

CADIZ MUSIC & CUSTOM HOUSE PRESENT

THERE ARE THREE WAYS OUT OF THE EAST END... FOOTBALL, BOXING AND ROCK N ROLL

# EAST END BABYLON

## THE STORY OF THE COCKNEY REJECTS



**Exclusive event. Preview of the film EAST END BABYLON  
and a live performance by THE COCKNEY REJECTS**

**KOKO, Camden High St, London NW1 7JE • APRIL 26th 2012 • 7pm • £17.50**

**Standing show with limited seating • Film starts at 7.30pm with The Cockney Rejects performance at 9.30pm**

'East End Babylon' is a feature-length music documentary directed by Richard England and made by the team behind Julien Temple's award winning 'Oil City Confidential'. In 'East End Babylon', Director Richard England (Oil City's Executive Producer) retraces the story of East End London, its docks, the war, football and boxing via the adrenaline filled rise of street-punk band The Cockney Rejects.

Love them or hate them, rarely in the long history of British rock'n'roll has there been a story of such depth, magnitude and sheer turbulence as that of the Cockney Rejects.

Come and feel the mighty heart that beats to the sound of rivet hammers on a background of claret and blue.

**This is East End Babylon**

[www.eastendbabylon.co.uk](http://www.eastendbabylon.co.uk)



[www.eastendbabylon.co.uk](http://www.eastendbabylon.co.uk)

**WATCH THE TRAILER ON YOU TUBE**

<http://youtu.be/w6wCu2MZ5sk>

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**BUY TICKETS** <http://ow.ly/9tekx>

**What they say :**

"A no frills look at the career of the band who were probably had more punk attitude than almost anyone else. Honest, brutal and always entertaining." **Malcolm Dome Total Rock / Classic Rock**

"Jeff Turner was obviously singing to avoid killing someone" **Morrissey**

"The Rejects were the real deal" **Joe Strummer**

"Rejects and director Richard England unveil what could well be the documentary of the year. **Vive Le Rock**

"An unflinching, bloody and bloody funny account of one of rock'n'roll's rawest tales - and an elegy to the East End that spawned it." **Nick Hasted, The Independent/Uncut**

"At last a real film about the East End of London". **Anon**

**Cast & crew :**

<b>Director / Producer :</b>	Richard England
<b>Executive Producer :</b>	Mick Geggus
<b>Associate Producer :</b>	Karen Janody
<b>Director of Photography :</b>	Steven Organ
<b>Editor :</b>	Henry Stein
<b>Original music by :</b>	The Cockney Rejects



## **Short synopsis :**

Rarely in the long history of British rock'n'roll has there been a story of such depth, magnitude and sheer turbulence as that of the ***Cockney Rejects***.

There have been many 'rockumentaries' over the years, but director ***Richard England*** looked between the lines and realised that there was something very different here- a story spanning over a hundred years, a story of the most impoverished place in Britain, it's people, culture and way of life that is now all but extinct, that in turn gave birth to one of the most ferocious rock'n'roll bands that ever lived.

From the heaving masses living around the largest docks in the world, to the bombs that flew through world war two, ***'East End Babylon'*** takes us on a journey through smoky boxing clubs, battles on the terraces and piss stained boozers as three dead end kids formed a band that would be the last word in rock'n'roll savagery.

Mistrusted and misunderstood by the rock elite and media, the Rejects were one of a kind - the first band to combine rock'n'roll and football, and imbued with a 'take no shit' attitude, which has often been copied but never equaled.

Follow the band and its road crew of West Ham's infamous ICF hooligans as they take their furious brand of rock'n'roll on the road, resulting in running battles with Nazis, rival football firms, legendary Top of the Pops performances, culminating in the vicious 'battle of Birmingham' which finished the band as a touring unit.

Witness the redemption as the Rejects, now a worldwide cult who's music has influenced some of the biggest bands on the planet, play to hundreds of thousands of people all over the globe, uniting kids from all backgrounds with their particular brand of rock and football.

Come and feel the mighty heart that beats to the sound of rivet hammers on a background of claret and blue.

***This is East End Babylon.***

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## ***About the Director***

Richard England is a music business manager and producer. After exec-producing “Oil City Confidential” and inspired by Julien Temple to “learn from the master”, Richard decided to undertake his directorial debut with East End Babylon. Born in 1968, the year of counter-culture, a West Ham fan and spiritual East Ender, Richard took his love of punk rock, Orson Welles films and a Sony A1 mini dv camera and followed the Rejects around the world on an incredible musical and football odyssey.

## ***About Cadiz Music***

Established in 2003 Cadiz Music is a music company working with all kinds of music from rock, punk and heavy metal to folk, jazz world and urban. Cadiz was the first independent company to enter the digital arena in 2004 with Cadiz Digital Ltd which has become one of iTunes key suppliers. Cadiz was recently instrumental in the development and success of Tinie Tempah with the formation of Disturbing London Records and now Custom House Music Ltd which is representing the cream of the new British Urban scene.

Cadiz Music also produced the highly acclaimed music documentary ‘Oil City Confidential’ about Dr Feelgood 1970’s Britain’s proto -punk rhythm and blues scene. Directed by Julien Temple, “Oil City Confidential” won Awards and nominations all over the world.

[www.cadizmusic.co.uk](http://www.cadizmusic.co.uk)

[www.oilcityconfidential.co.uk](http://www.oilcityconfidential.co.uk)

## ***About The Cockney Rejects***

The Cockney Rejects exploded onto the scene in 1979 and grabbed the industry quite literally, by the throat. These four kids from London’s East End were nothing like the middle class art students who faked proletarian credentials to create the punk movement. They were, in fact battle hardened veterans of the streets, smoky boxing clubs, and West Ham’s bearpit terraces, with experiences beyond their tender years.

They were the first and original band to weld driving rock rhythms to terrace singalongs, and they crashed out of the East End like a demented freight train, flattening everything in their path. The stories of ultra-violence, mayhem and madness are well documented, which culminated in the vicious ‘battle of Birmingham’ which effectively put paid to the band as a touring unit.

But the searing soundtrack they created refused to die, and with young US bands such as Rancid, Green Day and the Dropkick Murphys citing the band as major influences, they became a cult to a new generation. Older and wiser, the Cockney Rejects now tour the globe igniting audiences worldwide with their white hot live set, uniting kids from four corners of the earth with their particular brand of rock’n’roll and West Hammy.

***East End Babylon*** is their story.

[www.thecockneyrejects.com](http://www.thecockneyrejects.com)

## **Long synopsis :**

'East End Babylon' is the story of the **Cockney Rejects** and the area that spawned them - beginning at the turn of the century with the industrial revolution in full swing, the heaving poverty surrounding the largest docks the world had ever seen, and the unconquerable spirit of it's people - proud, unbowed, and, as world war two was later to prove, unbeaten.

'From the bombs that flew through world war two, from the Albert docks to Bow, we could never show our fear, the world could never know' sang the Rejects many years later, and they knew what they were talking about. Sons of dockers whose parents had survived such horrific times, they were born into the upheaval and austerity of the post war East-End, where, amongst the debris and dock strikes and social upheaval they found solace and meaning in three things - *football, boxing, and rock'n'roll!*

*Football* to generations of East Enders could mean only one thing... *West Ham United*.

Probably the most financially fragile of all the big London clubs, it has always had the most fanatical grassroots support, born of a total sense of community that only poverty and a sense of belonging could instill.

'**East End Babylon**' takes us through these times, as Eighteen year-old seamstress Jean Geggus and her docker husband Fred bring up seven children in a bomb damaged council house, two of which, *Mick and Jeff Geggus*, take to the mean streets, eventually embracing the other sporting fixation of the East end - *Boxing*, at which they both excel.

But amid the dock strikes and social upheaval of the mid seventies, this new generation found themselves drawn to a third medium - *Rock'n'roll*. Fascinated by the antics of Sweet and Slade on Thursday nights' Top Of The Pops, the boys fostered dreams of forming a band. After hearing the guttural rasp of Johnny Rotten in 1977, they decided to do so.

Despite having no songs or equipment but armed with buckets of cheek and blag, the boys 'conned' their way into journalist Garry Bushell and punk icon Jimmy Pursey, resulting in a record deal with EMI records.

Having recruited fellow West Ham nut *Vinny Riordan* on bass, the boys then proceeded to play regularly at their local venue, Canning Town's infamous '*Bridge House*', where they developed the blueprint that would be imitated, but never equaled by a thousand bands.

Whereas the first wave of punk bands had been mainly middle class art students faking working class credentials, the Rejects were as tough and cynical as the streets that gave them birth. The socio-political ramblings of their punk forefathers were not for them, instead they sung about the things that they lived with, every day - street fights, police harassment - and football. Never before had a band welded the terrace singalong to driving rock rhythms, and the result was devastating : the perfect blend of rock'n'roll and football.

It was also at the *Bridge House* that they cultivated the Rejects 'firm'- their loyal band of followers, many of whom would later go on to form the hardcore of the ICF, West Ham's notorious hooligan gang. Despite having signed a disastrous management deal that would later leave them penniless, the band started having success, as the singles, then the albums, began to chart. Never able to suffer fools, they also burned bridges within the music industry, with several journalists and industry movers and shakers being told in no uncertain terms where to get off. It was also at this time, at the height of gig violence sweeping Britain, that they enforced their 'no security' rule - if people were getting hurt by bully boys in the crowd, or if the band themselves were threatened, they would jump offstage mid-show and batter the troublemakers out of the venue.

By that time, they were pretty much despised by many in the music industry (strangely enough the same music industry that would later wet themselves over gangsta rappers) but being who they were, they stayed true to their upbringing and told it like it was.

Around that time, gigs in London were being targeted by the ultra right-wing British Movement, who had wrecked several bands careers including that of 'Sham 69'. Having always despised bullies, the Rejects met them head on, culminating in a bloody battle at Barking station in which the 'master race' were handed a severe beating after which they never showed their faces at a single Rejects' gig.

Soon, they realised their childhood dreams and appeared on 'Top Of The Pops', but on their second appearance, promoting their version of West Ham's anthem '*Bubbles*' (West Ham had reached the F.A cup final in 1980) their high spirits got them banned from the show forever.

That was only the start of their problems - by aligning themselves so vehemently with West Ham, they had alienated themselves from other testosterone fueled football supporters up and down the country, which culminated in the 'battle of Birmingham', in which the Rejects and their crew defeated 250 Midlands football hooligans in a vicious hand to hand combat, which has since been described as the worst gig violence in history.

With court cases hanging over the band like ominous dark clouds, they were dropped by EMI and were virtually finished as a touring band. They briefly turned their considerable musical skills to their first love, hard rock, and despite making a great record ('*Wild Ones*' produced by Pete Way), their fans never let them forget their past. Their management having drained them of every penny they made, they reluctantly called it a day, ironically around the same time as their symbolic twins, the London docks, closed forever.

As the years passed, and the band went their separate ways, in the USA and Europe, something was stirring. A new generation of fans were discovering the Rejects, and bands such as 'Rancid' and 'Green Day' were describing them as major influences on their music. In Europe, they were being embraced by thousands of football supporters who had taken them and their ethic to heart, openly pledging their allegiance to West Ham United and the Rejects. The same was happening in Japan, Australia and South America - all across the world, in fact.

Mick Geggus only got an inkling of this one night in 1999 as he watched a Levi's ad on TV, which featured the Rejects song '*I'm Not A Fool*'. Suddenly, the phone calls started. Having never played outside of the UK, they were stunned to find that they were in demand across the globe. With bass player Vinny long gone, Mick and Jeff recruited old friend *Tony Van Frater* on bass and *Andy Laing* on drums, and went out on tour again. In the UK, they found that the old animosities had disappeared, and that fans accepted the Rejects link with West Ham and were prepared to party with the band. But, the biggest surprise was when they toured outside the UK for the first time - thousands of kids from all over the globe flocked to see them, a sea of West Ham shirts from all nationalities knowing the words from every song. In Croatia, they were gobsmacked as sworn enemies Serbs and Croats danced and sang together at the top of their voices. '*Politicians can't do that, observed Mick, we can!*'. On the home front, stars like Morrissey, Stone Roses' Ian Brown, and Primal Scream all went on record as saying they loved the Cockney Rejects. And on it goes.

Redemption is a hard thing to come by. But as the band once sang, '*the kids they come from everywhere, the East End's all around*', that lyric would turn out to be prophetic, because it is. And the Cockney Rejects are still going, playing white hot live sets to kids across the globe. From the humblest of beginnings they came, from the streets and terraces and smoky boxing clubs and piss stained boozers, most of which are now long gone. But they have been and still are an inspiration to a generation and this is their story.

***This is East End Babylon.***

**END.**

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# Misunderstood or hateful? Oi!'s rise and fall

Thirty years ago, a rock writer coined the term 'Oi!' to describe his favourite music. Soon 'punk's idiot half-brother' was synonymous with arson, racism and football violence. By Alexis Petridis



**Alexis Petridis**

guardian.co.uk, Thursday 18 March 2010 21.45 GMT

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London's burning ... the Southhall riot of 1981. Photograph: PA/PA Archive/Press Association Images

The Cockney Rejects' 1980 performance at Birmingham's Cedar Club remains unnoted in the annals of rock history. It warrants no mention when music journalists compile the 100 Most Shocking Moments in Rock, nor the 100 Craziest Gigs Ever, which seems like a terrible oversight. In fairness, no one is ever going to rank the show by the East End quartet – then enjoying chart success with a punk take on the West Ham terrace anthem I'm Forever Blowing Bubbles – alongside Jimi Hendrix at Monterey in terms of musical brilliance. Still, it has its own claim to historical import: by all accounts, it was the most violent gig in British history.

"I'd seen quite a bit on the terraces or outside football grounds, but this was carnage," says Jeff Turner, today an immensely amiable decorator, then "Stinky" Turner, the Cockney Rejects' teenage frontman, cursed with what his former manager Garry Bushell tactfully describes as "a bit of a temper". Turner continues: "There was a lot of people cut and hurt, I got cut, my brother [Rejects' guitarist Micky Geggus] really got done bad, with an ashtray, the gear was decimated, there was people lying around on the floor. Carnage."

The problem was football-related. "Most of the punk bands at the time, they had their ideals – the Clash, Career Opportunities, political stuff, fair play," says Turner. "When I was a kid, my thought for punk rock was that it could put West Ham on the front pages." To this end, the band – affiliated to the club's hooligans in the Inter City Firm – had appeared on Top of the Pops in West Ham shirts. "After that, everybody wanted to



fight us, but you couldn't back down," says Turner. "Once you were defeated, it would have opened the floodgates for everybody."

So the Rejects and their party fought: "Twenty Cockneys against ... well, not all 300 Brummies were trying to attack us, but I'd say we were trying to fight off 50 to 100 people." In the aftermath, Micky Geggus was charged with GBH and affray, and the Cockney Rejects' career as a live band was, in effect, over. An attempt to play Liverpool later that year ended after six songs "because there was 150 Scousers trying to kill us", while a subsequent gig in Birmingham was aborted by the police: "The old bill got wind of it and escorted us on to the M6," says Turner. "At the time, I was gutted, but now, I think, thank God for that. Someone could have died."

Perhaps it's unsurprising the gig has been swept under the carpet of musical history: after all, so has the genre the Cockney Rejects inadvertently inspired. Thirty years after Bushell – then a writer for the music paper *Sounds*, as well as the Rejects' manager – coined the term "Oi!" to describe a third generation of punk-inspired working-class bands playing "harder music on every level, guitar driven, terrace choruses", it remains largely reviled or ignored in Britain.

In the eyes of its remaining fans, Oi! is the "real thing", the genuine sound of Britain's streets in the late 70s, populated by artists Bushell championed when the rest of the music press concentrated on "bands who dropped literary references you wouldn't have got if you didn't have a masters' degree and wrote pretentious lyrics". Bands such as the Cockney Rejects, the Angelic Upstarts – Marxists from South Shields managed by a man Bushell colourfully describes as "a psychopath – his house had bars over all the windows because people had thrown firebombs through it" – Red Alert, Peter and the Test Tube Babies. It briefly stormed the charts. The Angelic Upstarts followed the Cockney Rejects onto Top of the Pops, while Splodgenessabounds made the Top 10 with the deathless Two Pints of Lager and a Packet of Crisps Please. But today, if the general public have heard of it at all, they tend to agree with the assessment once offered by journalist and broadcaster Stuart Maconie: "Punk's stunted idiot half-brother, musically primitive and politically unsavoury, with its close links to far-right groups." It is, asserts Bushell, "without a doubt, the most misunderstood genre in history".

The problem isn't really to do with the music, although protracted exposure to the oeuvre of Peter and the Test Tube Babies – home to *Student Wankers*, *Up Yer Bum* and *Pick Your Nose (and Eat It)* – could leave all but the hardiest soul pleading tearfully for a few literary references and pretentious lyrics. The problem is Oi!'s adoption by the far-right as its soundtrack of choice. It wasn't the only part of street culture to attract the attentions of the National Front and the British Movement in the late 70s and early 80s. Losing out at the polling stations thanks to the rise of Margaret Thatcher, the NF had instigated a programme of "direct action": it would attempt to kick its way into the headlines at football matches and gigs. Chart bands such as Sham 69, Madness and the Specials had concerts disrupted. In 1978, seig-heiling skinheads caused £7,500 worth of damage at a Sham 69 gig in London.

But it was to Oi! that the far-right was most attracted, not least because it attracted both football hooligans and the re-emergent skinhead movement – two groups the NF's direct-action programme targeted for recruitment. "We played a gig in Camden, we saw these Nazi skinheads beating the shit out of these two punks," remembers Turner. "They'd managed to wreck Sham 69's career, but us with our following" – the ICF was then headed by Cass Pennant, whose parents were Jamaican – "we weren't going to have it. We just went down and absolutely slaughtered them. We declared to

them that if they ever set foot where we were again, we'd decimate them." And so it proved. "Neo-nazis confronted the Rejects again at Barking station," remembers Bushell. "They basically told them, 'We're going to come to your gigs, we're going to do this and do that.' The Rejects crew battered them all over the station. They didn't come to the gigs after that."

Bushell points out that there was "a Nazi subculture all the way through punk. Malcolm McLaren started it all with the swastikas, which thick people saw and thought, 'Oh, they must be Nazis.'" There were white power punk bands, too – such as the Dentists and the Vents, which were formed by the "Punk Front" division of the National Front, in lieu of real punk bands showing any interest in promoting white supremacy. It was a trick the NF would be forced to pull again when Oi! bands resisted their overtures – the party recruited a failed punk band from Blackpool called Skrewdriver and repositioned them as the musical voice of the neo-Nazi movement. "It was totally distinct from us," says Bushell. "We had no overlap other than a mutual dislike for each other."

Bushell's latterday career as a gleeful provoker of the liberal left, writing for the Sun and the Daily Star, probably hasn't done much to help public perceptions regarding Oi!'s political affiliations. When Oi! was at its height, however, he says he was a Trotskyist who did his best to infuse the movement with socialist principles. He organised Oi! conferences and debates, "trying to shape the movement, trying to stop the culture of violence, talking about doing unemployment benefits, working with the Right to Work campaign, prisoners' rights gigs – I thought we could unite punk and social progress." Not everyone was receptive: "Stinky Turner was at one debate, and he didn't contribute much, apart from the classic line, 'Oi! is working class, and if you're not working class you'll get a kick in the bollocks.'" He laughs. "Perfect! That was what the Rejects were all about."

Trotskyist or not, Bushell also managed to exacerbate the problem, not least by masterminding the unfortunately titled 1981 compilation *Strength Thru Oi!*. "I didn't know!" he protests. "I'd been active in politics for years and had never come across the phrase 'strength through joy' as a Nazi slogan. It was the title of a Skids EP."

To compound matters, its cover featured a photograph of a skinhead who turned out to be the delectable-sounding Nicky Crane, who – nothing if not a multi-tasker – managed to combine life as a neo-Nazi activist with a secret career as a gay porn star. "I had a Christmas card on the wall, it had that image that was on the cover of *Strength Thru Oi!*, but washed out. I honestly, hand on my heart, thought it was a still from *The Wanderers*," Bushell says. "It was only when the album came through for me to approve the artwork that I saw his tattoos. Of course, if I hadn't been impatient, I would have said, right, fucking scrap this, let's shoot something else entirely. Instead, we airbrushed the tattoos out. There were two mistakes there, both mine. Hands up."

Much worse was to follow. A July 1981 Oi! gig featuring the 4-Skins and the Business in Southall – the scene of a racist murder in 1976 and the race riot that ended in the death of Blair Peach in 1979 – erupted into violent chaos: 110 people were hospitalised, and the venue, the Hambrough Tavern, was burned down after being petrol bombed. Depending on whose version of events you believe, it was either sparked by skinheads attacking Asians or Asian youths attacking gig-goers: either way, the Southall riot stopped Oi!'s commercial progress dead. The Cockney Rejects found that shops refused to stock their new album, *The Power and the Glory*: "I'd sung a song called *Oi Oi Oi* and all of a sudden there's an Oi! movement and I didn't really want anything to do with it," says Turner. "This awful, awful shit happened in Southall, we were never

there, and we got the rug pulled out from under our feet. I went from the TV screen to the labour exchange in 18 months."

An inflammatory article in the Daily Mail exacerbated the situation further: "We never had an problems with Nazi activists at our gigs until after the Mail's piece," says Bushell. "Only then did we have people coming down, thinking it was going to be this rightwing thing, When they discovered it wasn't, that's when the trouble started. I was attacked at an Upstarts gig at the 100 Club by about 20 of them. I had a knife pulled on me at Charing Cross station."

That should have been that, had it not been for Oi!'s curious afterlife in America. Steve Whale – who joined the Business after Southall and struggled on through the 80s, repositioning the band as "street punk" – unexpectedly found himself in possession of a US recording contract with Bad Religion's label Epitaph, lauded by bands including Boston's Irish-punk stars the Dropkick Murphys and the extraordinarily influential California band Rancid. Jeff Turner has just returned from a tour of Japan: "Osaka, Tokyo, Nagoya. I haven't got fortunes but I'm able to do that. That's all I can ask for, it makes me happy."

"I had Lars Freidricksen of Rancid come in and sit in the pub round the corner from my house, welling up, telling me if it wasn't for Oi! he might have killed himself as a teenager," says Garry Bushell. "I thought, 'Fuck me, it's really had an effect on these people.' I'm not proud of the way Oi! was misunderstood, but I'm proud of the music, proud of what it started, proud of what it gave punk."

In Britain, he concedes, the genre's name is still blackened in most people's eyes. "There were people in 1976 saying punk had to be a Nazi thing because of the swastikas. The difference is, those bands had rock journalists on their side. The Oi! bands only had me." He laughs, a little ruefully. "I did me best."

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## NEWS

### THE BLOOD

Based around original member the Cardinal, following the death of JJ Bedsoe in 1994, the outrageous '80s London punks The Blood are back in the studio recording a brand new album and plan on touring the US, Japan and Europe this year.

### KING MOB

While ex-Sex Pistol Glen Matlock may have now departed their ranks, all star rock 'n' roll combo King Mob release their new single 'Va Va Voom' this month and play a Vive Le Rock sponsored show at London's O2 Islington Academy on the 28th of March, with some very special mystery guests.

### THE HORRORS



Faris Badwan, frontman with The Horrors, has been accused of punching a fan at a recent gig. Playing in Liverpool in support of album 'Skying', Badwan is alleged to have punched the audience member. Talking to the NME, a band spokesman said that it was no more than "a clip round the ear".

### SHAM 69

Fresh from their successful London comeback show, Jimmy Pursey, Dave Parsons and Dave Treganna are in dispute with other more recent members of the band over ownership of the Sham name. Looks like it will go to court. Jimmys Sham will play U.S and Japanese dates and the Punk By The Sea festival in 2012.

### UK SUBS

Charlie Harper, everyone's favourite living legend and punk icon, will be busy in 2012. With a new UK Subs album planned ('XXX'), he will also release a solo album and has also just finished the latest Urban Dogs album with the Vibrators' Knox. Go for it Charlie!

## KNOW YOUR PRODUCT ACCESSORIES

### LA ROCKA CLOTHING

Classic '80s rock 'n' roll label relaunched.

Worn by the likes of The Stray Cats, Jerry Lee Lewis, The Clash and Generation X, this stalwart of Johnsons' clothing store on the

Kings Road is back in business as of February. We are stoked! Visit [Larocka79.com](http://Larocka79.com) for more details.



### SOURPUSS 'VOODOO GIRLS' HANDBAG

Tantalising Tiki-themed tote.



Available from [Retrorebels.com](http://Retrorebels.com). Sourpuss Clothing have created the 'Voodoo Girls' handbag. Costing a mere £39.00, it features a bamboo handle and an embossed print on the front. Perfect for the rockabilly lass in your life!

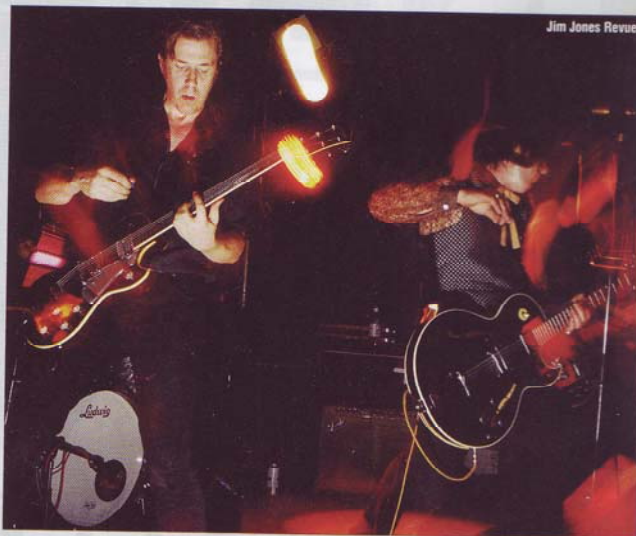
### VANS CALIFORNIA CHUKKA DECON

Mod-inspired footwear from skate giant.

Part of Vans' spring California-inspired line, the Chukka Decons are modelled on a desert boot design and come in both a leather or suede option in a host of different colour schemes. Clocking in at around £55, check out [Vans.co.uk](http://Vans.co.uk) for more details and choice of colours.



## LE BEAT BESPOKE WEEKENDER



**The Trashmen, The Jim Jones Revue and Pretty Things aim to make London shake in April.**

Proving that Easter isn't all about fluffy bunny rabbits and chocolate eggs, Le Beat Bespoke turns eight this year and offers up a festival of the cult, the cool and the crazy over the 5th, 6th, 7th and 8th of April. Featuring live action from The Trashmen, playing their first UK show, London rock 'n' rollers The Jim Jones Revue, Pretty Things, the Crazy World Of Arthur Brown, The Sorrows and more, as well as international DJs, guest club nights, an all night bar, record fairs and vintage markets, cult films and go-go dancers, Le Beat Bespoke takes place at The Venue on Great Portland Street. Visit [Newuntouchables.com](http://Newuntouchables.com) for more information and tickets.

### COCKNEY REJECTS



## EASTEND BABYLON

**Rejects and director Richard England unveil what could well be the documentary of the year.**

When it comes to producing a documentary, you don't get much better than Richard England. The executive producer behind the excellent 'Oil City Confidential', England has recently finished work on 'East End Babylon', documenting the depth, magnitude, polarisation and turbulence of the Cockney Rejects. A story that spans over a hundred years and looks into what life was like in what was once the most impoverished place in Britain, its people and culture, now all but extinct, it defines clearly just what the spark was that ignited one of punk rock's most authoritative bands. Leading the viewer on a journey that weaves its way through terrace battles, boxing clubs and dodgy boozers all the way through to Top Of The Pops performances, splits, reunions and worldwide influence, 'East End Babylon' is part documentary and part social commentary, possessing more heart than you'd imagine possible - rather like the Rejects themselves. Indeed, Vive Le Rock is proud to announce our sponsorship of the premiere of 'East End Babylon' this April. Taking place at Camden's KoKo on the 26th, the documentary will be followed by a live show by the Cockney Rejects.