 'Somebody Put Something In My Drink', their current single, booming out of the speakers is a pure psychobillys dream.

by PAUL

THE LOCO MOTIVES-BOURGEOIS VODOO (LP)

THIS ALBUM:-

- is by the Loco Motives
- is called 'Bourgeois Voodoo'
- is on Big Beat Records
- contains twelve songs, 'Motoring Made Metaphorical', 'I'm Just A Boy (Who Can't Say NNN...)' and 'Bo Diddley Was A Limerick Writer' among them.
- considers many subjects, Money, Withdoctors and Einstein's theory of relativity among them.
- mentions lots of places, The River Thames, Albert Square and Mars among them.
- mentions lots of people, King Canute, William Shakespeare and Johnny Rotten among them.
- includes a lyric sheet which quotes from lots of people, J.B. Priestly, Kenneth Grahame and Little Richard among them.
- reminds me of lots of people, XTC, Dr Feelgood and The Jam among them.
- is complex, inventive and clever
- has a nice colour cover
- has a great title
- and is, in case you haven't already guessed, brilliant.

by LEIGH

SAW THE PRICE IN HARLOW AGAIN THE OTHER NIGHT AND THEY WERE THEIR USUAL SELVES. REALLY PROMISING NEW SONG CALLED 'RUNNING OUT OF TIME' AND A CRACKING VERSION OF THE BUZZCOCKS 'EVER FALLEN IN LOVE' WERE AMONG THE HIGHLIGHTS. THERE MIGHT BE A SINGLE IN THE NEAR FUTURE SO WRITE FOR DETAILS.

There's also going to be a gig which Malcolm of The Price is promoting on June 11th at Brunel University in Uxbridge. The Price will be playing as will Jonestown and Mission Impossible plus one more band. Again you'd better write for more details and watch out for Cowley's first ever band, The Coachman's Out, who are only half formed at the moment (!!) but when they finally do get going there'll be no stopping them!

So finally, thanks to all the bands and special thanks to Leigh, Paul, Steve Lamacq, Terry Gray and DAN because without their help and inspiration this would not have been possible.

Don't say what you mean
You might spoil your face
If you walk in the crowd
You won't leave any trace
It's always the same
You're jumping someone else's train

My space is not empty
My void is not dry
I have a lot to offer
A lot to give away
A lot of love inside
That's wasting away

Who would really want to move in here?
The children play faraway-the corridors
are bare
This room is a cage, it's like captivity
How can anyone exist in such misery?

They're just living in a life without meaning
They walk and walk, do nothing
They're just living in a life without meaning
They talk and talk, say nothing

It's not a case of doing what's right
It's just the way I feel that matters
Tell me I'm wrong
I don't really care

No, but it's too late
Too late the damage done now
We're cold, so cold inside
So cruel, you fool
It was an idiot's game
It's too easy to forgive
And I'd do it all over again
I'd do it all over again
I'd do it all over again
All over again