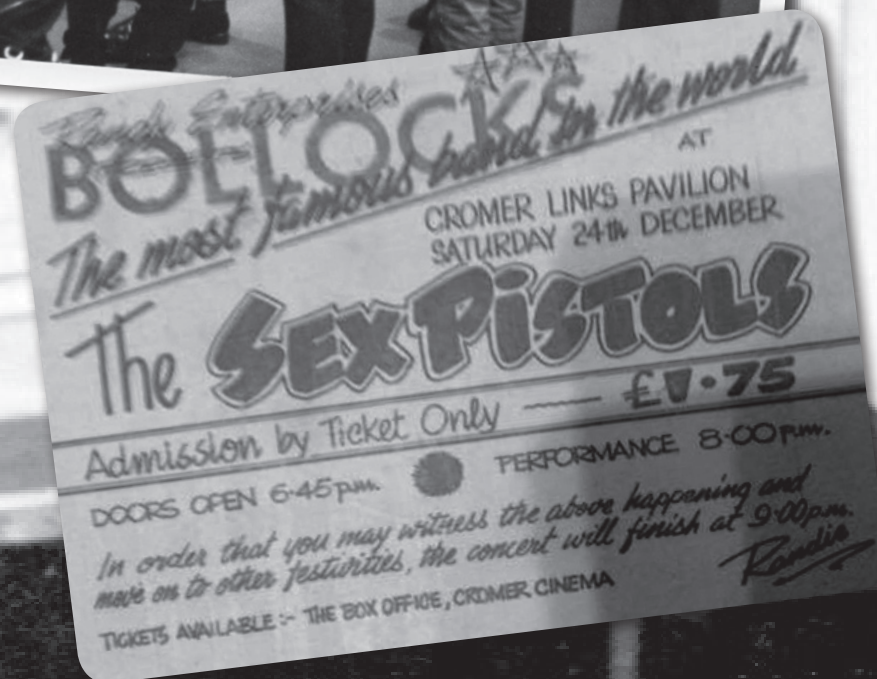


Young Offenders: Punk in Norwich, 1976-84





Young Offenders: Punk in Norwich, 1976-84

Matt Worley

Norwich doesn't tend to feature in the larger story of British punk. Where Manchester, Sheffield, Glasgow, Leeds, Bristol and Liverpool each garnered interest from a London-centric music press keen to trace the fractured strands of punk's diaspora, so Norwich flickered only briefly into the media-focus of the early 1980s. As The Higsons put the 'punk back into funk', and as John Peel picked up on the band's contribution to the Norwich: A Fine City compilation (Romans in Britain, 1981), so talk of a Norwich 'scene' momentarily found its way into the 'inkies'. Predictably, of course, the rest of the world looked away - uninterested in the 'sound of the eastway' beyond the novelty of a band with the word 'Farmers' in their name and a song that espoused the joys of the 'country'.

Norfolk Will Rise Again

Back in the real world, Norwich was touched by the hand of punk in ways similar to other corners of the nation. The hole torn in the cultural fabric by the Sex Pistols in 1976-77 allowed for young misfits and malcontents to rally to the standard and force their way through. Friendships were forged over mutual understandings and common disaffections; maybe the experience of seeing the Sex Pistols at West Runton Pavilion in August 1976, or a year later at the Cromer Links Pavilion on Christmas Eve 1977. Maybe the shared disappointment of not seeing the Pistols on the first date of the 'Anarchy Tour' scheduled for the UEA on 3 December 1976, or a joint appreciation of buying 'New Rose', 'White Riot' and 'One Chord Wonders' from Ace Records on Lower Goat Lane. For Jon Vince and Jon Fry, both Runton veterans, punk confirmed things they already knew about rock 'n' roll. But it also added a sense of impetus, the urge to 'do it yourself' that turned punter into performer. So it was that they formed a band - Der Kitsch - and, on a cold night in early 1978, commandeered the Old Woolpack off Colegate to serve as Norwich's first punk central.

Autonomy for kids

"Punk evolved in Norwich the same as it evolved everywhere, once it kicked open the doors, it gave people the impetus to experiment with more freedom and less reliance on established production methods ... If punk taught us anything, it was that you can play and listen to whatever you want."

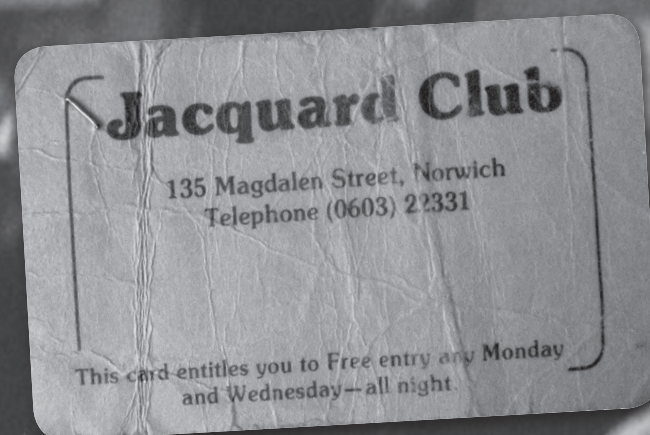
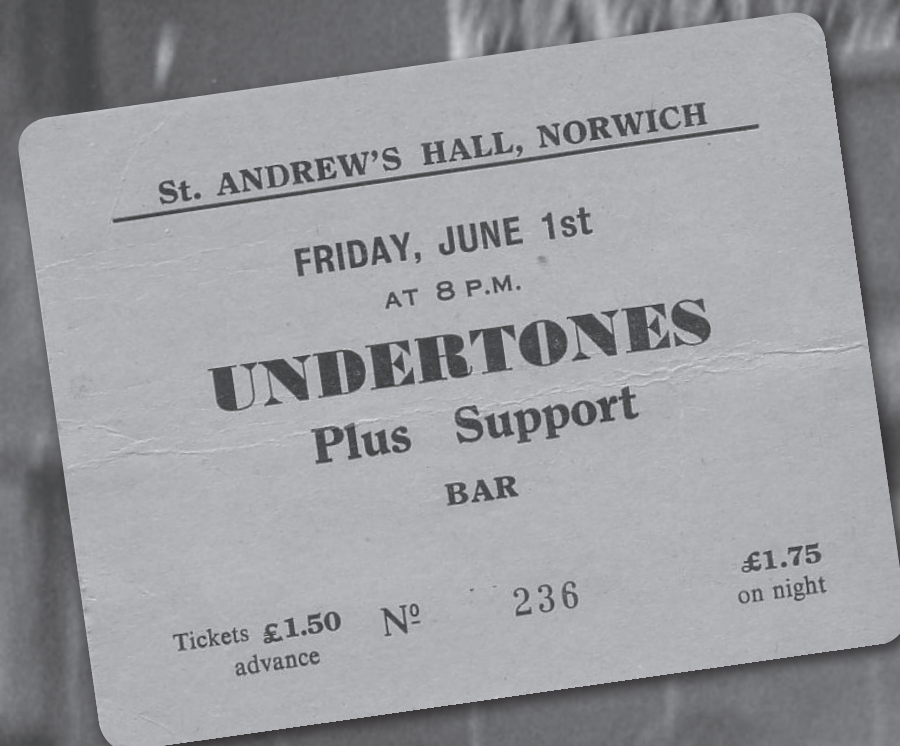
Dave Guttridge

No Irish, blacks, punks or dogs

Safe harbours had been sought before; Norwich's fledgling punks gathered in disparate places. To adopt the punk style in 1977 was to risk verbal and sometimes physical assault. Just as The Shrub House's brief welcome was disrupted by the bikers down the road in the Festival House, so The Champion was besieged by soul boys on the new year's eve of 1977/78. The night that the teddy boys left a St Andrew's Hall rock 'n' roll festival to ransack a Der Kitsch gig at the 3Cs (Charing Cross Centre) has become a night of legend; grown men beating up kids at a girl's birthday party. Next stop was the Red Lion on Bridge Street, only for a sign barring 'Irish, blacks, punks and dogs' to serve notice and pave the way for Barry Brown to open the Woolpack's doors.

On the night, the empty pub was manned by Rory Brown, whose initial response to a pub full of the tabloid's latest 'evil cult' was to phone his dad. Fry made his case to Brown senior, who knew a business opportunity when he saw one, and drew on punk's DIY principles to establish a punk disco that guaranteed regular customers. From thereon, the punk nights hosted by Fry and Vince provided a necessary point of focus; a hideaway for the new wave.

The Woolie crowd was a mixed bunch - in terms of age, gender and sexuality. A fusion of Heartsease meets Costessey via Thorpe Hamlet, Sprowston, Catton, Eaton and all in between. Clothes were sourced and customised; kettles became handbags as trousers narrowed. Initially, at least, Der Kitsch served as the house band. Having formed in early 1977, they had already built something of a reputation around



the city, primarily on account of Vince's acerbic vocals and Fry's tendency to get into fights with either the audience or the band's drummer (Tony Mills). Not to be deterred, they later headlined the Boogie House, getting banned in the process, before causing a stir at a RAR gig held at the university - in fact Der Kitsch got banned from more or less everywhere they played. Others soon joined the fray: The Painkillers, Running Dogs, The Stoats and Right Hand Lovers, The Needles from Gorleston-on-Sea, The Privates from Ipswich. It was only when the young punks frequenting the pub gave it a reputation for under-age drinking that time was called to move on. By which point punk's always tenuous coherence was beginning to fragment into the tribal rivalries that defined the late 1970s and early 1980s ...

No more rock 'n' roll for you

"The 3Cs was booked by 'Rusty' in 1977 as a 16th birthday party for his girlfriend. We - Der Kitsch - were brought in to play to about a hundred punks. We had no idea, but a rock 'n' roll festival was being held on the same night, just around the corner at St. Andrews Hall. First off, a group of about a dozen teds came in and it appeared to all be quite light hearted. In fact, we offered to play some rock 'n' roll for them. I played a rock'n'roll bassline (sort of:-)), but soon a shout went up to 'play punk ya cunts, play punk ya cunts' - so we went back to playing our set. The teds left and we thought that was the end of it, until 20 minutes later and a group of about 50 full-grown men burst in armed with clubs and knives. The first thing they did was lift our makeshift stage up at one end tipping the band off stage in the process. I was left to wade in with my guitar trying to clear my way through to the safety of a small room we had requisitioned as a dressing room. There were only about a dozen punks of an age to really fight back, people like me, Kevin Whymer, Milly, Chaps, Blade, Beermat, Tony Ager and Tucker. It was carnage; the teds didn't mind attacking girls and young kids. One girl was hospitalised with what were long term injuries. The hate was unbelievable, obviously fired up by the

national press of the day and tales of Kings Road battles between punks and teds. Even then, the policeman who turned up took great pleasure in telling me we weren't a priority and he didn't care if we all killed each other. It's fair to say the teds had an easy victory and were obviously happy with their work - so much so that they'd occasionally make 'flying raids' on the Woolie over 1978."

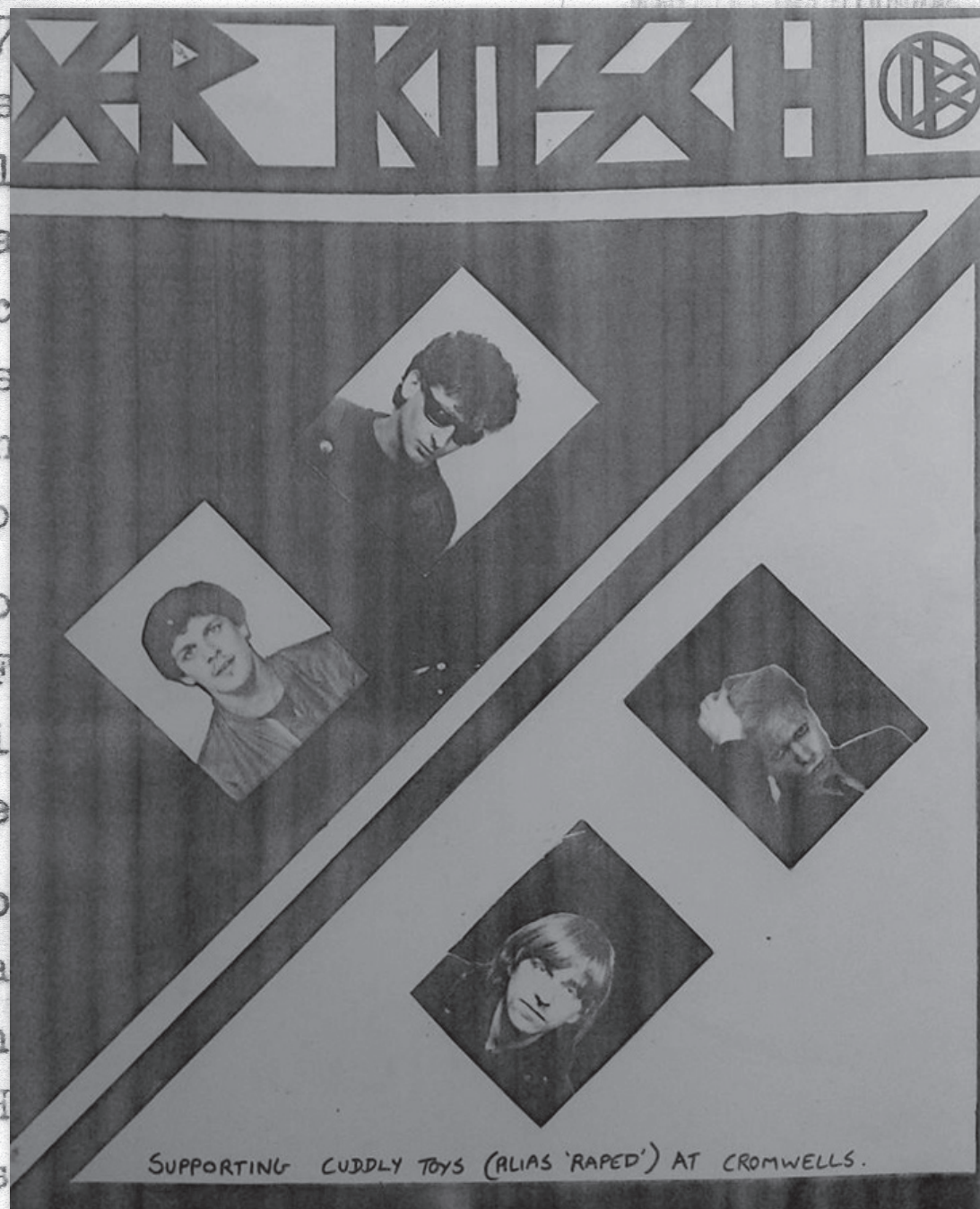
Jon Fry

Get off your arse

There were tremors pre-77 ... those 'Roxy boys' (Duncan, Dave Black and Jonathan Hill) dressing up to walk down Prince of Wales Road; the Rumblestrips' blunted r 'n' b. But punk flowered from scattered seeds. Challenging Der Kitsch to the title of Norwich's 'first punk band' were The Toads, formed in February 1977 by Dave Smith, Dave Viner, Paul Cheetham and Alan Pollard. The Toads played a handful of gigs over 1977, sometimes with The Victims and sometimes with the ever-changing monikers adopted by Con and Dan O'Donaghue. The O'Donaghues effectively took punk's back-to-basics approach to its logical extreme, playing their first gig as The Bondage Boys just three days after forming a band. Also known as The Turkey Molesters, Rasputin and his Mad Monks, Relish and the Perverts, they reputedly turned up for gigs with their equipment strapped to a shopping trolley. The name-change, of course, was because no-one ever asked them back.

A bit of fuckology ...

And then there were students. The UEA's place in punk folklore is usually reserved for its banning the Sex Pistols, but the university conspired to provide input into Norwich's punk milieu. Early on, the Right Hand Lovers formed in 1977, a band that regularly played in the city and included Paul Whitehouse and Charlie Higson in its ranks. So the story goes, Higson turned up in Norwich with blue hair and a leather jacket bearing his nickname 'Switch'. But where Whitehouse soon had enough and returned to London, Higson adopted the funk influences that infused (post-) punk in the later 1970s to provide the centre-piece of the Fine City compilation



in 1981. Simultaneously, the UEA filtered the politics of the time through the Rock Against Racism events organised by Nick Rayns and others, before the early 1980s saw Serious Drinking combine activist politics with a series of records that found 'love on the terraces' and prepared for revolution only after the pub doors had shut. The free beer mat that came with their album remains a collectors' piece.

God Save the Sex Pistols ...

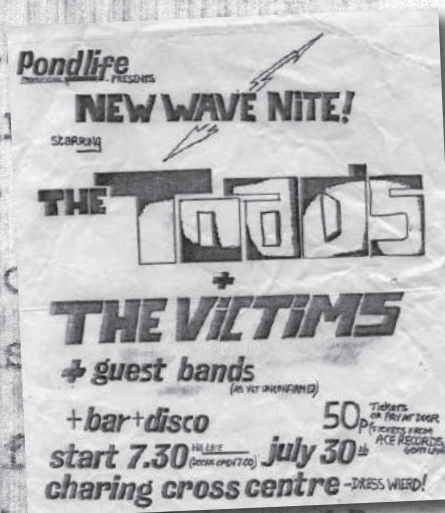
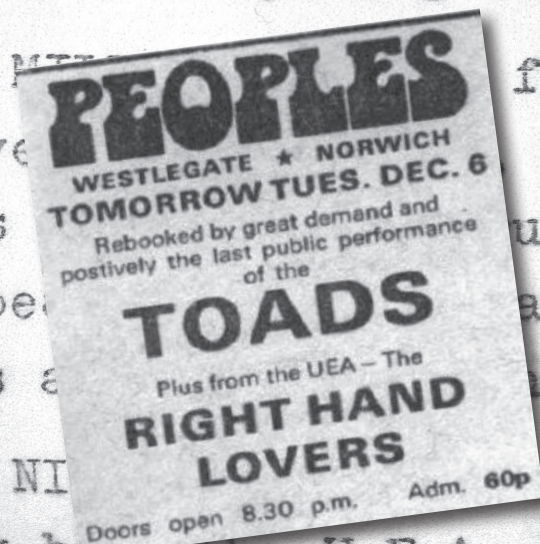
"It was the night before Christmas 1977 and not a sound was to be heard except for the glorious mayhem that was Rotten, Vicious, Cook and Jones. The Sex Pistols had returned to the windswept cliffs of the North Norfolk coast, this time on the 'Never Mind The Bans Tour'. As we left The Champion pub (then our only port of welcome in the fine city), the hired mini-van became crammed with more bodies than seats - a ragamuffin bunch of misfits, nonconformists, music lovers and thrill seekers, setting off to see what the tickets stated was "The Most Famous Band in the World". £1.75p!!! Available only from The Cromer Cinema box office in advance.

The Links Pavilion was a dancehall from the '60s and '70s. It had once vibrated to the sounds of The Who, The Sweet, Bowie and Thin Lizzy, but had not staged a live event for nearly two years. It was a dilapidated, crumbling, rotting corpse of a space, dragged back to life for one night only to play host to the final nail in its coffin. For the Sex Pistols were its death knell: the pavilion burnt to the ground in April. As for the audience, they were drawn from the four corners of Norfolk. Around 500 people pulled like moths to a bright light to witness the music of now, the music of our generation, the stripped back, naked, no nonsense rock 'n' roll that was punk. A heavy police presence accompanied some local councillors charged with ensuring the performance finished strictly on time and that no obscenities could be heard. The punters, meanwhile, slowly filed into the paint-peeling hall, dressed in ripped clothes, pins and badges, torn shirts daubed with slogans, tight trousers, fishnet stockings, spiked-up hairdos and

the odd Vivienne Westwood design from the King's Road: not your average seaside crowd by any stretch of the imagination. Once inside, heavy dub reggae filled the air as Johnny Rotten stalked the balcony glaring menacingly at the people below. Sid Vicious walked amongst the crowd, revelling in his notoriety and living up to his threatening persona. We watched and waited with anticipation for what was about to happen.

There was no bar, no support band, no fancy backdrops, screens or light shows, no smoke and mirrors. This was back to basics; a real spit and sawdust affair. But none of that mattered. This was not a pilgrimage for the faint hearted. We were here to see The Sex Pistols in all their glory and they didn't disappoint. The gig started with 'God Save The Queen', the Pistols' anthem for the Jubilee year of 1977, a thundering call to arms to the nation's disillusioned youth. 'I Wanna be Me', 'Seventeen', 'New York', 'EMI', 'Bodies', 'Submission', 'Belsen Was a Gas', 'Holidays in the Sun', 'No Feelings', 'Problems' and 'Pretty Vacant' all followed, before the band delivered 'God Save the Queen' for a second time and 'Anarchy in the UK'. The crowd loved it!! Some were in awe while others danced - pogoing and spitting were the order of the day. The gig was very much a case of preaching to the converted, as most of the songs were from the Never Mind the Bollocks album that had been released two months earlier and memorised off by heart. In between, the band sometimes stopped briefly to swig beer and throw the cans grenade like at the audience. This went down a storm and also gave Sid an opportunity to cut his already heavily scarred bare chest with a broken bottle whilst strutting around the stage half grinning and half snarling. The set finished with an encore of 'No Fun' and 'Liar', completing the hour allocated by the promoters and local council. Contrary to expectations, the gig had passed without trouble as the punters drifted away and melted into the cold December night.

We knew we had witnessed something special. The Sex Pistols star had burnt bright, lighting the way for many groups to follow.



Also Notable for his Reggae Art Work.

THE DAMNED (HISTORY OF)

22/10/76

The Damned were formed in Jan 76 comprising, Dave Vanian-vox

Brian James-
Captain Sens-
Rat Scabies-
Their first
they'd playe
(Rat & Brian
punk festival
reputation, Sig
ever punk si
lower reaches
punk LP on
Released N
buy 10 on 25/
tour played

STRETCHER C
6/7/77
Added
Marsen fest
MY MONEY Bu
Second albu
Seez 5 ONE
the album and released as a single

Jon Moss was persuaded to leave punk group LONDON
(Dave Berk drummed until moss was free) did long UK
tour including 3 nights at the Roundhouse
they left Stiff in Jan 78 and split in Feb 78
re-united to play farewell



possibly

But as we teenage kids walked home that night, we had no idea that it was all about to crash to earth. Christmas day 1977 would see the last gigs ever performed by that particular Sex Pistols line up in the UK (in Huddersfield for the striking firemen). I have seen a thousand bands and groups since that Christmas Eve as a 17-year-old, but few if any have left me with such a profound memory or had such an impact on my life. As many have said before me, seeing the Sex Pistols was truly a life changing experience..."
Pete Strike

In memory of the GALLENT men and women of this fine city who served in the Great Punk War
'Sadie', Joanne, Mandy and Heather, Duncan, Dave Black and Jonathan Hill, Susan Turner, Little Sue, 'Beano', 'Chaps', Babs, Milly and Shendy, Jon Fry and Jon Vince, Barry Campling, Markella, Peter Strike, Steve Lane and Trevor Rix (the Kings Road punks), Tom Stocker, Brian Lake, Mark Witty, 'beaver', 'cockney', 'blade', 'beermat' and Tucker, Pinx Louise, Karen and Liz Wellstead, Tony Ager, Rusty, Olly, Prem Nick, Cathy King, Jennie Holmes, Tina Lake, Jonty and Alison, Paul Mills, Johnny Appel, Julie Wymer, Willie Wilson, Steve Hansell, Mick Smith, Gibbon, Wally, Westy, Mick Purvis, Collette 'concrete' Bristow, George McKay, Tim Perkins, Steve and Kev Wymer, 'switch' Higson, 'Louie the hat' and Angie from the UEA, Con and Dan O'Donaghue, Dave Comer, Mark Betts, 'Black Steve', Gary 'Adam' Ant, Nicole, Jo English, Andy Heyward, Vince Smith, Rob Masters, Billy whizz, Kenny Smith, Gary Harrison, Andrew Wells, Paul Hammond, Mick Harrison, Francis (from the cover 'The Wall's 'Exchange'), Zak, Chainsaw and Cyl, Marcus, Dave Newson, Paul Webster, Richard Gibson, Jayne Mulchay, Mandy Betts, Jane McIver, Jayne Lamby, Simon Willis, Steve Hough, Lefty, Claire Cassam, Lefty, Dieter Coulson, Ed Street, Chiff Mackie, Steve Paul, David Howse, Leggo, Rhian Wells, Steve Wooldridge, Carol Bush, Gareth Cartwright, Richard 'Puddles' La Mott, Kevin Beaver, Paul 'Rat' Strong, Terry Denham, Paul Greener, Shendy Cullum, Lesley 'Cash' Halstead, Bones and Janan, Donna and Binky, Trudy and Debbie,

Isobel and Tanya, Billy Finkbeiner, Kevin Cullabine, Russell Turner, Pete Keeley, Dave Howard, Dave Guttridge, Dave Smith, David Viner, Paul Cheetham, Alan Pollard, Jon Ward, Mary Doogan, Jane Tantram, Mark Blamey, Pete Fisher, Chris Evans, Jayne Wild, Jyl Bailey, Delphi Newman, Maggie Bevan, Chris Hawkins, Tom Carver, Suzy Cox, John Thirkettle, Neil Westgate, Young Batesy, me (in a bedroom mugging up), Nick Matthews and his coaches to Runton, Max Dercharne, Tox, James Kylo, Terry Edwards, Stuart McGeachin, Simon Charterton, Colin Williams, Shelley Warren, Kate Phillips, David Cummings, Dianne Wright, Martin Ling, Eugene McCarthy, Andy Hearnshaw, Jem Moore, Lance Dunlop, Rob Middleton, Debbie Henry, Adrian Grand, Anarchist Dave, Ian Clitheroe, Steve Harvey, Isobel Murat, Mark Aikens, Simon Denbigh (before he buggered off to Leeds), Billy Steele, Max Decharne, Trevor Cockburn, Chris Potter, Simon Cooper, Carl Moore, Kevin Harl, Simon Hipper, John Bradley, Paul Strong, Emily, Nicole, Louise, Pinkie, Will, Ian Clayson and all the unknown soldiers.

BOMBS

Pavilion

Tuesday Sep 25th SPECIAL GIG BY THE FABULOUS **PENETRATION** at a special price of 80p

Saturday Sep 29th To continue the march of the mods- **THE CHORDS** Plus guests **ONE EYED JACKS**

Friday Oct. 5th To consolidate it: **MERTON PARKAS**

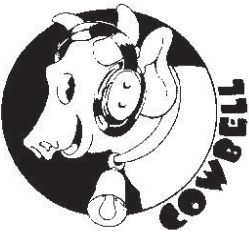
Saturday Oct. 6th **SOUXSIE and the BANSHEES** Plus special guests **THE CURE**

Friday Oct. 12th **SLAUGHTER & THE DOGS**

Saturday Oct. 13th **SORE THROAT**

TAKE COVER

today for tomorrow's world



Contract Number		4566		Artiste VAT Reg. No.	
An AGREEMENT made the 24th day of November, 19 76					
between Derek Kemp pp. East Anglia Uni. S.U. hereinafter called the management of the one part					
and Malcolm McLaren, hereinafter called the Artiste of the other part					
WITNESSETH that the Management hereby engages the Artiste and the Artiste accepts an engagement					
to present SEX PISTOLS + THE DAMNED + JOHNNY THUNDER'S HEARTBREAKERS + THE CLASH.					
appear as Known (or in his usual entertainment)					
at the Dance Hall/Theatre and from the dates for the periods and the salaries stated in the Schedule hereto					
The Artiste agrees to appear at one Evening performances at a salary of £750 against 85% of					
the nett* door receipts whichever greater plus 8% VAT.					
Schedule					
Day(s) at		University of East Anglia,		on Friday 3rd December, 19 76	
Day(s) at		Norwich.		on 19	
Day(s) at				on 19	
Day(s) at				on 19	
Additional Clauses					
1 It is agreed that the artiste will not be required to play for more than a total of T.B.A.					
2 Cash/Cheque Settlement in three days to Cowbell Agency Ltd.,					
3 Artistes to perform at		T.B.A.		Equipment to arrive by T.B.A.	
4 Soundcheck to be completed by		T.B.A.		Capacity of venue is	
5 Tickets will be priced to be approved by Cowbell Agency Ltd.,					
6 The attached rider is an integral part of the contract and should be signed and returned with the contract.					
7 Where musicians are booked through this Agency the Management agrees that any other band performing the Engagement(s) described in this agreement shall be composed of members of the Musicians' Union					
8 The artiste shall not without the written consent of the management appear at any place of public entertainment within a radius of miles of any of the venues mentioned herein for weeks prior to and weeks following this engagement					

* 85% nett is taken to mean 85% gross door receipts less promotional expenses to be approved by the artists.

I/We the undersigned acknowledge that I/We have read the above special Clauses and agreed that they will be adhered to in detail	
Signature	Address

U/cont...Brass, Drum Machines. Dancers etc they
done it.
V/is for VINCE ... JON'
accepted as Norwich's
Punk. For actually go
Coach in 1976. For jo
to find Pubs and Place
Co Founding Der Kitsch
'Over The Top' front m
mistaken for Johnny Ro
else. But most import
to the other punks, at
clinging to his princi
and general piss takes.
categorised as 'Pinhead
W/is for WALLY WEBB. Not
D.J. to Radio Norfolk I
Air-Time to Local Bands
Lastly he is notable fo
biggest ears. W/is als
wearing of a very individual hat. But more
seriously for fronting new punk outfit 'Baptism
Fire'. Another one capable of 'Wind Up' type
statements, more on that subject in another art
X/is for X-Moore (Attila The Stockbroker). Notabl
for proving that 'Sounds' Men are Beer Swilling
Yobs. He proved it down the Jacquard in the
company of 'Serious Drinking' a couple of months
since...

CANCELLED!

"On the evening of December 1st 1976, the Sex Pistols appeared on ITV's Today programme. During their interview with the show's host, Bill Grundy, the band and their companions swore ... a lot. In those innocent days, it was the kind of behaviour to earn tabloid headlines. The publicity coincided with the group's first national tour, due to start at the University of East Anglia on two days later. UEA's Vice-Chancellor of UEA, Sir Frank Thistlethwaite, acted quickly. He cancelled the concert. The University's Information Officer explained: '[t]he university cannot be satisfied that this concert would go off peacefully.'

The decision divided UEA's Students' Union. There were the fans who were disappointed by the cancellation, and who called a motion of 'no confidence' in their President. The President himself, on the other hand, was less concerned about whether the decision was right, but what the cancellation meant for his union's autonomy and finances. It owed the band their £750 booking fee. In the end, the V-C agreed that the university, rather than Union, would bear the cost of the cancellation. That was end to the story, and to UEA's role in the history of punk. However, there is a footnote. In the UEA archives, there is a press cutting of a review of the Pistols' performance at Leeds Polytechnic. Scribbled in the margin are the words: 'I take it that we can now await the immediate demise of Leeds Polytechnic as an educational establishment.'" John Street

City riot charge remands

TWENTY people accused of riot and other offences in connection with incidents in London Street, Norwich, were remanded today by city magistrates.

All but six of the defendants were remanded on unconditional bail.

Charged with riotous assembly are: Adrian Grand (20), of 4, Common Road, Hanworth; Simon Cooper (18), of 33, Nursery Close, Acle; Ian Clitheroe (19), of 72a, Gloucester Street, Norwich; Trevor Cockburn (20), of 41, Raymond Road, Hellesdon; Robert Middleton (19), of 72a, Gloucester Street, Norwich; Steven Harvey (17), of 72a, Gloucester Street, Norwich; Isobel Murat (17), of Grosvenor Road, Norwich; Deborah Henry (19), of 99, Earlham Road, Norwich; Christopher Potter (21), of Flat 3, 33, Clarence Road, Norwich; and Stephen Skingsley (21), of 1, Broadland Way, Acle.

Adrian Grand, Simon Cooper, Ian Clitheroe, Trevor Cockburn, Robert Middleton, Steven Harvey, Deborah Henry, Christopher Potter and Stephen Skingsley, face additional charges relating to criminal damage.

A juvenile was also accused of riotous assembly and criminal damage offences.

Stephen Hansell (23), of 34, Rowington Road, Norwich; Mark Aikens (18), of 47, Clarendon Road, Norwich; and a juvenile were charged with conspiracy to commit criminal damage.

Kenneth Bage (22), was charged with riotous assembly, and criminal damage offences, remanded on conditional bail, namely that he lives at 20, Cicada Road, London, SW18, his father acts as a surety for £250, and that he attends no demonstrations.

Barry Pease (18), was charged with similar offences and remanded on conditional bail, being that he lives at 79, Mayford Road, London, SW12, and two other conditions similar to Bage's.

Julian Kilsby (19), was charged with similar offences and remanded on conditional bail, being that he lives at 41, Springwood Gardens, Nottingham, and two other conditions similar to Bage's.

Alexander Moore (18), was charged with similar offences and remanded on conditional bail, being that he lives at 19, Abbotsbury Road, Horringer Ct. Estate, Bury St. Edmunds, and two other conditions similar to Bage's.

Amelia Pearson (21), and Jason Pearson (17), were charged with similar offences and remanded on conditional bail, being that they live at Nabbott's, Norwich Road, Ditchingham, and two other conditions similar to Bage's.

All defendants were remanded until October

ALTERNATIVE SINGLES
1 Alive in the electric chair — Disrupters.
2 It's called a heart — Depeche Mode.
3 Day and Night — Balaam and the Angel.
4 Surfing in Locus Land — Inca Babies.
5 Mrs. Quill — Yeah Yeah Noh.
6 Love and Desperation — Jeffrey Lee Pearce.
7 She's Wicked — Fuzz Tones.
8 Don't slip up — Meat Whiplash.
9 Makes no sense at all — Husker Du.
10 Boy with a thorn in his side — The Smiths.

PUNK outfit the Disrupters have a new single-mini album out on the Backs label.

Alive in the Electric Chair features six tracks: "Give Me a Rush," "God's People," "I'm Still Here," "Tearing Apart," "Well, Where Were You?" and "Rot in Hell."



Claire Cassam
"It was really frightening."

I'll fight on, says injured protester

PUNK protester Claire Cassam was nursing an injured leg today after being trampled by a horse during an anti-hunting demo at Little Plumstead.

Sixteen-year-old Claire — daughter of the director of Norfolk social services Mr. Emlyn Cassam — was knocked under a huntsman's horse as she tried to disrupt a Dunston Harriers meet on Saturday.

Today she was unrepentant about her actions and declared: "It's not put me off — if anything it's made me more determined."

Claire, who lives in a bedsit at 61, Earlham Road, Norwich, was one of about 18 members of the Norwich Hunt Saboteurs Association at the hunt.

She told today how, after being injured, she had to lie in agony in a field for about an hour while friends ran to find the nearest phone for an ambulance.

"It was really frightening," said Claire. "I was screaming, but the hunt even carried on hunting in the field while I just lay there."

"Eventually, a few of them did come over — but it was only to say they had warned us someone would get hurt."

"My friends had to run a mile across fields to get a phone to bring the ambulance. The hunt people had horses and could have gone."

She said Norfolk and Norwich Hospital had originally diagnosed a broken leg but had subsequently decided it was only very badly swollen and bruised.

"It's very painful and I can't walk on it," she added.

Master of hounds Mr. Conrad Lockey told the EEN the girl fell, or was knocked, under the huntsman's horse, which trod on her.

The group of anti-blood sport demonstrators were on private land and the owner, Mr. Reg. Wiley, asked them three times to leave because they were trespassing, said Mr. Lockey.

"They ran towards the hounds, blowing claxons, using sprays and throwing stones," he said.

He and the huntsmen were trying to get the hounds out of the way when the incident happened, he added.

Mr. Lockey said he tried to tell the saboteurs to be careful because they were running around on a field full of 40 fast-moving horses.

He believed that everyone had a right to "exercise their opinion," but demonstrations should be orderly and on public property, he said.

Norwich police said last night that inquiries were being made about the incident.

Train ride of terror with punks, court told

PUNK rockers and "other music lovers" battered two train carriages into "a complete shambles," Norwich Crown Court heard today

Mass destruction "spread like a wildfire" as the train made its way from Cambridge to Norwich.

Doors and windows were smashed, toilet fittings thrown out and flames began to curl round one carriage, the court was told.

Other passengers hid in terror, and even the guard gave up patrolling the train because he feared for his own safety.

The late night destruction of last May was described today during the trial of five Norfolk youths accused of damaging the train.

All five deny damaging two British Rail carriages on May 17th last year.

They are Glen Anthony Martin (18), of Buxton Close, East Runton; Kevin Reginald Harl (18), of Arnold Miller Road, Lakenham; Stephen Richard Hansell (19), of Dovedales, Norwich; Nigel Richard Greenstreet (17), of Rye Close, North Walsham; and Simon Charles Hipper (15), of St. William's Way, Thorpe.

'BOISTEROUS'

Hansell also denies the theft of British Rail toilet rolls and Greenstreet denies stealing a lightbulb.

Prosecuting, Mr. David Melton said punk rockers, skinheads and other music lovers boarded the train at Cambridge after midnight on May 17th as it travelled from Liverpool Street to Norwich.

They had been to a concert in Cambridge and there appeared to have been some fairly boisterous and initially quite happy behaviour on the train.

"But," Mr. Mellor told the jury, "things got worse and worse."

After jumping, shouting and swinging, people began running up and down squinting each other with fire extinguishers.

It developed into "more and more acts of mindless vandalism," Mr. Mellor maintained.

Among these were blinds ripped from windows, toilet fittings, doors and windows smashed and toilet rolls ripped out. Two train carriages were reduced to "a complete shambles."

The jury would have to decide if each defendant played a part in the "mass damage" of the carriages which, Mr. Mellor said, "spread like a wildfire."

In a statement, one passenger on the train, United States Air Force Staff Sergeant Charles David Carroll, told of the "absolutely disgusting" behaviour that had occurred.

'Shambles' on train caused by punks, court is told

Punk rockers and "other music lovers" battered two train carriages into "a complete shambles," Norwich Crown Court heard yesterday.

Mass destruction "spread like a wildfire" as the train made its way from Cambridge to Norwich.

Doors and windows were smashed, toilet fittings thrown out

'ROWDY'

About 24 youths, mostly dressed as punks, boarded at Cambridge. They were a very rowdy group and began chasing around with the fire extinguisher and throwing toilet rolls out of windows.

Later S.Sgt. Carroll, of Thetford, heard breaking glass and noticed smoke, smashed windows and doors which had been wrenched off their hinges.

Another passenger, Mr. Stephen John Lone, a Norwich apprentice mechanic, told of the terror of travelling back from the concert.

"I could hear breaking glass and the adjoining wall of our compartment and the next compartment seemed as though it were about to collapse," he said in a statement.

"We all were terrified." He and his friends decided eventually to leave the train and take a taxi for the rest of their journey back to Norwich.

Train guard, Mr. Michael David Critten, said he decided, eventually, against patrolling because "I was frightened for my personal safety."

At Thetford, police boarded the train and stopped youths who were jumping off. They were locked in the damaged rear two carriages for the remaining journey to Norwich.

Earlier, signalman Mr. Cedric John Palmer, also in a statement, had told of seeing flames curling round the door of the rear carriage as it passed him at Shippea Hill.

Mr. Mellor told the court that a number of youths had already pleaded guilty to damaging the train and some to setting fire to it.

(Proceeding)

DEFENDANT WASTES £1000 PUBLIC CASH

The non-appearance of a defendant at Norwich Crown Court yesterday meant that at least £1000 of public money had been wasted, excluding lawyers' fees, Judge Frederick Beazley, told jurors.

The defendant, a soldier with the Royal Corps of Signals, was one of 11 youths charged with causing damage to two railway carriages last May. The hearing could not be opened in his absence and was adjourned until today.

The judge said he hoped it would be communicated to the Ministry of Defence — "preferably not via the Corps of Signals" — that he wished the commanding officer of the man's regiment or another senior officer to appear before the court at the earliest possible moment.

and flames began to curl round one carriage, the court was told.

The late night destruction of last May was described yesterday during the trial of five Norfolk youths accused of damaging the train.

All five deny damaging two British Rail carriages on May 17th last year.

They are Glen Anthony Martin (18), of Buxton Close, East Runton; Kevin Reginald Harl (18), of Arnold Miller Road, Lakenham; Stephen Richard Hansell (19), of Dovedales, Norwich; Nigel Richard Greenstreet (17), of Rye Close, North Walsham; and Simon Charles Hipper (15), of St. William's Way, Thorpe.

Prosecuting, Mr. David Melton said punk rockers, skinheads and other music lovers boarded the train at Cambridge after midnight on May 17th as it travelled from Liverpool Street to Norwich.

They had been to a concert in Cambridge and there appeared to have been some fairly boisterous and initially quite happy behaviour on the train.

"But," Mr. Mellor told the jury, "things got worse and worse."

After jumping, shouting and swinging, people began running up and down squinting each other with fire extinguishers.

It developed into "more and more acts of mindless vandalism," Mr. Mellor maintained.

Among these were blinds ripped from windows, toilet fittings, doors and windows smashed and toilet rolls ripped out. Two train carriages were reduced to "a complete shambles."

The jury would have to decide if each defendant played a part in the "mass damage" of the carriages which, Mr. Mellor said, "spread like a wildfire."

In a statement, one passenger on the train, United States Air Force Staff Sergeant Charles David Carroll, told of the "absolutely disgusting" behaviour that had occurred.

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(Proceeding)

said he had been told by police, before making a statement, that someone had given evidence that he, himself, had kicked a door in.

He was also told he would not be prosecuted if he named people who had done something wrong.

Questioned by Judge Frederick Beazley, Howard admitted his statement to police had been true and he had lied to Mr. Farmer.

Asked why he had lied, he said: "I do not know why. I just got confused." It could also have been due to discussion he had had.

Beazley warned him that he would be given "very consideration" by the police subject of a report to the Public Prosecutions.

He found yourself prosecuted if you must not be too sure the judge told Howard.

ORDERED OUT

The judge later ordered a group of people to leave the court's very and precincts.

Not having people in this shed up like that," he said. "At a rock concert, it's a court administration of justice."

The jury heard from Rail experts that the damage was so extensive that it had to be sent away from for repairs costing £2211.

David Linder, of the British Rail Police, said he interviewed Martin, who admitted smashing windows, bulbs and doors, causing the window on to the floor.

statement, Martin said: "We did to join in" the smashing of carriages. (Case continues today.)

Farmer, representing Hansell, said he did not know if Hansell was the person who fetched the toilet rolls or not.
Questioned by Mr. John Slade, representing Greenstreet, Howard

RETARDED

UNCUP
SPENCE-VOX.
NILS-BASS.

from

PUNK ROCK

Ipswich



1979 by Budgie and
her properly when they were
by their guitarist Pete.
ch Punk immediately took
and changes they came to
SPENCE-VOX/ NILS-BASS/
Guitar./.
a mixture of raw pop
s include , Damned/Overhead./
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s a lot of them with locals
e also supported such
Decay. They would like to
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red

HANGOVER



RETARDED 3 FRIENDS
WITHOUT JIM.P.



SEND NO
FLOWERS.

It was easy, it was cheap ...

Very few of the city's early punk bands made it onto vinyl. Der Kitsch never released a record, despite label interest; The Painkillers, whose Jon Ward and John Thirkettle would work their way through numerous Norwich bands, imploded into fragments; the Right Hand Lovers became but a footnote in comedy history. The Toads eventually transformed into Silent Noise, who did release a punk-pop single on their own Easy Records in 1979 ('I've Been Hurt (So Many Times Before)'). Not dissimilarly, the Needles found time to release 'Jayneski' b/w 'Gotta Know You' on EE Records in 1980. The Crabs, too, made it from Yarmouth to play at The Roxy and Vortex in London in 1977. Led by Tony Day (aka Tony Diggins), they even managed a Peel session and contributed a track to the Farewell to the Roxy album released by Lightning Records in 1978. More typically, however, those who served in the early punk wars preferred to retain their mystique. Like lipstick traces on a cadged embassy number one, they left behind only rumour and hearsay; a silence ruptured intermittently by scratchy downloads and battered cassettes buried in dusty lofts.

Where were you?

Before the Woolpack and, later, The Jacquard provided space for bands to play, Norwich's early punk gigs took place across the ever-shifting terrain of the city's music scene. Peoples on Westgate, known as the Boogie House from 1978, put on gigs as it welcomed various 'next-big-things' from outside Norwich; the punk nights held there in 1977-78 offered respite from the hostile discos of Tombland. Premises, the forerunner to the current Arts Centre, opened in 1977 on St Benedicts, while support slots at the UEA and in the UEA Barn became common. St Andrew's Hall would, on occasion, host bands visiting Norwich as they teetered on the verge of 'making it'; West Runton served as a port of call for touring bands until 1983 (and a cold night sleeping in the train station for many a dedicated (punk) city rocker unable to get a lift to and from the north coast to see Siouxsie and the Banshees, Joy Division, The Ruts and others).

Smaller gigs were held at the 3Cs and in places such as Whites and the Prince of Denmark. Come the 1980s and the Gala Ballroom had re-emerged as a key venue in the city, allowing Paul Castles to post regular gig reviews of the great and the not-so-good to the short-lived Punk Lives magazine of 1982-3. In between, Norwich's punks organised themselves, finding rehearsal spaces in warehouses or under the Freewheel anarchist bookshop, blagging gigs in pub backrooms and, via Jonty Young's Cauldron nights, requisitioning deserted buildings to make their own fun amidst the rubble.

The city is our playground

"The Cauldron started in the early 80s. I was sharing a house with Wellie off Unthank Rd, when Paul 'Hammy' Hammond came round with the idea of starting a nightclub in a disused building. Late one night we walked through the city looking for a venue and found that the Shrub House had become derelict. We gained entry through the cellar, changed the locks and cleared the space. There was no electricity, so Wellie set about rewiring most of the building which was then plugged into a generator. Friends came to help us decorate the cellar and The Cauldron was born. We printed up hand drawn flyers; upstairs we made beds from charity shop stuff to pretend that we lived there. Our story, for legal reasons, was that we had squatters' rights and were simply holding a housewarming party. People were nervous about it and some thought it was 'too dodgy to go'. But the first night was packed with about 250 people. Wellie and I DJ'ed; Hammy was on the door. It cost 50p to get in and, if I remember rightly, we closed about 8am the following morning. We used the same venue 3 times before the brewery closed us down, but not before had a visit by the police. We were down in the cellar and the lights went out, leaving the Sergeant standing next to a mannequin dressed as a witch: he screamed. Some years later the local press quoted that we were 'part of a devil worshipping cult'.

The next Cauldron was on Wensum Street. It was a stunning room with a balcony and built to host classical music in the

THE ABORTS

FUCK ALL TOUR. ETC.

THANKS SURE YOU ARE ALL AWARE OF THE TRAGIC DEATH OF JOE WHO PLAYED DRUMS FOR THE ABORTS. THE GROUP HAVE DECIDED TO GO ON RECORDS. THEY WANTED TO GO ON RECORDS. NOW ON THE RECORDS OF DENHAM A MEMORIAL TO THE MIDDLE



Let us reassure our less fortunate brothers and sisters that the system works, that Her Majesty's

nothing - and they don't care.

OH no not another

PUNK BAND

More than just music.
SEE THEM ON TOUR

ABORTS

ANARCHY

Victorian era. It was a much larger venue and we managed to pack 400/500 people each Saturday night. We got around the licensing laws by selling raffle tickets with alcohol being won by everyone. By now the police and city council were getting worried about what we were up to and quickly moved to close us down. Our next venue was even bigger - a former shoe factory on Duke Street. We had an underground entrance with 2 tunnels, one for girls and one for boys. The girls' entrance had the Disney theme tune and the boys' 'Match of the Day'. Both tunnels entered the same room which was nearly as big as the UEA LCR. The night before we opened I was there on my own when the police turned up. They kicked my fake bed around and generally tried to intimidate me. As soon as they left some heavies in suits turned up. They were working for a local property owner and told me we had two weeks to get out. That night was massive with about 1500 people in attendance. Admission was still only 50p but we were also selling an awful lot of alcohol. I think we only used that venue a couple of times as the Landlord's men were now threatening us with violence. The last venue was a disused pub next to the Carrow Road bridge. Basically, the police were asking a lot of questions and looking to charge us. It was getting much harder to keep nights quiet and the Cauldron had to stop."

Jonty Young

Pay no more than

Integral to punk's dissemination were small independent records shops willing to stock, then distribute and then finance punk and punk-informed records. In Norwich, such a role was taken up by Backs, opened in 1979 by Johnny Appel in Swan Lane and managed by Willie Wilson. Both Appel and Wilson had form. Their previous shops, Robin's Records (Pottergate) and Ace Records, were the primary punk treasure troves of '77-78. For the discerning/regular customer, too, Willie would keep an Ace bag under the counter with vinyl choices stashed away until the money was collected and the debt was paid. Just down the road, moreover, was Robinson's Records (later Alley Cats), a ted hang out that initially refused to stock punk singles

FOR THESE SHEETS

THEY'RE FOLLOWING YOUR LEATHER JACKET

and thereby added to the subcultural fissions engendered by punk's arrival. As a shop, Backs was small and tight. The racks were filled discerningly; punk, post-punk, proto-punk and reggae records providing a musical archive to set against the established pop narratives formed in the period to 1977. Behind the counter, the wall was decorated with 7" singles, their sleeves often as intriguing as their contents - a further ramification of punk's cultural assault. These were records hard to find in the city HMV - nuggets of DIY spawned at the grass-roots; the Small Wonder listings in the music press made manifest; one-off singles in hand-folded sleeves or the first releases of soon-to-be established names (4AD, Factory, Mute etc). By the early 1980s, electro and hip-hop records began to nestle next to the divergent punk forms, a seemingly never-ending trail of innovation and originality served by Paul Mills, Pete Keeley and others - spreaders of the teenage news, whose recommendations were rarely, if ever, wrong.

... Go and do it

Backs soon turned to wholesale and distribution, establishing links with London's Rough Trade and thus the fulcrum of the emergent independent label boom of the late 1970s. As punk's initial impact rippled out of the capital, so bands formed and, following Buzzcocks' lead, self-pressed records were manufactured and distributed from the backs of cars or via small regional distributors. This, over time, would be co-ordinated by Rough Trade's Richard Scott into a nationwide network. Access, agency and demystification: Backs covered distribution for the eastern region - part of a Cartel whose point and purpose was to provide an alternative to the major label hegemony that had strangled pop culture in the mid-1970s.

The Backs label itself was launched in 1982, releasing records by local groups such as the Farmer's Boys, Testcard F and Gothic Girls, and cassette compilations (Reel) that included local punk bands such as Serious Drinking, The Crabs, The Disrupters, Vital Disorders and Baptism of Fire. Already, by

NO POLICE FORCE THEIR NO FUN
NO GOVERNMENT WITH NO DICTATORS
NO WARS WITH NO SPECTATORS

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THURSDAY, MARCH 1

AT 8 P.M.

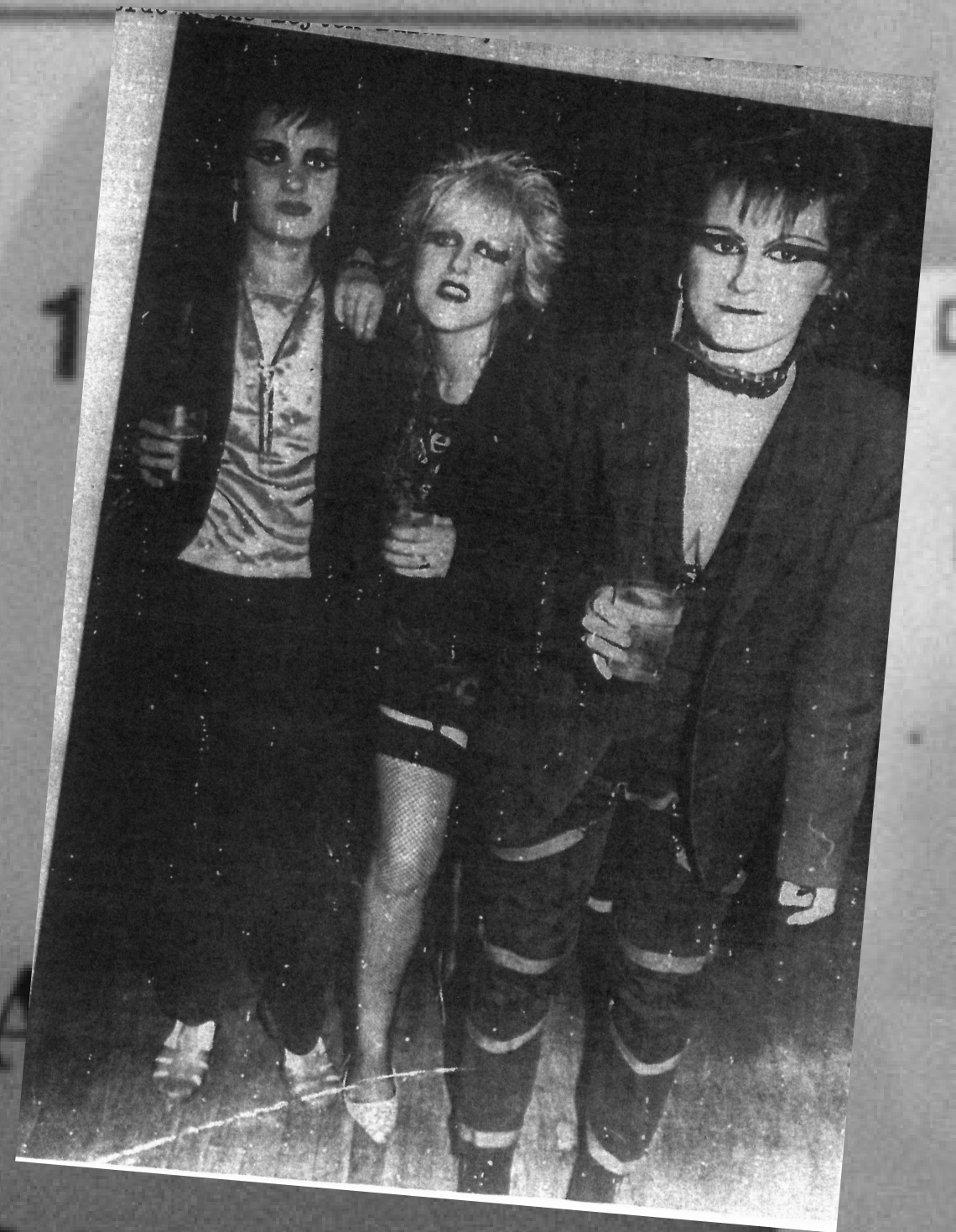
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E 2 - VOL 1

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FROM - ?**

A NORWICH

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OR LESS

FANZINE

**4 PUNK
YOUTH!**



Time to face the music



THE BACKS Records' team who between them run the retailing, distribution, publishing and record label aspects of the Norwich-based company. Left to right: Willy, Johnny (founder of the original operation), Ian, Angela, Paul (just) and, literally floored, Pete.

**CRASS
UK. SUBS.
DAMNED.
ABORTS.
RAYDOX!
RETARDED.
RED ALERT**

**+ MORE
MORE**

ANARCHY + FREEDOM

1981, Backs had proven essential to the formation of local independents within the city. Romans in Britain, established by James Kylo from his UEA digs, followed its Fine City compilation with the first Higsons single, before the band launched their own Waap label in partnership with Backs. More avowedly punk, Radical Change was started by Kev Wymer and Steve Hansell as a vehicle for The Disrupters, while Lowther International and Convulsive Records provided outlets for the Vital Disorders, Kamikaze Sex Pilots and Carl Gustav and the 84s. As the means of production became accessible, so Norwich's post-punk scenes finally found voice beyond the city walls.

Dashed against the co-op

"I started going into Ace around late '77/early '78, after school in my school uniform!! The shop was run by Willy and a guy called Colin (R.I.P.), but if Willy was on his own then I'd end up going upstairs, making tea or manning the counter. Eventually he took me on part-time to help out (but I wasn't allowed to tell Colin, no money for an assistant). Wages were records and tickets for gigs: heaven. Robin's was round the corner in Pottergate, but I don't remember much rivalry between us. Johnny and Ian Dafter worked there, and I remember it as being more for the hippy/prog crowd. Ace was purely punk/reggae/obscure r&b/northern soul. Backs opened in 1979 with Johnny, Ian Dafter and Paul Mills, who was one of Ace's best customers and used to hang around in Ace instead of going to school. Then Willy and myself went to Backs. Willy became manager of the shop. Paul and I worked behind the counter. In time, Richard Scott approached us to handle Rough Trade Distribution's releases in East Anglia. We started doing distribution from the shop, which was manic and very cramped (boxes everywhere), until we eventually got the warehouse in Duke Street. This meant Johnny, Ian and myself doing warehouse/distribution/label; Paul and Willy running the shop. Similar approaches were made to shops in each area of the country and The Cartel was formed.

The relationship with Rough Trade was great with me, but relations with Johnny

and Ian became fractured pretty quickly. Rough Trade decided they didn't have the same ethos and beliefs - they saw Johnny as a conservative Daily Mail reader. At one point, Richard Scott sent me cash in an envelope for a train fare to York, where we went for a walk along the river to discuss pulling distribution from Backs and setting me up in business in Cambridge. This never happened (I was 21 at the time and certainly didn't want to go to Cambridge). Eventually in '86 I had a disagreement with Johnny over an Eton Crop release, walked out and went on holiday. On my return I found that Richard Scott wanted me to start at Rough Trade the next day. So off to London I went with a bag of clothes, no money and nowhere to live... 25 years later back, I'm back in Norwich and back at Backs."

Pete Keeley

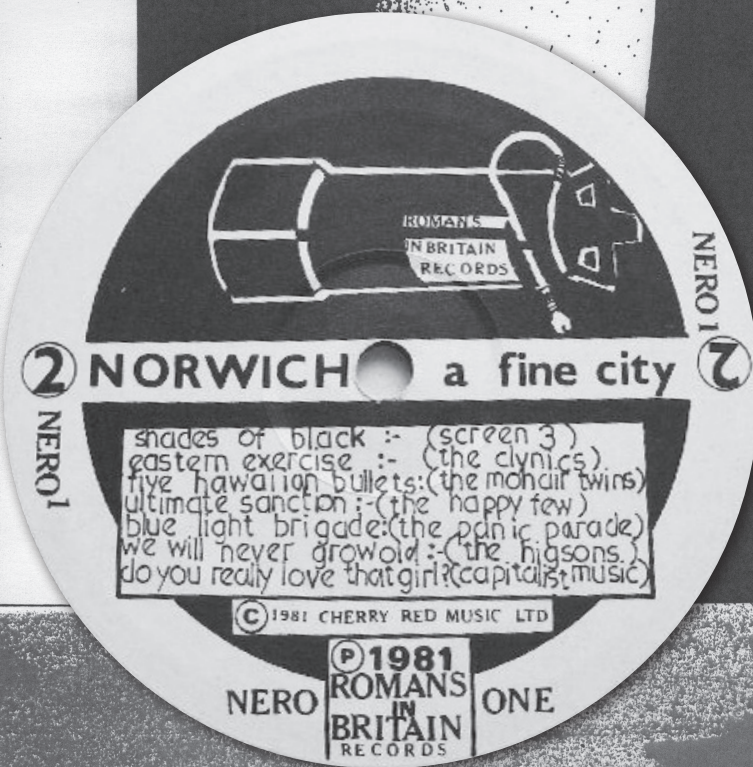
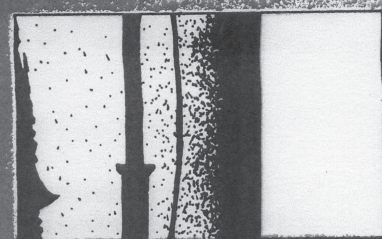
My punk is bigger than your punk

When the Sex Pistols succumbed to their inglorious end, on 14 January 1978, punk did not so much die as detonate. In the aftermath, a range of musical styles and subcultural forms emerged from the debris, each staking claim as heirs to punk's 'true' meaning and purpose. Where Crass took up the Sex Pistols' call for 'Anarchy in the UK', so punk's Bowie-infused lineage evolved through the Banshees, Ants and UK Decay to what would eventually become goth. Across Britain, a flowering of subcultural revivals appeared on estates and the hedge-lined streets of suburbia, each one - be they mods, skinheads, rude boys or psychobillies - endeavouring to reignite a moment before pop lost its way to the pretensions of Sgt Pepper and the muso-dawdling of progressive rock. Some tried to freeze the punk moment forever, developing a generic punk sound and look that produced flashes of brilliance as it burrowed deeper into a mass of diminishing returns. Others took punk's promise to 'question everything' to its logical end, experimenting with sound and composition or eschewing pop lyricism in favour of short-hand treatises on the mechanisms of personal relationships, consumerism and capital. Still more dropped punk's original aesthetic but retained its statement of independence to facilitate new sounds and new

running out of IDEAS. No 3

ABORTS/DISRUPTERS/RAY
RED ALERT / DISC

GOTHIC GIRLS



pop that circumnavigated (and occasionally sought to infiltrate) the mainstream. In the fine city, a hundred flowers bloomed.

Serving on the front line ...

There are many brief histories that could be told. Punk threw up (literally?) multiple short-lived bands, formed with enthusiasm to play ramshackle gigs when and wherever they could. We could point to The Aborts, Autopsy, Distortion, Intensive Breeders, The Pits/Red Alert/Inferior Reality/Ulterior Motive, Raydox (from Eye) and Revulsion - punk die-hards revelling in a chaos that would later spawn the more long-lasting Deviated Instinct. Coming in from Dereham, the Plastic Sandwiches gigged regularly in Norwich and released the single 'Bayonets and Colours' on Ellie Jay Records in 1981. Dissolute Youth, also from Dereham/Watton, morphed into The Ordinaires who fostered the Farmers Boys. Closer to home, the Falling Men travelled deeper into the vistas of post-punk.

Look harder and band names flicker in and out of existence across an incestuous local scene fostered by punk but diverse in its sound and image. Names such as Lick, Slick and Slide, The Stoats, The Outer Limits and Carl Gustav and the 84s, the latter led by Jon Ward, whose enthusiasm emboldened Norwich's punk diaspora. Footage of the 84s exists on youtube - Ward ranting 'I don't want to live with students' (a riposte to The Higsons' 'I don't want to live with monkeys') to a UEA audience. Less humorously, the 84s one-and-only single brought the band praise from the National Front; its title, 'I want to kill Russians', being fed to the NF's Bulldog magazine to become its Rock Against Communism 'track of the month'.

Not surprisingly, bands regularly swapped, lost and gained members. The Vital Disorders, formed initially by Mary Doogan in late 1979, passed through numerous line-ups as members left, emigrated or went to college. Somehow the band retained its mixed-gendered, multi-instrumental form to release three singles that combined Higson-style brass with punk's DIY ethos and astute lyrics aimed at Thatcherism, the

cold war and sexual politics ('let's talk about prams, and washing machines, let's talk about the end, of childhood dreams').

Playing with fire

Then again, punk's politics were always contested; organisations from the left and right each tried to lay claim to punk's intent. The influence of Crass, however, enabled those attracted to punk's inherent protest to adopt anarchy as more than just a symbol of self-expression. Not only did Crass' records dominate the independent charts of the period, but their politics fed into CND activism, animal rights actions and anti-war initiatives that led to questions in parliament around the time of the Falklands War. In Norwich, the anarchist banner was taken up most readily by The Disrupters, formed in 1980, and The Pits, who borrowed the banner, took it to the pub and left it there. Both had tracks included on Crass' Bullshit Detector compilations, while The Disrupters also released their own records (and the records of others) on the Radical Change label inspired by Crass' example.

The Disrupters proved to be one of the most long-lasting Norwich bands, existing for eight years and releasing two albums. Live gigs often included the poems of Prem Nick (Nick Lake) as the group provided something of a hub for a burgeoning sub-scene within Norwich punk. Fanzines were produced; gigs were organised alongside others from the anarcho-punk network; political leaflets distributed. Indeed, the band's first single ('Young Offender') came with an insert that outlined the repressive mechanisms of the British state and stoked the EDP's Gabrielle Haycock to contact Backs to complain about 'obscenity' and incitement to 'civil disobedience'.

In fact, and no doubt to Ms Haycock's indignation, punk's anarchist politics did lead to action. From within the fine city, demonstrations were attended (particularly hunt sabbings or anti-vivisection protests) and political actions initiated, including a Stop Norwich campaign to coincide with the larger anarchist demos in London during 1983-84. The action targeted financial



trademark headbutt and a massive fight broke out that carried on through the backstage doors and out into the foyer. After a good dust up it finally calmed down and we were promptly banned from the UEA. Thanks CND: peace and love!!!

Another great tale came with our support slot to the Lords of the New Church. Blakey was this time being detained at Her Majesty's Pleasure - an occupational hazard for Baptism Of Fire. Usually, Blakey's incarcerations were fairly short stints but this was a 3 & 1/2 year stretch. The week before the gig I was up at HMP Knox Road visiting Blakey on a VO. Well, the Lords of the New Church featured Brian James, formerly of Blakey's favourite band, The Damned. As I left, he gave me his infamous and perfectly replicated Dennis the Menace grin. By this time, Jonty and I had had to vacate Neville Street after our landlord was jailed for selling time-bomb switches to the PLO. His crew were selling the house before the state seized his assets, so we moved into 60 Wellington Road. It was there that we were watching Patrick McGoochan in The Prisoner when the back door opened and in walked Blakey. Initially we nonchalantly greeted him with an 'alright Blakey, how's it going?' but then instantly it dawned on us "hang on, ain't you supposed to be in the nick?" "Yeah boys, but I've popped out for the night". He'd got a few quid together by telling the other lags that he was going to hop over the fence and buy some tobacco!! In fact he'd decided to break out for the Lords Of The New Church gig. He hid with us for the next few days as the police searched for him, eventually getting through to the night of the gig without being apprehended. We sneaked him into the Gala through the back door, bringing him on stage for the encore. I introduced him as 'our special guest on drums for two songs, Dennis'. After the gig, he remained on the run for some months before finally being recaptured in the Elephant & Castle. ALL GOOD CLEAN FUN....HA HA!!!!" Wellie

"David is a cunt - DEBBIE,
"Who ever said punk is dead, is
"Shes got crabs" - M. BETTS.
"Thats the straw that broke the
"AH YA ALRITE BOY - WALLY,
"Wheres the honey mummy - Charlot the N walsham honey
monster,

Experiments with glue ...

But punk meant more than just the music. Shared houses and squats provided space to plot, create and live out punk's dystopia; urban spaces were colonised, along Pottergate (in the Brown Derby), St Benedicts, The Shirehall or around the Guildhall. Drugs and glue, Wrecking Crews ... Most important, perhaps, were the fanzines that became synonymous with punk's sense of agency. Norwich produced a few. First up was Vomit, a one-off made by the O'Donaghues and Paul Strong in 1977 that comprised salacious stories and made-up interviews (due to there being a lack of bands to cover). Those around The Aborts and The Disrupters produced Rabid (Carl 'Billy' Youell), Shelters for the Rich (Steve Hansell) and Stay Free (Mick Smith) - scrappy collages of tabloid straplines, cartoons, scrawled text and typed-up interviews that reflected the urgency of the time as well as the spirit.

More 'high-brow' fare was served up by Antigen and Final Straw, both sold through the Freewheel bookshop. Antigen (by 'Dave and Kate') featured interviews with Crass and Poison Girls, interspersing them with political collages and essays on gender politics, animal liberation and links to the Norwich Anarchist/Pacifist Group. Final Straw presented itself as a 'local alternative to the music press', covering Norfolk and 'name' bands as they played in the city. Trouble hit, however, when its third issue featured a guide to making petrol bombs that led to a police raid on Freewheel and prosecution. There were others. Guy Holden's Barbequed Iguana served as the Jacquard's in-house 'zine during the early 1980s; The Black Hole covered Screen 3 and others; Totally Wired, started by Andy Hawthorne in 1984, ran through to the 1990s as an essential guide to Norwich's punk and independent scenes. From outside the city, Tox's Trees and Flowers 'zine was based in King's Lynn but gained a nationwide reputation for its coverage of punk's early 1980s. As elsewhere, 'zines served as an alternative press; a way of documenting and giving sustenance to local bands and scenes as they evolved, fractured and developed.




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Mob goes on rampage in city centre

A MOB of 20 youths rampaged through the centre of Norwich this afternoon scattering shoppers and leaving a trail of damage that left police bewildered.

In all at least eight shops, pubs and building societies in London Street had windows smashed by the gang.

In addition paint bombs were hurled and a smoke bomb caused a small fire in Barclays Bank Plain branch.

Eye-witnesses told how the mob ran amok from Barclays and down London Street into Bedford Street.

"It was just like one big commando raid," said shop assistant at Gallyon gunsmiths, Alfred Swan.

SCATTERED

Police said they had no idea what was behind the series of attacks — but described them as "clearly pre-thoughtout."

The youths — all aged about 20 — scattered shoppers and lunchtime workers as they moved down the street, before splitting up near Jarrolds.

The smoke bomb thrown into Barclays caused a small fire and damaged a carpet, a police spokesman said.

Shopworkers described how the group ran amok, down the crowded city streets before they dispersed.

Assistants in Sun Alliance thought guns were firing when three bricks came crashing through the windows.



POLICE near the spot where a device exploded in Barclays Bank.

"We were just busy working and then there was this huge crash, which we thought were gun shots so we all dived under our desks," said Clive Chambers, an inspector at the shop.

SLOGAN

"There doesn't seem to be any link to it except that they mainly hit financial institutions," he added.

Turn to page 5.



BROKEN window at the Nationwide.

BROKEN window at the Sun Alliance.

Two in train vandalism trial are acquitted

Two defendants in the Cambridge-to-Norwich train vandalism case were acquitted yesterday on the direction of the judge at Norwich Crown Court.

Judge Frederick Beezley told the jury to find Stephen Hansell (19), of Dovedales, Norwich, and Nigel Greenstreet (17), of Rye Close, North Walsham, not guilty of damaging two British Rail carriages on May 17th last year.

Prosecution counsel Mr. David Mellor read out a statement by Harl in which he said once he and his friends got on the train things got noisy after they began to sing. They began jumping about on seats and, kicking the walls. Someone came into their compartment and said they were making the light bulbs come out next door. They heard the sound of the train being broken up and went out to see what was going on.

"There were a lot of people causing damage so we just joined in," said the statement. "Almost everybody was at it."

Harl told the court that after the trouble started he and his friends left their compartment and walked along the train as they thought it best to get out of it.

'BETTER OFF'

Police got on the train at Thetford and asked them why they were standing. They replied they

(Proceeding.)
up of the carriages.
all seemed to join in the smashing.
In a statement, Harl said: "We
to smash on to the floor.
kicking a door, causing the window
smashing windows. Doors and



KILLER

YOU PAY

POLICE



pletely,"
oke

THREAT

erson



SUSPENSE

A service society

FOCUS ON FACT

Sick on you ...

"Con and Dan O'Donaghue produced Vomit in 1977. I don't remember if there was ever any more than one edition. The thing was just dirty words and lies, made up interviews, made up sex ... My tiny role in its downfall was that I printed the dam thing on my Dad's old hand cranked, drum loaded, stencil duplication machine. And while they got into all sorts of trouble for writing the shit, I got into much more serious trouble for spilling the gloopy black ink on my mother's floor and soft furnishings. I, and the massive duplication machine, were banished to the shed, which is where I stayed for the next year-and-a-half, listening to John Peel, disassembling and partially reassembling motorcycles. The Vomit incident only worked for me because my parents saw it as progress, at least I was finally interested in words, writing, doing something vaguely academic, which is why and how I got my hands on the duplicator and, more importantly, the ink and paper. So the parents were accessories to the crime. Even after the damaging of floor and soft furnishings, I was able to continue. My parents never troubled themselves to learn what was spurting out, never knew and never cared... It only seemed to them as though the homework was finally getting done."

Paul Strong

Into the abyss ...

From 1979, the Jacquard took over from the Woolpack as Norwich's premier punk hang out. Formerly a jazz and blues club, it had taken to holding a gay night that Jon Fry sourced as being potentially punk-friendly following the Woolie's demise. Thereafter, and despite various false-starts, over-ambitions and cultural shifts, the Jacquard held gigs and club nights that traced the diverse strands of post-punk's development through to 1992. By the mid-1980s, a night at the club looked like a proverbial gathering of the clans, with punks, goths, psychobillies and indie-kids occupying its alternative space. 'Faces' came and went; tensions arose and dissipated; bands formed and split. Others competed and complemented: the Grunt-a-go-go gigs at Santana's brought the underground to Norwich; the alternative

nights held at Samantha's and Peppermint Park helped patent the late 1980s 'indie disco'. But the Jacquard pushed on through the Thatcherite 1980s, a time when music venues once more became scarce and punk's predicted no future felt prescient. Given such a context, the Jacquard served as testament to the impetus generated by punk's insistence that 'anyone can do it'. And if the rest of the world won't listen, then you just have to do it yourself ...

able for making the '84' to. Sorry Carl.

for Tall Stories, the odd but most especially for to start 'BARBECUED IGUAN and thought provoking Fanzin



the Jacquard again. Also 'Champion Pub' into a punk pub in '77 (with the help of Jon' Vince')



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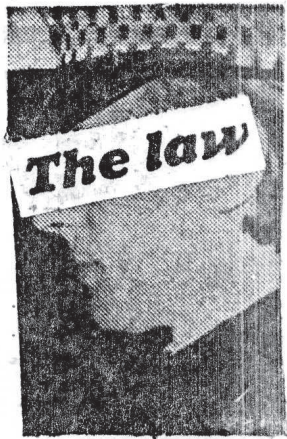
A police career. Fact and fiction

Some of us still think of even as an old fashioned Mr Plod. While others believe with television, and think every spends his days in a hotbed chasing crooks with broken. The truth, as always, lies in between. Unfortunately, life has too fast and crime too soon for Mr Plod to cope. Today's policeman has the support of the very latest

1. Technological equipment and still, like his fictitious predecessor, he is involved with people who cannot, or will not, help.
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the best paid.

POLICEMAN Nigel Green is facing the sack for being too friendly with his drinking pals.

police

PATROLS He toiled police

appearance of a former detective

luck when they tried to serve a summons on

PLASTIC SANDWICHES - POLISH CORRIDOR THE DISRUPTERS - THE AIRCORTS -

AT- TOFTWOOD HALL - 13-7-80 -

The first group on were POLISH CORRIDOR who unfortunately I missed do to the fact i was pissing it up down the pub

I was reply were the s They SHOCK They and the v have who n all t Nalpe group at tr extro set BABI STEV RABID

HEARTSEASE REFLECTIONS



STEVE - "Couldent hear Gibbon, something wrong with amp."

AT THIS MOMENT STEVE HAD TO LEAVE BECAUSE HIS FIANSAS DADDY WAS WAITING AT THE DOOR, AND WANTED TO GET HOME FOR HIS SUPPER, CUCUMBER SANDWICHES. JUST THEN DAVE STROLLED OVER

RABID - "Have t."

DAVE - "Pink"

RABID - "Hel"

GIBBON - "He"

RABID - "HA"

GIBBON - "DI"

LAST WORDS

a relly g

more in t



S.O.S. MARK BETTS SAID HE LOST HIS EARING WHILE DANCING, IF ANY ONE FINDS IT HE WILL BE GRATEFUL (IF THEY AR FEMMLE HE WILL SAY A VERY SPECIF THAA (C:) (DREN SON-ED)

Saturday Night Beneath the Plastic Palm Trees

"Boyfriends were not only bound to want to share your hairspray, Crazy Colour and bleach, but sometimes eyeliner too. There would be serious competition for the mirror before a gig. Mod boys come a close second in mirror hogging. Physical contact also had its perils, more than once I lost a nose ring or earring only to find it stuck in my boyfriend's mohican in the morning. On average, for many years, I was going through one whole eyeliner and one whole giant can of Boots un-perfumed hairspray every week. Barbers refused to shave my mohican and most hadn't heard of Crazy Colour so we had to do eachothers' hair: lucky the ones who had creative and conscientious friends. The baths in the bedsit houses on Unthank Road must have been stained a gorgeous range of colours. With all this attention to "The Hair", it wasn't too weird to protect it from rain on the way to The Gala using plastic carrier bags: it was important to look immaculate on entering the venue. Bright hair, sticking up, shaved bits had to be neat, perfect make-up. On leaving, the opposite was true. Run, smudged make-up and floppy hair were the mark of a great evening, including time spent in the 'mosh pit'. Attention in the street was like no other when my hair was a pink puffball or blue mohican. Some people told me I was an outrage; others told me if they were 40 years younger they would be doing it too. One 'beer boy' shouted that my hair looked stupid and my make-up looked shit. I told him 'and you're a fat, ugly bastard, but I can wash my face and hair, what can you do?'

Apart from my offensive 'prick up your ears' Boy t-shirt and tendency to want to share the Sex Pistols with the Unthank Road shoppers by placing my speakers on the window sill of my bedsit, the other way to shock the public was by being helpful, polite and well spoken. This was 1983-ish and the public still weren't used to these strutting peacocks. I missed the chance to go to West Runton, so the Gala and The Jacquard were the places to be. Didn't really matter who was playing, these were our only venues in a city that housed 12

other clubs for the 'beer boys'. I felt quite possessive and protective over our places, including the Festival House and The Red Lion. And what a great mix of people made these their locals too. The Jacquard was a proper scruffy, smoky little club. We knew we had something special..."

Jyl Bailey



CRASS

WITH GUEST

POISON GIRLS / TOXIC VIRGINS / ANNIE
ANXIETY

UNITED REFORMED CHURCH STOWMARKET 5/9/80
THE GIG.

THE GIG ITSELF WAS FUCKIN BRILENT. THE FIRST
BAND ON WERE THE TOXIC VIRGINS UNFORCHANTLY IDID NOT
SEE VERY MUCH OF THEM BECAUSE I WAS TALKING TO CRASS
ABOUT THEIR GARAGE L.P. BUT WHAT I DID HEAR OF T.V. I
LIKED. POISON GIRLS WERE ON NEXT WHO DID A VERY GOOD
SET. BEFORE THEY WENT ON I ASKED THE SINGER FOR A
INTERVIEW. SHE SAID SHE WAS LOOSING HER VOICE AND
WOULD TALK TO ME AFTER THE GIG. BUT UNFORCANTLY I DID
NOT ~~GET~~ A CHANCE. ANNIE ANXIETY WAS NEXT WHO I DID
NOT LIKE ALOT. I ONLY HEARD ONE SONG COS I WENT DOWN THE
PUB. WHEN I RETURNED CRASS TOOK THE STAGE. THEY PLAYED
A MIXTURE OF "STATIONS" AND "FIVE THOUSAND" THEY PLAYED A
LONG SET INC. / BANNED FROM THE ROXY / WHAT A SHAME / YOU PAY /
/ PUNK IS DEAD / TIERD / SYSTEM / AND MANY MANY MORE.

Unl
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cos
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to



Design by Russ Bestley at WYD