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Strange fruit..... ✨

Issue 12.

INGREDIENTS: SUGAR, BLENDED SYRUP, PECTIN, FRUIT ACID, SODIUM CITRATE, PRESERVATIVE, COLOR.

LH

© PAUL GARRARD 83

Some people loved it, (hi Jon) some hated it (hello Paul) and some could see good and bad in it; Bones succinctly hit the proverbial nail with their "variety of pop styles" review - they even went on to complain that there wasn't enough of it. What was it? The Strange Fruit 1982 compilation cassette of course. And don't forget, we here at Tracksuit Tapes never delete nothing so there are still copies available.

From out the rising sun though comes 'The Best Kept Secret' Vol 2 of the Strange Fruit collection. Currently running a mere 2 months behind schedule 'The Best Kept Secret' should nevertheless be around for mid-summer and will surely be a must on the beaches and round the pools and patios of this and any other country (we've already received a pre-paid export order to Norway!!). What'll it include? Well, Catchermann are supposed to be there sporting their new 3 piece line-up on tape for the first time; The Tuffs, needless to say with their 'Postcard Skies'; The Motives virtually have to put in an appearance after the reaction to their track on the last tape and whilst it'd be good to get a track from their brand new line-up I somehow doubt it. The Motives by the way have drafted John Phillips in on drums and now have a lady singer who, they do say, is the proverbial something else. Currently on the lookout for a keyboard player The Motives are back on course once again. Keep the faith. Anyway 'The Best Kept Secret' will also include a fully augmented Steve Mead and also music from someone who's recently been providing the backing for Channel Fours test card of late although I'm not sure what name he'll be going under yet. Will there be another Clive Product track?! All this and more will be wrapped in a neat Paul Garrard cover and will wing its stereo way to you on a Chrome Cassette before the Druids meet again at Stonehenge WATCH THIS SPACE.

'BROKEN SKULLS' TRACKSUIT TAPES

audio delights!

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a compilation featuring Andrew Darlington, Edward Hannan, RICH MERTIS, the Walking Mutant, a selection from M&P tapes and Steven Wilson.

SKULL 002

C60

ultimate visions suppressed

a compilation featuring Bourborese (walk), the Pulsating Fashar, Palak, a selection from Bedz tapes, Dead on Arrival, I'm Lead, Amber Lawn, a Martian Poet, the Cynics, Aha Ah ha ha, and others.

SKULL 003

C60

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a solo tape of harsh and violent electronic music featuring and dedicated to Sylvia Plath.

SKULL 004

C60

THATS THE END OF THE BLUES, NOW HERES THE WEATHER

a tape of pleasant synth/organ music by a duo/trio who call themselves

B.S.M

SKULL 005

C60

NEGATIVE hallucination

a tape of electronic experimental music by Paul Kelday

SKULL 006

C60

Prices

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ENGLAND

TRACE THE ABSURD CURVE

The New Year started for me at The Nags Head, High Wycombe. I'd heard plenty of talk about Dangerous Age. The fact that they are well into their 30s and play "fun" Rhythm & Blues explains why they get annoyed at being tagged 'revivalists'. As with most local bands their audience remains loyal and is growing gig by gig.

With all this talk about the band it's hardly surprising why I'm here tonight. I'm not an R&B lover and it's a long way from The Fall at the Lyceum but it seems a wasted opportunity to dismiss a band who are often talked of around the streets and pubs of Maidenhead.

Unfortunately there is no support band tonight. However, Dangerous Age have decided to split their set into two halves this evening.

The band open with Natural Born Woman in front of a respectfully sized clientele. A mixture of ageing ex-hippies and young leather clad 'headbangers'.

The band don't really get warmed up until the fifth number 'Telephone Blues'. Through 'Dancing Boy', 'Talk to me Baby' and the old Heads Hands & Feet song 'Warming Up the Band', Dangerous Age play like a well oiled machine, well oiled and disciplined, used to countless hours of tedious rehearsals.

It's a pity I have to wait nearly half the set for the band to loosen up and relax. All credit due to vocalist Ziggy and harmonica player Owen. Their confidence to explore and attempts to warm the audience pays off, especially through 'Shame, Shame, Shame' and the deafening 'Watch Her Strut'.

Dangerous Age play loud and tough. Their reluctance to play venues outside the local circuit and into the London venues may have been stimulated by past experiences. However, they enjoy their music and their musical ability is never in doubt.

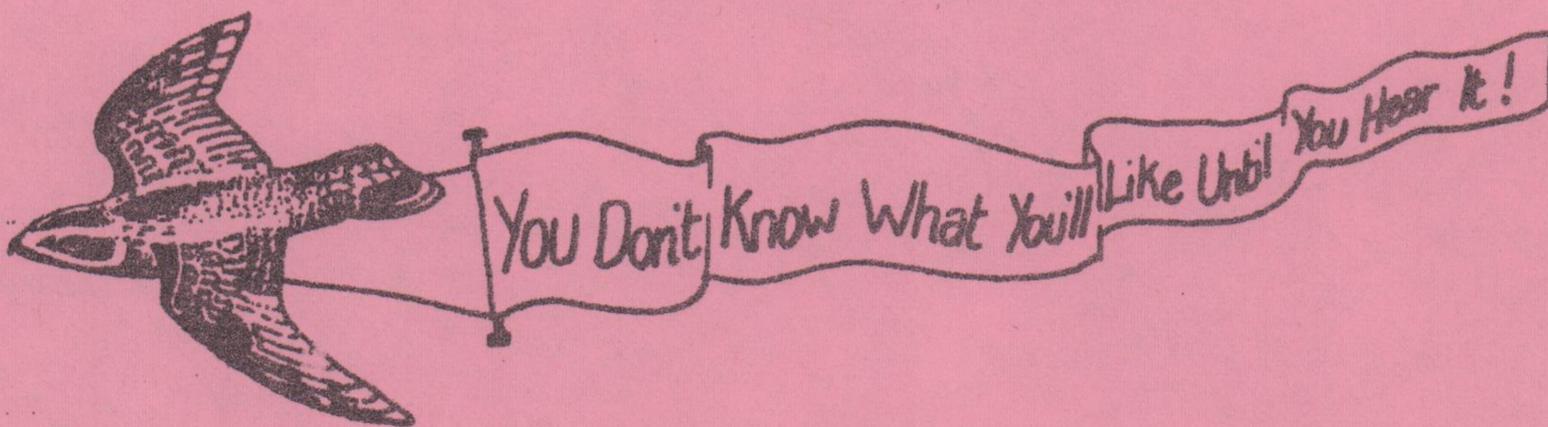
MARC HALL

This article first appeared in the Maidenhead Local paper for whom Marc is hoping to write more, as well as Strange Fruit. Dangerous Age seem to be readily traceable to The Bell in Maidenhead and have since supported Dirty Harry (Ian Gillans' sisters' band) at Reading Top Rank. Watch this space.

UNLIKELY RECORDS

As many of you may know Strange Fruit has championed the cause of the cassette since inception and prior. The versatility, availability and all the otherilities and ologies have been expounded upon at great length within these pages and beyond, why we even put out our own tape and there's plenty more where that came from. Anyhow up away in far flung Suffolk beavering away merrily lives one Robert Cox who runs the immensely worthy and worthwhile Unlikely Records and before this becomes too convoluted and contrived here is Robert:

"After some years working behind a record shop counter I'd realised that the commercial process tends to reduce most music (except the products of geni) to a common level of marketability. To borrow a friend's phrase 'music before the music business polishes it is like the raw stuff', aside from this abstracted reasoning there are also innumerable music makers who do not want to perform live or who are not able to (and there are those who would rather retain control over their music at the expense of alsmot all publicity they could otherwise obtain). So... at this pojnt the DIY cassette world rears its anarchic and multi-directional head! Well... not quite : It seems to me that th there is a large element of shamateurism to exorcise from the cassette underground before it can take itself as seriously as it appears to do. (Just because you record at home on limited equipment you do not have a right to expect people to listen to badly played , unimaginative and boring music). There is also a level of tunnel listening displayed by cassetet makers and compilers that makes even the most straight-laced major label seem outrageously liberal in its signing and releasing policy. REAL TIME exists to promote any good new music which is sent to us, regardless of style. The tapes do not have flashy label and there is no artistic cover for each issue - like Exchange & Mart REAL TIME is its contents; no more and no less. Each issue is a C90s worth and they appear every two months or so complete with a contact sheet for all the featured artists. We advertise RT as much as we can afford to (by many and diverse means). There is no charge for being on RT (and there are no royalties either!). If you'd like to be on RT send us about 6 minutes of your music on a C90 (with details of what you do and how people can obtain more of it). If we think what you do is good/



worthwhile/interesting your music will go onto an issue of RT which will be taped onto your C90 and sent to you. Even if you are not included on an issue your C90 will be returned to you. If in doubt send us an SAE for our catalogue and information sheets. UNLIKELY RECORDS, 42, Haven Close, Felixstowe, Suffolk IP11 8LF.

Whew!; well to me that's some sort of manifesto! Through the good work of Real Time I've discovered The Tuffs and Graham Larkeby, and for that alone I am in Roberts debt, but then there's Jonathan Rush, The Sons of Mavis, Syd Mairda and loads and loads more. Of course there's duff ones and even down right BAD ones too but you pay your money and you take your choice and if you like what you hear you follow it up and indulge yourself some more. After all "You don't know what you'll like until you hear it!"

Real Time is available from Unlikely Records at £2.00 a piece for UK or £2.50 overseas. Other highly worthwhile and recommended artefacts available from this bastion of good taste are 'Sync Or Swim' by The Same a 40 minute 12" album on record (matrix UR17) or cassette (URT17) price £3.50 or £1.50 respectively (£4.50 or £2.00 overseas).; Sync or Swim defies description or review just buy it and enjoy it - especially Side Two. On a slightly lighter front is the single 'Down Town/Du Ma Casa' by The Same (URS49) well worth your £1.15 (£1.50).

All quoted prices include post & packing.

For the full catalogue drop Robert an s.a.e. and prepare to expect the unexpected - unlikely as it may seem.

Popular music's 'T.V. or not T.V.' quandary should have been all over by now if you believe what you read. The Switch has not re-defined 'rock on T.V.' if anything it's thrown the towel in before the first round's begun. Silent Partners, the operation behind The Switch had their manifesto printed in the last Strange Fruit and after a meet with Genevieve Davey, Producer, I could still hold on to some of that initial enthusiasm; but now I'm even more sure than ever that Rock on T.V. is strictly bad news. The issue I saw did nothing to include its captive 'live' audience, as we were promised, it held four chart bands, some 25% of tracks if not more, it showed no unsigned bands and was about as exciting as watching wood warp. They even gave one of my favourite singers (who I distinctly remember insisting should be on there - I wonder could they? Did I?) the standard cardboard drum kit type of sound mix. I'm wrong to judge on first impressions - but please don't make me sit through that again. They even had a nostalgia clip from the archives like we were told we wouldn't. If they do persist in putting popular music on T.V. it has to be live (several episodes of the excellent Sight & Sound helped me decide that) and if the bands can't cope with that and/or come up with a fair video type effort - then let them go out of business the way anyone else would. Thoughts to Strange Fruit please for re-direction (after collation) to The Switch and any other would be re-writers of T.V. history. The question remains un-answered.

After a second session at The Ship studio in Burnham, Jason Smart, wrapped up in his overcoat a la Ben Watt style, guitar under arm, heads for the Chinese Takeaway for a spring roll to pass away some time before the last bus home to Chalfont St. Peter arrives.

Jason has just completed a demp tape featuring three of his own compositions, the poppy "Shades of Green", the psychedelic "Fields" and the dreamy, care free "Her Daughter Cries". Each song built around an interesting crystal-like structure with a touch of Ian Anderson vocals which skip and jump around the chord changes.

His acoustic/guttar, vocal, tambourine based songs may face repetition if this line up was used to great extent, but he tells me he's on the look out for a saxophonist and a drummer to help broaden the sound. I asked Jason how he would define his music, he replied: "I can't think of ways of describing it without sounding pompous!"

Jason can be contacted on Gerrards Cross 886923 for concerts etc.

I've been listening to an eleven track demo tape recorded by Jenny Jay from Birmingham; a collection of eleven contrasting delights ranging from the instant pop tunes of side one ('Help Me', 'Listen Boy', and 'Poor Betty Jayne') to the eerie qualities of side two, ('The Crown', 'Together' and 'Nothing Changes'). Her beautiful, tuneful, double tracked voice is accompanied by what I'm led to believe is a Casio 202 complete with rythmn box which gives a very distinctive sound. Subjects of the songs are similar to those featured in numbers by the Supremes, and many others all girl groups from the Sixties, (Love, breaking-up, being together, starting over again, and recalling yesterday.)

There's even a touch of Buddy Holly on 'Mad About You' where Jenny sings..."tell me what can I do, ahoo- hoo." As side two progresses the backing music disappears whilst the ghostly voice continues, leaving a chilling feeling of mystery. A bleak, black, doomy sea is what I picture when Jenny cries ..."I'm gonna drown" on 'the Crown'.

Touches of Yazoo occur towards the end of the tape as the demo swings full circle by ending with another pop song. I like the simplicity of this tape and the way that Jenny puts across her voice - something I hope she will keep doing in the future.

Further info from: 243 Longbridge Lane, Northfield,
Birmingham, B31 4RE

The Vegetable Box ©1983 Clive Product.

VEGETABLE BOX

Clive Product

The ~~original~~ ~~Turtles~~ were an absolute ~~thing~~ but quickly became a mouthfull after the first few enthusiastic recommendations, it also takes a lot of selling to a sceptic, however, The Turtles have now changed their name so step right up and:-

meet

The Tuffs



CLIVE - guitar
Hobbies include, watching T.V., watching his favourite groups, photography and karate. He drives the band to gigs in his Anglia. Is studying at Leeds University and jokes a lot



SINDY (STAR) - singing, xylophone percussion. Hobbies include laughing a lot, having baths, tractors, art, poetry and pyjamas. wants to be a film star



STEPHEN - bass, and guitar. Stephen also plugs everything in. Hobbies include films (especially Fantasia), music and worrying. Studying at Warwick University

The Tuffs mutated from their former mantle as the sign of a new era in their history. A history starting not so far back in the Summer of '82 when guitarist Clive left Ashby group 7th7 to join peramanently with old chum Stephen with whom he'd previously played in pursuit of experiment, sound and the ultimate instrumental. When the two combined though a third party ventured onto the scene, one Sindy Star. Sindy was hopelessly madly in love with TV idol and friend of the stars (we met once) University Challenges very own Bamber Gascoigne. Of course Bamber didn't actually know this at the time and anyway the purest loves are worship from afar so Sindy had to make do with wearing her heart on her sleeve and writing the sort of whistful ballad that makes shivers run unmercilessly up and down the spine and make you glad to get up in the morning. 'Bamber Gascoigne' is Sindys favourite song and I'd say she's no bad judge. 'Bamber' was recorded, along with two other tracks, during the summer of '82, to date the sole example of the bands work, but what a shining example to us all it is.

Leaping through the letter box about 4 days before Xmas came the hinted at but still unexpected Xmas single featuring The Three Flying Bigoudis, basically a musical rendering of Charles Dickens' 'A Christmas Carol' old friend Clive Product plays the parts of the ghosts of Christmas Past, Present and Futures.

The artist speaks:

"That was the result of a drunken session in October '82 which was forgotten about until early December when Jons mum (of all people) suggested we let those handbell ringers (The Burnham Handbell Society - ed) do their bit on it!"

As Clive goes on: "They practically took the thing over." with the 'B' side featuring 12 year old Belinda telling the Christmas Story over a medley of Xmas Carols handbell style (twice huh? - Clive Product)

Yes, well, twee is the word, cloying even? However, the actual 'A' side, also including Jon Bigoudi as Scrooge and Ysanne Carniss Bigoudi as Tiny Tim may night display the best playing in all the world but it gets by and there's a few hooks and production games to send you whistling down the high street

↑
The Tuff's
↓

"You couldn't call us 'socially aware'," says Sindy, "but some songs do have deep meaning (!?). 'Hickory Dickory' for example," one of the three recorded tracks, "was written when I just looked around at peoples sexual attitudes. Remembering early childhood, sex was not a part of my surroundings our songs are usually inspired because of an emotion one of us wants to get rid of - usually sadness!"

'Hickory Dickory' is as much much a breath of fresh air as the aforementioned 'Bamber'. Sindys voice, pure soaring, brittle, pleasing; and behind that subtle guitar, sinuous bass and a mere st sprinkling of arrangement and production as opposed to 'effects'. The Turtles/Tuffs display what to my mind are two of the most important qualities in the game:- simplicity and the ability to reckon the strength of an idea.

All is not sweetness however the instrumental insertion is fairly forgettable.

At the moment a fairly high priority seems to be getting these three tracks released in record form and to this end they're being sent out "to about every label we can ... Cherry Red were very interested - but you know the record business..." So, in the wake of such apathy The Tuffs are recording a new demo tape. "Our style of music has got much 'prettier' and sensitive (aah) recently." Secondary to that recording seems

to be preparing for new gigs; "we've done 6/8 as the turtles, mainly around Coventry, these were just short sets of about 1/2 hour."

So, there we are - a sure fire Strange Fruit tip for the top, The Tuffs - you read it here first and you can bet your tre trendiest turtle I'll be keeping The Tuffs firmly in the minds of the S.F. readership. Although all the quotes and pen portraits were provided by Sindy, Stephen adds: "If anyone wants to hear us they can send us a blank tape or swap a tape of ours for a tape of theirs" Seems a more than fair gesture, the address is: 41 Winchester Way

Ashby de la Zouch
Leicestershire
LE6 5NR

"We basically just want more people to hear our music"
The Trendy Turtles are dead - long live The Tuffs!!!

Barry O' Brien

Juniper Beri- Beri (Juniperus berium-berium) is possibly the most welcome, refreshing new magazine to drop through the jaded SF letterbox in many a long cold winters evening.

Walk through the hitlist for musical references: TV Personalities, Jowe Head, Swell Maps, Robert Wyatt, The Pastels, The Creation and Nikki Sudden. Turn the pages and Jowe Head says hello, Aggi says goodbye to Postcard and enthuses wildly over Strawberry Switchblade who, it is confidently predicted during the A to Z of the Glasgow Scene, are going to be "Huge, if they don't stop eating madeira cake." Elsewhere in this Glasgow A - Z we chance upon The Whippets - "Total contempt for the rest of the scene. They spit on trendies. My type of group." Pink Cars - "Suicide meets Iggy in bed with Rudolph Nureyev. Wierd and Wonderful". and plenty others from the "promising" right down on to "The absolute dross."

Away from the beat Juniper Beri-Beri offer a Batman cut-out colour in and keep Windmill on the 'dead creative' page 7, and on page 9 "Aggis guide to House Plant Care" - "the first rule about house plants is that they must be small enough to fit into your house". "All plants should have a name. This gives a feeling of intimacy between you and each plant and makes them feel individual. All my plants are called Peter. However, their names are all spelled differently so it's OK."

Finally but not leastly there's Rupert Stephens excellent 'almost true story' 'The Day Rock And Roll Died (Almost).

Juniper Beri- Beri is highly recommended and anxiously looked forward to here in SF Central.

Send your 40p and a stamp to :- Aggi, Branshill Road, Sauchie, Alloa, Clackmannanshire FK10 3BP

Next Strange Fruit I'll be getting all enthusiastic over 'Apocalypse' from Slough and 'Bones' from Broken Skull. Vital reading each.

distribution?
I went out into the wilds of
reconfield, and Slough and
logged them to passing Xmas
noppers. On one Saturday
one we sold over 100 copies.
It's amazing what you can sell
when you shout 'Xmas record,
charity, Jimmy Saville, etc.'"
Yes, oh yes, all proceeds
from the sale of the single
are donated to charity.
Whilst I can quite understand
certain reluctance to fork
out for a Xmas single in
February make a note in the
calendar for December - there's
arse tinsel around at Xmas.

Juniper-berri

EP 806 - "this is just a fairy tale happening in the supermarket".
Editorial address - c/o Unit One, Whitehall Road Uxbridge Middx.

EP 806, sounds familiar, like an obscure 4 track 12" picture sleeve collectors item matrix number, or a deadly weapon due to be deployed at centres of outstanding beauty around the British Isles but in fact when approached on the subject Cliff denies any such cross reference and says its just the name of his publication.

For a while Cliff tried to edit the sadly cursed Tyger Rag which was intended as a house magazine for the activities of Unit One, Tyger Label and so on; Tyger Rag never got beyond a reasonable sort of idea although I remember an enjoyable interview with the Bel-Airs in its final (?) issue. Cliff then moved on to EP 806 and now finds himself at issue number 2. I mention this brief history because the style of this mans vision has been apparent throughout his published responsibilities; like Tyger Rag it's a reasonable sort of idea but it lacks form, reason and direction.

EP806 contains a brief couple of hundred word bitch at the suggested blank tapes levy, poor quality of pre-recorded tapes, lack of information on cassette inlays and the attitude that major record companies adopt that classical music buffs have the best hi-fi's, all that in a couple of hundred words - not so much a broadside, more a wasted bullet. There's also a piece that starts with the demise of the Cortina and ends up prattling on about Nagasaki and the Truth Game and a cut up Ray Lowry type effort seemingly trying to make a point about the "Atlantic Fiasco" (I would dispute the fact that, despite plenty of other personal tragedies, Roy Orbison was blind though)

The most annoying thing about EP806 though is the continual use of catch phrases, slogans and cliches. It's fun for a while trying to work out th their origins but the amusement soon fades; there are far too many references to Mr. Sayles 'John' as in "Ello, got a new motor?" There is, however a shard of brightness in Issue 2 of EP 806, and that's the review of Catchermann which I'd love to reprint here but after the above comments I'd better leave it for another day - if you've read the review though copies of TYGER Annual '81 are available from Strange Fruit price £1.50. If EP 806 could find subjects to reflect the interest and concern shown in the Catchermann review, and decide just why they exist and where they they're going, even the most abstract of ideals, they have established a reasonable base from which to work,; help them disperse the apathy, all poems reviews and ideas to the editoriaaddress and put me on the mailing list Cliff

EP 806



The latest chapter in the history of The Attendants, a group much praised within the very back pages of this magazine.

Date: 29th December 1982.

Venue: Studio One, Slough

Your intrepid correspondent: Graham Tracksuit

Step into Slough and discover:-

Open Sore, first on and a band fairly punky, i.e. fast, basic straightforward rhythm and a great singer. Amongst other songs they did an Iggy cover version bastardised to 1983 (as opposed to 1977?) No shame and no fear for this team, and with their great vocals why should there be?

Death Pop were the second band to appear. My notes say 'visuals Birthday Party, aural context loud! Ear drums say you can make a point without volume overkill.

Robert & the Remoulds played a short selection of hits around about here, including a version of 'Tell Him' and their single of '79, X N^o 1. They were slightly unsure of themselves and the singer made a welcome re-appearance with the final group.

Neon Blondes might jog a memory amongst the 'older' readers (see the first SF of '82). This time around it's a different line up. Synthesizer based led by Paris (the guy not the city) The Neon Blondes continue to interpret other peoples styles rather than establish one of their own.

The next band, whose name I didn't catch, feature a lead singer who has previously played solo with an acoustic guitar, the songs benefit from the band.

By this time in the evening the crowd had swelled both numerically and with alcohol. The stage lights dimmed and four familiar figures took to the stage, The Attendants! They got off to a shaky start, no doubt due to being under rehearsed, however, bum notes didn't affect the enjoyment of the players or the audience. Malcolm, on guitar, put some familiar sounds into sharper relief by turning up his amp., not a practise I'd usually endorse but this time it worked. The old favourite songs were played, 'Sporting Life', 'Goodbye to Middle Age', and 'Big Night Out'; a new number, 'Snapshots' was inserted as the set came to a close with storming renditions of 'Verandah Serenade' and 'On Safari'. Paul, Malcolm, Ken and Russ left the stage to long cheers and Xmas goodwill.

To sum up, The Attendants were generally - 'GOOD! a bit rough in places, mainly due to lack of practise, but very enjoyable. The band want to get further gigs so look out for more details.

The final band for tonight though were the unlikely named 'Bob Kierlys Mothers Clothes' featuring players from all the bands appearing earlier in the evening. Numerous vocalists, keyboard players, guitarists and one bassist and drummer played an entire set of cover versions.

My impression was like being assaulted by a tasty selection from a favourite jukebox. A goodtime bopping atmosphere was stimulated by 'Tainted Love', 'Gimme Some Loving', 'Curly', an original by The Move (let's hear it for The Move revival-Bazza) Psychokiller, a Monkees song called 'Valerie', Daydream Believer and an encore version of The Adverts claim to fame, 'Gary Gilmores Eyes'. The Clothes, you do call them that don't you?, ended their career and the evening on a triumphant note. Perhaps they'll follow The Attendants example and let themselves be coaxed out of retirement.

Your man on the case: Graham Tracksuit.

PUBLIC SERVICE ANNOUNCEMENT: for those recent to this game The Attendants are possibly the most raved over band in the Pages of Strange Fruit; their recorded catalogue is as this:-

Happy Families/Deadbeats and No-Ones, single on Black & White
Verandah Serenade, track on Tyger Annual '82 compilation LP
Big Night Out, C30 'live' cassette on Tracksuit Tapes
and let's just hope that's not the end of the list!! (The Strange Fruit/Tracksuit Tapes axis is always waiting Paul!)

So, what happened to the poems, reviews, artwork, short stories and literary relevances that Strange Fruit has become justly famed for? Well, stay tuned and don't go away because all that and all the rest too is coming in a properly presented, properly printed context compiled and overseen by the notorious Dave Case. That will be available soon in a Bumper issue for the measly sum of 40pence (and an s.a.e. would come in handy too.) Future music only Strange Fruits will be available for just 2 x 12 $\frac{1}{2}$ p stamps or free to regular subscribers of the regular type Strange Fruit. Oh, and Dave don't make so many typing errors as me. All contributions to S.F. editorial at 1 Spode Close, Tilehurst, Reading Berkshire and remember 'Support Local Music - ~~it~~ even if it ain't from round here!'

Next issue: Welsh rock, Exit Smiling/Introducing Dragons, Broken Skull, more from The Vegetable Box, details on how to order 'The Best Kept Secret' and whatever you send in. That's that.....
.....Barry O' Brien.