

SWELL MAPS, PINK MILITARY, and CULT FIGURES London.

Like the 'Upstarts said-"student power fucking shower". On the tickets it said doors open at 7.30, but it ~~wasn't~~ until an hour later that we got in, by which time everyone was suffering from frost bite.

By the time we reached the hall, half the Cult Figures set was over. I most admit they weren't what I'd expected on the strength of their brilliant 'Zip Nolan' single, they were, though quite good, and almost punky. The only songs I could remember were the single, and a song called 'Jesus Is Love', (I think), which sounded remarkably like Ca Plane Pour Moi. Despite missing a lot of their set I thought the Cult Figures were very good, and their new single should be well worth getting.

In the break between bands we headed towards the bar, by the time Pink Military got on stage, we'd acquired squatters rights, but never got a drink! Pink Military were ~~shit~~, I guess some people reckoned they were clever, (the students obviously did), but I just found them boring. Give me Ultravox anyday.

After Pink Military we tried to get a drink again, but had no more success than the first time. Probably because their drummer didn't feel well. The Swell Maps only played a short set, but were still good, the Punks down the front really enjoyed them.

All in all not a bad gig, and as it only cost a quid to get in, I can't really complain. Rich G.

CREDITS

No Cure issue 4 was stuck together by staples with a helping hand or two from Richard Haworth Richard Griffin and Jah P. It's also partly the fault of Nigel B.,

Special thanx to anyone who helped us: The Jam Essential Logic, all at Rough Trade, Virgin Records anyone who took part in the poll, Katted, and anyone else who took interest. PRINTED AT BETTER BADGES.

Just a quickie, cos that's all there's room for....

JOY DIVISION, THE SMIRKS, SECTION 25 - University of London

Joy Division - words alone cannot describe the euphoric effect of their stunning set. Brilliant.

The Smirks - Refreshingly good pop/reggae mix.

Killing Joke - Extremely disappointing considering their good EP.

Section 25 - Powerful rhythms, feedback dominated guitar. Excellent overall sound.

Fatal Microbes - Orthodox punk thrash seemed a little out of place.

NO CURE

15p

No. 4.





The Daily Routine

APRIL 1, 1978

Well, we ain't been around for a bit - no excuses we're just lazy. We were thinking of having a special item in this issue - like doing the crossword, and leaving all the clues out ('bit like issue two), but in the end we didn't bother, instead we've done a pretty straight issue with JAM and 'ESSENTIAL LOGIC' interviews. We've also sussed out what the "next big thing" is gonna be; yep forget mod, punk and ska, coz the next thing is going to be **Open Air Hymn Singing**. All across the land mutant youths are disregarding their parkas and bondage strides in favour of neat school uniforms, nice haircuts and sensible shoes. Leaders of this New Order are **The Canterbury Gothic Choir Society**..... (cont'd Snouds).

Tars must be thrown at all the wonderful (crawl) records shops that stored, and hopefully sold the last issue - **David's (Bracknell) Revolution (Windsor)**, **Quicksilver (Reading)**, and **Rough Trade and Small Wonder**.

Thanx to - Eddie, Capt c, and Pig of "the opposition" (ho-ho) **Grinding Halt** fanzine, John (Fumes), Katted, Dave Ward (not too sure why though), Fred (West Ham magic, Charlton.....), Protag, Sam Mike (Killing Time), all at Faulty, Mike (Toxic Graffiti), Mo, Ché Sue, Scott, Shirly and Barbara and all at **Rough Trade**, Lemon Kittens, and probably hundreds more I've forgotten.

That's about it - hope you like **No Cure 4**,
- Richard G.

All contributions, money, cars, etc., should be aimed in the general direction of either.....

6 DENMARK ROAD,
NEWBURY,
BERKS.

....or 8 CANDLEFORD CLOSE,
BRACKNELL,
BERKS..

Deleted records

luxury you need at a price you can afford

Since issue three of NC, 'deleted records' have released four new tapes; all of which can be acquired by sending the right length tape, (or tapes), and a SAE to one of the two addresses below. Also available is an A4 sheet, called "Cassette Survival" which lists many of the 'underground' cassettes currently available.

The new 'deleted' releases are:-

"The Electric Mouth Tapes" by The Original Brain Damage & The Caffeine Kias, (see issue 3) DEC 004. Send a C60

"Joie de Vivre Means Masochism" by Chris Scott VSM 001
Send a C60

If you want either of the above send tape etc., to - Deleted Records, Low Farm, Brigg Road, Messingham, SCUNTHORPE, S Humbs
"Cassette Survival" is also available from the above address.

"An Hour Of Torture With..." The Teen Vampires VD 001.
Any band who do a song called 'Here we go making fools of ourselves again' are not to be missed at any price (especially free). Send a C60.

"Menial Disorders" by Alien Brains DEC 005.
"Words cannot describe their music - it has no spoken parts and no titles - not even tracks..." Do you need any more prompting? Send a C90

If you want the above (VD 001, DEC 005) write to - 19 Riby Rd. Keelby, GRIMSBY, S Humbs. And if you don't that's your loss.

luxury you need at a price you can afford

ESSENTIAL LOGIC



In my opinion, with the possible exception of 2-Tone, of all the organisations/companies etc. currently involved in the music biz, the one that's contributed the most to rock over the past 12 months has to be Rough Trade, who's year started well with the S.L.F. 'Inflammable Material' LP, which soared into the LP charts (no mean feat for a minor label LP with absolutely no advertising back up or hyping powers to boost it's success) and ended just as well with the 'Raincoats' LP release, which, although no commercial chart success, unlike the S.L.F. LP, along with the recent Spizz, Mo-dettes etc. 45's which are currently taking the Indie's charts by storm.

Another of the excellent crop of Rough Trade bands to have emerged over the last 12 months is Essential Logic, a band based around the distinctive, breezy sax sound of Lora Logic, the one time X-Ray Spex sax player. The band have recently released their first LP, the excellent 'Beat Rythmn News (Waddle Ya Do?)', a powerful, brash LP, dominated by the full, rich sax playing of Lora and Dave Wright which, coupled with Lora's idiosyncratic ideas and images, produces a fine musical mix. Though I feel that Lora's singing and phrasing does tend to have more importance in some of the songs than the words, which is a pity because some of the lyrical ideas, though possibly a little difficult to penetrate at first, are very interesting indeed. However, not that I'm saying that Lora's singing is in any way **detrimental** to the music, as in many ways, her 'warbling(!)' does tend to enhance the arrangements as she treats her singing far more as an extra instrument rather than merely a voice for her ideas, and as such this move represents an innovative interpretation of one of rock's oldest principles... "I don't think I could sing particularly, in the classical sense I'm not a singer, but I just sing as best as I can, I like to use my voice more like an instrument than for getting the words out or anything."

Likewise, I asked Lora why she chose a two sax line-up for the band: "Well that was one of the basic ideas at the begining. Sax sort of, has always been used in solo breaks, the odd harmony and

that's all. But I just wanted to use it like any other instrument and I suppose sax was the main feature in the begining. It was the idea of two saxes -it had'nt been done before or even the idea of a sax playing like a normal rock instrument."

So before we continue, to clarify things more, a potted history (of sorts): Lora was originally the sax player in the now defunct X-Ray Spex, but found herself ousted from that outfit on returning from a holiday. Between Spex and Essential Logic she played on the Stranglers 'Black and White' LP and made a single, 'Aerosol Burns/World Friction' which was done with a number of Lora's friends, including the current drummer, Rich T. The current line-up also consists of Ashley Buff on guitar, Russell Webb-bass and Dave Wright and although the band have encountered line-up problems in the past, Lora is now confident that they have attained a stable line-up. Nethertheless, through her's and other members of the band's involvement in outside activities, namely Red Crayola and Dave's work on the Lonesome No More LP, Lora maintains that the group is a pretty loose one, though **this in no way** affects the band. After the 'Aerosol Burns' single, the band's first official release was the 'Wake Up' EP, which was the result of a one-off deal with Virgin, a move which in retrospect appears to have been a rather ill conceived one. So I asked Lora why she chose to sign with Virgin at that time:

Lora: "...basically because I'd never worked with a big record company before and I just wanted to see what it would be like. There's no harm in doing a one-off and so I just did it (laughs). It was a way of getting the record out, it wasn't very good but I just did it."

So it was fairly natural that you should return to an indie like Rough Trade for the LP?

"Well it wasn't really a case of returning to Rough Trade. We made the LP and we didn't consult anybody, I just sort of paid for it, we did it totally ourselves and then took it around. We didn't know whether we were going to do it on Rough Trade, EMI, A&M or who. Underneath I wanted to do it independently because I think people are gonna buy it. I don't think it was going to sell millions, I took it to Virgin, they wanted to produce it themselves and no way was that going to happen. I just thought for the first time that it would be nice to do it totally ourselves."

Are you likely to stay with Rough Trade or if a major record company offered you a lucrative deal would you take them up on it?

"Well we've been offered lucrative deals from major record companies, I don't know, it depends. At the moment we're a bit stuck cos we can't go on tour or anything because we haven't got any money. So it's a vicious circle, I mean on Rough Trade and that would be great but then again we wouldn't be able to tour, we wouldn't be able to do many gigs, so we've got to make a decision."

Yeah, this is definitely one of the main problems for the independents at the moment- just how can you mix strong and essentially sound ideals with the basic fact of music biz life that any active, touring band is gonna need a lot of financial backing? And the choice that many bands have to make between the friendliness, artistic control and freedom, and the less money-grabbing attitudes of the indies compared with the relative lack of individuality that being 'just another major label band' can bring and the loss of artistic freedom, but, more importantly the financial backing for tours etc. is often a very difficult one.

However, now that the independents are really starting to break ground (Spizz hit single- can't be bad!) then hopefully sooner or later the indies as a whole should reap the chart successes that they so fully deserve and with this they should be able to make the necessary money that would enable them to finance tours for groups such as Essential Logic. Thus through this within the next few years, unless the majors manage to squeeze the indies out of the market, which thankfully seems unlikely now, we should see the majors much abused power and supremacy threatened.

Still, back to the band: As I said earlier, in my opinion Essential Logic's powerful 'Beat Rythmn News (Waddle Ya Do?)' LP is definitely one of '79's finest releases, being a hard, driving mixture of fast, slow and reggae tinged songs, all of which produce the perfect backing for Lora's rather strange imagery. So I asked Lora about their meaning and the form of imagery she aims for in them.

"Well, they mean something to me, the lyrics and everything...and I hope that other people get some sort of meaning from them. But because they're quite personal they're obviously not gonna get the same conception of them as I intended. So I just like people to take them any way they want really, whatever comes into their heads when they read those words, there's no set meaning or anything." As one of the Essential Logics press releases stated, Lora's songs "consist mainly of fairly detailed images in a disorderly context which are sparking plugs for no one in particular, unless they so desire," and, well, I'm not arguing with that! But seriously, although some of her imagery may be

a little difficult to penetrate, I feel that Lora's songs do



have a lot to offer, and just because she doesn't write lyrics like those of say, Charlie Harper, or a songwriter of that nature, that is no excuse for the type of 'intellectual poser' branding that groups of this nature have so wrongly acquired from certain die-hard punks etc.

So far the LP has been well received in the press, though the band are a little adamant that certain interpretations of their style and of the overall feel of the LP may not be wholly advantageous to the band in the future. For example, due possibly to the band's wide use of sax, one reviewer related the LP to the early '50's beat movement and the recent renewal of interest in Beatniks(!) and Jack Kerouac, which they find quite baffling, especially since Lora told me that until she read that review, she had never heard of Jack Kerouac! So in the light of all this I asked Lora what she thought of the music press:

"I think it's important in so far as a lot of kids do believe in it and do pay attention to it and I think the music papers do have an important role, which they neglect."

ASHLEY: "I think the whole thing is mistreated quite honestly. I think a lot of people buy the papers just to have a good joke and things like that, and to see who's slagging off who. It's more like a gossip column these days, there's no actual foundation to it."

With this, I asked them whether they considered the currently flourishing fanzine movement to be of more importance than the established rock press:

LORA: "Yeah, definitely, I've been reading a lot of different fanzines lately and what they're saying is much more relevant to what's going on."

ASHLEY: "Although there are fanzines which are obviously bad ones which are put together by people who don't really know what the hell's going on, there are a lot of fanzines, which if you read a gig or album review in, they're a lot more honest and they'll actually talk about the album, which is great."

LORA: "It's a gut, street level reaction as opposed to a hip, fashionable reaction."

ASHLEY: "I think the whole thing about fanzines is it's still very young and give it a few more years and something will come out of it and if it does it'll be brilliant, it really will cos it'll give the music papers a real kick up the arse and might get them going as well." So how do you see things developing into the '80's (I know it's a crummy question as well)

LORA: "Well I think for bands who've got something that isn't just three chords or pure pop, it's still a struggle, I think it's really difficult. Although it is a healthy scene." So obviously, as Lora stated, any bands which aren't easy to categorise are gonna have a hard time in the next few years, & it looks like fashion which is going to dominate music again- more's the pity. But a Beatnik revival? Well I just don't know.

Jah P.

CRASS

CRASS: "STATIONS OF THE CRASS" (Crass 521984)

'They said we were trash, well the name's
Crass not Clash'.

Despite what the established music press say 'Stations' is a brilliant album. It opens with 'Mother-Earth', a song inspired by the Daily Star asking its readers what they thought about Mira Hindley getting parole. Like most of the album this song is angry and raw, and pulls no punches. The next track 'White Punks On Hope', is about the left-wing cashing in on the Punk movement - "Punk was once an answer to years of crap/a way of saying no where we'd always said yep/but the moment we saw a way to be free/they invented a divideing line-street credibility/"The pace is kept up through out side one, with tracks like 'System' (Guns On The Roof): "You can swear by who the fuck you like, but you're still on the roof", and 'Hurry Up Gary', about our wonderful music(k) press: "So many parasites living off our sweat/so many people in for what they can get".

Side two opens with a great, almost catchy song: 'Fun Going On'. The best tracks on this side are 'Chairman Of The Board', and the brilliant 'Walls'. Side three starts with 'Gas Man Cometh', about a 1984 type society: "Will you just watch as the cattle trucks roll by/will you pretend it isn't happening/have you seen the army convoys passing by?/heard the helicopters in your little bit of sky?/". The next track - 'DEMOCRAT' is in the same vein as Asylum again about the hypocrisy of religion. 'Contaminated Power' is a fast attack on atomic power: "Cause a disturbance, don't let this pass by/do you want to end up a Macdonalds french-fry?" 'Time Out' is about class. The last track, is in my view the best on the album. 'I'm Not Thick, It's Just A Trick' is a clever attack of people like Jimmy Sham - "Oh yeah? well I've got it all up here/oh yeah? well they think they've got it all out here/well they can fuck off they ain't got me/they can't buy my dignity".

The last side which plays at 33rpm, (the other three play at 45rpm) is a live side featuring a mixture of old and new stuff. The sound quality is pretty rough, but the songs sound all the better for that.

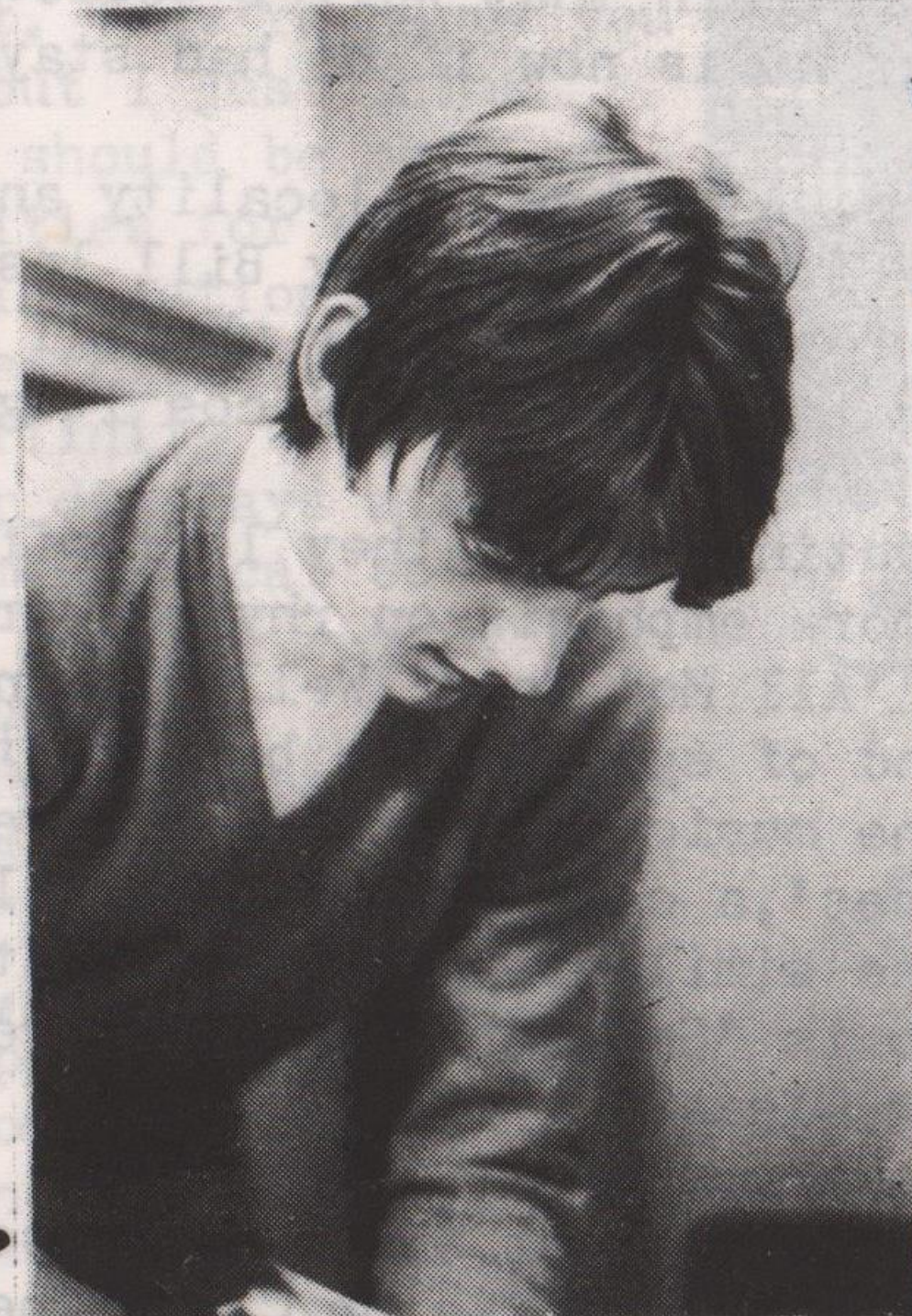
'Stations' must be one of the most important albums that's been released during the Punk era, and really if you ain't already got it you should. AN OK 4 U OK?

"Anarchy and freedom is what I want"

-Richard G.

SETTING SONS

John's boys become men.



Paul Weller had always struck me as being one of those pseudo-cool types; the kind that chews gum with nervous regularity and mumbles street hip slang at anyone within reasonable earshot. However, the Spring of 1978 saw the start of one of rock music's true metamorphoses.

The Jam were being left for dead by the critics after the '...Modern World' album failed to show the true development that the potential of the 1st album had so freely invited. The energy of the singles was still there, but the demand for pure energy was being ques-

tioned. The band went through a period of apparent confusion, but emerged in October '78 with a new approach to writing, and Paul Weller emerged cleansed of his inane counterfeit personality.

Paul Weller is sat next to me, smoking Wrigleys Spearmint. Rick Buckler, alert, friendly, articulate, passes comment from the other side of the caffeine-blemished table, which suffers from a touch of nicotine, evidence of an afternoon already spent deep in conversation with other parties.

The original set the band produced for their third album was ditched in a fit of admirable and unparalleled artistic quality control. Weller explains why.

"Mainly just crappy songs....quite a few of Bruce's and some of mine which were really awful. I was just trying to be a bit too clever, cos they were really wordy. It was important...it was good that it happened... I think that was a stepping stone to get to 'All-Mod Cons'. I can't say for Bruce's songs, but for my ones, they were just very dishonest...just trying to be really smart & arty. But it needed that to realise that that's not what The Jam are about."

'All Mod Cons' was a vital album. The band had moved from little local Woking up to London, and the songs it contained bore the effects of the big city that had been

developing since 'This is the Modern World'.

WELLER- By that time I had been living in London for a year. I think of London as my home. It's a lot faster, a lot more speedy.

It comes as no great surprise to learn that Weller believes he could 'nt write the sort of songs he is now if he had stayed in Woking.

"There's just not enough going on. A change of locality anyway is good for writing anytime...like I went to Selsey Bill last summer. We went there in a caravan for a week. That's where I wrote 'The Eton Rifles'...anything like that's good cos it gives you another angle to write about.

With 'Setting Sons', The Jam continue where they left off. The material is in the same vein; more emphasis on rhythm perhaps. The improvement is undeniable. On 'All Mod Cons' Weller paints the portrait of 'Mr Clean', the kind of sycophantic bastard that inhabits all business, not least the music industry. Yet unveiled on 'Setting Sons' is 'Smithers-Jones', a character beautifully written by bassist Bruce Foxton. The similarity between the two characters is quite noticeable, so is 'Smithers-Jones' a more sympathetic angle of looking at Mr Clean?

WELLER- I think it's a different character. I would say Mr Clean is like Smithers-Jones' boss...it's not the same person. There's a resentment against the character like Mr Clean whereas there's sympathy for someone like Smithers-Jones.

Weller likes to leave the individual to ponder on the meaning of a song; to translate for themselves. I mention 'Saturdays Kids' Weller listens intently as I attempt to explain how I see the song. I mention that it appears that Weller is the story teller, sneering at the kids who go to discos and are sucked in by commerciality. I'm not making a very good job of it. I don't appear to be getting through.

WELLER- You think the cynicism is directed towards them? I'm sticking up for them cos they're all the people I went to school with. I'm sneering at the situation, cos that's all they've got; I don't think it's enough, is it. Some of the people round Woking, some of my mates who went to school with me, they're just like miniature old men...like Toby jugs or something.

Then I did it. I mentioned the word class, - out of context completely but nevertheless I mentioned it, in an attempt to get across my translation of 'Saturdays Kids'. Immediately they jump in, eager to dispel any possibility of being accused of being on a different level to 'the kids'.

BUCKLER- It's becoming a different world for us obviously, because of circumstances, but we don't set ourselves apart..

WELLER- We're not in a class above them at all. If I had a choice of say riding off with the urban guerillas or riding off with

them, I'll choose them any-day cos they're far more honest. They're happy you know, but I just think there should be more opportunities for everyone."

An indication of the band's thirst for continued affinity with the kids, Weller displays a somewhat mechanical but I think genuine regard for his audience.

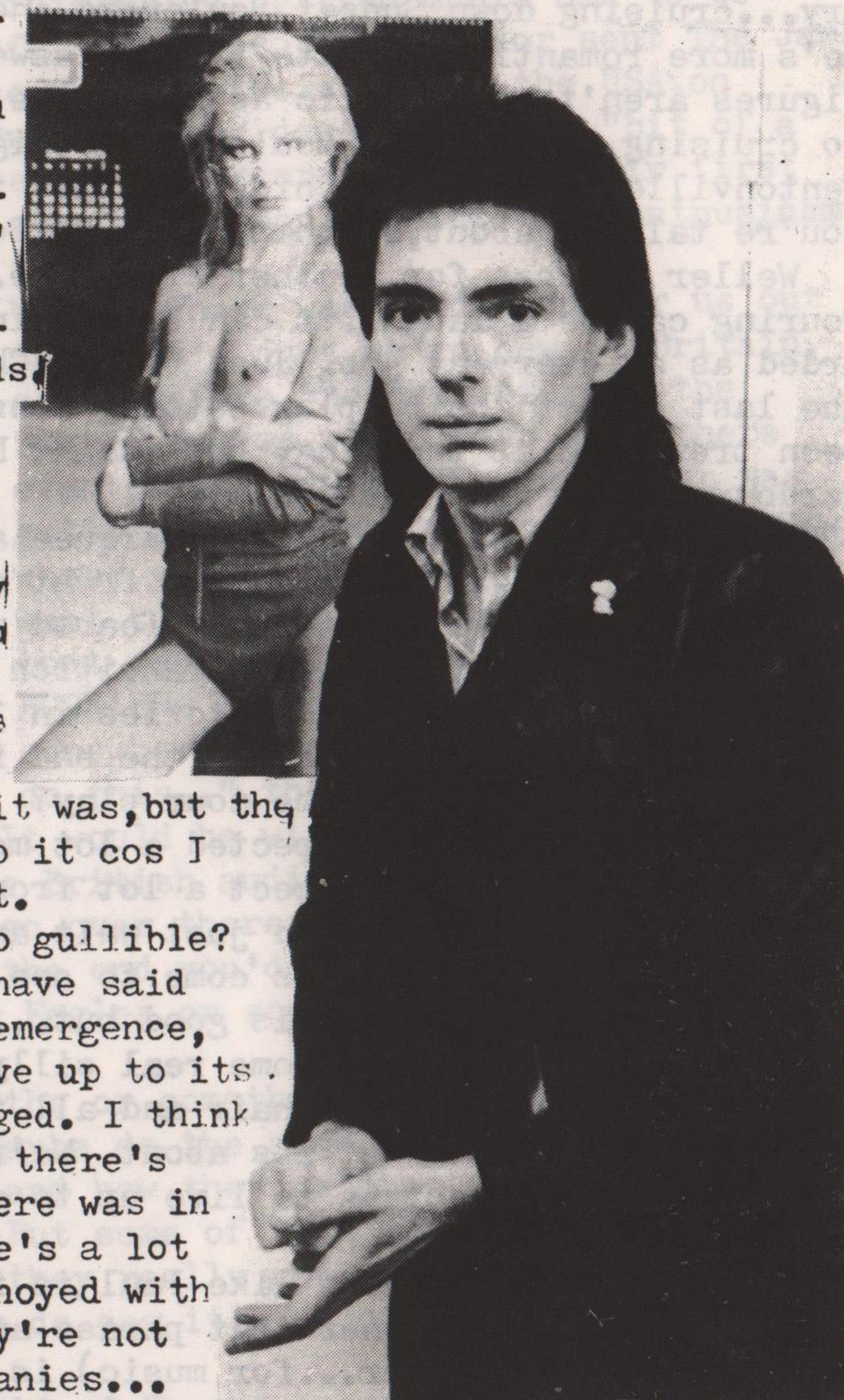
WELLER- The music industry forces things on kids, you know, "you'll like this band", but most times, like Powerpop, ...everyone goes on about how exploitive it was, but the kids never really took to it cos I think they saw through it.

Do you think they are too gullible?

"No. Before Punk I would have said they were, but since its emergence, even though it didn't live up to its full promise, that's changed. I think kids demand more. I think there's better music now than there was in '76, '77. For a start, there's a lot more good bands. I get annoyed with these groups who say they're not compromising to the companies...

like that Tom Robinson thing that time he found out about EMI's nuclear division & he said quote "Oh wow, I freaked out when I heard about that. I wouldn't have signed if I'd known that." You sign a contract to make fucking records, you don't go and look at their dossiers and say, well, they make bombs & that so..

Charles Shaar Murray, in an article on the 'All Mod Cons' LP, mentioned the name of Bruce Springsteen. Springsteen and Weller are alike in that they achieve emotion through their music, but they use contrasting methods. Both, as rock musicians, exhibit a rare regard for words. Weller's purely English, simplistic manner of lyric writing, in which characters are treated as a whole, rather than just given a namecheck, begs comparison with Springsteen since when the music is taken away, you are left with two of the greatest poets to emerge in the last ten years. Weller though, does 'nt see the similarity with Springsteen.



"I don't like him all that much. He's in love with all the imagery...cruising down Sunset Boulevard and all that old bollocks. He's more romantic. I create figures as well, it's just that my figures aren't as romantic as his..Like Billy Hunt; he wouldn't go cruising down Sunset Boulevard; he might ride a bicycle down Pentonville Road or something. But it's two different cultures you're talking about, so that's the obvious difference."

Weller reaches for another cigarette. I mention touring. Touring can be a laugh..it can be a pain, or it can just be regarded as an everyday job. Just before Christmas The Jam played the last gig of their 'plug Setting Sons' tour, a tour that had been previewed at the dingy but quaint Marquee club in London's Wardour Street four weeks earlier.

BUCKLER- We wanted to play the Marquee again and we had a lot of new material we wanted to put in front of an audience."

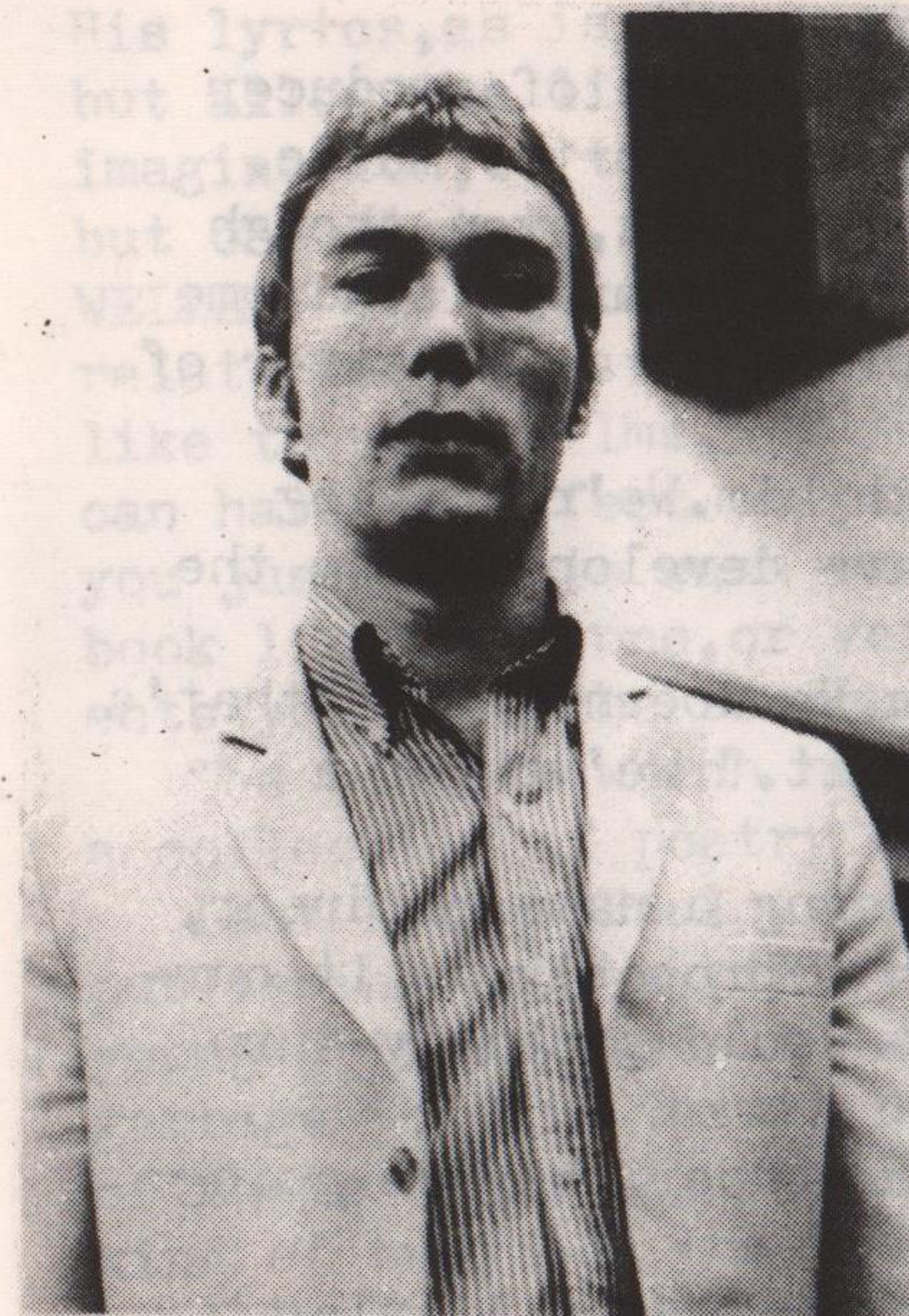
The band had quite naturally feared a loss of communication the first time they made the transition from the pub/club circuit to the 2-3,000 seater fun factories in 1977. But does a high selling single, the beginning of the end for many, help or hinder that situation? How did the tour play?

WELLER- I think people expected a lot more this time. When you get to number 3 people expect a lot from you. No one should expect anything. You should just wait and see what happens. We got a lot of different kids come to see us on this last tour. A lot of young kids which is good but..."He pauses, thinking carefully,..."there were some real silly scenes where little girls grabbed hold of our hair and all that stuff, which we're not into cos that's not what it's about. We're living up to their roles and they expect us to live up to our roles, but we don't really want to."

The fact that a person like Paul is in a position of having a 'hit single' (the sooner that phrase and the whole chart system is destroyed the better...for music) is interesting. In his eyes perfection is in creating a musical platform for his views, his ideology, his thoughts, and not, as Polydor Records might see it, selling the Jam to people who don't appreciate or understand. Success is an ambiguous word. There are two distinct kinds; 'success' and 'commercial success'. The latter is one of the reasons we always need new bands.

WELLER- If you try to avoid it too much and you try to put over in interviews how serious you are about your music, you tend to go round in circles. Different bands have got different ideas of what they're supposed to be doing.

1978/9 saw a migration of the new British acts to the vastly over rated American scene. Weller summed it up when he said that there were two different cultures. Selling a British band in the United States is rather like trying to sell double



glazing in a brothel; no one's really interested. British music has to be forced on people. Polydor sent The Jam off to do their bit in the USA, on what Weller describes as a "bit of a silly PR excursion", once their first album had been greeted with enthusiasm in Britain.

WELLER- There was no demand for us out there, it's just we're new in Britain, so therefore the next step is the States. But we would have gone there eventually anyway. The last tour was getting more down to the British level where you're playing to people who want to see you, but the 2 times before that were just a waste of time really."

BUCKLER- If you go to the States or somewhere like that, & say "we must

break this market, we must do this..", then all you're doing is cutting your own throats. It would be with us anyway, cos we wouldn't want to leave the British audience behind, which you'd have to do. You'd have to go over there for months & months and really work at it and in the end you'd probably come back sounding like the fucking Eagles or something, cos you live the American life."

WELLER- If we spent 6 months or something there or whatever the Clash did, then we could maybe do the same, but I don't think it's worth it. I don't understand how they relate to our songs, some of the Yanks anyway. But some of them do; like we met a few kids over there who said they really get into the lyrics, but I don't understand how they do cos it's a totally different culture."

Much the same could be said of Europe, a market which exhibits even less a sense of musical direction than America. Touring there serves only to broaden one's interest in beer & daffodils.

WELLER- We haven't been there enough really to make any great effect. I'd like to do some real off the wall gigs in places where people don't play." (referring to countries as opposed to venues.)

"Is that his real name?"

WELLER- Yeah, (smiles) we saw his cheque book one day."

Vic Coppersmith- Heaven has produced all four albums for the Jam, which is quite remarkable since he has shown a development parallel to that of the band. A lot of bands, when attempting the transition from an album such as ..'Modern World' to one as

demanding as 'All Mod Cons', would look to a change of producer before making alterations to their own approach to the music. For this, they must be given a great deal of credit, even though the band might insist that the 'keep it in the family' syndrome that the band exude, is extended to their producer as a matter of course.

WELLER- Our relationship has developed with him. We're having more of a say anyway. It's good that we have developed from the outset."

BUCKLER- He doesn't force any ideas on you. He doesn't say "that's the way it's got to be or I'm not producing it." We've got a really good working relationship."

WELLER- I think it's good that we're not using a name producer, like Todd Rundgren or some jerk. I think we'd probably do it ourselves if we didn't use Vic. In any case, it would probably turn out the same sound anyway."

BUCKLER- The thing is, if you use a name producer, they're going to put their sound stamp on it."

WELLER- Like American Polydor wanted us to do that a little while ago...."

BUCKLER- ...For the American market; have it produced in American ways."

Despite Paul Weller's personal comments of being anti record industry and big business, The Jam are a band who could perhaps be accused of accepting the whole record machine set-up and of being very placid about their current position. In fact the band's lasting relationship with their record company has, unlike numerous other acts, never looked in doubt. Some might say that in these days of independence and liberation, that that is a very un-hip situation.

Buckler looks serious. His eyes wander in search of the right words.

"I think we've got our own house sorted out. As far as we're concerned, our relationship with Polydor..... They don't dictate anything to us. I think we've got control over the things we feel strongly about."

WELLER- If we had been really passive from the outset, things would have been totally different. There would have been loads of tracks released off our LPs; all kinds of publicity crap like the Rats do. So I don't feel all that passive at all, cos if we don't want something released, then we have to fight for it. It gets a bit boring when you have to fight over your own songs. So until a person can get into the industry and change it, so bands haven't got to fight.... It's just like individual fights all the time; minor conquests, which mean fuck all really."

I've mentioned the fact that Paul Weller displays a remarkable regard for words for a man in his position as a rock musician.

His lyrics, as is the case with poetry, don't state the obvious, but allow the listener to conjure up his own image - to use his imagination; to translate. What he is giving you is a set idea, but one that is open to many different possible translations. WELLER- It's like reading a special book; something you really relate to. I've read books that have really affected me. I'd like to make films, but that's much too expensive.... Cos films can have an effect on people. There's so much music coming out, you just tend to wash over it, whereas there's very rarely a book like this one, or very rarely a really good film that affects you, like the Deerhunter or something like that."

The book to which he refers is 'Notes From A Hostile Street', a collection of poetry by a young poet, Dave Waller.

Last Autumn, Paul and friend Dave Waller started up a small publishing company, 'Riot Stories Ltd.', which aims to encourage young writers/poets to emerge from the depths of the literary garbage that is thrust upon them at school, and submit examples of their own work. The Riot set-up is more in line with the kind of business that Weller enjoys.

WELLER- This ain't going through any orthodox retail channels. We haven't really sold many copies at all. There's thousands of records coming out every week. I just want to do something different. I just get bored sometimes with records and that... it should be more than music."

Why do you think reading has become a thing of the past?

"Well there's no incentive in school to read books; it's just like, Dickens."

BUCKLER- Some of the rubbish they present you with is abysmal reading for people of that age. Stuff like 'Under Milk Wood' & crap like that. That was atrocious; it put me right off reading all together. You're not presented with the alternatives until you leave school."

That sums it up; lack of alternatives. The school system of having 'set books' is totally absurd. Interest and encouragement are stifled simply in favour of convenience. But here we're talking about individualism as opposed to education of the masses. There can be no doubt that the 'set book' theory currently present in schools, is restrictive to the point of absurdity.

WELLER- I think they're too scared of the alternative books. Like you imagine a kid reading an Alan Silitoe book at school. Maybe they're too frightened."

A book like Waller's, if introduced into schools as a set book or otherwise, would be a very interesting prospect. In fact, Rick's brother, who is in fact a teacher, has taken a copy of the book into school to show the kids.

BUCKLER- They might turn round and think it's a load of shit. But there again... I don't know how much it might be above them

or whatever."

WELLER- With this there's no image. You can't turn around and say 'I don't like the length of his hair' or 'his clothes put me off' or 'you can't dance to the beat' or something".

Weller's interest in Riot though, looks like being purely financial in the future.

"Ch..Well hopefully he's (Waller) going to take it over, cos I ain't got much time. I want to do something else anyway now. I might do a book or something. I thought about doing an update version of 'Generation X' Have you heard of that book?" My face is blank.

"Well it was written in '64 and it's just about Mods and Rockers and teen culture, but it's written in a really clinical way by a couple of professors or something.."

Weller's itchy character of always wanting to do something else is a healthy one for Paul himself, though his position as front-man for the Jam may result in internal conflict sooner or later. It depends how flexible their relationship is and if the bonds that saw them through the period of uncertainty earlier in their career will continue to operate. Personally, I can't see the Jam calling it a day until all three of them are united in that decision. Their days together at Sheerwater Secondary will see to that.

There aren't any banners or labels at the present time behind which the band can be placed, as they have been in the past. They have formed their own label and must now ensure it's survival. RICHARD H

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The below charts were compiled from the individual listings of a cast of thousands including-Jah P, Rich H, Rich G, Nige B, (and friends), Jowe Head, Nikki, & Epic (Swell Maps), Ana (Raincoats), Patrik Fitzgerald, Lora Logic & Ashley Buff, (E.L.) P.O'R, Andy W., Katted, Steve Payes, John Pac (I.R.H) P.J.E, Scott Piering (RT), Splat Morgan & John (Davids Records), and Pete Stennet (S.W.)

ALBUMS: 1) Inflammable Material-STIFF LITTLE FINGERS (RT/RD)
2) Setting Sons- JAM (Polydor)
3) Specials- SPECIALS (2-Tone)
4) Metal Box- Pil (Virgin)
5) Unknown Pleasures - JOY DIVISION (Factory)
6) Entertainment :- GANG OF FOUR (EMI)
7) A Trip To Marineville - SWELL MAPS (Rather/RT)
8) Raincoats-RAINCOATS (RT)
9) The Crack- THE RUTS (Virgin)
10) Forces Of Victory -L.K.J. (Island)

SINGLES: 1) Gangsters-SPECIALS (2-Tone), (By a HUGE margin)
2) Eton Rifles-JAM
3) Strange Town-JAM
4) When You Are Young-JAM
5) Dresden Style SWELL MAPS (Rather/RT)
6) London Calling -Clash (CBS)
7) Real Shocks-SWELL, MAPS (Rather/RT)
8) Death Disco-Pil (Virgin)
9) Soldier, Soldier-SPIZZ ENERGI (R.T.)
10) I Want My Woody Back-BARRACUDAS (Cell)

COMPILATIONS: EARCOM I (Fast), STREET TO STREET (Open Eye), AVON CALLING (Heartbeat/Cherry Red), FIRST YEAR PLAN (Fast), IS THE WAR OVER ? (2 Block), INTENSIFIED (Island).

Yes, yet another one....



ACROSS:

- 2/See 1 down
- 7/Mr Cooder (2)
- 8/Costello's forces (5)
- 10/See 6 down
- 11/Copeland's one, so is Sting, and so is Summers
- 16/See 3 down
- 17/(And 17 down) In which The Jam meet Smithers-Jones, and laugh at the Eton Rifles (7,4)
- 19/(and 13 down) First and second parts of Ms Lovich's christian name
- 21/Double it to get a Ramone
- 24/An Epic Marineville tripper (11)
- 28/Mrs Lennon (3)

Just a plug for a single by 'Last Words' called 'Today's Kidz' - on Remand Label, get it thru. Rough Trade.

Clues continued,-

29/Ex New York Doll bassist later with the first Robert Gordon band (5,6)

DOWN:

- 1/(And 2 across) He sent us greetings from Asbury Park N.J.
- 3/(And 16 across) Helped out by 1 down, she had the only real piece of music to get into the U.S. charts in '78 (5,5)
- 4/Initial and surname of Blockhead frontman (1,4)
- 5/Talking Heads' label (4)
- 6/(And 10 across) Joey and Co pull Phil Spector out of retirement (3,2,3,7)
- 9/Initially Elvis Costello
- 12/'Pistols fave record company ?
- 13/See 19 across
- 14/The team that brought you 'Never Mind The Shape, Feel The Metal' and 'Forget the Money Open the Box
- 15/Iggy Pop as he's known by his friends
- 17/See 17 across
- 18/Triples it for a Damned number (4)
- 20/who BOC weren't fearing (6)
- 22/A Raincoat (3)
- 23/Currently undergoing an apparent revival c/o 2-Tone
- 25/The kind of boys Richard Myers and Tom Miller were one month in 1971 (4)
- 26/A Slit (2)
- 27/Mike Reed, John Peel, Kenny Everett etc., (1,1)
- 28/Was The Selecter's radio off ?

The answers to last issues crossword probably went something like this-ACROSS: 1 Mitteridgeisen/5 & 10 I'm a/6 In/7 & 16 down Go Two/12 Own/13 Young/15 Spizz Energi/17 Of/18 My/20 Boys/22 Zoo/23 & 19 down Doug Colvin/24 C.I.A./25 Bob/28 & 14 down Stiff Little Fingers/DOWN: 1 Mekons/2 Thin Lizzy/3 Get Over You 4 Eno/8 Wu/9 On/11 Magic Tramps/20 Babel/21 S.D./24 Cure/26 Bat 27 T.E./If you think the crossword's hard to do, try writing it!

BY JAM P.

FINGERPRINTZ : THE VERY DAB (Virgin)

Recently Virgin have built up a dubious reputation for signing mainly safe, commercial pop-rock bands such as Local Operator, Cowboys International and nauseum.....One such band is Fingerprintz, whose debut-"The Very Dab" is a typical example of this form of safe "armchair/coffee table (?) punk. It's really disheartening to think that in many people's minds this is typical of what punk has become. File next to Blondie-and preferably leave it there.

RAMONES/ BOYS - Rainbow, London

In it's various reviews of this tour, the music press chose to completely ignore the support set by the Boys, & instead, blurted on about this and that, quoting wildly from the Ramonic dictionary & proving just how stupid & ignorant a so called journalist can be. (hello Silverton) The Boys, on paper, seems the ideal choice for the support slot, & so it proved to be, as they played a set mixing the older 'First Time', 'Brickfield Nights' etc., with material edited from their new album - 'Rue Morgue', 'Terminal Love' (new single) 'Kamikaze' etc. Kid Reid is as bouncy as ever, Honest John is glued to the floor by his sneakers, Casino Steel (who still reminds me of Mike Read) Jack Black and Matt Dangerfield prove once again the absurdity of their lack of past success, as they endeavour to convert the uninitiated to the fact that the Boys are one of the best bands you're liable to run into.

The good old American eagle backdrop hangs, expensive lights illuminate the stage & the Ramones arrive with a crash. The importance of Joey's vocals is really brought home when you hear them live. Johnny & Dee Dee are too busy building the wall of sound to worry about too much of the harmony, that is left to Joey, who handles the task with varying degrees of success. The power exuded from the stage is immense, but as eyes gaze across to Marky, happily stirring the stew on drums, the guy just doesn't look as if he's trying - sitting like a session man, detached from all around him, quite content with the world. It takes a while for our heroes to warm up, the opening 'Blitzkrieg Bop' needing a touch of choke to get it moving, but just as you started thinking that they maybe hadn't got it together as well as they might, off come the leather jackets & BANG. It's hard to appreciate the fact that they play around 33 numbers in their set unless you actually experience it. It's like getting run over 33 times without having a chance to get up on your feet. 'Surfin Bird' was great, as was surprisingly 'Baby I Love You', "our new hit single" announces Joey with a mock smirk. Cas Steel of the Boys contributed the necessary harmonies etc. on keyboards, & what would appear to be a Ramonic disaster of a number came off surprisingly well. Anyone in the crowd who wasn't a Ramone would have been totally lost. The couple in front of me looked like Studio 54 rejects & stood stock still throughout the entire 80 minutes with faces of total bewilderment & disinterest. They had obviously bought the single. Highlights, needless to say, 'Pinhead', 'Rockaway Beach', 'Rock n Roll Highschool', '...Rock n Roll Radio' etc. etc. The Ramones might not have been at their best, but they devastated the faithful & gave the newcomers a good dose of shock treatment. Four encores, plectrums scattered on the stage like confetti, thanks for coming from Joey, & they're gone. Like turning off a sunray lamp. Rich h.



SINGLES

STIFF LITTLE FINGERS - At The Edge (Chrysalis)
Yet another good, consistently powerful single from S.L.F. with all the right ingredients - acid-in face vocals, fast metal riffing etc., It's catchy enough to chart, and certainly augues well for the new LP. who said S.L.F. were last year's thing?

BRAINIAC FIVE - Working/ Feel (Roche RR 5002)

This Martin Griffin produced single has been out for a bit but it's so good I figured it deserved a mention. The Brainiac Five are a four piece band from Penzance, and "Working" is their second release; they brought out an EP, called 'Mushy Doubt' in May '78. This single is honestly very good; the music has a sixties feel to it without being unorginal. RECOMENDED, for what it's worth.

MO-DETTES - White Mice (Mode)

Another mini classic. This ones' gotta be a contender for "The most infectious hook of the year" award, what with those soaring backing vocals and an eminantly humable tune. Anyway this bunch are catchy enough to land a major record deal, and then what? Mo-Dettes on TOTP.....

CULTURE - International Herb (Virgin/Front Line)

The title track from the most recent and disappointing Culture LP. Mind you this track it self is pretty danceable. The flip 'Down in Jamaica' is absolutely superb. This single is worth getting if you either haven't got the 'Cumbolo' LP, or you don't want to waste £5 on a more disappointing LP.

All singles reviewed above are available from ROUGH TRADE
202 Kensington Park Road London.

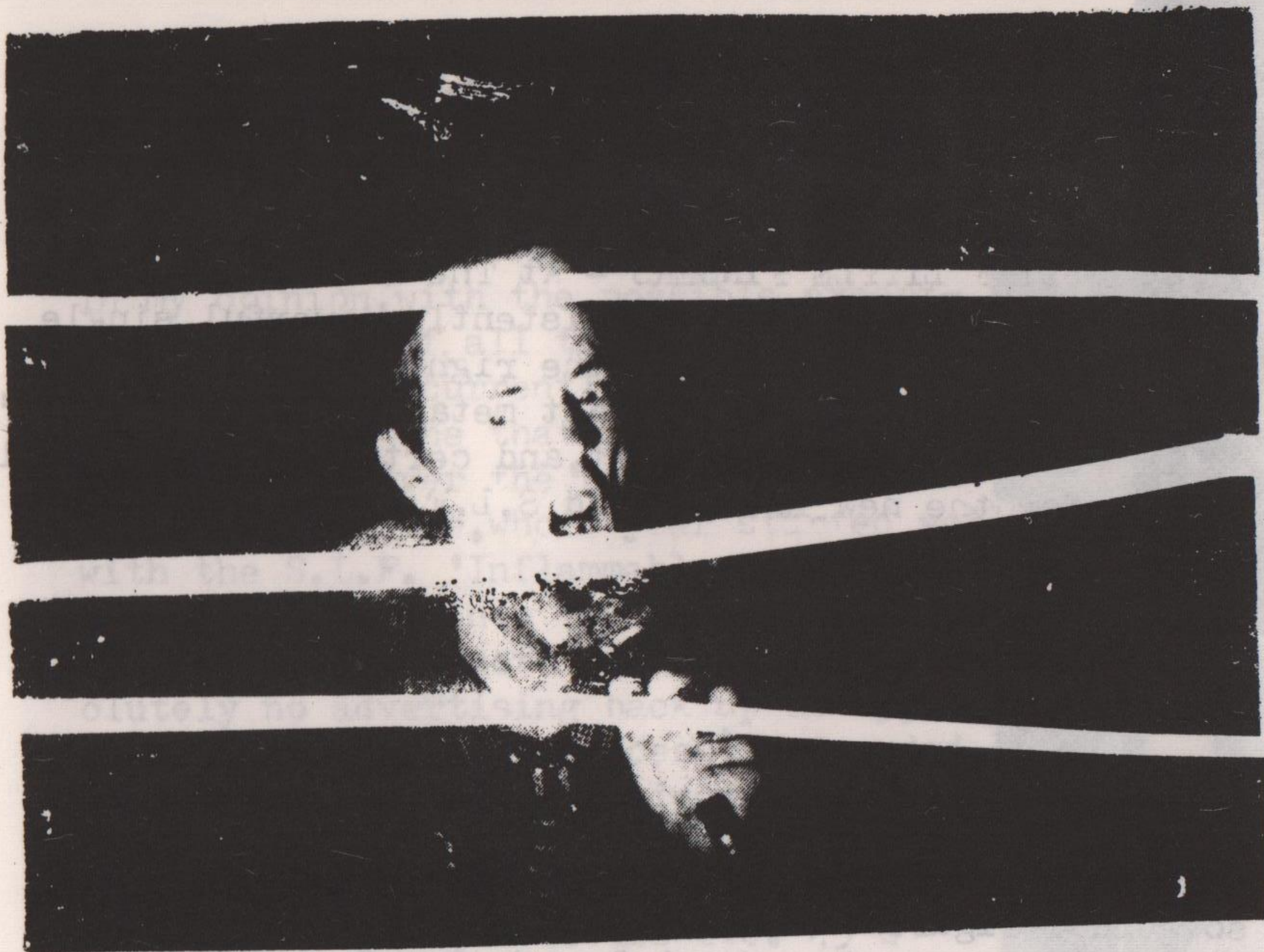
An album which has been out too long to review, but is well worth hearing is the MEKONS, 'Quality of Mercy....' (Virgin)

How do you translate Ezra Pound or Joyce? Not that I'm making a comparison, but you see my point. I think I did well with 'Nightingale' and 'Goodbye Mr. Good'

my, it has been in the past, but I'm through that. I'm not saying that I'm doing the right thing, but that's my choice now. I'm trying to build up a friendship

a fantastic 45 minutes, like being allowed to hop in next to Emerson Fittipaldi for a couple of test laps. Saturday night the Roomtown Race finished

Lenny Kaye and from Patti's bar the breeze. Geldo buddy (thanks, I knew I'd use the day) Paula Yates lovely in satin b



The LAZERS - The Bridge House, Bracknell
It's refreshing to find that there are still local bands prepared to supply pure unadulterated FUN, and this was just the tonic that the rather subdued Bridge House crowd needed. First off due to the non-appearance of The Items, The Lazars decided to play two short sets. However, they did not deserve the reaction that their first set got, which was a pity because they performed with their usual power and excitement. The second set though managed to get most of the audience on their feet. Although they are gonna need alot stronger material, they certainly fit the bill providing the perfect pub entertainment with their powerful r'n'b based punk. I reckon they'll sound pretty good on vinyl too.

GRINDING HAIT

"Is there anybody there?" 15p + SAE From-

Eddie Snide,
52, Rosehill Park,
Emmer Green
READING

on stage is the best part of my
's the only time when I really feel

band's prim.
far with anyone
"thankfully."

It's taken me two gigs to
acclimatise myself to the
ral disorder wrought so
atly and conscientiously by
gain Again, and I find
yself looking forward to
eir next live excursion with
nothing approaching im-

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K9s, SATELLITES, and THE XTRAVERTS. HIGH WYCOMBE

When I brought my ticket I thought 'what a great line up' K9s, Atraverts, and the Angelic Upstarts, then I heard that the Upstarts weren't gonna play, coz the council were told by the Pigs not to let them, after the trouble at the last gig they played in Berkshire, (Reading). Same old story, still I 'ad my ticket so I went.

The doors opened at 8.00pm, there were plenty of punks there - The Reading Crew had come down on a coach, and there were a few skins from London. Once in I headed for the bar where I met none other than Rat Scabies (plus his Scottish roadie).

The K9s after warming up with one number got going. They started by saying that the K9s were DEAD and this band was called 'Kerox', and if the crowd wanted to see The K9s they could see them in General Accident. Well The Reading Crew enjoyed themselves at the front, but the rest of the audience held back. I must admit Kerox have a long way to go before they're as good as the K9s - I did not recognise any of the songs: no K9 shuffle or 'Idi Amin'! but I did like them, coz for me they were what Punk is about.

After this came The Satellites, I've seen them before, and wasn't much impressed then. And they certainly didn't change my mind tonight. The lead singer seemed like some Rockabilly Punk (there were a few Rockabilly Rebels in the crowd). Musically I guess they were good, but I found them boring - the only part of the crowd to get going were the skins playing fisticuffs. Rat decided to liven things up by borrowing Sproggs guitar, and strumming along. I went horse shouting for 'Burglar', for which he only played the tune, shame!

So off went The Satellites (no encore). I've never seen The Atraverts before, although I've got their single - 'Police State' so I was looking forward to seeing them. On they came with flashes of coloured smoke. The crowd loved them, I loved them - they were so aggressive and energetic. One of their best songs, and one the audience went mad over was 'Kill The Mods', a song which spells out the sentiments of many punks. There were plenty of fights during their set, but it didn't really spoil it. They did an encore, which included 'Kill The Mods', the music finished when another fight started. I would like to see The Atraverts play in London - they're more than good enough - with the 'Subs, or 'Upstarts they'd be fucking great!

As for High Wycombe Town Hall - not a good place for gigs: the bar was too small, and the security blokes couldn't handle punx.

Mo.