

S N I F F I N '

Glue



THE ESSENTIAL
PUNK ACCESSORY



MARK PERRY

FOREWORD BY JOHN COOPER CLARKE

EDITED BY TERRY RAWLINGS

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SNIFFIN' GLUE

The Essential Punk Accessory

By Mark Perry

Foreword by John Cooper Clarke

Edited by Terry Rawlings

Sniffin' Glue was the most influential rock magazine of its time, and now it's being recreated as a book.

In 1976, Punk music tore the lid off the cozy, saccharine world of contemporary rock. When bands like The Sex Pistols, The Clash, and The Damned came on the scene, they dragged the rock industry back to basics. To celebrate this new expression of musical liberation, Mark Perry started the very first punk magazine—*Sniffin' Glue*. It was the first voice of Punk in print; it became the essential Punk accessory; it disappeared from print after only twelve issues. . . SNIFFIN' GLUE & OTHER ROCK-N-ROLL HABITS (Sanctuary; May 2000; \$30.00; 176pp.; 300 b/w photos; ISBN: 1-86074-275-0; Distributed to the trade by National Book Network) is the unprecedented collection of this groundbreaking publication. This unique title includes previously unseen photographs by Jill Furmanovsky and the *missing thirteenth issue*.

By 1977, the fans had spoken, the times had changed, and Punk music established its own network of labels and record shops. With their multi-colored hair, strange clothes and razor-sharp edge on rock and roll, the fans propelled the birth of a new genre of music. Old school rock n' rollers, like the Beatles and The Stones, had to either "beat 'em or join 'em." Mark Perry gave the fans a voice, an outlet, and a name with *Sniffin' Glue*. It's name taken from the popular Ramones' song "Now I Wanna Sniff Some Glue," *Sniffin' Glue* became a cultural phenomenon.

SNIFFIN' GLUE & OTHER ROCK-IN-ROLL HABITS is written by *Sniffin' Glue's* originator, Mark Perry. This inside track will give readers a full account of this short-lived, (but notorious) magazine, and a front row seat to the music and the stars they wrote about. *Sniffin' Glue* became a legend, and today is one of the most sought-after collector's items in music history. It is impossible to find complete collections of this cult favorite anywhere else in print.

"Sniffin' Glue became the chosen rag of the blank generation."

— John Cooper Clarke

Today, many musicians say Punk music is, once again, gaining popularity. Nowhere else will readers be able to relive the foundation of Punk music, or the boundaries it broke to revolutionize rock and roll. With 300 black and white photos, original narrative from *Sniffin' Glue's* creator, the entire fanzine collection, and a *never-before-seen* thirteenth issue, this publication is destined to be a collector's item. SNIFFIN' GLUE & OTHER ROCK-IN-ROLL HABITS is a nostalgic look back to the punk era, and an important part of music history fans can't miss!

-over-

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ABOUT THE AUTHOR

Punk star Mark Perry turned down offers of record deals and TV commentary to pursue his music. After years of upheaval, Perry is enjoying the fame in reissues. He resides in London, England

#

SMIFFIN' GLUE & OTHER ROCK&ROLL HABITS

Mark Perry

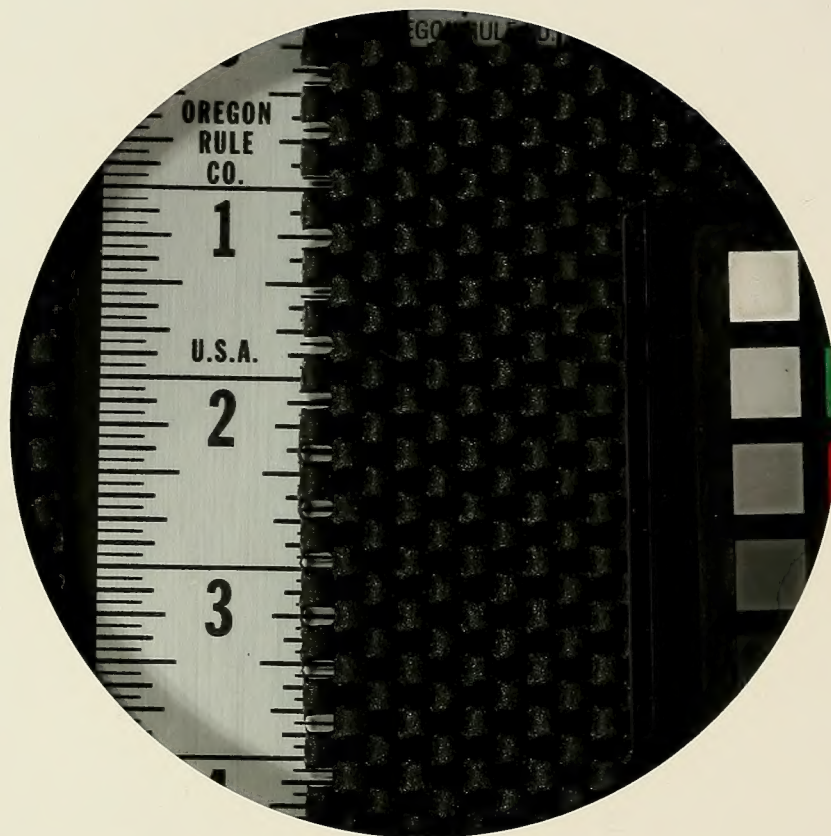
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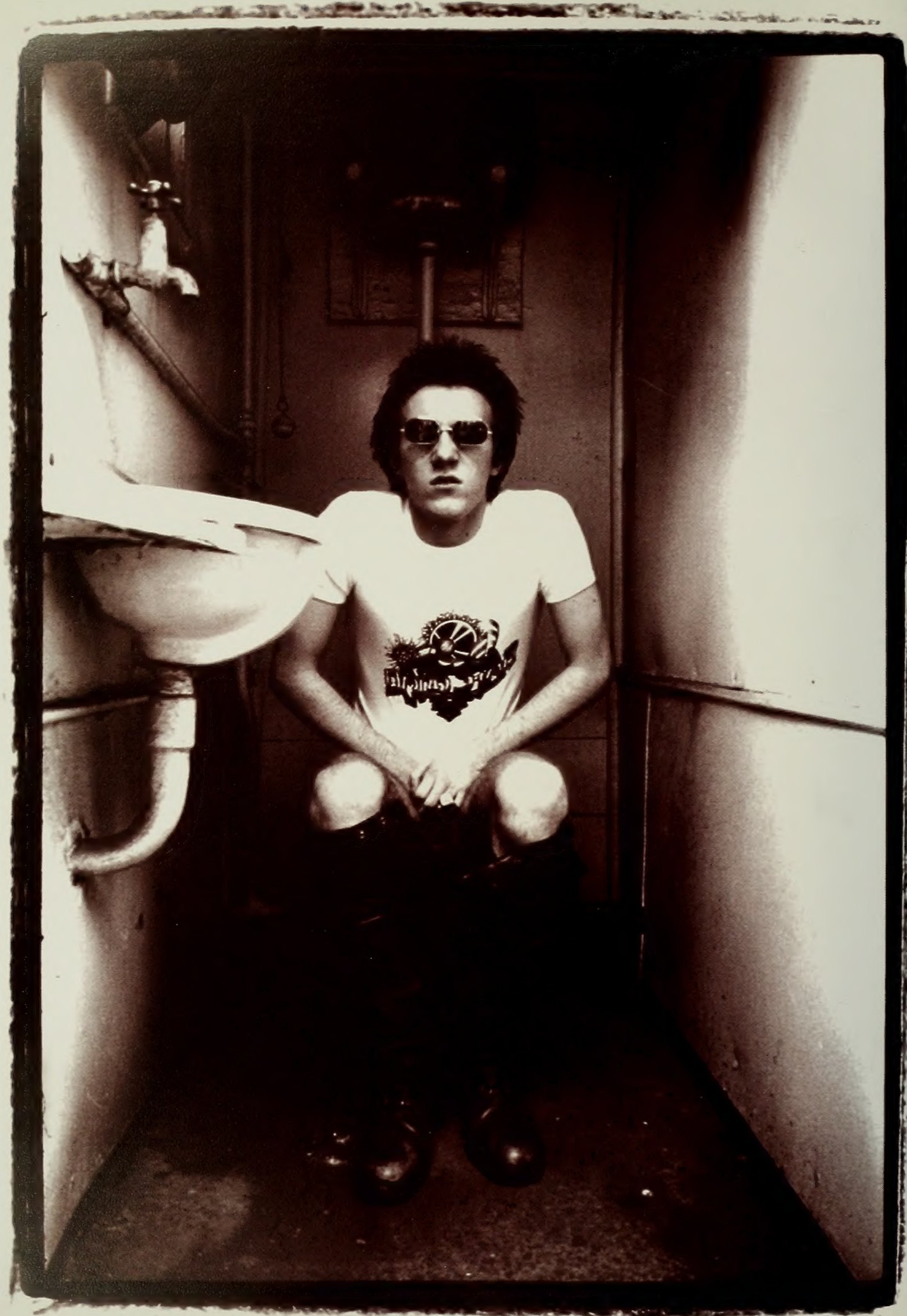
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Glue

THE ESSENTIAL
PUNK ACCESSORY



MARK PERRY



EDITED BY TERRY RAWLINGS



Sanctuary Publishing

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SMIFFIN' GLUE...
AND OTHER ROCK'N'ROLL HABITS

CONTENTS

| | |
|--------------------------------|-----|
| FOREWORD | 6 |
| MARK P'S BLURB | 9 |
| THE BIRTH OF THE GLUE | 55 |
| THE YEAR ZERO | 81 |
| DISILLUSIONMENT & DISSOLUTION | 99 |
| THE SNIFFIN' GLUE | 134 |
| ESSENTIAL PUNK LISTENING GUIDE | |
| THE ORIGINAL ISSUES | 137 |

FOREWORD

BY JOHN COOPER CLARKE

I like Bob Dylan as much as anybody else, but I hold him responsible for two bad ideas: a) the extended running time of the 45rpm gramophone record, and b) the lyric sheet. All very well for Bob who usually occupied the extra time in a gainfully entertaining fashion.

The rot, however, set in between 1968 and 1975 when the airwaves seemed to be clogged with overmanned combos of cheese-cloth shirted bozos with names like Supertramp, John Hiseman's Colosseum, Barclay James Harvest, Emerson Huntley and Palmer and Yes, to name but too many. Those bands where the drummer had a gong (always a bad sign), whose concerts sold out the larger venues with twiddly guitar breaks that went on for hours, grimly witnessed by hordes of barbiturated males in army overcoats.

Around 1976 one of the music papers reviewed The Ramones, a four man gang from Queens, NYC. Much was made of their snotty, asocial stage manner and the speed and brevity of their songs. The black and white photograph by the great Roberta Bayley showed them to be four terrific blokes.

I bought the LP - all the hits: 'Judy Is A Headbanger', 'Stormtrooper', 'Blitzkrieg Bop', 'Loudmouth', 'Sheena Is A Punk Rocker', 'Pinhead', 'Now I Wanna Sniff Some Glue', 'You're Gonna Kill That Girl', etc.

The Ramones became a major force and wrote clever lyrics about moronic subjects, rather than the other way around, foolproof but no lyric sheet!

In an age where guys looked like Open University lecturers and even your uncle wore flares, The Ramones came in like a breath of fresh Carbona, inspiring Mark (Alternative TV) Perry from South London to launch *Sniffin' Glue*. First of the fanzines it featured the more realistic rock scene: The Damned, The Stranglers, Eater, Venus And The Razorblades, Hammersmith Gorillas, Slaughter And The Dogs, the lot.

With its cheapskate house style and semi-literate enthusiasm it conveyed there was a piss-or-get-off-the-pot urgency about the whole production...

SNIFFIN' GLUE BECAME
THE CHOSEN RAG OF
THE BLANK GENERATION.
RAMONES LYRICS PRINTED IN FULL.
WHERE ELSE COULD
YOU GO?

Sorry it's late
JC
X



PUNK ROCK

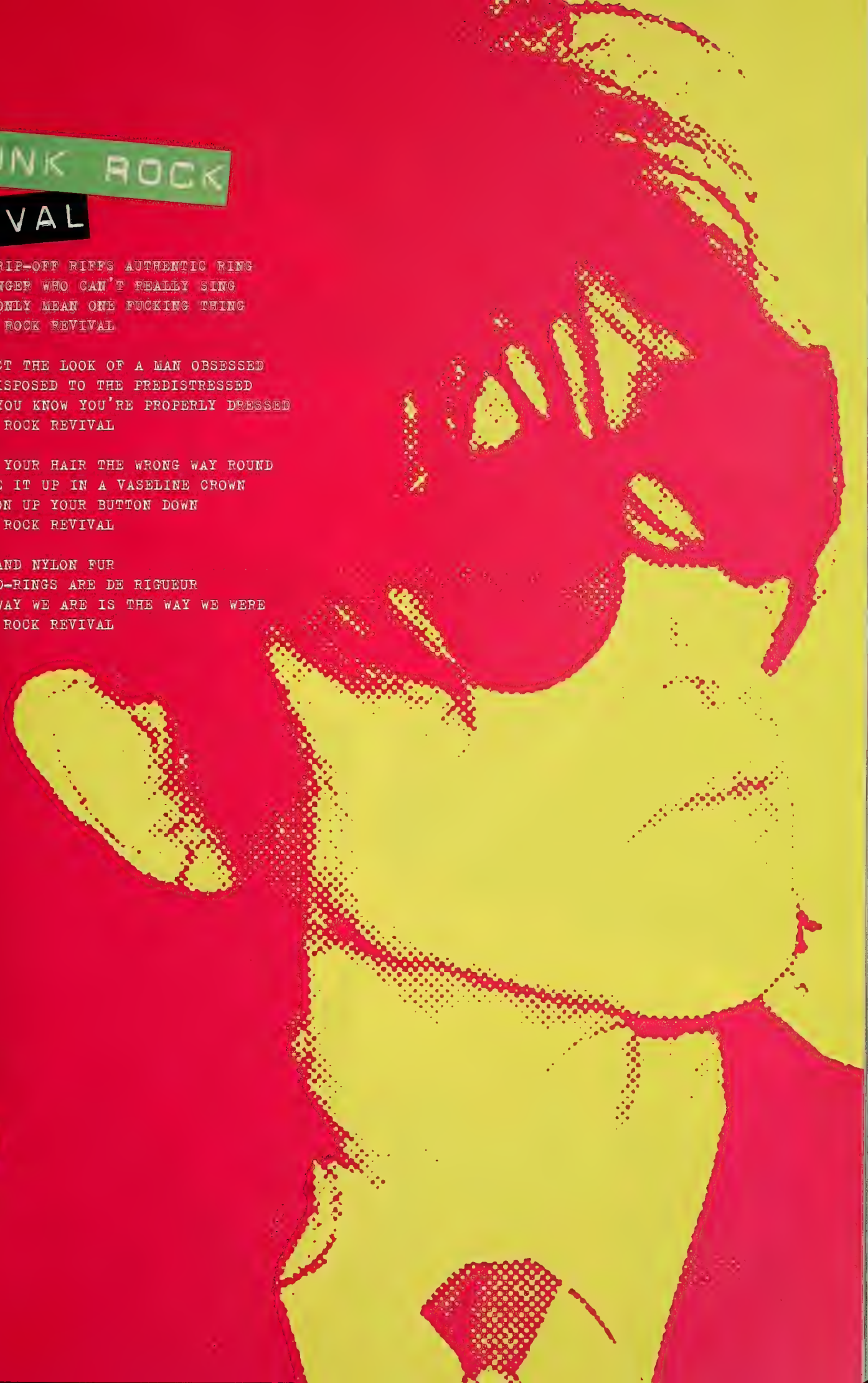
REVIVAL

THE RIP-OFF RIFFS AUTHENTIC RING
A SINGER WHO CAN'T REALLY SING
CAN ONLY MEAN ONE FUCKING THING
PUNK ROCK REVIVAL

AFFECT THE LOOK OF A MAN OBSESSED
PREDISPOSED TO THE PREDISTRESSED
NOW YOU KNOW YOU'RE PROPERLY DRESSED
PUNK ROCK REVIVAL

WEAR YOUR HAIR THE WRONG WAY ROUND
SPIKE IT UP IN A VASELINE CROWN
BUTTON UP YOUR BUTTON DOWN
PUNK ROCK REVIVAL

PVC AND NYLON FUR
AND D-RINGS ARE DE RIGUEUR
THE WAY WE ARE IS THE WAY WE WERE
PUNK ROCK REVIVAL





The author Mark Perry
PIC: ANDY PHILLIPS

MARK-P'S

BLURB

When I started the *Sniffin' Glue* fanzine back in July 1976, little did I know how important and influential it was to become. I'd never done anything like it before and it still seems weird, even now, that I came up with the idea in the first place.

Before punk happened I was basically the same as any other teenage music fan. Having been born in 1957, the early Seventies rock stars provided the soundtrack to my teenage years. The first gig I went to was The Beach Boys at the Royal Festival Hall in about 1971 and from then on I went to as many gigs as possible. I was obsessed with rock music and spent most of my money on either records or concerts, much to the displeasure of my parents. My dad's cry of "Turn that racket down!" is ringing in my ears even now. I used to read the music papers every week and hung on every word of writers like Nick Kent and Mick Farren at the *NME*. That paper was so hip at the time, it was frightening. I loved glam rock - David Bowie, T.Rex, Roxy Music, Mott The Hoople etc - and by 1974 I could be spotted stumbling about on silver stack heeled boots, purple loon pants, a stripy tank top, brown satin jacket and topped off with shoulder length hair.

THIS IS THE ONLY TIME
IN MY LIFE THAT I THINK
I'VE DRESSED
REMOTELY
OUTRAGEOUS.
EVEN IN THE PUNK YEARS.
I NEVER LOOKED QUITE SO SILLY.

At the time, I lived with my parents in a council flat in Deptford, South East London, and I remember being quite nervous when walking about. Most of the kids in our area were skinheads or soulboys and I once got beaten up in nearby Lewisham for looking like a 'poof'. The good thing about living in London was that you could easily jump on a bus up to the West End (we had no underground system in South East London then), so a lot of my time was spent in the record shops of Soho. Most Saturdays I would be up there, even after school sometimes.



Deptford High Street, 1976
PIC: JILL FURMANOVSKY

My best mate at school was Steve Micallef who was far freakier than me, looking like he'd stepped off the cover of a Frank Zappa album. He lived in a council flat in nearby Rotherhithe and his tiny box-room bedroom was crammed from floor to ceiling with albums and books. The rock magazine *Sounds* used to give away a free rock poster every week and Steve would paper his walls and ceiling with them until they covered the entire room. After a while they started to sag down so low that it was like walking into a tent made from coupled images of Hendrix, Pink Floyd, Led Zeppelin and the Stones. He had a much better record collection than me and it was here that I heard a lot of artists for the first time. Especially the heavier stuff like The Soft Machine, The Mothers as well as a lot of classical stuff. His taste was that eclectic. Steve would later help me with *Sniffin' Glue*.

Another school friend was Danny Baker, who lived in the same block of flats as Steve. Danny left school a year before us and went to work in a record shop in South Molton Street, which we thought was a pretty cool thing to be doing, and was the nearest thing to the music business we could imagine. He was always showing off the latest imports he'd gotten hold of.

I REMEMBER THINKING THAT HE
WAS PRETTY LUCKY AT THE TIME
BECAUSE I WAS
STUCK WORKING
IN A BORING
BANK JOB.

I'd left school in 1974 and started working for Williams and Glyns Bank, first in the City and then over in South Kensington. There seemed to be plenty of jobs going back then but it was a choice of either the building trade, factory work or banking. I chose the latter because it seemed like the easiest and cleanest option. My mum was quite happy because she thought I'd end up being a bank manager. I hated it. All the managers and supervisors were so petty that you couldn't even loosen your tie without some creep jumping on you for it. It was so boring! Most of my workmates were brainless morons, forever talking about what was on telly the night before or where they were going for their two weeks a year holidays. About the only workmate I could relate to was a bloke called Rick Brown who had the same taste in music as me. We used to go to the pub every lunchtime and spend the rest of the afternoon trying to stay awake.

I WAS A PRIME CANDIDATE
FOR PUNK ROCK.
A BORED BANK CLERK
WHO LOVED ROCK
MUSIC BUT DIDN'T
KNOW HOW TO GET
INVOLVED.

Rock music wasn't crap before punk but I'd always had this feeling that there was a gap between us, the fans, and them, the bands, that you couldn't cross. It was like a special club that had The Beatles and the Stones as founders and the only way to become a member was to sit for years alone in your bedroom learning how to play guitar. People in bands seemed somehow special, in so much as I thought myself as ordinary. The only person I knew in a band was Steve's brother George, who had some vague connection with The Pink Fairies. He was mildly fascinating, to me anyway, and he had some great stories about being on the road, although I'm not exactly sure he ever got further than Watford Gap. I was so far from being in a band, or being even remotely involved in the music business, that I might as well as had desires of going to the moon. It wasn't going to happen.





The Big Apple meets the Rotten Apple!
Johnny Rotten meets Johnny Ramone at the Roundhouse, 1977

PICTURE BY JILL FURMANGOVSKY

This situation changed somewhat in late 1975 when I started to take an interest in the growing 'pub-rock' scene. Bands like Dr Feelgood, The Kursaal Flyers and Eddie And The Hot Rods were de rigueur on the London pub circuit, which had always been there but was only now taking on an identity which meant more than just something you had to do on the way to playing the Rainbow. Pub-rock was mostly R&B, but played with an energy and excitement that I'd never seen before. Also, because of the small venues, I felt much closer to the bands than at the bigger gigs. It was this scene which laid the foundations for the punk scene to follow. The punk bands not only played the same venues – the Nashville, Dingwalls, the Hope & Anchor, and the Marquee – but they also had the same energy in their approach to playing rock music.

Early in 1976, I started reading in the *NME* about a new 'punk scene' which had been developing in New York. Like London's pub-rock, it revolved around small venues such as CBGB's and Max's Kansas City. The writers made it sound exciting and vibrant and I could sense that this was no R&B scene. My knowledge of New York's punk rock roots stretched back to Andy Warhol and The Velvet Underground. In fact the first thing I actually heard of the music was Patti Smith's first album, produced by ex-Velvet John Cale. It was superb – great rock music with an art/poetry edge. However the band that really caught my imagination was The Ramones – Joey, Johnny, Dee Dee and Tommy – Da Brudders. Nick Kent reviewed their first album for the *NME* and from the minute I digested his description I was hooked and couldn't wait to hear it.



Patti Smith in Amsterdam
PIC: PENNIE SMITH

**I BOUGHT THE RAMONES
ON IMPORT AND IT
COMPLETELY BLEW ME AWAY.
I'D NEVER HEARD ANYTHING AS EXCITING.**

The tracks were only about two minutes long and they were singing about sniffing glue, baseball bats and chainsaws with song titles like 'Blitzkrieg Bop' and 'Beat On The Brat'. They were played at breakneck speed with a basic line-up of guitar, bass and drums. It was as if prog-rock had never happened. I was totally sold on it.



One of my favourite hang-outs at this time was the Rock On record stall in Soho's Newport Court and a buzz was definitely going around about the new music. Why it was called 'punk', I don't know. The original US punk scene in the late Sixties involved garage bands like The Seeds, Nazz and The 13th Floor Elevators. Bands that were initially influenced by the likes of The Yardbirds and The Pretty Things – the second wave of the British beat groups. The US punks of 1976 seemed to have come out of nowhere.

In early July 1976, The Ramones came over to Britain for the first time, supporting The Flamin' Groovies. I saw them at the Roundhouse and at Dingwalls and they were even more exciting live. The energy was amazing. At the gigs I met other like minded kids, such as Shane McGowan and Brian James. Brian told me about his new group, The Damned. I began to realise that these people were starting to call themselves punks and I felt that I was becoming part of it, part of something big.

After The Ramones' gigs I asked the guy at Rock On whether there were any British magazines covering this new music, because apart from the New York magazine, *Punk*, I had seen nothing. He suggested that I start one up myself and I think it was said as more of a joke than anything else. I obviously took his idea seriously because I went straight home and typed the first words of my fanzine, *Sniffin' Glue And Other Rock 'N' Roll Habits*. A pinched title, straight from the Ramones song 'Now I Wanna Sniff Some Glue'. I thought that if anything summed up the basic approach to the new music, it was this lowest form of drug taking.

I put the magazine together with the same 'back to basics' approach as the music that I was to feature. The main text, if you could call it that, was typed out on an old children's typewriter that my parents had bought me as a Christmas present when I was about ten. The titles and the limited 'graphics' I scrawled out with a black felt tipped pen. It was raw, to say the least, but it put across the punk message

perfectly. It celebrated the DIY ethic but was also representative of the very best that I could do. Even in the first issue I was identifying punk as a scene separate from the rest of rock music, but because of my openness it could include reviews of my old favourites Blue Oyster Cult alongside the obvious ravings about The Ramones.

Once I'd finished putting the mag together, my girlfriend, Louise, got some printed up on the Xerox machine in the office where she worked. She helped me staple them together and I proudly took them along to the Rock On stall. They could hardly believe that I had actually gone away and done it. They loved it and to my amazement bought the lot – about 50 copies. They also gave me some more money, in advance, so that I could get more copies printed up in a proper copy shop. I got another 50 or so printed straight away and then more later. Rock On also helped me distribute it to other shops like Compendium in Camden and Bizarre in Paddington. Once people started to see it displayed in the shops, they had no trouble selling it. It seemed there were plenty of fans, like me, who were eager to read about the emerging punk scene. It was still small but it was growing all the time.

By this time, early August 1976, I started hearing more about the new British bands, groups like The Sex Pistols, The Vibrators, The Damned and The Stranglers. I started making a lot of new contacts thanks to the magazine and I was also getting a lot of free records to review, an unforeseen bonus, which was great! I wasn't exactly sure where I was going with *Sniffin' Glue* but, for the moment, I was definitely enjoying the crack and overflowing with enthusiasm. Thinking about what to write for the next issue I got a call from the manager of Eddie And The Hot Rods asking if I would like to come with the band to a gig in Hastings. This was a seriously big break for me. I said yes, of course, and prepared for my first venture 'on the road'...with a real, working band! I was nervous to say the least.

**I JUST DIDN'T KNOW WHAT TO EXPECT.
I HAD ALL SORTS OF IMAGES OF
WILD DRUG TAKING & GROUPIES**

and I'd read every story about the legendary antics of The Who and Led Zeppelin. I was expecting something similar, albeit on a smaller scale.



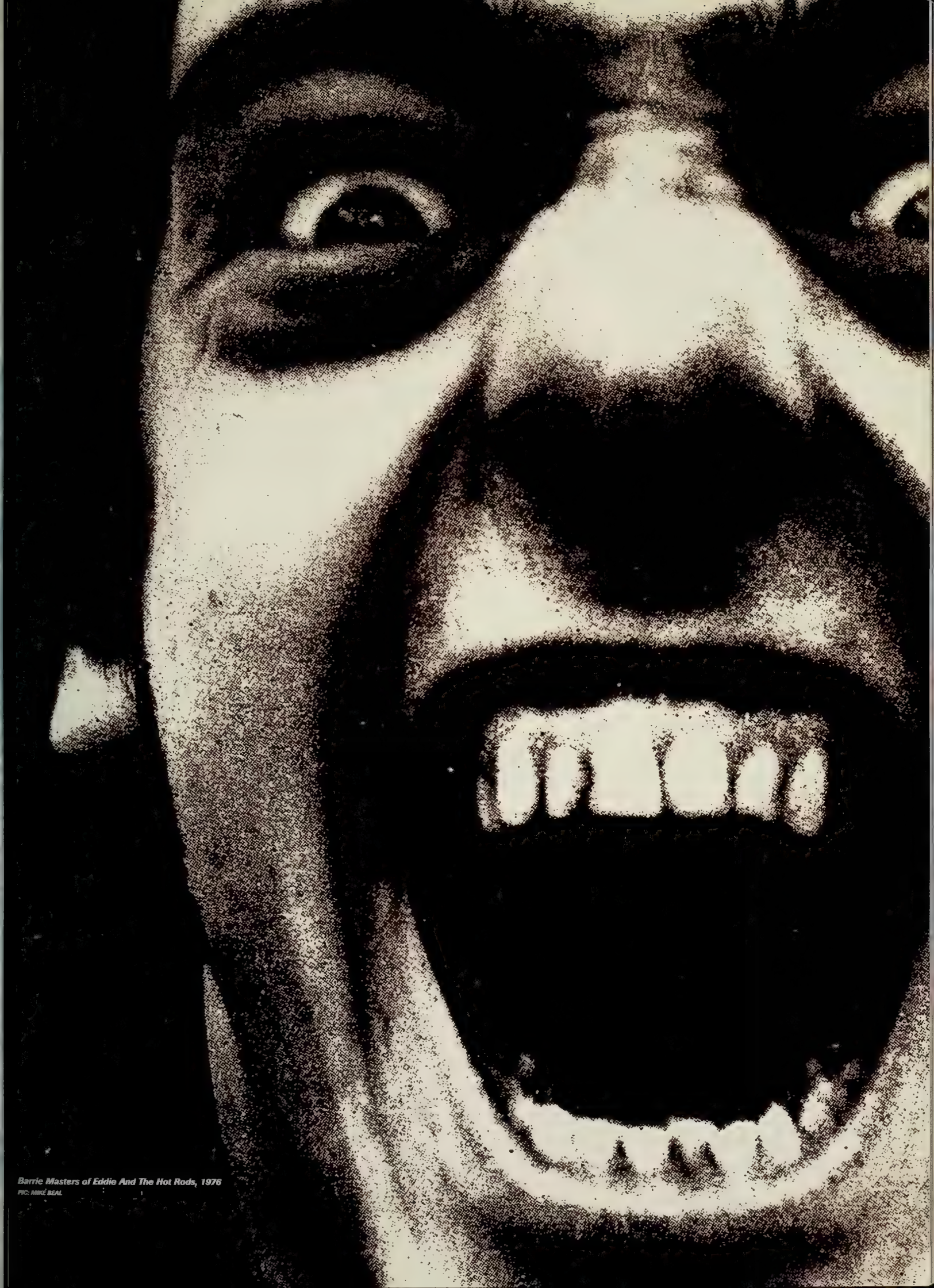
**SNIFFIN' GLUE..¹⁵
+ OTHER ROCK 'N' ROLL HABITS
FOR PUNKS! ©** NO. 1 OF MANY, WE HOPE!

THIS THERE IS NOT MEANT TO BE READ...IT'S FOR SOAKING IN GLUE AND SNIFFIN'.
IN THE FIRST ISSUE.

**THE
RAMONES**
ALBUM & CONCERT REVIEWS!

☆ PLUS ☆

BLUE OYSTER CULT + PUNK REVIEWS
RE-REVIEWS OF ALL THEIR ALBUMS! ALBUMS, SINGLES & CONCERTS!



Barrie Masters of *Eddie And The Hot Rods*, 1976
PHOTO: MIKE BEAL

When I met up with The Hot Rods' van, everyone was very friendly and my terror soon subsided. This was the first time that I really saw myself as a journalist because I was being treated like one. I was sat at the back of the van with fellow 'writers' - see, I was starting to get a bit full of myself - chatting to Caroline Coon from *Melody Maker* and Jonh Ingham from *Sounds*. I was a bit awestruck but they had already seen copies of *Sniffin' Glue* and we were soon talking about new bands and making plans to meet up again. The trip to Hastings was great, The Hot Rods were excellent as usual and by the time we got back to London I couldn't wait to get the next issue out.

The second issue came out late August 1976 and I was really starting to get into my stride. I felt much more confident about the magazine now and realised that it could go on as long as I wanted it to. I started knocking about with Caroline Coon and Jonh and my relationship, to what I saw as my previous life, was getting more and more strained. I was going into work less and less. I was taking so many sick days that they wouldn't have been surprised if I'd dropped dead. My girlfriend, Louise, didn't really understand what was going on and my parents were dumbstruck when I hacked my hair off with a Woolworths DIY haircutter and sliced up my clothes.

CAROLINE TOOK ME TO SEE THE SEX PISTOLS AT THE 100 CLUB AND MY LIFE WAS CHANGED FOREVER THE SECOND THE BAND TOOK THE STAGE

They looked and sounded like nothing I had ever seen before. Absolutely stunning, but disturbing at the same time. The club was only half full but still the atmosphere was electric. I flung myself in and jumped around down at the front. My satin jacket got ripped to shreds. It was almost a symbolic act which signalled the end of the old me. I also got to meet Vivienne Westwood and Sid Vicious, who threw a copy of my *Sniffin' Glue* on the floor. At the time I thought it was pure punk bliss although later I realised that Sid was a bit of a poser just like the rest of them. I was never taken in by the posturing of the Pistols' entourage. Most of them

SEX PISTOLS

This week's episode

TWO MORE cancellations hit the Sex Pistols' package tour, when scheduled gigs at Birmingham Bingley Hall (Monday) and Paignton Penelope's (Wednesday) were called off. But the show received a late boost in the shape of three last-minute bookings - gigs in Manchester and Cleethorpes earlier this week and a date at Ipswich Manor Ballroom tonight (Thursday). A further boost is the arrival of the...

Pat Travers Band have issued a challenge to the Sex Pistols, to be performed any time and anywhere for charity. They say they would feature Peter Cowling playing with just two bass strings, Travers using three guitar strings, and drummer Nico McBrain playing high hat, snare drum and cymbal - and they reckon they would still out-play the Pistols.

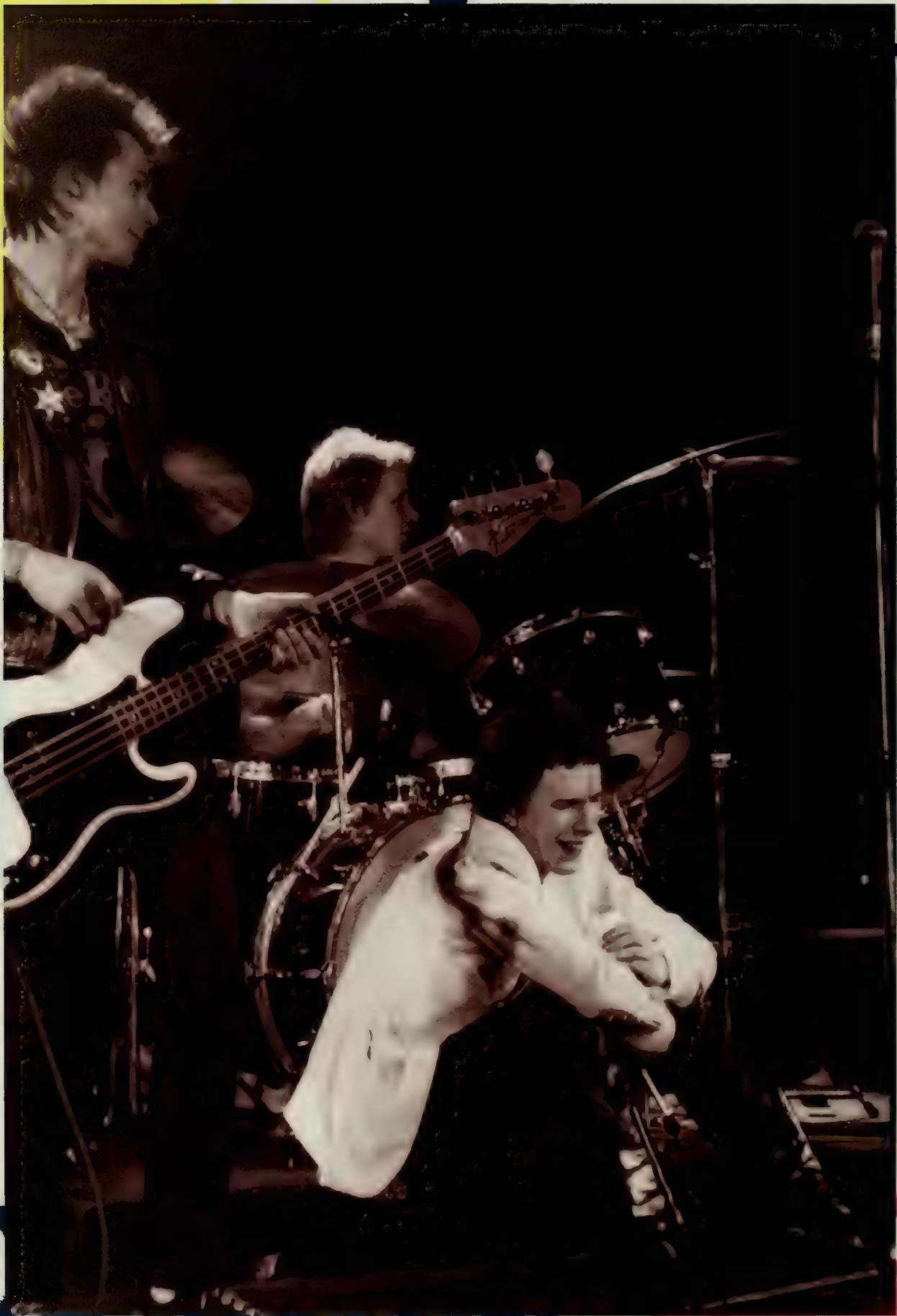


i'M a
Lazy
Sod



*Glen Matlock and Johnny Rotten of The Sex Pistols
on stage at Electric Circus, Manchester during the Anarchy In The UK tour, 9.12.76*

PH: HARRY T MURLOWSKI



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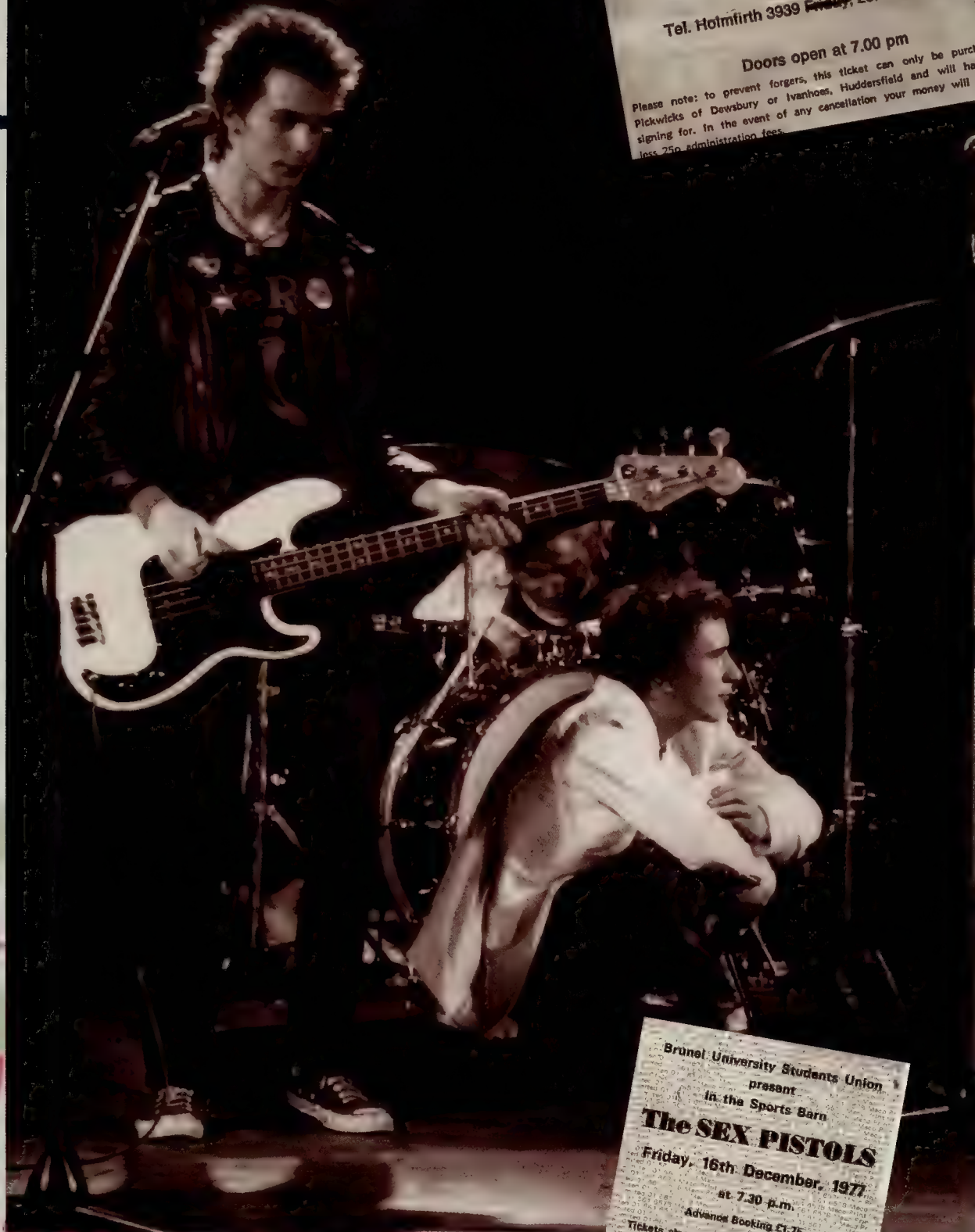
THU.

sex

PISTOLS

AW

The Sex Pistols soundcheck (with Sid Vicious on bass),
early 1977
PICS: rockarchive.com



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presents —
SEX PISTOLS
at ??????
Tel. Holmfirth 3939 ~~Friday, 29th December~~
Doors open at 7.00 pm
Please note: to prevent forgers, this ticket can only be purchased from
Pickwicks of Dewsbury or Ivanhoes, Huddersfield and will have required
signing for. In the event of any cancellation your money will be returned
less 25p administration fees.

Brünel University Students Union
present
in the Sports Barn
The SEX PISTOLS
Friday, 16th December, 1977
at 7.30 p.m.
Advance Booking £1.75
Tickets also available from City Electronics
Uxbridge Shopping Centre
Look out next term for: Motorhead, Spike Milligan
Seveleye Spar, Richie Havens + many others

HY
TH
U.

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*Rat Scabies of The Damned,
early 1977*

PHOTO: JILL FURMANOVSKY



SNIFFIN' GLUE... AND OTHER ROCK'N'ROLL HABITS, FOR PUNKS & GIRLS! ③ SEPTEMBER '76.

THE MAG THAT DOESN'T LIKE GIVING YOU UP TO DATE: BEING ON THE MUSIC SCENE. PRICE-25pence.



WITH THE DAMNED * SEX PISTOLS * IGGY POP +

just liked to dress up. Bowie and Roxy Music weren't up to much at the time so they just hung around the Pistols. To me, the most important thing was the music and I'd never quite seen anything like the Pistols live. I realised that whatever music the States had to offer me, the British scene was going to have much more importance in my life. At the gig I bumped into Brian James again and met the rest of The Damned. I arranged to interview them for the next issue of the mag and I was also determined to go a step further with this next one and try to get some photos in it.

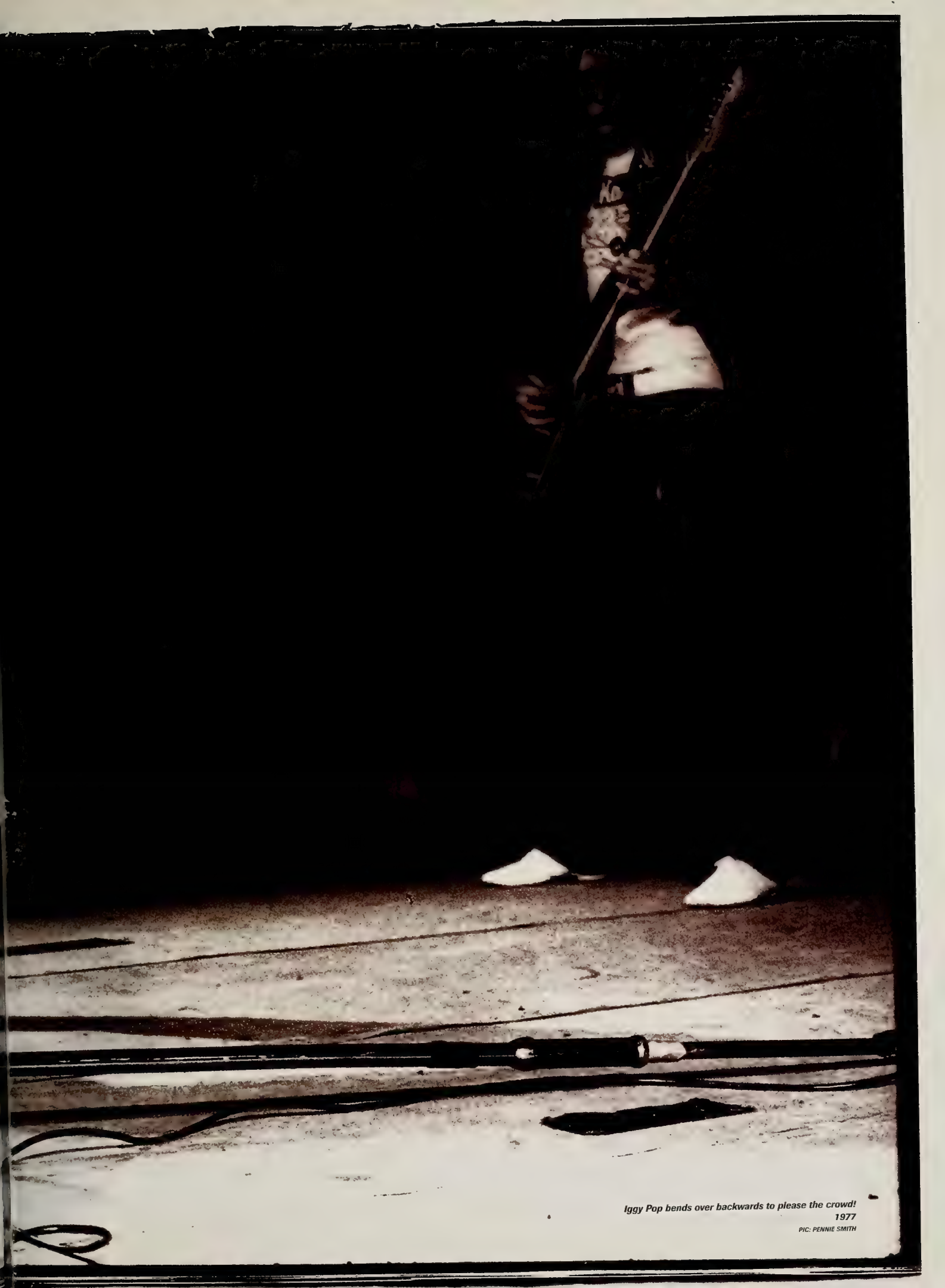
For the third issue I asked Steve Micallef, AKA Steve Mick, to help me. The first thing we did together was to interview The Damned. They used to rehearse under the arches near Steve's flat in Rotherhithe, so we met up with them in the local which we nicknamed 'the Graveyard', it was that lively. The Damned made up for it though. Their basic approach to punk was to have a laugh, sink a few pints and to make a bit of money. Live, they were the most exciting band on the scene, using as their musical touchstones The Stooges and The MC5. The interview went really well and they put us in contact with photographer Mike Beal, who had some really good shots of them.

I WAS PROUD OF
SNIFFIN' GLUE'S FIRST
PICTURE COVER.
THE PIC OF BRIAN JAMES ON STAGE IN
FRONT OF THE DAMNED'S BACKDROP
WAS A CLASSIC SHOT WHICH
PUT ACROSS THE MAG'S
PHILOSOPHY



more than any amount of felt tip scrawling I could do. Inside, there were more pics including some classic Iggy Pop shots. All in all, the mag looked great and I was getting much tougher in my editorials. By this time I knew that the *Glue* was an important contributor to the strengthening punk scene and I was determined to use the platform that it provided to put across my ideas. The third issue came out in September 1976, an important month for UK punk.





Iggy Pop bends over backwards to please the crowd!

1977

PIC: PENNIE SMITH

The 100 Club Punk Festival took place on 20 and 21 September, firmly establishing that punk had arrived big time. The place was packed with fans keen to see almost every important UK punk band. The first night had The Sex Pistols, The Clash and debut sets from Subway Sect and Siouxsie & The Banshees, with Sid Vicious on drums. The Vibrators, with Chris Spedding in tow, headlined the second night supported by The Damned, Buzzcocks and The Stinky Toys, from France.



IT SEEMS RIDICULOUS NOW
 BUT, AT THE TIME,
 IT FELT LIKE WE
 WERE ABOUT TO TAKE
 OVER THE WORLD!

The festival became the single most important event in the history of the UK punk scene and rightly so. We decided to mark the festival with a *Sniffin' Glue Special*, so Issue 3 1/2 was published just a few days after. It's what I wanted the mag to be. Spontaneous, up-to-date news on what was happening - written by us who knew what was happening! This issue had a very short print run, so the front cover proclaimed: "This issue is rare...rip it up and it'll be rarer!" You see, for all our punk rhetoric, we retained a sense of humour.

It was around this time that the record companies started sniffin' about, pardon the pun, and A&R men were forced by the powers that be to turn up at punk gigs. Earlier in the year most of the rock establishment had thought that punk was just a nasty little blotch that would soon go away. How wrong they were. As soon as they realised that there was a possibility that they could make some money out of it they started crawling out of the woodwork, making all the usual empty promises to the punk bands, some of whom had only played a couple of gigs. By the second week of October 1976, The Sex Pistols were signed to EMI. The contract lasted just two months, during which time the punk scene would be thrust onto a much bigger stage. But that was to come later, in the meantime we still had to get the fourth issue out.



WERE THE ONLY MAG, WHO KNOWS WHAT'S HAPPENING



*Chrissie Hynde and Jordan at the 100 Club, London
1977*

PICTURE BY JILL FURMANOVSKY

I finally left my bank job. I just didn't have the time for it anymore. My manager gave me a speech about 'missed opportunities', in fact he took the words right out of my mouth. My mother was very upset because I'm sure that she would have loved me to have been a bank manager but my dad weighed in with a heartfelt "as long as he's healthy and happy, what're you worried about?". However, they both gave me a lot of support throughout this period. I was hardly at home and they always seemed to be anxious about where I was sleeping, and who I was sleeping with. They were also totally embarrassed about the way I dressed. I never dyed my hair or put a pin through my nose but my mother seemed to be constantly worried that I would be identified as 'Doris Perry's son'.

The Clash were the next band to be given the *Sniffin' Glue* treatment. I'd met a guy called Steve Walsh at one of their gigs who knew how to get in touch with the band so we set up an interview at their rehearsal studios near the Roundhouse in Chalk Farm. It was a bleak place that had a real heavy feel about it, like a secret training camp for a group of urban guerillas. In a way, this was all part of The Clash's stance. Everything had to be right - the lyrics, the clothes and, most of all, the pose. When Steve and I arrived for the interview,

PAUL SIMENON WAS WA
A FAKE PISTOL AT US
AND ME AND STRUMMER ENDED UP HAVIN
ABOUT FLARED TROUSERS.

Speaking to The Clash in those days, especially when they were together in one room, was a bit like going to a job interview - say the wrong thing and you were out. What it proved was that the band were totally committed to their music and they understood that the best way to avoid being misrepresented in the press was to put on a united front. Although I had some doubts about them, I knew that they were the most important punk band to emerge so far. Sure, it was The Sex Pistols who kicked down the doors which allowed them in, but if anyone was going to win the revolution I felt it was going to be The Clash.

Joe Strummer of The Clash
live at the Roxy, 1977
(punk fan Shane McGowan in the background)
PIC: JILL FURMANOVSKY




ING

A ROW

Punk was all over the rock press when *Sniffin' Glue* 4 came out. *Sounds* did a special on punk and featured a bit about me as well as all the punk bands. That was appropriate because we felt a bit like a band, or at least a team. It still didn't feel like I was running a successful magazine. By this time I would have loved to be in a band instead of writing about them. Me and Steve Walsh tried to set something up called The New Beatles. It fell flat at the time because of my commitments with the magazine but it was still something that I dearly wanted to do eventually. Because of the article in *Sounds* I started getting all sorts of enquiries about punk. It seemed like every ill-informed hack wanted to pick my brains about the scene.

Buzzcocks at the Electric Circus. It was the first time that I'd been up north and it was a bit of a culture shock. The Electric Circus sat in the middle of what looked like a complete wasteland. The Manchester punks in the audience looked like they'd just stepped off of a football terrace. In those days northern kids had always been a bit behind London in the fashion stakes and these punks were no different. It made me realise just how big the punk scene had got. I'd always thought that if punk was to have a large audience it would have to go beyond the 'cliquey' London crowd and reach out to the normal kids living up and down the country with absolutely no prospect of a decent job and



I WAS CALLED
'PUNK PROPHET',
AT THE TIME,
A RIDICULOUS MONIKER, THAT
I STILL HAVEN'T QUITE
SHAKEN OFF.

Out in November 1976, Issue 5 of *Sniffin' Glue* really hit the mark. In the editorial I launched an attack on just about everyone and everything. I was confident enough to throw down the gauntlet for readers to "Go out and start your own fanzines...flood the market with punk writing!" and they did! Loads of new punk fanzines hit the racks over the next couple of months. We really had opened the flood gates. Most of the stuff was rubbish but that wasn't the point. What was important was that they were doing it - having a go, getting involved. To me, it's what the whole thing was about. *Sniffin' Glue* was the first, but I didn't want to rest on my laurels and for the whole thing to stand still. The only way that it was going to move on was for more people to get into the scene.

Issue 5 also had the first article on the band Chelsea, who were later to become Generation X. I went up to Manchester with the band to see them play a gig with The

even less of a prospect for a decent life. Most of these kids had never been down the King's Road and probably couldn't give a fuck about what clothes were in or out. Above all, punk was great rock music and rock had always been an outlet for Britain's bored and disillusioned youth.

Also in November *Sniffin' Glue* acquired a 'photographer', Harry T Murlowski. Steve Mick met him at college and as soon as he found out that he knew how to work a camera he asked him to join us. Harry was a real larger than life character who knew absolutely nothing about punk but, within a couple of weeks, was almost running the business side of the magazine single-handedly. It was definitely something that was needed, because up until then I had to do most of it myself and it was something I just didn't enjoy. I didn't mind all the ligging and free records but the idea of arranging a print run bored me to tears. Up until Harry came along we were still getting the mag photocopied. He sorted out a printer, with the help of Stewart Joseph from Rough

Trade Records, who would do it for us at a good price. On the photographic side, it was good to have our own snapper. Before that, we'd always have to 'borrow' stuff from friends. We never paid anyone for the use of a photo. In fact, most of them asked us if we could feature their work in *Sniffin' Glue*, as the mag was so hip by then.

We also changed the editorial address around this time. In the early issues I'd used my home address, but my parents were getting a bit fed up with the amount of visits they were getting from all sorts of stray punks trying to look me up. The post was also getting a bit much so we moved to Rough Trade Records in W11 where Geoff Travis, the owner, let us use his back room as our office. This was much better, even though it was on the other side of London. The *Sniffin' Glue* team was now myself, Steve and Harry. We had our own office (sort of) and we were using a proper printer. The print run was now up to about 2,000. It was almost like a normal magazine!

The first few UK punk singles started coming out towards the end of the year, most of them complete with full colour picture sleeves, a novelty which up until now had been limited to EPs or European releases only. The Damned's 'New Rose' on Stiff Records was the first, followed by 'Anarchy In The UK' by The Sex Pistols and Buzzcocks' 'Spiral Scratch' EP. At the time it felt like they were the only records you needed to own along with The Ramones' LP. Punk was rejecting everything that went before. It was all bullshit really because almost everyone involved in the scene was into other stuff, but no one liked to admit it. No one wanted to be found out. We were all trying desperately hard to be so hip. On one hand I was going on about how honest *Sniffin' Glue* was, but I would have never admitted to anyone that I was still listening to The Grateful Dead and Little Feat.

The Jam played an open air gig in Soho Market and I went along with Caroline Coon. Why they were lumped in with punk, I'll never know, but they certainly had the energy. Dressed in what looked like Burton's suits, shirts, ties and dodgy white shoes they looked like a cabaret band. After our first live review of them Paul Weller started a bit of a feud with us. I really liked Paul but he was so easy to wind up. We accused The Jam of spending too much time on



Gene October's Chelsea, Step Forward Records' first signing
PIC: JILL FURMANOVSKY



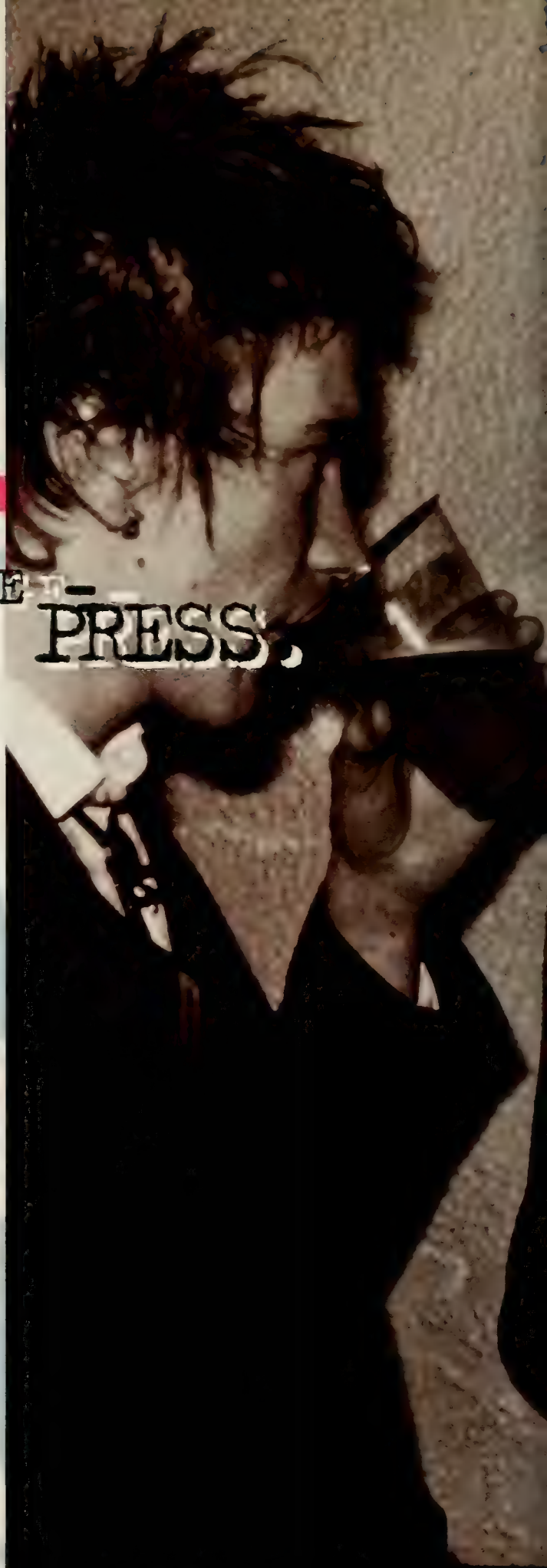
stage tuning up and he responded brilliantly by actually burning a copy of the *Glue* on stage at the Marquee! In a way, it was a real 'punk' thing to do, but it showed just how much we had got to him. He certainly did give two fucks about our review, despite lyrics to the contrary.

On 1 December 1976, The Sex Pistols appeared on LWT's live *Today* programme, facing a pissed Bill Grundy. The band were goaded into swearing and it all ended in chaos.

SUDDENLY, PUNK HAD FOUND ITS BIGGER STAGE - THE TABLOID PRESS.

The outrage that followed this incident was laughable but it certainly brought punk a lot of publicity. All of a sudden we were at war with every third rate rag and journo wanting to have a go. It was like a witch hunt. Everyone had an opinion about punk and it was usually negative. The Pistols' 'Anarchy In The UK' tour was decimated as 'outraged' councils up and down the country banned the band from playing. Only a few gigs remained. I managed to get to the Manchester show at the Electric Circus and they were still awe inspiring. Rotten was electrifying. In a way, all the adverse publicity had a galvanising effect on the punk scene. We felt like we were up against the wall. It was us and them. At the soundcheck, the Pistols thanked me for an article I'd written about them for *Time Out* magazine. The magazine's music editor, John Collis, had written an anti-punk piece and I'd written a pro-punk one. It was a bit of a set-up because Collis had seen and edited my article before he wrote his, but I still managed to put my point across. I finally published my unedited article later on in the sixth issue of *Sniffin' Glue*.

The Roxy Club opened on 21 December. The first night featured Generation X and Siouxsie And The Banshees. Previous to this venue punk didn't really have a 'home' as such. We just hung out where the bands happened to be playing, whether it was the Marquee, 100 Club or Nashville. The Roxy Club provided the scene with a focal point. It was run by Andy Czezowski who'd been delving into all sorts of



The Sex Pistols (Johnny Rotten, Steve Jones & Paul Cook), les enfants terribles of the London punk scene
PIC: BILL FURMANOVSKY





The author with Soo Catwoman, the purr-fect romance

PHOTO: JILL FURBERG



things before, such as managing bands like The Damned. The DJ was a black rasta called Don Letts who, because of the lack of punk records at the time, played mostly reggae and dub. Through his influence a lot of punks started getting into Jamaican music. At the time we saw reggae as a black version of punk, although with their long dreadlocks and large intake of weed, the rastas had a lot more in common with the hippies, who punks supposedly loathed. Don's DJ box in the Roxy was a popular haunt for those of us who wanted to sample the latest Jamaican ganja.

I didn't manage to get a proper new issue out before Christmas 1976, so we published a small three-page special called *Sniffin' Snow*. It was basically just a round-up of '76 with a mention of all the important bands. In this issue I proclaimed: "SG will never join the establishment, so stick with us!" We never did either. Only about 20 copies were printed of this one, so it became rare about a week after it came out.

For Issue 6, which we finally got out in January 1977, we featured the first photos by Harry which included some brilliant shots of The Sex Pistols on the Anarchy tour. We also managed to get a great shot of The Clash on the cover which was taken by Sheila Rock, who I'd met at a dinner party held at her house some weeks before. I had gone along with Caroline who introduced me to Sheila and another guest, the bizarre Genesis P-Orridge who was part of a performance art company called the Coum Organisation and the band Throbbing Gristle. Gen had already seen and liked *Sniffin' Glue* and we struck up an immediate friendship. He was later to help me when I formed my band, Alternative TV. It was also around this time that I met Soo Catwoman and we started going out together. Soo was well known as the cover star to The Sex Pistols' 'Anarchy In The UK' promo mag.

IT WASN'T LONG BEFORE
OUR RELATIONSHIP
WAS BEING MENTIONED IN THE NME
AND OTHER PAPERS.

“**BLANK GENERATION ROMANCE**”,
ONE CALLED IT, A
AAAH!





The Adverts play the Rainbow, London 1977

PIC: JILL FURMANOVSKY

It didn't last long though and by April it was over. Months after we'd split up, I was sitting on a bus going down to Deptford when I noticed two punk girls staring at me and whispering to each other. I thought to myself, "They know it's me, they'll probably ask for my autograph." After a while one of them plucked up the courage to ask me, "Wasn't you the bloke who used to go out with Soo Catwoman?" I was most put out. It seemed that to some, Soo's fame was even greater than mine.

The start of 1977 was really busy. Punk was now big business. The initial outrage following The Sex Pistols' Bill Grundy debacle had subsided and things were getting back to normal again. EMI had sacked the band but not before they got a nice big payoff. It still felt like everyone – the media, the establishment etc – was against us but, looking back, it was more like handbags at 20 paces than anything else. The punk scene was already starting to establish its own network of labels and record shops. The music papers were taking on new younger writers like the *NME*'s Tony Parsons and Julie Burchill and they were generally writing about punk in a much more positive way.

For all the tough stances and angry, anti-establishment rhetoric, more and more punk bands were being signed up by the major labels.

WHEN THE CLASH SIGNED TO CBS I WAS DEVASTATED.

It seems like nothing now, but at the time I really felt let down. I believed that the best way forward for punk was to stick to the smaller, independent labels. People like Stiff and Chiswick Records had already showed the way but it seemed like the lure of the big record deal was too much for some. Of course, being a small label didn't necessarily mean they were free of bullshit. For Issue 7, published February 1977, Stiff asked us to run an ad for the first Damned album, featuring a photo of a naked girl with Gaye Advert's head stuck on top. I was furious and refused to print it because I thought it was sexist and puerile. Stiff responded by circulating a rumour that I fancied Gaye and thought that

printing the ad might blow my chances with her. In the end we ran the ad with a different picture, but I learned a lesson in the process. Before then I'd honestly thought that the smaller labels would somehow be more liberal, but here was one trying to use a naff negative image of a woman, as blatantly sexist as someone like The Rolling Stones might have done.

My editorial in Issue 8 summed up my general feelings at the time. I ranted on about punk fans being too aggressive at a recent Clash gig. I also defended myself against criticism of me writing some articles for the *Melody Maker* and *National Rockstar*. The bigger punk was getting, the more arseholes were getting involved. In a way we were being hoist by our own petard. We'd started out by knocking all the hippies and established bands and now there was the prospect of us being seen in the same light. We'd only been around for six or seven months but, to the new young punks just getting into the scene, it must have seemed like we'd been around for ages. We had become part of the new punk establishment. Remember, punk was supposed to be anti-hero. Why did we think we were so special? Because we were the first? *Sniffin' Glue* couldn't afford to stand still. I started to think of other ways that I could put over the message.

Back in September I'd met a guy called Nick Jones who worked as a press officer for Miles Copeland's BTM Records, featuring acts like Climax Blues Band, Renaissance and Curved Air. Nick had been a mod in the Sixties and had been the first to write about The Who for *Melody Maker*. In fact, his father was the famous *MM* jazz scribe, Max Jones. Although he was a lot older than me, Nick was well into the excitement of the punk scene. We'd kept in touch over the last few months and in early '77 he arranged a meeting between myself and his boss, Miles Copeland, to talk about the possibility of setting up a punk label. I'd been warned to steer clear of Miles, but I liked him



Joey Ramone: Gabba Gabba Hey!
PIC: JILL FURMANOVSKY

Squeeze at the Roxy, London 1977
PIC. ILL. RUMMANOVSKY





as soon as I met him. He had a pretty straight background. In fact his father had been head of the CIA in the Middle East. Miles, like Nick, was very enthusiastic about punk. As well as BTM, Miles also managed South East London band, Squeeze. Of course, he thought he could make a bit of money out of it but his prime motivation was just to be involved. Miles' office was in Dryden Chambers in Oxford Street, the same building where The Sex Pistols had their base. Through him I met photographer Jill Furmanovsky who started to help on the *Glue*.

I jumped at the chance of setting up a label. After a couple of meetings all the details were sorted out and I came up with a name - 'Step Forward'. At the same time Squeeze set up their label, 'Deptford Fun City' and Miles' brother Stewart, who was the drummer in The Police, set up 'Illegal Records'. The idea was to form a collective of labels that could help each other out whilst still keeping their own separate identities. We later named the group of labels 'Faulty Products'. The first band I wanted to sign was The Adverts but Stiff got them so we ended up with the reformed Chelsea, The Cortinas and The Models, all bands that I'd seen regularly at the Roxy Club.

Meanwhile, I left *Sniffin' Glue* in the hands of Steve Mick, who took over as editor for Issue 9. Our old mate Danny Baker had been taking an interest in what we were doing - I think he was a bit jealous at our success - so he began to help out by writing a few reviews. We also changed offices again around this time. There was an empty office in Dryden Chambers right next to Miles' HQ, so we ended up squatting in there. I think the landlord let us have it on the cheap because we weren't allowed to be there officially, we couldn't even have our own electricity supply put on. We had to run an extension lead out of the window from Miles' office. It was a great place though, with three large rooms, and we soon covered the place in graffiti and even salvaged one of BTM's old desks for the editorial room. The other two rooms were used as a storeroom for back issues and a rehearsal room for my new band, Alternative TV. We also had an old mattress chucked in there in case we needed to crash overnight, especially if we'd managed to pull at the Roxy. It didn't happen often but we lived in hope.

The only time I remember actually getting a girl up there was after the Vortex punk club opened. It was only around the corner, at the top of Wardour Street, and the *Sniffin' Glue* team used to drink in there with the likes of *Zigzag* writer Kris Needs and Jimmy Pursey from Sham 69, who I later signed to Step Forward. This particular night I managed to get off with this girl called Amanda and we left the club to go up to the office for a quick shag. Unbeknown to us we were followed.

WE WERE JUST GETTI
ON THE MATTRESS - HER WITH H
& ME WITH MY TROUSE
WHEN SUDDENLY A TORCH FLASHED
& I HEARD JIMMY SHOUT,
"LOOK AT
FUCKING A

He and Danny had followed us up to the office and were pissing themselves laughing at the whole spectacle. Amanda was completely hysterical with embarrassment, giving Jimmy a swift hard kick on the shins as she ran out of the office clutching her clothes. After that I never got the chance with her again.

I'd finally formed a band after meeting Glaswegian guitarist Alex Fergusson. I'd been introduced to him by his mate, *Sounds* scribe Sandy Robertson. Alex and I got on with each other straight away. We both seemed to have the same idea about where punk should be heading and we were soon writing songs together. Genesis P-Orridge had let us use Throbbing Gristle's studio for our first couple of rehearsals and by the end of April we'd put quite a strong set together. We got a bloke called Rob Smith in on bass and ex-Generation X's John Towe on drums and we played our first gig at the Nottingham Punk Festival on 6 May with Generation X, Chelsea and The Models. Following this we started playing gigs on a regular basis.

I was really disappointed with Issue 9. I didn't think that Steve had the right idea about what we were trying to achieve. He had a bit of a piss-taking attitude towards the

DOWN TO THE
KNICKERS OFF
AROUND MY ANKLES.

HAT
SEE!





The Models (né The Beastly Cads) in Polydor Studios during the recording of their first Step Forward single. (Second from the right is Marco Pirroni, previously of Siouxsie And The Banshees, later to join Adam And The Ants)

PICTURE BY JILL FURMANOVSKY

Polydor A&R man Chris Parry and Miles Copeland discuss another money-making scheme
PG. ILL. FURMANOWSKI



whole thing and, to further exasperate matters, he'd got himself a girlfriend, Alice. I'm not saying that this was a bad thing in itself but suddenly Alice was everywhere. She was like Steve's shadow. It got to breaking point when Steve tried to bring her to the editorial meetings. That was the last straw for me, so I ended up giving him the sack. I made a meal of it at the time, especially in Issue 10, where I really put the knife in. It was a bit childish of me but all I could see was *Sniffin' Glue's* standing as the leading fanzine slipping, and I wanted it to get tough again. For Issue 10 Danny was brought in to a more central role and I made an effort to tidy up the layout. Not that you'd notice! I think that the rot had set in by this time and, because of my other work with the band and the record label, I was rapidly losing interest. It was around this time when I first thought about folding it.

We released the first two Step Forward singles in June 1977 – Chelsea's 'Right To Work' and The Cortinas' 'Fascist Dictator'. Both were recorded at Polydor's studios in Stratford Place W1, with help from A&R man Chris Parry.

**INCIDENTALLY,
CHRIS HAD TRIED TO SIGN
FIRST THE PISTOLS
AND THEN THE CLASH
BUT GOT BEATEN TO THE PUNCH BOTH TIMES.
HE FINALLY HAD TO
SETTLE FOR
THE JAM,**

WHICH WASN'T A BAD MOVE IN RETROSPECT!

Initially, Miles wanted to sign a distribution deal with Polydor but I was dead against it. The independent record distribution network was well set up by then and I just didn't think we needed them. In the end the Polydor deal fell through anyway because they didn't like the stuff we were doing. This was the beginning of an ongoing difference of opinion between me and Miles. It wasn't long before it was to become a problem again.



The Cortinas
frantic teenage R&B from Bristol
PIC. JILL FURMANOVSKY



*The Cortinas with vocalist Jeremy Valentine live at the Roxy, 1977
(second left is Nick Shepherd, later a member of The Clash mark II)*

PHOTO: JILL FURMANOVSKY



More through default than anything else Miles had become Alternative TV's manager and he approached EMI about the possibility of signing us. I didn't know what to think. On the one hand I wanted to stay independent but on the other, being an old rock fan, I sort of got a kick out of the idea. By this time we had played quite a few gigs and we were itching to take our best songs into the studio. In the end I decided to play it by ear and accept EMI's offer of free studio time in their Manchester Square studio to record a demo. We recorded four songs – 'How Much Longer', 'Life', 'Love Lies Limp' and 'You Bastard'. They didn't particularly like any of them, thinking them "too political". Maybe they were a bit frightened of touching anything controversial after their bad experience with The Sex Pistols. In any case, they let us have the master tapes so I wasn't too concerned about how it all turned out.

By the middle of '77 punk was still big business. The Sex Pistols had finally settled with a sympathetic record label in Virgin and 'God Save The Queen' was the single of the summer in the Queen's Jubilee year. The Clash had completed the successful 'White Riot' tour in the spring and their fans had trashed the seats at the Rainbow, a symbol of the rock establishment. It was all great fun, but now punk was big what was *Sniffin' Glue* going to write about? *SG* had come into being because there was a gap in the market. Now that punk was everywhere we were preaching to the converted. What was the point?

In Issue 11, published July 1977, we decided to try an experiment by asking for articles from outsiders, which was only partially successful. Amongst the contributors were Sandy Robertson, Savage Pencil, The Clash's Mick Jones and Jon Savage. Some of it was OK but it wasn't what *Sniffin' Glue* was about. It was never meant to be democratic. An ad for the band Parliament sums it up. It was as though we didn't know what punk was about anymore, let alone cared.

It was obvious that a decision would have to be made. Harry made the suggestion that we should turn it into a proper glossy magazine but I didn't want *Sniffin' Glue* to go that way. If it was going to fold I didn't want it to die a slow death in the magazine racks next to the likes of *Record Mirror* and

Sounds. I decided that it was best to go out with a bang, a grand gesture, so Issue 12 was the last and we spent our profits on pressing up a flexi disc of 'Love Lies Limp' from the EMI demos to go with it. It was a way of saying thanks for all the support we'd had over the past year and also provided fans with a neat introduction to Alternative TV.

Sniffin' Glue 12 turned out to be a good one with Sham 69 on the cover, who I thought were the natural successors to The Sex Pistols. Whether the punk snobs liked it or not, Sham 69 were real blokes from the sticks who didn't give a toss what people thought of them and they didn't have the benefit of an ex-art school media manipulator managing them. We signed the band to Step Forward but lost them after one single to Polydor who'd raised their ugly heads again. At the time I thought that there was some sort of conspiracy going on but it was just Miles being 'The Wallet' as usual. In the pages of this issue my career as a fanzine writer ended with despair and recriminations. I knew that I still had a fight on my hands and my weapon this time would be Alternative TV. With the magazine finished I could put all my efforts into the band and the label.

By the end of 1977 punk had been assimilated into the music industry. Even the independent record labels had become staid because most of them had been left with the bands that the big labels had rejected. In early 1978 The Sex Pistols finally burnt out after a sad US tour. Bands like The Clash and The Jam were on their way to becoming the biggest rock acts in Britain. In the end, it was The Clash and later ex-Generation X front man Billy Idol, who took the heavily diluted punk message to the States, to even bigger success – but at what cost? I thought punk was supposed to put an end to rock as a commodity but in the end it seemed to give the whole business a new lease of life.

PUNK HAD BE
THE NEW ROC
AND WHEN THE POLICE
THE WORLD'S BIGGEST
I THOUGHT,

Billy Idol of Generation X
smugly looks forward
to future success
as a LA rock star
PIC: JILL RUMMANOVSKY

ME
HIERARCHY

ME
P IN 1980

Y GOD WHAT HAVE WE DONE?"

The Ramones beating on the London brass, 1977
PH: JILL FARBMANOVSKY







The Deptford jobs!
Harry T. Murlowski, Mark Perry and Danny Baker
PHOTO BY JILL FURMANOVSKY

THE BIRTH OF THE GLUE

The following is a transcript from meetings I conducted with Danny Baker, the other main Sniffin' Glue protagonist, in the Autumn of '99.

MP I used to go to Cheapo Cheapo's and the Rock On record stall in Soho Market. They did fanzines. They had reggae fanzines and R&B fanzines. I remember a fanzine called Bam-Balam, written by Brian Hogg from Scotland, that you could get in the bootleg shop in Marlborough Court. There were lots of little record shops with these nooks and crannies we used to go to. In conversation with Stan and Bill, the managers of Rock On, I showed them the first Ramones album and I said, "Is there a magazine for this?" and they said, "Well, not really, you'll have to start your own one" as a joke. I said, "Oh yeah, I might do actually." This is really what happened...I went home and dug out a pen and wrote these reviews for bands like The Flamin' Groovies and The Ramones.

I Xeroxed it and put it in these record shops. And it just took off. What happened to me was - this in a way was the journey to The Sex Pistols - I got phoned up by the manager of Eddie And The Hot Rods. I was thrilled. He said, "We've seen your fanzine and we really like it." He'd bought it from Rock On and spoken to Stan and got my phone number. He said, "Do you want to come to a gig? We're going down to Hastings. Do you want to come in the van?" IN THE VAN! My mum packed me some lunch - cos I was so fucking naive! They'd been doing it for a couple of years but I was really nervous in the back of that van. In the van with me were journalists Jonh Ingham and Caroline Coon. I met Caroline and Jonh and they told me what was going on because they'd been to see The Sex Pistols...The gig was great and I did a second issue and by that time, end of July, I was starting to see Caroline - knocking around with her. She took me to see The Sex Pistols and I saw one of their late July shows at the 100 Club. I didn't know there was stuff like this going on - it was just mad!



Wayne County considers a name change amongst other things
PH: JILL FURBER/ISTOCK





DB I remember going to the Roxy with my normal circle of mates, from my 'normal' life in Bermondsey, and they thought it was just a laugh. I thought the Roxy was great because there was this fucking mad club and I thought they're not getting this - this is a completely cool thing going on! All my mates were saying, "Look at her over there. She's got her tits out! What a laugh." They didn't understand what was happening, which was fair enough. It was like two different worlds colliding. But by the same token I couldn't have admitted to that at the time. Jonh and Caroline though, because they were so steeped in understanding what brought about the first wave of riots in Grosvenor Square, knew about 'situations'. They seemed older and more worldly wise. Very art school. They knew about anarchy. We didn't fucking know what anarchy was. I think they invested in us a lot more credibility than we certainly had. We would have to conduct the most stunted conversations. For example, if you were talking to Joe Strummer, or Johnny Rotten, you would talk about nothing in case you gave something away, in case you said the wrong thing. It would be like, "Alright?", "Alright yeah", "So what's going on?", "Same old shit!" You couldn't actually open up and say, "What's next?" Cos you didn't know! At the time it was thrilling. We found out a bit later that Joe Strummer came from a privileged background. He was a diplomat's son.



The Clash
PIC: PENNIE SMITH

NOBODY IN THEIR RIGHT MINDS WOULD HAVE COME RIGHT OUT AND SAID TO JOE STRUMMER, "YOU'RE A DIPLOMAT'S SON." IT WAS ACCEPTED BUT NOBODY WOULD HAVE SAID IT.

MP Bearing in mind how 'innocent' we were, I was bold enough to do the mag. I'd always been quite nervous and I remember when I first met the Pistols people, and Caroline said, "Come and meet the gang." There was Sid Vicious sitting there, when he had a shaved head, and Vivienne Westwood and Jamie Reid. Caroline said, "This is Mark"

AND I WAS THINKING "DON'T SHOW THEM THE MAG! DON'T SHOW THEM THE MAG!" AND SHE SAID, "THIS IS MARK'S MAG." OH GOD! ARGHHH!



Joe Strummer of The Clash

PIC: PENNIE SMITH



THE

THE BAND WITH

TALKING CHAIRS

Strummer and Jones rip it up live at the Roxy, 1977

PICTURE BY JILL FURMANOVSKY

AND THE PEOPLE LIKE THAT WOULD SAY, 'WHAT WE'RE DOING
HERE IS REJECTING MATERIALISM' AND I'D THINK,
GREAT, BUT YOU'RE
ONLY PAINTING YOUR SHIRTS!

DB Nothing about us really fitted the scene. The Clash, they dressed the part and so did the Pistols. You'd see these things that Joe Strummer and Mick Jones wore and we would say, "Where did you get that shirt?" and they'd say, "I painted it"...Oooh! I remember having a boiler suit and I tried to paint on the back of it an arty slogan which I'd seen - 'Our hand will take up the weapon'. I thought, "That's it, it doesn't matter how it looks, the more shit it looks the better." So I got this boiler suit in my bedroom. And I tried it with a spray gun. That didn't look any good. So I thought, "Well, I'll just make it into a squiggle now." So I got a paintbrush and I got as far as 'Our hand will take' and I thought this is really hard! The slogan disappeared around the front and over the seams! It was a real disaster - I wore it, but it was really crap! But I had totally bought into the myth by now.

It was probably all done by Jamie Reid anyway. That Pollock look - all splashed. If it was done by people now it would be done by the Conrans and all them! But I could never have told you this story back then. You could never have said, "This is off the wall, making your own clothes!" Mark was quite good at it - he was quite minimal. A few pins around.

MP I'll tell you what Danny never did - cut his hair and have it spiky!

DB No, I never cut my hair. I don't know why that was. I think it was because I still really thought I looked like David Essex then and I thought, "I'm not giving that up for punk - it might fall down tomorrow!" Unlike the rest of punk rock, or a large percentage, we really did come from a council estate. We had a working class background, a happy one mind you. Unbelievably normal. We still lived with our mums and dads! You know? I loved my family - I loved going home. I remember people saying, "I'll come and crash at your house" and I would go, "No! No! No! - you can't!"



There's gonna be a borstal breakout!
Jimmy Pursey of Sham 69, 1977

PH. JILL FURMANOVSKY

BUT JIMMY PURSEY STAYED ONCE AND HE STUNK THE HOUSE OUT - HE HAD THE WORST SMELLING FEET!
I REMEMBER THINKING, "FUCKING FEET!"

And I thought, "I'll get him out of the house early in the morning, open the windows and get him to Victoria and he can go to work from there." But my dad found out. He said, "Don't go bringing your fucking mates home with you - this ain't a doss house." And of course everyone else was living in doss houses and squats, thinking it was cool, when they didn't have to. They mostly came from perfectly respectable suburban households. Especially the likes of Tony James, Billy Idol and all that Bromley crowd. I never saw the attraction of roughing it for the sake of appearances. It was presumed rock culture, a seedy kind of atmosphere that was totally alien to us. We had to bluff it up to a certain extent. There was an awful lot of hiding one lifestyle from the other. I came from an extremely loving, traditional background and punk was a rejection of that.

MP AND THAT WAS THE OTHER THING...DO YOU REMEMBER THEY TRIED TO PUT ON TO YOU THAT YOU CAME FROM A DODGY BACKGROUND? "OH NO, I GET ON WITH MY PARENTS AND WE LIVE IN A NICE LITTLE COUNCIL FLAT." **THEY'D BE LIKE, "THIS ISN'T THE STORY I WANT TO HEAR!"**

DB I was with Tony Parsons' and we went to Bristol on tour with Blondie. It all sounds fabulously exotic but of course that was just a thing of the time. That was the first time I'd seen speed used and again that was a fucking thrill... hard drugs coming round on one of those picture print mirrors. I remember it had James Dean on it. I did a line of speed and so did Tony Parsons. Everyone else carried on talking, Blondie...Debbie Harry and that. I'm like 'watch and observe, watch and observe' and try and do it right. Tony Parsons then said, "Have you ever been to Borstal?" and I said, "Er, yeah." He said, "What for?" so I said, "Er, I glassed a bloke once!" These are people, like Mark, who a year before were playing Joni Mitchell albums, dreaming of a better way! This is not to make it ludicrous, but when I was at The Clash screening recently, I wished that I'd said, "If only I'd known you liked them old LPs back then" cos nobody would ever have said it, you know? I got up half way through the screening and said aloud, "This is bollocks" and walked out. I met up with Joe and Mick at the bar afterwards and told them to their faces that that was shit. They were totally embarrassed. I told them that everybody in that room wanted them to reform, and they should fucking well go and do it, but they were still playing up to this fake myth building. There wasn't one shot of them all together. Mick Jones' girlfriend tried to throw a drink over me.



New York Power Pop!
Blondie, 1977
PIC: ILL FURMANOVSKY





Debbie Harry of Blondie, onstage at the Glasgow Apollo, 1977

PICTURE BY JILL FURMANOVSKY

THE

THIRD MAN

DB Steve Micallef, who worked on *Sniffin' Glue*, was always much more true to himself than anyone else on the scene. You say I never cut my hair and stuff, but Steve Mick *always* had that look of somebody who'd just walked out of an all-nighter at the Lyceum!

MP Yeah, we sort of went along with the flow but Steve had so much self confidence he didn't have to.

DB Steve was the only one who truly knew the side of music that punk leant towards. He did like all these fucking rock albums and he didn't care who knew it. He loved all that German rock stuff too - Can, Amon Düül II, Faust, Neü - and he really kneüw (*sic*) it! He wasn't going to give it up for anyone. He was a *real* kind of 'rock punker'.

MP He totally did his own thing and didn't worry about anyone else. It sounds corny but he didn't worry about what anyone else thought.

DB He was a genuine Bohemian and still is. Nobody really knows where he is. I still see his mum. "I think he's in Brixton," so his mum said earlier this year. He just ligs around. I think he didn't suffer idiots as gladly as us. You'd go to his house and he would put on back to back Zappa's *Hot Rats*, or The Jam's *In The City*, followed by *Led Zep II*.

MP I was more cautious about things but Steve Mick was the bloke who walked up to *The Sex Pistols*...

HE JUST WALKED UP TO JOHNNY ROTTEN AND SAID,
"ISN'T THE ONLY REASON
YOU WROTE THAT SONG,
ANARCHY IN THE UK,
SO S YOU COULD SELL
MALCOLM'S ANARCHY SHIRTS?"

Steve Mick was always one of those people who could be a bit cynical...he was aware of the bigger picture.





Danny Baker gets in on the action during an Alternative TV photo shoot, June 1977

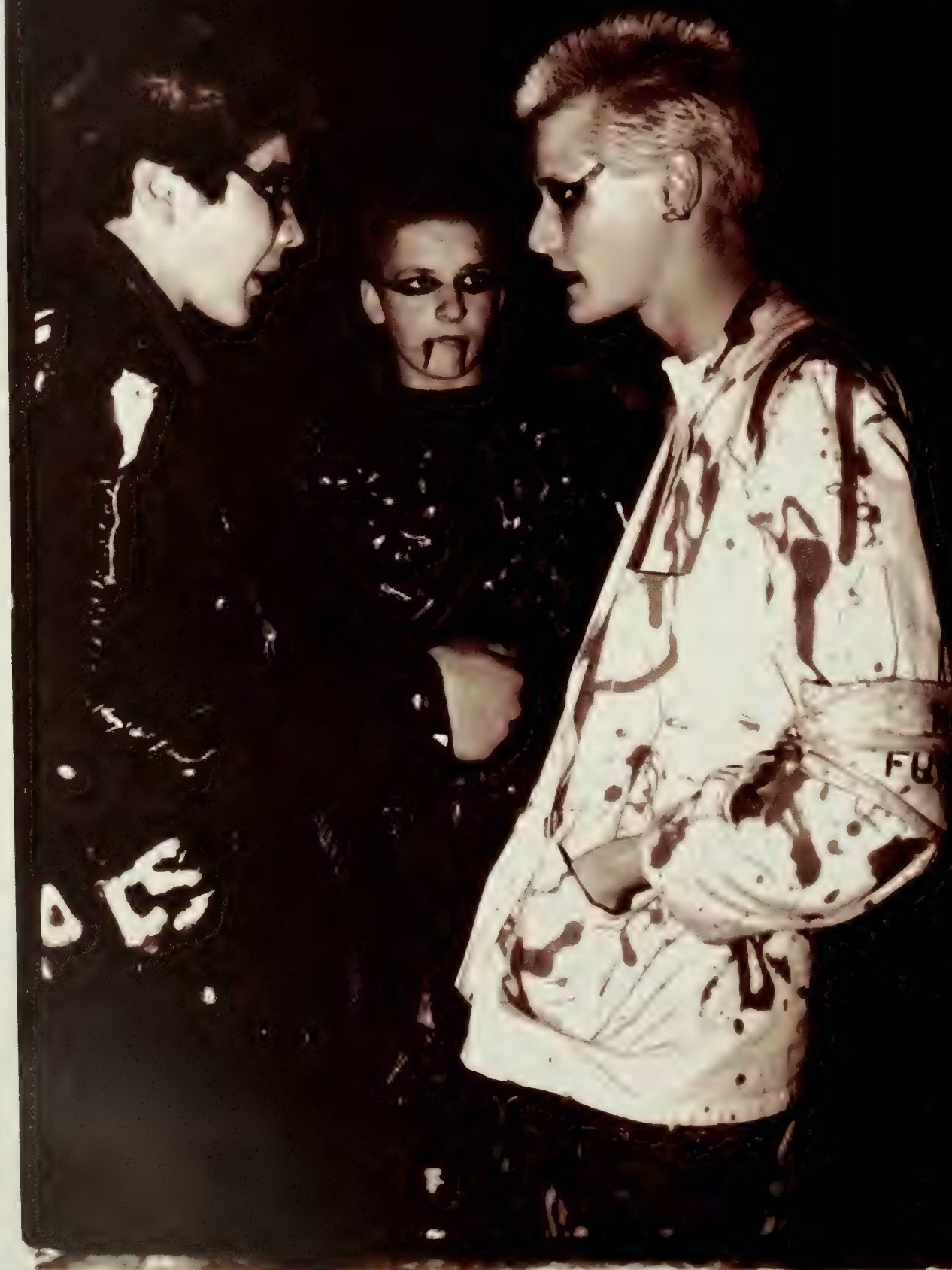
PICTURE BY JILL FURMANOVSKY







Punk fans pose at the Roxy
PHOTO BY JILL FURMANOVSKY



DB I could never understand how it happened, how Steve got together with the magazine. He seemed to be the last person in the world who had never heard of punk rock. It was hard getting Steve out of his bedroom! He used to like being on his own, playing with his chemistry set or god knows what. Actually his brother was one of the most archetypal hippies you've ever met and a fantastic local character who we all respected. Plus, he played the guitar. But Steve...it's obvious why he's not here today, because Steve fucking wouldn't be! And no-one would expect him to. But I'd like to see him again. Last time I saw him he was extremely posh. Very, very cultured.

MP I saw him in Hackney. There was an exhibition that I was involved in. I had a photo taken of me totally naked – full size...

DB Wah-heyyy!!!!

MP It was an exhibition by the artist Anthony Noel Kelly, and Steve was there. You know when you're not sure and I said, "I've got to talk to this guy." So I went up to him. We hadn't seen each other for 20 years, and this is totally what he's like...I said, "Alright." He said, "Alright." I said, "ITS ME!" and I'm so excited...and he said, "Yeah, I know."

YOU ARE NOT GOING OUT

DRESSED LIKE THAT

MP When we were young...when you started listening to music seriously, like at 13, 14 or 15. That was progressive rock or The Beatles or the Stones – that's what I got into first. The kids, maybe two or three years younger than us, got into music through hearing the Pistols on the radio, in 1977 or 1978.

DB Imagine it like this – if someone read a book, got to the end and thought, "That don't end there, there's another chapter." You would need to read the rest of the book to get to that chapter. And then you'd throw this book away. If you give it to some kid and only reveal the last chapter, the kid has the last chapter but doesn't know about the rest. It was a totally natural progression to always be on the fringes of music. Whatever it was, progressive rock, glam, and then things were suddenly mainstream so you needed a new fringe. The

Eagles at one time were a pretty smart move – '71 or '72. Then when everyone liked it, we didn't like it anymore. So this 'thing' came along. Punk. By which time you'd already consigned to the bin these other types of music. These younger kids think, "Those other types of music are crap. THIS is the music" but you had to waft through those doors to get to this door.

A lot hinged on image and how you wanted to be perceived. It's like I said before, most of those didn't live in those horrible circumstances that you were supposed to live in to qualify. The idea that you came from a council estate, that was shit...that was accepted but most of them didn't come from council estates. We did. We lived in central London. I don't know how Mick Jones or Paul Weller grew up.

MP Mick Jones used to say he lived with his granny in a block of flats in Westbourne Park Road!

DB But did he? Is that an archetype or is that matter of fact?

MP YOU SEE, YOU KNOW WHEN YOU LOOK AT THESE FUCKING ARSEHOLES WITH THEIR MOHICANS LOOKING LIKE SHIT. THAT WASN'T TO DO WITH WHAT WE WERE IN TO. THAT WASN'T TAKING PLACE.

DB It was a necessary media string on it. They're forever showing photos of punks walking up the King's Road, like the Hell's Grannies on *Monty Python*, you know, pushing people off the pavement. I don't think there's a single photo of anyone in punk rock that would have made a difference...well possibly Johnny Rotten...but doing the two fingers? There ain't.

MP Remember the interviews with those people? They could have been anybody. They went, "Well, this is our road and if the teds come up here, they'll get a good hiding."

DB The whole ted thing was terrifying! People would come in regularly and say the teds have done this or that, but they never actually did. But there was this necessary siege mentality, like when I went up the Roxy a couple of times

with some so called 'straight' friends of mine...Someone would say something to one of my mates and one of them would say back, "What's that?" and I would bottle it and say, "The teds are coming! The teds are coming!" - just to distract the situation! But they never did. A couple of times I got chased but it was very mild.

MP *These things seem laughable now. But there was a four page article in Melody Maker about the 'Ted/Punk Question,' where they interview me and Danny and asked: "What should be done to bring the two together?" And when you look back you just think it's ridiculous.*

DB I remember brooding about at home and my dad saying, "How's the typing going boy?" He never called my writing 'writing', always typing! I remember him saying, "What have

you got the hump about, what are you angry about?" Cos he obviously thought I had to be angry about something. So I said, "The Sex Pistols can't play anywhere, can they?" How much must that have mattered to my old man? He said, "What are you talking about?" But now you might think, "Well, I suppose so!" But at the time they were getting banned from everywhere. Now we realise it was a scam - I don't suppose The Sex Pistols even knew. People like Paul Cook and Glen Matlock - they were caught in the slipstream of what was happening to them. Johnny and Malcolm McLaren, they probably did think we came from Dickensian, romanticised council estates. Instead of resenting the hell out of them we thought they understood. So we invented this enemy which was necessary. And it caught the huge imagination. And it affected everything. Every exploding graphic you see on television as a result of a new piece of software, the

● Every time I've seen a ted, before all this happened, I used to admire him for still getting in there and being what he believed

JULY 30, 1977 M.M.
Melody Maker
15p weekly USA 75 cents
in. But these young teds . . . they might be punks next week ●

● I wish we could do a joint concert with the Heartbreakers, maybe, and a teddy boy band ●



— Mark P., A & R man for a punk label

ARCHIVE FUN

Disc—January 20, 1973

ELP — the world's eighth wonder!

I HAVE just recovered from a fantastic concert! The three men on stage played music that swept through the hall. The stage was covered with instruments—an organ, piano, synthesiser, guitars, gongs, a large drum kit and a giant oscillator which flashed in the darkness.

During the act the master musician used the theatre organ, karated the organ keys, went into the audience and was attacked by a giant monster. Along with this the other members put on a rhythm so strong that it could have held any group together.

By the time the encore was over, I was shouting their name over and over again.

The following week I bought two of their albums. You must have guessed I went to see the Eighth Wonder of the World—ELP.—Mark Perry, 11 Rochfort House, Grove Street, Deptford, London S.E.8.



M. Perry of Deptford surveys disastrously Alternative Broadcast. Pic: Chris Horler

demystifying of logos. It's entirely come from punk. But the demystification left nothing in its wake. There was no other type of music coming through. Which is not a depressing thing, just that was it. It's like vaudeville, or television...who said it had to be going somewhere? Rock music doesn't have to be leading somewhere. People don't always have to be building something. The full stop on it, and a glorious one it was, was that last hurrah and after that nobody cared anymore. Everybody go and do what you want to do. Nobody cares what kind of music you like. That is a really awful thing. Because it mattered SO much what type of music you liked. It really did. Mark wrote letters off to the music papers. I had two published. One about T-Rex —, "How can this man write

songs?"...and another one. But if anyone had interrupted me while I was writing that...

MP *I know we keep going to what you couldn't admit to liking before punk, but my one letter printed in the press, pre-punk, was 'Emerson Lake and Palmer — the eighth wonder of the world!'*

DB *I remember that! Disc printed it. I was terribly jealous!*

MP *And later on the NME dragged it out as a kind of blackmail thing. They had a picture of me taken at a gig, and underneath they had 'Mark P surveys disastrously Alternative Broadcast.'*

Typical girls
The Sitts live at the Music Machine
PH: BILL FURBER/ONYX





DB The *NME* was such fun, I ended up working there of course, because it was like somebody had taken the same type of people and just tipped them in to this office. There was no *The Face*, there was no *Loaded*. There were no mags at all. There was one source. It was such fun. There weren't even any young people working for the record labels.

MP Not as far as I know. There was no reason for them to be.

DB We thought the rock 'n' roll life style was the only way forward. I couldn't live the alternative – I could *not* get a job. I made that choice and thank God it was like that.

In *Westway To The World*, Paul Simonen says, "I remember my brother had a Yes album and I could hear birds tweeting and I thought, 'I don't want that.'" And I thought, "No you bloody didn't!" He didn't think, "I'm going to forge a new type of music" – that's just rubbish to say that! If you're going to cling to that – that we came along and it was a glorious, mad whirlwind, that the idea that it was actually in any way based on a superior knowledge of music or anarchy, is a laugh! It's a very smart move to make but I still can't believe Mark got it together. It was bank work Mark came from, wasn't it? At least I'd come from a record shop. It would have made sense if I had started the magazine but it was the other way round! But it was the Ramones album, which I've still got, which started it. It's one of the few originals that I've still got left.



MP WHEN BLONDIE VISITED THE **GENIE OFFICES**
DEBBIE HARRY SAID **THEIR 'SINTHETIC' GLUE**
WAS AVAILABLE ON **PINK PAPER IN NEW YORK.**
WE LATER FOUND OUT
THEY WERE BOOTLEG COPIES
PRODUCED BY BLEEKER BOB.





Tony James and Billy Idol of Generation X show off their record collection.

PHOTO: JILL FURMANOVSKI

Bob Gross, top US photographer,
with Chrissie Hynde and Jordan at the 100 Club, November 1977
PH: ALL PHOTOGRAPHY







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Mark and Danny strike suitably punky pose, May 1977
PIC: JILL FURMANOVSKY

THE YEAR

ZERO

Not content with proclaiming its own importance, the punk movement was openly hostile to the established 'rock scene'. The first Ramones album wasn't just a collection of short, fast, three chord songs, it was a rejection of all the overblown self-indulgence that rock had become. The Clash sang 'No Elvis, Beatles or Rolling Stones in 1977' and Johnny Rotten defaced an old Pink Floyd T-shirt by writing "I hate" across the image. It wasn't just the older bands being rejected either. Even bands like Eddie And The Hot Rods were attacked for playing R&B and wearing flares. "Like trousers, like brain" to quote Joe Strummer. The battle lines were drawn. Punk's plan was to erase what had gone before. 1976 was declared 'Year Zero'...

DB For me and Mark to say, "That was THE time" anymore than someone would say the same about the psychedelic or whatever era - you could nip out and find a couple of old Goths who would say the same - it was only applicable to us so I think it's going to be very difficult to convince people otherwise. I don't think any of those bands would come back and blow anyone away now.

I don't actually think it was the golden era or anything like it. It's like reading your own diary, isn't it? You can't expect other people to like it! It's kaleidoscoped into some kind of our own 'wild weekend' - where the Pistols were playing the 100 Club on the Friday and the next day The Clash had their first album out...It was a very short lived affair, so from that point of view the 'Year Zero' approach to punk and the music is embarrassing. Pretending that we didn't have all those old albums that we've always had. Of course we had them! We always had.

IT WAS ONLY TEN YEARS AFTER SERGEANT PEPPER AND FIVE YEARS AFTER ZIGGY STARDUST AND TEN YEARS, WE NOW KNOW, IS NOTHING. AND WE TRIED TO SAY THAT ALL THAT MUSIC THAT CAME BEFORE PUNK WAS TERRIBLE, WHEN IT PLAINLY WASN'T.

I always think it's like Chuck Jones said about the Warner Bros cartoons when someone said, "Who did you make them for – adults or children?" and he said, "No, we made them for ourselves." It was pretty much like that...

MP *The funny thing is I know loads of people who are a bit younger than us, who got into music in '78 or '79 and they really don't know those albums before punk. They completely took on that thing – 'Punk Year Zero'. Really weird – they believed it, which we secretly knew was a terrible nonsense.*

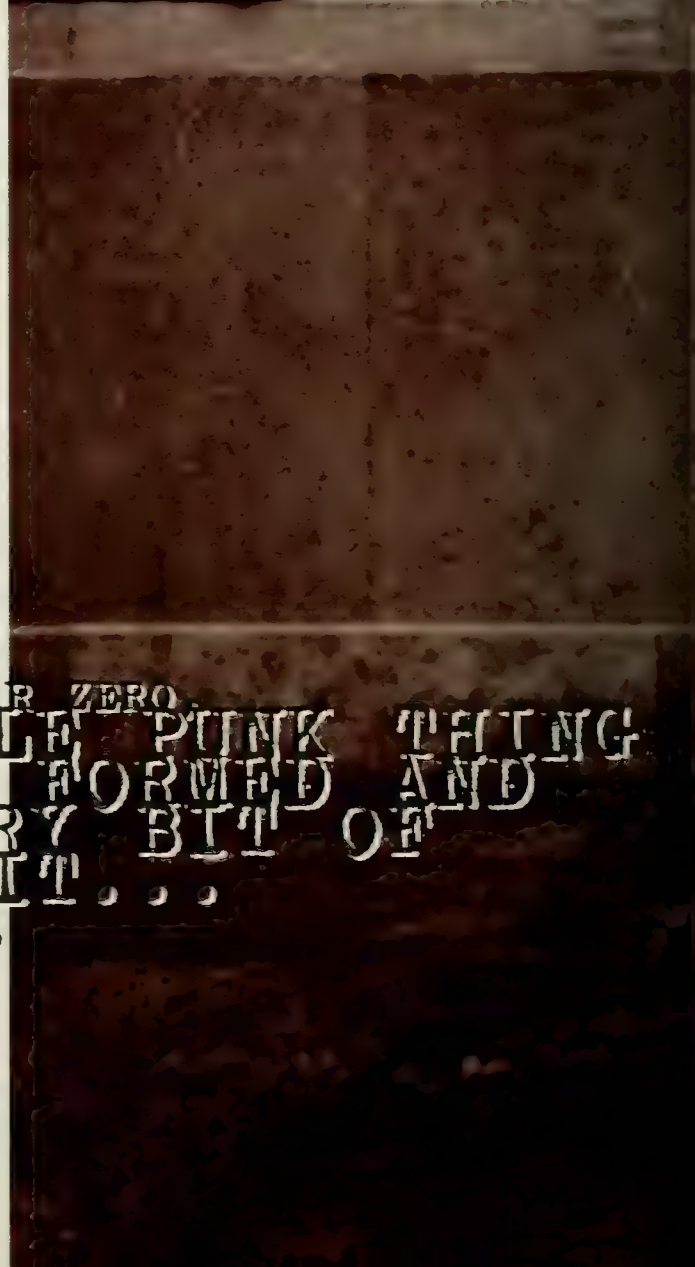
DB Perhaps the most negative aspect of all punk rock that stuck, was the idea that all music beforehand was silly old hippy music. It was such a lie because, as you can see by The Clash film, *Westway To The World*, we now know all these bands had those previous albums and knew them intimately. And we loved them too. We had grown up on them. It was like murdering your darling.

MP *I've got the old scrapbooks of press cuttings from the Melody Maker and the NME. They mention in the NME Teasers column, where they'd do exposés – "EXPOSÉ – JOHNNY ROTTEN LIKES HAWKWIND!" and "MARK PERRY SEEN WITH GRATEFUL DEAD T-SHIRT!"*

DB They meant it to discredit us, which in the eyes of some fools, it did. Ridiculous. We never tried to hide anything. It was all too ironic to hide. When you remember, for instance, when people said, "What crap King Crimson turn out" but we knew every word of it and it was entirely what brought us there and gave you the desire to have a band to follow of your own when you're young. *Sniffin' Glue* used to feature Camel!

BUT THIS IDEA OF THE YEAR ZERO, WHERE THE WHOLE PUNK THING ARRIVED FULLY FORMED AND REJECTING EVERY BIT OF MUSIC BEFORE IT... WELL FUCKING HELL.

MP *There was a real snobbery. You could like old guys but they had to be touching on punk. The Velvets, Iggy Pop, MC5, Flamin' Groovies... but Emerson Lake And Palmer?*





*Rock 'n' roll tourists!
The Flamin' Groovies shake some action
at the British Museum*

PIC: JILL FURMANOVSKY





DB You didn't have to be quite as extreme or alternative – for a start Neil Young.

FUCKING NEIL YOUNG!
FIVE YEARS LATER PEOPLE WERE SAYING,
"OH WE KNEW ABOUT NEIL YOUNG,
WE LOVED HIM ALL ALONG!
BUT THEN HALF THE TIME
IF YOU," SAID, "THESE ARE GREAT
ALBUMS" PEOPLE WOULD SAY,
"NO THEY'RE NOT –
I DENY YOU THREE TIMES!"

The odd thing is, though, they were all too scared to say it. Plainly Mick Jones and Joe Strummer had ELP albums and were having fun with it back then – we all loved rock music. The punk situation was just used as a vehicle.

MP I got interviewed the other day by this bloke from Wire magazine and he asked what my favourite two bands were in '76. In 1976 I saw The Who at Charlton so I said The Who and Little Feat. He said, "Hold on! What about The Clash?" and I said, "Oh yeah, that was later though!" Little Feat...the greatest American band of all time!

DB Now the real philosophy is that all those early Seventies rock bands were out there playing some place you were never going to go. You never were going to get to know them or meet them and so rather than make idols of them they were just disposed of. The memory erased.

MP This is the idea, that not everybody understands, of how close punk was to glam. Punk was just a part of the way that music evolved. So 'Year Zero' didn't really exist because punk was simply a product that arrived at that particular time comprised of everything we'd listened to before.

DB Sadly in a lot of respects – and this was where it started to go wrong – because the fun was to be had in demystifying the rock myth: saying anyone can do it. That's what probably killed good music stone dead. It's very, very difficult now for people to realise – not in a nostalgic sense – that music was a totally underground thing. Rock and pop music. You had to seek it out. There was *Top Of The Pops*, and there was *The Old Grey Whistle Test* which was the last

NO DOUBT ABOUT IT...
MARK P
PISSES ON THE LOT OF EM!

thing on television at night – you had to stay up religiously to watch it. Music was not reflected at all in the media. Adverts had jingles, not bands or singers advertising cars. Bands didn't get offered thousands to do programme themes. It just didn't happen. The graphics were nowhere, the newspapers never covered any of it. There was only the *NME* and then *Sniffin' Glue* etc. It just wasn't in the culture at all. It wasn't anywhere. And today it just seems such a casual term – “of course we like Marilyn Manson, Placebo and the more wayward” – but it actually wasn't like that. It was nowhere in the culture. *The Old Grey Whistle Test*, as I say, that was it – you used to stay up and watch that and it was pretty good. It really was a signal saying, “I can be part of this, I know all about this.” And you were the only people in the country up watching that show. The last thing on television at night. And that pretty much was what music was like. It was our secret. It's a lot more fun doing that – it's more fun being secret.

MP *Another thing of interest, which I talk about a lot, is trying to see it through the eyes of the way we were in the Seventies – there was one monthly rock magazine, Zig Zag. That was it in Britain. It's hard to realise what it was like because before all the videos came along, before MTV, people don't realise it was a sort of choice. It was outside the norm, it was marginalised.*

DB At school you knew maybe half a dozen people who knew about rock music. Not a 'brand' of rock music – I'm not talking about the punks or the goths. They just 'knew' about rock music.

MP I BOUGHT A FRANK ZAPPA ALBUM INTO THE SCHOOL AND TEN KIDS HAD IT ON THE FLOOR THREATENING TO STAMP ON IT...
“WHAT'S THAT BLOODY, RUBBISH?...HIPPIES.”

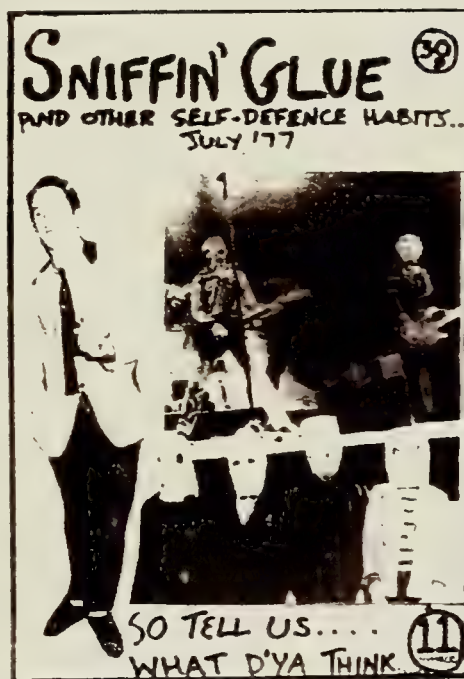
DB It was widespread intolerance of other musical and cultural styles basically. I remember saying to a mate I'll give you two bob if you look in the window of the reggae shop that used to be on the Portabello Road – at the time I was into Todd Rundgren and everything else, but this reggae shop was

SNIFFIN' GLUE


Now up to number 11. The previous few (from 5 in fact) had suffered from Mark P's increasing boredom — what was fresh had become dangerously near a formula, a business even.

Latest is a guest issue — an interesting idea

— with contributions from Mick Jones and Robin Crocker, Savage Pencil, Sandy Robertson etc.....It remains to be seen, as the circulation rises, whether it'll remain as interesting now Mark's given up the editorship..... 30p.







for the boot boys. It was that extreme. And I gave him the two bob and I'm walking on the other side of the street saying, "How can you do that!" It meant so much to us to stick to what you knew! We were that straight! This is going back to about aged 13. And he did! – he looked at *Tighten Up Volume Two!* Oh God! How could you do that? You won't find a pub band now, who won't be on Channel Four next week. God bless them. That was the thing that punk professed to want – we want rock music, we want the kids to have music programmes, we want a hundred music magazines out, but now you've got it, it ain't half a drag.

MP *That's the problem. I did the thing in the Glue of "we want more fanzines – go out there and riot", "flood the market with punk writing" and all this bollocks. A month later we had them, but most of them were shit. The same thing happened with the bands.*

WE WANTED MORE PUNK BANDS...
WE WANTED THEM EVERY NIGHT.
BUT THE FACT IS,
THE MORE PUNK BANDS YOU GET
THE MORE CRAP
PUNK BANDS YOU GET!

DB That thing about 'anyone can do it' – yes they could and yes they can, but not many can do it good! It's like saying, "I'm going to do art – because I can." And that was great – it was a great rush, but a short lived thing and it tore the roof off and let the daylight in. The thing about being so young – 18, 19, 20 – the last thing you wanted was to be understood, you didn't want to be bracketed. You were moving the target all the time but eventually it just got tracked down and demystified. "Oh yeah, I've seen you people, do you want a television show? Here's a television show." It's all well and good sitting there grumbling about the world – it was a siege mentality. But once you take away the siege mentality what do you have? Rock music hasn't been a marginalised, delicious, sub-culture since then. Possibly the early rave scene touched on the spirit of it, with Es replacing the music.

MP Some people try. The indie thing - you've got DJs like Gary Crowley, and Glastonbury and all the festivals. These indie bands were somehow hoping to be held in the same esteem as the underground bands of the Seventies but because everything is now exposed to the masses instantly they were no longer considered underground because everybody knows about them. You can take them or leave them. It's all mainstream and to the masses it didn't matter...and lo and behold, none of them are signed anymore.

DB You can say that of anything new. Even Merseybeat was new once. I think the process remains the same but the attention, the exposure and the acceptance of it is totally different. If this one doesn't stick, it's not important because there'll be another one along in a minute. If you water down anything and dilute it enough you eventually pour it away. People end up accepting a lower quality.

**ROCK MUSIC IS FAILING TO SHOCK.
IT HASN'T THE ABILITY TO SHOCK ANYMORE AND TO A LARGE EXTENT EVEN TO ENTERTAIN ITS OWN GENERATION.**

I mean, I can't imagine what it's like for my daughter, or to be that age again. It's like when your parents said to you, "That's a noise" or "a racket" whatever, that's great. That's what you want to hear from your dad! But I think it must be quite icky to have your dad saying about every second guest on *TOTP*, "Oh, I like that Marilyn Manson." And it's not just saying, "Oh, in my day we had whoever"...it's not just old fogey 'dad rock'. I can't imagine being robbed of the 'specialness' of having something of your own, something your parents thought was horrible. And punk rock was nothing if not our own. That was it. The worst thing in the world is realising that punk put a full stop to any kind of 'necessary underground', which any music needs to have - the hippies, soul music in the beginning or reggae. Music is not a sub-culture anymore, it is *the* culture. So where do you go from there? We're left now with this anonymous sprawling mass of an industry that's unconcerned with music, where musical content comes way down the line. Groups genuinely don't get signed because they're 'no good'. If you can't get signed today you should be ashamed of yourself!

Score your copy of "Sniffin' Glue" (25p) from Compendium bookshop or Rock On or Bizarre records. Or write direct to 24 Rochfort House, Grove Street, Deptford, London SE8 3LX. "Honey That Ain't No Romance" is available for four Deutsch Marks or two dollars or one pound from Harald Inhulsen, Europe's Only Iggy Pop Fan Club, Hagenring 21, 3300 Braunschweig, W Germany. "I Wanna Be Your Dog" from Iggy Pop Fan Club, 2 Square Trudaine, Paris 75009, France. Price 4 Francs.





The Buzzcocks grab a slice of the pie, chip shop 1977
PIC: JILL FURMANOVSKY



IT WAS ACTUALLY EXTREMELY SATISFYING BEING MISUNDERSTOOD AND VILIFIED...
AND THE ONLY THING I CAN SAY ABOUT PUNK ROCK IS THAT

MP *I don't write many letters to many magazines but in The Big Issue recently, about six months ago, there was this article on bands with nowhere to play. It said about this government scheme to have local youth clubs having PA gear that people can use. And I wrote a letter saying rock music doesn't need that. It thrives with its back against the wall. We don't want government handouts - it's ridiculous!*

DB *I don't believe that any group that was really going to be a huge success was ever held back. It's like when people continually say, "Why aren't there more music programmes on television?" Why? Because every one of them has gone down the toilet! Because, by and large, teenagers are extremely conservative in the telly they watch. They watch *Neighbours* and *EastEnders* - but if you stick a microphone in front of a 16-year-old they'll say, "We want rock programmes." No they don't! The *NME* can't sell 50 thousand copies anymore, because the industry is everywhere. It's spread so thin.*

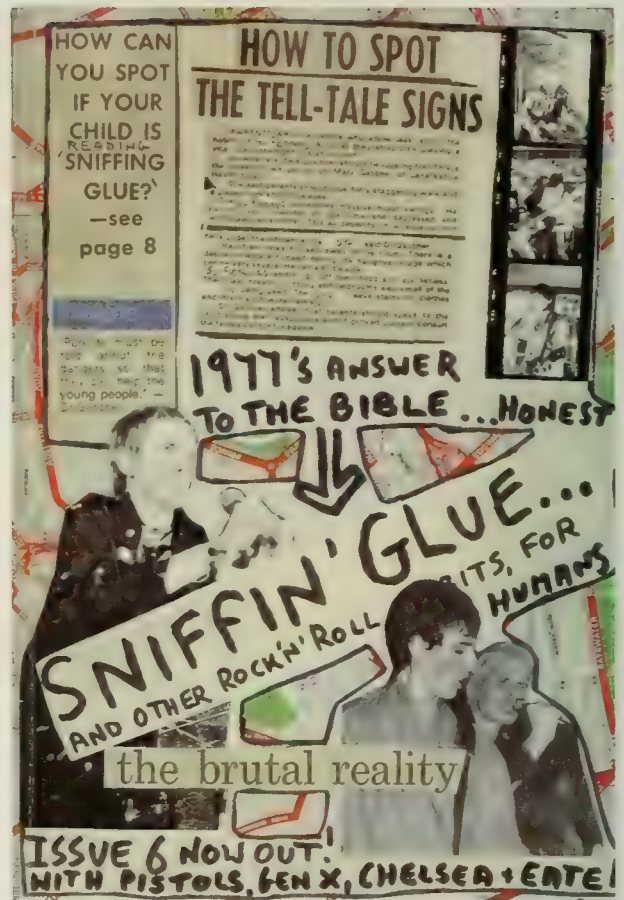
and that is so necessary for teenagers - to be misunderstood and not liked, marginalised. Modern music has got no soul - no courage. It'll be watered down to practically nothing eventually. Meaningless soundwaves, barely functioning as 'entertainment'. And that's all it is. The industry will try and disguise that or pretend otherwise...again it's no longer a sub-culture it is *the* culture.



MP *I don't think people really understand. I was very serious about punk, as Danny knows. When punks first started going on Top Of The Pops, I stood up and said, "We don't want them on Top Of The Pops because it's just diluted shit if it's on there" and everyone else said, "But we want punk on telly." But I didn't want it on telly. It's like my point which is endlessly rehashed about *The Clash*: punk died the day *The Clash* signed to CBS. I still bought *The Clash* album, I still loved the music but what I was trying to say, that economically, once you put yourself in their hands - the CBS's of this world - and you're out in front*

of that audience lined up on TV, with Smokie or The Smurfs, your mystique goes out the window. To an uneducated, undiscerning audience you're no different.

DB It's like David Bowie. Great, as long as he kept moving and putting on wigs and masks and nobody knew who he was...as soon as he popped in and did *Let's Dance*, he was straight down the toilet. And in some ways it was a microcosm of that. At the time, I remember thinking, "How do you keep dodging and swerving while *The Mirror's* camera crew is coming round, and how can you pick holes in *NME* pieces and say they haven't got it, they don't know what it is?" Nobody knew what it was, but we knew that as long as it kept mutating, moving forward...And then everyone started saying, like the Paul Weller thing, "Well actually with our next album, we don't like modern music anymore, it's going to be more like The Kinks or The Who." And all of a sudden the joke was over. And a joke is essentially what it was. Once you started doing that, everyone was allowed back in, "Oh, great to see you. Really missed you guys!" The Clash supporting The Who in America...a dream, who wouldn't do it? But for a while that was absolutely revolting. After that the *Glue* had to stop when it did. Although not all involved agreed, namely me!



I COULDN'T BELIEVE IT
WHEN MARK WRAPPED IT UP,
"I'M GOING TO TAKE ALL THE MONEY AND MAKE THIS
SINGLE!" I THOUGHT, "OH GAWD, FUCKING GREAT!
WHAT AM I GONNA DO? I'LL HAVE TO GET
A PROPER JOB NOW."

But he did the right thing. It was the right thing to do. Mark thought it was hard to justify adverts in the *Glue*, and I make him right, but I can't help thinking today this would be the beginning of a huge internet service and worth about 60 million a year! Mark was a lot braver than me. All I could think about were my prospects.

In hindsight *Sniffin' Glue* had already gone on too long. Once it started coming out regularly we had become a part of the industry we professed to despise, but I still have lasting and overriding memories of it. Walking round and round that table stapling the pages together. And of Sharon





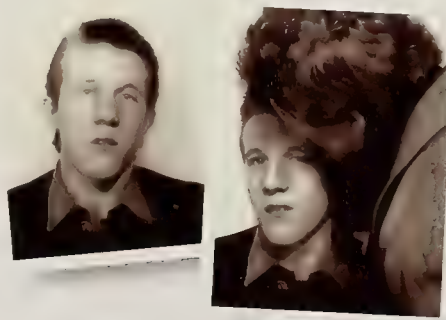
*Alternative TV on the roof of Dryden Chambers, June 1977.
Alex Fergusson, Mark Perry, Chris Bennett and Tyrone Thomas*

PHOTO: JILL FURMANOVSKY

Rush, who got me into it. She had said something about Kiss, before I got involved with the *Glue*. Apparently there'd been some allusion to Kiss in the first issue. I remember going, "Kiss aren't punk rock!" Because my understanding of punk rock, working in a record shop, as I was at the time, was like the Nuggets series – The 13th Floor Elevators, The Left Bank, The Remains and all those kind of West Coast groups. Sharon was the girl I was going out with at the time and she knew about this new scene somehow.

I had no knowledge of The Sex Pistols before Mark brought it to my attention. The periphery of the *NME* thing thought The Sex Pistols might be heralding something. Sharon said, "I think this is really good." She really liked it and I thought, "I better jump on this or she's not going to jump on me anymore!" I was 18 or something and Steve Micallef showed me an issue and said, "See what Mark Perry's doing here." I said, "Mark Perry who went to our

school? Gimme a look at that." I remember that as clearly as anything. I thought, "I can't have this, surely I can tell him where he's going wrong here." And I've come in about Issue 3 or 4. I suppose it was extremely early compared to how most punk rockers came aboard.







The Buzzcocks - Steve Diggle, Steve Garvey, Pete Shelley and Garth

PICTURE BY JILL FURMANOVSKY

Don't think people's minds are great
and my imagination



DISILLUSIONMENT

& DISSOLUTION

MP I don't know where I got the Mark P from? My memory's shot.

DB When did you put the 'erry' back on?

MP I thought when I'm in a band I'm going to be Mark Perry because that's my real name.

DB It's like Johnny Rotten, going back to Lydon and stuff...

MP Once he started to take the music seriously with PiL.

DB With *Sniffin' Glue* the relevant issues are 1 to 4 and 9 to 12.

MP No, *Issue 5* is important. That's where I do the rallying call for more fanzines.

DB There is a definite middle period. But again in telling the story that's it. Everyone was too busy and excited and the middle period is just this explosion of groups and it's overwhelmed by its subject. It just becomes this mean, conventional magazine.

MP But the interesting thing is that sometimes...it all depends on what people want to hear because sometimes you know when people look back...It's like when you get these things about the Sixties and the psychedelic era. And they want to see it as some positive thing where people grew and that and then they went on to something else. But it's more complicated than that isn't it. Like punk is much more complicated. The story that *Sniffin' Glue* effectively documents is bloody complicated.



Johnny Rotten - The Face
PIC: JILL FURMANOVSKY

**IT'S A
CATALOGUE
OF CHAOS**

**MY OWN AND PUNK'S. IT'S LIKE
A PERSONAL JOURNEY ISN'T IT?**

DB You see, I reserve the right to debunk punk but I don't like other people doing it. When other people do it I can't bear it. But also I don't like to see punk rockers now. I can't bear punk rockers now. I think it's a farce. When you see punk rockers now you think, "Leave off mate!"

MP You want to come to one of my gigs! They come searching me out. But I definitely think a couple of these middle issues were sleepers because there were all these groups coming out and we said nice things about them, but I think in Issue 10 we get a bit tough again. I don't know why but we're a bit pissed off with that approach.

DB We were treading water, I'm talking about Issues 6 to 9 there. Also Issue 10 was the first time that people started refusing us material.

THAT'S WHY WE DID THOSE TAKE OFFS OF THE CLASH PHOTOS, THE WHITE RIOT SESSION AND THE NME COVER, WHEN THERE WAS ONLY THE THREE OF THEM. LEGS SPREAD AGAINST THE WALL AND SO ON.

One of them was going to be used on the cover but someone wouldn't let us. I don't know who suggested it, but we did the poses. They said, "No, you can't use it," and Mark said, "Well fuck them, it ain't about the group - it's about us."

MP Yeah, "Put us on the cover."

DB Because I don't think it was quite as vain as saying, "Let's put ourselves on the cover." You can see Harry Murlowski couldn't keep a straight face there. So I think it was out of necessity that the three of us was on the cover. Going back to what Chuck Jones said about the Warner Bros cartoons, "We made them for ourselves." It was pretty much like that...

MP You see Jill acknowledges Chalkie there for that cover photo idea. It was Chalkie Davies who took those NME Clash shots. The strapline says, "Steve Mick's got the sack and we get back to the streets." I think I got a bit more severe.





London Calling!
Joe Strummer of The Clash
PIC: PENNIE SMITH





*Punk finally 'makes it' -
The Clash live at the Rainbow, May 1977*
PIC: JILL FURMANOVSKY

*Jean Jacques Burnel of The Stranglers
in typically surly mood*
PIC: A.L. FURMANOVSKY





DB It's much barer - there's not all the little jokes and stuff. Steve Mick and the reason he was sacked was the infamous part of this issue. The reason was Alice. I've got to say I know nothing about this. I swear I'd never met Alice as far as I know and I certainly don't remember Steve even having a girlfriend!

MP *Yeah, she was everywhere. That was the problem. Why he was sacked was because he wanted to bring her to the meetings. Remember we used to have the meetings? We used to get round a big table and we used to talk about what we were going to have in the next one. He wanted Alice to come. He said, "Can Alice come? She's got some ideas." Ideas? Alice has ideas? We're not having that!*

DB I don't remember Steve being 'disappeared'. I think it was a row Mark had with him.

MP *Steve was furious. I can't remember if there was other stuff going on as well...*

DB There must have been. I don't remember anything about it. I remember Steve not being around then. But I don't remember him being around that much during the last couple of issues. My impressions of the days at the old office in Dryden Chambers, where we had moved to by then, is just me and Mark. I don't remember Steve being up there much at all.

I THINK THE WAY STEVE APPROACHED THE MAG WAS
HE TOOK THE PISS
A LOT.

He was always very cynical. He was the least committed to punk rock. Steve saw it probably more as a subversive thing...He never had a lot of fun, Steve, I couldn't imagine him dancing or anything like that. I think he might also have been trying to intellectualise a lot of the stuff and I think that might have been grating on you. Just thinking of your two personalities. Steve can be kind of cynical and...as I say he was probably trying to take the piss out of you and the whole thing by then.

MP *Well, I was more earnest and serious about what I was doing, you know?*



DB He might have felt threatened as well. In this issue there's a shot of him and he looks like no punk rocker in the world! He's got very short hair, glasses and an ordinary shirt and tie on. And a bit of a tash which he always had. So what have I written here, "Let's sort all this shit out, *Sniffin' Glue's* getting like a newspaper." That's what The Stranglers said about us in *Sounds*. I've replied with, "Sorry boys but if you want some cockney sparra chic scruffy ornament that's true! We print what we can afford!"

MP See, you were honing your style even then!

DB Oh, here we go. Remember about how much press the National Front were getting?

THERE WAS EVEN AN ARTICLE IN THE EVENING NEWS ABOUT IT. THEY SAID THAT THE NATIONAL FRONT WERE MANIPULATING NEW WAVE! ABOUT THE NF TURNING UP AT SEX PISTOLS GIGS.

That's the middle class fear and fascination with the working class, isn't it? It's like they're always trying to say football's manipulated by the far right. And yet over the 20 odd years they've been saying this, they've not had a great deal of success, have they? They lose election after election. Deposit after deposit. The middle class think the working class are always talking about them behind their backs and that's why they do things like this. So punk rock comes supposedly from the streets - it's got to be fascist. Fucking *Daily Mail*! I believe that in 1936 they said, "Hats off to Mr Hitler" on the front page. I carry on with, "Have you noticed how amused the other press is to find out punks like other types of music - we don't need Mum, Dad or *Sniffin' Glue* to let us know what we dance to" - that "New Wave is more than music it's our megaphone for positive youth". Oh God. "Positive Youth, spelt P-U-N-K and put over as rock 'n' roll - *Sniffin' Glue* should be guitar shaped."

MP That's a good one, I like that.

DB Bands like Television are starting to crop up. I think it was over by now. With the American 'intellectual' groups coming, it probably was. Look at this - the contrast is so odd. Gene

ROCK'S SWASTIKA REVOLUTION

WITH their uniformly short hair, black leather jackets and swastikas, the thousands of youngsters joining London's punk movement are beginning to take on a distinctly sinister appearance.

And the cult is also developing disturbing political overtones.

The seals of the National Front haven't been slow to realise that the punks could make up a very handy pre-packed army if only their loyalty could be enlisted.

Consequently the Front have been extremely active among audiences - and with the bands themselves.

Frequently they have lined up to cheer the Sex Pistols, who - despite their record company problems - remain the Rolling Stones of the new wave.

Mark P, who edits the excellent and highly successful punk magazine, *Sniffin' Glue*, has also been approached by the Front.

"But," he says, "I find them frightening. They wrote me a long letter because I edit the magazine, and asked me to come along to a meeting they were having."

Dole

"I didn't even bother to reply. The trouble with the Front is that they seem to be more interested in getting rid of blacks than in helping to solve the country's problems."

But Mark, who is 20 on the dole and lives with his parents in a council flat in Deptford, speaks for many punks when he says: "We want to change the way this country is run."

He adds: "I believe there are similarities between what is happening in Britain now and what happened in Germany in the '30s and '40s."

The old way is no good. It doesn't work and we want change. Change of any sort has to be better than this."

Another architect of the punk scene with political interests is Miles Copeland, 30-year-old son of the ex-CIA executive.

Copeland was the first agent to arrange bookings for punk bands, and his partnership with Mark P to run the punk record label, *Snap Ahead Records*.

Their first three records from new teenage punk bands all have political overtones.

There's Fascist Dictator from The Cortinas, The Right To Work from Chelsea and The Freeze from The Models.

"Sure, a lot of the kids wear swastikas," he says. "But they do it to shock people—not because they identify with the Nazis."

"Nevertheless, a lot of the bands are very political. Some of them will tell you they are Fascists and they want a revolution—but they say things like

that because they are angry they are against it or

The problem is that youth today sees so many blocks to getting anywhere in life. There are the unions, heavy taxes, laws and restrictions—no matter which way you turn

"The whole system seems to be geared against freedom and

anyone trying to get anywhere. Sure, they can get good dole money if they do nothing—but

that's not what they want. They want to work hard and get somewhere.

"But I don't think the kids are going to end up supporting the National Front. These kids aren't stupid—whatever anyone thinks.

"At the moment, they just seem to want to knock down the system we have and see what comes up."

Essentially, I think the anger

of the punks is no different to that of the Teddy boys, the mods or the skinheads.

But it is in the increasing

organisation and manipulation of the cult that the danger lies.

Certainly, any young person should be made aware of the possibility of an attempt to turn rock fans into black-shirts.

JOHN BLAKE

The punk cult is swinging to the Right... even the National Front seek their support



*New York's 'intelligent' Television with leader Tom Verlaine –
live at the Hammersmith Odeon, 1977*

PIC: JILL FURMANOVSKY

October: "We've got to have the right to work. Fuck the unions I say!" Kids didn't know what he was talking about. Especially Gene himself didn't know what he was talking about. Gene would have loved to have been a big old star, and that was it.

MP *I'd already set up the label Step Forward by this time. And I was doing interviews with bands that were on my label. It was all a bit...you know...incestuous. It's like that John Cale page who was also on one of our labels. I remember you being really dead against that – thinking that was bollocks.*

DB You know why? Because I can't bear John Cale. He just seemed too old for it. Even now. In the early ones maybe, but by Issue 10 I thought that was a bad move. But that comes down to musical taste. I do remember thinking, "That's a bit staid."



*Genesis P-Orridge tempts the Rough Trade manager
Geoff Travis with second Throbbing Gristle album*

PHOTO: PENNIE SMITH





Ex-Nobel Underground's John Cole - legendary mad Welshman
PIC: ALL PHOTOGRAPHY



Miles Copeland with Sting
PIC: JILL FURMANOVSKY



Look at these singles reviews. Oh, you fucking liar Dan! Listen to this, The Police, *Fall Out* review: "Good to see a new label." Illegal Records – I didn't mention that they shared an office with us. "This is kind of like *Highway Star* and I never did like *Highway Star* – did you?" What a fucking liar I am! Looking at the Deep Purple collection in the corner while I'm talking! That sums it up. That was it. I think the ego of being part of the punk rock movement had taken over everyone by then. It's incredibly defensive these last few issues all of a sudden.

Issue 11 was the one where we're talking about that *Harpers & Queen* article. Peter York came round. 'Style guru' Peter York. I remember him coming up and putting us on the back foot a bit because he speaks very posh – "So what are you all trying to do up here?" And I just didn't fucking know so I chased him down the stairs. Listen to this: "Has anyone seen the punk article in *Harpers & Queen*? It's a real snob, oh let's play working class, shallow, pig shit. We've examined it but we couldn't understand it. Bunch of crap!" It says things like:

"FANZINES SAY 'FUCK' BUT LITTLE ELSE AND WE ARE APPARENTLY TERRIFIED OF SOUNDING INTERLECKSHUL."

But, my dears, the first thing they taught us at private school was if one is going to try to communicate with these people (who, by the way, still eat with their fingers) one must forget all one's degrees – they say let them eat fish and dripping between ads for Cartiers. So fucking *Harpers* and fucking *Queen*. Fucking ask any fucking east end fucking guttersnipe to in future fucking speak properly like fucking you and be prepared to get your stole soiled!" I remember being really fucking angry with him, but he wrote it anyway. And then in his book afterwards he said I was a genius. Literally said I was a genius! I've always warmed to him after that. A lot of contributors, that issue – Sandy Robertson, Jon Savage, Mick Jones, etc.



SNIFFIN' GLUE, 30p, editor Mark P, monthly, from Rough Trade.

Mark P of *Sniffin' Glue* has already become a TV regular (interviewed by Janet Street-Porter), been subjected to massive publicity—including snide remarks from the *Sunday People*, who said he was a dolo scavenger, and become a kind of resident punk expert. You sense that he's already bored with it. *Sniffin' Glue* too had a mythic start. Mark Perry, nineteen-year-old bank clerk from Deptford, bright, bored with job, long hair, flares, hours an album by the Ramones, the American punk band, then sees them, thinks it's so great he writes a review, copies eight pages on a Xerox at his girlfriend's office and dishes it out, cuts his hair, buys tight trousers and Day-Glo sox, leaves Williams & Glyn's and becomes Mark P.

This is the essence of the fanzine. 'It's - so - great - you'll - like - it too', with minimal layout and logistics. Issue 1 of *Sniffin' Glue*, September 1976, had an authentic tone and a modest scale – print run 200, and it was interesting; nothing fantastic, but interesting. Then with the media overkill on the New Wave it GREW, and had to take on, by default, the role of spokes-magazine. This was a strain! and it showed. By issue ten it had a flavour almost of self-parody. They went the normal route – distribution through Compendium and the Bizarre Records shop at first. But by the fourth issue they were up to 1,000 and being backed by Rough Trade. They now sell 8,000 world-wide, and although the format's the same it's printed by offset. Mark P is in fact the classic multimedia person. He says he is bored with writing now and can't do it any longer, although I like doing the presentation – the layout. He's formed his own band and become an A & R man, (talent-finder) for a New Wave record label, Step Ahead. So he's giving over the pages of *Sniffin' Glue* to friends. The next issue, August, is about other people. I don't really like most of these New Wave magazines – but the best ones will last.

MP Yeah, that's the one where we threw it over. We ran out of ideas and we threw it to everyone else.

DB A lot of padding in this. An ad with Glen Tilbrook in the middle of the fucking street. I did most of this one. It's all

very defensive. Something positive about Jonathan Richman here. Onto the last page. What am I talking about here? I must have been full of sulph! Auberon Waugh read this one, he liked this. About the Queen Mother never knows what goes on because people polish their doorsteps and wave flags and she thinks they live like that all the time. And I remember he liked that. By now it's a seedy mentality.

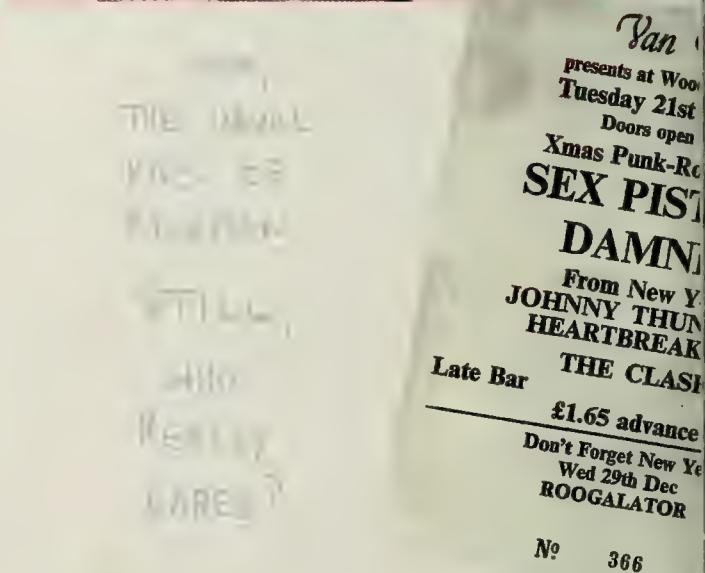
It's apparent that *Sniffin' Glue* changed from being a self-confident, saucy lot of fun to being quite paranoid. In retrospect it was paranoid. At the time punks were being beaten up in the streets and under close scrutiny the magazine had nothing relevant to offer. We had lost our confidence, the sort of confidence you need when the light's shining in your face. You've got to put up or shut up, and we had nothing to put up.

MP *At first Sniffin' Glue, when it got mentioned in papers, it was always positive – you know, written by kids, punks blah blah – but later on we started getting bad reviews. "As a leader not to be trusted" was a review in Sounds. It was like, "What do they know?" It would get to you. It couldn't go anywhere. There was no need for it anymore. That's why it ended when it did. I do one of these things, in Issue 12, where I do a review of the Chiswick singles. Half way through I'm saying, "This is fucking bollocks, kill yourself!"*

DB It says here in Issue 12, "*Sniffin' Glue* is Danny Baker, Mark P (he ain't sure whether he's coming or going)!" The unrest in the whole country by then was incredible. It was an Us and Them thing more than anything else. Rock Against Racism. The siege mentality was well and truly set in by then. And everything was: "punk rock was doing this and punk rock was doing that." Chiswick. Here, is this what you were saying? It says, "All I can say about Chiswick is listen to the fucker and make up your own mind or wait until Giovanni Dadamo [*Sounds* journalist] or any of them cunts comes to tell you what to listen to."

MARK MUST HAVE BEEN REALLY
SELF LOATHING AT THE TIME -

"THIS WHOLE PIECE WAS
AN EXERCISE IN HOW TO
BORE THE PANTS OFF YOU
WHILE REVIEWING RECORDS THAT
YOU'VE PROBABLY ALREADY HEARD OR GOT."





*Born to lose -
Johnny Thunders of The Heartbreakers.*
PIC: PENNIE SMITH



Jimmy Pursey of Sham 69 has a brush with local constabulary following attempt to play on a roof in Hanway Street, W.1.

PHOTO BY BILL FURBERMANOVSKY

Mark carries on: "If you really want to destroy, leave your job, leave your school – go and sit in the road and wait until a big lorry comes along. That's right, destroy yourself, you stupid cunt!" Mark was talking about himself here, if you ask me.

MP *I don't know what I was feeling like there.*

DB "Stop reading *SG* now! Burn the copy of this, burn all copies! And burn it good. I'm not mucking about, I'm just being honest and it hurts!" Very good!

MP *There was an article that's very important. 'A Night At The Vortex' – this was when the news came over that Elvis Presley had died.*

DB Yeah, and I remember being shocked to my boots. It was about one o'clock in the morning or something. And the DJ, Andy whatever his name was, said, "Everybody listen up, I've got a bit of news here. It's a bit of good news. Elvis Presley is dead!" And the whole place cheered. And I actually thought that was really awful. I really did. That was the game – being against everything else. I remember getting on stage, rather emotional, and I grabbed the microphone and started calling them all a bunch of cunts. Saying, "We wouldn't be here without..." And John Peel, who was also in tears, helped us off the stage and

JIMMY PURSEY STARTED FIGHTING WITH THEM ALL AND THAT WAS IT. AND I THINK THAT'S JUST A GENERAL MALAISE THAT'S IN ALL OF THESE – ABOUT
"33 WE HAVEN'T GOT ANYTHING IN COMMON WITH ALL THESE PEOPLE ANYMORE."

And that was it. So they chucked glasses at me. Oh yeah, a girl got on stage and said, "What's he talking about, we ain't got no heroes!" And they all cheered, as it says here. Quite clever really, not a bad bit this. "Sure you've got no heroes. If the DJ had said Joe Strummer had just been kicked to death, you'd have cheered too because you've got no heroes, right? It's the New Wave reaction. It walks, it talks, it says, 'No heroes.' Shit I bet you think I'm still on about Elvis Presley." Fucking hell. At least I did something! I've always been a good writer, yeah – didn't write all the other stuff! I think that's the last words in the last one. I think that's appropriate – kind of circular. From

the Westside, affection and enthusiasm in the first one to the terribly cynical sign-off of the last one. Ain't a bad story of punk rock that, if you read between the lines. But I did get the feeling that it was just out of control all of a sudden, which it was. That must have been about July '77 or something. Just one year. The first one was July '76 and the last one was July '77. And I remember it being a real drag to get out by then.

MP *I'd lost interest. I was working with the group then - we were starting to play. I was doing the label and that, - I just lost interest entirely. As you can see from that bit: "Sit in the road and wait for a big truck."*

DB That's not a bad bit that!

MP BUT IT SHOWS HOW PISSED OFF I WAS WITH THE WHOLE THING. I WAS QUESTIONING THE VALIDITY OF IT. THE BIGGER IT WAS GETTING THE MORE ARSEHOLES GOT INVOLVED.

DB You're quite right. It's well documented I suppose that there was no core to it anymore. Whereas before you'd go to the Roxy and you'd see mates and you'd stand around and talk and all that, you would now be pushing past people and it would be packed in there. It wasn't any fun to be down there anymore. You wouldn't see any familiar faces at the gigs anymore.

MP *There were all these people starting to come in to it and they were dressing how they thought they had to dress and they were thinking the way they thought they should think because they thought that's what you had to do to be a punk or be involved in it.*

DB I remember getting my hair pulled in the Vortex by a load of blokes who had the pink stripes down their hair and I thought, "Do you know who I am?" I really was starting to think, "This is horrible now." It wasn't like, "Oh they've come to spoil our game," it was just yuck. There was at least another 150 rotten groups by then. It wasn't like there were ten good



Wreckless Eric - window dresser
PH: PETER SAHRI





Ian Dury indulging in dirty rock 'n' roll habit

PHOTO: PENNIE SMITH

**“WHERE DID I PUT
THE POLYFILLA?”**



Test filler.

Only in Rough Trade do you get the welcome sight of breddas with locks mingling with brothers with safety-pins. It's a safety zone where the two parallel living forces in contemporary British music culture converge in the flesh — punk meets reggae, and they shake hands amiably before diverging to the Roxy and the Metro, their respective roots hangouts.

Everyone wants to know about these there fanzines. Mark P's the man to blame, since he encouraged all and sundry to produce their own answers to the sprightly 'Sniffin' Glue; (now based at Rough Trade, by the by).

John Savage started the fashion for adopting Rough Trade into the fanzine family when he asked if he could use their address on his *London's Outrage*. The shop quickly became a centre for the first spasms of alternative publishing to spatter London since the glorious days of *Ink*, *Black Dwarf*, and the original it seems like every time you walk in there's a new cluster of fans clutching embryo 'zines — yesterday it was Sandy and Alex with the master copy of *White Stuff*, a special Patti smasheroneie which looks great. R. T. even stock languorous Jonh Ingham's massive Clash collagerama,



Mark P's mum-in-law?

groups still. So you couldn't go down the Vortex and see anyone good. You'd go down there and see these groups, Ricki And The Last Days On Earth and all this. And everyone else seemed to have moved on, like The Clash had their thing going on and it was quite credible to go to the *NME* and write or be in a group. It was fairly credible to do that then. The battle was lost. The lid was off of it so what the bleeding hell were we still doing hanging around in the pub? That said, I still couldn't believe it when you said you were going to finish it. That's it, no more.

MP *You were quite surprised. Where would you have thought it would have gone after that?*

DB *It was just something for us to do, you know? To go up to Dryden Chambers and be up there...*

I WENT FROM THERE TO BEING
A RECEPTIONIST ON THE NME.
I THOUGHT
THAT WAS A
CAREER DROP!

MP *Did you go there straight away?*

DB *No, I don't think so. It was only Tony Parsons that got me in. I had no plan at all to do anything like that. I didn't know what to do. But *Sniffin' Glue* was definitely over by then. It was such a good move on Mark's part...to be cynical of that in the long run and say, "It finished at No 12." It's good.*

LOOKING THROUGH THESE 12 ISSUES, THEY LOOK GOOD.
THEY REALLY DO. NAIVE WHERE THEY SHOULD BE.
I THINK THEY TELL THE
STORY OF PUNK
FROM START TO FINISH.

I didn't realise until I got to the end there. From wide-eyed hopefulness to almost violent disgust from both me and Mark in the last one. There's a story to be told. You can see it goes from optimism, through acceptance, siege mentality, rejection. Right the way through. You can read it as semi-literate blokes

making the best they can and making a decent fist out of what's going on, or, there is actually the story of punk rock there. And I'm surprised, I actually thought it was going to be an old mish mash of wacky anecdotes and embarrassing old interviewing technique, and it ain't! If you stripped the interviews out of it where they don't stand up and if you can take an open view of the actual editorial for what it's worth, it's the story of the day. Entirely. Even to the point of Mark trickling out of the last few. He's obviously got his stuff going on. And then he comes back to that last one and simply can't write one article. From a person who could write it single-handed, but by Issue 12 can't focus enough to write one article.

I read a piece the other day by Charles Shaar Murray where he was writing about the death of rock music as a protest form, however broadly you want to put that. He quite rightly said that rock music was actually instrumental in the things like the Grosvenor Square riots and even Rock Against Racism, whether it used punk or punk music. But after that it was never again used.

LIVE AID WAS A BIG, SOFT, BIG, OLD CUDDLY TOY.
BUT IT SHOOK EVERY LAST BIT
OF ANGER OUT OF ROCK MUSIC AND THAT
WAS IT. IT'S NEVER BEEN IN IT SINCE.

There has been no social anger in rock music since. And I don't think there ever will be again. And the idea that it could be used as an instrument of rebellion – there was that year and then that was it. It popped the pimple and it will never have that potency again, not as a rallying cry, to reverberate through a whole system like that did.

That's the only thing you can actually think. It's something embarrassing to talk about in comfortable middle age, that you weren't purely, simply angry young men but that it was the last time that it put British culture on the back foot. And since then there's been nothing. You couldn't imagine, even when you had the Poll Tax riot, rock music being involved in that. But there would have been a time when it would have been. So whether that's television's fault or not, you don't know. But now you can not imagine a group being successful while being relevant, outside of its cause. You can't imagine people now unifying behind a thing as simple as music anymore – it just wouldn't happen. The battle was won but the war was lost. The war of corporate control was lost.

MP *It's down to economics. Because the establishment now own it*

DB Even as a thought process it could not flourish that way. Because punk rock said there are no rules anymore and anyone can do it, that fragmented it in all sorts of ways. Once that was over power pop came in and that in turn became just pop music again with a new name. 'New Wave' as it was called, Adam Ant and all that, and afterwards it just never happened again.

MP *That was very much the New Wave thing. You'd hear these New Wave American bands, The Knack and that, and basically it would be pop music played a bit faster than before. And a bit rougher!*

DB A lot of punk sounds like that now. It sounds incredibly melodic, incredibly conventional but at the time it certainly didn't sound like that – it frightened the life out of people! But now it does sound like a very compact three-minute pop song.

MP *Quite traditional pop music.*



DB Well that's because it was 22 years ago. As a social event which *Sniffin' Glue* was, it was much more a cultural thing than a band like Sham 69 and it won't happen again. We should be blushing at the cheek because it is an important thing. It was an important thing. You can't write 22 years away and say it was just a lot of fun. "Look at Danny Baker doing the Daz adverts!" *Sniffin' Glue* was just symbolic of punk rock. And punk rock was a pretty big thing that will never happen again. Although it was entirely connected to the hippy politics, it was entirely the natural progression of hippies' 'anti-establishmentism', I think. You couldn't wear bells and flowers to freak the powers out anymore and there was a perfectly logical line from the San Francisco hippies to the London punks, I think. Just to freak out the straights. But by then, perhaps, the hippies had become the straights, if you like. Because it was an alternative culture and because it was political in so far as it was a reaction against certain government measures. And all those things were common. Even though hippies were supposed to be peace and love we now know they weren't. In 1968 you had the Paris riots and the London riots and by then the Haight Ashbury

Joan Jett of The Runaways in hopeful mood
PIC: JILL FURMANOVSKY



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*Alternative TV on stage at the 100 Club, November 1977,
with tasteful TV prop – no expense spared!*

PIC: JILL FURMANOVSKY

QUESTION : THE

The Buzzcocks enjoy the benefits of rock stardom!

PICTURE BY JILL FURMANOVSKY



SCENE?



thing was dead...but when you look at people like Frank Zappa or even somebody like Hapshash And The Coloured Coat who were anarchists, the hippies were anarchic. There was a lot of that. That's why a lot of the old hippy writers came on board. Caroline Coon was right at the centre of swinging London. But there was a lot of that in the punk rock thing. And we were formed through that. The first summer I remember is the summer of '67. And either you went the skinhead route or you didn't. By then the music was played out. So it was a definite, definite end product of the hippies. Which was why we thundered against them so much, to try and distance them. The people who supported it, like the rock writers who immediately came round to it, they were all out of that too. You had to know about rock music in the late Sixties to understand rock music in the early Seventies. You had to. That's why those people who turned up with all the punks didn't get it. No sense of shame because they thought it was just a laugh. But we actually took it seriously as a music movement, and as a social movement, because we knew people had done it before. You know, The Deviants and Captain Beefheart, and these kinds of groups who knew about that, even if we didn't particularly like them. All these people had said, "We are going to make music that intentionally sounds awful to you." Making unconventional music is a thing common to the hippies and to punk rockers. Now there isn't such a thing as unconventional music really, other than as another type or genre of music.

MP One of the things that I used to talk about with ATV, as you well know, straight from the word go, was I always wanted to do things different. I was talking about this with Ben Watson from The Wire magazine actually. He said, "What really impressed me about ATV gigs was that you went on tour with a bunch of hippies playing free gigs! Why did you do that?"

"I THOUGHT THAT WAS WHAT PUNK WAS ABOUT. I SAID, WE'VE GOT TO FIND SOMETHING NEW TO DO, WE SHOULDN'T BE PLAYING THE RAINBOW AND BIG HALLS, WE OUGHT TO BE PLAYING FREE GIGS."

I GOT TOTALLY SLAGGED OFF FOR THAT THOUGH.

Mark Perry lives on social security while he produces his magazine Sniffin' Glue for Punk Rockers



DB Of course you did. By then punk was pretty much the mainstream. Of course by then you had such a distaste for the ball you'd got rolling, that's what would really freak them out. "I'll tell you who we'll go on tour with - Gong! I'm not going on tour with Sham 69 or The Clash - I'm going on tour with Gong." That's perfectly in tune with *Sniffin' Glue*. Totally. And as you see in the early editions of *Sniffin' Glue* you could have had Gong featured in there. I know it sounds like a cliché, but it was about the anarchy spirit. Groups like Gong were far more privy to the anarchy spirit than The Clash.

MP I remember when we went to Stonehenge. Can you imagine, this muddy field with hippies everywhere and I had to sleep in this tent which I dreaded because I hated tents. And in the morning I said, "Where do we get something to eat?" and they're all laughing at me, these hippies. "Cook it yourself, man, what's the matter with you?" I said, "Where's the nearest town?" "About a four mile walk" And I said, "Where can I get a taxi?" And all through the weekend they were taking the piss out of me. "Are you getting a taxi back to your tent?" and all that. They thought we were such softies. They were used to it. They'd been travelling around on a bus, playing fields, begging for money. They'd been living the life. And we turned up in our van straight from home!

DB They were talking the talk. *Sniffin' Glue* said, "Give up your job, don't pay tax" and all this. We didn't! I think in the end punk may have been the working class end whereas the hippies were the middle class end of things but they had exactly the same ideals and exactly the same love of rock and pop music, using it as a vehicle to actually do something. The incredible thing is, I think you had to really, really know a lot about music to like either of them. You couldn't just come in. Everyone that I think about that was good-knew a lot about it. The illusion is, "We're starting punk again." And you weren't. And that last issue where I'm going on about Elvis Presley, what could be more ironic than that? As I said, you had to know your Zappas and your Gongs - it was a history lesson but a very short history at that.

THE TEN-YEAR CYCLE FROM THE
SUMMER OF LOVE TO SNIFFIN'
GLUE PACKING UP.
1967 TO '77. IT SEEMED AN AGE AWAY THEN -
TEN YEARS. SNIFFIN' GLUE FINISHED TEN YEARS
AFTER SERGEANT PEPPER!
IT WAS THE SUMMER OF LOVE
TO THE SUMMER OF PUNK.



Mick Jones and Topper Headon of The Clash
PHOTOGRAPH BY JILL FURMANOVSKY

We want the right to work! Gene October of Chelsea, 1977
PIC: JILL FURMANOVSKY





That's not so bad that hardly any of those bands survived. It was never supposed to be about longevity. They certainly left a mark. It certainly brought the single back in to play. Groups like Oasis certainly wouldn't have existed.

MUSICALLY I THINK THE LINE CARRIES ON.
A THREE MINUTE SINGLE IS
A THREE MINUTE SINGLE;
ANARCHY IN THE UK;
IS NOT THAT
DIFFERENT FROM
DOOWAH DIDDY
BY MANFRED MANN.

Exactly the same technique involved. So I don't think the bands themselves can be seen in isolation as a different type of music. It's pop music right the way through.



THE ~~DAY~~ MY PAD WENT MAD

Somebody came this way and fled
from the heavy wretted scene
all the rooms were grey and red
with an epileptic gleam
I don't know where I'm going
but when I get there I'll be glad
I'm gonna sit right down and write this
called the day ~~my~~ pad went MAD

the kitchen had been ransacked
ski - trails in the hall
a chicken had been darsaked
and thrown against the wall
in comes the dumb waiter
with a fountain pen and pad
saying "how do you want this alligator"
the day my pad went MAD
the hamster had been slaughtered
the parrot bound and gagged
the guard dogs had been sorted out
and seriously shaged
the goldfish drowned the cat was found
kicked around + stabbed
the radio did not make a sound
the day my pad went MAD

the pop up toaster refused to pop
the chandelier was smashed
the starter motor would not stop
the tyrod had been slashed
there was no way out of here
stuck with what I had
out of order beyond repair
the day my pad went MAD

yesterday I had the place rewired
I dumped out all my junk
tumble dryer one 2 Bar fire
and a telephone now defunct
peeked through the Venetian blind
and the rain fell down so bad
on the broken home I left behind
the day my pad went MAD

Love
John Cooper Clarke

THE SNIFFIN' GLUE

ESSENTIAL

PUNK LISTENING

GUIDE

This is not meant to be a definitive guide, just my own favourites of the records that either influenced, defined or captured the spirit of punk.

It's broken into three parts:

THE ROOTS, PUNK and POST-PUNK.

I've resisted the temptation of putting Alternative TV in the list although some people insist that our first album 'The Image Has Cracked' is essential listening!

A lot of the best punk was released on 7" singles and for a brilliant collection of the best of these check out the 5CD boxed set '1-2-3-4 Punk & New Wave 1976-1979' on the Universal Music label.

In the listing I've mentioned the original labels that the albums were released on. With subsequent licensing and CD reissues, some of these may have changed.

THE ROOTS OF PUNK (Pre 1975)



The Doors: *The Doors* (Elektra)

The Velvet Underground: *White Light/White Heat* (Verve)

The Deviants: *Disposable* (Stable)

T.Rex: *Electric Warrior* (Fly)

The Flamin' Groovies: *Teenage Head* (Kama Sutra)

Alice Cooper: *School's Out* (Warner Brothers)

The Who: *Quadrophenia* (Track)

New York Dolls: *New York Dolls* (Mercury)

Mott The Hoople: *Mott* (CBS)

Iggy Pop: *Raw Power* (CBS)

PUNK (1975-1977)



Patti Smith Group: *Horses* (Arista)

Ramones: *Ramones* (Sire)

The Damned: *Damned Damned Damned* (Stiff)

The Stranglers: *Rattus Norvegicus* (UA)

The Clash: *The Clash* (CBS)

Television: *Marquee Moon* (Elektra)

Sex Pistols: *Never Mind The Bollocks* (Virgin)

Suicide: *Suicide* (Red Star)

Talking Heads: *Talking Heads '77* (Sire)

Wire: *Pink Flag* (Harvest)

POST-PUNK (1978-1980)



Elvis Costello - *This Year's Model* (Radar)

Magazine - *Real Life* (Virgin)

Public Image Limited - *First Issue* (Virgin)

The Pop Group - *Y* (Radar)

Doll By Doll - *Remember* (Automatic)

The Jam - *Setting Sons* (Polydor)

The Slits - *Cut* (Island)

Joy Division - *Unknown Pleasures* (Factory)

The Clash - *London Calling* (CBS)

Dexy's Midnight Runners -

Searching For The Young Soul Rebels (Parlophone)



Anarchy in the UK – rock 'n' roll sleaze at the very seat of the establishment. Vermillion Sands, US punk journalist and performer, London 1977

PHOTO: BILL FURMANOVSKY

SNIFFIN' GLUE

THE ORIGINAL ISSUES

15¢
SNIFFIN' GLUE..
+ OTHER ROCK 'N' ROLL HABITS
FOR PUNKS! ① NO.1 OF MANY, WE HOPE!

THIS THING IS NOT MEANT TO BE READ...IT'S FOR SOAKING IN GLUE AND SNIFFIN'.

IN THE FIRST ISSUE:

THE
RAMONES
ALBUM & CONCERT REVIEWS!



PLUS



BLUE
OYSTER
CULT

+ PUNK
REVIEWS

RE-REVIEW OF ALL THEIR ALBUMS!

ALBUMS, SINGLES & CONCERTS!

MP'S SNIFF CONTENTS:

The Ramones were in London this month and to really get into the fact we've put this little mag/newsletter together. It's a bit amateur at the moment but it is the first go isn't it, I mean we can't be Nick Kents over night can we. In this issue we lean heavily towards being a Ramones fan letter but later on we hope to bring you pieces on the following: Flamin' Groovies, MC5, Nazzy Runt, Runaways, Iggy Pop and the Stooges, Lenny Bruce, Roogalator, Dr. Feelgood, Eddie and the Hot Rods, Earthquake, New York Dolls, Jonathan Richman, Modern Lovers, Mothers Of Invention '66/68, Count Bishops, Sex Pistols, 101'ers, Stranglers, Raspberries, Television plus any other punks who make and do things we like.

With the Ramones in this issue are Blue Oyster Cult, who have just released a great new album which we review along with all their other pieces of black plastic. The review sections try to tell you about things rather than give boring biased opinions, which we all have but there's no room for it in fanzines. We believe rock'n'roll, and especially 'punk rock', is about enjoyment and nothing else—leave the concepts to the likes of Yes, Mike Oldfield etc. I hope you enjoy sniffin' (sorry—reading!) our little contribution to the punk culture, it would make us sniff glue if you did!

See yer,

Mark P.

'NOW I WANNA SNIFF SOME GLUE,
NOW I WANNA HAVE SOMETHIN' TO DO,
ALL THE KIDS WANNA SNIFF SOME GLUE,
ALL THE KIDS WANT SOMETHIN' TO DO'.

—Ramones '76.

PAGE 3- THE RAMONES IN LONDON.
RAMONES(Sire)—Review.

PAGES 4&5-BLUE OYSTER CULT-RE REVIEW.

PAGES 6&7-REVIEWS, REVIEWS AND MORE
REVIEWS! Including—Runaways,
Eddie and the Hot Rods, TV,
Violent Luck and a load of
other punks.

SNIFFIN' GLUE....is chucked together by Mark P(Me) with help from Rick Brown from Tunbridge Wells (Kents answer to Detroit), Louise (My lovely lady), Rock On—Soho Market (Who supply most of the records and happen to be the best record shop in London), Airfix (Who supply the sticky stuff) and the music itself!

All feedback (i.e.—angry letters) to:

Mark P,
24 Rochfort Hse.,
Grove St.,
Deptford,
London, SE8 3LX.

In issue 2 we wanna do something on the Flamin' Groovies and early Mothers ('Wowie Zowie', 'Hungry Freaks, Daddy' etc). I just hope we can get it together.

UNTIL THEN—KEEP ON SNIFFIN' YOU PUNKS!

PUNK ROCK LIVES

SPLIT OPEN THE TUBES, IT'S THEM.

FLAMIN' GROOVIES/RAMONES/STRANGLERS-Roundhouse.

The ol' Roundhouse just reeked of glue last Sunday night. The Ramones, armed with miniture base-ball bats beat the hell out of all contenders for the 'most exciting band of the year stakes'. The Groovies failed, in my opinion, because they stuck to rigidly to the 'Beatles/Thank Your Lucky Stars' format but the Ramones blasted out none stop. It was all modern and hard. The guitar of Johnny was pounding out riffs at fantastic rate and Tommy, on drums, was incredible—he was so tight it was unbelievable. DeeDee, bass guitar, was weird—every song he counted in one, two, three, four wether it was in that beat or not. Joey was in complete contral of the audience, taking a laid-back stance, has he lean into he's vocals. Everything was right—the clothes, giving away base-ball bats and the music itself. They kick off with 'Loudmouth' in a set which included all their album (I think) and some other songs which I'd just love to hear on plastic. It was all predictable but who cares, it was f'ing fantastic.

A word about the Strangers—great! I can't wait to see 'em again, their sound is 1976. The Strangers are a pleasure to boogie too—sometimes they sound like the Doors, other times like Television but they've got a i.d. of their own.

RAMONES (Sire-album).

The Ramones are what 1976 punk rock is all about. They are kids, I'm a kid and you are kids—you must be if are reading this shit. The Ramones give me power and freedom and that's what I want. I've had their album for weeks now and yet every time I spin it, it does me in, I can't sit down—I have to MOVEEEEEEE!
The Ramones are:

Joey Ramone—lead vocals.
Johnny Ramone—guitar.
DeeDee Ramones—bass.
Tommy Ramone—drums.

They look great—leather, jean and rubber. Each Ramone carries a tube (giant size, of course) and a bat (for beatin' brats). They are REAL PUNKS!

Their music is fast, simple and instantly likable. They hav'nt got much melody but they've got enough drive to make up for it. 'Blitzkrieg Bop' bursts out of the speakers. Everything's full on, wait till your mum and dad are out (or wife if your unlucky) and turn it all UP! 'Beat On the Brat' takes the pace a bit slower with crazed lyrics, next follows 'Judy Is a Punk', then 'I Wanna Be Your Boyfriend' and 'Chain Saw' with lunatic power-saw intro.

Our anthem, 'Now I Wanna Sniff Some Glue' crashes in and we're off into the stickiest song around. Side one closes with 'I Don't Wanna Go Down the Basement' which has a fantastic Bowie-'Hang On To Yourself' type riff.

Side's rockin' in a flash with 'Loudmouth', every time ol' Louise goes on a bit I play her this—IT SHUTS HER UP. 'Havana Affair' is great—still moving, still suprising every second. This track features a great train going through a tunnel riff that knocks me head off! 'Listen To My Heart' is good but '53rd & 3rd' is great, smashing senses with it's plodding riffin' chorus. The album ends with three jivers—'Let's Dance', 'I Don't Wanna Walk Around With You' and 'Today Your Love, Tomorrow the World', which ends with a tiny bit of feedback. By this time you're coughing up blood and spitting all over your Led Zeppelin albums.

'Your a loudmouth baby, so I'm gonna shut you up!' They shut everyone up!

FLAMIN' GROOVIES/RAMONES/STRANGLERS

-Dingwalls.

This gig was lousy..... basically 'cause I'd been thrown out by the time the Ramones were into their third song. It was a good night out though thanks to a few really good guys who were all FUNKS! It's really nice to be able to talk to people who are enthusiastic about the punk-rock scene. It's people like these who can make something of the scene instead of posing in flasy clothes and being 'hip'. I'd like to mention Steve Walsh who's one of the most dedicated punks I've ever met and a great band, the Damned, who could really do things this year. Go and see 'em and find out for yourselves (I'm sorry I didn't turn up at the 100 Club, I'm sure you were great)

The music I did hear was as good as the Roundhouse. I hope the Groovies were more raw though, I'd hate to go off of them.

THE
RAMONES

RE-REVIEW:

The clever thing about the Cult is the way in which they choose the subject matter for their pieces. They are interesting to listen to lyrically as well as musically—this sets them apart from loads of other heavy-metal bands who seem content with just blowing your head off. Even though they're 'deeper' than other HM bands the riffs come first. They reach for the ultimate in heaviness and they're always grasping it. In my opinion they're THE heavy band—from the opening riff of 'Transmaniacon MC' to the closing chords of 'Debbie Denise' they're the best band to ever touch a stun-guitar.

THE BLUE OYSTER CULT:

Donald (Buck Dharma) Roeser—lead guitar, vocals.
Eric Bloom—vocals, stun-guitar, synthesizer.
Allen Lanier—keyboards, guitar, vocals.
Joe Bouchard—bass, vocals.
Al Bouchard—drums, guitar, vocals.

Their Albums:

Blue Oyster Cult (CBS '72).

An absolute classic. They've not matched it for its freshness. A spacy feel swamps all of the tracks, the harmonys are perfect and the playing is superb. The songs range from the beautiful, 'Last Days Of May', to the shit-kicking, 'Cities On Flame With Rock and Roll'. Simply great Cult.

Tracks: Transmaniacon MC / I'm On the Lamb but I Ain't No Sheep / Then Came the Last Days of May / Stairway To the Stars / Before the Kiss, a Redcap / Screams / She's As Beautiful As a Foot / Cities On Flame With Rock and Roll / Workshop Of the Telescopes / Redeemed.

Tyranny and Mutation (CBS '73).

This is much heavier, over all, than the first album but just as subtle and melodic when it has to be. Side one is pure rock, it must be the heaviest studio side of an album in rock history. Deep Purple are kicked in the head as 'The Red and the Black' storms out of the speakers... 'O.D'd On Life Itself' takes the pace a bit slower (a fantastic song) and then the guitars of 'Hot Rails To Hell' slice out of nowhere, then pull back to a sort of a Hawkwindy type riff with Stun-guitar well on top of the mix. By this time your pulling your hair out with ecstasy. Finally the sides brought to a stunning end with '7 Screaming Dizbusters', and chirst side two's on in a flash man! More riffs, solos, great songs and your dead by the end of it all. A Killer!

Tracks: The Red and the Black / O.D'd On Life Itself / Hot Rails To Hell / 7 Screaming Dizbusters / Baby Ice Dog / Wings Wetted Down / Teen Archer / Mistress Of the Salmon Salt.

BLUE OYSTER CULT

Secret Treaties (CBS '74).

After the sexual experienced gained in listening to the last album this comes over as more laid-back. This album is the Cult being a bit more serious than before, everything is more thought out. It's big and broad, a monster and probably their best effort so far. There are not so many 'killer riffs' as on the first two, although it does peak, on 'Dominance and Submission' (Which happens to be my favourite ever Cult track) and 'Harvester Of Eyes', it is all up there. The songs are all interesting, they have a sense of mystery about them so you just want to play the album again, to try and understand it. A brilliant album.

Tracks: Career Of Evil / Subhuman / Dominance and Submission / ME 262 / Cagey Cretins / Harvester of Eyes / Flaming Telepaths / Astronomy.

On Your Feet Or On Your Knees (CBS '75—double)

Really, I think that they needed this release, so they could sit back and think out their next move. The album has been taken by some to be their best album but it's obvious to anyone who's heard the Cult albums that it's just a great bit of fun. All the killer-riff tracks are here along with a couple of oldies, namely 'I Ain't Got You' and the horrible 'Born To Be Wild'. The recording is near to 'Kick Out the Jams' noise wise that is. No tracks cut the studio version to pieces except perhaps 'Harvester Of Eyes' which features a great synthesizer riff, which ain't on 'Treaties'. The drums are mixed far too low so to get the best sound you have to turn the album fall on. It doesn't do your head much good but who cares if they die young listening to the Cult!

Tracks: Subhuman / Harvester Of Eyes / Hot Rails To Hell / The Red and the Black / 7 Screaming Dizbusters / Buck's Boogie / Last Days Of May / Cities On Flame With Rock and Roll / ME 262 / Before the Kiss, a Redcap / Maserati GT (I Ain't Got You) / Born To Be Wild.

MORE BOC ON THE NEXT PAGE!

CULT (CONTD.)

Agents Of Fortune (CBS '76).

'Secret Treaties' was aiming to this. 'Agents' is completely different from what Cult have done before. It is a mixture of styles that works very well. The tracks are shorter than before but with much more melody (although they've never not had that). This is the Cult searching - they don't find on 'Agents' but the next one should be IT. Still 'Agents' is with us now! Side one kicks off with 'This Ain't the Summer Of Love', a great rousing driving song. The popish 'True Confessions' follows with a really nice vocal from Lanier. Next comes the great 'Don't Fear the Reaper' which features the best harmonies the Cult have ever done. This track is a Cult classic. E.P. 'E.T. I (Extra Terrestrial Intelligence)' comes in nice with a lovely wavy guitar intro, a nice 'funky' track. Side one ends with the atmospheric 'The Revenge Of Vera Gemini' with Patti Smith helping on vocals - another really good track.

Side two starts with a couple of out-and-out rockers, 'Sinful Love' and 'Tattoo Vampire' with a shit-kicking drum/guitar speedy intro. More atmosphere follows with 'Morning Final' a story of death and then 'Tenderlion' a great Cult tour-de-force. It all ends with the, almost soft 'Debbie Denise' they almost sound middle-of-the-road in this. An album of moods and experiment, Cult show that they ain't heavy-metal 'dummies' but they can really perform. More please!

Well, that's all their official albums. There's also;

The Soft White Underbelly (Bootleg '72).

You may be able to pick this up somewhere. It's much better than the official live offering but it is very short and dear. It was recorded in 1972 and really shows the band at it's best. They're really tough and biting, even stunning at times and that's something for a bootleg.

It was originally released by CBS as a promotional E.P., that's probably why sound's so good (All this was told to me by some heavy Cult fans one hot night down the Marquee, or was it?) Anyway, it's a great bootleg compared to most.

Tracks (With times): The Red and the Black (4:35) / Buck's Boogie (5:18) / Workshop Of the Telescopes (3:40) / Cities On Flame With Rock and Roll (4:42).

NEXT WEEK (ALRIGHT, NEXT QUARTER) WE SHOULD HAVE A RE-REVIEW OF THE EARLY MOTHERS! I bet you can't wait.

I
DIDN'T
NO
WHAT
TO
PUT
HERE

SO I WROTE THIS!

THE S.G. REVIEW SECT.

We review things as they come, so albums, singles and gigs are all mixed together to form one very large, very informative review section:

RUNAWAYS (Mercury-import album).

I've always hated girl bands, singers etc. Rock'n'Roll's for blokes and I hope it stays that way. Girls are good for one thing and for one thing only-going shopping for glue. This album though is an exception. I really think it's got something.

For a start, it's produced and written by the wonderful Kim Fowley. He's got a great little band here and it shows as soon as the album kicks off into 'Cherry Bomb' which sets the pace for the whole album. It's tight driving punk rock all the way, there's loads of lovely groans and sighs from the girls (All under 18, by the way) which should move a few punks—all the way to the toilet. They sound a lot like the New York Dolls half the time and it's all right by me 'cause I love 'em. Other tracks are 'You Drive Me Wild', 'Is It Day Or Night', 'Thunder', 'Lou Reed's 'Rock and Roll', 'Lovers', 'American Nights', 'Blackmail', 'Secrets' and the Alice Cooper like 'Dead End Justice'.

This album's a lot of fun and so's the cover. It must be the cover of the year—five lovely girls spread over it, as you say girls 'you drive me wild'!

I can't wait to interview 'em.

TELEVISION * LITTLE JOHNNY JEWEL (Ork-import single).

This single is fantastic. We've heard about 'em but now were hearing it for ourselves. The song is dead slow but what a killer it just bursts with pent-up energy. It opens with a strained bass riff and then in comes this out of key guitar, which is a cross between Barry Melton and Frank Zappa, and it's so punky it's brilliant. The voice is pure Lou Reed but even more dead-beat: as side one fades out you can't wait to get it over to 'Little Johnny Jewel' Part 2 and you're not disappointed the guitar solo will burst your glue tubes. I can't wait for a f'ing album from these guys, it should be wild to say the least. Go out and listen to this single and tell if I'm wrong!

EDDIE AND THE HOT RODS—WOOLY BULLY (Island IS -single).

This ~~is~~ the Hot Rods 2nd offering and it is a great example of the lads style. Side 1 is produced by Andy Mackay and is a good rollin' rendition of the old Pharaohs hit, I don't think they should have let him blow though. Side 2 is the great 'Horseplay (Weary of the Schmaltz)' which kills WB for excitement and power. It obviously comes from the sessions that produced the excellent 'Writing On the Wall'/'Crusin In the Lincoln' single and features a brilliant guitar solo from Dave Higgs along with a tight harp riff from Lew Davies (who's no longer a Rod). I can't help thinking when I listening to this that the Rods were much better with a harp player. It's still great but it could be better. Read on:

EDDIE AND THE HOT RODS/VIOLENT LUCK*

Marquee Club 22/6/76.

This gig came about after Automatic Man had to cancel, and what a gig it was to! I don't know where the hell Violent Luck come from but I just hope I see 'em again as soon as possible. They look like the Stooges, and they sound like a cross between Mott the Hoople, New York Dolls and the Stooges. They hit us with a great set which included a fantastic version of the Groovies 'Slow Death' and many excellent original numbers. The lead singer smashed a mic-stand, climbed the amps, kicked another mic-stand into the audience—actually hitting some kid and insulted three girls, telling them to f'off! The band are really tight and some the guitar playing was stunning. If anyone's reading this who knows where I can see 'em again get in touch.

After that onslaught the Rods had to really play and they did to. Baffie Masters was full of energy as he lead the band through a great set which included all their recorded songs, '69 Tears', 'The Kids Are Alright' and a POWERFUL version of the Stones 'Satisfaction'. Yet another sweaty night with Eddie and the Hot Rods, when will they ever let up? I hope they never do.

↑
THE
HOT RODS.

SMIFFIN' MORE NEW TUBES.

THE 101'ERS-KEYS TO YOUR HEART(Chiswick
-single).

This is a really good song done really well by a great band. Rock'n' Roll/boogie-woogie at it's sweaty best. They're not a heavy band, so they rely on sharp and crisp playing. The 101'ers are nice and snappy. Side two is another good song-'Five Star Rock'n'Roll Petrol' which boogies just as good as 'Keys'.

The Count Bishops also record for this small, but already classic, label and I hope there's a lot more goodies to come from it.

CAPTAIN BEEFHEART-DIDDY WAH DIDDY(A&M-E.P).

This is not new and it's not easy to get, but what a brilliant performance by the Captain. He pouts, grunts and plays some mouth-harp that will get you high. This is early it's ancient-1964's the year but it doesn't matter. Other tracks are 'Frying Pan', 'Moonchild' and 'Who Do You Think You're Fooling?'. It's raw R&B that kicks in the head everything the Captain has done since.

If you wanna buy it get in touch and I'll give you an address. THE WORLD WILL FINALLY KNOW WHERE?

"BABY, BABY WHAT AM I GONNA DO,
ME GLUE'S ON FIRE AND IT'S STICKING TO D.O!"
"D.O?"

"YES...DONNY OSMOND!"

"LET HIM BURN"

"YOU FRIEND!"

REVIEWS ②

TODD RUNDGREN-RUNT(Bearsville-import album).

This was made when Todd was the punk, he's not anymore but who cares when there's stuff like this available. I reviewed it 'cause it's only just been made available again and it's really good. I thought that Todd's last four albums were too cold. He seemed to surround his self with banks of sound and there wasn't enough of the punk shining through for my liking.

'Runt' was made in 1970 and shows Todd in an exhilarating mood. He is some-times soft but mostly energetic. It starts off with the shuffling and funky, 'Broke Down and Busted' and carries on through 'Believe In Me' and 'We Gotta Get You A Woman', two very melodic 'popish' songs. 'Who's That Man?' takes the pace much faster and features a great Beck-type solo from Todd. Piano rippling and a great driving riff, a classic! 'Once Burned' is soulful and nice but 'Devil's Bite' is real rock'n'roll and takes side one too a stirring finish. Side two starts as one finished, with a powerful rocker-'I'm In the Clique' with a real rollin'drum-solo. 'There Are No Words' follows and is rotten, sounds like a cross between Dave Crosby and a monastery. Next please. A great medley follows, three great soul tunes with a splash of punk-spirit-'Baby, Let's Swing', 'The Last Thing You Said' and 'Don't Tie My Hands'. The last cut, 'Birthday Carol' is the last thing in concepts not too long, not too short, a brilliant mixture of rock styles.

This is a classic album, and it's great to be able to replace my worn copy!



I
JUST GOT HIGH
SMIFFIN' THE
COVER OF THE
NEW '101'ERS'
SINGLE!
IS THIS NORMAL?

THE LAST PAGE.

'Heh ho, let's go! Heh ho let's go!'

That's what it's all about, right! This thing called 'punk-rock! The weekly music papers gave the Ramones a hard time, didn't they, 'cause they don't f'ing understand that's why. They put down their songs, stances and even their enjoyment. The reviews of the Ramones gig just sums up the whole dumb attitude of the 'best-sellers' towards punk-rock. They treat it like some kind of freak-show to be laughed at, I don't know why their bother. One paper's gonna have an 'A-Z Of Punk-Rock' next week just to be hip-why don't they stick to Queen and all that trash that drive around in expensive cars. The weeklys are so far away from the kids that they can't possibly say anything of any importance to punk-rock fans. I can't spell, I wouldn't win any awards for literature but at least I don't write down to yer!

Enough of this talk about shit. Somebody said to me the other day that there's no such thing as punk-rock, "Todd Rundgren's the only punk!", he exclaimed. No body can define punk-rock, it's all about rock in it's lowest form-on the level of the streets. Kids jamming together in the dad's garage, poor equipment, tight clothes, empty heads (nothing to do now you've left school) and model-shops. Punk-rock's all those things. Shit, there's something happening in London now. We've had some incredible gigs and great scenes. London's got a scene goin', we don't need New York we've got it Here. The Sex Pistols, Eddie and the Hot Rods, the Damned, Violent Luck (Now called, Sister Ray), the Stranglers, the Vibrators, and the tasty Roogalator to name but a few.

We've got to make somethin' real happen here. Most British rock is past it now but the punk scene isn't. Let's build our own bands up instead of drooling over the NY scene. I'm not putting that scene down but if we've got somethin' goin' on here we wanna make it better. We're gonna try to do a bit for the scene but it's all up to you-the kids (and of course, the guys who feel young). London punk is great so let's go!

THE
DAMNED
ARE
GREAT.

THE

← LONDON SCENE- PUNK WISE!

Let's go, let's go, yer man lets f'ing go!

ANOTHER BIT ABOUT THE RAMONES. By ?

The Ramones are here, the Ramones are there, the Ramones are f'ing everywhere...well, that's the way it seems at the moment. With the Ramones you've got the style the power and the primitive rhythms. They're what makes us write this piece of bog-paper they're worth it. The Ramones have that cult feel, they'll never be fully excepted and I hope it stays that way. We wouldn't have punk-rock if it wasn't for the cult aspect of it all.

The Ramones are classic, and they are best off being a cult band. Sniffin' glue doesn't make it at Hammersmith Odeon. The Ramones are ours (I'm talkin' to yer, punks!) and by the shits I hope they stay ours. 'Beat on the Ingham, beat on the Ingham, beat on the Ingham with a base-ball bat!'

Goodbye all you punks stay young and stay high!



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SNIFFIN' GLUE... + OTHER ROCKIN' ROLL HABITS FOR PUNKS! No.2

AUGUST '76.

ARE YOU DOWN FROM THE LAST ISSUE YET? IF SO READ ON, YOU PUNKS!

THE SMUCKS IN THIS ISSUE:

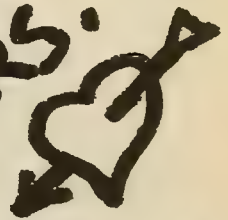
THE FLAMIN' GROOVIES

EDDIE AND THE
HOT RODS
IN HASTINGS!

BLMS



JONATHAN RICHMAN
AND THE MODERN
LOVERS.



REVIEWS

HEART
NEW
YORK
REVIEWS!
THE BRATS.
BREAKERS
& KEYS

PUNK REVIEWS
INCLUDING
THE
DAMNED.

MP'S SNIFF.

LET'S GO... ↓

Funny, my piece in SG No.1 was really easy to write. I went on about SG's place in today's society and how we're better for you than the weeklies are. Now, in this second issue I've got nothing at all to talk about. The month ain't been made that great by the departure of two SG helpers, Louise and the denim clad Rick Brown (who didn't do sod all anyway). In comes the great Steve Mick, who's ready to write some brilliant pieces, plus another girl (I'm still trying to choose one) to take Louise's place.

There's been some good gigs most of which you can read about in here. On the record side there's the Jonathan Richman albums which are reviewed and not much else. Also in this issue there's a Flamin' Groovies re-review (after the Roundhouse I thought that we needed one) and a New York page, featuring the Brats and Heartbreakers. I would have chucked a Hammersmith Gorillas bit in but I couldn't get it together. By the way, their new single's great. 'She's My Gal''s the A-side and on the flip there's 'Why Wait Till Tomorrow'. They're both really good tracks. It's out soon.

See I've completed my column it's f'ing easy, once you get going. I hope you like the first issue and I hope you like this one more, if you don't you can go and read the MM or some other shit and die just like 'em! Why don't you do that, Dan-druff or better still, why don't you enjoy yourself!

Mark P.

BACK ISSUE DEPT.

IF YOU WANT THE FIRST ISSUE WE ~~HAVE~~ A FEW LEFT. IT FEATURES THE RAMONES, BLUE OYSTER CULT AND LOADS OF OTHER PUNKS! PRICE ONLY 25p INCLUD. POST.

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PAGE 3-CRUSIN'DOWN TO HASTINGS WITH EDDIE AND THE HOT RODS!

PAGE 4-THE FLAMIN'GROOVIES.Re-review.

PAGE 6-THE BRATS & HEARTBREAKERS-NY.

PAGE 7-JONATHAN RICMAN/MODERN LOVERS
-Reviews.

PAGE 8-Punk reviews featuring:THE BRATS,
THE DAMNED,RAMONES & STRANGLERS.

'SNIFFIN'GLUE...'is stuck together by Mark P with help from.....now let's think.Special thanks to Roger of Rock On,the tall one with the moustache in Rock On(I always forget his bloody name), Larry of Bizarre,Gloy Glue(Airfix let me down)and the noises themselves.

The next issue gonna be the greatest mag you ever saw,the shit is let loose when you open it!No realy,it's gonna look new,spankin'new if I can help it. It should have-the Damned(if I can get them to do an interview),the Hammersmith Gollys...sorry,the Hammersmith Gorillas and anything else that I can lay me'ands on!

ENJOY YER SNIFFIN' SELVES TILL THEN!

Note: Punk drawings donated by the very wonderful(So he says)Jonh I.



Sniffin'Glue is aimed out,now and again

by: Mark P,
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All words-Sticky Situations Productions.

SG No.2 - AUGUST 1976

CRUSIN' DOWN TO HASTINGS' WITH EDDIE AND THE HOT RODS

EDDIE AND THE HOT RODS-Hastings, 17/7/76.

Hastings'a typical old seaside town: deck chairs, flabby white flesh baskin' in the sun and a pavillion at the end of the pier. When rock'n'roll cruised into town it headed straight for the aforementioned Pavillion. We left London at 3.00 and were down there by half 6.00, not bad, considering we couldn't find the A.1. I had a right ol' surprise when I found out that one of the guys in the van was Jonh Ingham, who I'd put down a month earlier for his Ramones review in Sounds. He said he doesn't mind the album now, I'd still like to beat him over the head with a base-ball though.

Lovers tiffs apart, it was a great ride down with Barrie Masters, the Rods singer, at the wheel and everybody else shoutin' directions. When we got there the place was empty except for a few liggers and the support band hangin' around the hall. A sound check was tried but not only did the hall have a shitty sound but Dave Higgs, lead guitar, wasn't around so everybody went for a walk.

Paul Gray's only young but he's a real drivin' bass player. His main influence, he told me, was Lemmy. Paul first got his playing together jammin' along to his ol' Hawkwind records. He now listens to the MC5 and the Stooges. All the Rods have differant tastes in music, but it all forms together to make the Rods sound. It's a sound that is total energy. If you've ever seen the Rods you'll know the buzz you get from'em, well, it's the same off stage. They are constantly joking and fooling around. Their roadies are great guys to, especially Dean, who was openin' bottles with his teeth! Half a crate in '50 seconds his teeth were fallin' out afterwards but he don't care, rock'n'roll's all that counts. There's also Ed Hollis, their manager, who's a character and a walkin' 'book of rock'.

Waiting through the support band was murder, they came on like a third-rate Taste. At half-ten the Rods were on, burstin' straight into 'Get Across To You' which had the small but happy crowd up and boppin'. It was great at the front, these kids in Hastings were even fighting for badges, wild! Every move Barrie made was cheered, when he and Dave did the leap-frog bit in 'Crusin' In the Lincoln' the mob went crazy! This is where rock'n'roll really counts, at the end of a pier

in front of rock-starved kids. No review could describe the great vibe in the hall. I just wish you could have been there, it was amazin'. The Rods done two encores and then, back in the dressing-room for a well earned rest. Paul looked half dead, he reckoned he had a temperature of a 100 ever since the Marquee gig a week earlier. The others weren't so bad, Barrie and Steve Nichol the drummer rung out their stage clothes while Dave looked as cool and unconcerned as usual. In time we were on our way back to London. It was a quiet journey back, only disturbed by some weird noises coming from the radio. 'Metal Machine Music' had nothin' on this racket!

Those kids down in Hastings will really remember the Rods. They work bloody hard to make everybody happy, they've built up a great live act and a great sound. Ed Hollis is a lot to do with it, so has Dave Higgs-guitar, Barrie Masters-vocals, Paul Gray-bass and Steve Nichol-drums plus their great road-crew. They're one hell of a unit, I hope they go on for f'ing ever!

Mark P.



INGHAM IS HIP!

THE FLAMIN' GROOVIES

GROOVIES AT THE ROUNDHOUSE.

I've never really gone much on revival bands. Sha Na Na, Fumble and all that lot always leave me a bit cold. It's the act they put on, sure, you can boogie to 'em but they seem too rehearsed, so it's like watching old men making out they're enjoying themselves are the Groovies falling into that trap?

They came on in all the gear, haircuts, even a violin-bass, not so bad but the music, that's where they went wrong. They had trouble keeping in tune 'cause the heat and their new sixties type songs are so perfectly arranged that an out of tune guitar noticed. If they'd have got down and boogied it wouldn't have mattered but they stuck to their sixties formula. They failed 'cause of it. What's available on plastic is great though so here it is:

SG'S GUIDE TO THE GROOVIES ON PLASTIC!

Snaakers (Skydog 10" EP).

Originally released in San Francisco in a limited edition of 2,000 by the group themselves. This is a re-release. It shows the Groovies at they most primitive and what a distinctive sound the Groovies had, even in 1968. All the songs are interesting especially the bustlin' and exciting 'The Slide', which powers along like only the groovies could.

Tracks: Golden Clouds/The Slide/Prelude In a Flat To Afternoon Of a Pud/I'm Drowning/Babes In the Sky/Love Time/My Yada.

Supersnazz (Fan).

Another re-release, it was first released by Epic in 1969 in very small quantities. Again it shows the distinctive sound of the Groovies. Their writing was also bubbling coming out in the form of such classics as 'Laurie Did It' and 'Brushfire'. The high-point of the album for me though is their renditions of 'Somethin' Else' and 'Pistol Packin' Mama' which are both amazing. It's stupid picking out tracks 'cause it's all brilliant!

Tracks: Love Have Mercy/The Girl Can't Help It/Laurie Did It/A Part From That/Rockin' Pneumonia and the Bogie Woogie Flu/The First One's Free/Pagen Rachel/Medley: Somethin' Else & Pistol Packin' Mama/Brushfire/Bam Bam/Around the Corner.

Flamingo (Karma Sutra).

A change of label and style. It all adds up to a no holds barred 'heavy album which is bustin' with energy. They hardly let up on an album which must be one of the all time best. 'Headin' For the Texas Border' and 'Roadhouse' (their own song) are perfect exam-

-ples of heavy-rock, where they use the main riff just enough for them to stick in your mind. You have to hear the excitement on this album to believe it, another brilliant album.

Tracks: Gonna Rock Tonite/Comin' After Me/Headin' For the Texas Border/Sweet Roll MB On Down/Keep a Knockin'/Second Cousin/Childhood's End/Jailbait/She's Falling Apart/Roadhouse.

Teenage Head (Karma Sutra).

The follow up to 'Flamingo' that should have made 'em. Instead it was forgotten just like all their other records. Again, it's a classic with a mixture of styles, all done perfectly. The feel on this album is amazing. 'Teenage Head' is great, with a stunning riff and so is 'High Flying Baby' with a really nice slide guitar. A lot of it sounds like the Stones but still you've got that distinctive Groovies feel on all the tracks. 'Teenage Head' is a monster!

Tracks: High Flyin' Baby/City Lights/Have You Seen My Baby?/Yesterdays Numbers/Teenage Head/32-02/Evil Hearted Ada/Doctor Boogie/Whiskey Woman.

The Groovies on the above records were:

Roy Loney-lead vocals, guitar.
Cyril Jordan-lead guitar, vocals.
Tim Lynch-2nd lead guitar, vocals.
George Alexander-bass guitar, vocals.
Danny Mihm-percussion.

After 'Teenage Head' failing to do anything the Groovies came to Britain to join United Artists where they recorded two singles with Dave Edmunds:

Slow Death/Tallahassie Lassie (UA)

This single is a classic and should always be remembered as such. It's a anti-drugs song that is the Groovies at their very best. 'Tallahassie Lassie' is another solid track. A great single!

Married Woman/Get a Shot Of Rhythm and Blues (UA).

Not as good as 'Slow Death' but still a good solid single, performed like only the Groovies could.

UA didn't give them enough push and they both failed. The Groovies then had nothin' so they began to break up.

(All the records listed here are readily available if you keep your eyes pinned. I've out singles that are on albums 'cause they're impossible to get anyway).

CONTD.

GROOVIES PART TWO

There's two records from around this period:

Grease(Skydog ep).

Recorded in 1971, this is what the Groovies should have sounded like at the Roundhouse. It's all hard heavy metal rock that blows even the hazzd-nuts' brains out.

Tracks: Let Me Rock/Dog Meat/Sweet Little Rock'n'Roller/Slow Death(live version).

Alive Forever!(More Grease)(Skydog single).

Both tracks over 5 minutes and they're both amazing. Deatails as above.

Tracks: Jumpin' Jack Flash/Blues From Phillys.

In the 1974 the Groovies were goin' again, the line up was and still is today:

Cyril Jordon-lead guitar, vocals.

Chris Wilson-lead vocals, guitar.

James Farrekl-guitar, vocals.

Dave Alexander-bass guitar, vocals.*

David Wright-drums.

*should be George Alexander of course!

You Tore Me Down/Him Or Me(What's It Gonna Be) (Bomp single).

Released with the help of Greg Shaw and 'Who Put the Bomp' this is from the Dave Edmunds sessions. It's a great song with full Edmunds production taking it to the great accolade of being my fav single of last year. Side two is the old Raiders, done with lovely style and respect for the original.

Shake Some Action(Sire album).

This is the Groovies sixties album. 'You Tore Me Down' was only the start of it. I really like this album, it's all good wholesome stuff. Best tracks are the title track and the great 'I Can't Hide' but it's all on the same level-it's a good album.

Tracks: Shake Some Action/Yes It's True/St. Louis Blues/I'll Cry Alone/Misery/Please Please Girl/Let the Boy Rock'n'Roll(Which is available as a single backed by 'Yes It's True')/Don't You Lie To Me/She Said Yeah/Sometimes/I Saw Hwr/You Tore Me Down/Teenage Confidential/I Can't Hide.

'Shake Some Action's what I need, to let me bust out at full speed! So why didn't they at the Roundhouse. This kid that I met there summed it all up-"Four years I've waited to see this f'ing band and they come on like the Beatles on 'Thank Your Lucky Stars'!"

Mark P.

For the best history of the Groovies read Greg Shaw's great article in 'Who Put the Bomp' No. 13-Spring '75.

ROCK ON

The ROCK ON Commercial Pitch No use telling ya 'bout the Groovies records, the Ramones records etc. etc. ya know we got them, so with the subtlety of Alan Freeman's nylons I'll just zap you with little gems like.....

The JAGGED EDGE- You Can't Keep A Good Man Down (£1)

On Gallant Records, these guys come on like a psyched out Standells with an Augie Meyer sound alike on squeaky Vox, and a star maracas player who periodically wipes out the entire band with great walls of shuffling beans. Defiant vocalist refuses to miss out on his nookie just because his chick has left him in the lurch- you just can't keep a good man down.

The STACCATOS- Gypsy Girl/Girl-£1. Two great stances in one- They got a great line in frustration these boys; on one side their Gypsy Girl with crystal ball has just phased out, backed by more Standells rhythm guitar and cymbals changing key into a "hey, hey, hey" chorus. More muted, imploring flip

Southwest F.O.B.- Smell Of Incense (.75)

A real H.I.P. record this one Consciousness expanding lyrics about everpresent fullnesses and such like- Farfisa organ with choral hook- you can almost smell the joss sticks- pop psychedelia made by people who regularly score sand and incense in ounces.

-Acid Kitsch.

Shadows Of Knight- Lightbulb Blues (.75)

Flip of "Oh Yeah" with Killa riff and crazed vocals from Jim Sohns.

Spades -- You're Gonna Miss Me £2. Repress.

Roky pre ELEVATORS-version of their big single. Such an authentic garage sound you can smell the carbon monoxide. Minus the ELEVATORS wobbly noise trademark, but Roky's vocals are as nasal and sensational as ever; great harmonica, almost in the right key

That's some of the 45's you can get from us most any time. There's usually lots of one offs by garage owners with funny names. Ask to hear them. See ya.

WE DIDN'T COME HEAR TO MESS AROUND, WE'RE ROCK'N'ROLLIN'YER

THE BRATS-82 Club, 5/12/75 1st set(I think).

The drums bounce into action and the band steam into a powerful version of the Yardbirds' 'Stroll On' with that great riff well on top of the mix. The guitar's really flowing and winger is really crass.

"We didn't come here to mess around, we're rock'n'rollin'yer baby!" the singer pouts and they power into 'Keep Doin' What You're Doin'', the guitarist, Forest Hills, really works on this one. Next comes 'If You Can't Rock, You Can Roll' which is heavier than the single. Once again the guitar is on top and all over the place, workin' hard. I Might Not Be the Only Rock Star On Earth, But I'm Sure Gonna Try and Be the First Rock Star On the Moon' is a great song, with the singer makin' the most of the good lyrics-"Ma, I'm leavin' soon, to be the first rock star on the moon". Great stuff!

'Empty Love Affair' follows and is good, they sound like the Dolls on this one. The guitarist does a real good solo at the end that takes the band into a great blues song. They deliver the blues well, especially the guitarist, who's got a great sense of dynamics. Back to rock'n'roll with 'Hot Lips' which struts along well, then 'You're My Girl' which has a great chorus with rumblin' bass drivin' it along. 'Be A Man' is much the same, tough drivin' rock. "I'd be a man if I could, but I'm not yet a boy and that's good" they sing. The set ends with the strutin' 'Qudalude Queen' opening with a real solid riff, "She's a real gold digger, a one night gigger, I've never met a girl that was any slicker. An all night groover, a drug abuser don't you try to win her or you'll be a loser". It's all good stuff ain't it. There'll be no beatin' on these Brats!

BRATS-Demos.

Their studio sound is a lot cleaner than the live Brats. Both 'Qudalude Queen' and 'Be A Man' are both good rock songs and would be great singles. 'Qudalude Queen' is particularly good, with Forest Hills-guitar using a fuzz affect on the riff. The others on the demo tape were 'Seventeen', a horrible song, done with big production, and the fantastic 'Criminal Guitar'. "It's a teenage nightmare, rock'n'roll's against the law! and "Ever since the trains stopped runnin' with been livin' in a Subway car". It's about kids in hidin' 'cause they play rock'n'roll and it must be their best ever song. I hope these tunes find a way out on plastic, they deserve to.

Don't write for a tape 'cause I ain't even got one. I could only get a quick listen!

HEARTBREAKERS-C.B.C.B, 9/7/76 1st set.

One of the best bands around these are and they sure know how to rock. The drums are like a machine-gun and the Heartbreakers slip into the great rockin', 'Goin' Steady'. The drumming's really sharp and the band boogie along on top of it. "One, two, three, four" and we're into another great rocker 'Chinese Rock'. The vocals are sneering all over the place, "I'm living in a Chinese rock, all my best things are in hock. I'm living in a Chinese rock, everything is in the pawn shop!". Then, straight into 'Pirate Love' and again the drumming's really sound. There's a great guitar solo as well, which drives the song along at a fantastic pace. 'Can't Keep My Eyes On You' is next, with a really weak vocal. It's just right for this song though. You could tell that they were really enjoying themselves. It all ends with the powerful 'Flight' which has a nice little guitar riff comin' in now and again. They sing together on this and it sounds great. It all ended then, what a pity, they were f'ing fantastic!

New York rock ain't to bad. The punk-scene is happen, these are just two of the bands. It's like, there's a lot of new enthusiasm coming from either young kids or older rockers who've had enough of f'ing about. Let's hope the same sort of thing happens in good 'ol London.

Rykr Amrpe, signin' off from New York.

↑
HEARTBREAKERS

AND

↑
THE
BRATS

THE ROADRUNNER! ♡ JONATHAN RICHMAN + MODERN LOVERS

THE MODERN LOVERS (Home Of the Hits-import).

Most of this album was recorded a few years ago with John Cale producing. The story is that, Cale recorded these tracks with the band and then advised them to re-record them and get 'em out. They've been lying around ever since. Noting the cult appeal of Richman, following his amazing 'Roadrunner' single, Berserkley probably saw fit to release 'em. They're still in the original form that the Lovers recorded 'em. The sound of the early Modern Lovers is hard to describe, but it's certainly a great record. Richman himself is brilliant throughout, and the Lovers ain't bad either.

An earlier version of the 'Roadrunner' track opens the album. It's much faster than the single and the sound is very much like the early Doors. Richman sings like a madman over the pounding riff and the organ, from Jerry Harrison, is all over the place. 'Astral Plane' is even more like the Doors with the organ well on top and Richman's voice phrasing the eerie lyrics perfectly. 'Old World' keeps up the pace. The Richman lyrics on this one are great, conjuring up images of the past. There's a fantastic guitar/organ bit that knocks me out, "Right! We'll say good bye to the old world and we'll have the new world".

'Pablo Picasso' is weird, all about the artist's sex appeal. It's sung over a dreary beat that just keeps on repeating itself and it's another killer, killer, killer, killer!

Side two starts with 'She Cracked' and it's just that... cracked! It's taken at a maniac pace with guitar and organ fighting for position. 'Hospital' is about love and is slow, so slow it nearly stops. Richman's excellent as usual. 'Someone I Care About' brings us back to speed, the movement they get is amazing, using a really simple riff to great advantage. 'Girl Friend' takes us down again to another love song and shows Richman being gentle. Not for long, after 'Old World' Richman changes his sights to the new - "I'm in love with the U.S.A., I'm in love with the modern world!". 'Modern World' is another fantastic rocker, a work of art!

Why this album was bumming around for so long I don't know, but I'm just glad it's available now. F'ing fantastic!

Modern Lovers: Jonathan Richman-guitar, lead vocals. Jerry Harrison-piano, organ, vocals. Ernie Brooks-bass, vocals. David Robinson-drums.

JONATHAN RICHMAN & THE MODERN LOVERS

(Berserkley-import).

This album is Jonathan's new solo outing. Although he still uses the Modern Lovers as the title of his group it's a whole new sound, mainly 'cause Harrison, the organist on 'ML' is not on this. The line up is Richman and Robinson with Leroy Radcliffe-guitar, vocals. Greg 'Curly' Keranen-bass, vocals. The sound is a lot lighter than the early Lovers as are the songs. The first track is 'Rockin' Shopping Centre'. It's a great boogie with a really nice, twangy guitar sound.

"Back In the U.S.A.' by Chuck Berry as done by the modern Lovers!" Richman shouts and it's a really good version. Next the silly love song 'Important In Your Life' with lovely Mothers' type harmonies. Richman goes crackers... as he sings about his favourite place 'New England'. More silly harmonies and it's fab, I love it! The plodding 'Lonely Financial Zone' follows and is Richman's look at... I don't know, work it out yourself! "In the lonely financial zone by the sea, I have walked under moon and stars".

'Hi Dear' bowls side two in, it's swingin' but sad. She'll never love 'im. Back to fun with 'Abominable Snowman In the Market', 'Hey There, Little Insect' and 'Here Come the Martian Martians'. Three snappy rockers and they'll kill yer! Richman is brilliant, the lyrics are great!

'Springtime' is just Richman on acoustic and is really good. He is happy - "I'm glad I'm teased by the breeze, I'm glad I'm teased by the trees.. I'm even glad I'm teased by this need to share!" An acoustic 'Amazing Grace' ends the album with great style. It just sums up Richman's approach to his music, he lives it and he loves it!

'Roadrunner' 's just part of it, both these albums are classics!

For the rest of Richman:

BERSERKLEY CHARTBUSTERS, VOLUME ONE

(United Artists).

A compilation album with four Richman tracks, which first came out in the form of two singles - 'It Will Stand', 'The New Teller', 'Government Centre' and the famous 'Roadrunner'. They're all classics!

Also on the album - Earthquake, Greg Kihn and the Rubinoos. All good stuff.

"I'M IN LOVE WITH THE U.S.A"

THE S.G. REVIEW SECT.

THE DAMNED-Nashville, 15/7/76.

The Damned are among us! It was all so obvious at the Nashville. They were only the support band but they really turned on the style. It's bands like this that could blow the lid off the London punk-scene and make everybody listen. The Damned just scream out with energy, they are brash, flash and loud!

The lead singer is just right moving across the stage like a panther searching out its prey. The band come up behind him with a rough tough sound that just pounds out. Sometimes the Stooges flash to mind, and the Dolls but through it all is the Damned. The image is black, the music is black-damned by the volume. Half-hour into their set and the drummer went crazy. He's been solid all along but now he just goes mad, kicking his kit into the surprised front tables. In a mass of confusion the band trundle off stage only to return again for two more numbers, by this time they were brilliant. I reckon they could've gone on all night but they were pulled off 'cause they were only supporting.

The Damned are fantastic, they are controlled madness and one of the best new bands I've seen for years. They really live up to my expectations. Look out for an interview!

↑
**THE
DAMNED**

THE BRATS-KEEP DOIN' (WHAT YOU'RE DOIN')

(Whiplash-single).

A real good rollin' band with a really good single. Great for parties...no really, it's got a ringin' guitar riff that you'll always remember. Great work all over from the guitarist, Forest Hills. Side two's the tough 'If You Can't Rock (You Can Roll)', that sounds like the Groovies in places. Probably 'cause of the ripplin' piano and nicely sung chorus. If you can't rock, you can roll...to this really good single (They're somewhere else in this issue so go and look for 'em).

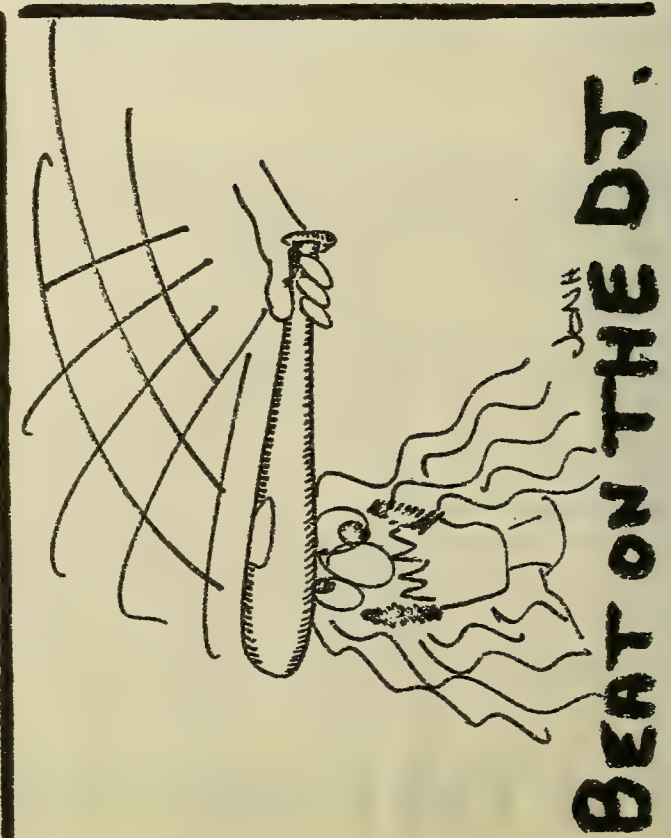
RAMONES-BLITZKRIEG BOP (Single).

This is a fab single. Don't listen to what the OLD men are saying, the Ramones are the best. 'Blitzkrieg Bop' and on the flip, the storming 'Havana Affair', a great introduction to the album of the year. A killer (literally) for discos as well, just think of the new dance-the 'BB'. You stuff a tube of glue up yer nostril, beat the DJ with a base-ball bat and run around shoutin' 'Hey ho, lets go. Hey ho, let's go!' Think it'll catch on?

THE STRANGLERS-Nashville, 20/7/76.

The Strangers are a good band but not yet there. Know what I mean, they're yet to blow my head but they're getting there. The brand of rock is hard to describe, it's like the Doors, but it's got more life. It's almost bouncy sometimes, they just seem to cruise along, particularly on 'Sewaf' which is a stunning piece of rock.

The group consists of a very straight looking drummer, who keeps a very ^{beat} ^{sound} throughout, a organist, who looks like he's just come home from Woodstock (real hippy looking), a bass player who looks like a Ramone (leather, jeans, rubber) and a singer/guitarist who just looks scruffy. Together they add up to one of the most original groups I've seen on the pub circuit. "Sorry, I got excited! 257@539=740



SMIFFIN' GLUE... AND OTHER ROCKIN'ROLL HABITS, FOR ~~PUNKS~~ GIRLS! ③

SEPTEMBER '76.

THE MAG THAT DOESN'T LIKE GIVING YOU'UP TO DATE'NEWS ON THE MUSIC SCENE. PRICE-25pence.



WITH
THE DAMNED * SEX PISTOLS * IGGY POP +

BLAH, BLAH!

S.G. 3

'Allo, this is the third issue and this is where we either get stale or really bowl you over. I don't like the mag...it should be fucking fantastic, but it's just cruisin' at the moment. There's somethin' new in this issue, we've got photos..at least I hope we have. The BIG thing in this one is the Damned interview, which is pretty good. There's also a little bit on the Sex Pistols and quite a lot of Iggy Pop...it's not bad at all really!

The thing that's been bugging me at the moment, is...what seems to be, a gig shortage. It's like New York's got a few clubs with 'punk' bands playing every night. Perhaps there's a couple of bands playing a few sets between 'em. I mean, guys don't go there to see one special band, they'll dig the atmosphere and that. There's bands in London that need that type of scene...I must admit that it's picking up at the moment. The place to be ~~at the present time~~ ^{is} the 100 Club, they've had some really good 'punk' tuesdays and there was the 'Punk Festival' down there. The success of those gigs proves that there's loads of kids who are interested. Places like the Nashville are alright but they care more about blues/rock bands than modern punk bands, like the Damned, who were pulled off stage while supporting S.A.L.T. 'cause they were "playing over their time". A band like the Damned ought to be able to play two sets a night or all night even!

We should put the boot in to this type of unsureness (is that a word?) and somethin' about it. Eddie and the Hot Rods, the Sex Pistols, the Damned, the Clash, the Count Bishops, the Gorillas, Roogalator, Sister Ray, Stranglers, the Jam, Buzzcocks, Slaughter and the Dogs....they all need 'good' gigs and there is probably a lot more bands. Get along and see all the 'punk' rock you can 'cause that's the only way somebody's going to be interested in opening some sort of club, for these bands and others like 'em. I may be sounding dramatic but I wanna go out and hear the sounds that I like every night, I wanna have to choose what gig to go to. We need somethin' happening daily, if it don't get that way we can forget the whole thing right now!

I hope you enjoy the third issue.....

Mark P.

Gossip.....the Vibrators are quite a new band to the scene, but, as original Damned lead-singer Steve said, "they won't get anywhere 'cause the drummer's got long hair!". Very true... ..the Vibrators seemed lost against all those stares from the Pistols audience, all they could muster was, "we all know you're so cool", poor band.....so Nick Lowe is not a punk, poor bastard.....seems like ex-NME editor, Allan Smith, is only too pleased to give his address to strangers on underground trains, who 'pose as fanzine writers....and he's got big ears.....some women came up to Mark P. at the Nashville, a few weeks back, she didn't like his views on women-rockers and she was gonna surprise him real soon, we can't wait. Another female has been on to us, her name is Chi, she'll be writing some stuff for the mag... don't worry, I'll check it before it gets seen by humans....the Jam aren't a bad R&B band, but their following at the 'Upstairs At Ronnies' Disco last week, were childish heavies who would be better off in the army, saving our great country from the threat of Facism.....**END**

'CONTENTS' ARE A LOAD OF SHIT LIST.

Front page pic-Bryan James of the Damned.

3-6: THE DAMNED INTERVIEWS.

7 : SEX PISTOLS, ROCK ON & GOSSIP.

8 : IGGY AND THE STOOGES-METALLIC K.O.

9 : SINGLES REVIEWS.

10 : SG PIN-UP NO.1-IGGY POP AND FRIEND.

'SNIFFIN' GLUE...' is put together using a stapler with Ofrex 50/60 staples and a helping hand. Also on the team are Mark P (the Editor), Steve Mick (the serious writer) and that's all.

Contributions from: Micheal Beal (photos and help with the layout), Roger Armstrong ('Rock On' plug column) and C.C./John (some pics).

Other mentions to: Phil, Larry, Tim, Nick, Chi, the New Beatles and Steve Walsh (the FACE).

The next issue is going to have nothing to do with the Sex Pistols, the Clash and the Stranglers. It's only a rumour....

Address of the mob (to send letters, gifts, press-kits, records to review etc.):

S.G.,
24 Rochfort Hse.,
Grove St.,
Deptford,
LONDON, SE8 3LX.

All gaff-Sticky Situations Productions.

BACK ISSUE DEPT.

No.1 had the Ramones and Blue Oyster Cult.

No.2 had Eddie and the Hot Rods, the Flamin' Groovies, the Brats, the Heartbreakers, and biggy review of Jonathan Richman/Modern Lovers albums.

ANOTHER THING I BETTER MENTION IS THAT THEY'VE ALL SOLD OUT! Collectors items already?



Apologies to Bryan James for spelling his name wrong throughout the Damned interview. Is a pretty good bloke, that Brian is.....he won't mind!

DAMNED. INTERVIEW.

The DAMNED are Brian James-lead guitar, David Vanian-lead vocals. Ray Burns-bass and Rat Scabies-drums. Their manager is Andrew Czezowski. They've been the Damned for only a few months but Brian, Ray and Rat were in Nick Kent's band, the Subterraneans, who you'll be hearing more of next issue. David's doing his first singing job in the Damned so it's a great mixture of just enough experience and new, young ideas. What follows is untogether so it's great. One, two, three, four-

SG-You've not played many gigs, what's happening?

RAT-We'll play anywhere that'll have us except pubs.

SG-Except pubs?

RAT-You really get a shitty reputation for one thing and it's very difficult to break out of the pub circuit. Most of the pub audiences like to sit, have a drink and chat about the weather...we're too loud for pubs anyway.

SG-There isn't anywhere else really.

RAT-Places like the Nashville are alright. It would be nice to get a tour or somethin'.

SG-The songs you play.....

RAT-They're all our own songs except...the only ones that ain't ours are 'Help', the Dolls one, 'It's Too Late' and the Stooges' number, '1970'.

SG-What sort of stuff do you listen to?

BRIAN-I listen to the Stooges and the Dolls.

ANDREW-All their influences are the same, that is why they came together.

RAT-No they're not...

BRIAN-You like Dave Clark!

RAT-It's not that....it's like, yea Dave Clark started me playing but I mean....I was very young when Dave Clark came in.

SG-What about the stuff you see playing in pubs?

RAT-There ain't nothin'!

BRIAN-There's nothing going on so far in this country, you tell us what have you seen?

SG-To us there's no good or bad...

RAT-To get the scene going...

SG-It's no good putting bands down, it's great that there's bands trying.

RAT-The biggest thing around at the moment is the Rods. The Pistols are trying to make a dent but whether they will or not I don't know. About the only two bands...I don't know about Sister Ray 'cause I ain't seen 'em yet.

SG-What you think of the Rods?

BRIAN-They're alright, they need to progress a bit though. They're going back on old stuff but they're good though.

DAVID-They do generate excitement don't they?

RAT-I really like Eddie and the Hot Rods and you, Barrie Masters....we've all got different influences, getting back to that. Ray used to listen to Marc Bolan until he discovered Iggy Pop.



DAVID-Until he got Iggy's t-shirt he means!

SG-He tried to swop me that...Iggy's shirt for a Marc Bolan t-shirt!

RAT-You...

RAY-I was talking about somethin' else.

RAT-That's what we got has a bass player...

SG-He wears a nice line in shades.

RAY-I bought these for 5p would you believe?

RAT-No, basically... our music fires off so well 'cause we hate each other....

SG-Every band says that!

RAT-It's true...we don't see each other at all socially.

SG-What have you done before the Damned?

RAT-I was on holiday like...that's the last thing I was doing. We all had varied backgrounds.

RAT-Yea, I was a toilet cleaner...yer, print that!

DAVID-I'm still working as a grave digger, a guy who digs graves, he don't dig 'em he digs graves....

RAT-Yea, we don't see each other at all socially, we hate the sight of each other and (pointing at David) I'd kick his head in if I got half the chance!

PUNK ROCK?

RAT-You can call it punk-rock but I don't think I like that definition..Punk!

BRIAN-It's the word people use...

RAT-Yea, but it's like a tag, the thing is I hope it don't go to far....I dunno, what's a punk?

SG-It's a ruffian, isn't it?

DAVID-The actual definition means worthless.

BRIAN-No one playing in a band's worthless!

RAT-You've got to have talent to some degree to get up on stage to do it!

W/DAMNED. (CONTD. FROM 3.)

BRIAN-If someone says you're a punk, it don't mean they think you're stupid....

RAT-It's just a slag down, I can see how the tag came about but I don't see how it applies to me.

DAVID-Or anyone else in this group!

SG-How would you describe your music?

DAVID-There isn't a name at the moment.

RAT-It's not rock'n'roll but it's like....

DAVID-It's music for NOW!

BRIAN-Power music...

RAT-Get up of yer arse music! We'll drive you out to the other bar in the Nashville!

SG-They were sitting there stunned at the Nashville, when you were supporting S.A. L.T.

RAT-We've had that at a few gigs...well two of 'em. Our second gig we just played and there was nuthin', except we were throwing bottles

at some guys things like that. Afterwards they were calling for an encore. There was nothing after every song but by the end they went mad!

SG-What about the stunt at the Nashville, you know, kicking the drums?

RAT-It wern't a stunt, we was playing so badly well I was anyway, and that number just wern't goin' right. I couldn't take anymore, it had to stop and I knew that ounce I got rid of that initial outburst it could go a bit better, which it did. Except S.A.L.T. closing the curtains on us, we was into our last number when they done it as well. Then again, it looked good I suppose. It was a laugh afterwards, you expect hippys to be friendly people but...

SG-S.A.L.T. really wanted to get you off...

RAT-... 'cause we was too much of a threat to them.

DAVID-We didn't even do our fifty minutes.

RAT-We was contracted to do an hour, but it was still great, the guy from Chiswick, Roger Armstrong came up and asked us to do somethin'.

SG-You gonna do it?

RAT-It'll be a one off deal.

SG-It's all rock'n'roll on Chiswick at the moment.

RAT-I think rock'n'roll... you mean the 101'ers single?

SG-...and the Count Bishops, great rockin' stuff!

THE LONDON SCENE.

RAT-Who wants to see and hear 45 year old rock stars?

BRIAN-45 year old people!

RAT-What about the sixteen year old kids on the streets who ain't had no life, they're the ones we're going for.

ANDREW-We wanna satisfy the young audience.

SG-We need a club in London where you've got it every night, like New York at the moment!

RAT-In New York there's loads of clubs...

BRIAN-There's only about three or four...

RAT...more than there is over here though ain't there?

BRIAN-There's a scene, there's not that sort of community feel here.

RAT-Joey Ramone was saying that they all know each other. There's competition but they are all good mates as well.

SG-That's the feeling we should get here.

BRIAN-That's what 'Sniffin' Glue...' is all about.

DAVID-That's what we wanna do, make people do somethin' rather than just sit and talk about it.

BRIAN-There's no fun around at the moment,

RAT-London's a real dead town anyway, like that Pistols thing we done, it was 'uncool' to clap another band, you know?

BRIAN-But Johnny's alright.

RAT-Yea, I like Johnny Rotten...

SG-Ask the Rods what they think of 'em!

RAT-I don't think they're very fond of them somehow.

BRIAN-It's sad, the Stranglers as well.

DAVID-It's a shame 'cause really all these young bands should be friendly, it should be a whole scene.

RAT-I think we're the only bands that talks to the others on a friendly level..except S.A.L.T.! It works both ways, if you're good to a band they'll work with you. One good turn deserves another, it don't seem that way with a lot of 'em.

ANDREW-That's where the punk tag relates to the scene.

SG-Are you associated with Sister Ray?

BRIAN-I know the singer and the guitarist.

SG-They're really good...

ANDREW-They're a bit dated though.

SG-They sound a lot like Mott the Hoople...

ANDREW-...and sixties R&B!

RAT-He's a good guitarist.

BRIAN-Yea, Kelvin, the singer's good too.

SG-Getting back to you, what song are you hoping to do for the single?

RAT-We're thinking of doing a slow twelve-bar actually, called 'My Baby Left Me and I Ain't Got a Shirt On My Back' and it goes de, do, de, dum, da, de, do. It goes from E up to A up to B-flat and back to E again!

YEA?

RAT-It's like a vicious circle..still hassling gigs...you get on to an agent and ask "come down and see us 'cause we're looking for an agent". They say "OK maybe I will". Of course they don't come so they ask for a tape and we take 'em one and they say "We can't really tell from that". They won't give you a fucking gig to start off, at one of their places....it's such a vicious circle!

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THE DAMNED

"YOUR PRETTY FACE IS GOING TO HELL".



RAT-Dave Vanian, what makes you tick?
 DAVID-Tick, tick, tock! I havn't got an image on stage, whatever I do is just like.....
 RAY-Chuck Berry smells! (He had to get that in).
 DAVID-....images, I don't like anything contrived. I think images should come naturally, just do what happens at the time-work off the audience. A panther? That's mostly 'cause I hate the audience. No I don't really, we love all the punks!
 RAT-Keep on booking us kids....
 RAY-Buy our records!
 RAT-There's too much plasticness around....
 ANDREW-Yea, in the record business!
 RAT-Funny man, no, there's too much posing.
 DAVID-They're being far too serious about the image a not about the music. Like, we're here to have a bit of fun.
 RAT-Just do what you wanna do, that's why my kit went over, it just happened!



RAY



MP



RAT

STRAIGHT PIECE OF PUNK WRITING?

People looked around and stared. There were seven of us sitting in a Whimpy bar on a Sunday afternoon. The Damned really stood out from everyone else, they looked different-an odd crew of tearaways who might suddenly burst into bover.

Ray, the bassist of the band couldn't even afford a cheeseburger and as Rat stressed, having sussed the layout of the joint, "It might be difficult to run out the door with seven of us!".

The band havn't played many gigs yet but we know they're good. I started asking Ray why he liked Marc Bolan 'cause he was wearing a T. Rex t-shirt (which he got off of me-MP). "I like 'Get It On', that's good", he replied. Ray's the only member of the band who's into Bolan and claims that Bolan was his only influence. Ray has been playing bass for a couple of years, so he says, and claims he started after seeing Bolan on 'Top Of the

Pops'.

"He doesn't play bass though?"

"No", replied Ray slowly, "but

I don't play bass like anyone else, you know"

"No, that's true", laughs Rat.

When the band are together they just play loud and fast, whether it's a concert or a rehearsal. There was no rehearsal today, somebody was 'borrowing' their gear. However, Ray seemed to be more irritated about not being able to buy a cheeseburger. He just sits there quietly, not in the mood for talk but boasts-

"I don't need no practice".

"What do you think audiences most like about the band?"

"The energy!", Rat replied firmly. I asked the band where they hope to be playing next year.

"Stockwell", answered Rat "We wanna do a tour of Andrew's house!"

"Yea, We wanna play my dad's garage", joined in Dave, "We don't want to play to audiences".

"Don't you care about audiences?", I asked.

"No!", insisted Dave.

"Audiences bore you?"

At this point Rat came in and clearly explained what was meant, "Do they bore us, only when there's no response".

"What do you do then?"

"We don't respond back, if they throw things it's fair enough, you know? You get a reaction, if they like it. Good or bad...it's a reaction!"

"We don't usually get a non-reaction", cut in Dave.

"Well, we did at St. Albans didn't we?", somebody chirped in the background.

"No, no", argued a couple of the band, "Throwing beer and bottles, it was very good!"

They settled down and I asked Rat what made him take up playing.

"Failed me 11+ so I thought I'd get me own back. No, I dunno...I just like hitting things-inner frustration".

"Shall we go?", someone suggested.

"Yea, good idea".

Steve Mick.

Well I must say that was the biggest lump of crapy serious writing I've ever read. I promise it'll never happen again, here's what really happened in the Whimpy bar-MP.



RAT-I'm the only one with a dynamic personality in the group.

SG-Shut up! Where do you hope to be playing next year?

RAT-Stockwell, we wanna do a tour of Andy's house!

LAST BIT OF THE 'ORRIBLE DAMNED!

DAVID-We wanna do by dad's garage.
 SG-You gonna cram an audience in?
 DAVID-We don't play to audiences,only cock-
 roaches.
 SG-Audiences bore you?
 RAT-Only when there's no response.
 SG-What do you do then?
 RAT-We don't responed back.If they throw bot-
 tles it's fair enough,you know?
 BRIAN-Good or bad,it's a reaction....but when
 you get absolutely nothin'....
 SG-It's like playing to a brick wall
 BRIAN-Yea,right!
 DAVID-When we get nothing we usually try har-
 der.
 BRIAN-We don't usuaally get a non-reaction...
 RAT-We~~22~~,we did at St.Albans though,didn't we?
 BRIAN-No,throwing beer and bottles....very
 good that.
 SG-What do you think audiences most like ab-
 out the band?
 BRIAN-The enegy.
 RAT-I think that's our main selling point.
 SG-It's not just your dynamic stage person-
 ality then?
 RAY-They like me as well...
 RAT-It's my dynamic stage act!
 RAY-They like me.
 RAT-Why do they like you Ray?
 RAY-They come to see what sunglasses I've got
 on.
 SG-Do you wear a differant pair each night?
 RAY-I keep on losing'em.
 (What goes in here is a chat about shades,we
 join the converse when it gets back to music)
 SG-Do you feel frustrated,not being able to
 rehearse today?(Somebody had'Borrowed'their
 gear)
 RAY-No.
 SG-You don't care?
 RAY-I care but it doesn't get me down.
 SG-How long have you been playing for?
 RAY-A couple of years or so...
 SG-Would you say that you had any influences?
 RAY-No,not really....
 SG-You just thought that you'd like to play.
 RAY-I don't play like anyone else,you know?
 SG-Does it irritate you...not being able to
 buy a cheeseburger?
 RAY-Yer,that irritates me!
 SG-Do you practice much?
 RAY-I never practice!
 SG-What,do you just play when you're together?
 RAY-Yea,I don't need practice.
 SG-You reckon it was just born in you to play?
 RAY-Not really...I saw Bolan on'Top Of the
 Pops'.
 SG-He doesn't play bass though,does he?
 RAY-No.
 SG-What made you lot play?
 RAT-Failed me 11+ and I thought I'd get me
 own back,No,I dunno...I just like hitting
 things.To relieve that inner frustration!

THE END



L.T.R.
 BRYAN
 JAMES
 RAT
 SCABIES
 RAY
 BURNS
 DAVE
 VANIVUM

*****THE DAMNED-STOP PRESS*****

Andrew Czezowski is now
 not the band's manager.The new manager is
 Ron Watts,the guy who got'punk-rock'down the
 100 Club.I don't know the reason for the
 change.Also,the band are recording a single
 for the Stiff label,not Chiswick!More de-
 tails next issue....that's all.

PISTOLS 2

SEX PISTOLS-Any club, any date.

I can't remember what really happened at the-club to be honest. By the time the Pistols made it on stage the place just wasn't the same anymore. I mean, it wasn't the -club, it was 'The Sex Pistols' Club'!

The Sex Pistols are a force, you get that feeling from their audience and it sticks in your mind. The clothes, the hair and even the attitude, of the audience has a direct link to the band. On a club level it's a weird thing, even I've got cropped hair now, you just can't help getting into it! As the Pistols pounded out their 'music' the image was in every corner of the club. Their sound is pure energy, you can't describe it in stupid words-you've got to experience to understand. I just liggered in the tense atmosphere, posing, like the other punks (or were they?). You get that feeling at the Pistols gigs that everyone's posing so they can't really be punks can they? Punks are carefree, and I mean completely....you know, like a football who kicks in someone's head and don't care a shit. Yer, the Pistols crowd are not punks, they're too vain. But what's wrong with that so am I.

After their set they mingled with the audience (mostly friends) and I confronted Rotten, who tends to be a bit bored with everything:

SG-Do you like shocking your audience?

Rotten-Yes.

SG-Would you be dissatisfied if the Pistols audience became unshockable?

Rotten-Well, I think that was a stupid question and you were stupid to ask it!

SG-Alright....what makes you write the songs then?

Rotten-The audience.

SG-You gonna continue writing in the same vein?

Rotten-It's what the audience wants.

SG-Suppose the audience gets bored with the way write?

Rotten-Oh, man....

SG-Suppose you get bored with us asking you questions?

He didn't seem very bothered after that one!

Everyone's against the Pistols. I'll stick up for their music but the image, I dunno. There is a need for 'em in the clubs, they've already proved that. It's great to see 'em....they've been banned and all that, but that makes their gigs even better. I reckon they're an important band 'cause they'll sound great on record (the Pistols' tapes are very good), all they've gotta do now is get a contract.....Polydor?

Oh, yer Rotten's this decades

FACE!

Mark P/Steve.

ROCK ON

NUCKERS - Open Up Your Mind

On the gloriously psychedelic pink, powder blue and multicoloured "Rembrandt" label. Opens, deceptively, with some pretty guitar chords, then lapses into an ominous marching rhythm, with threatening farfisa organ underpinning the guitar. Suddenly!!!-"When you've run away and there's no place to hide"-sings a man sounding remarkably like Billy J. Kramer;-he stops singing for a moment and in storms this great fuzzed out distorted psychobloose guitar-back comes the Billy J. Kramer sound-a-like encouraging you to "open up your mind now, see the rivers overflowing", as the fuzz guitar makes strangulated noises all over the place. And so after a false ending they disappear hand in hand off into the psychedelic sunset of cosmic effluence.

MOUSE & THE TRAPS - Sometimes You Just Can't Win/Cryin' In Side.

- L.O.V.E. Love/Beg, Borrow and Steal.

Both issued 1968 in this country on President (PT 210&174 respectively) it is the same Mouse as (Ronnie Weiss) "Public Execution" on 'Nuggets'. "Sometimes" is a lovely, wistful ballad, with Mouse's Dylanesque voice backed by some great chording on a clangy Fender electric-piano. Despite the strings it maintains its credibility remarkably. Flip intros with the inevitable Farfisa squeak, but lifts almost immediately with a fantastic Fabs rhythm guitar and backing vocals arrangements- very classy. "L.O.V.E. Love" sounds like it's title-a bit lightweight maybe, with a certain nostalgic ring for all you flower children out there. "Beg, Borrow and Steal" however really goes over the top, MUCK-SITARS!!!, no less, lead into an aggressive rocker with one of those insistent repetitive ascending guitar riffs, that really burns into the brain cells. These actually do turn up in junk shops and markets, well worth 10p.

LOU REED - Nowhere At All.

"Not available on L.P.", it says on the single, the flip of "Charley's Girl"-a sludgy heavy guitar riff and a very clacky bass drum gradually bring in reinforcements and bury Louie in a mass of off-the-shoulder riffs. Still available-rush out and help support your favourite drug abuser!

Roger' psyched out' Armstrong.

(Was Roger alright?-Ed).

^{all}
PUNK-ROCK SUPERSTAR, JOHNNY MOPED WANTS GOOD MUSICIANS (WELL, SORT OF) TO FORM DEFINITIVE PUNK BAND, TO BE CALLED? THE MORONS. GET IN TOUCH WITH SG.

OPEN UP AND BLEED' IGGY POP.

IGGY AND THE STOOGES-METALLIC K.O.(Skydog album).

'Open up and bleed', is the subtitle of this album. It's just what Iggy does, over forty-minutes of power and menace. All those days of looking at pictures of the 'Ig' are gone, "I wonder what he's saying?". Now you've got a chance to hear it, boy! This album shows that Iggy was the posuer, the image and the 'heavy metal kid'! Forget Rotten for a while, you've never heard crowd/performer abuse like this, and what's so perfect is that the music is boosted by it. The first side's patchy but side two is perfect Stooges, just enough of everything! RAW POWER....

On this record the Stooges are James Williamson-lead guitar, Scott Thurston-piano, Ron Asheton-bass guitar and Scott Asheton-drums. The cover reckons-'the last ever Iggy and the Stooges show, Michigan Palace Detroit '73-74'. Who cares? What matters is the legend that's on it, I know that every guy, including me, would have loved to do what Iggy done. He's just one of those guys that are unbelievable, his actions and words were just right. He knew when to give up and what's left are memories like this album. Iggy came from a small town near Detroit, Ann Arbor, he was into the blues for quite a time. He played drums in various local bands before realising that he wanted to play his music. The first Stooges gigs were as support to the MC5 and the gigs picked up from there. Iggy story* from around this period-

"We used to have this jam called 'I'm Sick' and we did a song at the same time called 'Asthma Attack'. What that was, right about the time we recorded I got this big disease and practically died. Lost about twenty pounds. I was just up in this room for about three weeks, just one my back. I literally couldn't move. Couldn't do nuthin'. But I did not want to go to a doctor because I don't like to do those things at all, because they're very....they sap one's strength.

"So we had to do a show right in the biggest part of my sickness... I was completely...just in total..I can't describe what kind of sickness it was, except that it was everything at once.

"The funniest thing was that when I was really sick, I had to literally by the will come up on stage and when I got on stage, I was white as a sheet. It was this way, we did about three jobs. While I was sick, 'cause we could never afford to turn down even one job. 'Cause our backs were against the wall. This was right when we got signed by Elektra, September and October of '68.

" We did 'I'm Sick', 'Asthma 8

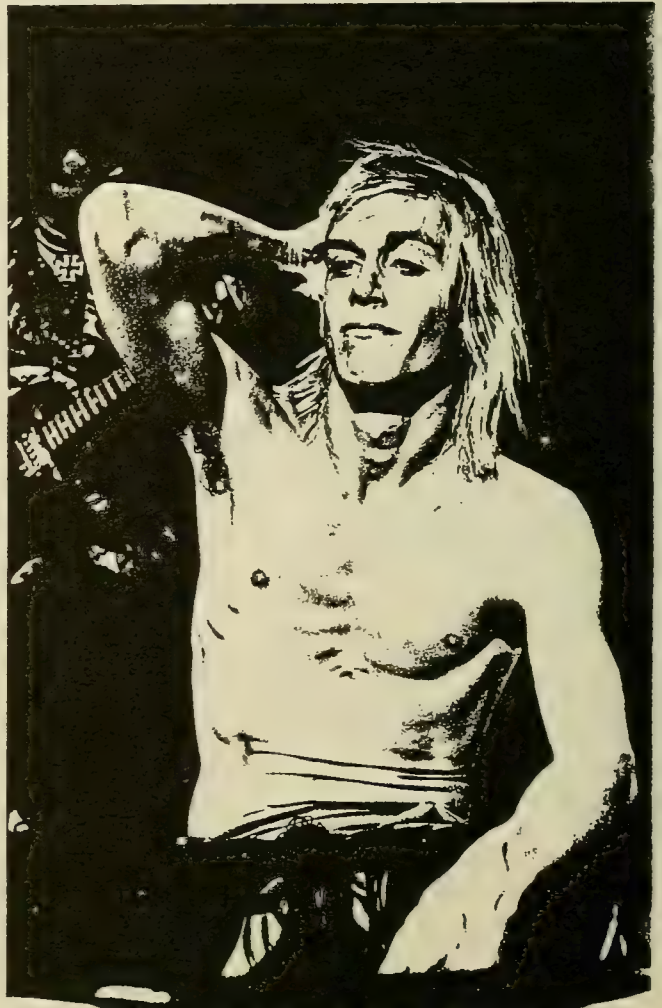
Attack' and one other song about being sick and nobody believed us, everybody thought it was this way of saying 'I'm Sick Of All This' I was singing songs about what I was really into-during 'Asthma Attack' I would weeze you know, for real. On those jobs I couldn't even dance on stage. I just barely had to get up and sing and I would fall down there and lay by the mike in pain, you know, I was in real pain. People were booing 'cause they thought it was a put on and they're going "What's This you know? That was one of the oddest little things!"

Iggy knew of one thing and one thing only-performing, that's what he does on this album, fucking fantastic!

Tracks: Side one-Raw Power/Head On/Gimme Danger.

Side two-Rich Bitch/Cock In My Pocket Louie Louie.

* Iggy Pop story from Zigzag by Dave Marsh. (Zigzag No.17 if you want the article, there's a couple of great photos as well).



HOT FROM THE PUNK FEST. ↓ / PUNK SINGLES / GIRLS? ↓

EDDIE & THE HOT RODS-LIVE AT THE MARQUEE (Island EP)

All you lot out there should have this by now....if you ain't,GET IT! Tracks:96 Tears','Get Out Of Denver'and a medley of 'Gloria'and 'Satisfaction'.

COUNT BISHOPS-TRAIN,TRAIN/TAKING IT EASY (Chiswick-single)

A double A-side from the four piece Bishops.Best side for me is 'Taking It Easy',written by bassist Steve Lewins,it's a powerful rocker with some really neat guitar work.'Train,Train'is more laid-back but it's got some great powerful drumming and more good guitar work.Although they play well on both cuts,I reckon the materials letting 'em down.The songs are OK but they're not memorable...they ought to really think about their next release otherwise they're gonna put out another single that's only 'good'and not great.Check out their first release on Chiswick-'Speedball(EP SW1)',on which they do some oldies.

GORILLAS-SHE'S MY GAL(Chiswick-single).

As I said in the last issue this single's really good.It seems that they have dropped the Hammersmith from their name it doesn't change the sound though.It's a great swinging rocker with the band really moving.The B-side is a slower sixties type tune,'Why Wait'til Tomorrow',which is another good tune.The Gorillas capture the feel of the sixties without being a revival band.I hear they played a great set at the French punk festival,it'd be good to see'em live in London.I hope all you punks have got their first single,their amazing version of the Kinks' 'You Really Got Me'on the Penny Farthing label...they're a great band!

NICK LOWE-SO IT GOES(Stiff-single).

He's no punk but this is still a nice first release for the new Stiff label. Lowe is a pub-rocker,from the early days with Brinsley Schwarz to the punk fest the other day with the Girls.This is a great record,B-side is 'Heart Of the City',both songs are really catchy.Simply,a single to get.

I hear there's a Roogalator single due on Stiff soon,should be bloody good!

TYLA GANG-STYROFOAM/TEXAS CHAINSAW MASSACRE BOOGIE(Stiff-single).

Stamped on the paper cover of this single is-"ARTISTIC BREAKTHROUGH!DOUBLE 'B'SIDE".What a goodie.....again,no 'punk'-rock but this is a shit-kicker.It's got movement that'll fucking rock yer speakers.Every thing is great,the voice,the slide-guitar... it's a bleedin'killer!I mean I really hated it at first,it sounded too Canned Heat-ish but it's a grower.Next please,Mr.Stiff....

POLI STYRENE JASS BAND-DRANO IN YOUR VEINS (Mustard).

This is a weird item from a band I know nothing about.The B-side's,'Circus Highlights'and it's pretty good. Get it at 'Rock On'if you dig sixties type punk-rock,oh yer it sounds like the Floyd in '67 here and there.....

HOT KNIVES-LOVIN'YOU(K.O.-single).

This is hardly 'knockout'as the label suggests.The guitar solo's not bad but the whole thing's so pedestrian. The flip's just as stunning,'Around the World'and it's got a jump on it,fucking thing.

I forgot to mention,there's two ex-Groovies in the line-up,Danny Mihm and Tim Lynch,and Cyril "I'm a punk"Jordan produced the bleeder.....it still doesn't save it.

POPPEES-IF SHE CRIES(Bomp-single).

WACKERS-CAPTAIN NEMO(Bomp-single).

These two have been out for some time,I think,but I only got'em the other week.They're both available 'cause of Greg Shaw,as was Boms first release,the Groovies' 'You Tore Me Down'.These two are alright but that's all.

The Poppees are a Mersey-sound revival band and they really sound like the Beatles,you sure they ain't the Fab Four,Greg?The B-side is Lennon/McCartney's 'The Love Of the Loved',which was written for Cilla Black.Both sides are done well, and you'll like'em....if you're into a 'Come Back Beatles'trip that is!

The Wackers are a different kettle of glue altogether,they're a drag in a totally different way.'Nemo'is a sprawling song that is just boring.The B-side is a bit better,it's 'Tonight'.I mean I really like this bands albums but this single.....why don't Bomp get the long-lost 'Wack and Roll'album released,now that would be something.How about it,Greg baby?

VELVET UNDERGROUND-WHITE HEAT(ep).

This is a bootleg and if you try you'll be able to get it.The tracks are studio outtakes from about '69. It's real groovy...if you like the VG.If you don't like'em,pretend that you never read this.Tracks:Foggy Notion/Inside Your Heart/I'm Sticking With You/Ferryboat Bill.

Hold on,dig these lyrics sung by Maureen Tucker on 'I'm Sticking With You':

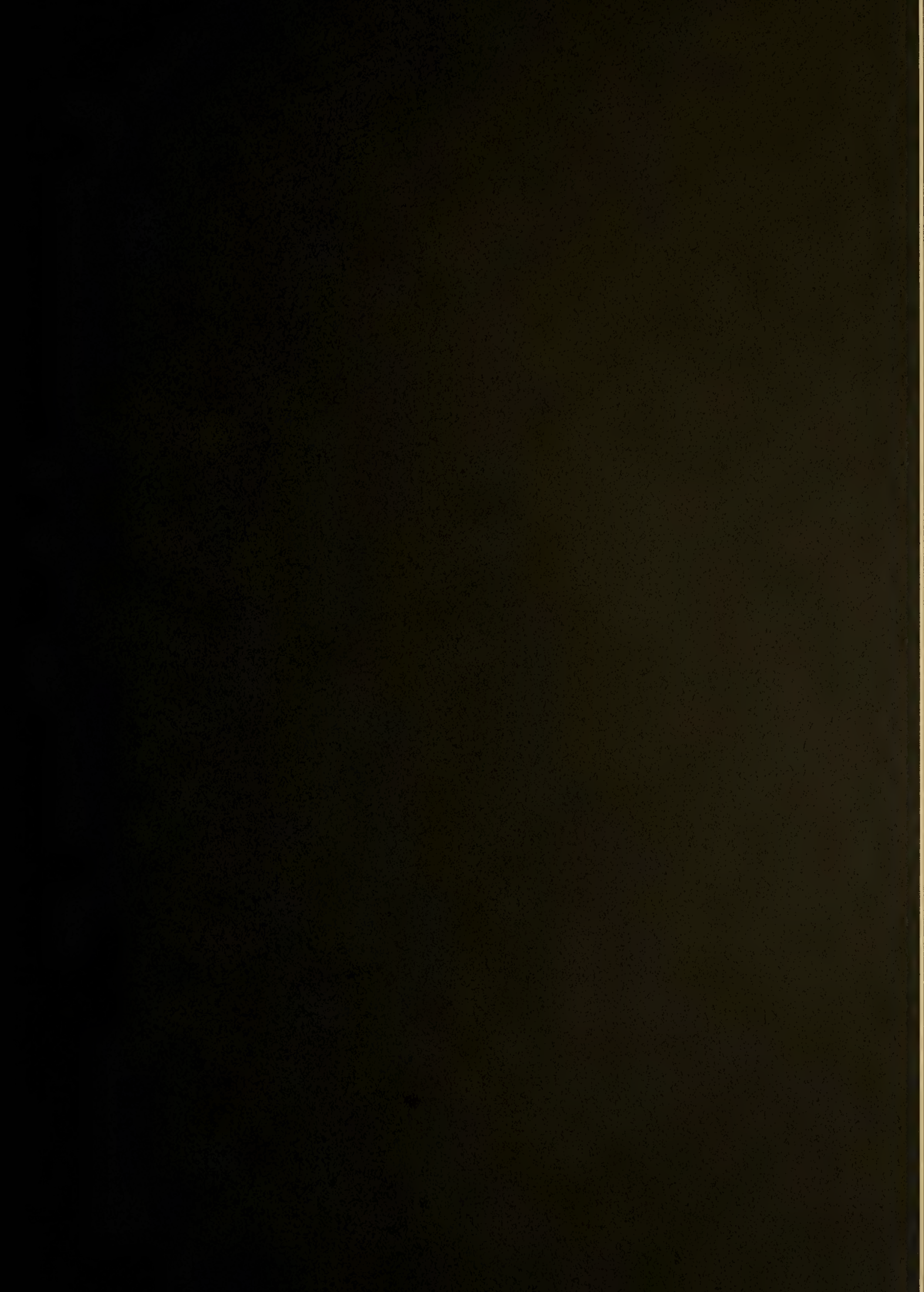
"I'm sticking with you,
'Cause I'm made out of glue,
Anything that you might do,
I'm gonna do too".

Get it for those lyrics....sniffers!

S.G. PIN-UP. **IGGY POP.**
+ FRIEND!



NO. 1 IN A SERIES * **RIGGY + FRIEND**
10



SNIFFIN' GLUE... AND OTHER ROCK'N' ROLL HABITS, FOR... ^{WHO} CARES!

28th Sept '76.

THIS ISSUE IS RARE.....RIP IT UP AND IT'LL BE RARER! Price: EMPTY YER WALLET, YOU BASTARD!

PUNK
Special

1001 CLUB
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3½

"IT'S BACK TO JAZZ FROM NOW ON, WE CAN'T PLAY HERE AGAIN NOT AFTER TONIGHT"

SEX PISTOLS
CLASH
SUB WAY SECT
SUZIE AND THE BANSHEES
AND FROM FRANCE
STINKY TOYS

AND THE WONDERFUL VIBRATORS
OPEN 7.30 pm. 60p in

the Damned

+ BUZZ COCKS.

6

PLUS STARR

WERE THE ONLY MAG, WHO KNOWS WHAT'S HAPPENING

100 CLUB PUNK FEST!

EVERYBODY THOUGHT THIS WAS A MUCKRAKING ISSUE BUT WE FOOLED YA ALL'CAUSE IT'S A VERY STRAIGHT AND DULL-A VERY UNSPECIAL'SPECIAL'!

This entire thing was written by Steve Mick....so now you understand why it's all very straight and dull. **SAVED BY MARK P. AT THE LAST MINUTE!**

Yes, it's the '1976 100 Club Punk Festival!

Monday: What a fucking great night, anybody who was anybody was there, it was an occasion not to be missed. A bunch of Discos and a few ageing hippies and popped down to see what was happening as well as the regular punk fans posing and liggering in the fun. There was a bit of a rumble but it wasn't too violent, it was a great night.

SUBWAY SECT.

The Subway Sect hit the stage first and had all the intellectual wimpeys cringing in horror and yapping about how the band couldn't play etc. The line-up of the Sect is: Vic Godard-vocals, Paul Smith-drums, Paul Myers-bass and Robert Miller-guitar, it was their first gig and I loved 'em. They chew gum on stage and look vacant. The 4 songs they did were great. Oh yer, during the Sect's set I heard of a promising new band-the Fuckers (or Wankers-Mark P), the photos were great they've never played, that's why they're already a legend.

SUZIE + THE BANSHIES.

After the Sect's set the buzz was going round about the Pistols follower, Sid, who was gonna play drums with the next band up-Suzie and the Banshies. Everybody was excited and thought that Sid was gonna pull out his chain and madly lash out at the poor drums. When they finally made it on stage, Sid was terrific, he kept a real clear drum tempo going which really lifted the band a cut above a few other punks currently on the scene. The amazing thing was, that Sid had only been plaing the drums for one day. I spoke to Sid afterwards and he was really pleased and told me he enjoyed himself.

A few people spotted in the bar after Suzie's set were, Paul Weller, the Jam's guitarist and Mike Spencer, the New Yorker who used to front the Count Bishops. He reckons that the London punk scene is far superior to the scene in New York. Very true.

CLASH.

The Clash were really good. They seem to be getting better every time I see 'em. Their set was more loose and expressive than before. They've dropped a member and they are probably the most powerful band on the scene at the moment. The response from the audience was pretty good but they're still yet to find their own audience. They're gonna start heading in clubs so they should soon build up a loyal following, they fucking deserve it.



OH NO HE DIDN'T
THE LITTLE
BASTARD!
S.M.

After the Clash, in the dressing room I got me Count Bishops badge ripped off, someone (a 'clash') pounded it into the floor with the heel of his boot, "We'll get you a real badge", he said. Thank you, Mr. Clash!

SEX PISTOLS.

During the interval the Sex Pistols showed up. I approached Johnny Rotten, who was slouched over some chairs with Glen Matlock:

SG- Would you do 'Top Of the Pops'?

Rotten- Great, why not? Should be good.

SG- There's a rumour going around that your song, 'Anarchy In the UK' was made just to promote Malcolm McClaren's 'Anarchy' shirts, is that right?

Rotten- No, that's just other bands jealous of us... anyway, the song came out first!

SG- Yea, but it's said that it was all planned.

Rotten- Well, all I can say to that is, "Yawn"!

SG- Just, "Yawn"?

Rotten- Yea!

The Pistols were fucking brilliant! They were really on form, there was kids on chairs, tables... the following they've got is amazing. No one in their right mind could say they "can't play", they're getting better every gig. No, there was no violence, they just played!

YER, IT WAS GREAT "OH, YER?"

Tuesday: "It's back to jazz from now on, we can't play here again...not after tonight".

It had to happen, let's hope it don't happen again! It was a quieter night than Monday, except for the violence of course.

STINKY TOYS.

Stinky Toys opened the bill. They would have been great if they had done a few songs and then left but they played on and on and on and they sounded the same all the way through the set. The girl singer was a big girl—a real screamer, who looked like one of those SS birds in her drab shirt and black tie. She squealed and croaked and jerked and jostled and had a lot of power in her voice. No one could tell the words she was singing but all those wincing screams she sounded as if she was saying something. The songs I did know were, 'Under My Thumb', 'Substitute' and a pretty good version of Bowie's 'Hang On To Yourself'. Back to Francetkough please, Toys.

DAMNED.

The Damned emerged next. They were really pissed off with things as they powered through their raw set. For a start, Dave Vanium mic kept cutting out plus there was loads of jeering from the "wonderful" Vibrators in the audience. The atmosphere was growing tense, it cracked when one of Bryan's guitar strings broke. 15 minutes it took to re-string the thing, more jeers etc. Vanium was all over the place when they restarted, throwing beer in to the crowd and he rapped Chaotic Bass 'Sex Pistols t-shirt. Suddenly there was a bit of violence at the front of the stage—a glass had been thrown. Dave jumped down into the crowd to see what happened, he was soon back on stage—"Which one of you bastards hurt someone near and dear to us... Come up here and we'll kick the shit out of you, you bastard!"

No one admitted throwing and the music raced on, the Damned were fucking great, it's a pity the atmosphere in the place didn't match it. Suddenly, a heavy's on stage, the music stops—"There's three people waiting outside for an ambulance, if there's anymore glasses thrown we'll stop the show and have you all out!"

One more number and the Damned left the stage. Someone said the Damned are awful. Don't you believe it, there's no fucking pussyfooting with the Damned. They put everything into what they do.

"The Damned are better than most bands but they've got no good lyrics, I mean, you can't hear 'em. The kids can't go, ru de dum de dum and remember the tune, and it'd stick in there heads so they can pass it on. With the Sex Pistols the kids really bop—that shows you they've made it, I mean, did you see any-

one bop to the Damned? They played Iggy Stooze, that was 1969, I mean, we're seven years on, this is 1976!", Malcolm McClaren said. He's got a good point but we think the Damned are saying something through their energy, the way they behave on stage, etc. They're certainly the most controversial band in London at the moment!

VIBRATORS.

The worst band of the whole two days, the Vibrators played a rather predictable set. Old rockers mixed with a couple of self-penned newies. You know, the Vibrators are just out of place, they give themselves a 'tee, hee' name and make out they're punks. I don't reckon they should have been on the bill. Next...

CHRIS SPEDDING.

Spedding joined the Vibrators on stage for some real goodies, including 'Moterbikin' and 'Hungry Man' from his great album. Two deserved encores and a surprise on-stage appearance by Damned bassist, Captain Sensible. He sung a great lead vocal now and again, he said afterwards:

Captain—Yer, it was fucking great. Chris was waving at me, he really loved it! SG—Spedding looked a bit uncertain to me. Captain—Some guy tried to get me off stage!

I wonder what Spedding really thought? No we didn't ask him.....

BUZZCOCKS.

Everyone seemed to be gone here for the Buzzcocks. It left us the chance to really listen to 'em. Their sound is rough, very like the Pistols but that guitar sound! Fuckin'ell, it was a spitting, rasping monster. The Buzzcocks were Ok they fucking done well. They are: Howard Devoto—vocals, Pete Shelley—guitar, Steve Diggle—bass and John Maher—drums. They've got a loyal following up in Manchester and they're hoping to get some more gigs in London.

Steve Mick/Mark P.

The mob's policy:

THE WHOLE IDEA OF WRITING A LONDON PUNK FANZINE, CALLED 'SNIFFIN' GLUE.'—SHOVE PUNK—ROCK UP YA NOSES, GET ON BAND'S GUEST LISTS, PONCE DRINKS OFF OF WALLPAPERS & BECAME THE LAD TO INTERVIEW!

(...but we just love music—Ed)

Johnny Rotten photo on cover is by Ray Stevenson, Cheers!

HOPE I DIE BEFORE I GET OLD. SG-3 1/2

Here's a few words on the blank generation.

No Anarchy.

We don't want no anarchy,
We just wanna play outta key,
We don't want no rebel stance,
We just wanna play some high-school dance,
Why the fuck should we spray our clothes,
I just don't wanna be "one of those",
It's such a drag when they say to you,
"We wanna change things and so do you",
I got nuthin' more to say... 'cept, just play!

Then.

Oh, yer, it was all about joss-sticks,
And beads, Mahler, Oz, It,
Now it's about you and me,
Give me some of that 'ol reality.

Fuckin' Is Boring.

Fuckin' Is Boring,
So you must be too,
I just wanna kiss,
And look at you,
Go and get some inside-leg pleasure off some-
one else,
'Cause fuckin' destroys my mental health!

Ga, Ga, Ga, Ga, Ga, I'm a dummy,
Ga, ga, ga, ga, ga, I'm a punk,
Ga, ga, ga, ga, ga, I'm a hippy,
Ga, ga, ga, ga, ga, I'm a crap-face junior, who
can't write a word.

Butch.

It's a "I'm a woman, love me" scene,
Another one-way trip,
She's the one that's dragging me,
Into that whole 'dummy' bit,
No, I won't upset her,
I'll just kick her in the teeth,
Yer, I'm a 'so-called' chauvannist pig,
Makin' out I'm beef!

Poseur.

You're a fuckin' poseur,
Wether you're a 'disco' or a punk,
You're a fuckin' poseur,
Wether you're a hippy or a 'girl',
I'm a fuckin' poseur,
'Cause I'm writing this shit,
We're all fuckin' poseurs,
In our own poxy way.
Poseurs, poseurs, you lovely vain poseurs!

Who cares, who fuckin' cares!

I certainly don't, baby!

I will not believe this is the end of it all. The atmosphere is great, too great to not believe that the scene will go on, even with the 100 Club forgetting 'punk' rock for a while. The scene is in the bands, in the fans who will go anywhere in London to hear the music that they relate to. Just look at the audiences that they've been getting at the 100 Club, kids who have to walk home or pay out for rotten taxis, they're the ones that it's all about, the music, the clothes, everything. The old guys in the press are looking at it and thinking-"I wish I was young again". Yer, that's what they're thinking. I've seen them guys hold up the bay and get drunk 'cause that's all that's left for 'em. Their music is dead, the moment they realise it and starting respecting the 'new-wave', they'll have to admit that it's the most exciting thing to happen in British music for ten-years, or more.

It's not just the press, it's also the record companies. I don't wanna see the Pistols, the Clash etc. turned in to more AC/DCs and Doctors Of Madness. This 'new-wave' has got to take in everything, including posters, record-covers, stage presentation, the lot! You know, they'll be coming soon, all those big companies out to make more money on the 'new, young bands'. Well, they can piss off if they're hoping to tidy up the acts for the 'great British public'. The Pistols will be the first to be signed and I know that they'll stay like they are-completely independent!

Mark 'angry young man' P.

What's this:

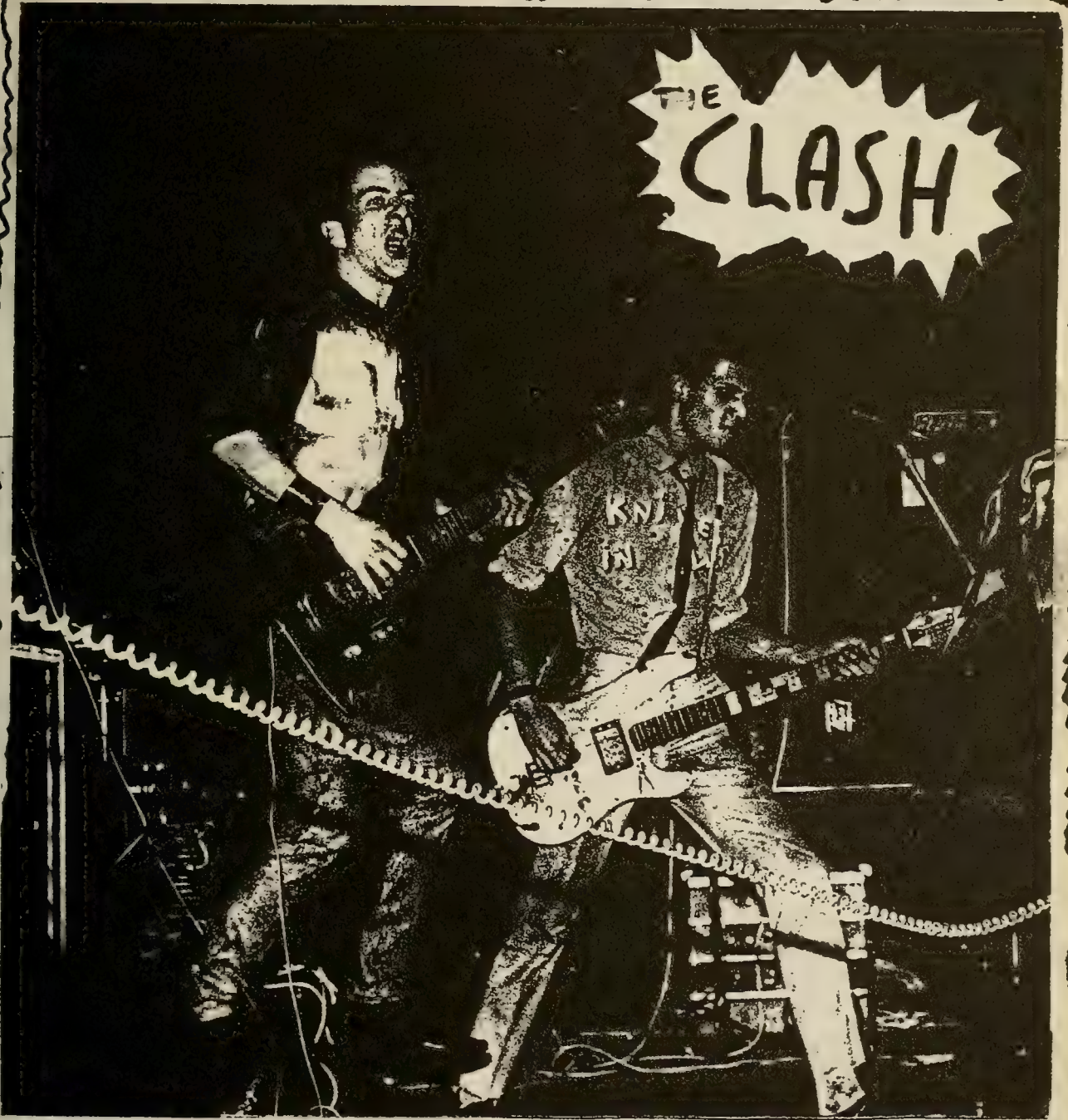
I mean, imagine yourself in this situation-being dragged down the 100 club to watch some 'punk-festival', fuckin' hell, I mean it's not on is it? Especially when your press officer for (name band). The bar's the best place to be, yer, sure, I'm an old cunt, I care about music. Why should I be nudged into liking a bunch of crap like the Pistols who, "could be good business". I don't reckon I know it all but the Pistols isn't music is it? It's a noise that's all. I heard the same in '65 with the Who but it all seemed to mean something then, you know, when I was young. (That was overheard at the 100 Club on ~~Wed-~~ day or was it. Still..... HOPE I DIE BEFORE I GET OLD! -Mark P).

SG 4 WILL HAVE CLASH, GORILLAS, DR. FEELGOOD, + HOT RODS.

SG-THE 5-MINUTE RIPOFF

SMIFFIN' GLUE... AND OTHER ROCKIN' ROLL HABITS, FOR THE NEW-WAVE! (4) OCT '76.

What, this isn't a joke. If you want something funny buy MAD. Anyway, this issue is priceless.



BUZZCOCKS * SAINTS * PATTI SMITH
NEW LP.

THE STEVE MICK COLUMN... YEAH, SO WHAT! - MP

YAT-E YAT-E PRESS!

Don't it make yer sick? All these bleedin' reporters holding up the bar getting drunk saying, they were there, they saw it all. They're washed up and old. I mean, take all this sensationalism crap about violence and punk-rock. If you wasn't at the 100 Club Punk Fest. and you read all that shit in the press about fights, blood and bottles you would be scared shitless! Fuckin'ell what was Giovanni Dadamo talkin' about? It sounded more like a feeble description of the Battle Of Hastings, everybody thinks of murder and massacre whenever punk-rock's mentioned now!

Three beer glasses were thrown by some idiot-alright, that was bad-but that can happen and does happen at many 'hippy' rock concerts. It's just stupid, that's what it is, to blow up the violence on punk-rock and so badly distort the truth!

US AND THEM.

Something is happening, like, when the Jam recently played Upstairs At Ronnie's disco. It seems that a member of the Wild Boys (a group currently rehearsing) got mouth-wacked by a Disco-kid 'cause he was wearing a Swastika armband and got branded as a "burner of Jews". It seems that the non-new-wave fans, you know, the 'footballs' and the 'discos' are turning against us 'cause we're out of line, we're different and they can't understand it.

It's a bit silly, ain't it? I mean, we don't wanna 'cause no trouble, we want to enjoy ourselves-possin' and liggering, shades and glue, sneers and bored expressions are all part of it. Punks are not girls, if it comes to the crunch we'll have no option but to fight back and fight hard! But it's silly 'cause who would really wanna badly hurt any one?

It's nothing new though, I mean, mods vs. rockers, skinheads against hippys, same old thing, you know?

Anyway, hope you enjoy this issue, punks have been telling us we've got the best mag around. Well, of course we have 'cause we're broke, on the dole and live at home in boring council flats, so obviously we know what's goin' on! See you soon...

Steve Mick.

P.S: 'ere, how comes that creep, Mark P. get his photo in SOUNDS and I didn't? Still... nicked his column this week, didn't I? Up yours, MP. Yati-Yati-Star!

**YOUR FREE S.G.
BADGE → 2**

WHAT CRAP HAVE WE GOT THIS TIME?

Front-cover: Joe & Paul of the CLASH by Roco.

Page 3-6: CLASH Interview by Steve Walsh.

6: PATTI SMITH/LOUREED-new albums reviewed by Mark P.

7: BUZZCOCKS by Steve Mick.
JAM OUTDOORS by Mark P.

8: SAINTS by Mark P.

9: DR. FEELGOOD-newie reviewed by Rick BROWN.
SINGLES reviews by Mark P.

10: Pin-up No. 2: **FEELGOODS.**

"SNIFFIN' GLUE... 'is the mag for you, Mark P's the editor and don't care a shit, Steve Mick's a writer, one of a glass, And if you don't like the mag you can stick it up you arse!"

Also sticking things in various places are; Rick Brown (who's a fool for a banana) and Steve Walsh (who's likewise for rolled-up Jonathan Richman cover).

Special sneers to: Roco (CLASH photos) and all the other people I love dearly (you know who you are).

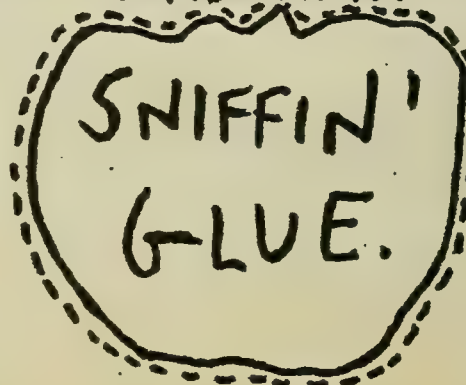
Address of the "most exciting mag ever" (my dad said that).

SG,
24 ROCHFORD HSE.,
GROVE ST.,
DEPTFORD,
LONDON,
SE8 3LX.

This mag is published by noone... well, what d'you except IPC or whatever it's called, I mean it's getting to the point when you (yes you readers, I'm talking to yer) actually like SG. Come on now, you alright?

Don't bother writing after back-issues 'cause we ain't got none! I don't believe in old news, we gotta think ahead!

CUT IT OUT AND STICK IT ON A BADGE



OR
PIN
IT
ON

THE VERY ANGRY CLASH

"All the power is in the hands,
Of people rich enough to buy it,
While we walk the streets,
To chicken to even try it,
And everybody does what they're told to,
And everybody eats supermarket soul-food,
White riot!"

('White Riot' by the Clash).

The CLASH rehearsal studios are situated somewhere between Dingwalls and the Roundhouse. Inside it has been decorated-pink and black colour scheme-by the band. The downstairs studio, where the band rehearse, is equipped with a juke-box, pink drapes hang from the ceiling-very tasteful. I talked to three of the band (Micky Jones-guitar, Paul Simonon-bass and Joe Strummer-guitar) in the upstairs office.

Mick tells me, he and Paul have been together for about 6-months and with Joe since the 101'ers broke up. They told me boredom inspires their songs-"It's just that I can't stand not doing anything", Joe explained.

SW-What's the name about, why call yourselves Clash?

Paul-Well, it's a clash against things that are going on...the music scene, and all that we're hoping to change quite a lot.

SW-Does this mean you're political?

Mick-Yes, we're definitely political!

Joe-We wanna be the apathy party of Great Britain, so that all the people who don't vote go out and don't vote for us!

Mick-We're really into encouraging creativity...we ain't a bunch of raving facists!

SW-Are you a bunch of raving anachists?

Joe-I don't believe in all that anachy bollocks!

Mick-Yeah, anachists believe in lawlessness.. look, the important thing is to encourage people to do things for themselves, think for themselves and stand up for what their rights are.

SW-You hate apathy?

Mick-Oh, I fuckin hate apathy but I hate ignorance more than anything.

SW-Do you try to put this over in your songs?

Mick-All our songs are about being honest, right? The situation as we see it, right?

SW-Right! So the songs relate directly to you and your environment?

Mick-Right, otherwise we'd be writing bulls-hit!

SW-So, what do you want to happen today?

Joe-What I'm most aware of at the moment, is that most people in London are going out every night to see groups or something and they're making do with rubbish and because everything else around is rubbish, it's not

MICK
↓



immediately apparent that it's rubbish. People are prepared to except rubbish, anything that's going. I mean, every single LP anybody plays me in any flat I go to and they say, "this is good"...it's rubbish and they have got nuthin' else to play...the thing is they've got to think it's good, otherwise they go insane...

Mick...and it's all shit!

SW-What's shit?

Mick-All them records, right...you know, you can't go out and buy a record 'cause you know it's just, like, fuckin' bollocks...just a load of shit!

Joe-The only good one is that Ramones one.

Mick-Yer, the Ramones record is good.

(Doorbell rings-in strolls Mark P. to spoil my fun).

HERITAGE.

Joe-It's our heritage... What are we livin' for, two-room apartment on the second floor? That's English, not what's goin' on now.

Mick-They're the most important English band. Like Mott the Hoople's Ian Hunter always spoke to the kids straight and even when they went to the States and they were getting a bit flash and a bit dopey he still used to sing about the dole and he had to translate for the Americans and say, "look, this is really the welfare". They don't know what the fuckin' dole is, where as we're all down the dole anyway, coppin' our money off Rod Stewart's taxes!

In 1977, I hope I go to heaven,
Cos I been too long on the dole,
And I can't work at all.
Danger, stranger! you better paint your face,
No Elvis, Beatles or Rolling Stones, In 1977!"

('1977' by the Clash).

SW-What do you think is wrong with people today?

Mick-They're apathetic...boring...boring music bores me! Boring 'cause it's not new, boring 'cause it's not...

Joe-It's a lie...

Mick-...they ain't pushin' themselves nowhere they ain't being creative.

Joe-Where's that picture of the George Hatcher Band?

Paul-Oh yeah, that's a real joke, that is...

Joe-We found this to be...

Mick-Hilarious, have you seen it?

(They hold up a advertisement for the George Hatcher Band showing to members in typical stage pose).

Joe-I mean, the whole thing is a lie, it means nothing.

Mick-Except that they're on tour with Dr. Feelgood.

Joe-All this crap like, oh yeah, they've got long hair and his got his arm up here and look at his cowboy shirt and the trousers.

SW-What have clothes got to do with it?

Mick-Well, this is what rock'n'roll's supposed to look like...

Joe-It's a state of mind.

Mick-What's the difference between this ad. and the cover of last weeks NME, it's the same pose ain't it? I think that's the same pair of trousers, from 'Jean Machine'.

(Mick was referring to the previous weeks' cover-pic of the Rod's Dave Higgs).

MP-But they're a pair of trousers!

Joe-No, you can't say that's clothes and this is music, it's a state of mind, a complete thing. If anything was going on in that blokes head he would do something about it.

Mick-To show he was a person, he would've done something to himself. Now, he's just showing that he's one of the many-a consumer, i.e.: I eat shit all the time!

SW-Everyone's a consumer, I mean, if you go down to 'Sex' and buy a pair of leather trousers your still a consumer. That's the odd thing about the '70's, in order to change society you must first consume it. (You can tell he's been to art-school-Ed).

Mick-Yeah, but if it comes out of creativity. Some people change and some people stay as they are, bozos, and they don't try to change themselves in any way.

Joe-We deal in junk, you know, I just realised that the other day. We deal in junk. We deal in like, the rubbish bin. What we've got is what other people have put in the rubbish bin. Like Mick's shirt was gonna be put in the bin until he paid 10p for it. I mean, you ain't gonna go down to 'Sex' with yer ten quid stuffed in

yer pocket and buy some stupid...er...I dunno, I've never even been down there. Mick-I think it's a bit easy to go down there and look great, I mean, there stuff's pretty good. Looks good to me, but I think the way we do it is much more accessible to kids cos anyone, at very little price and it encourages 'em to do something for themselves. It's to do with personal freedom...I don't think it's just the trousers though, I mean, the trousers reflect the mind.

Joe-Like trousers, like brain!

"WHITE RIOT, I WANNA RIOT!

WHITE RIOT, A RIOT OF ME OWN!"

SW-Would you say your image is violent or suggestive of violence?

Mick-It reflects our 'no nonsense' attitude, an attitude of not takin' too much shit. I don't like violence though.

SW-What do you think of the aura of violence that surrounds the Pistols, I mean, it can easily get out of hand.

Joe-I think it's a healthy sign that people aren't going to sleep in the back-row.

Mick-I think people have got to find out where their direction lies and channel their violence, into music or something creative.

SW-Thing is, you talk about being creative but say the thing got so popular that we had all those fuckin' footballs and discos and all that lot coming down to see Pistols gigs, They'd take the violence at face value and go fuckin' crazy!

Mick-So you think it can get out of hand?

SW-You bet it can...

Mick-It got out of hand on Tuesday (100 Club fest-glass throwing incident).

SW-I reckon it could get worse.

Mick-I definitely think it could escalate but the alternative is for people to vent their frustrations through music, or be a painter or a poet or whatever you wanna be.

Vent your frustrations, otherwise it's just like clocking in and clocking out...clock in at the 100 Club, every one comes in,

everyone clocks out, it ain't no different.

SW-How much change do you want, d'you want a revolution?

Joe-Well...yeah!

SW-A bloodless one or do you want just total chaos?

Joe-No, I'm just not into chaos, and I don't believe it when people say they are 'cause you've got to be a special type...

SW-Of maniac?

Joe-Well, a Frenchman, about 100 years ago could be into chaos 'cause it was possible then, but nowadays, this is like sleepy town. So, when someone tells me they're into chaos I don't believe it.

CLASH!

Joe-What I would like to see happen is,very much...I realise a lot of people are quite happy,you know,at that market down the road from here.All them people,they're as 'appy as sandboys and I'd just like to make loads of people realise what's goin'on.Like,all those secrets in the government and all that money changing hands and every now and then it comes to light and someone gets sacked and someone else comes in the back-door,know what I mean?I'd like to get all that out in the open and just see what's goin'on.I just feel like no one's telling me anything,even if I read every paper,watch TV and listen to the radio!

RADIO.

SW-What was that with the radio at the 100 Club gig?

Joe-Well,all that was...I'd been lucky and bought a cheap transistor in a junk-shop for ten-bob and it worked quite well.I'd been goin'around with it on my ear for a few days just to see what it was like.When someone broke a string I got it out and it just happened to be something about Northern Ireland. Mick-A state of emergency...

SW-Yeah,bombs...I thought it was interesting I thought maybe it was part of the way you approach your audience.

Mick-That was part of it,but we've tried other things since then,like at the Roundhouse ...er...we'talked'to the audience...

Joe-But they were half asleep...

Mick-The ones who were awake were pretty clever.

Joe-I didn't think so,I mean,you could hear them,I couldn't.How can I answer smartass jibes when I can't hear'em?All I could hear was some girl sayin',"nyah,nyah,nyah!"and then every-one goes,"aha,ha,ha(Bursts out laughing)".If you can't hear what they're saying,then you can't really get out your great wit!

Mick-Well,I'm sure they were funny'cause everyone was laughing at'em but when Joe said something like,you know,"Fuck off,fatso!", there was just complete silence!

(More laughter).

SW-So,what do you wanna do to your audience?

Joe-Well,there's two ways,there's that confronting thing right!No...three ways.Make'em feel a bit...threaten'em,startle'em and second-I know it's hard when you see rock'n'roll bands,to hear the lyrics are but we're workin'on getting the words out and makin'em mean something and the third thing is rythmn. Rythmn is the thing'cause if it ain't got rythmn then you can just sling it in the dustbin!

"He's in love with rock'n'roll,wooaghhh!
He's in love with getting stoned,wooagh!
He's in love with Janie Jones,wooaggh!
But he don't like his boring job,no-oo!"

('Janie Jones'by the Clash).

ANY INFLUENCES?

Joe-That's a tricky question...Paul's are the Ethiopians and what's that otherband? Paul-The Rulers.

Joe-I've never heard of'em!

Mick-Up until now,I thought everything was the cat's knackers and every group was great.I used to go to all the concerts all the time and that's all I did.Until,somehow,I stopped believing in it all,I just couldn't face it.I s'pose the main influences are Mott the Hoople,the Kinks,the Stones but I just stopped believing.Now, what's out there(points out the window) that's my influence!

SW-What changed your way of looking at things?

Mick-I just found out it wern't true,I stopped reading all the music papers'cause I used to believe every word.If they told me to go out and buy this record and that, then,I'd just go out and do it.You know, save up me paper round and go out and buy shit and now I'm in a position where I'm selling the records'cause I don't have much money and they're showing me how much my shits'worth!'Cause I paid 2 quid for them albums and they give me 10 pence down the record shop,that's how much they think you're worth!

MICK.

Mick-I've played with so many arse'oles and my whole career has been one long audition.Like,I was the last kid on my block to pick up a guitar'cause all the others were repressing me and saying-"no,you don't want to do that,you're too ugly,too spotty,you stink!"...and I believed'em.I was probably very gullible and then I realised that they wern't doing too well and I said,ah fuck,I can do just as well!

PAUL
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LONDON'S BURNING WITH BOREDOM,
LONDON'S BURNING, DIAL 999!"

SW-What do you think of the scene so far?

Mick-Well, it's coming from us, the Pistols, Subway Sect and maybe the Buzzcocks, that's it, there are no other bands!

MP-What do you think of bands that just go out and enjoy themselves?

Mick-You know what I think, I think they're a bunch of ostriches, they're sticking their heads in the fuckin' sand! They're enjoying themselves at the audience's expense. They're takin' their audience for a ride, feeding the audience shit!

MP-What if the audience say they're enjoying themselves?

Joe-Look, the situation is far too serious for enjoyment, man. Maybe when we're 55 we can play tubas in the sun, that's alright then to enjoy yourselves, but now!

Mick-I think if you wanna fuckin' enjoy yourselves you sit in an armchair and watch TV but if you wanna get actively involved, 'cause rock'n'roll's about rebellion. Look, I had this out with Bryan James of the Damned and we were screamin' at each other for about 3 hours 'cause he stands for enjoying himself and I stand for change and creativity.

Joe-I'd rather play to an audience and them not enjoy it, if we're doin' what we thought was honest. Rather than us go up and sing-

Get outta Denver, baby! and do what we didn't think was honest.

Mick-If they enjoy us then they come with us. If you ask me what I think of groups like the Hot Rods, I think they're a load of bozos and they're not telling the audience to do anything other than stay as they are. They're playing old stuff and I don't think much of their originals. The situation is where the Hot Rod's audience are bozos and it's easy to identify with a bozo. I mean, obviously they're goin' down... like, people queuing outside the Marquee, they've got a great thing goin' for themselves, but it's not to do with change, it's just keeping people as they are!

SW-What do you think the scene needs now?

Mick-Ten more honest bands!

Joe-More venues...

Mick-More events!

Joe-...just more people who care, if we could get out hands on the money and get something together... immediately. None of the promoters running any of the venues in London, care. Ron Watts, the 100 Club bloke, has done something but no one else really cares. They don't give a shit about the music, not one shit!

END.

All CLASH photos by Roco.

Also, a mention to CLASH drummer, Terry Chimes, who wasn't at the interview.

Steve Walsh.

PATTI SMITH

PATTI SMITH-RADIO ETHIOPIA(Artista-album).

Side one: Ask the Angels/Ain't It Strange/Poppies/Pissing In a River.

Side two: Pumping(My Heart)/Distant Fingers/Radio Ethiopia(a)Radio Ethiopia(b)Abyssinia.

This album takes Patti a long way from NYC, the sound is more Like Blue Oyster Cult. For me, the Patti Smith Band have finally made it... as a band. Their first album, 'Horses' is good but this one is great!

'Ask the Angels' is a great opener with a lovely rolling melody and tasty Lenny Kaye lead-guitar work, the finest I've heard from him. Patti, herself, is just right, her voice is getting better all the time. 'Ain't It Strange' is almost reggae, it's my fave track at the moment, it's a pity Patti's lyrics are lost slightly in the production. 'Poppies' is very like the title track of the first album. Patti describes a happening-"The gas inflicted her entire spine", the monologue is haunting.

'Pissing In a River' is not as strong as the rest of the album. I can't hear the words, not very catchy, boring big-production ballad...

'Pumping(My Heart)' wakes me up, it's an out-and-out rocker, powerful and great! My second fave follows-'Distant Fingers', a song written by Patti with the Cult's Allan Lanier (Maybe he's playing on it). It's funky, there's a nice clickin' guitar and off-beat drumming. It'd be a good single, there's a dramatic chorus.

'Radio Ethiopia'-heavy intro, lots of moog jungle noises, pulsating riff, vocals-totally bizarre, begins to sound like space-rock, TOTAL CHAOS! This is great Patti Smith, there's lots to listen to, lots to understand, or is there?

Whatever the meaning of any song on this album it's still a goodie. Touches of heavy-metal, pop, reggae, SciFi and of course-punk! The real thing I get from this is the feeling of the band, as a whole. The thoughts of listening to a crazed NYC poet are gone, they're now a killer punk-band-probably the best in NYC.

Mark P.

LOU REED-ROCK'N'ROLL HEART(Artista-album).

Sad to say that I wish to denounce one of my heroes. Sorry, but he's said it all before. 12 tracks that just go on and on and onnnnnnn.....

Mark P.

BUZZCOCKS + THE JAM

It really shows the effect of the Pistols on an audience when bands start forming out of them. The Buzzcocks—Howard Devoto: vocals, Pete Shelley—guitar, John Maher—drums and Steve Diggle—bass are one such band they saw the Pistols at Manchester in June and from then on the Buzzcocks thought they could do better. Tired of all the "clever flashy groups" they knew they could do better by just getting up on stage and singing about "supermarkets" and "boredom".

SM—Do you want anything changed in the band?
Steve—We like the way things are. Perhaps the sound could be improved. Like, I've got a Les Paul but Pete doesn't want to use it, he prefers to use his Audition guitar. It's broken at the neck but the sound he gets from it is what he wants.

SM—Do you like interviews or do they bore you?

John—Yeah, but I don't know what to say.

SM—What do you think of the music press, the way they treat the 'new-wave'?

Pete—I like Giovanni Dadomo...

SM—Urgh, I hat'im.

Pete—...he did a good piece on us.

SM—Do you think they're too interlectual. As if they observe and don't know what it's all about. You, know, they just observe and look down on it all.

Pete—Yeah, I suppose so.

SM—Caroline Coon's about the best, she knows she's on the outside.

Pete—Oh, come on! Did you see what she was wearing at the 'Screen'? That ripped t-shirt with safty-pins in it!

SM—Well, she's just enjoying herself, good point though. What do you think of London audiences?

Steve—They're alright, but it pisses me off a bit. When they just stand there, like, at the 'Screen On the Green', we were the first group on and the audience were very cold.

On stage, the Buzzcocks, undismayed by scant audiences, don't give a shit. Their first number, 'Breakdown' showed forcefully what they're about. Devoto, with cropped orange tinted hair, stands twisted in front of the mic, his head always turned away from the audience. Pete, with a razorblade earring dangling about his head, clasps his guitar and throttles out riff after riff that proves he don't need no solos. John's drumming in 'Oh Shit' couldn't have been better, whacking away without a trace of feeling while Steve maintains the pace on bass. Rumbling away on such goodies as, 'Big Dummy'. The audience don't know, the Buzzcocks don't know and even we don't know what they're about—but we all know they're good, very good!

Steve Mick.

THE JAM—Newport Court, Soho. 16/10/76.

A really nice one by the Jam. It takes a lot of 'go' to do something like this, yeah, play in the street. Honest, they played on the fuckin' pavement. The sound was a bit low, obviously, but everything was fine.

They're a restricted band 'cos they play '60's R&B but within that structure they're great. Wearing suits and ties they played for a good half-hour and got two 'encores' from the crowd who were a mixture of tourists, Chinese, and actual Jam admirers. They should be great at the 100 Club next week where they can get a better sound. Their equipment's good, the guitarists got a Rickenbaker (the type Pete Townshend used to play) and so has the bassist. It'd be great if they could start writing some stronger material, you, know, this sixties rival thing's alright for a start but what we need now is more serious bands who have got something to sing about. The Jam are good but they've got a lot to think about (and change) before they break into the London-scene with any credibility.
Mark P.

GOSSIP/NEWS/CRAP

I hear that the Vibrators are to be Chris Spedding's backing band, should go well together. No, the Vibrators were actually good at the Nashville the other day. They dropped most of the oldies and played a loud and fast set... at the same time the Stranglers were slightly boring, playing the same old set... EMI, good or bad for the Pistols? The Pistols, who are now ready to perform 'anarchy' at major gigs throughout the country, obviously think it's a good thing... Steve 'two-tone' Havoc has made it! Once your pin-up gets to the middle pages of the SUN your a star... Richard Hell EP due from Stiff, soon I hope... Mark P's band, the New Beatles, have split up. Some of the guys have gone back to playing the blues and one, a guitarist/bassist is looking for a "hot" punk band to play with... Sid Vicious has got a "weird" stage act lined up for his new band, which also stars Steve Walsh, SG writer... you see, they're all trying to be stars... two new bands have come along, the Boys, who are in the sixties mould and a more interesting bunch called, Chelsea... a big tube goes to Kris Needs of Zigzag. His Flamin' Groovies/Ramones articles and punk reviews over the past couple of months havn't been bad... us and them again. the Clash played London University the other day supporting Shakin' Stevens and some teds started trouble, still, no one was badly hurt these mixed music gigs are getting hairy though... till next time—bollocks!

STRANDED WITH THE SAINTS

THE SAINTS-(I'M)STRANDED(Fatal single).

My whole vision of Australian rock'n'roll was darkened by the comedy image of AC/DC. Who needs schoolboys when the Saints prove that there's at least some life 'down under' (cliches, cliches!). This single is a brilliant effort. The Saints recorded and released it themselves. They're what rock'n'roll's all about. They move-fast, loud, very like the Ramones, but they're no take-off. B-side is just as exciting, 'No Time'-no solos just power. Single of the year? It should be.

The Saints formed as Kid Galahad and the Eternals in '73 and at once found it hard goin', so they say-

"The original band started with Chris Bailey-vocals, Ed Kuepper-guitar and Ivor Hay-piano. We couldn't get a bassist or a drummer because no one wanted to play with us. We only managed to play at a few parties because audiences at the time didn't want to hear our versions of R&B standards. We eventually managed to get a drummer and Ivor changed to bass to save time. We staged our big debut at a local 'Returned Soldiers Hall', about 150 people turned up, half of who walked out after the first number. Then after the second our drummer walked out and we almost called it 'quits' but we decided to keep playing to the 30 people who were still with us. Before the last number the manager of the hall arrived with cops, turned off the power and told us to "fuck off"! The cops told us they would confiscate our equipment if we didn't go, so we went.

"We retired from the music scene for a while and then started off again when we got a new drummer. We booked another hall and the second dance was a bit more successful but we had to stop early again. The hall manager was beaten up because he tried to stop people pissing in his yard, which was next-door.

"This brings us up to the start of '75. We got another drummer, our first date with him was at a 'Communist Party Of Australia' dance. We thought this might be our first success but our fan-club got a bit over enthusiastic and a fight broke out with the Commies which we got dragged into. By this time we were banned by all the local halls so we broke up.

"After a couple of months we decided to make another go of it, as the Saints. This time, Ivor changed to drums and we got another bass player and played our first really successful dance. It was on New Year's Eve around a swimming pool and the audience was great. This booking got us another, put on by the newly started Queensland FM Radio Station, about 500 people turned up, half of who walked out but those who stayed loved it. The guy who booked us was arrested for selling drugs and the guy who took over

the station, hated us. So, after a few more moderately successful dates we decided to cut a record ourselves because the record companies didn't want to have anything to do with us.

"Just before the record was recorded our bass player left in highly scandalous circumstances and Kim Bradshaw joined the band. He's the first fourth member who's been enthusiastic about our stuff".

If you want the record send 90p : ETERNAL PRODUCTIONS,
20 LAWSON STREET,
OXLEY 4075,
QUEENSLAND, AUSTRALIA.



DOCTORS ↴

DR. FEELGOOD-STUPIDITY(United Artists-album).

The Feelgoods(Lee Brilleaux-lead vocals,harp,slide-guitar.John B.Sparks-bass guitar,Wilko Johnson-lead guitar,vocals.The Big Figure-drums,vocals).have always been just that bit better'live'than on their recorded stuff.With this album they've secured a place in the live album'hall of fame',it's pure unadulterated energy all the way with no let-up at any point.Those of you who've seen the band will,no doubt,know what to expect but one thing I wasn't expecting was the sound clarity of the album-it's superb.

You can tell when Wilko does one of his"walks"(for want of a better word) by the audiences'roar of approval.There are no long monologues in between songs,maybe a brief"thank you"that's all.These guys are here to play and they play bloody well,not flash,nothing technical,just good clean rock'n'roll.Take Wilko's,all too brief,solo in 'All Through the City',it's so short and simple,it's beautiful.'I'm a Man'features full audience participation and'Walking the Dog' has an ace Wilko riff plus a nifty solo not a million miles removed from'Because You're Mine'(from'Malpractice').

Side two goes off at full throttle with'Going Back Home'and the pace is carried through the whole side,coming to a great end with yer'actual'Roxette'.This is the way rock should be;clean,hard,uncompromising and great to annoy neighbours with.

If this is stupidity give me a blow on the head,now!Right punks!

Tracks: Talking About You/20 Yards Behind/Stupidity/All Through the City/I'm a Man/Walking the Dog/She Does It Right/Going Back Home/I Don't Mind/Back In the Night/I'm a Hog For You Baby/Checking Up On My Baby/Roxette.

Rick Brown.

(Sorry...the silly bastard forgot to mention that a free single was given away with the first 20,000'Stupidity's featuring,'Riot In Cell Block No.9'and'Johnny B.Goode'.Also there's a single taken from the album-'Roxette'.On the flip there's a great live version of'Keep It Out Of Sight'which ain't on the album.Right,anything else?No?Right then...I'll naff-off-Ed).

ROCKY SHARPE & THE RAZORS(Chiswick-EP).

I wouldn't review this really but it is on Chiswick ain't it,so it's pretty important.Basically it's do-wop/rock'n'roll and it sounds alright but I don't know a fuck about rock'n'roll do I?

I used to go and see this band (they broke up)and it brings back memories,wah!If you,like the music(do-wop)get it...

Tracks:Drip Drop/What's Your Name/So Hard To Laugh/That's My Desire.

SINGLES ↴

LEW LEWIS-BOOGIE ON THE STREET(Stiff).

Yet another killer from Stiff. Lew Lewis is the guy who used to play harp as Lew Davies in Eddie and the Hot Rods, you know,those great harp-riffs on'Writing On the Wall'and'Horseplay'.All his Southend mates help him out on this tasty slice of Oil City R&B,including a couple of Docs (see over there ↴).

Lew's harp is everywhere at once,it's got a great sound,weaving in and out of the guitars.His voice ain't bad either,it handles the sparse lyrics with ease.B-side is a nice one too-'Caravan Man'.

It's fantastic to see Lew doing something at last(I usually see him drunk and crackers)it's be great to see him live.

PINK FAIRIES-BETWEEN THE LINES(Stiff).

Yes,another Stiff.Their only non-killer so far.The Fairies are a great bunch of guys but for me they'll always be a'hippy'band and nothing else.Both sides of this single are a bit unmemorable.The B-side,'Spoiling For a Fight'heavily makes it but for me it's a single to forget.

DAMNED-NEW ROSE(Stiff).

At last,a real'punk'single. The Damned,one of the hardest bands around,have come up with a killer.Produced by Nick Lowe,this single carries everything the Damned have to offer.The energy on 'New Rose'is frightening,listen to this and realise what it's all about.Everyone, old musicians,old'stars',the British record-buying public-find out how rock should sound on record.By this thing or be very boring!

B-side is'Help'.

ALL ABOARD WITH ROOGALATOR(Stiff-EP).

At last it's out.Was it worth waiting for?Well yes,it takes a few listens but after a while it gets yer.Roogalator are,what you call,classy.

It was recorded on the John Peel Show and the sound is real soft.'All Aboard'on the first side cruises along beautifully.Danny Alder(vocals,guitar)is great,very laid-back,but he's good at singing at this pace.Side two is'Cincinnati Fat Back'and it's funky.Again Alder is perfect,singing a'chatty'type lyric.

Not the sort of single/EP that knocks yer head off(like the Damned)but with both sides being over 5 minutes it's a nice one.

9 ← RAZORS.

SG PIN-UP No2. FEELGOODS + FRIENDS



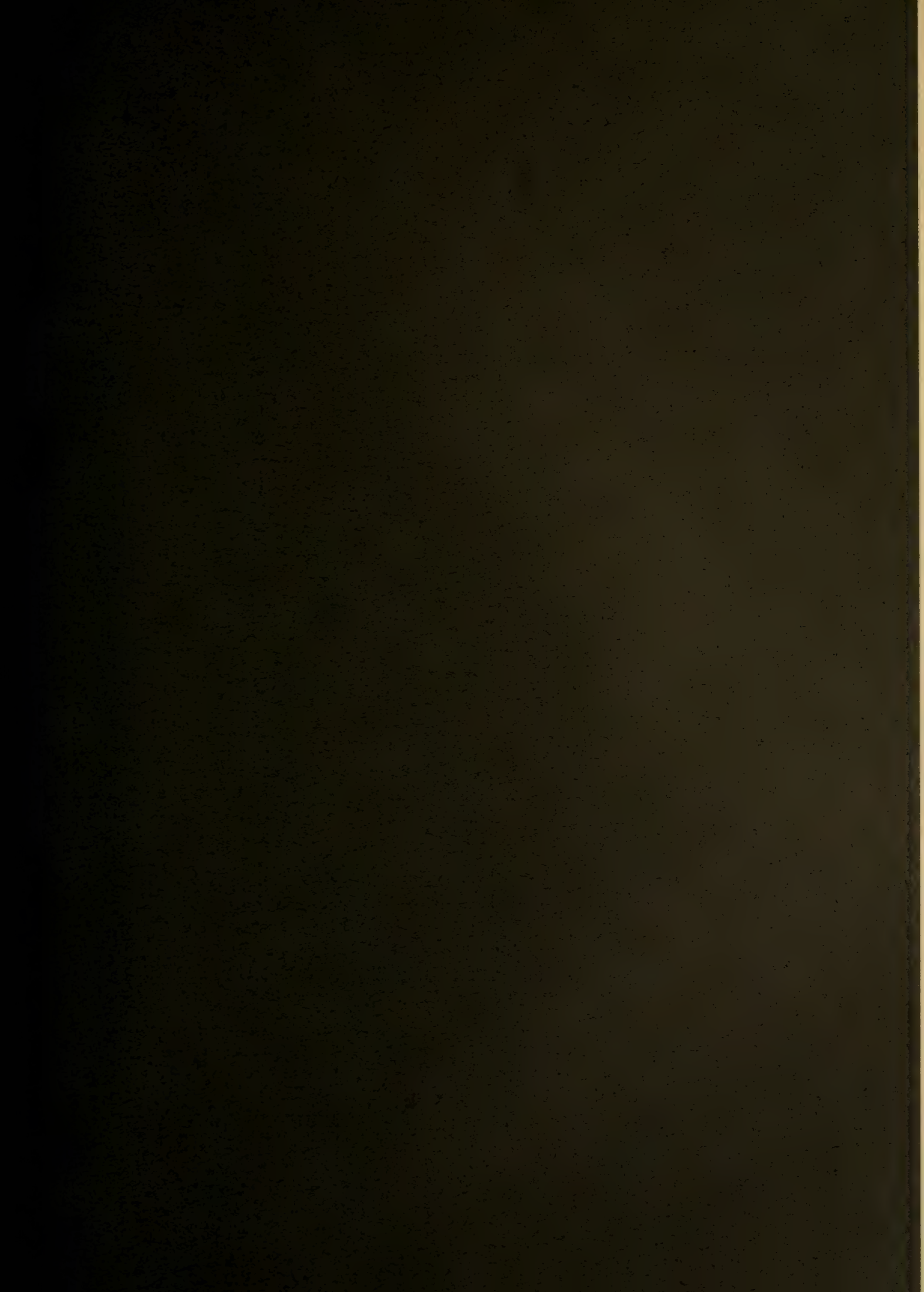
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WILKO, LEE.

FRIENDS
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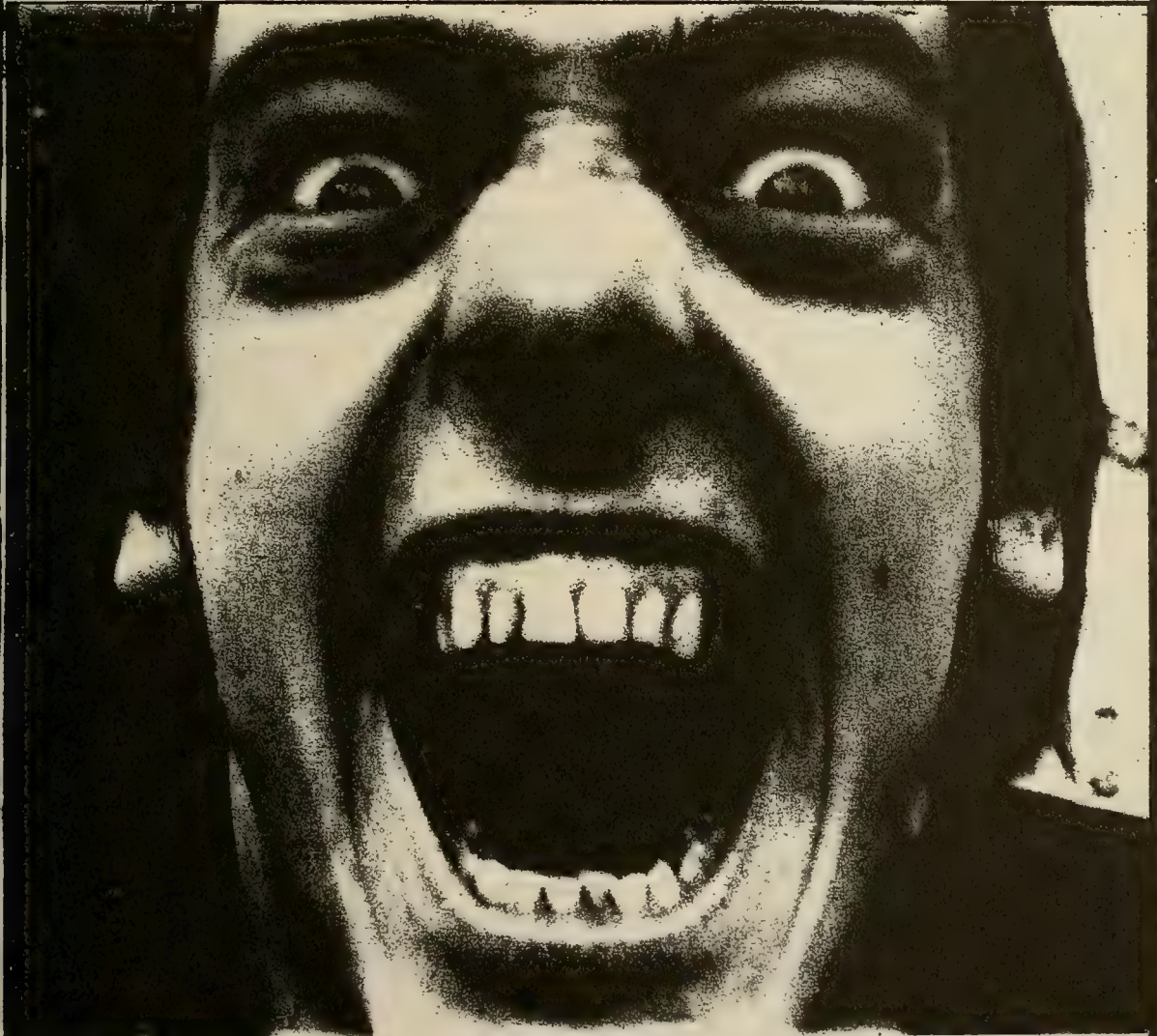
SNIFFIN' GLUE...

AND OTHER ROCK'N'ROLL HABITS, FOR
A BUNCH OF BLEEDIN' IDIOTS! (5) NOVEMBER '76.

If you actually like is rag you must be one of the idiots we write it for. Price:

EDDIE AND THE HOT RODS

LIVE AND ALBUM REVIEWS.



THE ^{PLUS} SUBWAY SECT + CHELSEA

NO DOUBT ABOUT IT... IT'S S.G. (S)

MARK P. PISSES ON THE LOT OF 'EM!

Over the past month I've noticed how every Tom, Dick and Harry writer takes hold of "punk-rock" and gives it his own expert opinion. Even the ones I used to trust are jumpin' on the bandwagon and fighting over the exclusive interviews. That's nothing to do with what's happening at the moment.

I hope that with the new young music will come new writers who have got the right to vent their ideas and opinions. Certain writers in the established rag are latching on to the new bands in the same way that they change the fashion of their clothes. Writing about "punk-rock" is the thing to do at the moment. I hope the "fashion" soon dies out, then you'll be able to find out who really believed in the bands!

Half of 'em have been to the good ol' college. They've all passed their Eng Lit and all them crappy exams. I used to enjoy reading about the Pistols, the Clash and the other bands in SOUNDS etc. but not anymore. SOUNDS, NME, MELODY MAKER & the new crap-ROCKSTAR should stick to writing about the established artists. Leave our music to us, if anything needs to be written, us kids will do it. We don't need any boring old fart to do it for us!

I might put down all the established writers but I also want to say something else. All you kids out there who read 'SG', don't be satisfied with what we write. Go out and start your own fanzines or send reviews to the established papers. Let's really get on their nerves, flood the market with punk-writing! Before you rush out, here's what's in this issue:

There's a Eddie & the Hot Rods live review by Steve Mick while I review their album. Two pretty new bands are also featured- Subway Sect and Chelsea- done by Steve Mick and me respectively. Up towards the back there's also a fanzine review and and news of a new punk-club. Another classic or a load of cobblers? It's not a bad ish' I suppose... could be better though.

All the music papers had better give us a good write-up otherwise we'll lock all their glue away in a cupboard and throw the key amongst a Sex Pistols' mob! So there.... (Piss off, Pee!- Steve Mick)

Sorry, Mark P.

SG Competition: Why don't you like SG?

Send in your answers and you could win something that's worth a great deal of money. Winning entry picked by the Damned bassist, Captain Sensible. Cmp closes: 10/12/76.

WHAT WE GOT IN THE LUMP OF BOG?...oh shit!

Start again:

WHAT WE GOT IN THE OL' LUMP OF BOG-PAPER THIS WEEK?

Front cover: Barrie Masters of the Rods at the Dentists. Photo taken by Dr. Michael Beal.

Page 3&4: EDDIE & THE HOT RODS-live & LP reviews.

Page 5&6: SUBWAY SECT-a sort of interview.

Page 7: GOSSIP, FANZINES, and any old iron.

Page 8: CHELSEA-bits & pieces. Maybe a live review... I dunno yet.

Page 9: SINGLES-New York stuff plus some good bands. ← PISTOLS

Page 10: Have a look for yourselves...

Page 11: Pin-up of CHELSEA. R FREE MEMBERSHIP

'SNIFFIN' GLUE...' personnel: TO A CLUB!

Mark P: Editor and layout.

Steve Mick: Staff writer and funny clothes.

Also of help were: Michael Beal (Hot Rods' photos), Sheila Rock (Chelsea photos) and the Subway Sect (Subway Sect photos).

Special thanks to anyone who deserves it.

All freebees and new jokes to:

24 ROCHFORD HOUSE,
GROVE STREET,
DEPTFORD,
LONDON, S.E.8. 3LX.

WE HAVE NOW
LOT A PHOTOGRAPHER
HIS NAME'S HARRY.
SEE THE NEXT SG.

All writings in this here mag are under the Sticky Situations Productions banner, so just watch it!

Notice how everyone namedrops 'Sniffin' Glue' and Mark P when they decide to write about the new wave. Just shows how easy it is to take people in, these days of apathy... they will fall for any ol' guff!

BACK-ISSUES!

We know that a lot of you guys (and girls) are craving for SG back-issues but we ain't got none. At the moment there's only two of us running the mag so it's a bit hard to think of all the old stuff. We're into thinking ahead, the early issues ain't much good anyway. For chirst's sake don't collect SG for the sake of it. It ain't a stamp collection you know! As I said before- the old issues are a load of crap, forget 'em!

★ ← LITTLE BIT
OF ARTWORK
WHAT DO YOU THINK?

PIC OF RODS. ATTACKING MARKS AFTER READING UP REVIEW



PHOTO: MICHAEL BEAL.

HOT RODS

Wham! Next up - 'The Kids Are Alright'. I almost don't believe it, the atmosphere. It's like everyone is part of what is going on up on the stage, all us kids can relate to it. The stage is alive. The hall is packed with kids bursting with energy but there's still room to really move. 'It's Been So Long' follows.

"Put your hands up!". Everywhere there's hands. Hands waving and clapping in the air to the fast, pounding rhythm. Steve Nicol may not be a spectacular showman but he fuckin' knows how to play. Chirst, he's a powerhouse - what a drummer!

"This one's off the b-side of our first single..."

"CRUISIN'!", came the shouts.

"Ha, that fooled ya! It came out of the sky babe! It came out of the sky!"

The hall's packed solid with Rods' fans now - the fans that would go anywhere to see their band.

Someone throws a scarf at Barrie during 'Why Can't It Be?', he wraps it around his neck. Still shakin' hands with some of us and singing like mad

"Wanna shout then? Right, come on!"

Yati-yati-yati!

"Wooly Bully" - acrobats galore. Barrie summersaults across the stage, straight into 'Horseplay' with Dave Higgs ramming his riffs home. He's standing still in shades, half naked then suddenly he walks out to and fro still strumming while Steve beats the shit out of his kit! Soon after, the applause starts building up. The next goodie - 'Hard Drivin' Man' belches out from the band.

The Rods reflect their fans' lifestyles. I dunno, most of the Pistols and Clash fans seem to be on the dole or at art college. They like dressing up, looking bored and posing. I doubt if many of the kids who go to see the Rods are out of work. You kind of expect them to be still at school or brickies, labourers, something like that. They come home after an hard days work and go out to see a group like the Hot Rods to just enjoy themselves and nothing else. They were certainly enjoying it tonight!

We get 'On the Run' next, naturally - it's brilliant. They bring music back to us kids. The band are not removed from us by big auditoriums separated by fierce security guards. The band are part of the audience and they know what it's like. They've queued for hours, before now, to get in to see shows.

THE HOT RODS HIT WOOLWICH - 5/11/76.

"Hot Rods!... Hot Rods!... Hot Rods!... Hot Rods!". Towards the end of the support band's set the shouts for the Rods increased.

The Rods emerged to a massive welcome. "We'd like to play a number called 'Getting Across To You'". You could see that Barrie Masters meant it.

Next number up was '96 Tears' and someone collapses near me in sheer fuckin' joy. He doesn't care. What are a few scratches and bruises when it's the Rods? Who cares if you rip and dirty your clothes, enjoy yourself! Up he gets with a little help and he's back into boppin' like everyone else.

"This is a number called 'Keep On Keepin' On'". Barrie claps, everyone claps! 'All I Need Is Money' and 'Show Me' from their new album followed. All of us moved to the beat as if we've known the Rods all our life. The audience is part of the band, what can I say? Fuckin' ell, it's all been said before but it's true. You've got to have been to a Rods' gig to know what it's like - it's incredible!

There's some crazy boppin' every where after Barrie announces - "You all better remember this one when you go out tonight. It's called 'Teenage Depression!'".

Some older people are astonished to see the affect of the band on us but who cares. We're enjoying ourselves like never before.

"School teacher buggin' me,
It's the same old thing,
Get out of my way,
I need another shot of gin!"

(Teenage Depression - Dave Higgs)

The band are kids of our age and us kids-clappin'and jeerin',boppin'and yellin'-are just as important as them.They're playin'g for us.They reflect the way we live, our whole lifestyles.

Dave kneels beside his amp as if he's going to head it.His hand flickers real fast across the strings.Meanwhile,Steve on drums and Paul Gray on bass give him a tough backing beat.Paul,all in black with shades as usual,veers his bass to and fro, swinging at the front of the stage.During this instrumental break Barrie left the stage Suddenly he re-emerges,his head bandaged up like the 'Invisible Man'and 'On the Run's beat becomes more exciting than ever,but we're not dancing so hard now.Our eyes are firmly fixed on what's going on on-stage.We're expecting something to happen.Barrie,pointing at us,tells us the meaning:

"We're gonna have a right time we're gonna have a good time and that good time is NOW!"

Upside down goes the mic-stand for 'Double Checkin'Woman'and it's waved around like a banner.The number gradually ends as if it's in slow-motion with Dave making a blurry sound on the riff as it grinds to a halt.Finally,'Get Out Of Denver'ends the set.

Paul,turned sideways with his head facing towards us,lurches and swings off the stage,still pumpin'g on the bass and singing the chorus to himself.Barrie climbs the P.A.and sings from the top.Fuckin'ell,the roof is coming down-the whole place is shakin'in a frenzy!

Barrie summersaults down from the P.A.and Dave clambers on top of his amp. He just stands there,playing while Steve keeps to his seat and pummels the beats from y his kit.

Looking around,everyone's cheering and claping for more.Everybody's sweaty and smiling,exhausted but happy.Kids are turning round to their mates in amazement.

The Rods return with 'Gloria' and we're all suddenly turned into a sea of boppin'.Everybody's hands are up as the rat-a-tat-tat drumming takes us into 'Satisfaction'and we're all hollering back the choruses to the band.After that they come back for another encore-'Writing On the Wall'-thanks to the kids,who were falling over and losing their voices.

The Rods were brilliant-and their fans-kids with so much energy.Energy to let lose so that they dance themselves giddy,fall over,get up and fall over again!

As one fan put it:

"I HAVEN'T HAD SO MUCH FUN SINCE I LOST MY VIRGINITY!"

What a great night!

Steve Mick.

EDDIE + THE HOT RODS ' ALBUM.

TEENAGE DEPRESSION(Island-album).

Side one: Get Across To You/Why Can't It Be?/ Show Me/All I Need Is Money/Double Checkin' Woman/The Kids Are Alright*.

Side two: Teenage Depression/Horseplay/Been So Long*/Shake/On the Run.

You know,when you go and see the Hot Rods.You have a few drinks and end up jumping about,they're a band that you can get excited about.I mean,Steve Mick's review of their Woolwich gig couldn't be more exciting-it almost jumps off of the page at yer.They're a live band but this isn't a live album is it?That's why I don't like it.

Live,the Rods are perfect but on record they're still yet to find their feet.Without Lew Davies'harp,which laced the early recordings-'Writing On the Wall', 'Cruisin'',and 'Horseplay'-they've got a flat sound in the studio.There's no "feel" to their stuff,no distinctive sound to build on.A live album would have been better-that would have been an instant classic,no questions asked.Instead,I have to listen to this,a sort of souvenir of HR's currant success.Really,it's a poor imitation of the real-live-thing.

A couple of tracks just stand out-'Teenage Depression',slightly better than the single version'cause of the uncensored lyrics,'Been So Long',recorded live at the Marquee and 'On the Run',which is quite interesting for it's lyrics-it's a sort of modern day 'Satisfaction'.As the track's fading in a psychedelic mess Dave Higgs mumbles:

"Is there anybody there?Am I all alone in this place?What d'you mean?Is this real?A number?I'm not a number..."

Perhaps 'On the Run'holds the key to the future?I hope so'cause at the moment I'm gonna stick to seeing the band live.It's the only way to stay liking'em.

Most of the new Rods'fans will love this album.It will probably get into the charts but it don't deserve to.The Rods deserve success but this doesn't,see what I mean?

I well disappointed in it!

Mark P.

I forgot to mention the cover.It uses the 'gun to the kids'head'pic again and it's a sort of a blur of colour-like an Island rasta cover gone barmy!On the back there's a pic of the lad down an alley.It's all designed by Micheal Beal and it's pretty good.Perhaps I can just look at the cover!

THE SUBWAY SECT.

A
S.G.
INTERVIEW
BY
STEVE MICK

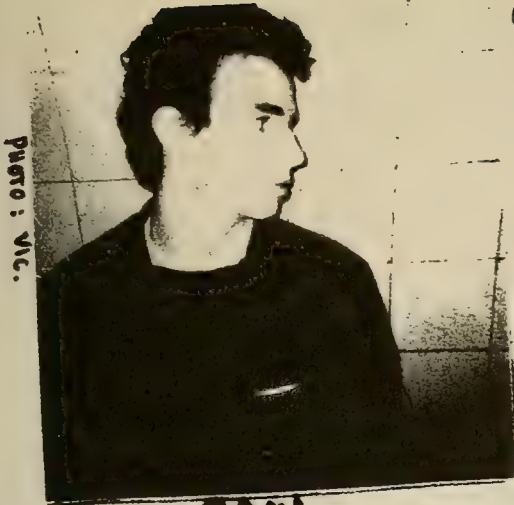


PHOTO: VIC.

PAUL

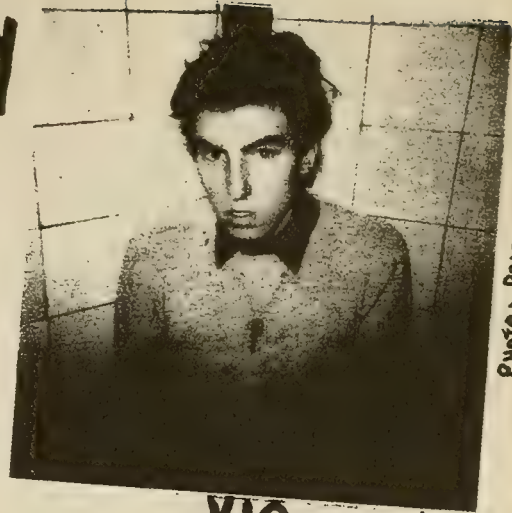


PHOTO: PAUL.

VIC

The Subway Sect are: Vic Godard-lead vocals, Robert Miller-guitar, Paul Myers-bass and Paul Smith-drums. I asked them all to come along for a chat in the Wimpey at Leicester Square. Only Vic and Paul Myers came 'cause the others were off somewhere else.

The band adopted their name... (Oh! Shut ya mouth. 'ere have a bit of the interview-Ed).

SM-What's in the name, Subway Sect?

Paul-Ah?

SM-Err...the name?

Paul-What's in it? Well, we used to go busking down Hammersmith subway and...

Vic-Not busking!

SM-All of ya?

Vic-Na, just three of us...but it wasn't busking so much as we wanted to see what it was like to play to people. Even though they were just walking by...So we weren't really down there to get any money 'cause you've gotta join a union to do that really, havn't you? We just played a couple of Velvet Underground numbers down there a couple of times and we evolved from there.

SM-So, who was the other musician?

Vic-No, there's just...I was singing and the guitarist, Rob, was playing and he (Paul) was just standing there.

Paul-Yer, banging a can against the wall most of the time 'cause I don't like standing there and doing nothing.

SM-You've been playing for about 4 months?

Vic-Well...practising.

SM-Rob has, hasn't he?

Vic-Well, he's been playing guitar. Paul's been playing bass for about 4 months havn't ya?

Paul-Coming up to 4 months.

Vic-The drummer though, he's only been playing for about 2 months. He's done really well.

Well, that's sorted out who they are and what they do and their short history. Next bit tells about their gigs.

SM-How many gigs have you played now?

Vic-Two...

SM-I thought you played a party or something-a wedding.

Vic-That was good that was. We did Sex Pistols' numbers, a couple of...not the ones they've written, we did "Steppin' Stone" and a couple of ones I'd written then which we don't do now. We did a complete 'noise' first, at that party-that's what made everyone walk out-where everyone smashed their guitars around. I just chanted some poetry over it all.

Paul-At the time I wasn't very good on bass and I reckon I got about three notes right in the whole set. I had my back to the audience so they couldn't see what I was doing.

SM-Did they pay you for that?

Paul-No!

Vic-Joking!

Paul-They Kicked us....

SM-What did you think of yourselves at the punk fest?

Vic-I thought I wasn't going to like going on stage but when you get up there it's just like you're one of the audience. When we play I always take the attitude that we're just practising in front of a load of people. So it seems to me, we do exactly the same when we're practising as when we play live. There's only one difference-when we practice and we do something wrong we stop but when we play live and we do something wrong we just carry on.

SM-You look bored on stage, is that natural or is it all planned?

Vic-We're not trying to make it an image or anything.

Paul-The reason I don't move is...if I moved I wouldn't be able to play the bass. I'd miss all the notes, so I just stand still. If it is an image I'm glad it's original anyway.

Vic-The reason we do it is that those two can't move 'cause they're not good at playing, so they just stand there and concentrate. It'd look a bit silly if that lot stood still and I jumped all over the place. So I stand still as well.

SM-What do you care about (Getting serious-Ed)

Vic-I care about being involved in society.

SM-You think you're involved enough?

Vic-I'm not saying that my playing is being involved in society. I'm talkin' about being involved in doing things that... causes that you stand up for... things like that.

SM-What sort of causes do you stand up for?

Vic-Well... things like radicting oppression of workers and things like that, you know?

SM-Are you political through your music?

Vic-None of the rest of the group are political but my songs... some of 'em have got political ideas in them. What I meant by "getting involved" was things like... you know what I did the other day? I'll tell you what I did. Everyone else will take the piss out of this! There's some Californian grape farmers and they're being oppressed by the Mafia-big business and they're not unionised which means they really... about 20 quid a week and they are really worked to the bone. All their grapes are coming over to England and... I don't know if you've heard about it-United Farm Workers Co-operative, you heard of that? All these grapes are coming over to England. Now, they'll be here from October to March. All the red grapes you see in England, about 70% of those will be from California and what they were trying to do was boycott anyone from eating those red grapes. I've been round all the local green-grocers in my area asking them not to stock red grapes. I know it seems petty but there's a lot of... what happened was, in 1971 these red grapes were brought over to England and all the dockers refused to take 'em but now, with the advent of containers all the grapes are mixed up so it's gotta be done by the consumers if anything is to be done...

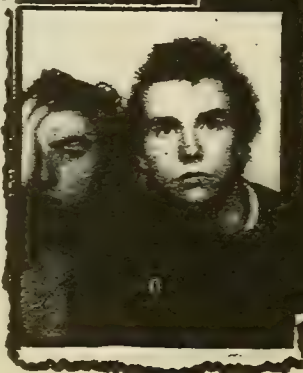
SM-You say you're "political". What do you think of the "anarchy" and that?

Vic-Rather than go around with "ANARCHY" written all over ya self you should do something like what I did. It's sounds petty but you should get involved with things. If you're an anarchist, well... I think all the people that go about with "anarchy" written over themselves I don't think they're anarchists. They don't go around blowing up things!

A Song

Vic-"TAKE SOME SCRAPS,
TAKE SOME SCRAPS,
THROW IT ON THE WALL,
I AM GOING BACK TO MATHS".

The song's called 'Idea-pull'.



NEWSPAPER.

SM-What was that about, the newspaper at the ICA gig?

Vic-What newspaper?

SM-The newspaper you held in yer hand on stage?

Vic-What mine?

SM-Yeah, I'm sure it was.

Vic-Oh. That was the words of the songs. We were doing three songs and I hadn't long written them so I wasn't sure of the words of some of 'em.

SM-'Cause I thought you was going to suddenly stop the show and read out some headline.

Vic-Oh no, it wasn't that.

Paul-He had to tell us when to change.

Vic-That's right, yeah. You mean when I kept putting it up? That was when they changed chords.

Paul-We kept looking at him when to change.

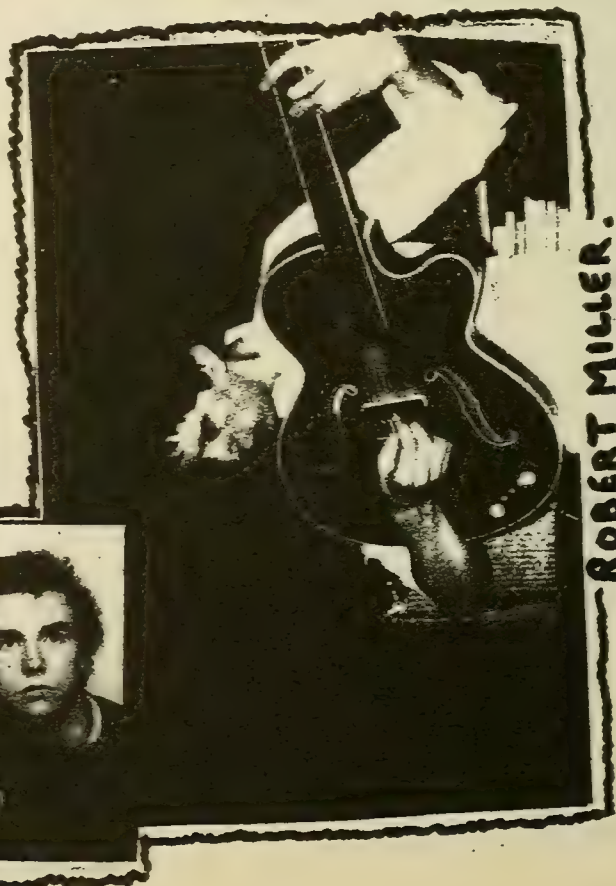
Vic-'Cause they were new numbers and they had to look at me when to change 'cause they don't know the words all that well. When I put my hand up... that means they change and we go into the chorus or something like that, you know?

Paul-Well, we couldn't hear what he was singing so it didn't matter anyway.

Subway Sect photos by the Subway Sect.

Don't forget to check 'em out 'cause they're a fuckin' amazing band...

Steve Mick.



KNIFE IN THE BACK

FANZINES

QUOTE OF THE MONTH: From Vic Godard of the Sect- "I'd sort of like to describe myself as a kid really, I don't wanna grow old. I hate the thought of being old. I always wanna be a teenager and when I'm old I'm not gonna act as an adult. I mean it when people say "you're childish" at the age of 25. When I'm 25 I'm still gonna do things like...er...dribble".

WHAT WE GONNA CALL IT? (Oh, this is dopey!) Ron Watts (100 Club booker) saw the Jam smash some gear at Upstairs At Romnies. Think Ron will book 'em after seeing that? It was the best Steve Mick's seen 'em play... "Britain's burning, dial 999!" - Ingham is very hip. Get well soon, Jonh... Even though Johnny Moped is so cool that every body thought he was dead, he's managed to contact a girl called Shann who is gonna be his bassist... it seems that the original Louise's crowd have come out in to the open (they were Subterreans) as NME writers. Just ask Julie Birchell or better still read her articles on women rockers. Don't you think you went slightly over the top in your Patti Smith reviews, Julie?... and talking "going over the top" - the Pistols' "Anarchy In the UK" is gonna kill everybody... and we mean EVERYBODY! It's gonna be the greatest hit since 'Rule Britannia'... all you bleedin' letter writers. We're not gonna print any just 'cause some of you cunts want to see your name in print. If you wanna air your views start yer own mag, like... Adrian of 27 Rivermill, Harlow and it's "Essex's only punk fanzine!". He told us it costs him 15p to print and he don't wanna make any money out of it. So send off for it now. Chuck in about 30p 'cause he's had the guts to start it, not like you!... you may have read in the MM that "we hate our readers" Well, it's true. Just like we hate Led Zeppelin fans, disco fans and other 'fans'. If you're a fan it means that you're satisfied. We at SG are never satisfied and never contented-

THE FANZINE'S CALLED '48 THRILLS.

"ANARCHY IN THE RAGS!"

Continued from over there →

RIPPED & TORN - the best fanzine around at the moment. It's run by a couple of nut-cases in Scotland and it's captures the atmosphere of punk perfectly. The editors name is Tony D (Drayton) and he's helped by a right loony-bin job called the Skid Kid. Even better than 'Sniffin' Glue'. My god, it must be a goodie! The address is: 19 Glen View, Kildrum, Cumbernauld, GLASGOW, G67 2DT. They didn't say what they price was.

SHOULD BE IN THE USUAL GOOD PLACES SOON FOR 30p.

So that's about it. Oh, yeah, I mean, if those couple of sods up in Scotland can do it, why can't you? So, everybody start a punk fanzine and flood the market. Let's destroy all the established mags!

Mark P.

Like, sometimes when I'm hanging about at a gig or something people stroll up and ask what I do. I, of course, tell 'em to "piss-off". They at once realise who they're are talkin' to and then they say something like, "Oh, your the guy who runs the 'Sniffin' Glue'...err...thing".

You see, most of the boring old cunts don't know what a fanzine is cos they're not really fans... most of 'em are layabouts who think "punks" are the "in-thing". That's why every publication from the Airfix Model Magazine to the History Of the Second World War is gonna have an article on 'punk-rock'. You just wait and see!

This was supposed to be a review of all the other fanzines but I've already waffled on for a couple of paragraphs about crap. It's easy being a writer ain't it? Well, wether it's easy or not, here's a run down of all the established fanzines:

THE SG GUIDE TO THE REST OF 'EM:

From the UK:

ZIGZAG - not really a fanzine anymore but trys very hard. Flick through it and find punk stuff by Kris Needs. If there ain't anything spit in-between the pages so that the hippy that buys it is digusted!

HOT WACKS/LIQUORICE - Zig Zag take offs, so you can imagine how bad they are. Don't bother looking... just spit!

O.D - bunch of girls.

RAM BALAM/PENETRATION/DARK STAR/OMAHA RAINBOW - All special fanzines concentrating on Sixties Rock/Heavy Metal/USA-West Coast/Country Rock respectively.

From the States:

WHO BUT THE BOMP - very glossy. It's run by Groovies' manager, Greg Shaw. Get the idea? Yes, record listings (only for collectors), "rock history and trivia" and who wants history. I only care about the future, boy!

TROUSER PRESS - "America's only British rock magazine". Wow... extra large green gob in the pages of this crap.

PUNK - This has got nothing to do with anything. It's a kiddy's comic. This crap's actually selling well, it just shows you how dumb people are! 65p as well... fuckin' crap.

Now the good mags:

HONEY, THAT AIN'T NO ROMANCE - This is great! Iggy Pop special-rough and tacky.

CONTINUED OVER THERE →

"VIOLENCE AINT OUR
STANCE"

(from 'Your Generation'
by Tony James)

Chelsea



PHOTO: SHEILA ROCK

L+R: BILLY IDOL, A LIGGER-WHO GOES BY THE NAME OF MARK P. + TONY JAMES.

I got a great feeling when seeing Chelsea for the first time. Before the gig (at Manchester's Electric Circus) I expected to see another bunch of Pistol, Clash imitators but of course I was wrong. They've got a whole different approach to their audience than most of the new-wave. Aggression is definitely not the key word for the Chelsea guys. They want to play their music and they hope that people get something out of it. As musicians they are competent and as songwriters they are thoughtful. I seen 'em three times now and I reckon they're definitely gonna break new ground, if only for their non-aggressive approach.

The original band was - Jean October: lead vocals, Billy Idol: guitar, Tony James: bass and John Towe: drums. A few days ago I was informed that Jean October had left and Billy Idol would take over lead vocals. Of the split Jean said, "There were no personal feelings involved. I wish the lads good luck, I think they're great". Jean reckons that he'll "bounce back". I hope so 'cause the guy's a strong singer and a hard worker.

Meanwhile, Chelsea are gonna

get stronger and stronger. On lead vocals, Billy will be great. Offstage he's calm but in front of an audience he turns into a hero. He dresses sharp, no pins or painted strips. The cut of his gear is immaculate, his roots are the 'cause of this. He was one of the Bromley contingent but although he really likes the Pistols he has got a complete style of his own.

Tony James, the bassist, has also been around the scene for some time. He was part of the 'London SS' group that never got off the ground (the group also featured the Clash's Mick Jones and the Damned's Brian James). People have said that he's got the "New York look" about him. Yeah, maybe, but who the hell cares. He's a great bassist and songwriter - that's all that matters.

Drummer, John Towe is less of a "character" than Billy and Tony. He is a quiet bloke but his playing full of energy. The kit he uses is large but it's used to the full in the band's well arranged songs.

This group are important. They are something new, young and exciting. They're fuckin' great!

Mark P.

'ANARCHY IN THE SINGLES!'

SEX PISTOLS-ANARCHY IN THE U.K.(EMI).

"DESTROY!", Johnny Rotten screams at the end of this record. That's what it's all about. This single destroys all the rock'n'roll laws. Just by getting this thing released the Pistols have kicked the establishment right in the balls!

I'm not fuckin' joking when I say that this is the most important record that's ever been released. No question about it this is the real thing. It's what all this new wave scene is about. Go out and buy this and play it everywhere. Gatecrash discos and shove 'Anarchy' on the turntable. That'll give the apathetic bastards something to dance about. Fuckin' 'ANARCHY!'. Don't anybody understand that anarchy's the only thing left to happen?

You see, the Pistols have smashed 'em all. This is the best record I've ever heard. Go out and buy it 'cause if you don't you're an idiot!

The B-side is 'I Wanna Be Me'.

"Many ways to get what you want,
I use the best, I use the rest,
I use the NME, I use... ANARCHY!"

(Sex Pistols '76).

So, all you kids. Go and get what you want with the sound of 'Anarchy' ringing in yer ears!

Oh, fuckin' ell... how can anything follow that? I'll try...

RAMONES-I WANNA BE YOUR BOYFRIEND(Sire).

The A-side's alright but it's the weakest track off the album. Who cares... don't play it. Chuck on the flip 'cause it's a fuckin' killer!

Yeah, a live recording of 'California Sun' (not on their album), 'I Don't Wanna Walk Around With You' and the intro to 'Today Your Love, Tomorrow the World'. Needless to say really, it's fantastic. If only they'd made it a live EP with a couple more live's on the A-side. Even with that slight moan it's still much better than the crapy:

BLONDIE-X OFFENDER(Private Stock).

At last I get to hear the chick that I've been wan...err...you know what I mean? Those pics of her in PUNK were pretty foxy and after hearing this crap I think I'd prefer to just look at the pics. I mean, it's so old fashioned.

The A-side draws from the Shangri-Las and the B-side-'In the Sun'-from surf music. It adds up to one big drag. It's not helped by the production either, you know, one of those "Phil Spector was my hero" over the top jobs. Perhaps she's better live...if she stripped off it'd be great! Then again, I'm not supposed to like sex, am I?

WAYNE COUNTY & THE BACKSTREET BOYS-

MAX'S, KANSAS CITY '76(Max).

This as got a nice riff and the band are OK. Wayne is great, putting on his Lou Reed type pout. On the flip there's Part 2 and it's in a dopey picture cover with Wayne dressed up as a waitress. What more do you want?

Oh yer-"You better not forget to bring your masquerade mask and your ego-trip 'cause you're gonna need it when you go down to Max's, Kansas City... baby!"

RICHARD HELL(Stiff-LTD. ED: 5,000).

First recording of Hell's new band-Voidoids. This single's not bad. The great 'Blank Generation' is included so it survives from being a "miss". The other two songs-'Another World' and 'You Gotta Lose'-are both dead. I just don't get carried away with the sound of the band and there's too much guitar soloing. Perhaps he should fix himself up with more interesting sidemen.

I wished I'd had heard him with Television or the Heartbreakers. I hear he's recording an album and it's a lot better than this single. Hope so...

LITTLE BOB STORY(Chiswick EP).

Tracks: I'm Crying/Come On Home/I Need Money/Baby Don't Cry.

This French band is gigging around at the moment led by the tubby little singer, Robert Piazza. On stage I've never really liked 'em much but this is a bloody good record. It's easily Roger Armstrong's best production job to date.

Bung up the ol' volume and a great slice of rock'n'roll leaps out at yer. Pub-rock is definitely still with us and I'm glad Chiswick knows it.

Oh yer, before I get loads of abuse. Of course this single don't mean anything next to the new-wave, mannn...but I happen to dig small record companies like this who put out what they believe in!

★
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THE HOPE + ANCHOR
WEDNESDAY 1ST DEC. ★

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SALES
REMOVED
BY
MARK P.

BIT OF
'ANARCHY'

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YA WANT).

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NAME - _____

ADDRESS - _____

DATE - _____ AGE (YOU MUST BE OVER 18) - _____


SG PIN-UP - CHELSEA. (ALREADY OUT OF
DATE BUT STILL
A GOOD PHOTO).



TOP ROW - TONY JAMES, BILLY IDOL + JOHN TOWE. BOTTOM - EX. VOCALIST, JEAN OCTOBER.

PHOTO BY SHEILA ROCK

ANARCHY IN THE U.K. SEX PISTOLS

FIRST SINGLE  EMI 2566

TOUR DATES

| Date | Location | Tickets From |
|------------|----------------------------|---|
| FRI 3 DEC | NORWICH University | Students Union, U.E.A. |
| SAT 4 DEC | DERBY Kings Hall | Kings Hall, Derby R.E. Cards, Derby, Burton Slat a Dez Nottingham Record Centre, Long Eaton |
| SUN 5 DEC | NEWCASTLE City Hall | City Hall |
| MON 6 DEC | LEEDS Polytechnic | Village Bowl |
| TUE 7 DEC | BOURNEMOUTH Village Bowl | Students Union, Leeds Poly |
| THU 9 DEC | MANCHESTER Electric Circus | Hime & Adamson, Manchester Virgin Records, Manchester |
| FRI 10 DEC | LANCASTER University | Students Union, Lancaster University |
| SAT 11 DEC | LIVERPOOL Stadium | Virgin Records |
| MON 13 DEC | BRISTOL Colston Hall | Top Rank, Cardiff |
| TUE 14 DEC | CARDIFF Top Rank | Bullfinch Records Colston Hall |
| WED 15 DEC | GLASGOW Apollo | Apollo, Glasgow |
| THU 16 DEC | DUNDEE Caird Hall | Caird Hall Students Union, Technical College |
| FRI 17 DEC | SHEFFIELD City Hall | City Hall - Wilson Peck Records |
| SAT 18 DEC | SOUTHEND Kursaal | Usual Agents |
| SUN 19 DEC | GUILDFORD Civic Hall | Usual Agents |
| MON 20 DEC | BIRMINGHAM Town Hall | Town Hall |
| TUE 21 DEC | PLYMOUTH Woods Centre | Virgin Records Woods Centre 400 Club |
| WED 22 DEC | TORQUAY 400 Ballroom | 400 Club |
| SUN 25 DEC | LONDON Roxy Theatre | Roxy Theatre |
| | | Harlesden |

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MALCOLM MACLAREN







SNOW SNIFFIN' ~~GLUE~~... AND OTHER ^{SEASONAL} ~~ROCK~~ ROLL HABITS FOR ~~PUNKS!~~ SNOWMEN! CHRISTMAS SPECIAL.

DECEMBER '76

HO, HO, HO AND A MERRY FUCKIN' CHRISTMAS TO EVERYBODY WHO READS THIS SMALL PRINT. PRICE: I DON'T KNOW. THIS IS A THREE PAGE SG CHRISTMAS SPECIAL, BROUGHT OUT BY POPULAR DEMAND. IT'S WAS PHIL'S

WE COULDN'T REALLY AFFORD TO GET THIS MINI-ISSUE PRINTED SO WE DIDN'T USE PHOTOS. THAT'S WHY WE'VE USED A DRAWING. IT'S BY A PUNK CALLED-ZIZZ. I CAN'T STAND "ART" MYSELF BUT YOU'LL PROBABLY LIKE IT.



← JOHNNY
ROTTEN

↓
SEX PISTOLS



LONDON'S BURNIN' WITH GROUPS!

I thought that 'cause it's the end of the year we'd have a run down of all the important artists:

The Sex Pistols: Obviously the Pistols are the most important group on the scene. They've done what no other bands have dared to do. They've broken the rules, not just the establishment rules but all the rock'n'roll laws. They hate and despise everything, because of that they're able to think only of their music. Live, they are a phenomenon. Only the Clash match 'em for their stage show. Rotten is the scene's Face, 'Anarchy In the UK' is the best single ever and they are simply the best group in the world!

The Clash: As Jonh once said - "like a million hammers pummeling on corrugated iron!". What that means, I don't know but I think you'll get the point. The Clash are tough, serious and chaotic. Mick Jones is the best guitarist on the scene. Joe Strummer and Paul Simonon play like maniacs. You can't even describe their sound, it's like a wall of sheet-metal. Nothing will break 'em. They need more gigs, like all the other punks. The best thing they can do is get a record deal and put 'White Riot', '1977', 'Janie Jones' and 'Career Opportunities' out as an EP.

The Damned: Don't say much in their lyrics but their sheer force on stage says it all for 'em. They are a fuckin' racket. Like a cross between the Stooges and MC5. Their single - 'New Rose' - is a killer. Rat Scabies is a real drummer, the best there is. If they can keep up their power for their album it will be a public menace. Just don't stand too near the speakers.

Buzzcocks: Don't play many gigs but they are important. They're from Manchester, they've got weird problems. Howard Devoto writes nasty little songs, Pete Shelley plays a nasty, raspy little guitar. They look dopey, sometimes play without enough power but they're good and honest. They should come down to London and play the Roxy.

Generation X: Newest group on the scene but easily one of the strongest. They changed their name from Chelsea and they've got a fuckin' amazing line-up. New guitarist Bob Andrews is a fuckin' real player. I mean, after only 3 gigs he was playing like a bleedin' demon. Blond haired Billy Idol is a nice singer. Some of their songs would be great singles - 'Ready, Steady, Go!', 'New Orders', 'Youth, Youth, Youth' and 'Your Generation'.

SUBWAY SECT: This band are real punks. Vic Godard wants to still dribble when he's 25. Their music is very simple, usually using just 2 or 3 chords but the strength of the band's personality as a whole makes up for lack of expertise. They deserve more gigs, more chances to show how much they're worth. Rumour has it that a small record company called WARM are interested in 'em. A band like this needs to be heard. They're an example to every kid who wants to do something positive.

EDDIE & THE HOT RODS: Not considered to be "new-wave" but no one can deny their strength on stage. They're for the kids who just wanna jump about. They're all good blokes and competent musicians. Three singles - 'Writing On the Wall', 'Wooly Bully' and 'Teenage Depression' - 1 EP - 'Live at the Marquee' and 1 LP - 'Teenage Depression'. All on the Island label.

EATER: Youngest band on the scene and also the hardest to pin down. They're ~~at~~ young so I don't even know if their reasons for playing "punk" are justified. They're a right bunch of 'olligans and a lot of fun to watch. Ian Woodcock is a great bassist and Dee Generate is a crazy drummer (probably 'cause he was taught by Rat Scabies). They've gone through business troubles lately, I hope they come out of it with a bit more experience. A record may be released in the new year - 'You'.

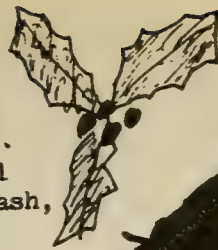
Other groups around: The Jam, the Gorillas, the Stranglers, the Vibrators, the Slits, the Wet Lepers, Siouxsie and the Banshees, the Count Bishops and Slaughter and the Dogs. Of these other groups a few might do some good things in the future. A few of 'em ain't worth a light. Time will tell.

Mark P.

See you all in the year-1977.

1977 HAD
BETTER BE A GOOD'N. SO STICK WITH US!
SG WILL NEVER JOIN THE ESTABLISHMENT

MERRY FUCKIN' XMAS.



Right, here's a list of all the '76 good things: the Sex Pistols, the Clash, the Ramones, the Buzzcocks, Subway Sect, Hot Rods, Stiff, Patti Smith, glue, Rock On (Roger, Phil, Stan, Ted, Sue and everybody else who I forgot), the Damned, "Little Johnny Jewel", Jonh Ingham, Stewart Joseph and Rough Trade mob, Caroline Coon, Bizarre (Larry, Tim, Derek), Andy "Andy" Czezowski, Generation X, Jean October, Mary Harron, Sheila Rock, Michael Beal, Louise, Sean (Bondage), Gil, Adrian (48 Thrills), Tony D (Ripped & Torn), Terry Chimes, Siouxsie & the Banshies, Marc Zermati, Kris Needs, Airfix, Sid Vicious and Steve Walsh, Erika, Nora, BTM, the Slits, Rocco, Disease, the Wet Lepers, Ed Hollis, Howard, Asward, Can, Stephen Lavers, Jake, Nick Lowe, Stranglers, Phylis, Chiswick, Judy Nylon, Bruce, the Adverts, Eyes, H.T.'s mum & dad, Father Christmas, Alice, Nick Kent, Fredda (the dog), Chi, Debb-ie, Jill, Benard (Clash), Malcolm (SP), Sharon, Lemmy, Sonja, Heartbreakers, Lenny, Iggy, Giovanni, Bill Grundy (good for a laugh), John Rowe, John J, Mick B, M R, Ron Watts, Rick Brown, Eater, Richard Hell, Patti and Lenny K, Vivian, Lew, Flea, Charlotte, Tyrone, Shann, Johnny Moped, Anette, Cimaron, C. Chaos, Chaotic Bass, WARM, Wire, Keith Levine, the Saints, MX-80 Sound, the Gorillas, Tapper Zukie, Danny Fields, John Holstrom, Jon Savage (London's Outrage), Zizz, J. Barnett, ICA, The Roxy, Squeeze, Big Youth, Angie, Ray S, Si, The S.E. London Mercury, Rosko G, Not Just a Phase (great fanzine), Susie, Quick Spurts, the Jam, Dr. Feelgood, Blondie's body, Nick at Compendium, NME (for not jumpin' on the bandwagon), Dust on the Needle, Hope & Anchor, the Nashville, Dead Fred and Celia

If you think you've been left out, we don't care a shit. You'll have to wait until next year.

Yeah, it's been a pretty good year. The London punk scene is going along fine and we've had some visits from some good New York bands. 'Anarchy In the UK' is the best single ever. 'Sniffin' Glue...' as became a bore but it might pick up in the new year. What do I mean - "might". Of course it's gonna get better. With all these good bands around it can't do much else. We've now got a photographer - H.T. Murlofski. He'll be zapping around at all the best gigs sticking his lens in yer mushes. The best bet is to make out he's not there so you can look really cool. I'm not gonna ramble on anymore, just send all presents to:

24 ROCHFORD HSE.,
GROVE ST.,
LONDON, S.E.8 3LX.

SG 6 should have bits on the Jam, Eater, Generation X and the Pistols/ Grundy/EMI thing.

Mark P.

PS I CAN'T STEVE MICK TODAY SO THAT'S WHY HE DIDN'T WRITE IN THIS ISSUE.



JOEY RAMONE

by ZIZZ.

'Cause we've become established and all sappy here's the

'SNIFFIN' GLUE... 'READERS POLL.

Best UK group:

Best NYC group:

Singer:

Guitarist:

Bassist:

Drummer:

Single:

Album:

Person:

Writer (if you don't put Steve Mick you can't read):

Mag (other than SG):

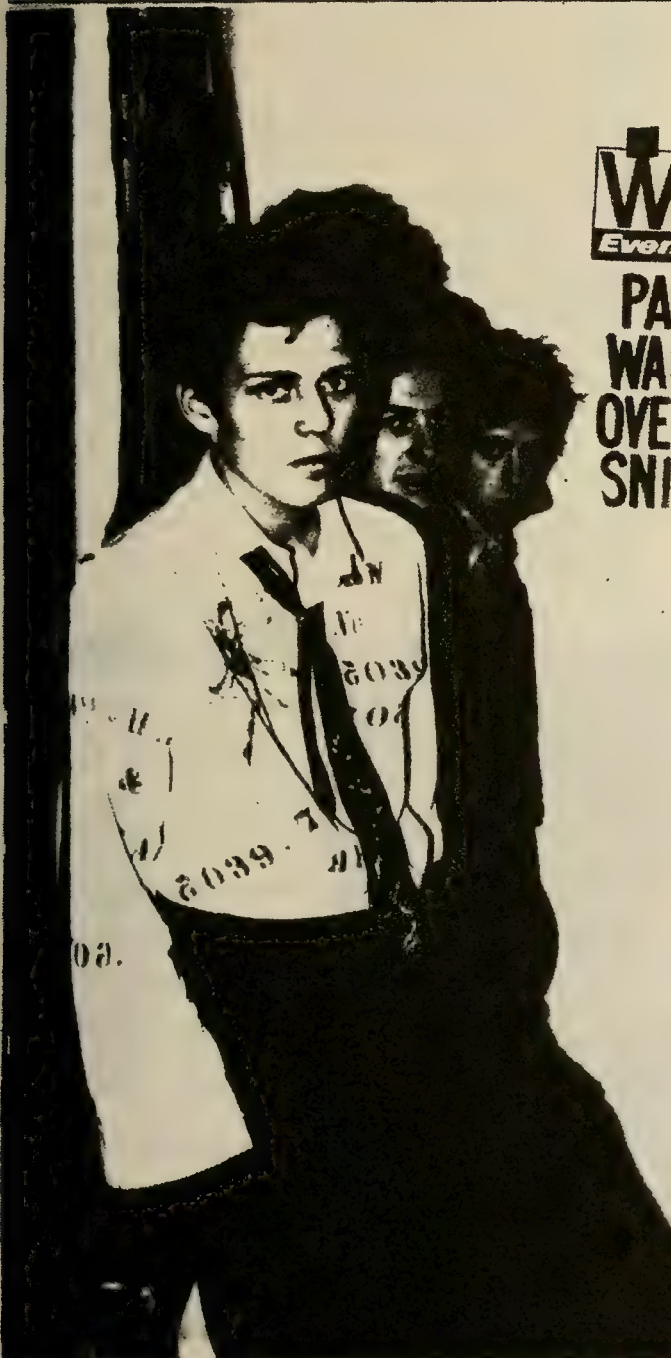
Record shop:

Think up any other categories if you want. The Poll will be printed again in SG 6, so take yer time.

SNIFFIN' GLUE...

AND OTHER ROCK'N'ROLL HABITS, FOR ANYBODY WHO CARES ABOUT ⑥ JAN '77. 1977!

THE CLASH PHOTO (BELOW) BY SHEILA ROCK. THERE'S NOTHING ABOUT 'EM IN THIS ISSUE BUT...WHO CARES!



LONDON
West
Evening News

PARENTS
WARNED
OVER GLUE
SNIFFIN'

IN THIS ISSUE:

SEX
PISTOLS

+



EATER

+

GENERATION

X

AND

(HELSEA

PLUS

THIS ISSUE IS FOR
JOHN COLLIS.

R.I.P.

PHYLLIS

MARK P'S BIT

S.G. No. 6

IT'S THE CONTENTS AIN'T IT?

Fuckin'ell, I'm the bleedin' Editor and the layout geezer yet I still end up with only half-a-page column. Anyway, this issue has been a long time coming. I think it's been worth the wait 'cause there's so much in this one.

The Pistols piece is the Time Out balls-up in it's fullness. John Collis hacked it to bits when he edited it for the crappy TO. He can't touch it in SG, that's why it's here! The Generation X, Chelsea and Eater pieces are all young, fresh and virile. I've even allowed a female to write in this ish. Phyllis is a gas, that's why she's here. I do hope all you men don't mind... like fuck do I mind!

I saw the Gorillas the other week and they were great, there'll probably be something in 'em in the future. One band I am fuckin' mad about is the Heartbreakers. I saw 'em four times when they were over and every gig was a killer. They're coming back in Feb. so we'll interview 'em and get some exclusive photos. Oh, yeah... the Chiswick label have released the new Gorillas' single - 'Gatecrasher' although I haven't got a copy yet the live version was bouncy and very like 'She's My Gal'.

All this crap about the Pistols/EMI/Grundy is completely killing me. I could go on about how Grundy's a nurd and EMI are ol' farts etc but I've read it so many times. You know, what the fuck... let's just see what happens. I hope it works out, see yer - MARK P.

- Front cover: THE CLASH. Photo by Sheila Rock.
- Page 3,4&5: THE SEX PISTOLS.
- Page 6; GOSSIP/BITS/ROXY CLUB NEWS etc.
- Page 7: GENERATION X.
- Page 8: CHELSEA.
- Page 9&10: EATER.
- Page 11: PHYLLIS' PAGE.
- Page 12: SINGLES/MAGS-Reviews.
- Page 13: Pin-up of Eater's BRIAN CHEVETTE.

R. POLL

Staff:

MARK P: Editor and layout.

HARRY T. MURLOWSKI: Photographer and any business hassles.

Contributing writer: STEVE MICK.

Thanks to: Sheila Rock (Clash photo), Erica Echenberg (Brian Chevette photo), Jill Furmanovsky (H.T. Murlowski photo) and Phyllis.

Also: Stewart Joseph (printing), Rough Trade (comfort), Rock On (Gorillas) and Bizarre (for support).

New address:

'SNIFFIN' GLUE...',
c/o ROUGH TRADE,
202 KENSINGTON PARK ROAD,
LONDON, W 11.

A LIVIN' LEGEND - HARRY T. MURLOWSKI

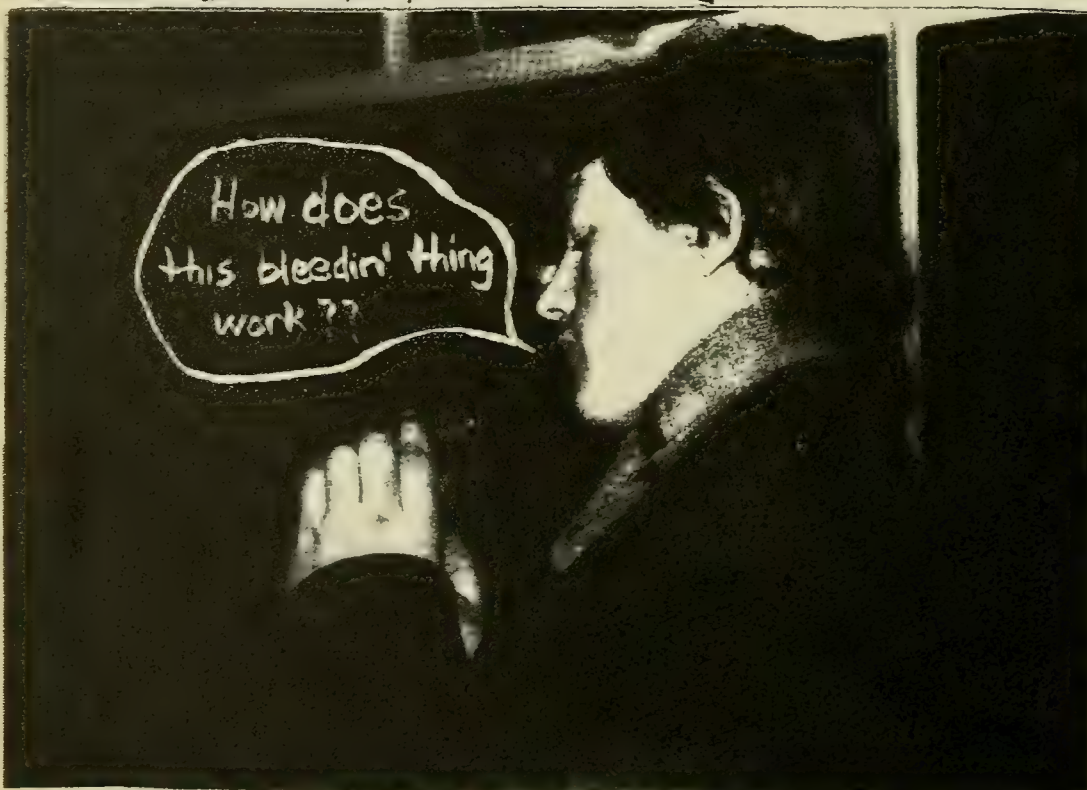


PHOTO BY JILL FURMANOVSKY

2

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FOR ONE MAG BY FOUR
... AND GET THE
RIGHT ANSWER!

THE SEX PISTOLS FOR TIME OUT

A GREAT BRITISH INSTITUTION

Right, here's a little story. I had a piece printed in Time Out No. 352. It was about the Sex Pistols. Originally they asked me to write 2,000 words, I wrote just over a 1,000 so they wouldn't cut it down. They still cut it down. I was fucked off by that so here's the piece in it's entirety.

THE START: No way are the Pistols gonna be filed under: Pop Groups. EMI will have to think up a new one 'cause this is the time for change. The Sex Pistols are gonna break all the rules. They'll bring about a change that will make the outlook for British rock music very exciting. Rock's been a "light entertainment" for too long, it's all too safe and it's not scaring parents. The Pistols are gonna scare more than just parents. They'll scare all the apathetic rock fans who've been satisfied with shit for so long.

The Pistols are the most important rock group in Britain at the moment. Not because they're playing 5 nights at Wembley or releasing a "Best of..." triple set but because they've chucked out the most relevant rock single since 'My Generation'. 'Anarchy In the UK' is the title, and when it gets heard it will startle, surprise and shock. With the tour as well the group will get to almost everyone. They'll bring about a reaction in everybody who sees and hears 'em. Good or bad, the reaction will be positive. They're going to give the music scene what it needs—a good kick up the throat.

Most kids have never experienced a feeling of unity between audience and performer. They've never had an idol who was on their level, I mean, how many kids have been to the South Of France? Even the Who, they were once an important group but what does 'My Generation' mean now when it's sung by a 30 year old. The audience for the Pistols is waiting-out there in the discos, on the football terraces and living in boring council estates. The Sex Pistols are not a "new fashion craze", they're reality. If people are scared of 'em it's their own fault, it's because they don't understand life. Life's about concrete, the sinking pound, apathetic boring people and the highest unemployment figures ever.

The Pistols are helping kids to think. That's why everybody's scared, because there's some kids that are actually thinking. The Pistols reflect life as it is in the council flats, not some fantasy world that most rock artists create. Yes, they will destroy, but it won't be mindless destruction. What they destroy will be replaced by a more honest creation. The likes of Led Zeppelin,

Queen and Pink Floyd need to be chucked in the "classical" music section. Those and bands like them are composers, musicians and artists. They've got to make way for real people and the Sex Pistols are the first of them!

The original group (Steve Jones, Glenn Matlock and Paul Cook) started out like any other. They used to rehearse in a Hammersmith warehouse. They played just sixties stuff and the future wasn't very interesting. Until they met Malcolm McLaren that is. McLaren ran the Sex boutique in the King's Road and they approached him about helping the group. He'd had experience in rock music before because he used to be manager of the New York Dolls. Johnny Rotten was soon brought in as vocalist after they saw him in the Sex shop, looking bored. The early gigs, in November 1975 were shakey but baked by McLaren's drive they used the non-reactions to their advantage. By April '76 they had a loyal following and were playing regularly at the 100 Club. This soon became the only place they could play after being banned at the Marquee, Nashville and Dingwalls for various incidents. Even with these obstacles they continued to play excellent sets when they were allowed to. July was a peak month when they played Manchester and 'Anarchy In the UK' for the first time. Through August and September their audiences grew, there were more and more kids coming from out of town to see 'em. The kids were great, they were there not just to enjoy a night out. They were there because they wanted to experience the energy and the honesty.

By this time other bands had formed—the Clash, the Damned, Buzzcocks, Subway Sect and Siouxsie and the Banshees. They all came together for a "festival" at the 100 Club in late September. On the first night, the Monday, the Pistols played great. There was no violence just exciting music. The following night was marred by the throwing of a glass during the Damned's set. It smashed on a pillar and one of the fragments blinded a girl's eye. It could have happened anywhere but the management put the blame on "punk-rock" so the music was banned. The Sex Pistols now had nowhere to play. The interest from the record companies still grew. They talked with Polydor for two weeks but Polydor were too slow, EMI zapped in and signed them.

Through October they were in the recording studio—Queen were in at the same time, I bet the Pistols annoyed them.

Contd. on next page →

On the 12th November they appeared on Nationwide. A lot of people watched the programme and most of them hated it. It was a positive reaction. On the 15th they played the small Notre Dame Hall in Leicester Place, it was their first London gig for over a month. Some of it was filmed for TV.

The Pistols were great. After a month of recording and rehearsing they were as solid as a rock. A short set was done for the cameras and they came back to play a "real" set for the fans. Rotten was fantastic, he was breaking all the rules. What other guy would just stand stage-centre after the set and clap for an encore with the crowd. He was saying how he wanted rock to be. No rock'n'roll clichés for him. He's the most honest performer around at the moment. Rotten is the FACE, a cult figure, he's saying "up yours" to everyone. You can't help liking the guy, all that you see of him on stage is the truth. Some people love to hate him. It's natural 'cause they're probably scared of him. It's the same with the rest of the group, they don't apologise to an audience like most "small" bands. They'll shave their music down your throat. Glenn Matlock on bass, Paul Cook on drums and Steve Jones on guitar, they're all honest guys. There's not one bullshitter amongst them. This is the reason the group will make it. I'm not talking about the accepted way - i.e. record sales, sell-out concerts etc. but on the honest level rock should be. The level that pleases the kids on the street. McLaren knows it - "With the Pistols the kids really bop, that shows you they've made it!"

That's what's bothering kids today. They feel restricted in everything they try to do. All those giant security guards at the big halls to stop them dancing until the encore. Some kids accept that kind of treatment but with the Pistols they get some kind of freedom. In this day and age you've got to learn to spit in authorities' face, otherwise they'll pin you down and you'll be boring like them. All the old creeps want respect because they "fought for you". Well, the youngsters of today ain't gonna fall for that old one. Britain is going downhill and it'll take more than memories of glory to save it. The Pistols are here because this country's so pathetic, they're a reaction against all the stupid apathy and ignorance. They don't want to be associated with honour and respect. That's nothing to do with change, the Sex Pistols are.

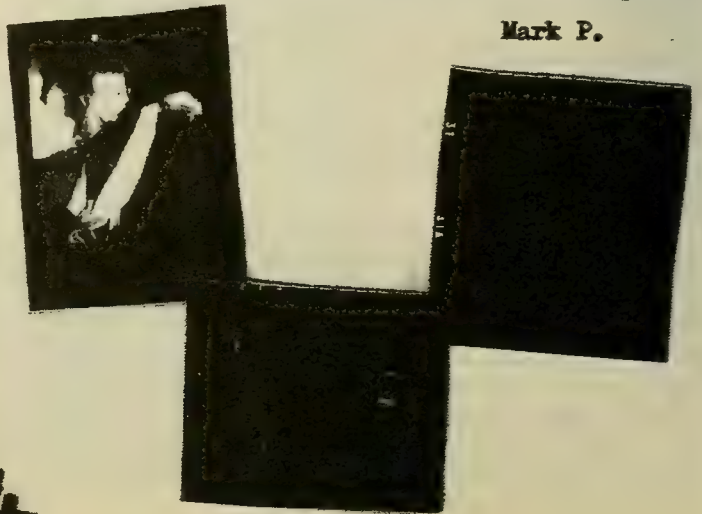
It doesn't even matter if 'Anarchy In the UK' sells well or not. The fact that it's been released proves that the record companies are a load of pathetic bores. The Pistols have won the first battle. From now on they'll move forward and smash every rock'n'roll law there is. Even now that in the recording business they still won't play by the rules. They'll be nasty and mean because that's the only way to get anything positive done.

You wanna thank god they've got their guitars and equipment 'cause otherwise they'd be burning down the record companies. At least they're doing it through music. Now they're on the inside they're gonna eat away at all the crap until there's none of the old stuff left. As McLaren said on Nationwide - "In order to create you must first destroy". Well, everybody better watch out 'cause the Sex Pistols are gonna destroy YOU! THE END.

As you've probably already guessed out, I wrote the above before the Grundy thing. Even with that fuck up I still believe in everything I said about the Sex Pistols. They're still gonna make it.

I hope that John Collis is forced into retirement. May he rest in peace.

Mark P.



4

PHOTOS BY H. T. HURLOWSKI



SEX PISTOLS IN MANCHESTER.



PHOTOS BY H. T. MURLOWSKI



Hey ho, let's go! (Bollocks-BT).

ANYTHING-GOSSIP!

Did you read the reports about the Pistols at Heathrow Airport, leaving for Holland - i.e: "spitting at each other", "being sick in the airport lounge" and "causing a disturbance with other passengers". A very reliable source told SG's H.T Marlowski that the storys were "complete fabrication". Rotten's right, this is "1984"... the Gorillas gig at the Nashville the other week was free. Just like the early days of the Stranglers. Now you have to pay over a quid to see 'em and then they're most likely supporting the Climax Blues Band... we interviewed the Jam the other day but they blew it. All they did was lark about, that's why we've not printed it. They played the new Roxy Club the other day and they were so laid back I thought it was a demo tape gone wrong. As Steve Mick says, "The Jam are tight, but so are Led Zeppelin. The Jam are "doing something" but so are Led Zeppelin". Yeah, the Jam should really sort themselves out... the Clash have spent a couple of days in the studio. They got good ol' Terry Chimes back for the sessions. That's the best thing they have done for two months. I wish they'd get a bleedin' record out, I'm to hear 'em in my poxy little flat... Johnny Rotten wants to do some thing special for SG7. I just hope he acts, I just hope he acts... Next issue's gonna have ...err, I won't say nuthin' cause I'm always wrong.

'SNIFFIN' GLUE...' READERS POLL.

Best UK group:

Best NYC group:

Singer:

Guitarist:

Bassist:

Drummer:

Single:

Album:

Person:

Writer (if you don't put Steve Mick you can't read):

Mag (other than SG):

Record shop:

Think up any other categories if you want. The closing date for the poll will be 10th Feb '77.

Send the thing to: 'SNIFFIN' GLUE... ' POLL,
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LONDON, W11.

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WED 19TH JAN - SLAUGHTER + THE DOGS / ADVERTS.

THURS 20TH JAN - SQUEEZE / ZIPS.

SAT 22ND JAN - STRANGLERS / A PLAY! WITH REAL

THURS 21TH JAN - VIBRATORS / OUTSIDERS. ACTORS!

SAT 29TH JAN - GENERATION X / ?

MON 31ST JAN - DAMNED / REJECTS.

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FROM FEB 1ST OPEN 7 NIGHTS
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GENERATION X "NEW ORDERS"



PHOTOS BY H.T. MURDOUSKI.

JOHN TOWE · BOB ANDREWS · TONY JAMES · BILLY IDOL

I was well pissed off when the original Chelsea split up. I needn't have been 'cause GENERATION X are amazing.

After the departure of Gene October from Chelsea, the rest of the group—Billy Idol, Tony James and John Towe—went on to get a new name, guitarist and manager. The name is part of the "tryin' to forget your generation" concept, the guitarist is a great kid called Bob Andrews and the manager is ex-Damned boss, Andy Czezowski—also runs the Roxy Club.

The first Chelsea gigs were good but Generation X have played killers. They sing songs about a new way of life, the way they play 'em is takin' the "new-wave" in a fresh direction. Their gig at the Hope and Anchor said it all, they broke through to a crowd who were fed up with the Pistols and the Clash being in Plymouth. The Generation X will move in a direction which can only mean more great gigs and even great records. They will make amazing singles—'Your Generation', 'New Orders', 'Ready, Steady, Go!', 'Above Love', 'Youth, Youth, Youth' and the tasty 'Tryin' For Kicks'.

Technically, they're the best on the scene. New guitarist, Bob Andrews is a great find. He was playing at some party with his old band when Billy saw him. After a few rehearsals he played a brilliant debut with the band at Central London Art College. His sort, sharp breaks are always worth keeping an ear open for. Without a guitar, Billy is coming along nicely as a flashy lead singer. Most of the lyrics are Tony's but the whole

group believe in 'em. They care about melody and arrangement. They actually care what the audience hears. Oh, don't worry, they're not soft—their music is hard and fast. One number after another digs itself deep inside yer head so you won't forget it. You won't forget their message—Generation X. New orders, new music and a new experience. I wanna have it again and again, the guys have got round me!

For God's sake, don't ignore Generation X 'cause they don't tell you to "Fuck off!". They want everyone to listen... right, so listen to 'em—Billy Idol: vocals, Bob Andrews: guitar, Tony James: bass and John Towe: drums.

Mark P.



Tony

Billy

"TO DIE WHEN YOU'RE NUTHIN"

I know Gene October said that he would "bounce back" after the original Chelsea split but I never expected him to come up with another group so soon. This new CHELSEA have a completely different way of thinking than the original mob. Gene's lyrics are hard and political, the songs are like worker's chants—'Curfew', 'Pretty Vacant' (not the Pistol's song), 'Right To Work', 'Gotta Go', 'Government', 'No Admission', 'An Atrocity' and 'The Loner'. They all have a bite, Gene's vocals are always on the ball. He has a hard stage presence, sometimes too hard. When he cuts the chat and sings he is great.

The rest of the group are Bob Jessie: bass, Marti Stacey: guitar and Carey Fortune: drums. Two weeks of good, hard slog in the rehearsal rooms payed off, when they played a nice debut supporting the Clash at the Roxy Club.

They played their second and third in one amazing night. The first gig was at the Hope and Anchor. It was being filmed and they were stunning. The sparse audience loved it and everyone was eager to hear the second set.

About five minutes before they were due to go on again, about thirty Teds came in the pub. They caused trouble straight away by knocking a couple of kids with safty pinned jackets about. The police soon arrived but it really put the dampers on the whole gig. Chelsea packed up their gear and we all made our way to the Roxy Club.

Gene was eager to play again. In half-hour they were set up at the Roxy and into their hard, fast set for the second time that evening. Now that's what rock's all about, getting up and playing. Chelsea would gig every night if they could, energy is what they've definitely got.

With the energy comes a nice mixture of experience and new ideas. Carey used to work for the Stranglers, he knows what he's doing. Marti and Bob inject the freshness into the group. Together, they are a great unit.

They've already come under heavy flak from a lot of the bands. Like, as someone pointed out, Gene sings "I don't take drugs, I don't take beer" when we all know that he likes a drink. Of Generation X, he says, "They used to be in Chelsea". All sorts of little things like that make it hard to work Gene out. All I know up to now is that Chelsea are a great little band and Gene October is, perhaps, the best singer on the scene. Time will tell whether their hearts are in it or not. I hope so 'cause I like 'em, on and off stage.

The title of this piece came from Gene, perhaps that's what Chelsea are scared of. I hope they make it, the more this group climbs, the more they'll sort themselves out. I hope the best is yet to come.

Mark P.

CHELSEA

PHOTO BY H. T. MURAWSKI



CAREY FORTUNE · MARTI STACEY · BOB JESSIE · GENE OCTOBER

EATER

Since the Pistols/Grundy thing exploded all over the nationals, EATER have had a lot of unusual publicity. Like the quotes from Dee Generate's mum and their ex-manager Rob Hallett announcing the group as the band that's going to "take over the Sex Pistols' audience", EATER were going about things the wrong way, it wasn't the lads fault, it was a case of bad management. Now that all that bullshit's over and done with, EATER will really have to work. They'll have start writing some more songs and not over play the fact that they're the youngest band on the scene. I hope that they come through alright.

Anyway, the whole idea of the following piece is to put Eater's point of view over. We was gonna print it as a normal type of interview but we decided to get more things across by just printing straight quotes. It was all done in a pub off Picadilly Circus to the sound of a really awful pub-singer, who was told to "fuck off" by Andy. Now that's not very nice, is it lads...?

EATER are: Andy Blade-lead vocals.

Brian Chevette-guitar.

Ian Woodcock-bass.

Dee Generate-drums.

Andy-I think the Sex Pistols are great 'cause they started this thing off. They ain't gonna go very far 'cause they're breaking up for the likes of us. They've blown it but they're really kind and generous.

Dee-I want loads of kids to come and see us. That's why I wanna get out of the pub circuit. I want kids of my age to come, they'd be dressing up like us and we're their heroes.

Brian-Anyone can come to see us as long as they don't try to change us. All the older people what come always say, "that was really good, but why don't you wear glitter suits".

Ian-I think we should look similar, not totally disimilar. You (pointing at Brian) looked like you came down to read the gas meter, the other night.

Andy-If you ask me, the "blank Generation" is all the old people, like, you know, if you push my grandad over by the fire. The next morning he's still lying there. He's really blank, he is... pretty vacant.

Brian-They're so bloody boring, they make yer sick... all superstars are wankers!

Dee-I like when old granies laugh at me on the tube and we spit on 'em. We know what's happening in the world, they don't.



PHOTO: H. T. MORCOWSKI

ANDY BLADE

Andy-If we did get on 'Top Of the Pops' it wouldn't be degrading. It means our record's selling well, which means, sort of... we're getting the message over.

Brian-We're the only band that can really relate to the kids, even the Pistols... they're old enough to be our dads.

Dee-If you do a drum solo, it's alright if there's a crowd of drummers out there. People don't come to hear solos, do they? I don't play anything technical, Rat Scabies taught me and he doesn't know any technical stuff. He just plays, sort of, off the cuff.

Ian-I like playing fast music and I can play fast for EATER and that's why I'm playing. I'm not playing for people to look at me.

Andy-I'd really like people to go and blow up schools. Turn on their parents and slash 'em up with razor blades.

Brian-Hippies are better than just normal lads arn't they? At least they're something different.

Brian-I'll never forget the first time I met Mark P. in the toilet at the Nashville. Really good it was, we had a piss together.

Ian-First time I ever saw Eater I thought they were crap.I answered an ad,I had to have an audition.

Brian-The Clash are good but politics is boring.

Andy-Slaughter and the Dogs?I think they're good but they've got nothing to do with what's going on.They're just another rock band.

Ian-Vibraters?I really like'em...fast.

Dee-I don't know anything about"punk".I was just asked to join a band called EATER and I did.I was wearing a ripped up t-shirt at the time.They said,"You must be a punk"and I said,"Oh,yeah".I read about it in the papers so I just joined'em.

Brian-It just comes under the thing of"punk rock".It's more like rebel-rock...it's just aggressive rock!

Compiled by Mark P.

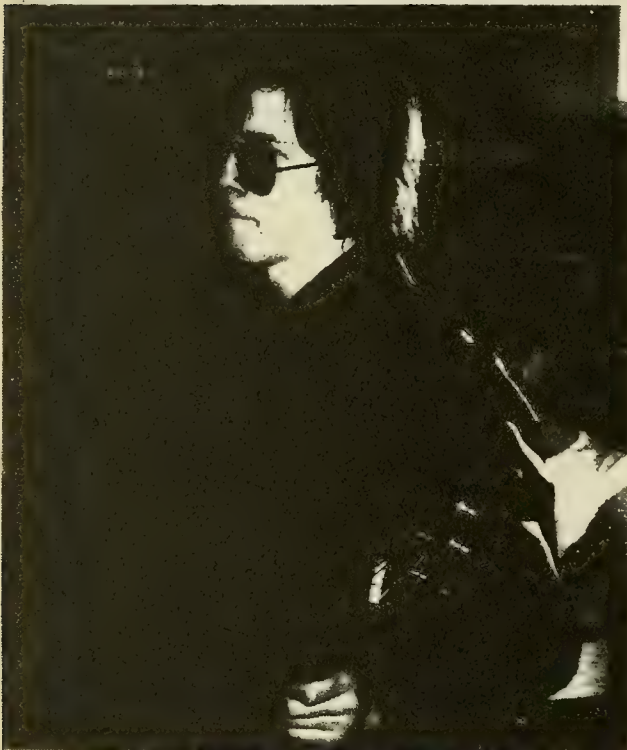


PHOTO : H.T. MURLAWSKI.

IAN WOODCOCK

One band I do like is Eater. They're still the youngest band on the scene even though they've been around for a couple of months now.When they first appeared on stage they took us by storm with a frightening sound and an abusive stance,at that Finley place-they made us all feel too old at 19!

Now the element of surprise has gone.Now when we go to one of their gigs we know what to expect.Dee smashing maniacally away on drums,Ian squeezing the goodie

bass riffs keeping in band on the right route,Brian struggles on guitar-not the easiest of instruments to play when you're young-and Andy hollering down the mike-not a pretty voice.Together,they have a lot of fun with their fans and generate a lot of noise and excitement.No one could criticise Eater as a sloppy band'cos they are still very young and very eager to enjoy learning.Their sound is never very good and it is not often that anyone can hear the vocals,except when Andy's swearing at ya!The important thing is that they do produce a very tense sound which incites feelings in ya to bop and go mad!Eater are controlled madness-just-right through until the drum-kit is obliterated and left smouldering all over the stage.

The group's songs range from their forthcoming single-"Outside View"-and a few others they've written themselves-"Bedroom Fix","Reflections","You","Point Of View","Get Raped!",etc-to their versions of golden oldies like,"Queen Bitch","Sweet Jane"and"Waiting For the Man".All said and done,Eater try to reflect the mood of the times-like the more important bands on the scene-but nevertheless,Eater are treated lightly by most audiences.That is not to say that they are laughed at but the plain truth is that they are not taken at all seriously.Eater seem to be more important as every schoolboy's dream of what he'd like to fuckin'do on prizeday.For most kids such a dream never hits reality but Eater have got the chance to really get up all the old cunts noses.

Eater may write songs which reflect their lives but they're more of a successful rock formula than one of the serious bands who know what they believe in and that's what it's all about. The band still swear and wear swastikas, more to shock the older generation who fought against it all rather than as a means to make people think.The swastika is a symbol of aggression,that's not what Eater are about.They're about having a laugh,enjoying yourself and sending up the shit.

Up to now they've had it easy,thanks to other groups like the Sex Pistols who paved the way for'em.It all must mean more than just a good night out and a residency at the Hope & Anchor. At the moment it seems the only way the band will change is technically 'cause they've already said all they can and are burning themselves out in their own self destruction.

Steve Mick.

Fil's

FART BUSTERS

SMIGGER
SMIGGER
SMIGGER
"



1. I'm living on stale beans on toast!

2. BERNIE The Printer Ethiopic

3. I'm shootin up Thunder + lightning

4. New Pose

5. Brian + the scabies

6.

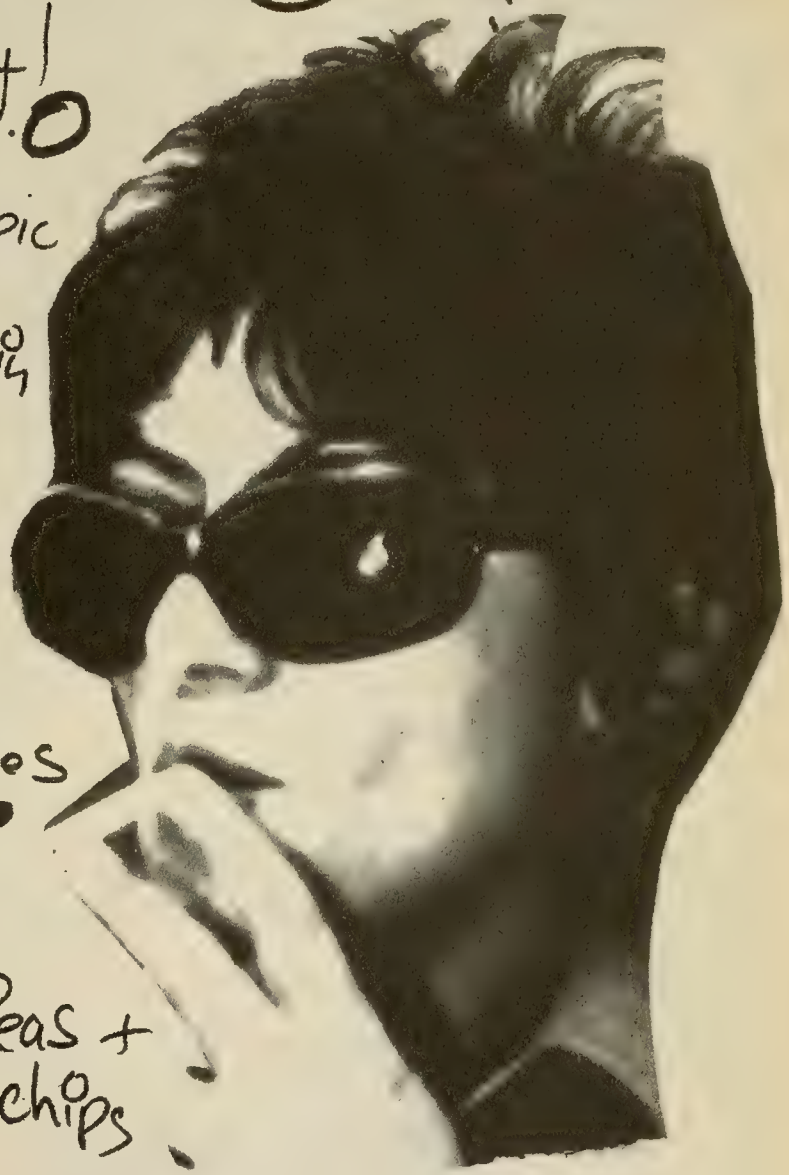
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Peas +
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Phylxx



on laundry! P.T.O.

SINGLES → REVIEWS. MAGS →

THE SAINTS-(I'M)STRANDED(Power Exchange).

I remember the old days when this was available only on Australian import. The Saints are now cult superstars, now they're probably bombing around the outback in their gold Lincoln. Sheep shearing is in the past, these punks don't wanna wear wool anymore...they're now into leather! Yeah, I reckon they're beating all the Abo's up with the ol'baseball bats. Poor bastards...no, now I'm being serious, I don't reckon they've changed at all, I bet they still havn't got a phone.

B-side is 'No Time', and the whole thing is fantastic. It's a fuckin' great noise!

(An autographed copy of the original single on the Fatal Record label is up for offers in Rough Trade record shop. All takin's go to 'Sniffin'Glue').

BESERKLEY 6 PACK;

EARTHQUAKE-FRIDAY ON MY MIND/JONATHAN RICHMAN-ROADRUNNER.

RUBINOOS-I THINK WE'RE ALONE NOW/AS LONG AS I'M WITH YOU.

JONATHAN RICHMAN-HERE COME THE MARTIAN MARTIANS/NEW ENGLAND.

GREG KIHN-LOVE'S MADE A FOOL OF YOU/SORRY.

SON OF PETE-SILENT KNIGHT/DISCO PARTY, PT 2.

EARTHQUAKE-KICKS/TRAINRIDE.

This would have been a great Christmas present, trouble is we couldn't get SG 6 out before 1977 so that fucked that up didn't it?

Earthquake-Sound like Deep Purple, but not quite as bad. 5 outta 10.

Jonathan Richman-Need I say it? 10 outta 10, three of his classic tracks.

Rubinoos-Very poppy, but they're good at it. 'I Think We're Alone Now' would make a great No. 1 hit single. 7 outta 10 for being simple and nice...bunch of poofs!

Greg Kihn-Like the Rubinoos but he sounds like he's got the heavy mob (i.e.: Earthquake) up behind him. 'Fool Of You' is a fuckin' nice song, 6 outta 10 for it.

Son Of Pete-Fuckin'ell, the clearest production I've ever heard. Earthquake are not on this! 10 outta 10 for originality.

SON OF PETE & THE MUFFDIVERS-SAGA OF YUKON PETE(Organ).

From the brainwave that brought us 'Silent Knight' comes this HR Crumb take-off on plastic. Nasty little dirty record with a free nasty little dirty booklet. A "version" is on the flip. Stick with 'Silent Knight' for definitive Son Of Pete.

Right, due to the great response to our last fanzine review here's a bit more. Notice that there's a lot of young whipper-snappers bringing out fanzines. We at SG are proud to be British(!):

Newis-

BONDAGE Fun, fun, fun all the way! Issue No. 1 has got Eater, the Jam and a Pistols/Grundy thing. Shane is a real punk!

48 THRILLS A good lot to read, Adrian's a thoughtful guy. Issue 1 had Sex Pistols, Eater, the Clash, the Jame plus reviews and that. Issue 2's out soon. **No. 2 out now!**

NOT JUST A PHASE This my personnel fav. It's written by one of the Subway Sect's mates. Original, loose, funny...it's everything. On the cover-"A magazine for you...but not for you, hippie!"

SIDEBURNS This is a bit too nice plus they like the Stranglers. Stranglers, Hot Rods, Dr. Feelgood plus various reviews. Unoriginal.

LONDON'S OUTRAGE This is a concept mag. It's a collection of ideas, cuttings, bits, photos and it's put together by a guy who has got a bit of the ol'nod'll. Very, very interesting look at the scene.

ANARCHY IN THE U.K Put together by the Sex Pistols office-Glitterbest Ltd. It's about the size of a Sounds and Issue 1 features mostly photos of the Pistols and their fans. Not much yet but the 2nd one'll be out soon with some writing (I think) in it. If this mag was used the right way it could be amazing.

LONDON'S BURNING The entire thing is the brainwave of Jonh Ingham. It tries to sort out what the Clash are all about. A lot of work's gone into it. Lyrics, photos, newspaper combine to give a interesting viewpoint on the Clash. It was well worth all the work 'cause it's great. Perhaps it's BE-I am a Clash follower (very serious word). Yeah, I believe in the Clash.

Old farts-

RIPPED & TORN No. 2 Another amusing issue from the nutters up in Glasgow. No. 2's got Sex Pistols' "tour", the Nobodies, various reviews and some contributions from poet Sandy Robertson. Get it...NOW!

PUNK No. 7 Blue Oyster Cult, Patti Smith, Hot Rods, Satan (?), Dead Boys and Lou Reed's Rapidograph Drawings. The content's OK but I just can't believe how childish the layout is. I mean, if SG had PUNK's resources...oh fuck, I just don't know how they get away with it.

Write to ROUGH TRADE for magazine list for prices etc. Address on Page 2.

ALL REVIEWS BY MARK P.

SG PIN-UP : BRIAN CHEVETTE OF EATER.

PHOTO BY ERICA ECHENBERG.



...IN' GLUE...
HABITS, FOR...
HER ROCKIN' ROLL... (S)...
NCH OF BLEEDIN' IDIOTS!

... must be one of the idiots or write it for. Prices



SNIFFIN' GLUE... ^(30P)

AND OTHER ROCK 'N' ROLL HABITS

FOR PINHEADS AND SURFERS! (7) FEB '77

...Black...White...Black...White...Bl...White...Black...White...Black...



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MARK P.

We're really knocking the ol'SG's out now right? Issue 7 already and issue 8 should be out in about 5 weeks. The first few weeks of '77 have been so busy I reckon we could have put out SG every two weeks and still keep it interesting. Every 5 weeks is the best we can do 'cause we've got a lot of money problems.

In this issue I've done a couple of interviews with people I really believe in. The Adverts are a new band who are already one of my favourites. They've got an interesting approach to their music. Lead singer, TV Smith and bassist, Gaye Advert both come from Devon. There must be loads more frustrated kids in places like Devon and that. It's a pity they can't become involved in the new music that's being played here in London at the moment.

The interview with Roxy Club "DJ", Don 'Dread' Letts was supposed to be a reggae piece but it turned into an interesting look on the scene. I reckon the criticisms that Don makes are very relevant. I hope that everybody understands why we put it in SG. If you don't, hard luck.

Also in this issue is a review of the great Gorillas by Steve Mick. It's another of Steve's boppin' live reports.

H.T. has more of his good pics scattered around and Erica chose the Damned for her Hang-Up 'cause their album's released this month. I would have reviewed it but I couldn't get a copy in time.

See yer, Mark P.

SG. 7

CONTENTS

- Front cover photos by Harry T. Murlowski.
- Page 3, 4 & 5: The ADVERTS interview.
- Page 5: News etc.
- Page 6 & 7: The GORILLAS.
- Page 7: ROXY CLUB news.
- Page 8, 9 & 10: DON LETTS interview.
- Page 11 & 12: REVIEWS-singles and albums.
- Page 13: Erica's Hang-up: The DAMNED.

MARK P: Editor and layout.

HARRY T. MURLOWSKI: Photographer and even more serious business hassles.

STEVE MICK: Contributing writer.

ERICA ECHENBERG: Hang-ups.

Address:

'Sniffin' Glue...'
c/o Rough Trade,
202 Kensington Park Road,
LONDON, W11.

This issue is dedicated to all the "pinheads" from New York and all the "surfers" from the West Coast of America who now read SG, oh yeah it's also for Genesis P-Orridge and Throbbing Gristle.

MAIL-ORDER

Sorry about the fucked up prices we charged for the mail-order in SG6. Here's what we should have printed:

(prices include P&P).

35p for the UK and Eire.

50p for Europe and seairmail to rest of the world.

65p for airmail outside Europe.

The maximum subscription you can have is 4 issues, which is 4 times the price of one issue.

MAIL-ORDER

← DAVE VANIAN OF THE DAMNED AT THE ROXY CLUB, 31/1/77 (PHOTO - H.T.)



2

THE ADVERTS.



LEFT - GAYE, T.V. HOWARD + LAURIE.

What is it-Interview.

Subject-New group called the ADVERTS.

Members present-TV Smith-lead vocals.

Gaye Advert-bass.

Howard-guitar.

Not present-Laurie Driver-drums.

Details-At the time of this chat the Adverts had only played 3 gigs-Support at the Roxy Club on 15th Jan and 19th Jan plus support to the Stranglers at the Royal College Of Art on 21st Jan.They sound like nothing else around at the moment.TV's songs are 'One Chord Wonders', 'Newboys', 'The Quickstep', 'On the Roof', 'New Day Dawning', 'We Who Wait', 'Bomb-site Boy' and 'Bored Teenagers'. There's more but that's what was played the first time I saw 'em.I was suprised when I saw 'em,they hit me hard.They played fast but it didn't mess 'em up.The strong songs came through,the message if you like,was seen.I couldn't take my eyes off Gaye at first but then I noticed that she was playing great bass lines.On guitar-Howard,Gaye reckons he looks like a very famous film monster.He doesn't play like one,he's good.His breaks are unusual.Laurie Driver is a drummer.A drummer-solid.TV Smith,the singer,is always unhappy but it makes some great music.His songs mean alot to him,you can tell by the way he sings'em. Really,the Adverts are like one thing and that thing is the Adverts:

TV: This band's got about 2 months history.Gaye'e been learning to play bass for about 6 months.We've had a guitarist about 2 months and the drummer about a month.

MP: When did you first think of forming a band?

TV: I've been doing it since I was at school.I've always been doing me own stuff.I had a couple of school bands.None of us could play 'cept in that time it used to be heavy make up and all that sort of stuff,you know,in the lunch hours.Doing the maths lesson with glitter all over me face'cause I couldn't get it all off.I did a year at college-'cause I didn't know what to do-and I had another band then.It wern't really regular 'cause this was in...well,the school band was in a village in the middle of Devon.The college was also in Devon so we got about 4 gigs in 4 months.

MP: How did you get up to London?

TV: We came up to get a band,it's the only place anything's happening.Devon's great for learning to get bored.You've got to have something like a band or you go insane.

Gaye: The two of us were doing fine,you know,practising in my parent's house.You see,we've known each other for two years.Yeah,we could practise but that's as far as we could go.

TV: One day she said that she'd like to play bass,so we learnt.

Gaye: I don't know why I decided on bass. There was loads of lead guitars for sale in Devon but hardly any basses.We spent ages trying to find a bass.It cost £35.

TV- Yeah,that's the beginning of this band. That little poxy amplifier sitting in a bedroom with this and that(pointing at two cheap guitars)and thinking what great heights we'd reach.

Gaye: Yeah,I got that amp and the Stooges' first album for a tenner.

NEW SUBJECT.

TV: My old band chucked me out.They wanted to do Jimi Hendrix numbers.We was doing my stuff which was a step back from what we do now.I've always been doing my own stuff, even when I was at school.So I havn't actually had very good reactions to it,most of the time.People can't sing along to it 'cause they don't know what's happening.It's good that the Roxy's there'cause we probably still wouldn't have a chance to do it otherwise.I think the Roxy's great.The fact that it gives people the chance to do a gig without even hearing them.It means anyone can have at least one try.I hope it don't get closed down.

Gaye: Yeah,when we played the RCA the atmosphere wasn't as good.To me,it was like rehearsing'cause we didn't make any mistakes.I still prefer the Roxy.

GOOD OL' "PUNK ROCK"

TV: I hope nobody defines it 'cause then people won't think about it anymore.

MP: What would you define your material as, where does it come from...your attitude?

TV: I dunno, it's not for me to say. It's for the people who listen I suppose...I just do it. I DON'T THINK ABOUT WHAT I THINK.

I sit down with the guitar and any ideas I've got...no! It's not even like that really, it could happen anyway.

GAYE.

Gaye: 'Cause, I used to like the Stooges and the New York Dolls. Iggy's been my hero for lots of years now. I've been an Iggy fanatic for about 4 years. Before I even got 'Raw Power' I used to borrow somebody else's. I used to take the cover to bed with me and lay in bed with the cover on the pillow. Yeah I was into the Stooges down in Devon. Originally I was into Frank Zappa and things like that.

The first time I saw the Pistols last Spring they done an Iggy number and I saw 'em every week after that. I thought it was amazing. I never believed Johnny Rotten would like us but he said he did. He's a nice guy.

Before we moved up to London I thought up part of a song 'cause I was in this horrible, revolting factory. They had this sign up on the wall saying about, "draw to your attention that we've got mice here and we have got rat inspectors..." and I thought up this song. What was it? Yeah... Look after all the rats and strangle all the fuckin' cats! That's the first part. That's the sort of thing I do, so I thought, I'd better shut my mouth. I'm better off just doing the bass lines.

TV: You'd wanna do an hour of Iggy Pop songs!

MP: What do you think of the audience at the moment?

TV: I think it's in danger of becoming super cool. When we did that first gig, like, -from watching other bands before -if nobody walks out it probably means they like us. If they stand there it's alright, I mean, I don't care what an audience does. If they like it, great, I don't want people clapping after every number.

TV

TV: A lot of bands have started playing since the Pistols and started writing since then and that. Which is good but I've been writing a long time.

Gaye: Do you reckon our guitarist looks like Frankenstein?

ENTER...FRANKENSTEIN!

(The interview was at TV and Gaye's flat but now it's in Franke...Howard's flat).

TV: Subway Sect used to busk in Hammersmith subway, didn't they? I did as well...

Howard: I got caught busking in Tottenham Court Road station. London Transport police - "Would you mind moving along, next time we catch you we'll have you!"

TV: I'd be singin', "There's a killer in yer subway..." People didn't give me much money.

Gaye: A policeman suggested that you should get singin' lessons, with the money you'd got but he money got about 10p.

TV: Not only was he a policeman telling me to go away, he was a critical policeman. If you're good - "Accompany me to the station and do a free concert for the lads".

HOWARD.

Howard: When you see people at the front, jumpin' and dancin' along. You know, I don't think about anything else. I don't think about recording studios or big stages. I just like seeing people enjoy themselves and you actually fing yourself playing to 'em. What upsets me a bit is the spotlights and things, always being on stage. You can't see people at the back, you know.

This band is a good band. TV would probably be playing this sort of music anyway. It just happens to have coincided with, what is, basically new music and new outlook for young people. There's only certain chords you can play on a guitar and there's only certain notes in a scale, right. I mean, the lyrics and yer feeling and the way you develop the music is what is new about it.

I think there's a sort of elitism developing on the new wave scene. Although, that could be something that's been generated by the press. The Pistols, the Clash, the Damned and now Generation X.



THE ANSWER TO ALL THE PEOPLE WHO RECKON THAT TV SMITH ACTS LIKE JOHNNY ROTTEN ON STAGE.

TV: I'm not aware of it, but so many people have said it to me that it's starting to get into my brain.

Gaye: TV used to have a band in Devon. He was exactly like that then. He used to be even ruder to the audience, he was really objectionable. Exactly the same as he is now.

TV: As far as I'm concerned I haven't changed from when I did it 2 years ago or when I did it in a school band even. I'm just gonna carry on, I don't really care. I mean, people have to relate to something. People always go to the nearest thing, you know, just a thing in human nature. Like, people wanna call the scene "punk", you know. They see me perform and they wanna say "it's like Johnny Rotten". There's no need for it, who cares...

Gaye: Yeah, I've had somebody accusing me of copying the bassist of Talking Heads 'cause I'm female. Just 'cause I'm female!

FIRST LP COVER.

TV- Who cares... we haven't really been giving you positive information really.

Howard- The first time you've had a negative interview.

TV- We're Generation -, we are. I wouldn't like to read this shit!

Interview by Mark P.

Photographs by Harry T. Murlowski.



"JUST PUT WHAT YOU WANT..."

As you all already know the CLASH have signed to CBS. The first release will be a single, probably White Riot/1977. They're also playing three nights at the Roxy at the end of February. I was shocked when I heard they were actually doin' somethin'... Track have been getting involved with the scene recently. They keep telling everybody that the "punk scene must stay independent". Yeah, well I reckon we should stay independent and forget about record companies that had their glory in the swingin' sixties... except when they save SG7 from the graveyard by paying out £60 for their page ad... the amazing GENERATION X have split with their manager, Andy Czezowski (he also runs the Roxy Club). Apparently, they're looking for more of a "political direction". Perhaps they'll find it in the two guys who are currently sniffin' heavily in their direction- Jonh Ingham of Sounds fame and Stuart Joseph of Rough Trade fame. I hope they don't change musically... the Adverts' new song- 'The Great British Mistake' is destined to become a classic. Stiff were caught talking to 'em after their gig at the Roxy recently... After telling Billy Idol to get singin' lessons recently Harry T. Murlowski (that well-known poxy lensman) then turned to his verbal punchbag, Mark P. and told him to get typing lessons... what did you get in your post, Veedge... we ain't recieved hardly any poll responses, that's why it ain't printed this month. Pull yer fingers out and get the fuckers to us... new U.S. bands: Nerves/Low Numbers/Bizarros/Thundertrain/Count Viglione/Gizmos/Venus and the Razorblades/Sneakers/Slickee Boys/Pentagram/Pictures... if you order anything from us and you pay by cheque or postal-order please leavr payee section blank. 'Cause we ain't Paul Getty takeoffs with 10 bank accounts... what ever happened to the SUBWAY SECT. They used to get up on stage and be themselves, now they're rehearsing like an established band (SM)... fanzines that have come out since the last issue: Teenage Depression/White Stuff/Kid's Stuff/More-On 2/Zip-vinyl/Sideburns 2/O.D 2/Flicks/Fishnet Tights...

NEXT ISSUE: HEARTBREAKERS

THE JAM, JOHNNY MOPED + DAMNED

ADS.

SNIFFIN' GLUE need good quality camera, 35mm SLR-Pentax or something. Cheap as possible, Zenith E in exchange maybe. Ring Harry-858 4485 (after 8) or write to SG with details.

JOHNNY MOPED needs guitarist. Ring-771 9417.

Rabid drummer needed now for the ZIPS. No wankers... got it! Ring Mick-437 0712.

Guitarist wanted for new-wave band. Hope to be playing gigs soon. Phone Derek-437 0609.

"EVERYBODY FORGOT ABOUT DRINKING..."

Things had been getting pretty dead at the Nashville so it was about time that a really good band played there.

The Gorillas are Jesse Hector -guitar,vocals,Al Butler-bass and Matt McIntyre-drums.They've not long come back from France and this was their second London gig.

The Nashville was jam-packed to give'em a welcome and the Gorillas brought with'em,a lot of fun.They definitely proved they're a band for a live audience.The Gorillas gave the impression they are like Slade,everyone of their short,hard rock songs had a powerful hard beat to it.

Straight off the cuff the first number they came up with really held yer attention.It was really catchy and the music stopped every time for the spelt-out chorus-"Yer can't always tell a book by looking at it's cover!"

Yer can't help yourself,you have to bop to their tunes and enjoy yourself.Jesse gets us all going by talking with us all the time in-between numbers but they never slacken the pace.The set speeds along and everything about the 3 piece spells out their promise for success.You can tell that they're a great band but they're nothing new and they don't hide their influences.The Gorillas are just a popular rock band,they are fun for all the family,as the punks,hippies,discos and footballs who turned out to see'em proved.

Nobody takes their eyes off the band for a second and everybody forgot about talking and drinking with each other for a while.The Gorillas are too much fun and they're immediately likeable.

After the next song Jesse asks us,"We want you all to sing along to that one next time!"before taking the breaks off their next number-a nice little sing-along version of the Small Faces'"All Or Nothing',which didn't sound much different than the original.The set's getting more and more exciting as they steam on.

The next song was their new single-'Gatecrasher'.

"'Ere,we're gonna keep on playing",screams Jesse and you can see the sweat shining on his beaming face.

"Com'on,babee..."

Their format my be old and well tried but they sound raw and fresh.

'Wild 'thing'was something we never expected and they did it complete with feedback.Jesse put on a thick accent and dived and sommersaulted all over the front of the stage like Hendrix.Jesse looks like he's writhing in agony but he looks as if he could do the song standing on his head while Al pulls out the bass riffs, heaving the guitar up and down with all his strength to bring out the right sound.Matt carries on slamming out on drums without a trace of suprise on his face.He looks like he's seen it all before but you can tell that-like the audience-he's having fun.

Jesse crys out to us mob,"I wanna hear yer,wild thing...get over this 'ere thing!",showing us what he means by making all sorts of psychedelic,butterfly fluttering noises on his guitar.

"At the back there,let's hear ya!Com'on,I wanna see ya!",shouts Jesse, pointing to us all.(Contd.over page).

...SHOCK! GASP!
HORROR! IT
MUST BE THE

GORILLAS

AT
THE
NASHVILLE!

(ALRIGHT, OVER THE
TOP).



LTOR: AL BUTLER, JESSE HECTOR, PAUL GRAY (OF THE HOT RODS),
+ MATT McINTYRE, BACKSTAGE - NASHVILLE.

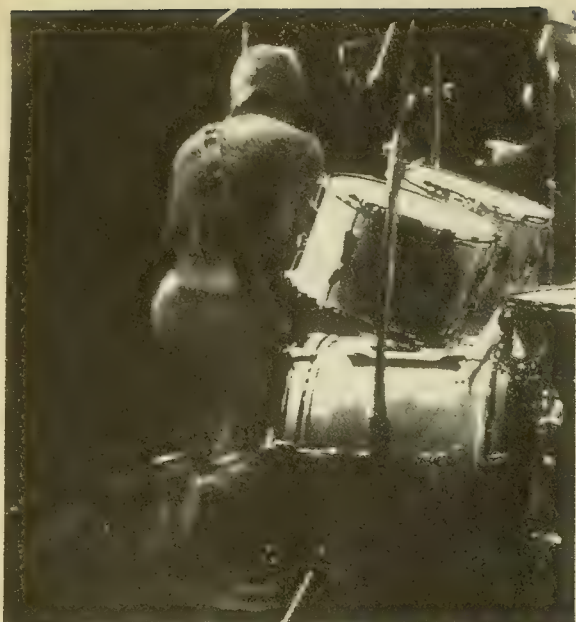
(Contd. from page 6).

After 'Wild Thing' comes Hendrix's 'Foxy Lady' and even that hippy Jesus is there with his poxy tambourine.

Some more chug-a-chug bass and guitar is stored up in the next song, 'Keep On To Me' which is loud, hard and full of energy. Then it's all over bar the shouting'cept for some real fanatics who manage to rouse the band back for an encore.

The Gorillas are nothing to do with the new wave except that they're on the same level—you can talk to 'em and they're not superstars. They're a peoples band as the variety in the audience proved. Nothing breathtaking or spectacular—just a rock band with guts.

Steve Mick.



← JESSE HECTOR ROLLIN' ABOUT.



FEBRUARY DATE
SHEET.

ROXY CLUB

FEBRUARY DATE
SHEET.

41-43 Neal Street London W.C.2. Tel: 836 8811

Mon. 14th: Damned & Adverts
Wed. 16th: Vibrators & G.B.H.
Sat. 19th: Cortinas & Bombers.
Sun. 20th: Reggae night.
Mon. 21st: Damned & Johnny Moped.
Tue. 22nd: The Late Eddie Cochran.
Wed. 23rd: Slaughter and the Dogs & G.B.H.

Thurs. 24th: Jam & Rejects.
Fri. 25th: } Possible biggie —
Sat. 26th: } RING FOR DETAILS
Sun. 27th: }
Mon. 28th: Damned & Chelsea.
PHONE FOR DETAILS OF OTHER NIGHTS.

BLACK - WHITE.

INTERVIEW WITH DON LETTS.

Don is the following things:

Black.

A Rasta.

DJ in the Roxy Club.

Manager(sort of)of the Acme Attractions shop
in the King's Road.

A friend of the Patti Smith Band(he joined
them onstage at Hammersmith Odeon).

A very interesting person.

I reckon his ideas on the punk
scene are very very interesting.That's why
we've got a fuckin'great interview with him.
Fire-

DON: In the DJ box,right?I sit in there and
stare at the kids,and you can see that some
of'em are genuinely interested,right?Then
again,you've got a new set in there which
are like...latent skinheads.They've hung up
their boots,they've cut their hair and come
in...and just come to wreck the place.They
don't give a damn about the music,I reckon
80% of'em are poseurs.They just put on the
clothes...I mean,that chick for instance...
who writes Fishnet Tights?Personally,I think
she's full of shit.To me she's just like a
typical college chick,I'm sure her mum and
dad have got a lot of dough.She don't know
what it is to be fuckin'poor!Were you poor?

MP: No...never.

DON: You never been poor,Mark...you cunt!
You've been workin'class though,right?

MP: Oh yeah,workin'class.

DON: Like,to me,the reggae thing and the
punk thing...it's the same fuckin'thing.Just
the black version and the white version.The
kids are singing about change,they wanna do
away with the establishment.Same thing the
niggers are talkin'about,"Chant down Baby-
lon",it's the same thing.Our Babylon is your
establishment,same fuckin'thing.If we beat
it,then you beat it and vise versa.

'Cause like,Johnny Kotten was
telling me the other day.He's walkin'down the
street now and the cops are hittin'on him.
Takin'him in the van,tryin'to bust him for
this and that.'Cause of the way he looks...
it's the same shit we go through.Like,with
me hair and the red,gold and green.Copper
stopped me in me car and tell me I should
walk,cops actually told me I should walk!
'Cause like he said,"People with red,gold
and green nats shouldn't have enough money
to drive flash cars"and all this crap,you
know?

And,like it's fuckin'heavy.
Once you put that hat on your head you're
takin'on a whole lot of shit,you know what I



mean?Same as a punk,right,a punk wears his
clothes.He's makin'an outward sign that
he's rebelling.Same thing we do,right.We
put on the red,gold and green,dread up our
head.We're rebelling and we don't give a
fuck'cause you can't hide this shit,right?

It's all the same battle but
the punk kids don't see that.I heard at one
point them saying,like"Blacks are fucked"
and"black music ain't got nuthin'".Anybody
who says that has gotta be an arsehole,
right.'Cause,you know you've got to owe it
to niggers music wise.That put me off the
punk scene straight away,when I heard that.

MP: What sort of response are you gettin'
for what you play down the Roxy?

DON: It's good.I'm gettin'more askin'me for
reggae than punk.They come in and actually
tell me to take it off,it's true.Joe and
Mick from Clash,even Johnny Rotten...every-
body!At first I wasn't sure wether to play
it or not but then again,there ain't enough
punk material out.Like,they say I'm DJ'ing
at the Roxy...there's no DJ'ing to do!You
got like 10 LP's,right and about 20 singles
and that's it.How the fuck can you DJ?You
just rearrange it everynight.I had to pad
it out with something and I can't stand
soul,the soul right now.The soul now is,
sort of...money inspired.I prefer punk rock
to that shit,I prefer most of the white
music now to most of that soul shit.'Cause
that's money inspired and it ain't coming
from in here(heart)and if music ain't coming
from in here it ain't nuthin'.It's not
inspired right,it's not real. (Contd.over).

REGGAE.

DON: I think the majority of the Roxy audience dig it. Quarter of 'em really like it, like you really like it. The Clash guys, they all like it. I can talk to 'em and tell that they like the music.

You know, you get those other fuckers who say they "dig reggae" 'cause it's in to dig reggae now, right? Like Asward, hip to check out Asward now, right? It's a hip thing to dig reggae... for some people. I mean, Caroline Coon and there's one that's worse. I mean, look at that chick...

MP: She used to go down the black clubs in the sixties.

DON: ...oh, you see her with her t-shirt carefully ripped between the tits. Punk, my arse. You can tell she dresses up like a punk to go to a punk do and probably puts on a red, gold and green hat to go to a reggae do. I'll tell you who's another one, Janet Street Porter... horsemouth! She's the same kinda thing. I see her do this fifties thing for TV and she wears all fifties clothes and I saw her on the punk rock thing with a t-shirt with 'Punk' across the front. She's fulla shit! You ain't gotta do that. It's like me cutting my hair to go and see a white pop show. You don't have to do that. There's nowhere I don't go lookin' like this, not a place on the earth. I go to white pop shows, I go to fuckin'... I been to church like this, weddings, court, I ain't ashamed. I just speak and when I talk, that gets me by, not how I look. As far as I'm concerned, I'm above clothes. I don't need it no more because all the kids that come into the shop, they put so much importance in clothes. They're building up a force identity.

MP: You say that but you're selling the clothes to 'em.

DON: Yeah, I sell the clothes to 'em but I don't tell 'em the attitude in which they should put it on. Buying clothes and looking far out is cool. As long as you know where it's importance lies, right. As long as you know that clothes are here and you're there and someone says to you, "Well, what are you about?". As long as you can stand there and fuckin' tell the guy.



PUNK ROCK.

DON: There saying it's a new thing, there gonna change this and I say, what are they doing... what is punk rock? How they going about achieving what they're doing, they're fulla shit! They've got the pins in their ears and the clothes ripped up but what they fuckin' doin'?

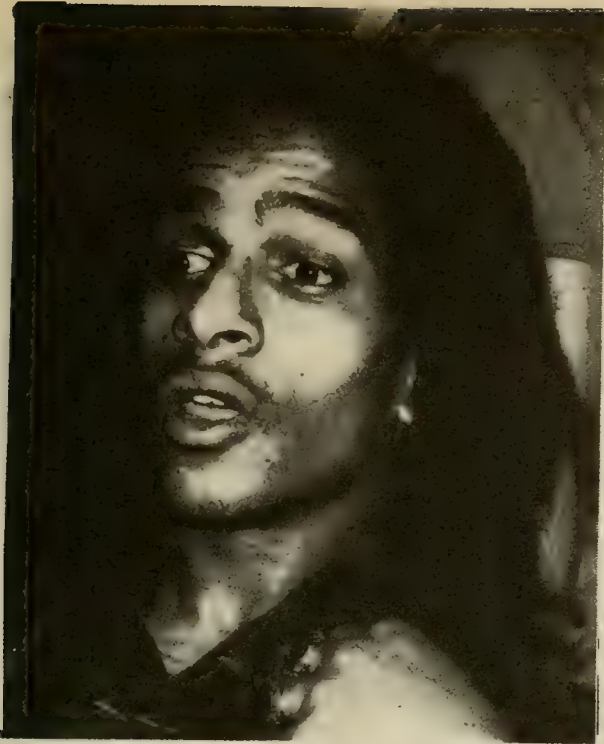
Punk rock is boring me 'cause they're tryin' to tell me it's something new and if it was I'd be right in there with 'em. I'd be right behind 'em... I'd be fuckin' up front! But I'm 21 and I can see it already. It's gonna come along, pass and drop. It will pass, unfortunately.

When it all started off I was amazed, I never seen any movement move so quick, right, tremendous potential. All the kids caught on to something, they got on to an idea. They had all this energy in 'em, which we've all got... we all feel the same pressures. They felt it and then they got into the clothes—same old fuckin' story—got into the music—same old story—and they said "fuck" and spit on TV or whatever—same old story, Alice Cooper bit off fuckin' snakes' heads, big deal! Then what? Nuthin' right, it's stopped at there. "We're gonna change, we're gonna change!", the hippies said, "We're gonna change"—all that peace and love bit—and what did they do? Nuthin'!



DON: If anybody says to me "Where are you at?" I can stand there and tell 'em, right. If I can't tell you at least I can fuckin' bull-shit you and get by, right. These kids, they can't say nuthin' to yer and it's a drag, you know? They're gettin' dressed up and shit, when they should be gettin' there head together. They've got all this energy and no direction. Like our shop, even our shop. I said to John (Krevine), I said to the people that own the place, why don't we take it a step further and give 'em something to read. Even if it's just tellin' 'em what all these words they're talkin' about mean. I mean, 'Anarchy', the fuckers don't know what that means. The kids don't know what they're talkin' about, they just don't know.

(Contd. over).



DON: They go on TV. They say "fuck", big storm and they get recognised. That ain't nuthin' new.

Like that chick who said she ripped the heads off her dolls and the punkettes in the 'News Of the World' throwing the dead pigeons about, right? I mean, that's what all the other pop stars used to do-outrageous things-so the asshole reporter goes "Fuck me" and writes "He does this, does that...", why they gotta do that? Why don't they say something, why don't they say what they think, if they think anything. That's what hurts me so much, it had so much potential so fast.

They're just having fun, if they can just say that I'm more pleased with 'em. It's when some fucker hits on me tryin' to tell me that he's "new wave", "new order", "I gonna change this", "Reggae ain't doing nuthin' and the hippies ain't doin' nuthin' and Clapton and that lot ain't doin' nuthin'". It's true they ain't but they ain't goin' around, bullshitting, saying they are!

I think, even the skinheads had it together a bit more 'cause at least they had some values. The skinheads were pretty together you know 'cause, like, they had a belief. It may have been a wrong belief but I prefer a "yes" or a "no" to a "don't know". The skinheads had one strong moral and that was out with immigrants. Obviously, I thought it was fuckin' nonsense, right, but the thing is- they had a belief. Like, they'd go round paki-bashing, it might have been a bit un-cool... the thing is, they had a belief and they went about putting it into action, right. I respect that, I respect a guy who hates niggers and goes and knocks 'em down as apposed to a guy who says "one of my best friends is a nigger

so..."and all that shit and then his daughter comes in and says, "Dad, look... here's Sammy..."and POW! Know what I mean? The English are like that.

The English in general are fucked up. It's not their fault, it's the system. What hurts me is, like, these kids are just perpetuating it. They're helping it flow along. They ain't doing fuck all!

Interview by Mark P.
Photographs by Harry T. Murlowski.

That interview was put in the mag 'cause it brought up points about the scene which have needed to be criticised. I mean, safty-pins and all that game is OK but it's getting stupid. We're now getting cunts who rip their jackets, shove a few safty-pins through their cheeks and make out they're doing something creative. This scene, if there is a "scene" anymore, is about movement. It's about constant change, creative change, not fashion changes, no-one's done anything by worrying about clothes. Don said in the interview that he was "above clothes", well, we should all strive for that feeling.

Reggae was also mentioned in the above piece. I was thinking of having reggae reviews in SG 'cause I've liked reggae ever since me skinhead days.

There's so much movement in reggae. So much soul and honesty. It's worth checking out, if it only means listening to it down the Roxy Club. If we had room it would definitely be in SG, no Q's asked.

If you can't get down the Roxy, listen to Reggae Time (Radio London, Sunday), read Black Music or read Eric Fuller in National Rockstar (the only thing worth buying it for).

Just fuckin' try to listen to reggae, right!

Jah Mark P.



REVIEWS

ALL REVIEWS BY MARK P.

BUZZCOCKS-SPIRAL SCRATCH(New Hormones EP).
Breakdown/Time's Up/Boredom/Friends Of Mine.

The first time I played this thing, it jumped all over the place. I threw it against the wall and it broke into pieces:

"If I seem a little jittery,
I can't restrain myself,
I'm falling into fancy fragments,
Can't contain myself,
I gotta breakdown, breakdown yeah

I can stand austerity,
But it gets a little much,
When there's all these livid things,
That you never get to touch,
I gotta breakdown, breakdown yeah".

I had to buy another one. When I heard it properly I couldn't believe it.

"Feels my brains' like porridge,
Coming outta my ears,
And I was expecting reverie,
Taken leave of my senses and I'm in arrears,
My legs buckle over, I'm living on my knees,
I gotta breakdown, yeah,
I gotta breakdown, yeah,
I'm gonna breakdown, yeah-uh-huh".

These guys live up in Manchester, that's what makes their music so vital.

"Whatever makes me tick,
It takes away my concentration,
Sets my hands trembling,
Gives me frustration,
Breakdown yeah.

I hear that two is company,
For me it's plenty trouble,
Though my double thoughts are clearer,
Now that I am seeing double,
Breakdown yeah.

Oh mum can I grow outta,
What's a little too big for me,
I'm gonna give up that ghost,
Before it gives up me,
I wander loaded as a crowd,
A nowherewolf of pain,
Living next to nothing,
But my nevermind remains,
I gotta breakdown yeah, I'm gonna breakdown,
You gimme breakdown yeah".

This group is the new-wave. Buy it, if you don't you shouldn't be reading this mag. Buzzcocks: Howard Devoto-vocals, Pete Shelley-guitar, Steve Diggle-bass and John Maher-drums. (Lyrics-New Hormones c).

If you can't get the Buzzcocks' EP in your area send £1 (plus 10p P&P) to New Hormones, 182 Oxford Road, Manchester 13.



BUZZCOCKS' HOWARD DEVOTO.

STRANGLERS-GRIP(United Artists).

The band's boring "let's be tough" stage stance has long since got on my wick but this single is great. The Stranglers are gonna go through life as happy recording musicians with not one care in the world. One day it might even be possible that we'll see Hugh Cornwall wearing a "Fuck" t-shirt at the Rainbow, the last date of their first major headlining tour of the GB.

The B-side-'London Lady' is good but the picture on the cover is silly.

JOHNNY MOPED-STARTING A MOPED(Tape).

Groovy Ruby/Little Queenie/Starting a Moped/Hard Lovin' Man/Wolf and Dracula/Decision/3-D Time/Somethin' Else/These Students/Hell-razor/Assault and Buggery.

In case you don't know it, Moped is a livin' legend. This tape proves it, 30 minutes of real punk rock.

Oh yeah, '3-D Time' is a great song, 'Assault and Buggery' is weird and dirty plus the Damned's Captain Sensible plays guitar and bass throughout. Live, Moped is incredible. Try to see 'em and buy this tape at Rock On, Soho Market for a quid. There might be an interview in the next SG.

MORE REVIEWS.

RAMONES LEAVE HOME(Sire LP).

Glad To See You Go/Gimme Gimme Shock Treatment/I Remember You/Oh Oh I Love Her So/Car-bona Not Glue/Suzy Is a Headbanger/Pinhead/Now I Wanna Be a Good Boy/Swallow My Pride/What's Your Game/California Sun/Commando/You're Gonna Kill That Girl/You Should Never Have Opened That Door.

"Gabba gabba

We accept you

We accept you

One of us.

I don't wanna be a pinhead no more

I just met a nurse that I could go for.

D-U-M-B

Everyone's accusing me".

('Pinhead' by the Ramones).

The Ramones have done it again.

They've stuck strictly to their old formula and it's fuckin' great. The production is a bit more subtle than on 'Ramones' but lyricly they've moved on. I reckon 'Pinhead' is their best song ever. It's 2:42 seconds of Ramones' power-the best-but it's in the lyrics that the incredible strength is. Remember when they came over, every^{one} was saying how dumb they are. Well-to me-in 'Pinhead' the Ramones are saying "So what", they're showing how fuckin' honest they are.

That's one thing this album is -honest, just like their first one. By putting out their first album the Ramones inspired me to start 'Sniffin' Glue...'. Well, I reckon that if it was July '76 again and 'Ramones Leave Home' had been released the same thing would have happened.

The Ramones-breaking down barriers that have been built by the, so called, rock establishment. Get back to the fuckin' real rock sound-guitar, bass, drum, scream-with the Ramones.

Dumb? Yeah, perhaps...but it's better than learning how to operate a bleedin' £1,000 synthesizer.

TALKING HEADS-LOVE→BUILDING ON FIRE(Sire).

Less maniac than the Ramones New York sound. This is very clever, very sophisticated pop music. Both the A and B-side-'New Feelings'-are excellent songs. The playing is superb throughout. The horns sound a bit out of place at first but even they become an important part of the group after a few plays. Honest, I really love this group. David Byrne-guitar and vocals-is the main part of the group but I'm sure he couldn't do without the rhythm section of Martina Weymouth-bass and Chris Frantz-drums.

This band really cook, they're incredible. The rhythm's Talking Heads play are great. I'm ready to buy another copy 'cause I've worn this one out. When's the fuckin' album out?

CRIME-HOT WIRE MY HEART/BABY, YOU'RE SO

REPULSIVE(Crime)

Not available in Britain yet but someone's gonna get it over, I think.

Crime are from the West Coast and they're very noisey and incompetent. It is a fuckin' great single though. Both sides sound like they're recorded in warehouse, it's like a really horrible mess. They all dress in leather and they try to look tough, they look more like a Fonz imitators.

I did know all their names but I lost the press handout that they sent me. I know that their names I stupid anyhow.

There's probably loads of small States bands putting out this sort of mess on their own labels. Make sure you get 'em to Britain.

Oh yeah, one of 'em's called Johnny Strike and another one, Frankie Fix. Yeah, they're silly right?

CRIME.



Photo - 1

GORILLAS-GATECRASHER(Chiswick).

Nice, easy going single which just fails to capture the atmosphere of live Gorillas. The production is a lot different from their last single-'She's My Gal'. You can hear less of Jesse Hector's maniac guitar style and when a guitar break finally comes the whole thing fades out. A live EP from this group would be great.

B-side is a bouncy instrumental-'Gorillas Got Me'. See Steve Mick's live review for more enthusiasm.

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- 14 - CHESTER: Quaintways



- March 3: LONDON, Global Village
- 4: HIGH WYCOMBE, Nags Head
- 5: LONDON, Nashville Rooms
- 10: LIVERPOOL, Eric's
- 11: BIRMINGHAM, University
- 12: MIDDLESBOROUGH: Rock Garden

CHERRY VANILLA

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WAYNE COUNTY

- March 5: LONDON
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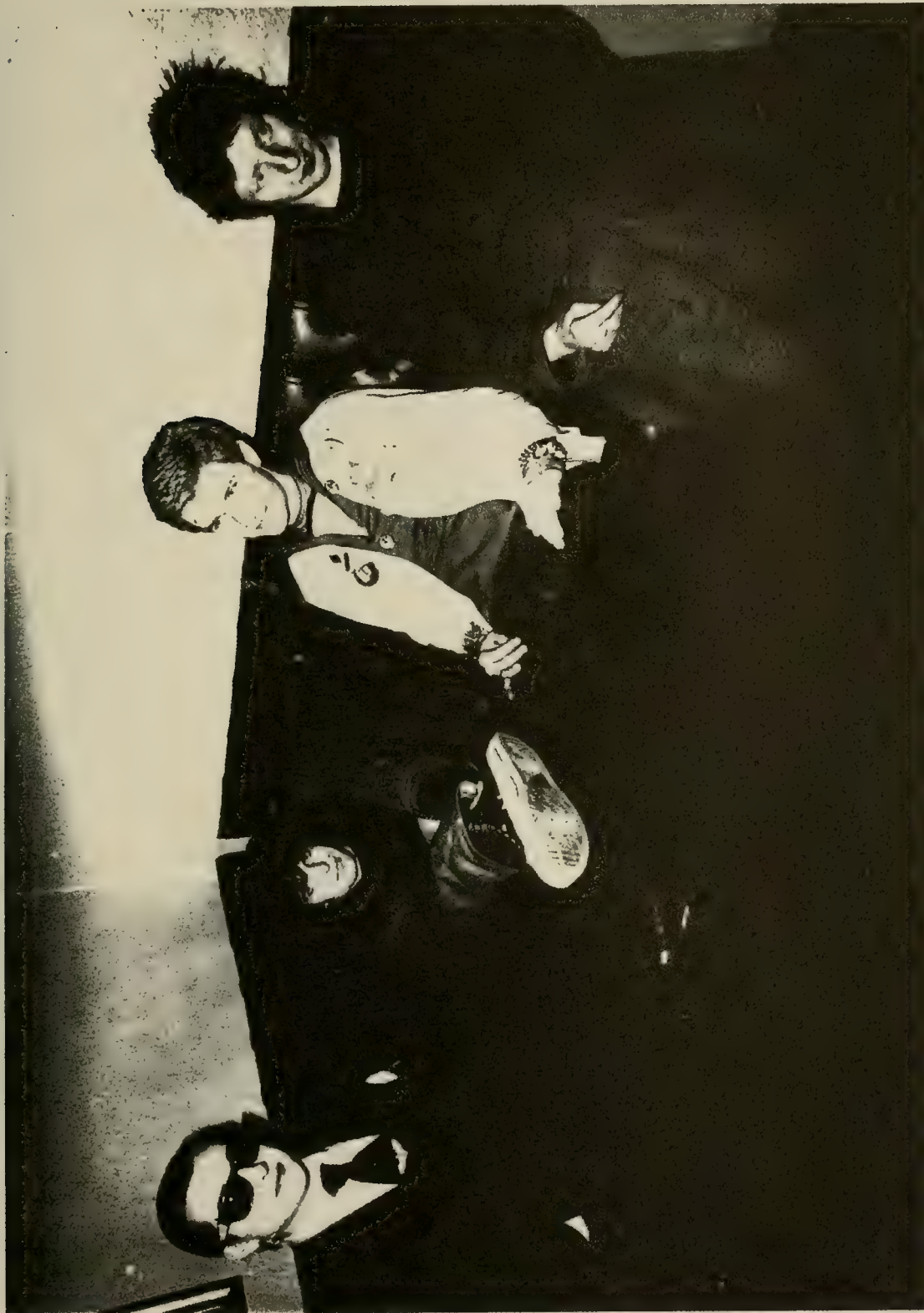
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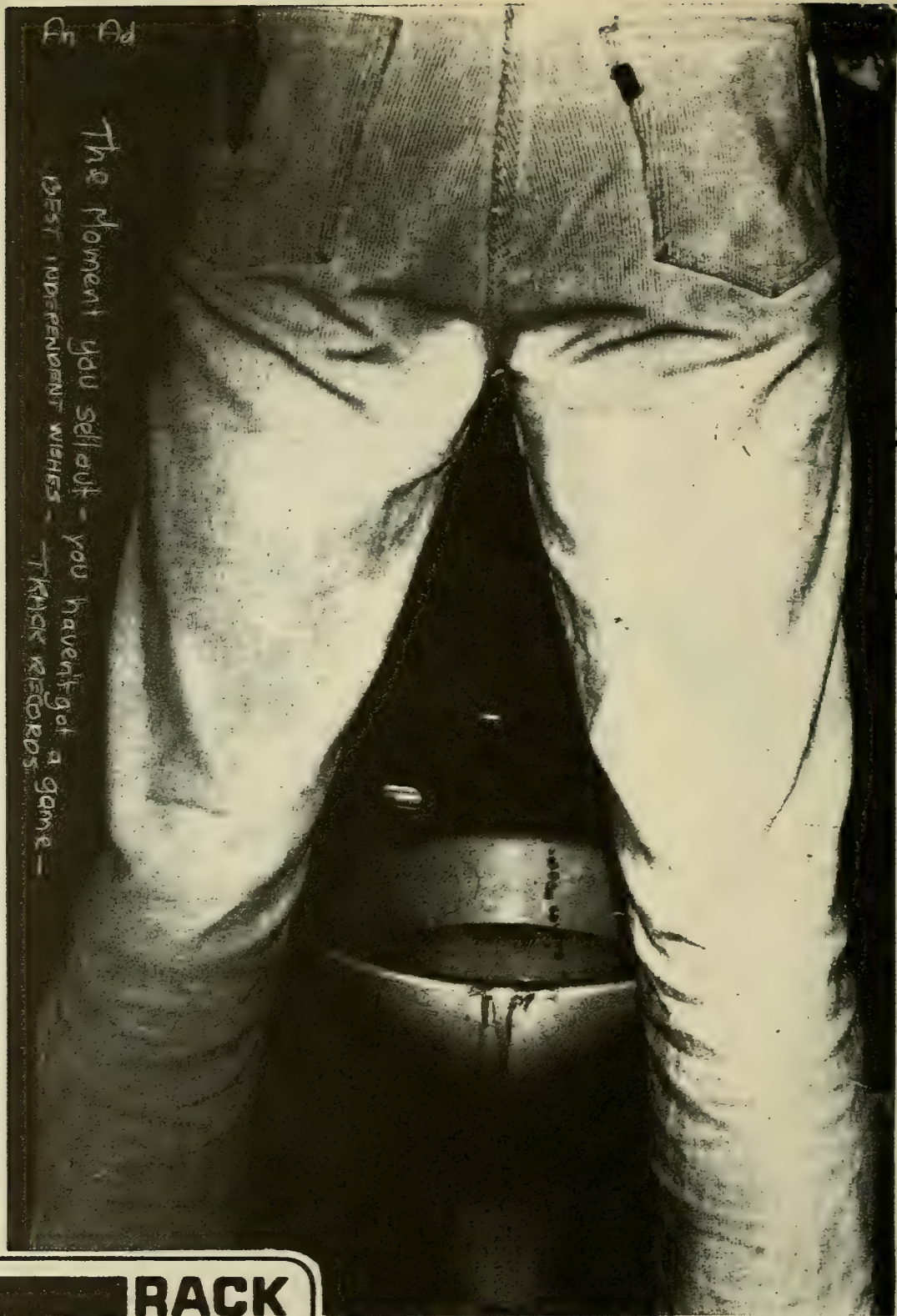


ERICA'S HANG-UP. No.2: THE DAMNED

PHOTO BY ERICA ECHENBERG.



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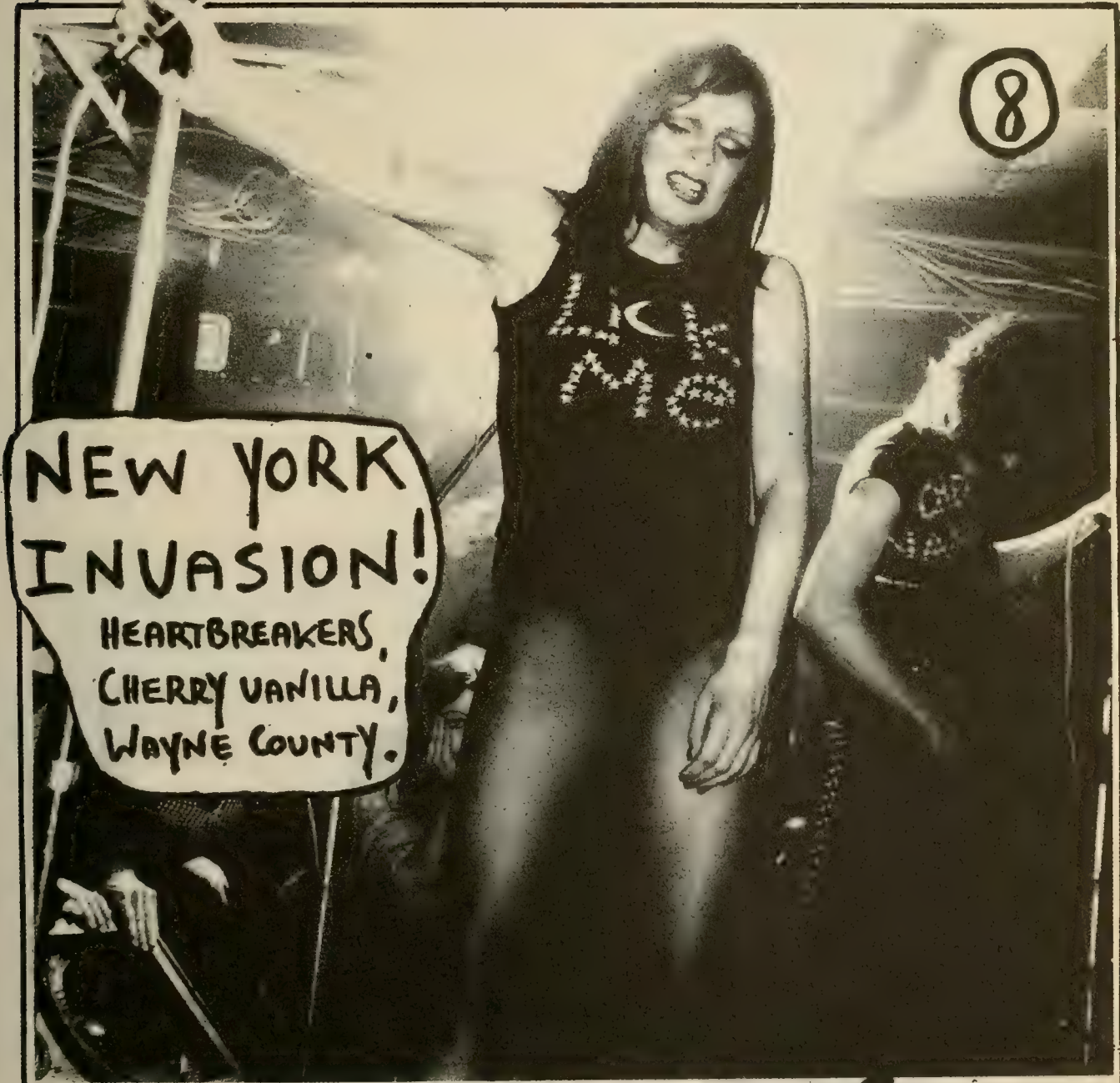
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SNIFFIN' GLUE...

AND OTHER ROCK 'N' ROLL HABITS FOR PEOPLE WHO THINK IT'S HIP TO READ THE "IN" MAG.
MARCH 1977.

In this issue completely up the wall. There's mistakes everywhere, just like SG 1!

8



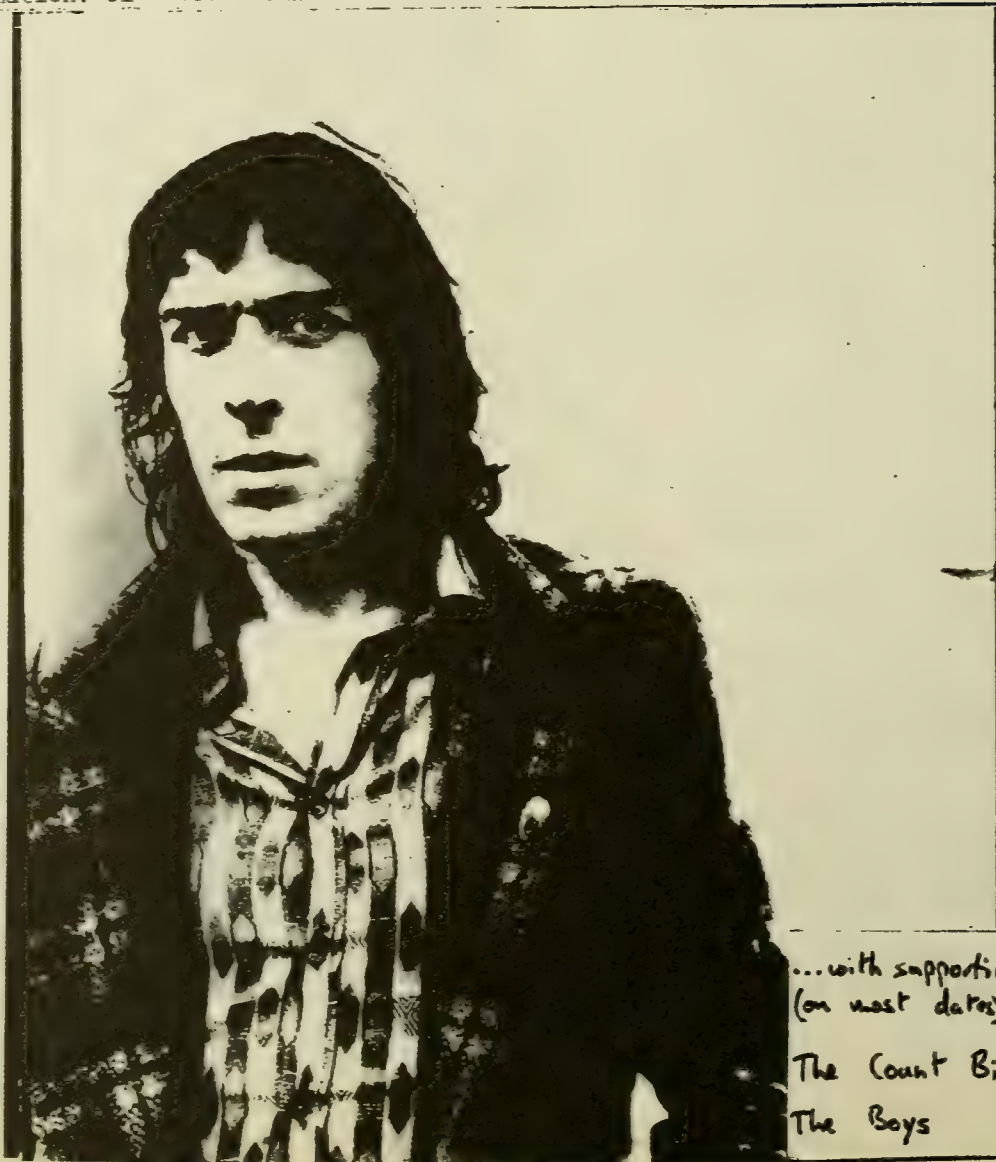
BUZZCOCKS - THE JAM - THE CLASH.

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A 20 YEAR-OLD MARK P.

Welcome to SG8. In this issue we go completely up the wall.

I'm really fed up with the punters on the "scene" at the moment. At the Clash gig in Harlesden there were lots of stupid kids who kept on acting childish by pogoing in front of the stage. They were going completely over the top by punching and kicking each other. It was like being at a fuckin' football match.

Look, am I getting old (I'm 20 now) or something? There's the Clash on stage, trying to say something, and all the kids can do is beat each other up. We've gotta stick together. If you wanna lay into someone wait till it's a government official or a member of a supergroup. They're the cunts to attack, not other kids who are trying to listen to the same groups as you.

I'll admit, there's nothing wrong with jumpin' around to the bands (I've done it myself) but it's gotta be a bit less enthusiastic otherwise new-wave/punk will be banned forever. I may be talking like an old cunt but perhaps I think to much these days. So what, it's still me that's writing this mag and every word I put my fuckin' name to is honest.

Cause like, there's been a few kids having a go at me. So what, I wrote some things for National Rockstar and the Melody Maker. They printed what I wrote. It was still me, I don't change my style for them!

Enjoy this crummy but always honest mag.

Mark P.



Pic by H.T. MURLOWSKI.

ESSENTIAL INFORMATION

ALTERNATIVES TO NATO Part 8.

Page 3,4,5: THE JAM?

Page 6: BUZZCOCKS?

Page 7,8,9: NEW YORK INVASION with Heartbreakers, Cherry Vanilla and Wayne County?

Page 10,11: CLASH?

Page 12,13: Reviews?

Page 14: Boring pin-up: -

SEX PISTOLS

MARK P: Editor, layout and gobing.

HARRY T. MURLOWSKI: Photographer, business manager and worrier.

STEVE MICK: Bump and grind storys plus laziness.

Others: ERICA ECHENBERG (Heartbreakers pics), ~~██████████~~ (big business) and a office on Oxford Street (?).
+ JILL FOURMANOVSKY PHOTOGRAPHIC ADVISOR.
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MAIL-ORDER.

← THIS IS THE NEW GUY IN THE BUZZCOCKS. HIS NAME IS GARTH. HAPPY BLEEDER AINT HE?

THE JAM

Interview with Paul Weller of the Jam.

Paul: A lot of people come to see us, right? They know what we're about, they know what we're heading for. Alright, we play some sixties R&B numbers...so fucking what? So do the Sex Pistols!

SM: What's your ambition?

Paul: To get somewhere so I can...so people can recognise me and respect me and I can get my views across but not force'em on people-which is what you want-the way you're talking. You can't force anything on anybody.

SM: You've got to make people listen to ya. That's what you're up there for in the first place.

Paul: Now and again you have the audience just standing about. How can you communicate like that? Then again, the last time, we had the audience right at the front so we were nearer to'em. They could touch us and we could touch them.

SM: Do you like to do songs to perfection when you're playing?

Paul: Well, you've got to, you've got to!

SM: I don't think you've got to in a sense because it's all been done before. You know, like the Who, Kinks and Small Faces-when their songs were really fresh and original.

Paul: Well, let me tell you. You may think we're professional but compared to a lot of bands we've still got a long way to go and that's another ambition, it's another...

SM: Yeah, I know that but it's not so much as your technicality but your meaning-the feeling behind your songs...

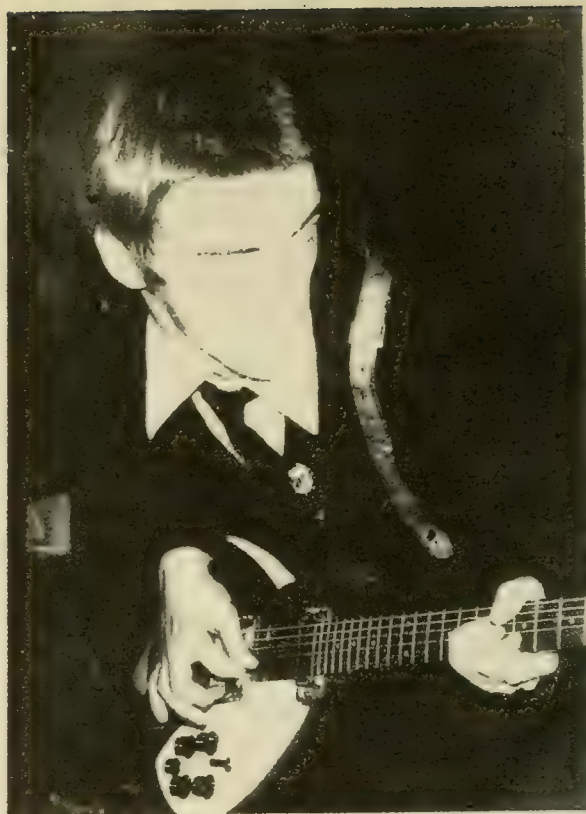
Paul: Yeah, well all I can say is that I respect what you said but we know what we're doing, my songs are all positive and relative to today, right? What can I fuckin' say, you know? I mean, if you don't dig us you don't dig us...that's fair **you** enough.

SM: You're great musicians but you could do so much more.

Paul: Yeah, well we don't care about the "great musicians" bit, we wanna be a group. A part of the people.

SM: I just can't help feeling that your image is what you think rock should sound like, rather than be yourselves.

Paul: I don't think that at all! On the contrary, I think that a lot of the bands about now have got an image of what a punk band should be-going on stage and singing about how bored you are, shouting and that, standing up and looking bored, you know? A sort of blank look-it's absolute shit! You go on stage and be some-



WELLER.

thing, you jump about, right? Do what you wanna do. Which you can't deny, we don't do.

SM: Well, you did at Ronnie Scott's-that was just incredible! Tell me this, why did you burn 'Sniffin' Glue' on stage at the Marquee?

Paul: Because of what you wrote about us. I thought it was a load of shit and I didn't dig that sort of crap, you know?

SM: Why did you think it was a load of shit?

Paul: All this "laid back" bit, you know, and "no direction". All the kids know what direction we're heading and we know where we're heading and if he don't then that's his tough shit.

Harry (hanging around): That direction are heading for?

Paul: For progress, something a bit bigger, something a bit better than the 100 Club and safty pins. Something that can be recognised. I mean, I don't dig hippies but they achieved something in the sixties, right? They brought about a little more liberal thinking, right?

SM: Yeah, well if it wasn't for them we wouldn't be as we are today.

Paul: Yeah, right, that's true. I mean, 'cos after everything collapsed there was a lot of apathetical people around. I know the words a bit trendy but that's what happened. A lot of people were scared to try something new again 'cause they thought it was gonna throw but nevertheless the hippies did achieve a certain amount

of liberal thinking for political parties these days. A little more progress, not much but a little more and that's what we should be trying to do. Something a little more positive, right? We're all standing around saying how bored we are and all this shit, right? But why don't we go and start an action group up, help the community? Now, how many people can you see getting up off their arses-not fucking many!

TOO SERIOUS.

SM: Anyway, the reason we put that in about you being "laid back but tight" is that a member of a great new-wave band (GX) saw you at the Roxy and thought you were so tight that he "might as well give up playing"-which is exactly what it's not all about. I mean, tightness is nothing.

Paul: Don't you think that's great. Next time they're gonna be tighter, it's great. We can get some good tight bands behind us so nobody can say our music's shit. We can say-look we've got some good bands, right? They're as tight as any fucking thing you can turn out. We've got some tight politics, some tight thoughts, right?

SM: Yeah, but it's not just about tightness!

Paul: Course it is!

SM: But ELP and that. Led Zeppelin and the London Philomonic Orchestra are tight!

Paul: Yeah, but I thought we were supposed to be forgetting them. Who cares about how tight they are, fuck that lot! I'm talking about how tight we are! Fuck them, they're nothing to do with us, we don't know 'em

SM: Alright, what's the difference?

Paul: 'Cos we are about us now-US-all the kids now and they're about generation, I don't know, second or third above us-they're thirty year olds. I mean, the bourgeoisie right, you've got your car, your mortgage, you've got your three kids right? It's a case of being cool to see Led Zeppelin or Rod Stewart. We don't care about that, let's forget that.

SM: So you say, your tightness is on a different level because it appeals to kids?

Paul: Course we're on a different level, we're building our own-we're building it up, well...we're not, but we should be.

SM: But what is it building up to?

Paul: I don't know! The scene's progression, it's from walking about looking stupid and that, and people putting you down to getting respected and people saying they've got some ideas...let's listen to 'em.

SM: Would you say that by this way it's pretty possible that you're gonna end up exactly like Led Zeppelin?

Paul: Course you are! That is age. That is progression-when I'm thirty I don't want no eight year old kid looking up to me. Go out and start his own thing up, you know, forget about me-which is how it should be-you've gotta have progression in life. You know? I mean, there's a little slogan "solution is evolution", which-I think-sums it up. The only solution we've got is evolution to every problem as time goes on, you know? We've got to forget about the future, forget about the past. At the moment we've got to think about the present. We've got to build up the present and then maybe, we can think about the future...and we'll advance the future. But let's forget it for a while, let's build up now. Let's get something together now, we've got nothing at the moment, nothing at all.



FOXTON.

LIVE JAM!

Nobody could hate the Jam tonight. The Roxy Club wasn't packed but it still had a great atmosphere about it. By the time the Jam jumped on stage we were really ready to give 'em a listen. Right from their first number, 'Understanding' you could tell it was gonna be a good gig.

The Jam weren't distant tonight, they were with us all the way and we loved 'em. They had that early sixties feeling and made it sound raw and fresh. Not one riff or chord seemed laid-back-it was

a spontaneous feeling of energy all the way

The Jam are a band of moods. One night they can be so laid-back that you fidget almost to sleep, you're so bored and another night they're so edgy they almost knock you off your feet. They can make their songs seem very special when they're on top form. They throw themselves right at ya. The feeling's so strong it captivates ya life and sweeps ya as high as you're worth. The Jam can be absolutely brilliant and tonight they were fantast#c.

The three of'em fitted the small stage perfectly. With everybody pogoing at the front, peering from the back we could see Rick's white looking face in the dark staring through his usual dark shades-like a Steve Harley lookalike or something. It's funny to see him casually watching us as if he's doing nothing with the drums when all the time he's pummeling his kit with perfect beats. He plays by instinct without looking, as though he was born sitting there. But even if Rick didn't look afire, Paul did!

We're so used to seeing the Jam in suits that you couldn't imagine them in anything else-it wouldn't seem right. Paul is definitely the frontman of the group and yet there's not much movement from him. Still, the stage is packed with high-energy and enthusiasm.

Paul whirls out chords with meaning and precision but things change. Without a moments breather comes 'Change My Address' and immediately Paul's shaking so violently to the songs tempo that ne's head's almost coming off. Madness breaks out both in the band and with us. The whole stage is shaking and the front erupts.

It's about time they stopped spoiling their set with all that tuning up. Tonight they were getting on with it and this was the result. They were proving to us their ideas, they were themselves tonight and we believed in'em. They wern't lost and the did not waste time pissing things up for themselves by stopping to tune up. The excitement wasn't broken up. The enjoyment was continuous and accumulated bringing a lot of great climaxes to their set.

The hot tempo shakes us into a frenzy during 'Slow Down'. But there's room to breath and enjoy the band at their best. The positive vitality, the speed, the meaning and feeling behind the beat is fresh and invigorating. You just can't stand still, you just don't want to go away. You know that this is exactly what you want from music. You know it's what you came for.



"BUCK".

"One, two, three!"-Bruce joins in vocal strength for the high-energy beat of "So you think you've got it sussed! So you think you've got it all worked out! Whatever happened to the great empire?"

After the cheering dies down Paul calls out "We are gonna take a short break" but before they do, 'In the City' finishes off one of the best sets the Jam have played.

When they're at their best this band are a killer!

I hope their deal with Polydor works out 'cause it would be great to be able to play some of their songs at home in my house.

I forgot, that the bands names are Paul Weller-guitar, Bruce Foxton-bass and Rick Buckler-drums.

Steve Mick.

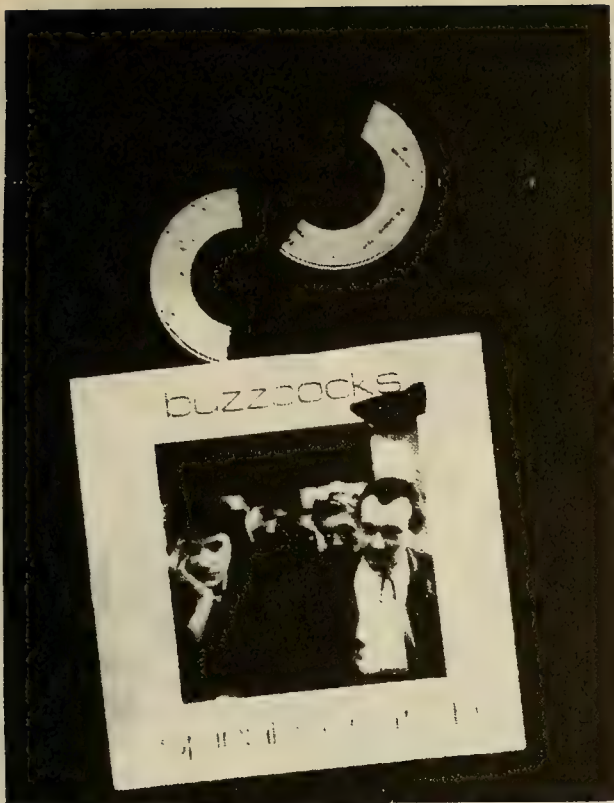
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BUZZCOCKS BREAKDOWN

"I bin waiting at the supermarket,
 Standing in line with the beans(cash up),
 I bin waiting at the post office,
 For sticky pictures of the queen
 (stick up),

Now I'm waiting for you,
 To get yourself ready(make up),
 Thinking to myself:
 Is this what they mean by going steady?
 (break up),

I bin waiting in the waiting room,
 I bin sitting in the sitting room,
 Now I'm whining in the dining room,
 Gonna forget what I came for here
 real soon,

I said-
 Time's up and me too,
 I out on account of you".
 ('Time's Up').

Howard Devoto-"I just hate physically waiting.I'm very undisciplined in that way.I wrote the first line at Safeways when I wanted to buy just one item and I had to wait ages to pay for it at the cash register.It wasn't beans,actually it was bananas.Then I went to the post office.Then I imagined I was going to my girlfriends and I would have to wait for her too.I kept thinking,there isn't all this time to waste,there's stuff to be done.I made up the second verse completely but it might as well be true.That stuff about"Time's up and me too"was

going to be about,like,when you've been waiting for really ages like a Buddhist waiting 20 years for nirvana at an extreme.Maybe that's not exactly waiting.Maybe they don't wait.Anyhow,you lose the idea of time,so I wanted the idea of the suspension of time in the command-"Time's Up"and the suspension of belief in self.But it never worked out,so basically it's just a song about being pissed off at spending so much time waiting".

Even though Howard Devoto always struck me as being a weird guy,I must admit to being shocked when I heard that he'd left the Buzzcocks.It seemed to me that Devoto needed some form of expression.With the release of their EP-'Spiral Scratch'and heavy interest from a couple of major record companies the Buzzcocks have got the chance to break into bigger things which means bigger audiences,bigger responses etc.

The band are already sorted out.Lead guitarist-Pete Shelly is now singing lead vocals,Steve Diggle has switched from bass to rhythm guitar,John Maher is still on drums and there's a new guy-Garth-on bass.

Their first gig-at Harlesden last week-was really good.Vocally they were slightly weak but the music made up for it.With Diggle on guitar, Shelly had time to play some really neat solos.The numbers they played were'Time's Up','Breakdown','Friends Of Mine','Boredom'(all from the EP),'Orgasm Addict','You Tear Me Up','Get On Our Own','Love Battery'and four new numbers-'No Reply','What Do I Get','16 Again'and'Fast Cars'.

I'm sure the band wont miss Devoto and I can't help thinking that he made a mistake.He said in a statement that he"don't like most of this new-wave music.I don't like music.I don't like movements".So why didn't he try to change it all.The Buzzcocks are one of the most important bands in the new-wave,they've always been out on their own.

The EP will always be great to remember Devoto with but I hope the new Buzzcocks get better and better.We've got to think of the future.

Mark P.

"Now there's nothing behind me,
 And I'm already a has-been,
 My future ain't what it was,
 I think I know the words that I mean,

You know me-I'm acting dumb,
 You know the scene-very humdrum,
 Boredom-boredom-boredom".
 ('Boredom').

All lyrics © New Hormones.

PIC. BY ERICA ECHENBERG.



HEARTBREAKERS: WALTER, BILLY, JOHNNY + JERRY.

NEW YORK INVASION

Even though the New York new-wave/punk acts are a lot lighter than ours no one can deny that they've brought a lot of fun into a scene that was becoming slightly to serious with itself. With the New Yorkers you know what you're getting-good ol'rock'n'roll at it's best. No hang-ups, no political overtones just energetic rock music.

The first NYC club act to make a mark over here were the RAMONES. They came over for a couple of really exciting gigs and then pissed off back to the States. With their fantastic LP as well they influenced a lot of the UK new-wave bands. It's a pity they hadn't have because I'm sure that the fanatic UK kids would make better audiences for them. Instead of kids bopping to 'em they probably have to put up with a bunch of New York poseurs.

With the HEARTBREAKERS it's been different. They came over for the 'Anarchy In the UK' tour in December and have been here ever since. They settled nicely into the new-wave circuit and the signing with Track must certainly mean that they're here to stay.

I not gonna go on about the history of the band. Everyone knows the Dolls/Television connections, so why should I rabbit on about it. It's not

important 'cause this is 1977 and right now the HEARTBREAKERS are fantastic. The excitement they produce on stage is electric. Johnny Thunders, strutting about the stage ringing out frantic guitar solos. Just power-you know?

All the songs are good, some are classics-'Chinese Rock', 'Pirate Love', 'Goin' Steady', 'Born Too Loose'. Hard rock. Thunders, along with drummer Jerry Nolan, done it in the New York Dolls. They'll just keep on rocking. They couldn't do anything else-no way. They'll be successful-'Chinese Rock' is gonna be their first single for Track. If it gets played they're gonna make it, they're what rock'n'roll's all about.

The bass and rhythm guitars are played by Billy Rath and Walter Lure respectively. They're always tight-on a small stage like the Roxy Club or at the halls on the 'Anarchy' tour. Nolan is the best drummer on the new-wave circuit, they can't help being tight.

The HEARTBREAKERS may not tell us to go out and change society but we know what they're all about and they know what they're all about and that's all that matters. If you don't like 'em you must be a right lemo.

VANILLA →

Next over was CHERRY VANILLA accompanied by her keyboard player Zecca and guitarist Louie. They joined by with Stewart Copeland (drums) and Sting (bass) who go under the name of the POLICE (The Police usually play a support set with guitarist Henry Padovani). Vanilla's an ex-groupie, ex-publicity girl for David Bowie and a great rock'n'roller.

Vanilla's songs are light-hearted but tough. Her band are excellent especially piano player-Zecca, who used to be a member of the Jimmy Castor Bunch and Louie, who plays really great all through the set. 'Punk' would make a great single, along with 'I Know How To Hook', 'Tulsa' and the opener, 'Shake Some Ashes'.

All the females are jealous of Cherry especially all the dyke Patti Smith fans. They sit there passing their bitchy comments in her direction but she don't care a shit. She's great—a bird that's honest. I can't help admiring her and that's something from me 'cause I normally can't stand women rockers. Don't fuckin' go see her and start with all that "not relevant to this scene" crap. She's in it for fun so that's why you watch her—for fun. She sold her whole apartment to visit London. So don't forget it—dig her!...and her ↘



WAYNE COUNTY has been over here for about a month now, along with his guitarist, Gregg van Cook. Normally WAYNE creeps about in jeans, jumper and woolly hat but as soon as he gets on stage it's no holds barred. On go the trashy dresses and ripped tights—it's great.

For years I've read about him, then I heard some tapes—'Are You Man Enough To Be a Woman', 'Are You a Boy Or Are You a Girl?', 'Wonderwoman' etc. They were great. Then the single—'Max's Kansas City '76'. Really good stuff.

The good thing about Wayne is that it's not just some drag-queen fuckin' about on stage 'cause the music is great. It's heavier than both the Heartbreakers and Vanilla.

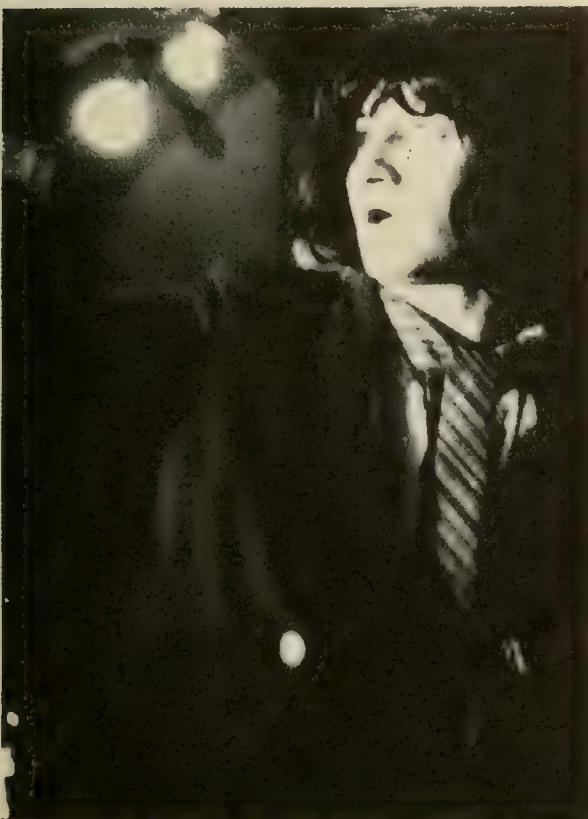
'If You Don't Wanna Fuck Me, Fuck Off' Wayne sings but he also gives the message—if you don't like me, fuck off! Anyone who tries anything gets it back whether it's a gob or a punch. Wayne can definitely handle himself.

Wayne reeks of rock'n'roll. Ok, so he dresses as a woman but so what. He's got a great voice, great band and great songs.

Wayne County—trashy dresses fishnet tights, enormous wigs, Patti Smith impersonations, beautiful body—I love everything about him.

8 WAYNE

WAYNE COUNTY AS PATTI SMITH!



NEW YORK

Ok, we've all realised that New York rock ain't gonna save the world but what I like about it is its honesty. Let's face it, they don't wanna do anything but get out there and rock. Let 'em get on with it and go and enjoy it. We're living in pretty bad times at the moment and it's great that we've got the chance to see some good time stuff-the New York acts-and the heavy message crew-the Clash, Chelsea, Buzzcocks etc.

The new-wave scene in London at the moment is the best in the world and I welcome the HEARTBREAKERS, CHERRY VANILLA and WAYNE COUNTY to it.

Mark P.

Heartbreakers pics by Erica Echenberg and Wayne/Vanilla pics by JILL FURMANOVSKY



JOHNNY THUNDERS- HEARTBREAKERS.



WAYNE COUNTY AT DINGWALLS.

— SNIFFIN' GLUE Still needs good quality camera, 35mm SLR-Pentax or something. As cheap as possible, Zenith E in exchange. Ring Harry-858 4485 or write to SG with details.

Guitarist wanted for new-wave band. Hope to play gigs soon. Phone Derek-743 0609.

gonna be 'No Future'?...I couldn't believe it when I heard TELEVISION's album 'Marquee Moon' I havn't even bothered to review it 'cause it's got nothing to do with the 'new-wave'. I can't be blinded by weird guitar runs of off-beat bass runs, no way...the BEASTLY CADS are now called the MODELS. We was going to have an article on them in this ish but were waiting till we've got more space for an interview. Same goes for the CORTINAS. Both bands are excellent...SG 7½ was about the four-band gig in Harlesden the other week. It's in a limited edition of 50 (London only)...look out for ALTERNATIVE T.T.V....oh yeah, SUBWAY SKUT's set at Harlesden showed that a lot of rehearsing hasn't changed them. They'll still

THINGS

one of the most important bands around...the new HOT RODS single-'Might Be Lying'-is really good. It's out on April 1st...The BOMP NEWSLETTER says absolutely nothing to me at all. I refuse to become involved with it...mentions to all the good things in the past month-BOYS (Roxy), HOT RODS (Rainbow), DOCTORS OF MADNESS (Tunbridge Wells/Marquee), TOM PETTY (Album & live tape), THROBBING GRISTLE & GENESIS (fun) and SUE CATWOMAN (love) all the other interesting things can be found elsewhere in this here bit of mag... A message from HARRY-"This is my answer to all the wimps who've said to me-and the rumours I've heard-about SG selling out and going commercial. SG is not just a poxy little fanzine which is knocked together after work or college. It is a full time job. It's our life. We've got to live, and to live you've got to make some money. Some people have also bitched about SG carrying ads. Well, ads are a necessity if you want SG to survive. Don't ever forget that we're doing it for you and the music."

1977 / WHITE RIOT (CBS)

CLASH-WHITE RIOT/1977(CBS Single).

"White Riot,I wanna riot!White Riot,a riot of me own!"

Yeah,I've been waiting months for this band to release a record.I can't describe the feeling I get from listening to this single.It's so incredible that I honestly believe that it could change the direction of rock music.This single brings rock back to where it should be.Back in the hands of the kids.Kids who have to live in the poxy council estates and grow up into a life of security-a steady job,family and car.

The country's so fucked up at the moment that there's no way out but to start all over again:

"In 1977,
I hope I go to heaven,
Been too long on the dole,
Now I can't work at all,
Danger stranger,
You better paint your face,
No Elvis,Beatles or the Rolling Stones,

In 1977,
Knives in W.11,
Ain't so lucky to be rich,
Sten guns in Knightsbridge,
Danger stranger,
You better paint your face,
No Elvis,Beatles or the Rolling Stones,

In 1977,
You're on the never-never,
You think it can't go on for ever,
But the papers say it's better,
I don't care,
Cos I'm not all there,
No Elvis,Beatles or the Rolling Stones,
In 1977,in 1978,in 1979,in 1980,in 1981,in
1982,in 1983,in 1984!"

('1977'-Strummer/Jones).



NICK JONES + JOE STRUMMER.

I hope that every kid who buys this single listens to it.Realise that we have got to act now.1977 is the Queen's jubilee year,well let's make it our year as well.Let's get out and do something. Chuck away the fucking stupid safety-pins, think about people's ideas instead of their clothes.This "scene" is not just a thing to do in the evening.It's the only thing around that's honest and on our level!

SG have been having a go at the Clash recently.Well,I admit that they're the most important group in the world at the moment.I believe in them completely, all I said about them in the past is crap. With this single they've proved that they have been working.Nothing but hard work could produce a sound like they've got.

I can't wait to get the album. It's gonna have 14 tracks and that dosen't included 'White Riot'and '1977'.

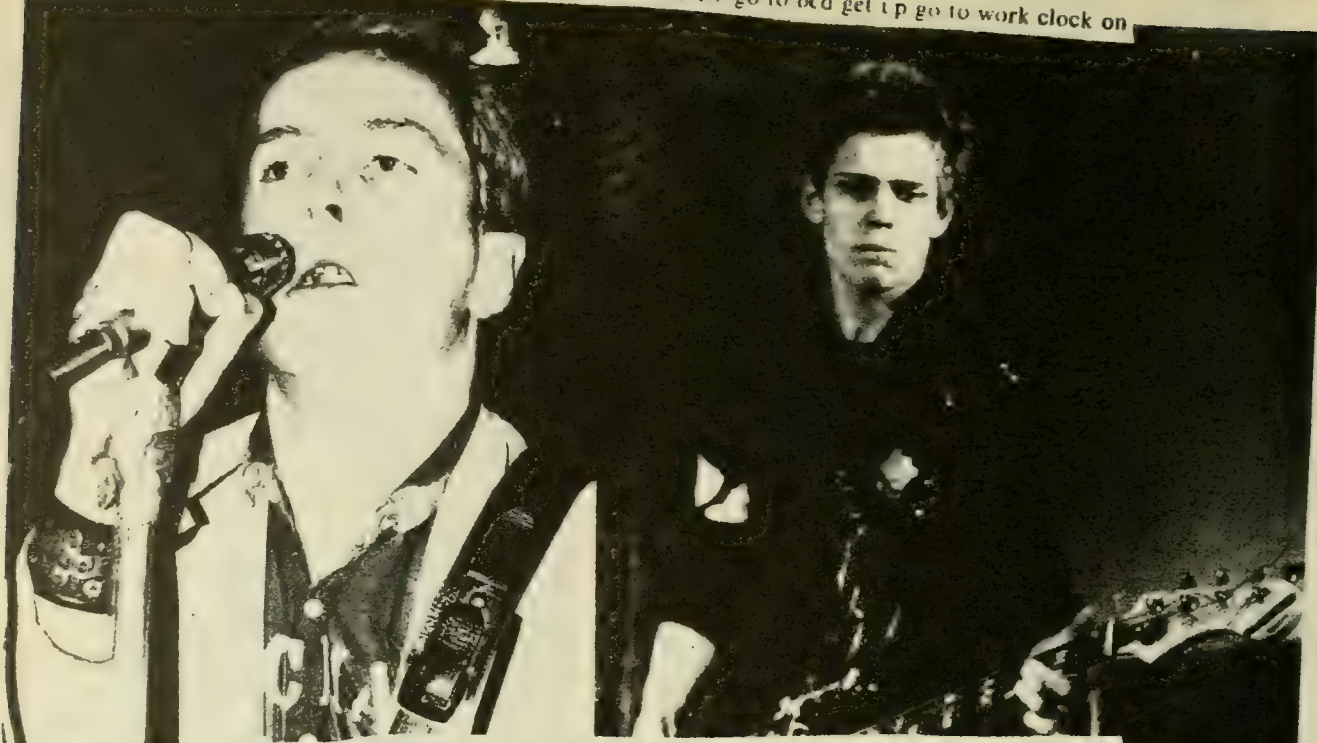
Just go out and create.

Mark P.

ALL CLASH PICS BY H.T. MURLOWSKI.

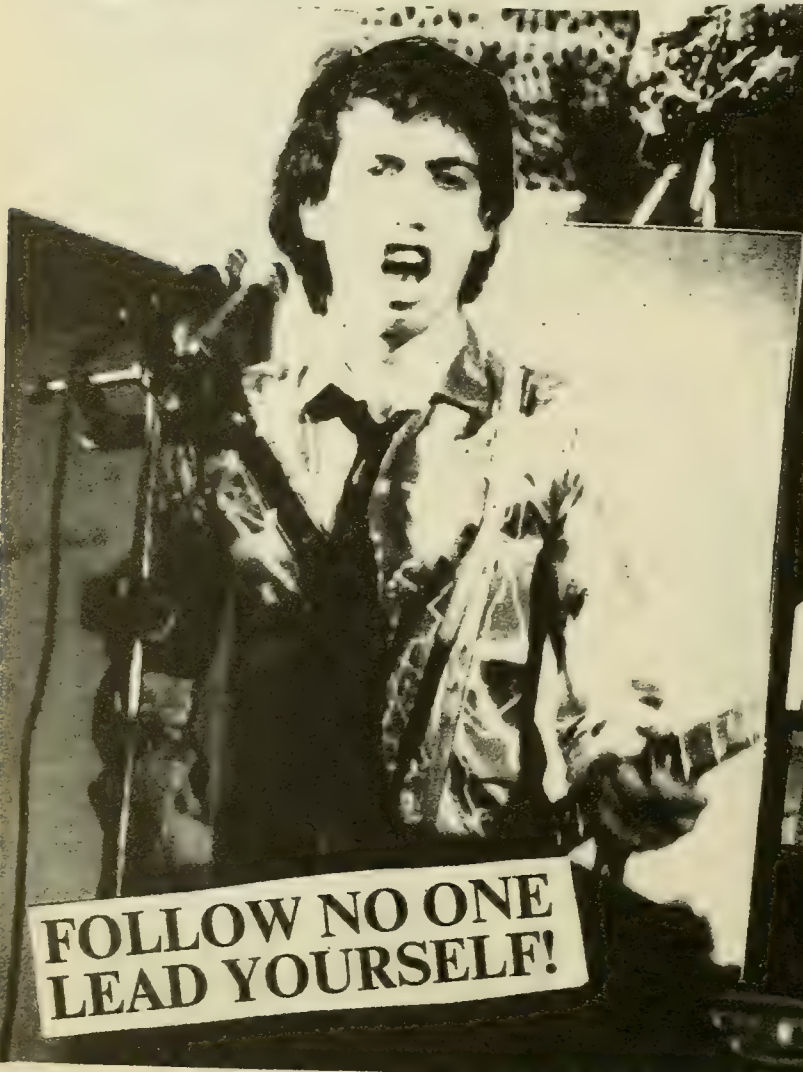
THE CLASH

Get up go to work clock on clock off go home watch TV go to bed get up go to work clock on



Get up go to work clock on clock off go home watch TV go to bed get up go to work clock on clock off
go home watch TV go to bed get up have your breakfast go to work clock on clock off go home...

UNEMPLOYMENT



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Let the politicians do their own dirty work

REVIEWS

ALL REVIEWS BY MARK P.

EATER-OUTSIDE VIEW/YOU(The Label single).

Sorry lads but this single is crap. It's not even good crap, it's just a waste of time. The reason why it's crap is that it was recorded last November when the band weren't very good. They have improved a lot since then and I know that they didn't want this crap released.

Eater need freedom. They should not be tied down to a company like 'The Label' who don't know a thing about the new music, although the producer-Dave Goodman-did a lot of good work for the Pistols. I can't think why he let this single be released.

'The Label' contract ends in November, I think, so the best Eater can do is just keep on playing. If another single has to be released don't let it be 'No Brains'-which I know has been recorded-but make it a live E.P. That would at least show the band at their best.

I'll probably get slashed by Andy with a razor-blade now.

TYLA GANG-SUICIDE JOCKEY/CANNONS OF THE BOOGIE NIGHT (skydog single)

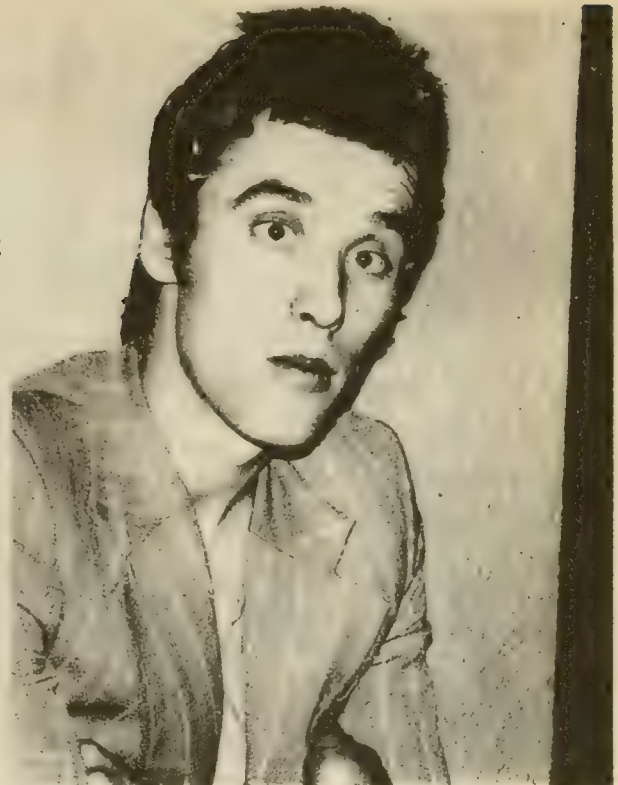
Sean Tyla's alright really if you don't look at him. This singles a meaty boogie special. Both sides are really heavy.

Live, Sean does some great stereo guitar chopping so that the riff goes from side to side of the P.A. but on record it doesn't do it. Which is basically all I can say about this "OK" record.

Don't let people get you down, mate.



KID REED OF THE BOYS. Pic BY U.T.



LEW LEWIS. Pic. U.T. MURLOWSKI.

LEW LEWIS BAND-OUT FOR A LARK/WATCH YOURSELF(UA single)

Lew is a killer live and this single fails to capture the real Lew excitement. On the A-side the band are OK, Lew's harp is OK but the vocals are right out the window. The song is ten times better live.

'Watch Yourself' is a lot better. If he could get this bluesy feel in his own songs Lew would be playing bigger places than the Hope & Anchor. Then again, he's only out for a lark ain't he?

This guy will rock forever.

BOYS-I DON'T CARE (NEMS single).

I totally ignored the Boys for about three months and then happened to see 'em at the Roxy a few weeks back. I thought that they were great, especially bassist and vocalist Kid Reed who is a great guy. A piano seems a bit pointless but over all this band are just right.

The single's gonna be out in April. The B-side-which I've only heard live-mentions BG in the lyrics.

I hope you like the picture Duncan.

THE
Boys.

DAMNED, DAMNED, DAMNED (STIFF album).

Side one: Neat Neat Neat/Fan Club/I Fall/
Born To Kill/Stab Your Back/Feel the Pain.

Side two: New Rose/Fish/See Her Tonite/† Of
the 2/So Messed Up/I Feel Alright.

In the first issue of SG I said that the Damned were great. With this fuckin' album they've made it all worthwhile. All that mucking around, all that honesty. The Damned have made a great album.

The first side is mostly fast stormers. 'Feel the Pain' is a little slower but the power of the band still manages to surprise. Best song on side one is 'Fan Club', the lyrics are the best on the album.

'Stab Your Back' is Rat Scabies quickie. There's a "singalong" version on the back of the single - 'Neat Neat Neat'.

Side two is all fast, not letting up for one moment. 'So Messed Up' has the dummy ending, it's just like it is on stage. The whole noise ends with the Iggy song. It's the most enjoyable "noise" in the world.

The mob are supporting T. Rex on tour around the country. I reckon that'll be good 'cause I really like Bolan. It should be a right laugh.

The Damned will be successful, I wonder if they're pleased?

ULTRAVOX (ISLAND album).

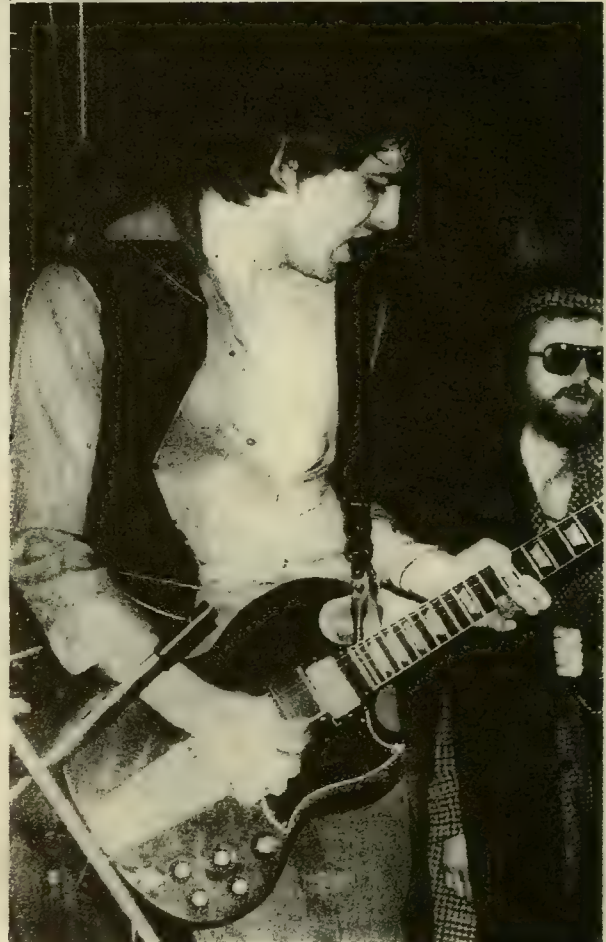
Side one: Saturday Night/Life At Rainbow's End/
Slip Away/I Want To Be A Machine.

Side two: Wide Boys/Dangerous Rhythm/The
Lonely Hunter/The Wild, the Beautiful and the
Damned/My Sex.

This lot are young but I reckon that they're a bit too serious about the music. They're like a cross between the Doctors Of Madness and Roxy Music (not helped by the very Roxy-ish cover). The songs are OK but the music tends to get a bit too weird, probably the violin.

I like this album but I wish I like it more. They're hitting their heads against a brick wall.

DAMNED



Pic by N.T. HURROUSKI.

BRIAN JAMES - DAMNED.

SEX PISTOLS

After signing to A&M the other week the SEX PISTOLS left A&M the other week. They copped £75,000 for doing absolutely nothing. After being dismissed by the company they celebrated in their offices in Oxford St. by swigging lager and chucking lager at a NBC film crew who were hanging around. 20,000 copies of 'No Future'/'No Feelings' - the first A&M single - are sitting in some boring pressing plant doing nothing. The SEX PISTOLS have got one copy - a white label - and it is brilliant. From the "God save the queen" intro to the "No future for me/you" ending it is fantastic. I just hope they find some way of releasing it.

13

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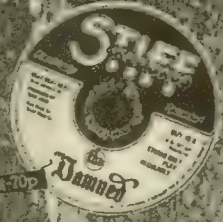
SEX PISTOLS

VILT

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SHOCKING LIFE
OF BRIAN
JONES



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Richard - Richard - Roadrunner - £1.00



Heartbreakers - have just finished recording versions of 'Chinese Rock', 'All By Myself' and 'Born To Lose'.



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... .. £1.00

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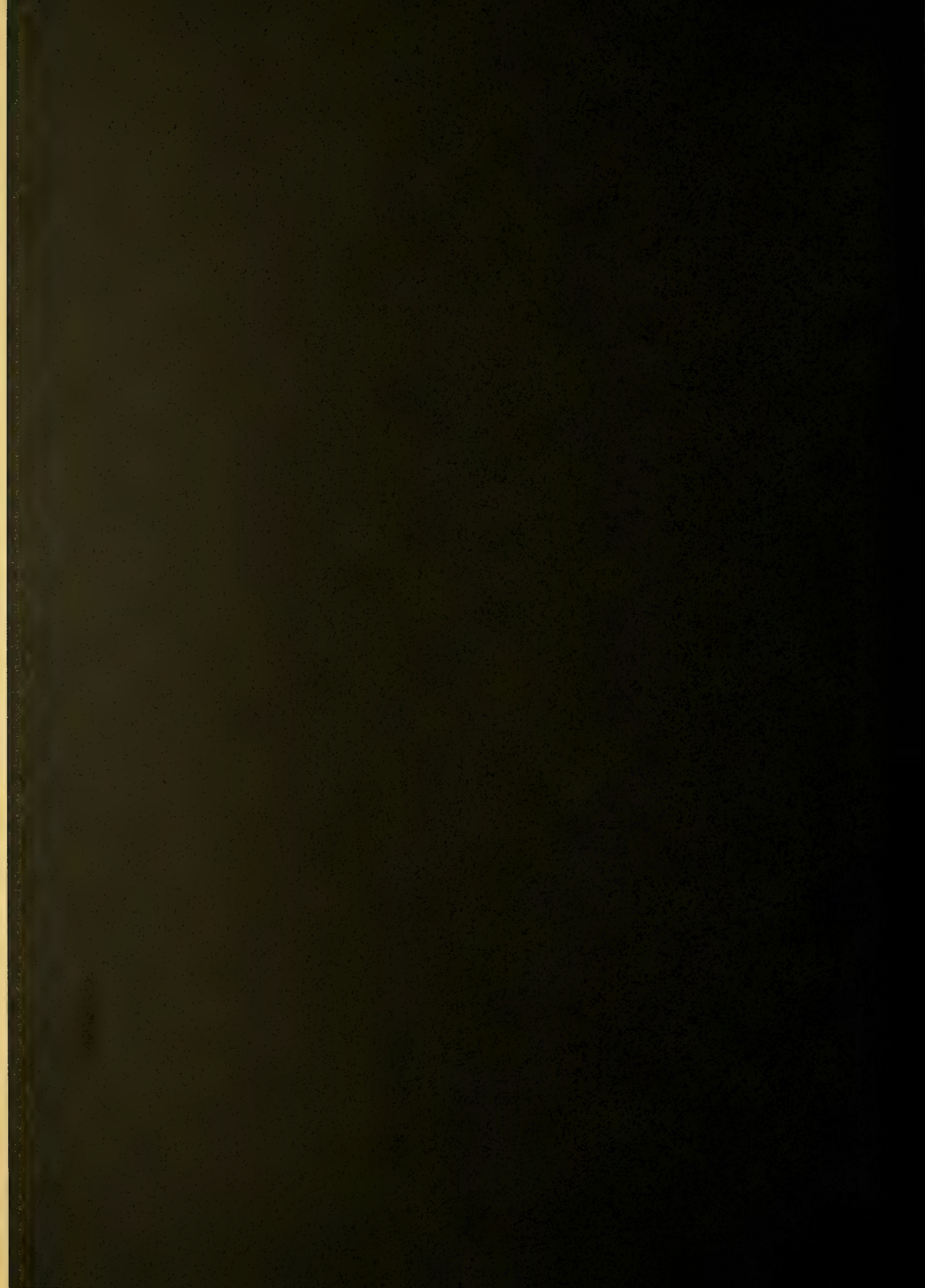
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APRIL/MAY 1977. ⁽⁹⁾

WHAT THE FUCK'S HAPPENING TO THIS MAG? OH NO, STEVE MICK'S NOT EDITING THIS ISSUE?!?



pic by ERICA ESTERHOFER.

CORTINAS - DAMNED - MODELS

VIC

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OBNOXIOUS RECORDS' IS COMING SOON !!!

The STEVE MICK

bulletin

S.G. 9

Contrary to rumour and gossip Mark p has not left S.G. What's happening is he's takin' a break for a couple of months and I'm doing the editing. But as you can see in this ish, he's still around.

So you nurds can all stop whimpering and enjoy the mag cos your 'Prophet's just aiming to concentrate for a while on his work as a frustrated musician playing for his own band Alternative T.V. and Throbbing Gristle.

I'm not surprised he's given up editing for a while, what with all you cynical whimps moaning he's sold out ever since we started selling more than 50 copies a month. Fuckin' I'll moan - it's more bleedin' stapping to do.

GIGS

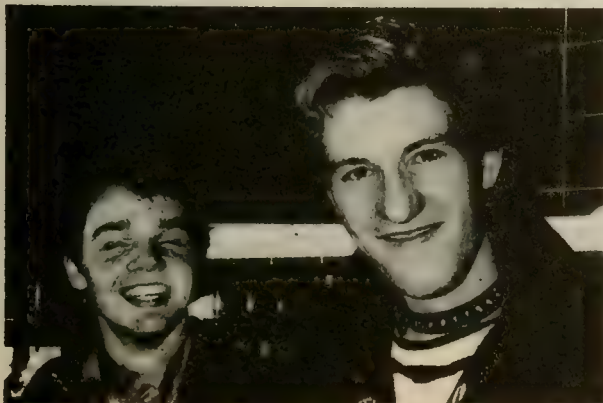
I get the impression that outside forces with a lot of money are trying to get our club The Roxy closed, or at least squeeze the NEW WAVE out. But even if the NEW WAVE is slowly being phased out, Andy says that for now, NEW WAVE acts are still gonna be staged, so listen out for whats on.

The Gertrude 's closed for a while. What we need now is a bigger club to open up soon for the Summer. The Gertrud' will be opening up again. But what we need is a club which all the shit-hot New Wave bands can get on stage and play to us every night.

Fuckin' ell I don't know a band that isn't suffering from a gig shortage. More and more kids wanna see these bands and the opportunities are getting less and less... it's stupid.

Common' let's have some more clubs, and not just in London. Kids wanna see bands like Johnny Moped, Chelsea, The Adverts, Pistols, Subway sect, Models, Eater, Damned, Clash, Cortinas and Buzzcocks and dozens more all over the country.

It's too big to ignore.



PH BY MARK P.

CONTENTS

- Front cover photo by ERICA ECHENBERG
Page 3,4 . The MODELS story and chat.
Page 5,6, The DAMNED, review.
Page 7,8, The CORTINAS, review.
Page 9; Yes, The CLASH Album.
Page 10, Heresy ?
Page 11 JOHNNY MOPED LIVE,
WORLD EXCLUSIVE JAM ALBUM
REVIEW.
Page 12, Album reviews.
Page 13, Single reviews.
Page 14, First of a new series of plain
stupid pin-ups.

NO.1, A picture of DEE- DEE
RAMONE by JOEY RAMONE,
Contributed by Caroline Coon.

PS! + Page 5½ Steve Reed in NYC.

STEVE MICK: EDITOR AND LAYOUT,
AND NO MONEY.

HARRY T. MURLOWSKI. PHOTOGRAGHER,
BUSSINESS HASSLER
AND PRUSSIAN.

MARK P: CONTRIBUTING WRITER
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legs.

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what else he done?
Well 'e thinks he'Sthe
Archbishop of Canterbury
(nutter)

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Nick Jones for abuse, Roger and Phil
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"IF YOU WANT TO BE AGGRESSIVE PICK UP AN ELECTRIC GUITAR"

The Models originally formed as The Beastly Cads 5 months ago. At their first gig in Harrow and they got a big response...they got chucked off.

They changed their name to The MODELS a few months back and now look like getting a single released real soon... the incredible "FREEEE".

The line-up hasn't changed, it's still MARCO; lead guitar, CLIFF FOX; guitar and vocals; MICK ALLAN; bass and TERRY DAY; drums.

HISTORY

MARCO did that one stint with Siouxsie and the Banshees at the 100 PUNK FEST, he did have a meaningless job selling clothes, but other than that he's just hanging around.

MICK and CLIFF are still at college doing A's while TERRY'S been a worker since 'e left school.

They haven't lived very spectacular lives in Harrow. Harrow's like anywhere else. Next.

INFLUENCES ?

MICK - US!

MARCO - Yeah! it was out of trying to resurrect Harrow.

MICK - We play out of our own feelings.

WATERGATE

CLIFF - When we first started we were very lighthearted - but since we've been around and met people in the music bussiness we've found out what crooks they are, - and that's what's made us a bit more serious.

MARCO - We were so naive, we thought everyone was honest!

CLIFF - People are even payed to do good reviews.

MARCO - We used to read reviews and say 'Oh yeah, they seem a good band.'

CLIFF - People are being payed ...you can pay £25 and get a good review. And it doesn't stop at music it's in everything.

THEIR MUSIC

TERRY - At first when we formed, we didn't know what to play...

MARCO - We just picked a few songs we like.

CLIFF - We had no direction.

MARCO - And they all turned out to be LOU REED and DAVID BOWIE songs.

MARCO and CLIFF are the main song - writers. Their music is just what it is, it's nothing pretentious, they've learnt to play, they practice, they get the feel of a song, get some lyrics and work it in

to shape like any band.

MICK - It's so blatant what we're playing that it doesn't need explaining. It's nothing intellectual it is perfectly straightforward. "NAZI PARTY"

Viv Goldman of Sounds refuses to even see the band play because of the title of this song. Though she wrote,

"Every time the MODELS sing 'Nazi Party', they should consign themselves to the ovens for irresponsibility."

CLIFF - THE SONGS A CYNICAL LOOK AT ALL THE SILLY PUNKS WHO WEAR NAZI ARMBANDS.

If she thinks that we stand for the Nazi ideal of the forties she's thicker than we thought.

But Viv's right when she says kids don't normally catch any lyrics other than the chorus. Viv defends what she wrote by saying

"I never suggested the Models are Nazis, I only said that people in general don't listen to every word in lyrics. So the bands cynicism might get lost, while the audience cheerfully march out of the gig singing that they want to form their own Nazi Party... and that aint no joke! "



'WE'VE GOT SERIOUS VIEWS
BUT WE BELIEVE YOU SHOULD ENJOY
YOURSELF''



"I JUST CAN'T HELP THINKING, NOW THAT IT'S A LOAD OF BOLLOCKS. JUST THINKING, 'THAT REVIEW MIGHT HAVE BEEN FIXED- IT MIGHT NOT- BUT IT COULD HAVE BEEN.'"



Lastly, is there anything you think people ought to know about you?
Marco - Na, they've just got to come along and see us...and ask us questions afterwards if they want.

'Thousands of people didn't take a stand
They died like flies under Fascist hands
"FREEZE".

CLIFF - The parallel between then and now: people not exercising their rights and being stepped on and used.

STEVE MICK

ALL MODELS PKS BY
HARRY T. MURLOWSKI.

YES, YOU MISSED IT... THE DAMNED IN GREAT MALVERN.

WINTER GARDENS SAT. 26TH MARCH 1977.

Christ ! it's them .uddy Helli - as if the Cortinas weren't enough. blime ly these suicide fanatics are as sharp and overwhelming as ever . they bulldoze -d straight through everything-the shift -ies didn't no what hit 'em.

"Feel Alright" had Dave racing across the stage to the different mics, his eye -s flashing. Nah, the kids down here are great and they've all got the album.

Dave and Brian bring their arms up high -h and down again at the end of the same chords it's incredible to feel and see the action. The song ends with the Cap -tain swinging his arm gently out across to the audience looking like a part of some cabaret on the London Palladium.

OOohy. fucking 'ell The Damned are as neat as the day they first scared the living daylights out of their audience. As always , their sets powerful and in -teresting -you don't wanna look away in case you miss something. That's what's great about the Damned, no one can just stand there and count mistakes, you don't notice that kind of shit 'cos you're gul -ping in amazement.

Rats symbols are set on fire . 'Ole Rat's symbols lark is like some bleedin' extravaganza by Carl Palmer; you could im -agine Rat going round and round on his drums with all coloured lights flashing and bits of fire here and there like something out of Battersea Funfair. But it wasn't anything that stupid, the flam -ing symbols was effective and elbowed Rat into the centre of attention, until Dave grasped the symbols on the other side of his drumkit and lifted 'em in the air as if he was going to smash some -one in face with 'em.

But before all that tosh "born TO KILL has RAT standing up in order to whack th -e drums into the sound he demands-as if he's beating some cunt to death. Ray's throwing himself all over the stage like on supersonic, while Bri wrings out his great 'star' guitar break bits, and the songs burnt to death.

The kids here are being brought up to date-Rat chucks out his sweat shirt as a souvenir. There's no time to breath

"This one's called FAN CLUB"

It's slammed out with dave scampering this way and that like a paranoid vam -pire, trapped-creeping this way again -looking evilly from side to side and scurrying from left of the stage to the



right and climbing back on for conclu -sion.

"This one's our new single 'MEAT, RAT, MEAT!'" Everybody's cheering, flinging them -selves in the air, their eardrums are being busted- yet fuck who cares? All the pent-up feelings- the frustration is tumbling out and anything can hap -pen in this tense atmosphere, but it's great, we're all tormented into dancing right up to the abrupt ending. No, NO- you can't cheer- there's no time.

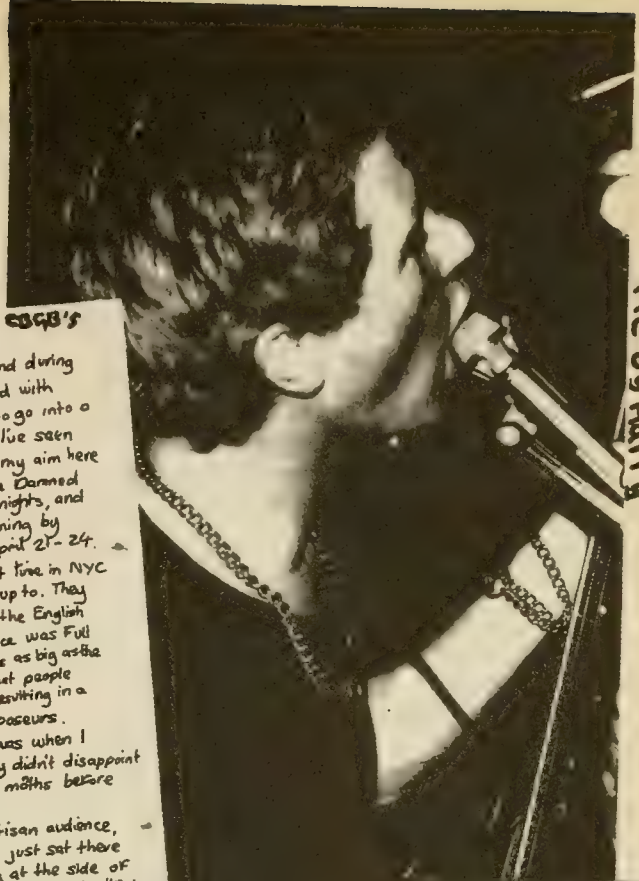
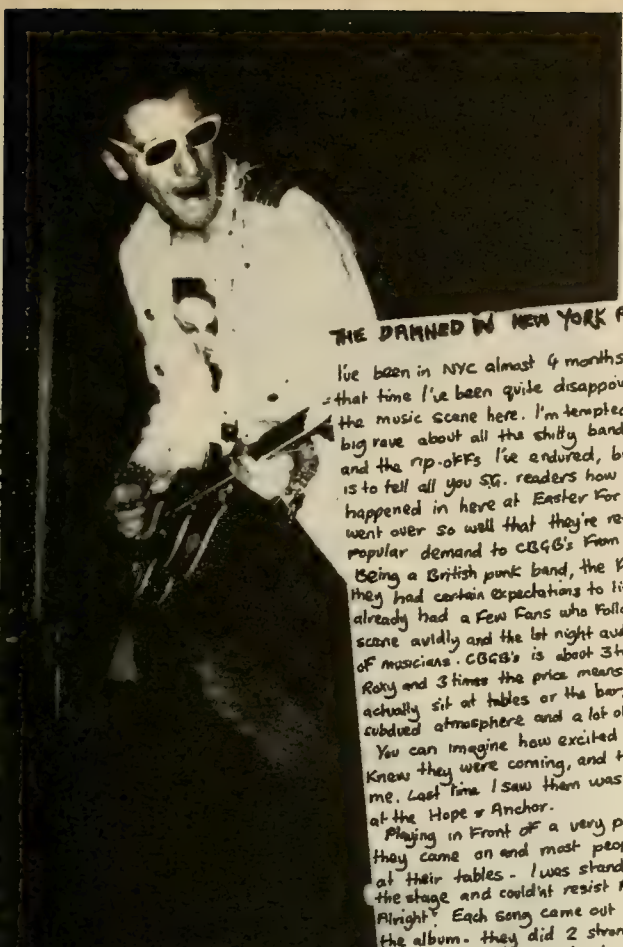
"Chic I'll beat her!" is the scream for "Stretcher Bearer" and the sheer avalanche of power is unbearable - it nearly knocks ya block off! HONEST! Yer feel CRAZY

"This one's called SHUT YA FACE!" yells BRIAN, staring out to see who's gonna answer ...but no one does. Abrupt -ly Dave stops singing and Bri picks up the chant-half mumbling, half talk -ing.

"Sick of being SICK" cuts out ,then Rat's drumming comes to the fore... "Is She Really Going Out With Him!" At that Ray falls flat on his back - half gimic, half knackered.

You should see Dave's black hair dren -ched with sweat dangling in short strin gy

Pic Jill Furmanovsky.



Pic by Harry

THE DAMNED IN NEW YORK AT CBGB'S

I've been in NYC almost 4 months, and during that time I've been quite disappointed with the music scene here. I'm tempted to go into a big rave about all the shitty bands I've seen and the rip-offs I've endured, but my aim here is to tell all you SG. readers how the Damned happened in here at Easter For 4 nights, and went over so well that they're returning by popular demand to CBGB's from April 21-24.

Being a British punk band, the first time in NYC they had certain expectations to live up to. They already had a few fans who follow the English scene avidly and the 1st night audience was full of musicians. CBGB's is about 3 times as big as the Roky and 3 times the price means that people actually sit at tables or the bar, resulting in a subdued atmosphere and a lot of poseurs.

You can imagine how excited I was when I knew they were coming, and they didn't disappoint me. Last time I saw them was 5 months before at the Hope & Anchor.

Playing in front of a very partisan audience, they came on and most people just sat there at their tables - I was standing at the side of the stage and couldn't resist pop dancing to "Feel Alright". Each song came out much faster than on the album - they did 2 strong sets, leaving the CBGB crowd not wanting to believe what they'd seen.

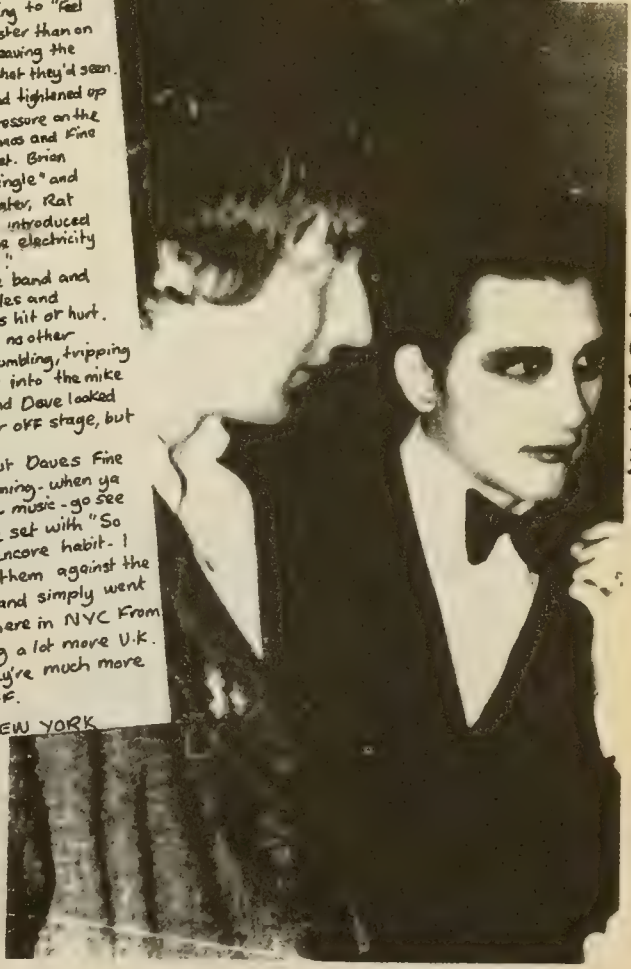
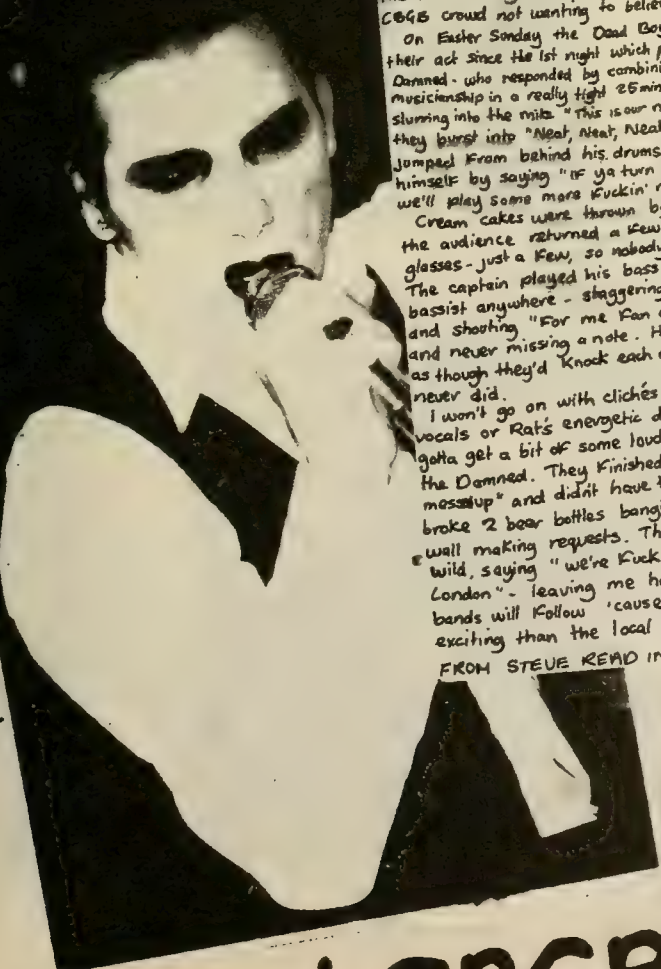
On Easter Sunday the Dead Boys had tightened up their act since the 1st night which put pressure on the Damned - who responded by combining chaos and fine musicianship in a really tight 25 minute set. Brian slung into the mike "this is our new single" and they burst into "Neat, Neat, Neat" - later, Rat jumped from behind his drums and introduced himself by saying "or ya turn on the electricity we'll play some more Kuckin' music."

Cream cakes were thrown by the band and the audience returned a few bottles and glasses - just a few, so nobody was hit or hurt. The captain played his bass like no other bassist anywhere - staggering, stumbling, tripping and shooting "for me fan club" into the mike and never missing a note. He and Dave looked as though they'd knock each other off stage, but never did.

I won't go on with clichés about Dave's fine vocals or Rat's energetic drumming - when ya gotta get a bit of some loud live music - go see the Damned. They finished the set with "So messed up" and didn't have the encore habit. I broke 2 beer bottles banging them against the wall making requests. The band simply went wild, saying "we're Kuckin' here in NYC from London" - leaving me hoping a lot more U.K. bands will follow 'cause they're much more exciting than the local stuff.

FROM STEVE READ IN NEW YORK

Pic by Harry



Pic by Harry

Yeah! CBGB'S 5 1/2 with a magnifying glass

ANOTHER TOWN SMOULDERING?

strands as he screams the lyrics- yuk! His make-up is hideous, he looks lurid and pale as if he's been dead for months. But meantime, the Captain's sneaked up again, and at the finish he lobs a strap and some kid snatches it amidst a thicket of arms.

Good 'ole "New Rose" never fails to get 'em stomping and the impetus is pushed on without a moments notice by "Stab Your Back". "So Messed Up" has Dave diving off the front of the stage agin,-hey!. Rat's Symbols- yer this is where 'es burning 'em.

The symbols are chucked to the front and the Captain slings his guitar across his back and twists round and round the mic screaming and screaming. Yes, as usual it's chaos. The song starts up again, but quickly finishes.

Ray rips his jacket and guitar off and throws the lot clean across the stage. Then they clear off the stage as if they are all running for their lives.

But no they're not frightened to death they return for "Fish". Rat stands by his drums, lifts his hands and claps - getting a bigger echo from us after every clap. Dave pogo's and knocks a mic over as he scats across the stage singing. With the P.A. squealing with feedback and the song suddenly changig to an abrupt chorus of "Stab Your Back", the band bugger off for good.

LEAVING Great Malvern Smouldering and the kids with the memory of a gig THEY'LL NEVER FORGET!



STEVE MICK



ALL DAMNED PICS. BY
JILL FURMANOVSKY.

CORTINAS

Without warning The Cortinas hit the stage and started tearing through their set. Automatically, everybody surges out of the bar towards the blare.

"Fascist Dictator" is rammed out with ferocity at a gruelling pace to kids who've read all the scandal caused by "PUNK ROCK" and have come out of curiosity.

Nothing like it had been heard before at the Winter Gardens. It wasn't no sleazy little joint neither - looked more like the bleedin' Alexandria Palace with just as bad accoustics. Place looked more at home for "The Black and White Minstrel Show" than The Damned and Cortinas.

The gig already felt unusual and special - it felt fresh and raw like the early days. The atmosphere had that desperate edginess our music feeds on and reflects.

The Cortinas are only a young band but you can sense their importance to the scene, because their musics got our ideas and our direction behind it. Their music is furious - a battering ram of sheer energy - enough energy to wake fuckin' zombies.

"I Wanna Be Sawn" and Nick Sheppard's still swerving all over the place on rhythm guitar, while, strangely, Mike Fewins on lead remains taut and motionless. His eyes staring fixedly on his

chords, rarely looking up 'cept when he can stop playing for a tick and have a break. He's totally immersed in playing - and playing it right. Yet that doesn't interfere with the bands total exuberance.

The band sounded very blary in the big echey hall which the group didn't like one bit but, funtunately, the bad sound blended well with the group on this occasion - because by the power you'd expect 'em to have amillion watts and some dynamite behind 'em.

"Yer we come from Bristol " "PLAY IT IN THE SUBWAY" Slips violently out. Dexter shuffles, jumps and jerks to the left of the stage while Nick's always moving like some hungry caged animal. At the centre of the stage up front is hefty Jeremy Valentine, the band's spokesman and vocalist., and behind him is little Dan Swann the drummer. We're all happy tottering to the tune in a lively fever - but it's not enough...

"THANKYOU YOU APPATHETIC BASTARDS - ARE YOU STONED OR WHAT ?" taunts Jeremy full of disdain.

Tocs By Jill.



JOHNNY CORTINAS

Suddenly, a mic stand topples into us, chopped down by Nick as he sinks to the floor and sprawls about still playing.

"This One's about going home having your girlfriend - fucking her- it's called "I WANNA HAVE IT WITH YOU". It's intro stop and starts but it grows into a bleedin' whirlwind.

In the thick of it it's more of a hellhole than the ROXY on a packed night. It stinks of sweat and kids are just stripping off their jackets and jumping around.

Then up front barges some signfucker out for a good laugh yobbing up their fingers to the rhyt hm . Jeremy smiles as he clings to the mic for a breather- then he leans off and barks.

"WHY DON'T YOU GO BACK TO THE DISCO YOU OXFORD FAGS".

Next, "DEFIANT POSE" is a killer, and Jeremy spits out the lyrics like Iggy Pop. The guitars clangy strumming is just right for the song. But little Dan Swann swatting fiercely on drums begins to tire under the demanding pace and gets a little weak at times, but it hardly shows. Dan tries hard to keep up with Dexter to give the songs the tough backing rhythm they need and he never lets up for the life of him.

There's a really heavy scene looming...

"WHY DON'T YOU FUCK OFF TO THE DISCO'S - YOU THINK YOU'RE SO FUCKING CLEVER YOU CUNTS! "

growls Valentine.

The next one, "GLORIA" has a slower more plodding beat to it than the original - but it's powerful alright!

"LET ME INTRODUCE TO YOU ON BASS - JOHNNY FUCKOFF !"

It's great, they're ALL johnny's. After each johnny's introduced, he does 'es bit, like 'ole Dexter wrestles skywards, hopping up, twisting and playing his bass at the same time. Johnny the drummer head-butts his symbols and drums. Johnny guitarist Nick, on the other hand, is much the same as ever...whirling about like a nutter! Mike Fewins our Johnny lead guitarist just stands there and plays a famous old Hendrix riff looking like a dummy from Madame Tousseurds with an anxious face.

Then Johnny vocalist Jeremy Valentine sends the whole band shifting in tur - moil as he finnally introduces himself.

Jeremy shouts and quacks out the lyrics to the next song "TOKIO JOE" and you can barely make out the words, but it's with the same gruff feeling, you can tell.

They all great songs - some of which are gonna rate as classics in '77.

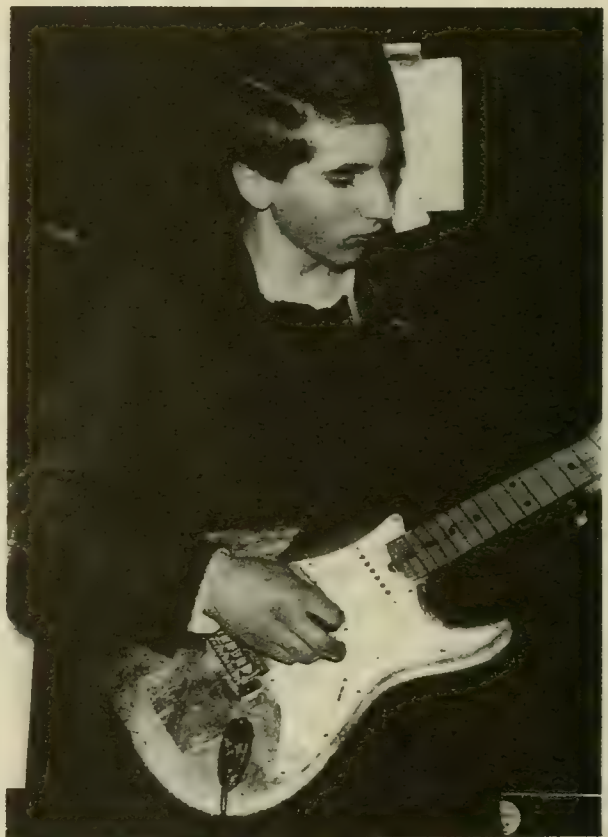
"Here's to all you boring people who watch TELEVISION all night -

it's called TELEVISION FAMILIES."

This is their last song and it's just great. By this time kids are yelping and jumping around. While Mike's still wearing his dirty mac on, and Jeremy's got his Protective fire helmet on. The bass twangs and the vibration lingers and moves like a stodgy wave which Nick jump over as if it was something real that could trip him over or cut his legs off.

The song storms to an end and they clear off. It was bleedin' well worth the journey and THE CORTINAS were only the support band!

STEVE MICK



MIKE FEWINS.
Pic By HARRY.

THE TRUTH → THE CLASH

THE CLASH (CBS album).

Janie Jones/Remote Control/I'm So Bored With the U.S.A/White Riot/Hate & War/What's My Name?/Deny/London's burning/Career Opportunities/Cheat/Protex blue/Police & Thieves/48 Hours/Garageland.

Right, I'm 20. I've lived in London for 18 of those 20 years. We've moved about four or five times but it's always been into other council flats. I left school at 17 a got a job in a bank. First I was a clerk then I was a computer operator. I wasn't very good at that so they made me a clerk again. In July '76 I saved my life and I left the bank. If it ain't had been for SG and all the music I'd still be in that same ol' fuc-king job. Oh yeah, perhaps I'd have gone up a grade or taken some banking exams maybe. Wow, really exciting stuff. I was lucky 'cause I got out of it. I still live in a council flat but I survive... just.

There's a million kids still doing what I was doing. They're going to their steady jobs in the morning. They look forward to their lunch break when they go down the pub and have a roll and a pint with the lads. In the afternoon they look forward to going home. When they get home they'll have their tea then either watch TV, take a bird to the pictures, go out with the lads or play with themselves in their bedroom. They go to bed at about 12 and then it starts all over again the next morning. At the weekend they spend

most of their time in discos, pubs or at a football match where they'll kick some cunt's head in. They'll try to make the most of the two days. They're always fucked up. On Monday morning they look forward to the next weekend—they wish their lifes away.

Life is a pile of shit. I mean, real life stinks. I'm not talking about if you live in Devon or the Isle Of Wight. I mean London, Birmingham, Manchester, Glasgow. In the city life is terrible. I feel sorry for all the young kids who've got to grow up in it 'cause it's gonna get worse.

THE CLASH ALBUM IS LIKE A MIRROR. IT REFLECTS ALL THE SHIT. IT SHOWS US THE TRUTH. TO ME, IT IS THE MOST IMPORTANT ALBUM EVER RELEASED. IT'S AS IF I'M LOOKING AT MY LIFE IN A FILM. A STORY OF LIFE IN LONDON. PLAYING IN AND OUT OF THE FLATS. A SCHOOL THAT DIDN'T EVEN KNOW WHAT AN O-LEVEL WAS. A JOB THAT SAT ME BEHIND A DESK AND NICKED MY BRAIN. ALL THAT SHIT IS NO LONGER IN THE DARK.

THE CLASH TELLS THE TRUTH!

Mark P.

"London's Burning!"

"London's Burning. London's Burning.

All across the town, all across the night,
Everybody's driving with four headlights,
Black or white, turn it on, face the new religion,
Everybody's sitting round watching television,
London's burning with boredom,
London's burning, dial 999!

Up and down the Westway, in and out the lights,
What a great traffic system, it's so bright!
I can't think of a better way to spend the night,
Than speeding around underneath the yellow lights,
London's burning with boredom,
London's burning, dial 999!

But now I'm in the subway, looking for the flat,
This one leads to this block, this one leads to that,
The wind howls through the blocks looking for a home,
But I run through the empty stone 'cos I'm all alone,
London's burning with boredom,
London's burning, dial 999!

London's Burning!"

(Strummer/Jones).

JOE →



"BACK TO THE STREETS"

Pic. By CAROLINE COON.



YAP /YAP / YAP

Generation X need DRUMMER Phone Stuart:7234053

The LURKERS are fun...O.K?...CHELSEA's got a new guitarist and bassist- should be on the road soon...Some geezer phoned up to say you've got to turn up for 'ROCK AGAINST RACIALISM' on MAY 4th?...check, bands include GENERATION X and ASWAD... BLEEDIN' 'ell this trash is getting more like an advertising page!

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A DRUMMER IS URGENTLY NEEDED BY THE 'ERECT NIPPLES' contact SHANE 23, Atwood Road, SW6 or SHANN SCRATCHSpace cost. £200 SHANE .

Be at the NOTTINGHAM PUNK you dopees it's the event of the decade: featuring MARK'S notorious ALTERNATIVE T.V. also includes G. X . CORTINAS, MODELS and CHELSEA... ON MAY 6th kids. A RED STICKER TO THE CLASH it'S the only REAL album I've heard. (stupid persil deal with NME) ∴ Advert's drummer Borrie Driver got jumped on at Sheppards Bush, his thumb got hurt but he'll be alright...Wanted, BASS player and drummer ring DREW 699-2961... oh yer, good ole WILLY wants a drummer for her band REMOTE yer, so start rehearsing and get those fuckin' biscuit tins out!...BUY your CHERRY VANILLA TEE shirts £2 including postage to JOTOGLow, 27, A DRYDEN CHAMBERS, OXFORD STREET...What? Capital Radio still upset 'cos someone sprayed "White Riot" over their nice big Capital building. Yer, and why wont they play the best and most important rock album of th e decade?...well, Capital fuckin' Radio, there's more to come....e, what's all this 'bout Jessie 'ector thinkin' 'es God? Yes, well

SP JOHN TOWE SACKED FROM GEN X?

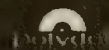
10 THANKX FOR THE VAN PETE, ZEN & THE REST OF THE CB'S.

The JAM



NEW SINGLE
'IN THE CITY'
c/w 'Takin' My Love'
AVAILABLE NOW

NEW ALBUM
'IN THE CITY'
AVAILABLE IN MAY



JOHNNY MOPED - JAM ALBUM

JOHNNY MOPED/SKREWDRIVER-Roxy Club(16/4/77).

The back of my legs still ache, I tell ya. I don't care there weren't more than hundred people down there, the Roxy was a great night on Saturday. I went ignorant of both bands'cept in name and Steve had giving the Skrewdriver single a fair review earlier. When Skrewdriver come on into 'Anti Social' they were obviously gonna work hard for the handful there. It suprised me to learn that this was their second proper gig (Man. Poly, supporting Li'l Bob Story-two encores). Their songs were sharp as staypress crease, the high points being '9 to 5' (Yeah, I thought that enal), 'Jailbait' (their own), 'No Pushover' and the great 'Gotta Be Young'. The band, Phil Walmsley-guitar, Kevin McKay-bass, John Grinton-drums and Ian Stuart-vocals, ne's a stocky frontman whose veins stand right out on his forehead-he puts that much into it (mind you he sat down once on stage, for a very good reason-"I was knackered", he said). I'd hate anyone to try to read anything from the fact they're from Blackpool or go looking for a freak show of pretenders. They shift and I felt triffic.

"I'm Stan, and I'd like ya to meet the only genius I know" was Johnny Moped 's intro and on rushed an orange boiler suit with head attached. Now, there is more stories of this bloke than you know who but the people around him seemed fed up with this eccentric tag. He's got a band behind him that he, and you, can really sweat too. Dave-drums, or that should be DRUMS, Fred Burk-bass and Slim-ey Toad-guitar. Altogether they're as tight as a fist. They are all proud of being connected with the Damned thru a mutual band called Rot, but don't wear it like a badge, and included a perfect 'New Rose' (with the entire(?) Roxy going AH! on cue). To watch the man himself is a hard thing to put in words. Sure, he's funny, he has to be-he's got more hecklers than Fozzie Bear-but I know, had the atmosphere not been like a lounge, this band (and I say "band" in the same way that the old Alice Cooper band was known, y'know-singer/group, spotlight on leadman, earoles on group) would have turned every head in the house.

"Walkin' down the road with my incendiary device/Lookin' for a lady, blow hereup with gelignite/Stick it in her lugole/Watch it blow her head apart/Stick it in her lugole/Stick it in her other parts/Stick it in her lugole/Stick it in her'ead" ('Incendiary Device')

Alright, Jackson Browne it ain't but you'll be singin' it after the first chorus, easy money. Go and see him, it's hard to write. He sings in lots of keys, dances with the punters, spends time lookin' up his guitarist's crutch, does 'Little Queenie', 'Wild Breed' and does great justice to EC's (that's Eddie Cochran, div!) 'Somethin' Else' and gives

lectures with brief question/answer sessions and exites. The Toad was till they met and assured me Johnny Moped was a nutcase. A genius? I dunno, I'd love to have a proper rabbit with 'em.

Whether the Heartbreakers, the Clash and Co. were there for the bands or a swift half, I dunno either (Stan did). I do know it was a SATURDAY NIGHT, and this time brown shoes did make it... (DB).

THE JAM-IN THE CITY (Polydor album).

Art School/I've Changed My Address/Slow Down/I've Got By In Time/Away From the Numbers/Batman/2) In the City/Sounds From the Street/Non Stop Dancing/Time For Truth/Takes My Love/Bricks and Mortar.

In context with the Jam's style of music, this album's great! Honest, it couldn't be more perfect, Jam fans must get it. The band are really picking up now and this album should establish 'em nationally. Weller's 'Bricks and Mortar' is my favourite, a track which comes across powerfully. Yeah, of course, 'In the City' is as good as always too. Weller's other songs all maintain that Who/Maximum R&B feel. All ace tracks, but now that the Jam's getting around I hope they broaden and strengthen their style so that by the next album they sound completely different. (SM).

THE SAINTS-I'M STRANDED (EMI import album).

This could be called 'I'm Strained'. Most disappointing album of '77. It drones on and on and doesn't even make ya fancy turning it over let alone playing again. Ted Nugent with a rocket up his arse.



pic by MARK P.

COME A LONG WAY SINCE
SOHO MARKET.

'CHINESE ROCKS' (中國石)
b/w Born to Lose



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out Now! you waiters on ~



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STIFFS STRANGLERS IV

BUNCH OF STIFFS(Stiff album).

I Love My Label-Nick Lowe/Go the Whole Wide World-Wreckless Eric/White Line Fever-Motorhead/Less Than Zero-Elvis Costello/Little By Little-Magic Michael/2)Jump For Joy-Stones Masonry/Maybe-Jill Read/Jo Jo Gunne-Dave Edmunds/The Young Lords-Tyla Gang/Food-Takeaways(Tyla/Lowe/Edmunds/Larry Wallis).

Bonus track-Back To Schooldays:Graham Parker.

Now that Stiff have got their bleedin'distribution deal with Island they think they can put out any old crap.Well,this is the first of it.Out of the 11 tracks only 4 are worth playing again,Motorhead,Elvis Costello,Tyla Gang and Graham Parker.The rest are definetly Stiffs.

Motorhead's track is a heavy job which sounds a little like Deep Purple but after that setback it rocks along in the only way Lemmy knows.It was gonna be released as a single but they never got around to it. Elvis Costello's single's included on the album and you can find a review of it elsewhere in this mag.I'll just add my praise. The Tyla Gang track is incredible.Sean sings like Dylan or Springsteen and the backing jumps about like Little Feat or one of those Nils Lofgren line-ups.Tyla deserves an album release.His music is growing all the time. The Parker track is a outake from some old tapes and is excellant in it's simplicity. It's better than the album version.

The rest of the bunch is the crap:Nick Lowe is boring,Stones Masonry is an instrumental R&B workout featuring Martin Stone,the Takeaways is a jokey Dylan take-off and Wreckless Eric,Magic Michael,Dave Edmunds and Jill Read are all over produced.

This album is a waste of time. I'm suprised Island agreed to put it out.I hope Stiff sit down and think about their next releases otherwise the original cuteness of this label is gonna wear off.An Advert's single is out soon so that should be alright. I hope they make it.

Liven up Stiff. (Mark P).



THE STRANGLERS IV RATTUS NORVEGICUS

(United Artists album)

Sometimes/Goodbye Toulouse/London Lady/Princess Of the Streets/Hanging Around/2)Peaches/(Get a)Grip(On Yourself)/Ugly/Down In the Sewer(a)Falling(b)Down In the Sewer(c)Trying To Get Out Again(d)Rats Rally.

Free single-Peasant In the Big Shitty/
Choosey Susie.

Apart from the title this LP is easy to understand.The natural progression of a band like the Stranglers is to have a first album that sounds like this. 'Rattus Norvegicus'shows all their styles and proves that their inclusion in the lists of "new-wave"bands is bullshit.The Stranglers are doing stuff that could have been done in '68,'70 or'72.Progressive rock will always be around.

They write great songs-'Sometimes','Hanging Around','Grip',etc and they make the best of them.This whole album is,excellant but I don't know why SG's reviewing it.Yeah,I secretly like the Stranglers'album.It's no longer a secret, this band will be very succesful.America will fall all over them.

The Stranglers are qaint.They sing about acne,rats,"getting laid","the mersey tunnel",etc.They're incredibly British,their type of humour comes from their British upbringing and from a couple of years touring,playing the pub circuit and genarally taking the rough with the smooth.

Their sound is original and they never fail to suprise with sound effects and interesting fills.The individual members all have styles of their own.Hugh Cornwell on guitar and vocals,Jean Jacques Burnel on bass and vocals,Dave Greenfield on keyboards(vocals on 'Peasant In the Big Shitty')and Jet Black on percussion.Jean's bass is the killer,it forms the base for most of the songs.The voices are good,especially when the lyrics allow for Hugh's odd quirks(as in 'Peaches'when he makes lots of weird noises).I thought that 'Down In the Sewer could have been a lot better.The stagesversion is much more adventures but it doesn't spoil the overall quality of the album.

One moan-why didn't the put the free single tracks(limited edition of 10,000)on the album and leave off 'Grip'and 'London Lady'which came out as a single last month.Some kids ain't gonna hear the free single which is a bit of a fucker.I don't know who thought of that stupid "free single" idea anyway.It's still a great album.

(Mark P).

The Clash



JOIN US ON THE WHITE RIOT - 77 TOUR

| | | | | | |
|--------|------|------------------------------|--------|------|--------------------------------|
| MAY | | | | | |
| Sun. | 1st | Guildford, Civic | MAY | 16th | Swansea, University |
| Mon. | 2nd | Chester, Rascals | Mon. | 17th | Leeds, Polytechnic |
| Tues. | 3rd | Birmingham, Barbarellas | Tues. | 19th | Middlesborough, Rock Gardens |
| Wed. | 4th | Swindon, The Affair Ballroom | Thurs. | 20th | Newcastle, University |
| Thurs. | 5th | Liverpool, Erics. | Fri. | 21st | St. Albans, City Hall |
| Fri. | 6th | Aberdeen, University | Sat. | 23rd | Stafford, Top Of The World |
| Sat. | 7th | Edinburgh, Playhouse Theatre | Mon. | 24th | Cardiff, Top Rank |
| Sun. | 8th | Manchester, Electric Circus | Tues. | 25th | Brighton, Polytechnic |
| Mon. | 9th | London, Rainbow | Wed. | 26th | Bristol, Colston Hall |
| Tues. | 10th | Kidderminster, Town Hall | Thurs. | 27th | West Runton, Pavilion |
| Thurs. | 12th | Nottingham, Palais | Fri. | 28th | Canterbury, Odeon |
| Sun. | 15th | Plymouth, Fiesta | Sat. | 29th | Chelmsford, Chancellor Hall |
| | | | Mon. | 30th | Dunstable, California Ballroom |

... now out + THE LP + The CLASH

PIC BY SHRETT HILL



SKREWDRIVER (AS PUNKS).

SINGLES + BLONDIE LP. REVIEWS.

SKREWDRIVER-YOU'RE SO DUMB(Chiswick).

Dan reckons this is the type of track that used to make good B-sides and now makes good A-sides.Great title but I don't like this'cos it's a dollop,but it grows on ya.These lads come from Bristol... no Blackpool.I fuckin'hate records that grow on ya.Still,if you like fast,inaudible lyrics it's for you,punk!(SM).

EDDIE & THE HOT RODS-I MIGHT BE LYING(Island)

I like this number.A must for all Hot Rods fans.Not immediatly likable but after a while-really enjoyable.Their sound's got a lot stronger and although their lyrics have never grabbed me,these are interesting (and on the cover).Yeah,they're still Status Quo-ish but it's their own fast,loud brand of R&B.The flip side is worth a mention:- 'Ignore Them'.(SM).

RADIATORS(FROM SPACE)-TELEVISION SCREEN

(Chiswick)

Moronic Mess.(SM).

RADIO STARS-DIRTY PICTURES(Chiswick).

Dunno what was designed to fit with this-it's so contrived.Like interior decoration,y'know-guitar bit here,piano line there.Then stop-back to chorus.Yeah,it's alright if you like interior decoration.

"I'd like to take you in the attic,
With my kedak instamatic".

Yeah?...Go back to bed.(SM).

THUNDERTRAIN-Hot For Teacher(Jelly)

Y'know them records that kill a dance floor stone dead?This is one.There's nothing in it that Status Quo ain't done better by yards.The B-side is the death rattle of Pat Travers.Well,that's another group SG's gotta steer clear of.(DB).

Waddya want from pubrock,BLOOD(SM).

ELVIS COSTELLO-LESS THAN ZERO(Stiff).

I've played this for about two weeks so this is easy to write.If you're into hard angry sounds and nothing else,see you later.if not,roll back the carpet,roll on the weekend and bop.

It's Springsteen lyrics/voice and a funky chacha.Hey Ray.(DB).

MAX WALL-ENGLAND'S GLCRY(Stiff).

Written by the same Ian Dury of the Kilburns?Go to the back sleeve for a name check.You're not on it?You must be a jerk.Steve says he's off to give out song-sheets at Millwall.Lyrics include Little Titch,Billy Fury,Mr Pastry and a sex act called Muffin the Mule.Still,any song that mentions the dole,and the Board Of Trade must be anti government.One to stagger from the grave yard to.(DB/SM).

BLONDIE(Private Stock album).

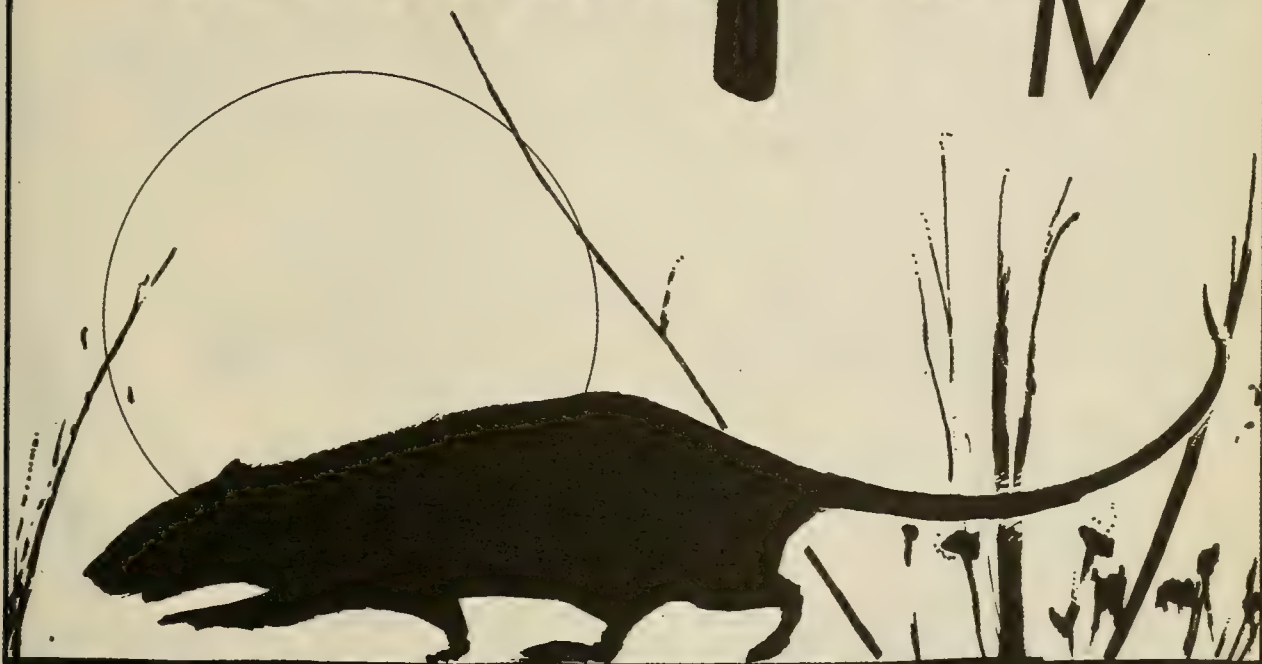
X Offender/Little Girl Lies/In the Fleash/Look Good in Blue/In the Sun/A Shark in Jets Clothing/2)Man Overboard/Rip Her To Shreds/Riflerange/Fung Fu Girls/Attack Of the Giant Ants.

Classy trash and pop at it's best.It's one that's best to start on Side 2 and right from the bass intro on 'Man Overboard' away ya go-Surfin' on the New Wave.It's red hot bubblegum,the best being the first three on side 2 and 'In the Flesh' and I love the line-"I'll give you some head(and)shoulders to lie on"-in 'Look Good in Blue!.I wont bore you with what Debbie Harry is wearing on the sleeve,NME's already done that but she is beautiful to the point of taking liberties.Again,music for the legs not for the head.(DB).

13 BLONDIE

the stranglers

IV



RATTUS NORVEGICUS

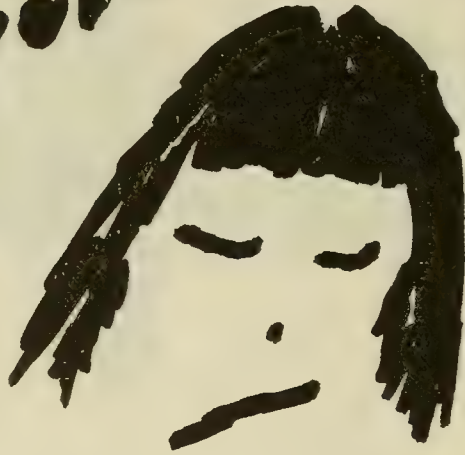
(Album UAG 30045 Cassette TCK 30045)



First 10,000 include
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Plain
Stupid
Pin up No. 1.

TO MARK P.
EVERYONE AT SNIFFIN
GIVE
1-2-34



DONT PUNK
OUT!!!

Yod R...

APRIL FOOL
DAY

14 4/1/77

ROCK ON OK!



ROCK ON...

ROCK ON...

ROCK ON...

ROCK ON...

ROCK ON...

ROCK ON...

ROCK ON...

ROCK ON...

ROCK ON...

ROCK ON...

ROCK ON...

ROCK ON...

ROCK ON...

SOHO MARKET, NEWPORT COURT, off LEICESTER SQUARE TUBE....

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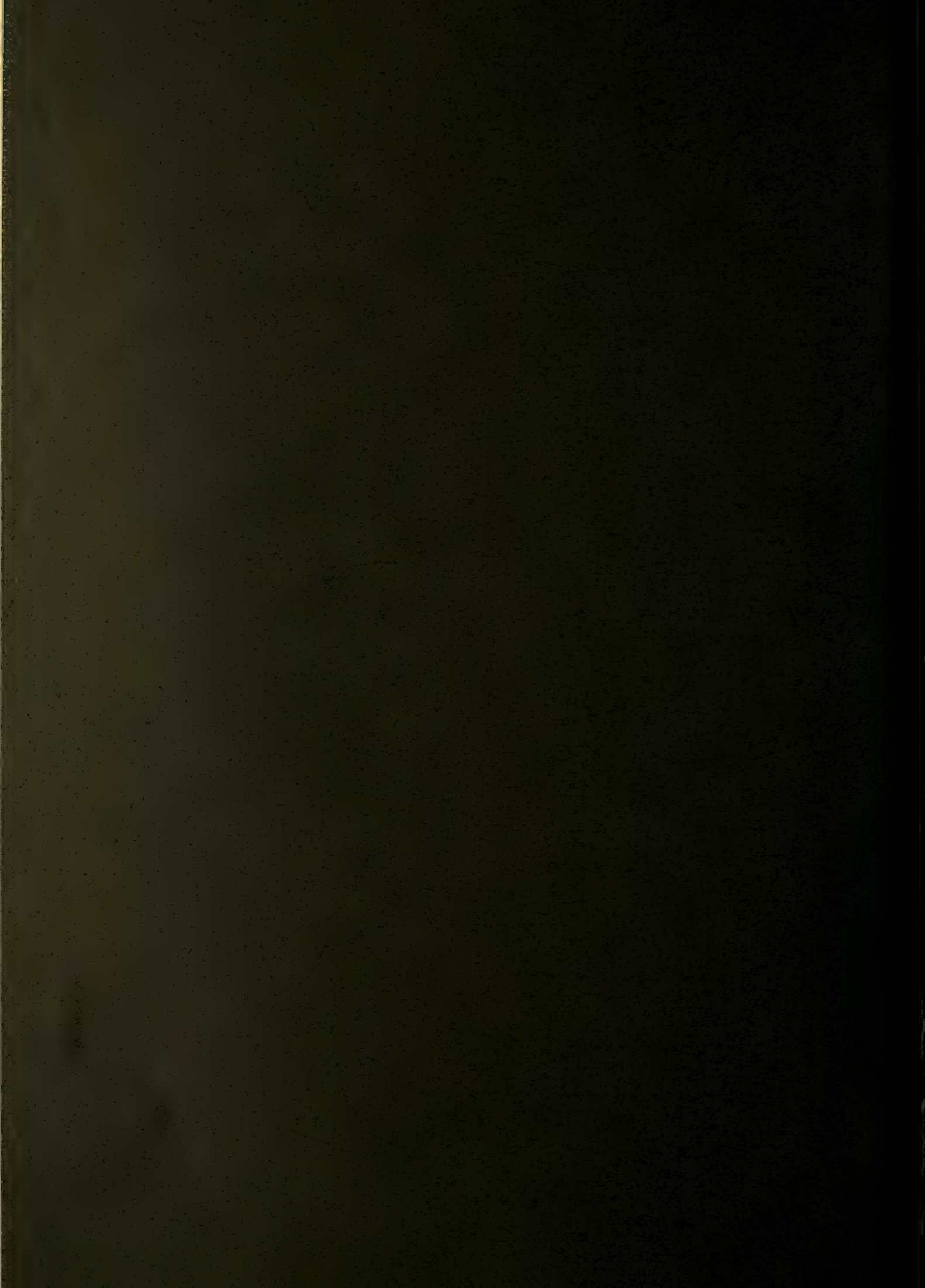
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SNIFFIN' GLUE... 30p

AND OTHER ROCK 'N' ROLL HABITS

FOR DEPTFORD YOBBS! 10 JUNE-1977.

STEVE MICK'S GOT THE SACK AND WE GET BACK TO THE STREETS. THE GLUE: STILL DEPTFORD YOBBS!



By Stu Fuchmanovsky.

CHELSEA + JOHNNY MOPED

+ JOHN CARR, WHITE RANT TOUR.

S.G. 10



HARRY.

MARK.

DANNY.

YER, STILL DEPTFORD YOBS!

Front cover and above photo by Jill Furmanovsky.

CONTENTS:

Page 2: Danny Baker speaks out!

Pages 3,4,5: CHSELSEA interview.

Page 6: WHITE RIOT TOUR.

Page 7: JOHN CALE.

Page 8: Lots of... + **REKLEP.**

Pages 9,10,11: JOHNNY MCPED interview.

Pages 12,13: Record reviews.

Page 14: Erica's Hang-Up - THE BUZZCOCKS.

and loads of ads, we hope!

What made it all possible:

MARK P.

HARRY T. MURLOWSKI.

DANNY BAKER.

JILL FURLANOWSKY.

ERICA SCHENBERG.

Also: Caroline Coon, Stan, Phil, the music.
+ **EDDIE D. + MARK + JAN CHAPMAN.**
Oh yeah, STEVE KICK got the sack last week.
There will be crying in the streets. Wah!!

NEW ADDRESS:

SNIFFIN' GLUE,
28 DRYDEN CHAMBERS,
119 OXFORD STREET,
LONDON, W.1.

THANKS FOR AN IDEA, CHALKIE.
FROM JILL



BULLETS - IN.

Lets sort all this shit out:

1. 'Sniffin' Glue's getting like a newspaper' (Stranglers-Sounds). If people want some cockney sparra chic scruffy ornament, thats true. We print what we can afford, what we like, and what we think. Not because, like this weeks T-shirt, it looks and sounds right. We dont go after any fashionable 'look'. When you see an Eagles review, turn it in.

2. 'How can Mark P. have a record company and still say..' (Record Mirror reader). Mark's so called company is Step Forward, a new wave label, who he advises what to sign, there's no big few bob involved..an' thats another thing, I noticed we're having to apologise for having a circulation. Listen mate, if we ever do see a taste for workin' seven days a week, you aint gonna see this bloke puttin' it in the church poor box cos he feels guilty. I spose you would! Anyrate, gettin' back to Step Forward, I reckon its healthier Mark doin' the signin' than some fat wanker business man who just sees the scene as a way of lengthening his pool.

3. National Front. The Evenin' News says the Front are manipulatin' the new wave. I don't need to say what bollocks that is. Some cruds say that NF in power would shake people out of their apathy. Well, cruds, how would you express this new found anger? It aint only the blacks who'll be shut up. So a big FUCKOFF to NF, Lablibcon, Commies, Socialist fuckin' workers, the head in sand brigade, the lot. And the poxy Evenin' News can quote that!

4. 'How comes groups like Clash/Pistols sign with big companies?' Theres no point screamin' to the converted on privately owned/distributed labels that could sell about two hundred, is there? We wanna be heard, fuck being a cult.

5. Have you noticed how amused the other press is to find out punks like other types of music? Look sunshine, we don't need mum, dad or Sniffin' Glue to let us know what to dance to, BUT the new wave is more than music to you and me, its our megaphone for Youth. Positive Youth. Spelt P-U-N-K and put over as rock'n'roll, right. Sniffin' Glue should be guitar shaped.

DANNY BAKER.



THIS IS A PHOTO OF MARK P. WITH
STEVE NICK AND THE REASON STEVE
WAS SACKED FROM 'SNIFFIN' GLUE'
- HER NAME'S AUCS.

pic By ERICA ECHENBERG.



MAIL ORDER - MAIL ORDER

Alright. This is about our much abused mail order bits. Cunts go 'ah, yer wankers wiv ya fucking business, just like Melody Maker.' It aint. A lot of kids, (in a lot of countrys) write to us, so this is to save us shelling out on all them stamps. Anyrate we bin screwing it up in the air. We're about two months behind as it happens, an' we aint sent it out, (just like them loon pants or posters deals), so what we're sayin' is hang about cos week beginning 23rd May, its all gonna start 'appening, so watch it.

So: Prices per mag (inc. P&P)

40p for the UK and Eire

50p for Europe and seaimail to the rest of world

65p for outside Europe (airmail)

Maximum subscription ya can have is 4 issues, which is 4 times one issues price.... (clever eh?)

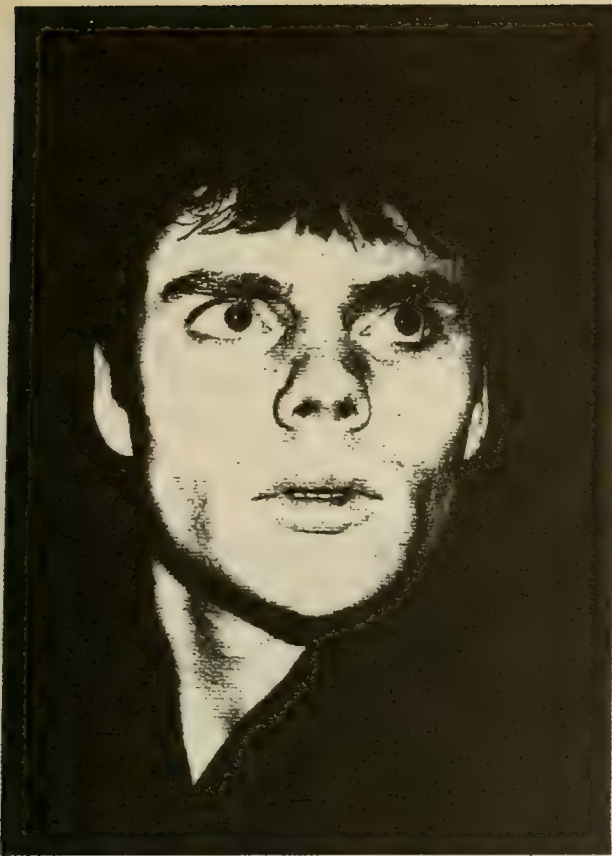
And get'old o'this. A new address, we're in some naked rooms in a doss house off Oxford Street. An' Marks screamed to tell yer to put ORDERS on subscriptions cos he sometimes mistakes 'em for 'is fan mail. SO, the new place (now open to female members of the public, come early-stay late) is;

28, Dryden Chambers
119, Oxford Street
W.1.

28, Dryden Chambers
119, Oxford Street,
W.1.

By co-incidence this is also the address of the Mark P. International Fan Club. (London Branch) Soon available, T-shirts, posters, badges and little nobby Marks for the back of ya car.....

MAIL ORDER - MAIL ORDER



Interview with Gene October of Chelsea.

SG:Where does Henry come from?

Gene:Well,I got a friend who works in Capital Radio called Nicky Horne,right.I walked up to Capital one day to try and get'em to play 'White Riot'.We got chatting and I told him I needed a bass player and there was this guy who answers the phones,you know,the phone in."Oh",he says"I'm a bass player".He auditioned,we liked him and that was that.

SG:D'you reckon you'll ever play the Rainbow?

Gene:We'll get up to that level.I mean,you keep stating-"I made you"-,I think you made the Clash and the Pistols.You know,a lot of papers made the Pistols what they are,the hype that they are,I mean,you can only make us by giving us front cover.Which is a fact,it adds a bit of style to the band.This band needs style because it's taken a lot of second best.There ain't much interest taken in it...

SG:Why do you think that's happened?

Gene:...because there's too much happening with Clash and the Pistols.Now the Pistols have gone by everybody's concentrating on the Clash and when Clash weren't doing something it was the Darned,right?

SG:Really,they're the first wave of bands and you're,sort of like,heading the new new-wave.

Gene:I mean,the Clash have been around for a year,at least and,sure they deserve it.

They've been pumping in there.They instigated.Mick Jones said to me,"I don't want to be a follower,I want to be an instigator". Which he has achieved.Everybody needs somebody to lead'em.Until they're able to make up their own minds as to what goes.You'll always find this in life.Since rock began there's always been leaders.Then you get to a stage when you're able to make up your own mind and get it on.

SG:The stuff you're doing...d'you hope to influence kids in your audience?

Gene:I hope to instigate something if I can.I wanna take it away from the rough side that it's got and I wanna add a bit of smoothness to it,a bit of polish.A bit of style.There's too many of these"punk-bands" being looked on as thickos.

SG:Are the new guys(James and Henry)bringing in any new ideas?

Gene:The newest song-"Get Out and Walk"-was partly James.

SG:What about the old songs like'The Right To Work','The Loner'etc.Does that still relate with what you're into with the new members?

Gene:Sure,we havn't even started...I havn't even got my message over.One gets accused of being a poseur,one gets accused of writing stuff'cause that's the thing to write about.I've had all that..."I don't take drugs and I don't drink beer"...I mean,for too long the rock music business...It got to the stage where you had to come from the Royal College Of so-and-so.It was getting really bad,you know?You got these people up on the stage,people who were speaking in a posh voice.It was a bit crazy.Rock comes from a dirty old playground,in the slums or the World's End,Chelsea.

SG:Where was you born?

Gene:In the East End,I was chucked in an orphanage.

NEXT QUESTION.

Gene:I went to see the Jam at the Red Cow.I think that guy Paul Weller,fucking good.Kids shouldn't be put off by the fucking suits,the honest statement of that guy was like..."yeah,we'd like to play the Earl's Court stadium one day".Not many would admit to that.

SG:Do you look as far as that?

Gene:Sure but there's a danger that we'll get away from what we set out to do.

SG:What d'you reckon"we set out to do"?

Gene:We set out to not be like this fucking lot that have just gone.There's a danger that we'll end up just like'em.In our big

RollsRoyce's and our big penthouses, know what I mean? Without ever doing anything, you know, really we haven't achieved anything yet. As far as a government or anything like that. I mean, hippies did achieve quite a bit. They got out on the streets, they were prepared to fight on the streets. Red Lion Square, things like that. Have we ever done anything like that. The scene hasn't come together, it's got to come together. They've got to realise what they've got to do and do it. Don't talk about it but do it! There's a lot of talk but no action.

SG: The press are frightened of the music...

Gene: Well, fuck me I was! I was frightened when I first saw the Clash at the ICA I was shit scared. To see a punk show is very frightening, it's the music. It's very heavy, the vibe in the music and the vibe in the audience is very frightening for a first-time on-looker.

SG: The press at the moment are trying to crush the scene...

Gene: It's like old cunts, frustrated old cunts who try to re-live what they went through in the sixties. They say "That ain't as good as..." you know? You should be writing for NME or something like that. This scene will produce it's own journalists, it's own clothes shops, you know what I mean? It will create it's own thing. I mean, at the Hope & Anchor we had some guy standing there in a suit, he'd just come out the office and he was shouting, "Rubbish, Rubbish!". I mean, what does the guy know! Everybody's thinking, "Is it just a fad?", I say they are a load of doubting Thomases 'cause this is gonna be the biggest thing... forget the sixties. It's just like the Teds, some of them look fucking great but a lot of them are kids. You know, why don't they create something of their own. They've got this image but they should do it their way, not the way that their father. Their father's probably got his drapes still in it's mothballs. Yeah, son those were the days... that's what they're saying.

SG: This scene is the only scene where the kids are actually calling the cards.

Gene: We'd like to think. To a certain extent but with a lot of compromise.

SG: There's gotta be some compromise to play places like the Rainbow...

Gene: Yeah, but what the fuck have the Sex Pistols gone through what they've gone through for? Has it been a waste of fucking time? It isn't a waste of time but it is when people turn around and compromise with what they fucking tried to bring down. When people are prepared to lick people's arses and they weren't. The Pistols weren't prepared to lick anyone's fucking arse.

SG: Who do you think has compromised then?

Gene: You know I can't mention names, I couldn't slout could I?

SG: Well, if not names... what have they done to compromise, I mean, what's your idea of "to compromise"? Cause you're obviously gonna come up against that and you're gonna be faced with a decision.

Gene: Be faced with decisions but I don't want to come against this until I feel that I've achieved something, done something for my time. Yeah, I don't want the kids to look back and say, "1977, oh yeah it was great but what did they achieve. They came on with all this talk at first but what did they achieve".



THE RIGHT TO WORK.

Gene: The right to work, fuck the unions I say...

SG: Is that what that song's about then?

Gene: Yeah, fuck the unions. "Your father worked on this dock, you'll work on this dock". "If you don't sign with the fucking union, you don't get the job!". Big brother.

SG: What about a song like 'the Loner'. It's personal to you isn't it?

Gene: It's personal to me but also I reckon there's a lot of loners. A lot of kids who die when they're 14, 15... just die, no feelings. I personally died a long time ago. This big build up of what life is supposed to be. In the 17th Century when the kids went to work when he was 12 was a better way of doing it.

J: Didn't you think much of your schooling?

Gene: I thought it was a complete waste of time. I thought it was a joke. It was a fucking send up. Waste of money, a joke... learning about the "Great British Empire". I don't wanna know about it, why they rubbing that into me? There ain't one left. I don't wanna know about it. What can I say to these fucking Americans that come over here. Silly cunts!

SG: Do you resent the Americans coming over here and becoming part of the scene?

Gene: I resent their usage of the fucking scene, right, that's what I resent. They always have been bandwagoners... don't tell me Lou Reed was ever a punk. He was just a fucking queen into singing about queens. He was cashing in on the camp scene. Bowie was cashing in on the Iggy scene. Iggy was the only true one. Iggy was the punk, not Reed, not fucking Bowie. Patti Smith's just a frustrated groupie she'd love to be Keith Richard. She'd love to be Keith Richard's wife but he told her to get stuffed!

SG: What about all these smaller bands, I mean, I havn't got that much bread have they? Like Vanilla, Wayne County, Heartbreakers...

Gene: So are a lot of million other people in the world. Millions and millions of people ain't got any money. You've only gotta walk down the East End... they're all starving.

SG: What sort of stuff did you listen to... any music you listened to when you was growing up?

Gene: The Who, the early Stones... I never did rate the Americans. I mean, they just ain't got no knowhow... they've been too well looked after when they were kids. They had too many pancake sandwiches, too much jam in their blood... too much treacle... too much popcorn!



JAMES STEVENSON - GUITAR

SG: One thing good about this scene is that the Clash are a London band, Chelsea are a London band. It's never been like that since the Who, the Kinks, the Stones and Mott the Hoople.

CHELSEA ARE A LONDON BAND!

SG: You got any ideas for any new songs?

Gene: Yeah, I've got quite a few at the moment. Due to the fact that I have to manage this band all the time. I have to put 100% into it, arrange the gigs... we need a manager. But I'm not interested in a guy with a limo' or anything like that. I'm interested in a guy who knows what we're about, who understands what we're about. With all that I've not got much time to think about new songs.

A Chelsea single is being released soon on the Step-Forward Records label. The A-side is 'Right To Work' and on the flip-'The Lonar'. They'll make it sooner or later.

Mild mannered reporter.

CHELSEA PHOTOS BY H.T. NVALOWSKI.



CHELSEA: LTR - CAREY FORTUNE, JAMES STEVENSON, GENE + HENRY DAZE.

THE CLASH, THE BUZZCOCKS, THE SUBWAY SECT AND OTHERS AT THE RAINBOW!

The CLASH at the Rainbow went like this:

"He's in love with rock'n'roll, wooaghhh!
He's in love with getting stoned, woooagh!
He's in love with Janie Jones, wooagggga!
He don't like his boring job, no-ooo!

He knows what he's gotta do and he knows he's gonna have fun with you, lucky lady!
And he knows when the evening comes, when his job is done he'll be over in the car for you!
In his in-tray, lots of work and the boss at his firm always thinks he shirks!
But he's just like everyone, he's got a Ford Cortina that just wont run without fuel,
fill her up Jacko!

He got an invoice, it don't quite fit, there's no payola in his alphabetical file,
'cept for the Government man!
This time he's gonna really tell the boss, he's gonna really let him know exactly
how he feels, pretty bad!

Let them know, let them knooooow!"

(Joe Strummer/Mick Jones).

This was the gig when the kids won.

"As the Clash's Joe Strummer sang a song called 'White Riot' fans smashed up 200 seats"

Yeah, the Clash caused a riot.
So what, I'm glad that people are scared of rock'n'roll again.

From my view, down the front on Jone's side, the gig was a killer. Mick was slightly restrained 'cause of his bad finger but Joe Strummer's maniac performance made up for it. From the opener - 'London's Burning' - he was shaking all over the stage. Unlike Iggy in March, Joe talk to the kids, he was with 'em and leading them. When he refused to stop the show, when asked by some official, it meant everything. I just hope the Clash stay human, they'll never turn into a product. No way!

The rest of the gig was just as memorable. The first group I saw was the Subway Sect. There's no good or bad states with this mob. They are just an experience, although the audience were pretty subdued during the band's set. The applause was sparse but the music was excellent. 'Eastern European' was the best song:

"I take no exceptance of those hoardings I see,

As I run along a street I prefer not to take it,

I prefer quotes directed at me.

Cigarettes, they look at me,
And tell me I'm an Americane,
But my recent dreams advise me,
They'd be extra life,
If I were Eastern European,
Then I can concede".

(Vic Godard).



VIC GODARD - SUBWAY SECT.

Yes, the Subway Sect are a wonderful band.

The Buzzcocks were also great. The new line-up is getting better and better. I reckon '16' is the strongest song and 'Orgasm Addict' needs to come out as a single. Garth-on bass - looked very cool in shades, even though he is a big lump.

The Jam were... I didn't see 'em, I was in the bar. I also got there to late to see the Prefects. Next time the Clash have just got to destroy Hammersmith Odeon!

Mark P.

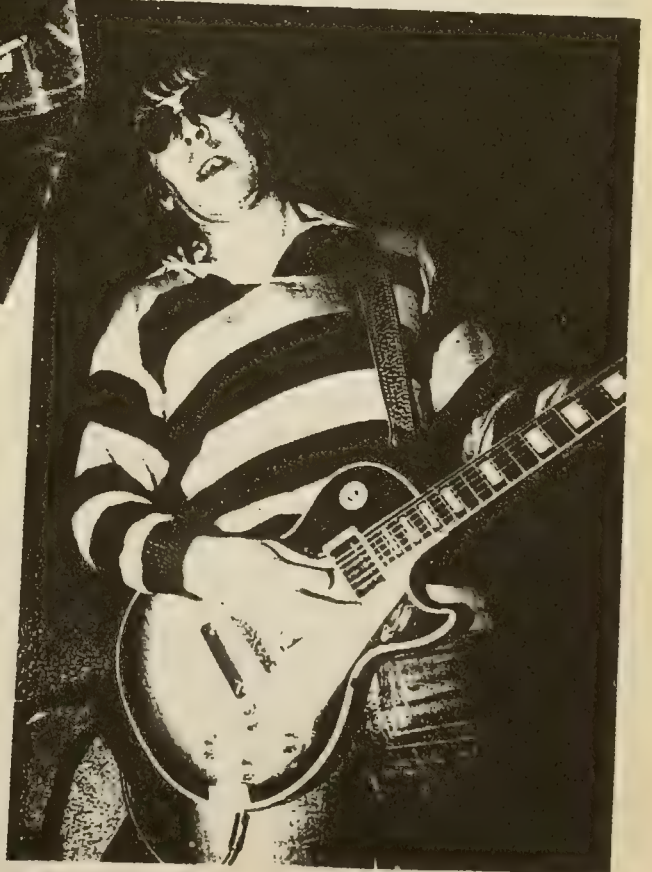
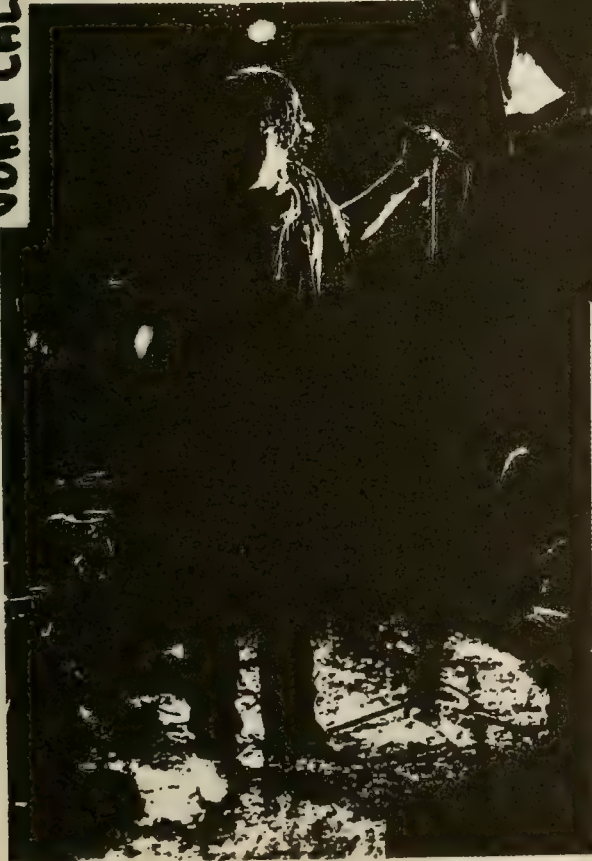
STARS FADE AND DIE BUT CULT HEROES LIVE ON...
JOHN CALE WILL LIVE ON!



JOHN



CALE



PICS BY JILL + HARAY.

YOUR RABBIT

The cover of the new HEART-BREAKERS single is a complete joke. Two pics stuck together trying to pass as one. No way. The records on at the moment though and we're all boppin' around to it, "I'm living on a Chinese rock...!" plus 'Born To Lose'. LAMF... Mark P. impressions to order, just put on yer record and away he goes... meet the TALKING HEADS in Rough Trade the other day. David's a very quiet lad, Chris is 'comical', Tina's lovely and the new guy, Jerry Harrison (ex MODERN LOVERS) is interesting. They'll be an interview in SG11.. some good new releases soon-the DAMNED single-'Sick Of Being Sick'/'Stretcher Case, Baby' and EDDIE AND THE HOT RODS 'Live at the Rainbow' EP. From Chiswick there's gonna be singles by JOHNNY MOPED, MOTORHEAD and RINGS. Step-Forward records are gonna release a MODELS single soon-'The Freeze'/'Man Of the Year'. A SEX PISTOLS album which will show the bastards that it's all been worth it is in the can. Oh, yeah by the way, we're really glad that the PISTOLS have gone with Virgin. They may have Mike Oldfield, Gong, Can and all the other 'hippies' but they've always put out what they want, and you can always bowl in and chat up the boss-Richard Branson-for some freebees 'cos he's ok (whatever that means)... BLONDIE come and saw us the other day, an' if we hadn't gone to print the next day we'd have done a bit on 'em, anyrate they did say they were interested in what's happenin' here and great to talk to, an' said they'd like people to dance rather than anylise what they do, so now ya know... we have reason to believe SNIFFIN' GLUE is being bootlegged in the States. Watch it or we'll get Peter Grant on to yer... just wait 'til you see the Step-Forward label, you better get ya shades ready. It's a multi-coloured blinder... Baker's Keith Emerson impression ain't bad either... recent sets on JOHN PEEL's radio show have been the CLASH, DAMNED, GEN X, ADVERTS, JAM. So, any night you're not doing anything at ten... where's the fiver, JOHN... and fuck NICKY HORNE... more TALKING HEADS: their album will be ready in September. Jerry Harrison reckons there's only a little bit of brass and a few supprises, David Byrne on oboe? A RAMONES/TALKING HEADS thing is gonna be in SG11 (again?)... also a mention 999 who are really good. GENE OCTOBER tell's me that the lead singer used to be in the KILBURN & HIGH ROADS.. meanwhile the SG staff are all dossing on the office floor tonight-back to the fuckin' streets? You bet we are...

WE MAY BE WHITE BUT WE'RE ALRIGHT

It had to happen, a reggae bit! Yes, for the first time in SG's history we've got one. There's gonna be one every month. It's gonna be called 'Reggae Album Of the Month' 'cos that's what it's called. Rush out and buy every album we mention in this column.

PETE TOSH WITH WORD, SOUND & POWER:

Equal Rights (Virgin)

Get Up, Stand Up/Downpressor Man/I Am That I Am/Stepping Razor/Equal Rights/African/Jah Guide/Apartheid.

In case you don't know it, Winston Hubert McIntosh—who can apparently open the heavens if he gets mad—was one of the original Wailers along with Marley and Bunny Livingstone. He's still knocking out the best reggae around. It's heavier than his last album—'Legalise It'—and it is definately my favourite black album so far this year.

The opener—which Tosh wrote with Marley and is on the Wailer's 'Burnin' album—skips along great, Al Anderson filling in the spaces with some tasty guitar. My fav lyrics of all time:

"Most people think great God will come from the skies/Take away everything and make everybody high/But if you know what life is worth you would look for yours right here on earth/And now we seen the light we gonna stand up for our rights".

(Bob Marley/Pete Tosh)

This song sets the feeling for most of the album. Tosh sings from down there... not some high horse. Most of the songs are political but some are incredibly personal like 'I Am That I Am'. The song basically says—'don't try to change me'. 'Stepping Razor's a rocker—Anderson tearing out a seering intro. Again, Tosh is great:

"If you are a bully treat me good/I'm like a stepping razor, watch my sides—I'm dangerous"

(Tosh).

Throughout the album, bass lines are provided by Robbie Shakespeare—the best and the drumming by Sly Dunbar. If you can't get into the lyrics, their shifting rhythms will murder yer.

'African' came out as a single not long ago. A reggae classic, it's one for the juke boxes and if they're ever looking for a national anthem when all the blacks unite, this is it.

"No mind your nationality, you have got the identity of an African". (Tosh).

Sometimes it makes me wish

I was black. Buy it.

Mark D

DANNY BAKER GRAPPLES WITH THE SINGLES, ALL 16 OF 'EM!

THE CLASH: Remote Control/London's Burning(Live at Dunstable)CBS
I spose for us mob the B side is the A side,if ya see what I mean. Anyrate it's out.

THE POLICE: Fall Out/Nothing Acheived (illegal) Good to see a new label, but this is like a sort of Highway Star, an' I never did like Highway Star. Did you?

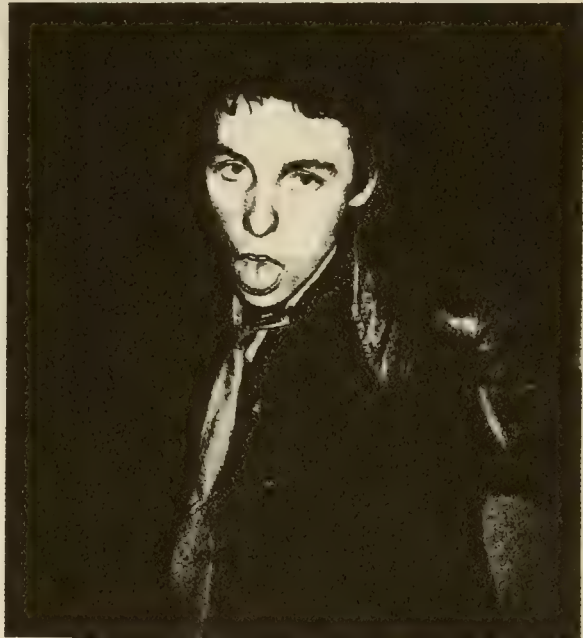
THE MARBLES: Red Lights/Fire and Smoke (Ork-Marbles) Whatsallthisabout? No idea what this has to do with us. Fuckin' cheap lousy pop tune, thats probably got clever lyrics or hidden send up. American. The B side had people running in saying 'leave me out', not on the record, in here I mean.

ALEX CHILTON: (1) Free Again/Singer not the song (2) Take me home and make me like it/ All the Time/Summertime Blues. (Ork) 33 $\frac{1}{3}$

This bloke was in Big Star, who I liked once, but after this I wonder if they've aged well. On this pony record player I can't tell if the vocals are as weak as they sound, mind you Clash come over just as good so I don't see why this geyser shouldn't. Well up from the Marble 's but that means fuck all. Poprock.

ROKY ERICKSON: Bermuda/Interpreter (Virgin) With this and the Pistols, someone at Virgin knows his singles. One of the 13th floor Elevators (Poxy history), sounds like Gene Pitney backed by Blue Oyster Cult. Fast an' easy to mime to, get this cos its good.

THE STRANGLERS: Peaches/Go Buddy Go. (UA) They 'ad a go at us last week, but it was in Sounds, so it don't count. Both A sides but I still reckon Peaches by a short head, and prefer it all to the LP which, not like this, ya can't play all the way through. Go Buddy Go aint been out before, yeah we're playin' it again now good, good single. 'Oh shit, we missed the charabanc! Or sharabang. Fuck me, my spellings gone right downhill.



TV SORTA - ADVERTS (Pic - H.T. HURLOWSKI)

THE ADVERTS: One Chord Wonders/Quickstep. (STIFF) I really like the Adverts, (Gary Gilmores Eyes is a classic) as ever the drums and bass way up front, for a group who, (all join in on this cliché)-you either love or hate. Great track, 'specially the lyrics, but will do lousy as a single, good B side ennall.

THE USERS: Sick of You/In love with Today. (RAW) Sort of record that gets right up peoples noses, cos its so obviously straight forward, wallop. Damnedish, fast, with the singer tryin' to sound disgusted. I think I like this, even if it does go on a bit. Bore on the label though, cos its not only got a producer, BUT, an executive producer. Next stop's a fuckin' spiritual advisor.

THE RAMONES: She na is a punk rocker/Commando/I don't care. (Sire)
If the Beach Boys were alive today they would have done records like this. Nobody needs tellin' about Ramones records, do they They take all the bovva to put out a 12" disc and finish about inch and half into the plate! Makes a lot of the records here sound naff. We got no.003637.

the
stranglers

ROUGH TRADE: The store that gave apathy its beginnings-the store that declared price rises, the store that dont give a shit for Joe Public!
Rough Trade (where all good records are stocked); 202 Kensington Park Road, London W.11. Mail Order an' all.

MORE GRAPPLING WITH D.B.

CHELSEA: Right to Work/Loner (Step Forward); Oh it's Mark P's label, its bound to get a good review in SG, what a carve up. Well look, whether they're signed to Telefunken or what, Chelsea are a major new wave force-FACT. An' you can't argue bout a fact see. I don't owe Mark or no-one no favours, but if you miss this cos of anything, well....well just don't miss it thats all. Anarchy, White Riot, and now Right to Work. Got it.

Cortinas: Fascist Dictator/Television Families (Step Forward); New Wave fast and furious, I reckon TV Families is the better, in the Saints vein but with more brains, edge and anyrate Marks got his boot on me neck. ('let 'em know I don't sign shit') This single is proof.

SEX PISTOLS: God Save the Queen/~~No Feelings~~ (Virgin); The ol' singles column aint fuckin' about this month is it? No hook in this like 'anarchy' but the end bit with 'no future' makes sure this is just as good, but then, we all knew that already. It might not actually be on Virgin tho'.

THE B-SIDE AIN'T 'NO FEELINGS', IT'S 'DID YOU DO WRONG'.

THAT HIDEOUS STRENGTH: Night at Space Opera/Call me Energy/Locomotive. (Aware) I wouldn't ask anyone to buy this, but if the bloke turns round to ring something up, know what I mean? Dopey, deranged tracks that are a good crack while they last, a few Spike Jones bits among the Lou Reeds, but nothing to hunt for.

COUNT BISHOPS: Baby your wrong/Stay Free. (Chiswick); First record with their new aussie singer, on a sort of uninspired Thin Lizzie workout. Forget it.

Stop Press::: The first SG record to be thrown from our third story window. We'll let ya know what type of crud picks it up.

Motorhead: White Line Fever/Leavin' Here. (Skydog) Was to be released by Stiff, an' we like it, so there. Nothing shakering, but the B side, got us all pretendin' to play. Didn't end up in Holland Street.

Pics by Eddie Duggan
Except cover pic (not the cover) by Royal Crawler.



Judy Nylon (Pic by H.T. Malowski).



SNATCH: Stanley/I.R.T. (Bomp) ; We fucking LOVE this. And it's acoustic. No drums, no bass, nothing. The type of acoustic track that'd make Dory Previn shave off her beard. Recorded in London, but by Judy Nylon and Pat Palladin who're from New York, but don't hold it against 'em. Worth Gettin'.

Weymouth guitarist wants bassist/drummer/vocals etc; Tony on 71397, early July.

Drummer and lead guitar wanted by Simon-300 0890



JOHNNY MOPED
VOCALS
+ THINGS.

SLIMEY TOAD
GUITAR.

FRED BURK
BASS.

DAVE BURK
DRUMS.

"National Rockstar said we were the Monty Python of Punk, y'know, I just collapsed when I read that, people expect me to tell jokes or somethin', ... I mean course I'll react when they shout out, just as long as they know we are playing good stuff, which most of 'em don't."

By their own words, that is the main thing that gets the Mopeds back up. No Heavy Politics. No Shafts of Wisdom. Just so long as they can 'play the next gig', and carry on backing Johnny.

ST: "I mean I've played with hundreds of singers, even as Toad of Toad Hall in a Yorkshire theatre, but when I heard him sing I knew I had to play in his band, really"

The rest of the band are all of the same opinion, and leave JM to most of the talking. (As it happens he was schtum for the first twenty minutes, and found walking around BTM's offices a better crack than rabbitin' to us)

It's common knowledge that the group that the group are sort of a brother to The Damned, DB: "We'd sit in my bedroom in Addiscombe, the Captain too, and just jam this 'orrible avant-garde jazz stuff and see what sounded good on the tape afterward, it was when the Damned were formed we decided to get this up."

JM: "It took me ages to adjust to this new scene, like, sleepless nights or waking up like a bear with a sore 'ead. I mean I'd see people like Rotten and know that I'd have to mould my voice 'round to that style, cos I aint always sung like this.... 'cept maybe Hard Lovin' Man. I try to put so much into it, but all we seem to get is a label for being a novelty act. Once to keep the audience happy I'd give 'em this.. I dunno.. ecology preservation talk, an' the next concert all I got was 'tell us about whales Johnny', so I said 'd'you mean the Taffy place or what?'"

Tell us about y'songs Johnny.

"I just love that fast, hard formula, and although I try to be different I could never move away from that. The lyrics I like to use to give more balls to the hook like in No One, but I don't think people know how much go into 'em"

But it's not like, say with Clash, that the lyrics an' rock can stand separate an' still get appreciated, y'need both to see how good the song can be, ennit?

JM: "No I don't think so at all, I think you're disillusioned. Y'see a song like 'Incendiary Device' is fairly personal against women, most of my songs are about boilers." Got that NME.

'Walkin' down the road with my Incendiary Device/Lookin' for a lady blow her up with gelegnite/Stick it in her lughole, watch it blow her head apart/Stick it in her lughole, stick it in her other parts./ (Incendiary Device)

How far can you get today bein' so anti woman?

JM: "No we're not anti woman at all.... jus' the battleaxes not the attractive ones." Oh.

V.D. Boiler is contagious/V.D. Boiler is outrageous/(VD Boiler)

"Y'see I've been fucked up before, plenty of times, me mother once hated this woman I was knockin' about with who was 43, and had done a spell in a mental home, things like that.

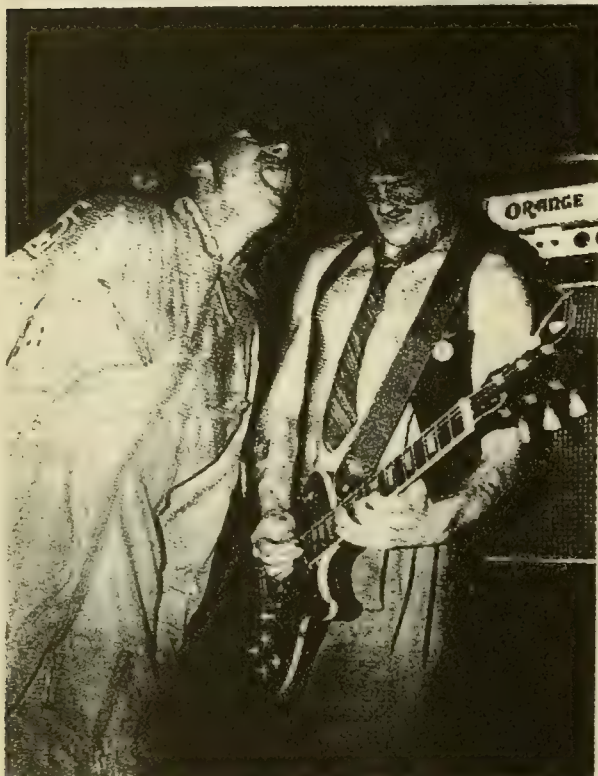
PANIC BUTTON!

"But I'm not a hater or nothing, I need women around me to write songs about."
What annoys you then.

"The value and reliance of money, probably cos I only get about nineteen quid a week, -" (thats seven more than I do ole son) - "an' I'd like to see somebody in power pull their finger out in power, cos words don't change nothing, but mainly money I reckon, mind you I have a job handlin' me dole money at the moment."

ST: "I hate the big boys who don't care about kids, Eric Burdon an' Chas Chandler made me feel like this, the really stitched me up, they're horrible.."

JM: "They're animals.." Collapse of punk party.
So what about New Wave? (64 dollars)



Johnny with Sukey.

ST: "Well, obviously its got to be aimed at makin' kids more aware, that Mark P. bit, the truth, was what its about I really wanna write a song after readin' that, y' see Johnny can't see it tho' thats what it done to him, the system."

FB: (Who apart from havin' bin a telephone kiosk thug, has been a Jehovah's Witness, straight up) "As far as I can see it's all down to money, a commercial thing, all over"
So how does SG explain itself?

FB: "No, the managers, the bizniss, it's all down to money tho' ennit? Although I agree that without New Wave we wouldn't have got a chance to make a record, I don't go along with the politics of it all"

But surely the fact you've made a record is the politics!

FB: "But the bizniss put us on record"
Goin' round 'n' round.

JM: "I'm just so glad that kids don't have t' be pissed off with 'acid' or 'progressive' rock any more.. it's alive again, an' music is the best way to express, the only way as far as I'm concerned, feelings. An' 77 kids are aggressive, an' they are angry, its such a release."

Despite the bands apparent disinterest in social lyrics, Johnny quoted these words to 'Panic Button'

'All you tomcats haven't got any bread/Smashing up the suburbs cos you aint bein' fed/Bettin' on the horses cos y'need to pay the rent/Leapin' over barriers, fag machines get bent/Tension and Unrest Panic Button has bin pressed/Stabbed my teacher when I was young/Stole mothers money for my fruit gums/Never learnt much always on a run/Whats wrong now? Well I'm always gettin' drunk/I feel left out, always called a punk/Not gonna work/Gonna have some fun/Maybe cause a riot/I'm gonna hit and run/Tension and Unrest Panic Button has been pressed.'

JM: "We've got this deal with Chiswick (1st single No One/Incendiary Device) but at the moment its pretty vague."

ST: "The contracts forever being drawn up, y'know? They're talkin' of a second LP, an' the first aint together yet! Still we're on the Roxy album when that comes out."

DB: "Yeah its funny, groups keep comin' up who're on it too, and sayin' 'what percentage you lot on?'"

Who do you like today?

JM: "The Damned and the Pistols are like cliches now, but they were there at the beginning" (cont'd)

MORE MOPED

JM: "Yeah they're so great. X-Ray Specs are bloody great. The Monitors. But in the past I aint really been influenced by no one, not that I know in anycase. Today tho' I'm influenced by so many punk singers. Funilly enough I was in a cafe in Cambden with some of the Damned and two of the Clash come in., but like me they didn't have a lot to say for 'emself."

Now theres one to bounce around.

ST; "If people come up to us, we'd never talk politics. We're just into gettin' off"?
So what do you wanna do for yourself an' yer audience?"

JM: "Just as long as we can keep playin's enough for me, but I want people to know th
hard side of the band, an..I just...I just wanna ripple through 'em like a pack
of steel balls"

So thats it then. A great band to see, (get the live tape if ya can), a really good
night out. The 'boilers' bit seemed a bit strange to say the least, (beware low
kicking Julie Burchills), and if you see the band at the bar don't ask 'em how they
see the flames over London, and especially I wouldn't recommend asking 'em to tell
you a joke, cos like they say, 'We're not that sort of a band."

Danny Baker.



FRED BUCK + JOHNNY.

13 MOPED PICS
BY MICHAEL CLIFFORD.



Singles



Don't Forget!



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CHELSEA

ERICA'S HANG-UP: THE BUZZLOCKS.
AND WE'RE GLAD SHE'S BACK! **IN THE ROXY DRESSING ROOM.**



L+R: PETE SHEUEY • JOHN MAHER • STEVE DIGGLE • GARTH
LEAD VOCALS, GUITAR. DRUMS. GUITAR, VOCALS. BASS

From the PREFECTS: a big fuck off to the kid that nicked our bass+to the girl that split our bassists head open with a pint mug.

GOD SAVE THE QUEEN



SHE AIN'T NO HUMAN BEING

SEX PISTOLS

Sex Pistols' God Save The Queen.
It won't be on the new album and it may not be
out at all for very long.
So get it while you can.
Sex Pistols' God Save The Queen.
Available only as a single from Saturday May 28th
at shops with the sign.



SNIFFIN' GLUE

AND OTHER SELF-DEFENCE HABITS...
JULY 1977

30

STUFF YOUR CHEAP COMMENTS.....CAUSE WE KNOW WHAT WE WANT...



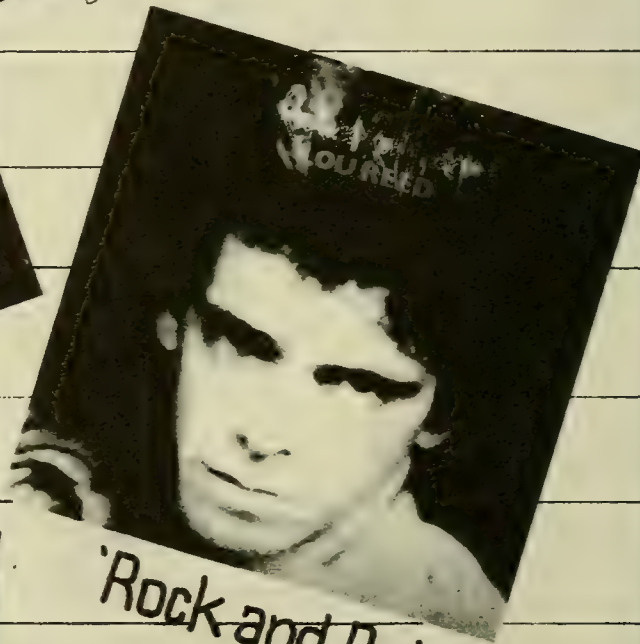
SO TELL US....
WHAT D'YA THINK

11
NUMBER
ISSUE

THESE 'LL GET UP YER NOSE



Patti Smith Group
'RADIO ETHIOPIA'
SPARTY 1001



'Rock and Roll Heart'
LOU REED
ARTY 142



The Hollywood Stars
'All the kids
on the street'
ARISTA 103

SG11

...when the two ones clash...

SG11.

The whole point of this issue is cos the contemporary attitude (look it up) is that the entire new wave is just shouting for the sake of it. So we said to the people around, alright, number elevens yours, we wont touch what ya do, and heres your chance to state the case. All the ones that got to us on time, (hey Tony) are here, and what you make of it if you let us know will go into 12.

Its not to say we like or go along with any of this, (I'll take one Clash for any ten Radio Ethiopia's,) but this is exactly what we got back.

A LETTER

At the Vortex last night (4/7) threw bouncers beat up and threw out a friend of mine for no other reason than he was having a good time and jumping about.

THE BOUNCERS:

Lined up in front of the stage during the Heartbreakers (not Buzzcocks) - unnecessary this would be unheard of at the Marquee - and caused a great crush at the front. THEY were continually intimidating the kids, verbal abuse, blowing smoke into faces, etc.,

AFTER managing to get my friend back in the club after the first attack, on the second I began a long row with one bouncer, during which I told him if he wanted to do the strong arm heavy bit he should be in the NF heavy brigade. He told me he already was and only saw his job tonight as to beat up 'unruly' kids.

I need hardly say that both the manager and Track Records people were most disinterested.

I would like to urge all groups to look carefully at any clubs 'security' before submitting new wave fans to this. Love XXX.

This letter was given to Mark after the first Vortex new wave gig, and Mark says that its a wierd tactic that no bouncers were lined up during the Buzzcocks do. I'd just say that its a mistake to consider all NF members a drooling twenty stone thugs. Mostly they're our mums and dads.

SUCH INARTICULATE JOURNALISM

Has anyone seen that 'punk' article in, wait for this, Harpers and Queen. Its a real snob 'oh lets play working class' shallow pig shit 'we've examined it for a week and understand it all deahs' bunch of crap. It says things like 'fanzines can say fuck but little else', and we apparently are terrified of sounding 'interleckshul' (sic). But my dears the first thing they taught us at private school was if one is going to try to communicate with these people (who by the way still eat with their fingers) one must forget all ones degrees and make one sound as if one was dragged up, and feels positivly sickened by magazines that say 'let them eat fish and dripping' between ads for Cartiers. So fucking Harpers and fucking Queen fucking ask any fucking East end fucking guttersnipe to in future fucking speak properly like fucking you and be prepared to get your stole soiled. (BY the way Clash are terribly naive..so now ya know)

The sickest thing is the Zandra Rhodes 'punk chic' look which now our privileged cousins are able to buy. LET THEM KNOW.

SMIFFIN GLUE: DANNY BAKER

HARRY T MURLOWSKI

SPECIAL SG11 contributors ; MARK P/Sandy Robertson/Steve (Rough Trade/Savage Pencil/Mick Jones/Robin Crocker/J.Gorton/Jon Savage/Erica Echenberg/Chelsea

SPECIAL MESSAGE FOR EDDIE D./WE LOST YOUR BIT AT THE CRUCIAL TIME/DONT DO YA. NUT/IT'LL GET IN THE NEXT/

27 Dryden Chambers, 119 Oxford Street

London W1

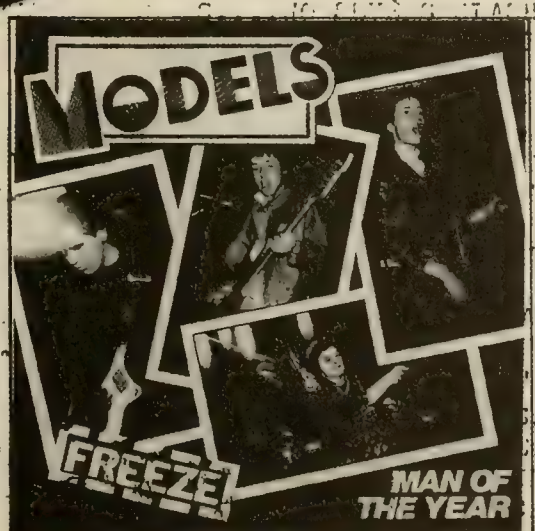
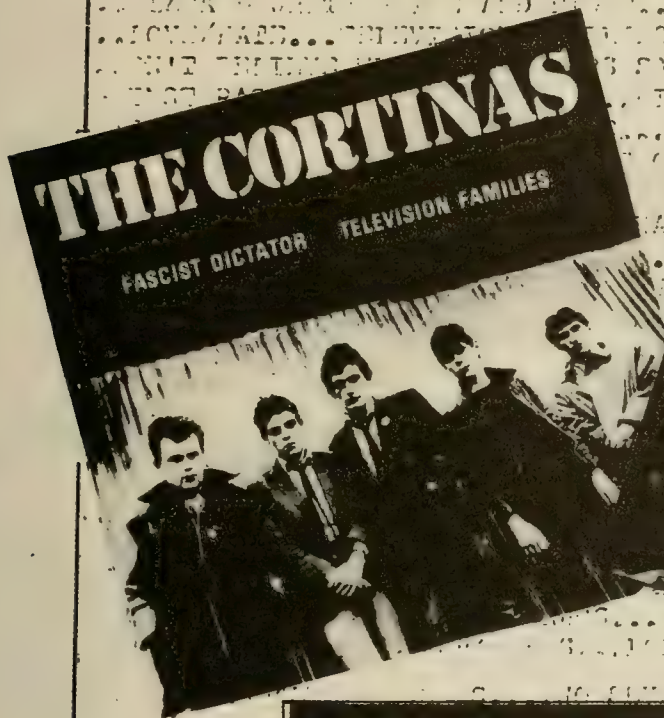
THERE IS NO 'NEW WAVE'
It's only in the minds of
the music press/record companies.
Yeah, we are all to blame.
MIND IS STILL ENERGY & CONVICTION
TAKE IT/USE IT/GIVE IT BACK.
Look around/outside : think/DO

FIGHT - you will have to.
BEFORE IT'S TOO LATE - & we
become Hitler Germany or Stalin Russia
Time's running out for us/everyone.
DON'T GIVE UP + ILLIN A LEAN!
No eezi-wrap solutions. Sorry
messagendmessagend

FUTURE'S LOOKING PRETTY BLEAK

HIGH-RISK FACTOR AT OPTIMUM

THREE STEPS FORWARD



and more
to come...

STEP-FORWARD
RECORDS

QUESTION: THE SCENE?

THE WORLD IS YOURS AS WELL AS OURS, BUT IN THE LAST ANALYSIS, IT IS YOURS. YOU YOUNG PEOPLE; FULL OF VIGOUR AND VITALITY, ARE IN THE BLOOM OF LIFE, LIKE THE SUN AT EIGHT OR NINE IN THE MORNING. OUR HOPE IS PLACED ON YOU.

MAO TSE TUNG

O.K. You might be wondering what the fuck Chairman Mao is doing in Sniffin' Glue. Well, I was asked to write what I felt about the scene. And Chairman Mao is saying what the young should be doing. O.K. stick safety pins in yer nose, I don't care if you stick them up your arse. What I do care about is, EVERY-ONE OF YOU MOTHERFUCKERS SHOULD BE A POTENTIAL H-BOMB, NOT A FUCKING CLOTHES HANGER. You're the victims of yourself. A lot of you believe what you read about yourselves in papers like the Sun, Daily Mirror and the so-called left wing rags like the Guardian. Are you that apathetic that you don't understand the lyrics of 'Anarchy', 'Remote Control'.

You shout about being the Blank Generation, shout about getting beaten up by Teds. But you don't shout about being exploited, by record companies, fashion houses, newspapers or anything that will determine your future existence. You don't want to end up like the Hippies do you?

Fight for the right to maintain your individuality, fight for the right to be able to walk down a street unmolested by the authority that was designed to protect us that has turned into the moron machine you all know could devour us all. The war has been started by them, they have prevented the people from hearing the Pistols, they are now trying to prevent it from appearing in the charts altho it has outsold all other records in the county, but what are you doing, fuck all.

IF YOU WANNA FIGHT UNITE FIGHT BACK AT THE LIES, don't take it like every other minority group, show them and yourselves that you do mean what you say, surprise yerself Punk, hit back stop posing.

Steve at Rough Trade.

TWO
DIFFERENT
VIEWS

ROCK N' ROLL GLOO

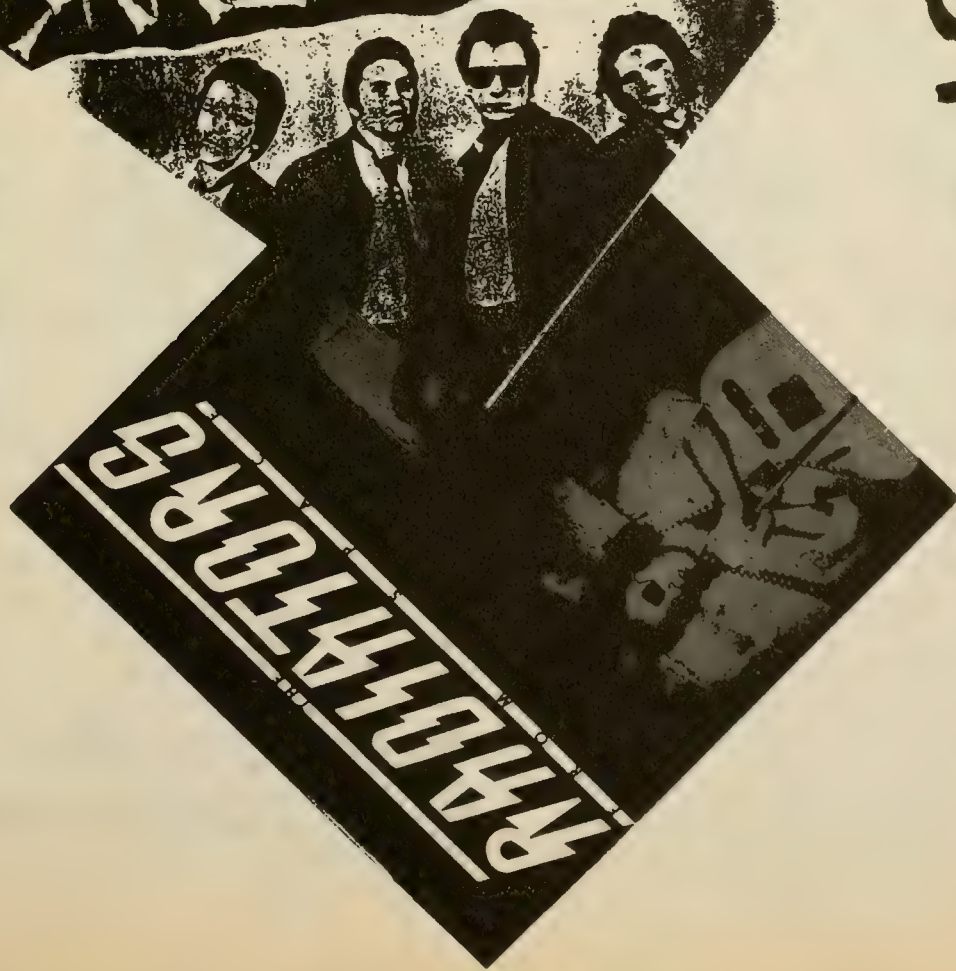
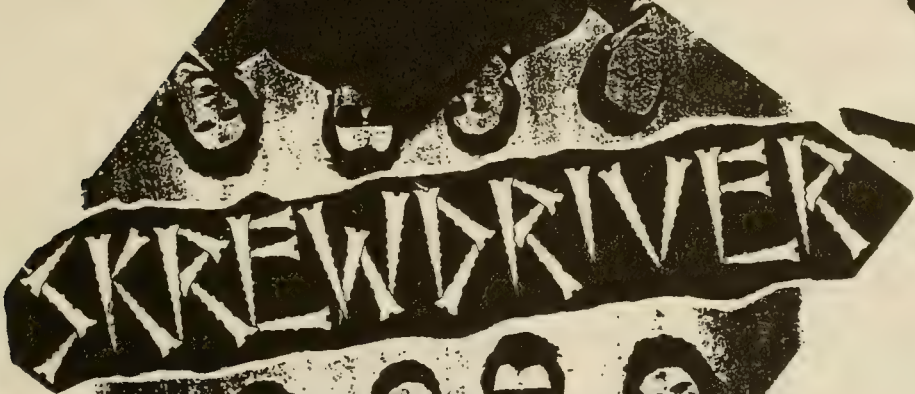
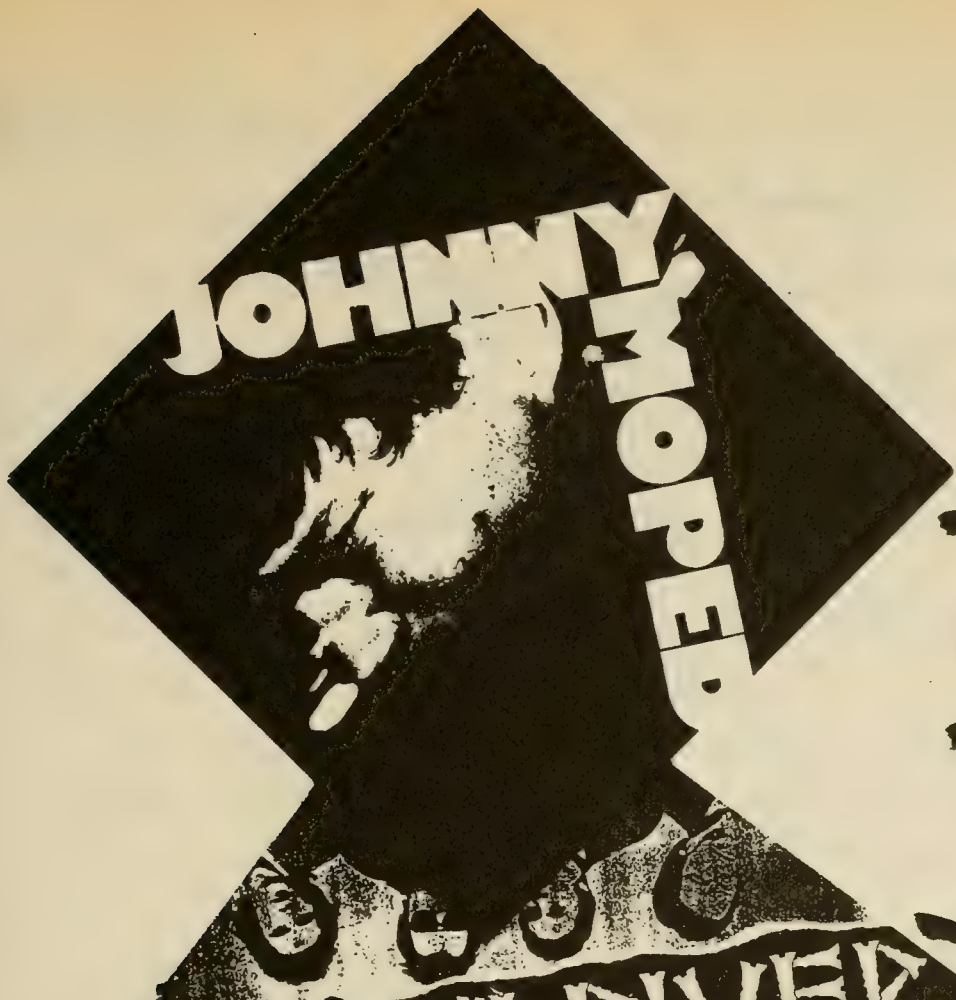


Dear Readers
seriously tho - the whole Raboodle
of New Wave is pretty fab my
vinyl habit is growing as I hope
you all are. Long live the revolution

© 1977 SAVAGE PENCIL
WITH RESPECT TO
R. CRUMB MY HERO

Savage Pencil

POYO



POYO YOU FUCKERS

A COMMUNIQUE FROM CLASH CITY

BIRMINGHAM: Strummer announcemant, "We have just been told that Remote Control is to be our next single."

PLYMOUTH: (Worse than the Armada), Jones and Crocker chased by local police for loitering disguised as punks. When eventually apprehended and challenged they reply, "The Spaniards are coming."

BRISTOL: Opposite Colston Hall the Lord Mayor leaves function, entering his Rolls Royce, he is greeted by Strummer and Crocker, "Only punks wear chains"....."Mayor of punk.?" A nearby police officer trots over, "Show a little respect boys" he pleads.

AMSTERDAM: Three funk bands, one country and western singer and The Clash appear at media party. The reaction of the Bols Advocaat set is mainly one of hysterical laughter.

SWINDON: Heir to furniture fortune is assisted into outdoor pool to see if he sinks, he is thereafter referred to as "Trout."

ST. ALBANS POLICE STATION: Post gig shock! Strummer and Nicky confess under interrogation to wilful theft of eleven Holiday Inn pillows.

CHELMSFORD: Jones storms out of dressing room as local councillor is ushered in. Strummer and Paul promptly hurl abuse and bottle tops at the politician who sanctioned the show.

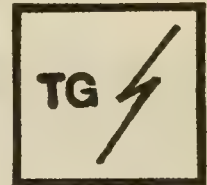
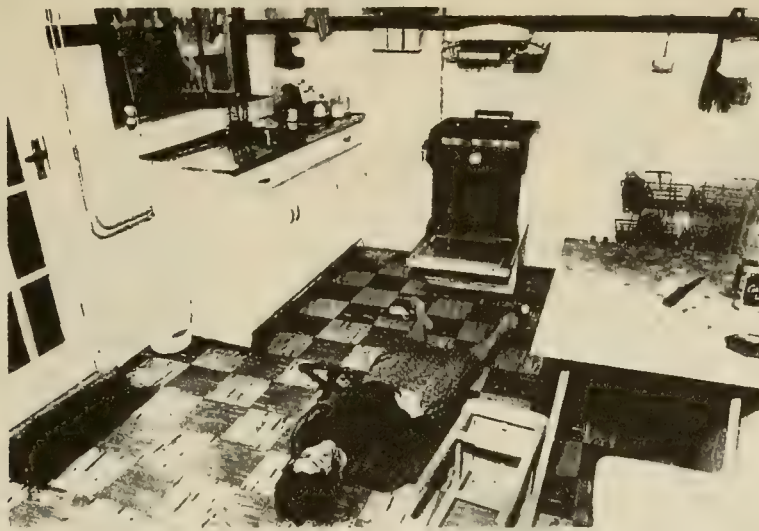
DUNSTABLE: Drunk, Paul and Crocker horrify party-goers by "canning" an innocent Prefect. A case of mistaken I.D.

MARBLE ARCH: St. John's Ambulance in attendance as Clash video is shown at Virgin record shop.

DON'T LET THE SUNDAY PAPERS TELL YOU HOW TO BEHAVE OR IT'LL ALL BE OVER BY CHRISTMAS. SPRAY YOUR OWN GRAFFITI.

MICK JONES
ROBIN CROCKER

'These people are the wreckers of civilisation'

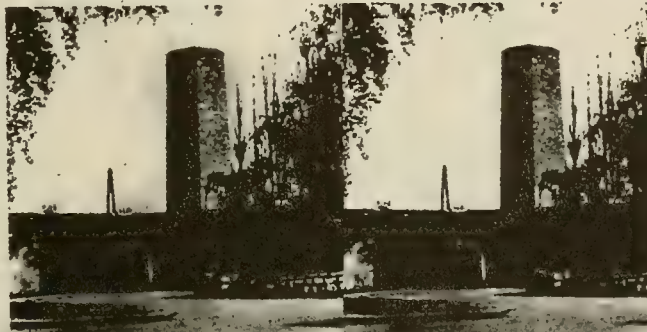


When these suave good lookers set up their own group after years of working the club circuits, a whole new experience hit the music scene. For here at last were personalities and talents capable of entertaining any audience with noticeable ease and success. That's just one of the qualities that makes them stars.

MUSIC FROM THE DEATH FACTORY

Genesis P-Orridge Bass guitar, vocals
 Cosey Fanni Tutti Lead guitar
 Chris Carter Keyboards
 Peter Christopherson Tapes and machines

THROBBING GRISTLE L.P.



The Second Annual Report IR0002
 of
 Throbbing Gristle.

Recordings made in the year ending 20th August 77.

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 haven't get it, order it direct by mail from
 industrial Records at the above address or
 get your shop to phone up **01-254-9178** and
 order some for you and your friends. Places
 wishing to book THROBBING GRISTLE to play it
 live also contact Industrial Records, London.

suspected foul play, but it transpired that she had tried to kill herself with an axe and tried to stab herself with a knife. Both of these injuries were trivial and had not caused her death. She had finally resorted to gassing herself and death was ultimately due to carbon monoxide poisoning which was revealed by a high level of carboxyhaemoglobin in her blood.

ERICA'S HANG-UP ^(No. 4)

DEDICATED TO TUPPENCE (WHAT A SCHNITZ)



HAPPY ANNIVERSARY DARRYL • WATCH IT BANANAS

SPEED LONDON PRESS...

See I consider meself a great bloke, (anyone who considers themselves to be 'an ordinary type of geyser' I wouldn't wanna know; Joe Rank is a wanker), and for a while I got confused, I was into that sort of blind hate/passion bit and burn down the manor that punk newcomers can find on page one of their How its Done; New Wave Manual.

So alright, not so much a movement, more a bleedin' good club is how it stands. I'm nineteen and white and in London don't nobody tell me thats not as good as it gets, but only if its coupled with thinking, and I'm working nights on that. So when I hear 'shitty life, council estates, on the dole' anguish, I wanna say, no mate, thats a fashion, that type of oppression is mainly enforced by personal laziness, and if you aint got it in ya to get positive and use people rather than harmless abusing em then you deserve to stay static. Dont wait for the next Clash album to find out what your attitudes are, and I aint such a prat to go on about my 'Bermondsey hell hole' when I only see mine maybe twice a week, but it seems to me thats all some kids wanna know.

Its like, alright, the estates are dismal but anyone who's got any spark is alive enough to get active and out, jack that job and take those chances. Why are kids working away their youth because they might be secure when they're forty? What would you rather have? Be middle aged and look at your semi detached and say 'well here I am', or be able to say when I was young nobody told me, I did what I wanted, when I wanted. Ya gotta use the right years. Apprenticeships aint no fun. You don't call nobody 'sir'.

Look around at the unfortunates. The cruds that are fodder for the council Estates '87. Y'know that sort of Lord John/Ravels/Normal sort of bloke ('ere Dave d'ya see I've thy Neighbour last night, really funny it was) that type of shirt outside of blazer with the typist on his arm going to see the film hes been waiting for weeks to come local, harmless. I couldn't give tuppence for his mob, they were stillborn, their only ambition is to be forty, and of course anyone not like them is either immature, or the dreaded queer, "huh huh, when them Sex Pistols can fill the Earls Court and make an album like Hotel California let me know, I mean they can't even play" Yeah sure, crud, and they're Russians, and they think Hitler was OK, and Bill Grundy is really the press officer. Mind you he's right about they can't play.

His father's seen to that.

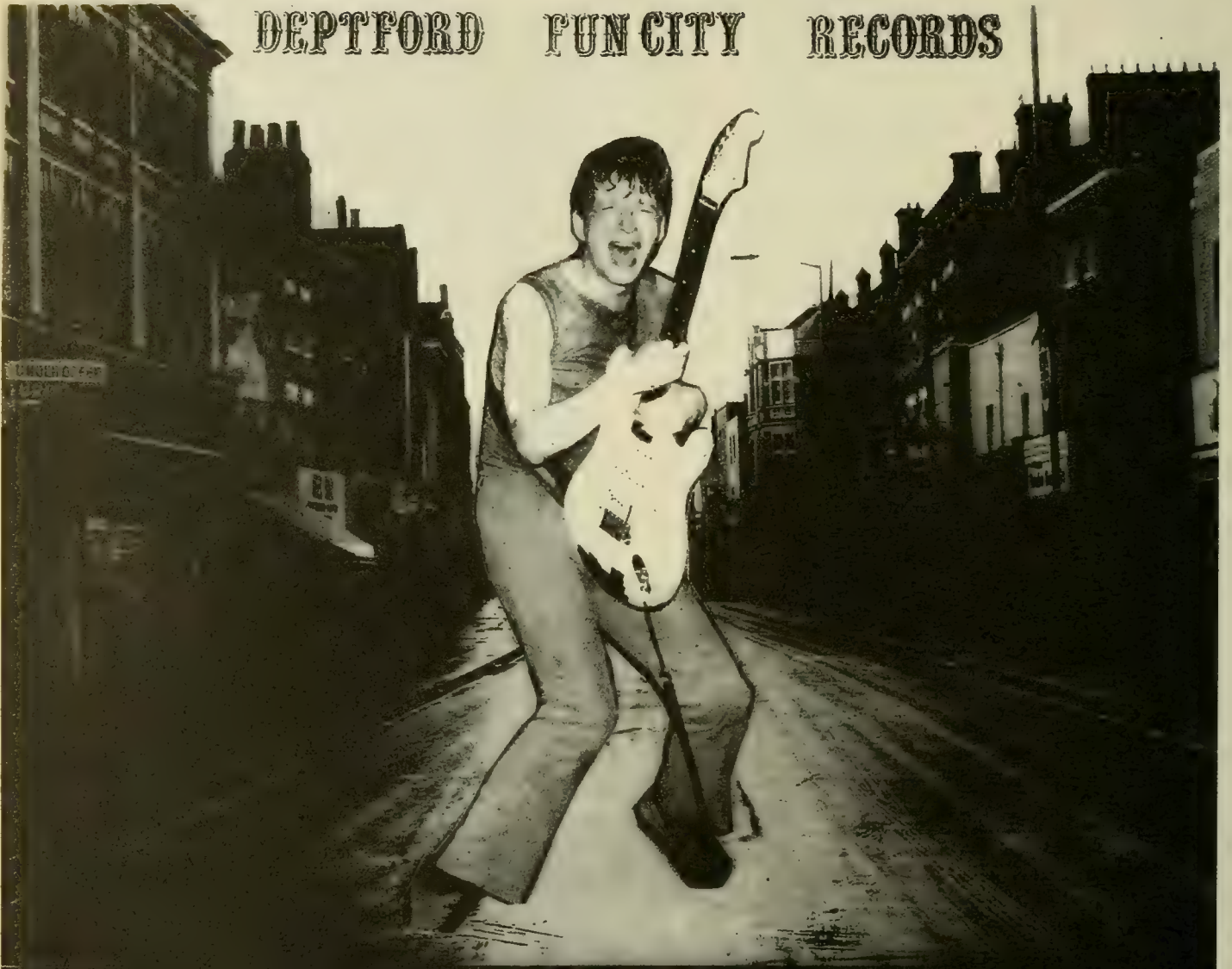
AND WE DON'T CARE



This young chappie plays in a rock band! He lives in Bristol, and likes hitting things

SQUEEZE

DEPTFORD FUN CITY RECORDS



FIRST RELEASE
PACKET OF THREE

So dont waste your time on cardigan youth,they dont mean,or want to be,anything, close your eyes and that lot will go away.

However sometimes, some idiot gets you so wild you've got to have a dig. This was Beat(Songwriting and Recording) review of the Clash album.

'Sorry boys this is a music magazine, teach yourself infantile brain damage is ten floors down..out the window' Can you imagine the type of bank clerk who wrote that,all alone and shit scored in his musical South Africa. Beat on the Prats? More like a Prats on the Beat. If Clash had nothing to do with Beat why did silly knackers feel need to 'write'about it? Cos his musical 'knowledge' dont mean shit, ya can know every note and how to play 'em on the most obscure import outtake snob rock album you can name but all you are is a filing cabinet afraid to go against 'people who know'. I bet this bloke is one of them who checks to see what session men and producer(s) an lp has before he likes it,and if a 'respected' group gets oh TOTP he says 'oh they sent it all up'.

D'you know something mister?
Fuck you.

See,thats why I love new wave. Its that certain mob of nutcases who give the ol' fingeroo to the twats,its being involved with the blue touch paper of the eighties, knowing your hundred percent right,saying this is it and no cunt stops me. Except if your in a band of course,then the oppression is real and not imaginary. If the new wave has any balls,the bands could forget all that A hates B and B wont appear with C,and C hates A's bassist...and remember some of the propoganda. When ATV played the Marquee some 'punks' saw fit to throw their(plastic albeit) pint mugs at Mark P and call out 'wanker' etc in the breaks. Next morning ya hear about the blokes beating the Pistols and wonder what these glass throwers get off on.

Its all money and ego right? Fair enough let ye cast the first stone and all that, but most of the time these mouths that speak 'the truth' are just a bunch of unmarried marriage councillors if ya see what I mean. Are you with us brothers? No we're with the Woolwich.

Another thing thats gone a bit flat is the drive from the audiences which gave up new bands, people are just coming to concerts for the night again. We've got STARS,stars,and audiences again,and crowds remain subserviant and just nudge their mates when they see a FACE at the bar. I mean Rotten Strummer,etc are just you and you and you,and its not their fault or nothing,but they are finding themselves being held,if not in awe,a sort of respectful hate, by people who're gonna be the first to say 'oh hes big headed and aloof now! Its like when Robert Plant was down the Roxy once,the crowd dared not venture within His presence



GET FUNKED



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DOUBLE ALBUM PARLIAMENT 'LIVE'**

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for fear of rebuke, but like if he was John Smiff or something and you walked over and he told you to piss off, I mean a cunt is a cunt whether he earns two billion or tuppence ha'penny, but don't take yourself for less than mortal cos if you don't meet and talk with the people who you consider 'leaders', you'll always be prepared to take the backseat and your ideas are always gonna be orders from above. We're all fucked more or less, the difference is whether you lay back and accept it cos you don't want

We as a band are going in one direction. We believe in the right of the individual to choose for himself what he wants to do, and to help others achieve the same. Chelsea as a group, are a group because everyone writes and contributes to the end product and believes in what they are doing. Totally. We are not fashionable, we don't follow trends, and by signing with an independent label, we'll continue to pursue our own direction.

We don't disagree with the Ted image, but can't understand their recent violence, we fail to see why kids aren't united, and opposing the discredited and corrupt system we live under. For the first time, govt business men, etc, are worried by the emergence of a youth movement that is openly critical of them and not afraid of the risks involved. These people are on our blacklists. OK. We are sickened by the irresponsibility of the media, not only with their general 'coverage' but with the blown up headlines....'

GENE OCTOBER
 CAREY FORTUNE HENRY DAZE
 JAMES STEVENSON
CHELSEA.....



no trouble. All the meek are gonna inherit is a nuclear family. It seems to me that, like, at school it was the saps who read the book while 'the men' fought the system from the back of the bog door or by not turning up, that concept still carries on but nobody attempted to separate fighting and avoiding. Alright so you were probably just as well off reading the graffiti as to have sailed with Vasco de Garma in the history room but that waste of time and lack of effort was what resulted in the slack minds of south London, and then acceptance of jobs that would make the new wave throw up. Why they give Shakespeare to 'read and evaluate' I don't know, perhaps the Essential Lenny Bruce would've given the spark and by now the NF wouldn't have such a hold.

Same as I say there's the twenty year old forty year olds who should be forced to donate their youth energy to people who appreciate it, people who ain't got no bottle 'cos what am I gonna be doin' in ten years', posers, losers, nutters and then the new wave.

That's us, and behind that bog door are you thinkin' readin' or just havin' a wank?

Tell your little brother.

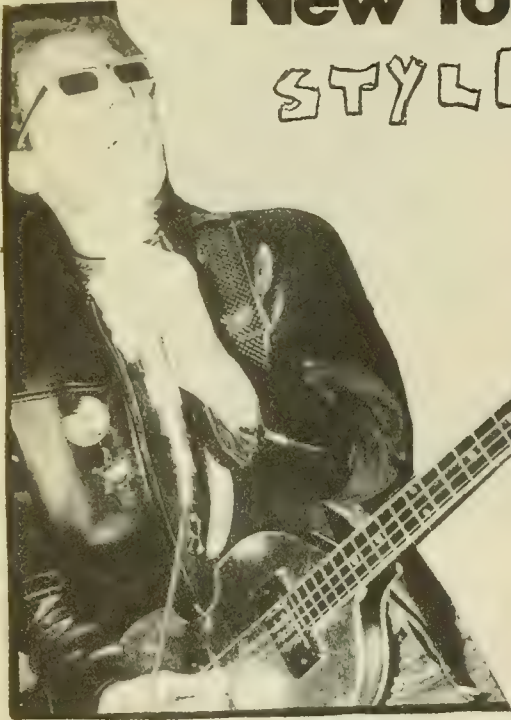
Danny Baker



Punk or Hippie ?.....
 Answers on a postcard
 please.

ALL PICS ON
THIS PAGE ARE
BY GORTON
IN NYC.

ALL THE WAY FROM New York IN TRUE PUNK STYLE THAT'S WHY THIS PAGE STINKS!



THIS IS
THE FUN
PAGE 'cos
IT'S THE DAMNED

'O! NOTHING EARTHLY..'-Poe

THE SCENE/How I see it:Since the late 60's there has been a generally stagnant and incestuous rock n roll industrial complex,albeit with a few outposts of creativity,(we all know who they were,no need for lists of names). Inbreeding has resulted in musico/genetic debility and instability. BUT:In the last couple of years,in New York/London particularly,there has been a sudden cell regeneration,via fresh input. HOWEVER:This does not represent an entirely unified movement,which in some ways is good because,a)variety is the spice of life,and b)different strokes for different folks is a fair maxim. IN NEW YORK:Musicianship is mostly of a higher standard,group members older and more affluent,and therefore less interested in 'social protest' than in art/music. They create these in much more varied formats/patterns than in LONDON:Where,due to socio/economic conditions,the music is younger,badly played(mostly),and overtly political. A lot of English kids are scornful of the Americans' artiness,which they see as student dilettantism,unconnected with real life. However,this is where they miss the point.Groups like the Clash are operating on a straightforward political level,which is a lower strata of thought,an elaboration of the 'who ate my porridge' argument. They represent something which those in power have seen before,and can be easily assimilated,controlled, dealt with and even incorporated into existing structures.(There's always a place for a token revolutionary). People like Patti Smith Group,Television,etc,are infinitely more threatening to the current social orders,because they turn their backs on them to present symbolist visions of ecstasy,the desire to become God. This is a subtler magic,and one that is incomprehensible to those in control of purely physical realities.

If Clash win their struggle,all they'll have is a bigger slice of cake.

If Television/Smith Group win theirs,they'll be beyond all that,heading for the stars.

I know which idea excites ME more.

recommended reading:Anything by Colin Wilson,especially 'The Outsider' and 'Introduction to the New Existentialism'.

SANDY ROBERTSON/WHITE STUFF.

6 4 9 : X 7 P 8 9 :



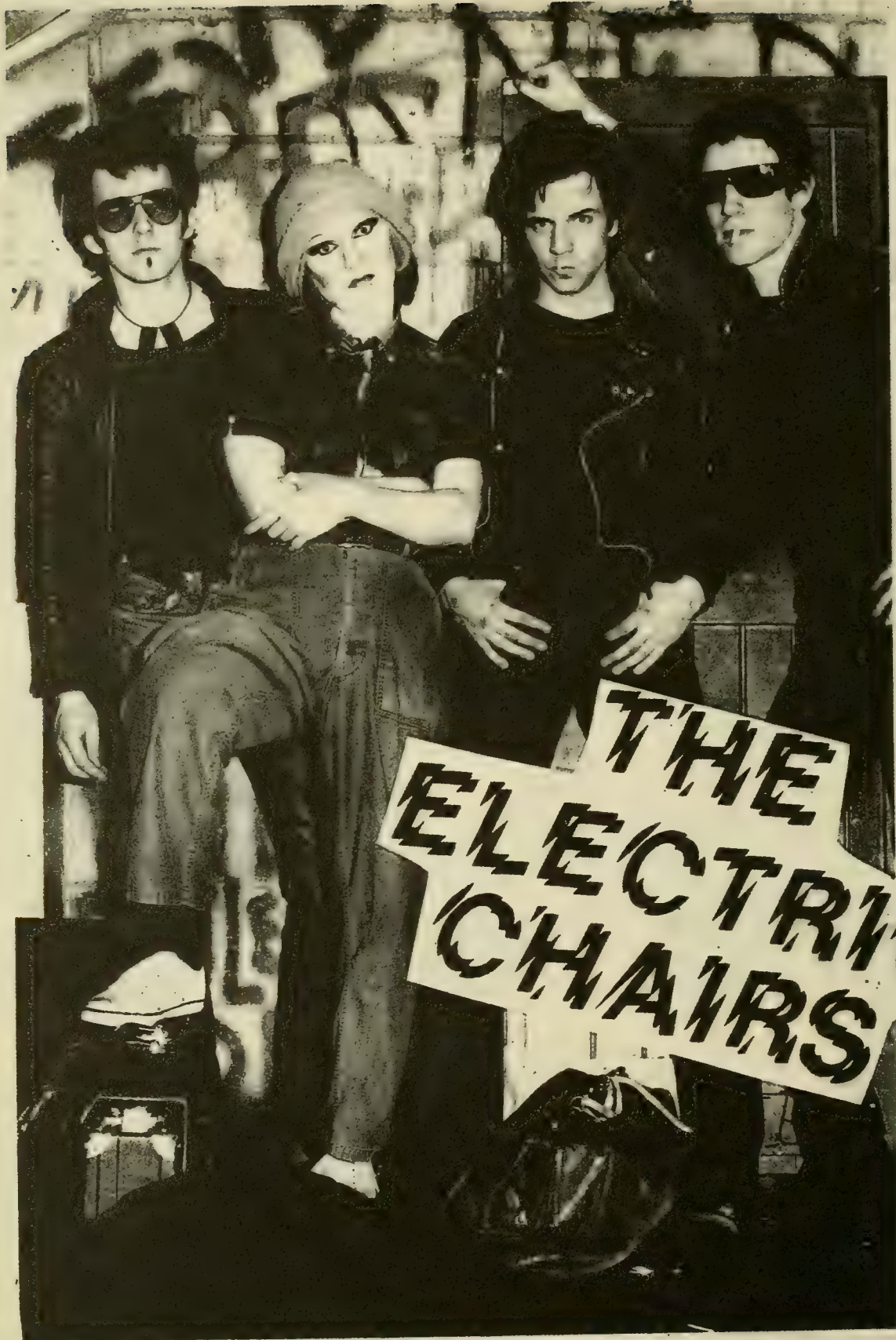
quotable quotes

patti smith in '73 on why she doesn't read contemporary female writers:
"Most women writers today are like the new black poets,they can't get out of what they are."

jonathan richman in '75:"We're all full of beauty just waiting to explode. It's always springtime."

"get out"





REJUDGMENT
ON

STUCK ON YOU

THE LAST TIME

PARANOIA PARADISE

E.P.

RICHMAN + LOVERS ARE BACK!

ROCK'N'ROLL WITH THE MODERN LOVERS

(Beserkley album)

Tracks: The Sweeping Wind(kwa Ti reng)/Ice Cream Man/Rockin'rockin'Leprechauns/Summer Morning/Afternoon/Fly Into the Mystery/South American Folk Song/Roller Coaster By the Sea/Dodge Veg-O-Matic/Egyptian Reggae/Coomyah/The Wheels On the Bus/Angels Watching Over Me.

Jonathan Richman-lead vocals,guitar.
Leroy Radcliffe-guitar.
"Curly"Keranen+acoustic bass.
D.Sharpe-percussion.

Thank god for music like this.Music that doesn't mean anything but fun! Yes,Jonathan is the only guy who can get me into this mood.His music's from the country, from morning walks through the fields...my god,this is silly.Why beat about the bush.This is right at the other end of the credibility scale from the Clash.Not one slice of concrete on this album.It's so soft and nice that I actually feel happy listening to it,yer-happy remember what it's all about.When you was a kid you used to play in the park and when you went down to the seaside you used to sit in the sand and wish that yer holiday would never end.When your mum asked you to go home you'd bawl and scream-"I don't wanna go home,mummy".

Yeah,go back to the seaside with the Modern Lovers.Go back to 1966 when all you cared about was yer holidays(I can remember,that's all I cared about).

It's a crime that this guy is just a 'cult-figure'.Every time he brings out an album it's time to say,rock'n'roll is still alive.You know,rock'n'roll American Graffiti style before Dylan and all the other deep thinkers got hold of it.Christ,this LP sounds like rock'n'roll before even Chuck Berry got hold of it.Yeah,it's very primitive medieval even!

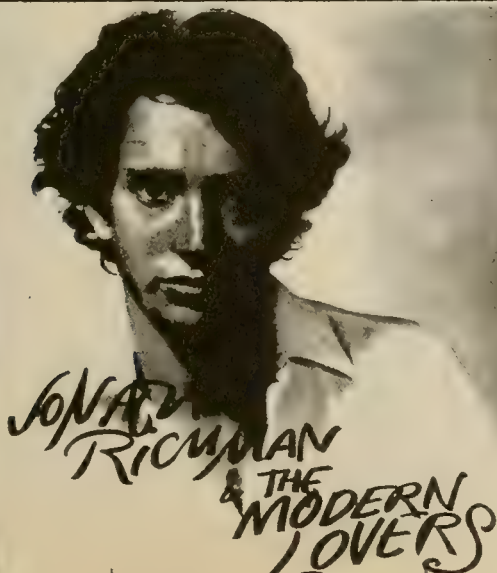
The album is dominated by a folky accoustic guitar sound.The drumming is very sparce and the recording sounds like the early Sun records.Best tracks are the trad.Chinese folk song-'Sweeping Wind','Ice Cream man','Afternoon','South American Folk Song','Roller Coaster By the Sea...hold on they're all fuckin'great.It's impossible to play just one track,once it's on the player it stays on.

You know,I reckon what the Lovers are doing is so advanced that even they don't know what they're doing.It's not as if Richman has been boppin'like this all through his career.I mean,the first album was very dooming(or dark,mysterious even).He seems to have gone back in time,perhaps he's gone round the bend.He might think he's in the '50's,and the other Lovers are playing along with the game.With all this advanced technology in rock music these days,even the electric guitar misaprehension(?) (You know,"if it's dearer it must be better).Bollocks to that,it's harder and more interesting to make the use of cheaper stuff.

I'd advise any follower of any music to listen to Richman.Listen good and hard'cause it'll probably do you a lot of good.In this day an'age we need some fun, yes fun...running in the fields,playing foota'in the playground,all that crap.I could go on forever about it but I don't need to...just listen to this...please.Don't be hip and say that it's corny and childish,don't miss out...'cause when you start missing and ignoring everything that ain't hard-punk you miss the point of the new-wave completely.

To me,the new-wave means freedom,don't restrict yerself.Just fall in love with the Modern Lovers!

Mark P.



YEAH,
THE USUAL
PICS OF
RICHMAN.
STILL,
WHO
REALLY
CARES?



PARAGRAPH

People say why don't you do more, get active. I say I am active to myself, and I gotta know a whole lot more about things before I show how naive I can be. Which is probably why most bits I do in Glue are he, him, bloke, geysers. Articles by men on women always get me as like those 'demonstrations' thru London against Veitnam or South Africa or whatever which the police say as long as no one gets offended and you all march orderly and smile and sing, you can do it. Cos like most blokes I know will swing on this side of the Stranglers lyrics for the same reasons that journalists like some new wave, and if women fight they dont need men for lawyers. Men'll only pass laws that in effect just get all the blokes in a room and then the boss'll say 'Alright guys we gotta keep that womans vote here so in future if you piss on a woman you aint got the right no more to tell her up front. Do it but try not to let her know, OK?'. Which is why at election times the TV man always reminds our mums that his party gave 'em some screwy law for you gals, and makes it sound like a favour rather than a right. I dont pretend to know the hardship of women, which isn't to say I dont care or wanna listen, same as I don't know what on earth being black can get you (now a black woman IS REALLY scary), all I know is that I won't lick arse by saying the right words because of either fashion or economics. Most girls I know find the hard assed Lib movement, (maybe that should be TV's hard ass..etc) just as boring as men giving the old 'sisters unite' bit. Anyway I should imagine that if women do ever get that equality, it won't matter if I'd written a ten volume set and lectured all me life from a soapbox, we's all gonna get it in the balls lads! Sort of in the same way the government of us is run by people who have NO IDEA NO IDEA NO IDEA of what life in the flats is like. The other week the prime minister did a walk about Rotherhithe, where I live. Now if someone talks to me about living in a castle or pissing away thousands its the same as talking to me of walking on the moon. Which is to say its just words, I mean the only way I know the USA exists is cos they told me in school and its forever on the box, I know it is there but have no concept of commuting back and forth for fun like some people do. So if the PM walks amongst the twenty-five stories and that, he's just reading the brochure. All he sees are doors and windows, windows, doors and happy faces waving the union jack, cos they dont want the neighbours, (in this case Jim Callaghan), to see they haven't got on in life. I mean they polish the doorstep, paint the doors, get their hair done, and when he's gone say, 'Pompous bastard whats he know about living round here' And that little band of people with the banners being pushed about by the police are the 'nutcases' ending up in the meatwagon. A disgrace to the disgrace. I mean how many times does the visiting VIP, go over to the crowd and say 'I'd like to talk with you..' nah, he just averts his gaze to the red white and blue and exchanges nothings with the silly mayor. Everyone the rich have ever known have always been people with trusts or just plain money, so how could they know a weekly wage as anything more than as what 'some people have to live on'. Why should being born on that side give you seventy years of menial labour. Ignorance is bliss was obviously thought up by someone very clever, probably titled. No, ignorance is the governments national sedative. We gotta let them know, LET THEM KNOW. IF i'm wrong or whatever, please somebody tell me.

Danny Baker

**New school
not needed**

Plans for a new three-form
published

weekend.

Lady Marsha wore a
dramatic ornate dress

made from 20 yards of
ivory silk with a
lace trim embroidered
with seed pearls. She
had a family necklace
of sapphires and dia-
monds and carried a
prayer book.

Her dress was spec-



A 24-YEAR-OLD nursery
worker who made in-
sulting remarks about
the Jubilee a few hours
before the Queen's
southern drive last
Thursday was fined £10
at Camberwell.

PC Patrick McCabe told the
court he was placing bea-
cons in Acre-lane at 8 a.m.
on Thursday when David
Simpson, said to be squat-
ting at 159 Railton-rd.,
Herne Hill, rode past on
his bicycle and shouted,
"*** the Jubilee. You can
stick it up your ***"

NEW WAVE THE DOLLS

Album 6641 (C-1)

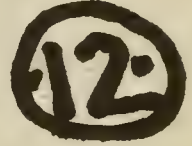


Before anyone discovered New Wave Rock,
The Dolls were inventing it.



ANNIVERSARY- SNIFFIN' GLUE

AND OTHER ROCK 'N' ROLL HABITS.....
FOR AROUND AUG/SEPT '77



.....Message.....Your Glorious Leader Is One Year Old...(sort of)...The Word is Bottle.....

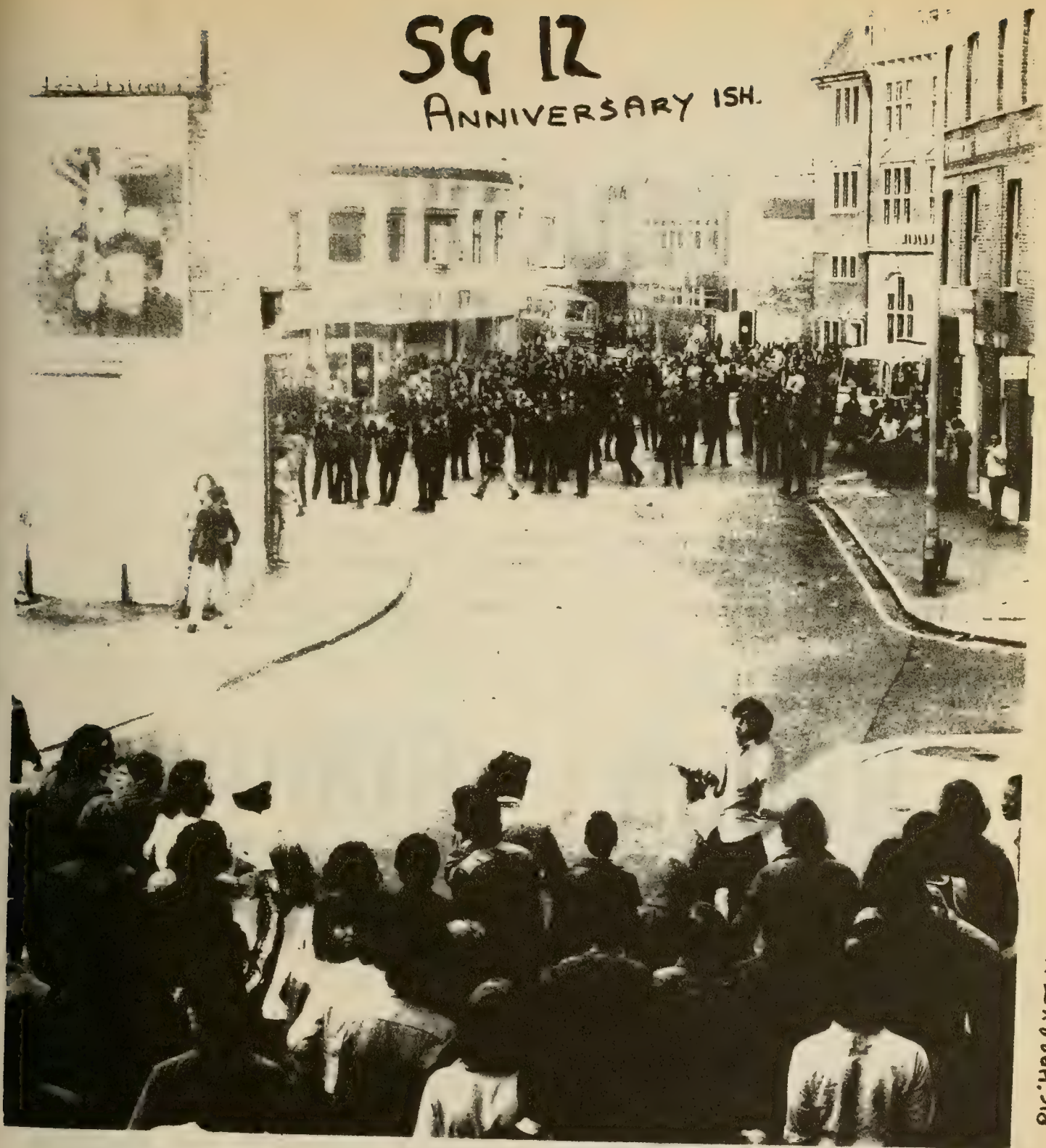


ALTERNATIVE TV'S
LOVE LIES LIMP! - INSIDE,
SG'S PROFIT BLOWING TEASER,
COZ WE'RE THE BEST.

PIC. ERICA ECHENBURG.

"HEY LITTLE RICH BOY TAKE A GOOD
LOOK AT ME!"

SG 12 ANNIVERSARY ISH.



PIC: HARRY T. MURLOWSKI

Issue 12. (Or fifteen if ya count 3 $\frac{1}{2}$, 7 $\frac{1}{2}$ and Sniffin' Snow).

We got a fair bit of response to eleven, (I liked the line somebody wrote, in answer to Sandy Robertson's bit, about if Clash lose their struggle then Patti Smith won't be able to continue hers but unfortunately we lost the actual letter along with a rake of others when our offices were turned over one night last week) a lot though were re runs of whats already said and its alright to know theres a lot going the same way.

There should be a single free in this issue, (aint sure at time of typing), which is of Marks band. Pouring back the profits. God, we're so moral.

Sniffin Glue: Danny Baker/Mark P (he aint sure if he's comin' or goin')/Harry Mur-
lowski. thanks; angie/erica/suesie (though I aint sure why), and Tony whose initial escapes
concert of the year goes to alternative tv for their duke pub gig see it aint just the spots in cognito. me

It.

ROUGH TRADE

Geoff, Richard and Steve, directors of the Rough Trade Multi Million pound Conglomerate wish to announce that they are now trading in the best reggae records that can be found as well as the hardest core hard core glue stained sounds of the new wave.

Anyone interested in acquiring these records as a wholesale item, as a mail order customer or from the shop itself.....

Please write or call at ROUGH TRADE, 202, Kensington Park Road,
London, W.11. phone 01-727-4312

Remember: This is the organisation that doesn't give a shit about Joe Public.

ROUGH TRADE

ROUGH TRADE

It's time to wake up and emerge from the cocoon. When the new-wave first took shape it drew strength, in the search for a solid identity, from the 'everything that went before was shit' attitude. It bolstered the force of the music and brought the seventies to life. Rock'n'roll ain't just started and the new-wave is the rock'n'roll of today. It's not the only influence, with bands like Clash and the Slits looking to reggae for much of their inspiration, but the Pistols, the Ramones and many more are power-packed seventies rock'n'roll bands.

As a D.J. I attempt to turn new-wave gigs into rock'n'roll experiences. The Heartbreakers are always a great band to work with, because Eddie Cochran is as fundamental to their outlook as are the Pistols. For the sake of us all, let's hope that their proposed gig with Shakin' Stevens proves to be a success.

Of course for many people into the new bands, Presley, Carl Perkins, the Beatles, Stones, Seeds, Who were making their most vital sounds before musical awareness set in. But what's that matter. Iggy, MC5 and the New York Dolls have all found favour with people not there the first time around. It's all down to an appreciation of what they were saying and how they were saying it, in their own times. Music is a perfect medium for shoving two fingers up at the establishment. Once it becomes respectable it loses all its potency. That's what occurred during the seventies. All the aggression had faded and rock stars seemed more interested in becoming tax exiles or partying it up with royalty than looking after their fans who, after all had put them on the top.

What they needed was a firm boot up the arse. And that's what they got. No more farting about, just raw, honest rockin', brought back on the intimate level of the band and their audience. Back to the roots, expressed in a contemporary manner. Yes the music of today has a sound of its' own, but the underlying spirit is the same. Frustration and boredom. Unlike recent trends though this time its spewed out from deprivation, from low wages and long dole queues.

Make no mistake, this ain't the first new-wave, and if it's the last, then what's the point carrying on. But things have to move on. If they stand still they become extinct. Take Presley, known to most of us in his flash Las Vegas or all-American boy eras. But in the fifties he was an outrage, who offended the public morality and was looked upon as a corrupting influence. It's ironic that straight society and its' media that today slags off Johnny Rotten and mourns the death of Elvis, once considered Presley a social outcast. Short memories they've got!

It is sometimes this bigotry towards the sounds of the fifties and sixties that brings about strange reactions at new-wave gigs to the inclusion of such material. You don't have to have been there to enjoy it. We're all children of rock'n'roll. It's so exciting being involved with music right there and now, but rock'n'roll hasn't started in the seventies, neither, I hope, has it ended.

BARRY MYERS

Real Rock'n' Roll is rebel Music
if Rock'n' Roll. Aint rebel Music
Then it Aint Real Rock'n' Roll.

Animal Justice

JOHN CALE



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Side 1 **Memphis
Chicken Shit**
Side 2 **Hedda Gabbler**

IL003

A BIT ON CHISWICK

Right, this bit isn't going to be a detailed history of CHISWICK and it ain't even up to date but I just thought that they deserved a thing in the mag seeing as, in the early days, they were the only guys who wanted to know about SG.

The first CHISWICK record came out in 1975 and it was:

THE COUNT BISHOPS-SPEEDBALL(EP SW1).

At the time the band were a 4 piece, Mike Spenser-vocals, harp, Paul Balbi-drums, Steve Lewins-bass, Johnny Guitar-guitar, & Zen-guitar. They were the best R&B band in the country and still are. This EP features 4 standards-'Route 66', 'I Aint Got You', 'Beautiful Delilah' and 'Teenage Letter'. It was a great start. I remember going into Rock On in Soho Market and seeing the dapey little CHISWICK label. What's this? I asked and he told me it was his label. The geezer I asked was Roger Armstrong. He started Chiswick with Ted Carroll. They were on their way.



MIKE SPENSER IN STUDIO

PIC: MIKE BEAL.

VINCE TAYLOR-BRAND NEW CADILLAC(S2).

Yes, Rock'n'roll at it's best. Just don't ask questions why Chiswick released it. It was made in 1959 and it's one of the best couple of minutes of rock music I've ever heard in my life. B-side is a slower job - 'Pledging My Love'. The best was yet to come.

THE 101'ERS-KEYS TO YOUR HEART(S3).

Strummer before he was STRUMMER. By the time this had been released the 101'ers had split. 'Keys' is, I reckon, the best pub-rock song ever recorded. The flip, '5 Star Rock'n' Roll Petrol', confirms that even if Joe didn't form a band called the Heartdrops, who were to become the Clash, he would still be there. Do you get what I mean?



GORILLAS PICS - MIKE BEAL.

THE GORILLAS-SHE'S MY GAL(S4).

After months of waiting the Gorillas were finally released on the world (apart from doing a single with Penny Farthing as the Hammersmith Gorillas). 'She's My Gal' is a rousing foot-stomper just like the old Slade singles. This band were gonna be big. They had the power and the songs to make a great album. Live they were great, they filled a gap which had long been open, for a fun rock band for teenagers. 'Why Wait 'Til Tomorrow' is on the flip.

THE COUNT BISHOPS-TRAIN, TRAIN/TAKING IT EASY(S5).

The Bishops without Spenser, I couldn't believe it. They just about pass without him. Both songs are good but the vocals are weak, very weak... CHISWICK were cruising.

ROCKY SHARPE & THE RAZORS(EP SW6).

Don't worry about this EP. It don't need any help from noone. The Razors were finished when this was released. The cover's cute (really!) and the music is soft and boppin'. Great for late night walks in the park, 'Drip Drop', 'What's Your Name', 'So Hard To Laugh' and 'That's My Desire'.



A RAZOR.

CHISWICK BIT CONTD

LITTLE BOB STORY(SW7)

French mini bloke and band. Monte de wotsit rock'n'roll with a neat sound. At the time this was released Little Bob was everywhere. Playing every gig in sight. At first he was great but I reckon that he's played too much. This is good to remember him by. 'I'm Crying', 'Come On Home', 'I Need Money' and 'Baby Don't Cry'. Great titles...



LITTLE BOB STORY

RADIO STARS-DIRTY PICTURES(S9).

This is the only Chiswick I just don't want to talk about. I consider this to be their dark ages. Pass...

THE RADIATORS FROM SPACE-TELEVISION SCREEN (S10).

In SG9 Steve Mick (remember this housewife/owner) said this single was a moronice mess. Well, it ain't that bad infact it's more than interesting as is:

SKREWDRIVER-YOU'RE SO DUMB(S11).

I consider these two singles CHISWICK's first ventures into "punk". The Radiators are from Ireland and Skrewdriver from Blackpool. Both singles are similar, they're both hard and fast but they have the same trouble, no suss. It's like if you talk like this it's like you're trying to be high and mightier or something but it's a plain fact that although both these bands are comitted up to their highbrows they are behing. I wished the Chiswick mob had looked in London for new bands. Both these bands sound as though they've been recorded too early for their own good and that's a shame.

THE COUNT BISHOPS-BABY YOU'RE WRONG(S12).

The new, new Bishops with vocalist Dave Tice who comes from Australia and looks like Paul Rogers (slightly). In this context these tracks don't work (B-side is 'Stay Free') but on the album they're great. I waited with baited breath and I had to wait two months consoling myself with the odd playing of the 'Speedball' EP.



JESSE HECTOR OF THE GORILLAS

Pl: H.T. MURKUSKI

THE GORILLAS-GATECRASHER(S8)

It was funny when this was released. I was expecting more but I didn't think was as stunning as 'She's My Gal'. It was still going in the right direction but Jesse Hector flipped and they broke up. I mean, it was a pity 'cause this band were one of the best.

What it was all about was a fucking great star-Jesse. This guy was amazing, turning head-over-heels on stage while still playing his guitar! He would have murdered 'em at the Rainbow. Yeah if only he could have got that far. The story ends with them doin' 'Gorilla Got Me'. It seems ages ago, it was so recent. END OF PART ONE.

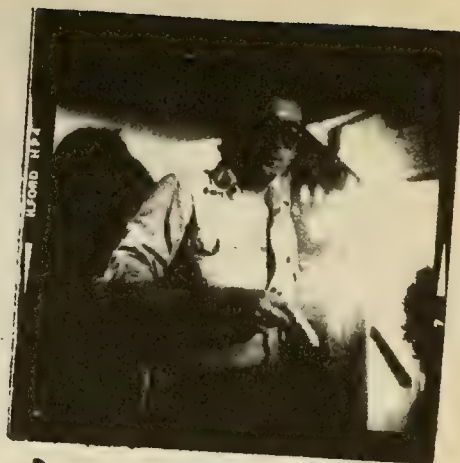
MORE CHISWICK

THE RINGS-I WANNA BE FREE(S14).

Chirst, this is a burner. Goodm'yes a classic R&B, fast, breakneck, ex-Fairies, now split. Right game, the Gorillas, the 102'ers, the Razors and now the Rings all split. Bad luck ...I hope they have better luck with **MOTORHEAD!!!**

MOTORHEAD-MOTORHEAD(S13)

The best 12 inch ever released and the most relevent ever released. Motorhead needd the space. This thing is pure power. Somebody had to get them on plastic, I'm glad it was Chiswick. Motorhead bring tears to your eyes as they career through their theme song. The name, by the way, is taken from 'Motor-head' Sherwood who was a sax player for the Mothers Of Invention.



ROGER ARMSTRONG LOOKING
CONFUSED.

Look, all I can say about CHISWICK is listen to the fuckers and make yer own fucking mind up or wait Giovanni Dadamo or any of them cunts tell you what to listen too...

right, this whole piece was an exercise in 'how to bore the pants of you while reviewing records that you've probably already heard or got'. Writing is for cunts who are scared to show the faces. They've learnt their craft in journalist school or English Language and they can't wait to tell you what they think and half of you out there take it in, don't believe a fucking word. It's not just the nationals that are bullshitting. Take yer average fanzine (yes, there is a few about) writer. All he is is some frustrated rock star who would love to grow-up and become another teenage prodigy like Nick Kent or Jane Suck. Well bollocks to that, if you want to fight, really fight, don't bullshit yer way through print. That's why the GLUE should stop stop right now...stop right now...

IF YOU REALLY WANNA DESTROY, LEAVE YOUR JOB OR SCHOOL OR ANYTHING YOU ARE INVOLVED IN AND GO ANL SIT IN THE ROAD AND WAIT TILL A BIG LORRY COMES ALONG. THAT'S RIGHT DESTROY YOURSELF YOU STUPID CUNT. STOP READING SG NOW AND BURN YOUR COPY, ALL BURNT COPIES ARE TO BE LEFT IN ROUGH TRADE OR SENT TO US (YOU CAN AFFORD 7p). I want you to burn Sg 12 and burn it good. No I'm not mucking about I'm just beening HONEST, AND IT HURTS!!!!

A piece by

MARK P.

**“To be a Dictator you need
absolute power”**



THE DICTATORS
Available on Asylum Records 

A NIGHT AT THE VORTEX

August 29 at the Vortex turned out to be an unexpected killer, a magic night. What was so good about it? The Rich Kids, mate, that's what.

See Monday night's getting to be a highlight of the week. It's something to do with the Vortex being on but that ain't the sole reason... Monday is coming like a Vortex on wheels. But it's somewhere to go where ya get four bands for a quid but hard luck if you wanna drink and find you've only got forty pence left. But if you've flogged some albums in the afternoon then you'll be OK till two. Then you'll wonder what hit ya when you're standing in the street like you made it there via a scene change in the movies - yeah, when it's two o'clock and the bars close it's sweep 'em out time and no mistake.

As I said Monday's a highlight but not so much for the bands, unless it's the Slits or the Banshees. Up the pub at six, out three hours later legless and ready to take on the Vortex.

In the door, down the stairs, into the bar then ...anything can happen and it often does. See we have fun, much to the disgust of the posers who occasionally spare a cool, superior glance at the giggling huddle falling over and going WAAAYYYY!!! at every familiar face. "Look at them, not as cool as us, their hairs getting a bit long, too clean to be real punks" (and if you think that last one sounds far-fetched, honest it's true, some mohair meat-head said we were too clean to qualify. Boo Hoo).

These are the people who cheered with self-indulgent glee when the news of Elvis Presley's death was announced. The posy sheep who flung glasses and gobbled at Danny Baker when he tried to explain that you shouldn't cheer when a geezer snuffs it and Elvis went through worse shit 20 years ago than you ever did. Whatever he did with his last 15 years Elvis was the bloke who started it all. Anyway soon the jeers turned to cheers and the girl with a face about as attractive as a bus accident who'd flung the glass at Dan's head wanted to kiss him.

These people make me sick. Posers reveling in the attention they're getting with their fancy dress. Yet they've got the New Conviction of a statue of Bert Weedon.

Anyway I'm going off the track. The four bands came and went in a haze - Chelsea went down well and Neo created a hard time for themselves when their singer started shouting about wanting to see some poets, but under his circumstances + a barrage of abuse and glasses cos he was trying to be inject a bit of originality into the music - he can't be blamed for blowing his New Yawk cool.

All night we'd been hearing that Glen Matlock's new band the Rick Kids were gonna be playing after Chelsea. And they were gonna have an extra guitar on in the form of Mick Jones of The Clash. Wahoo! I'd been looking forward to seeing that lot for a long time. Although they formed some months ago they haven't been able to do too many gigs cos they need another guitarist, another Mick Jones, going on the set they did on Monday. He fitted like a glove, and looked incredibly happy about it too, bouncing around the stage with a big grin flashing across his face at regular intervals.

The band were obviously really happy to be on a stage again and poured the lot into a succession of dynamic songs.

It's a very melodic sound but whacked out with the aggression of the early Small Faces and when topped with the stinging Jones guitar the effect is dynamite. I like the group's none-adherence to the Punk rulebook. I mean they got longish hair and the clothes weren't exactly Kings Road no it was good to see a group carving, their own image, not copying the Sun.

I s'pose the highlights of the set were the numbers I knew - the old Tommy James and the Shondells classic "I Think We're Alone Now" recently done again by the Rubinoos, which they delivered twice. It was great, after just half-an-hour rehearsal, brilliant, and I hadn't felt as good for months when they were doing it.

The other familiar song was "Pretty Vacant". Mick Jones: "He wrote it so why shouldn't he do it". At this point Jimmy leapt up and took over the verses, except he changed the words to tell the posy pogoers they're only here for the fancy dress party. I just CAN'T WAIT to see the Shams with a set of their own at this place. They'll demolish the crowd!

This ranked with the Slits as one of the best evenings yet down the Vortex, er I mean SETS... the only bit of the expedition wherev I can remember eveything what happened.

Kris Needs

Is that alright Dan?



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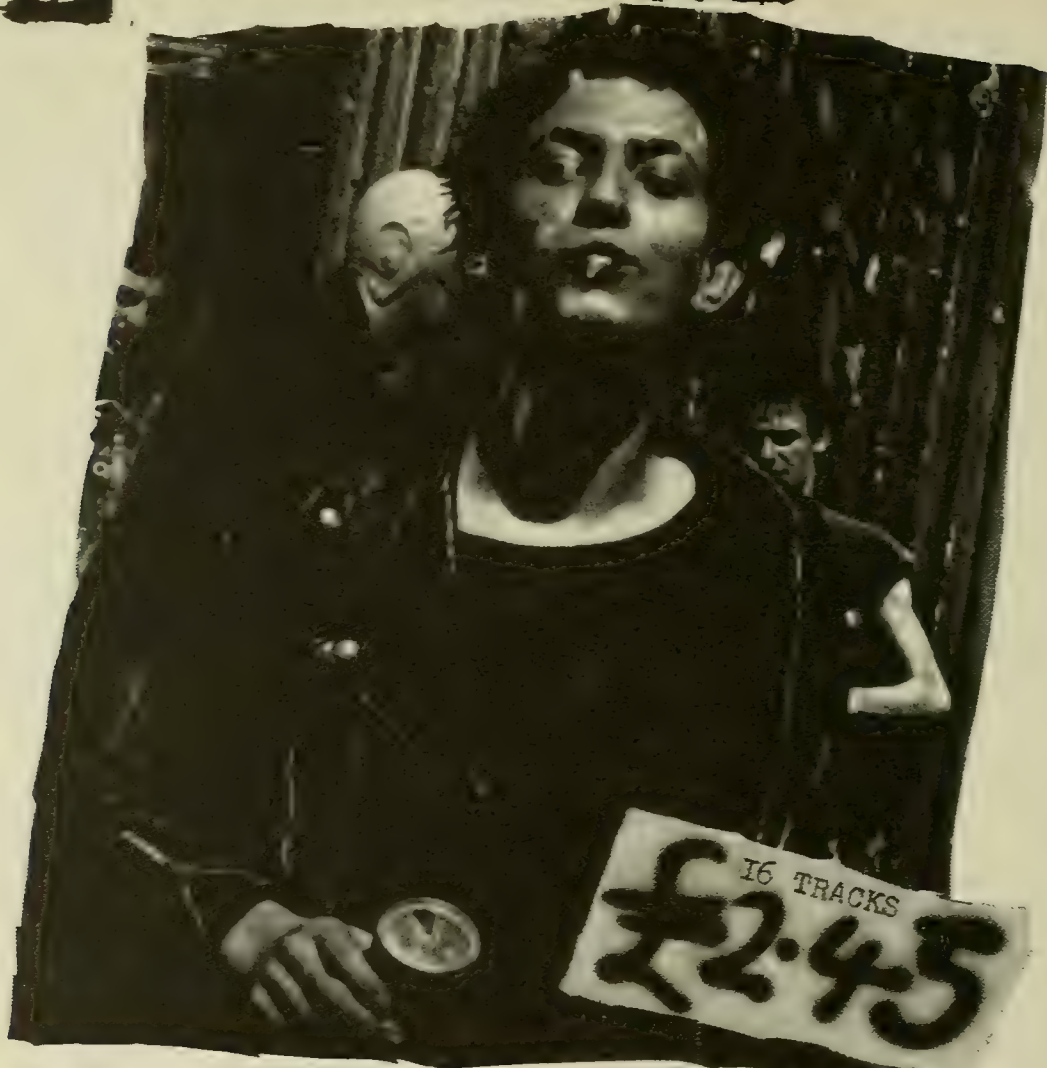
Insane Society

OUT SEPT. 16



THE CLASH: RAINBOW. PIC: JILL FURMANOVSKY

NEW WAVE



RAMONES - JUDY IS A PUNK DEAD BOYS - SONIC REDUCER

PATTI SMITH - PISS FACTORY NEW YORK DOLLS - PERSONALITY CRISIS

RUNAWAYS - HOLLYWOOD SKYHOOKS - HORROR MOVIE

LITTLE BOB STORY - ALL OR NOTHING

RICHARD HELL AND THE VOID-OIDS - LOVE COMES IN SPURTS

TALKING HEADS - LOVE GOES

THE BOOMTOWN RATS - LOOKIN' AFTER NO. 1

TO BUILDING ON FIRE

THE DAMNED - NEW ROSE

RAMONES - SUZY IS A HEADBANGER

DEAD BOYS - ALL THIS AND MORE

FLAMIN' GROOVIES - SHAKE SOME ACTION

RUNAWAYS - CHERRY BOMB

NEW YORK DOLLS - WHO ARE THE MYSTERY GIRLS?

THIS CANADIAN GEYSER COME TO LONDON + SAW GENERATION X

"Youth, Youth, Youth". I heard that chorus on a tape just once and spent the whole week mentally playing it over and over. Then I saw them live and added four more to my minds playlist. A week more and I was writing Gen X rule in underground stations. It must be love.

Y'see Generation X have assets that make you a fan overnight: incredibly well conceived melodic songs both live and, if you heard John Peels show, in the studio. And whether you like it or not, Generation X with the Ramones, are the seventies premier pop group. Both of these

bands without the pre-fabrication of the Chinnichap/Mike Leander epitomise what influences and ideas put to intelligent original use can achieve. An ideal mesh of new wave speed/energy in combination with attractive music and genuine lyrics, not just the insistent E flat shell shock chords most bands seem to be satisfied with.

Whereas the Ramones are thoroughly American, Gen X could be the 'New York' band that delivers on all the promises that overblown scene has broken in the wake of the Ramones prodigious debut.

Billy Idols voice constantly surprises me with its flexibility and range. Thrashing around stage during songs his face into contortions befitting of a generations crooner, (crooner I use, catch the opening of Listen), both guitarists play with a confidence that must reflect the pride in the material.

I don't usually bother with lyrics but what I've caught to songs like Listen, Above Love, Youth, and already a classic, Ready Steady Go, can't be dismissed with a routine adjective.

I know, I know, my enthusiasm is becoming redundant, but its not often these days a band makes you wish they could get it all down on vinyl.

And now some people look upon Gen X as black sheep because they're the 'pop group' of the lot, (apparently a label in disgrace), however when the detractors write a 'Youth' I'll listen to them. Pop may not fit the new wave image which is why Generation X are so important and impressive, they MAKE it fit and complement it in return.

Obviously when their singles show



.....up they'll just as likely appear on the cover of 19 as 'Sniffin Glue', Billy Idol may just be the guy to live up to his surname, and the band will outshine clearly the lesser lights and give stiff opposition to current 'names'. Whatever happens, if Generation X aren't chasing their contemporaries by the end of the year I'm going back to Mono.

Stu, their manager, tells me a lot of people are jealous of Generation X, and it doesn't surprise me a bit.

Listen to the ones who will change your world. Jeremy G.

Yeah, it was all set wasn't it? My christ, the chance was there for the taking and we had a scene ready to take off. And they blew it, maaaaaan.

Let me tell you what I'm talking about. On Tuesday the sixteenth at the Ambassador Dundee, fully advertised in local press/shops etc., The Rezillos.

7.45. The people were a dozen strong fifteen minutes before the doors opened—or due to any way. We were still there at 9.05 and the doors opened then, by which time about four hundred people had gathered; since a quarter to nine some heavies had been prowling around informing us that, er, the Rezillos mightn't, er, turn up.

Once in we grabbed a table and a pint and waited. And waited. John—a mate/one of the Disco boys—came over and gave us some startling info. Seems Rezillos had been 'delayed' cos Top of the Pops had asked to film them earlier. The promoter got up to quieten things down, and some morons lapped it up.

I met some nice people. Drank and got headache. People pogoing around the floor. It was a bad farce. To be so obviously used.

We need some swift moves to get us outa this mess. I'm keen, so should you be.

This non event came at a crucial time just as Dundee was getting a scene together and now needs time again to get back support/respect lost. I'm worried, but don't FORGET. Let them know. Let the Rezillos know! We aint to be mucked about with.

Rezillos have been re-appointed for the 22nd August.

I'll let ya know if we lose support or get fucked with again.

Alan Matheson 1977.

Best thing to do is get hold of a stage mike and let the assembly know. Whip it up.

DB



PIC: HARRY T. MURLONSKI.

On the 26th July at Vortex there was the Vibrators supported by New Hearts, it was free admission and if you came early you got a couple of free drinks.

I understand CBS were footing the bill.

During the Ants set there was the feel of a 'real' punk concert, but after that...

When it was finished (all the contracts signed), there were quite a few sad, frustrated punks left, including me. I mean, how can punks mingle so easily with all those buisness heavies?

As the new wave came through it attacked establishment in music and image, and to me, both have dissapeared into the business sponge. I still believe that bands like Jam, Damned and Clash have been had and so have we. That fucking sponge will get us all if something isn't done.

The image faired better at first, cos the music could be ignored by simply not listening to it, but the lifestyle was thrust at them on the street. Then that marvellous mouthpiece/propaganda machine for the ruling class, the press picked it up. The rich hate nothing more than people who refuse to listen to their lies. With all that 'punks=swastika=NF' getting the hoped shock reaction (booked your hos pital bed yet?) it forced the punks into an even tighter group. So then comes the action of getting the Youth groups fighting amongst themselves. Just another gang of jobs feuding on the street, all because the press say so. The energy is diverted and only when everybody is aware of this will we get back to the real aims of the new wave.

So Punk has lost much of its energy and the media has shown us what it can do. So its time we showed what we can do.

I think it would do the greatest benefit to stop buying records. (The Glue gets controversial and drastic eh?-DB/MF).

Yeah, stop buying the records. Go and see the bands instead, cos I feel as soon as groups sign up they get the corporation dictating what goes and doesn't. To stop buying means that those greasy fat exects can't make a penny out of us. Plus with the vinyl market in full swing we can all become armchair punks and all the smaller bands will dissapear leaving another set of supergroups.

We need communication. If you've got something to say-say it, don't wait for a record to say it for you. Get out into the clubs, anywhere, and dance, sing, shout as long as you communicate.

Don't let them buy you out. Tony S.



Subway Sect Pic: Jill Furmanovsky M.

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"We're Sham 69, and we aint gonna tell ya to fuck off cos we want to have a great time, but that aint very fashionable is it? It's alright though, cos we're the support act and punks don't take no notice of support acts do they?" Acklam Hall

For the next few pages for fucks sake listen to the support act, and do yourself a favour.

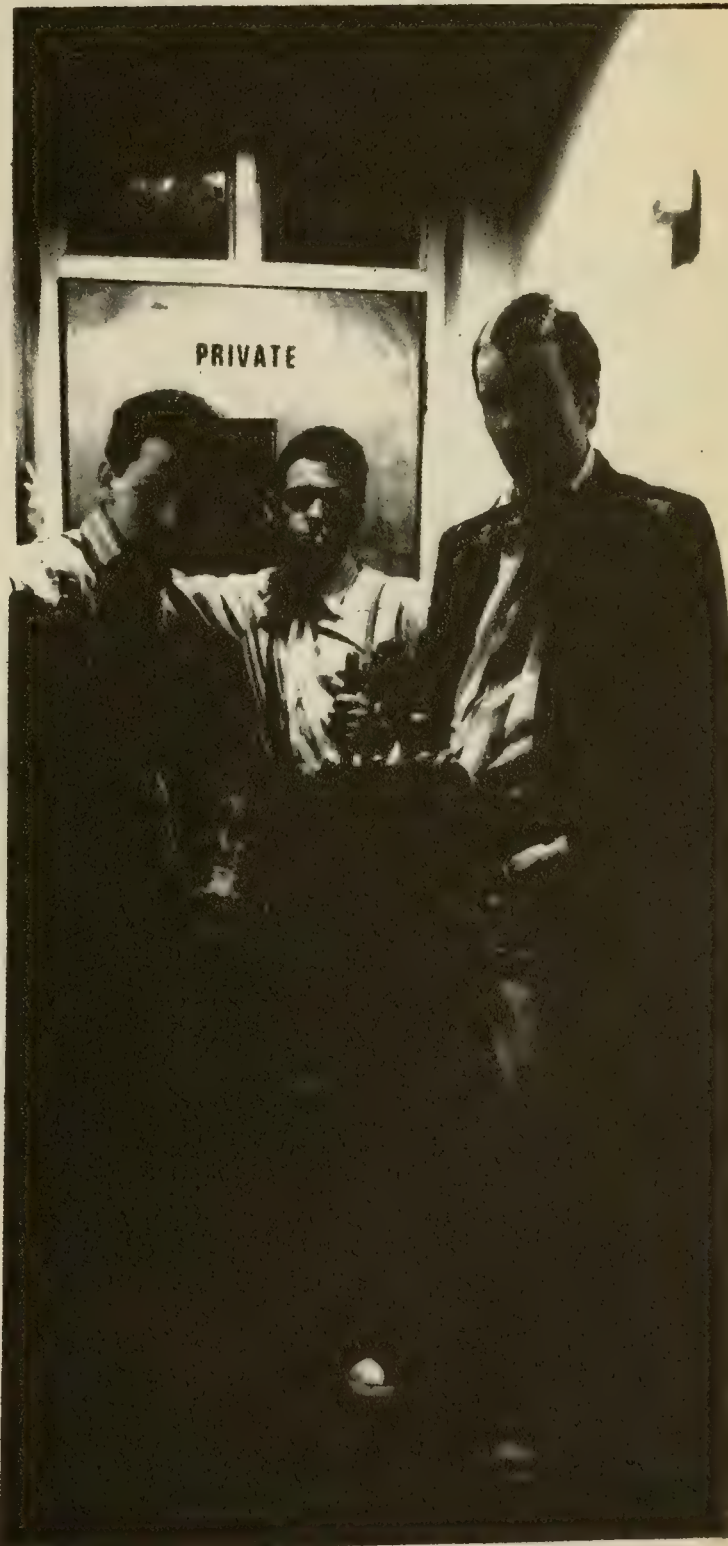
"D'you know what a real 'punk' is? A real punk today is the bloke with a belt joining the legs of his trousers together, or a girl in fishnet stockin's.

And they're the first people to shout wanker at my band. Cos they're in their little smug groups of fashion and they look just like the Sunday People has told them. They'll tell ya bands are selling out to business too. Fuckin' snobs. What was it last year? Bryan Ferry, Glen Miller?"

Jimmy Pursey, Sham's frontman, is saying this in a pub full of the mohair sweater set. His voice is getting louder all the time, and his eyes and voice carry emotion I aint seen outside Joe Strummer. Every so often, the frustration of a singer whose band after eighteen months still supports groups like the Rejects, comes top and he will punch the wall hard during certain sentences. There aint none of that, cool, man with a mission, gosh I'm so relevent shit that nine out of ten blokes find need to wear.

"See, Dan, thats why we're still bottom of the bill. Yer average crowd sees us come on and even before we start they've got us sussed as no hope bandwaggoners. Then on'll stroll some band in all the right togs introduce a song called, I dunno, 'Boring Labour Exchange', and everyone goes 'ah the right attitude, they must be good,' but d'you reckon they wrote that song cos they feel about it or cos thats what they're expected to sing?"

I mean surely an audience can see when a groups acting. The first sign is to do the old 'cor you lot are so boring. Why dont you piss off' routine. I'd love just once to see an audience walk out completely on a band like that. I can't see what that means. I never want to say piss off, thats admitting defeat, I'm up there to try and make people listen, I want them to hear, how can you acheive anything playing for yourself. If I sing 'Hey Little Rich Boy' I don't want to sing it to me mates. I want to sing it to the fucking ponces of rich kids, I wanna rub their noses in the shit I've had to put up with. If I want to get at an apathetic crowd, I'll aim the song at 'em. But just to go 'fuck off' is to get all your supporters to go 'hurray',



Sham 69 pic. Jill Furmanovsky.

"'slike Ripped n Torn fanzine which said something about how all the time I'm onstage I'm trying to prove how working class I am and all them poncy NME letters about 'new elitsn and stuff. Look, fuck it all, them type of people are gonna kill punk. They must really think that I've read a few books on how to act. They want us all to go 'way and calm down cos they don't think I know what I'm talking about. What bollocks is that? If I say I hate so and so, its cos I know I hate so and so. I know and thats all there is to it. But these cunts think 'ah an obvious case of socio-bollocko fuckism caused by a disillusioned shit' and they gonna get all artsy with words and tell bands this an'that an' for you know where you are that gut level rock reaction, that is the only way I know, is gone.

What was it that bloke wrote? Oh yeah that I shouldn't have had a dig at the middle class cos they can't help where they're born either.



"Oh well sorry then, I understand now, how silly of me. I'll go away again. I didn't realize that you can't speak out against something thats kept me at the piss hole end of the scale while Lord Ponconby Allaenby little kids run up a drugs bill on more money than my dad, YOUR DADS, ever earned in a year. Thats just how it is, is it. They come and see me cos I'm this months trend. A bit of rough. Let me say something to all them people who try and file my attitude under some 'ism' or another. My attitude might seem thick to you cos I was brought up to be thick to keep rich cunts in money. If I don't show meself now, I never will, cos nobodies ever wanted to know before and I aint that much of a prat to know that in a couple of years I'll be on me arse again. What it is, see Dan, is that most of these people are used to a sham, as in fake, with bands comin' on with well thought out approaches, disguising what they mean to say in a load of wordy bollocks. Sham 69 speak exactly what loads of geysers think and most important I THINK. And if Ripped and Torn or all them fuckin students or people who write letters don't like it, well sorry darlin' thats just the way it is.

How bout this! We did the Other cinema at short notice, for the Time Out set. Anyrate we were playin away and theres a few of the boys dancing in front and all the rest

JIMMY SHAM

stuck in the seats, y'know, a chewing the pipe stalk an' all that, so I goes to the mike and said, 'I want you to know who it is I'm playin' for. Its for these people who come to have a laugh and dance not you cunts just anylising my attitude'.

So, come the end of the set, they wanted to ask questions while we stood there.

After a lot of shoutin' we says, 'alright, it'll be a laugh', but the first question up is some aussie bird with nothing about the words or songs but,

'I say, when you made a remark about us being cunts, was it a direct anti feminist reference?' I mean, (laughs) fuck me..... thats why that type never acheive fuck all 'cept depression.

I shoulda tolda that it was a term of affection... 'no lady I love cunts'

Then I reckon someone woulda said I'm anti gay....

But thats what I mean, all this crap people mask things with. I just want to call a spade a spade, (none in here is there!), and people want to tell me different.

That bird reporter who asked me that cos I'm a punk how much did I see the Velvet Underground as an influence.

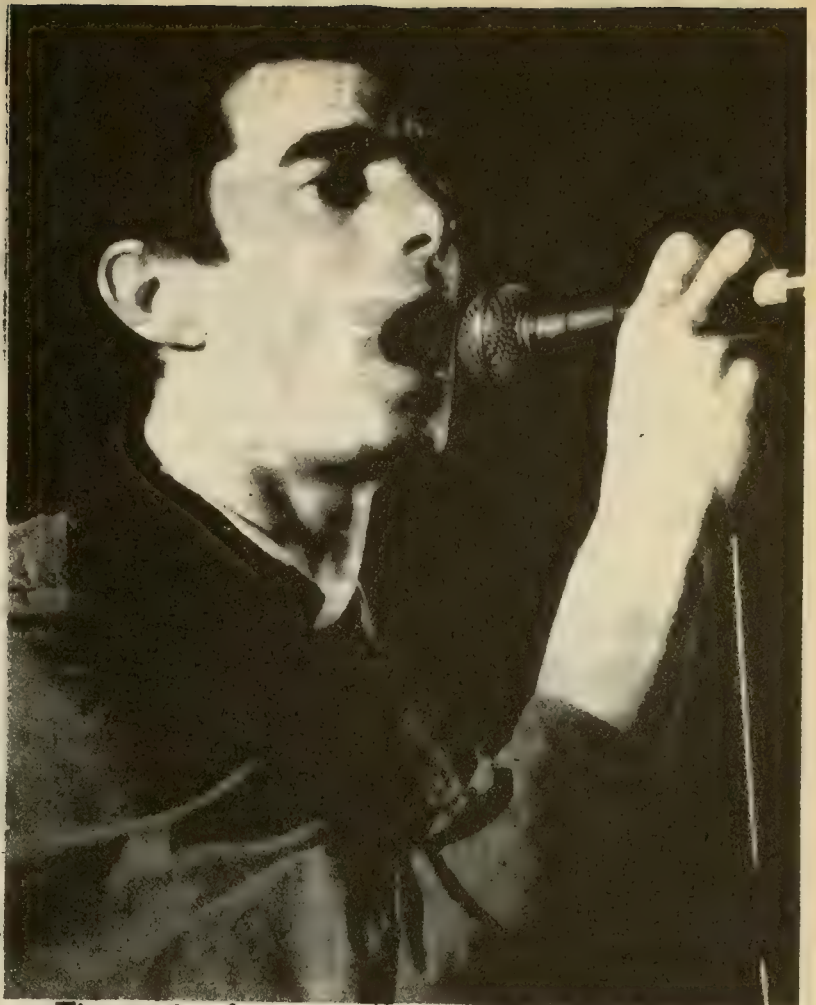
If you ask me punk goes back to, I dunno, the geysers with the Vikings goin' 'oh fuck I'm bein' whipped', its just saying what you feel."

It probably don't come across in this but Jim is probably the only bloke in (or probably out) of punk that can make me cry with laughter. He talks nearly as fast as me and all the time wears an expression that sometimes makes you wonder if he's bothered about anything. As long as you listen, though, its clear he means it with more passion than it comes over in print.

With that, all the time, he asks every girl going past if she's alright. When a row a business gents made for the bog, Jim got there first and stood by the door like a commisionaire and gave each one a napkin and 'good morning sir', and told them the water was on their desks and he hoped they would be able to sort it all out. I tell ya, every two minutes its a nudge on the arm and "ere watch this, we'll have a laugh here"

If you ask what kind of past the band's had you'll need a packed lunch.

"We were playing this college, a while back, when it was the old band, (only Albie the bassist is still there), an' we're on and all the students are chuckin' cans an' stuff and theres a near riot. So I does a stroll to the mike and says...



JILL FURMANOVSKY

"Look, you wankers, don't chuck anything 'less you mean it-right!" An' a fuckin' great party seven goes wallop to the side of me nut.

I was thinking 'what did I say that for for fucks sake', an' I look over an' Albies got the bass by the neck and swingin' it at this bunch of geysers so I jump down an' I'm doin' the old 'you're dead and you're dead, 'bit pointin' the finger at about thirty geysers, y'know.

All this time the rest of the band are playin' on up there!

I shouted here's your encore and give two fingers and we've run off. And they chased us. So we barracaded ourself into the dressin' room which was at the top of some stairs, while our manager went out to try and calm em down.

Anyrate as soon as he walked down some geysers went 'whack' and laid him out, an' we've been approached by the college secretary who tells US to go and apologise. So I saw about four of them fire buckets hangin'-two with sand and two of water-we walks out and goes 'bosh' all over the fuckin lot. The killer is that as they're tryin' to get out of shot they're tramplin all over our manager who's still on the deck, an' he's groanin' 'fuck Sham 69... fuck all of yer...'"

At this point the tape run out but the stories flowed...the time they played a parent

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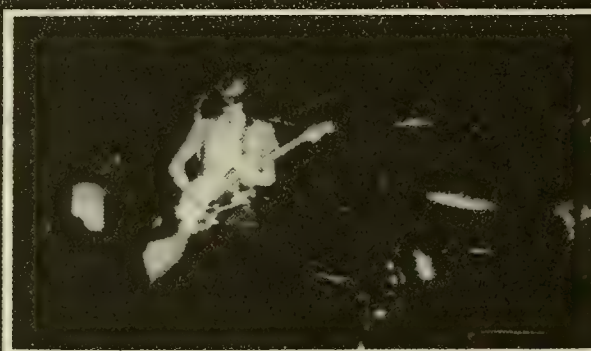
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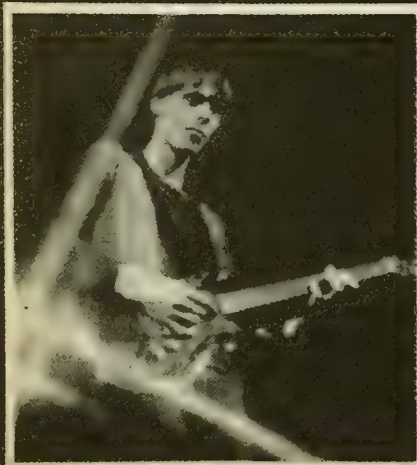
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..teacher type institute,curtains opened,(curtains?), band playing intro and Jim with back to crowd. When Jimmy turned to sing the opening verse I think most people noticed the fuck- ing huge 'Lonely Nights' dildo strapped on to the front of his jeans. Curtains closed but Jim ran in front of 'em till he was dragged off an' beat up.

"Yeah,we did all sorts of idiot stuff back then,playin standards to middle aged people, thats all we were there for,the laugh.."

I said I weren't surprised people hardly book them now,and Jim stopped laughing.

"I know,but I wish it was something as basic as that. Take that Droitwitch thing. I hears we're doin' it an' the band are feelin' great,y'know playing to a few people at last. So there we are all ready an' that,till one day I sees a poster for it on a wall. And I'm read- ing down and down these bands I've necer heard of till I'm reading printed in Watford. So I goes through it again. Do you know that was the first I knew that my band had been dropped to make way for some new boys....some fuckin' business deal I spose.

Don't no one tell me punks about just gettin' up and playing. As it stands now its about what business contract...what deal's gone on,all that. We tried to go on at the Vortex,just cos we wanted to play,maybe some people even wanted to hear us,but what happens? Shit gets kicked outa me for tryin' to nick guitars. But does anyone care? Do they fuck. Its gettin' further and further away from street kids and if that sounds hippy or cliched thats too fuckin' bad."

(Its about time I said that Sham 69 are playing the best live set around,and I spose apart from anything else that's what matters,and since we did the interview that crowd following the Shams is getting bigger by the performance. The hard thing nowadays if you write about a band you genuinly think are among the big six,(whatever yours is),is that always someone else is gonna think your writing it for some arse lick reason. When we did Chelsea/Cortinas interviews all we got was letters saying how they're only in Glue cos Step Forward signed 'em. I don't spose it had anything to do with them being good bands who were otherwise ignored in the press had it? At this time Mark P is tryin' hard to get the Shams to do a one off single for the label he signs good bands for. Shockin' aint it?)

I don't care if they surface on Step Forward,EMI or Deutsches Gramophone,I know the band are strong enough to fuck any big biz trip,cos they feel like you and me and they know this scene has more than its fair share of bad smells. But if Sham 69 go down without any recog- nition,well,that'd be sickening.

We can sort a lot of this current shit out if we recognise the genuine from the cruds who want our money and nothing else. I aint gonna say Sham 69 are THE ANSWER cos who really believes that its all gonna fall into place one day,but they are part of what I always thought this lark was about.

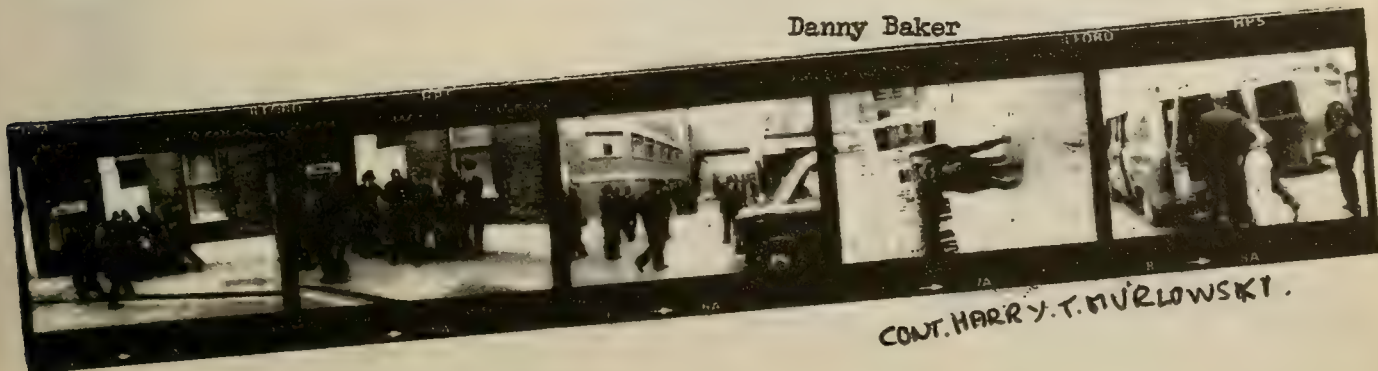
"I care about the people who come and see us,thats why I did the Roxy encore when only four people clapped,I don't even think about the others.I care about what happens to my band and geysers like us. I hope I don't come over like some whiter than white preacher or some fuckin' man-who-wuz-wronged,cos that aint it. I aint got nothing to prove,but I got plenty to say for meself,an' wether people think I'm a cunt or not is up to them.

It just mystifies me how kids can be satisfied with a scene that has got twisted so that punks are judging you on your looks and how big your name's on the bill.

Punk's got so many followers who don't give a fuck what you say or think....so whats it all about?"

Answers on Seditonaries notepaper only.

Danny Baker



CONT. HARRY T. MURLOWSKI .

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Phil sPector

St John's Ambulance Brigade at the
Vortex: The strain's too much!!
Harry's Private joke's Pin-up No1.

K.N.



A DAY IN A LIFE

This page is about the records I bought on the 31st. August '77. Yes, I bought 'em...except no lies.

MOTORHEAD(Chiswick LP), IS POWERFUL. Headshaking madness, heavy, loud, we all love Motorhead, don't we. Most of it's fast and hard. It's good when it's turned up a long way. I like their energy and their guts, that's why I actually bought the thing. Tracks are: Motorhead/Vibrator/Lost Johnny/Iron Horse (b) Born To Lose/White Line Fever/Keep Us On the Road/The Watcher/Train Kept a Rollin'. I wouldn't get too near the bass speaker if I was you. This band take no prisoners!

THE FANTELS-Hooligan (Errol 45). I had this because of the title and it ain't bad. It's a very steady rocker with Mighty Diamonds type vocals. The dub on the flip is a gas. It's a great backing track. The drums sound like gun-fire. Yeah, "some like a 'ooligan..."

IAN DURY-Sex & Drugs & Rock & Roll (Stiff 45). Talk about funky. With the incredible "make my funk the p-funk" type bounce, this is a killa. Dury sings in his best Upminster accent. Buy it, keep it, love it... "Razzle In My Pocket" is the B-side and it's about teething. BUY 17, or just one, at least.

BOOGALATOR-I Feel Good (I Got You) (Virgin 45). The A-side is 'Love and the Single Girl' but don't worry, it's crap. 'I Feel Good' is great. The way they go into it after the freaky start is incredible. Get a listen to it even if you don't wanna lash out for the thing.

TRINITY-Tree Piece Suit (Lightening 45). One of, if not ~~the~~ best reggae single that's been released this year. It's got a great tune nice singing, sharp rocking and a brilliant toast. Get it or starve, fool.

TRINITY-Harvest Day (Hulk 45). Another from the 'three piece suit' mob. Not as sharp as the other but still a cut above most of the pre-release stuff that's around at the moment. And get this, the flip is by BLACK BEARD AND THE PIRATES, even better than Factory Pleb and the Trouts, nearly. A really good single... find and catch!

DILLINGER-Flat root Hustlings (Third World 45) a long time out but it's got a great start- "My daddy was a dread old man and so he died with a shovel in 'is hand...", oh yeah, we're off. A true born hustler.... another single to get or regret! The dub is fub!

DON'T GIVE ME NO MORE BULLSHIT, P!!!!

I ALSO GOT THE LURKERS,
THE BOYS + 999 45's! ^{SO} WHAT?

PRINCE FAR I- (White label album). I think it's called 'Psalms In Dub' but I'm not sure. You can get it in Rough Trade and a couple of other shops in London. The first track is the Lord's Testament (reggae version) and it sets the scene for most of the album. Yeah, it's a plastic bible that goes round and round. It's an album you have to sit down with, you have to listen, listen good and hard, it'll make up for all the time you missed from Sunday School (with capital letters). At £4.50 it's a struggle but try and get it, it's beautiful. Nice one, Far I!

THE COUNT BISHOPS (Chiswick album) Who put the bleeders in this order? The Bishops make a good album that I've been listening to for weeks (I got a new one today). It's simple, honest and good. Good enough to help you come down from the heavens after Far I, just. No, it is a goodie and it's taken long enough to happen. Fave track is 'Down the Road Apiece'.



JOHN CALE PMS MIKE BEAR.



JOHN CALE-Animal Justice (Illegal 12" 45). I didn't buy this cause the SG office is next door to Illegal and all that crowd. It was put in my hand with care. Even with its exciting story playing on my mind I think that this is a masterpiece. "Heroes never die...", you bet they fuckin' don't! A-side: Chicken Shit-a up tempo rocker with great overdubbed voices, & Memphis-when Cale's viola comes in it's like fuckin' great. B-side: Hedda Gabler-don't ask me just listen. You've just got to buy this EP.

YOU DON'T HAVE TO READ THIS OF COURSE

Apart from being an American rock band who I never cared for, d'you know what Pavlovs Dog was? It was some dog the authorities or someone had trained to do things at the sound of a bell. Sort of brain washed.

I was in the Vortex when the DJ said Elvis Presley was dead. Loads of people cheered and said things like 'fuckin' great'. None of them, I'm sure, knew why. But that's what punks are sposed to do.....innit?

I could have seen it if there'd been a few 'so whats', few shrugs 'n' that, cos if you really didn't think anything about someone it don't cut you up none when they peg out, but that night the Vortex had to be seen to be the mindless idiot the Sunday papers whip out on cue.

I got up on stage and grabbed a mike, cos I was so fuckin' wild about how dopey this whole set up is getting. But of course who's gonna listen when you can throw glasses at the target. There was one bloke tryin' to lead everybody in shouting 'off off off', plenty of shouts of 'cunt', and loads of glasses. See they had already made up their minds that I was talking about that fat geyser we've all grown up to know, and that was it. Punks read in the papers about how concerts are being banned left right and centre and how Mrs Whitehouse tries to stop you seeing something, or how records are banned cos certain people don't want them heard, and they go 'terrible, fascist, oppressive' and all the rest. Yet the same punks, when faced with something they think they don't like, are no fucking better than the councillors who ban the Sex Pistols.

Punks are the same as the Government. We don't want to know. Shut it up.

If you don't believe me try getting on stage at a punk gig and talking against the agreed pose for the night.

If those people who at first booed me, then when the mood changed (after I was allowed to shout above the mindless insults) kept quiet, don't know what Elvis Presley did why are they following his music?

Back then it was Presley look alikes who got stick in the streets, who were the filth of the nation. Presley gave Youth a fuckin' voice for the first time, which died till we got it back again. Forget the man. I aint talking 'bout any one. I'm talking about youth rebellion which we were sposed to be about. Whatever the geyser we grew up to know did, (or didn't do), Elvis Presley gave bland/apathetic/oppressive society its first real kick up the arse. We're supposed to be doin' it now, but it seems that if we're given a club and some records we'll quieten down, and don't worry Mr Authority we'll deal with anyone who tries to step outa line, we'll throw some glasses at 'em.

Cos we really DON'T CARE.

Its all a big giggle aint it?

Well go on. Chuck glasses at me and let somebody else do that in Lewisham cos that aint your idea of 'fun'. Wear badges that say No Heroes. Yeah that was another thing. A girl grabbed the mike off me an' said, "We aint got no heroes" and as per brochure got a big cheer for it. Sure you've got no heroes. If the DJ would've said Joe Strummer had just been knifed to death you would have cheered too.....cos you've got no heroes..right?


The New Wave Reaction. It walks. It talks. It says No Heroes.

Shit, I bet you still think I'm talking bout Elvis Presley.

Danny Baker

"NO IDEA,
LISTENING
OR THE ROLLING STONES
IN 1977"

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Mark Perry was a disillusioned bank clerk from Deptford, South East London, when he wrote those feisty words. He was also single-handedly writing and producing a third issue of the seminal punk fanzine *Sniffin' Glue*, at the time proclaimed to be the "nastiest, healthiest and funniest piece of press in the history of rock 'n' roll, and other rock 'n' roll habits" by the *NME*. The title, coined from equal parts Lenny Bruce and The Ramones, ran for a mere twelve months, influencing an entire generation and spawning a hundred imitations. During its brief existence *Sniffin' Glue* brilliantly chronicled the birth, rise and demise of punk rock in the UK. Starting with a print run of a mere 50 copies, by Issue 3 the circulation was way into the thousands and already Mark P was declaring its existence too successful, and in true punk spirit encouraged his readers to rip up their copies. As Mark wrote, "I didn't write it for people to read. I wrote it because it was easy to write."

Joined in the later issues by young co-writer Danny Baker, sales started to exceed expectations, but Mark P was eager to avoid accusations of becoming part of the established rock press. By Issue 12 he had called it a day, confident to move on in the secure knowledge that *Sniffin' Glue* had provided a springboard for his own musical aspirations as leader of Alternative TV, while in turn paving the way for Danny's journalistic intentions.

Sniffin' Glue's integral part in rock music's colourful history is undisputed and like all good musical traditions, bands and trends alike, has just made a comeback...this time in the form of a bloody great book. Thank you very much!

TERRY RAWLINGS, EDITOR

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