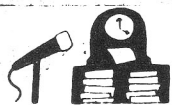


NO CURE

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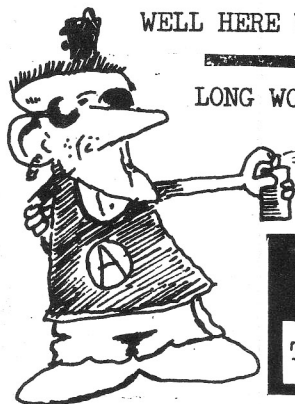
No.5





The Daily Routine

APRIL 1, 1978



WELL HERE WE ARE AGAIN, BACK TO BAFFLE YOU WITH ALL THOSE

LONG WORDS OF UNCERTAIN PRONUNCIATION AND WUNDROUS

SPELLING MISTAKES.....BACK WITH AN ISSUE

THAT WOULD HAVE BEEN A LITTLE DIFFICULT

TO PUT TOGETHER

IF NOT FOR THE VALUED ASSISTANCE OF LINTON KWESI JOHNSON,

JAKE & THE REST OF SLF, LEMON KITTENS, PATRIK FITZGERALD,

SCOTT OF

**ROUGH
TRADE**

, PETE OF

**SMALL WONDER
RECORDS**

, AND ALL

THE OTHER OLD FAITHFULS...DAVIDS(Bracknell), REVOLUTION

(Windsor), AND QUICKSILVER(Reading) (also thanx to Tower

of Camberley) ETC.....

GLAD TO SEE THAT SOMEONE'S AT LAST TALKING SOME SENSE IN

THE PRESS (RICHARD HELL'S 'EAST VILLAGE EYE' PIECE PRINTED

IN THE NME.)

HOPE YOU LIKE ISSUE 5 ANYWAY, AND DON'T FORGET, EVERYONE'S

ENTITLED TO AN OPINION.....EVEN YOU.

RICHARD H.

P.S/ I have been asked to point out that this was
printed by Better Badges. So now you know who to blame.

FAMILIARITY

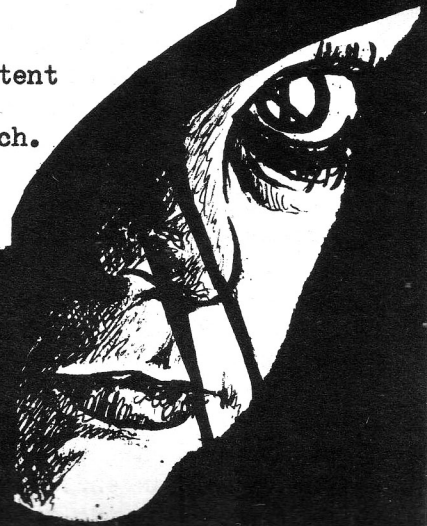
Accept it all. Without a reason,
Entertainment. With no treason.
The one you've been with, all these years
Is always at your side.

Safety in numbers.
The number of times
Your mind's received the right replies
From him.

But now you are on shaky ground
He asks you to -
"Jump from a cliff!"
To prove 'undying love'.

Familiarity breeds....content
People lying face down
On the pebbles on the beach.
Below.

Patrik Fitzgerald © 1980



MONDAY CLUB, Reading

C r i s i s / L a z e r s / S t r a p s

After hearing Crisis' great debut single, 'Holocaust', on Action Group Records, and the equally good second single, 'UK 79 / White Youth' on Ardkor, I decided to venture into Reading to see the band at the recently opened Monday Club.

West London's 'Straps' opened the proceedings by instructing all the punks to smash some windows. The same level of "creativity" was maintained throughout a committed and powerful set, which reached a climax in 'Violence Sex and Disaster', after which they pretended to smash up their gear, while carefully avoiding actual damage.

Next up came our local band from Bracknell, The Lazers, who's set didn't start too well but ended in a frenzy with everyone up on their feet dancing to the familiar sounds of 'Greyhound Girl', 'Try So Hard', etc.,.

After the Lazers' set, local celebrities Sprogg (ex K9's) and Pete Judd, got onto the stage & appealed to the organisers if they could do a number. Without waiting too long for an answer, the rest of Zerox took to the stage and did a number called 'Dole Queue Massacre' which couldn't be heard - probably because of the presence of about 30 of the crowd up on stage - including the witty skinhead comper, who gave us a lecture on the New Order, & led the skins in the singing of the new national anthem - "Hitler, Hitler, he's not dead, he's the leader of the Shed" Once Zerox had finished & the stage was cleared, Crisis appeared & opened with 'USSR', a slow reggae influenced number, and then straight into 'Holocaust' which gets a big cheer as the opening chords are recognised, as it should be, with it's powerful lyrics - a warning against right wing Facisism: "They've hidden their swastika behind the Union Jack/ You'd better watch out brothers, they're heading for a comeback/ Remember Belsen, remember Auchwitz, They're trying to say they didn't exist/ Don't let them put this country in chains/ Don't let six million die in vain." Halfway through the set, a fight breaks out, the band stop playing; Dexters shouting his head off at the morons who finally stop & let them get underway again.

Crisis play exciting political numbers, & tonight is no exception, the most notable being 'White Youth', 'SPG' and the brilliant 'UK 79' - "Black & White are treated the same, You never get picked on if you've got a funny name/ And you never get beat up on a tube train/ In the UK." This brings the set to an end. After calls to comeback, the band reappears & they do another two numbers, one of which, Dexter

announces as the new single. I didn't catch the title, but it sounded really good & should be well worth searching out a copy when it finally surfaces. On leaving the gig, we found it surrounded by the evening shift of the Reading police force, who were obviously hoping for, & anticipating trouble, but they didn't stop anyone from what I saw, not so the two fine patrol cars who stopped us no less than twice on the way back to the station. But after a stern talking to for something we're still not sure about, and an exchange of mickey mouse names & addresses, they let us go on our way. How generous of them.

Anyway, enough of this anti-establishment talk. Crisis are a great band, and well worth parting with some of that hard earned cash for, if you get the chance.

GeorGe

YOUNG MARBLE GIANTS- Colossal Youth (Rough Trade)

Y.M.G. come from Cardiff, their album title implies that it should be best appreciated over a sound-system but delve inside and all its outward complications are immediately washed away by the wonderful pop that you'll find within. In the past so many groups have had to bear the mantle of the "perfect pop group", and last year's ska revival only helped to complicate definitions of just what pop is (-should pop necessarily need to be new music or do variations on old themes however "pop(ular)" count just as much ?), that I am almost tempted to award that most supreme of accolades to the band for this LP. One of the joys of this record is that it really is the minimalists dream, in that it carries on where Wire left off on "Pink Flag" in stripping down the sound (here it's delicate pop rather than Wire's basic punk) to it's very roots, exposing all the rough edges that usually get smoothed away on most "accessible" pop records today. Perhaps its simplicity may ultimately draw people away from Y.M.G.'s music and back into the more comfortably acceptable confines of what they think pop ought to be, thus entirely missing the message of records such as this and those of the Swell Maps, Raincoats etc. that to make great pop music doesn't mean surrendering spontaneity and originality for technical expertise and overkill.

"This could be heaven..."

JAM PX

ty

THE
YING
TONG
SONG
C/W



TURNING
JAPANESE

THE LEMON KITTENS

Music is "the art of combining sounds or sequences of notes into harmonies", and that's it. Nothing about yelling "1 2, 3, 4", or any other Rock cliché. So it's not suprising that the Lemon Kittens found reaction to their first single-'Spoonfed and Writhing' "very narrow-minded", and stuck in the same old groove, ("if the production's not perfect, he can't play the guitar properly etc.,). You can't pigeon hole their music, like The Automatons it's new original, and experimental.

The group was started by Karl Blake, Gary Thatcher, and Julia Casson, in March 1978. At that time Karl was vocalist/bassit in Maggots, and Gary musically unemployed. After Karl was kicked out of Maggots, the 'Kittens started. The actual name is an attempt to create a late 60s Poppiness feel, although it can convert ambiguously to "Bitter Youth" - the idea of youth rebelling against certain mistakes made by their forbearers, and trying to iron them out.

The release of the EP came about through a chance meeting with Mark Perry at the Acklam Hall. He was interested in their ideas and requested a tape, which was sent to him in Feb., '79. The tape they sent was meant to be used just as a band recruitment aid, but was eventually used for the EP, which after a number of piss-ups came out in the last week of Oct., 1979.

As already mentioned the response to the EP was very poor - the band recieved no airplay what so ever and very few press reviews.

The band dispells the comparisons they've recieved to the Flying Lizards. They have undergone a number of line-up changes since 1978. Danielle Dax joined several weeks after designing the EP cover, the LKs being her first group. After Dec last year the band became a two piece consisting of Danielle and Karl. The main reason for parting company with other members (- the number runs into double figures) was lack of dedication, so that the present band is very powerful, and dedicated.

The band tries to put messages across in their lyrics - "We feel that too many people act in an ostrich-type manner: burying their heads in the sand, and we simply try to point out that shrinking personal responsibility does not even face the problems, let alone solve them.

Owing to various types of conditioning people usually fall into one of two catagories, (although catagorising is a conditioned response in its self) - the ones who have not even realised the existance of any problems, and the ones who, cause this is a difficult and often painful process of self analysis prefer to repress those nasty little pangs of guilt in the..

hope the either someone else will solve the problems for them or that miraculously they will disappear..

Danielle continues that "the lyrics may seem difficult to comprehend at times this is partially due to a lack of compromise on our behalf. We will not sacrifice any artistic style which may be inherent in our natures for the sake of ideas alone. Many people may argue that it is pointless us expressing important ideals in such a puzzling fashion - however the words can be interpreted with a certain amount of mental application.

It may also be argued that our music is far too obscure to reach a wide range audience and as a result there will be few people able to hear and even fewer who will bother to try to understand the messages we convey. Again I will attempt to explain the reasons why we will not compromise in order to be more accesible.

Firstly there is far too much compromise involved in our daily actions, (ours and other people) - this is usually just a dishonesty employed by people to avoid difficult situations. Although in some cases these actions are rightly used generally speaking compromises would better be termed laziness.

Secondly there is a definate belief that we both share that our music is not revolutionary in its own rights, it will not change the world, stop wars or any other such self dillusionary nonsense. We simply attempt to become a small cog in the machinery of a much larger process of change infiltrating all the layers of our society. No one person alone could ever achieve our goals - it is imperative that as many minds become involved in the causes as possible. We would feel it an achievement if through this and other such articles people of like intentions would make contact, this would be much more effective and encouraging..."

..."I suppose basically we are saying ; 'We must stop blaming technology, God, other people or things for our problems. Each person is directly responsible for everything he or she does and says - each action is of our own making and depending on how we approach these matters they will be a success or failure. It's time for us to accept the responsiblilities of our own lives."

Karl goes on to explain their plans for the future - "We plan to release a single around the sametime as an album, probably around May/April - we will ensure this is the case even if we have to finance it ourselves." They have released a series of tapes on their own 'Daark inc.' label, (-see the Cassette label article in next issue). One of these tapes - 'Carcass Analysis' will have its profits donated to the 'Anti Vivisection Fund'. We also intend to produce our own propaganda magazine."

A noise is an "unwanted sound" the Lemon Kittens are definatley NOT a noise.

RICHARD GRIFFIN

For further informatio/news contact the-Lemon Kittens,
35 Kidmore End Road, Emmer Green,
READING, Berkshire.

meanwhile down at the rainbow birthday bash — **THE STRANGLERS and friends**

+ Joy Div.
+ Sec 25

Did you know that Finsbury Park's Rainbow is 50 this year ? No ? Actually I didn't think you would, that's why I told you. Mind you, Harvey Golsmith and Levi's did know this and thus treated the Event as a means of making lots and lots of Money. Y'know staging Events seems to be getting quite easy these days, all you need is lots of name bands, a place to hold your Event and a nice friendly "this is going to be something special" type atmosphere and you're away... Our Event (they said) was going to be great- The Stranglers minus Hugh but plus so many wonderful stars that my head is still reeling from seeing all these wonderful people being trooped on and off to do their little bit and then return to home and bed no doubt satisfied at having pleased the fans and fulfilled their own ego-trips. Yes, but was it any good ? Well...it was as good as any low-grade circus, and as always it was the clowns (here under the guise of Ian Dury and a couple of Blocks.) who stole the show from under the 'serious' artists noses. Rock'n'roll as variety never has been very good, as the stars always do their best to thoroughly mess things up by intruding to such an extent that the purpose of the 'show' becomes lost. Hence the spectacle of a whole load of famous people, from Toyah to Peter Hammill, all attempting to upstage each other only succeeded in looking like a gross, tasteless talent show in which, for the most part, the talented were sorely shown up. Winners ? Robert Fripp, Dave Greenfield and The Cure's Robert Smith for being the only 'artists' in sight who didn't succumb to any of the pathetic crowd pleasing antics of, say, Nicky Tesco and Richard Jobson. As a Stranglers gig it should never have been allowed, as a 'show' it was a dismal failure.

Not that rock'n'roll came away from the Rainbow that evening entirely defeated, as at least there were two winners in that class, Joy Division and Section 25, who both reassuringly proved that music, to be good, doesn't need to be wrapped

up in so much 'variety show' type chintz that the music's original message is all but lost. Both bands had the obvious disadvantage of playing to a highly unrecptive audience who'd paid their money to see the Stranglers and possibly UB40 (who incidently pulled out at the last minute) and who weren't really prepared for either Joy Division or Section 25's shows however good or bad they may have been. As it was both bands played with a real determination to win over the audience, a ploy which had varying degrees of success for both bands. Of the two, Joy Division played first as they were also playing again that night at the Moonlight Club and, despite some sound problems, played a stunningly powerful set. For once, in an effort to get people on their feet, they played a set of mainly familiar songs- "Wilderness", "Shadowplay" & "She's Lost Control" all being performed. However as it was, only one person ventured out of her seat only to be ordered back again by the bouncers and the songs received little more than polite appluase from trendy Stranglers-types. Ah well, they'd tried there best to make a few converts but obviously hadn't banked on quite such a narrow minded audience.

If Joy Division could only muster polite appluase then things were looking bad audience-wise for Section 25... Nevertheless, Section 25 were ultimately striving, like Joy Division, to show the Strnglers fans what other 'new' music there is around today. However, their FiL-esque, rythmn section dominated, attack fell on stony ground with the audience and despite the fact that Vinnie's superb drumming really urges the listener to dance, what appluase the band's songs got at first was soon replaced by typically dumb, and unsavoury, insults which just were not justified. At one stage bassist & singer Larry was so incensed with a particularly vociferous section of the audience near the front, that he threw a good dousing of beer over them and rather than wait to see what reaction they'd at the end of their set, during the closing "Girls Don't Count" the band just walked of stage visbly annoyed at the way they'd been treated. After the gig guitarist Paul asked me whether Vinnie and Larry had actually got off stage all right, and that just about sums up the unjustified slating that they got.

So, in many ways a gig that annoyed me and really delighted me. It annoyed me because of the way the so called 'fans' of the Stranglers could allow themselves to be so blatantly manipulated by their 'idols' in this pathetic venture and also the way in which those same fans weren't even prepared to give the two excellent

BASS CULTURE

Lkj by jah P

Linton Kwesi Johnson is a busy man. A cursory glance at his engagements board with its hectic schedule of meetings, interviews, poetry readings & recording sessions for his third LP proves just how busy he is. Still, as a great admirer of both his music and his poetry and as I was interested in finding out more about his own particular view on the black struggle in Britain today he agreed to do an interview one lunchtime at his office at Race Today in Brixton.



Me: In an NME interview you did shortly before the general election last year you seemed to be very worried about the prospect of a Tory government under Mrs. Thatcher taking office and the detrimental affect that this would have on the black community. So how have things developed since then, have things really got as bad as you feared?

LKJ: Well, what affects the community at large, that is to say, what affects the whole population affects the black community as well. And since Mrs. Thatcher's been in office we can all see the result of that - that there's been an increased confrontation with the labour movement, the workers; that she's curtailing the rights of people to withdraw their labour and to strike and all that; that people's rights to trial by jury, a jury of their choice, those rights have been taken away because juries have to be vetted now in some cases. There's been an attack on the welfare state, cuts in spending, education, all around...and of course, these things affect the black community as well as others. The powers of the police as I predicted then, would be increased, and they are being increased now. And for the black community, what it means is that the police, when a Tory government is in power, seem to feel that they have a mandate to carry out acts of intimidation against the black community and since the Tory government came into power, police presence in our community has increased significantly. Only last Friday at our local

youth club, the police created an incident and then arrested 3 people from the youth club-2 youth club members aged 15, who were badly beaten up by the police incidently, and a youth worker.

Me:I suppose the events at Southall obviously had an effect in a way...

LKJ:I think the significance of the Southall thing is that it's dispelled a popular myth which existed that the Asain community were more or less passive people who wouldn't fight back when they were attacked.

Me:Yes, working on that belief the NF were obviously using that situation, they thought that the Asain community wouldn't fight back and so they thought they could use this as an example of their power, though like at Lewisham things didn't turn out too well for them because of this reaction.

LKJ:The NF seem to have lost a lot of ground over the last couple of years. And although as an organisation they express an organised political view, in reality the police force is a far greater threat to blacks in this country than the National Front. The police force is like the other side of the coin, it's organised on a military basis. It's a militarily organised expression in practical terms of what the National Front is talking about. So the police in fact pose a far greater problem to us than the National Front.

Me:On "Independant Intavenshun" you talk about the way in which political parties try to patronise the black community and use this 'liberal' approach as a way of avoiding the real issues which the black communities are faced with. Do you think that these ideas are still prevalant in British politics today?

LKJ:Oh yeah.

Me:Do you get a lot of this sort of thing here at Race Today?

LKJ:Um...I'll give you a practical example of it. At our local youth club, here in Brixton, sometime last year we had a new minister/warden for the club, a young guy just left theological college and all that. He comes down and starts acting as though he owned the place, with the intention of...I don't know what he came down to do, but his attitude was, "well Brixton is a problem area and there are these poor, unemployed blacks down there and I'm gonna try and help them." When he finds out that we don't really need his help and that we can really look after our own business, then his whole attitude changed completely, he became aggressive, antagonistic, intimidating and so on.

Me:What do you think the best way of breaking down various barriers between different cultures and things is, is it through common interests...

LKJ:Truth. By making sure that people have access to truth.

Me:Do you think that education is the cause of many of the

misconceptions that lead to people adopting racist viewpoints ?
LKJ:It plays a part.I wouldn't say it was the main cause but it plays a part.

Me:How does Race Today fit in with all this? What are its basic aims ?

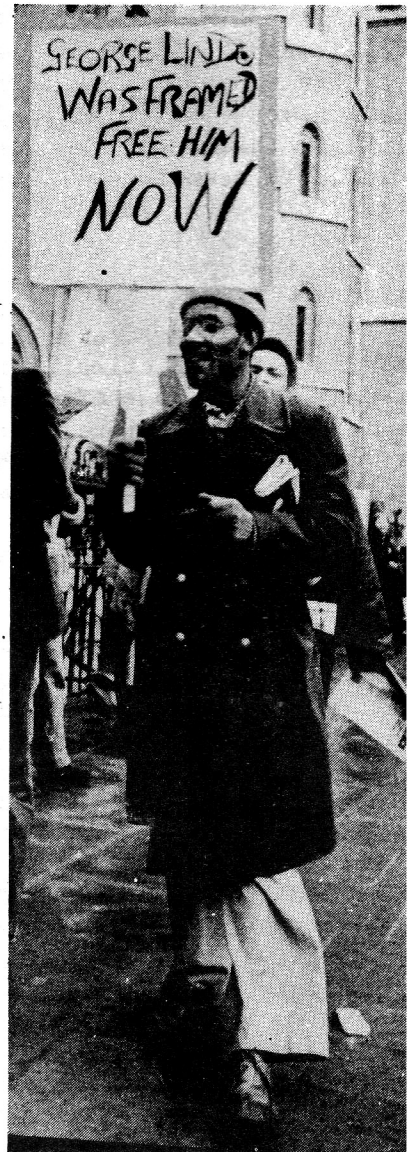
LKJ:Our basic aims are to build independent, radical and revolutionary organisations, whether social, cultural or political. To build them and to assist in the building of them of these kinds of organisations, because that is the only way as a ^{dist-}section of the working class with a particular historical ^{inct} experience that we'd be able to wage struggles on our own behalf and win. You can't wage no struggles unless you have strong organisations to wage them with.

Me:What was it happened to Darcus Howe?
(Race Today's founder and previously the victim of a rather dubious police framing up)

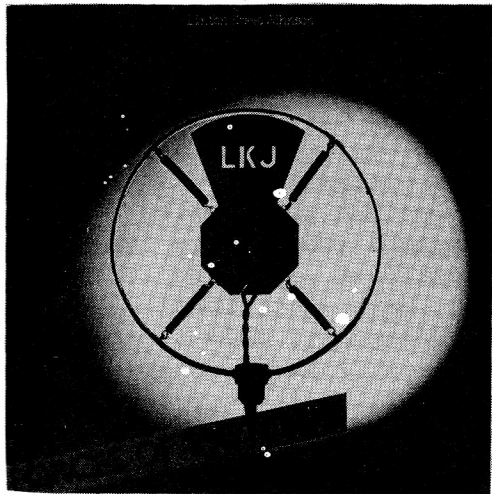
LKJ:Darcus Howe, he has been framed up twice since he was let out of prison. Last year, some local thieves broke into Race Today's **premises** and stole some equipment and Darcus went to enquire about the equipment and was attacked and the police who called, instead of **the people** who did the attacking and stealing being arrested and charged and that, he got arrested and charged. And some time last year in Manchester, the Bradford Black Collective, which is like our sister organisation in the north, had a dance in Manchester and Darcus went up to assist on the door and that and um... some guys tried to push their way in, no one knew they were police at the time. Anyway, some 4 or 5 months later and then he got a letter saying that he'd got to appear in court in Manchester because he'd been charged with obstruction. So now he has 2 cases pending.

Me: What's this case you're going to help at ?

LKJ:The drummer Winston Curniffe, who plays on some of the tracks on my



album, last year was coming from the Notting Hill Carnival, him and 3 other youths. He bought 4 tickets at Notting Hill station, so when he came to Brixton he told the other 3 guys to go in front of him and he would show the tickets. But of course Carni day and that, the police were out looking for police to pick up, there were about 20 plain clothes policemen inside the station harrasing people. As the guys came out, 2 plain clothes policemen accosted them and told them to get back, and where's the



tickets and all that. The drummer, Winston Curniffe, got the tickets and said "look, I've got the tickets" and the ticket-collector said "OK love, they've got tickets". Anyway, the policemen still kept pushing the guys about and that, and then Winston, who was protesting about the way the others were being treated, was taken into a side room in the tube station by one of the policemen who kicked 'im in his testicles and then charged him with assault and threatening behaviour.

Me:How's that case developing ?

LKJ:Well it's being tried this afternoon-I've gotta go in a minute (laughs).

Me:So what about your future plans then?

LKJ:I've got a new album coming out at the beginning of May, it's gonna be called "Bass Culture".

Half of the material is taken from the book "Dread, Beat'n'Blood" and half are new poems,

and there's a track called "De Black Petty Booswah" which, as you know, has recently

been released as a single. It's gonna be different from "Forces Of Victory" -it's

not the same kind of dance music, it's more of a listenin' album than "Forces Of Victory". Same musicians and eveything.

Me:Why is it that the general tone of "Dread, Beat'n'Blood" seems to be far more militant on a personal level, whereas "Forces Of Victory" seems to be aiming at general targets ? Was this a deliberate ploy ?

LKJ:I think this is just a reflection of my development as a poet and performer because, as you know,



"Dread, Beat'n'Blood" came before "Forces...", so it's just a progression, y'know?

Me: How do you see your poems developing in the future? What are the aims of the new LP lyrically?

LKJ: Lyrically, the new album is talking about the relationship between art and experience, peoples everyday experiences, and how they translate that into meaningful entertainment. It's talking about the historical experiences of blacks and how that experience is expressed through reggae music. It's talking about a new class of blacks which are emerging in Britain-"De Black Petty Booshwah" of that poem, who are not really middle class but have white, middle class aspirations and who generally tend to side with the state against working class blacks. There's a poem which simply records the fact that blacks had something to say about the death of Blair Peach. There's a poem called "Two Sides Of Silence" which is different from anything I've ever recorded. It's an old poem, one of my English poems and I've done it in a kind of jazz poetry style. And, um...what else is there? "De Black Petty Booshwah" is ska. Hey y'know all this ska revival, if you listen to "Forces Of Victory", you will know that the ska business...I mean I've done that from early last year, y'know?

I think there's a bit of something for everybody-there's a love poem on it, which isn't meant to be a serious love poem, it's kind of a piss taking love poem.

Oh, I've gotta go now. Last question! (laughs)

Me: (a dumb one this) Are you pleased with your music so far?

LKJ: I'm pleased yes, but I always feel that there's always room for improvement. An artist should never be totally satisfied with his work. Once he becomes totally satisfied with his work he becomes complacent. So I think one always has to strive for improvement and strive for perfection, that is the artistic ideal.

Me: Who do you consider to be your main audience? Because the use of patois indicates that it is the black audience but the general message seems to be aimed at whites as well.

LKJ: No, no it's directed at blacks actually. I'm writing about the experiences of blacks for blacks and anybody else, anybody else who's willing to listen. After all a record is a commodity which can be bought by anybody, anywhere. It's not in any sense exclusive.

So, as Linton said the records are in the shops if you want to buy them and I think any reggae fan would like them immensely as the dub work is superb and the lyrics make a nice change from the usual 'rasta' cliches which all too often actually deter people from buying reggae. However, reggae isn't to many people's tastes and had I wanted to make you buy LKJ albums in huge quantities then I wouldn't be writing this now, instead I'd be making

up ludicrous press releases for Island records. Instead I just wanted to explore one man's opinions on Britain today and, more particularly, the black community and some of it's problems. Problems though which also bear relevance on a national scale especial if you too represent a minority, either by the way you dress or what you look like etc. Sectarianism in any forms will probably always exist but if, as Linton said, people are granted free-er access to truth then maybe they will begin to see through the barriers set up to keep them apart. Until then we'll all keep having to avoid skins or mods or whoever and when the next fashion is trotted out we'll probably have to avoid them too...

RAINBOW BASH CONTINUED

support bands a fair hearing. The sheer vitality of Joy Division & Section 25's music, & the way that they at least tried to combat the mass audience apathy, compared with the dull posturings of The Stranglers, really did delight me above anything else. I left early feeling a little bemused by the whole event. I'd often thought that the press's poor opinion of The Stranglers was a little unfair, especially when you consider the strength of their 1st LP. However I didn't feel any sympathy for them after this show, despite Hugh's seemingly unfair incarceration, & I only hope that in the future both Joy Division & Section 25 steer clear of rather dubious guest spots such as this. Still, I can but look forward to seeing both bands in front of favourable, more open audiences. Until then.....

Jah p.

SOME RECENT ALBUMS WELL WORTH "CHECKING OUT" (FAB PHRASE THAT) ARE TERRORP EXPLODES (200), DISTRACTIONS (ISLAND) AND THE NEW LKJ (SO NOW YOU KNOW)

Just a bit of late news. The Lazergs, one of the few local bands, have split, due, it would appear, to domestic trouble. It seems they're all taking to family entertainment.

THAT'S FINE, BUT DOES IT REALLY DO THE JOB?

WASTE SPACE

JOY DIVISION'S NEW SINGLE, 'LOVE WILL TEAR YOU APART'

DELAYED COS THEY CAN'T GET THE SPEED RIGHT(?) (who

dreams this crap up?)

SO FAR, ATTEMPTS AT RE-MIXING

PROVE UNSUCCESSFUL, AND INFORMED SOURCES TELL

US THAT SO FAR, THE FINISHED

RESULTS TEND

TO SOUND LIKE THE DICKIES

ON ONE HAND, AND

FLEETWOOD MAC ON

THE OTHER .

THE

PATRIK FITZGERALD

GROUP RELEASE

A 5 TRACK 12" EP ON

FINAL SOLUTION LABEL

AT END OF MAY. TRACKS ARE:

'TONIGHT', 'WAITING FOR THE

FINAL QUEUE', 'ANIMAL MENTALITY',

'MRS. & MRS.', '&'SUPER BEING.'

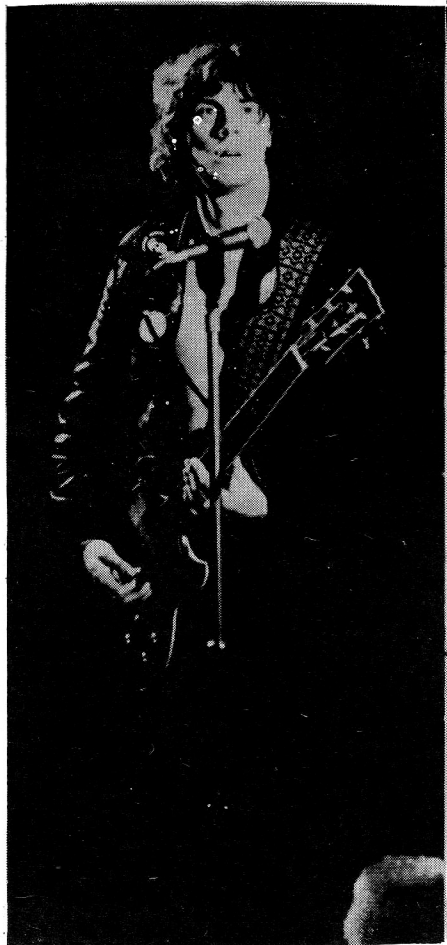
It seemed that everywhere I looked, there were groups of people, all standing around talking about me...

... AND THEY SAY THAT IF HER DAD HAD CAUGHT THAT MAN, HE WOULDN'T HAVE RESTED UNTIL HE'D KILLED HIM!

I SHOULD THINK SO, TOO! BUT THERE AGAIN, WHAT WAS SHE DOING GOING ACROSS THE WASTELAND AT THAT TIME OF NIGHT? THAT'S WHAT I'D LIKE TO KNOW...



Stiff Little fingers. a chat with a hero



By whatever standards, there's no denying the strength of Stiff Little Fingers debut album "Inflammable Material"—the one that they said would be impossible to follow. It was an outspoken album, perhaps overstating its case about Northern Ireland, pounding the listener with facts about 'The Problems' but lacking the subtlety or compassion essential for a further understanding of Northern Ireland's real problems—its people's problems. Since then S.L.F. have signed to Chrysalis and, with the exception of guitarist Henry Cluney, now all live in England. Consequently due to this move, the emphasis in their songwriting had to undergo a dramatic change and this change is reflected in the new album "Nobody's Heroes", which although lacking the overall excellence of the songs on "Inflammable Material" is, to my ears, a far more satisfying LP than its predecessor because of this shift of emphasis in the songwriting axis. Soon after the release of "Nobody's Heroes", S.L.F. departed on the standard 'plug the LP' tour and when they played at Bracknell, along with Nick Iain and Phil the photographer (oi, where's the pictures then?) I took the opportunity of talking to singer/guitarist Jake Burns about the new LP and about the band in general.

Jah P: You like to think of yourselves as "Nobody's Heroes" but do you think that people in the audience are gonna idolise you and make you their heroes?

Jake: I hope not, because I don't want to be put in the position whereby I can't take time to sit and talk to somebody because, for a number of reasons 1) because of the position they've put me in whereby it's physically impossible for me to talk to them because of the sheer weight of numbers trying or 2) they'd be so awe-struck because of what they'd built me up to be that they wouldn't be able to talk. That's why I'm trying to knock that dead before it gets a chance to start and that basically is what the songs about, it's trying to get people to realise that really I'm no different to them as a person and that I should be approachable. I just wanna be taken on that level, that's all.

Jah P: So it doesn't relate to the way in which you play on stage because there you're obviously playing to the audience...

Jake: Oh no, no, no it's got nothing to do with that because obviously when we're up there, we're paid to entertain people and we've gotta do our best because people have paid to see us play. Oh no that's a different ball game altogether.

Jah P: That was it like starting off in what must've been a total musical wasteland in Ireland back you formed?

Jake: Ah, well, basically we formed just for the hell of it, y'know to play together and...well we never really thought of taking it further at first then we started writing our own songs

and we'd play them down at this pub we knew...I mean we'd never really thought it would get this far but we started attracting more and more attention and eventually it reached the stage where we thought 'well, we may as well put a record out'—just again for fun, so that we could sit and play it on our own record players. 'Eput it out and John Peel liked it and so the next thing we knew we'd been asked to do the Tom Robinson tour and we got offered all sorts of things. One thing led to another and here we are!

It was very, very hard to get gigs and things in Belfast at that time because, like you said, it was very much a wasteland in so much as if you didn't play country and western songs or covers of the Top 20, y'know they just didn't want to know and I remember we got thrown out of at least one gig because we wouldn't do covers of the Top 20 songs. Now I think it's quite funny to think that now there's probably someone playing the same gig playing one of our songs and the guy won't object at all (laughs).

Jah P: You seem to have come under a lot of attack from some of the Irish bands because they accuse you of cashing in on the problems. Do you think they are at all justified?

Jake: I can see why they do it, because they didn't live in the same part of Northern Ireland as we did. The Undertones live in Londonderry. Londonderry is probably fairly...well, I wouldn't say safe, but comparatively safe in as much as it's literally divided in two by a river, on one side the Catholics and on the other side the Protestants. Whereas in Belfast you can go from one street to the next and find that one street is Catholic and the next street is Protestant. There's a lot more friction and tension in Belfast. Basically I didn't see how we could write about anything else. I mean I thought we had to write about our own lives and that's what we did. I mean if people accuse us of cashing in on things when all we've exploited is our own lives, so I don't see it as cashing in at all.

Jah P: Do you think it's sour grapes on their parts?

Jake: It could be, I mean it could be—I wouldn't want to say it was but it's possible.

Jah P: Do you mind being quizzed about the problems?

Jake: Yes, because I don't know anything about them. I know no more than what I've lived through. I mean my opinion is as liberal as anyone else who's lived through them, it's just that everybody considers my opinion more important because I stood up and said what I saw. So really I don't feel qualified to talk about them except for what I saw.

Phil: In "Suspect Device" you say "Why can't we take over and say to put things right" but then you say you don't want the troops



to pull out. So what are you trying to say? Are you trying to say they should have an Irish government with British troops or what?

Jake: No all that I meant by that was that the people that I was singing to, that is the people of my own age and younger, didn't have a say at all in what was going on, none of us did, a lot of them were too young to vote and they weren't even given the proper choice of which people to vote for. Basically, all that I was asking for in that line was a chance for our opinion to be heard, cos nobody'd ever asked us what we want to do and what we thought about what was going on. They cheerfully carried on with the war that they started and we're happy to carry on with it. I wasn't talking about the Irish people, I was just literally talking about the kids in Belfast who were in the same situation as me.

At this point Jake was called away for a band meeting, a couple of minutes later talked resumed on the subject of Fingers' manager Gordon Ogilvie.

Jah P: How instrumental was he in forming the band's approach and everything? He seems to write a helluva lot of the lyrics.

Jake: Well he doesn't, you see, that's the problem. What happens is that the band as such refuse to take individual credits for who's written what, so that the royalty money gets split evenly, which means that we don't have fights over people getting songs on albums just to get money. It means we can all put in all our songs and say, that's a good song, that's a bad song and there's never any fighting when you go 'oh, you've got 4 songs and I've only got 2, that means you get twice as much money as me. I'm not having that, I insist that my other 2 songs go on, even though they're crappy'. The point is, Gordon then isn't a member of the band so we can't credit him as part of Stiff Little Fingers, so he has to get /Ogilvie, even if he's only written 2 lines. It doesn't matter cos we're gonna split the money evenly anyway and that's why, especially the Melody Maker review of that album really annoyed me because it said "At The Edge" was the only good track on it because Gordon hadn't written the words and it slagged off the likes of "Nobody's Hero" which I wrote all of, except for something like 2 lines and it slagged off a couple of other tracks which literally I'd written the entire lyric of. Y'know I was well pissed off that the only reason they were slagging these off was because they thought Gordon wrote the lyrics, which he didn't. Gordon thinks it's hysterical though, the bastard! (laughs)

Jah P: Why did you record "Doesn't Make It Alright", cos surely couldn't you write a song on that same subject just as well as The Specials?

Jake: Yeah probably but the point is y'see, I really enjoy playing reggae songs and reggae type songs—it shows more on this album

than it did on the last, but I don't think we can write them... our attempts so far have been...

Jah P: "Bloody Dub" works well...

Jake: Yeah that worked quite well but then again that's not much of a song, it's more of an idea. But I mean we haven't written a "White Man In Hammer Smith Palais" and until we do I don't really want to try and record any of our own songs. It always comes out sounding wrong.

The point with "It Doesn't Make It Alright" is it's still in the stage of development because we recorded it very quickly and while I'm very fond of it—the way that it was done and everything, I know that in 6 months time it's gonna be totally unrecognisable. All of which makes it worthwhile sticking it on a live album in 5 years time or something (laughs).

Phil: How do you like Chrysalis as a record company?

Jake: So far I've no complaints, we haven't had any major hassles with them because, basically, any time they say 'oh, we don't think much of that' we just point to our contract and say 'well it doesn't matter what you think but you've gotta do it,' because we really have got every angle covered.

Basically our contract's as watertight as anybody could possibly hope for.

Jah P: I read in your press release that you made stipulations like every record must be black and round...

Jake: Yeah that's right, that every record that every record must be black and round is actually written in the contract. It took us ages to find legal jargon for 'we don't want no coloured vinyl!' (laughs)

Nick: Why do you do the "silly coos" type thing?

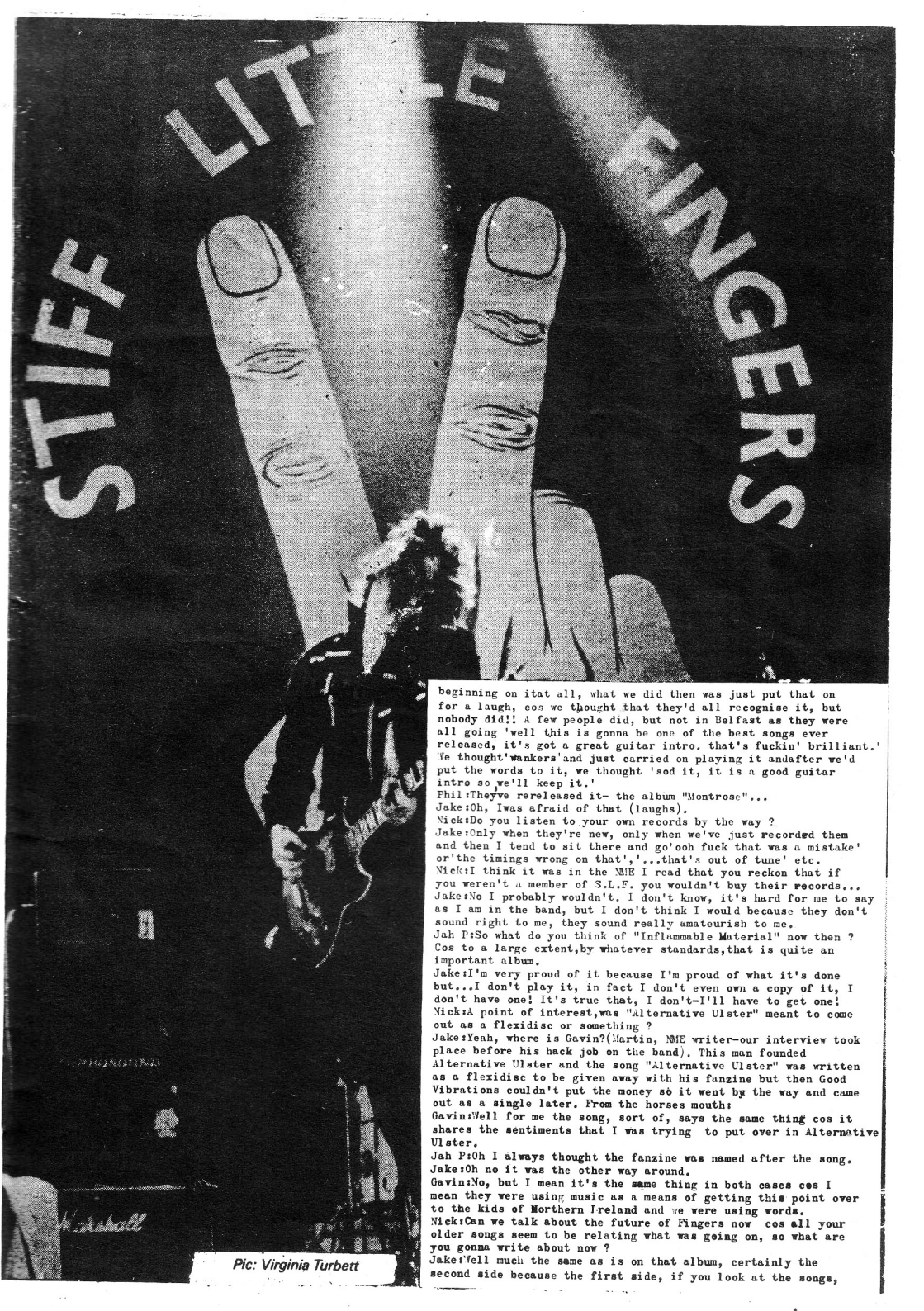
Jake: The point is, the idea of them is that at the end of the set we've just done "Johnny Was", "At The Edge", "Wasted Life", which means everyone's out there going 'GAAAH-Aaagh-Aaagh' etc. (cue caveman noises!). When we come back on everyone's going 'Aaagh-Ugh-Aaagh!!' and we come on and start doing that and everyone's going 'Aaagh-Uh? Ha-lia-Ha!' (ditto neanderthal man again) and that's the idea, y'know. If there's a potential fight or anything, then that diffuses it completely, cos you can't help but laugh. I mean here's this band who 5 minutes ago were going: 'Graaagh! I could be a soldier...' and now they've started playing 'Ghost Riders In The fuckin' Sky' for Christ's sake! Y'know it's fuckin' ludicrous! (laughs)

Phil: A question I've been dying to ask since I've heard the first Montrose LP...

Jake: Yes that's where it's from (laughs). Well what we did was, at that time in Belfast everyone was going around all the other bands and especially all the heavy metal bands... and there was ourselves and a band called Rudi who were the darlings of the fanzines and everything we did was the greatest thing since sliced bread. So when we first did "Suspect Device" it never had that



STIFF LITTLE FINGERS



beginning on it at all, what we did then was just put that on for a laugh, cos we thought that they'd all recognise it, but nobody did!! A few people did, but not in Belfast as they were all going 'well this is gonna be one of the best songs ever released, it's got a great guitar intro, that's fuckin' brilliant.' We thought 'wankers' and just carried on playing it and after we'd put the words to it, we thought 'sed it, it is a good guitar intro so we'll keep it.'

Phil: They've rereleased it- the album "Montrose"...

Jake: Oh, I was afraid of that (laughs).

Nick: Do you listen to your own records by the way?

Jake: Only when they're new, only when we've just recorded them and then I tend to sit there and go 'oh fuck that was a mistake' or 'the timings wrong on that', '...that's out of tune' etc.

Nick: I think it was in the NME I read that you reckon that if you weren't a member of S.L.F. you wouldn't buy their records...

Jake: No I probably wouldn't. I don't know, it's hard for me to say as I am in the band, but I don't think I would because they don't sound right to me, they sound really amateurish to me.

Jah P: So what do you think of "Inflammable Material" now then? Cos to a large extent, by whatever standards, that is quite an important album.

Jake: I'm very proud of it because I'm proud of what it's done but... I don't play it, in fact I don't even own a copy of it, I don't have one! It's true that, I don't-I'll have to get one!

Nick: A point of interest, was "Alternative Ulster" meant to come out as a flexidisc or something?

Jake: Yeah, where is Gavin? (Martin, NME writer-our interview took place before his hack job on the band). This man founded Alternative Ulster and the song "Alternative Ulster" was written as a flexidisc to be given away with his fanzine but then Good Vibrations couldn't put the money so it went by the way and came out as a single later. From the horses mouth:

Gavin: Well for me the song, sort of, says the same thing cos it shares the sentiments that I was trying to put over in Alternative Ulster.

Jah P: Oh I always thought the fanzine was named after the song. Jake: Oh no it was the other way around.

Gavin: No, but I mean it's the same thing in both cases cos I mean they were using music as a means of getting this point over to the kids of Northern Ireland and we were using words.

Nick: Can we talk about the future of Fingers now cos all your older songs seem to be relating what was going on, so what are you gonna write about now?

Jake: Well much the same as is on that album, certainly the second side because the first side, if you look at the songs,

Pic: Virginia Turbett

apart from "Fly The Flag" they're all 'now we're about to leave home', sort of thing, y'know the initial start of what we're doing. Then the second side's a bit...in a way that's a comment on the level of violence at gigs, not just our gigs but anybody's gigs that I've been to, which was one of the reasons why I wanted to do that song ("It doesn't make It Alright") and it was also one of the reasons why we did the dub at the start of it, as it's like the clash between the two ideas. Then, "I Don't Like You" was a joke, rather like "Barbed Wire Love" and "Tin Soldiers" was written for a guy called Alan, who...well there's no point telling the story because the song tells the story on its own. He signed up for 3 years as a mechanic, trained for 2 and thought he had one more to go but they turned around and said 'oh no, the first 2 years training don't count, you've gotta do another 3 years.' He's still in the army now. He's tried swallowing silver paper so it'll show up as a shadow on his lung to get out but they just filled him up with laxatives till he shitted it out. He's tried sleeping with other men to prove he's homosexual but they refuse to believe him. What else has he fuckin' tried? He's tried claiming he's communist, but they just lock him up for a month or something.

Nick: That about "No Change" it sounds very Buzzcocks-ish...

Jake: That was deliberate because Henry wrote it and Henry was singing it and we all thought 'Christ, that sounds like Pete Shelley,' so we deliberately produced it to sound like the Buzzcocks.

That was the song he wrote because there's this one guy who's been a really good friend of his back home, who suddenly decided that because Henry'd come over here, and Henry still lives in Belfast incidentally, but because Henry had come over here and done a couple of tours and been on Top of the Pops that he was a popstar and wouldn't want to talk to him, which is nonsense. It's exactly the antithesis of what "Nobody's Hero" the track itself is about and this guy just decided off his own back that Henry wasn't gonna talk to him, so he wasn't gonna talk to Henry, and every time Henry's tried to talk to him, the guy's literally tried to start fights with him. So Henry wrote the song in the vain attempt that maybe the guy would hear it and realise what it was all about.

Nick: You looked to be enjoying your bit on TOPP, you were laughing all the way through it and everything...

Jake: Ah well yeah we were pissed. I mean there's no point at all in taking TOPP seriously because it's so plastic, y'know. I mean you go down, supposedly to record a backing track to mime to, you run through the song once then the man from the BBC goes:

'yes very good boys, I'm just nipping across the road for something.' As he nips out, you switch the tapes for the single, throw the tape away cos it's rubbish anyway, remix the single a bit and give him the single which means you've cheated already once, all right. Then they herd in about 20 kids who are all dressed for what they think is gonna be their big night out-TOPP well hey! They get pushed about like cattle-they really get treated badly like and they see you supposedly jumping about and you see all those lads really frantically screaming- and they're all miming, so we thought 'ah fuck this', cos I mean the whole thing's just a farce from beginning to end. Why should we take it seriously when we're supposed to be miming? So we didn't, we just pissed ourselves laughing.

Talk then drifted to "At The Edge"...

Nick: Were you surprised that it got to number 15?

Jake: Yeah, I lost a bloody fiver on the cunt. It got to 25 that last week and I bet everybody a fiver that it would go down 10 places, Jesus Christ!

It was really embarrassing cos it reached 25 and everyone was going 'oh hell' and I was going 'come on then, pay up.' The next week it's up 10 ten places to number 15 and I thought 'oh fuck' (laughs). Everyone else was going 'Jesus, we're up 10 places!!' 'n' I was going 'oh shit!' (laughs).

Phil: "At The Edge" is far more commercial than "Dogs Of Straw", was that the record company's choice or yours?

Jake: No, "At The Edge" was our choice for the single.

Jah P: Really, cos it seems to be obvious chart material and thus the kind of song that the record company would go for.

Jake: Well I didn't think so, the only reason actually it was a single was what we'd recorded at the time was "Gotta Getaway", "Wait And See", "At The Edge", "Nobody's Hero" and "No Change". Chrysalis said 'ok we need a single, can you pick a single out of those 5 tracks.' We agreed and, well, we didn't want "Gotta Getaway" as it's been out as a single before, "Nobody's Hero" is probably a bit too long, so "At The Edge".

Chrysalis wanted to make "Gotta Getaway" the single and we said 'no, that's been out as a single before' and they were going 'yes but it was wasted, if we release it now, y'know the way you've recorded it now, it'll be a lot better 'n' if we really push it it'll be a hit' and we said 'yeah, you push it and it'll be a hit and all our fans'll eventually fuck off and never talk to us again' and they went 'oh, do you think so?' and we said 'no we don't think so, we fuckin' know so.'

Jah P: Is there a lot of danger of hype from Chrysalis?

Jake: No there isn't because we've got the complete say over advertising.

At this point the tape conveniently ran out as Jake was called away because the band were about to leave for the next leg of the



ALI MCMORDIE

tour. All of which leaves me wondering about S.L.F. and the direction that their music's taking now. They give the impression of being the ultimate garage-band who one day emerged from that garage and haven't looked back since, but now with two consistently good albums and their first hit single under their belts will they stay close to their garage-band roots and remain the "Nobody's heroes" that they so adamantly insist that they are, or will they become just another cog in the music biz wheel, being sucked into the album/tour cycle that'll eventually either throw you off (as in the case of Penetration) or grind you down (like The Clash)? Still, although you may consider this a little cliched, I feel that the last words ought to be left to tour support band another Pretty Face's manager Johnny Waller who summed up S.L.F.'s predicament in being continually critised in cashing in on 'The Problems' yet who at least, unlike so many bands, actually made a stand in the first place and have kept to those same principles ever since: "Stiff Little Fingers prove by action that they believe in what they speak and sing. To help support bands to the full extent should be automatic, it hardly ever is. Stiff Little Fingers don't need any phoney credibility- they're the fuckin' real thing."

BERKSHIRE'S BURNT DOWN

"I wanna spit, I wanna swear, I wanna do anything, I don't care"

Pissing about Elm Park on a freezing Saturday afternoon, looking for somewhere that sells second hand guitars is hardly my idea of fun, but what else is there to do, if you can't afford the train fare to London? If you live in Berkshire, like me, you can't just sit around waiting for someone else to do something, cos noone will, YOU'VE GOTTA DO IT YOURSELF. Shit even the Pigs are bored. Being young in Berkshire is a fucking diaster, look at what we've got-£4 train fares to London, One third Division football club, (-the Royals, numskull), two racecourses, and just as many 'good' venues. There's just nothing here. No Cure should be full of local news, but there's just nothing happening. Whose fault is it? Ours I guess, the plain fact is that most people in this county are simply apathetic. They just don't want to do anything-you disagree?, then why is it that there's only ever been three local fanzines, and so few good bands?

I don't really know why I'm wasting my time writ ing this-who the Hell's gonna take any notice of it? Perhaps you enjoy having to pay out large sums of money to see gigs in London, or maybe you've got your own transport, huh? Maybe I am being over synical, but I'm really pissed off with living in this dump. Forming a band isn't the easy answer I know, but it's a start.

I could go on for ages, but there's little point-anyone who spends their Saturday afternoons hanging around Quicksilver knows what it's like. Look, PLEASE, (see I'm being nice) don't just read No Cure, use it or try to do better than us. And don't just leave it to bands like Zerox to make a noise. Do something yourself-ain't that what Punk is about? **RICHARD G.**



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Rock

MORE POWER

ANGELIC UPSTARTS: GOTTA GET OUT OF THIS PLACE

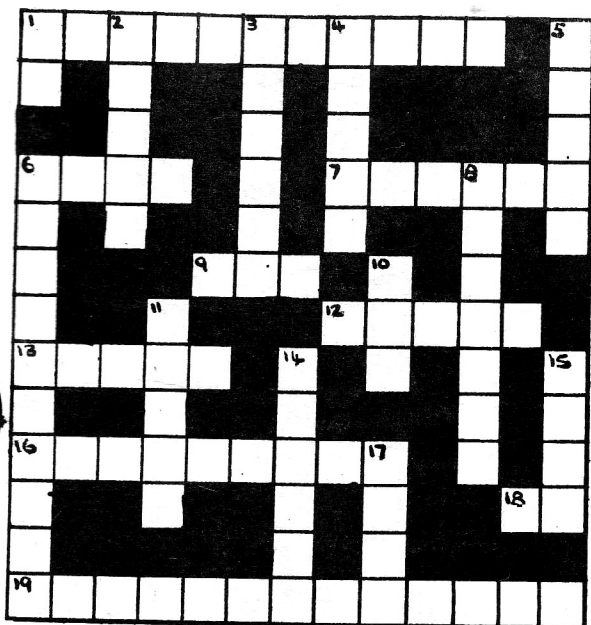
In all honesty the first 'Upstart LP, Teenage Warning was a bit of a mess, mainly due to weak production, but perhaps they've learnt from that, 'cause "Get Out Of This Place" is a killer. It's a raw working class shout against the establishment; it has it all-energy, honesty, and anger.

First side track one: 'Never Ad Nothing', sets the pace-snarling riffs, and menacing vocals. The next track is a beefed up version x of 'Police Oppression'. Mensi screams acid vocals about police harassment, something he knows about from personal experience-"Commit a crime, and you'll end up doing time, but a lot of people never stepped out of line. Listen copper don't push your luck, 'cause a lot of those kids don't give a fuck". 'Lonely Man Of Spandau' is a much more melodic affair, about nazi war criminal Rodolf Hess who's been kept in Spandau jail since the end of the last war. Tracks like 'Capitile City' and 'Their destiny is coming', put pay to the pathetic HM label the 'Upstarts have been getting from the press recently. This album is pure PUNK ROCK, spelt P-O-S-I-T-I-V-E. 'Shotgun Solution' is a classic song, with ice cold vocals sung over slow powerful slabs of guitar, (someone stop me, please). The only dull point of the LP is 'Ronnie is a Rocker', which would've fitted quite well on 'London Calling'.

That's about it with the 'Subs, and 'Rejects LPs I can't see that there's much more anyone could want.

R.G.

MAR. M. MAGNEN
MAR. M. MAGNEN
MAGNEN



ACROSS

- 1/ Seeing her lose control is one of their unknown pleasures. (3,8)
 6/ Mr Washington (4)
 7/ see 16.
 9/ see 4 down.
 12/ The Stones' was brown, the Archies' was Tate & Lyle.
 13/ Blondie's range (5)
 16/ and 7/ A hypnotised observation (5,4,6)
 18/ Whose way?
 19/ More inflammable material, this time on Chrysalis. (7,6)

DOWN

- 1/ The Sex Pistol in Dallas (1,1)
 2/ Neil comes a time.
 3/ see 4.
 4/ and 9/ and 3/ Bowie senses. (5,3,6)
 5/ and 6/down, Where Richard Hell belongs. (5,10)
 8/ The man behind the swindle. (7)
 10/ Jean Jacques had a Euro one.
 11/ Del Shannon had a little town one.
 14/ Snaps of Evesham.
 15/ Ramones girl, once sung about by the Beatles.
 17/ Traffic had a hole in one. (?)

?

WE'VE BOUGHT
SOME NEW
LETTERSET
FOLKS!

ANSWERS TO THE LAST EXTRAVAGANZA WENT SOMETHING LIKE:

Across ? -2/ Springsteen, 7/Ry, 8/Armed, 10/Century, 11/Cop,
 16/Smith, 17/setting, 19/Le.. , 21/Dee, 24/Soundtracks, 28/Ono,
 29/Peter Jordan.

NEXT PAGE →

Down 2 - 1/Bruce,3/Patti,4/I.Dury,5/Sire,6/End of the,9/E.C,
12/EMI,13/ne,14/PIL,15/Ig,17/Sons,18/Neat,20/Reaper,22/Ana,
23/Ska,25/Neon,26/Up,27/DJ,28/On.

just thought you might like to know.

and finally

Now you've seen the film buy the album, I can't wait for the "Rude Boy" hamburger. The Clash are one group I could never decide whether to trust or not. Back in '76 when they sung about White Riots I reckoned they were right on, but I never figured why they signed to CBS - it didn't seem to fit in some how. Selling Out. I ain't seen the film, but speaking to people who have it seems I ain't missed too much. This LP features mainly material from the first two Clash albums recorded live at the Music Machine and Apollo. The quality sounds very 'live' in some places, with some of the singing being very patchy, but from a pure musical point of view 'Rude Boy' is very, very good. Tracks include a brilliant version of 'What's My Name', with a new second verse, 'I'm So Bored With The USA', (ho, hum) and their finest hour: 'Complete Control', and, of course, 'White Riot'. As Joe says 'Give up drinking beer and start drinking honey'.

The Clash may not be a Garage Band anymore, but only a fool would dismiss, even after 'London's Calling'.

"They think they're so clever, they think they're so bright, but the truth is only known by guttersnipes" **RITCH G.**

Thanx to:

LKJ, JAKE AND ALI OF SLF, LEMON
KITTENS, "GEORGE", BETTER BODGES,
PATRIK FITZGERALD, JOHNNY WALLER,
DANIELLE DAX, PAUL MORLEY ETC ETC.

Sympathy to:

8, CANOLFORD CLOSE, 6, DENMARK RD,
BRACKNELL NEWBURY
BERKS BERKS