

Lives PUNK!

BEKI THE NEW FIRST LADY OF PUNK BONDAGE

ANTI PASTI

DEAD KENNEDYS

ERAZERHEAD

SHOXSIE

INFA RIOT

CLASH

CRASS

GBH

CHELSEA

ANNABELLA

EXPLOITED

IGGY POP

ANTI-NOWHERE

LEAGUE

WENDY O'WILLIAMS

TOY DOLLS

**SEX PISTOLS-
HOW IT ALL
STARTED**

MARTIN

ANTI PASTI



JELLO BIAFRA

DEAD KENNEDYS





OH BONDAGE, UP YOURS

WE ALL KNOW BEKI Bondage as the aggressive, spikey-haired singer in the Vice Squad, but that is only one facet of the punk-nymphette's character — alone with her in the interview room of her plush record company's West-End offices, she betrays another side of her personality. At heart, the warm, West Country lass is a deep thinker and is deeply concerned about the punk movement she, and her band are part of.

Appropriately so, because the Vice Squad of Beki, Dave, Mark and Shane have become the front-runners in the new punk movement — fighting, furious and musically exciting, they have become the forerunners and motivators in a field where the original vehemence of many has turned into meek acceptance.

One criticism that people are too happy to level against punk, is that it is an anachronism in this day and age, relating too much to the past rather than to the future.

Beki is quick to refute any such suggestion: "You can't really talk about the past all the time but obviously things you experience from it can be useful to you, I don't think we add anything to it, but there's not much point in recapturing the spirit of things for people who missed it the first time round. It gives them nothing new. I've got my roots in '77, but I seem to enjoy myself more today."

Anyone who has heard the new Vice Squad album will be well aware that Beki takes writing seriously — she's not interested in the three-chord sloganeering that is favoured by so many of her contemporaries like The Exploited and Discharge. She wants to be able to influence and educate people who listen to Vice Squad's music.

"You can have energy and a tune as well. Obviously as a singer I'm very much into lyrics. I don't like bands who play brilliantly, but who say nothing.

"I think it's incredibly important that the message comes across so you can have energy and a little bit of education. You don't want to preach to people, but you should be able to relate to the people who you are singing to.

"I normally write when I'm drunk or I'm stoned, or in a highly emotional state. It normally comes out as a poem and I put it into a lyric set afterwards so it rhymes. These are not my best lyrics, however. My best lyrics I'd be too embarrassed to sing because they're too personal and I'm not ready to show them to the world yet."

Because she takes so much time over crafting her lyrics and the band pay a lot of attention to making good music, the group are hoping to reach, and influence, a much wider audience.

For the first time since the band started, things have started to happen around the Vice Squad — full-page spreads in the "trendy" music press

and gigs that have been sold-out instead of half full.

It's obvious that any attention coming to the band will be directed at,

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OVER PAGE



BONDAGE



FROM PAGE 5

or through, Beki — not only because she's the vocalist but, as she says herself, "I'm pretty unusual for a girl singer."

However, Beki is anxious not to be pigeon-holed into the role of a macho-fetishistic sex-symbol — something that has already begun to take place.

Beki feels that this is because people misinterpret what she is saying and what she wears.

"It's like when I used to wear whips. It represents slavery but really it's saying to blokes, 'if you think you're going to tie me down, you've got another think coming'. I'm going to be the opposite and tie you down. It all represented a very feminist element, but they can't take the imagery obviously, so never mind. It got us noticed and was good for a laugh at the time."

Beki appears aware of life's contradictions. On one hand, her dislike for sexist men has been interpreted as her own catering for their fantasies. On other occasions she is constantly asked, "why wear all that

leather if you're a vegetarian?"

She is quick to reply, "no point in shutting up because there are a few contradictions in your life."

Such contradictions, however, aren't going to moderate Beki's stance on anything — she wants to use her position as mouthpiece of a band to help others, like Animal Liberation, by donating the proceeds of a soon to be seen "Bondage — Humane" T-shirt, to them.

She is very aware of the power that she has to motivate and influence people.

"I can capitalise on myself because obviously I'm going to be commercial soon; I could always keep the money for myself, but I'd probably get more from it by giving it to something I believe in. Perhaps it's more selfish as it satisfies the conscience for a while." There is always the worry in the back of everybody's mind that Beki and the band are bound to sell out much the same as people like The Clash and The Damned did in the past, but she is adamant that her views won't change

unless she is proved to be wrong.

"When I die I want to be respected as a very good singer and not just an image. If I can help people to change their opinions I will be satisfied. I have an awful urge for power under it all, but who doesn't. It's not everyone who admits it.

While the band have been attracting extra attention it tends to have detracted away from the band and more towards its magnetic singer; Beki is anxious to reverse this trend.

"I don't think it's fair to them that I get all of the interviews, after all I'm only a quarter of what the group's about."

As if to emphasise this point, bass-player Mark walks into the room and gives me a chance to ask him if he saw his future as being tied to the Vice Squad and punk in general?

Mark replies succinctly "it's something to progress out of."

I only hope the contradictions don't become too great for them. — JOE HOSKEN

KILLING JOKE — the band have now become acknowledged as one of the leaders in the post-punk field, with their disco-noise fusion that fell into the niche between Joy Division and the UK Subs. Killing Joke the philosophy is now an accepted term that describes that undecipherably situation — that joyful pessimism, the malicious paradox.

I arrived at drummer Paul Ferguson's with the knowledge that Jaz Coleman the band's frontman had left the country bound for the spiritual cleanliness of Iceland, where he could live out the remaining years of his acute paranoia regarding consumer-society self destruction.

A bedraggled Paul opened the door, squinted at me through stained-glass eyes and said "you're wasting your time, you've come to do an interview, yeah? Well Geordie's gone too so you might as well not bother."

He eventually invited me in and I asked him how he reacted to the recent bad news.

"Well, Youth and I just went out and got really pissed."

Did you discuss the future of Killing Joke?

"Yeah, we intend to carry on, but whether we retain the name Killing Joke remains to be seen, if we do it will be more for the Joke than the Killing aspect."

Will you change musical direction?

"It's all supposition at present, but I should imagine we'll change the sound for the sole reason that we won't find another guitarist like Geordie... look, shall we go over to see Youth, I'd rather do it with the two of us."

Youth's party to celebrate 21 years of tribal funk had begun on the Friday, when I arrived on the Tuesday, the party was just winding up. A completely naked Youth answered the door and with the utmost conviction said "Uurgh."

What did he intend to do now that the band had finished?

"Me and Paul will carry on, I don't know what sort of stuff we'll do but I want to keep playing. The whole saga of everyone leaving has got like bloody Coronation Street."

And as he peered at me through his dreadlocks, a faint smile played around his lips and I got the unnerving suspicion that the punchline for the Joke has yet to come...



KILLING JOKE: The End

OPEN THE casualty departments, the punks are coming. **SIUXSIE** and the **Banshees** had to cancel a few gigs in Sweden recently because Siouxsie went to a local hospital for treatment for what she thought was laryngitis. But a throat specialist warned Siouxsie that she must stop singing for the rest of the year or risk losing her voice irrevocably. Siouxsie has also been told that she must change her singing style completely. The band left Sweden immediately and she has now consulted a London throat specialist. Future plans of a British tour and the completion of the band's new album are now in doubt... Also on the sore throat list recently were **Anti-Nowhere League's Animal**, **Chron Gen's Glynn Barber** and **Chelsea** had to pull out of some dates because of flu...



STEWART COPELAND: punk movie

'SO WHAT' is the title of a new punk film being made by none other than one-time punk, **Stewart Copeland**, drummer of **Police**. **Punk Lives** spoke to the old one and asked what all this caper was about: "It's a look at punk now," says Stewart. "I've got a plot and it features the **Anti-Nowhere League**, **Chron Gen** and **The Defects**. It's not going to be an expensive movie, far less than some of your expensive videos but I'll still be able to make a profit from it. The punk movement has changed over the years, they look very different now. Of all the movements that has come and gone, punk was the most original. It's much more fun than the new romantics and it's got the loudest uniform. Heavy metal offers the same physical turn on but punk is better. I'm not sure when it'll be out but I'm editing at the moment..."

A GANG, described as neo-Nazis, tried to halt one of the **Clash's** shows on their recent American tour. The bover happened while the **Clash** were onstage in Atlanta and 14 people were reported to be arrested. Meanwhile, rumours are still circulating that **Topper Headon** might still return as the **Clash's** drummer but still no official comment could be obtained at press time...

"WE CONSIDER OURSELVES PUNK in a sense, but mainly on the fringes of punk." So begins J. Berlin — guitarist and lyricist of Erazerhead, the East-end band whose recent single 'Shellshock', (Flick Knife Records), has just entered the independent charts.

Collectively, Erazerhead are concerned with distancing themselves from a lot of current new punk groups, but in many ways, their ideals and style of playing are close to those of the bands of 1977. Live, they are reminiscent of early Ramones. A ferocious buzz-saw guitar, backed by thudding bass and drums while the vocalist screams clipped, simplistic, but tuneful lyrics over the top.

They formed 18 months ago amid a chaotic jam at one of London's East-end pubs. When they played The Bridge House they were nameless so they used the title of their best song, 'Erazerhead' and it stuck.

The four members of the band, J. Berlin (guitar), Lee Drury (vocals), Gary Spanner (bass) and Billy Trigger (drums), tell me they disagree on a number of issues, but concur, by and large, when it comes to a discussion about punk.

Lee: "Nowadays punk isn't as good as it was. Everyone goes too fast. They tend to scream and shout and so lose the potential of the song. We try to bring in more tunes, like it used to be."

J: "We've got nothing against bands like Discharge or bands who come out with so-called profound statements like Theatre of Hate. We think that everyone, whether you're in a band or not, has something to say. But if you're in a band, you shouldn't use it as a political platform. We try to be tuneful, two to three minute Sixties bubblegum songs mixed up with punk. Anyway, what's wrong with a good tune? You can't come back from a Discharge gig whistling a tune!"

Lee: "All these off-shoots, like Killing Joke, to me it's losing it a bit. People say it's original, but it's an off-shoot of punk."

It's difficult to say specifically what is or isn't a punk group and it's probably wrong to attempt such a classification if people end up stating 'I'm a punk, but you're not!'"

Erazerhead state that they don't wish to be pigeon-holed as yet another new punk 'act'. They are right in saying that punk has become an established tradition which serves to negate its impact but this does not mean that its energy, vitality and essentially, its spirit need be totally diffused.

J. Berlin believes that a lot of criticism heaped on the punk movement is because of numerous musical opportunists.

"A lot of bands are just walking haircuts, walking Seditionaries gear. Obviously a lot of them have their hearts in the right place, but it's not what we're into. You can be powerful without making a racket! What's so clever about buying loads of expensive equipment and then using it to just make an awful noise? Anyone can do that. All you've got to do is get a silly haircut, play as fast as you can, make a racket and you're credible! It's nonsense."

Gary: "This is where the band disagree. Some bands may be jumping on the bandwagon but most do believe in what they do. If they want to do it good luck to them."

Yet there were also a lot of 'bandwagoners' in 1977, it's just that

We're not just walking haircuts say Erazerhead

gazing back into the past tends to idealise it.

One thing that happened is that any present day punk band is working under the disadvantage of being considered second generation. Early bands, no matter their skill, originality or provocativeness were guaranteed a degree of media and public attention merely by being part of a controversial movement. If bands are denied exposure, one way to gain it is by going over the top for the sheer sake of it. This is an aspect Lee dislikes.

"The way punk's gone now is the 'normal' persons idea of punk five years ago. I used to go to work and they'd call me Spike or Zippy. That's an idiot builder's idea of punk and that, to me, is partially what punk has turned into."

Lee then says he respects the Anti-Nowhere League because they are 'just out for a laugh'. Surely the A.N.L. are the biggest parody of the lot?

Obviously, the band at present are facing strict financial limitations on what they are able to do. Their second single is selling reasonably well and an upcoming John Peel session and album release at the end of the month should give them the publicity and incentive to arrange more gigs outside of the capital.

If they can harness their energy and discipline it to write more songs of the calibre of 'Shellshock', they may realise their potential. Basically, they want their audience to enjoy itself, not in mindless fashion, but by using the music to break down inhibitions. They are not going to preach to you, nor will they insult your intelligence.

J: "So when people say to us why aren't we singing about credible punk issues, I say it's pointless. We're not saying don't do it, but don't have a go at us because we don't!" — JOE HOSKEN



RAZER SHARP



30

punk charts

20



singles

1. THE HOUSE THAT MAN BUILT, Conflict, Crass
2. TOTAL NOISE, Various, Faulty
3. ANGEL FACE, Outcasts, OO
4. I'VE GOT A GUN, Channel 3, No Future
5. FIRST EP, Six Minute War
6. I HATE PEOPLE, Anti-Nowhere League, WXYZ
7. THE WARFARE EP, The System, Spiderleg
8. NO GOVERNMENT EP, Riot/Clone, Riot/Clone
Records
9. EL SALVADOR, Insane, No Future
10. TOXTETH, Public Disgrace, Probe Plus
11. LA VACHE QUI RIT, Zounds, No So Brave
12. NEVER SURRENDER, Blitz, No Future
13. SENSELESS VIOLENCE, Destructors, Carnage
14. REASON FOR EXISTENCE, Sub Humans, Spiderleg
15. ATTACK, Exploited, Secret
16. PURE PUNK FOR ROW PEOPLE, Gonads, Secret
17. THE POLICE STATE EP, Special Cities, Rondolet
18. NO SURVIVORS, GBH, Clay
19. SHELLSHOCK, Eraserhead, Flickknife
20. FASHION, Charge, Kamera
21. THE WINNER, Infa Riot, Secret
22. NO DOVES FLY HERE, The Mob, Crass
23. LONG LIVE THE PAST EP, The Pack, Cyclops
24. NO RUSSIANS IN AFGHANISTAN, Total Chaos,
Volume
25. OVERSPILL EP, Sköteez, Square Anarchy
26. BURNING BRITAIN, Chaos UK, Riot City
27. OBJECT REFUSE, Dirt, Crass
28. GANGLAND UP, Violators, No Future
29. LEST WE FORGET, Blitzkreig, No Future
30. YOUNG OFFENDER, Disrupters, Radical Change

albums

1. TROOPS OF TOMORROW, Exploited, Secret
2. WE ARE THE LEAGUE, Anti-Nowhere League, WXYZ
3. SKINHEAD ANTHEMS, Last Resort, Last Resort
4. WAR GHASMS, Various, Pax
5. RIOTOUS ASSEMBLY, Various, Riot City
6. HEAR NOTHING, Discharge, Clay
7. SONGS OF PRAISE, Addicts, Dwed Weconds
8. HARDCORE '81, DOA, Friends
9. CAGED AND STAGED, Charge, import
10. ALIVE AT GOSSIPS, UK Subs, Chaos Tapes
11. LIVE AT THE 100 CLUB, GBH, Chaos
12. STAND STRONG, STAND PROUD, Vice Squad, Riot
City
13. LIVE TAPE, Chelsea, Chaos
14. ENDANGERED SPECIES, UK Subs, Nems
15. PUNK AND DISORDERLEY, Various, Abstract
16. LIVE TAPE, Bad Breaks, Reach Out
17. PISSED AS A NEWT, Newtown Neurotics, No
Wonder
18. GOOD BAD AND THE 4 SKINS, 4 Skins, Secret
19. LIVE TAPE, The Pack, Donut
20. SPIRIT OF AN AGE OLD ANTHEM, Various

Supplied by Small Wonder Records, London E17.

We asked you in the first issue of PUNK LIVES to send in your all-time Top Tens. Here they are...

your top

1. DON'T DRY WOLF, Damned
Excellent song about how kids should react to their parents and the rest of the God damn awful society.
2. NEW YORK, Sex Pistols
My favourite pistols record, it tells the truth about a city that isn't anything its made out to be by the media.
3. WARDANCE, Killing Joke
Superb record the best track they have ever done.
4. CHOOSEY SUSIE, Stranglers
A song from one of my favourite groups about going out and having a good time while you're still young.
5. SO WHAT, Anti-Nowhere League
Classic lyrics to fuck everyone's heads up.
6. LIVING NEXT DOOR TO ALICE, Chron Gen

One of the best up and coming band around, this track is a classic live.

7. WHAT ME WORK, Vein of Death
A local band from Dover (very hard core punk). Classic song and typical of 'Rockers' attitude (lead singer).
8. SELF DESTRUCT, GBH
This reminds me of what Maggie Thatcher is going to Britain.
9. 45 REVOLUTIONS, Blitz
Pure Brickwall Punk.
10. NO GOVERNMENT, Anit-Pasti
I like the idea of this track, how better people would be if we had no SDP, Liberals, etc. etc. Paul Morre, Whitefield, Dover.

1. NEW ROSE, Damned
2. WARDANCE, Killing Joke
3. NO GOVERNMENT, Anti-Pasti
4. HOLIDAY IN CAMBODIA, Dead Kennedys
5. COMPLICATIONS, Killing Joke
6. GOTTA GETTAWAY, SLF
7. REQUIEM, Killing Joke
8. BIG A LITTLE A, Crass
9. PRETTY VACANT, Sex Pistols
10. HOLIDAYS IN THE SUN, Sex Pistols
D. Sutherland, Newcastle

1. NO SURVIVORS, GBH
2. BANNED PUBS, Peter & Babies
3. TIME TO DIE, Dead Wretched
4. 4 MINUTE WARNING, Chaos UK
5. HOLIDAY IN THE SUN, Sex Pistols
6. PROTEST AND SURVIVE, The Varukers
7. HUMANE, Vice Squad
8. DEAD CITIES, Exploited
9. LOVE SONG, Damned
10. NEVER SURRENDER, Blitz
Tony Davies, Burton-on-Trent, Staffordshire

1. SMASH IT UP, The Damned
2. LAST ROCKERS, Vice Squad
3. NEW YORK, Sex Pistols
4. FOR MY COUNTRY, UK Decay
5. PUBLIC IMAGE, Public Image Ltd
6. REQUIEM, Killing Joke
7. DON'T CRY WOLF, The Damned
8. BORN TO LOSE, Sid Vicious (from 'Sid Sings')
9. HOLIDAY IN CAMBODIA, Dead Kennedys
10. MANIA, The Outcasts.
M. Mayhem, Market Lavington, Devizes, Wiltshire

1. ALTERNATIVE ULSTER, Stiff Little Fingers
2. ANARCHY IN THE UK, Sex Pistols
3. KILL THE POOR, Dead Kennedys
4. TYPICAL GIRLS, The Slits
5. SUSPECT DEVICE, Stiff Little Fingers
6. NEVER HAD NOTHING, Angelic Upstarts
7. CLASH CITY ROCKERS, The Clash
8. I'M NOT A FOOL, Cockney Rejects
9. MIRAGE, Siouxsie & The Banshees
10. HOLIDAY IN CAMBODIA, Dead Kennedys
Marple, Nr Stockport, Cheshire

1. ANARCHY IN THE UK, Sex Pistols
2. HONG KONG GARDEN, Siouxsie & The Banshees
3. JOHNNY WON'T GET TO HEAVEN, Killjoys
4. WHITE RIOT, Clash
5. NEW ROSE, Damned
6. I'M AN UPSTART, Angelic Supstarts
7. KINGS ARMS, Psycho Sluts
8. YOU BASTARD, ATV
9. 1.2.X.U., Wire
10. BORED TEENAGERS, Adverts
Paul McKenna, Wood Green, London N22

1. STREETS OF LONDON, Anti-Nowhere League
2. RAZORS IN THE NIGHT, Blitz
3. SOMEONES GONNA DIE, Blitz
4. LAST ROCKERS, Vice Squad
5. SIX GUNS, Anti-Pasti
6. REALITY, Chron Gen
7. RESSURECTION, Vice Squad
8. I BELIEVE IN ANARCHY, Exploited
9. BLOWN TO BITS, Exploited
10. KILL THE POOR, Dead Kennedys
T. Inglis, Kennoway, Fife, Scotland

1. ANARCHY IN THE UK, Sex Pistols
2. TEENAGE WARNING, Angelic Upstarts
3. NO GOVERNMENT, Anti-Pasti
4. BODIES, Sex Pistols
5. BANNED FROM THE PUBS, Test Tube Babies
6. DEAD CITIES, Exploited
7. WHY, Discharge
8. WHO KILLED LITTLE, Angelic Upstarts
9. BRAND NEW AGE, UK Subs
10. DEATH DISCO, PIL
T. Mensforth, Armley, Leeds 12

1. ANARCHY IN THE UK, Sex Pistols
2. AIN'T NO FEEBLE BASTARD, Discharge
3. LEGION, Theatre Of Hate
4. LAST ROCKERS, Vice Squad
5. CLASH CITY ROCKERS, Clash
6. NO GOVERNMENT, Anti-Pasti
7. MY WAY, Sid Vicious
8. I BELIEVE IN ANARCHY, Exploited
9. NEW ROSE, Damned
10. PUPPETS OF WAR E.P., Chron Gen
Col, Fenham, Newcastle Upon Tyne

1. GOD SAVE THE QUEEN, Sex Pistols
2. LAST CALL, Anti-Pasti
3. DEAD CITIES, Exploited
4. NEAT NEAT NEAT, Damned
5. NO GOVERNMENT, Anti-Pasti
6. LADY ESQUIRE, UK Subs
7. LATEX LOVE, Vice Squad
8. JET BOY JET GIRL, Chron Gen
9. AIN'T NO FEEBLE BASTARD, Discharge
10. BOLLOCKS TO BREZHNEV, Something Outrageous
Jim Upton, Frimley, Camberley, Surrey

1. NO GOVERNMENT, Anti-Pasti
2. JUST CAN'T be happy today, Damned
3. SUBMISSION, Sex Pistols
4. FOLLOW THE LEADER, Killing Joke
5. ARMY LIFE, Exploited
6. WHITE RIOT, Clash
7. STRETCHER CASE BABY, Damned
8. OH BONDAGE/UP YOURS, X-Ray Spex
9. TOO DRUNK TO FUCK, Dead Kennedys
10. NEW SMELL, Flux Of Pink Indians
Graham Howe, Harrow, Middlesex

1. ANOTHER KIND OF BLUES, UK Subs
2. GREATEST HITS VOL 2, Cockney Rejects
3. GREATEST HITS VOL 1, Cockney Rejects
4. MACHINE GUN ETTIQUETTE, Damned
5. LAST CALL, Anti-Pasti
6. KILLING JOKE, Killing Joke
7. BRAND NEW AGE, UK Subs
8. CHRONIC GENERATION, Chron Gen
9. STATIONS OF THE CRASS, Crass
10. WHAT THIS FOR, Killing Joke
Andy Hill, Badger Hill, York

1. NOWHERE, Stench
2. STUDENTS, Death Rattle
3. KILL YA BABY, Chaos UK
4. MORE THAN FIGHTS, Disorder
5. TIME TO DIE, Dead Wretched
6. PROTEST AND SURVIVE, Varukers
7. POLITICS, Insane
8. TODAYS WORLD, Disorder
9. NO HOPE FOR ANYONE, Dead Wretched
10. DRUGS OF YOUTH, Subhumans
Paul Bridge, Wednesbury, W Mids

1. NO FEELINGS, Sex Pistols
2. NEW ROSE, The Damned
3. GOD SAVE THE QUEEN, Sex Pistols
4. THE WAIT, Killing Joke
5. YOUNG CRIMINALS, UK Subs
6. SUSPECT DEVICE, Stiff Little Fingers
7. SO WHAT, Anti-Nowhere League
8. TOO DRUNK TO FUCK, Dead Kennedys
9. DARK ENTRIES, Bauhaus
10. KEPONE FACTORY, Dead Kennedys
David Fraley, Warrington, Cheshire

1. MY WAY, Sid Vicious
2. NEW TOWN, The Slits
3. STREETS OF LONDON, Anti-Nowhere League
4. BLOODY REVOLUTIONS, Crass
5. UNEXPECTED GUEST, UK Decay
6. LOVE SONG, The Damned
7. PSYCHE, Killing Joke
8. KIDS OF THE 80s, Infa Riot
9. EXPLOITED BARMY ARMY, Exploited
10. TUBE DIASTER, Flux Of Pink Indians
Janice Smith, Dumfries, Scotland

1. WHITE MAN IN HAMMERSMITH, The Clash
2. ANARCHY IN THE UK, Sex Pistols
3. DON'T DICTATE, Penetration
4. COMPLETE CONTROL, Clash
5. IF THE KIDS ARE UNITED, Sham
6. I WANNA WAR, Urban Enemies
7. FLARES 'N' SLIPPERS, Cockney
8. ALTERNATIVE ULSTER, Stiff Little Fingers
9. G.L.C., Menace
10. RELIGION INSTIGATES, Discharge
Jock, New Cumnock, Ayrshire, Scotland

1. DEAD CITIES, Exploited
2. SOMEONES GONNA DIE, Blitz
3. NO GOVERNMENT, Anti-Pasti
4. STREETS OF LONDON, Anti-Nowhere League
5. HUMAN ERROR, Subhumans
6. LOST ROCKERS, Vice Squad
7. POLICE STORY, The Partisans
8. RACE AGAINST TIME, GBH
9. TOMMY GUN, Clash
10. NEW SMELL, Flux Of Pink Indians
Alan fuller, Lovedean, Hants

optens

1. NEW ROSE, Damned
2. ANARCHY IN THE UK, Sex Pistols
3. SUSPECT DEVICE, Stiff Little Fingers
4. LOVE SONG, Damned
5. WRECKED ON YOU, Vibrators
6. ENGLISH CIVIL WAR, Clash
7. NEAT HEAT NEAT, Damned
8. IF THE KIDS ARE UNITED, Sham 69
9. SATELLITE, Sex Pistols
10. WHITE RIOT, Clash
Rich, Dunnington, York

1. WHITE RIOT, The Clash
2. MY WAY, Sid Vicious
3. TOMMY GUNZ, The Clash
4. PARTY IN PARIS, UK Subs
5. SMASH IT UP, The Damned
6. KILL THE POOR, Dead Kennedys
7. BRAND NEW AGE, UK Subs
8. DEAD CITIES, Exploited
9. BELSEN WAS A GAS, Johnny Rotten
10. CHEMICAL WARFARE, Dead Kennedys
Gary McGovern, Renfrew, Scotland

1. BUBBLES, Cockney Rejects
2. BLOCKBUSTER, Cockney Rejects
3. WHITE RABBIT, Damned
4. BURGLAR, Damned
5. SOLDIER SOLDIER, Spizz Energi
6. TEENAGE WARNING, Angelic Upstarts
7. CALIFORNIA UBER ALLES, Dead Kennedys
8. DEAD CITIES, Exploited
9. EXPLOITED BARMY ARMY, Exploited
10. COMPLETE DISORDER, Disorder
Raymond Hall, Winlaton, Blaydon-On-Tyne,
Tyne And Wear

1. NEVER AGAIN, Discharge
2. DECONTROL, Discharge
3. HOLIDAYS IN THE SUN, Sex Pistols
4. DOGS OF WAR, The Exploited
5. ANARCHY IN THE UK, Sex Pistols
6. LAST ROCKERS, Vice Squad
7. I HATE PEOPLE, Anti-Nowhere League
8. NEVER SURRENDER, Blitz
9. NO SURVIVORS, GBH
10. HOLIDAY IN CAMBODIA, Dead Kennedys
Stephen Harrison, Queensbury, Bradford,
West Yorkshire

1. POLICE OPPRESSION, Angelic Upstarts
2. I'M AN UPSTART, Angelic Upstarts
3. TEENAGE WARNING, Angelic Upstarts
4. ENGLAND, Angelic Upstarts
5. ENDANGERED SPECIES, UK Subs
6. BANNED FROM THE PUBS, Test Tube Babies
7. NAZI PUNKS, Dead Kennedys
8. MY WAY, Sid Vicious
Steve Cooper, Lincoln

1. BODIES, Sex Pistols
2. SOMEONES GONNA DIE, Blitz
3. RACE AGAINST TIME, GBH
4. SIXPACK, Black Flag
5. JANIE JONES, The Clash
6. SPG, The Exploited
7. THE NIGHT THE PUNKS TURNED UGLY, 1st Offence
8. LETS BREAK THE LAW, Anti-Nowhere League
9. I WANNA BE YOUR DOG, Anti-Pasti
10. YOU BROKE MY HEART, TINA, Ugen Kampf
Ian Welsh, Livingston, West Lothian,
Scotland

1. REALITIES OF WAR, Discharge
2. NO SURVIVORS, GBH
3. LETS BREAK THE LAW, A.N.W.L.
4. NEVER SURRENDER, Blitz
5. PUNX NOT DEAD, Exploited
6. COMPLETE DISORDER, Disorder
7. REALITY, Chron Gen
8. CID, UK Subs
9. RACE AGAINST TIME, GBH
10. FIGHT BACK, Discharge
Jack, Polegate, Sussex

1. ANARCHY IN THE UK, Sex Pistols
2. HOLIDAYS IN THE SUN, Sex Pistols
3. STRANGLEHOLD, UK Subs
4. WHITE RIOT, Clash
5. NEW ROSE, Damned
6. EMOTIONAL BLACKMAIL
7. GOD SAVE THE QUEEN, Sex Pistols
8. BODIES, Sex Pistols
9. DEAD CITIES, Exploited
10. RACE AGAINST TIME, GBH
Cliff Conway, Killingworth, Newcastle Upon Tyne

1. MY WAY, Sid Vicious
2. REALITIES OF WAR, Discharge
3. MARK OF THE BEST, The Sinix
4. TOO DRUNK TO FUCK, Dead Kennedys
5. WHY, Discharge
6. REQUIEM, Killing Joke
7. DOES THIS SYSTEM WORK, Discharge
8. FIGHT BACK, Discharge
9. BODIES, Sex Pistols
10. SOCIETY'S VICTIM, Discharge
Mr. P. Unk, Longton, Stoke On Trent

1. HOLIDAYS IN THE SUN, Sex Pistols
2. YOUTH YOUTH YOUTH, Generation X
3. I'Y MAD, Slaughtert & The Dogs
4. DON'T DICTATE, Penetration
5. AIN'T NO FEEBLE BASTARD, Discharge
6. THE DAY THE WORLD TURNED DAY GLO, X-Ray Spex
7. RAPED, Raced
8. DO THEY OWE US A LIVING, Crass
9. RELIGION INSTIGATES, Vice Squad
10. LAST ROCKERS, Vice Squad
John Rippon, Sunniside, Newcastle Upon Tyne

1. GOD SAVE THE QUEEN, Sex Pistols
2. I'M AN UPSTART, Angelic Upstarts
3. SOUND OF THE SUBURBS, Members
4. COP CARS, Exploited
5. PRETTY VACANT, Sex Pistols
6. TOO DRUNK TO FUCK, Dead Kennedys
7. STREETS OF London, Anti-Nowhere League
8. EXPLOITED BARMY ARMY, Exploited
9. OUT IN THE DARK, Lurkers
10. TOMMY GUN, Clash
Richard Marshall, Harpenden, Herts

1. KICKS, UK Subs
2. FRIGGIN IN THE RIGGIN, Sex Pistols
3. ENGLISH CIVIL WAR, Clash
4. PARANOID, Dickies
5. VALLEY OF THE DOLLS, Gen X
6. DEAD CITIES, Exploited
7. KILL THE POOR, Dead Kennedys
8. ANARCHY IN THE UK, Sex Pistols
9. TOO DRUNK TO FUCK, Dead Kennedys
10. GOD SAVE THE QUEEN, Sex Pistols
J. Dinsmore, Colrairie, Co Derry, N Ireland

1. NO SURVIVORS, GBH
2. ANARCHY IN THE UK, Sex Pistols
3. FIGHT TO LIVE, Blitz
4. MACHINE GUN ETIQUETTE, The Damned
5. PSYCHE, Killing Joke
6. BIG A LITTLE A, Crass
7. REVOLUTIONS, Crass
8. HOLIDAY IN CAMBODIA, Dead Kennedys
9. KILL THE POOR, Dead Kennedys
10. WARHEAD, UK Subs
G. Daley, Hillmorton, Rugby

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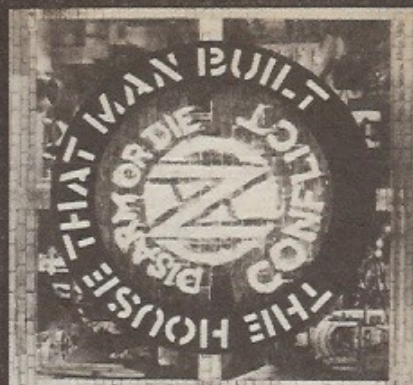
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IT WOULD SEEM THERE'S to be a wild time in the old homestead tonight, a whole heap of single have just been placed in front of my sweaty, tethered hands. Uncontrolled grunts of pleasure ease their way past my sealed lips and an unseen hand places the first onto the nearby turntable.

NEWTOWN NEUROTICS, I vaguely catch the name on the sleeve — and it certainly stops me in my tracks. This sort of journalism is made pretty redundant by a record like this, its called 'Kick Out The Tories' on No Wonder Records (CNT 004). The nearest comparison is the Ruts 'In A Rut' for intensity, passion and a heartwarming riff. Building up and up from where most bands would be happy to stop and call it a day, they have come out of nowhere with a nighty record.

I can get serious with records like this, but life goes on and we go on too, on our marches and demonstrations and what else can you do? (nothing that can be safely written about that's for sure).

Sitting in front of me now, having freed my hands from this bondage a little, is a distressing symptom of the dread capitalist disease. An Ace Records (NSP 77), picture disc DAMNED single that would cost £1.95 should anyone be foolish enough to crave this sort of credibility. Called 'Wait For The Blackout' (an average moddy/Jam type work-out) its only saving grace is 'Jet Boy Jet Girl' on the b-side, a paen to homosexuality that I remember coming out a few years ago under the name 'The Softies', not worth £1.95 though. They call things like that 'punk' and

meanwhile playing around obscure little gigs (like beside the Westway in Portobello Road) are bands like THE MOB, doing subtle little classics like 'No Doves' (Crass Records), to stunning arrays of colourful people, with absolutely no publicity. There again, considering what a band has to go through for publicity, I reckon that whatever it is bands like the Mob are up to they are better off without it. "Psychedelic rockers carry no Cross" the pun-merchants scream in my ear, "out demons out".

And what demons indeed are now haunting this turntable. The BUSINESS, BLITZ, DEAD GENERATION and, god bless my soul, even the mighty GONADS!!!! 'Total Noise' EP (TOT 1):

"remember Pursey, what a clown, he got bottled down Canning Town" — can anyone REALLY listen to this SHIT and claim it comes from the same family of noise as 'Anarchy In The UK' or 'Banned From The Roxy'? Listen on:
"Always at football, never late, Disco music's what we hate".

Some people think these are acutely statements of great importance and merit? Anyone who still doesn't believe it's just heavy metal (making a return through the backdoor under the dubious term of "working class") should listen to the last track on side two, the Dead Generations 'Francine'. Case closed m'lud. It would be funny if it wasn't so serious. Erase, erase that one, rapidement m'man, and quickly onto SYSTEM's 'The Warfare' EP (Spiderlegs Records SDL 4).

S I N G

CHARGE



Although not that great compared to Conflict or Crass (both of whom appear in a minute or two, my star-starved ones), coming after 'Total Noise' the HONESTY in songs like 'Dogs Of War' is so god-damned REFRESHING one can only hope more people get to hear things like this, and realise just which side they're really on.

If I were living at home, it's records like this (including the fold-out sleeve with its images and suggestions of 'Anarchy' and 'Alternatives to Boredom') that would encourage me to break out and LIVE. "Working Class?", yes but "Working for Ourselves, not for a Boss or mere Monetary Reward" — an important difference.

CONFLICT's *The House Than Man Built* EP (Crass Records) comes from the same honest, anarchist part of "punk" as the System. Out of all these Anarchist bands they verge most into 'oi' territory ('Conflict Barmy Army' get a mention on the sleeve for example). Their excellence and experimentation however, shows just how stilted, reactionary and 'beer boy' the 'oi' bands really are.

The first track, called simply 'Conflict', burns along with the confident power that you can get only by playing live over an extended period. Perhaps in eight months System will sound this good (if not better), I'm afraid our friends The Bonads may be somewhat in trouble along the line, but that is their problem not mine — especially when I have a 'F-k Off Falklands' flexi by (presumably) GRASS within reach. Excellent stuff, there's somethings you don't write about though, so

... CHARGE, *Fashion* (Kamera Records ERA 7). Charge seem to be abandoning their ill-fitting 'oi-but-weird' tag for a more poppy feel. that, but if Charge had only had a little bit more faith in themselves they would have been as important (more important?) as Conflict. I remember that up until last September Charge were slogging away through benefits, free concerts and all that implies — then slowly came the odd 'oi' support after 'oi' support and now a once brilliant band rapidly finds themselves in the same ditch as Chelsea. Making little more than catchy records — not meaning much at all in any other field. Even should they go right back to their 'No One Rules OK' type songs now I fear it is too late.

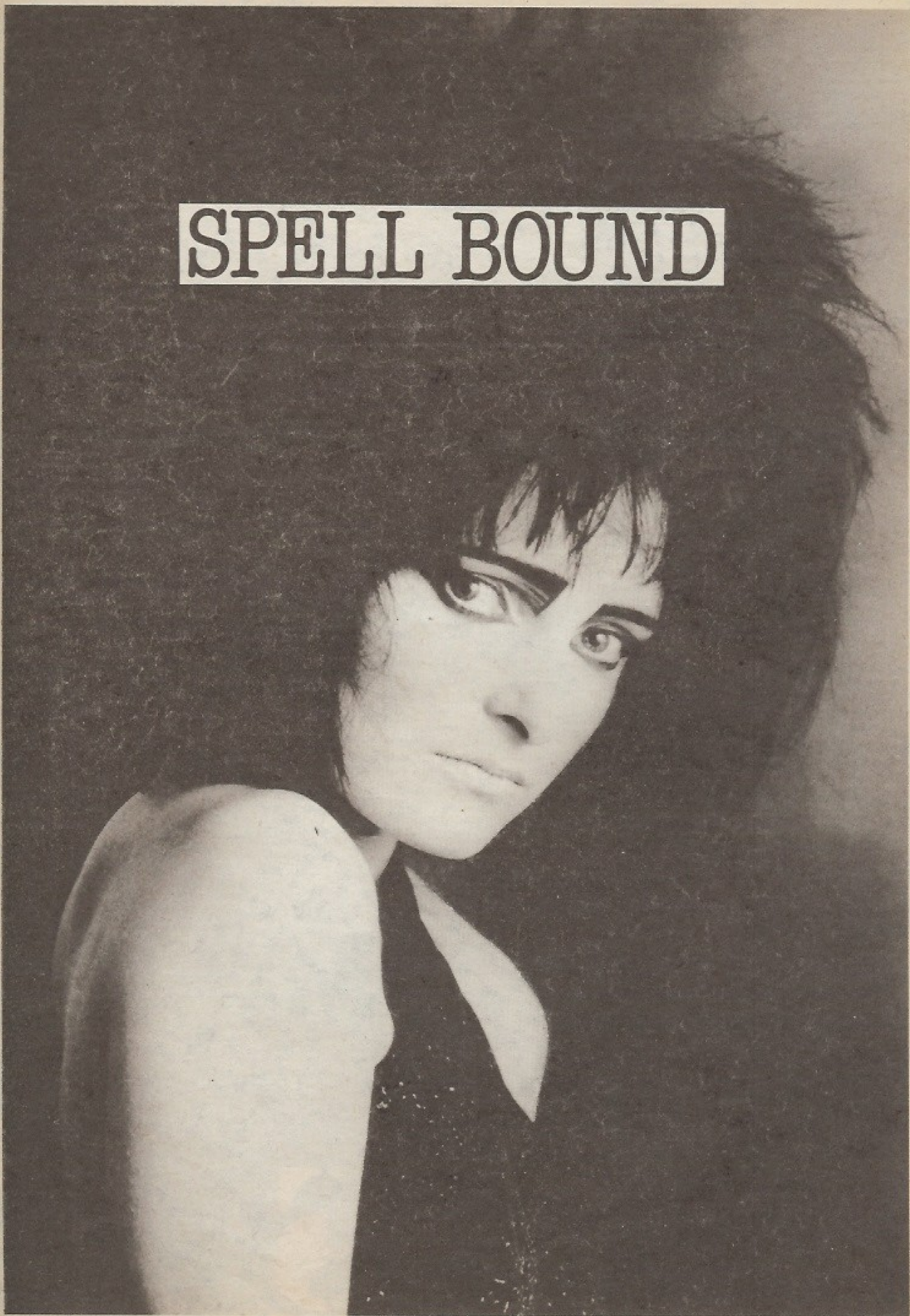
On that sad note we shed another tear with *'La Vache Qui Rit'* EP (Not So Brave Records, Belgian import) by the sadly deceased ZOUNDZ.

Splitting soon after the disappointing (British released) *'Dancing'*, this live Belgian import show Zoundz in fine form. Even with the technical restrictions inherent in a posthumous live release, both 'Biafra' and 'Not Me' on side one rank amongst Zoundz' jangly guitar-sodden best.

And with that my hands are re-tied, the typewriter removed from my desperate grasp, so some people may sleep a little safer this dark thundery night. One last comment allows itself to creep onto the page, 'all records available from Rough Trade (apart from Crass flexi) as very reasonable prices'.

LES

SPELL BOUND



SIOUXSIE SIOUX is the grande dame of English punk, 1976's most dignified survivor. While the Pistols broke up and John Lydon got arty, while the Clash discovered they weren't really bored with the USA, Siouxsie and the Banshees flowered like some hothouse plant. While all around them were losing theirs, the Banshees kept their heads and used them.

Siouxsie remains in touch with the spirit of '76, with its boredom and contempt, while having little respect for its bastard off-spring, Oi and the rest of new punk: "Oi punks are living in the same kind of wonderland as the new pop crew. I hate thuggery and I hate people who don't think for themselves, who copy punk as if it were a uniform."

The Banshees believe in staying in touch with their audience but not in encouraging clones of themselves. Punk used to be an expression of individuality, not a uniform: "I do want to have contact with the people who come to see us and autograph sessions are an excuse for that but I'd rather they were interested in saying something or asking about a song rather than getting me to sign a flimsy piece of paper in the hope that I'll look at them."

"There's nobody's autograph I'd value. Oh, there's a few people it'd be nice to bump into and find something in common with but I'd never force myself into that situation. I've never wanted someone else's autograph or to look like someone else."

For Siouxsie, 1976 was probably designed to bring an end to all uniforms, to give her then chance to be as free as she felt: "Society tries to make people live out a cliched existence, to conform. If you've got a Hotpoint washing machine then you're alright because you're like the others. I want to live my life differently and to have the freedom to be able to do it in front of others without being stopped."

As Siouxsie knows, difference of her kind has never been that popular with the powers that be: "In the Dark Ages, witches were the ones that kept themselves apart. They didn't have much to do with anything, being a bit eccentric. Their characters weren't as bland and open as everyone else's and so they were branded as something unsavoury and punished for it. People are still being punished for being different — but in subtler ways."

The Banshees explore a dark world with relentless devotion, with a commitment that some find narrow and claustrophobic and in which Steve Severin finds a possibility of freedom: "I'm always intrigued by those things that you really have to delve into . . . if you got totally into black magic for example, you'd have to become a totally different person. You'd have to cut yourself off from the normal way of doing things. It's that kind of commitment that people consider evil. I'm interested in discovering whether such difference is evil or whether it's the fact that you've isolated yourself from society that people consider evil . . ."

Siouxsie too admires the perfect isolation for the different: "In the big cities you see some pure legends who're just out there on their own. They don't dare, they don't even look at you, they just carry on talking to themselves and getting on with whatever crazy thing they're doing. Half the time you can't understand what they're doing. They're the tramps, the let down of the town and everybody leaves them alone. It's as if they've had their cord cut off and are floating in space. I wouldn't want to be that gone but I do admire them."

The Banshees themselves have achieved a splendid isolation in British music. Last of the punk originals, they've left punk behind without ever really joining the showbiz mainstream. When 'Fireworks' was on Top Of The Pops, the Banshees didn't exactly feel at home: "We felt like we hadn't been invited. Polydor had a big panic that none of their other bands would be allowed on after us — and we didn't do anything. We scrapped this flashing neon 'SIOUXSIE' sign that they'd probably spent a week building and we dropped the idea of fireworks after we found we were going to have to have consultations with their fire department. In the end we did it our way."

This insistence on doing things their way hasn't exactly propelled the Banshees towards instant success: "We've constantly threatened to become a bit bigger," says Siouxsie with a wry smile. "There's things that the band could do, like going on kiddies' shows and getting custard pies in the face, if we were that desperate. I haven't taken the films or the TV that I've been offered because most of it's degrading. They throw a few

pennies in a pile of shit and everyone seems to dive in as deep as they can. If you're reluctant to become what they want you to be, they think you're being lazy or bolshie: it never occurs to them that you just might want to do it your way. At least in the Sixties they had young people in control of their own TV shows — now it's back in the hands of people who don't understand our music."

Meanwhile Siouxsie has little or no respect for twee darlings currently decorating every magazine in sight: "People at the moment are so insecure that they're playing music that's shallow, boring and completely disposable. Present pop is all calculated, it lacks the emotions and the lunacy of the Sixties' pop. In the Sixties, even the music our parents liked, people like Tom Jones, even he was sexier than the new crop. I'd love to see a TOTP with us the Birthday Party, the Cramps and Suicide — that's how exciting I remember 'Ready Steady Go' as being."

While we're waiting for a TOTP of this kind, we'll also be waiting for the Banshees' next live shows. Siouxsie's voice is currently recovering from a harsh attack of laryngitis and a singing style that's never been kind to her throat. And the Banshees have decided to hold off from touring Britain for a while: "It was becoming mechanical," says Siouxsie, "you have to want to go out there and we were losing that in Britain. We wanted to play places where they didn't really know who we are and vice-versa. Then you have to win them over and the show's an event rather than just another gig."

With this in mind, the Banshees look forward to the Elephant Fayre in July as their next British date. There's talk of them playing a park in or near London, maybe even Crystal Palace, and towards the end of the year, when the album they're making with Mike Hedges is finished, in some major towns. But it's the one-offs that Siouxsie loves, that keeps the spark alive. They're even hoping to play Corsica . . .

Siouxsie and the Banshees have remained vital because they've stuck to punk's original rule and the only one that counts — there are no rules. Siouxsie isn't going to stop being different: "I'm not going to dress down to avoid the stares, then they're changing you. I'd rather be a bit uncomfortable and be myself." — JAMES HENRY

MORE OVER PAGE

SPELL BOUND



Siouxsie John

SIOUXSIE
BORN: 27.5.57, in Guys Hospital, London, in a heatwave. I have one older brother and sister, who were born in the Belgian Congo, whilst Dad was a snake doctor (he milked snakes for serums). I must have been a mistake, as there's eight years difference between me and my brother, that's why I like to keep things as happy mistakes and not planned out.

SCHOOLS I WENT TO: Day nursery school in Sidcup when I was really young, whilst my Mum went to work — can't remember the name of it.

Mead Road Infant School in Chislehurst (had a sand-pit).
 Red Hill Junior School in Chislehurst.

Nittingham Secondary Modern School for Girls (built like Holloway Prison — hated it).

The only thing I liked about the last school were the games, so I ended up being in the netball team, hockey team, athletics team (javelin) and the trampolene team (somersaults, and all that jazz). Mother really wanted me to be a secretary — I wanted to work in a Zoo or be a hooker. There seemed to be no way of getting into these two professions that I dreamt about, so I ended up going to a college in Orpington for shorthand and typing. Yeughh. I only lasted a few months and did not sit any exams, etc.

Next up was a big nothing. The Job Centre could not help me with my dreams. Then something exciting came up, and I left home at 17 to live and work in a pub in London.

Back on the dole — I liked the hours and I didn't feel like being in another institution — except for the one time I branched out and worked in a massage-parlour for a few days. It was so seedy and riddled with disease, and fat, pimply balding business men. My dream to be a hooker went down the drain: one dream left, the medical profession, etc. are a bunch of stuffy old nobs.

When I was working in a club at lunch-times in the West End, some new friends I had recently made used to come in and see me, one of them being the 'Big Severin'. I'd procure drinks and food for them — free. We were meeting at places where this great band used to play — next thing I was appearing on the TV with them and Bill Grundy. Then there were the explosions, the fifth and the fury. I got the sack.



JOHN MCGEOCH
ESTABLISHED: 1955.
BORN: Greenock — the first time around (looking forward to the next time).

FIRST PLAYED GUITAR: 12 years old. Double-breasted 'Monkees' shirts look better behind a guitar than a piano, on which I was trained to sit down and play.
FIRST SONG I LEARNT TO PLAY ON GUITAR: 'Sunshine Of Your Love' by Cream — Jimi Hendrix liked it too.

FIRST TIME I BECAME CONCERNED ABOUT CLOTHS: 1967.

OTHER IMPORTANT DISCOVERY 'ROUND ABOUT THE SAME TIME: Women. This appears to tie in with shirts and trousers, and has influenced me ever since.

MOVED TO LONDON: 1971.
REAL NAME: John Alexander McGeoch.

HEIGHT: 5 feet 8 inches.

FIRST BAND: "The Slugband".

SECOND BAND: "Magazine".

THIRD BAND: "Siouxsie & The Banshees".

A FRUITFUL HOBBY: "Visage".
MOST REWARDING INFLUENCE: The amount that Siouxsie, Steven and Budgie take me seriously.
FEELINGS OVER LEAVING "MAGAZINE": Sad, inevitable, no regrets, some bruises.

FEELINGS ON JOINING "THE BANSHEES": The hardest work I've just had to do. Good jujuj. If it's too easy it's not good, if it's too hard it's dull. When you're hungry you want to eat, and I have an appetite for sticky buns.

PERSONAL STATEMENT: Like anyone who has had enough, I want more.

SUSPICIONS: Somebody once told me that murder victims somehow conspire with their killers. While I don't feel like a victim, I suspect that my fear of death will probably kill me.

HOPES: That it won't be my fault when I die.

LOVES: Jan, the people I work with, millions of pounds in Swiss bank accounts.

HATES: Traffic jams, jamming, Apricot jam.



Budgie Steve

BUDGIE
HATCHED OUT: At Cowley Hill Maternity Hospital, St. Helen's, Lancs. (Merseyside), in the early hours of the 21st August, 1957. I spent the first six years of my life in a public house, where I entertained the Patrons by dancing on the bar top — for sweets and beer. I started to be taught things at Lowe House Infants School, which had a nice nun headmistress. Next, I was at Lowe House Junior School, where the headmaster was affectionately known as "Ollie Beak". I remember being caned for giggling at his funeral.

From the age of 11 I was at St. Alban's Secondary Modern School, where the headmaster had minor heart attacks during 'Morning Assembly', but never died. The Maths teacher was female and wore mini-dresses with front 'velcro' fasteners. I remember being distracted, playing spin-the-bottle, and finding out about girls.

At 16 I attended the Gamble Institute of Art and Crafts, which showed how to get an "A" Level in Art without trying too hard, and a little bit more about girls.

In 1975 I travelled to Liverpool, and spent two years at the Polytechnic. It had no headmasters — showed me how to have good parties, and taught me a lot more about girls.

In 1977 I decided to leave college, and put my accumulated knowledge to work. Three lads and myself formed "The Spit-fire Boys", which showed me how to sleep in a Transit van, and meet more girls.

In 1978 I was with "Big In Japan", which showed me how to DJ at 'Eric's Club', Liverpool — there was a girl in the group.

Later, in 1978, I joined "The Slits", which was with three girls, and since late '79 I have been with "Siouxsie & The Banshees" — there is but one girl and the rest is all future.

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Discography

ALBUMS and SINGLES (with UK release dates)
 Hong Kong Garden/Voices (13 August 1978)
THE SCREAM (13 November 1978)
 The Staircase (Mystery)/20th Century Boy (23 March 1979)
 Playground Twist/Pull To Bits (28 July 1979)
 Mittagessen/Love In A Void (September 1979)
JOIN HANDS (21 September 1979)



STEVEN SEVERIN
 I WAS born and raised in Highgate, North London. When I was very young my favourite places were London Zoo and Highgate Cemetery. At the Zoo I would try to give the animals sweets — in the cemetery people would try to give me sweets. When I told my parents, I was not allowed to go there anymore.

At the age of 11 we moved to Bromley, in Kent. Something to do with giving me a better education. It didn't quite work out like that, or rather, it did for the first two years. Until, at the age of 14, someone played me 'White Light/White Heat', and gave me a copy of 'The Little Red Schoolbook'. Consequently, my work began to suffer, but school became a lot more fun. I think it was during the last term before "O" Levels when we built a bonfire in the school grounds, that the teachers finally gave up their high hopes, and left me to my own devices. The fact that the head-prefect was used as a guy did not seem to impress them either.

I left school in the summer of Ziggy Stardust, Virginia Plain and Tago Mago. Spent the next three years drifting from one mundane job to another, until I decided not to work for anyone anymore.

There was no such thing as the "Bromley Contingent". A whole bunch of people were drawn together by the way they felt and the way they looked. The "Sex Pistols" and gay discos were focal points.

I sat in "Louise's" one night thinking what a great name "The Banshees" would be for a group.

Happy House/Drop Dead (Celebration) (7 March 1980)
 Christine/Eve White Eve Black (30 May 1980)

KALEIDOSCOPE (8 August 1980)
 Israel/Red Over White (7" and 12" Single) (28 November 1980)
 Spellbound/Follow The Sun (7" (22 May 1981)

Spellbound/Follow The Sun/Step Dash Snap (12" (22 May 1981)
 JUJU (19 June 1981)

Arabian Knights/Supernatural Thing (7" (24 July 1981)
 Arabian Knights/Congo Conga (12" (24 July 1981)

Wild Things — THE CREATURES (7" (25 September 1981)

ONCE UPON A TIME — THE SINGLES (4 December 1981)
 Fireworks/Coal Mind (21 May 1982)



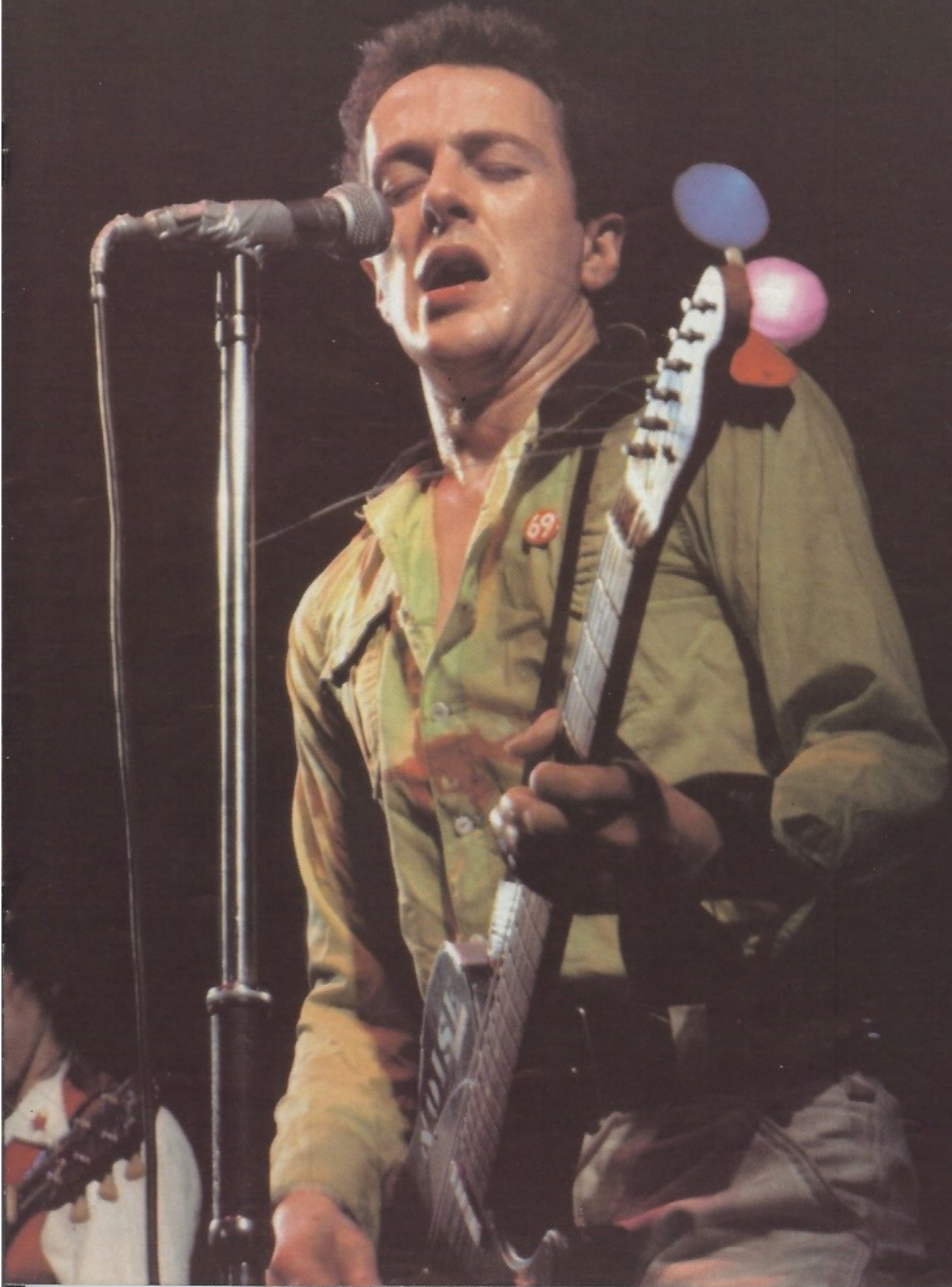
LEE WILSON

INFA RIOT



CLASH

JOE STRUMMER



STEVE IGNORANT

GRASS





CHELSEA



ANABELLA

BOW WOW WOW



WATTIE



YOU NEVER KNOW WHETHER you're coming or going with top punk band, The Exploited — every time the group set up a tour they get banned!

"Aye, we'd really like to go to America," growls band leader and gran'pappy of punk, Wattie, "because punk's bigger there than it was here when the Pistols were out. But every time we're meant to go over, about five times now, the promoter says he can't take us because of our reputation."

Their reputation for hellraising includes starting a mass riot after a gig in Germany and smashing places and equipment up in Holland and Norway. So they're banned from there too.

But worse than that, Wattie nearly got his tongue bitten off in Finland.

"I'd seen this bird and she was quite nice," he explains, "so I started making with her and she tried to bite my tongue off on stage. So I strangled her."

"Trouble was there wasn't a hospital near us so I had to wait two days before I could get it stitched together. It took a few weeks to heal but it's OK now."

But it's not just on stage The Exploited run into trouble. Although the burly Wattie doesn't have too much aggro, apart from being barred from pubs in hometown Edinburgh, he still sees a lot of punks getting picked on.

"Aye, especially in Scotland, you get a lot o' hassle up there with the drunks. Half the punks don't wanna fight an' that, but if somebody starts picking on you you've gotta stand up for yourself or you're gonna get picked on all the time."

Wattie was voted the third most wonderfu human being in the world in the Finnish magazine *Sounda*, but that opinion isn't shared by most people in this country. With his cropped and coloured Mohican cut and tatty jeans and leather jacket, he comes in for his fair share of abuse.

"How are we disgusting," he protests, "we just play music to people who want to hear music. We're just our normal selves. I wouldnae say we're out to shock people. '77 was a shock because the papers built us into a fashion but now it's not fashionable to be a punk. So music comes first before what you dress like. Anyway, with punk there are no restrictions on how you dress. You can do what you like."

"The bands that are around today in the charts are just what you'd call fashionable bands. I think they're pretty shitty too. They're just for fashionable

BANNED, BITTEN & BURLY

*That's the
Exploited's
Wattie*

people, like nine to five workers. People that are into punk, I'd say 98 per cent of them are on the dole. I hardly ever meet a punk that's working.

"Before I started the Exploited, I went

to this job centre and they told me not to bother looking for a job unless I changed my appearance. And that guy's job was to get you a job. If that's his attitude you've got no chance, have you. And that's the attitude most people take to punks. Reckon we're second class citizens."

Wattie lives in a flat in Edinburgh with his girlfriend and, when he isn't out with the Exploited, spends his time drinking and hanging around the town. And success won't change him, he says.

"We're making loads of money, but we're owed a lot of money from our management and we're never going to see that. Anyway, I just get money and spend it. Just buy drink and go out. What's the point of saving money so when you die you gotta give it to somebody else. You might as well live for the day."

"Aye, I just get up and go out to the pub and just come back and watch Crossroads or Coronation Street. I might go out to a gig, I like going to see other bands an' that."

"Before I could never get into places but now I'm accepted in one or two clubs. I still get refused in one or two clubs. They say you cannae come in and that's pretty degrading, that."

Not a lot of people know it, but Wattie, the spokesman for the punk generation, spent two and a half years as a driver and radio operator in the Royal Scots in Germany and Ireland.

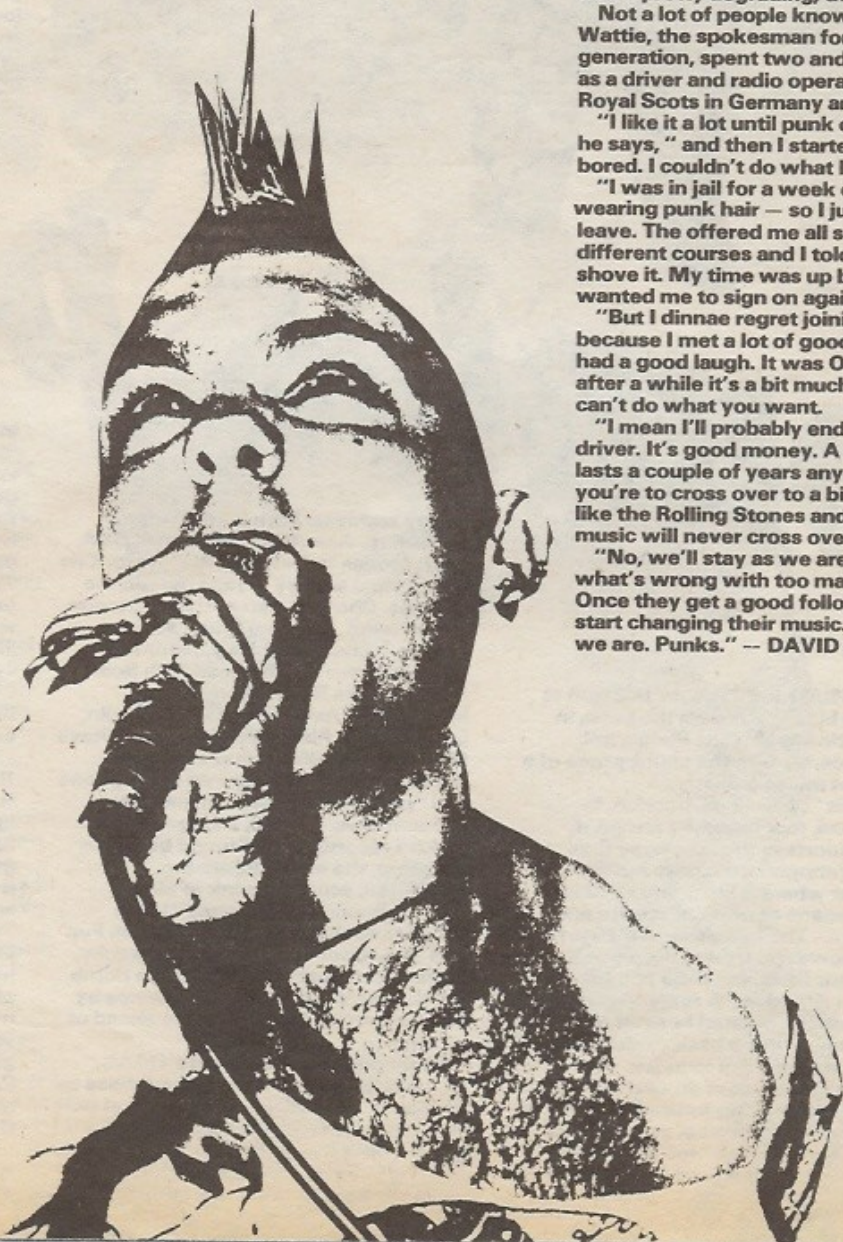
"I like it a lot until punk came along," he says, "and then I started to get bored. I couldn't do what I wanted to do."

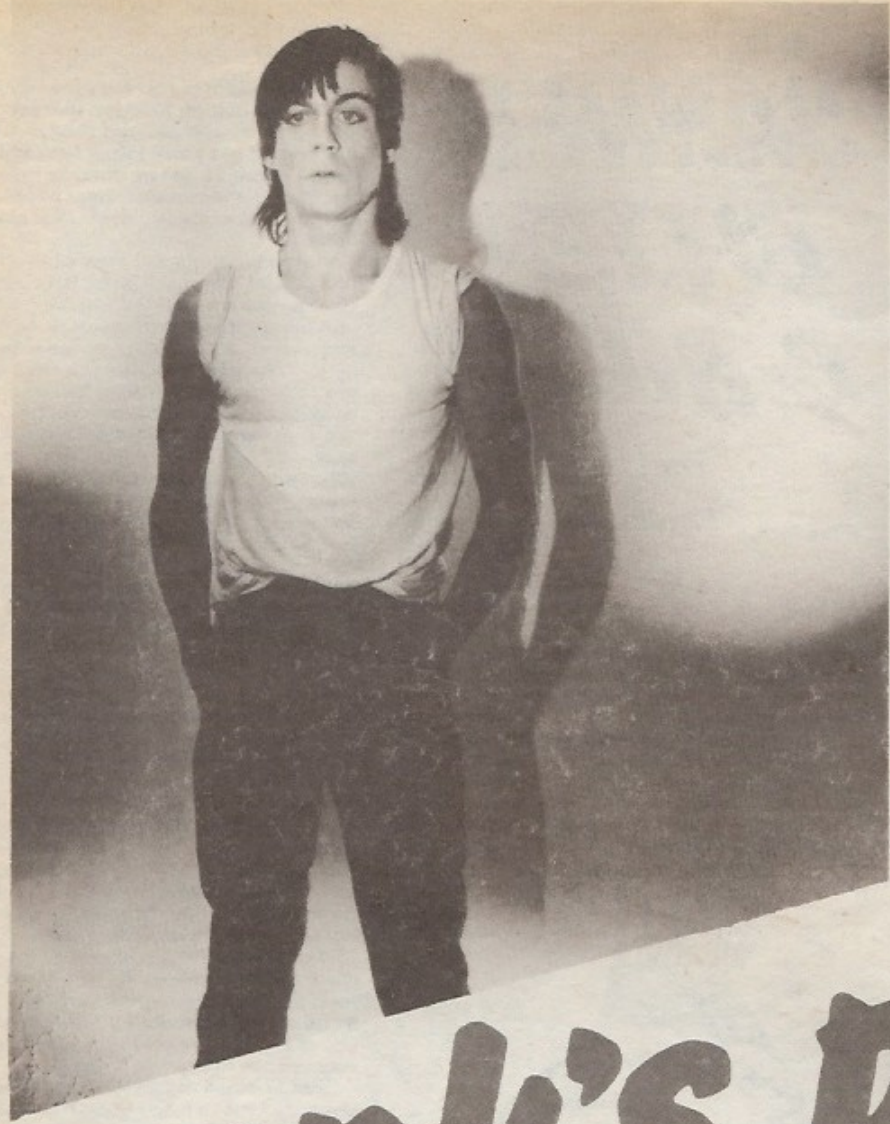
"I was in jail for a week once for wearing punk hair — so I just decided to leave. They offered me all sorts of different courses and I told them to shove it. My time was up but they wanted me to sign on again."

"But I dinnae regret joining the army because I met a lot of good mates and had a good laugh. It was OK at first but after a while it's a bit much because you can't do what you want."

"I mean I'll probably end up as a bus driver. It's good money. A band only lasts a couple of years anyway, unless you're to cross over to a bigger market like the Rolling Stones and our type of music will never cross over."

"No, we'll stay as we are. That's what's wrong with too many bands. Once they get a good following they start changing their music. We'll stay as we are. Punks." — DAVID MAZE





elements, he wears drastically ripped jeans, red underpants and silver lame gloves. He jerks and sprawls all over the shop, squawling and squawking and leering and moaning as the band blisters on regardless. He dribbles, he pukes, he picks his nose. He removes the gloves and claws his cheeks till the blood oozes forth. He opens a packet of Dinkes Bimi (a foul-tasting form of American potato crisp) and empties the contents into Steve McKay's saxophone. He wanders into the audience, leaping onto tables, kicking ashtrays and drinks, shrieking abuse at punters, crashing the mike violently into his mouth. He fondles the bodies of girls and boys. He gets beaten up.

While there were a few diehard proto-punks who worshipped the Stooges, the most who witnessed their performance or were subjected to their records found Iggy and the group utterly loathsome. The world was not yet prepared for a new wave revolution and as the rock-listening audience settled back into the increasingly "laid-back" stodge complacency, the Stooges indulged their self-destructive urges with growing fervour.

Stooge archives: Dave Alexander leaves 1970 to die of alcohol abuse. Replacement bassist Zeke Zettner (aka Jim Bogie) also takes an early grave, courtesy of heroin, and by 1972 the Stooges seem washed up. But then long-time Iggy admirer David Bowie ships group, plus new guitarist James Williamson (Ron Asheton having switched to bass) to England to record ...

punk's prime

1976: "MUST WE THROW this filth at our pop kids??" squeals the press in indignation as the Sex Pistols gob magnificently into the chubby face of a stagnant music industry.

1976: this "obnoxious, boorish, ill-mannered, foul-mouthed arrogant, dirty" (courtesy the soaraway Sun) crew of spiky-topped Cockneys nut the business where it hurts and so help to end a decade of musical snooze and conceit... The Pistols weren't the first to try, however. Others before — the New York Dolls, the MC5 and the Stooges — had stuck fingers up at and spat upon the bloated body of rock, had attempted to bring back excitement, energy and anarchy to music. And as John Rotten crawled around the stages of 76/77 braying "no future NO FUN", he paid tribute to one who, years earlier, had sneered and scorned with equal venom — the primate of Punk, Iggy Pop ...

Iggy archives: Born James Jewel Osterburg, Ann Arbor, Michigan, USA, 1947. Moves to Detroit — the Motor City — and joins scabby garage combo the Iguanas. Changes name to Iggy Stogee, leaves band, joins the Prime Movers. Leaves, moves to Chicago, return to Detroit, forms the Stooges with Scott Asheton (aka Roy Larsen; drums), brother Ron Asheton (aka Tim Hardin; guitar), Dave Alexander (bass) and Steve McKay (sax). 1968, group's first gigs feature Iggy screaming into microphone and "playing" a) Hawaiian guitar b) vacuum cleaner. 1969, Stooges sign to Elektra records. Iggy Stogee becomes Iggy Pop, the most slobbering, demented, scummy punk of all.

First album: 'The Stooges' (1969); includes such punkoid gems as 'No Fun' and 'Real Cool Time'. Manic, screechy, three-chord buzz-saw propulsive bomb-bomb lemming music to go insane by. Classic confusion seven years ahead of its time.

Second album: 'Fun House' (1970); includes such unremitting absurdities as 'Dirt' and 'TV Eye'. Same as the first only rougher, harder and more beserk. But if you thought the *music* was over the top, just wait till you saw Iggy perform ...

His puny chest is bared to the

Third album: 'Raw Power' (1973); includes razor-oriented masterpiece 'Search And Destroy'. James Williamson gives an upcoming generation of guitarists the inspiration to create the style today known as Punk Rock before getting out and, as Iggy puts it, "going straight". Williamson: "We were living like dogs, hardly ever eating, never sleeping, drugs like you wouldn't believe, burning ourselves out like maniacs. You can't live like that for very long."

By 1974 the Stooges were no more though their final gig was immortalised on ...

Fourth album: 'Metallic KO' (released 1976); Recorded on cassette, the sound is dreadfully tinny but the depth of the Ig's cynical disgust for his audience and for the whole bloody shooting match gets through with verve. Includes a truly pornographic version of 'Louie Louie' and a number which, according to Iggy, "was co-written by my mother" called 'I've Got My Cock In My Pocket'. Also heavily featured are the crashing sounds of glass projectiles hurled at the singer by an outraged audience. "Thank you very much to the person who threw the glass bottle at my head" announces Mr. Pop as the band take their leave, "It nearly killed me but you missed again. Come back and try next week."

For the Stooges there was no next week. Hours later they had disintegrated, the victims of their self-

destructive lust. Three years later, however, with all the old albums re-issued due to new punk demand, Iggy Pop was able to resume a career as a solo singer. His first album alone was entitled 'The Idiot' and it included a song, 'Dum Dum Boys', which looked back on the bimbo days of the Stooges with nostalgic regret: "Now I'm looking for the dum dum boys/Where are you now when I need your noise/Now I'm looking for the dum dum boys/The walls close in and I need some noise."

Talking of NOISE, is it mere coincidence that Iggy and the Stooges sole (almost) allies in the loud/raw/brash/attack musical vista of the late Sixties should also emanate from amidst the urban sprawl and smelly auto plants of Detroit? A sociologist writes: "I don't know". Anyway, just as Iggy was preparing himself for a career dodging hard-boiled eggs and other items of abuse, down the road apiece the MC5 (Motor City 5) were being formed by Rob Ryner (vocals), Wayne Kramer and Fred 'Sonic' Smith (guitars), Mike Davis (bass) and Dennis Thompson (drums). The MC5 were to be to the Stooges what the Clash were to the Sex Pistols — or sort of. For whereas the Pistols and the Stooges represented the nonchalant, nihilistic, dum-dum-screw-you punk approach, the MC5, like the Clash, masqueraded as an overtly political band.

recorded live in Detroit, October 1968. Includes pre-pogo blasters 'Borderline' and 'Rocket Reducer No. 62 (Rama Lama Fa Fa Fa)'. The energy quotient of this album borders on terminal frenzy. Brill!

What about the stage act, eh? Well, like the Stooges, the MC5 were hardly static in performance but the act was more mannered and less anarchic. It included, most nights, the burning of the American flag, and, on one occasion, at Detroit's 'Grande Ballroom, a super routine that went sadly awry, as Sinclair remembers: "A dude named Eugene was supposed to run out on stage and scream YOU COMMIES and then shoot Tyner with a blank pistol. Then we were going to carry him off to the dressing room with fake blood streaming from his wound and barricade the dressing room door while panic broke out!" The gun failed to fire that night and Eugene looked rather silly so refused to attempt this antic again.

In 1969, Sinclair was sentenced to 10 years imprisonment for possession of marijuana (he served only three) and thus free of his direction, the MC5 concentrated on music, putting the radical hype tactics behind them. Unfortunately, without their

'revolutionary' image, they disappeared from the public's mind. Their subsequent albums, both excellent, were ignored . . .

Second album: 'Back In The USA' (1970); includes speed-riddled monstrous beauties 'High School' and 'Call Me Animal'. One of the most savage power-drive albums of all time. And it's NOT heavy metal — it's for you.

Third album: 'High Time' (1971); the heavy guitar/stupid jazz horn blend of 'Skunk' points way to the most important music of one hundred months later.

Epilogue: MC5 fall apart, 1972, due to lack of interest shown by soporific public. Michael Davis imprisoned for three years, 1972. Wayne Kramer imprisoned for five years, 1976. Both narcotics offences. Through the cell bars and over the wires comes a cry: "Kick Out The Jams, Motherf-ckers!". A boy with strangely staring eyes picks up the call and replies: "I am an anarchist!" . . . NEVILLE WIGGINS

ate~iggy pop

In reality, there was nothing really politically suss about the MC5 at all — they were simply a group who played uncompromisingly violent, aggressive, fast, high-energy rock'n'roll. As manager John Sinclair recalls: "They had a reputation for playing too loud, not playing long enough, playing stuff the audience couldn't relate to. When they got to a gig, they'd be wiped out, drunk or otherwise incapacitated. But when they did get all this shaky shit together they played the most exciting music in the history of rock'n'roll."

It was Sinclair in fact who was responsible for introducing the radical political image of the band; he was the leader of the White Panther Arm of the Youth International Party and as such was much given to statements expressing wonky, naive, leftist, ideology:

"We demand total freedom for everybody! And we will not be stopped until we get it. We are bad. We have no problems. Everything is free for everybody. Money sucks. Leaders suck. Underwear sucks. School sucks . . . We are LSD-driven total maniacs in the universe . . . We have developed organic high-energy guerilla bands that are infiltrating the popular culture and destroying millions of minds in the process. The MC5 is totally committed to the revolution." Not quite the SDP is it? Still, the all-out barrage of the group's switchblade-intensity sound seemed to match, in a way, the massively absurdist rhetoric and in 1968 they signed to Elektra.

First album: 'Kick Out The Jams',



HE STARES GOOD... THAT'S WHY WE PICKED 'IM

In this second excerpt from "Sex Pistols: The Inside Story" by Fred and Judy Vermorel, Paul Cook and Glen Matlock remember the band's beginnings and how Johnny Rotten came

along — "he stares good, you know . . . that's why we picked him." The book is published as a Star paperback by W H Allen & Co Ltd., and costs £2.50.

Q: Can you tell me a bit about how you and Steve started the group?

PAUL COOK: It wasn't our doing really. It was this bloke called Wally. Like he used to go to our school. He was in the same year as us. And we didn't used to play anything when we was at school or anything. He was interested in it and we just used to go round his house, towards the end when we was leaving school.

And we used to bunk off, go round his house and sit in his garden, like. See, his mum and dad were out and they didn't care anyway. In the summer we used to go round there — cos it was near the school — and sunbathe and that. And at the time — we didn't know John — there was me, Steve, this Wally geezer and a couple of our other mates.

And I think it was after we left school, Wally — he used to play guitar — he said let's start a group. We decided our own little things, what we was going to do. I wasn't going to be in it at first cos I wasn't all that interested. But Steve, he got a drum kit first. And Wally was on guitar. There was a different bass player, and someone else. After a while they said Steve will be the singer like and I'd play drums. So I said alright.

And Steve had learnt to play a bit by this time. So he taught me what he knew and I carried on from there. And he was going to be the singer and he started playing about with guitar. Then there was just the three of us: me, Steve and this Wally. And then we got Glen through the shop, cos we knew Malcolm by this time.

GLEN MATLOCK: I'd worked in Malcolm's shop for about a year and then Steve and Paul started coming in. Malcolm introduced us really. Steve and



Paul had all this equipment around and they didn't know what to do with it, so they might as well learn to play it. So that's how they started.

Then they started to get a little bit more serious. Then they had this bass player who was married and had a wife and kid, you know never turned up for rehearsals and all that. About this time I met them. I was learning to play bass. So that was it really. It was about four years ago we started rehearsing, in '73. It's in the last two years though that we really got serious.

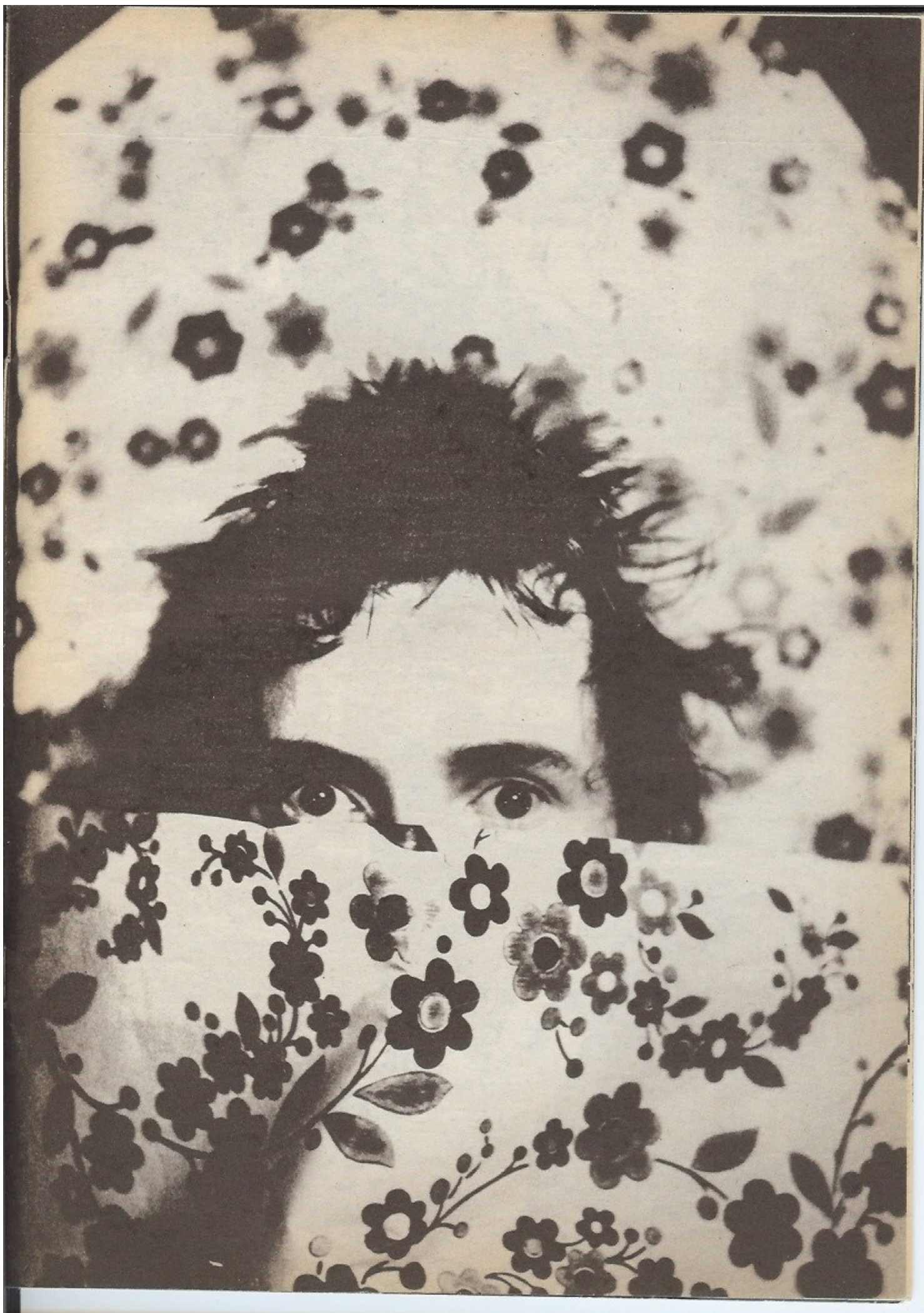
PAUL COOK: We used to rehearse for a while, the four of us. Then we sort of slung Wally out cos we weren't really happy.

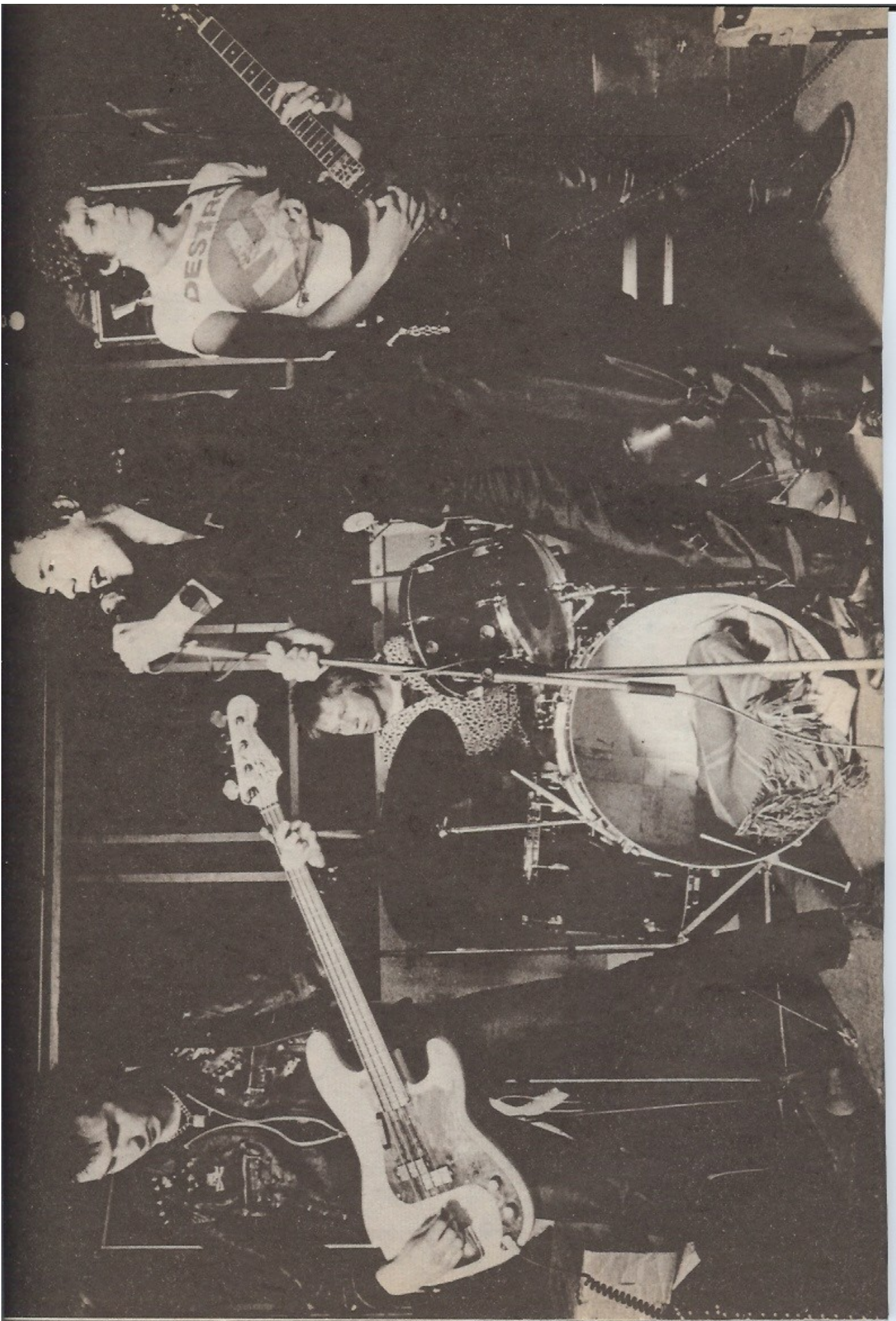
Q: How did you get to know Malcolm McLaren first?

PC: He had this shop and we used to go in there, round about 1970, 71. I was about 14, 15 then, no about 15 I suppose. Used to buy all our clothes, cos we were mad on clothes, Steve and I. It was called 'Let It Rock' then. Used to sell all teddy boys' clothes and that.

We used to go in there round about 1971 every week like. We didn't talk about anything to do with music, we'd just go in there and talk to him. And we knew all the people who worked in the shop, we were friends with them, cos we used to hang about the King's Road a lot.

And we heard that Malcolm was looking for groups like to do something with and — this was when we was with Wally — we said we're getting a group together. He said, "I'll come and listen to you." He just used to come down, hang about and listen to us. Give us his 'bad advice' about what to do.





Q: Such as?

PC: I don't know. We was just sort of a bit naive at the time like. Was playing all these old numbers, you know, Beatles. He just said stop playing this shit and write your own stuff or get something together so you definitely know what you're doing.

You know, we didn't know what we was doing or anything. We just used to pick stupid random numbers and play them. But then we decided to play all the stuff we liked, like early Small Faces numbers and early Who, like so it's all directed into one channel. And we picked up from there, writing our own stuff. You know we done them as a sort of guide, but we done our own stuff.

And one of the first bands to influence us like, well me anyway and Steve, coming out of that old stuff, was the New York Dolls. Saw them by accident cos we went to the see the Faces at Wembley and the Dolls were supporting them — it was about the time their first album was out. And then I saw them on the old telly like and I was fucking really knocked out by them.

It was mainly their attitude I think. It was this really conventional BBC — you know the Old Grey Whistle Test, like everyone's really straight — and I couldn't believe it, they was just all falling about all over the place, all their hair down, all knocking into each other. Had these big platform boots on. Tripping over. They was really funny.

And they just didn't give a shit, you know. And Bob Harris at the end of it went: 'tut, tut, tut, mock rock' or something. Just cast it off in two words. I thought it was great though.

STEVE JONES: So Wally got the boot and I started practising guitar. I could play — I knew a few chords and so we just started looking for a singer. And Malcolm kept his eyes open at the shop and we tried one bloke but he was a dead loss, he was worse than me.

So just by John like coming in the shop . . . I'd seen him about six months ago. I thought he looked pretty good and I said to Malcolm to look out for this bloke, he's got green hair and that, because he had green hair at the time. And he come in the shop and then Malcolm must have asked him, do you want to sing? And he said yes, I don't mind, or something.

So we arranged to meet him in the pub round the corner from the shop. So we went to see him and like he was really like piss-taking back because like we thought he was a bit of a bowser you know. And like he was really flash, like he comes with his mate and we was talking for about an hour and he said, all right, he'd audition it. And he said, OK, when? We said tomorrow night.

And then we just like had this idea of taking him in the shop and making him sing to the juke box. So we told him that and we went back to the shop. He put the juke box on and put on one of these like Alice Cooper records and things like that. He was just piss-taking all the time, like out of us and everything else, and he was just pissing about, trying to make out he was singing. And we though he was really funny, I thought he was hysterical.

And like he probably did — he thought we was a bunch of idiots. So we went on from there. So we just started rehearsing.

Q: What made you decide on John in particular?

PAUL COOK: We thought he's got what we want. Bit of a lunatic, a front man. That's what we was after: a front man who had definite ideas about what he wanted to do and he'd definitely got them. And we knew straight away.

Even though he couldn't sing. We wasn't really interested in that cos we was still learning to play at the time, so we weren't really worried about whether he had a great voice or anything.

Q: How did the rest of the band react to John when he first joined you?

GLEN MATLOCK: Steve and Paul looked on him as a kind of joke really. You know, cos he was like taking the piss out of them and they took the piss out of him. They just thought he was like a kind of a puppet character. I just thought yeah, he's kind of like mad enough and now we can get on with the band. We can start gigging straight away. Cos we'd been rehearsing for a year and a half, two years by then. Not rehearsing solidly, but learning to play. And when John came along he seemed the right guy to do it. Yeah, everything seemed to work.

Q: Why do you think it is that he has become so much the focus in the group, that he's the one that everybody talks about?

GM: I don't know. I mean he's obviously got a lot going for him, he's pretty mad and all that.

Q: What do you mean, mad?

GM: Well a bit nutty, and kind of like looks a bit kind of psychotic. And he stares good, you know, he's got a good stare. You know, Robert Newton kind of stuff. He looked exactly like what was needed. I mean that's why we picked him to be the singer because he looked like what our ideas were like in the back of our heads for somebody to look like.

So he embodied the whole thing. He was just the right guy at the right time. He's got the right face.

Q: Do you remember the first gig you did?

PAUL COOK: I remember it well actually. It was in St. Martin's College, in a little room upstairs. Glen used to go there, right, and there was this group playing and we said can we come over and support you. And they said, yeah like, they were acting really flash like.

And we went over then and big hassle about whether we could or not. They didn't really want us to support them. They was just a sort of rock 'n' roll band, revival and that, sort of sub teddy boys like, and all their mates and stuff were in the audience.

We went on and it was really loud, it was deafening like. And we was going really mad cos this was our first gig and we was all really nervous. And suddenly you had this big hand pop out and someone pulled the plug out like. Someone switched the power off.

Well they did, the other band, I think, cos they wanted to go on. They was getting all annoyed and that. We had a load of our fans there and they had a load of theirs and it nearly evolved into a big fight, you know. We just went off then...

Q: At the early college gigs, where you gatecrashed, what was the audiences' reactions to you?

GLEN MATLOCK: Disbelief. There were people who were very snide. One guy at one gig — they always used to take us off halfway through, a guy would come rushing up and say, 'Hey it's your last number', and then he would say, 'Thank you very much the Sex Pistols and their wall of sound,' in a very piss-taking kind of way.

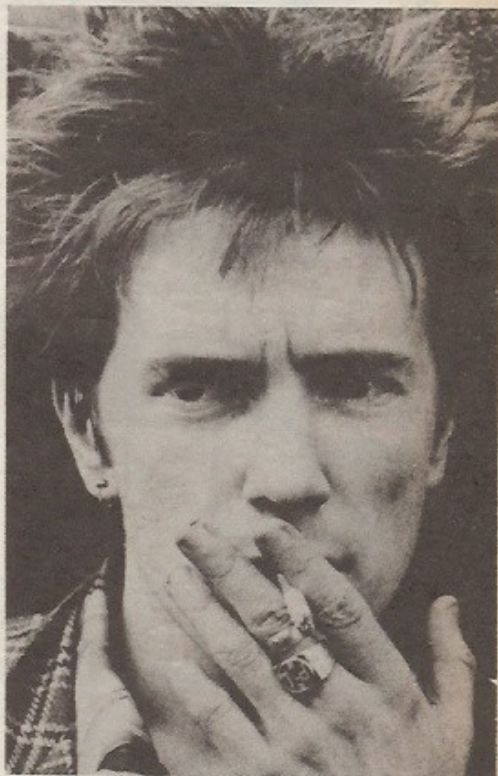
Q: What sort of people were following you then? Were they just people that you knew or was there already a kind of identity?

PAUL COOK: No, in the early days the first couple of gigs was just our friends and their friends, you know. It grew from that really.

Q: What was the second gig that you did?

PC: Second one was supporting a group called Regulator and we played at some art school. And that was really good. That was in Holborn. I was expecting another disaster, but we played good, and we really went down well.

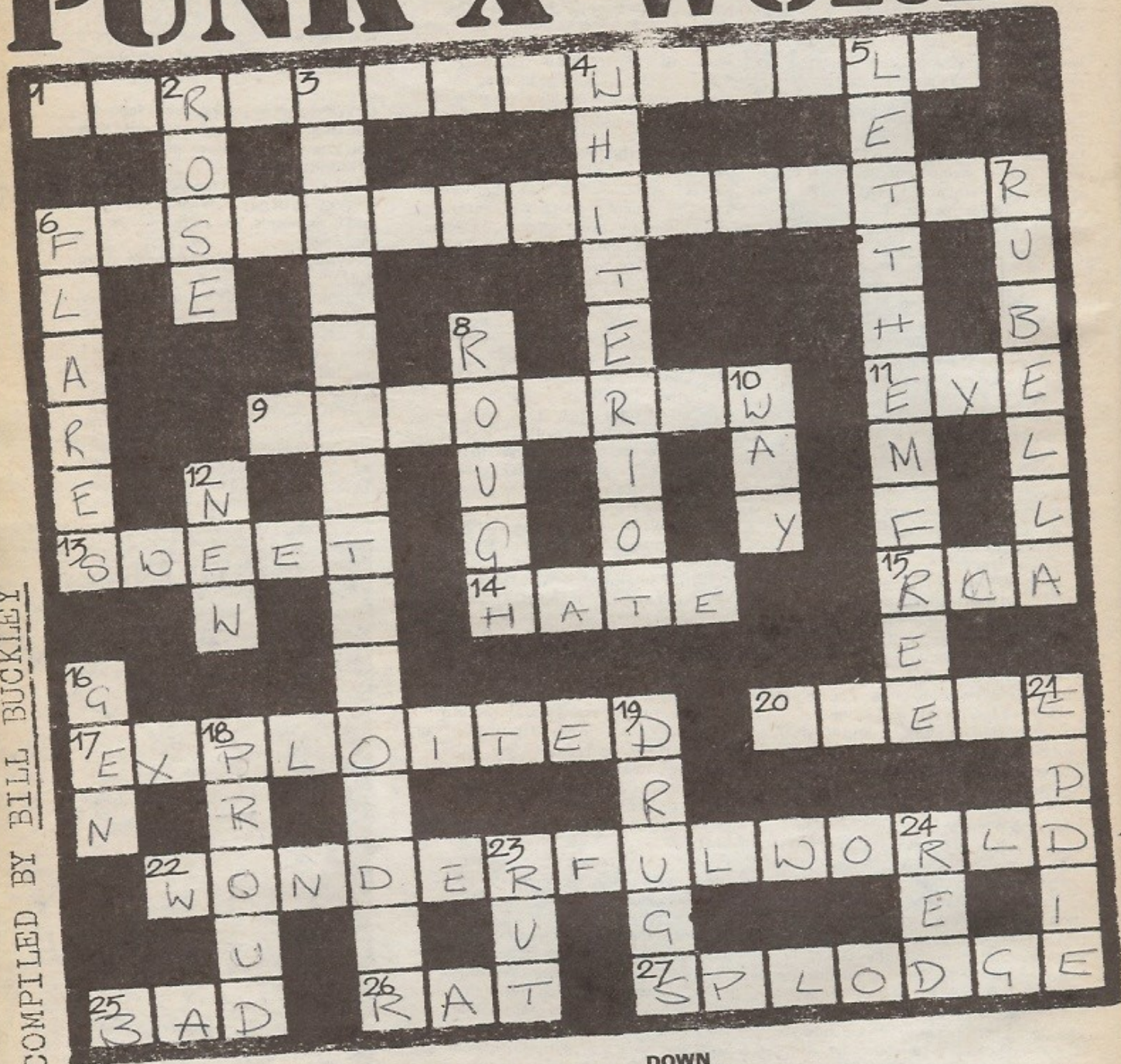
That was when we started getting a following, playing around, getting a bit of press. It gradually started building up till we played the 100 Club and the Nashville. It was getting quite big by then. It was really good the early gigs though.



SOLUTION
ACROSS — 1. Abrasive Wheels. 6. Fascist Dictator. 9. Tomorrow. 11. Eye. 13. Sweet. 14. Hate. 15. RCA. 17. Exploited. 20. Steve. 22. Wonderful World. 25. Bad. 26. Rat. 27. Sploodge.
DOWN — 2. Rose. 3. Still Out Of Order. 4. White Riot. 5. Let Them Free. 6. Flares. 7. Rubella. 8. Rough. 10. Way. 12. New. 16. Gen. 18. Proud. 19. Drugs. 21. Eddie. 23. Rat. 24. Red.

PUNK X-WORD

COMPILED BY BILL BUCKLEY



ACROSS

1. Singers of army songs (8.6)
6. Cortina's ode to Hitler? (7.8)
9. What Discharge look at (8)
11. ... and one that G. Gilmore looked through (3)
13. Skids' suburbia (5)
14. ANL's feeling towards people? (4)
15. You'll not find many punk bands on this label (1.1.1.)
17. They were blown to bits (9)
20. A whale of a business man (5)
22. Four Skins version of a Louis Armstrong song? (9.5)
25. Cockney Rejects man (3)
26. Scabies' pet (3)
27. He liked butterflies and two little boys. (7)

DOWN

2. see 12.
3. Infa Riot's complaint about that broken lift? (5.3.2.5)
4. A Clash classic (5.4)
5. Anti-Pasti's freedom song (3.4.4)
6. They go with slippers (6)
7. Diseased Ballet (7)
8. Label for a trade (5)
10. This Pete has produced the Rejects (3)
12. and 2. A Damned bloomer (3.4)
16. Goes with Chron (3)
18. One way for Vice Squad to stand (5)
19. They go with sex and R&R? (5)
21. This Cochran was one of Sid's faves (5)
23. You'll get stuck in one watching Babylon burn (3)
24. Colour for alert (3)

Graffiti

Send your letters, abuse, reviews, news, etc to Graffiti, Punk Lives, 50 Eagle Wharf Road, London N1.

PENPALS

Do you want to write or meet fellow punks? In the next issue of Punk Lives we'll devote a section just for you. And it's FREE. Send your name, address and the type of person and music you'd like to match up with to Punk Lives, PENPALS, 50 Eagle Wharf Road, London N1 and we'll print as many as we can.

ABOUT FOUR months ago, when I went into the local newsagents to buy a certain music paper, to see what gigs were on (because that's all they're good for) I saw a magazine called Punk's Not Dead, and I was overjoyed. But the next week when I went to buy the next issue, there wasn't one and I was very sad. And then recently I saw Punk Lives and I only hope it keeps going. It's much better than the mag I just mentioned, and the only thing I don't like about it is that why the hell did you put Theatre Of Hate in. Their music is boring and a load of cobbles.
G. Howe (the tiny punk of Wembley)

THE FIRST issue was great as it had many pics and good write ups (keep it up!). I reckon that as well as the usual articles you should cover things like tour dates and record releases. I would like to see pics and write ups on groups which are up and coming, ie: Chelsea, ABH, Screaming Dead, Attack, Wasted Youth, Demob and Vice Squad etc.

Also I would like to see articles on groups like the Dramps and the Meteors which are on the verge of punk. These groups are rarely featured in any mags.

Look forward to the next issue.
Brad, Cheltenham

I WOULD like to contradict your two-page feature on Theatre Of Hate, they are crap. They're not punk, they don't sound or look like punks. Secondly I would like to see a lot more of Anti Pasti, and the UK Subs, especially the Subs because people seem to have forgotten them. For what they are they're about the only punk band around with the sound of '77.

I would also like to congratulate you on your feature on the Sex Pistols, it's brilliant — be sure to have more in future issues.

The Red Haired Punk Of Kinsbury, London NW9

WHILE IN the newsagents my eyes fell upon your mag, what's this I thought, about time if you ask me. I'm sick and tired of punk being hidden between the pages of Human League and Spandau Ballet etc.

This is what all us punks want, a mag of our own, so let's have an all out attack with all the things we want to hear.

The info on the groups was really good, more down to earth than farting around the houses. Keep it up.

Angie Mason, Marsh, Lancaster, Lancs.

YOU ASKED people to write in and tell you what they thought about the first edition of Punk Lives so I have. Overall I thought the mag was pretty good (it's about time Punk Rock got the coverage it deserves). However, the main fault with the mag was that most of the stuff you wrote about I had already read before in other music papers. If you want this mag to really take off you've got to be original, not a mere copy of previous efforts. Also, you only covered the biggest of the new punk bands i.e. Exploited, Chron Gen and the Anti-Nowhere League. You ought to spend more time on the lesser known bands. For example, One Way System, Case, Human Being, Toy Dolls, and the Bog Brushes

**MORE GRAFFITI
OVER PAGE**

GREAT TO see a punk monthly with great pics especially of Discharge, my favourite band, which I hope you will interview or at least give about 10 pages of publicity for the forthcoming LP.

In the first issue you tried to deal with the main groups but let's see an article on the fantastic new band 'Action Pact' and you could review their first single, apart from the shared single with D.M.S. which is a triple A side being, 'Blue Blood', 'Stanwell' and 'Suicide Bag'.

Other bands I hope to see are Dirt, Cockney Rejects (a complete history), Black Flat, Disorder, Flux Of Pink Indians, Sub Humans, Cult Maniax. I haven't seen any pics etc of the Cult Maniax in the press so please give them some publicity!

Another help to the mag would be a request page (if so could I suggest 'De-Control' by Discharge) and a penpal page. Lastly, I hope your mag will encourage more punk bands to play in Northern Ireland despite the troubles, as there seems to be a severe lack and also there's nothing for Punks here and no encouragement from live bands. Anyway, I'm sure Punk Lives has a bright future, so keep up the good work.
Michael Gale, Brustin Braes, Larne, Co Antrim, N Ireland

I THINK you should have a competition for the best unknown group e.g. Yen Sleep, Terminal, Wrexham's punk groups. This should be done by all the punk, skin bands sending in a tape. The winner should win a chance to support a well known punk/skinhead group like the Damned, SLF, Upstarts or Discharge.
Mr. Dewi Greaves, Wrexham



Graffiti

Send your letters, abuse, reviews, new etc to Graffiti, Punk Lives, 50 Eagle Wharf Road, London N1.

YOU HAVE YOUR SAY

"GATHERING OF THE CLANS"

GLASGOW APOLLO

FEATURING: *The Exploited, Anti-Nowhere League, Vice Squad, Infa Riot, Threats.*

THE APOLLO was a terrible venue for a gig more suited to a hall rather than a huge 3,000 seater building with a 12 foot high stage and bouncers who make Buster Bloodvessel look puny.

First up were Threats, who are from Dalkeith and Woodburn in Scotland, and they were excellent. I saw them support Anti-Pasti at the Mayfair last year and since then have been waiting for news of them. They provided the perfect start to the evening with fast, catchy songs like 'Iron Maiden' — about Thatcher, 'Afghanistan', 'Pacivity', 'State Of Shock' and 'Underground Army'. The band went down well but they are more suited to a small club where they can connect with the punters. Threats are: Vocals/Guitar — Jim, Guitar — Ig, Bass — Ian, Drums — Mick.

Next were Wood Green heroes Infa-Riot with Lee Wilson running around the spacious Apollo stage trying to get the crowd moving with songs like 'Riot Riot', 'Brick Wall', 'We Outnumber You', 'Kids Of The 80's', 'Each Down', 'Die', 'In For A Riot' and the excellent 'Five Minute Fashions'. Overall Infa-Riot were superb and I look forward to seeing them in the near future in a small club.

Then it was the turn of Bristolian Punky Wunkys Vice Squad with Beki looking as mouthwatering as ever. Vice Squad were great but the newer songs aren't a patch on the older ones like 'Last Rockers', and 'Resurrection' and if you ask me Vice Squad will have to start writing some new and better material.

Then came the low point of the evening with the much over-rated Anti-Nowhere League. The ANL are just a joke who shouldn't be taken seriously. I mean, look at their songs 'I Hate People', big deal, no wonder they hate you. 'So What', 'You're A Nowhere', 'Someday', Del Shannons 'Runaway', 'Animal'.

Songs like these shouldn't be called 'Punk' more like 'Junk'. The only song worth listening to is 'Anti-Nowhere League'. The best thing they did was to go off stage!

Then with chants of 'Exploited Barry Army' ringing around the venue on comes Wattie, the Wandering Minister, with his troops, Little John, Gary and new drummer Danny. Most of the 13 and 14 year olds had come to see the Exploited and it showed with a big rush to the front. The Exploited seem to have adjusted to playing large venues now, which is a pity really. A year ago they were playing the Bungalow in Paisley in front of 150 people and it was brill but I doubt if they'll ever play there again.

Anyway, a great night out and watch for Threats.

JOCK, New Cumnock, Ayrshire, Scotland.

AT PUNK LIVES we believe that this should be YOUR paper. So, if you want to review a gig, album or send in some photographs of your favourite group, do so. Just send them to PUNK LIVES, Reviews Section, 50 Eagle Wharf Road, London, N1. And if we do use them you'll be paid as well.

to name but a few of the new bands which are springing up all over Mrs Thatcher's battered country.

Apart from these faults I thought the mag was average enough for its first edition, but it can now go on to get better and bigger as punks all over the country contribute to make it the best music paper out, covering the best music in the land.

Alan (the only true punk in Hordean 6th), Lovedean, Hants.

I'VE BEEN reading Punk Lives and I think it's a good chance to get something off my back. Well here I go: —

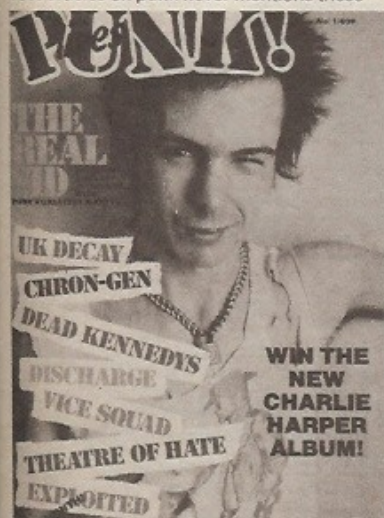
I don't think you could have anarchy unless you was a sadist or a masochist. People who go round with skinheads beating up mods younger than themselves and think it is great. Just imagine right and left wing people going around exterminating people who don't agree with them or just don't like them. Would you like this? Well I wouldn't. So to me anarchy would be pointless unless you had a few laws which then wouldn't be anarchy.

PS: It is good having a mag where you can speak your mind instead of being pushed aside and laughed at by our rulers.

Keith Bennett, Bexhill-on-Sea, East Sussex

YOU ASKED people to write in about suggestions for future articles. First of all I think Punk Lives is a great idea for a mag since punks haven't really had a proper mag to themselves and there is five years of music to write about. I'm sure you'll be doing an article on the Oi movement with Blitz and that, but I've never read a mag that gives a decent coverage of the first generation bands, apart from maybe the 'Shockwave' book by Virginia Boston.

I think a lot of punks would be very interested if you donated one issue to bands like, Killjoys, Slaughter and Dogs, Drones, Suburban Studs (brilliant group), Models, Art Attacks, Unwanted, Eater and such like. Any mag that does articles on punk never mentions these



THE UNACCEPTABLE FACE OF MODERN MUSIC

There are still some copies of issue No.1 of Punk Lives left, if you missed it and would like to get hold of a copy send £1, including post and packaging to Punk Lives, (First Issue), 50 Eagle Wharf Road, London N1.

bands who helped start punk. I know it makes sense to write about Exploited etc cos they are around now. But just one issue about the bands of '77 would make sure nobody forget the beginning of punk and also it would be a different approach because none of these bands got any real coverage. Also it would give valuable info to the latter punks who may not have had a chance to get hold of any vinyl by these bands.

You should also do an article on North-East punk bands e.g. Total Chaos, Reptiles, Public Toys and many more good bands. And best of all you should be the first mag to do a full colour article on the TOY DOLLS who are the best band in the world. Live they are brilliant and their records are superb, first class entertainment. They have a great following in the North-East and always play well. They definitely deserve full coverage along with Chron-Gen etc.

Rob Burrow, Bensham, Gateshead, Tyne & Wear

•Say no more, guv, turn to page 39

WHAT A pile of shit Punk Lives No.1 was. Can't you come up with any new pictures. Judging by the standard of writing it is aimed at twelve year olds and why do you assume your readers are on the dole.

I thought that Neville Wiggins might be a certain Mr. Bushell but he knows what he is talking about. Bushell would know that Machine Gun Etiquette is the Damned's third not first LP and that 'Too Drunk Too F--k' only made the Top 40 and not the Top 20. Improve or pack in! **David Fraley, Warrington, Cheshire**

I'VE READ the first issue of Punk Lives, and it's quite a good magazine. At least it dedicates itself entirely to punk, not like some other music papers who insist on showing sick pictures of that decaying Adam Ant or Credian 2000, (Throat cut 100).

What I'd like to see in it is some Punk Poetry, where people can expose their faded thoughts of life on bits of paper. Or even still a Punk correspondence post, sort of a penpal page, where people with corroded minds could explore other people corroded minds, you know what I mean?

As for entertainment in ones environment, it's completely non-existent. This area wasn't built for human consumption. By the way, the system can grind you down, three million have already proven that. Let's hope you can give the public what they want, what they deserve and let's show those media robots that Punk Lives and that the resurrection of the gob will survive for ever.

Mildred, Bromley, Kent

TEN OUT of Ten for your new mag. It's brilliant! Just what I've been looking for. How about some record reviews, penpal column, gig guides and reviews and a big feature on all the bands from '77, like the Adverts, Lurkers, Drones, Subway Sect, Cortinas and Chelsea. All my mates have bought this mag, so keep up with the good work!

Hardcorepunk, Darlington, Co Durham

OK I'M Steve Jones right, me and my mates want you to put some more pictures of the Sex Pistols in the new issue and Plastamaticx and some Crass. I'm surprised you didn't have some Crass in the first issue but that don't matter. If the next issue is as good as the first one, I'll nip down the shops again and nick a few more copies. So keep publishing.

Steve Jones, Merthyr Tidfil, S Wales

I'VE JUST finished reading the first issue of Punk Lives and feel I've got to write to say a big THANKS!

At last we've got a mag that caters exclusively



I'VE JUST bought a copy of Punk Lives, and I think it's great, I'm surprised we haven't had something like it long before now. You asked readers to write in with ideas/opinions as to what we would like to see in the mag. Well, speaking personally and for a lot of others I hope, I think the mag should feature not only the 'heroes' of punk, but the ordinary kids who have stuck with it and are still finding ways to shock and revolt, be it with clothing or hair etc. Let's face it there are some pretty amazing people around at the moment, a lot of early fanzines and mags had such features and were much more of the punk spirit and certainly more interesting and fair. So how about each month devoting a page or a few pages to punk fans. I'd like to see how other people are keeping fresh and exciting. I'm not talking about the music — I think you can cover that very well but more the punk 'look'.

You could run a monthly page where you print the best photograph sent to you each month for instance perhaps a small prize?

I feel this to be worthwhile as I think that people who have kept

up the spirit of '77 by refusing the now 'uniformity' of punk dress by creating their own deserve recognition. Let's face it a lot of people are either lazy or misguided and buy all their gear through mail order or whatever. I mean, it should really be ok to send for a pair of 'dark style bondage trousers' when you don't even know what you are going to get — quite frankly people who do this disappoint me.

Please don't think we are snobbish but I feel it has to be said — it's important to me and I hope a lot of others, it doesn't take much to make the effort and look different cos that's what it's all about innit.

Well, I hope you agree and if so I would like to start off with the pictures above of my brother's head, he changes (or rather his friend Julie) changes the style about every two weeks. They think of new ideas whenever one style gets acceptable — and have now compiled a book of examples (5 years work!) which they eventually hope to get published.

N Halsall, Highbury, London N5

for Punk and Oi! It's about time we had a magazine to make the drib-drib music weeklies sit up and take note.

Congratulations on a well laid-out magazine. The articles on Sid and bands like Chron-Gen and Exploited kept me glued to the pages for hours. Nice to see a mag overflowing with fab colour pics for a change, instead of the usual wishy-washy pics to be found in most mags today.

As one of Maggie's three million on £22.50 a week, I have at last found something worth spending 60p and a postage stamp on! Good luck with your new venture.

John Cooper (A delighted Sex Pistols Fan), Margate, Kent

WHEN I bought your mag, I thought it would be another great rip off, but what did I find? The last interview with Sid, a great piece on the Exploited and the Upstarts, I thought your pics were great, and the centrespread of the Anti-Nowhere League was very good. But why only every month, why not every two weeks. Being a devoted Punkette I will buy your mag every month even if no one else does. Keep up the good work and the great pin-ups.
'Squaddie', Coventry

WHAT A great magazine! For once I walk into a newsagents and see something that has music that I like! and is definitely worth 60p. These days, magazine seem to only write about music that gets into the BMRB charts, e.g. first it was the Police, then Adam & The Ants, then Duran Duran, and now the Human League and other

crap like that. It's good to see a magazine that you can rely on, to write what you want to hear, and is not going to change with the trend — ugh that word makes me puke!

I was never into punk in '76 when the Clash held numerous entries and the no spot in John Peel's chart for that year. I first enjoyed music after really listening to the Clash and I became a belated punk. People thought I was out of date cos I liked X-Ray Spex, Generation X, The Stranglers etc, groups which were losing popularity because of the prats that dumped their punk days for two-tone and mod! I have nothing against other people who like alternative music, but it is the poseurs who change every time. Now I have a magazine that helps me keep in touch with the music I like.

I think you should have a slot in your mag where you can send in details for a penfriend — I know that sounds a bit wet, but I have no other friends that like punk and so it would be nice to write to someone that does. After all, even punks write letters.

One thing, you shouldn't include is a record review slot, in two different music paper I read bloody rotten reviews on the LP 'Westworld' — TOH, which put me off buying it. Anyhow, I went to see them at Portsmouth and they were bloody excellent. After that I bought the LP which was also excellent and I wished I had bought it earlier.

For a first issue Punk Lives is impressive, better than NME. Keep up the good pics — more on Theatre of Hate please and Bauhaus while you're at it.
Jools (female age 17) Chinshaw, Widley, Portsmouth, Hants

JUST A few lines to let you know my opinion of punk rock.

It was in 1977 that it first came to my attention but the violence surrounding it and the miserable things said about it put me completely off and the only groups I did like were the Buzzcocks.

One day though I was at a loose end and I went into the shopping centre to have a look around the record shops and it was in one shop that I came across a Sid Vicious EP going cheap. So out of pure curiosity I want and bought it, I later got it home and put in on the turntable expecting a right load of garbage but how wrong could I have been. It was then that I discovered the completely original and honest electrifying drive of the incredible Sex Pistols, which in my opinion no other punk rock group can compete against, let alone equal. I have now collected all their albums and have marvelled at such honesty and freedom created in such songs as 'Anarchy In The UK' and 'God Save The Queen'.

I suggest a very worthwhile feature in your up and coming magazine, which has everything going for it, would be to ask each group or band you interview what they think of the violence and the image, glue sniffing (sick) and swastika wearing (sicker).

Their answer may and should go to prove that punk is not just an excuse for beating up an old lady but for originality, honesty and not having to conform to every fashion, being yourself and thinking for yourself is what punk thrives on.

Kenny Rwanston, Edinburgh, Scotland

Send your letters to: Punk Lives, Graffiti, 50 Eagle Wharf Road, London N1.

RIGHT FROM THE START rock 'n' roll has flirted with a spirit of rebellion but can there be acts who have ever been as dogmatically and unashamedly anti-social as the Anti-Nowhere League?

From their name (a "Nowhere" is your average nine till five chap who enjoys life and minds his own business) to their appearance — grotesque Hells Angels parodies — and music (hardly the stuff your grandmother would like an album of for her birthday) everything about them is gross and offensive. Their whole attitude and reason for being is best personified by their lead singer who calls himself, not entirely inappropriately, Animal.

I meet Animal at the ANL's record company offices in the seediest part of Notting Hill Gate, itself not the most exclusive part of London. The offices of Faulty Products aren't exactly the most salubrious premises, either. Letting myself in through a half-concealed side entrance, I leg up a flight of worn wooden steps and almost trip into the toilet. Turning round to find another room where the Animal might be, I find myself in another toilet. Ah well, helps put one in the right frame of mind.

Animal is eventually found sitting in a shoe-box sized office, heavy biker-booted feet on the desk and can of ale at his elbow. The most menacing part about him, however, is a pair of impenetrable wrap-around shades. When he takes them off you realise he isn't so sinister after all. The only thing is, he doesn't take them off until we've almost completed the interview.

So how does it feel to be alone. Aren't you used to going around more mob-handed? "Nah," he replies, "Anyone can run amok with a mob, tap somebody on the shoulder and smash a bottle in their face. That's the weakest thing in the world. No, we don't do anything like that. All we advise is, do anything you wanna do. That's how we got together. In Tunbridge Wells where we're all from there's nothing to do. A lot of young people — bikers, skins, punks — with nowhere to go because nowhere will let them in.

"All except one pub. So that's how we got the band started off. Because it was all our sort of people that went there, the landlord let us play gigs. And now it's the same in other towns all over the country. People like us are able to see a group like themselves."

What kind of people are you?

"Social outcasts," he retorts flatly. "I come from a council estate, never had any money and have always been repressed by other people. Hypocrites who think their own shit doesn't stink. People who stick their noses in other peoples' lives without having the first idea about what to do with their own. People who marry wives they hate, have kids they hate and so beat them all up when they come in pissed from the pub at night because they've got lives and jobs they hate.

"I've never listened to others and always been offended when they've tried to tell me how to live. School? I was kicked out at 14. I was put down as "unteachable" because I wouldn't do what they wanted me to. The only thing I liked doing was looking after the animals on the school farm. I was put in charge of them for two years and so after I left school worked on a farm as a casual labourer."

Three years later Animal (you can see another reason why he got his name) left home and embarked upon a career of doing "successful things". He's a bit shy of explaining what quite these were but eventually gives way:

"Judo, Kendo, Karate — I was the Kent champion — and then I started my own business. That was successful too — renovating old buildings. I had five people working for me at one point but then that got too boring and predictable so I quit. I always quit things when I get too successful. No point in getting into a rut."

So how did you cope with the boredom of success?

"I went to the the States for six months. That was three years ago when I was 22. I sold everything and bought a car for a hundred quid when I got over there. Once I had the motor I used my loaf to keep it filled with petrol. Did lots of things — I was a motorcycle mechanic for a while, stayed with various girls in different parts of America... I still go with lots of different girls now. I haven't got one regular girlfriend, just lots of regular ones who cook for me and that.

"When I got bored with the States, I came back to Tunbridge and was so bored we got the band together. None of us could play

anything but we'd all been mates for years and so our loyalty made up for it. We also had this mate who was a real nutter so we made him our manager. I think he's in the merchant navy now.

"Our first gig was a right laugh. It was on a common in Tunbridge where they have this stupid carnival every year. It's just full of old fogeys — they get excited and dress up. It's the only time all year they've got the guts to make fools of themselves. Anyway, we turned the volume up and ruined the whole thing until we got arrested by the police.

"That's another bloody stupid thing about Tunbridge Wells and probably everywhere else for that matter. The least thing and the coppers have a heyday, arresting people left, right and centre. Coppers half the age of the people they're picking on taking 'em down to the law shop and then wondering why there's so much violence. We're not violent but if people pick on us in a pub for what we wear (heavy duty leathers, chains, padlocks etc) we give 'em as good as we get."

Small wonder they write songs with titles like 'I Hate People' that shops like Woolworths won't stock. They also wouldn't allow the band to play Top Of The Pops, even after they'd been invited down to do the programme:

"They wouldn't let us on. It was as if we were carrying a disease or something, the way they were looking at us all day. Not that we gave a f-k. They paid us eighty four quid each for coming which wasn't bad for a day's work doing nothing."

The Anti-Nowhere League have still been playing, however — live, in front of thousands of cheering, spitting fans. Night after night on a special punk package featuring like-minded bands such as Chelsea, The Defects and Chron Gen. How did that go? Did you manage to avoid the dreaded "nowheres" during that?

"Yeah, sort of. I mean we got on okay but there wasn't as much lunacy as on previous tours playing in front of our original fans who we formed to play to. Mind you, I can't say it wasn't a laugh. As soon as it is we'll pack in. I mean there's no point in getting into a rut is there?"

Animal seems to know best about that. — NICK MICHAELS



ANIMAL





TOY DOLLS



WENDY

O WILLIAMS

PLASMATICS



G B H