

A fanzine for modern youth. An issue by amateurs. The first in a series of n. Issue one. Buy it.

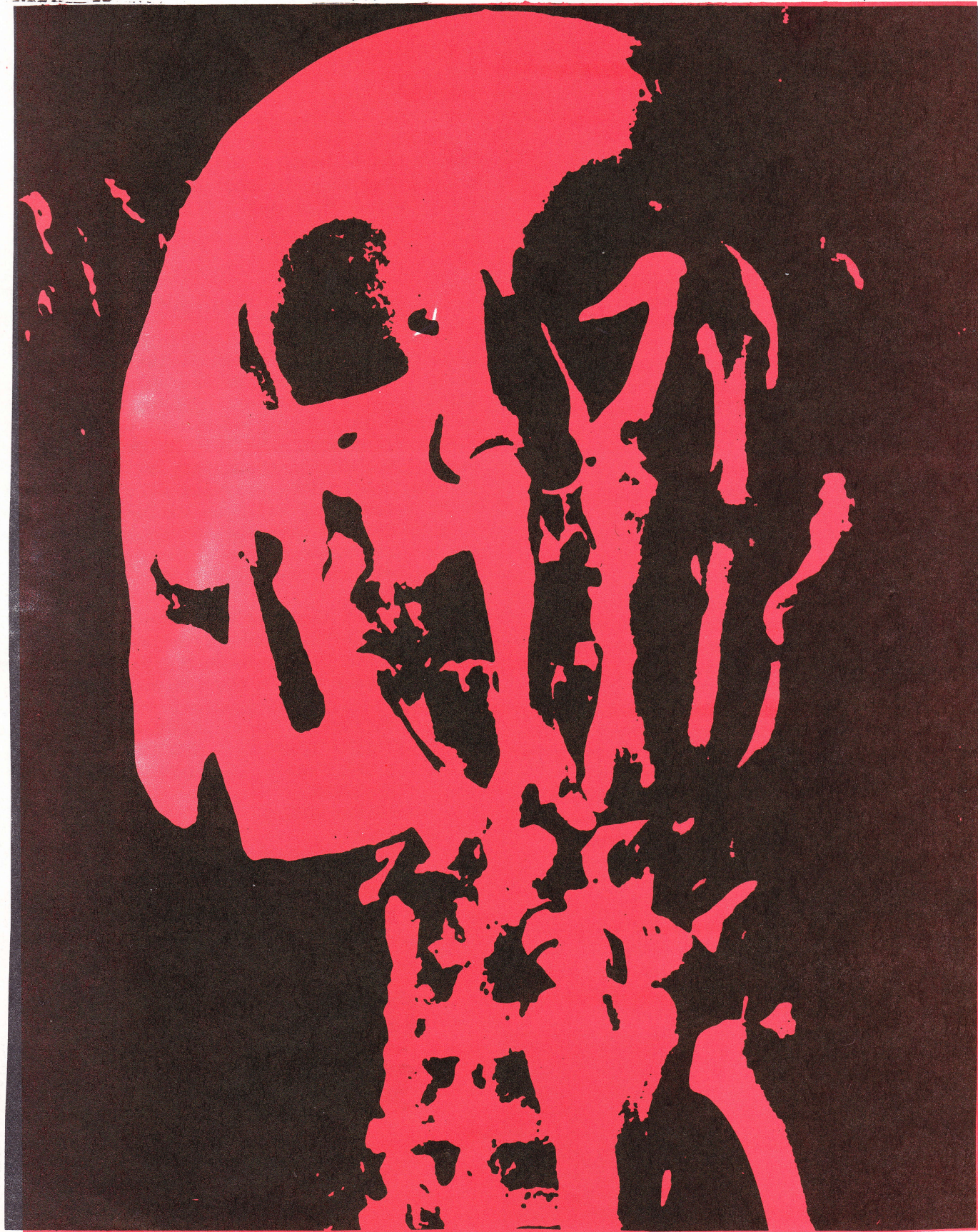
FANZINE

FANZINE

# PEROXIDE 25P

FANZINE

CONTENTS: ADAM & THE ANTS. TOYAH. SWELL MAPS. MERTON PARKAS. DEMO. VIOLENCE. SID VICIOUS MARCH. ROUGH T  
RADE. REVIEWS. PHOTO COMPETITION. 1979 CHARTS. PIN UPS. GARBAGE. PAPER. TIPP-EX. PRINT (XEROX). SWEAT. TEA





# LADIES & GENTLEMEN....



Well here we are at last, we've finally got the bugger out. I never knew how much it takes to get a fanzine out. We've done our bit now you do yours. Write to us with any criticism, suggestions, points of view, information etc. We want to hear your views so that we know what to do or what not to do in later issues. We can't hope to get anything done without your co-operation.

Who's responsible for this junk? you say. From left to right in the picture above left it's;

QUENTIN COOK: Typing, Editor, Photos.

ANDREW THOMAS: Interviews, Mistakes, etc.

Also thanx to Rough Trade, Gramophile, Rachel Ali, Pat Marc, Ian for photos & losing interviews, Jo, Adam Ant, & Tipp-Ex without whom.....

## NEWS NEWS NEWS NEWS NEWS NEWS NEWS

Toyah have finally released their 3rd single. It's Bird in Flight/Tribal Look on Safari SAFE 22. There are also many German import copies of the album Sheep Farming in Barnet in alternative record shops.

Adam & the Ants have been joined by new bassist Lee Gorman & contrary to the information in the interview guitarist Matthew Ashman is still in the group.

Local Reigate band, the Escalators have a new single released soon although the label is not yet finalised. It will be Carscape/Animal Heart.

Croydon R&B band the Jump have a new single, All In Vain/Shake up released soon. This talented band have been gigging solidly in the Croydon area & deserve success.

Other fanzines to look out for.....

CHAINSAW.

JAMMING

KILLING TIME

THE STORY SO FAR

IN THE CITY

TOXIC GRAVITY.

THE POSER

MAXIMUM SPEED

N.M.X

ALTERNATIVE SOUNDS

For further copies or issue 2 (mid May we hope) @ 25p per copy plus 10p each order post & packing or any correspondence write to.....

**QUENTIN COOK**  
**33, BEECH RD.**  
**REIGATE**  
**SURREY**

TOYAH WILLCOX, actress & singer, tells us about herself, her music, & the band.

THE MERTON PARKAS; Mods or just bandwagon jumpers? We try to find out.

Violence, a critical view of today's violence. Not just confined to the football terraces.

SWELL MAPS. We try to find out who is behind this insanity.

ROUGH TRADE BLITZ. A look at the last 9 Rough Trade singles.

WHAT TO DO WITH A DEMO. Some of the do's & don'ts of getting a demo heard, plus addresses of some of the friendlier record companies.

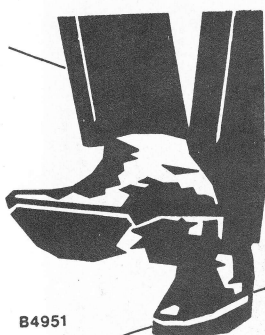
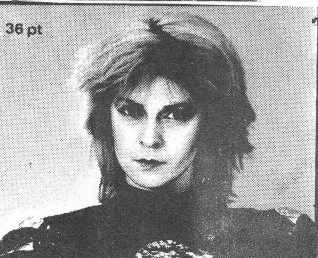
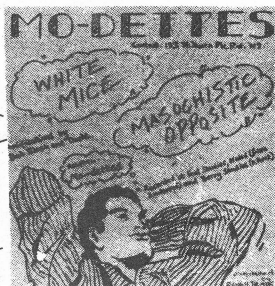
PHOTO COMPETITION.

Your chance to win the Photos' great debut single by sending any photographs to do with 80's music.

~~COOK~~ looks at some of the young extremists of today & studies their beliefs & lifestyles.

And last but not least, ADAM ANT talks to us & we listen. Good fun it was too. A great bloke.

ALSO.....  
Reviews, Pin-ups, Trash, Sid Vicious memorial march.



B4951

NUMBER ONE

LICENSED SHIT



# FRONT BIT

## NEW BAND DIRECTORY.

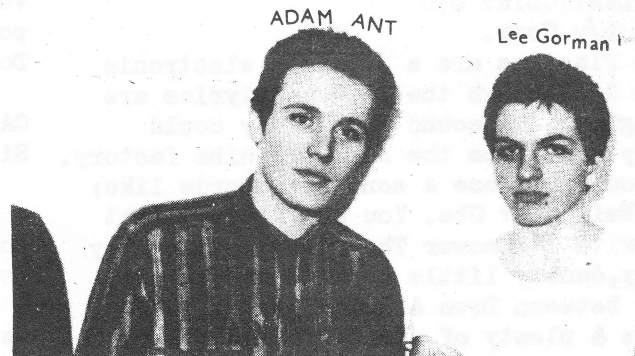
Are you in a new band ? Wanna be rich & famous ? Yes ? Well, then write to us in the address, at the front, (facing page ) sending information about the band, area, gigs etc. then we will be happy to print that along with addresses and/or phone numbers so that promoters, other bands, NME, groupies etc. can contact you. What's this ? You all say free publicity & my name in print. print ? Yes, we say, & all for the cost of a stamp. Mind you we'll probably make a typing error with your name but contact us anyway. It's worth it. Another goodie for young bands is the label directory later on in this issue. It includes the addresses of some record labels & pressing companies to get your demos seen to.

## PEROXIDE CHARTS.

Yes, here they are, the Peroxide charts for the whole of 1979. These are not in any way influenced by NME, bribes, record sales, or ratings on the 'HIP'ometer.

1. SPECIAL AKA: Gangsters. 2 Tone
2. TUBEWAY ARMY: Are freinds electric? BB.
3. XTC: Making Plans for Nigel. Virgin.
4. MADNESS: The Prince. 2 Tone.
5. DAVE EDMUNDS: Girls Talk. Swansong.
6. CURE: Boys Don't Cry. Fiction.
7. JAM: Eton Rifles. Polydor.
8. JOY DIVISION: Transmission. Fast.
9. ORCHESTRAL MANOUVRES: Electricity. Factory.
10. SPIZZENERGY: Where's Captain Kirk?  
Rough Trade.
11. PURPLE HEARTS: Millions Like us. Polydor.
12. WIRE: Outdoor Miner. Harvest.
13. CURE: Killing an Arab. Small Wonder.
14. DEVO: Day My Baby Gave Me A Suprise.  
Virgin.
15. PRETENDERS: Stop Your Sobbing. Real.
16. TOYAH: Sheep Farming In Barnet. Safari.
17. SLITS: Typical Girls. Island.
18. CLASH: Cost of Living Ep. CBS.
19. KNACK: My Sharona. Warner.
20. WRECKLESS ERIC. Hit & Miss Judy. Stiff.

1. ADAM & THE ANTS: Dirk Wears White Sox. Do-It.
2. TOURISTS: Reality Effect. Virgin.
3. MADNESS: One Step Beyond. Stiff.
4. WHOLE WIDE WORLD: Wreckless Eric. Stiff. Imp.
5. JAM: Setting Sons. Polydor.
6. MERTON PARKAS: Face In the Crowd. BB.
7. TALKING HEADS: Fear of Music. Sire.
8. GANG OF FOUR: Entertainment. Virgin.
9. WIRE: 154. Harvest.
10. SPECIALS: 2 Tone.



## WIN A PHOTOS' SINGLE. GREAT ROCK PHOTOGRAPHY COMPETITION. ENTER NOW!!!

If you are a budding photographer then now is your chance to enter our competition. All you have to do is take a photo of any aspect of eighties rock & send it to us. The best 5 will be printed & the winner will receive a great single by the photos, the new groovy beat combo. The pictures don't have to be top stars performing. They could be of the smallest amateurs, fans, clothing records or 'cheats', like the one shown on the right, taken of the television. All the photos have to do is capture the spirit of rock in some way. Send the pics, along with the negatives & an SAE, for us to return them, to the address at the front.

THE PHOTOS' DEBUT SINGLE  
I'M SO ATTRACTIVE.



image of siouxsie (blurred) zenith em f2



# ROUGH TRADE BLITZ.

Here are the details of the last 9 Rough Trade singles, all available either from your local record shop or in difficulty direct from Rough Trade at 202 Kensington Park Rd. London W11. This batch of singles is a mixed bag, some good, some bad but don't take our word for it. Listen to them for yourself.

## ESSENTIAL LOGIC: RT 029

Popcorn Boy (Waddle ya d8) b/w Flora Force  
Most of Lora Logic's stuff until now has been a bit of a musical mess but this record shows definite direction. The vocal sounds like Marc Bolan but it is a bit indistinct. Popcorn Boy has a lovely bass sound although it tends to drown out the vocal at times. Lots of snare drum & thank God the awful sax has been played down. It always sounded too much like X-Ray Spex gone wrong. The b side stops & starts too much, there isn't a steady beat. Two good songs, though, making a very worthwhile single.

## THE PLASTICS: RT 030

Robot b/w Copy.

The Plastics are a Japanese electronic group & although the repeated lyrics are in English the sound and melody could easily come from the Nippon Toshiba factory. Who could produce a song with words like; Hai? Hai. Cbs? Cbs. You are Robot. & get away with it? Answer The Plastics. A really catchy, dancey little song, sounds like a cross between Devo & Human League. Weird vocals & plenty of strange noises. There is a lovely fairground-organ type synth break after the chorus. A really entertaining single.

## DELTA FIVE: RT 031

Mind your own business b/w Now that you've gone

Disco type drum beat & haunting bass line supports wailing voice that sings these seemingly purile lyrics which I'm sure must have deep symbolic meaning. We see the point of these lyrics when the voice doubles up by multi-tracking & we hear two part singing. Very effective. There is a handy treble solo but the song is rather tame & gets repetitive after a while. Climate good though.

## DOCTOR MIX & THE REMIX: RT 032

Can't control myself b/w Version.

The same old Metal Urbaine chainsaw sound only music seems to have gone by the board. Sounds like 33rpm. Electronic beat, out of tune guitar, & unrecognisable distorted voice. Doctor Mix have destroyed this Troggs classic recently done by the Teenbeats. The solo is

Rough Trade is a label & a shop which has probably done as much for the New Wave scene as John Peel or Mark Perry put together. Not only does it sell many records which it would be difficult to find elsewhere, provide a place for people to go & listen to or buy records in a relaxed, genuine atmosphere, not only does it provide the largest New Wave distribution in Britain but it also releases a host of new, original music on a renowned, if not commercially successful record label.

just noise & although some groups can get away with attacking oldies, eg Cabaret Voltaire; Here she comes now, on Extended Play, this attempt sadly fails. The b side is the same song with more vocals. It's a sad single but if that's what you like then buy it.

## SCRITTI POLITTI: RT 034 Scrit 2

Messthetics: OPEC Immac: Hegamony: Scritlocks Door.  
This single deserves to be thrown out of the window or fed to the cat. Messthetics is a good song but the wailing guitar & stop/start drums sound awful. The vocal should be remixed with a completely new backing track. Scritlocks Door is not too bad, it sounds like a folk song, just vocal & drum. I like the vocalist's voice but potentially good material is wasted. WARNING: Do Not Buy!

## CABARET VOLTAIRE: RT 035

Silent Command b/w Extract from soundtrack for Chance versus Casualty.

This is frankly disappointing for Cabaret Voltaire but still very passable. It sounds a lot like Talkover from Extended Play. Nice beat & guitar but the garbled vocal is perhaps too weird. Typically Voltaire. B side is just a drum beat with bagpipes & other noises. This group are getting a bit too pretentious for their own good. Pretentious? Moi? (Oops, sorry Basil) Listen to it, it's interesting.

## THE MO-DETTES: Mode 1 Dist. Rough Trade.

White Mice b/w Masochistic Opposite.

This band keep saying that they are not mods & this record confirms it. Army drum beat at the beginning of a song which grows on you. The voice is like Debbie Harry with a French accent but the backing track is very nouveau. The lyrics are indistinguishable but suffice to say it's called White Mice. I love the drumming. Overall message? Contact 183 Kilburn Pk Rd. W9.

## MONOCHROME SET: RT BL1 Disquo Bleu

He's Frank b/w Silicon Carne: Fallout

I am told that this is a naughty type bootleg single cos the Set have left RT but these early demo tracks are excellent. An old R&B type song with a great lead guitar break. Most unlike any other stuff I've heard. A great single & well worth buying.

Turn to singles page for SPIZZENERGY captain where's work





PRINTED IN ENGLAND.

**swell  
maps**

65

VO 906.934

GROTESQUE



The following information was extracted from Epic Soundtracks & Jowe Head during a chat one afternoon in Rough Trade.

The SWELL MAPS are:

Epic Soundtracks...drums

Nikki Matress...shouts

Jowe Head...bass

Biggles Books...guitar.

This line up plays gigs but for studio work the maps also include:

Phones B.Sportsman...acoustic guitar

Golden Cockrell...bass.

All the group mumble over certain tracks.

The group started nearly 7 years ago with Epic, Wilki & a guy called Bones. They mucked about at each other's houses for about 5 years, just doing home-made tapes for a laugh until Bones dropped out so Biggles & Jowe joined & they decided to make a proper record. They recorded "Read about Seymore" in late 77

& released it on their own label, Rather Records. 2200 copies were released in early 1978 all of which are now sold. The Maps made a small profit on their 1st single but not enough to make another one so they made a cheap demo & sent it to Rough Trade who released it immediately. Epic said they didn't have enough money to make an album so Rough Trade financed & released that too.

When the group released Read about Seymour they had never played a gig & they still do very few, 3 a month at the most. Epic says, "I think that a lot of groups do too many gigs, they go from nationwide tour to nationwide tour! We like to do the right balance of records & gigs. God, I'd hate to go on tour!"

Epic plays for Red Crayola as well as the swell maps, he thinks that it's fine for groups to exchange members & he is great friends with Mayo Thompson. Influences on the group are quite diverse, from Can & Soft Machine, through T-Rex & Robert Wyatt, to wire, Pere Ubu & the Subway Sect. Although they didn't say, the album sounds a lot like early Buzzcocks in the rhythm section. With the new wave explosion the band found that they could have the attention that they wanted & with a mass of recorded material they could put out lots of material quickly & did. They seem to be resting at the moment ready for the next onslaught. Another album? Perhaps, but at the moment they seem to have no definite plans.

Although Nikki writes the songs they all admit that much of the material is improvised on the spot. None of the songs have any political message, (many seem to have little sense at all) the Maps just want people to dance or just to think about what they are doing, you can say anything you want, it's your attitude to what you are doing that counts.

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London W11

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SPIZZ ENERGI. Where's Captain Kirk  
SILICON TEENS. Judy in Disguise.  
MONOCHROME SET. EP.

CABARET VOLTAIRE. Groovin at the YMCA  
£2.50



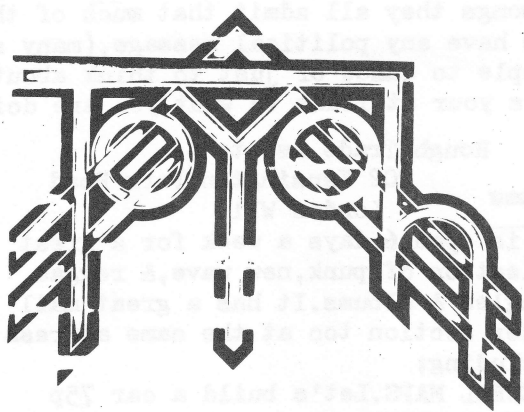
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THE DEAD GOOD SINGLES COMPILATION  
E FAUST TAPES  
PLEASE PUT ALTERNATIVES WHERE POSSIBLE







# TOYAH WILLCOX.

This interview, like most of this issue is probably hopelessly out of date by the time you read it. Toyah were unheard of when a bloke called Pat Mark, Toyah Willcox's boyfriend approached us.

Toyah are; Toyah Willcox: vocals  
Joel Bogan: guitar  
Pete Bush: keyboards  
Mark Henry: bass  
Steve Bray: drums



Toyah as a group started 1½ years ago when Toyah Willcox met Joel Bogan when she was in a play at the National Theatre. The two formed the nucleus of the band.

Q: Have you been in any other groups?

T: Yes. Before I moved down to London from Birmingham about 4 years ago I was in a group called Rape & the Victims (good eh?) but that was just a piss-about, playing at parties etc. but no real gigs. Then I came to London to act & eventually met the present line up, we were short of a name so we just used my first name as it's a bit unusual.

Q: On stage you seem to resent the sexist male in the audience. Is this a reflection of your feelings?

T: On stage I see myself simply as part of a group not some sex object to be looked at. I resent the blokes in the audience who just want to touch me or kiss me, they should listen to the music.

Q: So far you haven't had much success with your single & EP. how do you account for this?

T: Basically I put it down to lack of publicity on Safari's part. This is improving now as we gain recognition. People seem to know Toyah as an actress more than a singer. Still, Sheep Farming in Barnet, the EP. is still selling steadily, about 500 every couple of weeks & our first single, Victims of the riddle got to No 2 in the Spanish disco charts! We thought this strange as it's not a pleasant song at all. It's all about animals being slaughtered for women's vanity.

Q: What about the acting part of your career?

T: Well we've just finished a play for the BBC called shoestring. The band are doing the music for it too. I play myself & it's about a manager who smuggles drugs out in our equipment, it'll be out in about November.

Q: You seem to have done a lot of acting recently, why is this.

T: I don't really know. It started off with Jubilee & I was doing 9 months at the national then a bloke called Frank Roddam saw me in Jubilee & got me a part in Quadrophenia. It's all about a bloke called Jimmy, who likes a beautiful bird called Lesley Ash. I play a slag who fancies Jimmy. The whole film is about mods, mostly pill culture. I'm also doing a film called The Corn is Green with Catherine Hepburn where I play a prostitute.

Q: What is the future of Toyah as a band?

T: Well the present line-up who have been together since May are very happy & so we'll carry on gigging with perhaps a single soon & an album late spring next year.

TOYAH: VICTIMS OF THE RIDDLE.  
Safari Records.....SAFE 15

TOYAH: SHEEP FARMING IN BARNET. alternative play. 6 tracks  
safari records.....SAP 1





# SINGLES

- 1 WHERE'S CAPTAIN KIRK, Spizz Energi, Rough Trade
- 2 MARGARET THATCHER, Notsensibles, Redball
- 3 EASY WAY OUT, The Addicts, Dining Out
- 4 I AM THE WAY, Bob Doldrum, Big Beat
- 5 C. B. SAVAGE, Rod Hart, Charly
- 6 OUT OF LOVE, Michael Black And Trinity, Bushays 12"
- 7 MY LITTLE SISTER'S GOT A MOTORBIKE, Crazy

**SPIZZENERGY:** Rough Trade RTS 04  
Where's Captain Kirk? Amnesia.

This record is superb. It's not like any of Spizz's earlier material except the distinctive voice sound. It is catchy, a definite singalong track, complete with spoof Star Trek theme sung as the solo. Production muddy but what do you expect from Spizz? The b side is much more like Spizz with a bit of Adverts thrown in. This single is high in the alternative charts & has entered the EMBR charts at No. 49 this week. **BUY IT NOW.** It's a single among singles & I haven't met anyone yet who doesn't like it (except Andy's mum). Listen to the crafty bit at the end.

## RE-ISSUE OF THE ISSUE.....

**HARRY J & THE ALLSTARS:** Trojan TRM 3004  
Liquidator. My Cherie Amour. Je t'aime.

One of the classic mod/ska/trojan sounds, the production typically 1970, no drums, muddy sound but nevertheless a great tune on the organ. I've even tried dancing to it (SHOCK HORROR) Unfortunately this song is about to be capitalised by the Specials when the live EP comes out. The Specials' version is bound to be better & more popular but to quote Bobbie Gray, "The original's still the greatest!" A worthwhile re-issue when you consider the current ska revival, one of the best things to come out of 1979. The b side is just 2 ska versions of well known songs.

**MADNESS:** Stiff BUY 62

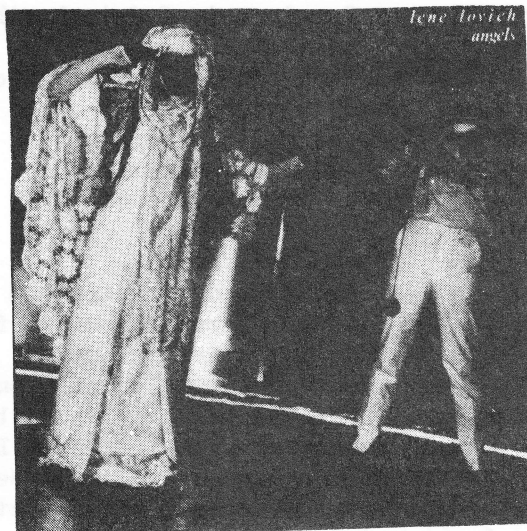
My Girl. Steppin into line.

What can I say? Madness have done it again with their 3rd single in a row. This one will whizz up the charts as usual. Madness are so good. The typically nutty sound with Duryesque cockney vocals, slightly out of tune but there you are. Great sax sound & tinkling piano. The whole song sounds like it was recorded in a pub in the East End. It's about a bloke trying not to lose his girlfriend, people can identify with it much more than Pink Flodds' latest pretest song effort. Once again it's a bit on the short side but there's never a dull moment on this single. A fun record, play it then throw it away. Then buy the album.

**BOOKER T & THE MG.s:** Atlantic K 10109.  
Green Onions. Bootleg.

This was supposed to be THE mod single. I was expecting something slightly better & I'd heard so much about it too. Dissapointing really, it's a typical sixties instrumental

but with no real tune save the pounding rhythm guitar riff. It sounds like Duane Eddie. It's very good, though, pleasant to listen to with above average production & nice twangy lead guitar work. I wouldn't recomend anyone to buy it without hearing it though.



**LENE LOVICH:** Stiff BUY 63  
Angels. The Fly.

The same old Lovich sound & another very tune full song. It lacks depth, though. Very similar to Bird Song, Lene's last single with the haunting hum & her amazing screeches. I think it's supposed to be about hells angels but the lyrics mean nothing. It's not worth buying if you've already got Bird Song but give it a spin. This song makes me burning to hear Flex, the new Lovich album on Stiff because even live the new songs sound very promising. Lene is one of the great pioneers of noo musak & all this hip NME stuff yet flex hasn't got what you would call ecstatic reviews in the press. I hope more of her talent & great potential is not wasted.

## SPECIAL NOTICE.

Some of the recent Stiff singles have been suprisingly good but unsuprisingly ignored. **HEAR THEM NOW.** Eg. Duplicates, 45s etc.





# JOHN FOXX



JANUARY 1980 · FIRST SINGLE

## UNDERPASS

MORE SINGLES

### LET-DOWN OF THE ISSUE.

John Foxx. Metal Beat/Virgin. Vs 318.  
Underpass. Film 1.

What a disappointment. John Foxx, the man who was Ultravox, has released equalling Gary Numan's worst tedium. I thought Foxx was a genius but just as Numan acknowledges him as his main influence now Foxx has released a third-rate Tubeway Army rip-off, with a bit of Human League in it too. I would have expected something a little more original. The song is just a string of clichés held together by shallow synth breaks & electronic drums. There are too many gems of electronic songs about & this one is just bland & unimaginative. It has a soaring sound to it but the vocals are not the distinctive distant drone that we know & love, they sound so much like Numan that it's hard to believe John Foxx is on the record at all. The whole record lacks depth, originality & conviction. Foxx must have his tongue glued into his cheek or else he is a fool.

### RIFF REGAN: MCA 548

You call me lucky. Jacoby Island.

A suprising single from this ex London boy. It's got a disco beat plus some ska influence, poppy lyrics, & a bald artist so everything's going against this poor record. Funnily enough this single is very good. It's crafty & catchy with a nice sound & imaginative vocal toon but the song's greatest asset is the sax. I love it but I don't suppose any other people will. It's not the sort of record all the elite wankers will give in to without a fight. It reminds me of Davey Paine's Saxophone Man. The pure sound. A neat single & I recommend it.

### SPECIAL AKA: Two Tone TT7

Too Much Too Young. Guns Of Navarone.  
Longshot Kick the Bucket. Liquidator.  
Skinhead Moonstomp.

Well, let's see, I'd say that Two Tone ska group plus 4 ska oldies plus Rico Rodriguez plus live skinhead audience equals hit. But I may be wrong. Instant success from the Coventry boys, simply add airplay. This record can't fail. Five great tracks, four of them classics, with an original which could be number one on its own. The production is average although Too much too young should have been a studio version. I think that the Specials may be too young to be able to do a live single. The sound is a bit empty. Apart from that & Liquidator being too fast there are no complaints.

### SIMPLE MINDS: Zoom/Arist 325.

Changeling. Premonition.

Not the best choice for a single as there are much better tracks on the album, Reel to Reel Cacophony. Very Numan-like, very imaginative. Perhaps the most inspired stuff to come out of Scotland. All they usually come up with is the Rezillos or Rod Stewart. The song is good very haunting, a crashing, swirling song although the vocals let it down somewhat.

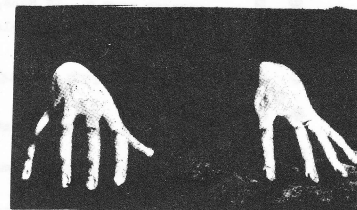
### WRECKLESS ERIC: Stiff BUY 64.

Popsong. Reconnez Cherie.

Another entertaining warble from the king of piss-heads. Chugga chugga boogie oogie beat & suprisingly enough, the nearest Eric has ever got to being in tune. It's an entertaining little song about a singer being forced to produce a pop song to order but it doesn't go very deep. Just another throwaway cingle & I fell that wreckless Eric can't take anything seriously. You can tap your feet to it. Very non-committal.

The B side is Reconnez Cherie again. Can't think why. The sleeve is as entertaining as the record itself, depicting pop artists of both the past & present.

### TOO MUCH TOO YOUNG THE SPECIAL A.K.A. LIVE!



Electricity.  
It's not worth buying if you've got  
1st. It's on Din-Disc & is very hip but  
Predictable for OM1TD, very much like the  
Red Frame White Light.  
ORCHESTRAL MANOEUVRES IN THE DARK.

TOYAH: Safari SAFE 22.  
Bird In Flight. Tribal Look.  
Excellent single. Bird In Flight is a quiet but  
very forceful song with great use of synthesiser  
& a dancey beat. The vocals are much softer & the  
whole song rises to a crescendo then a quiet end.  
Easily Toyah's best single to date. Buy it now.



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4 - 5 " " " "

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30p

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MAXIMUM SPEED 9 - secret affair interview, local bands & fanzines

ALL THE POETS - punk poetry

PANACHE 11 - toyah, adverts, mo - dettes etc. . . 32 pages!

SMALL AXE 3 - U.S. reggae, glen brown, ras karbi  
" " 4 israel vibration, isaacs, alcapone  
" " 5 king tubby, prince lincoln

I.T. 4 - ireland, opium, amsterdam, burroughs, albania!  
5 - royal family, ufo's, siberia, national front.

AFTER HOURS - fall, dogma cats, reptile ranch etc.

DAMAGED GOODS 4 - gang of 4, chords, this heat, alits, madness etc.

COBALT HATE 2 - nihilism, out of order, oppression, hate etc.

25p

POSER - PHOTOZINE'S

POSER 1 - siouxie, clash, alits

POSER 2 - mo-dettes, iggy, ruts

POSER 3 - toyah, alits.

KILL YOUR PET PUPPY - ants, tuinal, crass.

TOXIC GRAFFITY - heretics, autopsy, crass & more.

JAMMING - jam, shrink, selector, fall - 40 pages!

KILLING TIME 2 - UK Subs, Rivals, pop rivets etc.

KILLING TIME 3 - specials, spizz energi, mod sounds etc.

NIHILISTIC VICES - slaughter & the dogs, apathy, reviews, boredom

SITUATION BUTANE - strummer interview, boys, reviews, same

ALTERNATIVE SOUNDS - ramones, bron area, steel locks etc.

SAFETY IN NUMBERS - crass, gang of 4, wire, elvis, ants review etc.

ALTERNATIVE SOUNDS 13 - clique, criminal class, solid action etc.

BRASS LIP - raincoats, poison girl, kleenex, au pairs, mary melon

LET'S BE ADULT ABOUT THIS - interviews with atoms, scritti-  
door & the window etc.

POSER 4 - athletic spizz, body snatchers, uk subs.

20p

SAFE AS MILK - cure, cockney rejects, desperate bicycles

TALES OF DATLO - life with the damned, nina hagen etc.

STORY SO FAR 1 - barracudas, swell maps, essential logic etc.

THINGS IN GENERAL - passions, echo & the bunnymen, jam, mo-dettes

IMPOSSIBLE DREAM - poems, collage etc.

OW 1 - scritti pelitti, lilletes, prg vee.

OW 2 - stiff little fingers, PIL, daleks, uk decay etc.

HAREN REALITY 9 - clash, swell maps interview, unwanted

MAKING TIME - specials, cure, rivals, untamed youth.

VOICE OF BUDDHA - alits interview, stranglers, buzzcocks etc.

COOL 2 - fall, T.G., living dead, tapes info.

V SIGN 2 - spizz energi, fall, scars, crass etc.

SUBURBAN REVOLT 2 - crisis, pinpoint, london px, subs etc.

RED CRAYOLA SONGBOOK

15p

STRICTLY WHAT'S HAPPENING - alits rubbish

COMMON KNOWLEDGE - mark perry interview, mayo thompson etc.

NO CURE - essential logic, jam, deleted records, reviews.



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40p

NEXT BIG THING 9/10 - fleshtones, romantic, cramps, etc

30p

WOOL CITY ROCKER - 4 - def leopard, clash, gary glitter etc

INTERNATIONAL ANTHEM - 3 - nihilist crasszine

DANCE CRAZY - collagezine, some uh, unusual dances

PANACHE 12 - photos, toyah, carpettes, tenpole, ants etc.

25p

KILL YOUR PET PUPPY 2 - by punks for punks

MENTAL MAPPING - Different I's, interviews, etc

20p

PISSED & BROKE 4 (Bournemouth) chelsea, ants, crass

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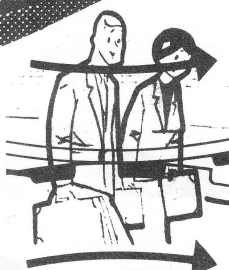
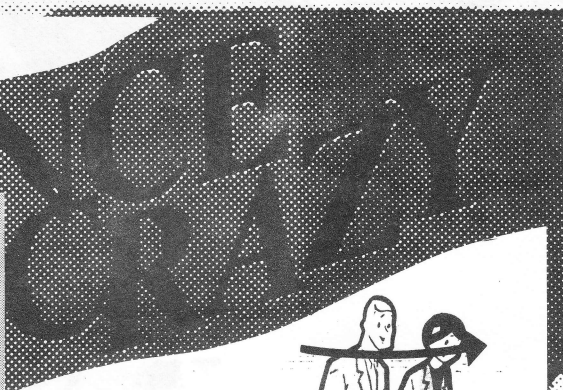
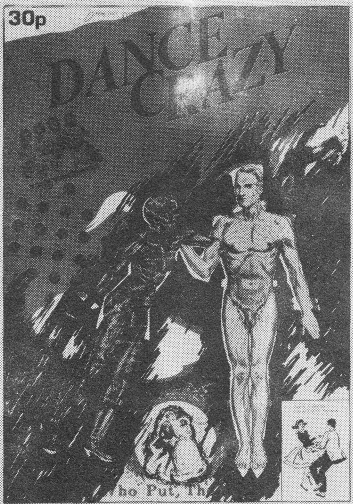
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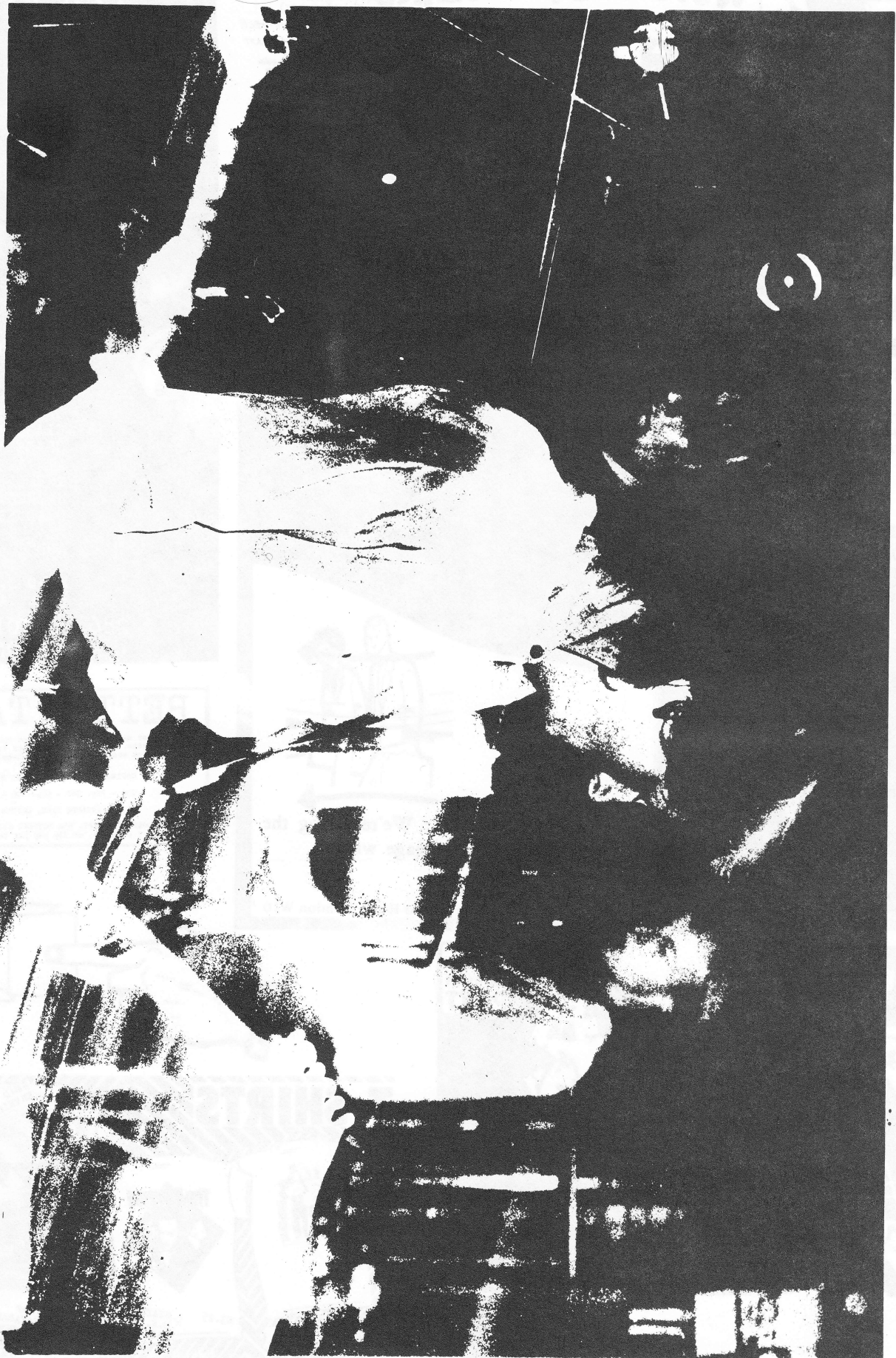
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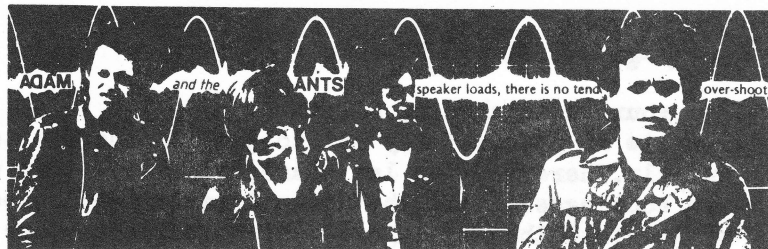


# CABINET VOLTAIRE





# ADAM OF THE ANTS.



At the time this interview took place, Adam & the Ants were;

ADAM ANT : Vocals

MATTHEW : Guitar

ANDREW WARREN : Bass

DAVID BARBE : Drums

A few days later, though, Matthew & Andrew left the band. Adam is looking for replacements & the album, "Dirk Wears White Sox" was released on Nov. 30th (see review).

QUENTIN: When did the band start?

ADAM: 1977. Well I formed a band called the B sides with Andy, the bass player in Nov. 1976. It had Andy, Me, & Lester Square & Bid from the Monochrome Set, & some drummer but that folded so I formed the Ants in early '77. We debuted at the RCA in the restaurant. We did Beat my Guest & got kicked out. Fate played the straight man & since then I've never looked back!

Q: Have there been many changes in the line up?

A: Lots. Andy the bass player has been with me since the beginning, Dave Barbe has been with me two years. Matthew's the 4th guitar player we've had & Dave's the 2nd drummer.

Q: Why haven't you released many records?

A: Well, when we started in '77, everyone wanted us to go & slam out an album. We did dodgy pills & plastic surgery on the Jubilee album purely because Brian Eno was on it & we wanted to debut with a man of that status. We felt we needed a good following first & so zerox & Dirk are our first real start. I mean I've had full control over the album, we're really happy with it.

Q: What happened with Decca?

A: We weren't dropped by Decca they just folded. I mean their A&R department just folded up & they let us go after Parisiens which was just a joke. Everyone at the time thought we were just a 100mph hardcore speed band so we put Parisiens out to say "Well think again" & they have done ever since. I preferred Lady & it was a double A side but Decca played it to Radio 1 & they said that Parisiens was better.

Q: You don't seem to do many interviews for NME etc. but have a lot to do with fanzines. Do you prefer the gutter press?

A: This question is asked a lot. The press are like most large record companies, too big for their own good. The trouble is they don't tell the truth, sometimes they are just not allowed to say, "This group is good" That happened to us. I think the fanzine is the only legitimate form of press. An uncorrupt form of reporting.

Q: What other groups do you like? Have you had any influences?

A: Influences have been very diverse. I like a lot of soul, James Brown, Otis, Tamla stuff. I like a lot of disco, it's the beat, things like Donna Summer. I consider Car Trouble to be a disco song! Of today's artists there are a few I like a lot. 6 months ago there was nothing but I'm happy to say now it's different. The Pop Group are my favourite group. I like Echo & the Bunnymen & all the Liverpool scene. They're good cos they're pretentious in an unpretentious sort of way, (laugh) They know that everyone's out to get them but they retain a certain amount of integrity. I think labels like Fast & Zoo are very healthy.



# ADAM ANT

Q: Has your music changed a lot?

A: I write in phases, I try not to jump to the end too quickly. There was the 1st phase, the early stuff which was bootlegged a lot, the doesn't matters & the beat my guests, & the fallings(?) which, incidently, are coming out on an official album, probably on Do-It. They'll be the original recordings and I'll do artwork similar to the 1st phase publicity (set of 5 badges etc That's for the kids. The second phase is what we've just completed, the album & the tour we've just finished. We like to change because I think it's important that the audience come to a gig & don't know what you're going to play. It's going to get a lot different but I think that something about the performance has got to be constant. To me a gig is a celebration, you've got to put everything into it. The graphics have changed from the whips/theatrical stuff to the Zerox Mochine bit, sort of futuristic. The vibe is constant there's a great feeling at our gigs.

Q: What do you think about violence at your gigs? British Movement etc?

A: Well I think that the B.M. or any political groups are wasting their time with our set up. We're not interested with politics, we just entertain. When people say that Adam & the ants : politics that is very hurtfull. There are a damn sight more groups who are signed to major record companies & who are in the charts who suggest violence to me. Every group has a message, Jimmy Pursey's is sociology, the Clash have their soapbox politics, but mine is sex. The album yo me is very emotional, it's also personal.

Q: What about this sex thing, whips & so on, is that personal?

A: Well, what can I say? If I it's true & I say so then you won't believe me & if I deny it you still won't. I set out to destroy certain taboos which had intruiged me for a long while. Seeing people wearing "whip in my valise" badges etc. proves I've done it.

Q: What do you think of bootlegs?

A: Any bootleg is a complement but when you buy it just remember it can never be as good as the original article. There's 31 Ant bootlegs, I've listned to them & they've got a certain charm, If the kids want them, there's nothing you can do about it, the quality though is nowhere. When bootlegs get onto ~~xxx~~ vinyl that's when you've got to stop it because that's when you get into big money. There ~~x~~ is an Ant bootleg coming out for £25 & we're gonna find out who's doing it & put a stop to it because I did the work, I wrote the songs & performed them so I want the royalties. The music belongs tous not to some crud-head hippie, they're all hippies these bootleggers.

Q: What do you think of the album?

A: I don't really ~~xxx~~ know. I've put a lot into it & Do-It, the record company, have been really good about it. I produced it with a black guy called Benny King, he's just inoreducible. He's worked with a lot of soul artists like the Olympic Runners. It's quite a suprising sound.

Q: How's Jordan?

A: She's very well actually. I see her all the time. She's still working with Vivien Westwood but she's got plans for filmwork. She's really healthy.

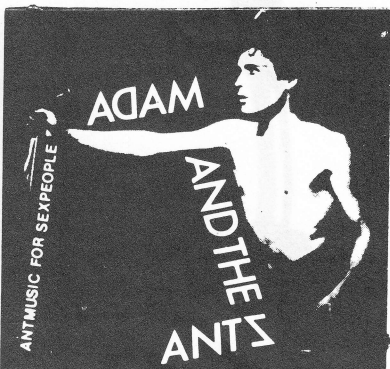
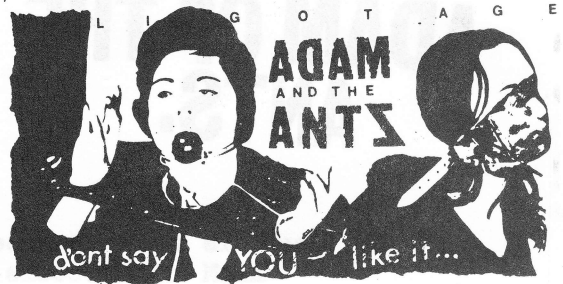
Q: Any plans for the future?

A: Well ~~xx~~ I've written a few more songs but its basically the album. We may have another tour next spring.

Q: Lastly, what would you like to say about anything to the world out there?

A: Well what can I say? I hope you like the album & good luck to all of you. Bye!

Thus we left the lovable insect. Adam Ant is a bright young lad & very helpfull too, he knows his way around in the world of rock music. On stage he is a different person and admits it. See him if you can!.....Quentin.



I could be religious if...  
you don't have to kneel down  
I could be religious if...  
a god would come & say hello  
I could be religious if...  
an angel touched me on the shoulder  
I could be religious if...  
they set the hymns to disco.  
the idea(A.Ant)





# VIOLENCE



A few weeks ago Adam Ant told me that the NME reporter who went to review his Camden Electric Ballroom gig got mugged & beaten up after the gig. I thought this was an unfortunate & isolated incident until I went to see the Damned at the same venue just before Xmas. Before the gig I was violently approached for money, fags, or tickets no less than 5 times & after losing all my small change & ciggies I ended up with no money & a bruised groin for my troubles. I was lucky. Andy, the co-editor, finished the day with no money or ticket, a badly bruised leg, & a thick lip. All this happened at about 7pm outside the tube station in front of over 50 people. No-one tried to stop the offenders, they just watched in silence. Who were these thugs? Skinheads of course. Two of the 6 were girls (only you wouldn't tell by looking at them) and when we retaliated one of them said, "You can't hit me, I'm a girl!"

What's wrong with the world that people can get away with that sort of thing just because they cut their hair, wear sexless garments, & have cockney accents? If any of the people involved read this & would like to justify their actions or if anyone else has any views on this subject I will be happy to print their views if they write to the address at the beginning of the issue.

Why is it that people who share the same musical tastes cannot get along? Music, especially the new wave was supposed to unite young people but gigs now seem to be a haven for violent types who don't enjoy music but like to make others suffer. Excellent groups like the Clash, Damned, & Madness suffer from skinhead & other sorts of followers who make potential fans too scared to go & see them. The original punks (& they were original) released their violence in their aggressive styles of dress & dance but this wave of skins are not content with that & don't know how to dance anyway, they just like to hit each other. Even Motorhead fans bang their own heads against the wall & not other peoples.

Politics should have nothing to do with either music or violence, I have nothing against a Nazi or a communist as long as they sit at home & think about it & don't just rush into the street shouting, "Hitler was right" & bop anyone who didn't agree. Now that the Sham Army has faded the British Movement skins are taking over in the popularity/unpopularity stakes. They have ruined countless gigs all over the country and are responsible for a number of black eyes & broken noses. The genuine mods, not the 'Mummy' bought me a fur lined parka & wrote Secret Affair on the back kind although they uphold the name & tradition of mods, tend to be a bit too violent for my liking & what is worse, their violence is channeled against a common enemy, the rockers. NME & Sounds tend to glorify this sort of fighting & really enjoy a 'healthy bit of aggro'. No aggro is healthy whether it be on a terrace at Palace vs. Brighton or outside the Electric Ballroom. It is a sad story when maximum Speed, the mod fanzine, actually prints reviews of bank holiday battles. All I can say is stop it!



# WHAT TO DO WITH A DEMO.

*(apart from the obvious.)*

Once someone's formed a band, written a set of songs, & played a load of gigs they soon begin to think of stardom & make a demo. Most of these are either 'garage tapes', recorded in front rooms or garages with a stereo cassette recorder, or reel to reel tapes cut at cheap 4 or 8 track studios. Whatever the quality, as long as the material is put down as the group wants these tapes can be gems. Homemade tapes, though, never seem to do justice to the performers & if you have the money, I would recommend studio tapes. The current price for studio time is about £10 per hour although you can go as cheap as £5. From this you will get a reel to reel from which you can duplicate cassettes. It is not advisable to send too many tapes as some record companies tend to 'lose' them or forget.

**BEGGAR'S BANQUET RECORDS.**  
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01 734 7195.

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292/3 High St.  
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0522 38322.

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42 Manchester St.  
W1. 01 486 7406.

Others.. ....

Two Tone (if you're ska)  
I Spy (if you're mod)  
Charly (if you're Rockabilly)  
Rocket, Virgin (if you're lucky)  
EMI (if you're daft)

I would always advise people to take the tapes up to companies personally as people will be more likely to take notice of you than if they receive a tape through the post from some band that they've never heard of. Be polite but persuasive and most of the listed companies will give you a chance. If you cannot get to any companies then try phoning to say that you've sent a tape & keep phoning until you get a definite answer. It will probably be 'no' but nevertheless keep trying other labels.

If you don't get any success then don't despair, many top bands took years to get a record out.

Remember that taking a demo to a record company means that you have about 5 mins to impress on the A&R man that you're special so make the tape compact & tight, no lengthy intros or long solos.



For information about studios try looking in the section in Musicians Only or Melody Maker.

## RECORD PRESSING.

MPA Record Company.  
118 Portland St.  
Manchester M1 4PS  
236 5903.

If no record company wants to know then if you're sure that you're destined to be stars you could always put the record out yourself. Since the New Wave small band explosion there are many record pressing companies who will press your record. The minimum amount is usually 500 copies & singles usually work out at 50p each for 500 or 35p for 1000. If you feel you can shift that quantity then it is an ideal solution. Many large bands started out making their own records, e.g. the Police, 999, Squeeze, Buzzcocks, etc. Distribution is the only problem with this method but if someone friendly, like Bonaparte or Rough Trade to do it for you then you're well away.



# MERTON PARKAS

BY IAN & ANDY. INFORMATION  
FROM INTERVIEW AT MARQUEE.  
PHOTOS BY IAN EXCEPT →

The Merton Parkas were formed about 5 years ago under the name of the Sneakers. Mick Talbot & Simon Smith were together at school & they thought of forming a band because they were both into 60's music. Mick's brother, Danny, who was 13 at the time, joined on vocals & eventually lead guitar. The present line-up is; Danny Talbot; guitar & vocals  
Mick Talbot; keyboards & vocals  
Neil Hurrell; bass  
Simon Smith; drums.

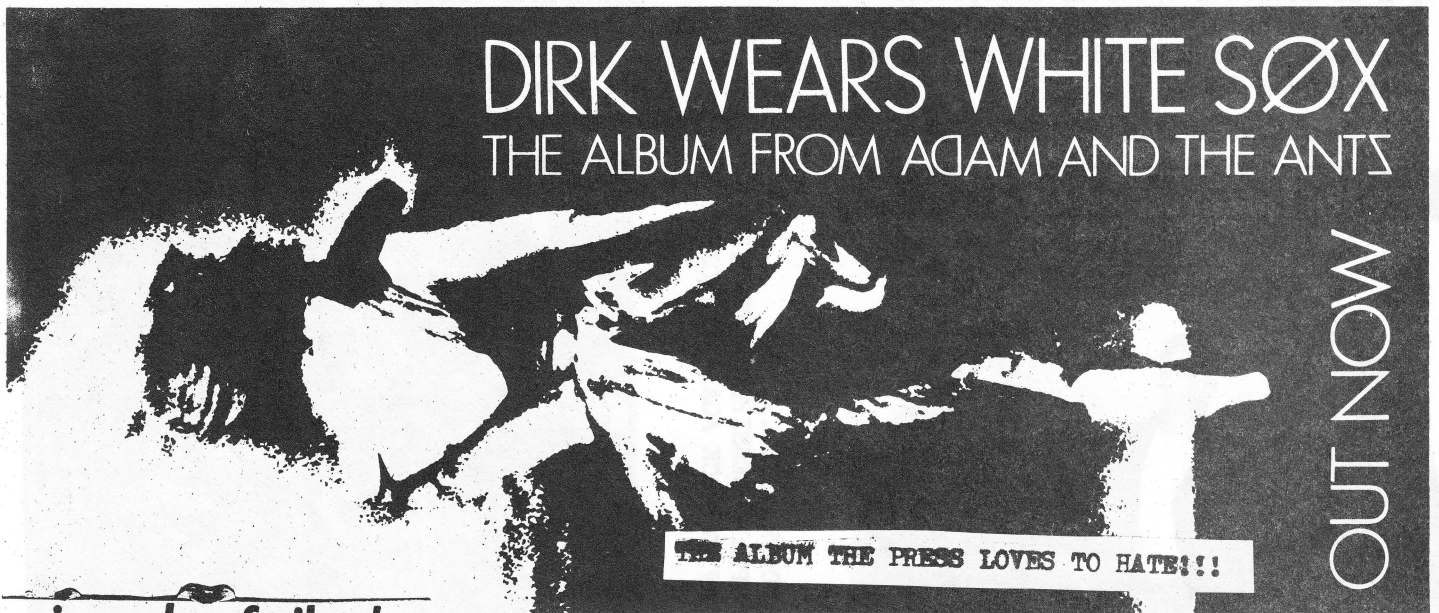


The Parkas have had a lot of stick from press & other mod groups resulting in the sicko K.A.M.P. (kill all Merton Parkas) formed by the bigots at Maximum Speed. Everyone says that they are just bandwagon jumpers playing pop music. That is not true as anyone doing a bit of research will find out. The Parkas have been playing the same music for years now & narrowly missed being roped into the Power-Pop non-event in '78 headed by the Pleasers & the Dazzlers. In fact they were pretty pissed off with the '70's scene & lived in the 60's playing mod music in & around Merton until Mick saw the Jam at the Red Cow & Danny saw the Chords at a party. This got them into the present mod scene but then out of it rather quickly. The trouble was they were better than the others, perhaps a bit too commercial, but they soon built up a hardcore following of both punks & mods. This following are still loyal & vice-versa, this was shown at their recent Chelsea Art College gig when one original punk fan was attacked. Danny leaped into the audience with his guitar & stopped the fight.

The name change from the sneakers to the Merton Parkas followed the mod revival but the band are anxious to stress that they are not a pop group or bandwagon jumpers but are just a 60's band, short of a label, they say, mod will do.



## DIRK WEARS WHITE SØX THE ALBUM FROM ADAM AND THE ANTS



THE ALBUM THE PRESS LOVES TO HATE!!!

OUT NOW

### nine plan failed

after nine years in the army they took away his brain they tattooed "defect" on his brow and signed him up again he killed ten thousand germans a hundred japanese a family of lunatics and a lot of portugese nine plan failed

versatility of Adam's art.

His work merits dismissal because it fails to live up to his ambition, but his cleverness, his expert usage of words, his ability to hold distorted mirrors up to nagging conventions, deserves more serious attention than has so far gone his way. Abrupt dismissal adds weighty

seriously than the three four. His mock-heroic escape into an improbable and meticulously immoral Ant-mythology is to some extent justified. Previous critics' casual dismissal of Adam, based on his superficial sensationalism of the Ants' choked erotica and falsely assumed fascists fascination, ignored the

skywards.

Adam is ambitiously curious, but that's not enough. You can admire the skill of it all, but he creates no tension, no disorder; he does not innovate, so he continually fails to incite or inspire.

No amount of enigmatic

with its oblique semi-surreal tactical masochisms pains to point tragic, trivial, doesn't succumb consistently to complexity a life; it's always over-confident cowardly. it c

The new Merton Parkas' first big mistake was the release of their single, You Need Wheels. This track was a bad choice, being a very commercial single. The production, too, was rather wimpy & although the record was a commercial success it gained them a bad reputation amongst other jealous mod bands. When asked why their single didn't go down too well with the mods they said, When you say 'mods' you mean the select few who think that what they say is gospel. We've always said that we're a pop band.

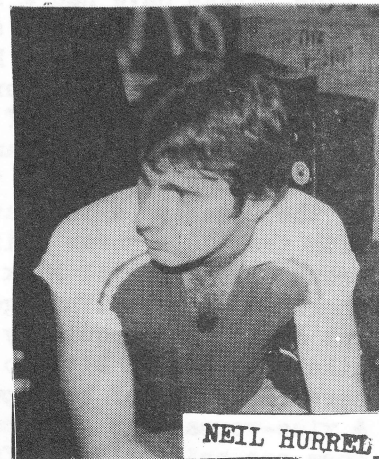
This they proved with their album, Face in the Crowd, which had some excellent songs once again watered down by the production. To see them live you realise that their songs have been wasted on vinyl. To me all mod music is pop music & secret Affair try to dispute this even though they have released 2 pure pop singles with fake live audiences on them & they still try to be a cool punk band. Ian Page (Paine) cannot say that he has always been a mod because he used to play in a 1-2-3-4 thrash thrash punk band called the New Hearts.

The Parkas' influences are normal enough, Mick-Motown & British beat stuff. Danny—I like a lot of jazz, some 50's stuff & Bowie. Hunkey Dory was the best album. Mick says, "I thought the Spiders were the best band ever. We've all been in different groups at one time or another. We used to jam around a lot at school & up the youth clubs & eventually working men's clubs around Wimbledon & Merton."

The Parkas have been slagged off for playing too many covers but Danny is keen to stress that they do not just rip the songs off, they always try to add something. Their covers include; Tears of a clown (the only cover that they've recorded) Steppin Stone & Do You Love Me? So far they have released 3 singles & one album all on Beggar's Banquet. They are You Need Wheels, Plastic Smile, & Give it to me Now. They have a new tour & perhaps a single out in about a month.



MICK TALBOT



NEIL HURREL

Below is the PHOTOS, whose 1st single, I'm so attractive/Guitar Hero, available on CBS records (CBS 7984) is the prize in our rock photo competition, details on page 3. Good Luck.

THE PHOTOS: WENDY, OLLIE, STEVE, DAVE.

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#### The PHOTOS



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MORE JUNK!!





# ALBUMS

TALKING HEADS...FEAR OF MUSIC...Sire SRK 6076.

This album is very difficult to describe. On the surface it seems like total crud but it has a certain something that I like. It has its good points but does tend to become monotonous after a while. It's alright as background music or dance stuff with pumping, disco-type drum beat. Each song seems to find a sound or a riff & just improvise. It's easy to believe that most of the songs came out of Jamming. The voice is wierd, sort of strained but that makes it more interesting to listen to. Lots of repetition, distorted lyrics. Funny how Sounds & NME have latched onto it because it's good but not that special, perhaps it's just hip. This album promised so much especially with the BBC documentary on the group.

I ZIMBRA, the first track is just like a slightly pretentious Chic song but an excellent disco song if you like that sort of thing. The lyrics are:

gaji beri bimba clandridi  
cauli lonni cadori gadjam  
a bim beri glassala glandride  
e glassala tuffm i zimbra.

Catchy eh? The tracks roll on. MIND, PAPER, CITIES, LIFE DURING WARTIME, you hardly notice that the song's changed. The beat's too similar. It carries on throughout the album. The lyrics are clever & witty but somehow they don't seem to fit in with the music. Electric Guitar is the best track on the album with a great bass sound. In fact the bass is one of the album's best qualities. The guitars are very indistinct, they're too tinny & quiet. Brian Eno has improved the production slightly on the first 2 albums but in content the group have not come very far since Psycho Killer. Verdict? The whole album should be condensed into a single, it's too drawn out.

ADAM & THE ANTS...DIRK WEARS WHITE SOX...DO-IT RIDE 3.

Many people have waited 3 years for this album & it was certainly no anticlimax. Perhaps the best album to come out of new wave & certainly very musically accomplished. The best way to describe it is 'mutated pop'. Adam Ant takes established subjects such as religion, sex, modern music & even motorists & distorts them, stretching certain areas or tying taboos in knots. Some tracks are light-hearted, (CARTROUBLE) some disturbing, (THE IDEA) & some are blatantly offensive. CLEOPATRA refers to the queen's sexual appetite & DAY I MET GOD talks about the size of God's knob. But all this does not affect the actual music one bit.

The album starts off in classic style with a simple bass drum beat, joined by hand claps in true disco fashion, then a bass leads into the first song, CARTROUBLE, perhaps the best track on the album. An off beat, jumpy song about fanatical car owners. Next comes DIGITAL TENDERNESS and a complete change in Adam's voice. He is a very versatile singer & no 2 songs sound the same. Next NINE PLAN FAILED takes the piss out of the army & wars. It has a classic bass riff which is bound to please. DAY I MET GOD is an excellent track which sounds a bit like the Bananaramas. TABLETALK is unique, a slow very sexual song, with a great crescendo of echoed vocals & treble guitar. It speaks for Ant People everywhere. I love it. Side 2 starts off badly, though with 3 duff tracks, they seem to distort musical boundaries too much, CLEOPATRA, CATHOLIC DAY, & NEVER TRUST A MAN are not up to Ant standard. ANIMALS & MEN combines noises & a fixation on Italy with a faster music score to good effect. Very new wave. FAMILY OF NOISE is a much more commercial song with a good beat & disco guitar part. It shreds pop music like a jigsaw then pieces it together wrong: 'A lot of people in this great big world

just searching for the 'pure sound'  
they're just looking to the machine  
they don't listen to the noise.'

THE IDEA is haunting, disturbing. The bass becomes more distorted as the song goes on, the song more frantic, more distressed. The whole album starts clean, with a pure disco song, & then the music is more & more mutated. The album distorts life & most form of modern music

& the Ants represent modern music. They are not just another punk band playing 3 chord shit that belongs to 1976.

43 Clifton Rd London.

RMS Studio is a comfortable yet hardworking studio situated 5 mins walk from Selhurst Station & a stone's throw from Crystal Palace Football Ground. It is a very reasonable 8 track studio with all mod cons for only £5.50 per hour plus VAT. It is currently being used by the Damned & has seen such artists as the UK Subs & Kirsty McColl. The engineer is friendly & helpful & I recommend it to both the beginner or semi-pro. Check them out at 43 Clifton Rd London.

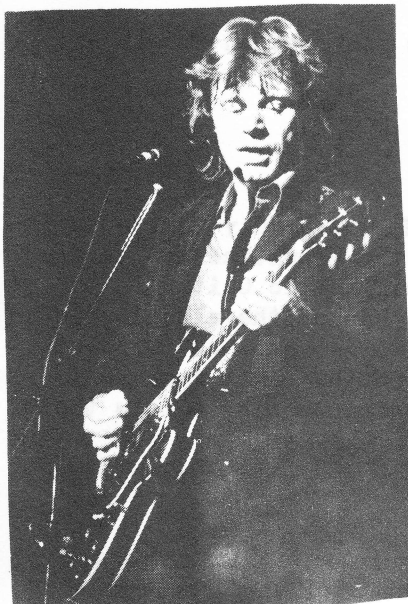
# WHAT HAPPENED...

DAVE EDMUNDS & NICK LOWE: ROCKPILE.....BRIGHTON TOP RANK.....18th FEBRUARY 1980.

The Fabulous Thunderbirds, the support band provided an accomplished, if not cheeky R&B set with perhaps a bit too much harp action but some great songs. There was one great song about a dance called the crow. Watch out for their single on Chrysalis. The Thunderbirds provided an excellent build up to Rockpile's set.

Rockpile were everything you could hope for, professional, entertaining, ice cool & very mature. With 2 artists' songs to choose from there were plenty of well known tracks & they played every song that I hoped they would. You name it & they knocked it out with such style, cool & gusto that I was left bewildered. Hardly a gap between songs & always a cheer with each old favourite. Lots of favourites there were too, So It Goes, Heart Of The City, Queen Of Hearts, Girls Talk, Cracking Up, Singing The Blues, I Hear You Knocking, Crawling From The Wreckage, & of course, I Knew The Bride. Dave Edmunds seemed to have the upper hand, he was so cool & calculated & he couldn't do a thing wrong even down to playing the solo from rock around the clock to the boogie beat of Singing The Blues. Nick Lowe looked a bit messy but had the audience just where he wanted them. He did persist in giving thumbs up signs left, right & centre. The Top Rank was packed out & there was an easy-going, happy feeling, not a bouncer in sight. Rockpile seemed to attract a basically normal crowd with occasional ted or rocker but I couldn't help thinking that a lot of people were missing out on a very good band because of Dave Edmunds' pop success or because Nick Lowe has got long hair. They are still a good band who do play something a bit more gutsy & full than just pop R&B.

VERDICT: See Rockpile without fail, don't just act too hip to care see them & give them a fair trial.



SID VICIOUS MEMORIAL MARCH. Organiser, Pat Marc. 2nd FEBRUARY 1980.

## SID

The march was organised to commemorate the first anniversary of the death of John Simon Richie, alias Sid Vicious, who died of an overdose on 2nd February 1979, whilst on bail, awaiting trial for the murder of Nancy Spungden. The actual march, which started 15 minutes late, consisted of about 1000 assorted punks & skinheads, plus 100 policemen drafted in from north London to deal with any mis-conducts which may happen on the way. The procession of dyed-haired, bondage-clad, glue-sniffin' youngsters ambled off towards Marble Arch, sandwiched between the boys in blue. Occasionally an anti-mod song was broken into making any passing parkas tremble in their hush-puppies. The whole spectacle was followed by trendy-looking photographers clicking their Nikons. The march frequently spilled onto the roads causing one or two close encounters with double-decker buses or tourist coaches full of wide-eyed americans itching to tell the folks back home.

At Hyde Park evening halted as a group of skinheads broke away into a nazi contingent & started chanting Zeig Hiel & saluting. They started picking on the mourning punks & a fight broke out. Pat Marc stopped the flying fists by separating the 2 groups & parading between them. Eventually the skins were escorted out of Hyde Park by the police & the march continued. Sid was completely forgotten from then on & chaos ruled.

knocking Saturday afternoon shoppers flying. Anarchy was the word. The destination was Carnaby Street but few people reached there because the police began to gain control by a more violent fashion. Arrests were made & shop windows were shattered as were the hopes of those wishing to remember Sid in a civilised way. Eventually rain started to dampen things & people began to start making for home.

Thus the afternoon ended with no tribute to sid but a good story to tell in the pub that night & to read in the Sunday papers the next day.

TIM pussy cat RACHEL-







If you're reading this to find out what's inside then stop now & buy this fanzine! This is for people who have already read the junk inside.

I expect you've all read the news about Malcolm McLaren has taken over Adam & the Ants & sacked Adam because he wouldn't become a Glitterbest puppet. All I can say is well done Adam & silly Ants for being so gullible as to play the game. Adam already has a new band & manager, Falcon Stuart, from X-Ray Spex & he is retaining the name. Everyone knows that McLaren cannot sing to save his life or else he would have been the pistols' vocalist. The man must be a joker.

Right, now you've read this trash you say, "That was awful, I could do better." All I can say is, "Go on then!" Millions of people could do better but they just can't be bothered. The whole point of a fanzine is that anyone could do better, no-one is a famous journalist in a plush office writing for NME, Sounds, etc. We rely on people like you to buy rot like this to keep us going, not because it is value for money or exceptionally informative but because it is a very crude form of art. We're not anti-NME or anti-establishment but trying to be constructive & make something, (not money I add) Well, thanks for reading this, thanks for your 25p cause you've just been ripped off, & so have I.



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