

K-TEL PROUDLY PRESENTS — LOADED FIVE, AVAILABLE  
FROM BOOTS, WOOLWORTHS, TIMOTHY WHITES, WOOLWORTHS,  
TIMOTHY BOOTS, WOOLBALLS \* OH BOLLOCKS, THIS IS IT!

# LOADED FIVE

FOR ONLY TWENTY PEE!

4 REJECTS FROM THAT SUBURBAN HELLHOLE — WESTBURY!



PIGS . PIGS . PIGS . PIGS . PIGS . PIGS . PIGS . PIGS  
Inside -

THE GOOD, THE BAD AND THE UGLY  
with GENERATION X, SKREWDRIVER & THE PIGS

Hi ya Folks!

This is the fifth LOADED and its called Loaded Five, its dedicated to the Barton Hill Punks. Barton Hill youth club could be the next big place- The Media/Pigs 2 date package tour which wound up there on the 17th of July was a great success, although lack of advertising kept the attendznce down.

I'm really glad to see Roy Savage's artistic contribution getting in on time this month- Gremlin is dead, long live Natty Drapes! Also I'd like to welcome David Housham of New Musical Express to the floating staff of Loaded- the worlds most flexable organ. His words of wisdom definately come as a great change to my erratic mumblings.

DH has not reviewed the Electric Chairs EP this month, so I'd just like to say I think its brilliant, Wayne County for Top of the Pops?, who knows-after the Pistols they may even have Genisis P. Orridge on it!



JOHNNY ROTTEN  
SEX PISTOLS

- cover - The Pigs
- 2 - Lorna Doone + Johnny Rotten
- 3 - Skrewdriver, Corts at Marquee
- 4 - Confessions of a former Yes fan by D.H.
- 5 - Generation X
- 6 - Greatest Hits (a page of reviews) by D.H.
- 7 - Triumphant return of RJS the naughty felt tip
- 8 - The Media / The Pigs
- 9 - Left Overs
- 10 - Graffiti (vote in the loaded poll!)
- 11 - Loaded Camera - Pete Shelley - BUZZCOCKS by J.B.

SORT OF STAFF

- Tim - sortalike an editor
- David Housham - kind of a contributor
- Roy Savage - Almost an artist
- Jon Beales - A Photographer (Sometimes)

DRUMMER + BASSIST WANTED FOR HOT NEW GROUP - PHONE RONNIE ON TROWBRIDGE 3735.

*Oh yeah, I nearly forgot*

**SANDRA GROVES!!!**

NOTE CHANGE OF ADDRESS

Letters please too:

Tim,  
107, The Rock,  
Brislington,  
Bristol 4.

(Back with mummy for a bit,  
due to eviction)

# SKREWDRIVER

# THE CORTINAS

Rumour has it that Blackpool punks SKREWDRIVER secured their recording contract with Chiswick, by sending the South London record company a badly recorded cassette, and a couple of instamatic 'Tough Guy' photos. The ageing teds at Chiswick got their heads together and decided that the future of rock 'n' roll could well be in the hands of these four dopeheads from the land of 'kiss me quick' hats and cheeky monkeys.

Skrewdriver played as support to the CORTINAS at London's Marquee on the 18th of June, and they were better than I thought they'd be, well the singers good anyway! Decked out in leather trousers, leather jacket, and 'don't fuck with me' armbands, he really looked the part. But the music was disappointingly predictable highlighted only by their current ultru-fast single 'You're So Dumb'.

As the beer mugs arched gracefully through the air, finally shooting off everywhichway after connecting with their target, (In this case the target was the drummer's head!) Skrewdriver played on. '19th Nervous Breakdown' and 'Won't get fooled again' bored everyone to revolt, but they were better doing their own material. Skrewdriver will get better, I believe they've settled in London now, so that should give them a higher reading on the exposure meter. But I am afraid that, at the moment they are a fine example of that current Old Fart 'in phrase' "Anyone who can fasten a safety pin has got a recording contract these days"

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The CORTINAS went down a treat. There was a long queue stretching up Soho's Wardour Street at seven o'clock, and by nine, the doors were shut and the place was packed.

These London kids go really mental, I mean the area facing the stage is no place for the fragile. It's kinda like the pogo mixed with a friendly fight. Y'know the dance routine thing from 'West Side Story', everybody bouncing off of everybody else. Beer and spit shower the chaps, but they play on regardless. Some bleeder gets Nick Sheppard's back up by gobbing at him non-stop, Nick (It's all in the tongue action) lets him have a big one back, and then there's ten of 'em spitting at him! S'not very nice.

They don't spit in spite you understand, it's a celebration. Instead of clapping, they roar approval with voices, beer mugs and spit.

Cortinas did two encores, and the difference between them and Skrewdriver was there for all to see - Talent.

Nice to see a sort of comradeship amongst the STEP FORWARD artists as well, a couple of MODELS were there, and all of CHELSEA, Cortinas will be booked again.



## \* RECORDING \*

IF ANY PERSON OR BANDS  
REQUIRE RECORDING FOR  
DEMO'S ETC. + LIVE  
GIGS — CONTACT SIMON  
TEL :- 30458

'GOOD RATES'



# WHATS THAT NICE N.M.E. CHAPPIE DAVID HOWSHAM DOING , WRITING FOR A TOILET ROLL LIKE LOADED?

"CONFESSIONS OF A FORMER YES MAN"  
BY LOADED'S FAVOURITE WIMP!

Although I'm 100% in support of the new wave my musical preferences range from ENO to STEELY DAN to WEATHER REPORT to the CLASH to the MONKEES. But when it comes to shootin -g my mouth off on any subject, i don't have to be asked twice.

Punk rock is now a strong force within the record business and so it would be stupid not to expect that as the number of converts grow, more problems arise and more people move in to exploit the new market. It's also inevitable that Punk rocks naive flirtation with violence, sado - masochism, fascism etc., should attract to itself "persons" who will use the slightest excuse to maim everyone in punching distance, and irresponsible twats like SID VICIOUS don't help matters either.

However it is equally stupid now for those who have followed it from the beginning, to start to turn their backs on Punk rock just because it is'nt "Exclusive" anymore. That only destroys the value of the music and your original commitment to it - after all the reason it's popularity is increasing is because the sounds and the energy are so great and so exciting.

The prime motivation for anyone getting involved in rock music is fun, fame and fortune- avoiding the mundane conventions of work, marriage and mortgages and hopefully making money by doing something you enjoy.

As a rock musician you want to reach as many people as possible and thus as soon as you can you sign with EMI, Polydor etc. and naturally as you become better known you draw to yourself ever- largening measures of hate and adulation and you inescapably become more remote from your fans, all of which is why the CLASH signed with CBS, why Bernard drives a Rolls and why you or I can't talk to JOHNNY ROTTEN.

It's a fair bet that they will eventually become as boring and complacent as LED ZEP are now, and a new youth will demand and discover another approach to music, which is how it should be.

Punk rock has been especially important though because it has simultaneously provided huge encouragement for people to form their own groups and alternative record companies, means of distribution, clubs, MAGAZINES and so on, all of which offer a greater number of guys and gals a certain amount of individual fame- which the last few years of rock controlled by faceless monopolies has not allowed.

The content of Punk rock has really nothing to do with politics but as a medium it is now extremely political.

The real importance of Punk rock is the opportunity and possibilities it offers to every sort of music where someone wants to express himself without restrictive interference from the authorities and without necessarily relying on monolithic record corporations. Punk rock must'nt be allowed to die because its music played by kids for kids and not a product of A&R men and accountants. In addition it can change (has already changed) the attitudes and outlook and estimation of the public of the big record companies which on reflection I guess we could not do totally without.

Nevertheless the "establishment" in general has been trying to dictate what sort of music should be available to us, and Punk rock has been the vital catalyst leading to a confrontation between youth and the bastions of ignorance mediocrity and control. It is now obvious that the vast majority of those in power would like to see the abolishment of rock music as a whole and not merely Punk rock.

An insecure older generation is looking around for excuses for their mistakes of the last few years and we are currently scapegoat number one, conflict looms closer all the time and Punk rock will face a tough struggle to survive with principles intact- an even greater reason why all the petty in- fighting and moaning about Punk rocks loss of clique appeal should stop. And in order to avoid rapid stagnation you ought to be more receptive to different kinds of music- we should be fighting intolerance, not harbouring it.

# GENERATION

We've been trying for about 3 months to bring GENERATION X to Bristol, and an appearance in this city by my fave raves finally materialized at Chutes on the 27th June.

This was only their fifth gig with new drummer Paul Laff (who used to be called Paul Smith when with SUBWAY SECT) and it was a good 'un. We had originally tried to book Gen X in at the Granary, some seven weeks ago early on, but just before finalising the arrangements they went and sacked their drummer John Towe. I asked Billy Idol what had happened:-

"John's a nice guy, and he's a good drummer, but his style of playing didn't really fit in with our music. Too many drum roles! Paul is great, he was never really into the Sect's music, and now that we've got him in the band, things are beginning to sound right."

What about records?

"We should have a single out at the end of July, it will probably be 'Your Generation'."

We've turned down recording offers, because we are looking for a company that we really wanna be associated with, one that really wants to be associated with us"

## HOW DID GENERATION X COME ABOUT

Tony James has been around for a few years, playing back in '75 (or not playing as the case may be) with the LONDON SS. Billy Idol was one of the Bromley contingent, the first group of SEX PISTOL followers. In September '76 he had a spell on guitar with the original SIOUXIE AND THE BANSHEES. Then CHELSEA were formed, the line up was- Jean October (as he was then called!) vocals, Billy Idol- guitar, Tony James- bass, and John Towe- drums. This band earned itself a reputation and a strong following around London in the halcyon days of 1976. Then just as the weekly music papers were beginning to show interest and things were really looking up - three of the band quit and left Gene October with a name and no band.

The 3 breakaways had a name

Generation X, inspired by a sixties documentary type book of the same name, about teenagers. (mods, dope heads, delinquents, greasers) They were all set to launch themselves as a 3 piece, with Billy doubling on guitar and vocals, when they went to a party and saw Bob Andrews, then 17 playing guitar with a pop group. He was approached and he joined. Gen X were four.

They had all new songs, except for 'Ready Steady Go', a remnant from their Chelsea days. Tony James writing the music, and Billy Idol the words make for great memorable songs. They were the first band to ever play the Roxy in Covent Garden in December '76. Their manager in those days was Andy Czekowski, who also managed the Roxy, which meant that the band had somewhere to sleep for a while- namely the dance floor at the Roxy, at other stages of development Tony James shared a squat with Mick Jones from CLASH. The band and Czekowski part company, and Gen X get a couple of the shroudest minds around behind them, namely ex- Rough Trade proprietor Stuart Joseph and ex- Sounds writer and 'Londons Burning' fanzine author Jonh Ingham. Two managers- twice the push

Then came the sacking of John Towe and the appointment of Paul Laff

CONTINUED OVER ...



# LOADED'S GREATEST HITS • A PAGE OF REVIEWS

by David Housham

I love making lists, so here's my selection of five albums and singles for the month:

## Albums

THE RUBINOOS: THE RUBINOOS. and DWIGHT TWILLEY BAND: SINCERLY. -  
Quintessential pop music for people who like to listen to the radio while they're on a skateboard.  
ENO: TAKING TIGER MOUNTAIN BY STRATEGY. Simply oblique, the sound of visions, poetry and typewriters too.  
JOHN CALE: HELEN OF TROY - a Cortinas fan so how can you fault him?  
VIBRATORS: PURE MANIA - I don't care whether they're "hip" or not - there are good records and bad records and this is good.

## Singles

THE ONLY ONES: LOVERS OF TO-DAY  
Lou Reed filtered through Ray Davies; this is a beautifully constructed song.  
ROXY MUSIC: VIRGINIA PLAIN  
the best single of the seventies.  
ELVIS COSTELLO: ALISON/WELCOME TO THE WORKING WEEK  
good ol' angst - Elvis is king!  
ADVERTS: ONE CHORD WONDERS  
one of the very few truly innovative groups in the country  
SNATCH: I.R.T./STANLEY  
cute "front room" recording by Judy Nylon and Pat Palladin - the Bette Lynch and Elsie Tanner of American groupie-dom. Very trendy.

One of the years biggest disappointments: EDDIE AND THE HOT RODS at the Colston Hall - Graham Douglas has swept through the band like a breath of vaginal deodorant.

Records we'd like to hear  
No. 1: Zing went the strings of my heart/Love letters in the sand, by the Cortinas!

## SINGLES REVIEW

SEX PISTOLS: PRETTY VACANT/NO FUN:  
better than "Anarchy" but not as good as "God Save the Queen". At over 6 minutes "No Fun" gets more than a bit tedious. I'm not fully convinced of the Pistols songwriting ability - I think they'll miss Matlock in that respect. The sheer power is still amazing though.

THE JAM: ALL AROUND THE WORLD/CARNABY STREET: Two more fab forceful numbers from the respectable end of the new wave. Paul Weller has come up with another tremendous riff - better than a lot of the stuff on "In the City". Foxtan's "Carnaby Street" is fine too, and not sounding quite so much like Townsend. The lyrics about Carnaby Street are pretty awful - 'part of the British tradition gone down the drain' - how sad. Pretty cover as well, but why does Rick Buckler always look like he's just had an enema?

ROKY ERIKSON: MINE MINE MIND/CLICK YOUR FINGERS APPLAUDING THE PLAY/TWO HEADED DOG/I HAVE ALWAYS BEEN HERE BEFORE:  
EP recorded by ex-13th Floor Elevators cult figure in France before his recent "Bermuda" single. HEAVY asylum psycodelia with Sabbath-type lyrics, though "Click your fingers" is pretty good.

NICK LOWE: BORN A WOMAN/SHAKE THAT RAT/  
MARIE PROVOST/ENDLESS SLEEP: "Pure pop for now people" is exactly right. "Marie Provost" is a lovely tear-jerkin grim reaper ballad about a real stiff who is eaten by her dog. "Shake that Rat" is a toe tapping hunk of "Mr. Bassman" rockaboogie.

THE MODELS: FREEZE/MAN OF THE YEAR:  
further innocents who've fallen victim to Miles Copeland, Punk rock's friendly neighbourhood vampire. Ho hum, Ramones zone drone plus guitar solos. These guys are suffering from a total lack of self identity.

JONATHAN RICHMAN: ROADRUNNER ONCE/ROAD RUNNER TWICE: No home should be without one etc. etc. A genuinely monumental song - people who refuse to listen to American music really depress me. The casual Cadillac cruisin' insistent intensity of this song is quite unique. I personally prefer the "twice" version from "The Modern Lovers" album - Cale always did know how to get the best out of an organ.



# DO YOU KNOW

MAN I REALLY DIG THIS COOL THING YOU GOT GOIN' ON. SMOKIN' THE 'ERB AN' SINGIN' THE PRAISES OF JAH ALL DAY. I THINK I JUST ABOUT GRASP THE SENSE OF RELEASE AN' ENLIGHTENMENT TO BE GAINED IN THE UNDERSTANDIN' OF RASTAFARI.

THINKS.... MUS' BE SOMETHIN' HE ATE.....

YEAH... WANNA SCORE SOME FINEST PANAMANIAN?

RIGHT ON!!

HIT ME WID A FIVER BREDDA

THINKS.... NOT A LOT THERE NEVER MIND THOUGH



# THIS MAN?

(THE WHITE ONE) WELL I DO.... AN' HIS MOTHER LOVES HIM IF NO ONE ELSE DOES.

AND IF YOU DO... WRITE HIS NAME DOWN, SEAL IT IN A STAMPED, ADDRESSED ENVELOPE, POST IT, AND YOU SHOULD GET IT BACK THE NEXT DAY.

↑  
Q. WHO IS THE IDIOT WHO WRITES THIS RUBBISH

A. YES FOLKS YOU'VE GUESSED IT, THE MAN WHO DRAWS WITH BROKEN FINGERS.....

THE NAUGHTY FELT-TIP.  
P.S. I DONT GET PAID FOR THIS.



R.J.S.  
A77. XXX

AN' REGGAE... WOW MAN, THAT GRUMBLIN' DUB REALLY DOES SOMETHIN' FER ME - REAL ETHNIC BIG YOUTH..... JEEZ, WHAT A GUY..... AN MARLEY - SOMETHIN' ELSE MAN, REALLY SOMETHIN' ELSE.

YEAH MON.... WANNA BUY A LEE PERRY SINGLE..... JA IMPORT? 3 QUID TO YOU.

THINKS.... CUNT! A YEAR AGO I BET YOU WERE SAYING IT ALL SOUNDED THE SAME..

WHY SURE MAN..... GREAT STUFF!!! SUPER.



ANYWAY MAN, GOTTA SPLIT, LAY SOME SKIN ON YA LATER STAY COOL!!!

Wow... GOSH, WHAT A GUY.

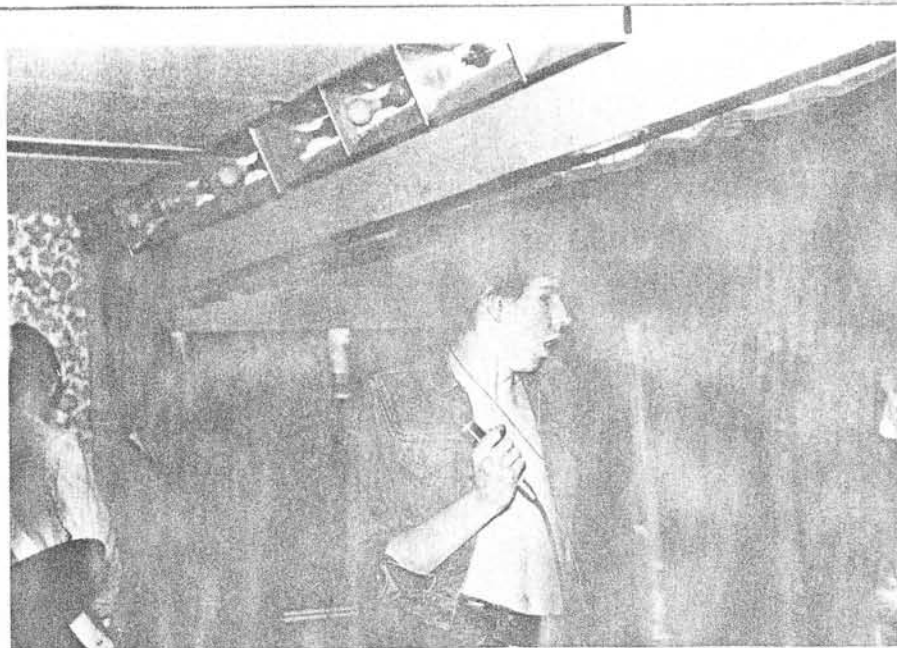
YEAH MON!

THINKS.... AN JAH SAYETH UNTO I AN I..... "IF THE MAN ACTETH THE CUNT, TAKE HIM FOR EVERY PENNY HE GOT."



WHO THE FUCK ARE THESE TWO?

# THE MEDIA / THE PIGS



Of course i don't like what happened to the STRANGLERS up north, but i'm glad they didn't show up all the same, because it was a great night without them. The MEDIA, the PIGS and the CORTINAS (plus the VULTURES) were not stand ins, they were brilliant alternatives.

This exhibition centre is massive and there was loads of people in it, only the Cortinas had played in front of more.

The Media were first on, and they were great. They started off with 'Fan Club', and the punters didn't know what to make of them. Embrane's (Mark Brain,..geddit!..) keyboard work makes this a valid version of the DAMNED original. I've seen this band play in front of 20 people and then they lacked confidence, but in front of 900 you'd of thought they'd been gigging all their lives. The backbone of the band holds their songs together throughout, Russ Evans on drums, doing better than anyone could on such a shitty kit, and Rachel (a girl!) playing bass so well that no one would believe she's only been playing for a few months. The way she blasted out the intro to ?'s '96 Tears' was great. Then theres Nick, he's a lead guitarist in every sense of the words, obviously the musician in the band, inspiring the other members to better things.

But there's one real star in this band and thats Bob the mike stand, their killer vocalist. This guy has got it all, but i'm afraid the wit on the chap didn't really come across in the big place. Their best number is their own number called 'Numbers', which they did twice, once as an encore, "Numbers Numbers thats what you are"

'People say WE'RE like the Stranglers cause we got 'im in it' says Bob pointing at Embrane, 'but this is to prove that we ain't', and off they went into 'London Lady'. The audience was going potty,

and the Media's version of 'Personality Crisis' went down a storm. They stopped playing once because a wicked set-too was in progress, but when the art students were finished off the band carried on - well done Medi a.

What can i say about the set played by the Pigs, it was incredible. The crowd loved it and who can blame them, they were watching a band that will make it.

"Hi everybody, we're the Pigs and we play pop music"- nice quiet guitar introduction, then- One Two Three Four and we're into 'They shoot horses don't they'. Ten outta ten for effect, a fucking showstopper before they'd even started. Eamon, Kit Ricky and Nig went crazy, smashing into one and other, poor old Eamon getting cracked over the gulliver with guitars from both sides. What a funny bugger he is, rolling about all over the floor and gradually stripping off his clothes as things warm up.

Nig the tough guy, prowling the stage looking for victims of his bass licks. Ricky Galley is a great drummer, surpassed musically only by Kit Gould- the guitar hero- he's great.

"Youthanasia" (It's the only way) was the highpoint, and the crowd couldn't get enough, everybody asking one and other why they hadn't heard of the Pigs before. The audience couldn't believe how good the Pigs were, and

const.



# Continuing saga of Gen X...

Towe is now filling the drums vacancy in Mark P's ALTERNATIVE TV. Idol, James, Andrews, and Laff were the band that played Chutes. 'Your Generation', 'Listen', 'No No No', 'Kleenex', 'Ready Steady Go', 'Too Personnel', 'New Orders', 'Day by Day', 'London Life', 'Youth Youth Youth', and 'Above Love'. A magical set, played brilliantly despite a shitty P.A., and microphones that just were'nt made for the Billy Idol treatment. A frienzied singer with a band so stylized you can't believe it. THE END.

## more on the piggies...

the Pigs could'nt believe how good the Pigs were. Well we'd all better start believing it pretty soon! For the first time in months The Cortinas had to pull out all the stops to prove themselves worthy headliners, and of course they did. What a great night, Oh Yeah, and well done Vultures- a promising debut. You're a bit old, but we had a good dance to your reggae number.

**THIS BIT IS NOT A CONTINUATION.** *Gasp!*  
News would you believe.

**GOOD QUESTION** have split up. A bisection has left Phil Vincent Dave Loughlin and the other kid with the name and a tasty logo, but no matter who's in Good Question they'll always have a strong local following.

Our primate breakaways are Andy Collins and Jonny Britton, they've already got a drummer for their new band, all they need now is a bassist. Interested applicants should ring Jon on Bristol 770658. I ain't gonna ~~mention~~ mention what qualifications necessary, suffice to say Jon and Andy were the two who were more into the new wave.

**\*STOP PRESS\***  
THE PRIMATES have got their bassist, but he needs a bass amp - same telephone number applies

# DEBUTANTING LADS...

The mystical multi-rehearsed POP GROUP (already known as the 'Howard Hughes's of the Bristol Punk scene) make their auspicious debut at fucking Tiffanys sometime in July (Tiff's is just a cavernous toilet) Listen Pop Group fans (Well then, people who think they'd probably be fans if they ever got the chance to see them) Tiffanys, being an absolute money making shit hole that has nothing to do with entertainment whatsoever, won't allow any punx in. (HORRORS) So kiddies, you must hide your safety pin punctured foreskins and stinky sneakers in a futile compromise to get past the Mecca employed pig dogs on the door.

Looks like the Pop Group (bound to be this cities 'Best dressed band') will have a captive audience of stag nighters and disco jivers! HAVE A NICE TIME.

## THE LATEST CRAZE TO SWEEP THE COUNTRY

- Simon Blackmore - lead guitar
- Pete Thelk - vocals
- Simon Cartledge - bass
- Don White - rhythm guitar
- Bill Sargeant - drums

and they are, in case you did'nt know- SOCIAL SECURITY.

**History:** They almost did a gig once, and they've been chucked out of their rehearsal room.

**Repertoire:** One song- 'Gloria'. Oh yeah, and a spiecally prepared encore- a reprise of 'Gloria'

SOCIAL SECURITY WILL BE PLAYING SOON

## ADVERT

If you're a band and you want some great photographs taken of ya (live or pose), contact: Seng-gye Tombs Curtis  
Telephone: Bristol 39139

A GOVERNMENT HEALTH WARNING

A GOVERNMENT HEALTH WARNING

WARNING by H.M. Government

A GOVERNMENT HEALTH WARNING.

WARNING by H.M. Government

YOUTHANASIA.

YOUTHANASIA.

WARNING by H.M. Government

THE PIGS,

ARE SHORTLY TO RELEASE THEIR 1st. FOUR TRACK E.P.

\*\*\*\*\* " Y O U T H A N A S I A " \*\*\*\*\*

THIS RECORD COULD DAMAGE YOUR MIND.....

YOUTHANASIA.  
DON'T  
BE  
A  
JERK,

YOUTHANASIA.

BUY IT!

ONE OF THE BEST BANDS IN THE COUNTRY  
ARE - THE PUZZCOCKS

• I WANDER LOADED AS A CROWD •



16"

• ORGASM ADDICTS •

PETE SHELLEY at The Colston Hall  
Pic by Jon Beales