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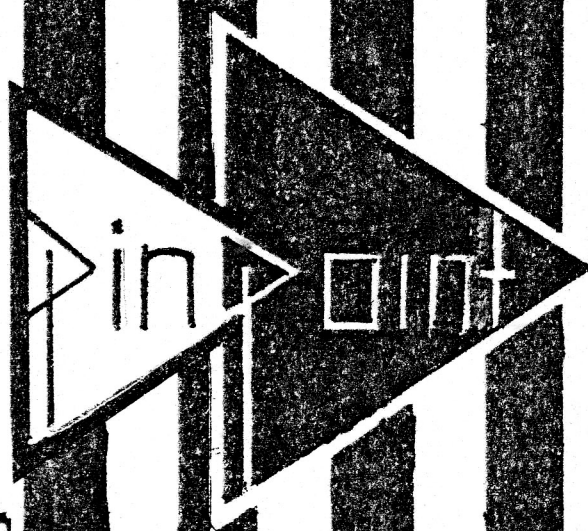
CLIMAX

No. 6

(UNINTENDED PUN)

APRIL 1980

INTERVIEWS
WITH



the
Vibrators

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Hello there ! Anticlimax bounces back with a cram-packed issue, Vibrators and Pinpoint interviews and loads of other articles. For the first time we discuss Mods, prompted by two letters, one for and one against.

You may remember that in No.5 we offered to give space to small bands who were willing to write in about themselves, the result of this being The The And , The Puritans and The Bleeding Pyles. This is still open to any bands who have serious intents but not necessarily serious music, who feel that they may benefit from coverage they wouldn't otherwise get.

One of the large problems about fanzines is the lack of inter-coordination. The Fanzine Union fell apart, probably because of it's socialist connections, but there is no reason why fanzines, although autonomous, should not co-operate more. Therefore, if any fanzines want to advertise their latest issue, send an advert in, but don't make it too long. Anticlimax will probably be taking a summer break, until June/July.

Phil

This issue we were going to do a Day Release gig review, with pictures. However Day Release, formerly a five-piece, have lost their lead singer and one guitarist, so we will be reporting the antics of the streamlined Day Release in future.

As for the almost countless letters we receive criticizing us for criticizing the Clash; we don't go out of our way to do this, we merely reply to people's letters. We didn't pull the Clash album apart in a review, we just ignored it, like we ignored 'The Wall' by Pink Floyd, they're rather similar. It's not as if we've come out with a case of Clash Rash suddenly. I thought the Clash had turned crap when White Man was released, musically. Some of their more recent stuff has been alright, but they've never been as good musically or ideologically as a lot of other bands.

On the subject of The The And's religious attacks, I think they're pointless. Many people who believe in God think the Church is full of shit, and agree religion shouldn't be rammed down kids' throats. However, basically most people are non-religious & couldn't give a toss either way. Because of this I think the subject is trivial compared with nuclear power & weapons, the Police, taxation etc.

Nidge

ANTICLIMAX

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NEWS

TIM HOCKING HAS LEFT THE ADICTS, WHO ALREADY HAVE THREE APPLICATIONS FOR THE BASS POST APPARENTLY

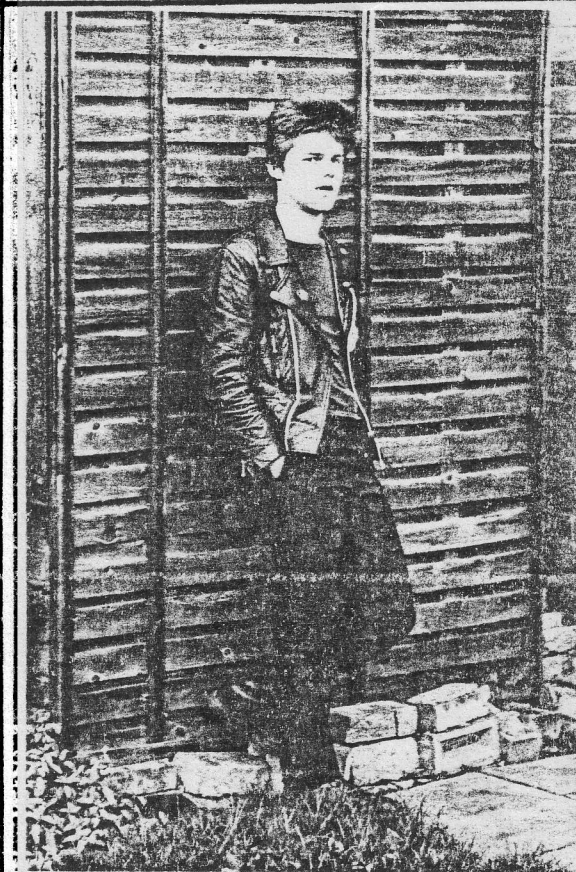
CRASS NEW SINGLE "BLOODY REVOLUTION" OUT IMMINENTLY

LATEST DINING OUT RELEASES ARE:

MARY MILLINGTON - DISCO ZOMBIES
GOD'S GOT RELIGION - FIFTY FANTASTICS

OCCULT CHEMISTRY EP.
PLANS TO RELEASE CASSETTES ARE UNDER WAY.

BUT WHAT ABOUT THE 23 SKIDOO SINGLE !!



WHO'S THIS JERK ?



STIFF LITTLE FINGERS

NOBODY'S HEROES

ALBUM REVIEW

AND 414 REVIEW AT

CAMBRIDGE CORN

EXCHANGE, MAR 21

THE ALBUM

STIFF LITTLE FINGERS 2nd album has been long awaited by many people, yours truly included.

Some waited with enthusiasm, others with apprehension - but whatever they thought, it was generally agreed that they couldn't match the superbness of the first album. Whatever, the music papers were bound to slag it, SLF have been a prime target for the build 'em up knock 'em down syndrome.

However, this album is not so easily compared with the first, although on the whole it's more patchy. The album starts with a version Of Gotta Getaway that isn't as good as the single, a cock-up in production that makes the bass sound tinny, but that doesn't mean it's not still a great song. Next is Wait And See, about the people who said they'd never make it which is a great song. Fly The Flag is about M. Thatcher and associates, and At The Edge and Nobody's Heroes, a criticism of all the people who look up to them, end a fiery side 1. Every track a good one so far, and as good as the first album. I think they've lost some of the rawness that's so essential to their sound in the production somewhere, but the production is not as smooth as I had feared.

Bloody Dub, starting side 2 is, as it's title suggests, a dubbed up version of Bloody Sunday. It Doesn't Make It All Right, The Specials number is nowhere near as good as Johnny Was, except when it speeds up at the end, but you can't disagree with the lyric, which is why I think they chose it. I Don't Like You is a bit of a let down, but the album comes alive again with No Change, and finishes on a high, unlike Inflammable Material, with Tin Soldiers which carries on the Wasted Life theme. If this album isn't as good as the first, it's only because it hasn't got as many tracks.

THE GIG:

Support band Another Pretty Face were pretty boring; I gave them a chance but not for long and I soon found myself wandering away. The first number was alright, but after that it wasn't.

SLF came on, and Gotta Getaway was the first number. They looked as if they were enjoying themselves, and leapt around as much as the crowd, they played tight, and it wasn't long before I realised this was one of the best gigs I'd been to for a long time. I know a lot of people have accused SLF of selling out, but they've never done anything they claimed they wouldn't, and their music is still bloody good. Every single was played, together with most of the songs on the new album and a couple off the first, including a fiery version of Johnny Was. Thanks to Jake for dedicating At The Edge to us and you, for voting them top of the poll. Two or three encores were done including Breakout and Barbed Wire Love. I'd strongly advise you to see them if you get half a chance.





Pinpoint are a three piece band from London. They have a single, Richmond out on Albion records and have been gigging constantly recently, mostly in London.

They are;
ARTURO , GUITAR, VOCALS
DAVE , BASS, VOCALS
HUGH , DRUMS

AC: Was the single Richmond a serious dig at the people who live there ?

ARTURO: Well, it's only semi-serious really, believe it or not I actually like Richmond as a place, it's just about the sort of people that live in those places.

HUGH: That attitude.

ARTURO: It's really funny because in a review in NME Tom Robinson said it was a savagely updated version of 'Dedicated Follower Of Fashion' by The Kinks, and I've always said that, it's just like a rewrite of that really. It's not absolutely serious.

AC: What sort of lyrical content do you put with your music ?

ARTURO: All different sorts of things.

DAVE: Personal experiences....

ARTURO: Mostly serious. Richmond is about the most light-hearted thing we do, most of it's quite personal, and, well, songs about all kinds of things, like depression, insomnia, Red Indians - about what the white people did to them. They aren't really political. Our songs don't say things like 'We hate Margaret Thatcher' and all that, I mean, we do, but it seems pointless writing that in a song. It's much more subtle than that. I think the subject matter in our songs tends to be less cliched than most peoples. It's difficult to cover anything that hasn't been covered before, but there are things that haven't been covered as much as others, and I think that's what we do.

AC: What about the style of your music - how would you describe that

ARTURO: Well, we've got all different songs, as I said. We've got things that are blatantly poppy and others that are blatantly grinding and not very melodic. We don't limit ourselves to just fast stuff or just any one type of music although we've got lots of different paced numbers. Most of them have more twists and turns than an average band would put in a 3-minute song. They're not centred around a riff from start to finish. That's why you have to listen to

our stuff 3 or 4 times possibly before you get to know where it's going.

AC: Do you lay more importance on the lyric or the music in a song ?

ARTURO: They're both really important, but the fact is that the majority of people are attracted to the sound. If they like the music of something then they don't care what the lyrics are like at first. We care what the lyrics are like, we write them primarily for ourselves.

AC: Did you find it difficult to get gigs when you started ?

ARTURO: We still find it difficult to get gigs now. We're on this tour because we've got the same management as 999, but you'd be surprised how difficult it is for us, after all this time that we've been together. We haven't had any real success yet, and promoters don't want to put you on a bill when they can't guarantee making a bit of money from it, and there is no guarantee of that for us yet, because we've got no roots following around the country as yet or anything like that.

AC: What sort of reaction do you get mainly at your gigs ?

DAVE: Really varied.

ARTURO: Last summer we started getting a lot of people coming, but we had a four month break and it tailed off quite a lot.

AC: That happens in London.

ARTURO: I'm sure that if we had a record that did pretty well, all the people who'd seen us over the last 2 years, that's how long we've been going, would come, but they haven't got that great an interest at the moment.



PINPOINT

A.C: I got the single about 3 months ago, so how come it hasn't been picked up until now ?

ARTURO: Where did you get it ?

AC: Virgin somewhere

ARTURO: Well they've only got them in Oxford Walk because my sister works there. The distribution has been so bad it's **UN** true. We've had no adverts for it. It did get played by John Peel and Mike Read but it didn't reflect much in the sales. It got reviewed about 7 weeks after it came out. I didn't think it would get in at all.

HUGH: I went into NME to ask them to review it, and they said they'd put it in but that's probably the only reason they did.

A.C: At one time you gigged a lot in London, and then it suddenly broke off.

HUGH: We went into the studio in April to record the single, but it didn't work out. It was supposed to come out on May 25th. The producer was a real perfectionist, and we weren't good enough musicians.

ARTURO: We couldn't go out on our own around the country, we can't now, but we will when the Lp comes out, which we're doing in March.

A.C: I used to see you were gigging around a lot, but I didn't think it'd be the style of music I was interested in, so when I heard your single on the radio I was pretty surprised at what it sounded like because Pinpoint didn't conjure up that style. It doesn't sound right.

ARTURO: You mean the name ?

DAVE: Well, we didn't want a name like....

ARTURO: The Toilets or something. Pinpoint was a name we thought of after hundreds of names. It's not a real striker, it hasn't got a hard feel to it like UK Subs or Slaughter & The Dogs and things like that. Within the lyrics that's

how we try and describe them, down to a narrow way of describing things, straight to the point. Also, we don't want to be pigeon-holed. We play fast numbers and other stuff. Bands don't do that, they try and get an identity, but we don't fucking want that because we'll just get slotted.

AC: Going back to your single, it would have been slagged off as 1977 punk style, because it's fairly energetic.

ARTURO: Yeah they'd just say 'Ex Lurker Arturo and his band. They have to bring that in all the time. We had sax on it at first but we took it off. If we'd have

left it on they'd have probably said it was like X-Ray Spex.

HUGH: If we'd have left it on and worn suits on the cover it would have been all right, you know what I mean. It's always ex-Lurker something.

DAVE: It depends who they come from and who's reviewing it. Someone slagged it off because he didn't like the company the record it's on, I mean what sort of basis is that to go on ?

AC: Yeah, I've noticed that a lot in the press when they mention Pinpoint, they always say ex-Lurker etc.

ARTURO: It's been really detrimental to us I reckon. The press didn't like The Lurkers, and they grouped them in with bands like Eater & Slaughter & The Dogs who they called rama-lama dole queue punk groups, and they haven't even listened to us, they're not interested in coming, because I was in a band they hated. It's like The Edge, Lu and John Moss were in The Damned at a time when The Damned were an absolute joke with the press and when they formed their own group they were ignored, and we've been ignored.

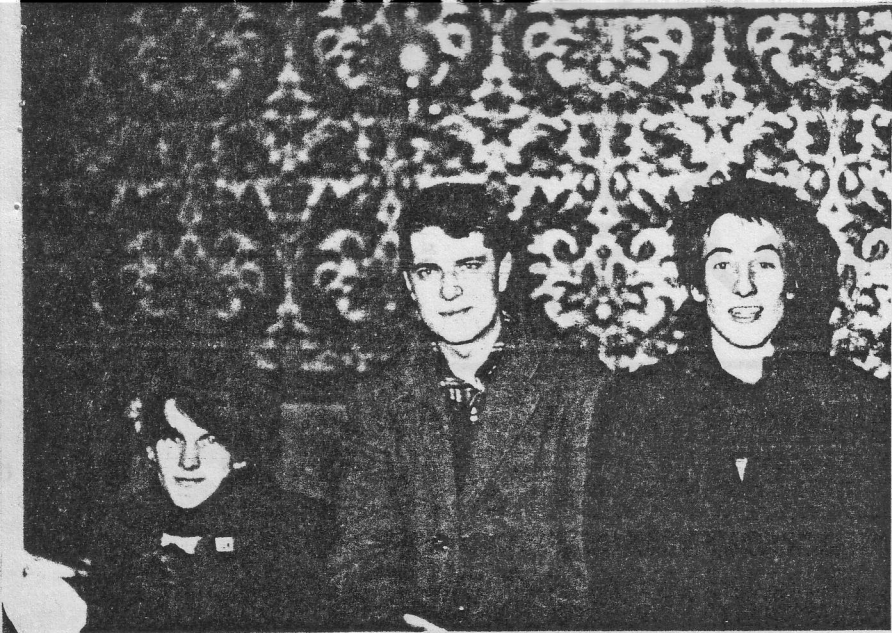
AC: They seemed to have formed an opinion about you because of your background.

ARTURO: Of course they have, 'cos they're just trendy cunts, they're not into music they're just into the latest fashion.

AC: I don't think I've seen anything in other fanzines either.

ARTURO: Yeah, there's one from Nottingham, and Zigzag did our first article about a year ago. But what can we do, we don't push any one direction like "Yeah, we're for the kids, we understand them", we're not larger than life and we don't pretend to be, and the fact is, sadly enough, people still tend to want heroes, it's really paradoxical because if you talk to some of the kids, they say "That band has sold out, they've signed to a big label and they're





going to America, don't like them" But if that band, say The Clash, had stayed small, they'd say "I saw them a year ago and they're the same band, I'm not going to see them" The same people who say a band have sold out are to embarrassed to go to a gig if there's only 50 people there. In one way they want to elate you, but then if you get big they hate that as well. HUGH: That's the British thing, they like to make heroes and they expect so much of them, and then they tear down the figure they've built up. ARTURO: If we had an over the top single or all dressed in black or had a light show and smoke bombs, we'd probably have a much larger audience because people tend to like that sort of thing.

AC: So you're a band who just want to get on with the music.

ARTURO: We just do what we do. If we're not successful at least we won't have done some stupid publicity stunt.

DAVE: If you go and see Talking Heads it's just four people on stage playing music and that's it.

ARTURO: We're not sensationalists, and we don't want publicity stunts. We're not a consistent professional group, when we get pissed off at a gig you can tell.

AC: I think it's good if you can get a particular act on stage that's visually good, but only as long as you don't rely on it much.

DAVE: People should just be what they are on stage.

ARTURO: Some of it's so cliched, there's nothing new you can do on a stage.

You can either stand up to it like Rod Stewart, or hang over it like Johnny Rotten.....it's all been done. We got spat at by punks in Plymouth because we weren't playing fast stuff all the time and we weren't providing them with what they'd got in their heads that they wanted to hear, we were playing some of the longer ones. We've got about 27 songs to choose from.

AC: Tonight you're playing to an audience that hasn't come to see you specifically, so maybe that makes it harder.

ARTURO: I don't know really, we've headlined gigs, a lot in London. I think I prefer supporting actually.

HUGH: It's less of a battle headlining because the majority of people know what to expect, but when you support, a lot of people don't know what to expect.

DAVE: People just tend to watch. They don't go away and they don't go over the top. It won't inspire a reaction the first time you hear it.

ARTURO: To me, it doesn't make any difference. I'm either in the mood for it or I'm not. It's just like listening to a piece of music, if you're not in the mood you don't enjoy it. Well, we're controversial aren't we boys, good interview. Anything else?

AC: What about the record front apart from the album?

ARTURO: Probably a single released with it. What we want to do is, the album will have about 10 tracks on it, because some of the tracks are 4-5 minutes long so we can't have 12 or 14 tracks, some of the old numbers we could possibly put on a six-track E.P or something, put with the Lp.

AC: Will that be on Albion?

ARTURO: Yeah, that will be on Albion. We've got a three year contract with them.

THE PURITANS

The PURITANS are a newly formed band from the East End of London, previously called The Assassins. At present they are looking for suitable equipment so that they can organize gigs with bands who are in their position, under the banner of Puritan Promotions. The set, at present is short, although new material is being added every week. Best titles are "Black Mirrors", "Died on Wednesday," and "Overheads!" The band's stance is totally anti-compromise (we've heard that before - but this time it's true), and play for the purpose of making statements in the most enjoyable way possible - through R'n'R. The Puritans are firm believers in independence from the usual scum (radio, record companies, promoters etc) therefore they are trying to find places where many small bands can play, all chipping in towards the cost. If anyone knows a suitable venue, or band who'd be interested, please write to AFTERMATH, 15 George Gillett Court, Banner St, London EC1

THE RETARDED

LEFT TO RIGHT:-

NIDGE - BASS
TIM - DRUMS
BUDGE - RHYTHM GUITAR
SPENCE - VOCALS
JIM P. - LEAD GUITAR

You could say that The Retarded are Ipswich's biggest hope since The Adicts. Or should that be the biggest laugh. They pride themselves on having practically no equipment, and constantly spread rumours of split-ups but apparently they won't be doing this any more "because it's unhip"

Without exception every member is insane but oddly enough this doesn't come out on stage.

Formed in mid '79 by Budge, who thought up several ridiculous names before the actual one, they played a couple of gigs before recruiting Tim as drummer and Spence as vocalist. Budge did vocals on one, but it was obvious he couldn't play and sing, so the famous Paul Krudders did one gig before going into hibernation.

The Retarded have only played a few gigs as yet, with the Adicts, and Oblivion, a great band from North Suffolk. They do short sets, but apart from the odd encore they're originals, and the lyrics are becoming more and more interesting. There's nothing new about the music really - mostly fast 2½ minute songs, but it makes a refreshing change from seeing the Adicts all the time, but even they aren't playing now.

I can't remember most of the songs, but there's Missionary, Mistaken Identity which are two of the earliest, Said you Loved Me and a cover, Drums Over London by the Disco Zombies. They usually get people dancing to them, and most of the kids in Ipswich seem to have taken to them.



PENETRATION RACE AGAINST TIME

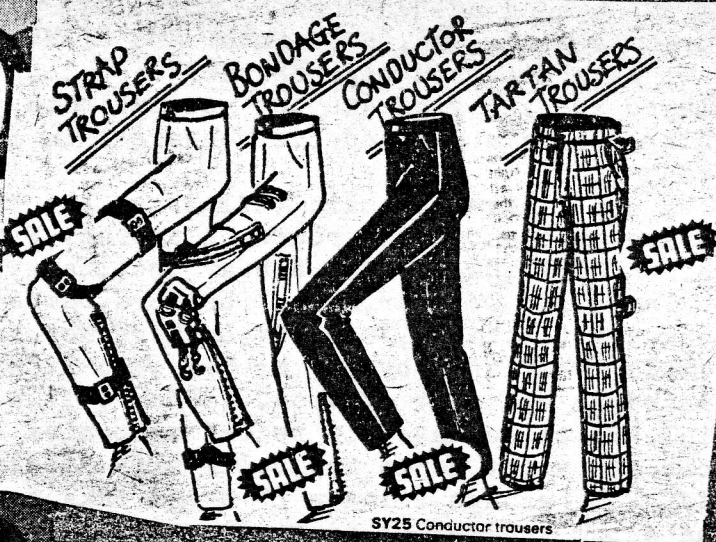
This album is one of a rare breed these days - one with no bad tracks on. Apparently it was released mainly to prevent merciless exploiting of old Penetration material by Virgin. Good job, too, Virgin and McLaren need a good kick in the teeth for what they did to the Pistols. Side 1 contains Demos from 1977-8 including a good version of VIP, also Don't Dictate and Firing Squad on album for the first time.

Side 2 contains live material from two gigs at Newcastle, and a different version of Danger Signs, which is not as good as the single. In the past Penetration have been disappointing on record compared to live (as we've said before), but this album shows they were an excellent band, and gives a good cross section over their career.

There are a few tracks not released before, (I think), Race Against Time being the best. Mainly side 1 shows the early career and side 2 the latter. Outstanding tracks are Race Against Time, Never Never, Movement, Lovers Of Outrage and She Is The Slave, but every track is good, and it's certainly one of the best albums released for a long time. They've cut corners to make it cheaper, and it's fairly long, which makes it even better value.

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MAPS, UK SUBS, ANTS, 999.
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SPECIAL ORDERS FOR YOUR
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Sex Pistols



limited edition



I DON'T KNOW ABOUT YOU BUT I THINK WHAT'S ON THIS PAGE IS FUCKING DISGUSTING. IT SHOWS THAT PUNK IS NOW JUST GROUPED WITH THE OTHER TEENAGE CRAZES - MODS, SKA, JOHN TRAVOLTA. THEY'RE ALL THE SAME TO THE BUSINESS MEN - AN EASY WAY TO GET RICH QUICK. DO PUNKS REALLY BUY THIS GEAR, OR IS IT PEOPLE WHO DECIDED TO BECOME 'PUNKS' LAST WEEK. THIS KIND OF STUFF CAN NO LONGER BE REGARDED AS DIFFERENT OR OUTRAGEOUS. NOW IT DOESN'T REQUIRE EVEN A TRIP TO THE NEAREST LARGE CITY - JUST WRITE THE CHEQUE AND BE A PUNK ROCKER. I DON'T KNOW WHETHER TO LAUGH OR CRY.

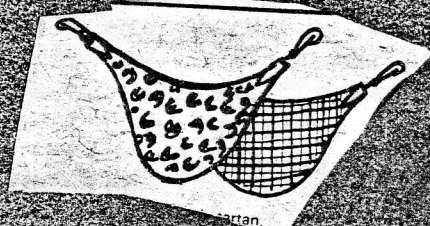
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Teenbeats 40p each of 5 for.....	£1.75	Punky socks with straps.....	£2.75
Sew Ons, Who Jam, Madness, The Beat, Specials,.....		Badges Anarchy in 80, Clash.....	999 - PIL - Rude.....
Selector, Gangsters, Union Jack, Target.....	£2.75	SLF - Sex Pistols - Sham 69 - Undertones.....	
Secret Affair 60p each of 5 for.....	£2.75	UK Subs - XTC - Sid Vicious (legend lives on) 40p each.....	£1.75
		or 5 for.....	£1.30
		Sew ons, Sex Pistols or Sid Vicious.....	60p each
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BONDAGE T-SHIRT

the Vibrators

EDDIE - DRUMS
KIP - LEAD VOCALS
IAN WOODCOCK - BASS
JIMMY V - GUITAR
BIRDMAN - GUITAR

AC: Why do you call yourselves The Vibrators ?

KIP: Because Eddie's in it.

IAN: We are who we are. The story is, when Knox left the band, they carried on for a little while without him, and the line up was Greg van Cook, Ben Brierly and Eddie. They did a couple of gigs but it didn't work out, principally because Ben was hopeless (laughs around room) so the next thing was that Eddie and Greg decided to get the band together with a proper bass player, me.

KIP: Aaah, rubbish.

IAN: Then they asked Elliot Michaels who was then in the Electric Chairs, for guitar. We were going to sing ourselves but none of us was good enough to be a lead singer so we put an ad in Melody Maker and Kip came along. We did a couple of gigs with that line-up and then for various reasons such as the two American guitarists being junkies, we decided it would be best they went back to America, and then we'd find two much better English musicians, unfortunately we didn't but Jimmy and Birdman came along, and that's it.

AC: So really it is actually a natural Vibrators as opposed to Eddie just going out and getting more members. It continually changed, but what appeared to happen was that you split and then Eddie reformed another band.

KIP: Yeah, exactly.

IAN: The thing is, the band never actually split, it never stopped working.

KIRSTY (Captain's girlfriend): Are you sick on stage ?

IAN: Of course I'm not sick on stage. What do you think I am, some kind of nutcase ?

AC: Do you play any of the stuff that The Vibrators did on the two albums, and what they did then ?

IAN: We do some of the songs, but in our own way, not the same as they were. The majority of the set is our own numbers. If you've come to see the old Vibrators you'll have had a wasted journey. This is 1980, not 1976, and people who come should remember that. Any band that's any good have changed. You wouldn't recognize The Clash from 1976 or The Damned.

KIP: Even the Jam have changed.

AC: But don't you think the trouble with calling yourselves the Vibrators is that people are going to come to see the band they saw two years ago.

IAN: Well, they'd be pleasantly surprised then, we hope.

BIRDMAN: We're not losing any audience, we're gaining it.

IAN: When we headline gigs, we don't come on to rapturous applause like the old Vibrators did, but by the end of the set, we're doing two encores a night. Every gig we've done, we've encored.

KIP: Whether they've liked it or not we've encored!

IAN: Things are going quite well for us at the moment

AC: So the Vibrators are continuing from where they left off.

IAN: Well, the thing is, they never did leave off.

KIP: What you mean by left off is when Knox left the band.

AC: Well, Knox did seem to be the main member in the band.

KIP: Oh yeah, he was.

IAN: But you can see Knox playing down the Hope 'n' Anchor, or down the Marquee on a weekday, so it just goes to show he wasn't the band.

AC: You've got a single out on Rat Race records, your own label, do you intend to continue it ?

IAN: We've had 10,000 pressed, picture cover and all that. I don't know, we might continue it.

AC: Are you actually intending to put future releases out on your own label rather than signing a contract ?

IAN: Yeah, we will, but we'll probably sign a deal for distribution.

AC: Would you want to sign to a major ?

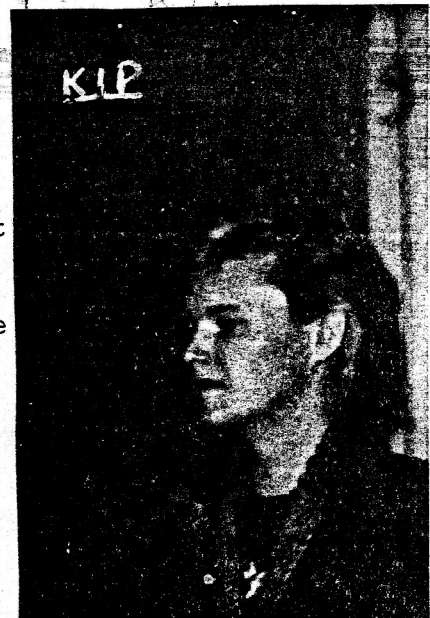
IAN: No, we'll stay with Rat Race.

KIP: Unless something went dramatically wrong.

At this point we move to another room, where Eddie joins the interview and Ian leaves:-

AC: The Vibrators went through a bad patch after the second album, didn't they ?

EDDIE: Yeah, everybody left to become solo stars. John Ellis left the day it came out, Knox went mad and got rid of everybody else, and then him-



self basically. The band split just before a tour and album, and we found ourselves several thousand quid in debt. I didn't know about it until the label told us.

AC: So you were pretty pissed off at the time ?

EDDIE: You could say I was less than happy.

AC: When you split, did you intend to carry on ?

EDDIE: Yeah, the three of us carried on, and after days of auditions this line up resulted, Jimmy V turned up and he found Birdman in London Zoo studying the birds in an aviary. That's why we called him Birdman, and why he's got birds painted on his guitar.

AC: Was it you playing on The Label album doing the tracks under the name of Front ?

EDDIE: Yeah, it was me drumming on that.

AC: Front were an actual group before that, so I was quite surprised when I saw the line-up on that.

EDDIE: Yeah, and I never got a penny for that. Another thing I've been ripped off on.

AC: There was only one person in Front who was consistent all the way through the Front tracks on that album.

EDDIE.: Yeah, that was Ben. Fuck knows what he's doing now.

KIP: He's married.

EDDIE: Yeah, that's right, to Marianne Faithful.

We got Jimmy V. and Birdman one day before we did the single. We went in, had four hours of practice, cut the single, then had nine hours of practice and did a gig at the Electric Ballroom with The Dickies. Things have gone on from there.

AC: Why did you get the single out on your own label ?

EDDIE: Speed, efficiency, we know where we stand doing it by ourselves, and it works really well.

AC: Did you try any record companies before you did it ?

EDDIE: Not really, we just did it, and unless anybody had come along with a better offer we were going to do it ourselves. Nobody did immediately, although there are some at the moment. We wanted to get it in the shops and the fastest way to do it was on our own with more control. Now you're going to ask why that song.

AC: Yeah why. Actually it sounds like heavy metal to me.

EDDIE: What's heavy metal ?

AC: How would you describe your music then ?

EDDIE: About as far away from heavy metal as.....

AC: Abba.

EDDIE: Yeah.

KIP: I played the single the other night to a girl I know who's totally into disco, punk is eeugh! you know, and she wouldn't even know what heavy metal is, and she really liked it.

EDDIE: It's dance music, like the Vibrators have always been.

AC: Do you still play a lot of the old numbers ?

EDDIE.: Yeah, we do some of them. At the moment we're going through the old numbers and deciding what we want to do.

AC: Did you co-write any of the old stuff.

EDDIE: I got a look in on it, yeah.

AC: Who writes the new material.

EDDIE: Birdman, Jimmy, Kip, we all write it. The b-side of the single was Kip & Ian, the next single is Ian & Jimmy and I don't know what the b-side will be.

KIP: It could even be an Eddie drum solo !

EDDIE: Huh, about as much chance of me doing a drum solo as pigs flying.

AC: What are you intending to do in the future ?

EDDIE: Well I haven't really thought that much about it. I just want to record as many songs as possible and play as many gigs, to get things rolling again properly.

AC: Would you do TOTP, Whistle Test & all that telly stuff ?

EDDIE: Well, yeah, the aim is to get across to as many people.

There are plans afoot to put together a compilation album in the future, with several old tracks that have never been released that we used to do on stage - good quality studio recordings, and we were going to buy the BBC tapes to put on a few tracks off those. (The Vibrators did two "In Concert"



tapes which were broadcast on BBC radio)
 At the moment that's in the air, and we're talking about money, being able to buy the tapes off CBS and the BBC. There is a lot of unreleased recorded Vibrators material. If we do that it'll be a budget album instead of the £6 or whatever you pay for an album these days. The new band has got loads off stuff as well. We'll be recording another single at the end of the month (February) and then an album sometime after that.



999 THE VIBRATORS PINPOINT - ELECTRIC BALLROOM (FEB)

First on were Pinpoint, fresh from the interview, and without any hesitation they got straight into the set. They might not have an eye-catching stage act, but when a band can deliver the sound like this it hardly matters. A sax player was used to enhance the music on a few numbers, including the single, which it came over well on. They really steamed through the songs, and there was a lot of potential in it. If there's any justice around this band won't take long to build up a following. They did one encore "Moved away" (i think), which was one of the best they played.

Next on were The Vibrators who stormed on to the stage, rocked around a lot and generally created a good atmosphere. They even caused quite a bit of movement at the front. Old numbers they played were Whips & Furs which was marvellous, London Girls and Baby, Baby, but the new material wasn't lacking, although one of my associates thought otherwise. "Too heavy" one moaned, and he has the nerve to own at least two Motorhead records. The two songs on the single were a fairly weak choice I think. They do have a heavy guitar sound and a lot of lead, but I wouldn't call it HM.

I won't say too much about 999 because we did a review of them on the same tour in the last issue. They played pretty tightly, but the venue was against them. A lot of the songs were off the new album, but that's not to say they were lacking in quality. Best ones were Boys In a Gang and I'm Alive.

COCKNEY REJECTS GREATEST HITS VOL. 2

The Cockney Rejects storm your brain cells with a record that's a mother of an album to some people, and a shoddy return to 1977 to others. I don't regard it as either; there's no way this album could have been produced in 1977, but in some aspects it's a let down compared to the excellence of the first single. Not to say it hasn't got it's good points. Side 1 starts with "I'm Not A Fool" - doesn't sound very convincing to me, which isn't very good, but later the album livens up with Bad Man, Here They Come Again and Join The Rejects, which takes a bit of getting used to after knowing the original version by the Tickets.

About half the album is really worth listening to - Where The Hell Is Babylon is pretty funny, but it does have it's boring points as well as good ones. Stinky Turner's disability to sing is only a minor setback, but Mickey Geggus on guitar certainly knows how to hit the strings. This album would have more of an honest feel to it if they weren't part of a large corporation.

THE BLEEDING PYLES

The Bleeding Pyles originally formed in Oct 77 under the name of Cut Throat + The Razors. They played a few gigs (mainly youth clubs and parties) and then split. In March '78 they reformed with a different line up. They got some songs down on tape, but due to differences, and the bassist being put in a D.C. for 3 months they split again, only to reform in Sep '79 with the current name, and the group is still going with that line up:-

Scotty - vocals, Dee Mented - guitar, Di Lema - bass, Cut Throat - Drums.
 Song titles include:-
 G.B.H. Saliva Army, Recruitments, London's Burning, White Riot, New Rose, Boot Boys.



LETTERS

DEAR Anticlimax,

I thought I'd write in and say what a good fanzine your effort is. I discovered it at No.2 where a friend showed me his copy. It does its job well because without it I would never have bought The Adicts magnificent EP because quite honestly I had never heard of them. I managed to get the present copy (No.5) from Rough Trade, but I used to get it from Beggars Banquet in Fulham but they don't stock it any more. I think they're more interested in shit like Ultravox and Numan, therefore they only stock wanky fanzines like In The City and Zigzag. In your No.2 copy you put a list of good bands in your opinion. I can say that is a very good list because I have got at least one record from each of these bands except The Now. SLF are my favourite band and I was sick when I saw the so called punks ruin the gig at Brockwell Park. How these people called themselves punks I'll never know. I'd just like to put in a word for another great band "Pseudo Existors (single on Dead Good) and Allied Propaganda from somewhere in West London.

Keith, Kensington.

I'm afraid I don't have much of an interest in the 'new bands such as The Fall etc. The Fall and Joy Division both used to be good, but they started churning out boring and repetitive material, I'm not against what they're doing, I just don't like their music. I prefer bands like Killing Joke who ARE doing something different which is good.

Dear Anticlimax

I don't know about you, but up here we are being drowned in Mods. This is the latest fashion/trend/cult/hip thing to be.

At first I was pissed off when I saw punks changing to Mods, but I thought about it and what they were doing and realised they are just shit-heads who can't have understood one of the main messages of Punk (Do what you want to do, don't just follow fashions in order to be accepted). Another thing about Mod is the music is shit, no power, no decent lyrics and the bands just want money as you can see how commercial it has gone. Another thing is that it's not new, Mod is old boring grandad music. Punk is the speech of youth.

Lee Gibson, Cleveland.

Dear Anticlimax,

I recently stumbled across your number 5 issue and found myself flicking through it. Having read it all, it would not be untrue to say I was amazed, amused, disgusted, impressed and offended.

Some of what you say is quite interesting, but it seems you are also

very narrow minded, and judging from your letters so is your readership. Do you really only take as any good bands which fit into the Punk bracket, dismissing Mod bands as boring, crap etc isn't exactly convincing writing. I am myself a Mod but I can assure you my musical tastes stretch much further than The Jam, Chords, Specials etc.

One band I particularly like is

The Clash which brings me on to my next

point. London Calling is a superb album, equally as good as the first and far superior to the 'Rope' album. How you and your readers dismiss it with your trivial comments really makes me sick. Let me explain a few things:-

- 1) The Clash cannot help being liked by a lot of people both here and in America.
- 2) The Clash do not play places like W. Rinton anymore because they are already in debt of £100,000 for doing that sort of thing.
- 3) The money The Clash make in America can and does go towards subsidising British record and gig prices. London Calling was £3.99 for the double album whilst PIL brought out their effort for £7.99 a single album.
- 4) I can feel quite confident that if The Clash reach Police proportions in the States, it will not affect them at all. We'll see them regularly in this country, (unlike PIL), and possibly even back to the small venues, providing they can fulfil the demand Clash gigs create.

Sorry I haven't got time to point out your good points, but you do have some, in fact I think I might buy another issue if I ever come across one again.

A broad minded Mod, Stowmarket, Suffolk.

I shall answer both these last letters together. Lee Gibson is right when he says that Mod is becoming/has become the latest fashion. A glance at the charts will show this, Mod and Ska have almost taken over from disco and Soul and many previous 'Soulies' are now Mods, and any original meaning that might have been there is lost.

The basic thing about Mod is that it has no ideals, except looking good. This makes it everything Punk was against, and since it has no real ideals it requires no thought or principles to become a Mod; you just follow the crowd, like the music and dress in the right clothes, which makes it ideal for a craze. This brings me to something else - Mod has no music of its own if you think about it. 'Mod' heroes The Jam are nothing of the sort, they are a good New Wave band, and all the Ska stuff originates from Jamaicans, the Mod bands such as The Purple Hearts and The Chords are extremely New Wave derivative, and those such as Merton Parkas, Lambrettas, Squire are all very 60's derivative, therefore Mod has no music which makes it just another fashion and in a situation like that it's hard to see Mod surviving anything like the time punk has and will continue to do.

On to the subject of the Clash. London Calling may well be a good album in your point of view, a lot of people like Abba, but no-one complains that we don't put them in. I am fully aware of what The Clash are doing and I am as equally sick of them, and this being so I reserve my feelings with the odd comment or paragraph rather than have huge articles slagging them off.

I also realise that the Clash cannot help being liked by a lot of people, but their debts are entirely their own fault for being so gullible and naive to believe they could get a good deal out of CBS. I do not like PIL any more than I like Clash, but as for their pathetic throw with The album (it wouldn't have sold otherwise) doesn't convince me. Crass released theirs for £3 and contained much better music.

Anticlimax,

I am getting pretty sick of you slagging The Clash. I don't see what the hell is wrong with doing a few slow numbers, they still have the same political meaning as they ever did. OK I know Koka Kola is awful but it's not as bad as you darling UK Subs TV Blues. All the Subs are doing is going over the same old thrashes, which people like the Clash and menace did ten times better when it was relevant. Ah yes you can say, but what the kids want is fast dance music. Bullshit! I'm a kid (12) but I'd much rather hear original bands eg Gang of Four, PIL, Mekons, Slits, than the boring old stuff which has been done before eg Ruts, Subs, Rejects. For goodness sake do something on some of the original bands.

Miles Irving, Brantham.

If you'd been around before punk, you'd realise that what these 'new music' bands are doing is the same as Kraftwerk, Focus, Pink Floyd David Bowie and other tedious bands did:- what caused Punk to spring up. Why regress to that?

Dear A.C., Thanks for your wonderful review of the Disco Zombies etc at Tracys and I greatly sympathise with your reference to me as a weirdo, but I have very little to do with Honky Tonk records, as does Dining Out, we just happen to be in the same building & they are all such nice boys.

See you soon. Dining Out weirdos.

Anticlimax,

Received my first copy of AC today and was generally quite impressed by it all with just a few reservations.

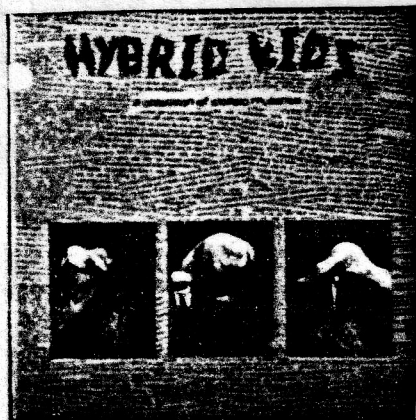
Firstly, I found the overall coverage of bands just a little conservative, this being highlighted by the predictability of the readers poll. Whatever happened to variety, inventiveness, adventure etc. For me anyway punk had worked itself into a depressing rut by 1978 and was saved from plunging to pre-77 depths by the arrival of new and exciting bands like Gang Of Four, Joy Division, The Fall, Toyah etc. As the piece in AC 5 pointed out, it is pretty much a pointless exercise in questioning whether a band is 'punk' or otherwise. What is the point now of placing each little band in a safe, sure category. Who gives a shit whether The Fall can be classed as punk or not?

The great strength of music at present lies in its great variety with countless local scenes, a strong alternative press in the shape of fanzines and in an overall fostering of new identities and strengthened awareness.

The The (And) wanted response to their song 'Church' lyric so they're going to get one. Frankly, I saw it as a weak attempt at Crass - like religious criticism but unfortunately it lacked the measured constructive style of Crass who come across in their attacks on the religious structures with intelligence and perception. The The's effort was empty and just worthless to me....bigoted, reactionary drivel. Perhaps I've been a little hard though. It is one of a series of religious statements then at least it is a start. On its own though, it fails as a vacant, trivial attempt which laid rather bare foundations.

Jon Eaton, SW Wales.

I don't agree entirely with what you say about The The And, I think it raises some worthwhile points, albeit a little bluntly.



"A collection of classic mutants", it says on the front and they certainly aren't kidding. Released on Cherry Red most of the 'bands', for want of a better word, were discovered by Morgan Fisher, a person apparently well acquainted with this sort of thing. If you think Scritti Politti are avant-garde you just haven't heard this or anything like it. Basically it's just squeaks and groans - there's a version of God Save The Queen by Punky & Porky mutants just not the word! I only advise this to people who are dedicated avant-gardists.

PSYCHE/WARDANCE - KILLING JOKE

Apparently a double 'A' but who cares, it's a real mother of a single, and although I didn't like it at first, it soon grew on me. Psyche is the best, chopping and tuneless guitar, with whining synthesizer in the background and the bass providing the tune. Excellent drum beat as well. Buy it!



GIMME SOME LOVIN' - THE VIBRATORS

I've just started to like this and I've had it for ages, definitely not the sort of single to buy on impulse, good beat and guitar work, but really they could have done better. Same goes for the b-side 'Powercry'

THE CURE - FOREST

I never have liked the Cure much, and this doesn't do much to change my opinion. Fairly slow guitar strumming which threatens to build up to something but never quite makes it.

COCKNEY REJECTS - GREATEST COCKNEY RIP OFF

Amazing, I think there's a tune lurking in there somewhere, and it sounds like Stinky comes quite near to actually singing. Much better than most of their album, I can't make out whether it's taking the piss out of Sham 69 or not, and talking of them....

TELL THE CHILDREN - SHAM 69

My god, this is just embarrassing, sax added this time. After having no success with 'selling out' they're trying punk again, well I don't think you're going to convince everybody this time, Jimmy.

ANTI-CLIMAX

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- 2) MOTHER EARTH - CRASS
- 3) FIERY JACK - THE FALL
- 4) STRAIGHTJACKET - THE ADICTS
- 5) LET'S BUILD A CAR - SWELL MAPS
- 6) AT THE EDGE - SLF
- 7) PSYCHE - KILLING JOKE
- 8) TRIBAL LOOK - TOYAH
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