

FOR SELF POLLUTERS AND YOUNG PARENTS EVERYWHERE

LOADED 6

TWENTY PENCE (USA : \$50)



INSIDE:

- THRILL TO THE DEBUT OF THE POP GROUP • ☆
- BREAK YOUR HEART OVER THE SLAGGING OF ART ATTAX •
- SPLIT YOUR SIDES WITH THE HILARIOUS CHELSEA, STARRING
UNCLE GENE •
- + THE BESERKLY SAGA and much much more!!!

THE REVOLUTION WILL NOT BE TELEVISED

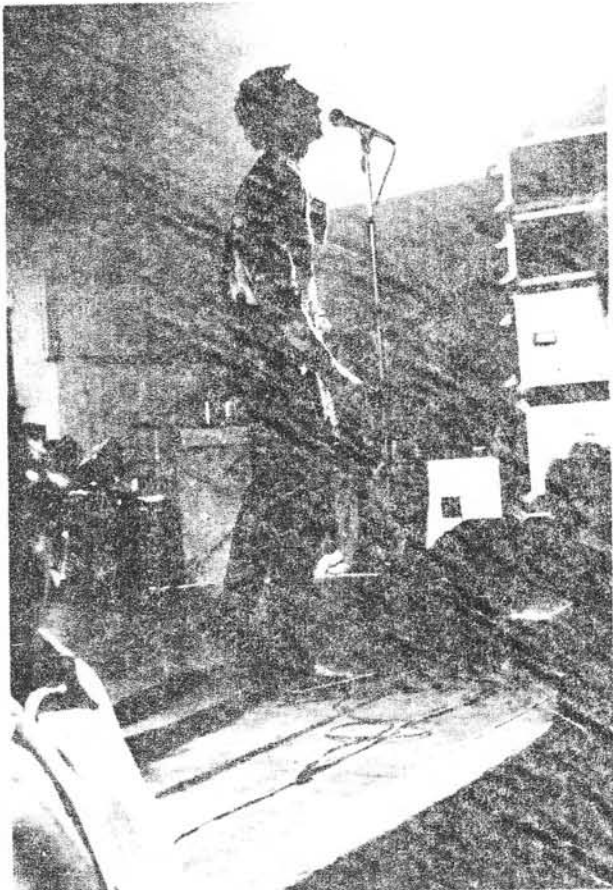
Loaded Six is not quite so rare as its predecessors - mainly because we've printed more of this edition. In fact, starting with six, we now 'go to press' instead of 'going to Xerox'. Anyway, a big thankyou to the AVON TOURING COMPANY for their help - finally enabling the rest of the country to read this.

THE B.Q. IS A GOOD CLUB, PATRONIZE IT !!

The Bristol scene is hotting up innit! THE POP GROUP are absolutely amazing - I almost dedicated the whole mag to them. THE PIGS make great recording artistes, giving our very own label the best possible launch. THE MEDIA get better with every gig, and SOCIAL SECURITY are developing into a fine little R'n'R band. And of course there's always the ANDROID PUPS ... enough to make everyone stay home and watch telly!

I was really glad to see the votes pouring in for GENERATION X in the Loaded poll. As you must all know they are my absolute faves, and I like to think that all my superlative filled rantings of the past six months have gone towards turning you lot on to them. I saw their fifth ever gig, back in January - they were great then!

PAUL SIMENON OF THE CLASH
AT BRISTOL'S COLSTON HALL
PHOTO BY JON BEALES (U.S.A.)



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Well done David Housham.
Boo to Savage (late again!)

SEE THE SECT
(BARTON HILL)

TRUE ROMANCES ?

Thank to: AVON TOURING CO.
'See their plays,
Read their posters.'
Big Ta to Simon E for
working like a pig and
driving me about.

Letters, lolly and law suits +
Tim the Ligger,
107, THE ROCK,
BRISLINGTON,
BRISTOL, 4.
Post code - DON'T KNOW

THIS PAGE IS FOR ART STUDENTS EVERYWHERE



ARTATTAX

Review by Savage Tun.



ARTATTAX are a new band-not a very good one, but a new one. Edwin the savage pencil is the brains behind the band, he writes the songs, sings 'em, and if they ever make records he'll probably artwork the sleeves.

Anyway he's a right nutter-not a very good one, but a nutter. (this is getting ridiculous!) Edwin is about five foot one. Edwin is sat in a Swindon pub, drinking and enjoying being the centre of attention. Edwin spies two local gorrillas, with 'I am a punk rocker' sprayed across they're jackets, dogging him up. Edwin walks over to them, "You're a wimp", he informs the biggest.- Gabba gabba hey, Edwin lives to fight another day!

Artattax are playing at the Swindon Brunel rooms, supporting the truly brilliant people's band, GENERATION X. Billy Idol thinks they're crappy and Edwins a phoney, they played on the same bill at the Vortex. Their songs are really stupid, they did'nt mean anything to me. First up was 'Frankenstein's Heartbeat', then 'I am a Dalek', 'Rat City', 'Animal Bondage' and 'Chicken in Panland'-predictable ain't the word.

Savage Edwin has got a nasty habit of explaining his songs, "This is a song about when your girlfriends parents really hate you, and then you go to night school and learn how to make a bomb, and then you blow 'em up". Revenge?- Go tell 'em Elvis!

On stage only Edwin offers anything to keep the old glazballs occupied. A buck toothed short ass with bulging eyes. The rest of the band are dead, two blokes and a bird on bass.

Needless to say GenX were brilliant, thrilling their fans and converting the curios. Artattax have a lot to do.



WOW! A NEW BAND
ART ATTAX

Pics by Sena-aye.

LOADED SINGLES REVIEWS BY DAVID HOUSHAM, "Oo you calling punk.punk?" Dept.

BLITZKRIEG BOP:LET'S GO/9 TIL 5/
BUGGER OFF.(MORTON SOUND):The first
minute is neat-"If you're going to
San Francisco,you'd better wear some
flowers in your hair.If you're going
to San Francisco,you'll meet alot of
wierdos there".Forget the rest.

KILLJOYS:JOHNNY WON'T GET TO HEAVEN/
NAIVE(RAW):Yet another vapid
unintelligent Pistols imitation.The
Killjoys could find their place in
the grand safety-pinned scheme of
things in twenty years as the Fumble
of Punk rock.

DRONES:CONFESSIONS OF A WHITE COLLAR
WORKER(OHM...S):The wrapper is great-
keen concept and all that.The music
though is dire uninspired driven.

I can't understand why these
groups don't see that it is totally
futile and meaningless to start out
playing songs at a point that's
imaginatively a hundred miles behind
where the PISTOLS were a year ago.
The maxim behind "Anarchy in the
UK" is "Think for yourself,be your-
self";the only worthwhile music is
that which is a creative extension of
the musician's own thoughts and
personality.There seems however to
be pitifully few perceptive people
about,but fortunately there are some
exceptions like our own truly wonder-
ful POP GROUP,who are incidently,
the best thing to happen to Bristol
since I came here fourteen years ago.

DESPERATE BICYCLES:THE MEDIUM WAS
FEDUM/DON'T BACK THE FRONT(REFILL):
The first Bicycles single was really
keen,but this time out they've
thoughtlessly allowed the music to
suffer at the expense of some rather
banal neo-political sermonising.

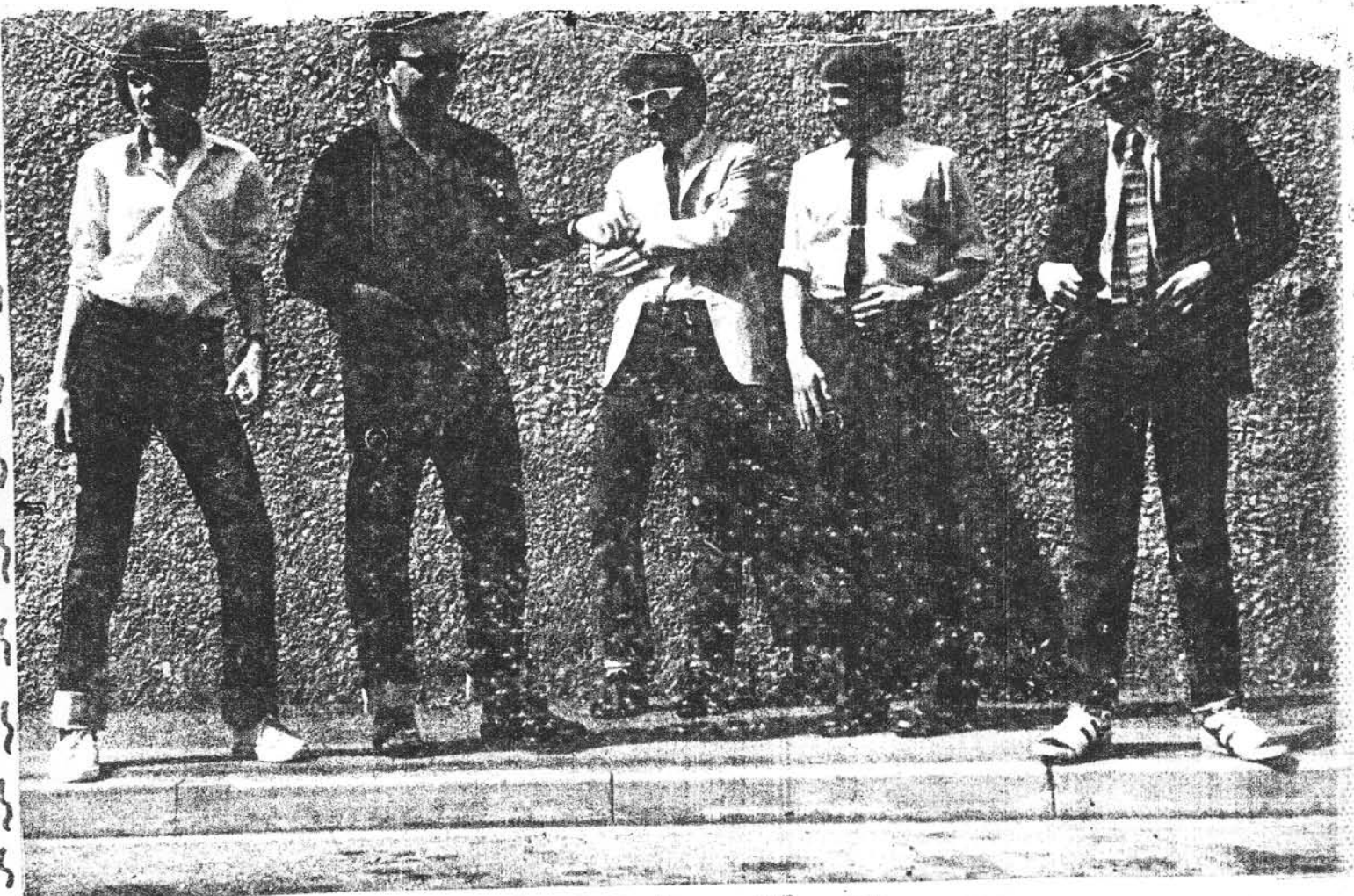
REZILLOS:I CAN'T STAND MY BABY/I
WANNA BE YOUR MAN(SENSIBLE):This is
an OK interpretation of the Lennon's
McCartney smasheroenic coupled with
one of the groups own songs that is
superb.Fay Fife's double tracked
vocals(authentic Moira Anderson
accent too)are amazing and she sings
some good lyrics with infectious
genuine energy.Half a single of the
month.

THE STRANGLERS:SOMETHING BETTER
CHANGE/STRAIGHTEN IT OUT(UA):their
best single so far."Straighten out"
is brutally compelling and "Somethi-
ng" is also an ace song-a grower
though(wow,sorry to lay all these
heavy journalistic terms on you man)
....and now a word from our sponse

THE ADVERTS:LOOKING THROUGH GARY
GILMORE'S EYES/BORED TEENAGERS(
ANCHOR):Despite the fact that on-
stage they're all unable to simulta-
neously hold down any beat for more
than five seconds and despite the
fact that onstage TV Smith indulges
in pathetically unnecessary sub-
Rottenesque posturing(how many
people do you know from Devon who
sing with an Islington accent?),the
Adverts make killer singles.TV is,
with the possible exception of
Howard Devoto,the finest punk
lyricist and his songs are full of
interesting twists and surprising
subtleties."Looking" is one of the
most outstanding numbers(the hook is
lethal)from potentially the best set
in the country while "Bored Teenager
s" is infinitely superior to the
"Roxy" version with a cool middle
section and some good guitar.This is
the best single I've heard since
"Love goes to building on fire"and
if/when the Adverts sort out their
performing problems,they will be
unstoppable.

THE FABULOUS POODLES:WHEN THE
SUMMER'S THER/BIKE BLOOD(EYE):The
Poodles are kind of a cross between
Nick Lowe,the Albertos and the
Kassaal Flyers of a couple of years
ago and also one of the premier non-
punk London pub bands.The A side is
a nicely tongue in cheek early 60's
American dewey eyed high school
puppy love teen ballad while the B
side is an equally droll grimy oil-
flecked growling RnB work-out(with
a violin solo!?!).

MIT



(LOADED LOOKS BACK: LOS CORTINITOS - THE STRUGGLING YEARS

☆ THE PRIMATES ☆

This is one hot rock and roll unit. The PRIMATES (there's still time to abort that crap name fellas!) played their first gig proper at the recent, well organised Barton Hill festival of Punk-and they were great.

Jon Britton split up GOOD QUESTION because they were a load of shit, it must have been frustrating for him, playing that dung, 'cause the boys a star-HONEST. Now he's got a real band. J.J. is an ultra-tight drummer, and Johnny Shannon makes a mockery of the myth that it's difficult to handle bass and lead vocals. Jon Britton poses a bit on stage, but then who does 'nt, anyway He's OK for an Arts Student. The Primates are gonna be very important band, with the right management they could emerge through the last part of '77 the way the CORTINAS did out of the first.

I only remember a couple of their songs, and these include, "Generation Warfare" and "Hy Genitals". They did "My Generation" at the climax of their set, and for me it was one of the highpoints of the night, really set the old adrenalin going.

THE ONLY TRUE GENIUS OF OUR TIME!

THE WORLD'S FORGOTTEN BOY,

DON'T MISS 'IM.



VARIOUS ARTISTS: THE NEW WAVE (PHONOGRAM): On this record there are 8 American bands, 1 Australian, 1 French, 1 Irish and oh yes, 1 British band. Only the RAMONES (Judy is a Punk and Suzy is a Headbanger) and the DAMNED (New Rose) have anything to do with Punk rock while the rest of the bands have tenuous links with the new wave and SKYHOOKS and the RUNAWAYS don't have that. In other words, complete with garish cover adorned with Sunday colour supplement punks, this is a piece of execrable exploitation product. However you do get a promising excerpt from the forthcoming RICHARD HELL album plus a spine chilling performance by PATTI SMITH and RICHARD SOHL on the 1974 legendary "Piss Factory" plus the superfabuloso "Love → building on fire" by TALKING HEADS, the absolute best band in the whole wide world. Plus stuff from the DOLLS and the GROOVIES that are worth having in duplicate if you've already got them (and I just know you have, you groovy little devils). Mostly music for pleasure and value for money.

ALBERTO Y TRIOS PARANCIAS: ITALIANS FROM OUTER SPACE (TRANSATLANTIC): I know they don't sound like the SEX PISTOLS but you ought to obtain this record because Jesus it's so funny it's worth selling your body for. They really have captured fully the chaotic multi-layered lunacy of their live act and the album stands up to repeated listenings because there's so much going on you could'n't possibly take it all hilariously in after fifty listenings. It's staying power is also increased by the fact that the songs are fine songs in themselves and are played with wit, flair and skill - "Holiday Frog" for example really sticks in your mind. They do come on a bit like the BONZOES and MONTY PYTHON in places but are much much funnier than the last series of the Flying Circus. And anyway their perfect piss-takes of BARRY WHITE, DYLAN, Heavy Metal and C&W are uniquely brilliant. "Teenagers in schtick", the punk parody, is so accurately dreadful it sounds just like CHELSEA and the lyrics are, I'm sure, exactly the lament expressed every day by poor Mr. and Mrs. Valentine.

My favourites at the moment are "Old Trust" (which should be released as a single immediately), "Brrrr" and "Italians from outer Space" and "Holiday Frog" and all the other fifteen tracks. Marvellous, funnier than a PLANETZ gig even.

THE BOYS: THE BOYS (NEMS): The only time I've seen the Boys was supporting JOHN CAL E (that E must have BO-Ed.) in Maidenhead a few months ago and they didn't exactly seem like the future of rock and roll, looking and sounding, in fact, more like a TAM PATOM punk band. So I was slightly shocked when I happened to hear this disc a couple of days ago and discovered it was good, not to say extremely enjoyable. With the exception of the irritating-as-ever yelping pseudo-punk of "I Don't Care" and a dull version of the sub-standard John n'Paul song, "I call your name", this is an album of bright and bouncy, young strong songs. Matt Dangerfield and Casino Steel know how to weld together fast and furious chords into short hot pop tunes with barbed hooks that won't let go. The more immediately forceful songs are "First Time", "Tonight", "Cop Cars" and the supreme "Kiss like a nun" which is more than catchy, practically habit forming (sorry). They have got a decidedly British pop sound, especially on numbers like "Keep Running" when they veer towards the GLITTER BAND and the lyrics manage on the whole to (thankfully) keep away from current political cliches. I find I listen more and more these days to the lightweight (and that's not a criticism) end of the new wave like this and the VIBRATORS, the BUZZCOCKS, and GENERATION X and less to the ponderous rantings of the CLASH and cohorts who were somewhat out of their depth to start with (they shouldn't have listened to Bernie) and who seem to be finding it all an increasingly embarrassing burden. Politicians die but luv goes on for ever or as TODD RUNDGREN said - "a man would have to be as mad as a hatter, to try and change the world with a plastic platter" Sorry Todd, you may be pretty clever for a hippy, but you're too old to listen to the Boys! UNSUITABLE FOR ADULTS.

GRAFFITI

Thank you voters for doing your duty and filling in the last issues poll form, and thank you espiecially for rewarding my faith in the amazing GENERATION X. Here are the full results:

BEST BAND

- 1 GENERATION X
- 2 THE CLASH
- 3 SEX PISTOLS
- 4 THE JAM
- 5 THE STRANGLERS

Heavy voting was also recieved for: RAMONES, CORTINAS, SLITS, DR. FEELGOOD, and the PRIMATES.

BEST SINGLE/EP

- 1 ANARCHY IN THE UK-SEX PISTOLS EMI
- 2 GOD SAVE THE QUEEN-SEX PISTOLS VIRGIN
- 3 MARY GILMORE'S EYES-ADVERTS ANCHOR
- 4 FREEZE/MAN OF THE YEAR-MODELS STEP FORWARD
- 5 PRETTY VACANT-SEX PISTOLS VIRGIN

Also well voted for were singles by: TALKING HEADS, BUZZCOCKS, CORTINAS, CLASH, BLITZKRIEG BOP, + Reggae artists, TAPPER ZUKIE And ELIZABETH ARCHER.

BEST ALBUM

- 1 THE CLASH CBS
- 2 IN THE CITY-THE JAM POLYDOR
- 3 MARQUEE MOON-TELEVISION ELEKTRA
- 4 THE RAMONES SIRE
- 5 RAPTUS NORVEGICUS-THE STRANGLERS UA

Also well supported were: RAW POWER, and the ROXY compilation album.

BEST LIVE ACT

- 1 THE CLASH
- 2 GENERATION X
- 3 CORTINAS
- 4 DR. FEELGOOD
- 5 RAMONES

Also voted for were: SUBWAY SECT, JAM, and the DAMNED.

BEST YANKS

- 1 RAMONES
- 2 BLONDIE
- 3 LOU REED
- 4 TALKING HEADS
- 5 TELEVISION

Also-rans include: WAYNE COUNTY, IGGY, and JOHNNY THUNDER'S HEARTBREAKERS.

WORST BAND

Everyone seemed to get at least one vote in this section, but the most heavily hated were: SHAM '69, ADVERTS, AGGROVATORS, TALKING HEADS, CHELSEA, and GOOD QUESTION.

Gen X Gen X Gen X Gen X Gen X

Ha Ha Ha - Charles Shaar Murray reviewed the bootleg pressing of GX's debut single thinking that the poor demo he had was a pre-release - daft cunt! ...

In the same issue of (Everyone's) ENEM superhippre Phil McNeil slagged the chap off, because true to NME policy they thought that the X were getting a bit too much good publicity recently - can't know that now can we

Oh Yeah, wait! out for GX on a forthcoming edition of Marc (grandfather of glitter) Bolan's tea time special.

One more bit about the country's number one - They reckon they're gonna record new songs for their debut Chrysalis album well this is fine, but it would be a crying shame if songs like "Listen" and "New Orders" went unrecorded.

Where is Johnny Hoped? No One (geddit!) in London seems to know.

Cortinas are after Pistol's Producer Chris Thomas to work on their next record, and what with talk of a States trip and a tour of GB with a 'skinny woman' rock band, things are really looking up for Bristol's number one ex-schoolboy band.

Arista are after the Primates to record for their new subsiduary label - Urgent Records - and all this after only one gig! ... END.



You don't need me to tell you that small independant record companies are big news currently to the extent that his "individual" approach has made JAKE RIVIERA as big a media star (if not bigger) than the majority of bands who have so far recorded on STIFF. But if you want to find the real originator of this inexperienced but determinedly several-screws-loose attitude and aim to beat the record monopolies at their own game, you must start looking in that part of the Bay Area of San Francisco, infamous for it's wacky inhabitants, called Berkeley where our story unfolds at the end of the sixties,

At that time a Berkeley band called EARTHQUAKE who were managed by a former law student and teacher named MATTHEW KING KAUFMAN, signed a deal with A&M and moved to California to record their vinyl ticket to fame, unlimited drugs, groupies, mansions etc. They recorded two albums in fact, "Earthquake" and "Why don't you try me" for the trifling sum of 110,000 dollars, both of which sold as fast as punctured condoms. Realising that A&M would now rate (and therefore promote the career of) the band on the same level as the office budgie, Kaufman got them out of their contract and they all went back to Berkeley to re-think their strategy for world domination,

Kaufman was convinced of Earthquake's superstar potential and thus decided that by forming their own small label they could achieve success in stages, always keeping within their monetary limits, until they naturally gained promotion to the big kids league. They still wanted mansions, drugs and groupies but they planned to get them in their own way, on their own terms and with absolutely no assistance from the megacapitalists. Moreover "in their own way" for Kaufman meant acting with the insane business acumen of a lobotomised rabbit and he soon adopted the motto "We'll have fun, fun, fun until they (the bailiffs) take the keys away". "Berkeley Records, Home of the Hits" was born.

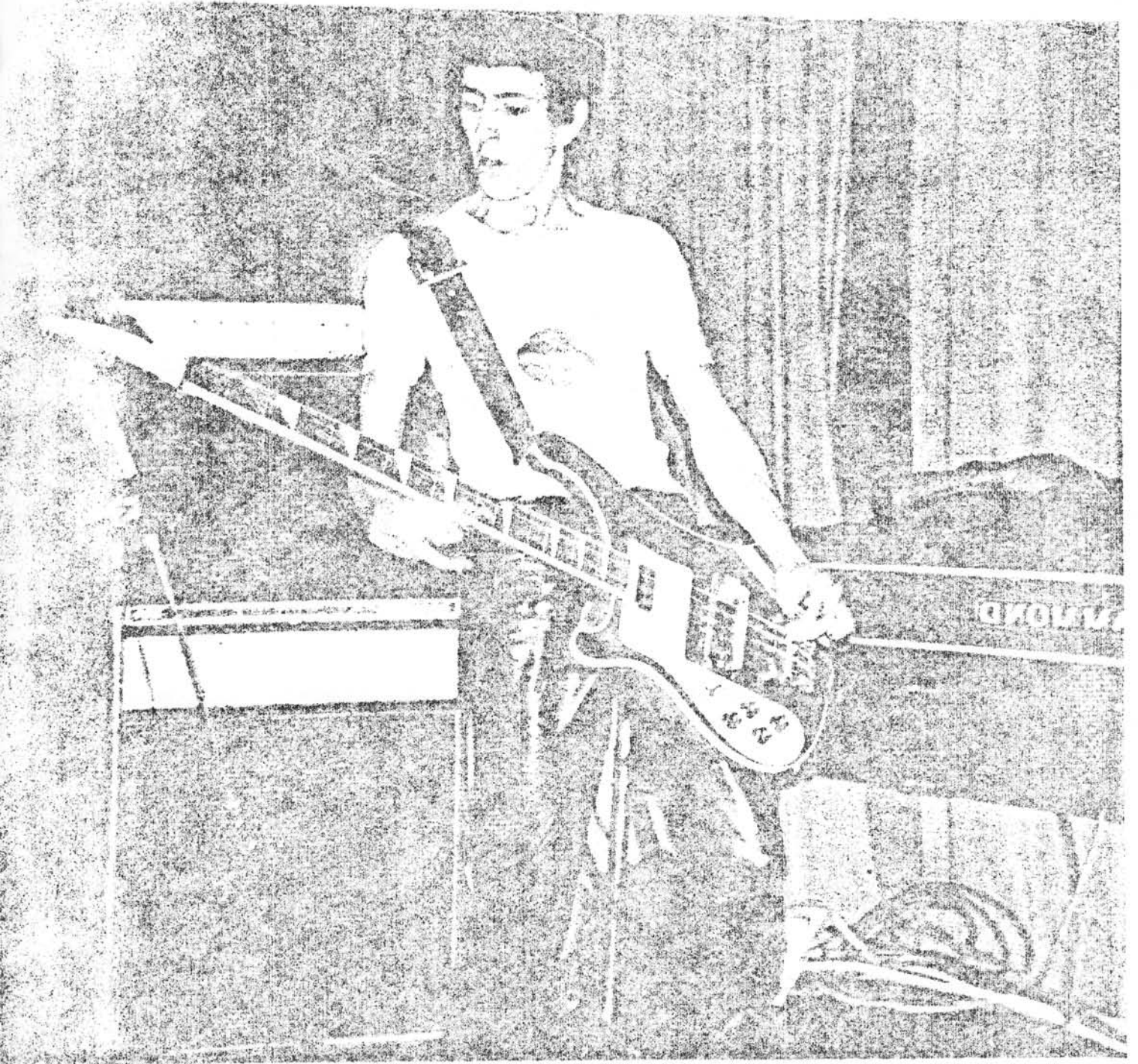
In order that he could concentrate properly and equally on all the label acts, he limited the roster to four acts and signed up GREG KINN (an old friend from his college days), the RUBINOCS and boy wonder JONATHAN RICHMAN. To help him run things he added to the team Steve Levine and Alan Mason from A&M's promo dept, and an engineer/co-producer Glen Kolotkin who had previously worked with Moby Grape, Hendrix (Electric Ladyland), Terry Riley (A Rainbow in Curved Air) and Santana, amongst others.

They started off with very little money and Matthew's idiosyncratic approach soon manifested itself when he contrived to gamble most of that on a trip to the races. Incredibly enough he won and they were now able to put out their first single - Mr. Security / (Sitting in the middle of) Madness by Earthquake. To keep costs low they pressed a limited number and due to their local popularity initial reaction was good. Alas in the long term it bombed and to keep the leeches of taxation at bay they created a subsidiary called "Organj" to write off their losses. Subtitled "Pillar of sound" the logo featured some extremely active male members and it's first release was the suitably pornographic "Saga of Yukon Pete" by Son of Pete and the Muffdivers (alias Matthew and Earthquake).

It sold well but Berkeley were still broke and so they took the next rational and logical step open to them. They spent their last five dollars on ordering a prayer mat from the mail-order evangelist Reverend Ike whose philosophies Kaufman admired. They put the mat in the mailbox and a week later Ike came through for them - a royalty cheque from film director Sam Peckinpah arrived. Peckinpah had used an excerpt of Earthquake in "The Gateway" and although Kaufman had known this, he wasn't expecting to be paid. Anyway they now could afford another single and so they put out Earthquake's version of the Easybeats' "Friday on my mind" coupled with a Jonathan King song "Tall order from a short guy" and it did alright.

Meanwhile in England Charisma had issued a "FRIDAY/MADNESS" single which sold pretty good and consequently Kaufman & co were prompted into the idea of leasing Berkeley product on a larger scale. To decide which company should be the lucky recipient of their magic sounds, Kaufman, true to form, put all the letters of the alphabet into a hat and declared that the first letter drawn should be the first letter of the winning company's name.

..... TO BE CONTINUED.....



Cam Smeraldi - OS X

