

**SOUL BOYS, SEX & THE KINGS ROAD**



**BEFORE JACK HAD A GROOVE**

**A BOOK BY TERRY FARLEY**

SOUL BOYS, SEX & THE KINGS ROAD

# BEFORE JACK HAD A GROOVE

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## ALL THE YOUNG DUDES

The story of the London clubbing culture that we have traced back to the early '70s has many starts and stops but fashion-wise the love of Americana and all things retro, that is still with us today, can be sourced to the then-scruffy Worlds End neighbourhood of the Kings Road. In 1971 a shop called (would you believe) The Paradise Garage opened at number 430. Run by Trevor Miles, the shop sold second-hand Hawaiian shirts, bowling shirts, work shirts with company names stitched onto the back, denim dungarees and beat up Levis - all the clobber that would become the wardrobe for the pre-punk '70s soul boy, the late '70s rockabilly scene, the hard times crew of '81 and the mid '80s warehouse dancers. All in one place, for the first time, and selling to an excited and hungry audience.

A small space in the store was rented to a couple of acquaintances who sold second-hand records and a small selection of clothes. In 1971, these two cuckoos, Malcolm McLaren and Vivienne Westwood, took over the store and renamed it 'Let it Rock', selling a fucked up, almost glam rock version of the Teddy Boy look. Brothel creepers, peg legged zoot suits and hand painted silk ties sat alongside original '50s clothing and rehashed garms with a liberal splash of Lurex running through. There was always a real attention to detail, the drape jackets with beautiful silk lining made up from original designs by the East End tailors who had first made them up two decades earlier.

**ACME ERIC:** *When Let It Rock first started, before it became Too Fast To Live Too Young To Die it was just Teddy Boys going in there. I used to go to Chelsea and I'd be walking past thinking to myself 'I've just got to have some of those clothes.*

**DON LETTS:** *People gotta realise that a lot of those scenes emerged out of shop culture. Shops were the clubs back in those days. Even before Acme and SEX, you had places like Alka Seura, Paradise Garage and Mr Freedom. What it did was attract a lot of like-minded people, and out of those people meeting in this space, other things would happen, whether it'd be clubs or whatever.*

**ACME ERIC:** *Let It Rock's reign ran from '72-'74 before it all got commercial and before Acme Attractions opened. The other shop to mention is City Lights, which was the governor shop. If you look on the back of Bowie's 'Pin Ups' he's got a little short suit on that was from there. That was a real underground shop. Tommy Roberts who had had Mr Freedom ran the shop. He did stuff like boots with wings on in the late '70s. He's still got a shop called Tom Toms which is all retro furnishings now.*

**“SHOPS WERE THE CLUBS BACK IN THOSE DAYS. EVEN BEFORE ACME AND SEX, YOU HAD PLACES LIKE ALKA SEURA, PARADISE GARAGE AND MR FREEDOM.”**

Don Letts





Worlds End at that time was a bit of a run down Ted haunt, and the stores previous incarnation had caught the Edwardian's radar with its original '50s stock, but it was also a magnet to the now somewhat down at heel Kings Road set - fashion queens, the art school crowd, record company stylists, other duckers and divers on the london fashion and party scene and importantly scenester and sculptor Andrew Logan and his bunch of creative freaks. In 1972 Logan had put on his first alternative Miss World show in Hackney, a real first for London with drag queens and art taking centre stage. All very Warhol and NYC and an early influence to both the later punk and New Romantic scenes.

In 1972 Worlds End changed direction from '50s Ted to '60s Rocker, and was renamed 'Too Fast To Live Too Young To Die'. Like most people, I only know of the t-shirts from both incarnations of the store, and they were probably bootlegs or re-issues by the time I came to them. With motorcycle jackets and second-hand Levis, a unique British take on Americana was de rigueur and once again the store was pushing the envelope and people were taking notice.

One reason for the animosity that started to be shown by the Teds around this time to the fledgling soul and funk kids that were starting to come into the store (and would end up as the punk Vs Teddy Boy Kings Road battles), was that suddenly their style was being hijacked and worn in different way to what they deemed authentic. Having a James Dean barnet and vintage Levis but doing the hustle to The Fatback Band's 'Nija Walk' while sporting children's plastic sandals was like a red rag to a bull and as raging animals the confrontational original bastions of fifties youth culture were second to none.

The next incarnation of 430 Kings Road would send many of them, and most of the general public into a frenzy that would later manifest itself in full on battles down the Kings Road. Big pink rubber letters spelling out the, then still provocative, word SEX and a window guarded with black grills was the shop front to the most important clothing shop of its day. A mixture of rubber and leather fetish wear with iconic Rock and Roll Americana proved an instant success and a fulcrum to exactly where the fledgling scene was heading.

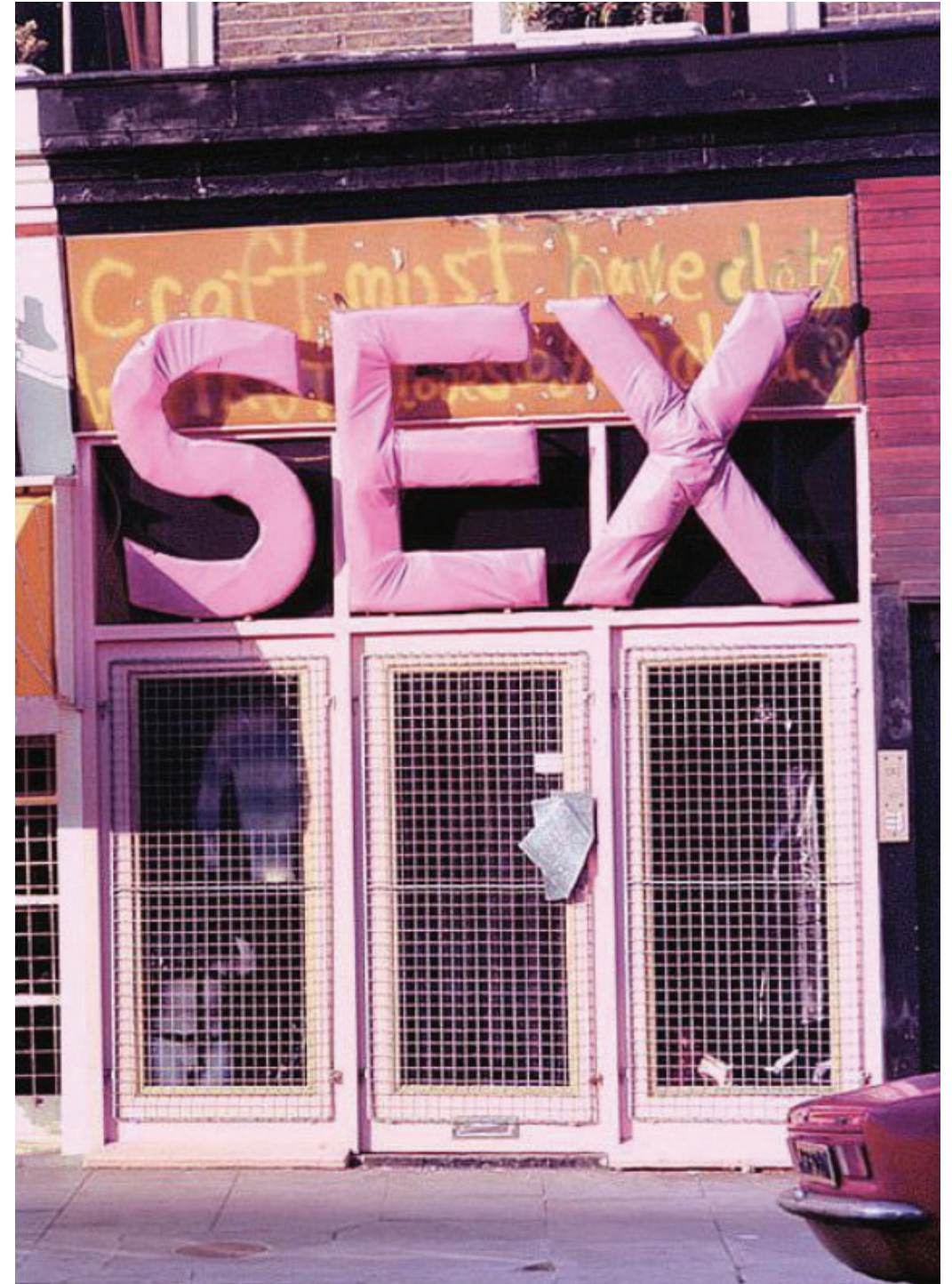
Many people will tell you how they hung about all day long in SEX chatting to Jordan about where everyone was going that night, or talking roots reggae with Don Letts at Acme, or even sharing a cup of tea with the iconic and totally adorable Jeannette Lee, but the truth was, to most young Soulboys of that era, the shopping experience at London's coolest shops was a more intimidating experience.

**“ BY THE TIME I STARTED GOING DOWN THE KINGS ROAD IT HAD LOST MUCH OF THE VIBRANCY OF ‘75-’77 BUT EVEN THEN IT WOULD TAKE ME FOUR OR FIVE ATTEMPTS TO ACTUALLY GO INTO WHATEVER SEX HAD TURNED INTO.”**

**Andrew Weatherall**

**DON LETTS:** *Acme was really part of that whole shop tradition, as was SEX. Even Biba as well. A lot of people from clubland who could afford it bought stuff there. I remember I had a big fuckin' fur Busby Berkeley coat from there. Anyway, Acme opened around '75 or '76 in the basement of Antiquarius. Again, I'm pumping dub reggae, selling a combination of '50s, '60s, even some '40s bits and pieces. It's funny, it was retro stuff but because we'd never seen it, it was brand new! Then later on Jon and Stef had stuff made, like electric blue zoot suits and fluorescent pink peg leg trousers and things like that.*

*I gotta say, that was one of the best periods of my life. I'd swan about being Don Letts with my dreadlocks, dark glasses, pumping reggae, acting all snotty to people. And I gotta say, there was a double act at Acme Attractions, there was this girl, my girlfriend at the time, called Jeannette Lee, who now owns Acme Attractions, and she was integral to the mix. In fact if it wasn't for her, people probably wouldn't have come in, 'cause I was like 'Nahhhh... yer cunt!' So people would basically come in for three things; the music - they could hear the bass coming out of the basement - Jeanette, and the clothes, but not necessarily in that order. You know what I mean?*





SEX with its rubber curtains, red carpet and a clientele that contained many dubious characters to say the least, was THE shop for the soul and funk kids who wanted to push the fashion barrier. Amongst the gimp masks, whips and sadomasochistic imagery, there were beautifully made 1950s style peg leg trousers in baby blue or scarlet red with a Lurex thread, capped sleeve Airtex shirts, zipper t-shirts, rubber t-shirts and buckled leather boots. All really expensive but clothing that you knew would set you apart from the Painter Jean wearing regular soul crowd. Clothing that even then was elevated to an art form and an almost guarantee of verbal (if not physical) violence from the flare wearing beer boys who always had one eye out for what they deemed poofs and weirdos.

However, life isn't that simple, especially for suburban teenagers whose knowledge of sex was limited to the underwear section of their mum's Littlewood's catalogue or Health and Efficiency magazines that they may have stolen during their previous years as an early morning paper boy.

Firstly, there was Jordan, an amazing looking woman (early '20s but appeared to be much older) in a Myra Hindley-style peroxide beehive and raccoon heavy make-up who oozed sexuality and intimidation in equal amounts at exactly the same time. For some reason her offer of 'any help?' always sent me scurrying out of the shop empty handed. Then there was Michael Collins the male assistant who we all aspired to be. He was a few years older but a light year away in the cool stakes. A man who truly looked good in rubber trousers.

Going straight to the Pegs (trousers) and '50s-style Airtex shirt rails seemed a real cop out, so you pretended to take a interest in the S&M special interest items as you really wouldn't want the assistants to think you couldn't handle the rest of the garments sold inside (which of course most couldn't). Getting to the store early was always a good idea and one shared by other young Soulboys. You could do a head count of those lurking around Worlds End way before any of the clothing shops were open. Everyone sheepishly trying not to make eye contact with each other in case of being accused of fashion cowardice. At the beginning even going into the store made you feel part of something. The rush you got when you actually dared to buy something was another thing altogether. However, this perceived bravery did bring you into contact with the other part of SEX's clientele. The dirty mac brigade. Middle-aged fetish fans, who it's rumored, would leave more than a little of themselves upon the shops changing room's rubber curtains.

The general rule for us was get in there quick, pretend you're looking through the stuff for perverts - the Cambridge rapist and Snow White and Seven Dwarves orgy cartoon t-shirts - go for the twisted Americana that they did so well, pay up and get out. You could tell the people who wore SEX. They stood apart from the others, danced a little better to the more obscure funk 7s than the crowd, and they would always tell you about the sleaziest new haunt or coolest gay club that you needed a member to sign you in to. And of course, how they spent all their Saturday's hanging out at the store with Jordan and the rest of the crew.



**NANCY STANNARD:** *The red PVC dungarees i brought from ACME Attractions were wonderful but at 14 I had no idea they had fetish connections. We later started dressing in She and Me and it became more obvious. Oh my god! Sex was the most amazing thing I'd ever seen. I remember seeing Vivienne in there a lot with her white face and her dark lips and thinking she looked ugly but very cool. I brought some clear plastic mules in there that Agent Provocateur still do to this day with a very high heel and a label that said SEX 430 Kings Road,Chelsea. I can also remember my mother looking at them and asking "are you supposed to wear these during Sex or is it the name of a shop". Obviously my mother had picked up on the fetish angle but at 14 I certainly had not. The only thing that did disturb me was that t-shirt, the Cambridge Rapist one with the gimp mask and the zipped mouth. I know a lot of people felt uneasy going in there but to me it seemed like this shop was made especially for us.*

**CHRIS SULLIVAN:** *I was kind of vintage stuff mixed with a bit of Acme stuff with a bit of SEX and Let It Rock because there was a funny old mix of people in those days. The soul people came from two different angles. You had the more smoothie side of it and you had the ones that came from the David Bowie side of it. I came from the more Bowie/soul side of it. The ones that were straight goers would have the bad bowling shirt and bad Smith jeans. There were a lot of those around. My sister said to me recently, 'I didn't use to mind you wearing all that punky stuff. You first started getting weird when you took your grandfathers mac and it was minging.' It was the one thing that upset my mother. When I started dressing like my granddad.*

**“IT WAS THE ONE THING THAT UPSET MY MOTHER. WHEN I STARTED DRESSING LIKE MY GRANDDAD.”**

**Chris Sullivan**



**DON LETTS:** *It was interesting because it was just at that time in the mid '70s when the hippie thing was well dead and the glam thing was kind of on the wane. Bowie had gone into stadiums and his initial fans didn't feel like he was theirs anymore, so we were all sort of looking for something. Again, this was pre-punk. This is what punk was to come out of. But in that pre-punk period there were all these different tribes that were looking for something. And they'd all meet at Acme Attractions. I mean, much more so than at Malcolm and Vivienne's shop.*

*Malcolm and Vivienne's shop was a lot more intimidating, it was a lot more Eurocentric in its style and the clothes were fuckin' expensive. My shop was a lot more user-friendly. You could get a pair of pegs in my shop for 20 quid, in Malcolm's shop, fifty quid. Not that I'm putting Malcolm's shop down. I mean, that stuff was art, but I think Acme was more indicative of the way London was going and the way London is now. That kind of mixture of Jamaican basslines, American beats, English Rock 'n' Roll culture... Y'know, it was what Big Audio Dynamite were soundtracking years later. We had this kind of culture clash and punk eventually emerged out of that.*







**“BY THE TIME I STARTED GOING DOWN THE KINGS ROAD IT HAD LOST MUCH OF THE VIBRANCY OF ‘75-’77 BUT EVEN THEN IT WOULD TAKE ME FOUR OR FIVE ATTEMPTS TO ACTUALLY GO INTO WHATEVER SEX HAD TURNED INTO.”**

**Andrew Weatherall**

**STEVE LEWIS:** *I found SEX intimidating at the time because it was a very long walk from the front door to the desk and there were always people milling about. Like Marco Pirroni was always there. I don't know what he did for a job, or whether he was at school, but he was always there. I used to love it. I used to love Too Fast To Live and Let It Rock as well. When it was SEX the clothes were fantastic. I bought t-shirts there, and bondage boots. But it was really expensive. Unbelievable. I bought a pair of bondage boots there and I think they were 33 quid, and my wage at the time was 14 quid. They were things you really wanted and you literally saved up for them. T-shirts I think were eleven or twelve pounds, so that's a whole week's wages on a t-shirt.*

*I bought quite a few of those t-shirts though I never quite got into the masks or any of the sort of rubberwear, but people did. People would go to clubs dressed in the sort of red, zip up bondage stuff and I used to think, 'You can't dance in that!' I know now after speaking to George (WHO?) and stuff, that they did have quite a big pervy clientele. She used to tell stories how in the dressing rooms there used to be latex or vinyl or something, and she said she used to wipe it down every other day. Blokes would come in, put the thing on and just come! And they'd be so embarrassed they'd just walk out with the clothes on, with this big come stain everywhere! But that place was important. I think me and my friends had been checking that shop for at least three or four years.*

**MARION MOORE (SOULGIRL):** *I had to really psyche myself up to go into SEX. Jordan was in that day and she looked really scary, full beehive and fierce make-up. Once in however she turned out to be lovely and good fun. I bought some really high black stiletto shoes, rubber trousers and a rubbery looking t-shirt. Other places that the discerning soulgirl would have to visit included Swanky Modes, I had a black one sleeved rubber dress from there and a plastic mac with what looked like rubbish sewn into the pockets, Che Guevara for 50s pencil skirts, Miss Mouse for skin tight black jeans covered in zips, plus Bus Stop Boutique and Anthony Price at Plaza. All essential for the period.*

**ANDREW WEATHERALL:** *By the time I started going down the Kings Road it had lost much of the vibrancy of '75-'77 but even then it would take me four or five attempts to actually go into whatever SEX had turned into. I'd walk up to the door and then turn around and go straight back to the tube station but it was that right of passage which was part of what it was all about. I'm glad they never welcomed me in - 'have a look at our trousers, size 28 sir?'. The fact that I was so scared to go in and the fact that they would probably have all laughed at me anyway made it all the more powerful. Clubs were the same if you turned up and got turned away. It increases the mystique tenfold.*

**MARK POWELL:** *I think early on the majority of the people dressing in SEX were soulboys. The now classic red SEX jeans with the plastic pocket that a lot of people wore in the summer of '76 were basically a copy of the Smiths carpenter jeans imported from America that all the soulboys had been wearing the previous year.*

**NORMAN JAY:** *It was funny. We had a white mate who wore all the Teddy Boy gear and when they changed Let It Rock to SEX and started selling rubber stuff he went mad, threatened to go down and burn the shop to the ground. When he had had a drink he would kick off about 'those poofs running the shop'. We went down there with him but all the Teds and Rockabilly's were sporting the confederate flag which wound us up in those days. We ended up chasing a few through Antiquarious and asked for help from some punks who had been getting grief but they turned out to be French and melted leaving it to the soulboys to sort out.*

**DON LETTS:** *My first introduction to sub-culture and art and all that stuff was really awoken by walking into Let It Rock. This is way before punk - about three or four years pre-punk. I stumbled in there, I think Vivienne might have been there, Malcolm was in America trying to manage the Dolls. I became really pally with Vivienne. I don't know if you can imagine, this dreadlocked kid hanging out with Vivienne, and she'd talk to me about her shit. Talk to me about Situationists and Dadaists, all that stuff, and I'm talking about my reggae stuff, because she had a kind of interest in Jamaican business. At one point I was entertaining the idea of working in there, but I was slightly apprehensive. I didn't know about the high heels and rubber t-shirts. So Malcolm comes back and I need work, that's where Acme Attractions opens. The minute I started working at Acme Attractions, Vivienne stopped talking to me. That's the kind of woman she was. I've got maximum respect for Malcolm, but she never spoke to me again because I was seen as a traitor. If you were down with the SEX lot, you couldn't be down with the Acme Attractions lot. Jordan and Michael, who ran SEX, or Let It Rock or whatever it was called at the time, even they came to hang out and chill out at Acme Attractions.*





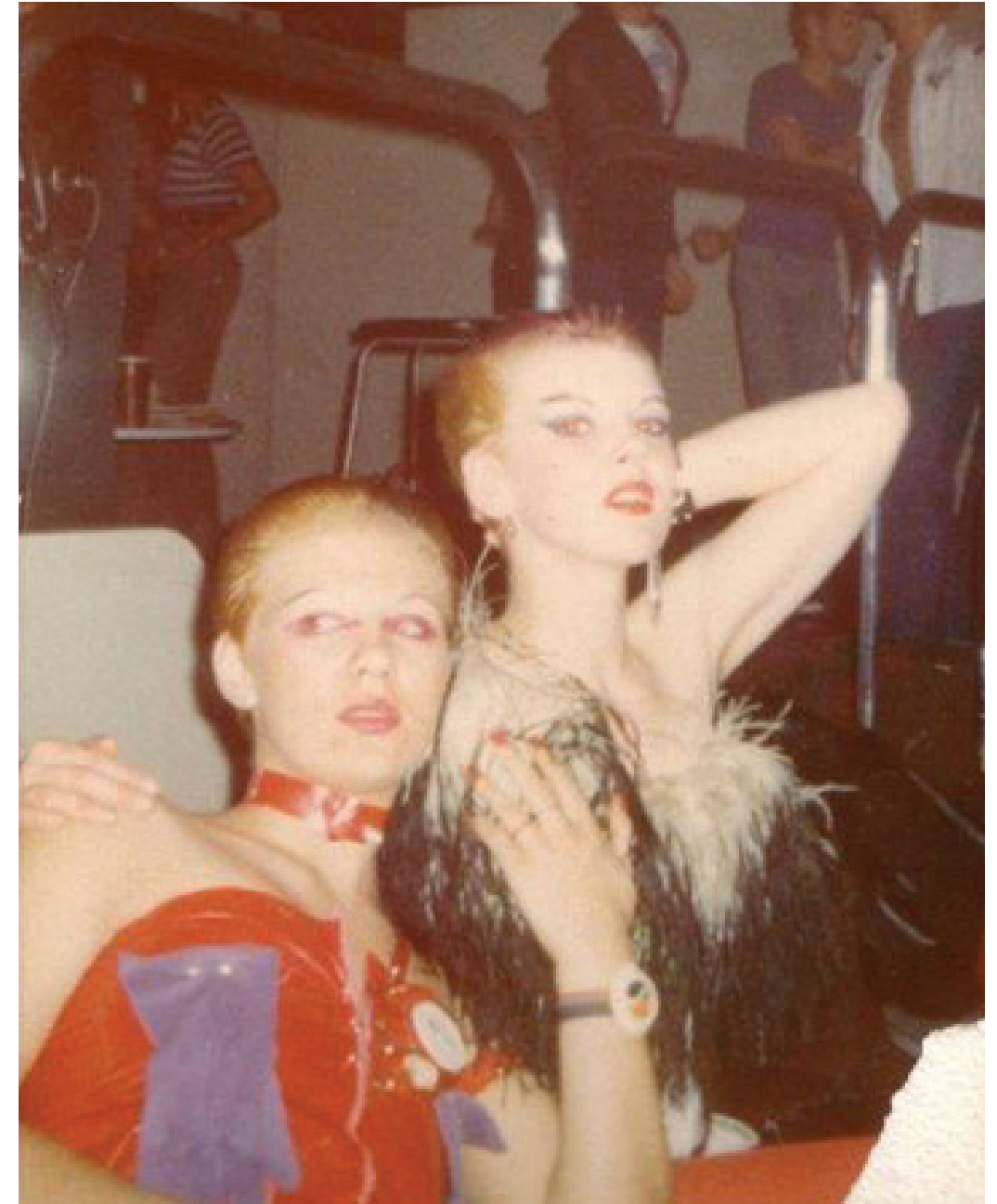
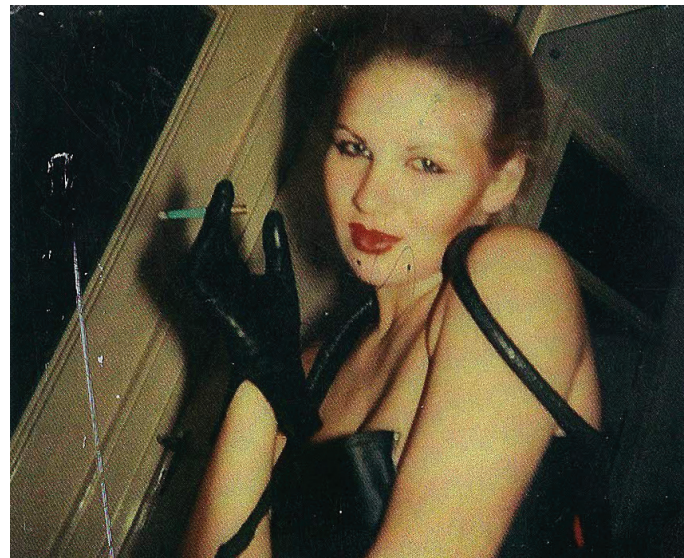
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**GARY HAISMAN:** *I had a beautiful pair of pegs from SEX. They were red and stitched with silver Lurex. I wanted to look like the other flash herberts...All the top soulheads bought their clothes from SEX and before that Let It Rock, as well as Acme and then punk came along and destroyed a big part of what I loved. Places changed. Chags (Chaguaramas) became the Roxy and Crackers became the Vortex within a space of 18 months. A huge part of the scene in town was wiped out. Louises in Poland Street was amazing. There was a fine line between the best West End gay clubs and soul clubs. The gays loved the music and to dance and you never got any grief in there. Black and white soul kids just wanted to dress up and dance, not get pissed and have a fight, so the gay clubs were a refuge away from the straight goers out there and we all seemed to mix really well. The DJ at Chags I remember was called Benny and had great taste. We were all young then and felt part of a family. If you wanted to be a face then you had to be at these certain clubs and that's carried on for the last 30 years. To be a face you have to be in the right place at the right time and Chaguaramas was exactly that. It was gay and lesbian, very flamboyant and they played amazing music and to us that was what it was about. Coming from Slough we felt different from 99.9% of the people back there while at places like Chags you felt like everyone else.*

**“TO BE A FACE YOU HAVE TO BE IN THE RIGHT PLACE AT THE RIGHT TIME AND CHAGUARAMAS WAS EXACTLY THAT. IT WAS GAY AND LESBIAN, VERY FLAMBOYANT AND THEY PLAYED AMAZING MUSIC AND TO US THAT WAS WHAT IT WAS ABOUT.”**





'You're tuned to boss radio one in the land, where the temperature is 85 degrees fahrenheit, kinda warm in Kingston today baby.' The voice was the mighty Manley Augustus Buchanan AKA Big Youth. The rhythm was 'Curly Locks', and to me that record sums up my first visit to Acme Attractions perfectly.

Halfway down the Kings Road in the basement of Antiquarius (a multi-stalled antique market) was Acme Attractions. A cheaper and more user friendly version of SEX. Opened in 1974, the owners had seen the success of Let It Rock, and the new generation of kids that were buying into this 'future Americana' look that was quickly morphing from drab post war demob suits to shocking blue pegs, to 60s London Mod culture via 50s Kingston JA cool. Sure, Don Letts played the role of king cool very well, neat, natty headed, always sporting '60s shades and a man with great taste in vintage shoes. He would sit astride the '60s scooter and hand out unemotional nods of recognition to those entering the store but despite Don's posturing it was never intimidating like SEX.

In Jeanette Lee who co ran SEX, the shop had a real life female fashion icon of the day. All the girls wanted to look like her and all the boys fancied her and her fetish/Mod look like crazy.



fans. The rumour was that they used the same East End tailor and factory for their peg legged trousers that SEX sold at twice the price. You could buy a fantastic candy striped '50s short sleeve shirt in the original shrink wrap, a pair of plastic shoes (they came in grey, brown and black if my memory is correct) and some trousers, for the price of a mohair jumper down at SEX but as always that wasn't the point. Although if I'm honest, most kids I knew shopped in Acme and looked in SEX.

On my bedroom wall was an A4 poster of four men dressed in post WW2 demob style. Woolen double-breasted suits, hand-painted ties and fedoras, posing outside a war time grocers that proudly advertised 'Vaseline hair tonic' the black and white poster was headed by the slogan 'Smarten Up Gentlemen's Clothing From Acme Attractions'.

You may well think it rather strange that a teenage boy would have a poster of an obscure clothes stall on his wall but this new thing out there was all consuming. The clothes, the music, the dancing and the parading up and down the Kings Road on a Saturday. Then there was the new imported funk and disco (that would still be played by young and fashionable DJs 35 years later) hitting Contempo every Friday afternoon. At first it was about the funk 7s but as you got deeper into the whole thing



This was the place for me and many others where the link between the Jamaican reggae scene which was having a real golden period and the fashion crazy white kids who a year or two later would be described in the tabloids as punks would first be cemented. Dr Alimantado's 'Best Dressed Chicken In Town', Tapper Zukie's 'MPLA' (an ode to the black nationalist's fighting for freedom in Angola) and the seminal '2 Sevens Clash' LP by Culture. All this musical knowledge was sought and studied once the connection that hearing this innovative and groundbreaking music while shopping at Acme was made.

'MPLA natty going on a holiday, MPLA natty going on a holiday, sing away your sorrows, natty leaving on the Black Star liner tomorrow' Tapper Zukie, 1976.

I had a gorgeous pair of winkle pickers ('50s deadstock) from Acme that had a pony skin/leather combination that was near perfect and I can remember having these on a shelf in my bedroom. I couldn't stop looking at them. They sat proudly upon the bashed up shoe box for a few weeks before the weather changed and i thought it was safe to rock them. In fact I loved them so much I couldn't stop sniffing them. The clothing changed around '76 when the store seemed to be having clothing made up rather than sourced for its fashion hungry



you found yourself spending a weeks wages on shrink wrapped albums made by obscure jazz artists for THAT track you had heard Roman play the previous Tuesday at Crackers.

New dances and moves were on show every week at Upstairs at Ronnies or Crackers as the dancers kept one step ahead of the ever increasing and hungry pack and new stock and styles seemed to appear on an almost weekly basis in the Kings Road clothing emporiums that we coveted so madly. We really did have something that we could call our own, something totally different from what had gone on before.





**“WHEN PEOPLE ASK ME ABOUT PUNK I ALWAYS TELL THEM IT WAS JUST A BUNCH OF BORED SOULBOYS.”**

**Andrew Weatherall**

**DON LETTS:** *Acme was the hippest place. There were two places that everyone who was hip went to. Vivienne's and my shop. So Patti Smith's down there. Peter O'Toole's down there buying weed off me - we used to sell weed down there behind the counter. I got pally with Bob Marley. He used to come down there all the time, to buy weed, not bondage trousers, and he was always trying to pull Jeanette. He was a bit of a ladies man. I remember just after he got shot Bob stayed in Oakley Street, which is just off the King's Road. I go round there one day with my bondage trousers on, and he's looking at me and he's like, 'Don Letts, you look like a bloodclot mountaineer.'*

*I mean, Blondie used to pop down, and all the major players of the punk rock scene. The Clash, The Banshees... Sid Vicious was always hanging out down there. I used to have to fuckin' kick him out. The Heartbreakers... I mean, if they were on the Kings Road and they were anybody, they came down there. And then they'd go up to Malcolm's shop for a little bit then come back to hang out at Acme Attractions.*

**ACME ERIC:** *We were into the stuff that Malcolm was doing at Let It Rock with the smart suits, pegs, pink loafers and god knows what else. It's all gone now though. I wished I'd have kept it because it'll be worth a fortune these days. By the time they'd started doing Seditonaries getting into all the rubber and cowboy shirts with their dicks hanging out we'd bailed out.*

**STEVE LEWIS:** *Well, Acme Attractions was always a poor imitation of whatever SEX was doing. You know, like mohair jumpers. They would do them, but do them really badly. They would do their version of bondage trousers and stuff and then have loads of leopard skin tops. I wasn't a big fan. It was even more intimidating in my opinion. Acme were selling loads and loads of retro stuff. Before Smith's jeans came in, and were very popular, they used to sell carpenter's jeans from America. And they weren't cheap. They had the pocket bits, and they were parallel. They used to sell tab collared shirts, those old ones and loads of second hand stuff. They used to sell winkle pickers, stuff like that but then they started making their own clothes much later, sort of during the punk times, which weren't very good.*

**BARRIE K SHARPE:** *For me punk started in the Lacy (XXX). The whole punk style was fashioned there. Punk music was none existent back then. I thought that 'Play That Funky Music White Boy' was a punk record. The music didn't exist 'cause it was a style. I remember Zubbis where they had partings shaved in their heads. Plastic trousers. I dressed a bit like that. We all touched on it, but I never became a punk. I wore stuff from SEX and Acme Attractions. Big baggy trousers.*

**GARY HAIMAN:** *I remember the first time I ever saw a punk was at Chaguaramas and they certainly were not English. It may well have been the New York Dolls. They came in to the club in leather bikers jackets and plastic trousers and spikey hair - not in the conventional punk way, just all over the place.*

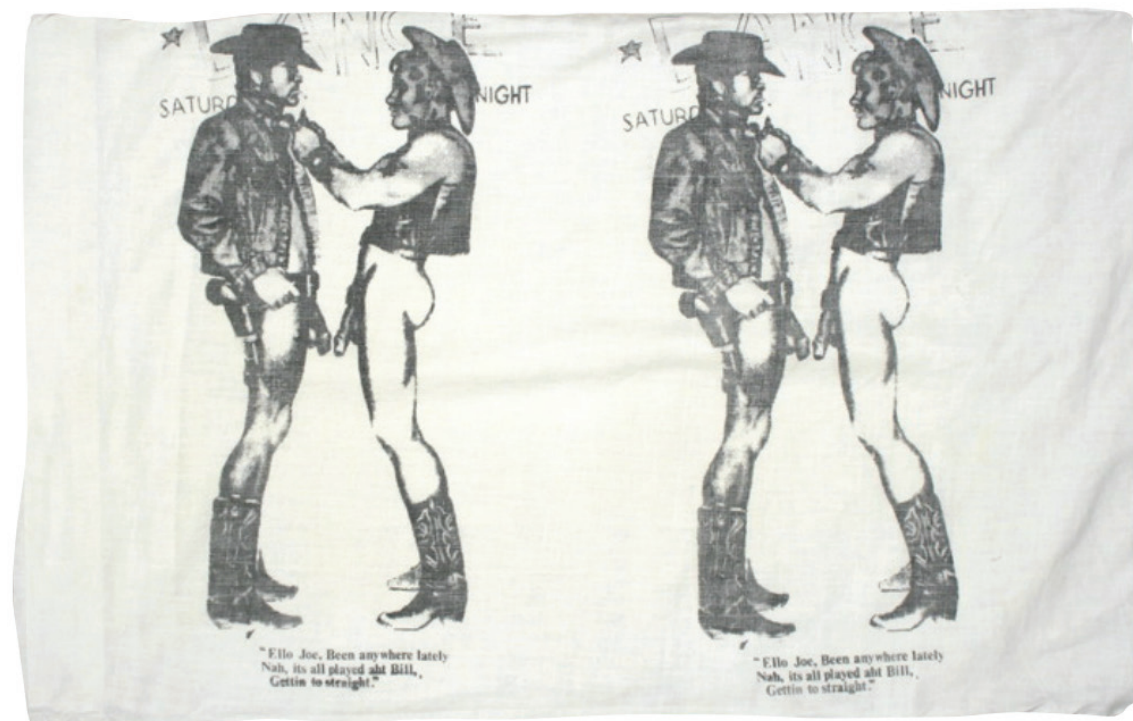
**NOEL WATSON:** *When I was 16 I was an apprentice sheet metal worker in a little factory in Belfast. One guy there was into his music and his clobber and had visited London and bought some t-shirts from SEX - the Cambridge rapist one and the gay cowboys - along with plastic sandals and leather trousers. There was also a guy who had come over from England who worked in a tiny ice cream van and he would bring over bits of gear and we would go visit him and buy our plastic sandals out of the back of the ice cream van while he was telling us all about the clubs and shops to visit. As soon as I got some money together me and my girlfriend went to stay with her brother who lived on*

*a house boat in Richmond. We would go down the Kings Road and buy clothes from SEX, Acme Attractions and the Beaufort Market that had some really good stalls.*

**DEREK RIDGERS (PHOTOGRAPHER):** *As far as I can see soulboys were never really part of the art school crowd. I graduated from art school in 1971 and there would always be the odd one or two that stuck out. I think punk came really from art schools and ex-art school people like Malcolm McLaren. I saw it as a few mavericks who didn't really fit in to a lot of other stuff.*

**ANDREW WEATHERALL:** *When people ask me about punk I always tell them it was just a bunch of bored soulboys.*

**BARRIE K SHARPE:** *Malcolm McLaren made it all up. American punk and the New York Dolls had nothing to do with what we were doing.*







# SNIFFIN' GLUE... <sup>30p</sup>

AND OTHER ROCK 'N' ROLL HABITS  
FOR PINHEADS AND SURFERS! ⑦ FEB '77

...Black...White...Black...White...Black...White...Black...White...Black...



ADVERTS - DON LETTS - GORILLAS

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# Smarten Up! GENTLEMENS CLOTHING FROM 'Acme Attractions'



THE BASEMENT 'ANTIQUARIUS'  
135 KINGS ROAD CHELSEA SW3

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