

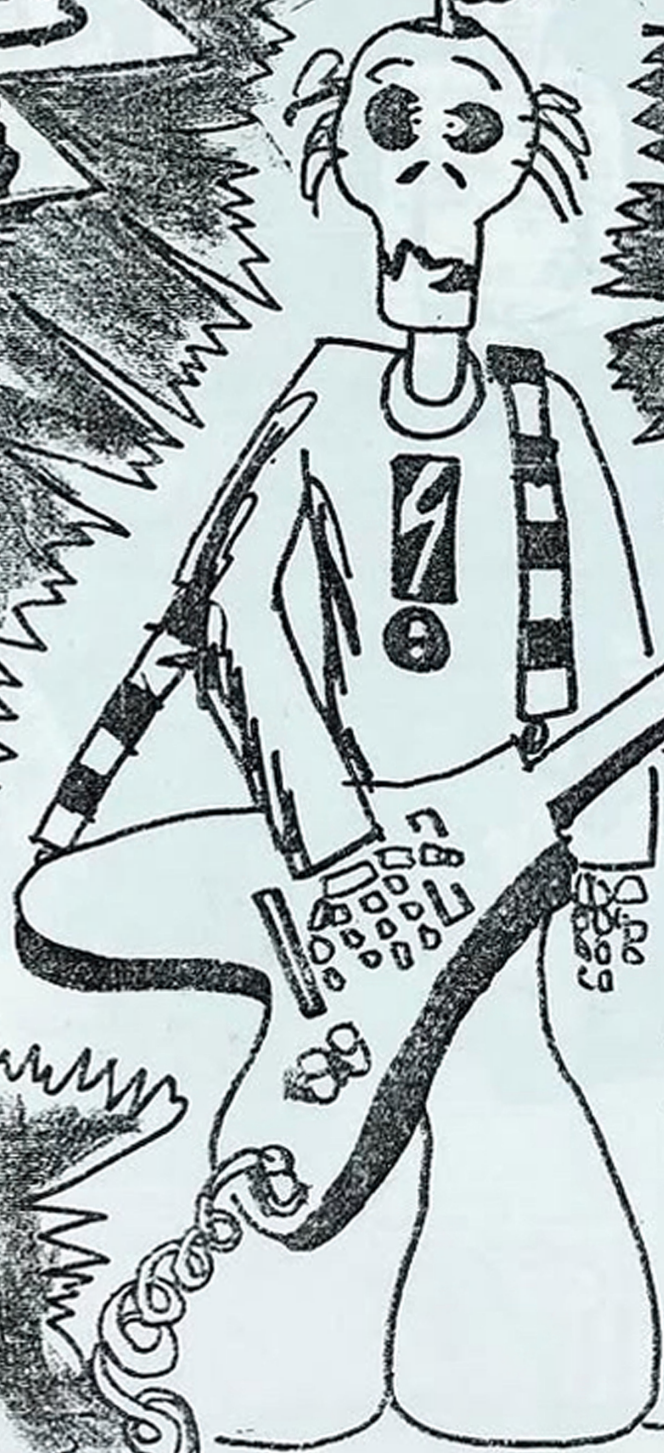
Live Wire

20p

MAY 1977

NUMBER FIVE

5



THE FANZINE WITH NO ADVERTS.

FEATURES

PETE TOWNS HEND WRITES.

THE JOLT.

STOOGES/JAMLP EATER AND MORE.

A STIFF?



Talking 'bout My Generation

BY PETE TOWNSHEND
(OF THE WHO).

The mod days in Britain stretched from about '62 to '65. After that things got a bit watered down in London but naturally spread slowly North and there are mods of sorts even now in Glasgow.

The Mod movement was a fashion thing rooted in trying to be very different to the previous generation but still unidentifiable. So the clothes were fairly slick and quite expensive. That meant that only kids who were working could really afford to be exactly right. Everyone else just blundered through with a pair of Levis and Tennis Shoes and a T-shirt with selotape designs stuck on it.

What happened to turn the Mod thing into a slightly heavier game was that the music started to draw all kinds of people together who wouldn't normally join up. It was a landslide in a way. Middle class kids could be mods quite easily, working class kids in the East End still seemed mainly responsible for the ideas of course. But I knew a couple of archetypal mods who had been to public school.

The music was a mixture of bluebeat (early reggae) and Tamla Motown. The Who started off playing Tamla songs and writing a few of our own, though I only got into writing because the Record Company said we had to have our own material. Our audiences were kids of about sixteen to nineteen (most of the places we played were licensed) and the heavy mobs were much older. Some of the violence that went on was created by blokes that were over twenty and ended up in gaol later on.

We were the first band to copy the audience rather than expect them to copy us. We would watch what was going on in the halls and do the same on stage. Sometimes we were able to get the credit for being the 'leaders'

who were called FACES then, by taking new ideas for clothes or dances and feeding them back to the kids. After a while the kids looked to us for ideas instead of waiting for the lower trickle of ideas from the East End via Soho clubs like the Notre Dame. We worked practically exclusively in the West of London but played Watford a lot where there was an enormous Mod population. The same in New towns like Stevenage.

The differences between the Mods and the Punks is quite great. Basically because nothing has changed in ten years. Today the same problems exist as did then, but they're a lot worse because they've been going on longer. In other words, there were lots of hard-up kids in high rise blocks when I was nineteen, but it wasn't all that hard to get a basic job. Today the old man is out of work as well and things are just that much more explosive.

Punk fashions are a lot more different too. Mod fashions were subtle. You wore a special cut of suit for example, so other mods would know you were a mod by the width of the lapels or the number of buttons on your sleeve. This way you could be a 'Ticket' but still get a job in a bank! For Punks the whole thing appears to defy society (even one another to an extent) and to stand out as much as possible but to do it in a way that isn't flamboyant in a manner that depends on money.

Our music was taken from Rhythm and Blue in the late fifties. This was played by black musicians mainly in Chicago. Their music was about being young, screwed down and neglected and it sounded violent as hell compared with the sweetness of Tamla. (Tamla was like today's horrible Philadelphia disco music; well produced, danceable and totally empty and useless).

So it fitted our bill and we went from there. I was writing songs about the world I knew in London, whereas the Stones always sang the original black music. Sex had a lot to do with the Stones whereas the WHO didn't care much. Most Mods were boys as the women couldn't safely stay out all

PETE TOWNSHEND WRITES (CONTINUED) →

→ night without getting raped under the influence of the pills everyone took. But dancing was important, though if there weren't enough women, boys danced opposite boys. After a while no-one bothered to even find a partner and just danced when they felt like it. When I see jiving now it makes me laugh. I've never been able to jive. The last dance I saw that was organised was when I saw two boys from Waterloo banging their shoulders together. About a month later the bloody Glitter band were doing it.

I think Punk Rock is the best thing to happen since the WHO. There's no way the WHO can know what's happening on the street because we are so tied up in our families and our jobs in the band. Punk Rock comes from the street and is therefore totally real. Songs I wrote were pretty much all bravado mouth; Punk Rock songs seem similar in that respect. That seems to be Johnny Rottens trouble, he like talking too much. I've never seen him on stage but I'm sure that's where he comes to life because there he can actually do what he threatens he'll do. It's like QUADROPHENIA which was the Who's last but one album. That was about a mod kid who was a lot like a punk of today in many ways, but the album only described him, sang about him. The truth of it is that there were actually millions of kids like him who actually lived the kind of crappy miserable life he did in reality.

If Johnny Rottens stupid manager stopped saying "Boys will be boys" Rottens powerful statements to the press might have not been weakened. I still think the Sex-Pistols have a chance as they were the first to really make the papers, but the music matters a lot once it's on record and I've only heard the DAMNED album which is good. The Sex Pistols haven't had a chance yet. The American group TELEVISION are good too.

I'm no punk anymore, if I ever was. I always stood outside looking in and always will. Good luck to all the new bands, but most of all to the punk people.

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THE WHO.

ANDY BLADE (EATER)'S TOP TEN:

1. Waiting for the man (Lou Reed).
2. Batman (The Jam).
3. Schools Out (Alice Cooper).
4. Sweet Jane (Velvets).
5. No Brains (Eater).
6. Anarchy in UK (Pistols).
7. Magic Moments (Perry Como).
8. Protex Blue (Clash).
9. Telegram Sam (T. Rex).
10. Bye Bye Baby (Rollers).

ALAN'S PLAYLIST:

1. The Clash Album.
2. In the City (The Jam) LP.
3. Anarchy in the UK (Pistols).
4. One chord wonder (Adverts).
5. Boredom (Buzzcocks).
6. 1977 (Clash).
7. Damned Album Side One + So messed up.
8. Ramones First LP.
9. My generation (The Who).
10. Stooges - Metallic K.O.



"Hope I get another contract before I get old" - And on
♪ ♪ ♪ ♪ ♪ ♪

GGRRROOWRR!

WHO'S RESPONSIBLE FOR THIS?

WHITE RIOT

SET OF PISTOLS IN LIVE WIRE

PUNK COURAGE

LIVE WIRE

JOHNNY ROTTEN
IN 20 YEARS TIME

WE WANT AN LP!



THE GREAT JOHNNY MOPEDA
(DRAWING BY I.M.A. LOONEY).

DRAWING BY ROBERT RUDE).

WOULD YOU LIKE TO POSE WHILE I TAKE A FEW SHOTS OF YOU?



SILVER JUBILEE

A GOOD PERSON ALWAYS SAYS FOO-FOO.

I'M GOING TO PRINT MY OWN NEWSPAPER—I'VE GOT SOME GREAT NEWS FOR IT.



AW, DAD—LET ME BASH THEM! PLEASE, DAD—JUST A LITTLE BASH!



YOOFF! CLUNK!



ER

LONDON SPORT JUBILEE USES

ALAN WRITING LIVE WIRE.

A POSER →

WIRE C/O
 AN ANGER (nee Thunder)
 3, WAYLAND HOUSE
 ROBSART STREET
 LONDON, SW9.

LIVE WIRE - MAY 77



DEE. (pic: WD)

Alan Anger.

Well, another issue - number 5. In this magnificent issue you've got my review of the Jam album, a piece on the Jolt, Eddie D. has reviewed Raw Power, Robert (Kude) Taylor has done some drawings and cartoons and as a bonus we have a piece on mods & the new wave by a member of the best mod band ever, THE WHO - PETE TOWNSHEND. I thought it was bloody good of him to write & it brings up a few valid points. Walt Davidson has kept his camera going and you can ogle some of the girls in bands as well as other snaps. Andy Blade has written his top ten faves, but no room for a piece by Dee Generate or the Cherry Vanilla interview - look out for them in issue 6.

My thanx go to Sharon, Eddie, Pape, Adie, DiJ, Selena, Kay, Mick, Ongar, Ian, John Peel (ta for the mention, although I missed it), the Jam, Colin McNeil, Craig, George, the Clash (for a great tour), Dee, Kenny Crawford, Stiffs, TONY D, Peter Jennings, Wally, Denis The Menace and most of all; the bouncer with the Drones who tried to kill me (I was really cut up about you, mate). Now, read on...

This fanzine is selling at Rou.....(oh fuck it, everywhere)...Wherever you bought it.



MEAN-
 WHILE,
 BACK
 AT
 THE
 BAR....



Jam, Jam, Jam - People's Choice