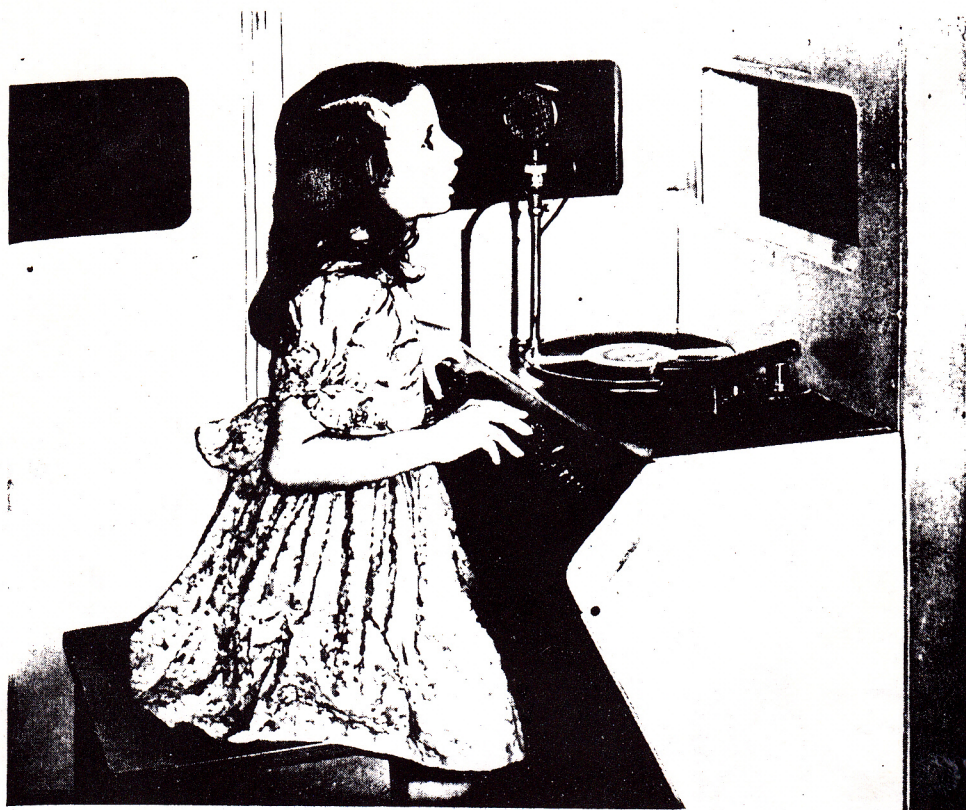


AFTER HOURS

2

30p

THE
DOOR
AND
THE
W-2203



Susan demonstrating the British Broadcasting Station (interior).

the fall

ALSO

DOGNA CATS

&

ROCK AND
SEXISM

REPTILE RANCH.

+ THE JOHN LIPWRITE COLUMN

The 1000 largest UK indu.

Rank by turnover	COMPANY	Main activity
1 (1)	British Petroleum Co.	Oil Industry
2 (2)	"Shell" Transport & Trading	Oil Industry
3 (3)	BAT Industries	Tobacco, Retailing, Paper & Cosmetics
4 (4)	Imperial Chemical Industries	Chemicals, Fibres, Paints, etc.
5 (5)	Unilever Ltd.	Food Products, Detergents, etc.
6 (6)	Imperial Group	Tobacco, Food, Drink and Packaging
7 (7)	British Leyland	Motor Vehicle Manufacturers
8 (12)	Ford Motor Co.	Motor Vehicle Manufacturers
9 (8)	Esso Petroleum Co.	Oil Industry
10 (9)	General Electric Co.	Electrical Engineers
11 (10)	Rio Tinto-Zinc Corporation	Mining & Industrial—Metals & Fuel
12 (13)	Bowater Corporation	Paper Manufacturers, Intl. Trading
13 (11)	Cavenham	Food, Drink, Tobacco etc., Products
14 (16)	Grand Metropolitan	Hotel Props, Milk Prods. Brewers, etc.
15 (15)	Guest, Keen & Nettlefolds	Steel & Eng. Products, Fastenings, etc.
16 (14)	Courtaulds	Man-Made Fibres, Textiles, Chemicals
17 (18)	George Weston Holdings	Food Manufacturers & Distributors
18 (20)	Rothmans International	Tobacco Manufacturers
19 (24)	Reed International	Paper, Packaging, Printing & Publishing
20 (28)	Texaco	Oil Industry
21 (22)	Gallaher	Tobacco, Cigarette, Cigar & etc. Man.
22 (19)	Dunlop Holdings	Rubber Goods & Sports Accessories, etc.
23 (41)	S. & W. Berisford	Sugar Importers & Wholesalers, etc.
24 (32)	Inchcape & Co.	International Transport
25 (17)	Tate & Lyle	Sugar Refineries, etc.
26 (23)	Marks & Spencer	Retail Store Proprietors
27 (26)	Lorrho	Printing, Agric., Textiles, Constr., etc.
28 (21)	Czarnikow Group	Commodity Brokers, etc.
29 (31)	Ranks Hovis Mcl	Food Manufacturers and Distributors
30 (35)	Allied Brew	Brewers, Vintners, Hoteliers, etc.
31 (30)	C. T. ... & Co.	Insurance Brokers, Finance, Eng., etc.
32 (25)	... Limited Metal Corp.	Metal & Ores
33 (36)	... Electrical Industries	Electrical & Electronic Engineers
34 (37)	BICC	Cable Makers, Elec. Engineers & Contrs.
35 (27)	Burmah Oil Co.	Oil Industry
36 (39)	Sears Holdings	Footwear, Stores, Engineering, etc.
37 (44)	P. & O. Steam Navigation Co.	Shipowners
38 (37)	Great Universal Stores	Stores & Mail Order
39 (50)	Consolidated Gold Fields	Mining Finance, Industry, Commerce
40 (33)	Tozer, Kemsley & Millbourn	Internl. Finance & Investment
41 (29)	Hawker Siddeley Group	Mech. & Electrical Eng. & Metals
42 (38)	Bass Charrington	Brewers
43 (46)	Lucas Industries	Vehicle & Aircraft Accessories, Manuf.
44 (45)	Boots Co.	Manfg. Wholesale & Retail Chemists
45 (40)	Cadbury Schweppes	Confectionery, Soft Drinks, Food etc.



Patrick MacKay - a killer without any moral sense.

'You're told it's really hard to do anything - and you believe it in the end. The biggest hurdle is just believing you've still got some control over your life, that you can go out and do it.'

Of course there are those who want control over you.

It doesn't have to be inevitable.

The individual without moral values is branded a psychopath, the corporation.....



'From the Tuesday onwards the SPG flanked the 'workers' bus' and were positioned at strategic points around the area. Many could not believe that such an operation, involving the purchase of a bus, and close and effective liaison between the police and the company, was thought up overnight.'

(Grunwick June 1977)

The National Computer used by Britain's police, for instance, has a file called the Criminal Names Index of convicted persons. It contains nearly four million names of people said to have been convicted of "more serious" offences. Yet these include more than half a million names down for petty theft, for wasting police time and offences against the Rent Act. Another notable file is the Stolen Vehicle Index of about 250,000 vehicles, of which less than 20 per cent. were actually stolen. Many are "suspected vehicles" which can mean "spotted near the scene of the crime".

The most ominous of all is the Metropolitan Police Computer. The largest file here is that of the Special Branch, containing data on more than a million people. Next to nothing is known about the criteria for inclusion in this file. The Home Office and police will only say that it relates to crime and "national security".

No one doubts the importance of the computer in combating crime. Yet it is folly to assess it as simply an advanced form of communications, information storage and data processing. It can be the means to dominate society in any political system.

Unless the law can catch up with technology, the mechanism for total political control will be available. Of course, there would have to be the will to use it. To say such a will would never develop here is open to debate. It must not have the chance.

'ARE YOU GOING BACKWARDS OR ARE YOU GOING FORWARDS ?'

Capitalism is an economic system under which the means of production and distribution are owned by a relatively small section of society which runs them at its own discretion for private profit. There exists, on the other hand, a propertyless class of those who exist by the sale of their labour power. Capitalism is opposed by those who believe in socialism, first, for the moral reasons that it leads to economic inequality and the exploitation of labour and the consuming public and that public welfare rather than private profit should motivate the economic system; secondly, for the practical reason that capitalism leads to recurrent economic crises.

REPTILE

RANCH

REPTILE RANCH : Phil: Bass guitar, singing.

Spike: Electric guitar, violin, singing.

Simon: Electric piano, guitar, singing.

Andrew: No instrument, other areas.

Two interviews were done, the first was done by Charles and Jon with Phil, Simon and Andrew, it was stupidly artificial, an interview no way a conversation, and produced nothing of any use. The second interview was done by Jon with Phil and Andrew, and is a fair bit better, though still far from satisfactory. Can an interview be satisfactory? Is it a better idea for groups to write a piece themselves, clearly stating what they think about matters, perhaps with reference to a list of questions? Certainly, the idea of what an interview should be, what form it should take, what it is trying to achieve etc, must be re-evaluated, the musician interview formula of history, scandal and hype must be replaced. How?... what with?... problems... problems... where would we be without them??!....

Anyway here is the bulk of the second Reptile Ranch interview. The first ten minutes of the tape are inaudible, which is why the interview starts with a question like....

JON: What about free, improvised music, does that interest you as a way of going about things?

PHIL: We went to see this band called Both Hands Free, who have this 'conversationalist style of improvisation'... boring as hell, all they were into was banging this and beating that... I don't regard that as interesting. But we operate as a different unit as well, Reptile Cancer... the 'darker side of Reptile Ranch'... we've done one gig as that... completely improvised.

ANDREW: As far as I'm concerned that was the most exciting gig.

PHIL: Yes, it's really good to bear the nerve ends.

JON: It's important to take those risks.

PHIL: Yes, to break new ground... not just playing the same set over and over.

ANDREW: I think the idea of splitting the two groups up, the one group playing a set of songs, fairly conventional, and the other the totally improvised thing, works quite well.

PHIL: I think, perhaps I'd rather do it (Reptile Cancer) without an audience because if we do have an audience, there will be pressure to...



JON: I think the audience is rather the point of playing. I mean, do you think you're playing for yourself or for an audience?

PHIL: I think Reptile Cancer is a bit self-indulgent for an audience to enjoy it.

JON: The audience has the option open to go away.

PHIL: You do feel the presence though, you do feel you ought to make it more...

JON: But audiences should have some responsibility in the way they listen...and I think a lot of people are getting bored with being condescended to by performers.

PHIL: I don't know ...I think most people like to look up at a 'superstar', like to have heroes...

JON: Does the idea that the Mekons started off with interest you, that any member of the band could jump on stage and play?

PHIL: It could do, but you'd probably end up playing the same numbers every night...Clash songs...

JON: Yeah, but the distinction between groups and audience needs to be broken down... How did the punk thing affect you? Did it affect you, the initial...

PHIL: I hated it.

JON: Why?

PHIL: I didn't like the way they set out to be so obnoxious, I didn't understand why they were doing it so I didn't like it. Now I think it was about the best thing that ever happened, not that it lasted that long.

JON: Has it affected your sound... when did you start playing together?

ANDREW: Jan/Feb 77.

PHIL: It didn't affect the way we sound much, though.

ANDREW: Apart from when Spike started playing Boomtown Rats songs!!?

PHIL: It (punk/whatever) got so far, but then...

JON: It's meant... there's been quite a lot of things set up... more gigs to play, the independent record thing...

ANDREW: Yeah, but instead of getting Led Zep, getting off to L.A. you get Gen X.

JON: Quite, you just get different pop records in the charts.

JON: Lyrics... what do you think lyrics are for?

PHIL: Well... one, I think lyrics create an atmosphere... I like Eno's lyrics, I like words that sound good in a certain place, I also like lyrics that communicate something, not that we've ever done any...

ANDREW: One song 'We are the strangest' could be interpreted as a sort of defiant pose, we don't want to compromise and so on.

PHIL: It's the way you read it, different people read things in different ways.

JON: Well, if you want to say something specific, you can back it up by clarifying it in interviews and so on.

PHIL: That reminds me of someone I knew saying 'I don't like a picture unless I can see what it is'.

JON: It depends, if you're writing about Northern Ireland or something, it's probably a good



JON: idea to make it clear exactly what you mean, though if you're writing about personal feelings/emotions it may be better to leave the interpretation open.

PHIL: I think we're all too self-conscious to write about...I mean there are things I feel strongly about, but people would probably criticise the lyrics,...I write terrible lyrics!

ANDREW: I don't like lyrics that are too obvious, that are exactly about WHAT, and I don't like lyrics that are written about something and then are jumbled up and hidden away, so that you can't understand what they were getting at in the first place...I mean I'm sure Howard Devoto is trying to say something, but I couldn't tell what.

JON: What I think this all comes down to is...do you feel you have a responsibility...do you think your lyrics should communicate something more than just an atmosphere..

PHIL: Do you listen to the lyrics first, before the music?

JON: It depends on the record, the mix, the clarity of the singing, the strength of the tune, practical things...

PHIL: Are you annoyed when you can't hear the lyrics.

JON: I don't know...it depends on the context...I'm not sure about the role of lyrics...some people would insist that you should be trying to communicate ideas...at the other extreme there's the idea of the voice as simply another instrument, the vocal line as simply another part of the overall sound.

PHIL: I prefer the idea of the overall sound.

ANDREW: I don't think that's worked out yet, I don't think any of the vocal lines merge enough to really make the words not angry, as it were...I think the lyrics are just about to become a major problem as Simon's just about stopped writing and Jojo's not exactly prolific.

PHIL: He's very self-conscious about them as well...lyrics...I think too much about them and they get too obvious..horrible..tunes..they just come and you play them. It's a shame, lyrics are really our weak point, do you think so?

ANDREW: Definitely...in a lot of groups it starts with one person who has a set of lyrics a set of ideas that s/he wants to communicate and it goes on from there...

PHIL: We never had that, we started by playing, and then started fitting lyrics to it.

JON: You have these ideas about independence and avoiding the clutches of record companies what is the reasoning behind all that, is it simply in order to be able to make better records or..

PHIL: Well several reasons, first, obviously, we don't want to become part of this massive structure, sometimes getting letters from the person in charge..secondly, they, would you into what they want, they're there to make a profit out of you...what's the point in signing up?

JON: Comfort!! America!! Japan!! Coke!! Bebe thing! This is what rock'n'roll is all about this is why young lemmings people are drawn to it in their millions!

ALL: HA! HA! HO! HO! etc, etc

ANDREW: If we ever sell records in any quantity (independently) the money will be coming straight to us, which will mean that we'll be able to invest it in whatever we want, which won't be arms, won't be...

JON: This is where it becomes...whether you can see that...whether you see this as part of it becomes more or less a political issue...being opposed to capitalism. I mean can you just be opposed to etc, and leave it at that, or conscious of of your life worried about records out but not about soap from I.C.I.

PHIL: I mean you are getting your rough R.C.A. saying your and so on...



PHIL: It's very difficult to avoid all these things.

ANDREW: I think you could make a blanket statement that we're against capitalism, but not that we're for socialism really, or any Political set-up. Short of forming our own bakery etc, etc, the record business is one area we can attack...we have views, but not on lines of Political parties, rather on a smaller, personal level.

JON: There's almost a misconception of 'politics' as existing almost in a void with the Labour Party, S. P., Tories, N. F. etc, very divorced from most of one's experience, when it all really comes down to one's day to day life, what one can see when one looks out of the window, the fact that everything one does has repercussions.

JON: Do you consider yourselves to be artists?

PHIL: No, I don't really like the term 'artist', I don't like the term 'musician', I think it elevates people on to certain platforms. I don't think anyone's really an 'artist' or a 'musician', there are just people who do things in certain ways.

ANDREW: I don't know whether we (Z Block, Reptile Ranch's own label and more, see next page) should get any bigger.

JON: What do you think about the music press?

PHIL:

ANDREW:



AFTERTHOUGHTS FROM PHIL

- 1) Z Block Records is the most developed part of the Z Block 'plan'. Further projects include; a film, an independent-orientated record shop, a magazine which could co-ordinate and channel information, acting as a co-ordinating point rather than simply reporting on groups (we would like to hear from independent labels/groups/magazines/people who would like to contribute ideas, anything)
- 2) DECENTRALISATION
Establish an alternative circuit, halls, pubs, colleges etc, of your own, rather than try to gatecrash on the exploitative London circuit. Concentrate on your own area, if it really is too impossible to move, but not too London.
- 3) ESTABLISH
 - A) Independent record + printing presses, recording studios
 - B) Conferences where labels meet, discuss etc.
 - C) International links.
 - D) Independent festivals
 - E) Set up with another independent and share transport, amplification etc, economy counts.

AVAILABLE FROM Z BLOCK RECORDS, FLAT ONE, 1 WALKER RD SPLOTT, CARDIFF

£2.00 + 25p P+P

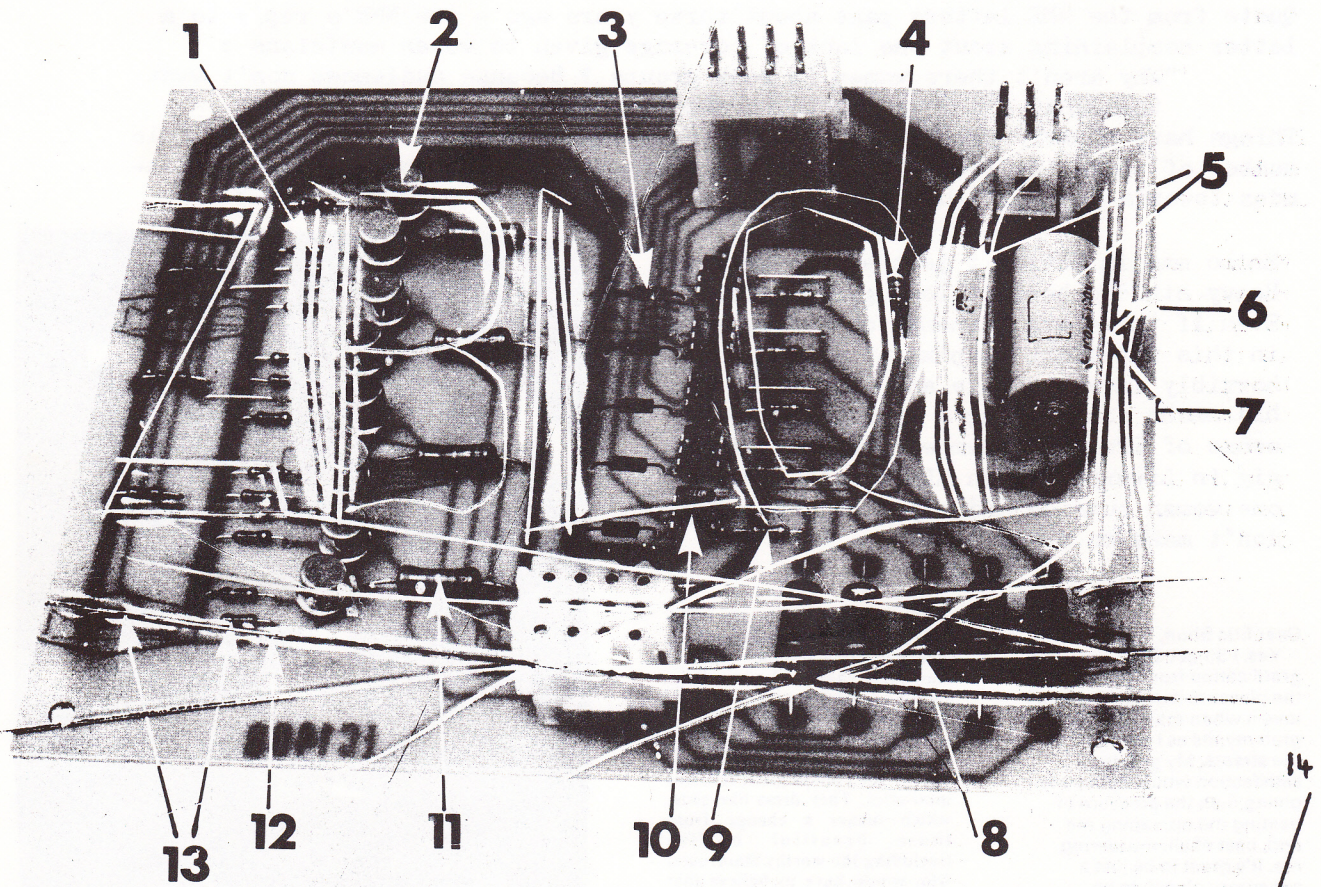
Reel Unit

PARTS LIST

- | | | |
|---|-----------------------|--------|
| 1 | Index Solenoid | EC1001 |
| 2 | Brevel Motor | EC1209 |
| 3 | Pulley | BO2001 |
| 4 | Drive Belt | BO2002 |
| 5 | Clutch D Washer | W1018 |
| 6 | Clutch Leather Washer | W1016 |
| 7 | Diode Board | EC1246 |
| 8 | Biscuit Board | BL192 |

14 IS THE WAR OVER? ZAI

£2.00 + 25p P+P



Z BLOCK RECORDS ANNOUNCE THE IMMINENT
RELEASE OF THE CARDIFF COMPILATION ALBUM.
WITH: ADDICTION. MY D DOG. RIOTOUS BROS.
TEST TO DESTRUCTION. REPTILE RANCH.
THE NEW FORM. YOUNG MARBLE GIANTS. BEAVER.

Rock against Sexism

RAS



- AIMS :
- 1) To fight sexism in rock music, and to use rock music to fight sexism in the world at large.
 - 2) To challenge the stereotype images of women and men and promote a more positive image of women in rock.
 - 3) To attack the exploitation of women in advertising, in the press and on the stage.
 - 4) To encourage women musicians by giving them more opportunities to play.
 - 5) To assert the right of everyone to determine their own sexuality, whether they are gay or straight or both.

Quote from the NME letters page about three years ago - the NME's reply to a letter complaining about the lack of coverage given to women musicians :

"Why aren't there women in rock groups ? Because audiences don't want them. What are we going to do about it ? Well, nothing."

Things have clearly got better since then, inasmuch as there are a considerable number of women involved in rock'n'roll production, but as for the (male) attitudes towards them.....have you seen the Sounds letters page recently ?

Macho man in action ! Leather trousers !
Heavy studded belt !! Lead guitar poses !!
Even if there are elements of self-parody
in this repellent display, it is still
horribly irresponsible and insulting....
his macho fans having a less developed
sense of irony - remember the Thin Lizzy
gig in Liverpool when ELEVEN men dragged
one woman outside and raped her. REAL MEN!!
don't make me sick.

Dear Eric Shun,

Yes, I do get deep gratification from sexism and the pleasure men get from it. I love it when male strangers grab my tits as I pass them on the streets. My greatest satisfaction would come from giving men the pleasure of beating me up, raping me and, best of all, murdering me. It's great to be just a consumer object, to be bought, used, abused and thrown away when my usefulness is past.

I was going to write a letter like that but a stupid shit like you wouldn't realise I was being sarcastic.

Note to NME: I've got hairy legs. 90% of all women have. But of course it's unfeminine. Strange — that makes 90% of all women unfeminine. With all my hate,
Melanie

On stage there is The Modettes, an all girl four piece. The bassist, a blonde, has one foot on a chair and one on the tightly packed stage, looking nervously out to the twenty or so interested spectators. The band are thankfully not mods, not part of the current great fad, not mod-ettes. They dress like girls, which makes a change from those beautiful boffins (including the worthy Raincoats) who would have us believe that they don't think and feel the traditional things that girls think and feel.

The Modettes LOOK like girls playing rock and roll; they display typical feminine traits of being vulnerable, frailer than men and sensitive, so that they in many ways have more impact on stage than if they'd trudged the boards looking aggressive, self-conscious, mortally wounded and generally victimised.

"Yeah," says Dave, "you might have heard that all the women at teachers training colleges do nothing but watch TV and knit. It's true — knitting's all they're good for ... that and screwing." No



NOT DEBBIE HARRY BUT ... Droovers of the world united recently when the New Hearts played the Marquee. They had a stripper dressed as policewoman parade through the audience (which naturally upset the crowd's paranoia quotient somewhat) and then drag her body up onto the stage and strip off right down to her bra and panties. She returned for the encore — look away now any of you of an excitable disposition — dressed the way God made her and proceeded to rub herself with body lotion and molest members of the band. Is there no end, we ask ourselves, to these band's pathetic (but successful) attempts to get into jaws so they can rub full-stops with the famous?

The lady-singer is
a neat little cookie



YOUR CORRESPONDENTS
Vaughan and Weare (Issue 27,
Letters) state that "the values of a
sexist society are structured into us
from the moment we are born" and
yet women, they imply are able to
overcome this conditioning, but
not men - we have too much to
gain from its perpetuation. To
take their argument further leads
me to conclude that there can be
no middle class socialists and no
white anti-racists.

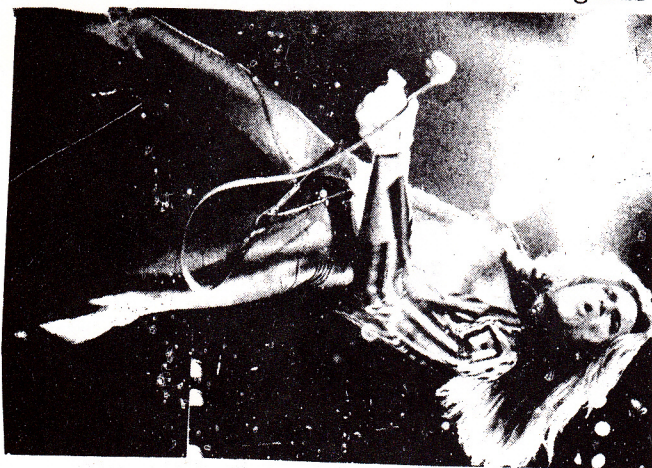
Deciding to be anti-sexist is
not of itself going to change the
structures of dominance and
hegemony, but taking action is
not the prerogative of the
oppressed group alone. Altering
the male's consciousness can only
be painful and slow, but we'd
like help and support, not the put-
downs we can expect from most
other men and plenty of women
in so-called straight society.

The Leveller John Pease
Carlisle

The sexism of the music
world is, of course, a
reflection of the sexism
which warps our whole
culture. At the Rock Against
Racism conference in
December, some people
asked for a definition of
sexism. It's hard to give,
because, like racism, it's not
something that can be
summed up in a single
sentence, it's a whole set of
attitudes and assumptions
which affect the way we look
at ourselves and each other.

The
most offensive name you
can call anybody, in our
culture, is a cunt, which
shows how female sexuality
is seen as the most
loathsome thing imaginable

Look, for further information write to R.A.S. on these pages I've just
tried to illustrate some of the problems in this area. No answers as I cannot
pretend to be able to overcome your conditioning for you, any more than you can
for me. R.A.S. is important as it brings the problems into conversation, right
into 'popular' 'entertainment', into our beloved 'rock'n'roll' which has been so
disgustingly reactionary for so long, and nowhere more so than in its treatment
of women. One point I think should be stressed, though, is that R.A.S. is not just
an organization for women, while it is obviously crucial for women to become
involved, equally and without reference to a male framework of how to act, and
it is obviously women alone who will create new, liberating structures for them-
selves, it is also vital for men to reconsider their own (sexist) attitudes. (To
quote from another letter to the Leveller 'Marx's statement that "no nation
which oppresses another can itself be free" can be extended to other areas too,
particularly sexual politics') or, more succinctly, in the words of Hugo Burnham in
Temporary Hoarding No.9 'It's not just one girl learning to play the guitar, but
one boy who won't just think that girls can't do it.'



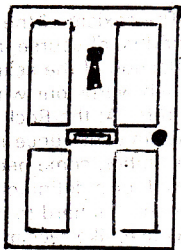
Cambridge
band Ersatz had their anti-sexist
sensibilities more than a little
bruised when they clapped eyes
on the pic sleeve Raw Records
devised for their recently
released single, 'Motor Body
Love'. For, in direct conflict
with the apparently pro-feminist
content of the song, Raw chose
to bedeck the front cover with a
lurid open-crotch shot of some
'exploited' female.
"It's not even tastefully done
and goes against everything the

song's about", the peeved
Ersatz bassist and acting
manager **Hugh Ashton** told
Sounds. "It's basically anti-
sexist in that the song's against
the misuse of women by men."
The band, who should be
playing London dates soon,
have printed up an alternative,
snatch-less sleeve and advise
anyone who does buy one of
the offending pic covers to
"just rip it up".

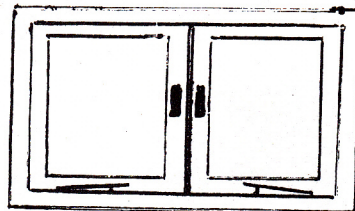
R.A.S. address : 121 GRANDISON RD.
LONDON S.W.11

A year's membership costs £1 and R.A.S. will send you a year's subscription
to their bulletin 'DRASTIC MEASURES' and details of meetings, other supporters
in your area etc. (badges 20 p)

A few fairly relevant bits of reading matter : The Leveller No.29
(go to your local 'alternative' bookshop
and ask)
: Mass Psychology of Fascism: Reich
: Temporary Hoarding Nos.7,9.



THE DOOR AND THE WINDOW



The Door and the Window were formed approximately 3 months ago as a result of being bored with what was happening around us musically and a desire to create an alternative. We also had a desire to meet people, and experiment in what we could achieve. We are still in a premature stage and realise that there are problems ahead but our method is to deal with problems as they arrive one by one.

Initially T.D.A.T.W. rushed into the 'music scene' with a lot of momentum. We wanted to make an impact and create interest in ourselves. We recorded a 4 track EP released on our own N.B. Records and a 60 minute cassette album. We thrive on moving quickly and feel that both EP and cassette are reflections on how we felt at that time - which for the EP is already a couple of months ago.

We are a duo and find this to be the perfect number for our band - our individual ideas inspire and complement each other. We are both non musicians in the sense that we are self taught and have no desire to learn, nor are we interested in, traditional ways of tackling instruments and traditional musical structure. We feel that this gives way to a healthy atmosphere of spontaneity and improvisation. At the gigs that we have played so far we have played along with a preplanned backing tape composed mainly of rhythm tracks. A strict policy is that each gig T.D.A.T.W. play will be different to the last - thus a lot of planning goes into the gig beforehand.

Since the release of our EP we have found that our ideas have advanced at a faster rate than the music. Initially we wanted to spread the idea that anyone who wanted to make music and to form a group could do so - We wanted people to realise their own creative potential. We still comply with this idea but we have decided that we have other ideas that we want to put over equally in the music - the desire to inspire change of things that we see around us that are wrong.

A most important factor inherent in our band is that of honesty. We make no claims of being above others. If we can please and inspire others then we shall feel that our job is being done. Communication is important - we like hearing from all different people - for ideas, comment, inspiration and criticism.

We are interested in incorporating films into our live shows. We were recently lucky enough to be able to make a short one which we hope to use, and by joining the very worthwhile London Film Makers Co-op we hope to get more involved in films.

A permanent policy of the Door and the Window is that sounds we produce should be constantly fluctuating since we see consistency as a boring concept. We shall stay an independent band because we want to stay in control of our music.

DIG

Wandering blind into the valley of sound
We've picked our tools and begun to dig
To dig away at the rock statuette
That's been standing proud in the skies
For thirty odd years

Applying fresh approaches to old problems
Questioning no one except ourselves
Performance now - criticism later
Is this change for change sake

Wandering blind into the valley of sound
We've picked our tools and begun to dig
But our tools are heavy, the statuette strong
Ideas collide to help the myth along

INNOCENT

Bombs on people
Burning town
Foetus coiled
Lifeless, sinking in a womb
Finds in its battle shot mother
A bloody tomb.

n.b.

records

**11 ferrestone rd.
hornsey london N.8.**

01 340 1871

THE FALL

A CONVERSATION WITH THE FALL AT THE OFFICES OF STEP FORWARD RECORDS THE DAY AFTER THEIR GIG AT THE LYCEUM WITH THE GOOD MISSIONARIES, THE MEKONS, GANG OF FOUR, AND STIFF LITTLE FINGERS. A SMALL SECTION OF THE AUDIENCE THOUGHT IT CLEVER TO THROW CANS AND GLASSES AT THE FALL THROUGHOUT THEIR SET.

MARTIN BRAMAH HAS SINCE LEFT THE GROUP AND CRAIG AND STEVE, FORMERLY MEMBERS OF SMALL TIME BEAT GROUP 'STAFF 9', HAVE JOINED.

UNA BAINES USED TO PLAY ELECTRIC PIANO FOR THE FALL.

YVONNE PAULETTE HAS SINCE LEFT THE GROUP.

CHARLES: What aims do the Fall have?

MARTIN: Got no aims.

CHARLES: You've got no aims?

MARC: Not as in where you write down what you're going to do in the next couple of months.

CHARLES: Can't you give some vague... chat about what you want to do?

MARC: We just want to expand on what we're doing now. It's not as though we're going to put something there and say that we're going to have it done by next year... like saying we're going to have ten albums out by this time next year. It's a waste of time.

JON: Are there some things that you'd like to achieve- do you like how things are going at the moment?

MARC: Yeah I do.

JON: You like what's going on?

MARC: I like what's going on as far as I'm concerned- what concerns me.

JON: But there are things going on with other people... I mean the whole thing that's going on.

MARC: No because I'm not involved in that so it doesn't bother me.

JON: No but what I mean is are you interested in changing what doesn't actually bother you or are you just interested in what bothers you?

MARC: Well I could try and change some peoples attitudes but they've got to have it there anyway... if I can say it and they can agree with it then that's great but more often than that people just ain't interested you know- they're quite happy with what's going on.

JON: True, but do you want to change the people who don't agree with you?

MARC: I can put it there... if they want it they can have it, if they don't well, you know.

MARTIN: I've just done an interview.

CHARLES: Are you bored by this idea of doing another?

MARTIN: No I don't get bored, I want to give these a chance, they didn't do the last one.

JON: Why didn't they do it? Did they ask you not to?

MARC: Well they didn't want us for a start and I didn't really want to do it anyway.

MARTIN: Usually when we're all together it gets like this and nothing gets done. JON: I don't know, something might get done with a bit of luck.

MARTIN: Right then do it.

JON: Yeah, but you shouldn't just..

MARTIN: Yeah I know you were thinking the wrong thing when I said that, but what I meant was let them say their piece.

JON: But you should say what you think as well, it doesn't make sense if just a couple of people..

MARTIN: But you read the same interview in all the papers, you're just asked me the same questions I've already been asked so let them answer it and put a different viewpoint over.

MARC: Do you want to write these questions down?

CHARLES: Do you think people should come to an interview with lots of questions written down rather than trying to have a conversation?

MARC: Well it depends on what the conversation is going to be, doesn't it?

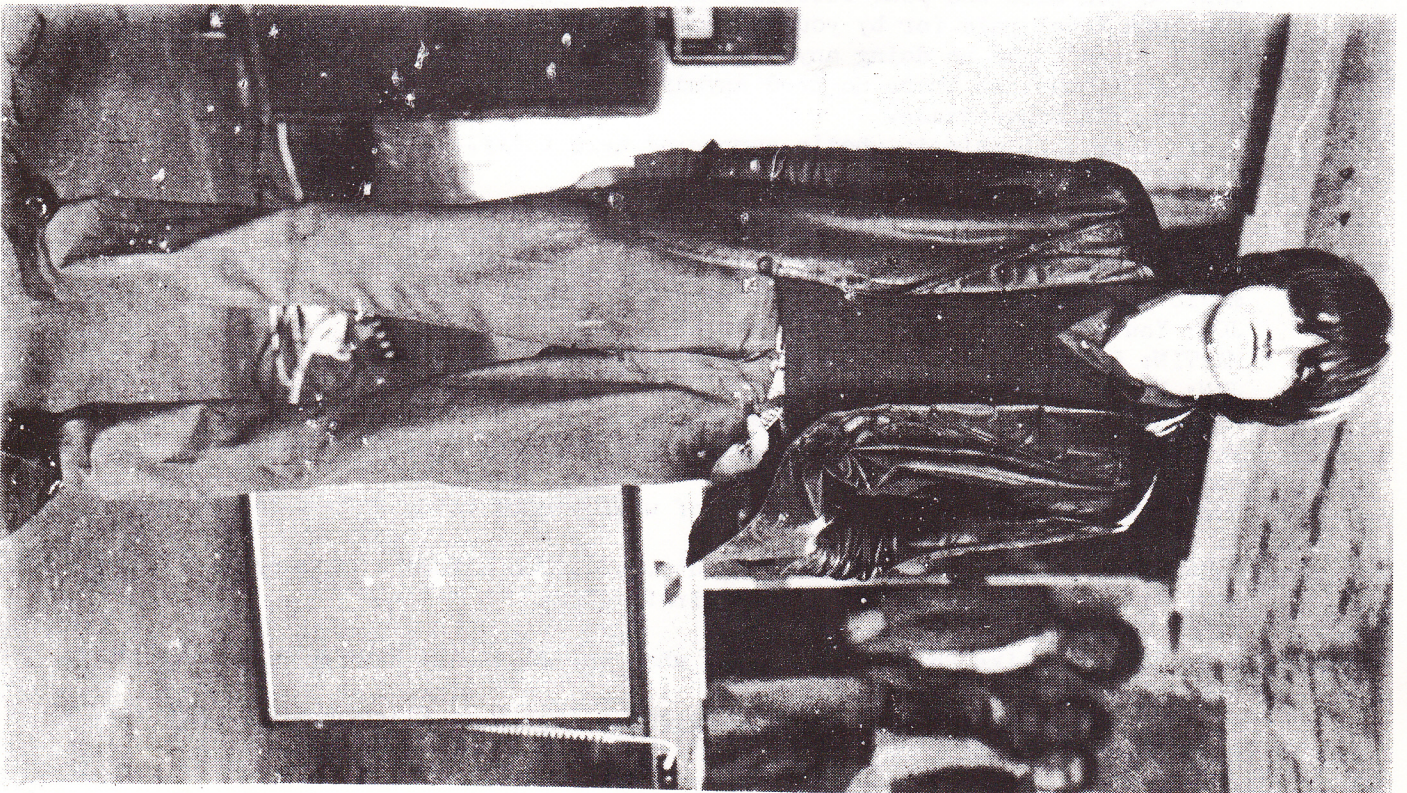
CHARLES: Presumably we're going to talk about the Fall.

MARC: Yes stir my imagination a touch and we might talk.

CHARLES: Do you think we ought to go away if we can't stir your imagination?

MARC: They're very defensive this lot, aren't they?

JON: We are, we're fucking paranoid.



MARK: That would've killed us. We luckily got through that point when we had a great set of tunes - if we'd Karl Burns in the group last night we could've just done a set of Stepping Out, Psycho Mafia, Repetition, done the lot and knocked them you know. It's pointless - when bands get to that point it's usually when they get snapped up but we weren't you see, we were left to our own devices and we've grown.

JON: A lot of people have left the group. Do you think it's valuable to have a change of line up?

MARK: Had no choice. Yeah it's good. It works wonders really, it's a lot of pain but it's worth it.

MARTIN: You start taking things for granted and that's when everything becomes stale. When everything sort of drops you can't take anything for granted, and it all starts over again.

JON: There's a danger of you becoming the token band in Manchester who don't accept anything. You're getting this whole sort of role. How do think you're not going to be that?

MARTIN: I don't believe in it. If we don't fall for it we're O.K.

MARK: In Manchester we are taken as that. We are taken totally for granted and that response is shit.

JON: Are you happy about being in Manchester?

MARK: Only because it's away from this.

JON: Does the music scene concern you, I mean the whole rock and roll ethic.

Being in a rock and roll group has always been like being a famous footballer or something, being a star. A lot of the time I find it hard to understand people being human beings and being involved with it. Expecting people to become

rock'n'roll stars, rock'n'roll people.
MARK: Exactly. That's why we've been getting a bit of an adverse reaction..... because we've changed a lot of audiences have been brought up on the illusion that entertainers are not human beings..... sort of churn out the stuff that they know, that's what we're up there saying - look we don't do these numbers tonight or we want to do this old number tonight. It's up to us - that's the bread and butter.
JON: Pink Floyd could say and no one would worry about it.
MARK: That's true, but people like that don't get reactions like we get.
JON: How do you mean?
MARK: They'd churn out old stuff.
JON: But you do Bingo Master's Breakout.
MARK: Yeah because we wanted to do it.
JON: They could say that.
MARK: Yeah that's all right.
JON: So do you see yourselves as any different to them?
MARK: No Pink Floyd?
MARTIN: Only musically.
JON: Yeah you make a slightly different sound but that's obvious... you're different people you'll make different sounds.
MARK: I don't think hi-fi experts would find the Fall very palatable. Let's get down to the bloody basics which is the music. It sounds different.
JON: Anyone can make a sound different.
MARK: Yeah it's palatable or unpalatable to certain people.
JON: Yeah we go for an audience.
MARK: That's what it comes down to for you is it?
JON: A nice sound or a nasty sound - that's all it comes down to?
MARTIN: You can only do what you're into - you can only be yourself and do it.
MARK: Some people will find it nice and others will find it nasty.
JON: But that's a time of Smoke or something.
CHARLES: The words that you sing aren't nice are they? It's not just wanting to be nice is it?
MARTIN: Well it might be - it's what we want to do now more... it's just being real... what we're feeling - I know a lot of it's negative, it's not necessarily only going to be negative... it just has been... it's disappointing - sometimes I get a bit pissed off because we're so negative all the time because it's not where I'm at. But it goes beyond that because I take music more seriously than on just a mood for a room level. I mean if you get into something that's real and means something it doesn't matter if it's negative because you've got beyond that.
About Interviews
MARK: The way we pick up on things - with one word answers - it's partly suspicious... I know you probably trust us... I don't know if you do or you don't but...
JON: Yeah, we're suspicious of people we interview like you're suspicious of people who interview you.
CHARLES: Are you agreeing to do an interview with us just for publicity - surely an interview is a way of a group saying what they want to say...
JON: I mean we're interested in getting you to say what you want but we're also interested in posing certain questions - I mean we do have new points of our own.
MARK: You are part of the order and you demand to know why.
JON: Why are you prepared to talk, there are other things you could be doing.
MICK: Not really.
JON: You could be going home or something.
ALL: Yes?
MICK: Why shouldn't we talk, I mean I've said fuck-all because I know fuck-all.
MARK: If you talk to other people and they talk to you maybe you can learn something... which is why you're here... we like to make friends as well, don't we lads?

MARK: Also because fanzines interest me, I don't think they're even touched on...

JON: Yeah most fanzine writers just seem like they want to write for the papers.

MARK: Yes just trendy rubbish.. but the actual power that they have got and could use is amazing and they just haven't touched on it. The nearest anyone's come is what Mark Perry did.

JON: What he did was great.

MARC: Whether it was great or not is irrelevant really, the important thing is that it threatened the I.P.C's you know.

MARTIN: The thing is that if you're going to challenge them... did you really want to come here and ask these questions?

JON: Well, when we came here we didn't have any questions. We could have asked, 'How long have you been together?'... you play guitar do you?

MARTIN: Well if you don't have anything to say why are you doing an interview?

JON: Uh...well there's two of us and I can't speak for us both but I am interested in the formation of certain alternatives to what we have now. I do not think that the music business/press/industry is satisfactory. I think it is fucked up, it's idiotic and I think that there are things that can be done and there are certain people who have things to say about it - that's what it boils down to.....how do you feel about that ?

MIKE: I fucking agree with you.

MARK: Yeah the music thing is so abused, 90% of what comes out is rubbish, I mean the chance you've got...you've got more chance than painting, you've got more chance than writing, than making films.

JON: Why's that ?

MARK: Look with writing you write a book and you wait ten years for it to come out. You've got a limited audience, you've got the intelligentsia. With a record you've got everything there, it's the great communicating force. That's why I'm using it.

JON: If you thought you could get a film out as quickly would you be doing that.?

~~MARK: XXXXXXXXXXXXXXXX.~~

MARTIN: I'd have a go, yeah.

MARK: Like it or not your environment affects you.

MARTIN: Living in a place like we are, rock'n'roll is the easiest art form to get into, to express yourself.

MARK: That's why it's so critical that it's abused, so many people in it are just fucking about.

JON: You're just doing it then because it's a mass artefact.. I can't believe that you just chose it because looking around it had the best figures for..

MARTIN: No I was sucked into it because it was there, because.. I find all the art forms interesting. Before I used to dabble in nearly everything and now I've concentrated on music. I used to paint, I used to write things but now I concentrate on music as I get the most out of it.

JON: You think music's the best art form if you have something to say, better than getting into social work or something ?

MARK: As for social work that's an oft-toted question but it's crap you know.

JON: There is a certain contrast between the arts or whatever..

MARK: Arts!!

JON: It's just a convenient term for lumping together music, painting, writing..

MARK: I'm not lumping them together, I'm saying the other ones are so far away.

JON: Well there's a certain connection between them as opposed to going out to India to help people practically.

UNA: You're still supporting authority if you're a social worker, you're saying that you know more than someone who is socially deprived, but if you're a musician you're just communicating.

JON: But you put yourself in a different situation when you stand on a stage with everyone gawping at you.

UNA: You don't have to go and just gawp, you can listen to the music, that's what they've got to say.

MARC: That's over our heads. That's up to them, if they can't...

JON: Aren't you interested in changing it, don't you think it would be better if they weren't coming to gawp ?

CHARLES: You can provoke people to think differently can't you ?

UNA: At least people aren't sitting at home watching fucking telly. I mean music was the alternative to all that shit, that was supposed to be the breakthrough wasn't it - rock'n'roll ?

MARK: I used to get cynical and think that 80% of the audience was paying for the pleasure of 20%. I was very cynical about that, I still am to a point.

UNA: All these young kids now have a really positive attitude. I think it's much better than it ever used to be, it's getting better.

JON: Well I don't know.

the fall

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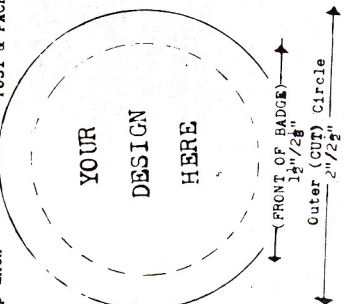
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29. RED/GOLD/GREEN HOOPS

30. WHO 'ANYWAY

31. RED/GOLD/GREEN HOOPS

32. DEBBIE - BRIGHT COLOURS

33. CLASH JOE STRUMMER

34. BUTZCOCKS

35. STOUTSIE & THE BANSHIES

36. BANSHIES SCREAM

37. X RAY SEX

38. SPEX IDENTITY

39. OH BONDAGE

40. PATTI SMITH FACES

41. SMALL AXE

42. CLASH JOE STRUMMER

43. BUTZCOCKS

44. BUTZCOCKS

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261. SMALL AXE

262. CLASH JOE STRUMMER

LIVIN' IN SOUTH CAMBS

"Hey so you're in a band, what sorta music d'ya play, Punk Rock ?"

"Nah we're different, we're more....."

"D'ya like Janis Joplin ? Meatloaf ? Fairport Convention ? How about Floyd, you must like Floyd ? I mean they come from Cambridge don't they ?"

"Why don't you come and see us rehearse, we play every Friday ?"

"Oh sorry mate, Fridays I take the wife down the Abbattoir."

.....

Talk to anybody in a pub and that's what you get. But is there an alternative music scene in Cambridge ? In theory yes, but in practical terms of bands getting up on stage in pubs, clubs, halls etc. and playing new/exciting/interesting/different/danceable music (which ever way you interpret alternative) the answer must be NO!

Up until last night (7 July 1979) there were once a month gigs (mainly charity) at Alex Wood Hall, but alas no more. There was never violence, never need for police or bouncers, but the noise was drowning out Starsky and Hutch once a month, so the local residents and council stoppr'd it. So what have we got, NOTHING! Unless of course you're a student, and unless you're into the Eagles or Steely Dan and do 15 minute guitar solos, in which case you'd go down a bomb at the Alma..... cultural starvation of the proletariat ?

BUT WHAT ABOUT THE DOGMA CATS - that's us, three mates, inspired by the "get up off your arse and destroy" philosophy of 76 - 77 started playing bedrooms in July 77 thro' a 10 watt practice combo till we got kicked out. You guessed it - NOISE! We swelled to five, we're now four, and so our promotion blurb goes, we've got over 50 original songs, and play some really different, exciting stuff.

But does anyone care ? We don't play gigs because no one'll book us till they see us at a gig (HELP!). We're on the verge of selling up and buying Ford Cortinas MK 1 - 2 - 3 (Front and rear spoilers, chamoise leatherette dash, GT stickers covering the rust holes and 1300E badges, like everyone else who wants to be cool around here.) We'll end up as four John Travoltas once a week at the local disco I guess. We need help, we want gigs. We want to make a single, we want backing - do we want our heads examining ? - no we just want gigs.

There's no time for politics when it takes all your energy to survive the boredom. We keep hearing about the boredom of living in a tower block and street credibility, let's hear it for the kids in the Sticks!

A LIGHT IN THE DARKNESS

Finally thanks is extended to Charles (this mag.), our very good friend Peter Lawrence (Publicity) and to Hugh, Bill and Liz, Kevin, Briar, Christine, Mike Lee (Keep in touch Chief) Andrea Briscoe (typing) and all those bands like 'Device!', 'Ersatz', 'The Private Dicks' who offer encouragement and friendliness, and anyone important I've forgotten.

Anyone interested in swapping jokes, grotesque experiences, music, booking us, giving us money, dogs, cats, Ford Cortinas, or anything or nothing, write to us, we're lonely out here:

The DOGMA CATS

c/o ED

9 Whitecroft Road

Meldreth

ROYSTON

Herts SG8 6ND

Telephone:

ROYSTON 60027

"Look out the window, there's no one there 'cos there's no one at all.
That's what you get for livin' in SOUTH CAMBS."

"THE DOGMA CATS" waiting for
the right time,if it comes!



Someone did
let us play
once(or twice)

OK so living in South Cambs is no fun.I don't know what the Dogma Cats have done about this problem but my immediate reaction is that if they made a record things might improve for them.Groups such as the Desperate Bicycles and Scritti Politti have shown that you don't need much money to make a single and a profit.I have heard it said that once you have released a record it is easier to get gigs.And you don't have to live in London to do this as,for example,Reptile Ranch have shown.

It's important that groups don't give in to the easy option of moving to London and all that living in that cesspool of business machinations involves. Groups in London so easily become absorbed into the unpleasant fashion/trend/'this week's thing'cycle which props up the rotting structure as depicted each week in the music papers.

Evidence of what can be achieved with effort and co-operation in the provinces has been provided by groups in Brighton,Manchester,Liverpool and Cardiff.Is it a coincidence that the noises made by these people are more interesting than those being made by the groups on the London gig circuit ?

I hope that the Dogma Cats will get some response from like-minded people in their area and that they will be able to get something going there.

Use After Hours as your contact magazine.

Since the Dogma Cats wrote their above article they have informed me that they will be recording an EP in September for release on Sequel Records.

CAN PERFORMING AND PRODUCING ARTEFACTS OF NEWBEAT EVER BE A SUBVERSIVE ACTIVITY? CAN BEING IN A NEWBEATGROUP EVER BE CONSTRUCTIVE DISSIDENT BEHAVIOUR? GIVEN THE POLITICAL AND IDEOLOGICAL CONTEXT AS AT PRESENT THE 'NO' BOX IS TICKED BOTH TIMES. BUT THESE ARE BOTH MERE GENERALISATIONS. THERE IS A NECESSITY TO STATE THESE PROPOSALS - CARRY ON FROM THERE, IF ONLY TO UNDERMINE SUCH CURRENT DISCLAIMERS.

THREE SUGGESTED ATTITUDES CONCERNING BEAT MUSIC:

1 THE PLEASURE PRINCIPLES (INCORPORATING THE GREAT ROCK AND ROLL MYTH)

THIS PROBABLY FORMS THE DOMINANT (AND SUBMISSIVE) INTERPRETATION AMONG AMERICAN YOUTH, I GUESS, AND HOLDS SWAY AMONG 'WILD YOUTH'.

THE ADVENT OF POWERFUL AMPLIFICATION AND THE INTAKE OF QUANTITIES OF DRUGS AND/OR ALCOHOL CONTRIBUTE TO THE MAINTENANCE OF THIS MYOPIC ACCEPTANCE OF ALL SORTS OF ABSOLUTE COCK IN THE NAME OF ROCK 'N' ROLL, THE ULTIMATE PURPOSE OF WHICH IS ASSUMED TO BE A TRANSITORY THRILL VIA THE BIG BEAT AND EMULATION, AS CLOSE AS ONE CAN AFFORD, OF THE ALLEGEDLY EXTREMELY HIGH THROUGH PASSAGE OF BOTH SEXUAL AND CHEMICAL STIMULANTS. A RECENT CHAMPION OF THIS WAYWARDNESS WAS THE 'PEOPLES' VERY OWN T. PARSONS. OTHER CHAMPIONS HAVE INCLUDED S. VICIOUS (DEAD) AND K. RICHARDS (ALIVE, JUST, OR SO THEY SAY)

FASHIONABILITY AND CONTEMPORANEITY ARE ALLIES TO THIS APPROACH AND IN ALL IT HAS AS LITTLE OR AS MUCH IMPORT AS YOU LET IT.

ANGLE

2 NEXT UP IS THE ACCEPTANCE OF THE 'WORTH' OF SOME FORMS OF THIS THING WE CALL ROCK. THROUGH THE APPLICATION OF BASTARDISED VERSIONS OF THE TRADITIONAL MODES OF ART CRITICISM WITH SOME MINOR ADAPTATIONS OF THE THEORY REMAINS THAT THIS SORT OF EQUATION IS TOTALLY INADEQUATE WORTH. IT HAPPENS THAT THIS ACTIVITY OF AT LEAST THE LAST 100 YEARS AND CLEARLY SEE ANY 'ART' IS A SOMEWHAT LUDICROUS POSITION. IT IS THE MOST FOR AN ACTIVITY AS THOROUGHLY IMMURED IN THE SOCIO-ECONOMIC SYSTEM AS IS ROCKPOP THIS IS A STRANGE AND GETS AWAY WITH IT THROUGH BEING THE WELL REPRESENTED IN THE SEMI-INTELLIGENT POP PRESS, NOTABLE PROTAGONISTS BEING MAX BELL AND NICK KENT-WHO SIGNIFYING BEAT GROUPS PLACE IN THE SCHEME OF THINGS HAS EVOLVED OVER THE YEARS. THE BEAT EXCLUSIVELY WITH 'ROCK' SENSIBILITY THAT IS ACCEPTED AS A SELF AMBIGUITY WAS AS WELL NURTURED BY BOWIE AS A WELCOME 'ARTISTIC' SEMANTIC AMBIGUITY FOR EXCESSIVE 1ST PERSON EXPOSITIONS BY 'SINGER-SONGWriters' ALTERNATIVE FOR EXCESSIVE 1ST PERSON EXPOSITIONS BY 'SINGER-SONGWriters' AND NOW WE HAVE S. AND THE BANSHEES. (.)



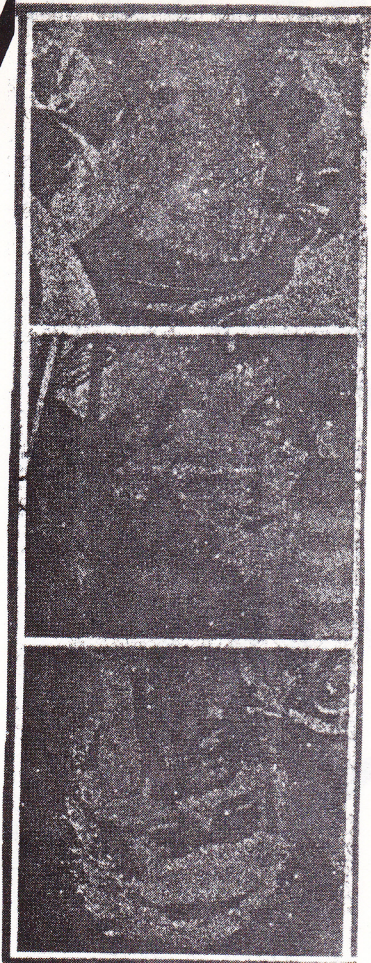


3 HOWEVER, THE INEVITABLE REALISATION IS THAT ANY ACTION TAKES PLACE WITHIN A POLITICAL AS WELL AS AN 'ARTISTIC' CONTEXT, WHICH IS ITSELF A DETERMINANTE OF THE WAY THAT ACTION IS READ AND WHAT IT APPEARS TO SIGNIFY. TO TOTALLY ABSOLVE POLITICAL AND ESPECIALLY IDEOLOGICAL CONSIDERATIONS AS OUTSIDE THE DOMAIN OF THE ROCK 'N' ROLL ARTIST(SIC) WOULD BE CRAZY EVEN IF THESE MODERN SHAMANS WERE NOT SO WIDELY REPRESENTED AND GIVEN SUCH CREDENCE. BUT DESPITE THE OBVIOUS MORAL AND IDEOLOGICAL BANKRUPTCY OF 99% OF ALL KNOWN ROCKPOP PEOPLE SOMEHOW, SOMEWHERE THESE JERKS GOT TAKEN NOT ONLY AS ROMANTIC ARTISTS IN THE 'GREAT' TRADITION BUT ALSO AS SOME SORT OF GUIDING LIGHTS FOR SOCIAL AND PERSONAL REFORM BY MYRIAD WESTERN YOUTH. IF NOTHING ELSE 'PUNK' STOPPED THAT WANK FROM CONTINUATION UNCHALLENGED EVEN THOUGH THE CHEAP POLITISING OF SO MANY PUNK FIGUREHEADS WAS ITSELF A THOROUGHLY CRACKPOT GAME IN WHICH OUTRAGEOUS CLAIMS FOR OUTLAW AVENGERS OF SOCIETIES ILLS WERE HEARD AND STILL ECHO, HOLLOW IN THE HEADS OF SUCH AS STRUMMY AND PURSER.

IDEALISM WHEN BEING CAREFULLY PUT INTO A DIFFICULT PRACTICAL SITUATION, SUCH AS THE BEAT GROUP AND ITS FUNCTIONING, IS NOT NECESSARILY THE ROOT OF UPLIFTING OR EXCITING WORDS AND NOISE - IN A SIMILAR WAY TO CLEANING A DIRTY COMMUNAL KITCHEN IS NOT NECESSARILY AN ACT OF BOURGEOIS COMPLACENCY.

IN THE UNFORTUNATE SITUATION OF STARTING - PERFORMING - RECORDING - ACCORDING - ILLICITING INTEREST - CONTINUING PERFORMING, RECORDING - MORE INTEREST - CHANGE OF SCALE, THE HELPING HAND - SUPPORT AND INCORPORATION INTO THE EXISTANT STRUCTURE - LOSS OF INTEGRITY AND ABSORPTION INTO A STYLISTIC NICHE (WITH ATTENDANT 3 WAY INTERPRETATION, AS SUGGESTED, AND HIGHLY DEVISIVE IT IS TO), AT SOME POINT THE CRUCIAL DECISION TO JUMP IN OR STAY OUT IS MADE. EITHER - THE INCREASED LEVEL OF DISSEMINATION OF MATERIAL PRODUCED BY THE GROUP AND THE GREATER POSSIBILITY OF CONTINUATION IN A BEHIND PICKLE AND OFTEN HOSTILE ENVIRONMENT OR, MAINTENANCE OF IMMOBILIZED NEGOTIATIVES WHICH RUN AGAINST THE SETTING UP OF ANOTHER UNIMPEACHABLE 'ARTIST' (FREE MAN IN PARIS/I SEE WHAT YOU CAN'T). V. AUDIENCE (KNOWING/VOYEURISTIC) SCHISM.

AS A SUPPORTED ACTIVITY IT BECOMES NULL BUT NOT NECESSARILY VOID - I AM GLAD TO HAVE HAD THE CHANCE TO HEAR JONATHAN RICHMAN AND PAUL - LISTEN, FIND WHAT YOU MAY. RESPONSIBLE AND SENSUAL (THAT'S ALL FIVE/SIX OR SEVEN) INDIVIDUALS AND GROUPINGS DO STILL OCCUR.



A SMALL ORGANISED GROUP MAY DEVELOP INTO SOMETHING OTHER (MORE USEFUL) THAN THE ORIGINAL BEAT GROUP FORM OVER TIME. THE FORM IS SO LITTLE DEVELOPED, POSSIBILITIES IGNORED FOR THE SAKE OF MUCHO WITH MAKING AND GENERAL MAINTENANCE OF ROLES. THE STRENGTH AND INTELLIGENCE OF A GROUP WISHING TO SUBVERT THESE CONSTANTLY REINFORCED ENTERTAINMENT AND ART FORMS MUST BE HIGH. INDIVIDUALS NEED ATTENTION AND SUPPORT AND THESE NEEDS USUALLY MUTATE OVERALL. PERSPECTIVES, AND HOW FAR IS WHAT ONE MUST TRY TO FIND OUT. BE FOUND OUT, TOO FIND OUT.

I. E. NOT REMAIN A BEAT GROUP AFTER HAVING PRODUCED ARTIFACTS OF THAT FORM. IT IS IN FACT THE FORM THAT IS SO LITTLE REALISED, THAT IS A SMALL GROUPING OF INDIVIDUALS ACTING INDEPENDANTLY OF EXISTING CHANNELS OF 'CULTURAL' AND 'ENTERTAINMENT' FUNCTION.



AT PRESENT THE WAY HAS BEEN SHOWN FOR SMALL SCALE, SELF FINANCED RECORD RELEASES WHICH DESPITE OFTEN BEING WERE INDULGENCES, LACKING ONE COHERENT OR COGNENT IDEA, NEARLY TRANSGRESS THE MACHINATIONS, AND HYPOCRISY OF THE BIG BOYS. THE SCOTTIS WERE INSTRUMENTAL AND ARE GENUINELY TRYING TO PROMOTE INTERACTION/ACTION ALONG A SEPARATE FRAMEWORK OF PRODUCTION AND EXPOSITION, AS STRESSED IN THE ARTICLE IN AFTER HOURS 1 THEY ARE SETTING THEMSELVES PROBLEMS WHICH IN ATTEMPTING TO RESOLVE PROVIDE INFORMATION AND STIMULATION TO GO AND DO LIKEWISE IF YOU REALLY WANT TO.

ALTERNATIVE FUNCTIONS OF THE BEAT GROUP.
THE MYRIAD INTERACTIONS ON PERSONAL AND SOCIETAL LEVELS THAT EACH SMALL CHOICE CAUSES IS A WAY OF SEEING THE PASSAGE OF TIME OVER ITS HUMAN CEMENTATION. GIVEN A SMALL GROUP KNOWINGLY ACTING OR FAILING TO ACT IN A CERTAIN MANNER OR CONCERNING A CERTAIN MATTER WHILST MINDFUL OF THE POSSIBLE PARTS THESE ACTIVITIES MAY ~~PLAY~~ PLAY IN THE OVERALL MOVEMENT OF HUMAN HISTORY ~~THESE ACTIVITIES MAY PLAY~~ THE SCALE OF OPERATIONS BECOMES UNIMPORTANT: SIMPLY THE BECOMING AWARE OF THE PROCESS AND ORGANISATION OF THE STRUCTURE AS IMPOSED BY (IN THIS CASE THE POP INDUSTRY) IS IN ITSELF A REFORMATIVE ACTION. ALL ACTIVITIES TO BRING TOGETHER PEOPLE AND PEOPLE ~~AND~~ SOCIAL AND PERSONAL CULTURE AND LIFE. ART/ENTERTAINMENT ~~ALL~~ THIS RANCID DIVISION (-) ~~EXISTS~~ MUST BE ENCOURAGED.

COMMUNICATION BETWEEN GROUPS AND THROUGH MEDIUMS ASSOCIATED WITH THEIR FUNCTION COULD ALSO BE GENERATIVE AND NOT SLAVISH GIVEN THE AMOUNT OF TIME AND ENERGY SO MANY PEOPLE SEEM PREPARED TO EXPEND ON THIS FIELD OF ACTIVITY. FIND COMMON AREAS OF DISSENT. DO NOT SIMPLY ADAPT ~~THESE~~ APPARENT MODES OF CURRENT ROCK/POLITICAL/ART ACTIONS TO FIT NEAT EXCLUSIVE FRAMEWORKS. FIND OUT - THINK FOR YOURSELF.

'TO ORGANISE AND ANALYSE AND WONDER IF IT REALLY HAPPENED' (acknowledgements: FAUST.)

ALSO TO ENCOURAGE FEELINGS FOR OTHERS AND THE GROWTH OF SOCIAL CONSCIOUSNESS NOT NECESSARILY THROUGH ANY SORT OF DIDACTIC OR OVERTLY POLITICISED STATEMENTS BUT BY EXPANDING THE WAYS AND MEANS OF MAKING VITAL COGNITIVE GROUP MUSIC & STREET/STREETING THE APPALLINGLY LIMITED VOCABULARY AND 'CONCERNS' OF THE PRESENT BEAT GROUP MACHINATIONS. HELP GET ONESELF AND OTHERS OUT OF THE MASSIVELY SPIRITLESS, GREEDY, BORING, MORALITY AND IDEOLOGICALLY BANKRUPT EXISTING CONTEXT AND ACTUALLY ATTEMPT REFORM. AND IN SOME SMALL PART MODIFY THE (APPARENTLY) INEVITABLE MARCH TO SOULLESS, FANTOMALISED, NORMALISED, SEATED, PROPERTY/WEALTH FIXATED TOGETHER UGLY 'DEVELOPED' WORLD.

SECTIONAL MILITANCY AS

ALTHOUGH THE NAIVETEY OR AFFLUENCE OF THE SIXTIES AND GENERAL FAILURE OF THE SO CALLED ALTERNATIVE SOCIETY TO PRODUCE ANYTHING MUCH MORE THAN A LARGE NUMBER OF VEGETARIAN SHOPS, VIRGIN RECORDS, SCRAMBLED EGG SKEED BRAINS AND A GENERAL LOOSENING OF THE CONSIDERATIONS GOVERNING THE UNFOLDING OF THE FILMS, HAS PRODUCED, AT LAST, ~~AT LAST~~ A GROUNDWELL OF DISDAIN FOR THE NOXIOUS, LAME AND BLOODY HOPELESS ATTITUDES THAT STILL PERSIST AND FILTER THROUGH TO A FAIRLY LARGE PORTION OF YOUTH IN ~~W.~~ SOCIETY, AT ~~THE~~ LEAST SOME ONE TRIED. NOW CHECK THE BEGINNING OF THIS PIECE AGAIN.

OPPOSED TO PRIVATISED
FIND A GREAT DEAL IN POP
IS THE ABILITY TO EXPAND
THE POSSIBILITY FOR SOCIAL
OPPOSED TO PRIVATE, CC

MILITANCY, OF WHICH YOU
ON MUSIC - THE CRITICAL FACTOR
IN SUMMERIST MILITANCY AS
MILITANCY IN GENERAL AS
MILITANCY: *may I quote you may 0 2*

EXISTING STRUCTURES.

" " HAVE DEVELOPED FROM THE HIDEOUS CONCEPTION OF CONTINUAL ECONOMIC GROWTH ON DETERMINELY NATIONALISTIC LINES AND ACT TO SEVERLY DISCOURAGE SUCH ACTIVITY AS TO ATTEMPT TO REESTABLISH A VITAL CONTEXT FOR SO CALLED 'CULTURAL' ACTIVITIES SUCH AS MUSICS. ANY SUCH ATTEMPT MUST BE ENCOURAGED- EVEN IF DOOMED TO BE SYMPTOMATIC OF THE GREATER EVIL OF THE SOCIO-ECONOMIC PREROGATIVES AT WORK AND THE PERVERSE VALUES AND INJUSTICES THAT GO WITH SAME. TO SHOW EXAMPLES.

POSSIBLY THE GREATEST ADVANTAGE BEAT MUSIC HAS IS ITS RELATIVELY SHORT LIFE AS A SOCIAL AND 'CULTURALLY' AFFECTIVE FUNCTION., IN THE MADLY HEARTLESS SYSTEMS OF WESTERN SOCIAL ORGANISATION.

PEOPLE SEEM TO LISTEN TO POP PEOPLE-AND WHAT DO THEY SAY!

BUSINESS IS ART, I MAKE BUSINESS ART. A. WARHOL.
(APPLICABLE TO 99% OF ALL KNOWN POP MUSICIANS)

PLEASE DO NOT LISTEN TO THIS SORT OF SHIT.

john
lipnicki

SOME POSSIBLY USEFUL PHONE NUMBERS:

THE WRITERS: JON: ~~0582 422273~~ BOTH MOVED
CHARLES: ~~0582 422273~~ NO PHONE.
john lipnicki; ~~455~~ 455 7328 (till 50clock0)
FANZINE WRITERS UNION :
MICK: 0582 422273
KEITH: 0582 67321



AFTER HOURS POSTAL ADDRESS : c/o FALLOWDENE
STONE ALLERTON
AXBRIDGE, SOMERSET.

AFTER HOURS NO.1 (The Raincoats, Scritti Politti, Soubrette Perverse, Fuck the Biz)
available from above address for 30p each incl. p&p.

'You don't need skill just the interest
You don't need skill just the desire
The interest and desire to do what you believe in.'

The new hyping ploy is based around the vinyl picture sleeve single. The record companies now

manipulate sales of 12-inchers in order to achieve a chart placing. Once in the charts, the standard 7" version of the single will naturally push it higher.

It's really a very simple procedure. The advantage of limited edition singles is that they are obviously going to become scarce collectors' items, and therefore fans will need to buy them straightaway. This, of course, helps them into the charts. It's a perfectly legitimate ploy.

However, evidence has also been accumulating that record companies are making special efforts to service only chart-return shops with 12" singles. After all, all they're looking for is chart lift-off. As far as the record companies are concerned, the other shops aren't worth bothering with.

(Readers will recall that the most essential chart, as far as record companies are concerned, is the British Market Research Bureau (BMRB) one, since it is the one the BBC uses. The BMRB compiles its charts by sampling the sales of a specific number of shops each week. The identity of these is meant to be a closely-guarded secret, but in practice every record company has its own list of chart return shops, they might not all be 100% accurate, but they're close enough.)

However, the lid has been lifted on these new abuses very quickly, because of the very real resentment of those dealers who are not chart-return shops. After all, by not receiving their fair share of 12" coloured vinyl product, they are getting what amounts to an inferior service from the record companies.

Obviously, the way record companies seem to direct their limited edition stocks to chart return shops puts the conscientious local retailer, trying desperately to keep pace with every nuance of consumer taste, at a great disadvantage. He now finds himself simply unable to receive supplies of the very collectors' items that his customers are clamouring for. Though there are 3,000 retail outlets, it is always the 700-odd chart return shops that seem to get preferential treatment.

The situation reaches ludicrous lengths as far as HMV Oxford St. is concerned.

HMV Oxford Street is easily the largest retail outlet in the UK, and probably accounts for about 2% of total UK sales. Simply because of the volume of its business, in fact, it could never be a chart-return shop. (This is itself an indictment of the system — since it is the one shop that could provide an accurate barometer of current popular taste.) The shop now finds itself in the same position as many backwater dealers who not only have difficulty in ordering limited editions, but even have trouble finding out about them. The vexations over "Boogie Oogie Oogie" and "British Hustle" are especially interesting — it means that they have difficulty obtaining certain EMI discs, even though they are themselves an EMI shop.

HMV's turnover is such that they could probably take a rep's entire stock of some records — yet this is something the rep could never afford to let happen, since as far as he is concerned those sales would be "dead" sales, not reflected in any chart. This has produced at least one bizarre result — WEA have now instructed their rep not to call there at all!

IF THIS suggests that record companies aren't in the business of selling records, then it is perhaps true. What they are interested in is selling thousands and thousands of records, and as such it is vital to secure chart placings.

Some companies, in fact, will wait until a single begins to make waves at the bottom of the chart before issuing a 12" limited edition to boost its sales from the 30's to the 20's — a vital breakthrough area for a single. This is what Virgin did with The Motors "Airport".

Such practices are of course tough on the genuine fans who buy first — the record company is using them off quite cynically, and lobbing them off with 'second-rate' product.

DO YOU THINK THIS IS O.K.??
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