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Allied Propaganda
Issue 3
20p
NOT JUST A FANZINE

INTERVIEWS INSIDE:

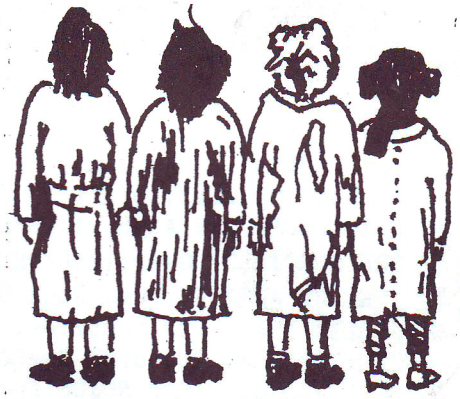
KILLING JOKE

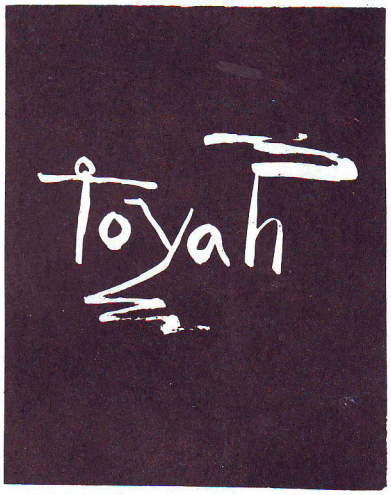
SLAUGHTER AND THE DOGS

ROSSI BITES BACK

the Piranhas

RAINCOATS





THE CLASH The JAM VINYL REVIEWS crass

IS THE WAR OVER ?

Z BLOCK RECORDS CARDIFF COMPILATION

DAVE: "There's a lot of ska and mod bands around, but they don't interest me. They're a rip off because I've heard it all before... If they can get away without paying royalties, they must be doing quite well for themselves."

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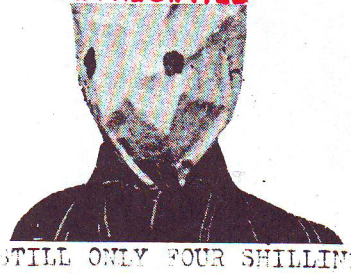

THE CURE

Gang Of 4 DESTROY ALL MONSTERS GIG REVIEWS

STILL ONLY FOUR SHILLINGS

allied propaganda 1979 charts

1 THE WALL Exhange/Kiss The Mirror. Small Wonder 96
2 FATAL MICROBES Violence Grows/Beautiful Pictures. Small Wonder 89
3 THE RUTS In A Rut/H Eyes. People Unite 88
4 THE WALL New Way/Uniforms/Suckers. Small Wonder 87
5 CRASS Shaved Women/Asylum. Crass 83 Damage 83
KILLING JOKE Nervous System/Turn To Red/Are You Recieving? Malicious
7 THE RAINCOATS In Love/Fairytale In The Supermarket/Adventures Close.
8 THE CURE Jumping Someone Else's Train. Fiction 78 Rough
9 THE RUTS Babylon's Burning. Virgin 77 Trade 81
10 SIOUXSIE AND THE BANSHEES Love In A Void/Mittergeisen. Polydor 74
11 PUBLIC IMAGE LTD Death Disco. Virgin 73
12 PATRIK FITZGERALD All Sewn Up/Hammersmith Odeons. Polydor 68
13 STIFF LITTLE FINGERS Gotta Gettaway/Bloody Sunday. Rough Trade 66
14 THE DAMNED Love Song/Noise Noise Noise. Chiswick 64
THE GLAXO BABIES This Is Your Life/Who Killed Bruce Lee? Heartbeat 64
THE DAMNED Smash It Up. Chiswick 64
CRISIS UK 79. Ardkor 64
18 THE SLITS Typical Girls/I Heard It Through The Grapevine. Island 60
19 ADAM AND THE ANTS Zerox/Whip In My Valise. Do It 55
THE REBELS Suicide. Rigid 55
21 THE CLASH London Calling/Armagideon Time. CBS 54
22 THE RUTS Jah War. Virgin 52
23 ECHO AND THE BUNNYMEN Pictures On My Wall. Zoo 50
24 THE FALL Rowche Rumble. Step Forward 47
25 THE JAM Strangetown/The Butterfly Collector. Polydor 43
26 THE GLAXO BABIES Christine Keeler. Heartbeat 40
27 BRIAN JAMES Ain't That A Shame. BJ 39
28 PENETRATION Come Into The Open/Lifeline. Virgin 37
SIOUXSIE AND THE BANSHEES Playground Twist. Polydor 37
THE UNDERTONES Get Over You. Sire 37
SIOUXSIE AND THE BANSHEES The Staircase (Mystery)/20th Century Boy.
THE JAM When You're Young/Smithers-Jones. Polydor 37 Polydor 37
33 THE ONLY ONES You've Got To Pay. CBS 34
THE CURE Boy's Don't Cry/Plastic Passion. Fiction 34
35 THE JAM Eton Rifles/See Saw. Polydor 33
36 THE DIALS All I Hear/Runnin'. Scene 31
BAUHAUS Bela Lugosi's Dead. Small Wonder 31
38 THE DODGEMS Science Fiction (Baby You're So). Attrix 30
39 THE COM SAT ANGELS I Get Excited/Red Planet. Junta 29
40 PLAIN CHARACTERS I Am A. Rouge 27
41 THE DAMNED I Just Can't Be Happy Today/Ballroom Blitz. Chiswick 25
MADNESS My Girl. Stiff 25
43 MONOCHROME SET Alphaville/He's Frank. Rough Trade 24
44 THE SPECIALS Gangsters/THE SELECTER The Selecter. Two Tone 23
45 THE ART ATTACKS Punk Rock Stars. Fresh 19
46 PUBLIC IMAGE LTD Memories. Virgin 17
THE PIRANHAS Coloured Music/Jilly. Attrix 17
48 BILL NELSON'S RED NOISE Furniture Music. Harvest 15
PENETRATION Danger Signs/Vision. Virgin 15
THE ONLY ONES Out There In The Night. CBS 15

BREAKERS: Straw Dogs; Language School; What I Want; Electricity; At Home He's A Tourist; Monochrome Set; It's Different For Girls; I Need Nothing; Fool's Game; Record Company; Life During Wartime.

ALBUMS:
1 STIFF LITTLE FINGERS Inflammable Material. Rough Trade 15
2 PATRIK FITZGERALD Grubby Stories. Polydor 12
3 CRASS The Feeding Of The Five Thousand. Small Wonder 11
4 THE DAMNED Machine Gun Etiquette. Chiswick 10
THE JAM Setting Sons. Polydor 10
THE SLITS Cut. Island 10
7 THE ONLY ONES Even Serpents Shine. CBS 9
8 PENETRATION Coming Up For Air. Virgin 7
THE RUTS The Crack. Virgin 7
10 THE CURE Three Imaginary Boys. Fiction 6

BREAKERS: Stations Of The Crass; One Step Beyond; The Raincoats.

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AGREE WITH THEM OR NOT...

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...MAYBE

Ray & Mick,
Allied Propaganda
65 Briar Crescent
Northolt
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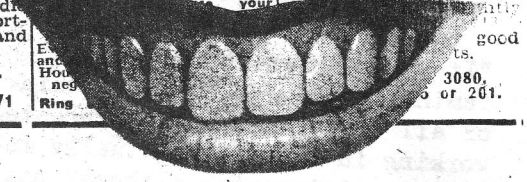
I HAVE NEITHER ILLUSIONS NOR DELUSIONS, DOC. MY PROBLEM IS THAT I EXIST DAY AFTER DAY IN GRIM REALITY.

PLAYLIST: (Ray)
Under The Floorboards- Magazine
Duty Free Technology- Penetration
Psych- Killing Joke
Off Duty Trip- The Raincoats
Independance Day- Com Sat Angels (tape)

PLAYLIST: (Mick)
Psych- Killing Joke
Armageddon Time- The Clash
Tonight- Patrik Fitzgerald (tape)
Tired- Crass
Get Happy LP- Elvis Costello

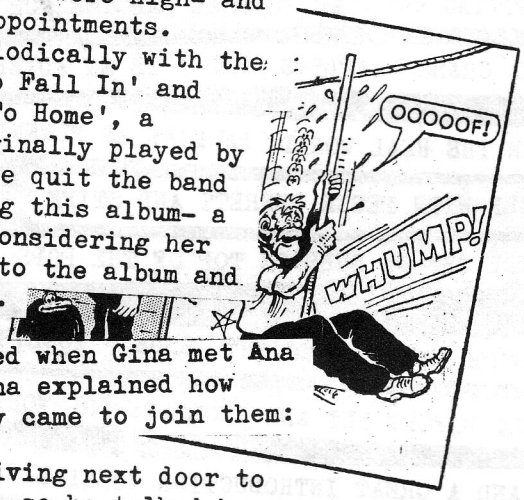


RAINCOATS

Embassy Number Extra Mild

Interview & Album Review by Ray.

After the superb 'Fairytale In The Supermarket' EP, expectations for The Raincoats debut album were high- and there are few disappointments.
The album opens melodically with the tuneful 'No Side To Fall In' and 'Adventures Close To Home', a Palmolive song originally played by The Slits. Palmolive quit the band soon after recording this album- a puzzling decision considering her great contribution to the album and the band in general.



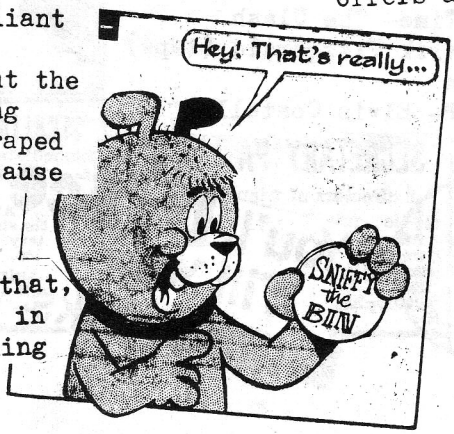
The Raincoats formed when Gina met Ana at art college. Gina explained how Palmolive and Vicky came to join them:

"Our manager was living next door to Palmolive's sister, so he talked her into joining." Ana interupted: "We wanted to use an instrument that wasn't a guitar, because we had two guitars and we wanted something different. We were thinking of saxaphone and keyboards... and violin."

The decision was made for them, as Gina said: "Vicky was the only one that answered the ad! Palmolive put an ad. in a shop and Vicky just happened to see it..."

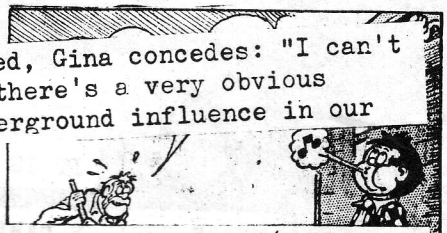
The only track on the debut offering to take a blatant 'moral stance' is 'Off Duty Trip', which contains a brilliant mocking chorus of "Join the professionals". I asked Vicky about the song, which she wrote after hearing the true story of a Sergeant who raped a woman but got off the charge because he was in the army.

"It was written when I was in feminist band Jam Today. I think that, of all of us, I'm more interested in working in that way: Actually making certain statements, although not neccessarily all the time."



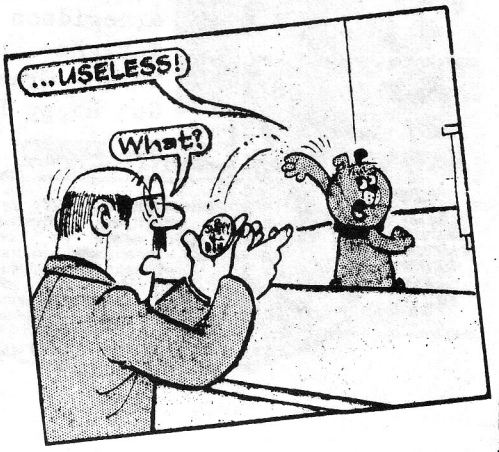
Whilst it's true to say that The Raincoats have developed their own style, there's no doubt that some of the tracks on the album tend to run into one another, so Lora Logic's sax on 'Black And White' is particularly welcome- providing a refreshing variation. Their distinctive sound seems to owe a great deal to The Velvet Underground, although Ana refuses to recognise influences: "Influences? None that we know of. That question is difficult because we listen to lots and lots of different music. If you want to draw comparisons then that's up to you, but we draw influences from everything that's around."

When pressed, Gina concedes: "I can't deny that there's a very obvious Velvet Underground influence in our music."



The production is excellent, (this is no better illustrated than on their version of the Kinks' 'Lola') and I wonder if a larger label would have demanded a glossy production. The band insist that this situation will never arise because they are content to stay with Rough Trade.

(Gina:) "It's as if we're doing it on our own except we get backing; help and advice- and things like joining the Musicians Union- certain things that need sorting out for us. We've no ambitions to move away from Rough Trade, none at all. We haven't had any offers and we're just not interested."



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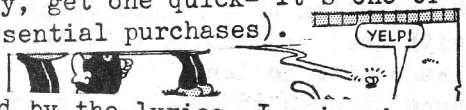
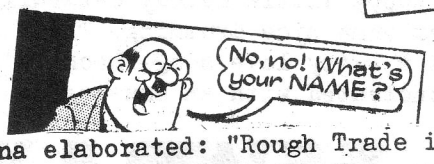
A haunting bass and violin intro gets side two off to an eerie start: 'The Void' warms up and fades away cleverly and is followed by the outstanding 'In Love'. A richer version which surpasses even the excellent single, which must be familiar to you by now. (If you haven't got a copy, get one quick- It's one of 1979's essential purchases).



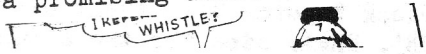
Fascinated by the lyrics, I quizzed an infuriatingly evasive Gina: "'In Love'? It's a love song... It's a love song done in the way that we felt like doing it. I can't philosophise about the lyrics. There's no overt political statement or anything, but there you are... They're all just songs- not statements."



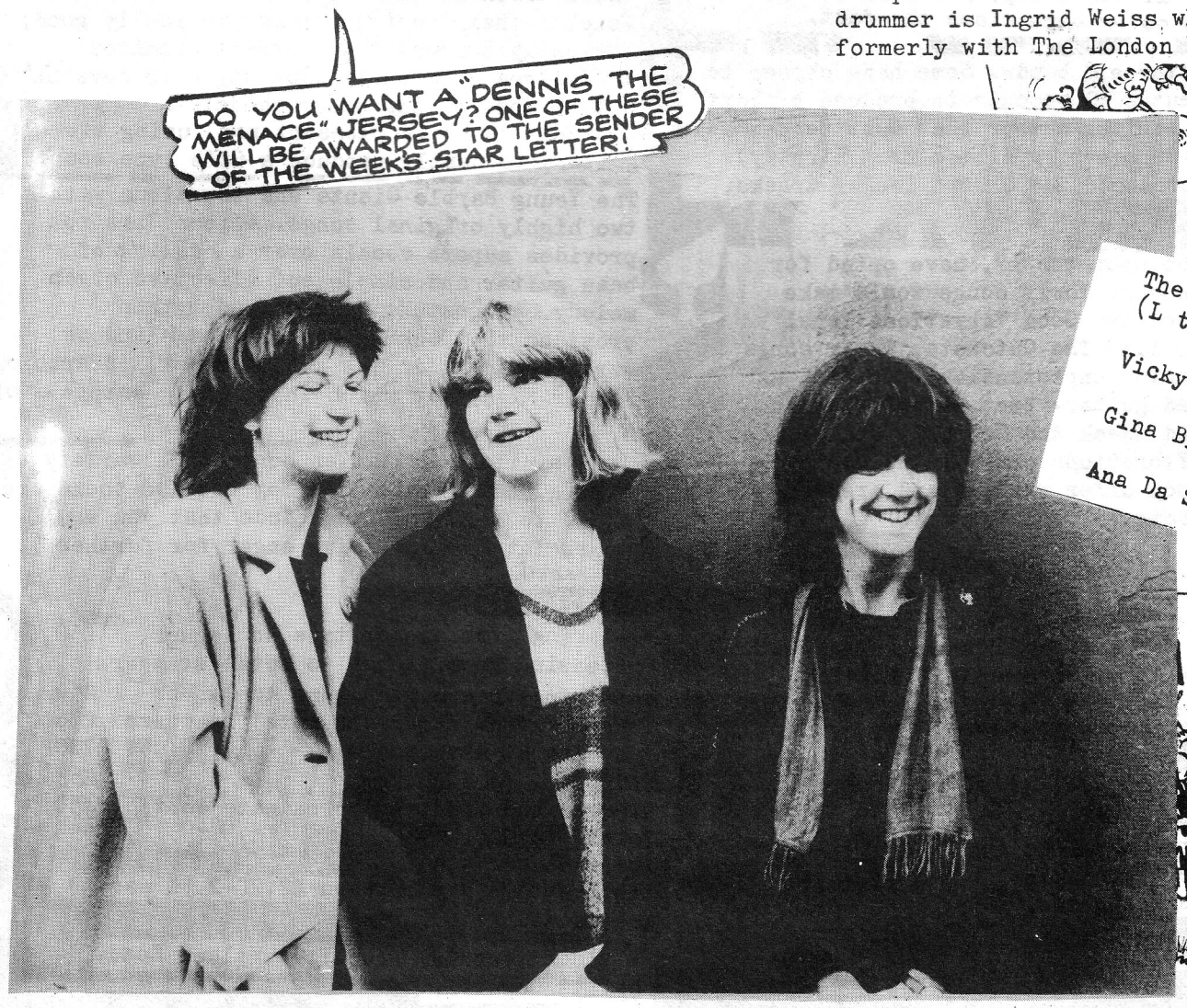
Ana elaborated: "Rough Trade is getting wider distribution- our records are available in more places than they would have been a year ago. They're not in all of the shops but they're available."

They have complete 'artistic control" and have no contract as such. (Ana:) "We have no contract with Rough Trade because we like to take the band as something we don't have to do all the time or forever. I think that we all want to feel that if we want to go, we can just go and there are no problems- no ties to anybody."

The album closes with 'Life On The Line' (With lyrics co-written with Ross Crighton), 'You're A Million' and a song based on a poem by Jaques Prevert: 'No Looking'. It builds up to a stirring finale to a promising debut album.



Gina met an old freind at a Gang Of Four gig several months ago and this eventually lead to the band finding a replacement for Palmolive: The new drummer is Ingrid Weiss who was formerly with The London Underground.



The Raincoats
(L to R)
Vicky Aspinall
Gina Birch
Ana Da Silva

ALBUM REVIEW- MICK

IS THE WAR OVER?

IS THE WAR OVER?

CARDIFF COMPILATION (Z-BLOCK RECORDS ZA1)

Compilation LP's generally provide the listener with some refreshing material produced by small bands with no label ties; hence the music is done through enjoyment. The Cardiff compilation 'Is The War Over?' is a good example. The obvious exceptions are those produced by large labels purely to sell bands, in the way Polydor stick Patrik alongside Sham.
'Is The War Over?' reveals some potentially really good bands together with some lacking in individuality who seem to have the neccesary commitment to enable improvement.

The album was democratically produced by the instigators of Z Block Records, Reptile Ranch. Each band contributed an equal amount (£121.86) towards production costs- for a six minute twenty second band of vinyl on which to record what they wanted.
Reptile Ranch, featured on the album, launched Z Block Records with their own single, 'Lifeguard'/ 'WTB'. Their idea for the album was not only to provide a means for local bands to record and get heard, but also to demonstrate to others in a similar position how easy the project was. The 'It was easy, it was cheap, your turn next' slogan on the cover emphasises the fact.

The album features 8 bands. Some have chosen to use the 6 minutes 20 seconds to produce 3 short tracks, (the minimum number that must be pressed for a band to recieve royalties from airplay) others have produced one or two longer tracks.

Addiction, who open the LP, have opted for the former method. Their songs would make them at home on the Good Vibrations label next to bands like The Outcasts. Their songs are light, basic, unpretentious pop with a prominent lead guitar- best examplified on 'Stampede' and 'Seek And Search'. Unlike most of the Good Vibrations groups, the topics of Addiction's pop offer variety and are not simply love songs.

Mad Dog contribute 2 tracks of early Lurkers thrash type material, with a redundant guitar solo in 'Killer'. 'Someone Here Must Like Me' is the better of their 2 tracks, but the 1-2-3-4 intriduction is off-putting.

Test To Destruction provides over 6 minutes of boring over-the-top synthesizer work. Perhaps in the year 2000 such pretentious noise will be appreciated, but I find it irritating and pointless

The Riotous Brothers provide a pleasant contrast to close side 1. Their first track, 'Airey Neave' cleverly looks at different attitudes towards terrorism, with distorted guitar and a poppy little melody carefully a assembled over some nice drumming. Their next track is a witty love song- Rock 'N' Roll style punctuated with an amusing chorus.

Side 2 starts with various haunting sounds and violin before the bass comes in at the beginning of Reptile Ranch's 'Waterhole'. The lyrics are strange and bewildering and the music is an effective backing- brilliantly put together bass and keyboards provide the rhythmn (no drums). The song fades into instrumentation with the guitar replacing voice over the bass and keyboards background.

New Form's sound has deliberately loud drums and coarse guitar, with uneasy vocals. This formula is used on 'On The Edge' and 'Boy' but isn't really effective on either. Their third track is the brief ditty 'Blockhead'. None of their contributions are really good, basically because they haven't commited themselves to a particular style to develop unlike most of the other bands.
Beaver's sound is pleasant pop, using two guitars to neatly produce a 60's type sound.

The Young Marble Giants end the album with two highly original songs. Alison Stratton provides superb vocals over a backing of bass guitar and simple but effective organ melody. A constant synthesised rythmn provides the backing to both songs and is more prominent in the second track, 'Searching For Mr Right' in which interesting snippets of guitar are added.

The Cardiff compilation contains a variety of styles and is worth hearing because there are bound to be one or two bands that you would appreciate enough to be eager for further releases.

COST ESTIMATE

Mastering from master tape to laquer	£50
Processing from laquer to metal stampers	
Mastering from master tape to laquer	£50
Transfer from laquer to metal stampers	£36
Pressing at 28p each	£700
VAT	£59
Sleeves and middles approximate cost	£150
Total	£995

ie: £124 per band

Distributors pay between £2.20-2.50 per LP and retail at £3.50

Z Block records, Flat 1, 1 Walker Road, Splott Cardiff.

AVON CALLING

BRISTOL COMPILATION (HEARTBEAT RECORDS HB 1))

GL*XO BABIES
It's Irrational
Rob Chapman – Vocals
Dan Catsis – Guitar/vocals
Tom Nichols – Bass/vocals
Geoff Alsopp – Drums
Wrafter – Saxophone

EUROPEANS
On the Continent
(Courtesy of Rialto Records)
Jonathan Cole – Vocals/synthesizer/guitar
Jon Klein – Lead guitar
Steve Street – Vocals/bass
James Cole – Drums

ALBUM REVIEW: RAY

GL*XO BABIES

SNEAK PREVIEW
Slugweird
Jimmer – Drums
Neil Taylor – Vocals/guitar
Embrain – Keyboards
Lyndon Parry – Bass/vocals

THE STINGRAYS
Sound
Russ Mainwaring – Vocals/guitar
Chris Bostock – Guitar
Sean McLusky – Drums
Paul Matthews – Bass

THE X-CERTS
Anthem
Clive Arnold – Guitar/vocals
Simon Justice – Guitar/vocals
Phil Lovering – Bass
Neil Mackie – Drums

PRIVATE DICKS
Green Is In The Red
Gavin King – Vocals
Mark Seabright – Drums
Huw Davies – Bass
Paul Guiver – Guitar

APARTMENT
The Alternative
Alan Griffiths – Vocals/guitar
Richard White – Bass
Emil – Drums

Independant compilation albums are generally well recieved. You must have seen the patronising "The music's crap but their hearts are in the right places" type reviews. Well, here's an album released for all of the right reasons- but this time the music's worthwhile too. 15 (mainly unknown) bands, 15 previously unreleased songs and a fair percentage of gems that will amaze anyone who- like me- thought that Bristol was the home of 2 average football teams and f*ck all else. 'Avon Calling' starts with 'It's Irrational' by the Gl*xo Babies. Taken straight from their first John Peel session, this is up to their usual excellent standard and makes their soon-to-be-released debut album seem long overdue. The Europeans' own brand of Monochrome Set style pop follows before 'Green Is In The Red' proves that the Private Dicks are far better than their 45 'She Said Go' suggests. The next outstanding track is 'Own Up' by Various Artists, which closes side 1. After Sneak Previews' predictably doomy 'Slugweird' a couple of good lighthearted pop songs change the mood a little: 'Sound' by the Stingrays and the X-Certs' 'Anthem', a song which boasts the same riff as the Damned number 'Second Time Around'. Then the album deteriorates, redeemed slightly by the Numbers' 'Cross-Slide'. OK, so there are a few duff tracks on 'Avon Calling' but any reservations I had about recommending it were erased when I heard 'My Dead Mother' by Double Vision. The best 2 tracks open and close the album- Maximum price £4-25.

THE NUMBERS
Cross-Slide
Nick McAwley – Guitar/vocals
Angelo Bruschini – Guitar
Wayne Kingston – Bass
Lee Gardener – Drums

MOSKOW
Too Much Commotion
(Courtesy of Rialto Records)
David Cole – Guitar
Jan Kalicki – Drums
David Ashmore – Vocals
Michael Matthews – Keyboards
Trevor Flynn – Bass

VICE SQUAD
Nothing
Dave Bateman – Guitar
Becky Bondage – Vocals
Mark Hambly – Bass
Shane Baldwin – Drums

ESSENTIAL BOP
Chronicle
Steve Bush – Vocals
Shake Robinson – Bass
Woody Tinder – Keyboards
Danny – Guitar
Nick – Drums
Silence O'Golden played guitar on this track for which we love him

STEREO MODELS
Move Fast – Stay Ahead
Russell Thomas – Guitar/vocals
Marc Hatwood – Drums

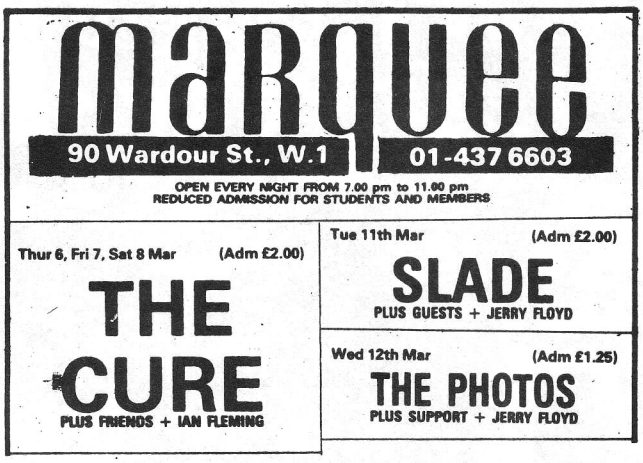
DOUBLE VISION
My Dead Mother
Neil McDougall – Percussion
Ed Ash – Rhythm guitar
Hilda Ash – Bass
Dan Stevens – Lead guitar
Melanie Dicks – Vocals
Paddy Gigg – Drums

THE DIRECTORS
What You've Got
Richard Jacobs – Lead guitar/vocals
Dave Masters – Rhythm guitar/vocals
Mark Roberts – Bass
John Simpson – Drums

VARIOUS ARTISTS'
Own Up
Jonjo – Vocals/guitar
William Kelly Stair – Bass
John Langley – Drums & concussion

DESPERATE JOURNALIST IN ONGOING MEANINGFUL REVIEW SITUATION (2)

Robert Smith



THE CURE Gig Review by Ray.

The Cure's 3 Marquee gigs premiered songs from the forthcoming album, '17 Seconds'- the title track of which opened the set. It is easily the strongest of the new material and went down a storm with the packed crowd. They went straight into a second new number before '3 Imaginary Boys'. Maybe '3 Average Boys' would be more appropriate because although it is difficult to find fault with the band or their songs, they rarely make the crossover between competent and inspired.

After a couple of well recieved oldies, 'In Your House' gave the audience time to recover from the frenzied start. The desolate mood of 'Subway Song' was ruined by the Tom Robinson style audience participation- not even Robert Smith's harmonica could rescue it from being reduced to the level of a sing-a-long.

As the set progressed, it became obvious that the impending album will do nothing to alienate existing fans but I can't see them breaking new ground with the current formula. The new songs are in the same lyrical vein as the first album- although musically slightly more adventurous. This was illustrated by the evening's highlight, 'Another Journey By Train', a 3 or 4 minute instrumental reprise of their classic single.

The set finished with their new 45, 'A Forest'- Robert proclaiming, "It may sound cliched but you've been a great audience," before a sweaty, exhausted and contented crowd departed to the sound of 'London Calling'.

The Cure have produced some excellent records so far but, whilst it is neccesary for them to achieve an individual sound, they must progress. It took Magazine 3 years to develop into a spontaneous unit and until The Cure do the same they will find it difficult to reach a wider audience.

the Piranhas

Interview by Mick

The Piranhas are a humourous five peice band from Brighton. Constant gigging has created a hard core of fans in London and the provinces. After a single on their own Attrix label, they inevitably signed with Virgin Records in a one-off deal. When the single 'Space Invaders' failed to bring in millions for the innovators of crackling vinyl, Virgin decided not to take up their option for further records, leaving the band a lot wiser and back on their own label.

When I interviewed them, they'd just completed another perfect set, in the New Windmill Hall and succeeded in amusing and getting across to a few people in an audience that consisted largely of people looking for someone to beat up. "We play anywhere..." explained John Helmer, "I'm a bit pissed off at the moment- too many gigs; something like five nights a week for the past year. We play London in spells, not constantly... we've done a lot of gigs everywhere."

John explained how the band was formed. "Me and Reg (Hornsbury) were in an R 'n' B band in 1976. Bob (Grover) wanted to get a soul band together, but we didn't like the idea of that... not really being into Wilson Pickett."

The band was reorganised and from it sprang The Piranhas. "There was me, Reg, Bob and a different drummer." says John. "We started a few weeks after the first practise. That was with the first drummer, but we've changed drummers a couple of times." (Reg:) "The old drummer had a nervous breakdown and we taught Dick (Slexia) the songs on an acoustic guitar, on the way to the next gig. He was a really nervous bloke... he had to get nerve pills from his doctor."

Then I asked John about the first single. "We brought out a single as soon as we had a tape we were reasonably happy with, and we put a bit of money into it."

Reg continued... "We borrowed something like £800 to put it out. The first pressing was 5000, then we repressed another 3000." John pointed out that the single is now quite difficult to get hold of. "We didn't bother putting out any more because we don't consider it representative. The two tracks didn't have much sax on because Zoot (Alors) was in hospital at the time, after his accident. That accident really fucked things up- the road manager died, Zoot got his leg fucked up... and we all got a bit fucked up.

Our last single was on Virgin, but 'Yap Yap Yap' will soon be released on Attrix and we'd still like to see it as a label for other Brighton bands to record on." John agrees: "Midnight And The Lemon Boys are quite a good young band... they supported us here tonight." Zoot mentions Nicky And The Dots, whom he says he's always liked.

"One of the good things about being in a successful band is that you can choose who your support band is; you can encourage them and help them. We were lucky to be in the position to choose Nicky And The Dots and Midnight And The Lemon Boys."

The band had a couple of songs included on the Vaultage '78 compiliation album and have recorded two excellent sessions for John Peel. "He liked the Vaultage album," explained John. "It makes me sick, 'cos Anne Nightingale lives in Brighton and she's never come to see us, or acknowledged that we exist - we're the biggest band in Brighton and she just forgot about us... John Peel came 200 miles to see us. That was to arrange the first session, which we had 'Jilly', 'Coloured Music', 'I Don't Want My Body' and 'Saxaphone'.

Dick Slexia, Bob Grover, Zoot Alors, John Helmer and Reg Hornsbury.

FUN FOR ALL THE FAMILY

the Piranhas

I wondered if it was disappointing not getting across to people. John explained it's more frustration than disappointment. "You feel you're banging your head against a brick wall; you wish they'd sort of piss off- the people who aren't interested. Tonight it was O K 'cos the people who didn't like it left. In places like Crawley they don't have a gig in months, which is terrible, and they come along and really want some action... they want a punk band- the adrennalin bit- and they get us. We try to entertain them, but understandably they get a bit pissed off 'cos what they want is the early sound. But you always get across to a few people... I mean we've never not had an encore, which is a bit funny."

"We wouldn't change our style to capture a larger audience. It wouldn't work, people who change their style to suit whatever's in fashion change it every couple of months and never get anywhere. We do what we like and we know that someone's gonna like it." Zoot agrees... "If we do a song that sounds as though it's in the style of a certain popular movement of the time, we'll throw it out; it's more a question of what we avoid."

John elaborated: "We could have become a mod band or a punk band, but we've avoided it because we don't wanna be stuck in a bracket." "It's not that we've got anything against wild youth movements," points out Zoot, "movements are alright when you're just sort sort of tagging along. I've got nothing against mod, I've always thought there'd be a mod revival."

John said he's sickened by what's going on now, and Zoot accepted John's point: "But you've got to realise that for the people that are doing it, it's the only option that they have and you can't really knock them so much. If it's the most exciting thing going on on their street corner, which it probably is, then they're either going to 'be there or be square'."

(John:) "When you're stuck in somewhere like Upminster you get into your local youth group, because it broadens your social horizons... it's something to do. If you wanted te, you could chose what is the better youth movement."

John then pointed out that people rarely have the choice, unless they want to get beaten up. He then summed up his feelings about the mod ideal... "I can't stand the conservative 'looking good's the answer,' because it's not. It might help you to pull a few more birds..." "I don't know what the answer is." comments Zoot. John laughs... "Interview moves into meaning of life phase!"

The band all admit to liking The Clash, although they prefer their 1977 style. Zoot and John both claim to understand why they have turned the way they have.

(John:) "When you get into the business you realise what can happen and what sort of pressures are on you. They mouthed off too much about what they were gonna do without really knowing what was going on." Zoot thinks they've deliberately changed their style. "I know they're trying to make music for people to enjoy- up music instead of down music- and they're getting slagged off for it."

"It's really difficult to do music that people enjoy, rather than 'youth group music to be violent to', and not get bland. Black music has always been like that, it's not music to beat people up to," says John. Zoot agrees: "I've always liked ska and stuff like that as well as punk."

John told me that his taste is very broad, but obviously everyone's entitled to like different things... "The good thing is we don't try to imitate anyone in particular. We've got millions of influences but we avoid going in one particular direction. You've got to sort of 'direction out' and after two years we've got to do what is The Piranhas. We can chuck in anything and it's still The Piranhas, because The Piranhas has become a fusion of everything we like, that we wanna do."

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The bands songs are all written by John and Bob. "The songs are just facts of life really." said Zoot. John grinned... "I met someone who used to go to school with Bob and Reg, and they were the two weirdest blokes in the school; no one would talk to them." John looked down at Bob on the floor, where he had been lying for the past twenty minutes.

"He think no one understands him... I've got a chip on my shoulder and the songs come from things like that. I spent a lot of my time trying to fit into things when I was a kid: Be like a hippy, skin, punk or whatever. We try to bring together an audience that is divided like that, by saying that people individually are just wankers, and that everyone's the same really- it's just a big put up job... 'Put on a badge and you'll be a man'."

"All the songs are written through experience." said Zoot.
"For example," continued John, "I wrote 'Happy Families' when I went back to Southend and saw all my mates getting married. I mean, I'm getting old- I'm twenty three. The people I grew up with are now earning what is to me large sums of money. They've sold their Cortina's and got Avenger's and things like that. The songs are not bitter in that I envy them, 'cos I don't. I'm just bitter because it seems that's the accepted thing to do. When I go back, people say 'Aren't you married yet?' and 'Are you a homosexual?' and things like that. It's an accepted pattern: People go straight from youth movements into the older young married conventions; they sort of fit in all the time and people who don't fit in feel really wierd. We don't because we make a career out of it but a lot of kids feel very nervous about the fact that they don't fit in anywhere, because they've got no one telling them that it's good to be like that. They used to be punks, but being a punk now involves getting your leather jacket and 'Sid Vicious is dead' T-shirt and all that bit... fitting in; and if you don't feel like smashing the state tonight, well... "

Zoot agrees: "You could want to smash the state, it's just that you shouldn't dress like everybody else..."
John interupts: "Some things are so obvious, like the police who are a load of cunts..."
"As was shown by tonight." adds Zoot.

"Yeah, they were strolling about everywhere in plain clothes," points out John. Zoot explained that during the evening he had been approached by the police about his walking stick, which they said was an offensive weapon. John was amazed...
"There's all these skins here and they pick on a cripple."

"So I'm against the police," confesses Zoot. "There were people here tonight chanting 'we've got to get rid of the reds'. They're being taken for a ride by people who totally exploit them; like the British Movement. They're all victims of people who take them aside and fill their heads with a load of lies."

At this point I decide to change the subject and ask the band which are their favorite songs. "I quite like 'Yap Yap Yap' at the moment 'cos I can jump up and down to it. I like them all but I get pissed off with them all as well." admits John. The permanant gigging schedule really gets to the band on occasions and John feels that they'll have to stop soon.

"It's getting ridiculous. The reason we gig so much is to break ourselves in areas, so that when we release an album people will remember us. We've got pockets of following all around the country. We just wanted to play to people- there's two ways you can do it in this business: You can get a lot of money off someone and arrive with an album, or you can do it the harder way by touring. By the time you get into London, you're two years out of date, unless you move with the times!"

Zoot is cynical about the thought of a break. "At the moment we're due for a holiday but all we'll do is practise and write new songs."

John thought for a while and then announced that he'd probably get bored with a holiday anyway. The Piranhas satirical style will mean, says John, that "We'll never be fashionable but we'll always have an audience... because we'll always be good."

SINGLES REVIEWS

CINDY AND THE BARBI DOLLS In Silence/The Reporter EP (Not EMI) M: A brilliant EP. Each song is simple and deliberately pleasant, in contrast to the horrific subjects. It is stunning that such music can have such an effect.
R: Cindy And The Barbi Dolls is a good name for a band and luckily they're not just one good idea.

SIOUXSIE AND THE BANSHEES Happy House (Polydor) R: Looking at it from a commercial point of view, which they obviously did when writing it, this could easily be their biggest hit since 'Hong Kong Garden'.
M: Call it what you will- regression, progression... It's still excellent.

BEARS Decisions/Insane (Good Vibrations) M: Generally a good sound but the vocals are far too weak. 'Decisions' is the better of the 2 tracks- not just straight thrash.
R: Goes along at a fair pace but the lyrics are dull. The B side drags on 3 minutes too long.

FEELIES Raised Eyebrows (Rough Trade) R: American session men turn punk.
M: Buzzcocks type instrumental with 'Shelley drowning in the bog' type yodelling. Every household should have one!

REPTILE RANCH White Tiger Bay (Z Block) M: Totally original, brilliantly put together with harsh, slightly irritating, vocals. Fierce disjointed instrumentation.
R: This is a good song partially ruined by the embarrassing chanting of the title.

SPIZZ ENERGI Where's Captain Kirk? (Rough Trade) R: Frankly Micheal, I find this whole episode quite irrational.
M: Spizz has illustrated his originality on previous releases. This is in his usual style: Ridiculous noises, repetitive lyrics and a continuous riff, although I prefer his earlier stuff.

STATIC ROUTINES Rock 'N' Roll Clones (Good Vibrations) M: Perhaps it is an attempt to try and justify the title. If it is, it's a total failure: The Dickies with guitar and bass turned down and a pathetic piano solo thrown in.
R: The type of single you expect from an American or a University graduate. Avoid.

BAUHAUS Dark Entries (Small Wonder) R: They do a version of 'Telegram Sam' so they're not <u>all</u> bad.
M: They're terrible live- Iggy impressions etc. This is totally different to 'Bela Lugosi's Dead' which was brilliant- an unfortunate change in direction, void of originality.

THE FALL Fiery Jack (Step Forward) M: Fall singles are always difficult to review and this is no exception. It's up to their usual standard of brilliant originality. A clever guitar riff is inserted between Mark Smith's droning vocals and the simple drum/guitar rhythmn.

DAVID BOWIE Alabama Song (RCA) R: 'Alabama Song' was one of the highlights of his Earls Court gigs and I was less than delighted when it wasn't included on 'Stage'. Bowie has really got the market sewn up: This side for music lovers and a new version of 'Space Oddity' for all the introverts who thought that he was too outrageous when the original was released.

DESTROY ALL MONSTERS What Do I Get? (Cherry Red) R: Destroy All Monsters continue in their decline. From the promising 'Bored' and the fairly good 'Meet The Creeper' to this uninspired slice of their own brand of heavy metal.
M: There's not much to add- I'm biased against US 'punk' anyway.

RIPCHORDS Ringing In The Streets (Cells) M: 3 tracks of dull pesimism together with 1 track of haunting and disturbing brilliance, 'Television Television'.
R: Endless fun for all the family- play 'Spot the cheap rhyme'. Listen out for 'Statistic' and 'Sadistic' and 'Irrelevant' and 'Elephant'. Suitable for children aged 5 years and upwards...

THE JETS Original, Terminal Block Four (Good Vibrations) R: Their lead singer sounds like TV Smith (remember him?) Average pop song with meaningful pretentions and dumb title.
M: A well constructed song. Prominent and powerful guitar which, although simple, is effective.

CREATURE BEAT She Won't Dance/Creature Beat (Puritan) M: Disco sounding pop, making a pleasant change from the much imitated Undertones style.
R: Not as arty as I expected... (Call that a review?)

RICHARD STRANGE International Language (Cherry Red) R: Kid Strange emerges from the debris of the Doctors Of Madness to show Numan et al how it should be done.

LAST WORDS There's Something Wrong/Today's Kids (Remand) M: Good Vibes style pop music- with time they could be as good as Rudi. Probably excellent live.

PULP Low Flying Aircraft
By the time this single reached us, all it was fit for was pulp... Shame...

MAGAZINE A Song From Under The Floorboards (Virgin) R: 'I am angry, I am ill and I'm as ugly as sin. My irritability keeps me alive and kicking...' Surprise of the month. This song contains everything you least expect from Devoto and his merry men: Wit, a good rythmn and a complete lack of discipline. Easily their best since 'Shot By Both Sides'.
M: An excellent single after the drab 'Secondhand Daylight'.

KILLING JOKE Psych (Malicious Damage)
M: The single with the most important statement since 'Anarchy In The UK'. Harsh music, harsh lyrics- but then so is the truth.
R: Killing Joke can do no wrong at the moment and there seems to be no end to their excellent material.

PRIVATE DICKS She Said Go (Heartbeat).
R: After their contribution to 'Avon Calling' how could I not like this effort?
M: Pleasant sounding pop with that extra bit of bite here and there that could cure hunger between meals as we know it.

Siouxsie & The Banshees, with John McGeogh of Magazine on guitar, play the Music Machine on March 27th & 28th.

THE SLITS follow up their excellent 'In The Beginning There Was Rythmn' single with a Rough Trade album to be released in the near future. Called 'A Retrospective', it is a collection of early tapes and will probably sell for under £3.

KILLING JOKE play the Music Machine on March 31st in a gig to celebrate 100 issues of 'Zig Zag'. Hmmm...

The second album by THE CURE is set for release on April 18th and the band will be at the Rainbow a week earlier (11th) closing their current British tour.

JOY DIVISION will play 3 nights at the Moonlight in early April, support by various Factory records artists- Tickets are £2-25 or £6 for all 3 from Rough Trade or the Moonlight.

THE YOUNG MARBLE GIANTS, featured on the 'Is The War Over?' compilation, have their debut album set for release by Rough Trade this month.

GARY DIXON has started a Patrik Fitzgerald information service. Anyone interested should enclose a SAE when writing to him at:
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THE SATELLITES

The Satellites have signed with Rat Scabies' new label and will be releasing 'Eeyore In The U K' as a single in the not-too-distant future. They recently added Amanda De Grey (formerly of The Transmitters) on Keyboards..

IAN LOWRY LIVES SHOCK HORROR...

Founder member, sole songwriter, guitarist and lead singer with The Wall, Ian Lowry, has surfaced again after being kicked out of his own band by the new regime.

His new band, Ski Patrol, have their debut single, 'Everything Is Temporary' released on their own label soon. It is to be distributed by Rough Trade but we have no more details because I was out when he eventually phoned.

SLAUGHTER AND THE DOGS

PLAY THE GUITAR

Interview by Ray.

Despite being dragged out of bed on a Monday morning, Mike Rossi was in a cheerful mood when I spoke to him at his Islington flat. The main cause was Eddie Garrity, formerly Ed Banger of Nosebleeds fame, the new Slaughter & The Dogs lead singer. Mike was eager to tell me about Eddie's progress since taking over from Wayne Barrett recently:

"Fucking Barrett just took off and left us with loads of gigs left. He's letting us down, he's letting the agency down, promoters, punters... and we didn't wanna get a bad reputation for letting people down, so we got Eddie.

"He rehearsed for two days, day and night. He was up until four in the morning going over the songs. He was a bit anxious when we did the gig in Retford but he did really well and that cunt who reviewed it in Sounds is just a fucking idiot. He didn't say nowt about Wayne letting the people down, it was just 'Where's Wayne?'

"I think Eddie's got a lot of guts, 'cos sometimes we get a heavy following. He can actually sing, plus he's got a rough edge to his voice. Ed Banger & The Nosebleeds was his own band and when he came to us- slightly more serious- we said to him 'Why don't you revert to your normal name?' and that was that.

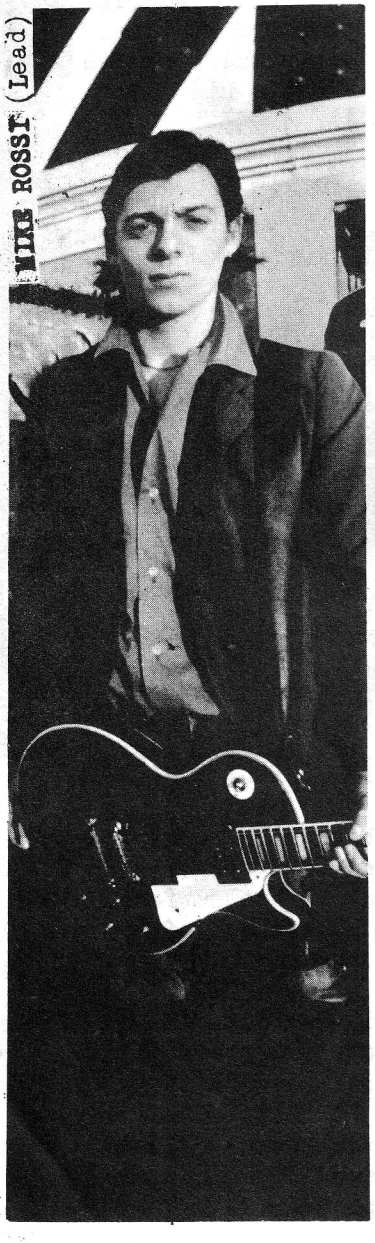
"We've done three gigs with him and he's going great. I'm not just saying that 'cos we've got him- it's surprised me. We did the Lyceum and it was excellent. The punters didn't give a shit, they loved it."

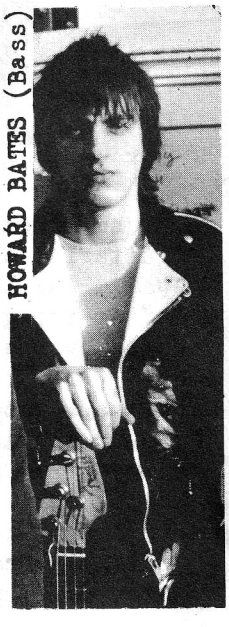
Mike is still bitter about Wayne's walk out and the circumstances behind it:

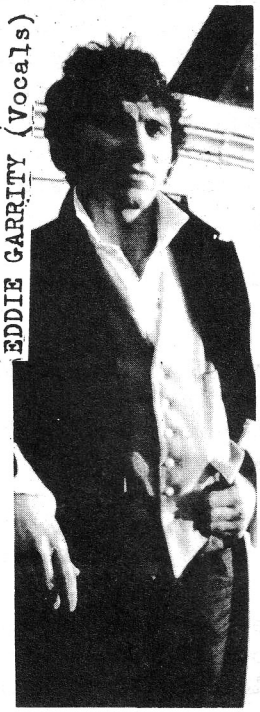
"Everyone thinks the sun shines out of Wayne's arse but the only thing that he had going for him was that he was a great performer on stage. I thought he was great- he moved around and he looked good, which is really important- but apart from that, he was just a pain in the arse.

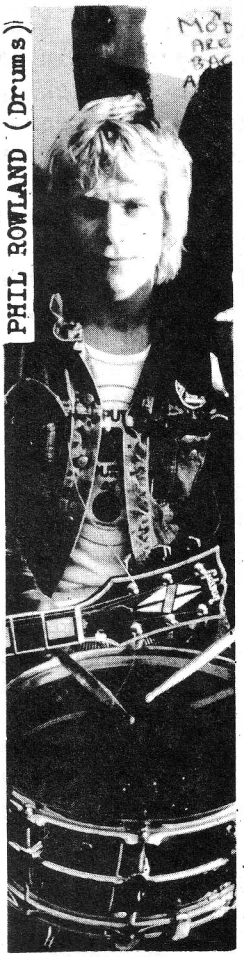
"He left three times before and we crawled back to him, saying 'Come back, you've left us in the shit' and then he went for the fourth time without saying anything. We'd played Nottingham and it was about seven o'clock in the morning by the time we were all dropped off at home. I rang up at about eleven and asked to speak to him. So they went up to his room... and he'd gone. All his clothes had gone, all his baggage had gone- and that was it. Not even a word, he just took off with his whore to France.

"Wayne was a big part of Slaughter & The Dogs, it was like me and Wayne, but we didn't get in touch with him, 'cos we knew it would only happen again. He got through six gigs. If he can only manage six gigs before he's gonna take off we just thought 'That's the end'. He doesn't know what he wants. He didn't say 'I've had enough' he just took off. He's gonna fucking take off when we see him..."









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SLAUGHTER AND THE DOGS

He was keen to play me the new album, 'Slaughter Bite Back'. It features mainly songs in the traditional vein, but there is more variation than on 'Do It Dog Style'.

"The first four tracks are what you'd expect from us, but the next one's a bit of a change: Morgan Fisher plays piano on it. 'Bite Back' is the better of the two studio albums we've done, it's got a good variety of songs. I don't think you can have a good album with eleven manic songs on it, you've got to have some variation."

The next single, 'The East Side Of Town' is one of the most unrepresentative tracks on the album.

"Unfortunately DJM have got the rights to the songs they release as singles. The song they're pulling off is not our usual stuff. I really like the song, but I wouldn't have released it as a single in England but DJM blackmailed us.

"We were broke and they said 'You want some more money and we wanna release this single' and they had the rights. So we just said 'You'd better back it' and they guaranteed us x amount to spend on promoting the album. It's got acoustic guitar and keyboards on it. I don't really mind that much 'cos we've put four or five singles out and I think that it probably is time for a change. It isn't that slow- just not as manic as the rest. When we do it live, we'll do it how we want to."

Mike agrees that Slaughter are one of the last true punk bands but doesn't like the way this is used against them in the press:

"We've got so much shit from the bastard press, like 'We're the last this' and 'We're the last bastion of that' but we're progressing. We're still up there, still pulling crowds. We're one of the best new wave bands around- The Damned are another, I think they're great. We've played gigs with them a few times and I've really enjoyed it. I really don't know about the Subs or Ruts 'cos I've never seen them."

Of course, Charlie Harper was still a hairdresser when the first Slaughter single was released. "There was a guy in Manchester, Tosh Ryan, who wanted to start putting local bands together. We were his first choice, which was lucky."

After we'd recorded 'Cranked Up Really High' we took x amount for the record and we all thought 'Fucking hell, we're all loaded for the week' whereas we should have taken a percentage. It's sold 30,000 copies... Soon after it was released we started getting gigs in London and we slogged around for thirty quid a night. Then we got our big break: The mistake which was Decca. It was a chance to get records out- we could see ourselves building, there was so much rivalry between us and The Buzzcocks."

Their second single, 'Where Have All The Bootboys Gone?' sold well but could have easily been more successful:

"Then it was a top fifty that went on the playlist and it made the fifties- Robin Nash said we could go on Top Of The Pops if it made the top fifty- it made something like fifty three and they wouldn't let us on. Now it's a top seventy five, just our luck."

Mike wouldn't turn down the chance to appear on TOTP: "Not at all. Everyone does it, you need to. If I had the power that The Clash have got I would say 'no' but we can't afford it. They can't fail 'cos they've got so much money. It's really hard to explain. We've been around for a long time- we just need to click and then we'll be away."

The album is released on March 14th and soon after the band embark on a make or break British tour, with a London gig at the Electric Ballroom on April 3rd.

"We're gonna give it everything we've got on this tour- Push the album and play like bastards..."

There is no conclusion to this article. To a lot of people, Wayne Barrett was Slaughter & The Dogs and there's nothing anyone can say that will change their minds.

For nostalgia freaks: The original line up with Muffet and Barrett.

THE JAM

SETTING SONS

GLORY BOYS

SONS

ARTICLE by MICK

Each song ends with a bitter sardonic twist which leaves you feeling angry and confused enough to question your neat, safe little ideals and morals.

There will be those that hate the string version of 'Smithers-Jones' (which although proves Bruce Foxton to be a competent lyricist has its ending penned by Weller- a little unfortunate). There will be those who dislike the 'Sid Barrett' vocals on 'Little Boy Soldiers': A song which on repeated listenings seems to have too many style changes for its own good. And there will also be those going to see The Jam live expecting them to be seething with jealousy, singing such insulting verbiage as:

"Standing in the shadows
Where the in-crowd meet
We're all dressed up for the evening
We hate the punk elite"
(Lyrics courtesy ~~Jimmy Pursey~~)

Ian Page

After the superb 'All Mod Cons' it seemed that The Jam were at their zenith and could never match the perfectly executed emotions and experiences.

Four months later 'Strangetown' proved such assumptions totally wrong: Again Paul Weller created a song using the same formula and style as on 'All Mod Cons', simple lyrics portraying a sad desperate situation that isn't going to change. The struck-out, violent, trebly guitar chords hammered out as before but with growing ease and confidence (which seemed lacking on some album tracks.)

Two more faultless singles illustrated how Weller's naivety has, with experience, become cynicism; and then the fourth album, 'Setting Sons'. Some would have you believe that it's a concept album, but it lacks pretension and didn't take two years to produce. Weller successfully mocks the futility of wanting to change the system, those who are treated like shit by it are perfectly content, striving for promotion when there will always be someone in a higher position to laugh at you when you lose ('Snakes And Ladders') and growing up and trying to keep in contact with friends when there's no time in common.

The truth is that The Jam have matured- musically, lyrically and also as far as attitudes. Paul Weller is not afraid to admit that, whereas Uncle Joe would lead you to believe that he could never have created an obnoxious record like 'White Riot'.

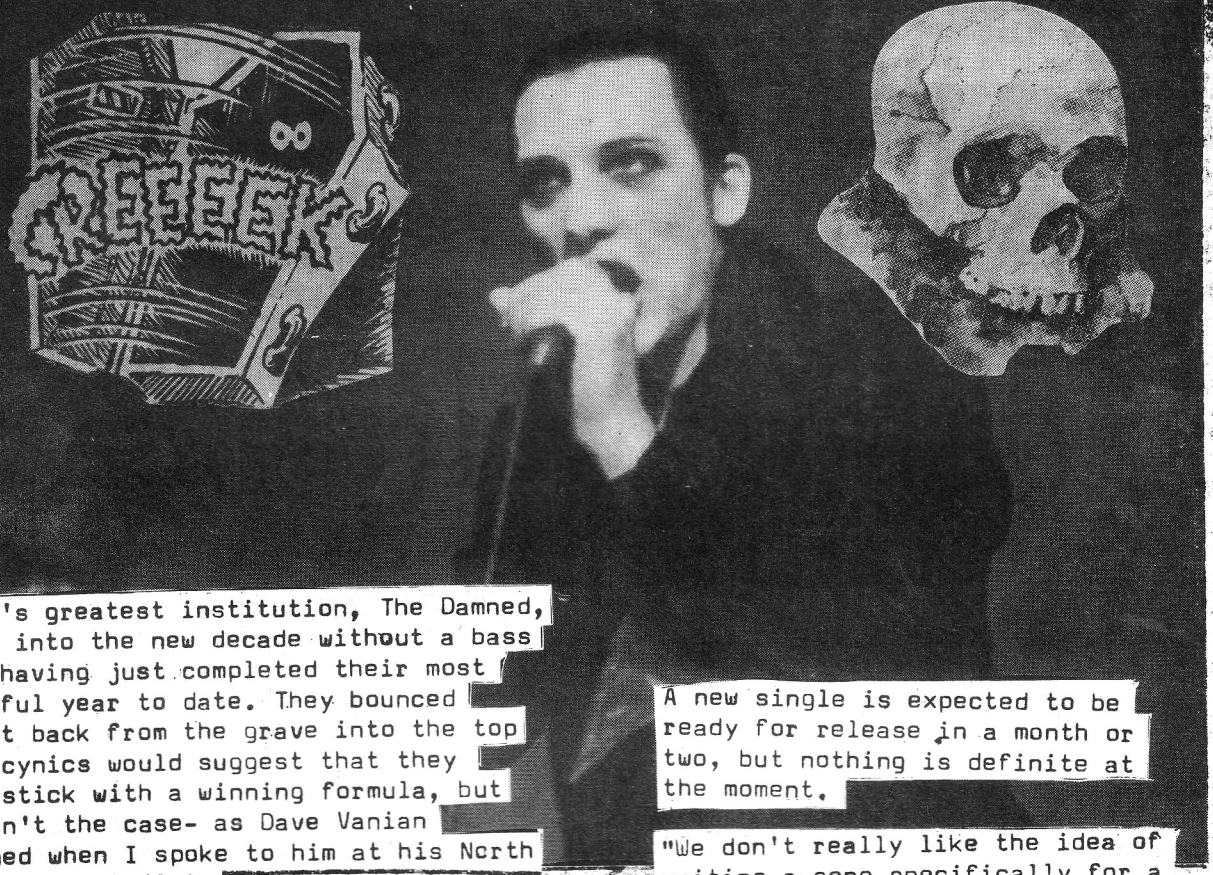
It seems as though when he sings 'When You're Young' he is really mocking himself.

Live, The Jam have begun to match the proffesionalism of their music: No more contrived leaps in the air (unnecessary when the songs themselves have so much impact, particularly when the lighting is put to such good use, as on 'Butterfly Collector'.

The old material is rejected apart from a couple of token numbers, perhaps through embarrasment, but songs like 'In The City' and 'Away From The Numbers' never lose their relevence. I find it irritating that 'Heatwave', or the puerile 'Girl On The Phone' are chosen in preference... Two songs that are out of place on the album and end up giving it a ridiculous disjointed ending. For this reason I prefer 'All Mod Cons'- a flowing work with no tracks that stand out badly.

It worries me to think that The Jam are getting in the superstar rut of 'three singles, two tours and one album a year and I hope that the band are concerned about it too.

DAMNED



Croydon's greatest institution, The Damned, stumble into the new decade without a bass player having just completed their most successful year to date. They bounced straight back from the grave into the top 20 and cynics would suggest that they should stick with a winning formula, but that isn't the case- as Dave Vanian explained when I spoke to him at his North London basement flat.

"We've come up with about 22 or 23 songs while we've been in the studio over the past few weeks, but of them only about 7 will be used. For some reason the Captain did the old Animals song, 'We've Gotta Get Out Of This Place' and Rat did a copy of one of Eno's songs from 'Here Come The Warm Jets'. There's a good song which should turn out to be quite interesting, called 'Dr Jekyl and Mr Hyde'. The stuff we're recording is a radical change- if you pick out the numbers on the last album which were changing the sound a little, like 'Channel 7' and 'Can't Be Happy' it's like that, rather than things like 'Liar'- it's very melodic. It's very psychedelic... unfortunately! That's not all the Captain's influence: Rat's been taking half a ton of dope, getting stoned and seeing the secret of the universe! There's things we're doing on this album that we've wanted to do for a long time."

A new single is expected to be ready for release in a month or two, but nothing is definite at the moment.

"We don't really like the idea of writing a song specifically for a single- it wouldn't work with this band anyway- so we do what we wanna do and pick out what would be best suited. There's one we're working on at the moment, one of Captain's songs, in the same vein as 'Smash It Up'. It's a bit Abba-ish!"

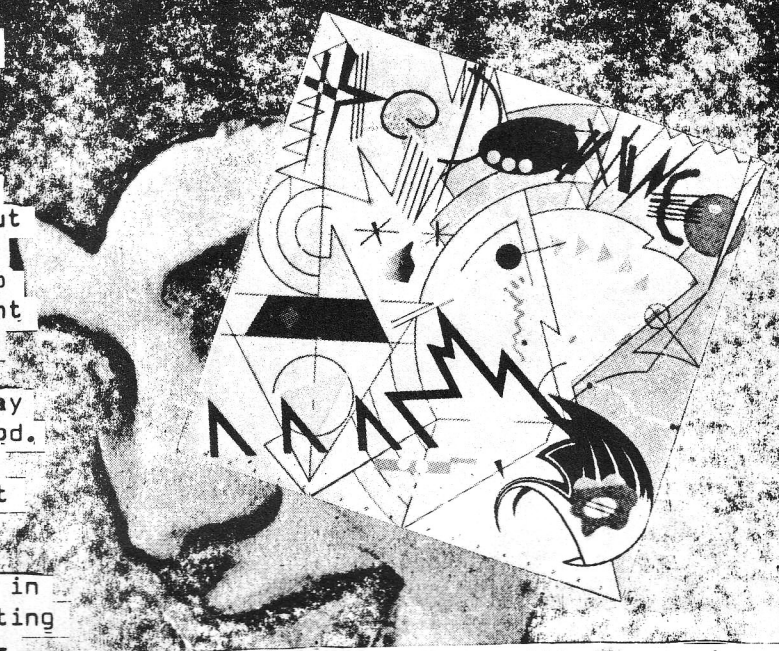
Alistair Ward was kicked out of the band over a month ago, although his departure hasn't been mentioned in the music press.

"We're keeping it quiet, there's no reason to mention it because it's no big deal. He didn't feel very happy with The Damned- it was a bit much for him and he always felt that he had to prove something. He feels more relaxed out of it and he's forming a heavy metal band, so it's worked out well for all of us. We've got a few ideas about a replacement but nothing is certain. There's a lot of people we'd like but we'll just have to wait and see..."

DAMNED

Despite his belief in progression, Dave still enjoys remembering the early days:

"I have fond memories of the first album- it was great fun doing it but you have to go forward. Originally punk meant that anyone could get up onstage and play, but it still meant that those people would have to go on. I came into this business to learn how to sing, learn how to play and produce something which was good. We did it in the best way we could then and we're doing it in the best way we can now, so obviously it's going to get better. Back on the first album I was just going at it in a frantic way, whereas now I'm getting into crooning- Frank Sinatra style- learning how to hit the right notes!"



It is only recently that they have managed to emerge from the shadow of Brian James, which is not surprising considering that he wrote the original material on their classic 'Damned Damned Damned' album:

"In the beginning, Brian wrote those songs before we were together and while we were forming. They were there so we got together playing those numbers. When it came round to 'Music For Pleasure' the politics in the band were such that Brian didn't want us to write songs, he wanted us to have most of his material coming out. Whether that was just for the money I'm not sure, although it is an incentive. We wanted to do things that he wouldn't do and it got to the stage where the band was getting very split up. Seeing live shows, not so much here but in Europe towards the end, we had Lu, Captain and me doing [illegible] thing and John Moss and Brian [illegible] another. It was getting [illegible]ulous, so we had to finish."

After the inevitable split, the various members went their separate ways and their true characters began to emerge: Lu and John Moss took their first steps back into oblivion with The Edge, Brian James tried to start a flower power revival with Tanz Der Youth and Rat joined The White Cats who gigged around London for a few months.

"I saw The White Cats at the Nashville once, but the only thing I liked about them was Rat. He wrote all of their best songs: 'Second Time Around', 'Teenage Dream'..."

Dave joined the Doctors Of Madness (briefly) and Captain perfected his version of the Orbit advert with Henry Badowski in King

"Captain and Henry asked me to join King and I hesitated with that one because I wasn't sure. Then King broke up and Captain and Rat started working together again and said 'We're gonna do the gigs that King were gonna do' and talked me into joining. When we split up, we didn't have any intention of getting back together again and at first I didn't want to go back, but they talked me into it. We did some odd gigs as The Doomed and they went so well that it seemed the natural thing to stay together."

DAMNED

It didn't take them long to find a new recording contract:

"Chiswick actually wanted to sign us when we signed with Stiff, and we turned them down. Once we pressed up the 'Love Song' dodgy demo single they offered us this that and the other, so it seemed like like the right thing to do. They were a nice small company, we knew them all- plus they had the distribution deal with EMI."

They played the Lyceum soon after reforming, and in a review of that gig I expressed doubts that they could write any songs to match Brian James' early classics.

"That's what most people felt, especially journalists and record companies. They didn't expect us to come back with good material because all of the songs had been credited to Brian and he'd gone. They thought that Captain was the stupid one who couldn't do anything but clown around, Rat was the big mouth and I was just the singer... Nobody took us to be serious musicians who were actually writing. Once we got a hit with 'Love Song' suddenly people realised, especially record companies, that they'd made a mistake and underestimated us. 'Love Song' did a lot of things for us, it helped us get back on our feet again."

Rat Scabies is a serious musician... Now there's a thought to ponder over.

"Rat writes quite a lot, even when we were with Brian he wrote 'Stretcher Case', 'Problem Child', 'Stab Yor Back'... 'Stab Yor Back' is very similar to 'I'm A Burglar'- it's got the same, er, appeal. As soon as he starts playing it we all walk off stage! There's times when the Captain says 'If Rat picks up the guitar tonight, we'll both walk off'. We never do, but we always say it!"

The first album has gone silver but Dave claims that the band have seen very little in the way of royalties.

"They screwed up all the accounts. For 2 years we had no accounts at all and when we did get some in the end they were just a joke- someone's scribble on a peice of paper. We're trying to sue them because they must owe us something."

He is bitter about the bands treatment by Stiff and thinks that they're likely to cash in on the current success.

"It wouldn't surprise me if Stiff released 'The Damned's Greatest Hits'- I've already seen the first album on yellow vinyl. I think they'll probably wait until we get a top 10 single and then put it out. We can't get our hands on the original master tapes of our first 2 albums so they're at liberty to do what they want with them. At the beginning, Stiff would cover themselves up when they were ripping people off, but now they're a bit blase about it. Their interest in us dropped off when Jake left. He was our sole manager really and Dave Robinson took us on but didn't really wanna follow it through. 'Music For Pleasure' was almost a token album, there was very little promotion. I think that album was very bad, there's bits which are good but it was very badly produced. There was a bad atmosphere in the band at the time and the producer (Nick Mason of Pink Floyd) was suggested almost as a joke- but before we knew it we were in the studio actually doing it. At first he seemed OK but he just coul work with our kind of music and it did work out at all."

DAMNED

Their second Chiswick single, 'Smash It Up' was banned by the BBC because of, wait for it, "the aggresive nature of the title".

"'Smash It Up'got absolutely no airplay at all. It was written with four parts- almost an opus. You've heard parts one and two but there's two parts before that which have a different melody. Then it changes, then there's the slow bit and then it goes into the single."

"The band have a phenomenal output, but only a fraction of this actually makes it onto vinyl. Even the songs which aren't rejected sometimes end up as shorter versions.

"'These Hands' for instance, was recrded down in SGS, which is a dodgy 8 track studio. The reason it's so short and has those footsteps on it is because we ran out of studio time after we'd recorded half of the song- it was supposed to change and then go into something else- there was another two minutes of it."

Dave hopes there will be no singles taken from the next album.

"'Just Can't Be Happy' was released at the wrong time. It was the third song taken from the album and we didn't really wanna do that but it was just one of those things where the record company say 'You have to put a single out'."

Dave is a complete natural- he looks exactly the same off stage as on and has his own unique music taste:

"Most of the things I like go back ten or fifteen years, or even further- back to the thirtees. People have been doing all this Berlin rubbish but I've got the original Berlin Music Hall songs from the thirtees. Otherwise I listen to things like The Electric Prunes, Doors, early Stooges, The Seeds and even Paul and Barry Ryan- maybe we'll do a cover version of 'Eloise'! I like Bowie but I don't think anyone else in the band does. I like The Stranglers album 'The Raven' and some of the things that Lene Lovich does. There's a lot of ska and mod bands around, but they don't interest me. They're a rip off because I've heard it all before... If they can get away without paying royalties, they must be doing quite well for themselves."

'Machine Gun Etiquette' proved that The Damned are back, and back with a vengeance. To sum up, I'll leave the last word to Dave:

"When we got back together we said we'd never record another bad record and I think we're certainly doing alright until now."

Interview by Ray

DESTROY ALL MONSTERS

Destroy All Monsters at Harrow Tech. Sexist send up by Ray.

On paper, Destroy All Monsters look good: They include ex-MC5 member Micheal Davis on bass and Ron Asheton, Iggy's side-kick in the Stooges, on lead. Add to them the 'notorious' Niagara and you seem to have a perfect recipe.

In reality, Destroy All Monsters are boring. Niagara excepted, they are not merely anonymous but positively embarrassing. 'Rock legend' Asheton churns out dated heavy metal riffs and 'cult figure' Davis could be my dad or yours for all the impact he made- he's certainly old enough.

'Sex bomb' Niagara wandered on sporting a PVC mac which was soon discarded, much to the delight of the mainly student audience. This revealed black knickers, stockings and a white T-shirt which was occasionally lifted to show 'tantalising' glimses of her scanti black bra. This act drew the best response from the sparse crowd- proving that whilst her talents as a singer may be wasted, she would make a fine stripper.

I was lured along to this gig by their excellent debut single 'Bored', a version of which opened the set. Without the sax which appears on the 45 and with Asheton's guitar drowning everything else out, it was reduced to the level of another heavy metal standard. The same fate met their other vinyl offering, 'Meet The Creeper'. In fact the only song which distinguished itself was a version of Nancy Sinatra's 'These Boots Were Made For Walking' which was going quite well until Asheton intervened.

Most of their own songs are just guitar solos with a few verses and a chorus thrown in for appearances. Niagara's voice was rendered inaudible for most of the set by the terrible acoustics of the three quarters empty sports hall. Her petulant stage persona is a little contrived although I did enjoy her insulting references to the students.

The last number was the ruination of 'November 22nd 1963' and I was surprised when they bothered to play an obligitary encore. Resisting the temptation to plug their third single 'What Do I Get?', they played 'You're Gonna Die'.

They played a few more gigs around the country before completing the tour and heading back to Deitroit, where they belong. With their reputation in shreds, hopefully they won't return for a while.

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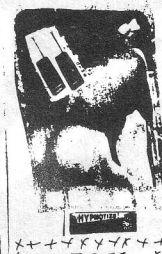

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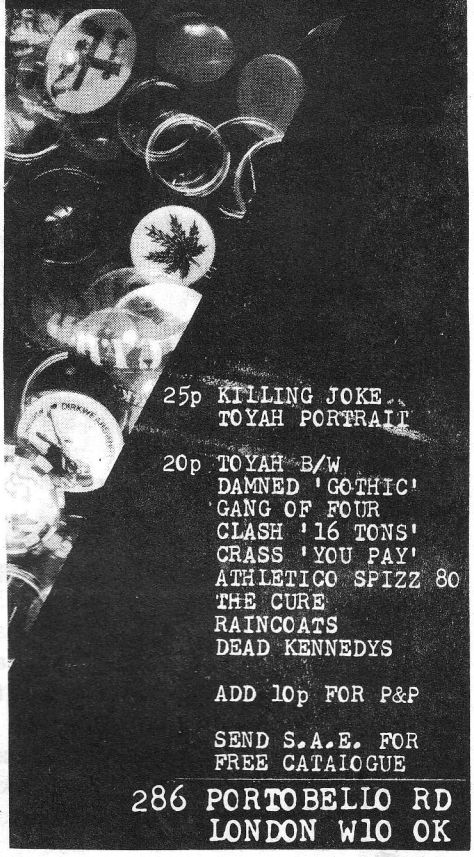

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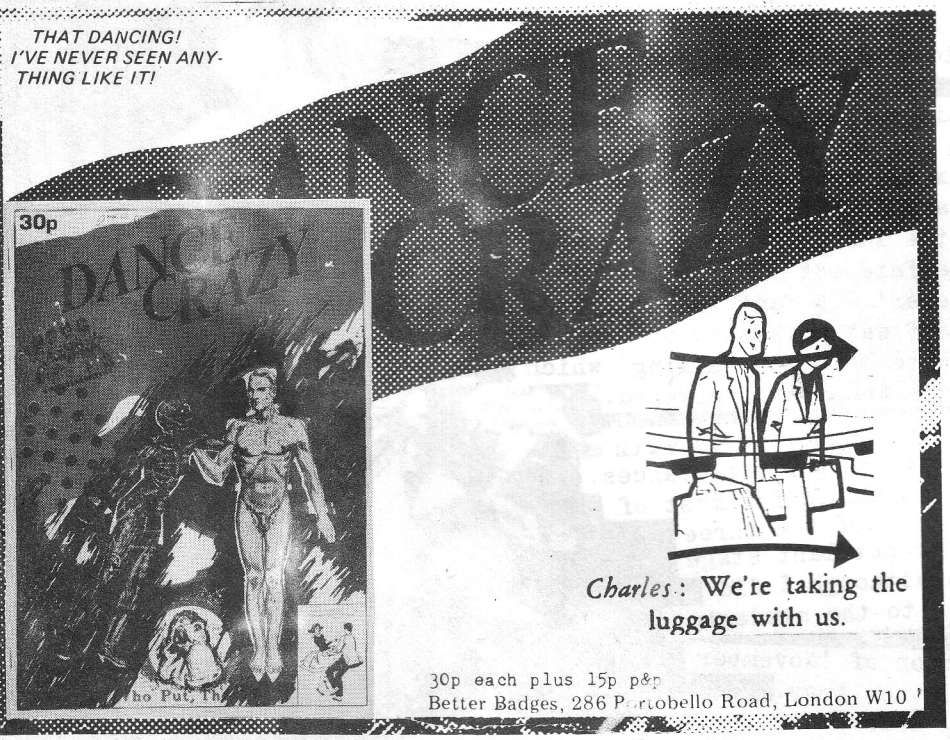

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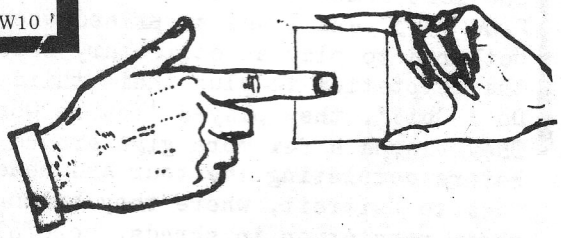

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ALBUM REVIEW - MICK

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The sentiments which the band Crass express should by now be quite clear to everybody. Not only do the choose to do it on vinyl, but also in the form of guilt-inducing spray painted slogans. It is very satisfying to walk along a tube platform and see the stenciled graffiti on the bland adverts. I wonder if they actually acheive anything, or whether the 9 to 5 commuters continue in their day to day ritual unquestioningly.

This double LP for three quid is proof that the 45p single wasn't a gesture. Anyone who thinks Crass are foolish choosing not to make a profit deserves to be ripped off every time they buy a record. The album is 45 minutes of studio work (three fifteen minute sides at 45rpm)and a live side at 33rpm; recorded at the Pied Bull, Islington, featuring 19 tracks- 30 minutes long- with songs from 'The Feeding of the Five Thousand', the album itself and 'Shaved Women'. On the studio recordings there is surprising variety compared with '-Five Thousand'. The bands anger and scorn is extended from the themes on the previous release to all aspects of society. The Clash and all areas of 'sell out punk', political extremism, the press (music and otherwise), the ridiculous conventions of growing up, nuclear power and the monarchy are some of the venomously attacked subjects. This album is angrier and certainly more effective in making the listener feel guilty- something that '-Five Thousand' seemed unable to do. Guilt is their weapon in opening people's eyes to the shit around them. Not only does the LP provide musical variety but on numerous occasions the songs are in two contrasting parts: For example, in 'Gasman Cometh' the song begins with a premonition of a future where people are exterminated similar to the Jews in Nazi Germany. Suddenly we are dragged back to the current time with lyrics like:

"There's people sitting at this moment,
fingers on the trigger
There's loyalty and royalty to make their violence figure."

Elsewhere in 'White Punks On Hope' the futility of 'Anti-Nazi' demonstrations is pointed out ("When we're all just niggers to the rulers of this land"). The words then explain that punks original ideals were to change all that; but ironically street credibility has dragged in violence associated with political exremism. for the easily manipulated- and beating up racists is a form of 'fascism for the socialist elite'. The song fades into PIL sounding instrumentation with lyrics condoning violence and the track ends with the Crass ideal- 'Anarchy and Freedom is what I want!'

Eve Libertine adopts a Lora Logic type voice in 'Darling' condemning protection of possesions with a chorus warbled over ascending and descending guitar scales. They bitterly sneer at The Clash in 'System' which opens with the over-used 'Can't Explain'/'Clash City Rockers'/'Guns On The Roof" riff. It's lyrics are directed at all bands who start off attacking the system but end up getting rich by following it. The variety makes the album more interesting and each listening reveals something new. Pete Wright provides the vocals to 'Fun Going On' starting with typical scratchy guitar rythmns over distorted bass which itself is very prominent on a number of tracks. There is very little repetition: lyrically, vocally or musically- a complaint that could have been aimed at 'Five Thousand' but the words are still difficult to follow.

It is annoying that to obtain the full effect you have to follow the words on the open-out cover. One of the best songs on this album is a version of 'Tired' (which appeared on the John Peel session). The quiet 'What do you want?' chant is punctuated by sharp, disturbing guitar work and a neat tinny backing melody.

The next track, 'Walls', is in complete contrast. Sung by Joy De Vivre in tones portraying sweet innocence the drumming is a perpetual rythmn and the bass provides the simple melody. Gradually the lead guitar becomes more dominant until it just about drowns the vocals. At this point the voice and guitar fade into a tape of a ludicrous radio programme.

There are the usual anti-war protests, succinctly expressed here on 'Demoncrats' commenting on how people are conned into fighting through the two evils patriotism and religion. The track is incredibly horrific 'fight war, not wars' chants are heard amongs amongst the bomb explosions. The song is a bitter condemnation and far more effective than the chants on 'Five Thousand'. Wilfred Owen eat your heart out! Crass's anti-nuke expression is clever in what it says (not treading on points already made) but they, like most people, can't accept that the whole thing has already gone too far. I could continue quoting lyrical snippets illustrating the progression of the bandb but if you haven't decided to buy this album by now then you never will. Some Crass-[illegible] fanatics will prefer the raw live sound featured on side four. They may dislike the studio produced work but personally 30 minutes of live Crass without the visuals doesn't work and I doubt if I shall play side four a great deal.

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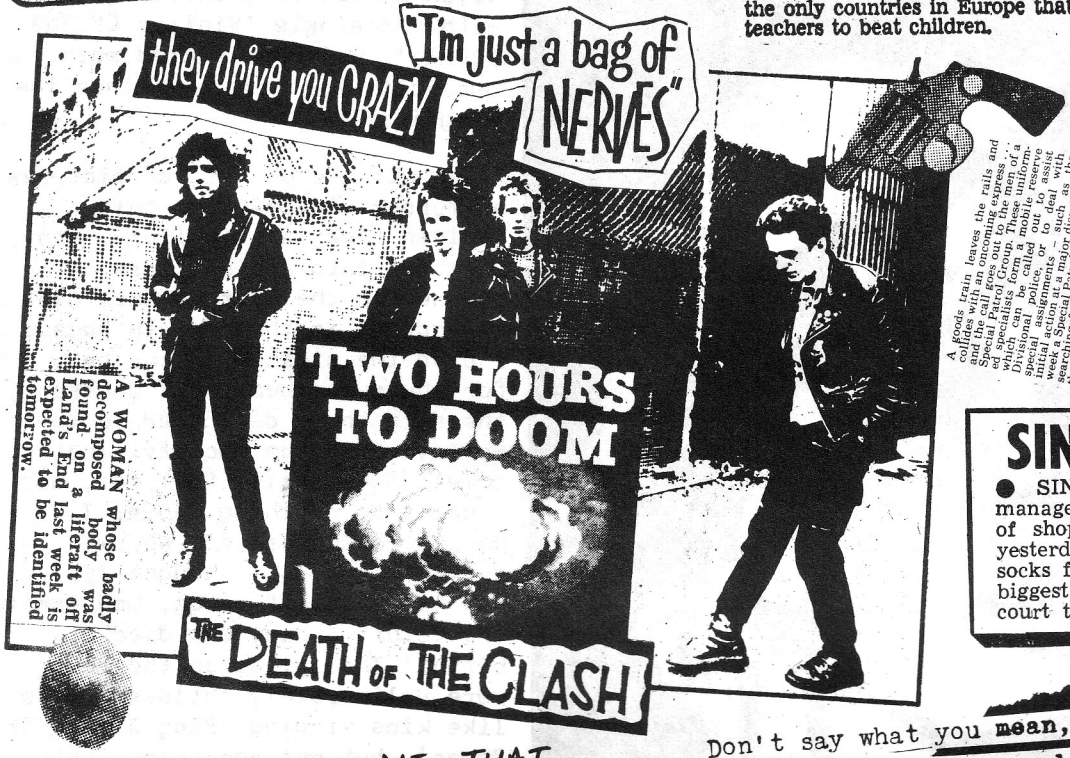

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TWO HOURS TO DOOM

THE DEATH OF THE CLASH

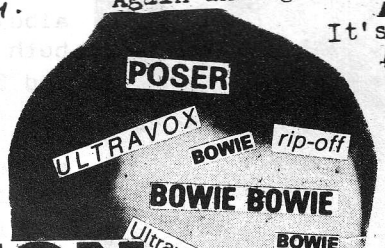
A WOMAN whose badly decomposed body was found on a liferaft off Land's End last week is expected to be identified tomorrow.

SINGER ACCUSED

● SINGER Al Martino, 52, and his manager, Daniel De John, were accused of shoplifting in Boston, Massachusetts, yesterday. They denied stealing shirts and socks from a large store. Martino, whose biggest hit was Spanish Eyes, is due in court today.

HUTCH ASSURES ME THAT THEY HAVE BEEN GIVEN A NEW LEASE OF LIFE. BOTH MICK & TONY ARE VAGUELY OPTIMISTIC BUT... I CAN SEE THE CLASH SLOWLY, BUT SURELY, DYING.

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
It won't take you long to learn the new smile
You'll have to adapt or you'll be out of style
If you pick up on it quick you can say you were there
Again and again and again: You're jumping someone else's train
It's the latest wave that you've been craving for
The old ideal was getting such a bore
Now you're back in line,
Going not quite as far
But in half the time- everyone's happy,
they're finally all the same



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Quote "Everything I used to write was a rip-off from Ziggy Stardust. I still do that, but I disguise them more." — Gary Numan.

CONVICTION rate of Southall riot defendants has fallen, but is still well above the national average

DON'T BE BEASTLY TO GARY

The girl was worried sick. If a solution wasn't found soon it could mean THE END. There was only one solution—

"THEY LIKE MY SINGLE! THEY LIKE MY SINGLE!"

Interview by Ray.

I first started taking notice of Toyah and her band about six months ago. I've always avoided 'media personalities' but a mate of mine, Tony, kept nagging me to catch them live. It wasn't until I stumbled across them playing a couple of numbers on 'Shoestring' that I gave the idea serious consideration. Impressed by their brief appearance on the box, I wandered along to their recent Music Machine gig: Sure enough, Tony had been right all along. They weren't as pretentious as I'd feared and Toyah's bubbling stage persona was warm and genuine.

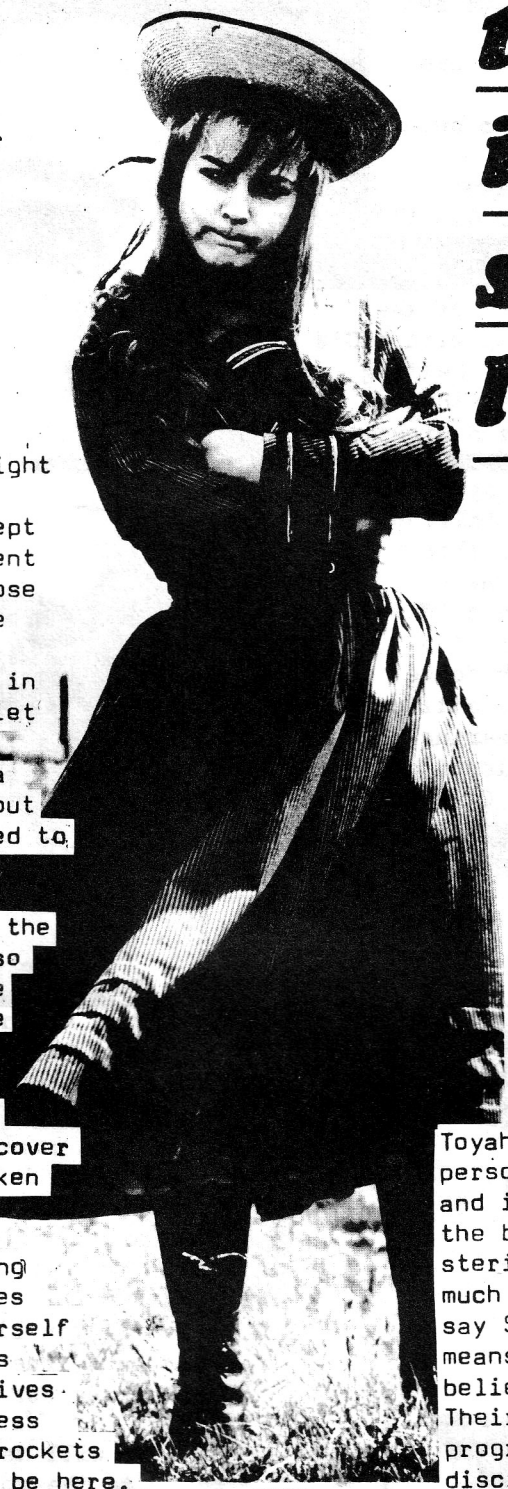
Toyah's recording career began with the single 'Victims Of The Riddle', which attracted more publicity for its cover than the song itself.

"I've got a book full of pictures of murder victims from this Mexican 'mafia' territory. They were put into a glass case, dressed in the clothes they died in and put in their death poses. I used the picture of the baby for the cover because I wanted the song to be dedicated to the anti-vivisection society. That's something I really feel for, but I can't do anything about. I chose the picture for shock tactics because I thought 'If people can stuff a dog, why can't they stuff a baby who died at birth?' The lyrics on the cover were deliberately childish, it's like kids singing 'Ring A Ring Of Roses', but not realising that it's about people dying in the great plague."

After the debut single, Safari issued 'Sheep Farming In Barnet', a 6 track 'Alternate Play' 7 inch lasting 20 minutes. This has recently been released as an album in Germany, incorporating both sides of the first single and 3 previously unissued tracks.

"The critics gave it a good slagging in the music papers and I agree with them- in fact I think they were a little generous. It's just a collection of the songs that we'd already released plus the 3 that weren't good enough to go on the A P in the first place. We didn't want it issued in Britain, but they imported a few thousand copies and they sold so quickly that they've started pressing it over here. The songs don't work because they're so flat and unemotional. There's a bad production, but I'm not blaming the producer for it's failure... It's our fault. When we recorded it, we weren't together as a band, we didn't believe in ourselves and I think it shows. Now we are trying to be ourselves rather than just striving to be different."

The Sex Goddess of the 1980s is 'just a sensuous little girl'



The first song written with that in mind was 'Neon Womb'.

"It's the first song in that mould- I love performing it live. The BBC recording, for 'Shoestring', really captures the energy but the version on 'Sheep Farming' is so embarrasing. It's awful, it's flat. It's been edited and it just doesn't work."

Toyah's lyrics are usually inspired by true experiences.

"'Neon Womb' is based on the night before I came to live in this place. I was homeless and I slept the night in a station. I'd spent most of the evening dodging those little men that search the tube stations for people trying to sleep down there. I was hiding in the tunnel, it was cold and quiet and I was really frightened. Eventually I went to sleep on a bench and when I woke up at about half past six, the lights seemed to be flickering on and I just suddenly thought of the words 'Neon Womb'. Being homeless is the pits, it really is, and I was so depressed I imagined I was nice and cosy in this Neon Womb- the lyrics came straight to me."

It proved difficult taking the intriguing photo used for the cover of the album/A P, which was taken at a place called Filingdale:

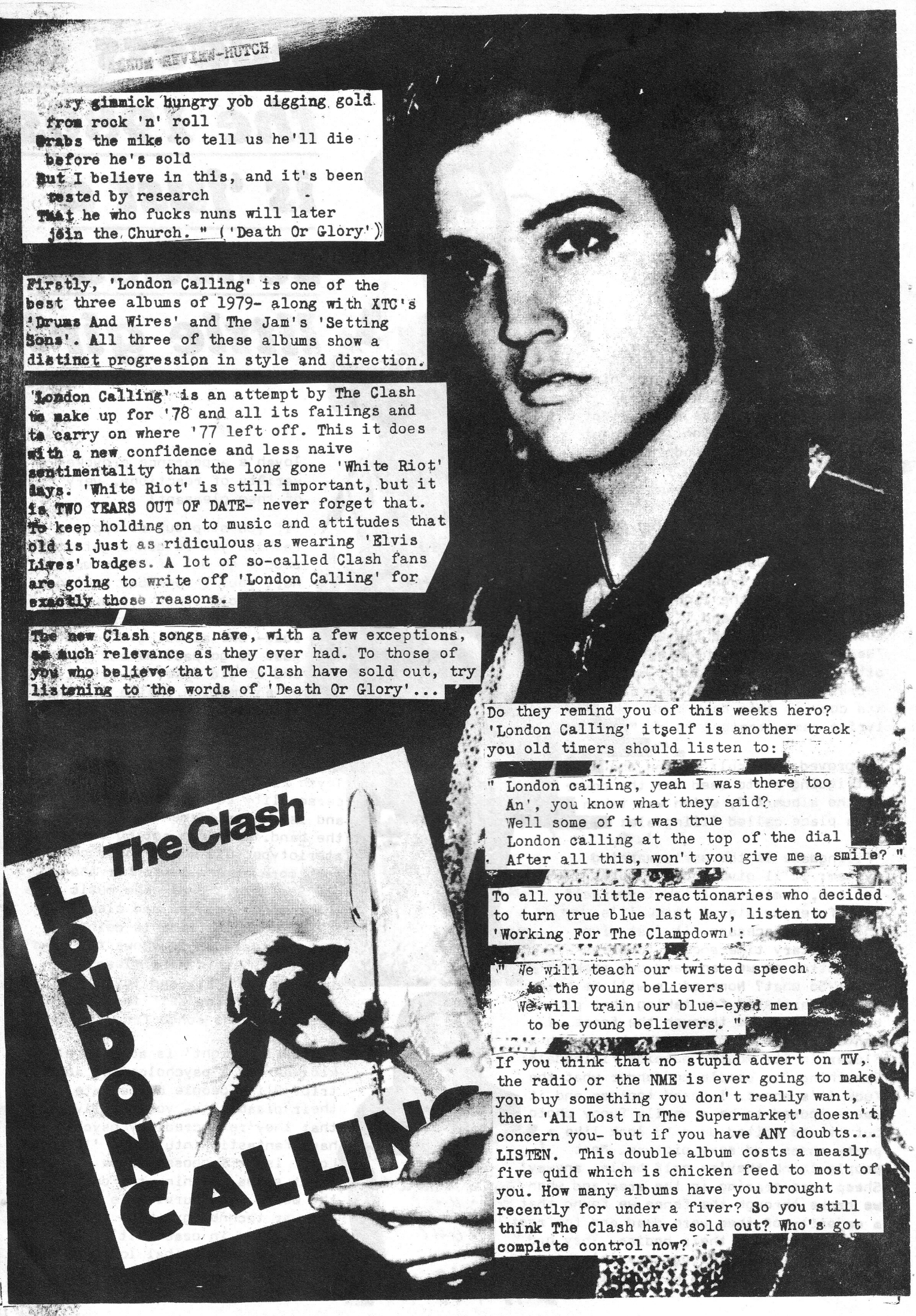
"Filingdale is the early warning system: It'll give you 4 minutes to live, 4 minutes to shit yourself in before you die. I think it's totally unneccesary, it just gives the military time enough to press the button so we can send our rockets back- So what? None of us will be here. We were arrested for taking that picture because we broke through the fence. I wanted a picture of a pink sheep with a flower in its mouth, outside Filingdale: Something for people to wonder what the fuck it's about. I posed topless and it was supposed to be a really funny photo but it was edited down to look like a posey cheap and sexy picture. Most people think they're golf balls, anyway! Sheep were grazing in the area and when we broke through the fence we found that a majority of them were dead and the rest had big burns on their bodies. They had patches of wool missing, possibly because they're experimenting with Radio Activity."

Toyah's appearance provokes a variety of reactions, very few of them pleasant:

"If you step out of society's fashion you're gonna get it, people go out of their way to hurt you. I remember seeing a little old woman following me up the street and across the road- she almost got run over- just to go past me and go "huh" and it did upset me. It stirred up an emotion inside me, that I could make her go so far out of her way just by having my hair a different colour."

Toyah finds it easy to adapt her personality to suit the situation and is in her element on stage with the band. Far from acting out a steriotype role which would come much more naturally to her than, say Siouxsie, Toyah uses music as a means of expression and clearly believes in what she is doing. Their latest single shows the band progressing into a far less disciplined unit, and Toyah's lyrics aren't as self indulgent as some of the songs from the A P:

"'Bird In Flight' is about a blind kid who has a psychological acid trip. Blind people compensate for their disability- you usually find that they're incredibly psychic or have fantastic intuition. 'Tribal Look' isn't supposed to be as heavy as it seems. I think the only way the world will survive is to drop all war technology- Let it's public live in peace. It's just saying 'Take a tribal look, we are tribal... Be basic'.



...ry gimmick hungry yob digging gold
from rock 'n' roll
Grabs the mike to tell us he'll die
before he's sold
But I believe in this, and it's been
tested by research
That he who fucks nuns will later
join the Church. " ('Death Or Glory')

Firstly, 'London Calling' is one of the best three albums of 1979- along with XTC's 'Drums And Wires' and The Jam's 'Setting Sons'. All three of these albums show a distinct progression in style and direction.

'London Calling' is an attempt by The Clash to make up for '78 and all its failings and to carry on where '77 left off. This it does with a new confidence and less naive sentimentality than the long gone 'White Riot' days. 'White Riot' is still important, but it is TWO YEARS OUT OF DATE- never forget that. To keep holding on to music and attitudes that old is just as ridiculous as wearing 'Elvis Lives' badges. A lot of so-called Clash fans are going to write off 'London Calling' for exactly those reasons.

The new Clash songs have, with a few exceptions, as much relevance as they ever had. To those of you who believe that The Clash have sold out, try listening to the words of 'Death Or Glory'...

Do they remind you of this weeks hero? 'London Calling' itself is another track you old timers should listen to:

" London calling, yeah I was there too
An', you know what they said?
Well some of it was true
London calling at the top of the dial
After all this, won't you give me a smile? "

To all you little reactionaries who decided to turn true blue last May, listen to 'Working For The Clampdown':

" We will teach our twisted speech
to the young believers
We will train our blue-eyed men
to be young believers. "

If you think that no stupid advert on TV, the radio or the NME is ever going to make you buy something you don't really want, then 'All Lost In The Supermarket' doesn't concern you- but if you have ANY doubts... LISTEN. This double album costs a measly five quid which is chicken feed to most of you. How many albums have you brought recently for under a fiver? So you still think The Clash have sold out? Who's got complete control now?

LAUGH AT YOUR PERIL WITH THE KILLING JOKE

WARDANCE (Killing Joke)

The atmosphere's strange out on the town
Music for pleasure, it's not music no more
Music to dance to, music to move
This is music to march to.
Do a wardance

Look at the graffiti scrawled on the wall
You know the reason outside the door
Bring out something nasty in your mind
Crawling to get out,
Do a wardance

You've opened the pit, honesty is sick
You try to be honest, look what you get
Food runs short then the money talks
One way out
Your premonition is correct

TURN TO RED (Killing Joke)

The sky is turning grey
Bodies walk around me
It's just another day
Waiting for the dream
There's something in the air
Everybody can feel it
See a preacher man
Listen to him screaming
Turn to red

I wake up every day
Put on my sterio
Metallic sound it peels my ears
Chaos for breakfast
There's something in the air
Everybody can feel it
Red sky in the morning
Four minute warning
Turn to red

INTERVIEW BY MICK

The lyrics and music of Killing Joke leave little to the imagination. After an excellent John Peel session and an equally impressive single I was interested in finding out more about the band. I spoke to them after a gig at the Hope And Anchor. The band hadn't enjoyed the gig at all, due to the lack of audience response, as Jaz, the lead vocalist, explained.

"Sometimes we enjoy ourselves, sometimes we don't. It depends on what feedback we have from the audience. As soon as we went on tonight, they were just standing there and we could see what it was going to be like. We should have gone off after the first number."

Pig Youth (bassist) agreed.
"The audience didn't enjoy it, I didn't enjoy it... None of us enjoyed it..."

I questioned the band about their music.
"The songs are about experiences I suppose... about survival," Jaz explained

"People expect you to use words, but my frustration is such that I can't use words anymore. We use the most basic sounds that come into our heads, and use the atmosphere. It's a question of survival in the future," At which point Youth pointed out "Not just survive, live better than any other person and get out before 84."

"How can you honestly see anything lasting if the total objective is money?" asked Jaz. "The only way out is to get rid of the old way. There will be great changes. Everything goes in a cycle, there's gonna be a lot of destruction- I feel it, it worries me..."

I asked Jaz what the alternate was.
"There's one way out. 'Wardance' explains what we see as reality, it isn't about violence, it's about survivors- and there will be survivors."

"Do you wanna live in the city? Are you worried about the future? Strange things are happening. I look at people and it worries me, it worries me sick. I'm an intelligent boy- good school, O levels, A levels and all that- I was taught to percieve things... I look at things and it frightens me."

The band are very critical of the music they hear. They are unanimous in their liking of the evening's support band, Hardware.
(Jaz) "Hardware are great, they're really intense. People are scared of them because they make no compromises."

"I like music you can dance to," explained Paul, the band's drummer, "But we're very critical. We can listen to anything and [illegible] off."

"Are you not bored with listening to The Ruts and shit like that?" Youth asked. "There's shit everywhere, there's only a few bands around that are worth listening to."

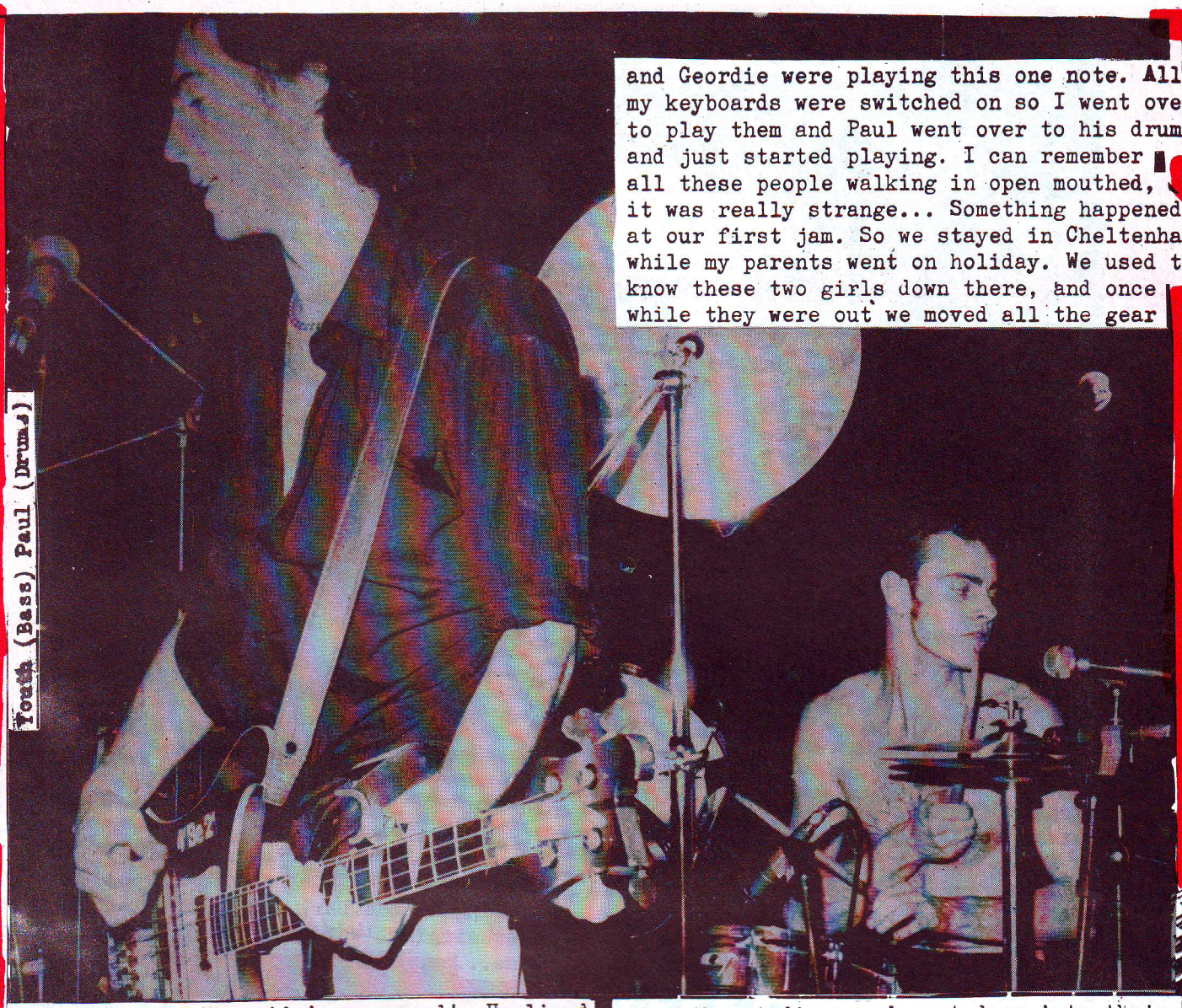
"When I listen to today's music all I hear is money," interupted Jaz... The band agreed. (Paul) "We listen to bands and turn them off in disgust, we go to see lots of bands and turn away in disgust."

"Crass have got the right idea, but their music's bad and they're not real anarchists," said Youth. The rest of the band agreed and felt that going on stage automatically makes you a star and by doing that Crass contradict all that they believe in.

The band claim they formed Killing Joke through boredom and because they were dissatisfied with the existing music scene. As Jaz explained, it really came about through four people who wanted to play the same type of music getting together. "About a year ago I was signing on at Holland Park and there was this sort of Asian guy in front of me. He started talking to me and he seemed quite a nice sort of bloke. I told him I was a musician who'd come down from a provincial town and was trying to get into a band. He said to me 'Oh, there's this guy living in the flat I'm in, he's a drummer'. I told him I'd be pleased to meet him, so he took me round the corner to his house in Portland Road. I walked in the top room and there was Paul sitting there. It was quite strange really because I'd seen him somewhere before. We were into the same sort of things... interested in sort of ancient matters and the occult. I was living in a a flat down in Ladbroke Grove and Paul said 'why don't you move into my flat in Battersea?' We were in two separate bands at the time. The night I moved in the fucking ceiling fell in. Anyway, I joined his band and then we decided to form our own band, so we left."

we put ads. in Melody Maker: 'Want to be part of the Killing Joke? We mean it man. Total exploitation, total publicity, total anonymity. Bass and lead wanted' and the phone number. We must have had about ninety people ringing up in the first week- we saw about forty of them and they were all tossers, totally the wrong type of people. We wanted people who understood our points of view. Anyway, there was this guy who kept ringing us called Geordie, and this guy kept ringing up for about two or three weeks. So we said 'come round to the flat'. Later I was looking in a dustbin for something I'd lost and I was pulling out all this shit from these dustbin bags when I heard a voice: 'Looking for your breakfast are you?' I looked round and there was this long haired cunt, some sort of hippy. He asked me where 158 was and I said 'here', so I took him up to the flat. As soon as we sat down we had a good arguement and I thought 'this might be the guy'- even though he had long hair- it was just his sarcasm that got me. He suggested we found a bass player and got some music together. Later he phoned up and said 'I'm being kicked out, I'll have to go back to Milton Keynes', his home town, so we said he might as well move in with us.

Then came the hunt for a bass player. We just kept the same ad. in for bass guitar only and got loads of replies... 'Is there any money in it?'- these type of people, and we told them to fuck off. Paul had to go and see his parents in Egypt so Geordie and I looked after the flat. We were in bed one night and the whole flat burned down- Paul came back to find the flat burned down along with his sterio, all his clothes and all of his possesions. In that time we located a bass player and got things going while Paul was away. As we had nowhere to live we moved down to Cheltenham with my parents, who are really great. At one time they had the whole band living with them, I mean, can you imagine that? We met Paul when he got back at High Wycombe and he was laughing because he hated the flat- anyway, it moved things on. We all went down to play with this bass player and it just didn't work because Paul and him didn't get on. Then one day I asked him if he was coming down and he said 'No', put the phone down and that was the last we saw of him. So we put the advert back in and as usual we got the same old wankers. I remember Geordie saying 'there's this prick called Youth who keeps ringing up asking if he can join'. We went through all these bassists, they were all shit, and his was the last number We were just about to pack it all in, so we



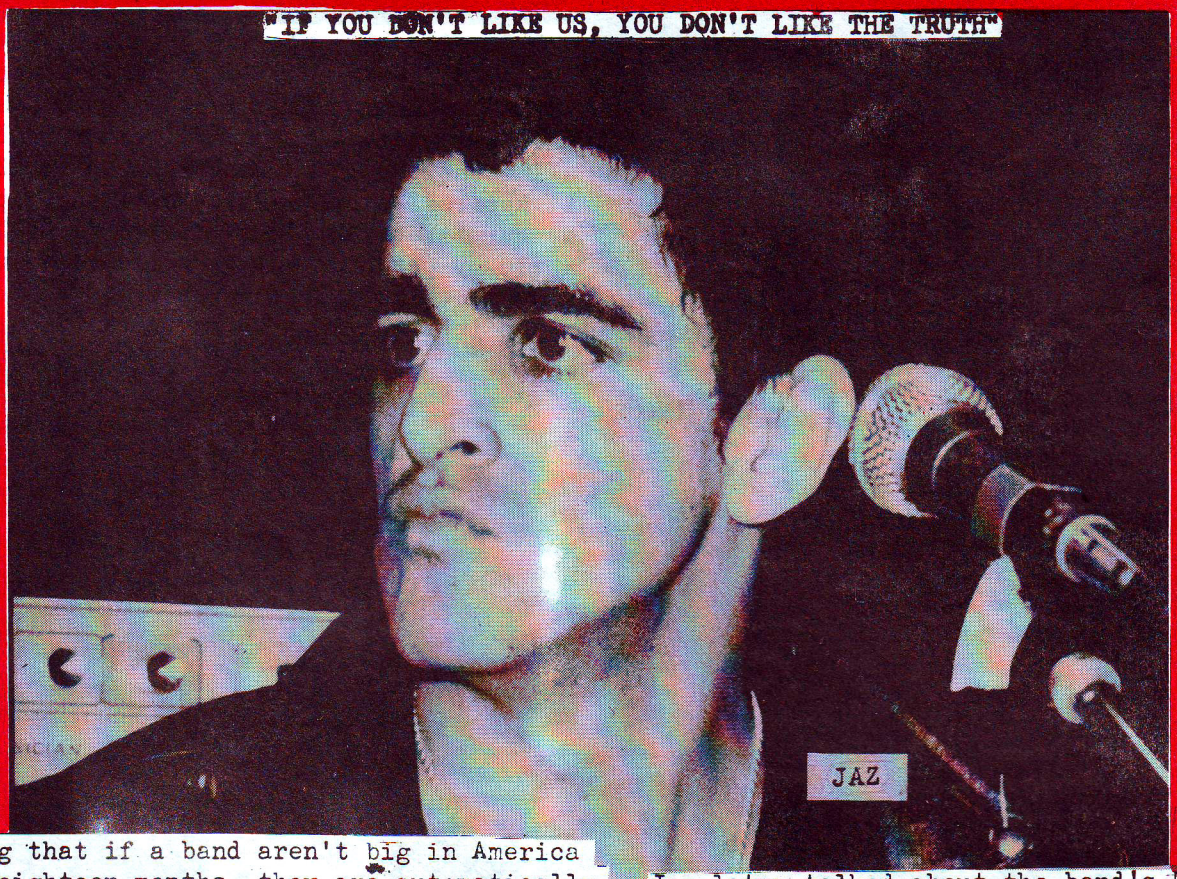
Youth (Bass) Paul (Drums)

and Geordie were playing this one note. All my keyboards were switched on so I went over to play them and Paul went over to his drums and just started playing. I can remember all these people walking in open mouthed, it was really strange... Something happened at our first jam. So we stayed in Cheltenham while my parents went on holiday. We used to know these two girls down there, and once while they were out we moved all the gear from the studio round next door into their flat and put it in their backyard. We set all the gear up, tuned it all in and started playing and all the Police came, the fucking lot. We got all this on tape- there were these Police leaning over the balcony and yelling down. All we could see was their mouths moving, we taped all that and then returned to London and managed to scrounge a place to stay. My girlfriend paid for a studio for us to rehearse in and eventually said to us 'Why don't you put out a single?' So we did- the whole thing took two nights to do. I met Brian, our manager, the same time as Paul, and he was always in touch."

phoned up and he said 'come round'. He lived in this shitty little bedsit on the top of this hotel in Earls Court. Anyway, all four of us moved to Cheltenham for four months. We went to play in the studio when we got there and he was fucking shit... Paul said 'the cunt can't play' and there was Youth shouting 'I can, I can, I can play', so we left and went back the next morning. He was shit, so me and Paul left Youth and Geordie in the studio. About an hour later we walked into the studio, really stoned, and Youth

The band's first single, available on their own Malicious Damage label, is also out on Island as a seven inch and a twelve inch. The band signed a one single contract, as Jaz said: "Island had a clause in their contract which stated that they had the option of an album or a single... but we got a solicitor on to that and changed it. So we got a nice fat advance for one single to set up the company and ourselves. They get the money from the sales and we get something like ten per cent. All Island are after is money, 'cos they're going broke- they even wanted us to go to America. They always have a clause in their contract

"IF YOU DON'T LIKE US, YOU DON'T LIKE THE TRUTH"



JAZ

stating that if a band aren't big in America after eighteen months, they are automatically dropped... Ultravox and Eddie And The Hot Rods are examples. They send letters to people at known addresses who are paid something like five pounds a month. They get them all to ring up the Capital Hit Line and vote for one of their records. They're all crooks, it's all wrangled... and it's only supposed to be a music scene."

The band's manager, Brian, told me about the twelve inch.
"The extra track Island wanted on the twelve inch was done as a pisstake out of Buggles. They paid us insignificant amounts of money to do the fourth track- we had to argue for two and a half hours to get £180. They thought we were going to sign to Virgin so they dropped all promotion and it appears they've pressed relatively few twelve inch singles anyway... It's a good lesson to us, and we've learnt that everything people say about record companies is absolutely true. They simply took advantage of us 'cos we were skint."

Jaz later talked about the band's Music Machine gig which- as he pointed out- was far better than the one at the Hope And Anchor.
"After the gig I was looking around at the audience. Steve Jones and Paul Cook were standing at the bar, and I was standing there after singing 'Wardance', which means a lot to me...

They were just standing there, 'Nice gig eh!' Our music's destructive- it's not supposed to make people happy, it's supposed to shake them up. I don't remember anything from when I go onstage to when I get off... I suppose I go into a trance really."
The band all take their music equally seriously, all four members contributing to the material.

... And the name Killing Joke?...
"That came up one night while we were having the usual arguements about the state and how bent politicians are, and how fucked everything is. I mean, the killing joke is when people watch something like Monty Python on the television and laugh, when really they're laughing at themselves. It's like a soldier in the first world war. He's in the trench, he knows his life has gone and that within the next ten minutes he's gonna be dead... and then suddenly he realises that some cunt back in Westminster's got him sussed- 'What am I doing this for? I don't want to kill anyone, I'm just being controlled."

Everybody's looking for a life looking for a wife
No escape

(Killing Joke)

You're alone in the pack
You're feeling like you want to go home
You're feeling like you're finished
But you keep on going
The reason is there but you won't find it
'Till you've been and gone
Because you're living a hoax
Someone's got you sussed

Dull your brain
Or seek inspiration
You peel illusion and then find it's a transfer
Drugs for the machine to play with your head
So you can stand back and watch
Or take part and learn

If you don't know the game
Then you're still part of it
Because out on the street
It's strange to see the show
Knowing full well that you're on the range
Dodge the bullets or carry the gun:
The choice is yours

Look at the contoller, a Nazi with a social degree
A middle class hero, rapist with your eyes on me
You beast for masturbation
A priestess to the nuns you fuck
You'd wipe out spastics if you had the chance
But Jesus won't annoint thee- No!

SECRET Home Office plans in the event of a nuclear [illegible] for the first time the expected in Britain, the [illegible] of protection for the [illegible] and the brutal [illegible] have to be taken about treating the millions of casualties.

The emergency arrangements, set out in 44 Home Office circulars—six of which are "restricted" or issued on a "need-to-know" basis—explain why the Home Secretary, William Whitelaw, has been reluctant to reply to [illegible]ons —the Home Office documents suggest that the government's policy—which it calls one of "self help"—is a deliberately calculated strategy which recognises that civilians will have to be sacrificed because the cost of providing sufficient protection is too high.

The Home Office planners [illegible] clear attack [illegible] be in the [illegible] 200 megatons, the [illegible]nt of about 13,000 bombs of the type dropped on Hiroshima. The blast from a single five-megaton H-bomb [illegible]e devastate a circle of three [illegible] a half miles radius, kill [illegible]one within a radius of [illegible] miles [illegible] people two and a half miles away.

one million people would be killed immediately and many more would die later from delayed effects. Houses and cars would burst into flame and human skin would be charred and blistered as far as 15 miles from the bomb.

The planners assume that throughout Britain four out of 10 people would die in the worst-hit areas and material damage to the economy could be as high as 80 per cent. Those parts of the country which escaped direct hits and subsequent fallout would be affected by "widespread disruption of communications and essential services."

In the period leading up to the attack—it could be as long as several weeks—the government plans to "allay public concern and prevent any disruption of normal life." To this end the Home Office would release very little news to the public:

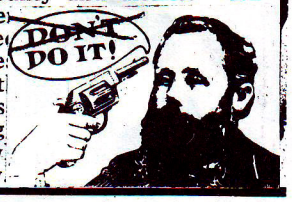
In the immediate pre-attack period—about 72 hours—all television and radio services would close down and be replaced by a single programme, the special wartime broadcasting service, station WTBS. This would consist mainly of news, official announcements, and measures for survival. But, the Home Office planning document adds, "there would be, for morale purposes, an entertainment element."

Central government would continue at Westminster for as long as it would be safe to do so. In the pre-attack phase 17 sub-regional headquarters woul dbe activated and staffed, ready to assume control over internal affairs when war breaks out.

By this time, the government hopes, most of the population would be sheltering in their own houses—previous plans for the evacuation of the public from high-risk areas have been shelved. "A family in its own home would be best able to look after its members," one Home Office document says. "Movement to a strange area could well result in an inability on the part of the authorities in that area to provide essential services." Crouched in their "inner refuge" made of tables, doors, furniture, books, bundles of clothing, the nuclear family would stay tuned to WTBS and would not emerge until at least 48 hours after fallout begins.

Some weeks after the attack, regional government would have to be established. In ten centres, senior officers from government departments, police, armed services and vital sectors of industry would run what was left of the country.

Democracy would have largely disappeared by this time. At local level operational decisions would be left to county and district "controllers" [illegible]mittees [illegible]repre[illegible] of t[illegible] neces[illegible] going know[illegible]bility.



GANG OF FOUR

SOUTH GLAMORGAN INSTITUTE OF FURTHER EDUCATION; CARDIFF
Live Review MICK

The Gang Of Four remain one of the most original, uncomprimising bands around; It's difficult to understand why EMI should ever have been interested in such a band, when Cliff Richard and Co. make a good job of pulling in the money for the Arms Division. Their songs are a series of statements, that individually would be regarded as nonsense, but are skilfully incorperated into what is interesting, raw, jagged material. Live they present the listener with excitement, wit and an irrisistable beat of bass enhanced by offbeat drumming and echo used to its maximum without overuse.

Tonight they provided an extremely refreshing change after Victimize, and a drab uninspiring display by the the UK Subs support band. They were unsuited to the large hall despite playing straight Garageband type Punk to an audience who had contributed their £2 to RAR and the Southall fund to witness the support. I did enjoy the revamped version of John Cooper Clarke's 'Innocents'.

The last time the Gang Of Four played at Cardiff an equally sparse crowd greeted them, infact the spirit of punk lives on in South Wales, most of the popular/trendy avant garde new bands would experience the some lack of interest. In places like Cardiff and Belfast you'll probably be able to go to a proper punk gig in 1984 (If Thatcher allows it). The gig was also badly advertised and was at a very unusual venue difficult-to get to.

The Gang of Four produced the goods, most of the material off 'Entertainment' including 'Anthrax' and 'Damaged Goods' (an excellent version of one of the best singles of 1978).

Hugo Burnham provided the lead vocals on 'It's Her Factory' with Andy Gill proving himself to be a competant drummer. With snippets of melodica playing by Jon King provided subtle contrasts to the harsher material. They performed some new material the best of which-'Outside The Trains Don't Run On Time'-is expected to be the new single-a product I eagerly await.

SOCCER chant has left hardned detectives hocked and sickned.

The police played ape-recordings of SMELLY, DIRTY, UNRULY, DISOBEDIENT, DISCONTENTED, COMMUNIST-INFILTRATED BEASTS! (SOB)

By TOM

Don't watch this space

Coronation Street

MOD IS DEAD

Punk girl saf

PUNK girl Tanya Bea... who vanished from her ... me in Mortimer ... Hill.

SIXTEEN year-old Jake Edmonds was the winner in a special election at Northolt High School

Police hoped someone would re... as it boom'd over the ... mud-speakers at half-time.

... fans on a

Hysteria

DISCOED TO DEATH?

... disgusted and ... with jeers of: ... never catch ... followed ... ng: "Twelve-nil, twelve-nil" ... the nu... per's victims ... A police spokesman ...

Anna Ford came back. "Everything was fine until ... playing ... any more ... Leeds games." The ... ply...

ACTUAL LIFE-SIZE

7.30 The Magic Of Dance.

BRITAIN'S FIRST DAY OF WAR: CHURCHILL IS NEW NAVY CH...

NATIONAL CRISIS SOUVENIR ISSUE

God save the Queen. She ain't no human being.

"The police concocted ... the evidence against him. He has always been a ... good husband and father. ere is ere I shall stand by him ... whatever people say."

WEST BYFLEET HOMOSEXUAL EXTERMINATION LEAGUE

CARSHALTON BRING BACK THE LASH ALLIANCE

... People

Access

Buy it with Access

China to ... try Gang ... of Four

STAN BOWLES has been out of the news in nine years at QPR

... sures today by ... ecretary Whitelaw ... will be sent to ... on centres for a ... rp, shock."

PEKING: The extre... gang of Four will soon ... but on trial but won't be ... sentenced to death, ... der Chairman ... day.

14. Is it starting a ... government buildings ... damaged ...

Tony Blackburn's single of week?

SEVENTY Dublin's COST: ... rostitutes have ... tarted a campaign ... end "discrimina... ion and injustice" ... against them in the ... courts. ...

MODELS

She says more and more school leavers are becoming prostitutes because of lack of job prospects and because they have no money.

racial harmony

UTERUS VAGINA BLADDER TAMPON RECTUM CONSTRICTING MUSCLES

violence

I won £200 ... Clayton.

SEX OBJECT

SEX star Fiona Richmond ... Ealing Broadway to a stan... Thursday.

MILLIONAIRE playboy Chris... Wright was furious when he l... of his many mistresses was h... So he hired two men and a ... bomb her young lover's home.

Pressure

Liking family life

Pain

BELOW PRICE

Wanting companionship

Financial security

Sexual attraction

Being in love

Tension

RACEPTIVES

SUPER MIX (save £3) ... incl. latest Delay ... ted Shapes, only ... xtra safe/Blk. Shad... Gossamer £2·15 ... £3·60, 30 Stimu... 45. Fourex 6 £3·95.

PIL

TWO detectives who ... folled a raid yesterday ... were seized at gunpoi... by the frustrated ... its.

The officers mov... two masked gunm... mpted a snatch ... post office in Don... caster.

Shoppers stood ... amazed as the gunmen ... indled the detectives ... a van and drove o...

BARCLAYCARD VISA

Vandals for ...

Berardi, 44, ... convicted supporter of the ... ed Brigades terrorist group, ... hanged himself in a cell of the ... Cuneo top security prison in ... he was serving a jail ... four and a half years.

MUTANTS FOR NUCLEAR POWER

GAY VICARS GAY DAY

A CHURCH of England report on homosexuality will propose that "gay" vicars be allowed to remain in office at their bishops' discretion, says Marsh... ficial Church of ... England Newspaper.

It also says the report is expected to recommend Church acceptance of homosexual acts as "legitimate and right."

THE JAM

Britain's Biggest and Best Exotic Glamourwear Catalogue!

FOR HIM and HER!

64 FANTASTIC FULL COLOUR PAGES-OVER 200 DEVASTATING GARMENTS TO EXCITE AND DELIGHT. ORDER NOW—YOU CAN'T LOW—FFORD TO MISS! SEND ONLY VO10p STAMPS

Rodney

Metal is tough, metal will sheen
Metal won't rust when oiled ar...

"MY heroines are always virgins. They say their prayers. They are good." ...ingfe...

Respect

GOVERNOR Jerry Brown of California received ... taste of student poli... during a union visit.

The presidential hopeful was about to address the Cooper Union, a studen... body, when a lemon custard pie was thrown at him.

Queen's Park Rangers ... ...hurchfigures ...

SAVE

GET AWAY YOU ASIAN BEAST!

EXCLUSIVE: Gunman ... plot's murder contract ...

I WAS HIRED TO KILL

SAVE £££s SAVE

PRETORIA: More than two ... years after Steve Biko died in ... police custody, two govern... ment doctors have taken court ... action in an attempt to block ... an investigation into their ... treatment of the black leader.

A MAN accused of murder... ...wing his girl friend has been ... found dead in his prison cell. He was hanging from ... bandages in Brixton Prison ... where he had been ... remand.

Laughing Arab shoplifter ... told police that back home in Syria people talk about how easy it is to steal from Marks and Spencer shops in London.

LET DALEKS MAKE SOCIAL SERVICES COST-EFFECTIVE!

RUTS

TORTURE

...ell me that if you ...smoking or drinking ... two or three months ...d then go back to it, the ...st one tastes terrible.

I can ... ...ertain was ...lieve it. The same ...ems to apply to ... Yorkshire ...st taste last night ... off it for life.

Stevecell.

IRISH Americans yesterday demanded that Princess Margaret should be ordered out of the country because of her alleged remark about ... pigs.

Hunt?

TWO MEN were killed ... today when their car ... plunged 25 feet down a ... railway embankment ... before being hit by a ... 45 mph coal train.

Sex ... indecent ...

WOLLOY

For more deta... Centre, or ... ...to the ...

SHOULD-BE suicides could be given tips on how to end their lives ...

Rape

METROPOLITAN POLICE

PAIN

POP superstar Robin Gibb yesterday ended any ... that the Bee Gees will ... from tax exile in America to live in ...

durex

SOVIET leader Leonid Brezhnev is ill — but rumours of his death have "no basis", Moscow officials said yesterday.

A DRUNKEN driver who went amok in a ... and nearly killed a policeman was jailed for 10 years yesterday.

HEALTH · VITALITY · YOUTH

PORN ...

Pascoe

SUPERMAN

TOP OF THE POPS

The s... ...mers had paid £... ...o a ... a 12... called ... Mr W... ...er at ... ...tes. ...nic... the bo... said th... to be ... porta...

CROSSROADS

MIGHT AS WELL FORGET YOUR SECRET FORMULA, JOHNNY... IT'S OUT-OF-DATE NOW.

NO CHOICE

THE average cockney is not articulate. He is often witty; he is sometimes eloquent; he has a notable gift of phrase-making and nick-naming. Every day he is enriching the English tongue with new forms of speech, new cliches, new slang, new catchwords. The new thing and the new word to describe the new thing are never very far apart in London. But the spirit, the soul, of the Londoner is usually dumb.

from 'Harry The Cockney', 1902)