

AUGUST - 1980
SEPTEMBER

20p

ANTI-CLIMAX

No. 7

INTERVIEWS

doctor
mix

METAL
100%

WITH

U.K. SUBS

ALSO:-

JOHNNY

MOPED

CRISIS

APARTMENT

MANUFACTURED
ROMANCE

ANTICLIMAX NO 7

FANZINE

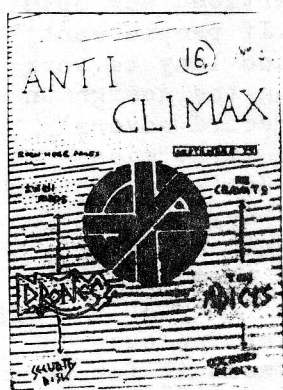
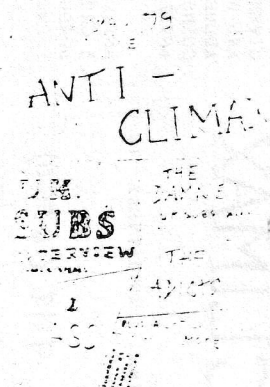
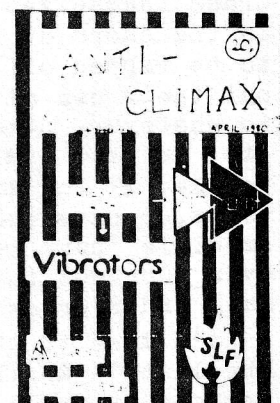
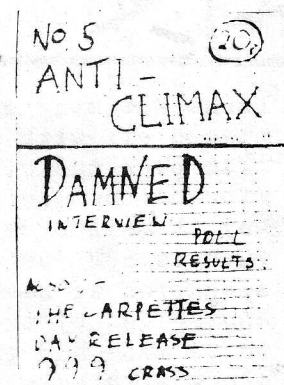
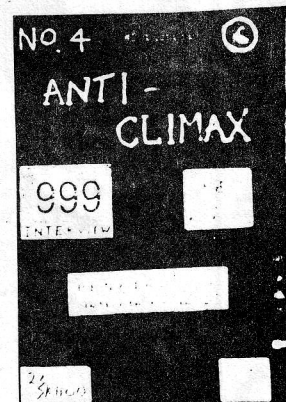
ANTICLIMAX,
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SPROUGHTON,
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Aug 1980

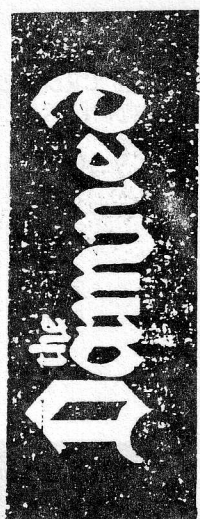
Welcome to yet another belated issue of Anti-Climax, this time a long overdue anniversary issue. Yes, we've been going over a year! The hassles getting this issue out have been unbelievable, the least of which was not the printing. Still it has been worth it, and I think this issue is a lot better than the previous two.

From our first tentative interview with UK Subs in May last year, we have interviewed many of the 'big' groups, interviews that I feel have been more comprehensive and interesting than the boring self opinionated drivel that appear as interviews in music papers, merely because we write it as it was said at the time, and reserve our own opinions for reviews. Maybe this is an attack of self importance, but I feel any fanzine is better than a music paper as the writers are honest and not doing it for a wage. Although I believe in the importance of 'politically motivated' fanzines (inverted commas because I dislike the phrase - I will discuss this later) like Kill Your Pet Puppy (marvellous opinions) and Toxic Graffiti, I feel that fanzines providing interviews, information about bands etc are also important because they do provide a REAL alternative to the music papers who are only concerned with what is the latest hip thing. I said in No. 1 that Anticlimax would lay emphasis on the aims and ideals of punk and this is something we have fallen down on, but I hope to rectify this in issues to come.

I mentioned 'politically' motivated fanzines but I don't think that this is a proper description, because Kill Your Pet Puppy is only commenting on what is happening and suggesting possible alternatives. Politics isn't just a bunch of MP's bickering about public expenditure, it's when a pig stops you in the street and asks if you have a permit to be out after midnight, or more immediately when you get beaten up by a bunch of thugs.....think about it. All it needs is a warscare for the government, Tory or Socialist to declare a state of emergency and that's it. It's unlikely there will ever be anarchy and peace, but the only thing we can do is to fight the system to prevent it becoming worse. You can't help things by putting an anarchy sign on your back, but you can by going to the public gallery at the House Of Commons, or protesting to your MP about the sus law. This is possibly why punk to some people has lost much of it's meaning. People are too content to sit on their arses, and just wear the gear they think they ought to to be a



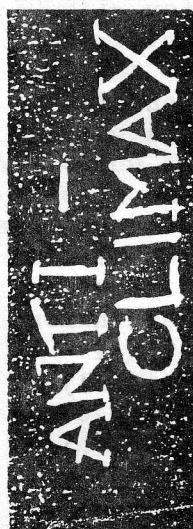
ANTICLIMAX STICKERS



No. 6 - Damned 1p



No. 7 - ANTS 1p



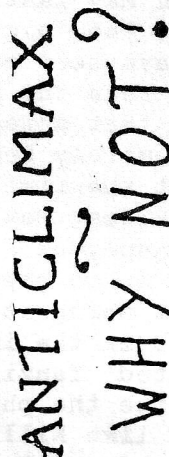
No. 1 - ANTICLIMAX 1p



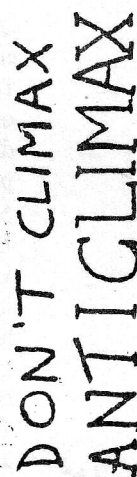
No. 2 - ANTICLIMAX (BLACK) 1p



No. 3 - ANTICLIMAX FANZINE 1p



No. 4 - ANTICLIMAX, WHY NOT? 1p



No. 5 - DON'T CLIMAX, ANTICLIMAX 1p

No. 12 - 949 (Logo)



No. 8 - SUBS 1p



No. 10A - CRASS 1p



No. 11 - MAPS 1p



No. 9 - A/C (SMALL) 1p

ALL THE STICKERS ARE DOUBLE THE SIZE GIVEN HERE. SELECT THE ONES YOU WANT, AND SEND THE MONEY, WITH A STAMPED ADDRESSED ENVELOPE TO US. WRAP YOUR COINS UP SO THEY DON'T RIP THROUGH THE ENVELOPE.

ANTICLIMAX,
3 CHURCH CRESCENT,
SPROUTON,
LEWIS 1P8 3BU

Punk. Not many of the original punks wear bondage etc because they have become pissed off with all the trendies and posers wearing it. OK so a lot of people like punk music, but that doesn't make them punks and many of these people have this kind of commercialised gear, which has nothing to do with punk anyway, when people buy it mail order under the title of 'Punk Rock clothing', I mean, it's a farce. Punk is not just about the music or else it wouldn't have developed into the situation we have today. It was the music that created the ideals, but was soon controlled by the music biz, who after an initial fright realised there was money to be made, and the result is The Clash in Smash Hits and you can buy 'Punk' clothes along with Mods and all the other trends. But that doesn't mean the punk ideal has disappeared it has merely gone underground and now we are seriously threatening the music biz, using fanzines, independent record companies and gigs, to avoid and undermine the normal channels.

This brings me on to the subject of the increasing Crass products that are becoming available in shops and rip off mail order firms that some of you may have noticed. Crass themselves say "the t-shirts and armbands that seem to be advertised and sold in the shops at the moment have nothing at all to do with us.....If people want to be ripped off there's fuck all we can do about it, or if they're too lazy to work out their own alternatives" They suggest using a stencil and spraying the design on to whatever. Stencils can easily be made by tracing the designs on record covers etc. But the ridiculous thing is that people buy these things in the first case - it is exactly the kind of thing Crass are against. Surely these people don't understand Crass, or have only heard the records and not seen them, but thinking they are a credible 'punk rock' band so they buy the stuff to try and be hip. Not that it even succeeds in that - I just fall to the floor laughing when I see someone with a mail order Crass t-shirt on.

I'd like to thank anyone who has helped us in any way with this fanzine over the last 14 months - everyone we've interviewed, the shops that have sold it for us especially Small Wonder and Rough Trade, and lastly but not least all the people who've bought it, and our die hard buyers who've bought it from issue 1; Chris Nevin, Mark Williams, Mark Moore?, and all the others. Also to everyone who has written letters, sent in charts etc.

doctor mix AND THE REMIX

METAL urbain

METAL URBAIN first started in Paris in 1976, releasing a single in the summer of 1977. They came to London and released Paris Maquis, the first Rough Trade single. By now they had established themselves as innovators of a totally new style of music - incorporating the energy of punk. Slicing and frenzied guitar work over the beat of a drum machine overlaid with abrasive synth and fierce vocals in French. A third single was released, Hysterie Connective, in Autumn 1978 and the band then took a low profile, having had many line up changes since their inception.

In June 1979 a single, Sweet Marilyn came out under the name Metal Boys, showing a slight change of style, with whispered vocals in English and slower guitar, but keeping the wall of sound qualities of the previous singles.

Shortly after that, Dr Mix were created, this version of the band devoted to doing cover versions in their own zany style, mostly of sixties punk, Stooges, Bowie, etc. Three singles and an album, Wall Of Noise were released, bringing us up to the present day.

AC: When did Metal U. actually split ?

ERIC DEBRIS: Metal U. has not really split. We had a lot of changes in the past two years, and at the end of 1977 it did seem like a split, but we released another single and it did very well, so we carried on for a while, and then we started Doctor Mix, and at the same time Metal Boys. In fact the Metal Boys did split, about a month ago, but Metal U. will be doing something again soon, we have a new lead singer, a girl.

AC: So you are planning to start Metal U again.

ERIC: Metal U will probably have a new single out in perhaps September.

AC: And you're going to continue with Doctor Mix ?

ERIC: Yes, as a different band. We are recording a Metal Boys LP as well.

AC: So the three bands exist to do different styles, with Dr. Mix doing only covers.

ERIC: Yes.

AC: Do you still believe in what you said on the Metal Urbain singles ?

ERIC: Yes, definitely. We've tried for one year to do a Metal U. compilation album, with all the singles, the tapes from the John Peel sessions, and some new stuff recorded in January.

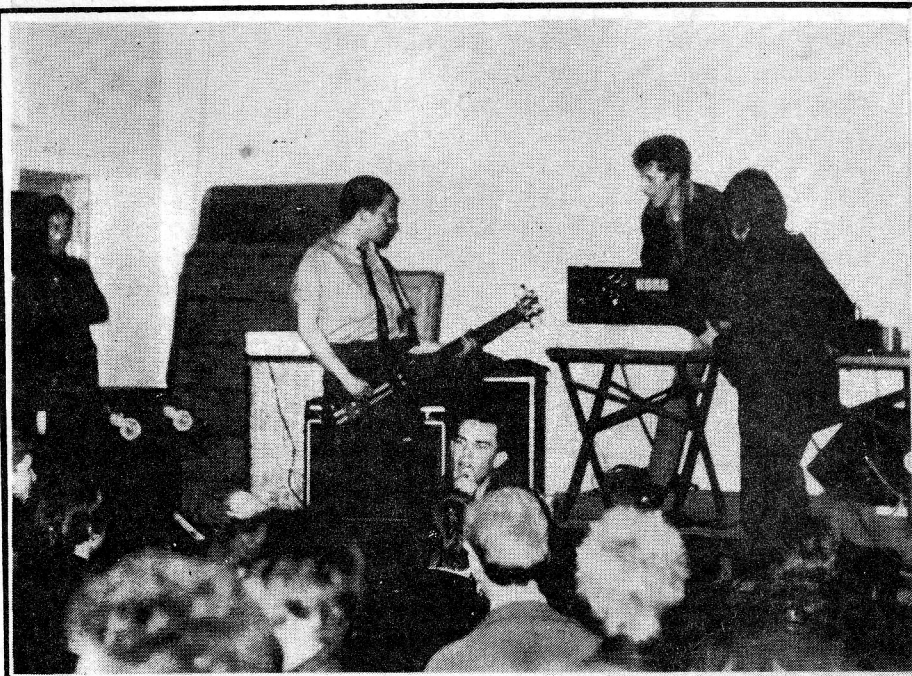
AC: Why didn't you sing in French on the Metal Boys single?

ERIC: Because at the time Metal Boys wanted to do a Metal Urbain cover in English. Sweet Marilyn is a different version of Lady Coca Cola, the b-side of the 1st single.

AC: When Metal U. start again, will you sing in French ?

ERIC: Well, no because the new lead singer is English, and she can't sing very well in French, but we may do on some of the stuff.

AC: Do you think the singles would have been more successful if they'd been in English ?



**ROUGH
TRADE**

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doctor mix and the remix

RT 032

**I CAN'T
CONTROL
MYSELF!**

(Reg Presley)

ERIC: Yes, at one time, with Asphalt Jungle, Stinky Toys and us, but there was only one club to play at, which went on all night, and people couldn't get home.

AC: Why did you have the idea of starting Doctor Mix, doing covers?

ERIC: Some of the covers we used to do in Metal U. We didn't know what we wanted to do, but we wanted to do the cover versions, and also we didn't feel like doing our own stuff. (A few people arrive and the interview gets neglected)

AC: Have you had much success with Dr Mix in the way of record sales?

ERIC: It's been alright for records released by Rough Trade with no promotion. We've had no promotion at all, and we didn't get many reviews in the papers. They've sold around 5,000.

AC: Is that as much as the Metal U. singles?

ERIC: About the same, apart from Paris Maquis which sold about 9,000, but the others were all around 5,000.

AC: I remember when the first Doctor Mix single came out I didn't pay any attention to it, I didn't realise who it was so I thought it was just another Rough Trade one off single. I didn't realise until 'I Can't Control Myself' came out. Rough Trade never give any promotion to their bands do they?

ERIC: No, because it's their policy, they're against promotion, and they don't want to sell too many of any one record. They want people to come and find a record and buy it only because they like it, and not because they've read about it in the paper. It's completely the wrong attitude, because if the people don't know about the band they can't buy it, and they can't even want to listen to it and it's crazy to imagine that they can. We don't want an advertisement to say 'buy this record', just to let people know the record exists, and want to hear it, and maybe buy it. Also they don't like a record to sell too much, only 5,000 or 10,000. It's alright for the record company to sell that much because they make a little profit without too much problem, but for the band, they have to pay for the production of the record and everything.

AC: SLF left Rough Trade because people couldn't get their records in Scotland and places like that.

ERIC: Rough Trade need somebody to go to the shops and tell them a record is out, but the people have to go to Rough Trade.

AC: Have you had the records played much on the radio?

ERIC: I don't know for Dr Mix, but Metal U did quite well on John Peel. I think he played some of the LP.

ERIC: I don't know. They weren't very successful, even the one we made in France, and released it there. The record company didn't get behind it, and we had a lot of problems getting it out, and the second one as well. Every time we went to a record company they didn't want to know.

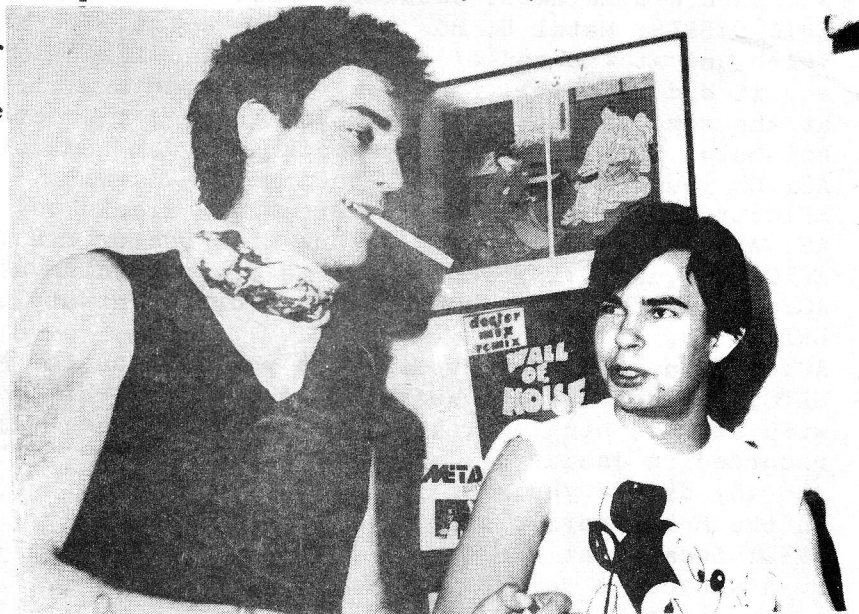
AC: Are any future releases likely to be on Rough Trade?

ERIC: I can't say at the moment, I really don't know. We have had problems on Rough Trade, over promotion and distribution.

AC: Did you ever have a Metal Urbain following in Paris, or did you move to England too soon?

ERIC: We moved, yes, but we never had a following not because we moved, but because we could never play anywhere because of our reputation. People were too scared to put us on so we moved to London.

AC: Was there ever a punk scene in Paris?



**METAL
URBAIN**

**HYSTERIE
CONNECTIVE**



AC: So you're likely to leave Rough Trade soon ?

ERIC: Yes ,possibly.

AC: Will you put your records out on your own label ?

ERIC: We'd like to do that but there's the problem of money. If we had the money we'd do that, or we could sign a deal and get some money, but we don't want to do that. If we had a record out on our own label there would be other problems - we'd need to know where there was demand.

AC: You don't have a manager as such ?

ERIC: No, we don't like them. (someone gives impression of dictating manager.)

MANUFACTURED ROMANCE

FULHAM GREYHOUND, JUNE 26

After having braved it through a drizzle soaked Fulham, Gabby (famous drummer of The Colours) and I arrived well in time to see the support band The Far Cry who looked vaguely modish but thankfully didn't sound like it. The lead singer jerked his way around the stage and generally acted like a mental. The first number was fairly good but the rest of the set gradually declined, with one or two good songs standing out. The material was mostly fast with a few slowish songs, and punk influenced musically. Lyrically, the only song I can remember was an anti war song about Vietnam. They created audience interest, but nothing special, and a bit more practice needed I think.

I looked forward with interest to Manufactured Romance, raved over by Charlie Harper when we interviewed the Subs in issue 1, under their previous name, 4th Reich, which I believed they ditched to prevent anyone thinking they were Nazis. A five piece with a girl lead singer (Nina) they seemed to have a dedicated following who energetically jumped around, caused a fair amount of chaos and chanted 'Ni-i-na-a' a lot. In fact when I first heard her speak I found it hard to believe that she could sing, her voice being squeaky and accented. However, when their set started there was a complete transformation of her voice, which proved to be good and powerful, she also had the charisma to be a good frontperson, this showed when she confronted some morons who were shouting 'fucking crap' and probably trying to cause trouble (need I say skins ?). An icy cool glare on her face, she looked as though she could take them on and beat them to pulp, as she suggested they leave if they didn't like it.

To the actual music, it was basically punk with a tuneful difference, reminiscent of Penetration with a touch of Heartbreakers, the numbers being fairly long, and for the main part moderately fast. As usual I can't remember the song titles, apart from the best one, Deja Vu. The single was also good, coming out soon on Fresh. They encored with CID (this is becoming popular - Securite Risk did that) which ended with onstage chaos as everybody climbed up to join in. Definitely a band well worth seeing, and I doubt it'll be long before they have a nationwide following, especially if the single is successful. Well what d'you say John Peel ?.

For further info, contact
Fresh Records,
359 Edgware Rd
London W2





Alan Griffiths - vocals/ guitar
Richard White - Bass
Emil - drums

Apartment came to my attention with the release of their first single 'The Car/ Winter' earlier this year on Bristol label Heartbeat.

'The Car' was short and fast, without a hookline, but with some neat guitar work in it, while 'Winter' was slower, and, dare I say it, vaguely psychedelic.

Based in Bristol at the moment, the band consist of Rich, bassist, who went through a series of bands and towns before he decided to settle in Bristol with Apartment.

Emil, the drummer originally came from Glasgow, and inspired by the New Wave, he decided to form Apartment when he met Rich at the end of 1978, the lineup being completed when they responded to an advertisement by Alan (guitarist/vocalist). During a couple of years on the dole,

he learned guitar, wrote songs and became interested in electronics, eventually helping to build a recording studio in Bristol. This also led to Apartment building their own P.A. system, including 12 channel mixer.

Their influences stem from 60's garage punk, Electric Prunes and 999. The band first started gigging in the summer of '79, mostly in the towns and cities of the West, Birmingham and London, playing only their own material.

Demo tapes were recorded in Rich's basement flat, converted into a studio, eventually leading to the release of 'the Alternative' included on the Bristol compilation album late last year. Offers from major labels followed, but they decided to stay with Heartbeat, and maintain full control of themselves. This led to the release of their first single, and hopefully they're a band we'll be seeing more of in the future.

CRISIS - HYMNS OF FAITH £2

Selling as a 12" single, this is in fact longer than the average EP, clocking in at over 23 minutes, with 7 tracks. Although Crisis have been branded as Reds, and a couple of them claim to be socialists, I'm sure they aren't really behind Benn & Co who are nearer to Fascism anyway. The lyrical content is bitter and critical; of Joe Public, TV addict and believer of what he reads in the papers in 'On TV', of totalitarianism in Russia on 'Back In The USSR', and of violence on 'Afraid'.

Although Crisis have progressed a lot since their first single, the sound is still recognisable, the background buzzsaw guitar combined with upfront lead and jerking rhythmic bass and drums, giving that unmistakable Crisis sound.

'On TV' is probably the most instant, but 'Back In The USSR' soon grows on you, with it's slow but grinding pace, and excellent lead. 'Afraid' and 'Kanada Kommando' are the fastest, but Crisis, along with Crass, are the only bands without heavy guitar that don't sound poppy, although the songs are catchy. Perhaps this is due to the heavy drumming and bitter sounding vocals. The Crisis split was more than unfortunate, it was a tragedy, they were a band with plenty to say, and they said it sincerely. News is that Tony and Doug, the main two members are looking for a drummer and saxist. I hope the new band are as good.



U.K. SUBS

AC: Since we interviewed you over a year ago, you've done quite a lot - hit records TOTP and all that junk. Do you think that's changed you as a band?

CHAS: Well that's for you to tell us. I don't think it's changed the band.

AC: So you don't think success has gone to your heads or anything?

CHAS: No, I mean you'll find us the same as we were the last time.

AC: What about going on TOTP. What was the basic reason?

CHAS: well, we were talked into it by the record company, it was their big ambition, to get a band on TOTP. We'd never done it before, so we thought it might be exciting, but we've got really sick of it now and it wasn't that good.

AC: What do you think of having to mime?

CHAS: Actually, it's a lot easier than singing on it. When you sing live, the band is taped and it's so quiet it's embarrassing. We did that on Stranglehold.

AC: There's no audience reaction on TOTP is there?

NICK: I think they're androids actually.

AC: Wasn't there anybody you knew there, did you have any of your mates there?

CHAS: Sometimes people have said 'Can we come on TOTP with you' and so far everyone who's come to see us has got in, but let's face it, it's in the daytime when most people are working or otherwise engaged. You do see a few punks there but it's so stupid that they stand at the back rather than joining in with the usual silly little kids you get there.

AC: People usually go on TOTP basically to help record sales but.....

CHAS: I don't think it helps ours, but if it does, it's only to the people we don't want. That's why we're fighting really hard not to go on it again.

It's really funny, some of our following are really young and we find ourselves doing matinees just for the young kids who've only seen us through TOTP.

NICK: There is the other thing, that if we do a gig we lose £300 but when we do TOTP we gain it.

CHAS: Well that's not got a lot to do with it.

AC: Do you lose on every gig you play?

NICK: Yeah

AS THEY
WERE →

AC: Who forks out for it?

NICK: Record company, management and ultimately us.

AC: What about when you started, you couldn't have lost money then?

CHAS: No, we used to just about manage.

NICK: We did lose sometimes, only on a much smaller scale, because I had to pay for some gigs out of my dole money.

AC: So the bigger you get the more you lose. Is that why the larger groups play less as they get bigger?

CHAS: Yeah, it probably is, because it's much more expensive.

AC: It seems that the bigger the gig the more inefficient it is. The soundcheck takes all afternoon instead of 10 minutes in a pub, people are paying £3 a ticket but the group is still losing.

* * * * *

AC: Do you find the record company exercises more control over you than you'd like?

CHAS: Not really.

NICK: Everybody wants total control in a band, you always do, but you'll never get that. I think we've got better than most.

CHAS: Let's say that we bully the record company rather than they bully us. I think we're more experienced at what we're doing than they are at what they're doing, so we're always on at them to get it right rather than them telling us, and that's it, we're in a good position where we're a bit more experienced than they are at their job.

AC: Do you think you're better off having been on a small label and then signing to what amounts to a major.

CHAS: Well actually Gem is very small, it's lucky to have RCA distributing for it.

AC: But do you think you're better off than if you'd signed to a major straight away when you were small?

NICK: The only way we could answer that is if we'd done it.

CHAS: We're in a good position at the moment - we've got a record company that can't dictate to us and we've got a good distributing company in RCA. When we have a record out people can get hold of it



anywhere in Britain and even in Europe.

AC: I have heard bands on small labels complaining because people come up to them and say we can't get your records.

CHAS: That is a sore point. But there is this big thing about being on an independent label, but I don't give a shit about all that.

NICK: What's a record company. It's only somebody who passes the records around, that's all they do.

AC: Unless you gig the more the record company is you as far as the record buying public is concerned. If you're only selling records and gigging a couple of times a year, like PIL you're just another employee of the company, just

churning out records now and again.

CHAS: It's up to the kids to realise. People think punks are a bit stupid, but they're a whole lot more intelligent than they think, and far more discerning than they ever were. I know loads of kids who won't buy anything on virgin because they know the people at Virgin are a load of cunts.

AC: What about all the limited edition coloured vinyl you have. What's the point of doing that?

CHAS: It's great for the record company because it sells more records.

NICK: There's no reason for not doing it really.

CHAS: When we had our first record out on City, I said to the bloke 'can we have coloured vinyl' and he said 'yeah, what colour do you want' and we all wanted different colour so he said right, we'll have four different colours and we've done it since. Also we have a policy of putting 3 songs on a single because our songs are short and we like to give our money's worth.

AC: So you're just putting records out on coloured vinyl for the sake of it.

CHAS: I used to love coloured vinyl records. I used to go into a shop with a fiver and want to buy a dozen punk singles, and obviously I couldn't buy all of them so I'd just have the ones on coloured vinyl.

NICK: Another thing is all the people who have followed us from the start get our records on the first day of release, so they've got them on coloured vinyl. It's



AS THEY ARE

great for those people because they're the only ones who've got it on coloured vinyl.

AC: But some bands put out coloured records as an obvious ploy to sell records.

CHAS: From my point of view, I hate normality, and black vinyl is normality.

NICK: And we're the only band doing it now.

AC: It's not a novelty any more.

NICK: That's another good reason to do it, because everybody else has stopped.

AC: You two write most of the songs don't you?

NICK: Yeah, but Pauls doing just as much now.

AC: When a song is credited to both of you, is it because you've sat down and worked it out together or what?

NICK: All our songs have two halves - music and lyrics. All the lyrics are by Charlie and most of the music by me. I write the music and then Charlie puts the words to it.

AC: Does Pete do anything?

CHAS: No, he doesn't write any. That's his general attitude.

AC: So the music comes first, Charlie doesn't come up with a set of lyrics and then you write the music.

CHAS: No I can't do that, I don't write the actual words until we go into the studio most of the time. Sometimes I've written something and they've said 'No Charlie, none of this, not another police and drugs song.'

AC: When you write songs do you (Nick) start off with the guitar and the others fit in their own.

NICK: Some of the time I'll write it all, drums bass and guitar, except the lyrics, for instance Emotional Blackmail. Other times I just do the chords.

AC: You've played America. Do you like it there?

CHAS: I did (Nick agrees). They've got

U.K. SUBS

it all worked out. When you go to a gig the PA is already set up, and also to us it was like starting all over again, playing small clubs and bars which was great. It's so different over there. They expect everyone to be big stars, they don't expect you to talk to them. If they see you at a bar and you start chatting they're quite amazed. They give you drinks and drugs and everything. AC: Punk hasn't hit America in the way it's destroyed superstars over here.

CHAS: And it won't do that, because they still want something to look up to, the American kids.

AC: It's only a few people even in punk that aren't like that now. We were talking earlier about little kids who buy records, they've still got this impression. They'd probably bring the record to you and ask you to autograph it. Some groups think that if they didn't give autographs people would think them bastards. You get people going up to groups and saying (puts on awestruck voice) 'Cor can you sign this record for me ' It's really funny, but that's the main thing punk started out to destroy.

CHAS: That's right, you find you're banging your head against a brick wall as well.

NICK: But then again a real superstar wouldn't bother, he'd get in his car and go back to the hotel. It's being less superstarish signing autographs.

CHAS: People say we're back in 1977 but we still hold to those ideals. The state of punk or whatever now is so business like. It's all 'Give the kids what they want. If they want autographed photos give it to them' it's all a big business machine. When we went to Holland it was like going back to 1977, that old spirit was there, only magnified. We didn't sign any autographs, but we find people do look on us as big stars but then again it's good for us in a way because we don't see ourselves that way, and when we do stupid things it shocks them.

NICK: Like last night I grabbed this kid out of the audience and slung the guitar on him. He was really chuffed.

AC: Could he play?

NICK: No, he didn't have a clue.

CHAS: He usually gives it to me and I'm worse.

AC: Have you learned guitar?

CHAS: I can play a few chords, just rhythm.

AC: I thought I read something in the music papers about it.

CHAS: Nah, they're just taking the piss the cunts. Those berks make me sick. You go up to their offices and see what cunts they are. It's all about going out and having some fun, a good

dance and letting yourself go. They just don't know anything, they don't know what it's about. Last time I went to a pop festival, at Reading, there was some HM band on, I don't like HM but I liked this song, and the UK Subs were really small at the time. Anyway I got up and started pogoing about and a couple of others joined in, and we got chucked out of the artists enclosure. Any music like that you've got to dance to, not sit around like a bunch of old hippies. That's why punk won't die, because it's the only music that knows what it's on about.

AC: What gets me is a lot of the people who slag you for being in 77 want to go back to the stuff that was pioneered in the early 70's

CHAS: That's right, exactly my view.

NICK: It's the same with Mods and Power pop. Heavy Metal started in about 66 and ran to 76. Punk started in 76 and it'll run to 86.

CHAS: To me, it's the only music that's got any answers at all.

NICK: Every kind of music since punk has been manufactured and punk is the only thing that wasn't manufactured by people other than those doing it.

CHAS: People think it's all down to the music, but it's more than just the music, it's a whole way of life, more than just a fashion and people didn't realise it. They thought it was a passing fad, but it isn't.

AC: There's been three basic waves - Rock 'n' Roll, Hippy and Punk, and they've all wasted away into various other cults.

CHAS: I think The Cure single, Forest, is typical of the current angle of music - mainstream New Wave. We're just into energy music. Our main aim is to get everyone dancing.

AC: So you're still in it because you enjoy it, you don't regard it as a necessary job.

CHAS: Oh no. That's why we're working all the time because we do enjoy it.

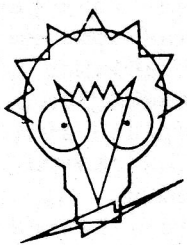
AC: Do you think you're alright staying as you are, making enough money to live on and still enjoy it, if you get too big then you're going to start not enjoying it because you're getting bogged down with the business machine.

CHAS: Yeah. That's strange coming from someone like you because they usually think it becomes more easy.

AC: But not if you want to perform.

CHAS: That's right. Being in a band used to be just an evening job but it gradually became a full time job. I did say once that if we got a No.1 I'll just pack it in because I don't think I could handle it. Even now it's getting to the point where my girlfriend gets pushed into the background at gigs when people come and talk to me.





JOHNNY MOPED

JOHNNY MOPED and his bunch were part of the old Croydon scene, the one that spawned The Damned. Captain Sensible played in a band with Johnny Moped before the Damned existed, and he also did backing vocals on the album, off which some of the tracks are co-written with the Captain.

The Mopeds first appeared on the first Roxy album with 'Hard Lovin' Man'. Three albums and an album, *Cycledelic* appeared on Chiswick, and the band gigged around for a while until they disappeared from the scene, their last gig being at the Music Machine, Aug 1978. A letter to Chiswick a while later revealed they'd disbanded, and in an *Anticlimax* interview with The Damned, the Captain gave the reason as being due to Johnny getting married. So I was surprised and pleased to see they were reforming to do a gig at the Star pub in Croydon. The place was packed, and there was a really good atmosphere, unfortunately unusual at gigs these days. The records being played almost made it feel like a trip back in time. (Oh god, no, say brave progressive people). As the band came on there was a surge to the front, which within a few minutes turned into a real bollock crusher. Guitarist Slimey Toad was wearing a ridiculous outfit which consisted of tights, track suit top and mask leaving only his shades showing. The sound was fairly good and the songs immediately recognisable. Most of the material on the album was played, including all the stuff I used to love (and still do) - *Incendiary Device*, *VD Boiler*, *Groovy Ruby*, *Make Trouble* and *Darling Let's Have Another Baby*. Altogether there was about one song I didn't recognise, and I don't think 'Save The Baby Seal' was played, a surprisingly sincere song for a band that wasn't exactly known for it's seriousness. Nobody cared that there wasn't any progression from the band that had split over 18 months previously, or any new numbers (not that it was likely anyway I suppose.) The only thing that mattered that was people enjoyed themselves, and that they did, with people going crazy, and even Johnny doing what looked like a pisstake-pogo.

They couldn't have got away without an encore, so after they went off there was a couple of minutes rest for everyone. Two or three songs rounded off one of the best gigs I've been to for a long time, and especially the sight of The Capt pogoing. People in groups are usually too cool to

do that sort of thing, but then The Damned and Johnny Moped never were that worried about being cool. There was the inevitable talk about bludgeons backstage if anybody doesn't start dancing. "You've all heard the Roxy album about bludgeons well that still stands today. I want to see everyone having a good time."

According to The Capt, he's writing a couple of songs with Johnny which will be put on a single without the old band.

I was amazed at the low turnout at this gig - less than 200. Do people prefer getting ripped off at the Electric Ballroom. For the people who were there though, it was a great gig with a good atmosphere. Chaos were on first, who've only played about 12 gigs and sounded it. The guitar needed tuning, but they had a few good songs, the best of which being "Just Having Some Fun" and they did get an encore.

The Wall were better than I'd expected. I mean, the singles were good but they were played excellently, every song on them was played, and the new single 'Ghetto' which sounded just as good. Only the bass player of the original Wall remains, the new singer is Irish and a second guitarist has just been added, previously of The Straps. A few people danced around and the singer, who seemed to have a bee in his bonnet about something leapt into the audience to sing, and although the band weren't together personally, they were musically.

The Dark had, so I'm told the old Menace bassist playing for them, with Phil, the usual bassist on vocals. Not knowing any of their stuff, I didn't think them as good as The Wall, but they played fast punk without sounding too cliched, their best song being the single 'John Wayne.' I didn't catch any of the words so I don't know what the hell they were singing about, but they sounded OK. Phil shrugged off shouted accusations of 'fatso' with the reply of 'wankers'. New single 'Hawaii Five-O' out soon on Fresh.

No 1 Club
1 Liverpool St, Islington, N1

Tuesday 5th August

**THE DARK +
THE WALL**

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A FRESH MUSIC PRODUCT

CHAOS



LETTERS

Dear Anticlimax,

About the song, Church (See No.5)
I agree that this religion thing is a big con and there doesn't appear to be much in this God fella ! I don't think I'm great because I don't believe in him, but I think it's just an excuse for old wifies to show off their hats on sundays at Church. At the same time I respect people who really do have a faith, in God, of Kevin Keegan or whatever, at least they believe in something; like punks.

The Rusks are a great Whitley Bay band; PIL, Damned influenced. Oh yeah, and I'm the lead singer and guitarist. We're hell bent on being original, I agree with you about the Sex Pistols being dead and gone, and 77 punk with it, for good or bad, so go home Cockney Rejects.

Morri , Whitley Bay, Tyne
& Wear.

Dear Anticlimax,

I have managed to get a copy of your fanzine through Better Badges, as no shops within 20 miles of here stock them. Having only got into punk in late 77, I have tried to find as much info through fanzines as possible. I like your letters page as it lets people reveal their feelings so I would like to tell you mine. First of all I would like to say this, anyone who buys expensive bondage gear etc is not a punk. These people are just into shit fashion which I detest. Some of these creeps are turning mod now anyway but there are still a lot of posers whose knowledge of punk ideals and music is non-existent.

They know nothing of the great bands that have split up. Bands that even put out albums like Eater, Chelsea, Drones, Neon Hearts, Lurkers, Johnny Moped, Radiators from space, not to mention the hundreds of bands who only put out singles. To me, they were THE BANDS, real punk. Groups like The Clash have just dried up. And as for the likes of these 'new music' bands like PIL, Scritti Pollitti, Pop Group, blah blah ! they are just shit. They are not punk yet they are treated as such. Why bother about them when there are great new bands about like Epileptics, Adicts, Spizz and some old survivors like the

Ants, Crass and The Fall.

If you like any of the bands I have criticised that's ok because everyone should be original and have their own ideas/musical tastes, and I have just stated mine.

Andy Salvin, Perth, Scotland

To the J. Barker geezer who wrote about The Damned being crap in No. 5. (From The Captain)

Oy Barker

What does the J stand for Jamrag-gob ? We're hip ? Fuck off.

During the whole existance of this group we've been slagged, hated and generally disliked by all the tossers in the music business. Give us a chance, what do you think ? While we've been out of the 'public eye' we've been sunning ourselves in Barbados ? or just living off our fat royalty cheques ?

I'll tell you what we've done. We sacked a bassist and tried to find another. (It ain't easy to find someone who fits in with scumbags like us)

As far as the album goes I thought it was 2,000 times better than The Clash. (Are they as different from Stones/ELP as they like us to think ?)

OK Crass are about the only punk band left on the planet, good bloody luck to them, you just can't have seen US on stage. Another thing, bollock chops, the next album will probably get right up your nose and I couldn't care less, don't bloody buy it, it's the easy solution. We've got enough enemies without you putting your poxy boot in. You can't have met us or you'd know that we're not the 'asshole pop group superstars' that you obviously think we are.

Sorry, but your letter upset me,

Captain Sensible, London SE 25.

Dear Anticlimax,

I'm in a band called Six Minute War (along with Rob Callous who used to do 'Dry Rot'), & we've got an EP out (75p), but we can't get many gigs. I would appreciate it if you could mention in A/C NO.7 to people if anyone can get us gigs. They should write to Six Min War, 9 Wessex Ave, London SW 19, or phone 01-542 4407 (for gigs & info). Also could you mention that we've got a gig at Bishops Stortford Triad on Aug 24 with The Epileptics, & another one with them (& The Sinyx) at Conway Hall sometime in September.

John Gregory , Wimbledon.

*Consider it done.

Keep the letters coming in. This is the page where you can express your opinions on anything, from fanzines, bands to police oppression and violence at gigs.

news

THE ADICTS have recorded their second single.(see review below)

CRAVATS new single 'Down In The Precinct' is out now, and an album is to follow soon, which will be the last release on Small Wonder, for the time being anyway.

KILLING JOKE have a new ALBUM

out shortly. Meanwhile the band get even more hip, and we may be seeing an interview with them in the next issue.

Could it possibly be true that the 23 SKIDOO single has been recorded.

The No.1 club in Islington venue of the Crass live record, reopened last month with Manufactured Romance, raved over on another page.

Meanwhile back in Ipswich, the town's NO.1 Discharge fan, Frosty, gets around to Fighting Back.

LATE NEWS

Sorry, there isn't any.

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All opinions expressed in these pages are those of the fanzine and not necessarily of the writer concerned.

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SINGLES

THE COLOURS: 3 Track single.

Medium paced, and a fairly heavy sound using synth. Somewhere in there are similarities to English Subtitles, Killing Joke and Joy Division. 'Facts Of Life', a 40 second burst sounds more like the Undertones. Still, if you're into this sort of thing it's worth getting, and good value, with over 10 minutes of music.

PAULINE MURRAY & THE INVISIBLE GIRLS: Dream Sequences

I was disappointed with this when I first heard it, but Pauline's unique voice comes through as strongly as ever. The instrumentation isn't very good, although the basic tune is alright. Fairly slow, and light guitar.

THE ADICTS: Sheer Enjoyment/Peculiar Music

Peculiar Music is the stronger of the two, with some great guitar and drumming, and fairly catchy. Monkey's singing seems to be getting better. Sheer Enjoyment is more like the older stuff, but gets quite boring if you play it too much. They seemed to have pulled out of their bad patch, but I still think Picture Of You should have been put on, as it's better than either of these. I hope stuff like that, Mary Whitehouse, Breakdown, Human Zoo won't be lost forever.

THE DAMNED: White Rabbit

Old Jefferson Airplane song, or somebody like that. Very heavy, especially the bass, but The Damned trademark is mercilessly stamped upon it. Rabid (Over You), on the other side is less

heavy, with tuneful singing and tinny drums. Seagulls, the other track is mostly acoustic guitar, and a waste of time.

ANTICLIMAX

BACK ISSUES

- No.1: UK SUBS interview, Crass, Damned, Adicts
- No.2: SLF interview, Swell Maps, Chelsea.
- No.3: CRASS interview, Drones, Adicts, Cravats
- No.4: Crass Pt 2, 999 & PENETRATION interviews, 23 Skidoo, UK Subs.
- No.5: DAMNED interview, Carpettes, Crass, Day Release, 999.
- No.6: VIBRATORS & PINPOINT interviews, SLF, Retarded.

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- 2 Fanzines - 13½p 5 Fanzines - 26p
- 3 Fanzines - 16½p 6 Fanzines - 31p

No.1 - 18p & 2-6 20p. Send money with large S.A.E.

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ANTICLIMAX IS AVAILABLE FROM THE FOLLOWING SHOPS;

- IPSWICH: Looney Tunes, Parrot.
- LONDON: Rough Trade, Small Wonder, Honky Tonk, Compendium Books, Fans (Holloway Rd), Beggars Richmond.
- COLCHESTER: Parrot (small branch).
- CAMBRIDGE: Beat Goes On, and some Corn Exchange gigs.
- NORWICH: Anarchist centre, St benedicts st.

IF YOU know of any other shops that sell fanzines, especially outside London, please let us know. Unfortunately we've had to put back issues 1 - 4 up in price because reprints are done at new rates.

