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Nº 3

CLIMAX

EVEN MORE PAGES

SEPTEMBER '79

swell
maps



THE
CRAVATS

DRONES

THE
ADICTS

SECURITY
RISK

COCKNEY
REJECTS

2
ANTICLIMAX,
c/o 3 Church Cres,
Sproughton,
Ipswich IP8 3BJ

N O. 3 Sep '7 9

THE EDITORIAL

(Well, sounds harsh
anyway)

First, I'll just say thank you to Snouds for considerably changing the name to ANITCLIMAX, thus putting several punters into a state of confusion. Nevertheless, response was good and the amount of letters we're getting is fairly pleasing. I'd like to take this chance of mourning over the closure of Virgin Ipswich, which deprives us of a place to doss around in, and more disasterously a place to sell the fanzines in. This issue we've got...it's all on the front cover anyway. Some people have been bitching about Anti-Climax being a London fanzine, it's too serious and so on. I think they're wankers, but I'm going to make constructive criticism. I admit the last one was a bit serious, but what's wrong with that. First of all, it would be impossible to create a fanzine entirely out of the Ipswich scene. Aha all you Ipswich people say, what about Negative Reaction. Well that is, for the most part totally unconnected to any scene, and mainly it's just a good laugh. I'm not going to make a 'zine like that, because this is the type that comes to me naturally, it's ME, and I don't want to rip Neg. Reac. off. And anyhow it's not a London 'zine - just because a few of the bands I like come from London, a lot of bands do, it's a big place! The trouble with a lot of people in Ipswich is that they're all carved into their own little niche, and they're too narrow minded. Most of them won't bother to go anywhere to check out up and coming bands, and even their fave bands, they sit on their arses and wait for them to come to come here, and then moan when they don't, while people like me are trying like fuck to contact bands trying to get them to play here, and then getting critisised for it. I'm not praising the London scene either it's been pretty bad there but things are getting better now with more and more bands springing up, but I think one trouble there, is a lot of the people are too concerned with their image, and I've heard a few bands complaining about that too.

I notice there are still a lot of punks wearing Sid Vicious t-shirts, and Clash ones. Just remember it's not Sid you're supporting it's some rich fat cunt who's chuckling to himself all the way to the bank. Anyway the geezer killed himself.

THE TOWNS WHERE
THE FEATURED
BANDS COME FROM



Phil

We are getting a bit of criticism for being a 'London fanzine', but nobody's written to say so. In fact one person wrote that they liked AntiClimax because 'its not full of London crap'. We do have a fair amount of London based stuff; all the interviews have been done in or near London. This is because London is only 75 miles from Ipswich. If you want the fanzine to cost 30p then we can go to Birmingham or Liverpool or East Grinstead or Scunthorpe to do interviews or gig reviews. An all Ipswich fanzine just couldn't survive for more than a couple of issues due to lack of material. Anybody in Ipswich who would want to read Adicts reviews probably goes to most of their gigs anyway.

Nif

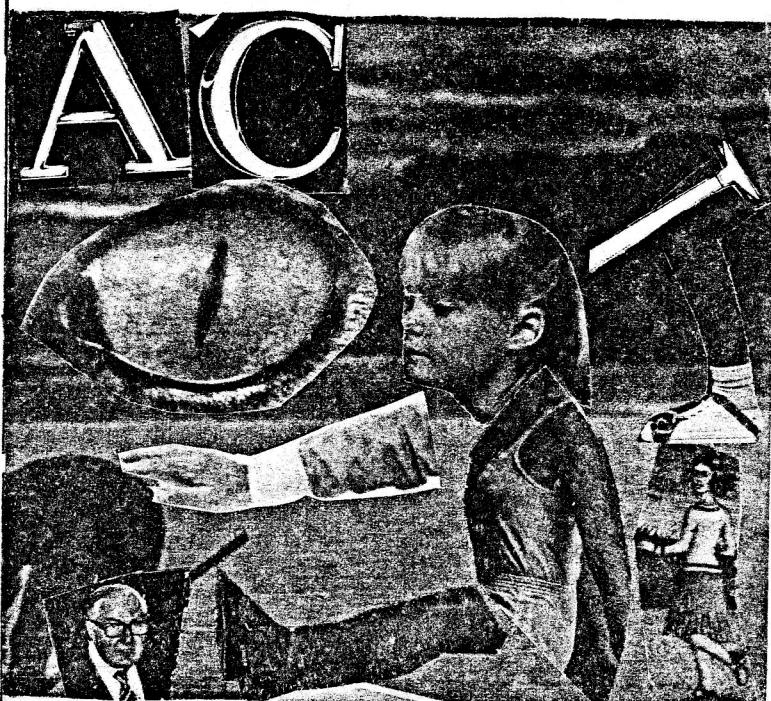
PLEASE Do
not send
cheques; Anti
Climax hasn't
got a bank
account OK?

*Sales of issues one and two
have both been 200 (Sell out)
but more of each are being
printed.

I see The Buzzcocks
have cashed in on
spiral scratch. CUNTS

THANKS TO:

CRASS, FAULTY PRODUCTS, SMALL WONDER,
ROUGH TRADE, ALBION, BUDGE, TIM LEWIS,
PARROT COLCHESTER, BEGGARS BANQUET

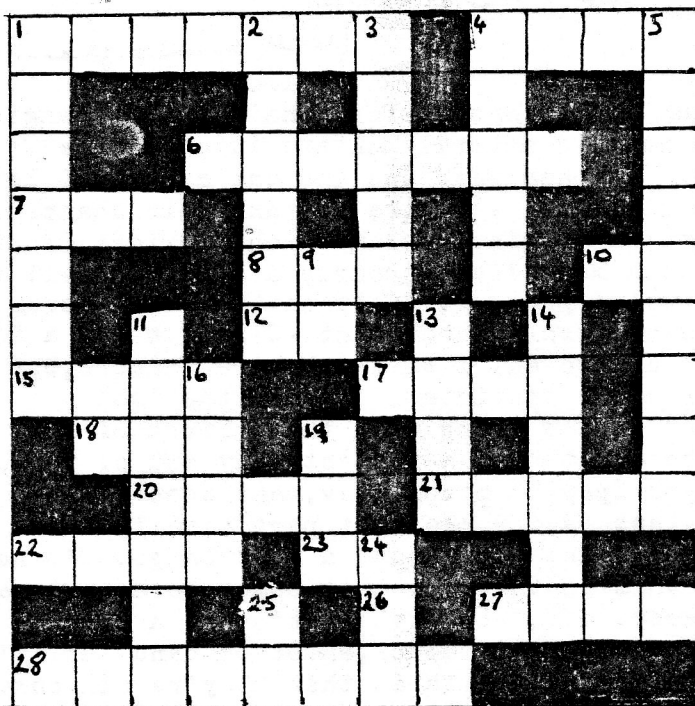


CROSSWORD

(By Special request)

ACROSS

1. Subs against Teds
4. Waikiki Beach Refugees
6. What Stinky Turner (Cockney Rejects) says there ain't
7. Retarded song, but Jim Saville's got one, and John Lennon threw his away.
8. Formerly with Spizz
10. Iggy Pop shortened
12. Boring music paper
15. The Damned did a love one.
17. The Jam were in it, the Subs were on it.
18. Tablet type band (who i'm not into taking).
20. We all enjoy a good
21. Hungry group. - - - !
22. Coupled with Love Lies Limp.
23. Initially the best 'Zine !
27. Jordan in Jubilee.
28. Steve don't know nuffin!



DOWN

1. Dumb New Yorkers.
2. Fast hearing aid.
3. What Rough Trade Maps are.
4. 'The Label' group with no connection with the national one.
5. The Dogs did it Dog style.
- 9, 13 & 26. Chelsea getting hot.
- 11 & 16. Original Fanzine
14. Crass don't like it much, and nor do most other punks.
19. Used to go with the Specials.
24. What the Rock n' Roll Swindle is.
25. Northern Ireland fanzine. (initials)

POLL RESULTS

What poll? you may well be thinking, but this was done by mouth at gigs, in pubs and on the street (God how hip we are). In fact only about 13 people voted cos I couldn't be bothered to ask anyone else. Anyway here are the results: -

FAVE BAND

1. THE ADICTS
2. UK SUBS
3. S.L.F.
4. 999
5. CRASS
- 6 = ANGELIC UPSTARTS
- DAMNED
- PUBLIC IMAGE

HATED BAND

1. BOOMTOWN RATS
2. BLONDIE
3. PUBLIC IMAGE
4. THE CLASH
5. THE FALL
6. THE RAINCOATS

JANE Thought it was too childish.

INSTANT
HISTORY

THE CRAVATS

919
REVIEW

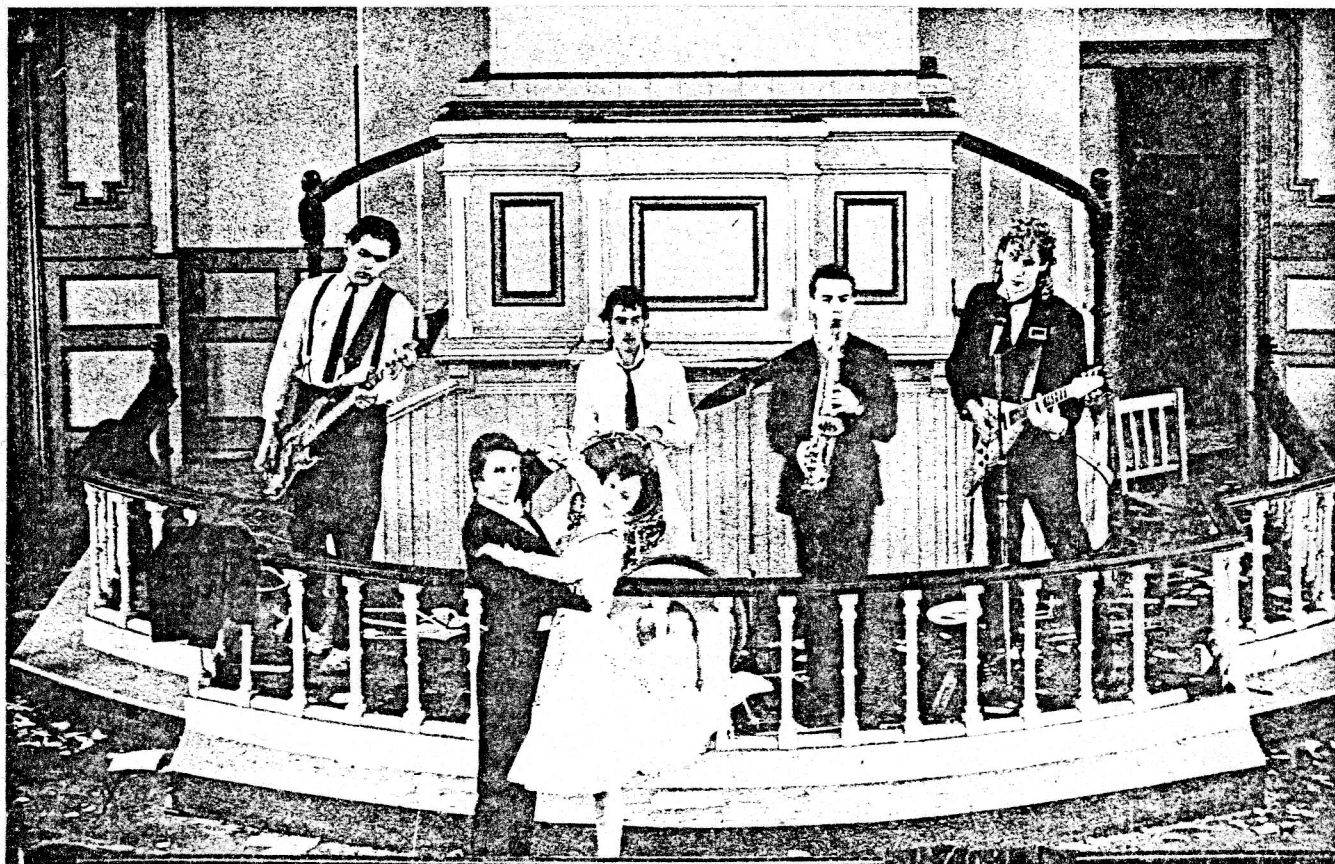
The Cravats have been together for $1\frac{1}{2}$ years, although they formed in 1977 with a different line-up, without sax, which sounded like a mixture of Clash & the Stranglers.

Richard Yehudi plays alto sax (mainly rubber bands) and uses a fuzz, phaser & echo chamber to get different sounds out of it. Lead vocalist, Rob Dallaway plays guitar. Ageing Dave Bennett is the drummer. The Shend, on bass, also sings, though mainly through an echo chamber, 'because my voice is shit.'

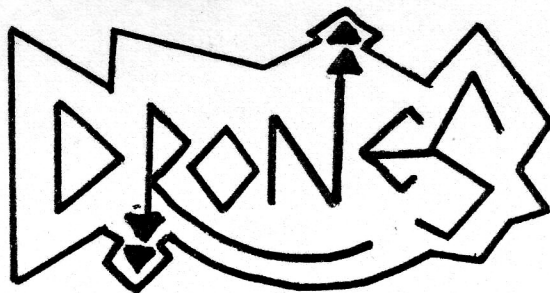
They've done a really good session for John Peel which will be repeated soon. The Cravats come from Redditch New Town (real palm trees and very little else). Their first single, 'Gordon', released on their own label sold out of its pressing of 1000 and caused Small Wonder to sign them for the release of 'Burning Bridges' coupled with 'The End' & 'I Hate the Universe'

Having heard the single only a few days before, (due to 'The Cravats' not exactly being the sort of name to attract much attention) I went along to Tracy's (which I would have done anyway) to see if the Cravats were as good live as on 'Burning Bridges'.

I warned Richard that Tracy's audiences are hard to please, but from the start of 'Burning Bridges' there was a solid core of pogoers at the front which increased throughout. Right through all the songs from the Peel session, Gordon and the other songs the audience loved them, & they seemed to like the audience too. Unlike most bands with unusual instrumentation they keep up energetic dance music, with the sax sometimes sounding like keyboards, due to the various effect boxes. They were called back for two encores, the second of which degenerated into a shambles with Kid of the Adicts drumming and everybody jumping on stage. The audience was small but much more responsive & the gig more enjoyable than you get at large venues in London like the Lyceum. Its a pity more gigs aren't as good as that.



AT THE



MARQUEE

I idly flicked through the gig guide, as usual, nothing in Ipswich; the Buzzards at the Marquee? nah, Upstarts at the Ballroom? bound to be hordes of skins itching to beat up innocents. Drones at the Marquee....WHAT The Drones? But nothing's been heard of them for ages. Then I remembered an article in Sounds on Manchester bands a couple of weeks ago. Only M.J. Drone, singer/songwriter/guitarist and the drummer Pete Howells remained from the original line up. A long time ago, soon after the album was released a keyboard player had been added to the line up, but apparently this had gone. A new bassist, and a saxist had been added.

'Smooth layered pop/rock tunes with a hint of aggression' it said, and the rest of it sounded pretty wanky as well, apart from a quote from MJ Drone saying 'we don't want to lose our old following from the kids who have given us support in the past. So, knowing that most of what I read in Sounds is unadulterated bullshit I went. I'm glad to say Sounds were wrong and even more glad I went.

Support was an incredibly boring heavy metal band; pity there weren't any cans lying around. Anyhow to the Drones. Sax eh? looked suspiciously like a guitar to me, and sounded even more like one.

The first number, a new one, started and immediately people were off their feet. It sounded good, and like the old Drones, only tighter. At last I've found an original band who haven't turned crap. But by the fourth

number I was starting to get worried, weren't they going to play any of the old faves? Although the new stuff was good, and most of it pretty catchy, everybody was shouting for the old ones, especially Bone Idol.

Then the action stopped and M.J. came up to the mike and said 'we're nearly into the eighties and people are still living by their watches' which must be THE quote of the year, 'People all over the country are asking what's happened to the Drones, this is what I say, and Lookalikes



A VERY OLD PICTURE OF MJ DRONE

started, everybody went mad. At one point somebody shouted 'it's not half as good as it used to be' which the band heard. Perhaps that and the pogoing will show them that fast dance music is what the kids want, which is more important than the music papers pressurizing bands to change.

I didn't catch the names of many of the new ones, but the ones I did were Johnny Go Home, about a bloke who leaves his home for London, Between the Lines, and the new single Can't See which will be coming out on Cube records, which is great.

The old ones they played were Lookalikes, a great version of City Drones, and Lift Off The Bans, which has changed to Stuck On You, 'because the lyrics aren't valid any more. M.J. changed his guitar about every 2 songs one of them was a horribly flashy arrow shaped one, and the other was a twelve string one which he played pretty well. The new guitarist (lead) was incredible; he managed to keep up an inane grin all the time.

In the end Bone Idol wasn't done, apparently because the new bassist didn't know it. Can't See and Lookalikes again were played in two encores. This gig has proved to me that the Drones are still moving in the right direction, I hope they can continue to do so.

The Drones album, Further Temptations, is actually unavailable now (I think) because the previous company, Valer went broke.

PHIL

A ROW over alleged police brutality on Merseyside grew last night as a teenager lay seriously ill in hospital from injuries he received during a police raid.

During a five-hour battle to save the life of 18-year-old Michael Cavanagh, doctors were forced to remove his spleen and kidney.

It is claimed that the teenager's pleas for a doctor were refused during his three hours at Kirkby police station.

claim he was punched and kicked after he tripped when he tried to flee a police raid on a pub car park where he was playing dice.

"I want justice for my lad. He's not a bully, he's a gentle lad, one of the best," she said.

COCKNEY REJECTS

AT THE BRIDGE HOUSE

After reading the rave reviews this band have got, I lashed out the train fare and arrived at the Bridge tired but looking forward to a night of true punk. The Bridge exploded into a sea of flailing bodies as the chords of They're Gonna Put Me Away blast your ears to the back of the hall. The band which give us this cataclysmic sound are Mickey Geggus on steam hammer guitar, Andy Scott on the drums and a new bassist called Vince Riordan. Songs grind out of the cheap sound system but no-one's bothered as songs like Ready To Rock and the fantastic single Flares and Slippers hit you. This band could knock Sham off the stage easily and the only bands I've seen who could get the crowd pogoing when the band ~~reached~~ their peak during Get Yourself Killed ~~are~~ The Ruts and Penetration. The last number was a boring Road-runner, But lead singer Stinky Turner came down into the crowd and gave them a try at vocals. The band ~~encored~~ with the awesome Police Car, and I guarantee you not one person went home that night without the idea that PUNK ROCK is very much alive in a young band called THE COCKNEY REJECTS.....

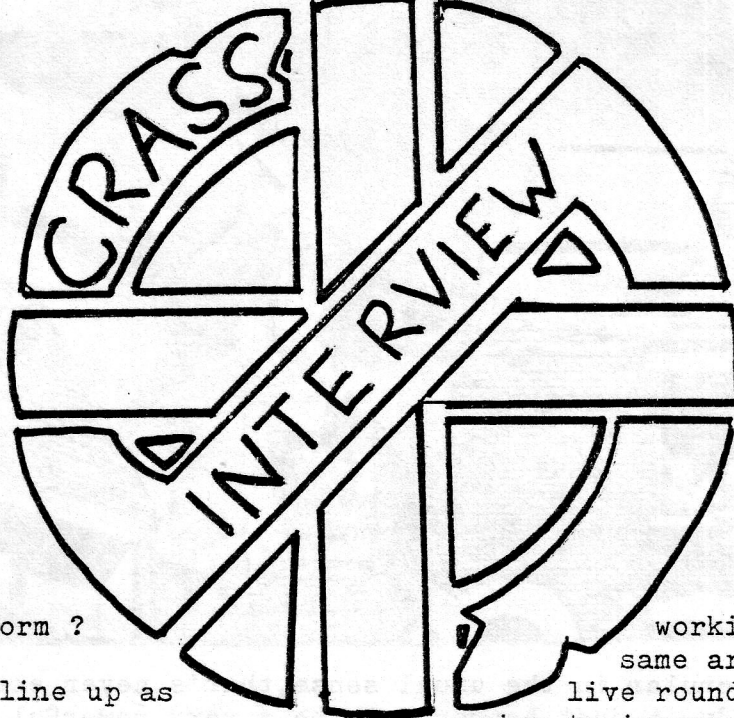
Alan Brown.

SECURITY
RISK
AT
TRACYS

The turnout at Tracys was pretty bad, in fact worse than usual, because local HM band Lizard were going to play but luckily they pulled out. As soon as the first

number started, it became clear that they were going to be a good fast punk band. But wait a minute, those songs were CATCHY. Was this pop, no it wasn't, but it was good. The girl lead singer, complete with trendy rubber trousers (King's Rd, £2000) was a good singer, better than Siouxsie, Regula Sing or Ari Up, in fact rating with Pauline. Was this a good band at Tracy's? Was it possible? the answer appeared to be yes. The guitar was fairly deep, and the sound altogether was solid. One of the few groups who can use a heavy guitar without making it sound like HM. They did a pretty good cover of Bobby's Girl, but their own material was not lacking. Among the good ones were Pop Song, Hanging Around, and Nothing To Say. I think Pop Song I liked most, and another one, the title of which I didn't get. We called them back for an encore which comprised of 3 Subs songs, CID, Couldn't Be You and Live In A Car (they'd just toured with them). As usual all the trendys ^{were} in the seats and by the bar with their 'Oh I'm so cool I couldn't possibly dance' expressions on. Nevertheless, those of us at the front had a good laugh, and I reckon this was one of the better Tracys gigs. If they get around to doing a single, then I'll be looking out for it.

PHUL



When did you actually form ?

Steve: Summer of '77

Was that with the same line up as it is now ?

Steve: No, at first it was just gonna be drums and vocals, and then, 'cos I wasn't here at the time, I was getting a band together with Penny, but as other people turned up they joined as well. When it first started there were five blokes.

Did you have the same ideals then as you do now ?

Steve: Not really, it was just shambolic, like, we'd just sort of, get a gig together, get pissed and go and try to do it

Penny: I think we had the same ideals.

Steve: But on different grounds.

Penny: We were so frightened of going up on stage and people actually seeing how incompetent we were at what we were doing and getting pissed.

Was the music similar ?

Pete: We're becoming, not more sophisticated, but more competent. What we were doing was quite well matched to what was happening at the time. We've progressed in our own way, and the situation's changed.

Penny: I think what we were doing now is what we were trying to do. When we started it was something we couldn't do.

Andi: I think what we were doing was the same but it didn't come out the same because we couldn't remember what to do next.

How long have you been doing the sort of stuff that's on the record, from progressing from getting pissed every night ?

Pete: Well, it was a sudden decision really after a year of playing, we could either have gone on doing the same thing, or make it more serious and directive, and more controlled. So we did a lot of talking around, and made the agreement to perform more or less the way we do now, very straight, direct and precise.

Where did the idea of the film come from ?

Pete: Well, if someone round here is

working on something in the same area, which people who live round here tend to, it's nice to incorporate that sort of

effort. Mick, who isn't here at the moment, but he made the film. It seemed obvious to show that when we played somewhere, the only problem was that initially people were totally unprepared for it, in the same way that they weren't prepared for what the women in the band have done, because they don't conform to what people expect.

What are your main aims, a lot of bands say they want to be rich and famous, but that contradicts what you say.?

Pete: Well there's nothing really....

Penny: We've never had any aims really.

Andi: I suppose the main aim was to get the band going. Everything just happened. The record just happened from a demo tape we did, we didn't push for that at all, we never push for any gigs. I don't know what'll be happening this time next month. We haven't got any plans or anything. We just do what happens.

You don't have any idea what the future's gonna be like.

G: We just tend to use what comes, it could be anything, like the film, obviously if it works and it's good there's no reason not to incorporate it. It doesn't have to be in music, which is usually the idea. I don't think there's anything we wouldn't consider. There isn't any future in that respect. There are certain areas which we aren't interested in, which is fame and fortune.

Pete: The idea wasn't to form a band and find something to do, the ideas came first and the method of saying it evolved out of it. It seemed a good way of doing it, and so the band as such isn't a sacrosanct

thing which must survive or progress or whatever. It's just the way we've been doing it for a couple of years.

G: We never started with the idea



CR/155



of being successful or popular in the usual sense, that's never entered into it, because the life was there already, it just happened to be a very powerful area of saying something at the moment, and reaching people.

Andi: I think we wanted to be popular.

G: I don't think any of that comes into it.

You want to get across your ideas to as many people possible, is that it?

Andi: Yeah, I mean we played for about a year to halls with 5 people in, so obviously we wanted to play to more people.

G: Ideally, yes the more people the better, but that can't be the governing of how you do things, otherwise you start saying the most important thing is really yourself. For a number of reasons it's become so that more and more people are listening to it.

Penny: It's sort of accidental really, I mean the band formed by accident and we found ourselves doing gigs by accident, I mean just because we happened to be there, the 1st gig we did was at a festival set up by some friends in Huntly St, a squatters festival and we turned up, and we really didn't think people would take us seriously, and not many people did. The Roxy was going at that time, so we thought we'd try there, and they said yes, we could play there, and everything was a serious joke really. It took us completely by surprise, we never expected anyone to ever seriously listen to us.

G: Simply because it wasn't catering to what was fashionable at the time.

Penny: No I think it was because none of us had any delusions about how awful we were. We still haven't, I mean I still find it surprising that people listen to us really, because individually we're still absolutely awful. Y'know like, put us together and we can create an atmosphere and sound, but if you take each of us and say 'right get up there and play, I mean if you've ever heard us soundcheck, it's bloody awful.

Yeah, you get bands like The Clash who've turned crap, people aren't worrying about that any more, they just latch on to the next band that's coming up, and you seem to be a band that people have done that to.

Andi: Yeah, I think to a certain extent that's true, and we aren't gonna do what the Clash have done.

When you played the Hope'n'Anchor, there were about as many people outside who couldn't get in, what was the reason for playing such a small place.



485125



Andi: Yeah, well people have suggested we do gigs at bigger places, but if you do that, you've got to start dealing with big business, you've got to charge £2.50 to get in, and deal with watching people get done over by bouncers, and you've got a hall which holds 1500 people which you've got nothing to do with, whereas if we're in a hall with 400 people, we can walk around and have a chat with people and we know who's there and who isn't and say hello to people, rather than going along to the Electric Ballroom and seeing another band, and getting ripped off at the bar and going in on the door.

Pete: I think people want what we've got to offer, which is nothing, I think they want us not to rip them off as Andi was saying about paying £2.50 and the bouncers and all the rest of it, I think people are tired of it, although certain people need that sort of safety and predictable situation. If you pay £2.50 to see a band, you don't expect to have someone whack you in the ear.

G: Well, that's been disproved hasn't it, with The Clash.

Pete: Anything could happen at our gigs, it really depends on the people there, and that degree of responsibility that the audience has as well as us. Like, if we play the Music Machine, then we're protected in a certain way, because of the distance between us and the audience, 7 feet, and 7 foot bouncers, that's the defence, so it's a bit "all we could do at like the music machine at the moment is to be an indication of what else might be going on elsewhere, and we're faced with the problem of having more people than can get in to the sort of places we want to play and you can either do the obvious thing and go and play at the larger places where the money's tied up, I mean, it's big business, where you don't have very much control. For the bigger places we're small time; or you continue playing at the small places where people can't get in.



Andi: The reason that we're doing it, and people come and see us, is different from the reason that people go and see The Clash. You say "The Clash are now crap and people are coming to see us", I think they'd come and see us now for the same reasons as they'd go and see the Clash, but I think what we're doing, going round and talking to people, and making it into an event, it means that the whole of what we do at a gig is totally different from what the Clash do. I think that if people see us once that should be enough, they shouldn't want to come and see us again.

Penny: I don't see why.

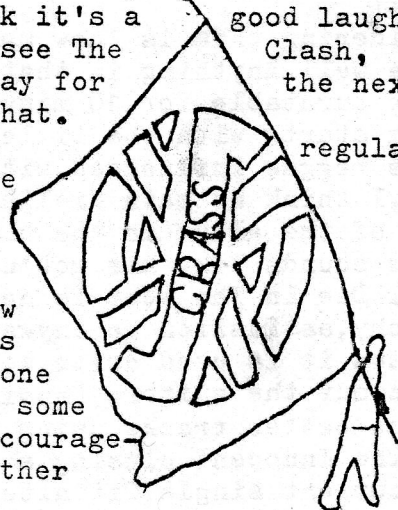
Andi: Yeah, they do come back and see us again for the same reasons as they go and see The Clash.

Penny: No, I don't agree at all, I think that people go to gigs for the same reasons we go to gigs, to see the same people, and chat, find out what other people are doing, see how the fanzine's going on, and all that sort of stuff, so I think a gig should be a meeting point for people, I think it's really nice that the same people come back. The people we don't want are the people who are there because we're the latest fashion band, and generally those are the people who don't get in anyway.

A.C: I think the people who want to see you more than once are the people who like your music, like your ideas, agree with what you're doing, think it's a good laugh, or whatever going to the gig. I think the people who go and see The Clash, if they're prepared to pay £3 to see them once, go home and say for the next two years "Wow, I've seen The Clash", there are people like that.

Pete: There are quite a number of people who come and see us regularly, who are actually doing something themselves, y'know they're doing a fanzine, they're prepared to contribute rather than just turning up to see another band, there is quite a lot going on, I think that's where we start to pick up, and where we play where those people are, it is important that they know that they're in contact with people in the same areas. It gets down to things like someone producing a fanzine, there's someone else who's done that knows where there's a cheap printers or some other thing that makes gigs really important, plus sort of encouragement you get from the idea that something is going on, that other people are doing it.

I've no ambition to see the Clash or someone like that since I've come across you and bands who run on similar lines. As you say a gig turns into an event, it's not just like television on a larger scale.



CRASS

You've had a lot of criticism from the press would you do an interview with them if approached?

Pete: We'd be open to consideration, but I don't personally see any way in which we could deal with someone interviewing us, one of the regular writers who we don't have much respect for on the big papers. I don't see how we could make an interview like that work, I can see how we could be used very easily, but things change within the papers and there are writers in the papers that I am genuinely interested in doing more than being part of the biz, y'know, building bands up and knocking them down.

Penny: I don't think there's anything to be gained at all by doing an interview with them, I personally wouldn't, and I don't think I'll change on that, be prepared to do an interview with the major papers except possibly Melody Maker, because there's one person on there who's been a friend of ours for a long time, maybe we'd consider doing it there. We were talking about it last night, and what we said is that if they did start hassling us and really wanted to do something on us, we'd say alright, we'll design the page and put in it precisely what we want, but absolutely no way would I be prepared to do an interview with Sounds or NME, not because of what they've said about us, just because I think they're a pile of shit, and there's nothing to be gained by it.

I think this is shown by the fact that you've built up an incredible following, particularly in London, without any help from the music papers.

You're perhaps the first band to have achieved any degree of success, not just numbers but getting across your ideas and making people's eyes open to what's going on, without the music press, television and that sort of thing.

Penny: I think we can achieve a lot more without it.

Andi: I think television and that are really good things to use as long as we could use them how we wanted, to use them rather than have someone coming up here to interview us and write a pile of shit about us afterwards. If enough people want to read about us in Sounds and Sounds is desperate to have something by us in their paper so they can sell it, then they're gonna accept something which is done totally by us, we could design a page and send it in, that'd be good.

WE'VE STILL GOT LOADS ON THE TAPE. PART 2 WILL APPEAR IN THE NEXT ISSUE.

fashion PRODUCT

Considering this is 'new music' it's doing quite well. Anything in that vein that stays on my turntable for 10 minutes must be. The album starts with the title track which is white reggae influenced, with a good bass line, I think my main dislike of this, and most of the album is the bloke's voice, which sounds like his gob's full of cotton wool. Die In The West is next, and it's pretty raunchy, as Fashion go anyway. Where the synth is used it is used quite well and doesn't drown out the guitar. Hanoi Annoys Me is one of the better tracks, using a good synth line, and The Innocent closing side 1 is fairly fast. The current single, Citinite, starting side two is fairly good too. The music is totally different from anything else at the moment, it isn't tedious electronic music, some of it is reggae based, and all the tracks have a dominant bass line.

Some of the songs change tempo, particularly Bike Boys. The album is o.k., it's more than o.k. but it isn't great. It must be the most relaxing album in my collection, and that for a change, isn't an insult.

VARIOUS : THE LABEL SO FAR

This album includes 2 new tracks from Eater and 2 new Front tracks. Hospital Case by Front starts the album, which has grinding guitar and slow drumming, but overall it's quite good. No one person plays on all Front tracks, the other 2 being the previously released single, Queen's Mafia, and Cold War, which is pretty messy, and changes speed every verse, but is not too bad. Outside View by Eater you've all heard, Typewriter Babies, the 1st new one, is not at all like the old Eater, it's a no hope pop song, and it's slow, a bit like the recent Clash, but Point Of View is the best track on the album, fast catchy, and different from the old Eater. Justifiable Homicide by Dave Goodman & Friends is not bad, using Jones, Cook and a synth. It was released as a single a while back. I'm a Liar Babe by The Bombers is mainstream rock. The infamous 99% is Shit starts side 2, and a token reggae song, Rockin' Time Dub by Tribesman, which is not too bad finishes the album.

It's available on a pic disc for rrp £5.99, but I expect the black one will be cheaper



THE ADICTS

LONDON DEBUT BRECKNACK



With the UK Subs playing down the road, the prospect didn't look too good, but everyone was looking forward to the Adict's London Debut, and luckily the 4 kids who got nicked earlier in a scuffle in Camden were released in time. It's a pity the ignorant who did the posters decided to change the name to Addix but never mind.

Monkey came on looking very neat in a smart checked jacket and Tim, the new bassist was wearing a pretty wierd get up as well.

Get Addicted started things off, and immediatly I had a feeling that this was gonna be a good gig. The mass of bodies jumping around looked pretty vicious from outside but inside it wasn't too bad, apart from my jaw nearly being knocked off. This Is Your Life was next and this proved they were playing well, Tim was playing quite well, especially considering this was only his second gig with the band. The vocals weren't mixed very well, the guitar drowned them out too much, and this showed in the recording someone made, but on the whole the playing was pretty tight. Let's Spend The Night together was a good version, and Sad Sad Boy was about twice as fast as usual. In fact listening to the tape, I realised The Adicts must be one of the fastest bands around, if not THE fastest. All of them went down well apart from Calling Calling probably because people took the opportunity to have a rest. Mary Whitehouse

and Organized Confusion were done really well, and Younger Generation was announced as the forthcoming single but whether they'll get around to actually recording it in the next 50 years I don't know.

All the old faves plus one new, Paid To Kill, which is growing on me all the time Reject wasn't played in the main set - assuming they'll get an encore eh! Well they did, and Reject and This Week were played to finish a great and knackerig gig.

I suppose they're a lot like the early Lurkers especially when I think of that first single, they're like a more complex Ramones, and sometimes like the UK Subs, but really comparisons are unnecessary, because the Adict's music stands up on it's own, and in time this will be proved.

I think they're gradually improving all the time, and the new songs are getting more complicated, while still retaining the old youthful energy. Monkey seems to have created a definite stage act (being mental); all the group have different personalities which come over on stage. If Monkey stops taking his shoes off and gassing everybody, they'll be well on their way.

Latest news on the record front seems to be that they will be doing a one record deal with Honky Tonk records of North London, possibly a 3track. What will be on it seems unclear, but Younger Generation and Organised Confusion are main contenders. It will probably be recorded in september.



swell maps

side 2
33 1/3 rpm
© 1979



"A TRIP TO MARINEVILLE"

Swell Maps and I love this album, the tinny drumming, the high buzzing guitar and Nikki's semi-flat. H.S. Art shows good use of a piano which fits in well to the Maps sound. Next is Another Song, which is a bit like the Buzzcocks' Time's Up. The whole album is an epitome of a small label, it's unique to the group, as opposed to a Clash album straight off the CBS production line with stereotype label and boring white inner sleeve. In fact the whole album + EP is one big piss around. After Vertical Slum which is similar to the first 2 tracks, is Spitfire Parade which is one of the better tracks, and then the style changes to heavier guitar and drumming with Harmony In Your Bathroom. After 1.18 worth of Don't Throw Ashtrays At Me which is mostly piano + harp, the heavier style continues with Midget Submarines which has an excellent start and guitar riff. Side 1 ends with Bridge Head part 9 which sounds like the ending to a live Damned song. Full Moon starts side 2

with guitar in it as opposed to the all vocals version on Dresden Style. BLAM ! is next, which has interesting lyrics, and is loud, and also the end of the energetic tracks. Gunboats is next; I used to hate this but I think it's quite good in spite of it's lethargy. The bass line is very dominant, and there's even some psychedelic guitar at the end. Adventuring into Basketry is after that and it's crap, it drags on and on. The last track on the L.P. is My Lil Shoppes 'round The corner, which sounds like something off Abbey Road. Never Mind there's only 39 seconds of it.

Loin Of The Surf, an instrumental starts off the E.P. (given with every copy) in a different style from the rest of the album and it even has melodic guitar. It moves along at a fair rate anyway. Doctor At Cake sounds like a reggae piss-take at first, but it tails off into discordant guitars. Nikki didn't play on this side and he couldn't have sung because there wasn't any singing. Steven Does uses one of those Monty Python type upper class accents, it hasn't got any drumming but it has got faint guitar. I don't know how anyone could like it but I do. Bronze & Baby shoes is crap.



THE BIGGLESWORTH FIASCO (From No.1)

Biggles has formed a band with his mates at work, and given the 2 fingers to his boss. NOW READ ON !

You fuckin' cad, I'll do what I want. There ain't anything stopping me being a punk

There is Bigglesworth. You're too old.

No I'm jolly not. The lead singer in the UK Subs is 67.

So what. You're not quitting.

I am. Here's my resignation.

Oh well. It'll take a few weeks before it comes through.

I'll have to wait then.

I'm sorry to lose you Bigglesworth, you stupid prat.

Biggles farts loudly as he leaves.

(Contd. next ish hopefully)

Supt. Charles Harper described the combatants as similar to the old "mods and rockers", although there were "punks" and "skinheads" among them.

Almost all the arrested youths were due to have been bailed and released by late last night.

NOT ANOTHER BLOODY
SWELL MAPS ARTICLE?



LETTERS

Dear AntiClimax

Got your No 1 issue this week and found it the best fanzine I've read this year.

It contained articles on the bands people are crying out for - Damned, UK Subs good fast dance music. It was great to see no sign of the boring rubbish such as Monochrome Set, Joy Division - dubbed as New Wave by many other fanzines.

I also liked the way you don't overdo the political bit, a mistake other fanzines make.

I also thought it was great the way you gave a full page to the small band Adicts. This gives them important publicity they would not get otherwise. As you seem to take a big interest in them I thought I would tell you that I'd heard of them before I'd read the article, proving they must be getting bigger.

Lastly, check out the new band The Last Words from Australia. They have a new single Animal World on Rough Trade.

Keep up the good work,
Mark Williams, Hitchin, Herts.

Anticlimax

Bought your mag for the first time (No. 2) and thought it was pretty good.

Like the mix of articles on small new groups as well as the star groups like SLF and the Damned.

Do me a favour, do a write up in the next issue about the new Pistols LP. For God's sake warn everybody not to spend hard earned cash on this piece of crap. £3.20 sounds cheap but once you've bought this album you'll know why they called the last one the Swindle. The great Pistols sink into the scum with this shit. Wait for the film and then you'll see the Pistols are dead. Everyone stop buying their badges and crappy cover version singles. Buy records of the new punk groups and somebody shoot boring old farts like the Pistols & the Clash.

Alan, Burton-on-Trent.

Carri On has got nothing to do with Punk. The Pistols ceased to exist 18 months ago. Virgin & McLaren are just doing the same with them as all record companies do with successful bands; digging up old reject tracks and making records out of them. Anybody who buys it deserves to get ripped off. NIG.

But anybody who has bought it, perhaps you won't in the future. Phil.

I'd like some more letters
on this subject.
Next ish out in about a
month 999 interview.

Dear Anti Climax,

I think your fanzine is fucking good in the way of information cos it's cos it's packed full of the stuff. That's great cos you're featuring hard core punk bands who are too unhip for the music papers. But come on, Eater have been gone for quite a while now, they were one of my favourite bands when I first got into punk but surely punk was against glorifying & making heroes out of bands. Shit, punk was about change and being different at the start, so it's pretty bad leaving any band who aren't hard core punk out because all you're worried about is street cred - we changed in '77 why not move on as we get towards the eighties, we can't (as the Clash said) keep on wearing bondage & having dyed hair forever cos that's defeating the original aims of punk. Going by these principles, The Raincoats are more of a punk group than Sham, Subs, Ruts etc are cos they're DIFFERENT & ORIGINAL. The same goes to a lot of the small London bands coming up at the moment. Don't get me wrong though, I love the Subs, Upstarts, Ruts, but NOT Sham cos they were always bandwagon jumpers. Someone showed me a girls teenybopper mag with Pursey in it saying 'I'll always be a punk & proud of it - what bullshit.

The aim of a fanzine was to provide an alternative & that means having a laugh in it, not just info info info, which is alright, but it does get tedious. The Buzzpops thing was ridiculous as many have probably pointed out & The Clash are more of a punk band than Eater or Chelsea cos they've changed. You said in No. 1 that being serious all the way through would be boring & you've contradicted yourself if you have a look. A.C. is great just think a bit more about it and you'll be selling like Sniffin' Glue.

Laurence.

Bullshit. Yeah, well, I don't keep flipping through my Sunday People Punk rulebook and thinking I'll have to change my opinions about this and that. The Eater article was just a tribute to what was a great band - many people didn't know what had happened to them. Yeah, punk was about change - ONE change, that's what revolution's all about. I cover the bands I like and they just happen to be mostly fast bands. Punk is about SPEED. I don't give a shit about this 'street cred', that was invented by the music papers anyway. What the fuck is 'street cred' As far as I'm concerned, The Clash have gone one step forward, two back.

PHIL

ANTI CLIMAX NEWS

LATEST RELEASES ON ROUGH TRADE INCLUDE:-

SWELL MAPS : Real Shocks - out now
 SPIZZ ENERGI : Soldier Soldier - 7 Sep
 THE PACK : King of Kings - 21 Sep
 POP GROUP : Blind Faith - October

THE ADICTS play Northampton Paddock on Sat 29th September.

THE MEKONS have signed to Virgin. No doubt the usual 100 albums deal.

JOHNNY MOPE and his crew have split Expect more news next ish.

SIOUXSIE & THE BANSHEES play Ipswich Gaumont on Oct 9. Says it all!!

UK SUBS album 'Another Kind of Blues' out soon. The new single Tomorrow's Girls is out now.

999 are currently recording their 3rd album.

Tracy's have booked the following bands to play, although dates are not known yet. The VIVAS The V.I.P.s The EDGE CYANIDE The BUZZARDS and The PIRANHAS.

SINGLE REVIEWS

THE BUZZARDS : WE MAKE A NOISE. I like this. Similar style to the last one; I'm glad they aren't continuing in the 'Palm Trees' vein. Grinding guitar and raucous vocals. It won't be a hit but does that matter. I see they've been forced to abandon their planned RAR festival in Leyton because of restrictions by the GLC.

THE RUTS : SOMETHING I SAID. Very average track from The Ruts, they can do better than this. Shallow guitar and not very energetic. Bad choice for a single, in fact bad fullstop.

UK SUBS : TOMORROWS GIRL. I've liked this song for ages without knowing what it was. Bit different to the usual stuff, and not as good as it is live. It's got a great bass line, and Charlie's vocals give it that unmistakable Subs sound. Havn't heard the b-side yet because as I type it hasn't been released.

THE VALVES : DON'T MEAN NOTHING AT ALL : This is great, in a similar style to the other singles, and with totally meaningless lyrics. Chopping guitar and almost melodic in places ! This should have sold more than it did, even though the b-side isn't very good.

BRIAN JAMES : AIN'T THAT A SHAME. This is better than the stuff he did in Tanz Der Youth, it's a continuation of Music For Pleasure, only surprisingly it's quite good. The bloke's obviously got talent, as long as he uses it in the right direction. The b-side, Living in Sin and I Can Make You Cry are both good, in fact, Living In sin, which is pretty fast is the best track.

STARJETS : WAR STORIES. Don't really know whether I like this or not. Tight playing and quite energetic, it's catchy as well, but a bit too poppy for me.

BACK ISSUES

NO.1. UK SUBS interview, CRASS, ADICTS, DAMNED.
 NO.2. STIFF LITTLE FINGERS interview, SWELL MAPS, CHELSEA, EATEN

SICK JOKE OF THE ISSUE (COURTESY TIM LEWIS)

What lies in the gutter screaming, and is red.
 - A freshly peeled baby.

PHIL'S POXY PLAYLIST

CHELSEA: Chelsea
 CRASS: Feeding etc
 DRONES: Further Temp
 SWELL MAPS: Trip To
 GOODBYE! Manierule.

ANTICLIMAX is available
 mail order from:
 3 CHURCH CRESCENT
 SPROUGHTON
 IPSWICH
 IP8 3BJ

Either send an
 SAE (11p stamp) with
 16p in coins, wrapped
 up or selftaped to
 paper, or a postal
 order for 25p.

Preferably don't
 use P.O.'s cos
 they're a rip
 off, but if you
 do, don't make
 them payable to A.C.