

SITUATION BUTANE

NUMBER 1 (BRIGHTON-BASED)

INSIDE:
THE CLASH AT BRIGHTON;
& AN INTERVIEW WITH

JOE STRUMMER

ALSO:
'VAULTAGE 79'
LP REVIEW

THE THINKING MAN'S ORGAN



THE SAME --- THE GOLINSKI BROS. GIG REVIEW --- BOYS L.P. REVIEW

Attrix Records

DONT BE A MORON
ALL YOUR LIFE

BUY
LOCAL!*

DODGEMS

PIRANHAS

CHEFS

VANDELLS

IJAX

GOLINSKIS

LILLETTES

WOODY & THE SPLINTERS



3 SYDNEY St.

BRIGHTON

OKAY SO YOU'VE GOT THE FIRST EDITION OF THIS RAG BETWEEN YOUR GRUBBY MITTS, WELL I SINCERELY HOPE YOU PAID FOR IT AND DIDN'T HALF-INCH IT. WHAT WE'VE TRIED TO DO IS CHUCK TOGETHER A 'ZINE THAT WILL LET YOU KNOW WHAT'S HAPPENING AROUND THE AREA, OBVIOUSLY WE'LL MISS A FEW GIGS OUT HERE AND THERE BUT GIVE US A CHANCE TO GET STARTED, AND IF YOU PLAY IN A LOCAL BAND LET US KNOW WHEN AND WHERE YOUR NEXT GIGS ARE AND WE'LL STICK 'EM IN THE NEXT ISH. WE ALSO HOPE TO INTERVIEW LOADS OF BANDS BOTH LOCAL AND "WORLD FAMOUS".

INSIDE THIS AMAZING PUBLICATION YOU WILL FIND SOME PRETTY STRAIGHT REVIEWS OF ALL THE GIGS THE VAST EDITORIAL TEAM OF THREE HAVE MANAGED TO COVER RECENTLY. THERE'S ALSO A NEARLY UP TO DATE SINGLES AND ALBUMS REVIEW WHICH WILL TELL WHAT THE RECORDS SOUND LIKE AND WHAT THE HELL'S HAPPENING ON THE LUMP OF VINYL YOU MIGHT WANT TO FORK OUT A QUID FOR.

IF YOU WANT TO TELL US YOUR OPINIONS ABOUT ANYTHING, THE MORE PEOPLE WHO GET IN TOUCH, THE BETTER, AND IF YOU RECKON YOU COULD WRITE SOME ARTICLES WHICH PEOPLE WOULD LIKE TO READ THEN LET US HAVE THEM AND IF IT SEEMS OK WELL WHO KNOWS?

BASICALLY WHAT THIS MAG IS ABOUT IS GIVING YOU A GOOD GUIDE TO WHAT'S AROUND, AND GIVING YOU AN UNBIASED VIEW OF GIGS, RECORDS ETC.

THAT'S ALL, THANKS FOR BUYING IT.

R.B.

the Piranhas
SPLIT WITH
Virgin

FULL
DETAILS

1

"SITUATION BUTANE"

Was devised and stapled together by Stewy Jones, Robyn Banks and Jon Goode.

Send contributions and any local information you think might interest us to 12 Buckingham Road, Worthing (Help!).

Thanx to:-

Simon Potter - Photos
Bill de Forrest - Financial support.
Pete Dory; Rick Blair; Tony Byford;
Nod the Mod - pin-ups & tea.
R. Steinbeck - reviews & things.
The Jurn.

Special thanks to Hilary and the team at Brighton Resource Centre; and everybody else who helped to get this thing off the ground.

IN THE ISSUE

JOE STRUMMER.....

ALBUM REVIEWS.....

GIG REVIEWS.....

X-WORDS.....

THE SAME.....

AND LOTS MORE (?)

PRINCE HAMMER: GOLINSKI BROTHERS. TOP RANK, Jan 8th.

This is a review of the bands who supported The Clash on their recent visit to Brighton. I think we'll start with the Golinski Brothers, as they were the first band to hit the stage. I must say they did it in a most professional way, Darris was on fine form all evening and was definitely the point of focus for the band, lurching around all over the place and generally looking in complete control of what was happening.

The rest of the band were fairly stationary and looked a little uneasy but understandably so (big P.A. Clash support etc.). The songs were also of a high standard and were well received by an enthusiastic audience. The sound was clean and generally everything went well for them. The only thing that did spoil the set occasionally was that the bass and drums weren't working together very well at times.

Apart from that though a great set. Well done lads!

I'm not sure what to say about the next band, Prince Hammer, as I don't really know a lot about this sort of music (reggae). What I do know is that the bloke is one hell of a hypocrite, well you tell me how you can strut around stage in an immaculate three-piece suit (white) with yer body covered with gold chains and rings, and at the same time sing songs about suffering! Or maybe I'm missing the point somewhere. The musical accompaniment was OK but the band looked like a load of pregnant chickens trying to lay square eggs. Nice drums though. To be quite honest I'd rather listen to our own Ijax All-Stars, at least they're honest!

R.B.

THE CHEFS & IJAX ALL-STARS : "Vaultage 79" One Stop Tour - The Moonlight.

This was the first of a series of one-off gigs arranged between the bands on the album and Attrix Records, and featured The Chefs & Ijax All-Stars.

The place was nicely populated for a double-bill of Brighton bands in a London venue, and when The Chefs took the stage, it was to a slight but warm applause which grew with the set. The first song was in fact a prim instrumental, which led into the same melody with added lyrics, which more or less introduced the band.

Helen (on bass) was noticeably nervous, as were they all, but undaunted, they launched into a crisp version of one of their fine Vaultage tracks, "Food", which was introduced as the Chef's song.

As the crowd visibly expanded, the band seemed to grow even more nervous a state which culminated halfway through "Stuck on YOU" when the drummer Bruv lost one of his sticks through sweaty hands! However, the second song was "You Get Everywhere", the other Vaultage track, with its jerky rhythms and woeful words. This more than slightly got em going, and through songs like "Thrush" "Springtime Reggae" and "Let's Make-Up" (a real goodie) the band became happier, looser, and this rubbed off on the crowd.

With Helen and Carl in firm control of what they were doing at the front, the band carried on with added fervour with a natty little novelty song "Records & Tea", and the two Chefs stage-faves, "Boasting" and the ever popular "Sweetie" (a potential single anyone). After the pacy "Toby", a song about Helen's budgie came my personal fave, the old Velvet Underground ballad, "femme fatale", with its lilting tune and gritty vocal harmony arrangement.

For the encore the band did "You Get Everywhere" and, on request, "Sweetie" again.

After which, Ijax All-Stars came on and ran through a fairly good set, although, as with most reggae, became inevitably monotonous.

Song titles? Well, if there were any song titles, we weren't informed! Parts of it were quite inventive in a limited sort of way, with percussion becoming the dominant theme very quickly. The drummer sang lead, and directed (or seemed to) the way things went.

This promoted "Vaultage 79" fairly well, and the future one-off gigs should prove equally inspiring.

S.J.

A X-WORD

HARD TO HARD !!!!!!

DOWN

4. ONE OF A BAND. 15. ---WAD
 5. DO YOU --- THE 18. TONES?
 SERVICE? 19. STEVE JONES
 6. VAULTAGE LABEL 20. LORI LIKES A
 1. THEY WERE HUNTED 2. THIS IS FOR HEROES 9. MAGAZINE ALBUM 20. LORI LIKES A
 3. PETERS GOT A BABY 14. CAST OF THOUSANDS? 24. TYPICAL GIRLS
 4. FOREIGN GIRL or

ACROSS

1. DON'T DICTATE TO THEM 13. NOT OFF 25. THEY SANG UNITED
7. WORKING FOR A DOLLAR 16. ZEPPELIN 26. INTERNATIONAL TIMES
8. HILLETTES LEAD GUITAR 17. S.L.F. DEVICE
10. WHAT THE CHEFS DO 21. EXPERIENCES 27. AS 12 ACROSS
11. THEY'RE ALL STARS 22. BALLADS 28. --- IS THE SLAVE
12. HIM -- ME? 23. ---RS ARE SICK OF YOU 29. MONOCHROME
30. SOPRANO --- TENOR BASS
31. BUZZCOCKS LABEL

"VAULTAGE 79" : Attrix Records.

Well here we are again: the second vinyl outing from Attrix Records, Brighton's own C.B.S. in its now legendary (?) form of the album sampler featuring local bands.

What a lot it had to live up to, with its eccentric predecessor paving the way (literally) for "Street to Street", "Avon Calling", and a mini-host of the buggers which sprang up throughout the country - but none up to the tacky, charming quality of "Vaultage 78", with the possible exception of "Street to Street". This review is more than a little late, but for those of you who don't live in the Brighton area (and there are the odd few) this might give ya an idea of what's on the album.

Side one kicks off in great style with the bubbly beat bop of The Vandells, in the form of two songs, "Bank Holiday" and "Another Girl", the former containing as natty a piece of phasing as you'll find anywhere. Following these are two gems of rare quality: "Food" and "You Get Everywhere" by The Chefs. "Food" begins with a jangly guitar intro, (sort of The Byrds at 70 mph), and is full of lyrics like:

Food we eat to keep us going
Food we eat to make us strong,
In our bellies we are stowing
Eating, eating, all day long.

A compact band, with tight, well thought-out arrangements, The Chefs knock both tracks out with flair and enthusiasm. "You Get Everywhere", the first of the two is a great piece of singa-longa-Brighton, with that distinctive blend of eccentricity and humour. It tells the tale of a rejected lover (I think!) who simply won't go away... no matter what! Basis Helen Mc Cookerybook, (she hates food and the thought of national greediness!) plays wells and splits the band slightly apart from most others, both visually and on record.

After The Chefs we get what is Peely's fave on the lp, "Bloody" by the Golinski Brothers. A fine live band, the Golinski's burst into the song via a nifty sax riff and the immortal lines:

I wanna go where I've never seen snow,
Send my giro to Cairo.

Strongly reminiscent of the early Piranha songs, "Bloody" continues with its theme of keeping cheery whilst in the throes of splitting a relationship. (Deep reading huh?). Lead singer Darris carries it all off with a sort of 'shrugging philosophy' in his voice. This is followed by "Too Scared", a subtle mixture of the bitter and the depressed!! Throughout the track, a choppy guitar maintains the beat, exploding into a fast middle-section which in turn leads to a reprise of the initial cymbal/guitar ballad style. A vicious put-down of a loved-one, in blunter terms.

Side two gets underway with The Lillettes, who are sadly no more. "Hey Operator" keeps the beat-music thread of the lp, and "Nervous Wreck" shifts well too, with its great arrangement and scorching lead-guitar.

After which we come to Ijax All-Stars, with the two reggae tracks. The first is a used if limited instrumental, with emphasis on percussion and sparsely used sax, straying to the 007 theme now and then. Next is "Reggaed Rumble", with its hypnotic bass and almost delightfully sloppy mumblings.

These two reggae tracks break the beat-music blend of the L.P. but, hold! This is rescued by Woody and the Splinters with the two final tracks.

"I Want You to be My Girl" is quite magnificent, dominated by an irresistible chorus and Merseybeat arrangement. The perfect pop song? Debatable, but desirable! "I must be mad" is their second, and the album's last song. "You're so bad, I must be mad" croaks Woody, as the band storm on at night on top speed with the emphasis on estranged vocal and high-risk pace.

So that's it; "Vaultage 79" is a worthy follow-up to the "78" set, and an absolute MUST. WE are spoilt, are we not, Brighton folk? We are spoilt, and people still moan. But then look what they said about the early Jam stuff.

LOCAL GIGZ

THE SUBTERRANEANS & THE ELIMINATORS - The Alhambra

Unfortunately we only managed to hear part of the Eliminator's set, so this review maybe a bit unfair. This local band have the usual line-up of bass, drums, guitar and vocalist. The main impression we got from the band was that they had worked very hard at their music, and they played an enthusiastic set, though the audience could be counted on three hands. The P.A. mix produced a dislikeable boomy sound, and their frantic and fast songs suffered from being just a touch samey on first hearing. From the amount we managed to catch, though, they're a band worth seeing after a couple of pints.

The "headlining" band, The Subterraneans, all the way from salubrious Streatham, gave us a mixture between 'power-pop' and hackneyed R n B. The stage act was positively frightening: the lead singer looked as though he had just discovered out of a Sherry's for geriatrics, the bass-player was continually hunched-up on his toes, his face contorted with agony, and there was even a token Gary Numan clone on drums. Overall the music was entirely forgettable, although these were skilled musicians, and what audience there was (mainly ageing hairies) seemed to enjoy it, but they were probably relatives of the band.

J.G. & R.S.

LAUGHING GASS - The Alhambra

Laughing Gass are a five-piece, consisting of two guitarists, (both sharing rhythm and lead), bass, drums, and vocal. The music they play covers most of the hard-rock spectrum, each song having the predictable, extended guitar-solos, but this lot are real entertainment, and a real laugh. Their set includes versions of well-known songs including "Gloria", and 'Come On' by Chuck Berry; they even do a rip-off reggae-style track, "Jam Jah". All the musicians are good technically, and tend to get really carried-away with the energy of the music (i.e. lead-breaks played with teeth etc.), only the vocalist seems a little out of place, leering at the audience with his hands stuffed hard into his pockets.

Definitely worth seeing for a good laugh, I think they've even got a single out. A band that will improve as you get more pissed.

SINGLES

THE VAPOURS: "PRISONERS" (U.A.)

This is the sort of single which gets ignored, because the band happen to have a second-hand name... but doncha believe it! If you like the tacky teen trax of the Undertones, The Boys, or even the Zones then... Yes! You've foreseen my next line: You'll love this! Or so I hope. It begins with crashing (the only word for it) rhythm develops into an ultimate foot-tapper of irresistible tunes, and hasya singing the words on first hearing. A must. A real must, folks!



THE SUNSET BOYS: "WRECK MY BED"
(GIMP RECORDS GIM - 1234)

Now here's a single you all should own.. Why? Because its so bad, its good. For instance the 'A' side (almost a laugh in itself) is something like.. like.. ..AAAAARGHH*! How do you review the world's worst single release? But hold on; this cuttingly cold (not to mention cruel) mode of review is not totally without some sorta proof... For Chrissake listen to it! The Sunset Boys whoever they may be, have the RIGHT idea, the RIGHT approach but nothing else at all. That's it.

THE PASSIONS: "HUNTED" (FICTION)

Well now, here's another little beaut from the folk at Fiction. The Passions, on this, their second single outing, have turned in an outstanding piece of plastic. On "Hunted", the emphasis is very much on reggae-percussion and a haunting female vocal which lilts along at a jerky pace. It is however, the flip which takes on the mantle of a classic. And that ain't over the top! "Oh No, It's You" is really excellent, with its stop-start beat and insipid, tacky words. Say no more. Value for money? You bet.



MARTIAN SCHOOLGIRLS: "LIFE IN THE (1980's)"
RED PLANET RECORDS.

If you don't buy this you're either deaf or dead. A really full sound that thrashes along at a healthy pace with great vocals and interesting breaks, so that ultimately it ends up sounding like a cross between The Ramones and Steeleye Span. Being broke is no excuse.

(ALL SINGLES AVAILABLE FROM ATRIX RECORDS)

STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS

Piranhas

SPLIT
WITH
VIRGIN

STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS

The Piranhas signed with Virgin at the end of October, after an 8 month period of 'watching' by Virgin 'talent spotters'.

Originally the plan was that 'YapYapYap' be released on a distribution deal with Attrix Records, but Bob Grover's addiction to the Space Invaders game resulted in much enthusiasm for the song. This was presented to Virgin who leapt at the offer, since Virgin impresario Richard Branson has 36 of these machines! This triggered initial enthusiasm within the Virgin hierarchy, and the single was released on November 30th amidst much competition from the pre-XMas market. Airplay was limited due to lyrical content, (eg. the words Bloody and Sex) and Virgin never really pushed the record in way of compensation so once released the initial enthusiasm faded almost immediately.

The Piranhas contract contained an option of a long-term deal for a period extending to five years or 6 lp's, and within that period of time, Virgin could drop their option, but the band could not. However, in the interim period ending Jan 31st. it was then up to Virgin to either sign up the band for further releases or drop them altogether. The outcome of which was a negative attitude and the band were dropped. People in the business had been warning Virgin for a long time about their ridiculously large roster of bands, and they decided to bring certain bands for a part of the American market.

The Piranhas were informed at a late stage - ten days before the option was due - that they would be part of the British financial cutback. This was unfortunate since a concept ep. was planned by the band containing the songs "Boyfriend" "Love Game" "Coffee" and one other. Simon Draper, head of A & R said "LOVE GAME is my fave. number, and this ep. is a really good idea, I'm sure the Piranhas will be a successful band". The Piranhas were bemused by his dubious comments, and so due to a mass lack of enthusiasm and distribution the Piranhas were dropped... and the Virgin hype machine grinds on...

the Piranhas

WOT JOE HAD TO SAY



After the recent Clash gig, it was arranged between the management and Situation Butane, courtesy of Golinski's manager, Tony Byford of Brighton Beat and Cosmo Vinyl, to interview Joe Strummer & Topper Headon. So after getting past the necessary 'heavies', this is wot Joe had to sav.....

INTERVIEW WITH JOE STRUMMER OF THE CLASH

- Q: A lot of punks were out there tonight... like it was 76 again!
- J: I know, it's like some sort of 76 revival, I feel like being ill. I'd rather be a hippy... or heavy metal or something.
- Q: Who thought of putting a local band on the support slot of each town on this tour?
- J: Well, that was me, really, yeah, it was a good idea, cos it helps you 'plug in'; no such, but a local scene; you know what I mean? Rather than just poncing through. People slag us off, say: "Well they only do that cos there's a ton of old crap on, and so no-one shows em up."
- Q: What did you think of the support band, the Golinski Brothers?
- J: I only saw the sound check, but I saw all of it, and they done about five numbers. I specially like "I'm Not a Toy", they could be the new Amen Corner.. of the 80's! That's a bit of a faker.
- Q: The biggest local band are the Piranhas...
- J: Space Invaders?
- Q: What do you think of that?
- J: I like it actually...
- Q: What sort of reaction did America have to the band?
- J: Well in L.A. it's like this, IT's like a British audience, but in L.A. amazingly enough.
- Q: Do you continuously get all this hassle, like the gobbing?
- J: Oh the gobbing, Well not much last tour...Bit in Aylesbury...A little bit in Canterbury, but tonight was like , the worst so far...
- Q: I don't suppose it happens much in America,Does it ?
- J: Not much nah...they do the Worm in America; they just throw themselves on the ground and shake! And like it takes four blokes to grab hold of one bloke doing the Worm; and they all smoke E.P.C. or something -Horrible-and they just do 'The Worm' all over the stage ,they dont just come running on and pogo, they all come flooding up, and they're just lying on the stage and wriggling. Thats in L.A. but everywhere else...bit deader than that.
- Q: Is the reggae influence on London Calling derived from your American trips ?
- J: Well it's an untapped market, maybe The Police have got it, a lot of white, middle-class T-shirt brigade in America, they've just sort of gone mad over reggae. You see them in Boston, they're begging to hear more of it really.
- Q: Did that therefore rub off on the L.P.?
- J: We recorded the album before we went there, see? We went in on the first of August, and we banged the whole thing out, and by the fifth of September, we were in Monterey, kickin off the tour, right? And we just laid the whole thing down, and we played the States, while Bill Price fiddled with the mixes, then we came back

- J: listened to all the mixes; and said: "Oh, this bit here," or "That bit there", and most of it was pretty good, and that was it. So it was put down before we went over there.
- Q: Have you got any sort of 'message to the public' on this British tour?
- J: Yeah, like, ah... Do we have to use a sledgehammer? You know? To get the message across...
- Q: Yeah... they want "White Riot" all the time, and it just gets bloody samey...
- J: Yeah, I know! I mean, we're gonna play "White Riot" again, but we ain't gonna play it on this tour. Bollocks to it.
- Q: Do you play "Capitol Radio" on this tour?
- J: Nah, we just bung it out... you get bored with it.. you just get bored with it. When you're in a group, you only wanna play the new stuff... The old ones are the good ones, but we can't keep playing the old shit. Two years ago, we were playing the same venues with the same songs, you're just.. You're dead I think.
- Q: Did you like working with Guy Stevens?
- J: I loved it really, you know: it is a bit of a shock... But, safely now, looking back, I can say "I dug it all"; when at the time wanted to kill im! Well, he ad this fuckin lovely piano, right? An' I was just learnin' to play the piano, a Bausandorfer, like the Gibson of grand pianos, right? No Steinway, it was a Bausandorfer, I never heard of them before, but anyway, there it is; and he, (Guy Stevens) wanted this cab fare, or somethin. He was always short of money! And, he just pulled out this can of beer, he always had beer on him, and he poured it (Joe's voice takes on a note of agony) all over the inside of the belly of this huge piano. I tell you, it cost twenty grand that piano, no kidding.. at least twenty grand. And we were halfway through the session, I was using it everyday on the tracks!
- Q: Really?
- J: Yeah! Like, we called in a piano-tuner, an' he sort of, dried up the beer and tuned it back up. But, you know, I was fuckin crazy I coulda killed the cunt!
- Q: Yeah, but do you like the sound he gets with you in the studio?
- J: I'll tell you the truth; he doesn't have anything to do with the sound at all. This is a misconception that we've hoisted on the whole music business, right? He came in and he inspired us to do the backing tracks, and not just do, ten, like, it was frigid: "Oh dear is that good?" and he inspired us to lay down twenty backing tracks, and then, after that, we had to like, tie him to a chair! And like, that's the truth. But I'll tell you, because I'm hoping that Guy will get some more work and get himself out of this terrible bender.. That he's been on.. like a ten year bender.
- Q: Like a rut?

- J: Yeah, he's like a drunk, he's always pissed, his face is a mass of cuts, he's always sort of falling over, and we wanted him to get outa the rut, and that's why we said: "You're gonna be the producer", even though, to be quite honest, Mick Jones, Bill Price and Gerry Green were the three men who probably were most involved with the sound.
- Q: Now who was it produced "Clash-City Rockers" single then?
- J: Hmm... shit... (Joe's brow furrows with thought) that was actually produced by Mick Jones, but was credited to Mickey Foote; and he was the guy that went in, and speeded it up by nine seconds, after we fucked off somewhere...so when I heard it on John Peel, first time, it sounded like Donald Duck! I was...really! I coulda given up!
- Q: Bit of a shock?
- J: Yeah! I thought: "That's it", you know, gettin yourself cranked up to hear yourself on the radio, then it comes out like Mickey Mouse and Donald Duck!
- Q: When the "Cost of Living" ep. came out, why did you re-record "Capitol Radio" when...
- J: Fuck it up, you mean!
- Q: Well surely the thing to do, to most people, was to put out the original version and stop all the money-making on the freebie?
- J: Yeah, I know; but we were so egotistical, we couldn't help thinking we could do it better, but... even though I admit it now, we could!
- Q: Personally, I don't think it was any better...
- J: Well I don't now...
- Q: Like, that was a part time thing; N.M.E. & C.B.S. and surely C.B.S. had the rights to re-release that original take on another release?
- J: Hmmm...tricky question... it might have been owned by I.P.C.... who knows? In those days we just gave things away, you know? We used to think: "Ah fuck, just give it away..."
- Q: Well, they sell at big prices now, as you know.
- J: Bernie Rhodes has got a box of them, about fifty stashed away, cos he gave me one for a Christmas present, free X-Mas present!!
- Q: Just what you needed!
- J: Yeah, right!

CLASH

CLASH

INTERVIEW WITH JOE STRUMMER CONTINUED IN NEXT ISSUE WITH TOPPER HEADON!
MAKE SURE YOU BUY IT!!!

TO HELL with THE BOYS

THE BOYS: TO HELL WITH THE BOYS (Safari 1 - 2 Boys)

This lp came at the end of an agonising year-long wait for those who snapped up The Boys' excellent second platter "Alternative Chartbusters". The tight, full-tilt energy and the no-nonsense economics of that album promised the next would be even better.

Well, not quite, but... almost! Having split with NEMS and then finding themselves 'out in the cold', the only answer to constant wrangling and possible group-split was to get into the studio and just rehearse and record.

And that's what they did, until Safari, a Pye subsidiary, finally signed em up and put out "To Hell With The Boys".

From the first groove it's pretty clear that this is a fine album. First up is the band's tight little version of the old Love Sculpture instrumental "Sabre Dance", and with The Boys' own middle-eight added. This ends abruptly, then drifts into a snappy tale, this time of the streets of France and called "Rue Morgue":

Well I was strolling down the Rue Morgue,
Walking with my french dog, Andre....

It's got a distinct European flavour and a really tight beat that looms largely all the way through the album.

Then we have the ghost of the set. "Terminal Love" is the first of only two tracks written by Honest John Plain, the man behind "U.S.I." on "Alternative Chartbusters". It's all about dead legends of the rock world, including Hendrix, Eddie Cochran and Marc Bolan, and is a story of heart-rending sympathy: "Just another mixed-up junkie, just another lonely heart, dead and soon to be forgotten killed by greedy showbiz tarts".

Next up is a fairly straight-forward couple of songs "See ya Later" and "You Can't Hurt a Memory".

But wait! Over on side two we blast off with the must hit-single "Kamikaze"... if there was any justice in this world this'd be No.1 It tells the tale of a rainy friday, and the hero of its throbbing beat and tearing sax is out on his Norton.. then he spots a would-be poseur on a Honda and takes him on.. and ends up behind bars for his trouble.

"Lonely Cowboy" follows, a paen to those old westerns, Boys-style, with its lilting harmonica and insistent back-beat. The next two, "Waiting For the Lady" and "Bad Day", are again simple and neat. "Lady" contains an arrangement Mc Cartney himself would be proud of, and "Bad Day" is another story-in-a-song. But it's the last track that wins out totally. A vicious put-down of a glossy girl, "Independent Girl" is a long, powerful anthem, delivered in a Lennon 'lavatory' type vocal, with a crashing soccer-terrace chorus. And that's it. Five stars, ain't no hysterics. Strongly recommended.



THROBBING GRISTLE BRING YOU 20 JAZZ/FUNK GREATS. (INDUSTRIAL RECORDS IR 0008)

* * * * *

This album has been around for quite a while now, but deserves a special mention anyway as it's a real goody, if you're hooked on this sort of music (synth), or if Gary Numan has just become too glossy for you, see if you can get a listen to this. Side one kicks off with the title track, and is a real piss-take with a strong disco-beat running through it, and the occasional insincere "yeah" or "nice" thrown in, a real laugh. 'Beachy Head' is next up, which is very quiet and laid-back but still creates a definite atmosphere. 'Still Walking' follows, and I have to admit I really don't understand the lyrics, but the music is very up-tempo with lots of phasing and on a good stereo thunders around all over the place. 'Tanith' and 'Exotica' sound like earlier T.G. and while they don't have the punch of the faster numbers, they possess great depth. The only other number on the first side is 'Convincing People' and is about just that, with eerie double-vocals and disturbing accompaniment. After a while you get convinced...

On to side two which kicks off with my fave. track at the moment, 'Hot on the Heels of Love'; apart from "waiting for help from above" those are all the lyrics there are. These are recited by Cosey Fanni Tutti over a really strong pulsating rhythm. Track two is 'Persuasion', and is a good example of why some people cannot accept T.G. its a long song that starts with a clock ticking and continues with an incessant single bass note over which Genesis P.-Orridge "sings" lines like:

Look at me I touch your breast
Look at me I touch your knees
And I persuade you
Like always I persuade you
Like always I persuade you
Persuasion.

The only other sound on this track is a screaming girl/guitar if you know what I mean. Pretty unnerving stuff. On then to 'Walkabout' again an up-tempo instrumental that thrashes around the room. 'What a Day' follows which again has the ceaseless beat and a lot of shouting, and last track is 'Six Six Sixties' which is more a poem recited over a musical backing, good, but not as good as some of the other tracks.

That just about wraps it up. And while I'm talking about wrapping it up, it comes in a great sleeve plus free poster for around £4 ok good.

R.B.

P.S. SURREALISM. (P.S. RECORDS) P.S. 001/A. * *

This is very much an experimental album and unfortunately displays a certain lack of professionalism and direction. On the first side, the songs are mainly based around the repetitive strumming of an out-of-tune acoustic-sounding guitar, token electronic noises, thin drumming and an American accented talkover. I describe the lyrics as "talked over" as opposed to sung because the songs on this side are really poems chanted over a jangly, often out-of-place rhythm section. However the obviously surrealist lyrics are to my mind very good, but when I buy a record it's music I want to hear, not poetry.

(continued next page)

P.S. ALBUM REVIEW Continued.

The first two tracks on the second side present more or less 'normal' songs. One has a Bowiesque feeling, and the vocalist actually sings! The band (of two) have suddenly acquired an inventive bass-player and keyboards, plus some well-used effects. These two songs are far better than anything else on the record, but still sound unfinished. The rest of this side concentrates on keyboards, including an ecology track, 'Brian'; but again there is no singing, just the talkover.

The overall impression the lp gave me was of an idea in embryo which has not developed. The main content of the album is thus a bit boring and unimaginative. I believe there is some potential in the band, if they decide to work at their music and not walk straight into the recording-studio.

THE SAME

J.G.

INTERVIEW WITH STEVE ROSE OF THE SAME

- Q: Having not seen you live, and going only by the single, the impression I get from the band is a blend of ska/reggae rhythms and cleanly presented rock. Would you agree with that?
- A: Yeah, it's not a bad description. I don't really agree with the ska bit, we don't think about it much.
- Q: Is the band influenced by anyone at all?
- A: Well not really. Records I think are our main influence. No particular groups.
- Q: Is there any one band you like more than most?
- A: Well.. live the best group I've seen is the Jam, but then again, I don't buy their lp.s. I've got one, The Modern World.
- Q: Is the single with Wessex a one-off? Or are there plans for another one?
- A: No it's a one-off. It's really just a tester for publicity.
- Q: The production on Movements is very crisp and clear, a lot like the first Joe Jackson lp.
- A: Yeah, it's funny you should say that, cos he did some recording at Telecomms Studios in Portsmouth which is where we did the single.
- Q: You get the same crisp sound.
- A: Well we had a good producer, and a fine engineer.

- Q: On one side, you've put a reggae song, and on the other, a blazing pop track, why?
- A: Well, it means that there's a difference there for a wider audience.
- Q: Why not concentrate on London rather than Brighton?
- A: We have played London; we had a residency at the Nashville for a month, we were supposed to have been equal billing with a "chart band", but we got ripped off, since we didn't have a 'slick management', we were very naive.



- Q: So you got disillusioned?
- A: Yeah, so we thought Brighton would be better for us.
- Q: As a three-piece, do you think on a live level, the sound is as full as it could be?
- A: Yes, I think it is. There's not much difference between us live before and us live now.
- Q: Well I wish you luck for the future.
- A: Thanks.

Since this interview, THE SAME single has been Simon Bates record of the week!!

PROPULSION KID

BY
S. J.
JAN.
1980.

THE HEART-RENDING TALE OF A VINYL JUNKIE + SUPERHERO!

SOMEWHERE IN BRIGHTON . . .

GOLLY, A FIRE!
AND NOBODY AROUND
TO PUT IT OUT!
I'LL BE A BIG
HEROE
AND HAVE A
GO!!



FOR CHRIST'S
SAKE, HE COULDA
STAYED IN THERE AND
BE RESCUED,
THE PRAT!



WHEW! HI THERE! THANKS FOR
NEARLY SAVING ME! I'M BOB
SMITH, A NUCLEAR
PROFESSOR. IS
THERE ANYTHING
I CAN DO IN
RETURN?



WELL, I'M ER
LOOKING FOR A
ROOM IN BRIGHTON
SO IF YOU COULD
GET ME ONE I
WOULD BE SORT
OF GRATEFUL...
MY NAME IS
HUGH JARSE!

GOD, I'M DYING FOR A BLOODY
FAG! D'YOU WANT ONE, HUGH?
NO TA, I DON'T SMOKE MENTHOL,
THEY MAKE YOU SO STERILE.



A WEEK PASSED AND PROF. SMITH NEVER
ONCE SUSPECTED THAT HIS NEW TENANT WAS
REALLY NONE OTHER THAN THE AMAZING...



PROPULSION KID!
WOTTA FLASH NAME! AND
WHY NOT? BETTER THAN
THAT 'SPIDERMAN'; ANYDAY!

I JUST HOPE I CAN
GET BY ON ME DOLE
MONEY THIS WEEK,
BECAUSE IF I -
CAN'T ITS -
HEY!



WHO'S
THAT
DOWN
THERE!

WHO IS IT THAT
OUR HEROES SEEN?
SEE NEXT ISH!

BRITAIN'S BIGGEST STAR'S

DEAD

THE LILLETTES WOULD LIKE TO SAY THANKS FOR
THE SUPPORT EVERYONE HAS GIVEN THEM IN THE PAST.

THE REASON FOR THE SPLIT WAS THE USUAL "DIFFERENCES".
HOWEVER A NEW BAND IS BEING FORMED FROM THE REMNANTS
AND URGENTLY REQUIRES A REHEARSAL PLACE ON A PERMANENT
BASIS.

WRACK YOUR BRAINS, STRAIN YOURSELVES, CAN YOU THINK OF
ANYWHERE THAT MIGHT BE ANY GOOD?

IF YOU CAN, LET ROBYN KNOW AT ATRIX RECORDS

TA !!

PERFECT

KEPT POPPING



GRAPHIC SOUND STUDIO & GRAPHIC MUSIC

A SNUG 8TRACK STUDIO.

B EL NOISE REDUCER.....

C ONTINENTAL (VOX) + FENDER RHODES

D ISCOUNT FOR BLOCK BOOKINGS (£7.50 p.h.
NORMAL RATE £8.50 p.h.)

E EE BY GUM I'VE RUN OUT OF IDEAS ANYWAY
G.S.S HAS ALSO GOT:- STUDER REZORDERS,
P LATE ECHO, 18-8-8 CONSOLE, AKG MIKES,
Q UAD + TANNOY MONITORS, H/H + VOX AMPS,
A PRODUCTION SERVICE IS ALSO AVAILABLE, &
T HEY ALSO HAVE A TRACK RECORD TO BE
P ROUN D OF !!



01-697-8568 (24 HOURS)