

(2.) VOICE

THE JAM

ADAM AND
THE ANTS

MAYO THOMPSON
(Red Crayola)

JOHN PEEL

OF

BUDDHA

RADICAL CHIC
AT ITS BEST!
(HAPPY
ISSUE) No2



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BLIND
YOUTH.

VOICE OF BUDDHA



Welcome to Issue No. 2.

As you will discover, we've got interviews with John Peel, Mayo Thompson, The Jam, Adam and The Ants and much more!

Issue One has been reprinted and is now available from Rough Trade and Better Badges at 20p plus postage. That issue contains The Slits and Mo-dettes.

Sorry about the delay between No. 1 and No. 2, but hopefully No. 3 should be upon you very soon - Another Pretty Face, The Spiders (London ones) and a few other things besides.

Letters, review copies, complaints may now be sent to the address below:-

Michael Leonards
and James Naylor
14/13 Beulah Hill
London SE19



Mayo Thompson

NOT MANY of you will know who Mayo Thompson is, but a lot more of you will be acquainted with the organisations he is an integral part of. As one of the original members of the Rough Trade shop/record company conglomerate, and the continuing driving force of the Red Crayola, he has had a great deal to do with the music that most of you (I hope) listen to. This interview has been considerably shortened for publishing, but we hope to be able to advertise a complete transcription in the next issue. Read on...

The Rough Trade kitchen: frequent whirrs from the Rough Trade coffee machine, frequent visits from everyone to the RT coffee machine, and the interviewer (so he would like to style himself) settles down, trying to see whether the subject is hostile, friendly, or just another battle-scarred survivor of the rock 'n' roll machine (cont'd. p. 94, Melody Maker). The first few monosyllabic answers are n't that encouraging, but things soon warm up to make a very interesting conversation. At least, the interviewer would like to think so...

Voice of Buddha: Is music a successful medium for getting across a political message?

Mayo Thompson: No...

VOB: Then why bother?

MT: It's not a matter of 'successful' or 'non-successful'—it's not a matter of looking for the right carrier. A lot of people around think that culture's revolution. It's not.

VOB: Isn't there a lot wrong, though, with the way in which people buy records, etc?

MT: You must appreciate that consumerist sort of attitudes to music derive from other sources. The thing I would say is that, yes it's true that certain music can 'muddy the water', and mystify people as to what it's all about. Paradoxically it's very difficult for it to aim itself, to be an effective political weapon. Essentially that's because... Well, some people enjoy being artists, and are not really interested in dealing with the conditions in which they produce, and they're not particularly capable of dealing with the conditions in which they produce.

VOB: You said that Stiff Little Fingers had, by signing to Chrysalis...

MT: I didn't say by signing to Chrysalis; I said that Stiff Little Fingers had regressed and had signed to Chrysalis.

VOB: So the two things are related but...

MT: It's a contingent relationship.

VOB: So a band can work within a very large format like EMI and be successful?

MT: I would think so. Obviously it's harder, because you have to spend so much time explaining why you did it, why you signed to them.

VOB: Is there such a thing as a contract with a record company that allows complete freedom?

MT: No. There are no contracts with any record companies that allow you anything like freedom. If by 'freedom' we are meant to understand the traditional values of freedom in the West...

I don't think that that kind of freedom exists any more anyway. But the kinds of victories - artistic freedom - you can have that for free. You can win pyrrhic victories over record companies

VOB: By destroying yourself you also hurt the record company...

MT: I suppose so, to some extent...

VOB: ...kami-kaze records...

MT: Yes.

VOB: If you have a group like Madness; they have a large contingent of their audiences aligned to the right wing parties. So that even if Madness are not themselves political, by allowing people like that in the audience, it is actually political to let them be there.

MT: Certainly it is. I would say that disco is "political" in that sense; say you go to a working mens' club, who may be ardent socialists, who like a bit of disco. The point I'm trying to make is that with all these people it's very difficult for music to get it right.

POLITICS, MUSIC,
INTERNATIONAL R&B
ROUGH TRADE
RED CRAYOLA...

mayo thompson

Dave McCulloch once said "How can you say in 1979 that rock and roll is about enjoying yourself"...in that sense neither disco nor mod have any real message...

MT: Well, I don't know; there's an old argument; a very, very old argument which says that even things with no programmatic or ideological content do in fact have a programmatic, ideological content, insofar as they leave the status quo intact. Take a record which is renowned for its correct or ideological content. A lot of people are congratulated for having the right sentiments; it doesn't make any difference whether they are musically competent or not. Musical competence, I think, doesn't make much difference anyway. A lot of the bands who are successful; who make a lot of money - a lot of the people who are on television or who are always popular; the lions share of those bands are making some of the most mediocre music on the planet.

Listening to a recent Yes album (alright, for a joke), the musical competence was superb, but the relevance of the words was about as important as yesterday's Sun.

MT: I agree. This morning I happened to be driving to catch the train. I was listening to the radio and they were plugging "Roundtable", whose guest was going to be Steve Howe, who is congratulated for being the greatest guitarist in the world; he has one hundred and eighty guitars. He has 180 of his own guitars... Why should he be congratulated for having 180 guitars. That seems to me to be with greed. I'm not saying that on the face of it it amounts to anything, but I personally tend to the view that the rich should share their wealth; should spend money; should buy services... for the time being.

Most inane music, most of the least powerful music, comes from bands like Yes, who are playing largely to the (supposedly) most intelligent people; at least, those who have both intelligence and wealth. These are the kids who are supposedly going to govern the country...

MT: It's Adult Orientated Rock, and the people who listen to it who are not adults, have an adult mentality; they're people attaining to the values of their parents. They're trainee adults; these are the people who will one day... let's say they're outnumbered by a set of people who are not trainee adults, and eventually they're going to be punished for their lack of self-activity.

Music, you say, won't change the world, but the moods attached to it can, can't they? You still see punks on the street...

I'm not sure whether it (punk) did, I'm not sure whether it was not a function of something that changed things.

Didn't it have an effect on society?

MT: I'm not sure that it did. I think that that's really interesting; that's the whole problem in a nutshell. Did the music change the world, or was the music thrown up by the people who "changed the world". I tend to the latter view; to think that there were a whole lot of young people, who for very good reason began to seize access to activity, for their own sake. And the music that they made was punk, right? It had a certain point - yes there are mediations between those relationships; where it begins to get difficult to figure out whether the music is being changed, and is a reflection of that change, or whether that music is actually having an effect on people's mentality. I think that to some extent both of these things are true, but it's very important to recognise where it started. I think it would be very difficult to say that Johnny Rotten was the Adam of punk... Malcolm McLaren

Would you as a member of Rough Trade, want to see radical changes in the way that the country is governed?

MT: I think that Margaret Thatcher is a radical change, but it's not a radical change I agree with. Without launching into an argument as to the inevitability of socialist transformation, I think that we are heading for radical changes; because of the way that the world is ordered; because of the way in which the world is organised, it's going to be increasingly difficult for those in power to maintain harmony.

As someone in Rough Trade; an organisation without enormous capital, and with tight overheads, can you already feel the effect of the Thatcher government?

You mean things are tightening up? ... we're in a twilight area; this is a small business, and the Tories are bound to a policy of helping small businesses, so the tax breaks are beneficial to us. And at the same time it's a paradox; that the political activity contained in this place is inimical, to a certain extent to the policies and closely guarded hopes of the Tories. I wouldn't say that the Labour Party is any more sympathetic to this place than the Tories.

But there are a number of hard-line Labour politicians actually in the House of Commons, who would find it easy to agree with the mood here.

MT: I see your point; I think that's true about Rough Trade. But if you were to look at the Communist Party, for example. The CP's attitude to punk rock - what was it? They believed that it was fascist - they believed that.

The organised socialist parties, though, are generally incapable of presenting a feasible way of changing society...

MT: I don't know; they work within very clear-cut conditions, which are not conducive to revolutionary rhetoric. Everybody's extremely suspicious of that, and rightly so, because the world hasn't much changed, and the so-called proletarian states are pretty odious. Russia is an imperialist state.

But surely communism can only work in small groups of people?

MT: At one time, about twenty-three years ago, I spent a lot of time thinking about how the world might change through political action, and I haven't yet come to any conclusion about anything that's going to transform this country in any way - the SWP, the CP, etc. It seems to me that the Labour Party is the only one that stands any chance. The Labour Party is the only large party that has brought about major changes on the relations of production... The thing about Conservatives, and this conservatism, is that it is mildly anarchistic, in that it talks about less government; this government may be small, but a government is not only big in numbers, it is big in its power to influence things and make them stick. I'll tell you one thing; I think the world is swinging to the right, largely. I think that the world is going through a very conservative period. Have you read any Swift... Gulliver's Travels?

...18th century satire?...

MT: Yes. There's a very great political similarity between then and now.

What does music do in all this?

MT: I really don't know what music does; I honestly don't regard it simply as instrumentality; to me it's a point of conversation; to me it's representation; something with which I'm concerned with day in, day out. But whether or not it actually transforms anything, I don't think I can say.



FROM LEFT:

MANHO

EPIC

LORA

...more of the relatively long time since the
...of "SOLDIER TALK"; however, this seemed a useful chance to
...the lyrics of "An Opposition Spokesman" in the right context.

An Opposition Spokesman

This burning car indicates that violence has only just subsided
This burning car indicates that one of our programmes is somewhat misguided
Enquiries have begun into the fate of the passengers and of the fate of the driver
Experts are studying the specific gravity of your anger

Milk's been handed out.
Order has now been restored.



We've common goals.
We deliver the goods.
We are the kind of men
Who can do the job:
Same fear, same blood;
Same tears, same mud;
Same heights, same hopes;
Same laughs, same jokes.

The RED CRAYOLA have been going for some time
now. Mayo Thompson has been the main inspiration
for their progress, which included a spell on
International, during which time The Thirteen On Floor
Elevators were also on I.A. Now an integral part
of Rough Trade, Mayo Thompson is now with the
newest incarnation of the Red Crayola, whose line-
up is shown below.

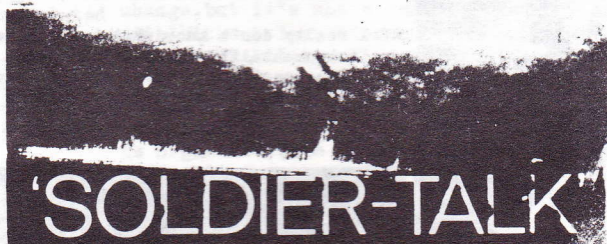
Rare releases from the Red Crayola include
"God Bless the Red Crayola and all who sail in it," the
12" "Microchips and Fish," and before all that "Soldier Talk."

Myths now hold out hope.

Our saints we pray to guide us home.

AN OPPOSITION
SPOKESMAN :

THE RED CRAYOLA



RED CRAYOLA:

from right:

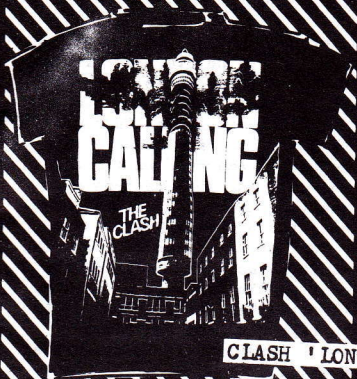
ERIC (Suell Maps)

GINA (Raincoats)

LORA (Essential

Logic)

MAYO (himself)



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LINE'S

JOHN PEEL

IF WAS IN OR IT AND I
 "PEEL" COME 40-YEAR OLD FATHER OF
 THE RECORDS I LIKED,
 I THINK I WOULD BEAT That old bugger."

The scene: the Radio One typing pool, where all are assembled to question renowned radio "person" and full-time Human Being, John Peel.

How did you get into this business ?

Well...that goes back a very long time - it goes back to when I used to listen to American Forces Network broadcasting in Europe, and to Radio Luxembourg; there weren't any disc jockeys then on the BBC, but I rather liked the idea of playing records on the radio; I rather naïvely assumed at the time that they played the records that they wanted to play - which wasn't the case. So I was fired by the idea of doing that from a fairly early age; also because there was a very little chance of actually doing it in Britain, at the time. When I was 19 I got the chance to go to America, and then, through a gradual process, got into radio...came back over here in 1967, and just drifted into radio here as well - it was all just a question of being in the right place at the right time.

When you were broadcasting sessions by bands like Yes and Genesis, did they seem as different as the new bands today?

Well, they started out being quite interesting. It's extraordinary the number of people who would wish that I had, as it were, my taste buds frozen in about 1972, and just stayed there. But my interest has always been in what's going on that's interesting, and not what has gone and has been interesting...

JOHN PEEL

"Mad" pose

(ALL PHOTO CREDITS:
 Photo - Me Inc. USA)



We sat in the BBC canteen, staring at John Peel's famous (for so he claimed) friends, drinking BBC tea/coffee, while Peel tried desperately to induce one of our number to talk. Her reluctance seemed to confuse the world's Most Wonderful Human Being, but he eventually recovered sufficiently to talk coherently on such matters as his life story. He then helpfully shoved us into the paths of Peter Powell (a good bloke), and that of Kid Jensen, who all the time pretended to actually talk "on the air", as these people are used to saying. And all this time, Peel failed completely to elicit a response from our Silent Companion. It's very likely he shivers at the memory still.

so I must admit, Yes did sessions for the programme. I also helped peripherally in getting them a recording contract - some of them were previously in a band with the embarrassing name of Mabel Grier's Toyshop, and they did a session for the programme, in about 1969.

With these big bands, they're prone to losing their awareness after a time. Is this going to happen to the new wave bands?

I think that if the Clash ever get off the ground in America, that will certainly happen, because the whole rock process is geared up to that; removing people from whatever it was that inspired them in the first place - they then become inspired by record companies and accountants, and the requirements of record companies and accountants are that you should continue to make an acceptable product that is pretty much the same as before. This is why so many bands stop being interesting fairly early in their careers.

So that's why you're more interested in the new bands than the established ones?

I think so...well I don't know. I just like hearing new and interesting bands - say in another year, say two or three years time something happens that I just can't enjoy at all, then that's the time when I say "OK, fair enough, this is where I shut up shop, from now on I'm a museum". If the BBC continues to employ me my period will be from 1954 - 81, or whenever it happens to be, and then that's it. I hope that that doesn't happen; over the last couple of years I've enjoyed the music more than in any other period of my life.

It's strange how record companies/contracts change people...

It is true, they do. It's difficult to know why I suppose that you have to bear in mind that for most bands they've got...well for a lot

of people they only come up with one really good tune in their lives. It's not an altogether surprising process; a lot of people only have one or two good tunes in their lives, and their first record will be something that they've working with as they develop; the thing that goes down at gigs well, and the song they like best, and the first single is quite often... in the case of Stiff Little Fingers it's a good point. I think that "Suspect Device" is the best single they've done, and I think that the singles have deteriorated in the order that they've been released. It seems such a pity, because I like the band, but it does seem to be an almost inevitable process.

Once you're in a record contract, you seem to be in the hands of other people...

I think so... It's very easy for me to say so, but I don't generally approve of large record companies' work, because I think they're terribly destructive; whether this is something they really can't avoid, bearing in mind that they are business organisations. And they have to think in terms of long term investment brochures, as I'm sure they're called, and even the most sympathetic record companies are obliged, because of the very nature they are, to think in these terms.

What about the most extreme of the left-wing bands? It seems complacent to deny the existence of bands like Boney M and Abba, since so many people like them.

Yes there are obvious, easy targets, and therefore they're good for cheap laughs, or cheap credibility if you like. I've been guilty of the same sort of thing myself, by slagging off Tony Blackburn. There's nothing easier really. You get up on stage and say "Tony Blackburn" and people piss themselves with laughter. As you grow up you try to avoid it... I think turning it into a career is a little reprehensible.

Does it ever occur to you that 85% of the music on this station is music that what you play is directly against?

I don't see it as against anything. I think that's rather negative, like taking anti-communism as a political philosophy. I don't see it as being against anything. Not even "an alternative" sounds right. It's just something else that you can choose. That's the definition of an alternative, I suppose. I don't like the word alternative really because that implies a spurious hipness in itself.

But don't you like being able to play what you want? You don't have to worry about little red stickers on Pistols records...

Well no, obviously it took me quite a time before I could get into the position where I could play what I wanted, but it's something that I appreciate, and something that I'm very grateful for, but I think to say... in the last couple of years one or two DJs on the station have taken a very active interest in what's going on, and would very much like to do the programmes that I do. Radio One is a rapidly improving station; I think at one time it was embarrassingly bad, but I think it's now rather good. It's certainly a lot better than any of the commercial radio stations.

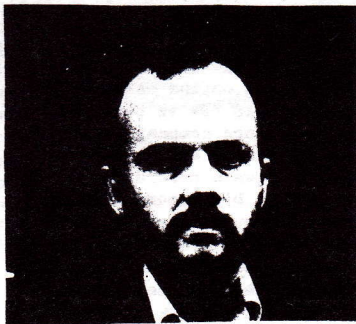
Are you aware of people like Capital Radio?

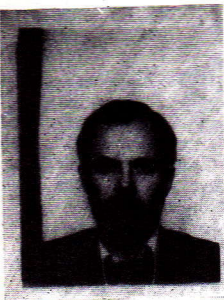
Used to be, before the whole punk/new wave thing, we used to keep a vague eye on Nicky Horne, when he got the new Led Zeppelin album before you did but now of course it doesn't matter. He can have all the Led Zeppelin albums he wants. It's true to say that nobody bothers with them (Capital) any more; everything I hear of Capital's just sounds as if they're living in a dream world. I would never be able to do my programme on a commercial record station, because they wouldn't be able to, because of the commercial considerations, to allow you to play so much unknown and unfamiliar music.

Is your "fifteen demos" a day quote true?

There's a tray over there which has got today's fifteen demos in it, and they do come in at a preposterous rate. I should think by now I've got over a thousand at home, and I simply can't keep up with it. And it's something that I feel very guilty about. Without wishing to romanize it in any way, it is people's lives you're messing with. And if you take one off the pile and you listen to it, and you like it, and you book the band to do a session... a lot of people in record companies tape the programmes, and listen to them the next day, and use them as a kind of A&R department so that they don't have to go out and listen to bands themselves. They let me do the sorting out. I can go over to the pile, take one, and start a process by which in a year's time these people are working at the Hammersmith Odeon. That's an aspect of the work I don't like to think about too much.

DON PEE.





TOP: PEEB SHOWS "INTELLECTUAL LOOK"
 MIDDLE: PEEB ASLEEP
 BOTTOM: DEMONSTRATION OF BALD PATCH.

Funnily enough I don't like the idea of being in any way influential. You get bands phoning up, and one band phoned up and said "We've been told by a certain record company that if we can get a session on the programme they'll give us a recording contract; quite a big record company in fact, and I thought that was outrageous, truly disgusting. I think it should rest on what the band are doing, not what the band can get in terms of exposure. I think sometimes you have a few sessions that aren't good. When you go to see a band

and you've had a couple of beers, and the band seem to be perhaps rather better than they in fact are, and then you book them to do a session... What it boils down to is what it's always been; that I play things on the radio that I like, and find interesting, or something that I think other people would find interesting. Sometimes, very rarely, I play something as a hideous warning. I used to do more of that in the days of Yes.

How important was 1976; was it just the result of a build-up or what?

The great advantage of being an enormous age is that it does enable you to put things in perspective. You may ask what is the merit of being able to put things in perspective, and that is another argument. I think in terms of a radio programme it's quite useful because I can remember that when I was 14 or 15 rock and roll, and looking at it now, it's no exaggeration to say that it completely transformed my life. If it hadn't come along I'd probably be doing something like accountancy in Liverpool. It was like Saul on the road to Damascus; a genuine revelation; that has helped me to understand the waves following it. Funnily enough I try not to think too much about what I'm doing. People say what kind of criteria do you use to choose what records to play; why do you do what you do... Walters and myself try not to think about it. It's terribly simple really; much more simple than perhaps it ought to be.

Having listened to the music immediately following rock and roll it seems to be very boring and bland. Is that why the music following punk sometimes seems so dull; history repeating itself?

I know what you mean, I think you get these plateaus, as it were. The really interesting developments are totally illogical... "rock history", but when it's predictable, those are the bad periods. Like the first punk record I heard; the effect of that was like the first punk women I saw on the street. You'd see them and you'd think "What in God's name have they done that for? There ought to be a law against them. It's like in the Army, if you shoot yourself in the foot. They have this thing called "Self-inflicted Wounds", and you can be done for inflicting wounds upon yourself. I used to think that when I saw these women and I'd think they'd inflicted something on themselves for all time. And then for no logical reason, a couple of days later, you'd see the same woman go past and you'd think "That looks great!" That's what I like about it, that you can wake up one morning... it was the same with The Specials. Their first single: suddenly after you'd heard it, nothing was ever quite the same again. Someday, say February, March, April 1981, something will happen that will change my perspective again. Some people might say that it's naked opportunism, and I can't blame them for thinking that. If I was 16 or 17 and I heard some 40-year old father of two playing the records I liked, I'd think "I wouldn't trust that old bugger". A lot of people think that.

"ROCK AND ROLL: I SAW IT ALL" continued

THANKS TO JOHN AND FIONA.

The Jam are very big business indeed, Their last single "Eton Rifles" was in the top three in all the charts. In most, except for the BBC ones, it made number one. So the Jam would seem big business. Yet the bigger they grow, the more concerned they seem to become to remain on a practical level near their fans. You hear even more stories of Weller, Foxton and Buckler staying on after gigs to meet the kids nowadays than you used to. Maybe that's because they play more gigs now. The fact remains that The Jam are the top group around on all fronts - musical, chart, and all round abilities as human beings; the following interview should make this clear to you as well.

The JAM

PAUL WELLER OF THE JAM

We started on the subject of gigs: as we live in London, when are the Jam going to do another London gig?

Paul Weller: We can do - like we done the Marquee a little while ago
Bruce Foxton: ...we did the Marquee prior to this tour; last tour.

But that was so secret everybody knew about it...

PW: What can you do about it? 400 people like you because they've seen you in a club, but what about the other 8000? That's no exaggeration. Three nights at the Rainbow... well maybe less than that, I dunno... six or seven thousand. It's OK for the people who get in, but what about those who can't get in?

Can you do loads of nights at the Lyceum? :

PW: We'd be there for three months, wouldn't we?

Even the Lyceum's better than the Rainbow...

PW: Maybe, yeah. The ideal venue would be somewhere with three or four thousand, stand-up, no restrictions, a good stage.

It was good how you changed after "All Mod Cons"... what about Mods?

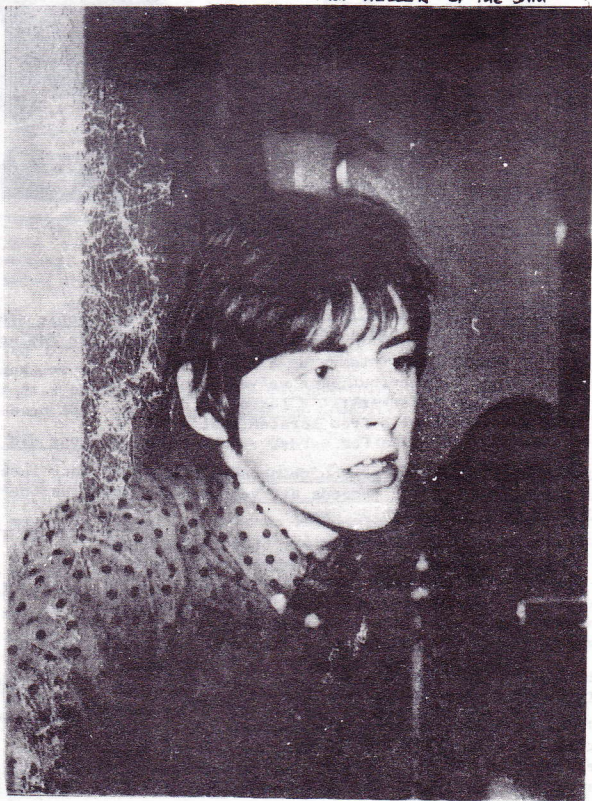
PW: The thing is that we want to remain outside all of that. We just want to be The Jam, and that's it.

We don't want to have any categorisations like "mods", "punks", or whatever. Originally a lot of those kids who came to our gigs dressed up in suits weren't mods, they were just Jam fans; just dressing the same as us,

Do you prefer inventing characters?

PW: When you say creating characters, a lot of those characters are only extensions of myself anyway. It's the same sentiments as "In The City", but put in a different manner.

You don't preach like the rest of the bands - your songs are mainly about reality. Can everyone relate to what you're saying?





once said you'd rather write one good song a month than churn out six a week?

PW: Yeah, I suppose so. It takes us a long time to get a song together, but once we've got a basic going. Take this week; it's taken us four or five days, but that's from scratch; that's from a few chords and a few words.

Since you've become faces, you're on duty for the people who buy the records all year. Don't you ever want to just hide away?

PW: There is that, but a better way of doing that is to change that, so that people don't look up to you for, like you said, 365 days a year, so that people treat you the same as they treat anyone else. Sometimes you ain't in a good mood, or sometimes you act irresponsible.

Your sound changes with every LP; is that on purpose. Is it because you get bored with it?

PW: That's one thing, but it's a question of aggression - we don't want to stay back. That's the same with "In The City". You don't want to play a song that you wrote three years ago. What relevance has it got?

If you went out and did a concert tonight, what would you play?

PW: Whatever we know.

BF: Whatever we remember!

So you're willing to take the risk of playing all new numbers?

BF: We always are, as you say, taking risks.

If people stopped seeing what they want to see in The Jam, would you keep on going?

PW: If we thought it was worth it, yeah. If we agreed with the people who weren't buying the records because they were shit, we'd stop.

How long did you spend writing this single?

PW: Since last Thursday, isn't it? But I had vague ideas on the tour.

Are you ever afraid that you'll get over-produced?

If you watch closely enough you'll see it isn't like that. It's more like 50/50 in production BF: Vic (Vic Smith: Jam producer)'s worked with us right from the word go. He knows what we're into. It's just suggestions from him and the group.

So he's a member of the group in the studios?

PW/BF (simultaneously): Yeah, I suppose you could say that.

The trouble with any other interviews is that it's only what Paul Weller has to say. Are you happy with that?

PW: I'm not happy with that; I don't know what the rest of the band thinks. If we refused to do interviews then they'd say "He's not even talking to the press now; he's becoming another Rod Stewart". Most of the questions you've asked now have been about the songs and songwriting, so that isolates me anyway.

BF: It's pretty natural that Paul speaks for us all. They're just looking for different angles.

PW: Well hopefully, yeah. But as for preaching, I don't think that any band's got the right to preach anyway. Just because I'm in a group doesn't make me any cleverer than anyone else; it might give me some kind of special perception...

You'd be in the very first position to get carried away by praise, but you seem to have survived.

PW: Let's revert back to what you said a minute ago about putting anything in the charts (one of us had pointed out that after "Eton Rifles", anything would get into at least the lower regions of the charts); I don't think we've ever been smug. We may have got a bit cocky at times, but we've never been smug.

What about the progression from "In The City": changes? You got slagged off by the press...

PW: I think we also lost a lot of fans as well; I don't think the second LP got as high as "In The City"; it maybe did or it didn't, but it didn't do very well. We were taking a chance at that stage anyway.

Now you've got the money to do what you want, how do you keep in touch with what everyone else is complaining about (OK, so you know they do keep in touch, but we wanted to know why)?

PW: Is that a myth? That you have a certain amount of money and you can do what you want? Paul McCartney - he's just been busted for a little bit of grass, and he's the richest man in the world (with a little irony). Maybe if you've got the money you can conform to what people want, then you can do what you like.

In the music business there's so much free stuff and lying, but if you got trapped in that...

PW: None of that we're involved in. That's why we stay clear of all that.

Why haven't you started your own small record label?

PW: Mostly because we haven't got the time. That's the main reason; also money as well. But time is the main reason. Like in a whole year, if you put all the days together, you might get say, three months off. So you can't run a record label in three months.

Do you just live off work - isn't there the temptation to put your money into something for yourself?

PW: It (wealth)'s also something that no-one in the world would turn down. You wouldn't turn it down.

But then if you were that rich, all you'd want to do is just doss?

BF: Well why does McCartney chuck out a load of old dross now? Somewhere along the line he must

still love it somehow. He's got more money than he needs, but he's still churning records out whether they're good or bad.

PW: Personally I don't think it's anything to do with money. You can tell whether someone's said all they can say. The records start getting really bad.

Would you chuck it as soon as you thought you were cheating yourself as much as anyone else?

PW: I'd like to say yes, but you can't tell. Someone like McCartney - where you're in the position that you just love making music and making records, you want to carry on.

"Setting Sons" was a concept album - the new single (the one they were making) is more back to reality. Is it difficult jumping from these "extensions of yourself" to reality?

PW: I see it all as the same thing, really. Where do you draw the line between it? Where's the line between what one person regards as reality, and what someone else regards as abstract?

Since you make records and go on TV, and since most people know that most of your music is about reality (this word is getting overused), they will accept it that way anyway...

PW: What I'm trying to say to you is that my notion of reality, and their notion of reality, and your notion of reality are probably totally different. You're talking about your reality. I might have completely different ideas of reality.

So when you put out something you don't know how people are going to take it?

PW: Yes. The main thing is, "Think about it";

Do you put out things for yourself, or do you put out things for other people?

PW: Well, because we like it, and we hope that other people will like it too. The reverse of that is writing for a certain market; one of the worst things that you can do.

BF: It's all coming back to what you were saying about preaching.

You could always do an album for mods, and all the twelve-year olds would rush out and buy it.

PW: It's the same with "In The City". We could have done "In The City Part II", but we chose to do "This is the Modern World" - so that's the same situation.

Why don't you play "In the City" on the stage any more?

PW: 'Cos it would be too much of a Greatest Hit. Everyone's forgotten it; most people don't remember it. No-one calls out for it any more. We constantly try to change the set and bring in the new stuff. You try to get rid of all the Greatest Hits.

You still take a long time over what you do? You



Once you've got potential buyers, do you expect them to think a bit more about the lyrics?

PW: We don't expect anything, but we'd like them to. You shouldn't expect anything from anyone.

Would you hope for more from them than 3 1/2 years ago?

PW: No, I'm not trying to impose anything on them. But a person can pick up a Jam record and do whatever they want to do with it. They can dance to it, or think about it, or sing along with it. As long as they're getting something from it. Of course the lyrics are there to listen to, but I ain't going to come out and say "Listen to this!"

Do you think you're lyrics have become more complicated?

PW: I'm not trying to justify it, but I think that's a question of moving on still.

Is it your choice to go to the USA? You've been there before?

BRUCE FOXTON: Grabbing all the attention for once Dr. Michael Leonardo.

BF: That's individual really. Yeah, we have been there before, three times.

Are American audiences as bad as they say? Apparently it can be like playing in a mortuary...

PW: It gets better after a while. Every tour we do it gets better

BF: It wasn't like a mortuary in LA last time was it?

PW: No, it was good.

A mate of ours went to New York at Christmas and saw the Slits, but instead of teenagers, the audience were all 20-30 years old...

PW: That's right, they had David Byrne on TV the other night. He was saying "We're starting to attract

kids now", and when they put the camera on the audience they were all 30-40 years old. But slowly it's getting round to a time when kids go to gigs.

And that's it.

Thanks to Tim!



20p

C347 CABS (MIX-UP)
C348 BARCOM
C349 UK SUBS (YELLOW)
C350 PLAYGROUND TWIST
C351 GLASS TORPEDOES
C352 ESSENTIAL LOGIC
C353 BAUHAUS
C356 THE URGE
C357 TEARJERKERS
C358 MAD VIRGINS
C359 PNEUMANIA
C360 GUNS FOR HIRE

C361 ESCALATORS
C362 DEAD KENNEDYS
C363 PAD GADGET
C364 MATERIALS
C365 DER PLAN
C366 INNER CITY UNIT

C390 BUZZCOCKS RED/GREEN
C391 POISON GIRLS
C392 LORA LOGIC
C393 DANGEROUS GIRLS
C394 SILENSERS
C395 PIRANHAS SPACE INVADERS
C396 WE ARE ALL PROSTITUTES
C397 EVERYONE HAS THEIR PRICE
C398 FLOWERS
C399 ON MY RADIO
C400 THE BEAT
C401 MADNESS BIG M
C402 ANTS WHITESOX (2)
C403 I'M A HYBRID KID
C404 POP AURAL
C405 THE 80s- ALL IS LOVELY
C406 THE 80s- ALLES IST ENTZUCKEND
C407 BRIAN SAVES
C408 ANIMAL LIB OTTER
C409 " " BADGER
C410 " " KANGAROO
C411 " " ELEPHANT
C412 ONE WORLD
C413 UK DECAY BLACK 45
C414 BENNY ET LES TRICHEURS
C415 WIRE 154
C416 MIKE MALIGNANT & THE PARASITES
C417 ENGLISH SUBTILES
C418 A CERTAIN RATIO
C419 DODGERS
C420 IGGY POP SOLDIER (2)
C421 WHERE'S CAPTAIN KIRK (3)
C422 LONDON PX
C423 PURPLE HEARTS
C424 THE CURE

C425 DEKYS MIDNIGHT RUNNERS
C426 FIGHT WAR - NOT WARS
C427 ANARCHY & PEACE -GRASS
C428 " & " -TOXIC GRAFFITY
C429 ADICTS 'DINING OUT'
C430 ERATICS
C431 CURE B/W
C432 CAB VOLTAIRE RT308
C433 KNOW Y (SLITS/POP GROUP)
C434 SONS OF JAH B/W
C435 FASHION 11
C436 KEEP NATO OUT
C437 POISON GIRLS CROW FLIGHT
C438 " " CHOW SWOOP
C439 " " ABORT THE SYSTEM
C440 ATHLETICO SPIZZ 80
C441 PROTEX
C442 MODERN ENGLISH
C443 NEUTRON RECORDS
C444 1980 1ST 15 MINS
C445 VICE VERSA
C446 CLOCK DVA
C447 I'M SO HOLLOW
C448 STUNT KITES
C449 YAP YAP YAP (PIRANHAS)
C450 THE DIALS
C451 THE DIALS 'DELTA'
C452 GUNS FOR HIRE 'CAGNEY'
C453 PERSONS UNKNOWN (48 DIF-
PERENT) (POISON GIRLS)

C454 W BE 2"
C455 THE PASSIONS 1"
C456 JOHN FOX METAMATIC
C457 BAUHAUS NO.2 (FACE)

NEW RELEASES - 20p

C499 THE WAIT (WALES)
C500 IDIOT DANCERS
C501 WILKO B/W
C502 THE LURKERS
C503 (I WANT) RUDE BOY CLASH FILM
C504 (I DON'T WANT) " " " "
C505 MADNESS M
C506 MADNESS A
C507 MADNESS D
C508 MADNESS N
C509 MADNESS E
C510 MADNESS S
C511 MADNESS S
C512 MADNESS MAN (BLACK)
C513 MADNESS MAN (WHITE)
C514 MADNESS MAN (WHITE + WORD)
C515 MADNESS GROUP

BETTER BADGES

C458 THOSE HELICOPTERS 1"
C459 " " 1"

20p

C460 THE PRATS
C461 PINK FLAMINGOS
C462 GOLINSKI BROTHERS
C463 TOYAH B/W
C464 WKOB
C465 CHELSA B/W
C466 GENERATION X 'VALLEY'
C467 TOMMY TOLBOX (IAN DURY)
C468 BLOCKHEAD
C469 BOWLING BALLS (BELGIUM)
C470 NEW VERSIONS
C471 ELECTRIC CHAIRS (DAYGLO)
C472 SKINHEAD MOONSTOMP
C473 CLASH 16 TONS
C474 PSYCHOTIC TANKS
C475 B-52's PINK
C476 THE
C477 FLYING
C478 LIZARDS
C479 VERY
C480 SQUEEZE
C481 ARGY
C482 BARGY
C483 PSYCHEDELIC FURS
C484 U2 COULD
C485 U2 HAPPEN
C486 U2 TO
C487 U2 ANYONE
C488 DRESDEN BOMBERS
C489 FAST BREEDER AND THE
RADIO ACTORS

C490 BODYSNATCHERS 'B'
C491 BODYSNATCHERS 'SNATCH'
C492 " " " " BLACK/RED
C493 LET'S DO ROCK STEADY
C494 RUDER THAN YOU
C495 NUT
C496 NUT
C497 NUTTY
C498 CRAMPS 'FEVER'

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POET FOR THE 80s?

DAVE WALLER:

"NOTES FROM HOSTILE STREET"

"Notes From Hostile Street" is the first publication from Riot Stories, an organisation combining the energies of Dave Waller and Paul Weller. The two have worked together on this first book; Waller as the poet, and the latter as editor. The trouble with any product associated with the Jam is that it will be bought on the strength of Paul Weller's name alone. The good thing about "Notes From Hostile St." is that it doesn't need any names to make it a very powerful and strong book of poetry. Poetry isn't exactly TOTP material, but with the work of Linton Kwesi Johnson, John Cooper Clarke and Patrik Fitzgerald, it has achieved fresh recognition. Hopefully, then, more people than myself will be drawing your attention to this book.

"Notes From Hostile Street" deals with the greyness of life, concrete reality and urban depression. It's not hard to see how Dave Waller's mood fits in so well with the attitudes of the Jam. Both sources waste no time with arty concepts; both concentrate on hard effect rather than pretty word patterns

Dave Waller is especially effective when writing about relationships; including semi-hypocritical ones -

"i loved you
and you loved our
joint bank account"

- although it's often difficult to understand exactly what his own position is, because of a detachment which manages to show you precisely what he is talking about without actually explaining how or why. Take "Subway", for example; the poem is almost completely impersonal except for the last line "we are the dead", which turns the overall meaning into a different direction altogether.

Then there is social awareness (a good one that). The best example of this is the poem "The Bourgeois Order", one of the most provoking of the whole book. I say provoking because it's one of the few I actively dislike - not by any means because I think it's a bad poem; simply that it's just too complacent in its acceptance of what Waller quite accurately terms "the bourgeois order".

"private toilets and polished brasses
comfy chairs under pinstriped arses
gaolers of the working classes
this is the bourgeois order

...

this is where our homes are wrecked
our mind disguised, our futures checked
this is where our souls eject
this is the bourgeois order"

But why gaolers? Is it that great just sitting there, waiting to be "liberated"? For that matter, do you want to be freed; isn't it easier being in a position to be helped than to be helped and then expected to actually do something? Without appearing too much a member of the order myself, I'd like to know why it is so difficult being a member of any class, unless you're actually poor. Being poor is not nowadays the same as being a member of the working classes - unless you have no money you can have no excuse for not working towards a society in which there is no poverty. Why is it that everyone is so anxious to preserve class difference? Maybe it's because I respect Waller so much as a poet that I've been so incensed by one poem.

"Notes From Hostile Street" contains many good poems and a few outstanding ones. The best, in my mind, is "The Goodbye Side Of Midnight", which seems a suitable way to close this article. All said and done, Dave Waller is a remarkable poet; perhaps one of a very few artists who are genuinely well-equipped for a new decade.

"and eventually we arrive
at the goodbye side of midnight
no hope now of turning back
, painful emotion has dragged us here
and here we must stay
to wither and grow old
ensnared by our own matrimonial perfidy"

THE ANTS

VOB The press you get in general apart from a few rare iccasuibs us pretty bad, why do you think you get this reputation?

Adam: The press are old men - the only one which is any good is Record Mirror because they give Adam and the Ants good reviews.

VOB What types of music will you be playing now?

Adam Antmusic

VOB What's that?

Adam All that's challenging all the rythms and styles and formats which have gone before and coming up with a sound, a noise.

VOB What happened to all the old songs? - Red Scab.

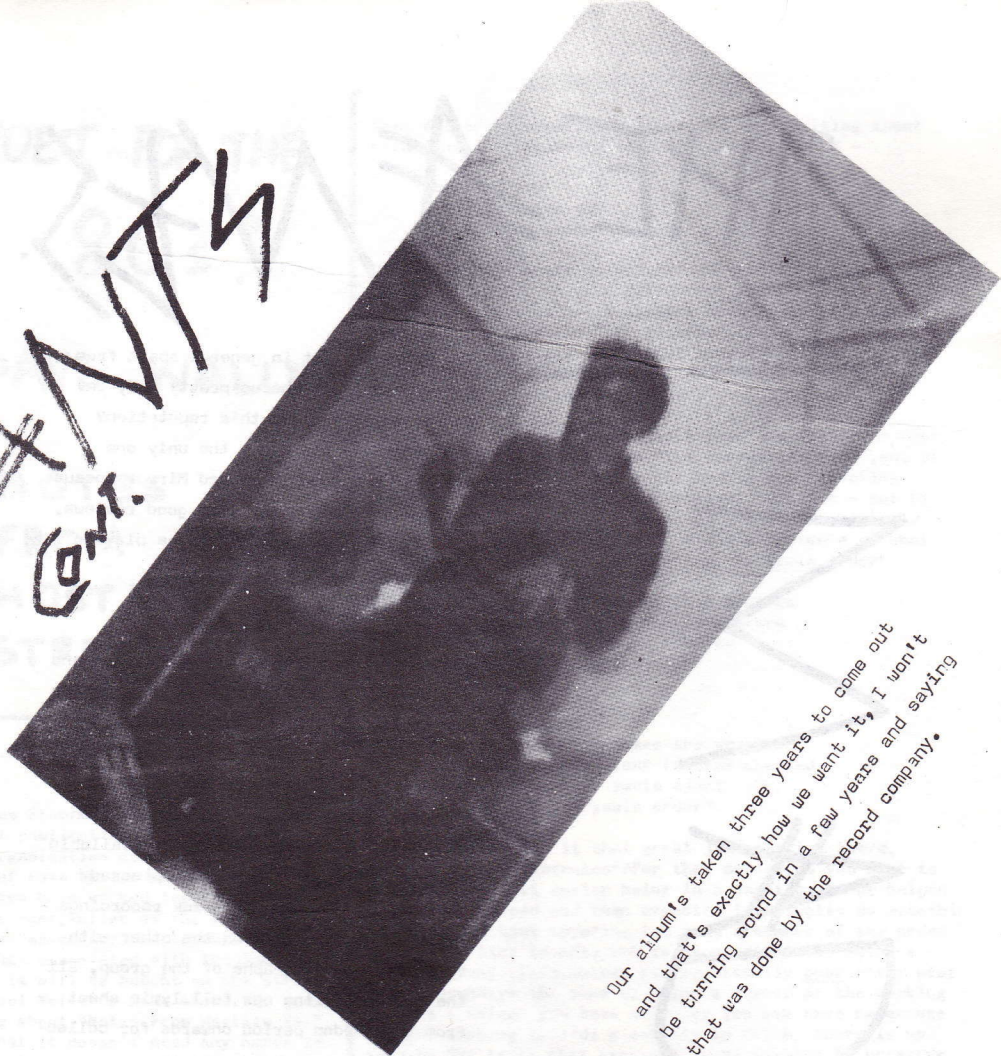
Adam They're coming out on a limited edition album for fans and will only be available through the bivouac fan club, pressed according to demand, 16 track recordings - 1977 on one side 1978 on the other with really rare photographs of the group, all the different line ups full lyric sheet from the Jordon period onwards for collectors.

VOB Why did you call the 1.p. Dirk Wears White Sox, if that song's not on the 1.p.?

Adam It's just a title - it doesn't mean anything. It's better than calling it the first 1.p. from Adam and the Ants, or Adam and the Ants' first 1.p.

I feel we're the only group which is doing anything challenging at the moment, everyone else was sold out. And this mod thing there's room for nostalgia in every generation and unfortunately this is what it is, as it's a poor imitation of very fine 60's music.

ANTH
Cont.



Our album's taken three years to come out
and that's exactly how we want it. I won't
be turning round in a few years and saying
that was done by the record company.

Music is human, I am against all this
machines are the answer. I think people
with blood in their veins are much more
reliable than a machine which you plug
in. Machines aren't the answer: Ant-
machines maybe.

Antmusic creates an excitement - I mean
kids come up to me and say 'our gigs are/
and you don't get many gigs like that.

FANZINES

Music papers are old 'fashions' and go down there and see them; I mean I go down there - it's like a spot on wheels - a mobile acne unit, a travelling rash, it's horrible, I washed my hands after I'd spoken to it. They're horrible ugly old men. Of course they're not going to like Adam and the Ants because we attract smart, sexy, beautiful boys and girls.



ADAM AND THE ANTS

VOB But why would you say that type of music is so big at the moment? Because its fashionable / ?
 Adam Music isn't fashion. Fashion is clothes - why should a kid walk down the road wearing bondage trousers and safety-pins, if a kid goes down the road wearing a box, he's wearing a box, it doesn't mean a thing. Adam and the Ants were from the punk generation, therefore Adam and the Ants are a punk band, I'm a punk till the day I die. We call it Ant music.
 What's the matter with a Punk - Punks are smart, they're smart they dress sexy so they're smart.

Matthew: I get really depressed about the bad reviews, whereas the others don't really. I mean I was playing on that l.p. or at that gig that they're ripping to shreds.

VOB Are you pleased to be in Adam and the Ants?

Lee: Yes

VOB Do you think its bad the way Adam gets all the attention?

Dave: No, he's a genius

Matthew I'm happy to be back.

VOB Do you like acting?

Adam No, jubilee was for the money, I did it for the money. They said stand there and I stood there.

VOB Did you enjoy it though?

Adam Yes, it was a good laugh. As far as we are concerned, we weren't happy with the way the tracks were put on the Jubilee l.p. but as it happens its turned full circle, and that film is the only punk film made in '77, its the only punk film there is, its got Jordan in it, Jordan's a real punk she invented it, remember JORDAN INVENTED IT. She works for the Malcolm McLaren people and Vivien Westwood who are very, very important people. You've got to remember these people invented it.

Lee If you don't like someone you immediately realise. I found we've more affinity than any other band I've been in and I've been in a few.

VOB Are you interested in religion?

Adam Yes, I like the ritual, I like the order, its quite beautiful in a way, I don't go and pray every week. My

references to it on the album has always been taboo to me. I mean why is it, when I was a kid I had to go to church, and what were all those hours on your knees waiting for something for. It wasn't for any shocking reasons.

How can I shock a person of 16 or 18?

All these journalists say I'm deliberately trying to shock, but the only person I'm trying to shock is myself.



FANZINES

25p

The 80's . . . german new wave digest
Some Millions \$. . . " " " "
4 - 5 " " "

50p

ARMAGEDDON TIMES - official Clashline nos. 1 & 2

40p

WRONG IMAGE - human league, ruts, ekids, nekons etc.

30p

BLACK & WHITE 1 - blades, defenders, record reviews

MAXIMUM SPEED 9 - secret affair interview, local bands & fanzines

ALL THE POETS - punk poetry

PANACHE 11 - teyah, adverts, no - dettes, etc. . . 32 pages

SMALL AXE 3 - U.S. reggae, glen brown, rae karbi
" " 4 israel vibration, isaacs, alcapone
" " 5 king tubby, prince lincoln

I.T. 4 - ireland, opium, amsterdam, burroughs, albania
5 - royal family, ufo's, siberia, national front.

AFTER HOURS - fall, dogma cats, reptile ranch etc.

DAMAGED GOODS 4 - gang of 4, chords, this heat, alits, madness etc.

COBALT HATE 2 - nihilism, out of order, oppression, hate etc.

25p

POSER - PHOTOZINE'S

POSER 1 - slourie, clash, alits

POSER 2 - no-dettes, iggy, ruts

POSER 3 - toyah, alits.

KILL YOUR PET PUPPY - ants, tuinal, crass.

TOXIC GRAFFITI - heretics, autopsy, crass & more.

JAMMING - jam, shrink, selector, fall - 40 pages

KILLING TIME 2 - UK Subs, Rivals, pop rivets etc.

KILLING TIME 3 - specials, spizz energi, mod sounds etc.

Nihilistic VICES - slaughter & the dogs, apathy, reviews, boredom

SITUATION BUTANE - strummer interview, boys, reviews, case

ALTERNATIVE SOUNDS - rammones, bron area, steel locks etc.

SAFETY IN NUMBERS - crass, gang of 4, wire, olvis, ants review etc.

ALTERNATIVE SOUNDS 13 - clique, criminal class, solid action etc.

GRASS LIP - raincoats, poison girl, klemez, au paire, mary nekon

LET'S BE ADULT ABOUT THIS - interviews with atoms, scritti, door & the window etc.

POSER 4 - athletics spizz, body smatchers, uk subs

20p

SAFE AS MILK - cure, cockney rejects, desperate bicycles

TALES OF DAYLIL - life with the damned, nina hagen etc.

STORY SO FAR 1 - barracondas, small maps, essential logic etc.

THINGS IN GENERAL - passions, echo & the bunnymen, jam, no-dettes

IMPOSSIBLE DREAM - poems, collage etc.

ON 1 - scritti pelitti, lilletes, my ves.

ON 2 - stiff little fingers, Pil, daleks, uk decay etc.

NAMEN REALITY 9 - clash, small maps interview, unwanted

MAKING TIME - specials, cure, rivals, untamed youth.

VOICE OF BUDDHA - alits interview, stranglers, buzzcocks etc.

COOL 2 - fall, T.G., living dead, tapes info.

V SIGN 2 - spizz energi, fall, scars, crass etc.

SUBURBAN REVOLT 2 - crisis, pinpoint, london px, mba etc.

RED CRAYOLA SONGBOOK

15p

STRICTLY WHAT'S HAPPENING - alits rubbish

COMMON KNOWLEDGE - mark perry interview, mayo thompson etc.

NO CURE - essential logic, jam, deleted records, reviews.

FANZINES NEW RELEASES - APRIL

40p

NEXT BIG THING 9/10 - fleshtones, roman-ics, cramps, etc

30p

WOOL CITY ROCKER 4 - def leopard, clash, gary glitter etc

INTERNATIONAL ANTHEM 3 - nihilist crassine

DANCE CRAZY - collagezine, some uh, unusual dances

PANACHE 12 - photos, toyah, carpettes, tenpole, ants etc.

25p

KILL YOUR PET PUPPY 2 - by punks for punks

MENTAL MAPPING - Different I's, interviews, etc

20p

PISSED & BROKE 4 (Bournemouth) chelsea, ants, crass

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2 FANZINES 15p
4 FANZINES 25p
MORE THAN 4 - 40p

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TO BETTER BADGES, BUT SEND CROWN
SEPARATE TO BADGES



PRACTISE MAKES PERFECT

"Yes, I can prove it", says Wire's Colin Newman, and indeed he has. From their three albums: Pink Flag, Chairs Missing and their recent 154 album, Wire have produced songs from both ends of the 'New music syndrome'; where the incessant dronings of Cabaret Voltaire meet the melodious pop of the Pretenders with style and images that no other band have even approached, Wire have gone halfway and made their music accessible while still remaining inaccessible.

Their debut Pink Flag gave us the contrasting songs like 'Rhuters' and 'Fragile' where bleak melancholy counteracts happy-go-lucky tunelessness, while Wire displaying brief glimpses of their Punkrock status. The 1978 follow-up, the Chairs Missing album contained songs of a similar nature although more intense (and longer) with a 5-minute 'Mercy' masterpiece of dead assassins, intertwined refugees and midnight transvestites, to be followed by the appealingly harmonious 'Outdoor Minor' (in fact, so much so, that it became a minor hit). The third album, 154, showed a large step forward in production techniques once again made successful by Mike Thorne on 48 track tape this time. The instruments used range from synthesiser (dare I say it) to Cor Anglais (?). Each was subtly used to Wire's advantage. However, on this album, Wire's old tricks still remained, where eerie songs like 'The other window' (an orchestrated poem embellished by Graham Lewis's resonous tones (describing a self-conscious traveller's encounters on a European train) are juxtaposed with melodies like 'The 15th'.

In such a way, Wire have produced music of a consistently inconsistent nature, which remains excitingly original in its precision and quality.

On stage, Wire, in their sets, have a few albums full of unreleased songs, ranging from the irrepressible 'Culture Vultures' to the formidable 'Crazy about Love' (a masterful 15 minute test of endurance which has recently been a set opener and has constituted their latest Peel session).

If Wire should ever go down in history for anything, it would be for their 5 day 'People in a room' jaunt at London's Jeanetta Cochraine Theatre, where half the performance was devoted to visual images conceived by each member of the band showing paint throwing and New York driving scenes, amongst other curiosities. This was altogether a thought provoking if somewhat superficial experience, adding a necessary new dimension to Wire and indeed the whole prospect of live performances.

Wire are a band unique among unique bands and over their 3½ year existence have not petered out or hypocritically changed courses ("we mean it man") but have progressed in their original unobvious direction. How long will the flowers on the starched tablecloth carry on blooming?

WIRE



a review (?)

BODYSNATCHERS

Lyceum; 10:280

At the Lyceum on a sordid (weather-wise) and damp night, The Bodysnatchers are supporting Lene Lovich. The audience inside is almost all of the could-be journalist/could-be industry genre, and there are even more free tickets tonight than there are names being loudly dropped. The dance-floor is one large jungle of PR and A&R creatures, all brightly dressed and all candidates for the adjective apathetic. Feet are tapped in a most modest way, heads are shaken in a way that is more affected than a ward of plague patients, and jokes are swapped, intelligible only to the initiated. An office party, no less.

Amidst this jungle fight the Bodysnatchers, who are determined not to be trapped by the stifling sense of boredom actually produced by the audience. The Bodysnatchers are seven girls/females/non-males, whose sound is unpolished, melodic, and sweet. When I say unpolished I mean that on a night of conformity they managed to get on with it without wasting time on trivia.

Down below a few stray from the bar to see what the commotion is about. And, God forbid, a few people are dancing! Even for the bravest of liggers this is an unwholesome sight, but for some reason they stay, gazing at the stage, with perhaps a foot or so moving unconsciously to the beat.

As the Bodysnatchers move through their set, the crowd really warm up, and before long, are moving to the addictive beat, intoxicated by the fact that this group is fun. For some of the audience this is a totally new experience, and yet they are enjoying it. Against all expectations, the office party is a success. Now there's no stopping the Bodysnatchers, and the songs are greedily swallowed. How can you fail to fall in love with a band who write songs like "The Ghost of the Old Vox Continental"?

The lights go up, and like the discovery of the boss with a secretary behind a filing cabinet, so realisation dawns upon the guests here that they have been caught out. People hastily tuck in shirts and straighten ties to disguise any evidence of movement. Life returns to its normal, Babyboom existence, and the shop talk strikes up again.

For a while the Bodysnatchers were Lords of The Jungle. Make an effort to see them before they get sucked into the business side of things.

NEWS

The fabulous Nips have recently decided to split up. I'm sorry to inform you of this great loss to the 'music scene' at the moment. They will however be playing their final two gigs at the Rock Garden and the Music Machine. We hope to have interviews with all parties concerned to find out the reason for the split and what they will be doing in the future. We'll also print some of a previous interview with Shane & Shanne (including insults - Shane).

We should also have an interview with The Spiders, who's very catchy single, Money, Money, should be released very soon.

We may also have an interview with The VDU's (Visual Display Units) whose first single, 'Don't Cry' is the premier release on Thinly Sliced Records, and is available from Rough Trade and Bonapart.

If anyone owns a shop or knows someone who owns a shop outside London who would be willing to sell copies of Voice of Buddha, please get in touch (address on inside cover)... Muf P.S. The Detours have changed their name to The B13! (look out for them in the future) Also anyone wishing to contribute pictures, etc., get in touch.

THANKS TO: Tim, Paul (Woody Cavern), John (Pinhead) Andy, Suzanne - everyone else who helped us put this issue together.

NOTES FROM A HOSTILE STREET
AVAILABLE FROM: RIOT PRODUCTIONS

Going Underground

SOME PEOPLE MIGHT SAY MY LIFE IS IN A RUT
BUT I'M QUITE HAPPY WITH WHAT I'VE GOT
PEOPLE MIGHT SAY THAT I SHOULD STRIVE FOR MORE
BUT I'M SO HAPPY I CAN'T SEE THE POINT

SOMETHING'S HAPPENING HERE TODAY
A SHOW OF STRENGTH WITH THE BOYS BRIGADE
AND I'M SO HAPPY AND YOU'RE SO KIND
YOU WANT MORE MONEY OF COURSE I DON'T MIND

TO BUY NUCLEAR TEXTBOOKS FOR ATOMIC CRIMES



AND THE PUBLIC GETS WHAT THE PUBLIC WANTS
BUT I WANT NOTHING THIS SOCIETY'S GOT
I'M GOING UNDERGROUND LET THE BRASS BAND PLAY
AND THE FEET START TO POUND
I'M GOING UNDERGROUND LET THE BOYS ALL SING
AND THE BOYS ALL SHOUT TILL TOMORROW

SOME PEOPLE MIGHT GET PLEASURE OUT OF HATE
ME, I'VE ENOUGH ALREADY ON MY PLATE
SOME PEOPLE MAY NEED SOME TENSION TO RELAX
BUT I'M TOO BUSY DODGING THE FLAK



WHAT YOU SEE IS WHAT YOU GET Y...
YOU'VE MADE YOUR BED YOU'BETTER LIE IN IT
YOU CHOOSE YOUR LEADERS AND YOU PLACE YOUR TRUST
AS THEIR LIES WASH YOU CLEAN AND THEIR PROMISES RUST

YOU'LL SEE KIDNEY MACHINES REPLACED BY ROCKETS AND GUNS

AND THE PUBLIC GETS WHAT THE PUBLIC WANTS
BUT I DON'T GET WHAT SOCIETY WANTS

WE TALK AND TALK TILL MY HEAD EXPLODES
I TURN ON THE NEWS AND MY BODY FROZE
THOSE BRAYING SHEEP ON MY T.V. SCREEN
MAKE THIS BOY SHOUT MAKE THIS BOY SCREAM



I'M GOING UNDERGROUND LET THE BRASS BAND PLAY
AND THE FEET START TO POUND
I'M GOING UNDERGROUND LET THE BOYS ALL SING
AND THE BOYS ALL SHOUT TILL TOMORROW.