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HISTORY
1973 to 1985



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And then he walked along the edge of the Circle

This is the place where we will post your stories about the Green's Playhouse, The Glasgow Apollo and Satelite City (The Wee Apollo). As it develops we will break the stories up into sections such as Myths, Gigs I missed, Meeting the Bands, Where are they now etc. No story too trivial and we will only edit out bad language!

New Forum structure on Apollomemories soon.

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Suicide - Andy Muir - 18/09/2003 17:10:22 GMT

Comments on Suicide [\[reply\]](#)

Re:Suicide - Jim Bob - 10/09/2003 20:13:04 GMT

Suicide supported The Clash in 1978. I was a devoted 18 year old Clash fan, butSuicide were the best band I ever saw live. I remember a very few other people werestanding cheering, while everybody else booed them constantly. It was the mostintense and emotional musical experience I have ever had until I attended aperformance of Beethoven's 9th last year. Thank you, Alan Vega & Martin Rev. [\[reply\]](#)

Re:Suicide - Derek Lee - 18/09/2003 19:24:42 GMT

I was at that infamous event when Suicide supported The Clash, and i was one of theones hurling abuse, amongst other things, at this electro horror-show...mostyoung punks like myself (16yrs) wanted the blistering guitar-punk of The Clash(and Richard Hell, who was great)but we weren't expecting 2 posers with synths...icame to appreciate them years later but at the time it was too much for our narrowview of what "punk" music was. [\[reply\]](#)

Re:Suicide - Derek Lee - 20/12/2003 23:54:47 GMT

er..sorry, slight error in story above, Richard Hell didn't play same night heplayed at the previous Clash gig...it's all a bit fuzzy! [\[reply\]](#)

Re:Suicide - The Management - 16/09/2006 15:40:48 GMT

Here is my recollection of Suicide in Glasgow, Scotland, in 1978. I had neverheard of Suicide at that time. They were one of the support acts for The Clash, theother being "The Coventry Specials" later known as "The Specials".

Just toset the scene, this was the height of the punk phenomenon which had a huge impact onBritish society. At the time the tabloid newspapers had articles about "punk rock"every other day. Everybody had heard of The Sex Pistols although few people had heardtheir music since they were banned from radio, television, and major record shopsrefused to sell their records. The Clash were the other big name in punk. So Iwas there to see The Clash.

The streets leading to the Apollo theatre werelined with punks, and the general public seemed to creep away rather intimidated byour presence. So you see, this was an audience that were at the cutting edge of whatwas happening. Nothing was too revolutionary, or shocking for them.... One wouldassume.

Having been to pre punk gigs I was familiar with the routine, bouncerssearch you for tape recorders and potential weapons. I think they gave up at thisgig. An endless stream of people with razor blades hanging from their ears and chainseverywhere. The first group on was the Specials, who gained mild respect from theaudience patiently waiting for The Clash.

Next Suicide. No introduction. Abare stage. (two piece synth bands did not exist at this time, guitars drums, thatwas it!) A man (Martin Rev) walks on and holds a note on the keyboard. The audienceis still talking amongst themselves unaware that half the band is already on stageand the performance has started. The noise gets louder, a tape loop..repetitiveelectronic noise.. gets louder, the audience start to look at the stage. AlanVega walks on. He is wearing a glitter jacket, with one sleeve torn off.

Isthis punk? He takes the microphone and screams... The noise echos round the theatre. Hesays something... just a distorted echo. I remember thinking.. "What the **** isthis!!!" It was clear his accent was American, and he posed like the audience lovedhim. (at the time punk was a particularly British thing, The Clash had a song called"I'm so bored with the USA"). So who was this American strutting around in a glitterjacket sounding like Elvis, and where the hell was that loud distorted pounding beatcoming from!

The audience looked in bewilderment for a few minutes beforedeciding to start a slow handclap of disapproval. This is usually the sign for asupport band to finish off before things get worse. But Suicide were only just onstage. Alan joined in with the handclap acting like the audience were clapping alongto the music. This stopped the hand clapping but provoked the audience to shout abuseand hurl objects at the stage. I did not see an axe, but I can quite believe thereports that this happened would be true. I did see cans, bottles and even an attemptto through the first row of (formerly fixed) seating onto the stage.

TheApollo Theatre had a notoriously high stage of about 10 feet so this was notsuccessful. I remember Allan poised on the edge of the stage on his knees supportedby one hand, the microphone in the other, looking down at the audience like a huntingdog ready to attack. Alan picked up one of the cans thrown at him and pretended todrink from it, giving a wave of thanks to the person who sent it. I was completelyconfused. Punk was the most outrageous thing to have happened in my lifetime, so whatwas this? A loud industrial noise. Drum beats like disco music but psychotic. Asinger who tolerates this abuse and performs with such confidence and seems to thinkhe is star like Elvis. I was open minded about music. Even in those days I waslistening to the avant garde, and had at least three Kraftwerk albums so was notunfamiliar with electronic music (although I am sure this would not be the case formost of the audience).

I couldn't make out the words.. they just echoed roundthe theatre.... He seemed to be screaming and taunting the audience, but also speakingwith affection and passion. A real emotional explosion. And that could be said aboutthe audience as well I suppose. How could it be possible to create such aviolent reaction so quickly with just music. And then silence.

I thought Isaw blood on his face. Whether it was the result of the missiles being thrown or selfmutilation I don't know. He seemed not to be bothered by it. He still acted like ashowman. The music stopped, he said something...I don't know what, but thencalmly and coolly he walked off. It seemed like the audience were suspended insilence as they suddenly came to terms with the state of madness they were in. Inprobably just 20 minutes they were taken from a state complacent acceptance of aanother support act, to complete anger, then suddenly nothing.

As for me, I didn't know if I hated the band or not. All I knew was that I had to buy a record totry and make some sort of sense out of what I had just witnessed. I bought the firstand only Suicide album of the time, and here I am still listening to it, and everyother Suicide, Vega, Rev album that followed to this day. [\[reply\]](#)

Re:Suicide - The Management - 20/12/2003 23:55:49 GMT

Thanks for Ian Tyson for the above review. [\[reply\]](#)

Re:Suicide - Donald Kerr - 24/10/2006 15:53:45 GMT

The blood on the side of his face came from him constantly hitting himself with themicrophone. [\[reply\]](#)

Re:Suicide - john mccorkindale - 24/10/2006 15:53:45 GMT

You are spot on
The story about the axe is a myth

It was an incredibleperformance and at the time groundbreaking and original [\[reply\]](#)

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