

No. 5

20

ANTI - CLIMAX

FEBRUARY 1980

DAMNED

INTERVIEW

POLL

RESULTS!

Also :-

THE GARPETTES

DAY RELEASE

999

CRASS

ANTI - CLIMAX

NO. 5

Feb '80

ANTICLIMAX,
3 CHURCH CRES,
SPROUGHTON,
IPSWICH,
IP8 3BJ

The poll contained few surprises, apart from Eater cropping up in the album chart. Most of the bands involved were either the megasellers or bands who've received particular attention from us. Notable by its absence was Complete Control, and also all the recent Clash stuff. Is this because we've influenced people, or do our readership simply share our views? I was disappointed by Anarchy In The U.K. being No1 - do people really believe it to be the best ever single? Surely that would betray everything that has happened in the last three or so years. Probably it's out of some sort of allegiance to the long dead but not forgotten Pistols. Another thing I find disheartening is the continued harping over Sid Vicious. Surely there are many more constructive people dead and living who deserve more support than he gets. He was a sad figure, a victim of a corrupt society - and himself, but hardly a hero. Why do people buy Sid Sings? Its not a very good record, it's just another Virgin/McLaren ripoff in the tradition of My Way/Silly Thing/C'mon Everybody/Something Else/GREAT ROCK'N'ROLL SWINDLE — they told us it was a con, yet people still fall for it. Oh, well, I'm probably preaching to the converted in a fanzine, so its not much use. If people want to be rooked, it's their privilege.

Wedge

First of all I'd better apologise about the mammoth price increase (4p!) Keeping the price down has always been a policy of ours, but Xerox slapped the rates up and it was a choice of either giving it up or putting the price up. We have a chaotic Damned interview and small articles on The Carpettes and Day Release, and too many reviews. I think No. 6 should be better, there should be interviews with The Vibrators and Pinpoint. No.5 has been one big hassle.

If you're young punk band and want to let people know what you're doing, why not write and tell us about yourselves? No room for would-be popstars. Now that Mod has come in in force, it seems to have taken the punky wave hangers on from punk leaving a harder core who REALLY believe in it. The skins have taken the more violent elements so punk now should be better now than it's ever been although I know a lot of people are getting pissed off with the continuing commercialism and violence at gigs etc. The one thing not to do is become a safe 'nothing', mod etc or whatever. Although that may sound like it, I'm not preaching. Make up your own mind about what we say, and if you do disagree with the content/views in this fanzine then don't sit on your arse moaning, WRITE.

Phil



ANTI - CLIMAX

POLL RESULTS

WE ASKED YOU TO VOTE IN SIX SECTIONS; HERE ARE THE RESULTS. FROM THE NEXT ISSUE WE'LL BE STARTING A CHART, SO SEND IN YOUR TOP 5 CURRENT SONGS.

ALBUMS OF THE DECADE

- 1) INFLAMMABLE MATERIAL - SLF
- 2) DAMNED, DAMNED, DAMNED - DAMNED
- 3) THE CLASH - THE CLASH
- 4) NEVER MIND THE BOLLOCKS - SEX PISTOLS
- 5) FEEDING OF THE 5,000 - CRASS
- 6) MOVING TARGETS - PENETRATION
- 7) THE ALBUM - EATER
- 8) THE SCREAM - SIOUXSIE & THE BANSHEES
- 9) FULHAM FALLOUT - THE LURKERS
- 10) MACHINE GUN ETIQUETTE - THE DAMNED
- =) ANOTHER KIND OF BLUES - UK SUBS

SINGLES OF THE DECADE

- 1) ANARCHY IN THE UK - SEX PISTOLS
- 2) ALTERNATIVE ULSTER - SLF
- 3) LUNCH WITH THE ADICTS - THE ADICTS
- 4) NEW ROSE - THE DAMNED
- 5) CID - UK SUBS
- 6) DON'T DICTATE - PENETRATION
- 7) SUSPECT DEVICE - SLF
- 8) REALITY ASYLUM - CRASS
- 9) WHITE RIOT - THE CLASH
- 10) ZEROX - ADAM & THE ANTS

ALBUMS OF THE YEAR

- 1) INFLAMMABLE MATERIAL - SLF
- 2) FEEDING OF THE 5,000 - CRASS
- 3) ANOTHER KIND OF BLUES - UK SUBS
- 4) MACHINE GUN ETIQUETTE - THE DAMNED
- 5) DIRK WEARS WHITE SOX - ADAM & THE ANTS

SINGLES OF THE YEAR

- 1) LUNCH WITH THE ADICTS - THE ADICTS
- 2) SMASH IT UP - THE DAMNED
- 3) LOVE SONG - THE DAMNED
- 4) FLARES & SLIPPERS - COCKNEY REJECTS
- 5) REALITY ASYLUM - CRASS
- = DANGER SIGNS - PENETRATION
- = ZEROX - ADAM & THE ANTS



BEST LIVE BANDS

- 1) UK SUBS
- 2) THE ADICTS
- 3) STIFF LITTLE FINGERS
- 4) PENETRATION
- 5) THE DAMNED

BEST FANZINES

- 1) ANTICLIMAX
- 2) NEGATIVE REACTION
- 3) RIPPED & TORN
- 4) HARSH REALITY
- 5) TOXIC GRAFFITI

BANDS MOST VOTED FOR

- 1) STIFF LITTLE FINGERS
- 2) THE DAMNED
- 3) SEX PISTOLS
- 4) UK SUBS
- 5) CRASS
- 6) THE ADICTS
- 7) PENETRATION
- 8) THE CLASH
- 9) ADAM & THE ANTS
- 10) SIOUXSIE & THE BANSHEES

ANTI - CLIMAX



The Carpettes

Bucks replaced the old one who had left. From then they spent a long time doing the odd gig in London, until they suddenly bounced back with an album, Frustration Paradise on Beggars Banquet, and a single, 'I Don't Mean It.' These represented a change from the previous records, but basically only in that the music was tighter and the tunes more catchy. (I know that sounds bad but it isn't really).

They haven't thought about what category their music is, but think it's something to do with New Wave/Punk. They do admit that in their early days they were a typical "Punk dole queue group!"

To my mind they're one of the original punk groups who have changed and progressed without turning crap. The music has retained its energy unlike a lot of the original groups, who are turning out unimaginable crap now. They deserve some success, being one of the harder gigging bands at the moment. There should be a tour soon; the most recent record to date is the single 'Johnny Won't Hurt You.'

THE CARPETTES, a three piece from the North-East formed in the beginning of the punk explosion, in March '77. After a while of gigging around in their local ground they released an EP on Small Wonder which was rough ready and fairly good. This was closely followed by a great single 'Small Wonder', on Small Wonder again.

In October '78 they moved to London, and a new drummer, previously with The Young



DAY RELEASE

DAY RELEASE are a band from Colchester (near Ipswich(!)). When I asked them were they a punk band, they denied it. However on further questioning it appears they like fast punk music, can't stand slow stuff etc. Anyhow, "punk" has become such an abused, misused, diverse and distorted term that its pointless pursuing that question anymore. I first saw them at what was, I think, their first gig, playing with Acid and the appalling Modern English; who were topping the bill, at the Manor Ballroom Ipswich. They played a couple of spirited, exiting numbers and then slid into churning out several uninspiring medium pace songs. However they were leagues better than the other bands. At that time they had severe difficulties finding anywhere to play - Colchester being pretty crap gig-wise. After that gig very little happened until they cropped up at the worst place in the world - Tracy's in Ipswich, with a couple of lineup changes about two months ago. They seemed pretty downhearted at there being only 30 or so people there, but managed to play a lively set, which included the good ones they'd done at the Manor, played better. Since then they've played at one or two clubs in Essex & are getting return bookings so they can't be that bad. I just hope they don't give up like most of our local bands.

NOW WE ARE GOING TO PUBLISH THE LYRICS TO A SONG SENT IN BY A BAND CALLED THE THE. WE DON'T NECESSARILY AGREE OR DISAGREE WITH IT, BUT THEY WANTED TO KNOW YOUR VIEWS ON IT :-

CHURCH (THE THE)

People go to church singing praise
the lord

I went once and I was bored
People go to church just to confess
It's got no meaning and God's got less
chorus - Fuck the Lord and Jesus Chris

Religion is peace, peace don't exist
Why do people go there why can't they
resist

People getting rid of all that grief
go to heaven and find a new relief

chorus x 3

They ram religion right down your
throat
waddaya take me for, a fucking goat ?
old people have nothing better to do
They believe in God why don't you

Fuck the Lord and Jesus Christ x 8

NOW YOU CAN MAKE UP YOUR BIGOTED
OPINIONS ABOUT IT AND SEND THEM IN.

THE ADDRESS IS AT THE FRONT.

THE DAMNED

IN COLLABORATION WITH "GRINDING HALT" FANZINE

CAPTAIN: I'll tell you something boys, The Damned are going to play music tonight.

A.C: Why's that, are you sober or something?

CAP: That shocked you didn't it.

A.C: I tell you what, I'll only witness it if you give me a ticket to get in tonight.

CAP: I shall ignore that.

A.C: How did you get started. And why?

CAP: For me, I can't do anything else.

A.C: Were you mates before you formed?

CAP: Me, Algy and Rat used to work in the same place, Fairfield Halls in Croydon, but Algy joined the group later as you will know. He used to work in the office, I was the toilet cleaner and Rat was the floor cleaner. Nobody believes that but it's true.

A.C: Have you ever played the Fairfield Halls?

CAP: No it's my main ambition to go back there and get my own back on the bastards that used to order me about and everything.

ALGY'S GIRLFRIEND: You used to sleep all the time anyway you told me.

CAP: Hey! well, yeah. (Goes into details)

A.C: What are your plans for the future?

CAP: The main one is to keep this group going for as long as I can.

A.C: Are you satisfied with what you're turning out at the moment?

CAP: I'm satisfied with the last album more than any record I've had to do with. I think it's the best thing this group have ever done.

A.C: Rat said to a music paper that the Damned were sick of being treated as a comedy band, they want to be taken seriously for the music.

CAP: Yeah, he did say that didn't he.

A.C: Do you agree with that?

CAP: I couldn't actually give a toss.

A.C: So you're not worried about bad press.

CAP: Well, if they slag us down for making a bad record, like the 2nd album was, then that's justified, but if they slag us for making a record like Machine Gun Etiquette which is in no way a duff record, then they can piss off.

A.C: Do you want people to take you as a serious band or a bunch of piss artists, or somewhere inbetween.

CAP: I'd like them to think of us as a

unique band, like, it's four people just pulled out of Croydon and chucked up on a stage. I think we've remained more true to the punk ideal than any other group.

A.C: Yeah, but don't you think £3 to get in tonight is a rip off?

CAP: I think it's a bargain (laughs)

A.C: That's only because you think you're brilliant.

CAP: Yeah, I mean you're paying to see the best band in the world.

A.C: But £3 isn't worth it for any band.

CAP: Well I think it is. I think it's a fucking good deal. Listen, let's face it, you think I'm making a fortune out of this.

A.C: Not you, the promoters.

CAP: No, not even the promoters are making a lot out of it. (small argument takes place between the Captain and Grinding Halt)

CAP: I think I'm a very lucky person to be involved in all this.

A.C: Would you give up The Damned if you got bored, or would you carry on for the money.

CAP: It's impossible to get bored with the Damned, but the day Algy or Dave got boring I'd have to think about that, but they aren't boring people. They're much more interesting and amusing than Brian James used to be. Rat on the motorway is amazing.

A.C: When The Damned split, was the intention to reform without BJ or did you really want to split then.

CAP: We never knew we'd get back together. I suppose if I'd have thought about it, the best thing to do was split, get rid of BJ and get back together again. I never actually thought of it as that.

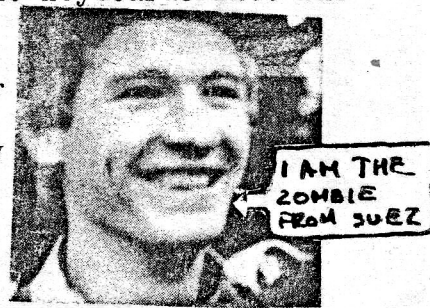
A.C: That's what seemed to happen.

CAP: After I'd formed King and Rat formed the White Cats he came back to me and said forget it, let's get back together again. I never objected to Dave or Rat.

A.C: Who brought the keyboards into the Damned?

CAP: I suppose I was responsible for that. I like keyboards, I think they sound good.

A.C: With King it



I AM THE
ZOMBIE
FROM SUEZ

the Damned

was more keyboards than guitar wasn't it ?

CAP: Yeah, King was a keyboard dominated group.

A.C: Do you think the Damned will ever do stuff like that?

CAP: Er, fuck knows what the Damned are going to do...

SOMEONE: Where's Dave?

CAP: I don't know, bugging about in a belfry?

A.C: Greasing his hair I should think.

CAP: In a graveyard probably. Weirdo.

A.C: Is he like that normally, or just on stage?

CAP: I don't know what that geezer's like. I've got nothing in common with him whatsoever. Really this group shouldn't work if you look at the people in it. I mean I wouldn't go drinking with him, cos he's not that sort of bloke who stands up next to a bar saying "Here mate, I'll tell you something that happened yesterday. I can't imagine him doing that."

A.C: So that facade is really him?

CAP: That is him, yeah, and if he wants to look like that, good luck to him. I personally think he looks a tosser, nah he's great.

A.C: Do you think the Damned is working better now as a band than it was with BJ in it?

CAP: Obviously, yeah.

A.C: Was it the start of punk that made you form the Damned, or were you the cause of punk?

CAP: I was in a group for two years while I was learning to

play guitar, with Johnny Moped. That was certainly closer to punk than say the Buzzcocks.

A.C: What's happened to Johnny Moped?

CAP: He's silly. He's a dishwasher in a factory somewhere and he's got married to this woman who's about 47, and she works in the same place. She said no more music, because women were coming up to him at gigs.

A.C: Do you think you'll ever sign up to a big company?

CAP: I don't think so. Before we signed to Chiswick, no one wanted to know us. We took around tapes, everything.

A.C: Why did Stiff drop you?

CAP: They weren't paying us, we found them out. All the money we made for Stiff, and we must have made a few quid for them, went into promoting Elvis Costello and Ian Dury. We had lawyers, everything going to get the money out of those bastards. Let's face it, we were on £30 a week for most of the time we were on Stiff, then surely...all the records we've sold around the world for those bastards...where's the money gone? It's gone into promoting Elvis Costello, Ian Dury, the Stiff Train tour and things like that.

A.C: So you feel bitter about them?

CAP: Yeah very bitter, I'll tell you what I'm really choked about. They dumped us, right, and this is my living. A.C: Who were the people who didn't pay you?

CAP: Jake Riviera and Dave Robinson, mostly Dave Robinson. We went down and asked for our money, and he laughed in our faces. They all stood around and laughed at us. And that's a street credibility label!

A.C: Do you get on with Chiswick?

CAP: Yeah if they wanted a nice pop band or something they wouldn't have signed us. It was just because they liked our demos. We're in the lucky position of not having to sign with people who want to change our music. They like what we're doing so everyone's happy. For the first time, when punk started, an ugly face was a definite advantage. Look at Billy Idol, he's pretty— fuck all. But look at Johnny Rotten, he's supremely ugly, Sid Vicious, Rat Scabies — disgusting, and me.

AND NOW A FEW WORDS FROM ALGY:-

A.C. Do you answer questions about the Saints?

ALGY: NO!

A.C: Are you happier in the Damned than you were in the Saints?

ALGY: Yes.

A.C: Would you say your main influence was alcohol?

ALGY: No

A.C: What's your main influence musically?

ALGY: Madness, alcohol, playing very loudly.

A.C: Are you better off now than you were with the Saints?

ALGY: Well, I was getting a lot of money, about a ton a week, I get about 60 a week now.

A.C: The Saints were less successful than The Damned are, so how come you're getting less now?

ALGY: Big record company. I'd rather be on a small label. (To someone from GH) You can take that fucking badge off.

GH: What, Siouxsie & the Banshees?

A.C: I agree with you, I think they're bullshit.

ENOUGH OF THAT, BACK TO THE CAPTAIN.

A.C: I think the trouble is that too many people now





are just content to go to a gig, watch a band and go home. A lot of people don't even think about forming their own bands or doing



their own fanzines.

CAP: It's laziness, I mean you can get a guitar for £20, you see them in the paper all the time. The first guitar I got cost about £9. anyone can play guitar, it just takes a bit of practice. You learn by listening to other musicians, but there comes a point when you realise you're never going to be as good as the guitarist you're imitating. I came to the point one day when I realised I would never ever be as good as Jimi Hendrix. I couldn't match him so I decided to get my own style. Whether I have or not I don't know.

AND NOW OVER TO DAVE:-

DAVE: I wish you'd stop going on about my hair. I don't go on about yours. (irrelevant discussion develops)

AC: The music papers just tend to write about what they think you are...

DAVE: The music papers go into things very superficially. Also many of the journalists tend to be pushing their own creative stand as a writer rather than actually listening to the band. Like Tony Parsons for instance, you know, his opinion was god oath. You get that kind of snide.

AC: In '77 they were saying you'd betrayed punk, now they're saying you're the only punk band left.

DAVE: That proves how hypocritical they are.

AC: What I don't like is that you get a music paper interview which

consists of 2 pages of explaining what the wallpaper was like and who bought who the drinks.

DAVE: Yeah, it's like instead of reviewing the band they the PA was dreadful blah blah and they miss out the band completely. That's happened to us.

AC: Were you surprised at the success of Love Song?

DAVE: Yes, I was, I was a bit annoyed about Smash It Up though.

AC: Because it was banned?

DAVE: Yeah, Love Song was like a kick in the backside for all the people who said the Damned couldn't do it again.

CAP: Dave wrote the Turkey song. It was nothing to do with me. I think it's awful but he did insist. If he brings his mandolin anywhere near the stage I shall go berserk (Dave later denies this)

AC: Do you prefer gigging or recording?

DAVE: I enjoy both. It's totally different work in both of those.

AC: Are you limited in what you turn out?

DAVE: Absolutely not. Not at the moment.

I know we can do better than the last album although I think it's the best thing we've done to date. That was just the start.

THE TRACY'S ADICTS IPSWICH

DISCO
ZOMBIES

MYSTERONS

OK I know this was ages ago but I couldn't resist

reviewing it. The Mysterons are a bunch of good lads from North London, their music isn't usually the

type I identify with but they play it pretty well and is probably quite good after you hear it a few times. They're certainly better than Personal Hygiene who contained a few Mysterons, and played at Stutton village hall last year. I was interested in the Disco Zombies, but only having heard the single Drums Over London I didn't know what to expect. They played an energetic set including Drums Over London which everyone went mad to. The lead singer is a wierdo on stage and possesses a somewhat silly accent but I won't hold that against him seeing as he's to do with Honky Tonk who sell some of our fanzines. The set did get a bit tedious but livened up with some dancable numbers.

I can't really say much about The Adicts seeing as I've already said most of what there is to say about them. They played a rousing set including the old; Breakdown, Just Like Me and the new; Reflections, Full circle. I just hope they don't split up or turn pop. The single seems to have given them quite a bit of attention.

DO YOU LIKE A VARIETY OF NEWWAVE/
PUNK MUSIC? THEN BUY GRINDING HALT
FANZINE FOR 15p + S.A.E. FROM

7, ELSTREE CLOSE
TILEHURST
READING, BERKS.

IF YOU'RE INTO CRASS/CRISIS, THEN BUY
DRY ROT, 20p + SAE FROM, 9 NBSSEX AVE,
LONDON SW14

IF ANYONE OUT THERE HAS A
PARTICULAR YEARNING FOR
ANTICLIMAX / SWELL MAPS / CRASS
STICKERS THEN SEND AN SAE TO US.

AS8502

999
NINE NINE NINE

AT
CAMBRIDGE
CORN
EXCHANGE

I won't say anything about support band, The Chords. The first we saw of 999 was a skinhead bouncing across the stage in the form of bassist Jon Watson. After an introduction they raced into the first number which sounded promising I must admit I was a bit worried about 999 when that last single came out; the new one isn't very good either. Next was 'The Biggest Prize In Sport', both of these new ones sounded good, and my worries disappeared. After that was Let's Face It which got everybody dancing including the straight-up-straight-down pogoers who amuse me slightly. They played tightly, and a good PA at a sensible volume helped things, when The Damned played here it was too loud, and distorted. Jon Watson was clearly born to be a bass guitar hero, the way he moves is amazing. 999 are a pretty rousing band live, they know how to get a crowd going. A sensible mixture of new and old was played, unlike some bands who rely too much on new material with the result that their gigs get boring.

Me and My Desire was excellently done; one of the good new ones I remembered was Cambridge Wipe Out, I don't know whether the lyric was altered specially or not. Feelin' Alright With The Crew, Homicide and Emergency were all done well. They were pulled back for two encores which included I'm Alive and Homicide again. The only thing that marred this gig was some trouble at the end of the gig which Nick Cash rightfully denounced. The pigs were everywhere outside and one particularly moronic specimen with a dog patrol van nearly ran me and a few others over.



FAKE 80 INTERVIEW WITH LEAD SINGER JIMMY PURSESTRINGS

AC: Hi Jimmy

JIM: Hello

AC: Eh !

JIM: What do you mean, eh ?

AC: Well, I mean sort of, er, I thought you had a cockney accent.

JIM: Oh, that, just a facade, too tiring putting it on all the time. I do it to put over that 'all for the kids on the street' stance. I think it's worked pretty well.

AC: It certainly has Jimmy, you've had a string of hits. But do you think you'll have continued success?

JIM: I think so. All the stuff so far has brought in a few readies. I'll be able to buy a mansion with swimming pool and tennis court in Surrey soon, together with the money I get off those radio and TV programmes. I just want to write a few more pop songs with punky guitar and the money will come pouring in, as long as I keep up the sincere streed cred pose.

AC: Why did you split up and reform again ?

JIM: We thought we weren't getting much publicity at the time so we decided to get some. It had the desired effect.

AC: It did, yes. What about your streed cred these days.

JIM: Well, I try and put over the sincere working class intellectual thing over in the music paper interviews, and I make out I have an opinion of everything. Most people don't realise it's a load of bullshit.

AC: Anything to say about the last album ?

JIM: Yeah, it was a departure from the usual stuff but it didn't sell very well, despite the publicity over the split. The next album will be back to the early stuff so that the punks will buy it.

BACK ISSUES

ANTI-CLIMAX

POSTAL RATES

(make sure coins are well wrapped up)

- | | | |
|--------------|------|-------|
| 1 Fanzine -- | 10p | stamp |
| 2 Fanzines - | 13½p | " |
| 3 Fanzines - | 16½p | " |
| 4 Fanzines - | 21p | " |

No. 1: UK SUBS INTERVIEW, CRASS, DAMNED, ADICTS.

No. 2: SLF INTERVIEW, SWELL MAPS, CHELSEA

No. 3: CRASS INTERVIEW, DRONES, ADICTS.

No. 4: 999 INTERVIEW, CRASS INTERVIEW Pt 2, PENETRATION INTERVIEW, 23 Skidoo, UK

Subs.
16p each + SAE with stamp at appropriate amount.

ALBUMS

LABELS UNLIMITED (The 2nd record collection)

VARIOUS (Cherry Red)

This is a follow up to the Business Unusual album which came out last year. For an album so diverse it's quite listenable. It shows the 'highlights' of independent labels in 1979. If it intends to show the wide spectrum that small labels cover then it's doing well, but most of the tracks are fairly obscure. Side 1 kicks off with 'Big Time' by Rudi from Belfast which is pop/punk but nevertheless fantastic. From there it's HM from Girlschool, then an amusing and jerky little called 'Iggy Pop's Jacket' by Those Naughty Lumps. The main trouble with the album is that the tracks differ so much in style that any one person would only like parts of it, unless you're one of those people who likes anything going. The best of the other tracks are Holocaust by Crisis, Wot's For Lunch Mum? by the Shapes and Hypocrite by Newtown Neurotics. There are a couple of appalling tuneless synth tracks by AK Process and Second Layer, 'Who Killed Bruce Lee' By the Gl*xo Babies is almost as bad. For punk speed freaks there are Hypocrite and NCB by Llygod Ffyrning. Other tracks are an out of character Poison Girls number, Jilly by The Piranhas and a sinister Cold City by Spizz. I Jog And The Tracksuits 'Red Box' has witty lyrics but little else. On the whole, though, it's not a bad album.

THE DAMNED

MACHINE GUN ETIQUETTE

Nowadays most consumers of the Damned's product seem unaware that B. James ever existed. In fact I think the Damned could get away with out playing the oldies like New Rose and Neat, neat, neat, and rely only on the recent singles. The Damned are one of the few bands whose split and reformation have resulted in a stronger band and better sound. On this album, even if not live, they show that though they are better musically & use different instrumentation they haven't turned crap & self-indulgent like most groups do once they've learnt their fourth chord. This album has straight pogo anthems: the White Cats' Second Time Around; the 'Dodgy Demo' Love Song; Liar and Antipope. It's crawling with tunes; the keyboard bits in Can't Be Happy and Smash It Up, which must be one of the best singles of 1979. Melody Lee has long been one of my favorites, but this and Looking At You didn't match up to the versions on the Peel session of a while back. Plan9 Channel7 is apparently Dave's song. Parts of it are great, mainly the start, but it degenerates into the play anything anytime chaos the Damned have always specialised in. I never liked Noise, noise, noise, but parts of it are alright. I think it contains some of Dave's worst singing available, which is a pity, since he's far better than any other vocalist ever (male that is). These hands is one of those 'album tracks' which are a waste of time. It also rips other songs off lyrically. On the whole though this is a

grate album & shows that the Damned have pulled completely out of the doldrums of M.F.P. Bit pricey, but I paid £4.29 and wasn't too disgruntled, so it must be worth it.



CRASS

STATIONS OF THE CRASS

Crass have definitely consolidated their position with this album. On the whole I would say it is better than 'Feeding', there is certainly a greater variety of music. As most of you will know there are 3 studio sides and 1 side of the great gig at the No. 1 club, Islington.

Side 1 is probably the best side, starting with Mother Earth, one of the best tracks with it's incredible bass line. White Punks on Hope, next, criticises RAR, rightly pointing out that it's just as full of shit as the NF is. The lyrics on this record come over more scathing and cynical than the others. Big Man, Big M.A.N. takes the piss out of and speaks against all the HARD MEN who strut around in all their infinite ignorance. Musically it's among the best as is Hurry Up Garry which is about all the trendy journalists of the world. Pathetic attempts to fight back at this have already been made by the aforementioned journalistic scum. This album is twice as important as the first Clash album and has more energy than all three Clash albums put together.

System follows on from where
Punk Is Dead left off.

Side 2 has a couple of duff tracks but is brought up by Tired, a great track and among the best on the album. Crutch of Society and Walls are pretty boring, these are typical of the kind of reason why people don't like Crass live. They ought to drop the boring tracks if they want people to take more notice of what they're saying. Upright Citizen closes side 2 and it's pretty obvious what that's about. Military drumming and a great lyric.

The Gasman Cometh, opening side 3 is crap at first; but speeds up about $\frac{1}{2}$ way through and turns into an excellent track. Demoncrats continues in the Reality Asylum style but personally I find it tedious to listen to. Contaminational Power is another track relying on a great bass line. Crass have certainly proved they can write a catchy tune and 'I Ain't Thick, It's just a Trick' underlines it. It could even be a chart single!

The live side includes stuff from both albums (and me!) on it. Bad recording but who cares? I don't know how far Crass have succeeded in getting their views across, but they've attracted a few skinheads to gigs who must be fucking thick and/or sadists because they still mug and beat up people.

LETTERS EXTRA !

Dear Anticlimax,

The fact is that London Calling is ,rubbish,terrible,awful and other rude/naughty/bad word you can find in the dictionary.

Now for god's stop trying to stick up for your millionaire anti-heroes, now all you so-called punks out there when, just tell me when was the last time the Clash (there's certainly nothing 'Clash' about them now) played a gig at say W. Runton or somewhere small like that, no! they prefer those smelly yankee wankers to us don't they, ah you can't shake your head now can you? .

As for the album: £5? huh! that plastic's as bendy as Tony Blackburn, and the MUSIC is your typical BOOMTOWN RATS power pop! Now don't get me wrong, I'm not saying this album hasn't got its good moments, 'cos it certainly has! but

AND NOW SOME MORE ON

23 Skidoo

After the small interview we did with 23 Skidoo, we had a letter from Fritz of aforementioned.

The more relevant parts are below :-

..... I am writing to try and straighten things out about the interview.

Firstly, Matt the bass player has been kicked out because his heart wasn't exactly in it and he didn't want to rehearse or play but still wanted to do the single. Looking at the interview this decision seems even better, there is no way that Sam and I are influenced by Glam rock, Bowie, Steve Harley or Ultravox. His explanation of the name is also shit except it's from the book Illuminatus.

The Dining out records thing is not a contract, merely a verbal agreement that we can get a single out some time when Dining Out have some money.

I suppose this letter is really my way of getting my annoyance out of my system.....

don't try to fool me with your progression crap!

Give 'Em Enough Rope WAS progression, not Jimmy Jazz, Koca Kola etc. THAT'S A DEGRESSION. So if you don't print this you're just another one conned by the commercial Clash. The real Clash died when they got on their private jumbo!

From an angry Clash fan, Vengeance! King's Lynn.

DEAR ANTICLIMAX

Thanks for the back issues, they were most interesting. But I have some points for your letters page.

As Crass want to be seen by as many punks as possible, why have they never played in Devon. Sure, it's a long way from London and the bright lights but is that any reason to stay away.

Secondly, Why do you print so much about the Damned as they have just put out a crap album and so many chart singles. Instead of printing Damned 'hip' interviews, how about a Prag Vec interview for starters, they seem to be far better than The Damned. What about Throbbing Gristle, they are unknown so how about them.

J. Barker, Devon.

YOU VOTED IN THE POLL, NOW
VOTE IN THE ANTICLIMAX CHART

JUST SEND IN YOUR FIVE CURRENT
FAVE RAVES!

ADDRESS AT FRONT

Letters to the Editor

Hello Anti - Climax

1st things 1st, I think your fanzine is quite boring (here, watch it mate) compared to others i've seen eg Kick, Ripped & Torn. Still, any fanzine is better than the music papers so keep at it you can only get better.

I think the trouble is that A.C. is so mundane, from the boring layout to the waste of space reviews, I mean, what's the point of having albums & singles reviews just like the music papers. Why don't you try to be an alternative & do something different, everyone has their own opinions and they don't need your reviews to heighten or lower their enjoyment of a single, album or gig.

Try and get a more creative and inspirational insight into Anticlimax.

RICHARD CABUT, N LONDON

The point of having reviews is to introduce bands/records to the reader. After all, who wants to splash out £4 on a record they don't know what's going to be like. Some of these bands don't get mentioned in the press, so as a fanzine we give these smaller bands coverage they otherwise would not get, for instance did YOU see a review of the **Klips** 1988 record. In the reviews we try to describe the record/gig rather than write about who bought who the drinks or say the label is crap or something irrelevant like that.

Dear Anticlimax,

Your 'zine provides a good spread of fast bands. As you said at the bottom of the letters page you want more letters on what Punk stood and still stands for. Punk stood for doing your own thing, living your own life the way you wanted, the music and the attitude was the point to focus on. It was doing away with the boring shit which was all these aged hippies strolling about a stage once a year just to keep their fans blood boiling. Punk hit Scotland '77 and spread because it was different and was fast & loud, not your Genesis crap.

Heard the Adicts single on the Peel show it was great, session soon I hope. Well packaged 'zine for 16p, wouldn't grudge paying more for it.

STEVE, ABERDEEN

Dear Anticlimax

..... One thing about No; 4 was the rather short Penetration interview at the back, what happened? Still, not to worry, what there was was pretty good.

Thanks for the Crass interview, it's good to actually be able to read an actual interview instead of being fed a load of bullshit from the likes of Garry Bushell

and Dave McCulloch from Sounds. When they carry out 'in depth' interviews you are given columns of biased drivel instead of actually talking to the band.

Finally, I'd like to say that 'London Calling' the Clash's new album is so crap it's unbelievable, I wonder if you agree.

JEZ LESTER, WEST YORKS.

I haven't heard it all but what I have I think is absolute crap.

Dear Anticlimax

I think your fanzine is great because it isn't boring in places, such as in interviews and articles where you've read half the stuff before. I like the idea of having a summary of having recommended groups. Also I like the idea of having a poll in the fanzine like Ripped & Torn does. If you could get readers to write in with votes, you could compile an interesting and valid chart that will mean something.

I think there's a bit too much bitching going on in the fanzine; there's a difference between criticising something and having a good go at and insulting something. Still, that's only a minor point, thankfully you're not like writers in Sounds & NME who really have a go at something just because they don't like it.

I'd like to say I consider your fanzine as one done in Ipswich. I can't understand how people can have a go at you saying it's a London fanzine. Anyway what's wrong with a London fanzine!

I'm sorry to say that I don't agree with Mark Williams who considers groups like Monochrome Set and Joy Division boring rubbish. Punk has got to progress and change or it would get boring. People hated the Pistols 'cos they were doing something different. WE shouldn't do the same thing when we come across bands doing new things. So I agree with some of the things Laurence said in his letter but I also agree with you; that you don't go flipping through your Sunday People Punk rulebook.

MARK MOORE, NORTH LONDON

IF ANYONE WANTS THE ADICTS
EP & CAN'T FIND IT, SEND
21 ~~to~~ TO US AND WE'LL
PROBABLY SEND IT TO YOU.

ADDRESS AT FRONT.

SINGLES

PULP: LOW FLYING AIRCRAFT. We're not entirely sure of the identity or whereabouts of the people who sent us this. In fact I don't know much about it at all. All three tracks have drumming and a little squeaky guitar in, Low Flying Aircraft being the closest thing to a song. In fact it's almost interesting to listen to. They consist mostly of screaming a la Yoko Ono; and groaning, with a lot of feedback. Whether the words have any significance I don't know. It can be sampled apparently at Rough Trade etc. Allright if you like this kind of avant garde I suppose but it's not for me.

999; TROUBLE. Oh dear, it's another duff single from 999. Fairly boring tune and no energy. I much prefer any of their other stuff. They seem to release their worst songs as singles now, instead of their best.

EPILEPTICS: 1970'S WERE MADE IN HONG KONG. Great single, including incredibly energetic chainsaw guitar and great vocals with meaningful lyrics. I believe they've changed their name to The Licks. Expect to see more on this band in the future.

SWELL MAPS: LET'S BUILD A CAR. Typical Maps of the current period with silly lyrics, a nice tune and piano. Similar to H.S Art I suppose. Definitely worth a listen.

ANGELIC UPSTARTS: OUT OF CONTROL. There's something wrong with this I can't put my finger on. The Upstarts bash out another powerchord song, but I can't help feeling that it's all getting a bit monotonous. I suppose they're just another punk band who have been swallowed up and exploited by a large record company.

THE STIFFS single, one of Peels current raves is justifiably so. A bit like SLF musically but not vocally. I can't remember what the soddin' thing's called.

COCKNEY REJECTS : BAD MAN. Much better than the last effort. The guitar is similar to that in Zerox by the Ants, and instead of a football chant there's a good tune. Pity they're on EMI.

Seeing as we don't have a readers chart in this issue, we thought we'd put in ours.

PHIL'S

- 1) Stations Of The Crass - Crass
- 2) Richmond - Pinpoint
- 3) Nobody's Heroes - SLF
- 4) Paris Maquis - Metal Urbain
- 5) Big Time - Rudi
- 6) Smash It Up - Damned
- 7) Holocaust - Crisis
- 8) Zerox - Adam & The Ants
- 9) Lunch With The Adicts
- 10) Hysterie Connective - Metal U
- 11) 1970's etc. - The Licks
- 12) Machine Gun Etiquette - Damned
- 13) Me And My Desire - 999
- 14) Reflections - The Adicts
- 15) Breakdown - The Adicts

NIDGE'S PLAYLIST

1. Smash It Up - Damned
2. Antipope - Damned
3. Big Time - Rudi
4. Take It All Away - Girlschool
5. Melodyheer - Damned
6. Tired - Crass
7. Number - Adicts (Peel session)
8. Emergency - Girlschool
9. V.D. Boiler - Johnny Moped
10. Straightjacket - Adicts
11. Maybe Tomorrow - Chords.

ANTI - CLIMAX

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the following shops:

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PARROT RECORDS COLCHESTER &
IPSWICH. HONKY TONK. &
COMPENDIUM BOOKS, CAMDEN OCCASIONAL
BEAT GOES ON, CAMBRIDGE OTHER
SHOPS