

proper gander

PROPER GANDER is an anonymous magazine - we're not into seeing our names in print. PROPER GANDER is produced by a collective of five people but many more have contributed.

'Fanzines' are usually all about music but we feel that it is important to write also about the wider issues that affect our freedom. We hope that PROPER GANDER will make you think and question the society that you live in.

If you believe in what we are doing and want to become part of it, why not send any contributions to:

PROPER GANDER.
BRITANIA HOUSE,
LOVE STREET,
SHEFFIELD.

We will print virtually anything you send us so long as it is not racist or sexist.

-- THE PROPER GANDER COLLECTIVE.



I met the wall the other week and it had got alot to say, it put me up to date with all the long words people are using nowadays.

First of all, since the interview with The Thompson Twins, their female sax player has been given the boot and Tom has thrown away the chance of being a famous bass player and decided to become a famous percussionist instead. Rumour has it that an Album is to be released very shortly and the band will be making another live appearance on June 27 at Sheffield University Students Union.

Talking about the past, seven days ago I heard that two members of a renowned local group went down to the Metropolis and became starry eyed when they got within a few metres of the infamous Max Wall, (no relation to THE "wall") pity that the real Max Wall wasn't there (cryptic comment for ciphers). Its also rumoured that the same group will be recording an Album in July, to follow their single, on 4AD.

You might have heard that your wonderful local council said recently that they wouldn't allow the armed forces to recruit by advertising within the city. Yet the council's event of the year, The Lord Mayors Parade, happened to pass "The Wall" the other week and surprise, surprise, both the Army and Air Force had two of the largest and most extravagant floats. Presumably, had our wonderful council been concerned really, they could have put a stop to this!

Also, since our chat with The Aupairs, the band have released their debut album, "Playing With A Different Sex", and is available now on Human Records.

The most favoured rumour was that he was an illegitimate son of a woodworker from some slum district to the North, a place of particularly low repute. There were even wilder rumours that he was completely insane, an anarchist or a devil worshipper.

On a local level Cabaret Voltaire have a new album released in about four weeks, although word has it that not only do walls have ears but certain members of The Box (the what!) have been indulging in sneak previews of our volatile heroes work.

The Box, we hear are the Clockdva cast offs, consisting of not only Charlie, Paul, Rodger and Terry but now they have recruited a new vocalist who seems to be known as just plain old Ken, another member of The Box is said to have been overheard describing Ken as a "fuckin loony", well!

The Comsat Angels release their long awaited second album in Mid August, after long and painful hours of recording in the corridors of Polydor studios. As a follow up to the album a tour of Bradford is being arranged where, if our info is correct, they will be opening a new venue, and also playing there.

I'm so Hollow are also in the running for stardom at the moment, as the world awaits their debut L.P. It has been recorded and heard by certain kinds, but not all of us have been privileged to hear, what we hope will be "a work of art".

Where is the follow up to the famous "Bouquet of Steel"? we ask, maybe Sebastian Coe has run off with the master tape.

While we are on about tapes, the beautifully titled "Bucket Of Sleet" is now available at the mere price of £2.49, and is on sale at, at least one major record shop at the bottom of The Moor. The tape has tracks from The Past Seven Days, The Process, Red Zoo, Mark My Words and one other local band. It comes all nicely packed in a little box, and contains info about all the respective bands featured.

For all you Reggae lovers who missed "Babylon", Black Uhuru's Album, "Red", is a must

The Lovely Limit are to bring Reggae night back in August, and from sources beyond our control, we hear that all this will happen on most Tuesday nights, so none of you have

DOES THE MYSTERIOUS MUCUS HAVE CONNECTIONS IN THE SHEFFIELD 'STAR' TOO?

any excuses after August.

The Leadmill is having a mass clear out at the moment so it looks as if we can expect some good gigs in the future, more about The Leadmill next Issue.

Latest bit of sport is the rumour that Clockdva have sacked their Whizz Kid guitarist John Carruthers, My God what have they done?

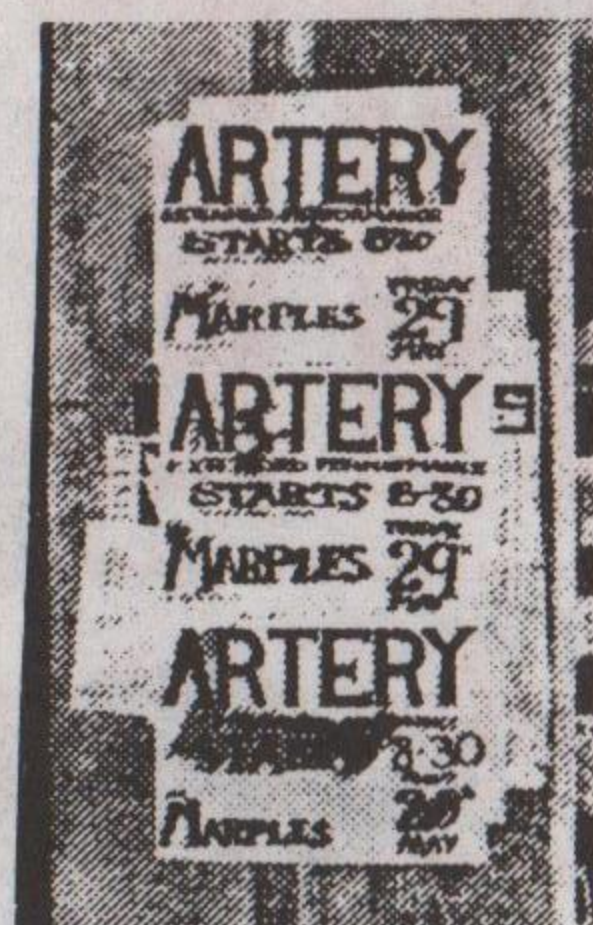
Thanks to the Poly for Cabaret Futura, at least it kept the animals off the street for a while.

Thanks also to Paul, Mick, Gordon, Gill, Graham and Eileen, John T. Pete, Bryan, Karen and many more of you who have contributed to the first issue of PROPER GANDER.

If anyone has anything they would like to see in future Issues of PROPER GANDER then why not write to us at the above address. Remember "Walls Have Ears".....



" ECHOING IN THE GUNS OF BRIXTON ?"



Horse sense

Prince Charles and President Reagan met in Washington yesterday and discussed the joys and dangers of horse riding in an informal chat in the White House Oval office.

Fire victim

The body of missing fireman Anthony Marshall, 26, was found in the gutted Woolworth's store at Wimbledon, London, yesterday - his son's first birthday.



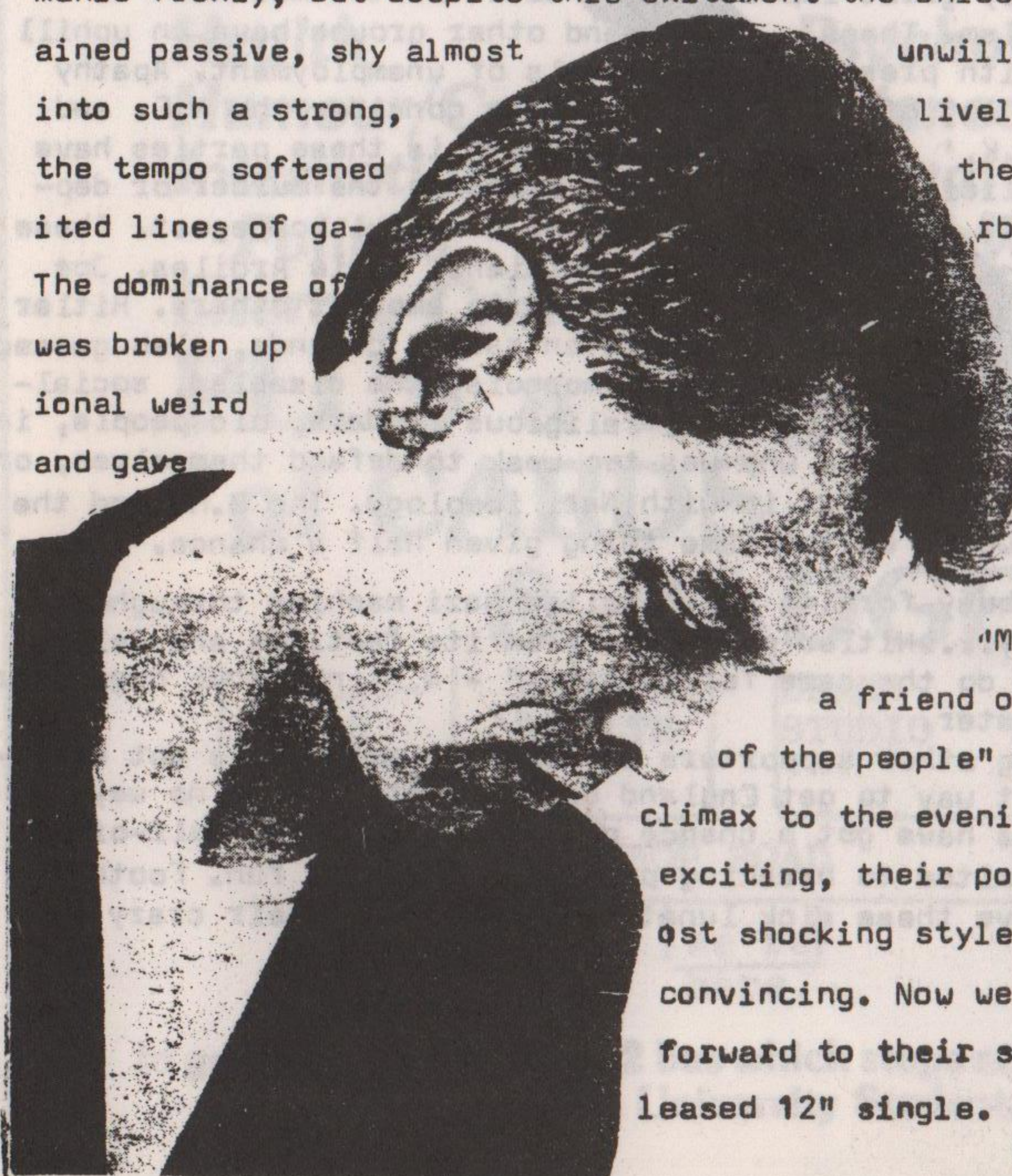
MARPLES--
April 27th

BLURT

After distributing fluorescent posters throughout the city well before their arrival, everybody knew that BLURT were playing tonight at the Marples (which has again established itself as a regular venue). They'd been heard on the Factory Quartet so a large crowd of timid punters arrived in anticipation.

The aging trio climbed on to the platform and presented a set of strong, aggressive dance music. Ted Milton the sax player/vocalist dominated the show- the veins in his neck almost exploding several times as he reached peaks in his manic frenzy, but despite this excitement the onlookers remained passive, shy almost

into such a strong, lively sound. As the tempo softened the man recited lines of garbled poetry. The dominance of the sax was broken up by occasional weird recordings and gave a good balance.



The single, "My mother was a friend of the enemy of the people" provided the climax to the evening. BLURT were exciting, their powerful, almost shocking style was very convincing. Now we can look forward to their soon to be released 12" single.

Enough said.

CLOCKDVA

From all accounts A. Newton esq. arrived at a regular DVA rehearsal, with words to the effect of "me and Jud have decided we are going to do something different" WOWEE.

He was of course addressing the three other members of DVA, Charlie, Paul and Roger.

"Does that mean your giving us the sack then" asked Charlie, the loveable saxist.

"Well, I don't really mean that" said Newton. Charlie, Paul and Roger went home.

The very next day DVA played a twenty minute set at Brighton Poly, with a new guitarist, sax player and drum machine.

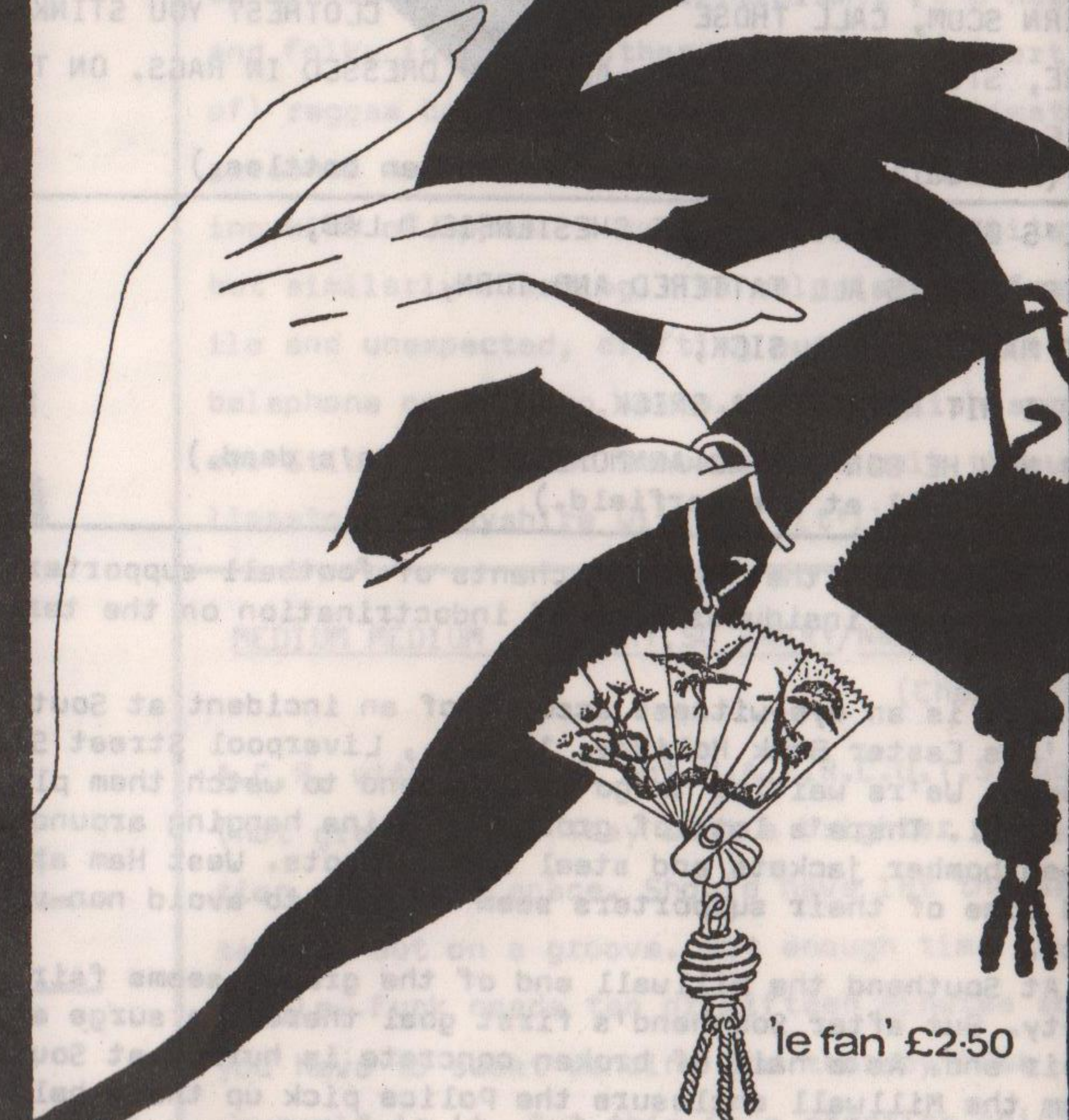
The impassioned Newton, was impressed and invited the guitarist to join them. The guitarist, who turned out to be none other than

Chant whizz kid John Carruthers, eagerly (with the promise of fame and fortune) accepted. We last heard he was contemplating giving up a nine till five job. We've heard that Fetish Records have decided to abandon DVA's European dates for the time being.

Meanwhile, Charlie, Paul and Roger have recruited Mr Terry Todd, also of Chant fame, who will be playing bass. Charlie, Paul and Roger aren't too worried about the split, which they say has been brewing up for quite some time now. The only people that seem to have lost out on the deal is The Chant, "I'll go back to writing Pop songs" said a voice.

MORE CLOCKDVA NEXT ISSUE.

THE
Chris Lawrence
EARRING CENTRE



490. Glossop Road, Broomhill, Sheffield. 683033.

ONE of the major news items in the press recently has been the deepening crisis of professional football. In December 1980 the Football Association put forward proposals to combat violence at soccer matches and curtail 'excessive displays of exuberance by players.'

But the mass media's obsession with football's problems has not extended to a detailed look at the causes of the violence. There has been virtually no coverage to one of the most sinister twists to the story - the increasing presence of nazi and fascist based groups, such as the National Front and the British Movement, on the terraces. The national press have apparently turned a blind eye to the activities of these groups in connection with football violence, even though their involvement is beyond doubt.

In his New Year's message, the chairman of the Commission for Racial Equality, Mr. David Lane, said, 'Racist activity at soccer matches was one of the nastiest features of the winter so far'. He then asked for the support of musicians and footballers in denouncing 'neo-Nazism and racism amongst the fans'.

There have been a number of incidents at local matches involving neo-Nazis which cannot have gone unnoticed by true fans.

During the game between Chelsea and Sheffield Wednesday on 10/1/81 there were repeated outbreaks of violence involving skinheads giving Nazi salutes and chanting fascist slogans. This was reported in the local papers, The Morning Star, but there was no reference to the political overtones. The reporters seem to either not give a shit, or perhaps sitting in their cosy Press Boxes they don't notice what's going on in the popular parts of the ground.

(Do they even go to the matches?) Perhaps they think that by ignoring the problem it will go away. This is the attitude taken by the Police and also Britain's Hitler before the Second World War.

Anybody who thinks that this sort of behaviour is to do with the excitement of football to listen to some of the chants from this the crowd. These mindless slogans have virtually nothing to do with football, they have more to do with 'wog-bashing' & 'Jew-gassing'.

'YOU DIRTY NORTHERN BASTARDS'
(Millwall after a Barnsley supporter had been stabbed at Barnsley.)

'ZIGGER, ZIGGER, ZIGGER,
ORIENT'S GOT A NIGGER'
(Sheffield Wednesday at Orient.)

'WOGS OUT, WOGS OUT, WOGS OUT,
SIEG HEIL, SIEG HEIL'
(West Ham v. Orient.)

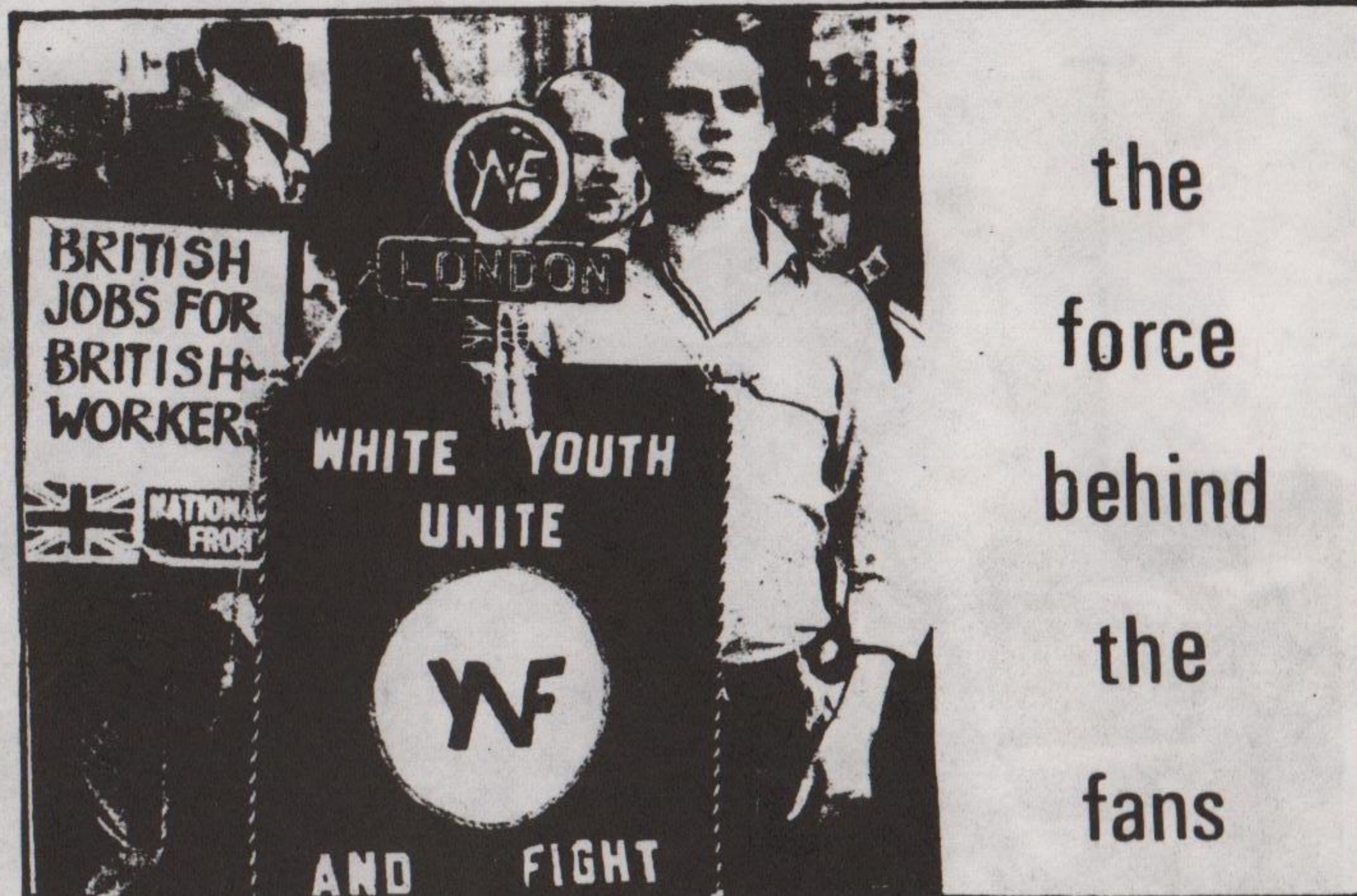
Comment heard from a Millwall stormtrooper -
'JUST LOOK AT THE WAY YOU DRESS, YOU NORTHERN SCUM, CALL THOSE CLOTHES? YOU STINK UP HERE, STINK OF FISHSLIME, ALL DRESSED IN RAGS. ON THE DOLE I SUPPOSE.'

(Millwall v. Hull before the broken bottles.)
'HE'S ONLY A POOR LITTLE CHESTERFIELD LAD,
HIS FACE IS ALL TATTERED AND TORN,
HE MADE ME FEEL SICK,
SO I HIT HIM WITH A BRICK,
SO NOW HE DON'T SING ANYMORE. (He's dead.)
(Millwall at Chesterfield.)

Are these just the innocent chants of football supporters or is it a more insidious kind of indoctrination on the terraces?

Here is an eye-witness account of an incident at Southend. 'Its Easter Bank Holiday, 10 a.m., Liverpool Street Station London. We're waiting to go to Southend to watch them play Millwall. There's lots of groups of skins hanging around in green bomber jackets and steel capped boots. West Ham are away and some of their supporters seem anxious to avoid non-violence.

At Southend the Millwall end of the ground seems fairly empty. But after Southend's first goal there's a surge at their end. As a hail of broken concrete is hurled at Southend from the Millwall enclosure the Police pick up their helmets whilst St. John's Ambulancemen patch up the wounded. A small group of younger Millwall fans have been giving Sieg Heil salutes at asians and blacks.



the
force
behind
the
fans

After the match on the seafront, the Police had mounted a solid line of motorbikes, vans and dog-handlers. Southend were on one side and we were on the other. Our side of the road was a mixture of London punks, anxious locals, and assorted mods, teds, and skins. An asian family are coming towards us with their heads down - even the toddler. A piercing scream for no obvious reason - I look down and see the red face of the child with not much left of his nose, except the imprint of a steel toe-cap. Nobody seemed too concerned except the bewildered parents. 'Kicking about wogs' had been no idle threat.

It was not just the asian family who kept their heads down - the fascist connection may be a direct threat to blacks and Jews as well. No-one felt able, let alone obliged, to comfort that child, to offer to give evidence, or to identify the skinheads involved.

One isolated example? The everyday way in which the racial attack happened hardly seemed a single throwaway comment to Millwall. In 1979 3827 attacks on blacks and asians were recorded by the Metropolitan Police; a rise of some 1100 from 1975. More cases probably go unreported.

In London attention has turned towards the Jews. A member of the Board of Deputies of British Jews has listed several recent instances of racial attacks on Jewish property. A Synagogue in Bristol was petrol bombed, Jewish cemeteries in North and North-west London attacked (over a hundred tombstones smashed), a synagogue in Wembley desecrated with Nazi slogans and the Ark of the Law, broken into.

This evidence just goes to outline the blatant racial violence that goes hand in hand with growth and exploitation by groups like the British Movement and the National Front. But at least other groups are making a stand on these issues in the face of silence from the Press. The Anti-Nazi League, Skinheads against the Nazis, and Rock Against Racism are of obviously great importance in the movement to combat Nazism. These groups have an uphill struggle with present levels of unemployment. Apathy can lead a lot of people to consider the N.F. and B.M. as 'O.K.' But the truth is these parties have no real policies except bringing the murder or deportation of anybody who is a useful scapegoat. These people would include musicians, Ossie Ardiles, Joe Strummer and 50% of Hot Gossip amongst others. Hitler besides murdering people on racist grounds, also gassed Trade Unionists, mongols, the disabled, socialists, anarchists, religious leaders, old people, in fact anyone who was too weak to defend themselves, or who didn't fit in with Nazi ideology. The B.M. and the N.F. would do the same thing given half a chance.

'We're busy forming a well oiled Nazi machine throughout the country....Hitler put Germany on its feet. We and fellow nazis will do the same for England.' - N.F. national organiser Martin Webster.

Stabbing other supporters at football matches is not exactly the best way to get England on its feet. There's no way these prats have got a chance of getting anything well-oiled; they're limited to breaking peoples bodies for fun. Football matches give these sick lunatics a cover for their crazy games.

FOOTBALL- The Fascist Connection.



"TOOTHPASTE
AND GURU'S"

JUST A GOOD TIME BAND
OR IS THERE SOMETHING
DEEPER?



THE THOMPSON TWINS

The biggest problem people seem to have when coming to terms with the Thompson Twins has nothing to do with their music, its their name. Nobody in the band is called Thompson and none of them are twins. Its only those unfortunate few who had "Tin Tin" books rammed down their throats when they were kids who will fully understand. You never know how important a mispent childhood hour can be in later life. "The Thompson Twins" are the two "loveable" English detectives whose merry bunglings get Captain Haddock, Snowy and Tin Tin in a thoroughly horrid mess in their fun little adventures..... The band were formed in 1977 with a nucleus consisting of Tom (Bass), Peter and John (Guitars) Originally based in Chesterfield, they gave up "responsible jobs" and moved to London. This led to the addition of Chris the drummer and later (Sax) and Joe (Congas). Although they are of local origin, Sheffield has been a jinx city as far as the Thompson Twins are concerned. They played at The Limit supporting Teardrop Explodes who came away with £400. The Thompson Twins received £25 and were told they weren't even worth that. With such staggering possibilities in Sheffield, the move to London can't have been a particularly traumatic experience. In the dressing room after the gig the band chatted with us before the interview. They don't like blackcurrant get a chance to say no and anyway he doesn't drink alcohol. "Sadism is a way of life". Tom was elected spokesman (he didn't).

P.G. The way you get the Audience to participate is quite unusual?

Tom: Yeh, that one of the things that tied us into the anti-nuclear campaign. Whilst obviously a good cause, it is appropriate to us because we see the nuclear industry's growth as an example of people's choice to not participate. They've not actually taken it upon themselves to determine their own future. They just let it all happen. And the result is we could all be destroyed. Its everybody fucking it up for everybody. They've allowed that to happen. The only way anything can be done is by mass participation. At a minute level that is what this tour is about. It's a propaganda exercise spreading a bit more of the word around. At a personal level we are pushing the idea that to participate in your own life is really important - without preaching.

P.G. Do you think that current social trends in this country condition people into thinking like that?

Tom: I don't think its only in this country that these problems exist. The socialising affect of whatever culture we are involved with teaches us to find the easiest ways of surviving and basically they are all copouts. What happens is that children learn that in any situation they have to play certain roles. When confronted with a situation they always play the same role - that's a total lack of participation. Basically its just a stop gap, its stops you experiencing things. If you stop doing that, then you start experiencing your own life.

P.G. So are you trying to make people think in a different way?

Tom: We are not trying to make people do anything. We're trying to provide space for that experience to emerge in people, if the choose to take it. Sometimes it works sometimes it doesn't. We are just trying to make people wake up a bit, just to be there and whatever that means is irrelevant really.

P.G. What factors have influenced you personally?

Tom: I got very interested in Japanese religion and Hinduism. I lived in a Hindu monastery for a while.

P.G. "Heh"!!! Silence

Tom: Basically, what I was trying to do was trying to take a practical approach, checking out this, checking out that. At first I was fascinated by the glitter of it all, but it didn't really turn me on, like I did that India thing, I went there to check it all out and came back and thought "no".

P.G. Were you disillusioned by it all?

Tom: Not at all, I kicked my self up the arse a bit in retrospect because I go all the way out there to find myself, when I'm here all the time. All you have to do is choose to be there, and your away, (I've been into a tern philosophy but I'd rather not talk about that.

P.G. O.K. Has this altered your attitude to food, drink,

stimulants, drugs etc....

Tom: Well I haven't taken drugs now for about five or six years, and I don't take drugs at all now. I feel really good. Actually, the other night just before a gig there was a glass of orange juice on the mixing desk that turned out to be vodka, and not having drunk any alcohol for so long it really affected me, it was really terrible.

P.G. How old are you?

Tom: I'm twenty seven or twenty eight, I don't really know.

P.G. Where do you originate from, do you know?

Tom: Well I'm fairly rootless. I was born in Halifax, Yorkshire, and just dodged round all over the place, I suppose what I could call home is Chesterfield. I moved around a bit more and went back to Sheffield three years ago. I taught in a school there for about a year.

P.G. Have you any, what society calls career jobs?

Tom: Yeh, I was a teacher at a comprehensive school teaching music and art, but I only really did that to finance my music habit. I went to college, right.

P.G. Yeh.

Tom: And got all the qualifications I needed for teaching. I never intended to use them, but when the Thompson Twins started the other two had "good" jobs, so I got a job working in Middlewood psychiatric hospital. That's what one of the singles (The perfect game) is about. The story of that song came out of getting to know some of the patients in Middlewood, its a really interesting place to be.

P.G. What sort of experiences did you get there?

Tom: What did you see going on? Did anything disturb you?

Tom: The worst thing about psychiatry here is that its a complete circular argument.

P.G. Which is...

Tom: Based on the premise that the people in there are ill, but they're not really, they're just crazy or mad.

P.G. How would you define madness.

Tom: Abnormal behaviour for completely natural reasons, and that abnormal behaviour is just a way of expressing or dealing with what has happened to them. In a sense they make a deed choice to do that, and I know it can be really frightening and a really unpleasant experience for them. But to label someone as ill and all that implies, is really dangerous, 'cos what happened was, I think, along time ago in France someone discovered that abnormal behaviour associated with tertiary syphilis (which is a physical illness - caused by micro-organisms eating into your brain) was caused by a micro-organism, so they make the big leap to, therefore all abnormal

the past seven days

Having recorded 'Raindance/So Many Others' for 4AD and with a new 12" single (Airwave/Time Bomb) due for recording in mid-July, The Past Seven Days have been pulling out of town to test the water. Seems to have been a bit chilly, "Everyone in Leeds was four years behind the times-bondege" "The Fan Club in Leeds is a hangout for the dregs of '77". The gigs in Liverpool and Leeds With Clockdva, two in London with Modern English and with John Cale. Liverpool and Leeds were varsely attended, the response polite, in London. NME's ex-Sheffield man Mr Andrew Gill promised to appear and review...twice....and didn't. They wanted Bob 'Beat' Sargeant for production on the new 12" . He agreed but he cost too much. They're still looking. The Past Seven days ars getting a long way in a long time.

9 to 5's notwithstanding, there're more gigs this month with Modern Eon - the Dindisc group signed by Carol "rude"- "insincere", "parody" "shithead", Wilson just before she came up here to see P7D at Sheffield University. The A&R people will be creeping in Loughborough, Nottingham, Manchester and Bradford so they'll be looking to impress. Raindance has shifted 2500 out of a possible 3000 'units' but the group are looking for a better contract - they're not overwhelmed with the 4AD contract which has a rider for an LP to follow the single but no advance money. Ivor Watts-Russell may well be "one of the nicest blokes on the planet" with enough confidence in P7D's taste to allow them allot of freedom, but there's no money. Decided to 'do something different', guitarist John Hanlon gets involved with 'Bucket of Sleet', a production of local talent on a C90 cassette.

THE BOW

1. Are you 16 - 19?
2. Are you bored?
3. Are you unemployed?
4. Do you want to learn skills like: Photography, Cooking, Woodwork, Needlework, Arts & Crafts?
5. Would you like to join in activites like: Football, Badminton, Volleyball, Keep-fit and Weight Training, Table Tennis and Pool?
6. Do you need help and guidance with application forms and Social Security claims and accommodation?
7. Would you like to meet old and new friends in our Coffee Bar and Games Area?

If the answer is YES to any of these questions, then come along to THE BOW, corner of West Street and Holly Street, Sheffield 1.

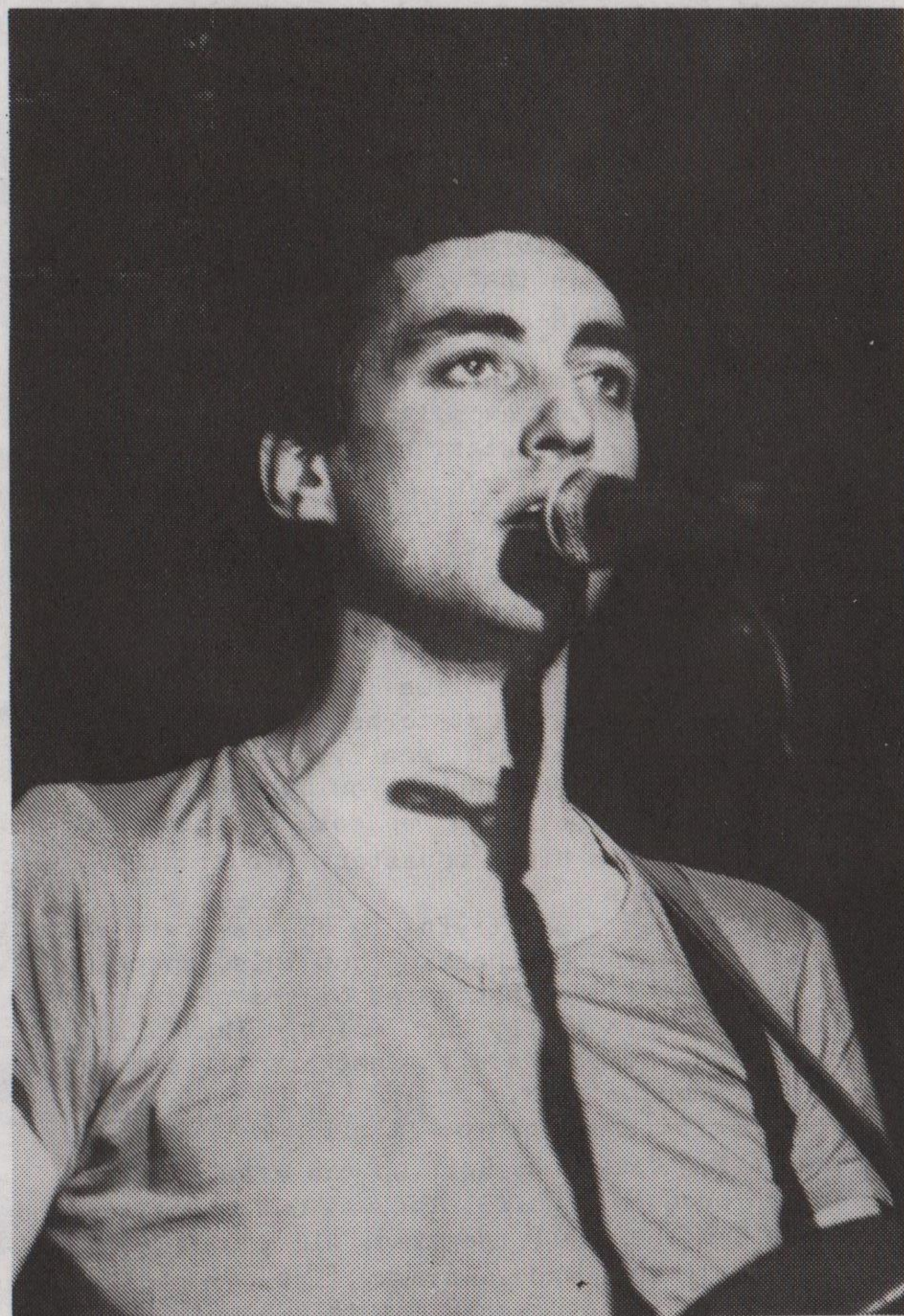
Open Monday - Friday 10.00 am - 4.00 pm

Girls Only Afternoon - Wednesday 2.00 pm - 4.00 pm.



The Past Seven Days talked about 'the local scene', which they say they prefer, on the whole to many of the up and coming London bands. "Sheffield has been a bit dead recently, probably because people are getting their heads together and coming out with some serious 'music'" They like Comsat Angels, Heaven 17, They Must Be Russians, Clockdva, Hula and Trevor Sax/Synth, rates Red Zoo, maybe he's got a good thing going with them, they also mentioned The Process, "but they need a few more faster numbers".

The Past Seven Days are a very close band "Four minutes before we were due on stage at the poly we were all jumping up and down like mad on the inflateable, then someone told us we were on".



YOUR MONEY OR YOUR LIFE Captain Pugwash hits the big time

Well here it is, actual diatribe from the actual mouth of the actual Red Indian- Pirate chief-dandy highway-man- Romany Gypsy- himself. Yes, the demigod of teeny bop speaks... From the over and out untrendy hipman in white sox to the grease-painted warrior of 'Smash Hits' Adam has made the miraculous metamorphosis from down-trodden pupa to iridescent-winged Queen. The rogue Pinnochio of puppet-master Maclaren, Darling Malcolm must be feeling sick at the sight of the puppet that slipped its strings. Has Adam done it for his fans or his pocket? Is he the ultimate in Avant Garde chic or a naive, superficial clown? Read on.....

P.G. Can you explain this "SEX" pose, are you into sex as much as you profess?

ADAM: We can't possibly answer that, you'll tell our Mums.

P.G. We won't promise!

ADAM: "Physicals (You're so)" a bed song, a fuck song, I don't think its practical to say that I want to do it to every member of the audience.

MARCO: Its nice if members of the audience do it to themselves.

ADAM: Yeah! If they get off on it. That's what we are trying to make them do, we want them to take their clothes off and have a good time, and its gotta be a little bit dangerous this love and peace mannnnn, I think music is very sexy, all the performers I know are sexy, NEW YORK DOLLS, are quite sexy live, quite disgusting really. I thought Marc Bolan was good.

P.G. Were you satisfied with the tour as a whole and how it went down?

ADAM: I was satisfied, badly organized, it was wanting to get the show to every town, whereas in the past they've always had to come from miles around, this time we thought we'd take it to as many towns as possible, I mean financially we can't take a day off, if we had a day off we would have to pay all the bills for another day, basically we worked our arses off. But we done it, I thought it was pretty consistent.

everyone's idol

P.G. How do you feel when your looking out at all those people who are all supporting you..... their Idol?

ADAM: Idunno, you get used to going on stage and concentrating on such a lot on what you are actually playing and what you are singing about and are your trousers splitting -I mean I did a whole concert once with my arse hanging out of the back of my pants, and nobody told me.

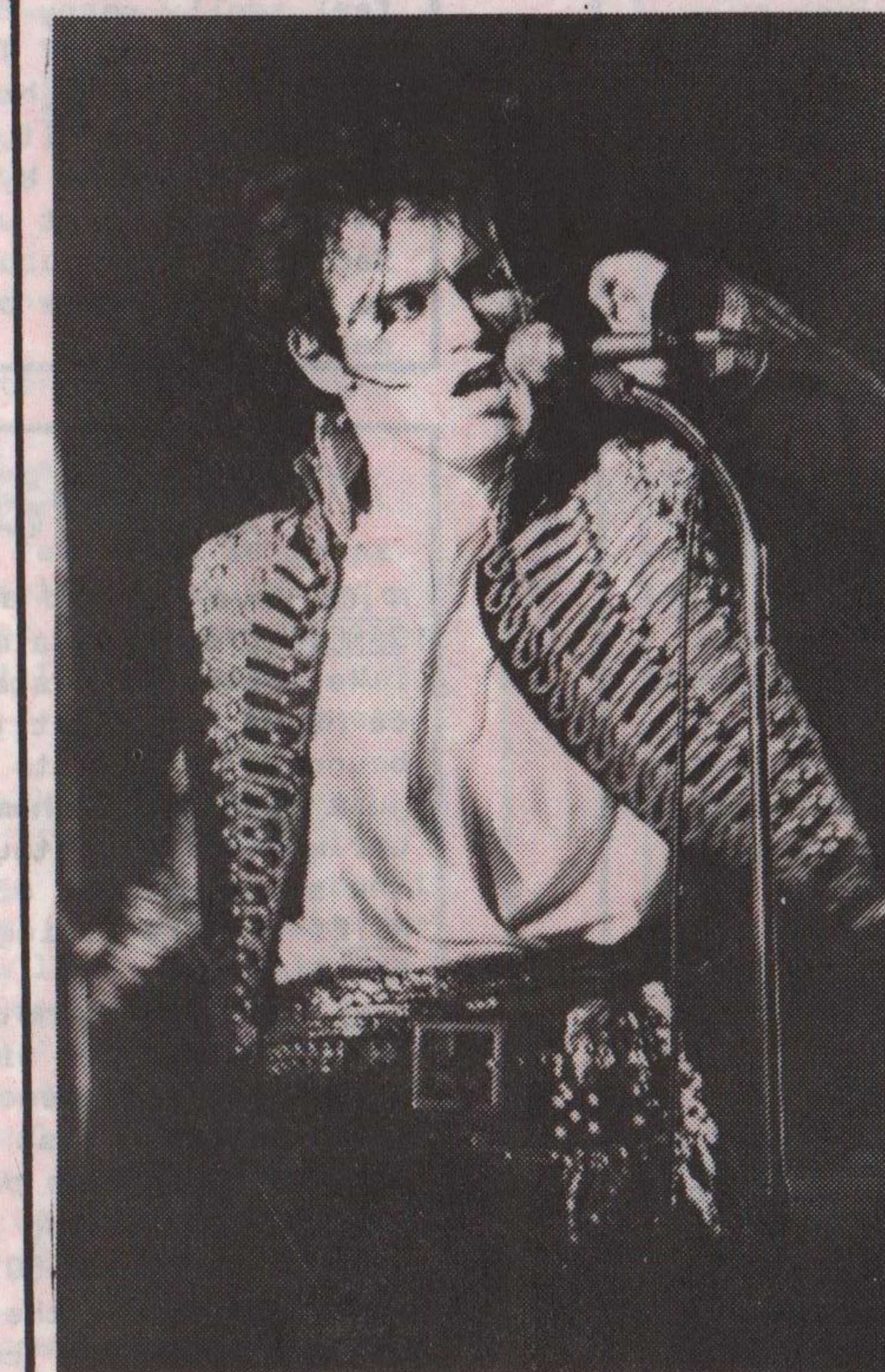
I think its been one of the most Kami Kazi tours I've ever seen, just like going a bit crazy, we just did it..

We had been in the studio recording and we just wanted to set a tour up. **P.G.** Are you satisfied with your ant sound at the moment? What are you trying to say with your "ant-music for Sex-people" mottoes?

ADAM: Just make people feel proud of themselves, make people look at them when they walk down the street, be pretty and young and look good, feel good and have fun.

P.G. Explain how you thought of the pirate/Red Indian image around.

ADAM: Well really because I think they're romantic, I just wanna learn and educate myself, and the American Indians are interesting and exiting. There's a book like the Bible and its incredible, it



aint religious, its all about these practices they've recorded for prosperity. Its funny but every religion, Jewish, Catholi, Protestant.... claims that the Red Indian religion is their religion, at the time the didn't think it was important to write down.

P.G. What do you think to groups like Spandau Ballet?

bullshit

ADAM: I think they must have seen me at The Music Machine, I was amazed when I heard that they are only into Black and

white lights and "wear kilts and look good and use make-up," its all bullshit. I mean its theatre and I don't need them to tell me they were doing it first I mean the kids have been wearing kilts for years....I'm not saying" our look reflects whats going on"....

P.G. How do you feel about this when you wore a kilt in 1978 and its becoming almost a marketable fashion selling in places from punk shops to Harrods.

ADAM: Spandau Ballet have come through at a time when the press are more accessible, they're more ready to listen now its broader....and they could never handle punk, because punk was like sniffing glue, gobbing on groups, if you liked them they were generally obnoxious.... its their own fault with punk they totally misunderstood it.

P.G. How do you feel when you come face to face with another Adam lookalike?

ADAM: I think fucking hell, he's good, it shook me up a couple of years back, I was doing this gig in Wales and this geezer came along and I had all the war-paint on and there was this kid who came in and he just looked like me and I thought fucking hell I should dress like that".

I believe

P.G. Do you have any spiritual beliefs? **ADAM:** I believe I'm superstitious. I'm a Romany Gypsy.

I don't like messing around with things I don't know about. I respect peoples religions and the ceremonial religions. I admire people who have their own principles.

P.G. Thankyou, anything you wanna say to finish off with?

ADAM: I don't care what a kid wears as long as they wear it with pride. I think they should be proud of themselves. I've just done 32 gigs, there was skinheads, soulboys in the front row, punks, God knows what some of them were doing, they came along and in that hour they forget themselves and what they were meant to be doing, they were just part of what was going on. which is what entertainment is all about.....



THE HUMAN CONNECTION

breaking out

PROPER GANDER: Are you still based in Birmingham?

JANE: Yes.

P.G.: Have you still got the label '021' going?

JANE: Well that's our managers label and he's got quite a good distribution deal with Spartan - he can take a tape and they'll produce records from it without having to lay out any money. We're not actually involved with that - we're with Human.

P.G.: Were you with Rough Trade before?

JANE: We were going to do a manufacturing and distribution deal with them but then we got offered a deal with Human which seemed like a better idea 'cos they were willing to put more into promotion - like getting the record onto the radio. We're just doing this single ('It's Obvious'), an album and another single, then we'll see how it goes.

P.G.: When's the album coming out?

JANE: We're recording it next month - it should be out in the summer.

P.G.: What about a single?

JANE: We'll do a single at the same time as we record the album and get that out as soon as we can - one track off the album and something else on the B side.

P.G.: Do you associate with other Birmingham bands?

JANE: Yes, when we're there - we took a B'ham band called the Pinkies on this tour with us. There are quite a few good bands in Birmingham but they can't get gigs, it's very difficult breaking out of there. The Pinkies did the Marquee with us but they didn't even get mentioned in the N.M.E.

PETE: Most reviewers just go along five minutes before the main band and leave five minutes afterwards - they don't want to be there most of the time - it's just their job.

JANE: Though we've always been lucky - when we supported the Gang of Four we got reviewed.

PETE: It's important to get really early on - the bands that are just starting or need the exposure.

P.G.: You were saying that it was difficult breaking out of Birmingham - when and how did you do it?

JANE: We did it mostly through doing Rock Against Racism and Rock Against Sexism gigs. This was getting on for 18 months ago now. Being with the G.O.F. on tour helped and once you've played in London a few times you get promoters asking you back.

P.G.: Have you played in Sheffield before?

PETE: We played at the Limit supporting the Gang of Four a couple of years ago. It was one of the worst gigs we've ever done, it was the first time we had been here, I don't really like the place. I can't really remember much but I've been told it's a real dump.

JANE: What the Limit club or Sheffield?

PETE: Well I won't say anything about Sheffield (well the Limit club anyway.)

signing off

P.G.: Since the success of 'Obvious' have you been able to make a living out of the band?

JANE: We've actually managed to pay ourselves now - we had to because the D.H.S.S. threatened us with prosecution. They'd got all our press cuttings. The social in Birmingham is one of the heaviest places in the country for people signing on and doing things on the side.

PETE: If you sign off they'll leave you alone. We paid ourselves £20 a week each and £50 rent - that's £150 a week we had to find so when we're not gigging it's really difficult. This tour's been really good though 'cos we sold out at every London gig.

P.G.: Was this tour meant to coincide with the single?

PETE: You can't do that 'cos you never know when the single's going to come out.

JANE: The last tour we did (with Tom Robinson) was supposed to coincide with the single, but the single was 6 weeks late coming out.

P.G.: What do you think of Sector 27?

JANE: Nice people but we don't particularly like what they do. Tom Robinson is a really nice bloke, but I feel really sorry for him, I think he has been categorised because of T.R.B.

PETE: In away he hasn't got a chance because he can't get out of the situation, the people won't let him. He made his fame by making political statements, then it got to a point where politics wasn't cool any more. Sector 27 is a purpose built unit to say nothing, just to be a good time band - but I don't think he looks at ease with them.

speaking up

P.G.: Have you had any trouble with the B.M. at gigs?

JANE: We've always managed so far. Generally if people like that get on stage and look as if they are going to be heavy the first thing we do is to try to stop the bouncers getting to them because you've had it then. We just try to get them off stage ourselves - which has worked so far - touch wood. We've never had to leave the stage, or had our equipment smashed.

PETE: They're trying to make a political point a lot of the time.

JANE: No they're not even doing that - they're just shouting down our microphones.

PETE: There were some at Guildford, they could have got heavy but they just stood there and Sieg Heiled a bit and generally made prats of themselves. Because they look quite menacing nobody's likely to take them on, though there were 50 times as many other people there, everybody thinks they'll leave it to someone else. Anyway that's good 'cos there'd just be a big fight and it just puts people on edge and stops the progression of the gig.

P.G.: How would you define your political stance?

PETE: Well, we have got political stances, but it's not like saying this is it. We've got views on Northern Ireland, Sexism etc. It's something you have to work out for yourself. For instance I've only been introduced to Sexism in the last couple of years. I've been trying to think about the way I treat people and everything in general.

PETE: It's not a case of, I don't like the Tories so I'll believe in Labour, 'cos there's lots about Labour I don't believe in. We always say there's no difference to a lot of our songs, if you're singing about romance, love, relationships, that's exactly what people like David Essex and The Commodores are doing and they do it in a typical, "hey baby come with me and I'll show you a good time" thing as opposed to the other way. There's no reason why we should be more controversial but we are because nobody sings about the things we do. They sing about "falling in love" nobody thinks about it from the woman's point of view.

P.G.: Are you involved in any political groups?

PETE: Well, I'm not a member of The Communist party. Personally I find it difficult to choose any political party. I don't believe totally in any of them. It's an unfortunate thing about this country - the conservatives get voted in by people who don't really understand what they are doing - they just don't like Labour.

P.G.: What do you think of extreme feminism?

JANE: I think that its separatism is bad and it doesn't do any good but at the same time I can understand women who want to do that but I'm not into that myself.

PETE: We've had problems in Birmingham. There's a band called Fast Relief and they did a women's aid benefit (they're the same as us - they've got 2 men and 2 women) and this woman came up to them and said, "first of all I don't like your name because to me it's a euphemism for a quick fuck, and secondly I think you'd be a lot better if you had 4 women," which is a really bad attitude - I mean men and women can work together, that's what it's supposed to be about - but that's not everybody in Women's Aid, it's just a certain section who feel that way.

joining in

P.G.: What about the band? Have you always had the same line up?

JANE: Yeah.

P.G.: How long have you been together?

JANE: Just over two years.

P.G.: Have you always had the intention of becoming a professional band?

JANE: I don't know about anyone else, but I didn't, but I'd never been in a band before.

We all knew each other, Pete and Paul used to be at school together and Paul knew Leslie. They wanted a bass player - preferably female and Martin our manager who was a mutual friend knew that I was learning bass. He got in touch with me so I had a jam with them and we've been together ever since.

PETE: It was really good 'cos Jane just knew a bass player and one day decided she'd like to learn. It's really good that you can grow like that 'cos it's difficult for women because there's not much precedent for becoming a musician. There's a few like Janis Joplin & Patti Smith but they're really aggressive.

JANE: All women used to do at one time was to sing in bands. When I was younger I never thought I'd be in a band 'cos I didn't have any musical knowledge and a) women weren't doing it and b) you had to be a technical genius to do anything. It was great when everything changed - it didn't matter if you couldn't string two notes together.

PETE: Jane's position is more unusual than Lesley's 'cos there's been women singers and guitarists but there haven't been many women bass players.

P.G.: When you got together how did you decide on a name.

JANE: We went through hundreds of names - some really dire things. We were gonna call ourselves The Dialectical.

PETE: That's the first time this fact has ever been released. We'd been rehearsing for a few weeks and we got a gig supporting in a pub but we had to think of a name to put on the posters. There's still one poster in the middle of Birmingham in the window of an old shop which says The Dialectics. Obviously that name didn't work.

P.G.: Why the Au Pairs? It seems to conjure up sexist ideas?

JANE: In a way it's a pun on that.

PETE: The names about equality as much as anything else, and what a woman au pair has to go through. But we didn't pick it for those reasons, although in French it apparently means equality. I wasn't sure of the name for a long time, but when you start getting a lot of press it sort of fits in because it becomes accepted.

JANE: I've always wondered why "Orange Juice" decided to call themselves that.

PETE: If they get big enough, people will start thinking that orange juice was named after the band!!

P.G.: What's your attitude to bands like the Clash and Adam and the Ants?

PETE: Good luck to them.

JANE: I'm pleased that Adam and the Ants are doing well.

P.G.: You don't think it's a sellout - a last ditch effort to make money?

JANE: Well it might well be - but I don't really know.

P.G.: I read in an interview with you sometime ago that you didn't like the Clash. Has Sandinista made you change your mind at all?

JANE: I haven't heard a lot of it. I think the Clash

have blown it a bit really - I feel sorry for them.

I really liked the Clash at first but...

PETE: It's a typical example of a band off and not knowing anything about the music business and getting into the position where they get bigger and bigger and play big places and get big record contracts and then they end up like they are now. It's very difficult for a band not to do that. I mean if we were in that position I doubt we'd be any different. We've been offered bigger things but so far we've decided it isn't going to do us any good by going with someone like E.M.I. You just get lost in a treadmill of bureaucracy - I mean at Human we know exactly who's at the desk. There's one secretary.

If we want to know anything or have got any problems we can go straight to them. It's not a question of "Oh they're in a meeting - can you make an appointment for next week." They don't hassle us over anything like lyrics, we don't feel as though we're in a position where our next single has to be a top ten hit.

P.G.: Do you think you'll stay with Human then?

JANE: We'll have to see what happens when the album comes out.

P.G.: The N.M.E. criticised you for trying to make trivial things important. Do you think this was fair?

PAUL: We don't try to make anything anything - we just think about what is - truths. We've said all along that we don't try to preach - women do fake orgasms, torture does go on in Arnhem Gaol. We're just singing about what we know happens basically.

P.G.: What was your first big break?

PAUL: When we went to London the press took an instant liking to us, and we sold out at all four London gigs in two weeks - that's just amazing for a band that's never charted, never had an album and only released two singles!

carrying on

P.G.: What about the future?

PAUL: We're doing another G.B. tour, a European tour an American tour after the album is recorded and then possibly we're going to Japan and Australia as well. Every year there's a festival in the south of France where all the record companies from all over the world show off their product. Human had a stall there and there was a lot of interest in us from Japan and Australia so we could go there.

THE AU PAIRS ARE

LESLEY WOODS - GUITAR / VOCALS

PAUL FOAD - GUITAR / VOCALS

JANE MUNROE - BASS

PETE HAMMOND - DRUMS

FIND YOUR COMMONGROUND

COMMONGROUND RESOURCE CENTRE is the base for a group of collectives which exist to provide a range of practical facilities, available to the community on a non-profit making basis. The Centre is run by Sheffield Resources Association Ltd., and anyone who helps to run Commonground can be a member of SRA and can go to the co-ordinating group meetings which are held fortnightly on a Sunday evening at 8pm. Commonground is made up of different resource collectives: photography, print, silk-screen and sound plus a general support group, which includes people who help run the centre by helping with the building work, financial and administrative work and other things. A Women's Collective meets to ensure the active involvement of women in the Centre. Each of these groups send two representatives to the Co-ordinating group meeting.

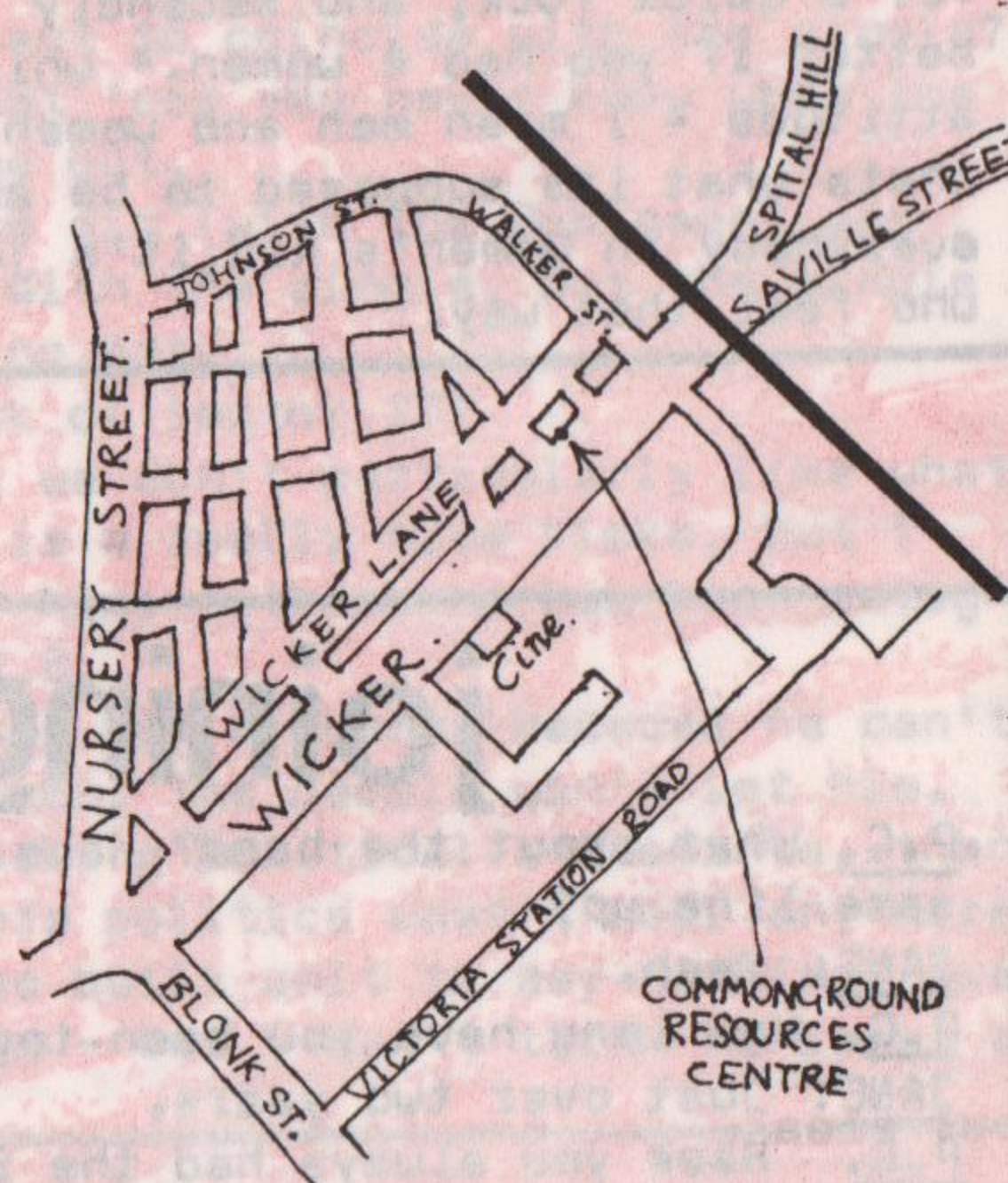
The Centre has a warm and friendly atmosphere and is particularly a place where people with children can come easily..... so there is a small cafe and two playrooms. On the same floor there are book rooms and a general office where anyone can find out more about Commonground.

There are two meeting rooms, a larger one for up to about forty people, and a smaller room, which is for the use of the Womens collective. Exhibitions can also be mounted in the meeting rooms. There is a photographic darkroom (including several cameras that you can use), a print room with a platemaker and machines that will print up to 84, a silkscreen room, in which you can make tape and slide shows and radio programmes. There are different collectives running each of these areas.

Since most resources around are not available for the majority of people Commonground has to be a place that is available for those people who do not normally have access to such resources. The aim of Commonground is to be a base from which things happen to make people's lives more interesting and to encourage them to use their ideas creatively.. The group believe in equal rights and the equal value of all races, as well as both sexes.

Commonground is run largely by volunteers, and on a tight budget. The rooms are not hired out on a commercial basis. You might think that the use of these resources would be expensive but if you are unemployed or on a low income you can hire a meeting room for as little as 10p. The use of printing, photographic, silkscreen and sound facilities are available at the cost price of materials used plus a little extra for overheads.

This project would not have been possible without grants from South Yorkshire County Council, Sheffield Lottery, and the Graves, Melchett, and Jubilee Trusts. They have grants from the Rowntree Charitable Trust and Yorkshire Arts Assn. to pay the wages of three full time workers. However the centre needs more money to continue.....



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— illusions —

(Everybody thought he'd grow up to be a fine boy, courteous and cultured, sober and well-proportioned, moderate, noble and pure - a true Conservative. They thought that after he got tired of these evil necromancing rhythms then maybe he'd dress casually, shave regularly, join the army and not be rough or dirty at ALL. They thought these negro influences were just a temporary aberration, that if they pointed out just how much of a threat to the Western Way they really were and banned these noises from their toytownships then soon he'd ditch this ... "Whadda they call it honey? rock'n'what? ... all-night dancing, trade in that electric guitar for a new suit and pen, and go work in a bank or C'n'A's or sumthin, do sumthin decent like honest folks oughta do. "Y'know honey ... I worry about that boy ... I think he may be turning into a Communist...")

The state of the 'art' 1981: electrical music has come on a touch since the days when the boys bobbed their DA's to Gene Vincent and the girls danced their ponytails in other peoples faces in time to the 1-2 -3-4 of a Chuck Berry or a Duane Eddy. As the world hops further and yet further into massive neurosis, so too the music: what began as go-odtime, swing, jive, rock, roll, escapology, becomes a great twitching flailing hard-as-nails monstrous BEAT ... and we should take pleasure in this.

(When he refused to trade in that electric guitar they dropped their dreams of having a salesman as a son and bought him a business manager. They dreamt instead of clean-tailored suits a not-too-radical haircut, the Ed Sullivan Show, smoochy torch-song shit for all the moms, pops and kidsisters ... and many many dollars. "Don't worry honey he's a fine boy with a lotta talent - he don't wanna shock people - he wants to play nice stuff." But the business manager lost him to a leather jacket, a Harley Davidson, LBJ's war measures and the blues. He hung out with the black boys and found a BEAT. "Well honey...we tried....")

The BIG BEAT has spread like fallout to foreign parts. Now IT's even reached Australia where The Birthday Party are shap- ping IT to a monumental scale - to give this BEAT sufficient mass weight and cutting edge so's to be able to lop 'innocent folk's heads in two.

The Birthday Party don't play nice music. They turned out tough. Neither Rolf Harris nor AC/DC were ever up to this: they either grew beards or got too pissed. But The Birthday Party - they're clean shaven and single minded and hit their inst- ruments very hard. And this is what we want.

The music reaches the rib-cage and intestines before hitting the ears, splitting the body along a dotted line that runs from skulltop to crotch. Dancing to The Birthday Party's sexBEAT would be fun indeed, an insane fling dangerous to stand next to.

"Oh god! Please let me die beneath her fists," gasps Nick Cave, Singing 'Zoo Music Girl' - a love song whose RHYTHM disp- laces many of your vital organs during its 2½ minutes. The BEAT is huge, nuclear - only slightly less exciting than orgasm. A hit single to turn the TOTP studios to rubble.

In 'CRY' the girl leaves. The Birthday Party are so upset by this time that they create a seismic disturbance and bring the house down. They are certified.

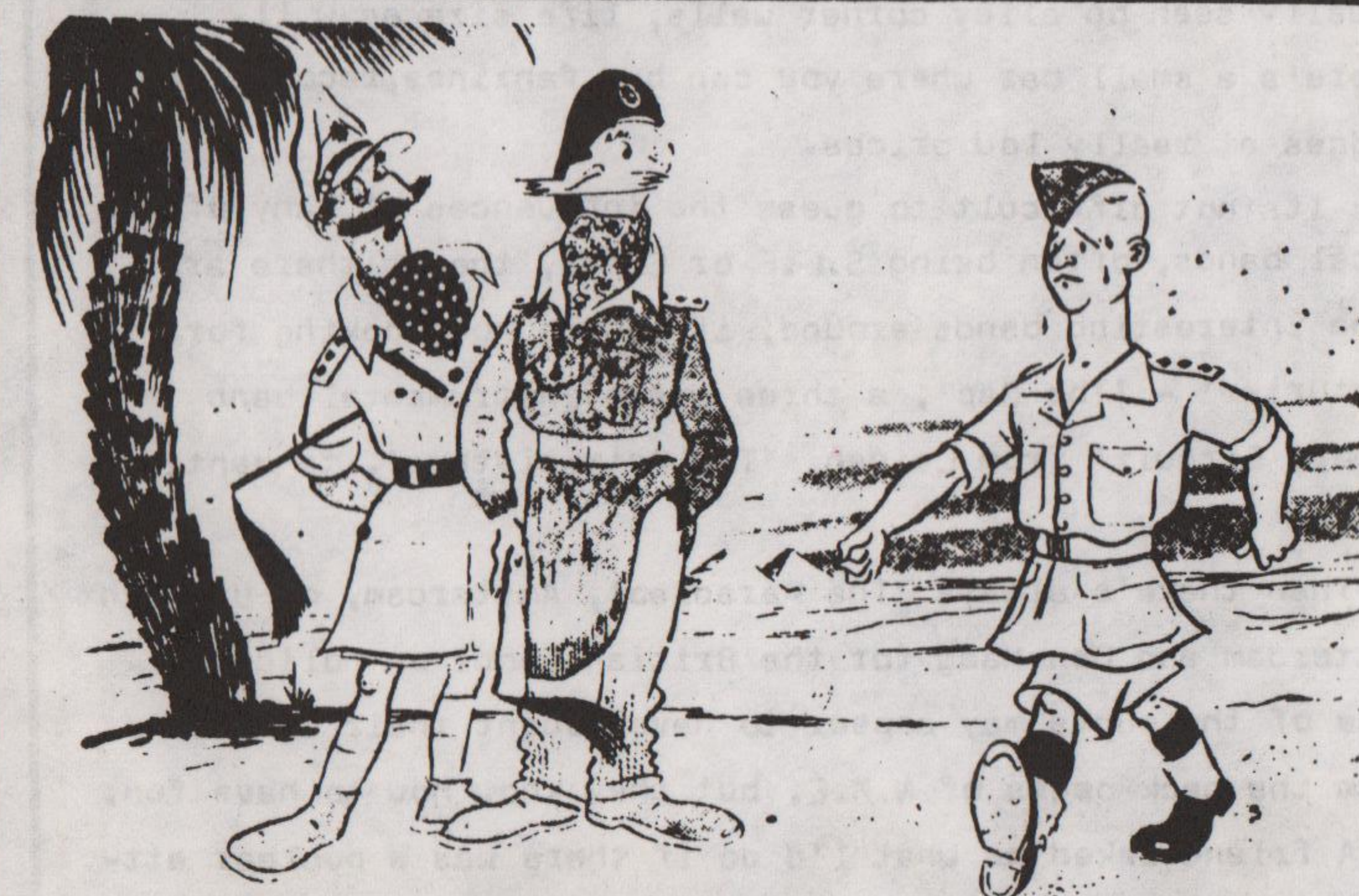
The Birthday Party play some r'n'b like Gene Vincent gone to a padded cell and not happy. They play 'figure of fun' so hard they're liable to burst out and do some damage to property and livestock. And when they do rip the place up they'll be playing 'King Ink', a black shape thudding about the room. Play it three in the morning and it'll stalk you till it gets you - then Nick Cave will bellow in your ear -

OH YER! OH YER! WHAT A WONDERFUL LIFE

OH YER! OH YER! WHAT A WONDERFUL LIFE

This is called 'havin a sence of humour'. So ... laugh.

(He went to Vietnam and came back ugly, maimed - but proud and rigorous. He couldn't get a job. The business manager had put his money into soft furnishings like Spandau Billy and Barry Manilow. Mom and Pop dispossessed him. They thought he was a monster. They thought - "Honey ... that stuff he's playing now ... it's INSANE....")



"OBVIOUSLY A THIS YEAR'S MODEL, OLD MAN!"

THOMPSON TWINS CONTINUED.....

behaviour is a medical illness which can be cured, modified and controlled by modern pharmaceuticals. So if people have to go crazy to express and, therefore work out whatever things happened to them, and to suppress that craziness, with drugs, well that's madness, and that's something to be very worried about in this society. It's a Catch twenty two thing.

TOM: Inevitably, those places are full of people who have just been dumped there, because there's no other person to cater for them. All we know is when we go like that there's no hope for us People should realise that it is o.k to have people like that around, you don't have to lock them up or pump them full of drugs, and put a cosmetic facade over the whole thing, it's unnecessary. What's really frightening is that I've seen people like, get taken in by the police or a social worker and before you know where you are your signing a piece of paper, then twenty eight days in a place like that is enough to make you sign again.....

THE BIRTHDAY PARTY

Prayers on fire (4ad)

A friend asked me what I'd do if there was a nuclear attack. I think I'd go to Holland as everything happens five years later there.

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Side two is a healthier mixture. Mark Randles does some solo dub on a £1.50 cassette player that goes chng chng CHA chng chng CHA chng chng CHA with something going VUHVUHVUHVUHVU underneath. Hopefully, the VUHVUHVUHVUHVU is deliberate. Mark also sings in a little shy voice and plays one string of a guitar that may have cost less than 50 pee. The song 'Dead Kisses', approaches the condition of 'genius'. Mark should engage in duets with Gordon Hope who frightens me a bit. "Chattering Aliens" is disco for the insane. My reaction to it is similar to what Benjamin Disraeli's wife's reaction would be if she had been played The Residents in 1863... unhinged Gordon(Gordon?) is a very disturbed individual . People may be dancing to this kind of thing ten centuries hence. Ahead of

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... very loose, very ... stringy, very open and very oddly structured, very acoustic and full of idiosyncracys, very made-it-up-just-before-we-did-it (not a criticism). It's nasal and folky in parts; other parts have a (sort of) reggae backbeat to them. It's an intimate personal music with a very quiet and unassuming kind of appeal - more shy than The Slits but similarly charming. The melodies are fragile and unexpected, drifting out from violin, balaphone or sailing voice. Very English summer. Stick it on your Stowaway and walk through limestone Derbyshire with it. It'll fit nicely.

A.C.R. with G.U.T.S. not H.A.I.R.C.U.T.S. Good (not great) funk. They want a brighter production with more space. Should have let the sax take it out on a groove. Not enough time on a single..Funk needs ten or fifteen minutes so's you have to sweat dancing and thereby lose yourself in it. But this is a starting point. Cross your fingers and wish for it to be a movement. Funkateers v. the buccaneers.

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the image of the modern hippy

MOOKSIE HOOT & THE COCKTAIL PARTY are a band who've recently been playing regularly in Sheffield, putting across a number of hap-hazard sets where the stage has often become flavoured with a taste of total anarchy. Their base is split between Manchester and Sheffield yet their allegencies to the Sheffield scene seem obvious when Emily(sax) describes Manchester (where they rehearse two or three times a week) as, 'A bit like a cage these days'.

The band centres around Mooksie Hoot, vocalist, lyricist and composer of some of the material and who claims to be heavily influenced by Captain Beefheart and Henry Cow (which shows up during the more bizarre moments in performance). Before the band formed he would recite self written poetry on stage in and around Manchester; now he still composes the lyrics and some of the music inspired by his new banjo.

MOOKSIE HOOT -vocalist/occasional percussion	KID WEAZEL -drums
EMILY ROWLE -saxophone/squeeze box	JOHN 'AVERY' CAGE -rhythm guitar
ANMI CHINMERA -flute/tom-tom drms	TIN-TIN CHING -bass guitar

Their names characterise the weird style the band tends to follow - although they claim to adjust their ideas and styles about every three months claiming not to be into the 'arty' shit they were into six months ago. Because they enjoy the change, when they get on stage the musicians have a party which they try to convey to their

audience- not always with much success(Marple-April). Recording ventures so far have been limited to the release of a cassette 'The Mad Blustoff'. Approaches have been made by Factory but this institution seems recently to have been frightened by new ideas. Future plans are uncertain - though the band might be moving to Germany(to try and gain residency and a contract), where their music, no doubt, will be popular amongst the 'international hippies' of Holland and Germany. Meanwhile with the prospect of more material being released - we can expect to hear more of the Party.

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live pop stars

ALTERED IMAGES / THE DREAM BOYS.
AT THE LIMIT - JUNE 2nd.

THE DREAM BOYS' vocalist, looking like an extra for 'One Flew Over The Cuckoo's Nest,' contorts his face and says something like, 'sorry about the delay, only I've been suffering from a slight mental disorder,' whereupon the band come in and their P.A. packs up!

After a few jokes, and one or two hecklers later, we're off again, into a sound with constantly changing pattern - the vocalist looking amazingly like John Allen (former Stunt Kite), wearing a dinner jacket and bow tie.

Sounding not unlike 'Iggy', they get away with a good version of 'The Passenger'. They come from Scotland and sound alright to me!

Those of you familiar with the John Peel show cannot have missed the frequent air-play of ALTERED IMAGES and their double 'a' sided single featuring 'Dead Popstars' and 'Sentimental' - one of the first records I've been able to buy, and still look the shopkeeper in the eye, for a long time.



— dog eat dog! —

Altered Images are a five piece, playing modern, dancy pop. The vocalist, Claire, sings with originality and power, twisting the lyrics, sometimes sounding sweet and innocent - she sings to the audience, not at them! Whilst the hypnotic Claire dances about the stage, the drummer plays a sharp fast beat that blends in well with a heavy base line, the guitarist at times sounding almost Arabic.

Despite what you might have previously read about Altered Images, they are all musicians - though it has to be said that Claire takes most of the attention. Unfortunately the atmosphere in the Limit could have been better, being less than half full. So, all you students, keep passing those exams whilst you miss some really refreshing gigs.

The band leave the stage and Claire appears, to mix with the local punks and dance - thats entertainment.

LIGHTS ON BROADWAY



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JUNE

WED 17th - MURKSHOTS - RITUALS (ROYAL HALL)
THURS 18th - TUBES - CITY HALL
" " MATEY - PSALTER LANE
" " JUDY TUBE - POLY (POND ST)
" " CORRIDOR - MALLAMSHIRE (WEST ST)
" " A BELOW ZERO - LIMIT
FRIDAY 19th - JUDY TUBE - POLY (POND ST)
" " KRAFTWORK - CITY HALL
" " ANGELE UPSTAIRS - RETRO POSTER HOUSE
" " PRISONER - BOTH ARTS CENTRE
" " BRUNO - ROCK CITY (NOTTINGHAM)
SAT 20th - WEAPON OF POSE - UNIVERSITY
" " PRETTY THINGS - RETRO POSTER HOUSE
" " ARTHUR 2 STEAK (TOTLEY)
MON 22nd - SRY - CITY HALL
TUE 23rd - UNIVERSITY FREE CONCERT WITH MATEY, NEGATIVES, PROCESS, ANGELES, KRAMORA, PUNCHING MARS (EX POND ST), MOOKSIE HOOT AND THE COCKTAIL PARTY.
WED 24th - TEARDROPS - CITY HALL
" " PAST 7 DAYS - POLY (POND ST)
" " HIRE - MARPLES.
THUR 25th - THEY MUST BE RUSSIANS
FRI 26th - THE THOMSON TWIN'S } UNIVERSITY
SAT 27th - VANDINO PACT } SUMON.
PATALAS
TUE 30th COMSAT ANGELS } TOP
PAST 7 DAYS } RANK
MARK MY WORDS }

JULY

WED 1ST - DURAN DURAN - ROCK CITY NOTTINGHAM.
FRIDAY 3RD - MUPPETS - POLY (POND ST)
SAT 4th - FLUX OF PINK MARPLES
" " INDIANS - ROCK CITY NOTTINGHAM.
" " ROSE TATTOO
WED 8th - 1664 POP - POLY (POND ST)
THUR 9th - 1664 POP - ROCK CITY
FRI 17th - GEORGE HALLY-UNIVERSITY (NOTTINGHAM)
FRI 24th - PRETENDERS - TOP RANK.
MON 27th - CORMY REJECTS - MARPLES.

SORRY ABOUT
ANY WE'VE
MISSED.
P.C.

THE TANGO HOLD

Photo by Tunbridge