

ALL MESSED uP



COCKNEY REJECTS



'WARNING: Governments CAN SERIOUSLY DAMAGE YOUR HEALTH

ATHLETICO SPIZZ 80

THE GREAT

ROCK'N'ROLL

UK SUBS

MO-DETTES

ANGELIC UPSTARTS

US LOTS MORE

SWINDIE
REVIEW

SEX PISTOLS

EXCUSE SPOT

This fanzine is the first in a series of reviews on the major and minor points of punk news. This first issue met thousands of problems and so you might find it a bit thin, but that is mainly the effect of lack of money. The second edition is well on its way and because practice makes perfect should be excellent so look out for it. This issue contains (i hope) an interesting review of the R'N'R swindle and an interview with the NEW UK SUBS.

special thanks to; M. PHILLIPS, THE NEW UK SUBS, VIRGIN FILMS LTD, ERIC, RODGER, JIM and any body who helped out.

If you have got any thing you would like ment oned or a point of view you would like us to express please write to us.

ALL MESSED UP

30 STRAWBERRY HILL ROAD

TWICKENHAM.

CALLING ANY SMALL OR NEW GROUP
need a start, want a mention
the smaller the better. Then drop
us a line.



THE

GREAT

ROCK

'N'

ROLL

THE FILM THAT INCORPORATES
IT'S OWN AUDIENCE

SWINDLE

SEX PISTOLS

...or

**how The Sex Pistols and
Malcolm McLaren took
the record
business for a cool million,
met
Ronnie Biggs, and made
the
greatest home movie ever.**



In 1977 the Sex Pistols reached their peak, in little more than a year they had launched the punk rock revolution in music and fashion igniting the imagination of the young and shocking the old. The film, *The Great Rock 'n' Roll Swindle*, is a tribute to there dramatic rise and meteoric fall. This review will be trying to explain how the film was compiled and where possible its story.



latest home movie ever

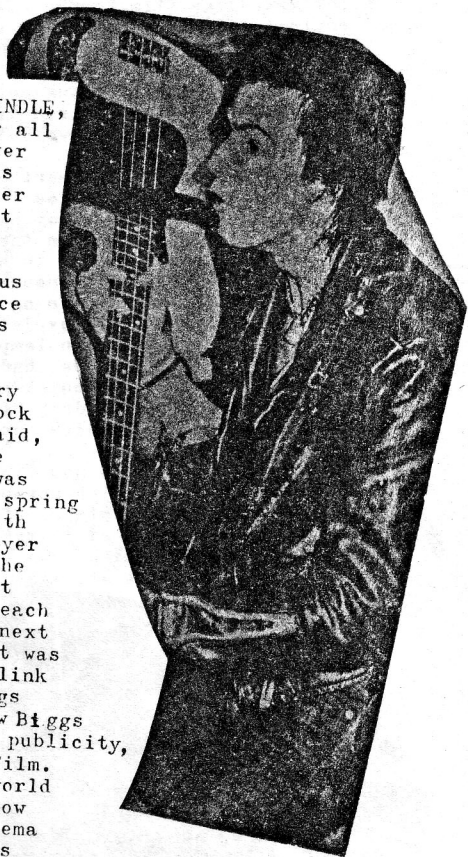
THE GREAT

SWINDLE

ROCK'N'ROLL

After a long stretch one of the most controversial films of the seventies has managed to escape from the grasp of the censorship board and appear on general release.

The film, THE GREAT ROCK'N'ROLL SWINDLE, was proposed as an alternative for all the kids who stood no chance of ever seeing the Pistols live and in this respect makes itself valid, but later on in this review the material cost of this production must be exposed for its horrific value. Still less of the moribids and let us look at how this chaotic masterpiece came about for what ever your views on the film it is a masterpiece in the way in which it tells the true Sex Pistols story, which is the story of one of the most controversial rock groups known. It begins as I have said, as the basic idea of an alternative to seeing the pistols live which was devised by the Pistols manager in spring '77, the idea was then discussed with an american producer called Russ Meyer who took the job, but soon gave up, the producing then being taken by a host of people who would come and go as each of the films' problems occurred. The next major stage in the films development was the Pistols trip to Brazil and the link up with Ronnie Biggs, the reason Biggs joined the film was that McLaren saw Biggs as a great piece of advertising and publicity, and also he had helped finance the film. Meanwhile on the other side of the world Sid's 'my way' had become a hit and now McLaren saw his chance to make a cinema orientated film, also amidst the chaos Rotten decided to splitt up the group



STARRING

THE EXILE

RONNIE BIGGS

SID VICIOUS

THE GIMMICK

SEX PISTOLS

STEVE JONES THE CROOK

PAUL COOK

THE TEAMAKER

THE COLLABORATOR

NELLOX ANNHOT

MALCOLM McLAREN

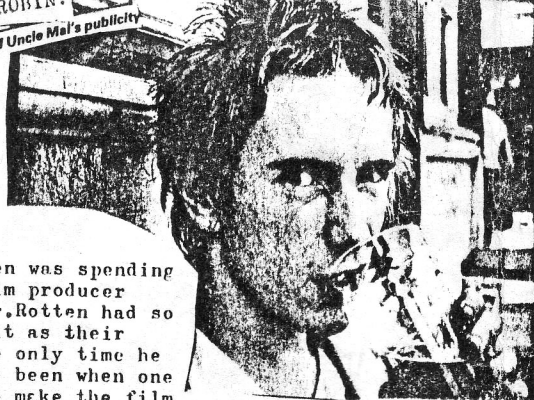
THE EMBEZZLER

WITH

ALL TEA STAINS CARE OF GRAHAM, NICK and ROBIN.

THE BLACKARABS

Rotten was sick of Uncle Mal's publicity stunts.



IRENE HASH

under the pretence that McLaren was spending too much of his time as the film producer and not enough as there manager. Rotten had so far hated the film, for he saw it as their exploitation by McLaren, and the only time he had ever agreed to anything had been when one of the producers had decided to make the film in the true image of punk getting closer to Clashes' ideas, but McLaren didn't like the idea and so it was thrown out along with its author.

MARY MILLINGTON

Now comes the sadening part of this saga, the exploitation of Sid vicious. The film had to have him in it but the way he was used is a severe criticism on the producer. Sid was now in a bad way due to his heroin addiction and under the total influence of McLaren who totally exploited him ruining the punk reformer. A good example of this exploitation comes from an interview with Julian Temple which states ; Sid was very ill and we had to stash him in a room, set up a shot outside the door, pull him out, take the shot, drag him in, set up another shot etc, which was a difficult way of filming(!!!!!).

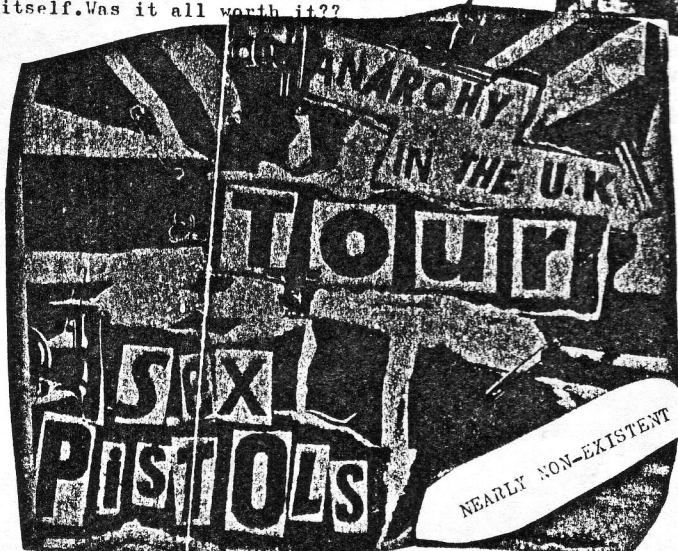
JAMES AUBREY

The preparations were now finished, in the editing room, knee high scraps of celluloid, on the spool, live footage of a dead group, and a dead gimmick and in several pockets a large deficit which soon would start to repay itself. Was it all worth it??



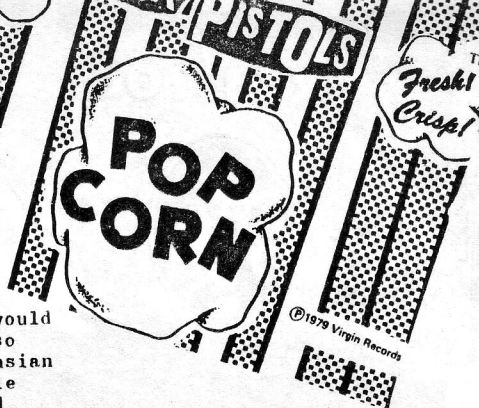
LIZ FRAZER

JULIAN HOLLOWAY

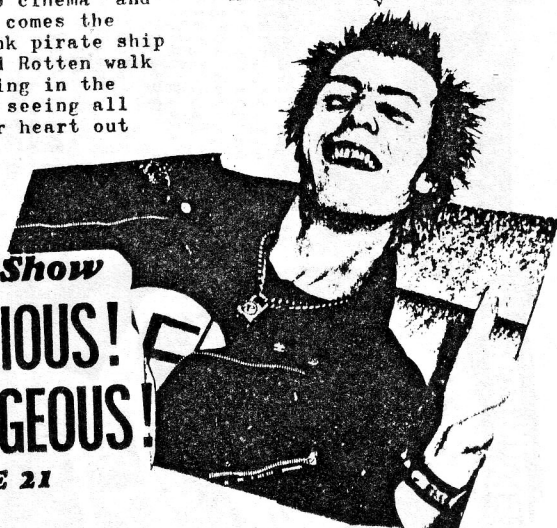
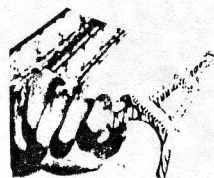


THE GREAT ROCK 'N' ROLL SWINDLE

SILLY
THING
CERT X



To try and tell the story of the film would be impossible, but a rough outline is so here goes. The film begins with a dickensian mob scene where a group of ragged people are burning effigies of the Pistols and are also doing indifribal things around the fire. The film then really gets interesting with a piece of live footage of the early Pistols, it then in its haphazard way begins its trek through the Pistols history doing incidents like the attack on Rotten by the N.F and the smashing up of the E.M.I office in a cartoon form which blends in well with the live pieces. The film also gives us live footage of vicious and Biggs and which are excellent. Then of the way through someone, it seems, decided to give the film a plot and so Steve Jones is given the post of detective with the sole point of hunting down McLaren who has run off with the money. Meanwhile McLaren has been delivering his ten lessons, the last one coming from a deserted airfield. Also to make the film more confusing a murder is comited by Sue catwoman and at the end one is left so confused that your only thought is brilliant. Finally before the end Steve is having fun with a certain miss Millington in the back of a Soho cinema and then after a slight interruption comes the final cartoon which is of a punk pirate ship with McLaren macking Matlock and Rotten walk the plank to the music of frigging in the rigging. A good film well worth seeing all nostalgia no politics. (eat your heart out Rude Boy).



The Punk Rock Horror Show



OBNOXIOUS!
OUTRAGEOUS!

SEE PAGE 21

From yesterday's Daily Mirror.

NOT TRANSFERABLE

SEE REVERSE SIDE

SEX PISTOLS

3742



3105

VALID DATES

01/77 THRU 09/77

VIRGIN RECORDS

* NOT VALID IF CANCELLED OR

Who Killed
Bambi

THE ONLY NOTES THAT MATTER
ARE THE ONES THAT COME IN
WADS

YOUNG FLESH REQUIRED

The Great Rock 'N' Roll Swindle

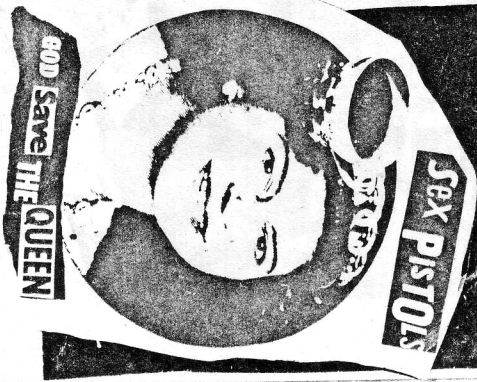
The film, as I have said, is good but the name 'SWINDLE' I think should go to one of the worst pieces of commercialised exploitation I know, I am of speaking of the totally pathetic Sid sings which to enhance the buyer even came with a shitty poster. Also to be noted is 'some products' which is presented in such a ridiculous fashion that it surprises me any copies were sold, but forgetting the presentation it must be said that it does contain a few nostalgic pieces of Pistol paraphernalia, the grundy interview especially. Finally comes the film soundtrack which does contain a few good tracks and the odd laugh but here again for some obscure reason it has been re-released in a shortened version in the hope of capitalising on the old group. All to be avoided with a barge pole.

P.S. I saw in the N.M.E. a mistake, it said 'I'm not your stepping stone', the new single from the sex pistols(?) they can't fool me they split in '78, or was it all a friendishly artful trick, to rob us of our band instead of our money??, write to them N.E. and find out. Please send us any further info..

Record Company (The Pimp)
ne people who own this own you
they will spend the cash you
exercise on schemes to increase
eir own power. You will get a
nall percentage of what you earn.

The Great Rock 'N' Roll Swindle
New single from SEX PISTOLS

The Artist (The Prostitute)
Your name could be here.
Your talents will become a source
of unlimited cash for the Record
Company (The Pimp)



ANGELIC UPSTARTS

The Angelic Upstarts have not renewed their contract with Warner Brothers and are finding a new record company.

WE'VE GOTTA GET OUT OF THIS PLACE



To say this record is good would be an understatement for it is tremendous. Side one powers in with one of my favorite Upstart singles 'never had nothing', this a fast loud piece of music about an eighteen year old kid who cannot see the point of living, this is followed by 'police oppression' which, to my horror, I heard they had extended and changed, but as soon as I heard this rendition my fears were cast aside for it sounded as good as the single. After these two pieces of muscular music comes a much slower and almost melodic piece of music in the form of 'lonely man of Spandow' which refers to the misery of prison and so deserves its slower tune. The next few tracks, though excellent, are not exceptional and need no special mention that is until we find the hard, heavy and mean track 'shotgun solution' which is the Upstarts at their best. The finishing track on this awesome side is 'king coal' which is about the area where Mensi and his crew come from. The second side though good does live up to the first and as well as having the title track it contains the worst track 'Ronnie is a rocker' which is a dull and repetitive track totally out of place on this album. The title track which is the last track on the album was first released by the Hollies in the 60's but (luckily) it has been transformed well by the Upstarts and comes over very well. An album not to miss.



COCKNEY

REJECTS

GREATEST HITS VOL. 1

GREATEST HITS VOLUME ONE

Before going into the secrets of this incredibly powerfull record let us take a look at the band, which consists of Stinky Turner on vocals, Mick Geggus on guitar, Vince Riordan on bass and Nigel Woolf on drums.

The record is fast and powerfull and is in the same league as the 'UPSTARTS' and 'UK SUBS'.

Stinky bawls out the vocals on top of a tremendously fast rhythm the result being superb. The tracks vary from 'i'm not a fool' to 'where the hell is Babylon' and the main meat of the L.P is just as good as the two mentioned above. A record not to miss.

I feel that i must a thing which makes the Rejects totaly diffrent, and that is the way in which they deal with violence at there gigs. Instead of just going off stage like other groups they just put down there instruments, and go down to sort it out which is a new and i think better idea. Obviously not all groups have the same muscle power as the Rejects but i still think that other groups should take note. Well done on a great idea.

REJECT DILEMA

a member of the Cockney Rejects is facing charges of causing greivous bodily harm on one of there fans, if he is found guilty then he could face a possible life sentence.....



Stinky, Mick, Nigel
admire each others



ATHLETICO

SPIZZ

Having heard 'Captain Kirk' and 'soldier soldier' Athletico spizz 80, previously Spizz energy, are one of the groups which i expected to be, if all their tracks were of the same standard as the two above, terrific.

The group came on at half past nine and the crowd gave them a loud welcome. They quickly entered into there 15 song set which began with a relatively slow track sung by M. Goalfield, then Spizz took over and with his much faster track livened up the audience, but five tracks later the gig came to a momentary halt as Spizz asked a group of punks to stop gobbling (which they did not), then after gobbling back he unfortunately lost his temper and took a swing at one of the punks who was gobbling and nearly had his arm taken off by this punks cannibalistic mates, then the two roadies (ski- heads) tried to pull a punk out of the audience causing a fight to break out, the final result being, roadies 1, audience 0, then the gig took off again and by the amount of pogoing going on the audience seemed little affected by the fight and were having a good time.

Towards the end Spizz asked the audience to move back and stop crushing the people at the front, this was greeted with shouts of 'BOY SCOUT' and 'W-ELSH GIT' but still the band played on, and came on to do two encores, to show us what a great band they are.

100

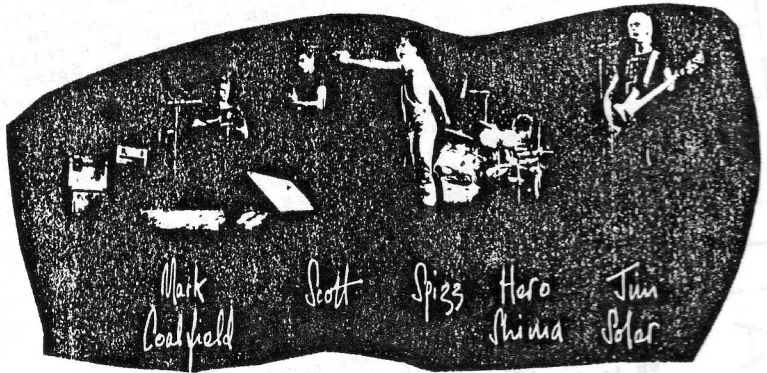


The support group was the Mo-dettes and from start to finish I found there set very enjoyable. There music is not powerful but is slowish and melodical and there 13 song set mixed well with Spizz's set. Romana delivered all the vocals with great grace, especially there single 'white mice' which completely stood out, the base line was also well performed with jane moving all over the stage bringing the set to life. A thoroughly enjoyable performance.

Editor: Edie careless
co-editor: General pain

ALL SPELLING MISTAKES FAULT OF EDITOR

WHERE'S CAPTAIN KIRK?



I WAS BEAMED ABOARD THE STARSHIP ENTERPRISE
WHAT I FELT WHAT I SAW WAS A TOTAL SURPRISE
I LOOKED AROUND AND WONDERED CAN THIS BE
OR IS THIS THE START OF MY INSANITY

SPOCK PULLED ME THROUGH
AS WE WENT WARP FACTOR 2
AND SOMEONE I SAW I KNEW
WHO'S CAPTAIN KIRK

OH BUT ITS TRUE
AS WE WENT WARP FACTOR 2
AND I MET ALL OF THE CREW
WHERE'S CAPTAIN KIRK

SO WHEN I AWOKE FROM THE DANGERS OF SPACE
I LOOKED AND I SAW A FAMILIAR FACE
THE TIME WARP IN SPACE MADE A CHANGE IN ME
FOR I WAS THE CAPTAIN AND THE CAPTAIN WAS ME

I WENT TO THE BRIDGE AND WE WERE TOSSED ABOUT
IN THE STORM OF THE VORTEX I WAS HIT WITH A DOUBT
I SAW IN A DREAM IN A MEMORY OF MINE
WAS IT YOU WAS IT ME WHO WAS IN ALL THE TIME

YES ITS SO TRUE
AS WE WENT WARP FACTOR 2
THE CHANGES I HAD BEEN THROUGH
AS CAPTAIN KIRK
IN CAPTAIN KIRK

Spizz haven't left Rough Trade to sign
up to EMI, Rough trade were slightly
peevied at this because they were
going to release there LP next month
but have now lost the contract..

ALLIES

Tonight Allies were supporting the Subs but as they told me this was there first gig and they did not know that they were supporting the Subs till they arrived. The groups line up consists of Honey Bane on vocals, Swift on guitar, Steve Jones on drums and ex-Sub Paul Slack on base. There music comes over as a mixture of new-wave, punk with an overdose of reggae and sounds terrific. The band has no major record or managerial contract and are going to the studio this week to make a demo tape they are hoping to do a Peel session so look out for it cos this was there first gig and they sounded great to the extent where they sounded almost professional.

FIRST U.K SUBS GIG SINCE SPLITT (unannounced at the 101 club)

The gig started at about 9 o'clock and after a stunning performance by the support group ALLIES the Subs arrived onto the tiny stage. There set was shorter than usual due to the fact that the two new players didn't know all the numbers, but that which they did play was undiscrible. Garret brought the set to life with his vivid movements and Charlie with his love

for the crowds kept them at a fevered pitch with his microphone drawing them closer to the stage. The drummer was also excellent for he played terrifically and as if he had always been a Sub the same going for the new bass player. Altogether a stunning performance which was enjoyed by all, that is except for a french skin who when Garret had a second attempt at breaking the fan got hit by the bottle which flew off.

P.S as well as keeping the set frantically alive Garret also killed it for after the last number he smashed most of the equipment

GIVE 'EM ENOUGH ROPE

The 'UK SUBS' have bought 1/2 million worth of fine bond rope(?).

If you would like a piece of rope write to ; THE 'UK SUBS' STRING MOUNTAIN, EEC, NEXT TO THE WINE LAKE BRUSSELS....



After the gig Charlie Harper kindly gave us an interview.

E.D; now the new line-up has been sorted out are you going to make any major musical changes?

C.H; did you notice any changes,cos if you did it's only due to progression,cos were going to keep turning out the fast exciting music we like.

E.D; why do you releas all your records on couloured vinyls?

C.H;cos my big ambition was to release a record so when i did i wanted to do it well,cos it might have been my last so it got a coloured vinyl and a picture cover the rest just followed.

E.D; how much control do GEM give you?

C.H;100% on everything,the only time this has fallen down was on the second LP cover cos they could not do what we wanted and we being in Scotland they did there own thing,this also happened to 'teenage' so we are trying to be strickter on them cos we do not like there stuff.

E.D;are you planing any more solo's?

C.H; no that single was just a flash in the pan.

E.D;you used to be a hair dresser,what made you change to punk?

C.H;well we didn't really change to punk cos the hair-dresser was a punk hairdressing place any way ,we used it to support the band and also as an office cos we had a phone and it was great.

E.D;you made a film with J.Temple called 'punk can take it' which was meant to go around with 'scum' what happend to it?

C.H?; well it went round the provinces for the first couple of months then it came to London,now were planing to make another one .

E.D;people say you are the heart of the punk movement what do you think of it?

C.H;i'm proud of that fact cos i'd rather see the crowd like the one we got down here cos to me there the soul of the young generation,down the clubs every night having fun that's what its about cos tomorrow the world might end,tonight was one big party for them.

E.D;have you any plans for a third LP ?

C.H; yes it will be out in a couple of weeks and its a live LP feeturng the rainbow gig which i hated so in it were going to knock it.

THE SUBS ARE PLAYING A FEW MORE UNANOUNCED
GIGS THE NEXT BEING AT THE SWAN IN HAMERSMITH

ANARCHY

IN THE U.K.

Request Spot

ARTIST SEX PISTOLS

SONG ANARCHY IN THE UK

LABEL EMI

YEAR 1976

REQUESTED BY NICHOLAS BRITHWAITE,
SARA SPEW, JOHNNIE VOMIT, SALLY,
J. WATERS, GARETH, SEAN TOBIN,
KEVIN TOZER, CHRISTOPHER KEAVONE,
PETER, MARK PEARSON, ANOUS GOODER,
MARK GOODARD, GUY EMERSON,
JOHN HAIGH, DEWEY FINNEGAN,
NELSON, ALAN STEVENSON, MIKE
TRACEY, MIKE LYNCH AND THE
NAMELESS HORDES OF PISTOL FANS

Right now

I am an anti-Christ

I am an anarchist

Don't know what I want

But I know how to get it

I wanna destroy passers-by

'Cause I wanna be anarchy

No dogsbody

Anarchy for the UK

It's coming sometime and maybe

I give a wrong time

Stop a traffic line

Your future dream is a shopping scheme

'Cause I wanna be anarchy

In the city

Many ways to get what you want

I use the best I use the rest

I use the NME I use anarchy

'Cause I wanna be anarchy

It's the only way to be

Is this the MPLA

Or is this the UDA?

Or is this the IRA?

I thought it was the UK

Or just another country

Another council tenancy

I wanna be anarchy

And I wanna be anarchy

Know what I mean?

And I wanna be an anarchist

I get pissed, destroy

Words and music by Jones/Matlock/Cook/Rotten.
Reproduced by permission Warner Bros. Music.

SEX PISTOLS



POINTS

OF

INTEREST

CASE OF MISTAKEN IDENTITY

Guide to the cults

SKINHEADS : Have convict-style cropped hair and wear bovver boots. Dance the Moonstomp to reggae music. Enjoy fighting.

MODS : Very clean. Wear mohair suits, ride scooters and enjoy Tamla Motown music.

BOWIES : Imitate David Bowie in dress and musical taste.

RUDE BOYS : Wear pork pie hats and trilbys. Follow ska music. Some are enthusiastic vandals.

PUNKS : Out to shock through their appearance and behaviour. Have anarchist leanings.

ROOTS BOYS : West Indian-based movement. Smart dressers, good dancers, and anti-police.



Pauline Murray and Robert Blainie of Penetration fame have just formed, with there old manager a new record lable called 'Illusive RECORDS', the first single to be released by this lable is being done by Pauline, no name has been released yet.

Penetration

ISSUE TWO OUT SOONER OR LATER IT MIGHT
CONTAIN AN INTERVIEW WITH TOYA AND THE
MOMENTARILY ILLUSIVE DAMNED SO WATCH OUT
FOR IT

PUNK rock star Sid Vicious



John Ritchie was given the nickname SID VICIOUS by newsmen when he attacked one of them with a chain for asking him stupid question at the 100 club punk festival in 77.

Sid R.I.P.

THE DAMNED HAVE GOT A NEW SINGLE CALLED
WHITE RABBIT WHICH FEATURES THE NEW BASS
PLAYER, THIS MIGHT MEAN THAT THEY ARE GOING
TO MAKE A COMEBACK SO GET ISSUE TWO FOR FURTHER
INFOR NATION

destruction is a tool of creation -
the uniform of punk has got to go
punk is about the individual
urge to create is essential

EACH EDITION WILL TRY TO HAVE A FOCUS
A CERTAIN GROUP, THIS EDITION IT'S
THE DAMNED.



DAMNED

The Damned can claim the distinction of being the first and only new wave band to appear on 'Supersonic'. That sums up their approach. They have no scruples or inhibitions when it comes to doing what they wanna do — which is playing their fast, manic music to as big an audience as possible, getting rich, laid and having fun in the process.

Singer Dave Vanian (as in Transylvanian) looks like a cross between Dracula and a dead undertaker in his sinister black makeup and cloak, whereas the inappropriately named bassist, Captain Sensible, is anything but, careering around the stage clad in anything from a nurse's uniform to a frilly tutu. Guitarist Bryan James is the group's musical backbone, trying to keep the lunacy under control. At the back, Rat Scabies mercilessly batters his drumkit with ferocious power and velocity... his cymbals occasionally bursting into flames.

The Damned were the first new wave band to come to prominence in the wake of the Pistols. Bryan James was in the London SS, arguably the first new wave band. When they split he teamed up with Rat and Cap. All they needed was a singer. They spotted Dave Vanian in the crowd at a gig — he always looked like that! — and Dave got the job.

The Damned were the first of the new bands to get a single out — their 'New Rose' last year beat the Pistol's 'Anarchy' by a few weeks. They were also the first to release an album — 'Damned, Damned, Damned' on Stiff Records. Stiff is one of the first small, independent labels to be set up to handle the new wave bands.

And in keeping with their penchant for being first at everything, the Damned recently did some American dates. The Yank's first taste of what was going on here caused a sensation.

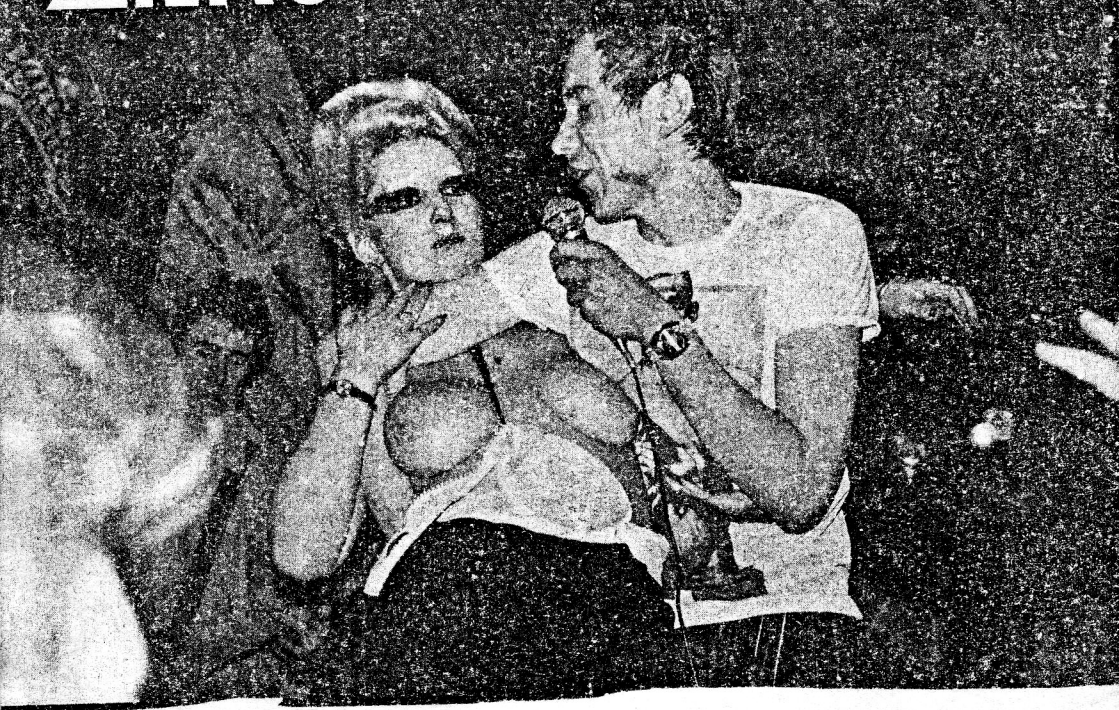
The Damned have built a large following which showed itself on their recent British tour. The fans lap up songs like 'Stab your Back', 'Neat, Neat', 'So Messed Up' and 'Fish'.

Some hard core punk groups have criticised the Damned's showbiz stance, but they give people a lot of fun so what's wrong with that?



-ZIERS

TAKES A GROPE INTO THE PAST



what has been shown is that
you or i can do anything in
any area
without training & little cash

CRASS STENCILS FOR SALE (TWO INCH)
SEND 10p AND A S.A.E.

the writing is on the wall for capitalist takeover

of punk

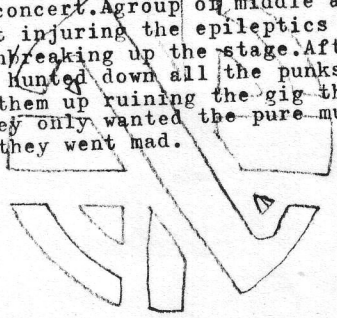
punk is either going to be a parasitic existence for a few

or life for thousands

LOOK OUT FOR ISSUE 2

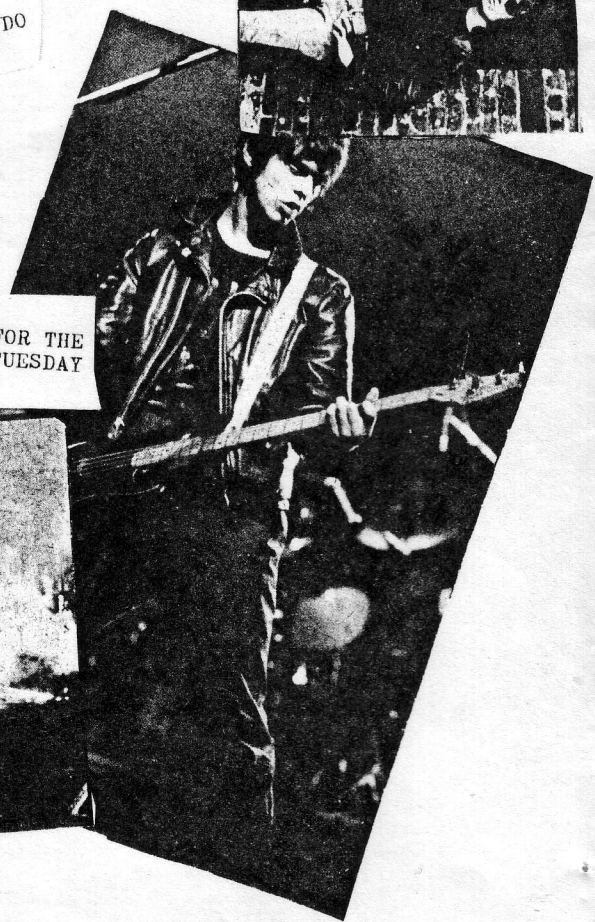
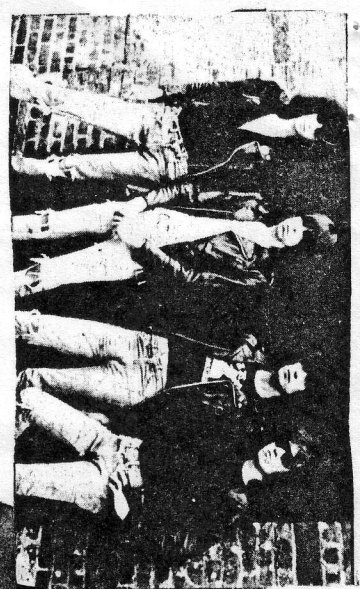
BIKERS RIOT AT STONEHENGE PEACE CONCERT

The Epileptics and the Cross were routed at the stonehenge concert. A group of middle aged bikers ran riot injuring the epileptics lead singer and then breaking up the stage. After this the bikers hunted down all the punks and began beating them up ruining the gig the bickers said they only wanted the pure music so that is why they went mad.



THE RAMONES ARE COMING BACK TO DO A SERIES OF GIGS IN AUGUST.

THE STRANGLERS ARE OK FOR THE UK TOUR STARTING NEXT TUESDAY AT THE RAINBOW



Local residents attempt to keep warm.

McLAREN IS AT IT AGAIN WITH A NEW GROUP CALLED THE BOW WOW WOW WHOM HAVE GAINED PLENTY OF PUBLICITY FROM THE TROUBLESOME C30 660 C90 go

HERE IS THE ADDRESSES OF ALL THE MUSIC PLACES IN LONDON

Music: Places

This is an alphabetical list of addresses of venues included by P in the Music Diary.

- ★ **Albany Empire** Creek Rd, Deptford, SE8. (092 0785) Deptford BR.
- ★ **Alfred Beck Centre** Grange Rd, Hayes, Middx. (061 8371).
- ★ **Brecknock** 227 Camden Rd, NW1. (485 3073). Kentish Town tube.
- ★ **Bricklayers' Arms** Ealing Rd, Brentford, Middx. (050 7841) South Ealing tube 65 bus.
- ★ **Bridge House** Barking Rd, Canning Town, E16 (478 2889). Canning Town BR.
- ★ **Bull's Head** Barnes Bridge, SW13 (876 5241) Hammersmith tube then bus 9.
- ★ **Bunlie's** 27 Litchfield St, WC2 (240 1796) Leicester Sq tube.
- ★ **Cartoon** 179/181 London Rd, Croydon, Surrey. (688 4500).
- ★ **Chat's Palace** 42-44 Brooksbys Walk, E8. (096 8714).
- ★ **Cock Tavern** 360 North End Rd, Fulham, SW6. (385 6021). Fulham B-way tube.
- ★ **Covent Garden Royal Opera House**, WC2 (240 1066/info 240 1911) Covent Gdn tube. (Leicester Sq tube Sundays).
- ★ **Cricketers** The Oval, SE11. (735 3059).
- ★ **Dingwalls** Camden Lock, top of Camden High St, NW1 (267 4967). Camden Town/Chalk Farm tubes.
- ★ **Dominion Theatre** Tottenham Court Rd, W1. (580 9562). Tott Ct. Rd tube.
- ★ **Downstairs Plaza Hotel**, 42 Princess Sq, WC2 (229 1292). Queensway/Bayswater tubes.
- ★ **Electric Ballroom** 184 Camden High Rd, NW1. (485 9006). Camden Town tube.
- ★ **Fairfield Hall** Croydon, Surrey (688 9291) East Croydon BR.
- ★ **Golden Lion** 490 Fulham Rd, SW8 (385 3942) Fulham B-way tube.
- ★ **Green Man** 383 Euston Rd, NW1. (387 8977). Opp Great Portland St tube.
- ★ **Grayhound** 175 Fulham Palace Rd, W6 (385 0528) Hammersmith tube, 220, 11 buses.
- ★ **Half Moon** Half Moon Lane, Herne Hill, SE24. (Enq: 737 4580). Herne Hill BR.
- ★ **Half Moon** 93 Lower Richmond Rd, Putney, SW15 (788 2387). Putney Bridge tube.
- ★ **Hammersmith Odeon** Queen Caroline St, W6 (748 4081) Hammersmith tube.
- ★ **Hog's Head** 100 Cricklewood Lane, NW2. (450 8999). Buses 245, 280.
- ★ **Hope and Anchor** 207 Upper St, N1 (359 4510) Highbury/Islington tube.
- ★ **KCA Nash House**, The Mall, SW1 (930 0493) Trafalgar Sq/Charing Cross/Piccadilly Circus tubes.
- ★ **Kingsington** Russell Gdns, Holland Rd, W14 (603 3245) Shepherds Bush tube.
- ★ **King's Head** High St, Acton, W3 (092 0282) Acton Town tube. 8.30, 9.15.
- ★ **King's Head** 115 Upper St, N1. (228 1916). Angel tube.
- ★ **London Coliseum** St Martin's Lane, WC2 (636 0111) Leicester Sq tube.
- ★ **London Musicians Collective** 42 Gloucester Ave, NW1. (722 0456). Chalk Farm/Camden Town tubes.
- ★ **Lycium** Wellington St/The Strand, WC2 (836 3715) Aldwych/Covent Garden tubes.
- ★ **Marquee** 90 Wardour St, W1 (437 8603) Piccadilly Circle tube.
- ★ **Moonlight Club** Railway Hotel, 100 West End Lane, NW6 (624 7611). West Hampstead tube.
- ★ **Music Machine** Camden High St, NW1 (387 0428) Mornington Crescent tube.
- ★ **Nashville** 171 North End Rd, W14 (603 8071) West Kensington tube.
- ★ **New Merlin's Cave** Margery St, WCI King's X tube.

- ★ **Notre Dame Hall** 6 Leicester Pl, WC2. Leicester Sq tube.
- ★ **100 Club** 100 Oxford St, W1. (636 0933). Tott Ct Rd tube.
- ★ **101 Club** 101 St John's Hill, SW11. (233 8309). Clapham Junction BR.
- ★ **Palladium** Argyll St, W1 (437 7373) Oxford Circle tube.
- ★ **Pegasus** 108 Green Lanes, Stoke Newington, N16. (226 5930). Buses 141, 171. Manor House tube.
- ★ **Pizza Express** 10 Dean St, W1 (439 8722/437 9595). Tott Court Rd tube.
- ★ **Pizza on the Park** 11 Knightsbridge SW1. (235 5550).
- ★ **Plough** 90 Stockwell Rd, SW9 (274 3879). Stockwell tube.
- ★ **Princess Louise** 208 High Holborn, WCI. (405 8816). Holborn tube.
- ★ **Purcell Room** (PR) South Bank, SE1 (928 3191 info: 928 3002) Embankment/Waterloo tubes.
- ★ **Queen Elizabeth Hall** (QEH) South Bank, SE1 (928 2391/info: 928 3002) Embankment/Waterloo tubes.
- ★ **Rainbow** 232 Seven Sisters Rd, N4 (263 3148). Finsbury Park tube.
- ★ **Riverside Studios** Cripp Rd, W6 (748 3354). Hammersmith tube.
- ★ **Rock Garden** 6-7 The Plazas (corner of James St and King St). Covent Gdn, WC2 (240 3961) Covent Gdn tube.
- ★ **Ronnie Scott's** 47 Frith St, W1 (439 0747) Leicester Sq tube. Licensed till 3.00.
- ★ **Round House** Chalk Farm Rd, NW1. (267 2564). Chalk Farm tube.
- ★ **Royal Albert Hall** (RAH) Kensington Gore, SW7 (589 8212) Stn Ken/Knightsbridge tubes.
- ★ **Royal Festival Hall** (RFH) South Bank, SE1 (928 3191/info: 928 3002) Embankment/Waterloo tubes.
- ★ **Royal Victoria** Waterloo Rd, SE1. (Next to Old Vic) (928 5304) Waterloo tube.
- ★ **Royalty** Nitespot Winchmore Hill Rd, Southgate N14. (886 4112) Southgate tube.
- ★ **Stapleton Rd Tavern** 2 Crouch Hill, N4 (272 2108). Finsbury Park tube then bus to Crouch Hill or Crouch Hill BR.
- ★ **Star and Garter Hotel** 4 Lower Richmond Rd, Putney Bridge, SW15 (788 0348). Putney Bridge tube.
- ★ **St John's** Smith Square, SW1. (222 1061). Westminster tube.
- ★ **Tango Restaurant** 36 Long Acre, WC2. (836 7639). Covent Garden tube.
- ★ **Theatre Royal** Catherine St, Drury Lane, WC2 (836 5876) Covent Garden tube.
- ★ **Torrington** 4 Lodge Lane/High Rd, N12 (445 4710). Woodside Park tube.
- ★ **Tramshed** 51 Woolwich New Rd, SE18 (317 8687/855 3371). Woolwich Arsenal BR.
- ★ **Two Brewers** Clapham High St, SW4 (822 3821) Clapham Common/North tubes.
- ★ **Upstairs at Ronnie's** 47 Frith St, W1 (439 0747) Leicester Sq tube. Fri and sat: set times 11.45, 1.30; Wed set times 11.00, 1.00.
- ★ **The Venue** 160-162 Victoria St, SW1 (634 5582) Victoria tube.
- ★ **Waterside Theatre** 99 Rotherhithe St, off Elephant Lane, SE16 (237 9443) Rotherhithe tube.
- ★ **Waves** Three Tunes, London Rd, Kingston, Surrey (549 8601). Kingston BR.
- ★ **Wembley Arena** Empire Way, Wembley, Middx. (902 1234). Wembley Park tube.
- ★ **White Lion** Putney High St, SW15. (Enq: 870 3017). Putney Bridge tube.
- ★ **White Swan** 13 Blackheath Rd, Greenwich, SE10. (691 8331). Greenwich BR, buses No 1, 53.
- ★ **Wigmore Hall** 36 Wigmore St, W1 (935 2141) Bond Street/Oxford Circus tube.
- ★ **Windsor Castle** 309 Harrow Rd, W9 (286 8403).

GRUNDY SUCKS

