

CRASS CRISIS EPILEPTICS LAST WORDS SLF SPIZZ

IT'S DRY ROT

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no cover but this page of writing instead. sorry about the lack of photos. this issues
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SOD MOD! Especially the Merton Parkas. Just cause the decide to stop being power pop and become mods ever ybody wants to know about them. Well heres some band from Merton/Morden SW19 and they're ALL better than those poxy mods. THE PROLES played thier first gig which was pretty bad at the Link Club, 23.3.79. The lineup then was John, guitar/Lawrence, bass/Dave, drum and Mordens onw answer to J. Rotten, Terry Fied, aka Dave F. They did Ramones and Lurkers numbers plus several of thier own, but the sound was a disater & they wre crap. However.. thier third and 1st gig to date, exactly two months later, and they had improved beyond recognition, and now had a set which was more than half thier own, this being the best of the set. John and Lawrence formed the band with the hope of recreating some of the spirit of 77, and why not its better than 1960 whatever it was. The two Dves left in May, but they now have a new drummer, and are audi tioning singers. They play only for the enjoy ment of it and lost £26 at one gig hiring equipment.



DOGGY RYAN is Morden Patrik Fitzgerald and is MAJIC. ~~scrambled~~ ~~acne~~ **REVS, ADGE.** when they were good
RIOT are all arond 13 exept for Terry Fied (ex Prole) and if you keep that in mind they aint bad. THE F4 are soulboys whose own set isnt bad, but when they do other peoples stuff like Cranked up really high of Feel the Pain they sound like heavy metal. THE UNKNOWN-pvc trousers, TRB, Mod, soft pop, crap. As punk as Dollar. BELGRADE used to be great, but now I'm wondering.

BELGRADE REMAINS. JULY 1979



They seem to go purposely out of thier way to be "different" and "disturbing". They like the Godd Mis sionaries, PIL, The Pack, and Fashion, and are heavily influenced by them. When they're good they are excel ent, but otherwise the songs (all selfpenned bar Chainsmoking by Subway Sect) are long, cliched and boring. SCRAMBLED ACNE got mentioned in sounds. Big Deal. This band used to be like a better version of the Lurkers and better live than many big bands. BUT.. they started getting clever, slower and adding more lead guitar solss, and now they've turned into across between the Boys and Racey by adding keyboa rds. Progression inevitable disproved? Hardly. BARRY NORMAL are boring and worse than Belgrade at trying to be wierd. THE VDUs are poppy. Geoff and Mic helle are good singers but the rest of its like soft rock with a mod guitarist. DYNO ROD what a name this band went for about 6 months in early 77 and arexsomething of a cult. Like the Swell Maps would be if they wre any good. Finally THE RED PLAGUE, two bands in one, who are minus a ~~drummer~~. They are practising like mad and shold be doing a gig soon. they do thier own "fanzine" (?) NO GLUE/NO GLUE which is really funny and avail-? exactly what you'd expect able from me. (They only did 15 copies though).

1-r gerbil/vince/boris/chris/mike/p

from a band with such a winnerful moniker. A drum burst, some powerchords and a onea, twoa. threea Lurkerama with gloriously silly strangled ferret vocals. Surrey punks disprove 'Progression Inevitable' Theory! 'Poor Cow' is almost a note for note blag from 'I Wanna Be Me' which allows one to assume they're heavily influenced by the Sex Pistols!

STOP PRESS (haha just like in the real papers). I spoke to Penny Rimbaud 17.9.79 and he tells me they have finished the new record. It is three sides at 45rpm containing 20 new tracks, and a 22-live side (At the No.1 Club, the Angel). Its only £3. He also says the trouble at their last Conway Hall gig was smashed by members of the SWP to forced thier way in to kick any skin in sight, but despite this the ban has been lifted. Crass gigs go like this: SWINDON 22/9, NORTHAMPTON 29/9 NEWPORT 3/10 BRADFORD 7/ possibly IPSWICH 12/10. The next London gig isnt likely to be until the 3/11, where the venue could be the Marquee, if they will lower thier prices suffienctly. Crass also are trying to sort out gigs with admission as low as 25p.

ACNE

CRASS STOP PRESS DRY ROT ROT

THE LICKS -> - THE EPILEPTICS

COLIN-VOCALS, KEVIN-GUITAR, DEREK-BASS, RICHARD-DRUMS.....

THE EPILEPTICS were a band I'd wanted to see again for a long time, in fact since May when they supported CRASS at Conway Hall. Then at Colombo Hall Paul from Rayleigh gave me their phone number. Colin said come down and see us rehearse and then do the interview so after a second chance of hearing amazing numbers like 1970s, Target, Mental from before and some equally great new ones it was off to the pub....

rc: SO WHEN'S THE NEXT LONDON GIG?

Colin: Well we haven't actually got one, but we were hoping to get a lot for when the single comes out.

rc: THE STORTBEAT SINGLE, OR THE ONE YOU WERE GOING TO DO FOR CRASS?

Colin: The Stortbeat one. 1970's, with System Rejects/Hitler was a nazi.

rc: WELL WHAT'S GOING TO HAPPEN ABOUT THE ONE ON CRASS'S LABEL?

Colin: They asked us to do a single the day before we went to record the Stortbeat one, otherwise we probably wouldn't have done the Stortbeat, but Crass wanted us to do a 6 track 33 1/3 record.

rc: WHEN DID THE BAND START?

Colin: In about 1978, March or April-

Derek: It was 1977! We were still at school-

Colin: We never had a group though-

Derek: Yes we did! It was up in Clives bedroom then.

Colin: I got a guitar and couldn't play it, so I gave it to him (Clive), and Derek just used to come round and annoy us, to this bloke's bedroom, and we said he should play bass for us, but he said playing bass was a morons job, and he still has trouble with it now! Then this guitarist here (Kevin) used to be in a punk band round here in 1976, called The Daleks, and he said if we ever wanted to kick the other guitarist out he'd help play for us, so we did. This other bloke did write the tunes to Hitler was a Nazi and Anarchist 69.

Kevin: I'd liked them since I saw the name sprayed on a bin in the shopping centre!

rc: WHAT HAPPENED ABOUT YOUR OLD 'MANAGER', HE WAS TRYING TO SUE YOU OR SOMETHING...

Colin: Well he wasn't really a manager, we just called him that for something to call him, I mean he only got us two gigs, and they were both contests- we sorted all the Crass gigs ourselves.

rc: HOW DO YOU GO ABOUT WRITING SONGS? COLIN DOING THE WORDS AND THE REST OF YOU...

Derek: No, he (Kevin) does very complicated stuff which I can't do the bass to!

Kevin: All Colins songs are about being mental...

rc: IT ALL SEEMS TO BE HAPPENING ROUND HERE, WITH YOU, CRASS, POISONS AND ALL THE OTHER SMALL BANDS..

Kevin: It is good round here this year but last year it was only the Sodz.

rc: ARE THERE MANY PUNKS ROUND HERE?

Colin: About three in Stortford, and ten in Harlow!

rc: WHAT ABOUT MUSICAL INFLUENCES?

Andy: Well I like reggae, Joy Division,

Colin: Anything except heavy metal!

rc: IF YOU DO SIGN UP WITH STORTBEAT, HOW LONG UNTILL THE SINGLES OUT?

Colin: Three to four weeks, IF we sign.

rc: WHAT IF YOU DONT?

Kevin: We'll take it to Crass and ask them to do it.

rc: SO YOU'RE THE LICKS NOW

Derek: Yeah, I mean the Epileptics wasn't a nice name.. it did prejudice people..

Colin: We got a stropmy letter from the British Epilepsy Ass. because they saw the posters for the Bradford gig, which we never did cause the van broke down..

Kevin: "Concieted jocularitiy" they accused us of..

Derek: They said every member of the group had to be an epileptic if we were to continue using the name.

Kevin: I think that's stupid! I mean, like if we all had one leg each and called ourselves the Amputees, people would just feel sorry for us. I mean what's the point?

Derek: Anyway, I don't think the name matters.

rc: HOW OFTEN DO YOU MANAGE TO DO GIGS? AND ABOUT HOW MANY HAVE YOU DONE NOW?

Colin: We first did a gig with Crass in a place called the Basement, just down the road from Conway Hall in Sept. 78, and since then we've been watching the audience grow. The first time we saw them we thought they were Nazis, black uniforms and all that....

TUBE DISASTER

I AM mental

TARGET

EPILEPTICS System Rejects

KEVIN

COLIN

THE

LIKKS

FRICH.
DEREK

COLIN

EPILKPKS



THE LICKS

Smash guitar solos

BISHOP'S STORTFORD 504447

Colin:and all that,then they started singing Punk Is Dead and I thought 'yeah'.I went up to the bass player to ask for a badge,and then asked if we could support them,so he gave us their adress and said comeround and we'll see if we like it..anyway we didn't go round there,but in January they rang up and said would we do a gig in Bradford with them.Bradford was miles away and the van broke down,and we got there about 11.30,but they gave us a tenner for turning up.Then we did a gig at this teds place,The Railway, and at that time no punks were coming to see us cause we didn't come from Harlow.Then it was Deptford,that turned out to be a shambles..

ANDY PANDY

Kevin:Didn't we do Conway Hall before Deptford?
Colin:oh yes,we did.Anyway,Deptford was a mess.It was going to be from 12 to 12, and then 2 to 12 and they still expected all the bands could all play..

1970S

Kevin:Then it was Stonehenge,with Crass-
Derek:Rayliegh was first!

Kevin:Yeah,this 'manager'bloke got us into a melody maker contest down there!We came on first and reakly went down well with the crowd all pogoing,but we came last.One of the judges was a Bay city roller.

Colin:Then it was Stonehenge,which was another shambles,when they said we'd be on at eleven and then changed it to two,plus we weren't prepared,I mean Crass had tents and all that but we didn't know..After that was a gig at Ealing broadway with the Satelites, who were nazi but didnt say so until suddenly they started shouting seig heill and all their lot started throwing chairs through windows and in the end ethey had police with dogs down there.

Kevin:We've been slagged off a lot locally,because we werent from Harlow,cause we were anti-Stortbeat,until everyone came round to our way of thinking,cause of being too popular round here,cause we had a bloke in from Saffron Waldon and he wasnt from Harlow-

Colin:Punks round here tend toget on your tit.Its all very cliquey.

Kevin:Also we've never been trendy like some bands round here,which I thibk is good. I mean when we were popular for that bit and doing a concert a week we were just rat- it, out,not caring what it sounded like and getting shitty.

DO YOU THINK WHEN THE SINGLES OUT STORTBEAT WILL ORGANISE MORE LONDON GIGS FOR YOU

Kevin:They might do..

Colin:The thing is,with a single out it'll be easier to get gigs.Before we did send a tape to John Peel and he liked it but John Walters didnt.

Kevin:We got a hoax call saying we'd got a session.In the end it turned out to be one of the 'managers' mates having us on.

Derek:Well I've got to go-guitar lessens-don't put that down!.

HONK
BLEEP
FIZZ
BLEEP
BOING

SPECIAL GUEST COLUMNIST
THE RT. HON.

EDWARD HEATH MP

BLEEP

I DONT LIKE MOT, BUT ITS STILL BETTER THAN SOME IDIOT GOING HONK BLEEPBOING & SINGING ABOUT CARS.

ROT

THE SENSATIONAL CAPTAIN ARMPIT

TERRORIZES THE STREETS OF A MODERN METROPOLIS!



A SWEEPING SUCCESS: Stage manager Stephen Moy, 22 Drumalike Ridge, Worcester Park; Dave Barnett, drums, of 15A Laurel Road, Raynes Park; John Higgins, guitar, 142 Westway, SW20 and Dave Fergusson of no fixed abode (usually a railway carriage). John's brother Lawrence, bass, was on his way home when the photograph was taken.

Punks who played for free

— AND THEN SWEEP UP

We're not joking either, for when one of South-West London's latest punk rock bands, the Proles, played at a concert in the Link youth club in Edge Hill, Wimbledon, last week they played for free. And it cost them £26 out of their own pockets to hire the equipment.

And just to prove that all punks don't revel in muck, they helped to sweep up afterwards. Earlier they had been a sweeping success in a different way and took several encores.

The Proles believe strongly that punk has become too commercialised, with many of the top bands charging such high fees that many youngsters cannot afford the £3 that is often charged for seats at concerts.

The group can't afford to pay £26 for equipment every time they do a gig but they will play anywhere just for expenses. Punk, they reckon, should be like it was when it all started, with musicians doing their own things when, where and how they want to. To contact the band, telephone 947 7894 or 543 2330.



AD1984

ROCK AGAINST THE NUCLEAR HOLOCAUST

After being conned at the Nashville into thinking that Toyah were playing only to be confronted by the Psychadelic Furs, we went to this concert (AD1984) at Fulham Greyhound in not quite such an enthusiastic mood as usual. Anyway, after a heavy metal disco, it was announced that the support band hadn't turned up. Then this bloke got on stage and started talking about fun things like meltdowns, which I still don't know what they are as some bigmouth was shouting his mouth of in my ear. The gig was against nuclear power with loads of interesting leaflets. The group hit (?) stage dressed in semi-Crass uniforms, except the singer had to be different and have a red suit, and set up. They have one guitarist, drummer, keyboard player and singer, and a lead bass (???) and ordinary bass. The lead bassist sits down and has millions of pedals that make some really wierd noises. They do a set that seems to be wholly numbers against nuclear energy with titles like White Hot Melted down, Darkest Night, and thier single on Voyage, the Russians are Coming. The set is good but all the numbers are a bit long, the singer keeps lapsing into heavymetal style vocals and the lead bass could do with being a bit less to the front. Also they didnt finish until 11, which meant we had to leave before the end. Anyway, they were better than the Police, who also played that night.

1984



outside! CONT. NEXT WEEK!
the bog door being locked from
"TRAP!" and the sound of
ON WALKED RIGHT INTO MY
tairs...and then... "HAAHAHA"
s heard lumbering up the
Lys open. A huge figure
og. Suddenly the door
neak upstairs into the
ntrepid crime fighters
LL goes quiet. The four
ing. The engine stops and
sound of a moped approach
stands still. It is the
heard... still. Everyone
at that moment a sound
exile", suggests worm, but
cover up for him going ta
need. "perhaps it's just a
for the crime, or who could
crys to think of a reason
as they look round C.A.
for 24.59 hours a day.
new and lovingly polished
of the house looks brand
then floor. All the rest
dinner lying on the kit-
a scuffle is someone
red, and the only sign of
over to the scene of the
into the trolley and fly
ment stolen; they all be
mopped and all his equi
superstars has been kid
of merton's heavymetal
quickly explains that on
Doc?" said Armpit. Bore
The Woodstock. "What's up
tonar Bore's house, atlas
ey outside police come
charged satansburys troll
pull up in the turbo-
ming of brakes, the boys
ARMPIIT!... with a screa
dina dina dina dina dina
dina dina dina dina dina
dina dina dina dina dina
on boys!
we'll be right over; come
C.A. armpit speaking... ok
the Armpit phone ringeth
ing to Rolf Harrie when
Red and Worm are listen-
Capt. Armpit and the boys
vative zone;... meanwhile
exclusive bubble conser-
a house in the refuse/
the LOUDSPEAKERS out or
Whats this! A man carry-
??? (diddle diddle dumm)
and all is well. Or is it
A PEACEFUL DAY IN SW19,
STARRING CAPT. ARMPIT!
Dinner

CRISIS

CRISIS



21.7.79 in Brixton. Crisis are having a meeting with two Norwegians to discuss their upcoming tour of the country. After going to the wrong house we eventually found them and started the interview with Doug, Lester, Luke and Tony of the band plus some mates.

Q: HOW LONG HAVE YOU BEEN GOING AS CRISIS?

Doug: Well there's three original members left now, Tony Lester and Me, we lost quite a few drummers and a singer, so about the beginning of 1977.

Lest: We used to be good then!

Q: HOW DID YOU MANAGE TO PUT THE SINGLE OUT?

Doug: Well, what happened was, Peckham Action Group rang us up and asked us to do a march for them and their campaign against the town hall. We did the march, and then a week or two later they rang up again and said "We're thinking of putting out a single", so I said "Oh, Fab" and didn't really think much more about it until suddenly they rang up again and asked if we'd written anything yet, so I said no. Lester and I decided to phone Tony because we thought we thought they might be quite serious about the record, and in 5 seconds he'd written the songs so we were alright!

Q: WHO WRITES THE SONGS THEN?

Doug: The basic bits are me and Tony, but everyone else puts in their bit to contribute to it.

Lest: I'm the one that makes them sound good.

Q: WHEN YOU STARTED, WAS IT BECAUSE YOU ALL HAD THE SAME THING IN COMMON POLITICALLY, OR WAS IT BECAUSE OF, LIKE THE PUNK THING?

Doug: It was really a mixture of them both, but what I wish was that the left would see us on their side instead of the enemy. I mean we feel more alienated at their gigs than ordinary ones. They don't give us any credit, and the money we get they don't even donate in our name!

Q: WOULD YOU SAY THEN THAT THEY ARE JUST USING YOU?

Doug: Yeah, most of them couldn't give a fuck. The Left in general are really weird, they're still scared of punk, and that's why a lot of progress hasn't been made.

Q: POLITICAL PROGRESS OR FOR THE BAND?

Doug: No, for the punk movement.

Q: WELL WHAT PROGRESS WOULD YOU HAVE LIKED TO HAVE SEEN?

Doug: I personally would have liked to have seen it become a vanguard, all that's happened is that the right wing now have got a strong base in punk.

Q: AT CROYDON, THE ORGANISERS TRIED TO CHUCK YOU OFF-

Doug: Yeah! That was really bad. We saved that gig. That morning they rang us up and said they were hiring a 1000 watt p.a., so we need not bring along our 100 watt. We went up there, and what do you know, they'd got a 100 watt with no mikes or leads, and said "This is the best we could do" Yet they had told me a couple of hours earlier they were getting the 1000 watt. So I was really pissed off and decided we'd go back to Woking to get our p.a. which was a 2-3 hour drive, there and back, and even after that, they quibbled. They wouldn't even give us the money we had asked for, which was dirt cheap, £50 or something around there, dirt cheap considering as a group we didn't make anything out of the gig plus going back and forth and all the other hassles. They just turned around and said "Look at all the hassles WEVE had!" and it was only their fault, after boasting about being the most organised RAR group in the country, and then, when we eventually went on stage around 11, some policemen appeared, and these people were totally intimidated and started saying "Quick, call off the gig", and trying to pull us off stage!.....

NORWAY

INTERVIEW ———→

NORWAY... CRISIS returned from Norway on the 18th. after playing around 20 gigs out there, to good receptions, except for the fact that no-one moves about out there, and in the places with seats they're forced to sit down by bouncers. They did the concerts with the reggae band SIGNUS, and supported by Norwegian bands, those the band liked being The Belsen Boys, and Norwegian Cramp, both of whom play totally self penned sets rather than loads of other people's stuff, which most other bands did. The new single WHITE YOUTH/UK 79 should be out within a week. (NO CONCERTS IN ENGLAND LINED UP)

CRISIS

THIS IS THE ONE
EVERYBODY WANTS

CRISIS

Q: WHAT REALLY HAPPENED AT ACKLAM HALL?

Doug: It was a mixture of things, but it was a real seige.

CRISIS

Tony: There were skinheads, lads and blacks, about $\frac{1}{3}$ of each.

Doug: Some of them there just to wreck the place. It seems that people got other people to go down there just for a bit of punk-bashing - not a political thing, although there were members of the NF in the crowd. It wasn't skins v. punks, cause there were skins INSIDE, fighting those outside. It was a really confusing situation, but what can you do?

Q: HAD YOU HAD THAT TROUBLE BEFORE?

Doug: Similar, but never as bad, like at High Wickham where people wearing SKAN badges had been told we were NF. Most of the fighting that (Acklam) night was down to the group and its main supporters. The stewards all left just before 11 to get the last train home, and if RAR say they knew something like that was going to happen they could have told us.

Q: DO YOU TRY TO PUT OUT AN IMAGE OF BEING "PUNK"?

Luke: I think punks an attitude, not the way you dress.

Doug: It's like two and a half years old now, and you've still got all the girls looking like Souxie, tortan bondage trousers etc.

Q: DO YOU LISTEN TO OTHER NEWWAVE BANDS?

AM: NO!

Q: NEXT SINGLE AT ALL?

Luke: White Youth/UK 79

Doug: The sleeves really "fab"

Q: YOU SAY YOU WANT TO PROGRESS MUSICALLY. HOW?

Doug: Just naturally.

Lest: You can't contrive it.

Q: BUT DO YOU SEE YOURSELVES CHANGING MUSICALLY?

Doug: Oh yes, we're changing all the time

Luke: Going back to this punk thing, your average punk walks into a Crisis gig, for RAR, and there's all this political stuff hitting him from all angles.

He doesn't know fuck all about it, and before the group come on, some guy gets up and starts babbling on about Zimbabwe and all that, and this bloke gets really confused. I think if we did a 'straight' gig we'd get across better. People don't think we're punks, they just see us as being mixed up in all this political stuff. At a lot of our gigs people stand there confused, they like what we're putting across, but there's other people shoving leaflets in their hands, and, I don't know, a lot of them say why don't you play the Marquee or somewhere.

Lest: They think we don't want to play straight gigs!

Doug: Just see how easy it is to get a gig at one of places unless you want to sign away to agents and the like, which I'm not prepared to do.

Q: CAN YOU SEE YOURSELVES PLAYING BIGGER HALLS?

Doug: We don't mind big places like the Roundhouse or Rainbow, but not really a main-attraction places. I mean at those two places you can still get near the group if you want to.

Lest: The trouble is, the bigger the place gets, the more people are attracted to it, there's more trouble, and things get out of hand.

Q: WOULD YOU SAY THAT IN THE BEGINNING, PUNK HAD SOMETHING TO SAY, BUT ONCE THE PRESS GOT HOLD OF IT THEY CREATED AN IMAGE AND POKED AT ALL UP?

Doug: Oh yes. Lots of people suddenly becoming punks because it's trendy. Luke: It's supposed to be wearing what you want, not what the subs are wearing this week. Lest: What I find weird is all the straight people going along and saying "look at them, they look really disgusting, you don't get punks going up to people and saying "you look really disgusting" they're just out to enjoy themselves and get hold of living."

Lest:...the worst people are usually the so called pillars of society-Mrs.Thatchers probably the symbol for all that,our own prime minister voting for capital punishment.

Q:WHAT DO YOU THINK ABOUT MOD?

Luke:I read the other day an interview with the secret affair and it was saying how nice and smart all these mods are,and this mods says "punks are really gonna get it now" and how they're out for punks!

Tony:When the revival started it was nothing,so because it was new it was on the front of the NME and next day...

Doug:They all go on about punk not progressing,but if mod isn't RETROgressive,I dont know what is.

Q:BUT CAN YOU SEE ANYTHING CHANGING?

Doug:Everything's got to get worse before it can get better.When I first heard the Clash it kept me going for months,so if we can achieve that for a few people,then we've served our purpose.



L-R: LESLEY, DEXTER, TONY, LUKE, DOUG, <RiSiS

CRISIS AT ACKLAMHALL <RiSiS

ADMINISTRATORS LEOPARDS

THURSDAY 6 SEPTEMBER wandsworth

This was the second gig organised by Wandsworth RAR and, unfortunately not a patch on the first one with CRISIS. THE LEOPARDS came on first as they had another gig the same night at Bedford. They seemed to be trying to start a sort of punk motown, but it came out as a noise that defied all musical sense. The singer was good but the two guitars make a terrible lead bash the bass hurts your bollocks. The drums were inaudible. Their titles are things like SILHOUETTE, which went on for about 6 minutes which would have been alright if it had stuck to one tune but it lapsed into about four, getting progressively worse. They have a single out, but try and hear it before forking out. THE ADMINISTRATORS were band of the evening the majority of the crowd, but me and my mate thought they were as bad as THE LEOPARDS. They came on, and just pissed about on stage for 10 minutes if not more. The singer is the eldest but they all look around 18. They tune up, then tune up again. The crowd start saying get on with it and at last they do. The first number is unbelievable. Its great, or is it? after 4 stop/starts and a lead solo its a lesson in how to ruin a perfectly good song. All this at a volume level that would make Motorhead feel like Gerry Rafferty! If you think your band could do better (not hard by my reckoning) and want to help RAR ring: PERVEZ 673-0853 or JO 228-7000 evenings.

SLF

THE VERDICT

DRY ROT



BROCKWICK

What a great day this could have been if those bunch of idiots who got on stage and threw bottles and generally acted like a load of baboons in the zoo had stayed in. The first band of the day were THE VERDICT who might be doing another gig for Wandsworth RAR soon. They could have been a lot better if they shortened the songs and didn't let them get all bland in the middle. The three in the group write the songs, like Subway 4, DJ Girl Don't Blame it on the Working Man, (boring) and the Bassist and Guitarist share the vocals. After they went off we went off to get something to eat. Returned to never ending reggae sound system so went off to the small stage to see THE SPOILSPORTS an all girl motown band who came on nearly an hour late and weren't much cop. Back to the big stage and SLF. SUSPECT DEVICE is first and the atmosphere is amazing. Next is RUDIS HERO and already the apes are trying to get on stage and fighting. LAW & ORDER STRAW DOGS and CAN'T SAY CRAP ON THE RADIO with its Capital Clash pisstake at the end, the best thing they've done in a long time. People-sorry, the monkeys were now clambering all over the stage and one clever chimp managed to get on to the power line and dangle 30 foot above the crowd. Well done mate to the gorilla who kicked a girl helper into the crowd you must be a real man, Bottles flying all the time and lots of people getting hit. Eventually the novelty wore off and the apes all went back to their caves and Misty came on.

the thanks corner: to BEEF at PARAPHANALIA which is in Croydon and well worth a visit. sells fanzines records clothes etc. get to west Croydon station and go down station rd. to Skey, Bob Worm, Charlie RED & Dave of THE PLAGUE/RED for being the greatest band ever. lp chart: 1 WINTERLAND LIVE/SEX PISTOLS 2 PINK FLAG/WIRE 3 REHEARSALS/THE MEKONS 4 ITS ALIVE/THE RAMONES 5 SPACE RITUAL/HAWKWIND 6 THE ALBUM/EATER 7 ARV 1st. 8 SPIZZENERGI AT NASHVILLE 9 THE MODERN DANCE/PERE UBU 10 CYCLODELIC/JOHNNY MOPED. GIGS THE MEKONS 31/12 HOPE ANCHOR 2: CRASS/POISON GIRLS/ENERGIES 26/12 15/19 CONWAY/WHU 3: DELTA 5/8/23 LYCEUM 7/9 4: WIRE THE MARQUEE 1978

DUPLICATE FOR THE INTERPRETATION

CRASS REPUTATIONS IN Jeopardy

THE first time I heard CRASS was when a mate said listen to the FEEDING OF THE 5000 in a record shop in Putney. Impressed bar a couple of tracks we went to see them at the Conway Hall with Charge who were ok but went on a bit too long, and the great Poison Girls. After that we went to all their London gigs, and it was at the Hope and Anchor, where like most people we didn't get in, we arranged an interview for 29.7.79 with Andy Palmer, the guitarist, and Penny Rimbaud, the drummer. The Sunday of the interview, it turned out, was after the punch-up gig at Colombo Hall. We got to Crass early and woke half of them up...

Q: FIRST OFF CAN YOU GIVE US A BRIEF STORY OF THE BAND?

Steve: We started about two and a half years ago. I'd written about four songs and wanted to start a band. Originally it was going to be just drums and vocals, with Penny on drums. More people came here and wanted to join in until the band reached its present line up. We didn't sit down and think "Oh we'll have an 8 piece band with two girls", that's just how it built up.

Penny: The first song Steve and myself did was "Owe us a living", just drums and vocals, it was just the same really, with me drumming-oh and saying "course they do".

Q: YOU SET OUT WITH THE MUSIC SECONDARY TO PUTTING ACROSS A POINT OF VIEW THEN?

Andy: Yes, it was always the words first, then the backing.

Q: HAVE YOU WRITTEN ANY MORE NEW SONGS RECENTLY?

Penny: Six that we're working on at the moment.

Andy: A lot will have changed though before our next gig.

Penny: What we try to do is instead of some bands who go on and try to make variety by doing something differently, what we do is a set that's built up over two years, juggling bits in so it very slowly changes. A lot of what we do is to create a situation and let people make their own minds up.

Q: HOW DID YOU COME TO MAKE THE FEEDING OF THE 5000 FOR SMALL WONDER?

Steve: Some bloke at my mate's house was doing record displays for S.W. and he heard one of our demo tapes, took it in to Small Wonder and said "Right, listen to this!" Then they decided they wanted to do a single, "Owe Us a Living". We said what did they want on the other side, and he said he couldn't decide as he liked all of it, so we decided to do the 12" and get it all on except for three tracks.

Q: WHY THE CHANGE TO YOUR OWN LABEL FOR ASYLUM?

Andy: What happened there was, the 5000 was recorded and set up, and the master pressing went to the pressers, who obviously listened to the first track, and said they wouldn't press the record unless this track was taken off. So we said no, it was very important to us, and tried to work out other ways of pressing it, but no-one else would do it, so we said ok then, so long as none of the others come off. The reason they wouldn't press it was because they said it was blasphemous, but there's a lot of stuff equally "blasphemous" on the record. Now we've managed to put it out ourselves for cost price. Asylum was an important part of what we wanted on record, and now we've done it.

Q: IT COMES OVER BETTER ON RECORD, THOUGH IT SOUNDS LIKE YOU'VE ALTERED IT A BIT NOW.

Penny: Yes, we've changed it now.

Q: HAVE YOU DECIDED ON THE NEXT SINGLE YET?

Andy: We're doing a double version of the 5000 for S/W, we're recording it now, and we're going to carry on putting out smaller records ourselves as cheaply as we can.

Q: YOU LISTEN TO OTHER PUNK BANDS THEN?

Penny: When we can, but most of them are shit.

Q: AS THE BAND GETS BIGGER WILL YOU START TURNING TO BIGGER HALLS?

Andy: I don't think so.

Penny: I think we'll get bigger, but I don't think that we'll play "Big" places, I mean it would have to be on our terms..

Andy: I think once you consider playing places like the Electric Ballroom, you've also got to consider that people who run these places are only in it for money, so they are going to rip people off, also we'd have to contend with the fact that these people employ bouncers, and there's going to be 2-3 thousand people there. I think even though 200 people didn't get in to the Hope and Anchor it was still an event, rather than just going down to the E. Ballroom and paying £2.50 to see just another band, which is what we'd be, and then going home again as if nothing had happened at all.

CRASS 521984

more.....

end result.

Penny: I mean even a gig like last night, there would have been more violence really if we'd been playing the music machine, where they won't let skins in.

Andy: When we played Ealing it was a benefit for the people who got nicked at Southall, and we said we didn't want to make a difference between people who were nicked and happened to be members of the SWP, or people who got nicked and happened to be members of the NF, but it was advertised as an SWP gig, so all the skins turned up..we also always play with the Poison Girls, and what we have worked out with them is a tight evenings entertainment, and we always know the third band if there is one, and last night the reggae band played for a lot longer than they should have, and were very separate from us, and dominated the entire evening. In effect we were squashed on at the end as an afterthought.

Penny: That will be the last gig we'll do under other people's organisation.

Steve: Even the bands, about twenty of them started to fight with each other at Deptford.

Penny: It's wrong to blame the skinheads entirely, everybody was to blame last night, including us. There's so many things involved, but no-one wants to go up there when you know there's going to be trouble.

Q: HOW WOULD YOU DESCRIBE THE ANARCHY YOU SING ABOUT AND IN YOUR "ANARCHY AND PEACE"?

Andy: It's not chaotic, it doesn't mean going round smashing everything up, it's just a different way of going about your life, not destroying everything.

Penny: I think it means destroying barriers...last night some women with anarchy armbands were in the toilets smashing up the lavatories and mirrors when Joy went in there. Well they can afford to do that because they don't need to piss maybe, but when they get home, they'll be glad of a nice clean bog. I mean, real anarchy would be knowing you could shit without a lock on the door, knowing if someone suddenly comes in they're not going to abuse you, or find you abusing yourself. Anarchy is freedom, movement, like knowing you don't need locks, not smashing things up. I mean what's the difference between punks wearing anarchy armbands who smash up bogs and skinheads?

Steve: People tend to use the word anarchy as an excuse to punch someone in the mouth.

Andy: The definitions "to destroy systems", but really it should mean rethinking, changing systems.

Q: WOULD YOU SEE YOURSELVES AS A SORT OF STEPPING STONE FOR PEOPLE, SO THAT THEY CAN FORM DECISIONS AND START SOMETHING MORE LIKE YOU'D WANT TO SEE?

Penny: No, not what we'd like to see, what THEY would like to see. Even if it means someone turns into a violent nazi, at least they have gone through a series of questions to get there - if it's only ten people in the whole time we've eventually played who have asked a series of questions about themselves and come up with real answers, then that's what matters. In the end it's up to people to make up their own minds.

Q: I THINK YOU SAID THIS YOURSELVES, BY THE TIME YOU'RE OLD ENOUGH TO FORM YOUR OWN POINT OF VIEW, YOU'VE HAD ALL THESE STANDARDS PUMPED INTO YOU, AND IT'S VERY-

Penny: It boils down really to the greatest act of courage, saying "That's what I believe in, that's what I want, and I'll pursue it", standing up against all this conditioning. It takes enormous courage to face your own fears.

Q: WHAT DO YOU THINK ABOUT PEOPLE CALLING YOU "MIDDLE CLASS"?

Annie: All this class business is amazing. Bushell claims to be working for the underprivileged, and rules out two thirds of the world.

Penny: I think it's silly - you can't help where you were born. If I could have chosen, then I would have said the South of France, somewhere nice and comfortable. I didn't want to be born in Middlesex, that's just where I happened to pop out.

Annie: I mean all this class stuff, all it boils down to is different sets of shit, working class shit, the image I went through, is different to middle class or aristocratic shit, but everybody's been indoctrinated with something, whether it's to be a general or a squaddy.

Steve: I suppose I could be labeled working class, where I came from and my accent, and Garry Bushell's idea of w/c is a stupid thick idiot with a cockney accent. Well ok, maybe I've got the accent, but I'm not gonna play on the fact that I'm stupid. I'm just as intelligent as everyone else.

Pete: I think there's a thing of making a personal attack on Bushell. I don't think it is personal. He's working for a corporation that gets its money from advertising..

i'm a private in a private
army/i'm a private in a private
army/
i am a-working for securicor
r/take the money and come back
for more/i want to do it
t cos i know i should/for the
customer and the common
good/

CHORUS/that they keep in line
horizontal hold/keep in line
vertical hold/keep in line
brightness/keep in line
contrast/keep in line/VIS
ION ON/
do you really believe in the
system?well,OK/I BELIEVE
IN ANARCHY IN THE UK/
CHORUS/

i walk around with a big
satiation/he'll rearrange you
with no provocation/and i'm
the bugger who has got the
lead/you'll have to be bright
if you want to get at me
/securicor cares/securicor

SECURICOR

vertising and record systems, and therefore, people working for such a newspaper would largely have to be part of that system. So bushell is establishment.

Andy: The thought behind what he's saying is the sort of "lefty" thing which says everyone is equal and should do what they want, which to a certain extent I agree with, yet by saying we're full of shit and we're middle class that's just increasing prejudice, not reducing it, breaking it down.

Q: ALL THE GIGS YOU'VE DONE TO DATE HAVE BEEN BENEFITS. DOES THAT MEAN YOU DON'T TAKE ANY MONEY?

Penny: We take expenses, but generally we lose on a gig. It's funny, because last night the organisers made a lot more than they thought they were going to, I mean they didn't really know much about us, they may have thought about 200 people might turn up, so they were over the hill with the money they made, and they offered us £40. Andy came up to me and said

"They're offering us £40, shall we take it?", and normally we wouldn't have, taken it. But I personally thought the whole thing had been such a cock up..

if everything had been better organised and everyone had had a better evening, we'd have said "Well it only cost us £20, that's all we'll have."

Q: ANY IDEA HOW MANY COPIES OF "THE FEEDING OF THE 5000 HAVE SOLD?

Phil: It's in its third pressing now, but to a large extent the money we get goes back into the band.

Q: WHAT ABOUT BEING ACCUSED OF BEING RECLUSIVES, AND WHY NO CAMERAS?

Penny: I wouldn't say we were reclusives. I mean I live here because I happen to have been living here for thirteen years or so. There's no privilege in being here. This was easy to find. I don't make any pretences as to who we are or where we live. The reason we don't like cameras very much is that we don't see the value of them. It's to be gained by people knowing what our faces look like? Where we've had good photos like on the new cover for the second pressing of ASYLUM, and on the lyric sheet for the first single then we'll use them, but there's no point in a photo of us, say at a bus shelter looking hard, that's stupid.

NEXT TAPE NEXT ISH.

(ABOUT 4 MONTHS TIME THE TIME THIS ONE TOOK)

SPIZZENERGI 219884
+ THE LAST WORDS

Whats left of the Nashville 16.8.79, and all is well. A bigger turnout than the last few times they've played to see SPIZZENERGI and the other band of the evening, THE LAST WORDS who came on pretty soon after we got in. This group are bleeding good, and have a great set which includes the Rough Trade single ANIMAL WORLD, except it's a lot faster/better live. When they first came on we thought they were going to be mod, owing to the guitarist and bassists appearance. They started with ANIMAL WORLD and played a Sham-ish set with other numbers like 7 Years, Australia, No Music. They went off after around 40 minutes and got an encore, which was Animal World. They played the Electric Ballroom, but I couldn't go as I was in Somerset, and got poxy reviews, but his band deserve to be seen somewhere GOOD, like the Hope & Anchor. They went down really well at the Nashville and deserved a better single. SPIZZENERGI had played the Nashville two times already recently, and last time, they.....

NO
BULLSHIT
JUST
ROCK & ROLL

YOU NEED WEALS...

Merton Pa

NO, NOT WHEN
WE CAN NOW
SOUND LIKE A
RnB RACEY

YEAH, AND WE
DIDN'T WANT TO
SOUND LIKE A
SECOND BEATLES

WELL I'VE
NEVER LIKED
PUNK-SPECCALLY
THEIR SILLY
HAIRCUTS! HAW HAW!

A black and white photograph of four young men in suits standing behind a vintage motorcycle. They are holding signs that read: "YEAH, WE'LL, I NEVER LIKED POWER POP II Merton Pa ANYWAY, ALL THE SUITS AN' THAT", "NO, NOT WHEN WE CAN NOW SOUND LIKE A RnB RACEY", "YEAH AND WE DIDN'T WANT TO SOUND LIKE A SECOND BEATLES", and "WELL I'VE NEVER LIKED PUNK-SPECALLY THEIR SILLY HAIRCUTS! HAW HAW!".

On the road to success: The Merton Parkas, ^{THIS ONE WAS}
URGERY. NEARLY HIT BY A BUS LAST NIGHT (HAWK)

memorable numbers, then the second to last improves and is a great tune, but cant remember the words, and the 1st ones good too. They went off to a good reception from down the front, although I personally didnt see a thing in them. They had previously been banned for 4 gigs, so we were told by one of thier followers, as they changed the name to SBLODEBUMSABUTTOCKS, and were playing minus a keyboard player and proper bassist. They're also playing the 101 Club on the 15th. Oct.

The Fulham Greyhound this particular Tuesday was the scene of much annoyance and confusion. According to SOUNDS, The PACK were playing. On our arrival it turned out the poster said THE PACT. Never mind, perhaps this band are good. We are destined never to find out though as they have pulled out of playing at literally the last minute. So what is left after this mass shambles? A band who have appeared from nowhere with a name so bloody long its not worth keep writing, and PACT support, THE CRITICS. Eventually after a dire disco dj, Splodge came on half an hour late. Visually they are one Darts sax player, one gangly suited guitarist, a bassist/singer that looks like one Of the Radio Stars, a dancer and a hardly noticeable drummer, and finally a person whose beer gut pokes out from under a tank top. Anyway, this wierd mob start with a theme tune (?) around 30 secs. long and then the singer introduces the first number called Michael Booths Talking Bum. Not knowing who M. Booth is this choppy number failed to do anything at all to me. Next is another "bum" song ie about piles. The music is pretty average strait rock. Another song about pilchards & bums. A bit where the guitarists swap around and the singer does a solo about a pint of lager and a bag of salt & vinegar please, followed by a horrible load of crap about The Great western Bogey wiper. Several non-nd is a great tune, but cant remember the ood reception from down the front, although previously been banned for 4 gigs, so ged the name to SLODEBUMSABUTTOCKS, and sist. They're also playing the 104 Club

URGENTLY NEEDED GIGS 640-6207

A Fearsome Foursome

GRAF X/THE MESS
THE LICKS/THE KLINGONS.
BISHOPS STORTFORD 23.9.79.

Arrive early at Triad and into the hall...on stage were the band we were going to miss thanks to British Rail and the great "Last train" doing a soundcheck. Ugh. These are THE KLINGONS, a Souxie sound with a Blondie style vocalist (?) Thier soundcheck lasts about quarter of an hour as they throw about a wierd slow number followed by a wierder slower number. Most people there seemed to like them, but I thought they were BORING. The guitarist kept poxing around with some pedal all the time, the bass didnt really contribute anything the drumming was good, the only thing that didnt keep chopping and changing all over the place, and the vocals were D. Harry courtesy one D. Harry lookalike. If all their numbers are like that then I'm glad I missed them, and if they're not I cant say I'm sad. GRAF X did a soundcheck next. This ws called Halucination (possibly) and was really good. Then came the turn of the LICKS (alias the Epileptics) and after a debate with prat from Klingons who dont want them to do it they do. Less than half an hour later the thing starts. Unfortunately we missed the first GRAF X number as we were in the pub bit separate to the stage. As it turned out is was Halucinati which was a bit of a blow. Anywy the rest of the set is similar, again Souxie style, but they were twice as good as the poxy Klingons. Underwater is another good number and The Man. The bass is inaudble, ths singing is exellent, exept for being rather Souxie, the guitar "gratey" to use its owners description, even though klingmm had to alter the sound, and the drumming in time even if it was very basic. Once again the idiot from the klingons succeeded in being a pain up the arse by telling them to go off before they'd finished thier set. After some of the b-side of Cut, the MESS came on. A pretty apt name that. They played an average set of average Ramone sound alike and even did Rockaway Beach. They seemed to be enjoying it, as did the crowd but it wasnt really memorable. More Cut and after what seems like an age the reason for our mammoth trek out into the country, THE LICKS, came on stage. They start with ANARCHIST 69, which gets a few people moving, then on into TARGET. Two numbers and they've knocked the rest of the evening right out the window. They slow down for MEN'AL, and Colin rolls into a ball has fits. The sound isnt too great because turd from the Klingons wouldn't let Kevin use his own fuzzbox, and everyone else has to have low volume. WHAT HAVE YOU GOT TO SMILE ABOUT?, 1970s, ANDY PANDY, TUBE DISASTER all follow in rapid succsesion, Colin climbing off stage and generally going mad. All ths songs come along and its hard to compare them with anyone else. Prehaps a bit ATVish but they have found a genuine sound of thier own without being boring, a tuneless racket or electronic. TWO YEARS TOO LATE, another fast one, DEBDEN (I think) following on rapidly and then its SYSTEM REJECT, which is slow, similar style to Alternatives on the first ATV lp, but its about the medias treatment/reaction to punk. The big skinhead (sorry, no name) comes on and plays second guitar. This is the singles b-side, and slowly builds up into the bionic (?) (only word I can think of) HITLERS STILL A NAZI. After this seemingly very short number, and a set of around 35 minutes they went off, and we went back to the station, wondering when this band will be in London again.

SPIZZ N ERG

....started the set with Pete and Spizz coming on stage in red & green wigs singing Dagwood Stage and pissing about with kazoos and toy trumpets. This was a great laugh. However this time Jim the bassist and Mark keyboards come on first and do a number (?) on thier own, a wierd boring mess, as was the set even when Spizz and Pete came on. This carried on for quater of an hour or so, untill the drummer comes on. From the moment he starts playing the whole group liven up and it seems like a different gig. Capt. Kirk, Amnesia, Cold City, and a different version of Red & Black. Soldier Soldier, the new single, (which goes on a hit) and the majic b side Virginia Plain. A new one, by Spizz, Becoming Known, which is slowish but still good, the drumming adding a lot, and hot making a take-over bid like some heavy metal band, or even some punk bands. They come back for an encore which is Capt. Kirk and Spizz gets pulled over the monitors into the crowd and under a massive bundle. Off they go and back on again for Cpt. Kirk with Spizz now leaping into the arowd. They did some other numbers I cant remember, but they never did 6000 Crazy once. Prehaps they feel the same way to that as Wire did to 12XU, which is a sham, in both cases.

AND NOW... its the "I cant believe it" corner which is dedicated to the MEKONS for SELLING OUT. The best band in the world become the new "thing" at virgin hippyhouse and who knows there might even be a CARRI ON MEKONS in two years. Who will bother to see them now they are going to be on T.O.T.P? huh! Thats what I call obscene! Oh yes, whatever happened to THE DESPRATE BICYCLES? Anyone know?

Virgin

IS A REALLY NICE PLACE (?) RICHARD BRANSON - OH YEAH

DRY ROT ROT ROT ROT ROT ROT ROT ROT AT LAST!! THE EXPLANATION YOU'VE ALL BEEN LOOKING FOR!

Yes its the last page. If you didnt like DRY ROT write and say why & if you did send any rubbish you want. Didnt want to have a fanzine with 13 pages so heres one more. And now... adverts (all two of them)

A NEW BAND FORMING IN CROYDON/WALLINGTON AREA NEED A GUITARIST. RING GEOFF THE RED PLAGUE WANT A DRUMMER. NO FLASHY BITS REQUIRED, JUST OWN KIT AND ABILITY TO KEEP THE BEAT. WE LIKE MEKONS/CRISIS/SPIZZ/AND SOUND LIKE A CROSS BETWEEN EATER&CRASS. RING STEVE 542-0961 OR BOB BILL 542-4407.

This issue has taken from mid June to September to get out so christ knows when no.2 will come out. Dont know what will be in it except the other Crass tape. Anybody from round Morden in a band will get a mention if they write/ring even if I dont like the band.

see ya son.

WANT A CHEAP P.A. SYSTEM

DONT BUY SAXON P.A. EQUIPMENT. THE ONLY WORD FOR IT IS CRAP. ITS CHEAP, SHODDY, FALLS TO BITS IN YOUR HANDS AND A 100 WATT P.A. ISNT AS LOUD AS A 50WATT F.A.L. COMBO. ALSO THEY CLAIM A TWO YEAR GUARANTEE BUT ARE VERY STROPPY ABOUT TAKING THE JUNK BACK. BE WARNED.

BOTTOM TWENTY 1979

Blubber Wah-Wah Pedal. Retail Price £35.00

ANTS **CRAP**

so what if Kenny "american accent" Everett did it first. Heres the worst 20 groups that come to mind, not in any particular order.

1: adam & the ants... so whats so brilliant about them?

2: goog missionaries... pink floyd 1979

3: fashion... bleep bleep honk squark

4: swell maps... pathetic. call it punk and get it accepted.

5: ian dury... reasons to hobble into obscurity 123

6: merton parkas... sound like racey

7: cockney rejects... single sounds like a jig

8: back to zero... saw them at fulham. worst band ever.

9: the members... yawn.

10: Human League... bleep bleep honk squark fart

11: tubway/nman etc. bleep yawn fart honk

12: the pop group... beyond earache & above noise barrier

13: the knack... "they ARE punk-i read it in the paper" crap.

14: the leopards... crashBOOMsmashSKREEEEEE more like a KGB torture

15: sploge etc... am I the only person who finds them

16: cardiac arrest... ep is "dissapointing" shall we say

17: the police... roll 8 songs into one & succeed

18: chaz & dave... more predictable songs about the pub

19: lonesome no more... why on earth do heavy metal band support spizz?

20: the klingons... blondie meets souixie with a turd on guitar

heavy metal

Tom Robinson
Patti Smith.

**PERSONAL
OPINION**

CONSTIPATED MORONS

Steel Pulse:

Ugly Bleeders

PRIZE TWIT

After the break we had the pleasure of Suicide's company. They were an American duo—one chap on synthesiser, one on vocals—and they didn't go down very well at all.

POP HA HA HA
HA HA HA
HA HA HA

NO SEX SYMBOL
DONT USE THAT FUZZ BOX

REUNION

Cards on the table time—I've never been a great fan of THE FLAGS I've always found their brand of arty-farty rock distinctly not my cup of tea.

You can't knock their professionalism, though. Their albums are well-produced and all that, they just seem so remote from what it's all about.

Still this reunion album is certainly every bit as good as their last—which proves I suppose that they haven't lost their touch despite slipping into the sort of middle-age the inside sleeve depicts so embarrassingly.

Still don't like them though.

MANICURED NOISE - "A DETECTIVE STORY" (COUNTERPLAN)

Saw this band support WIRE at the Marquee in late 1978.

They opened with a not bad number in which all the singer did was count 12345678910. After this number he left stage looking embarrassed.

The rest of the band are a girl bassist, another girl on drums, which she plays really well (not poxy solo stuff just interesting drumming)

a bloke who acts like a junkie on lead guitar and a wally/prat/idiot on flute/saxophone that I reckon ruins the entire sound. Also after this gig a few of us applauded & he went off last, saying sarcastically "Thank you very much for being so kind!" Then a few weeks later they

supported the FALL, and had got miles better. The singer now sung all the numbers from a bit of paper, but at least he sung, and the sound was better. The first number is called Music A and is magic. The last number is called Music B but this is boring. They have a great song

called "counterplan" and the rest of the titles have been forgotten by me, but there was some great stuff in between the clarinet/saxophone/flute bits. We also had a running joke after seeing them the first time because the guitarist thinks hes richie blackmore and uses the stupid tremolo arm a lot, in fact too much (So much its funny) but they are a band well worth seeing.

freelance photographer: Barry Pinchen, advertising sales executive; Carolyn Lentati, Mr Morgan's fiancée; Richard Felton, editor; Robert Taylor, classified manager; Tricia Lines, secretary; Margaret Owen, assistant editor; Angela Raad, advertising sales; Deborah Thrower, junior reporter; Chris Heredge, senior reporter.

BLAND BLAND BLAND
CALLOUS
EXPOSED!
BLAND BLAND!