

Alternative Sounds

HUMAN CABBAGES

THE MIX

INDEX

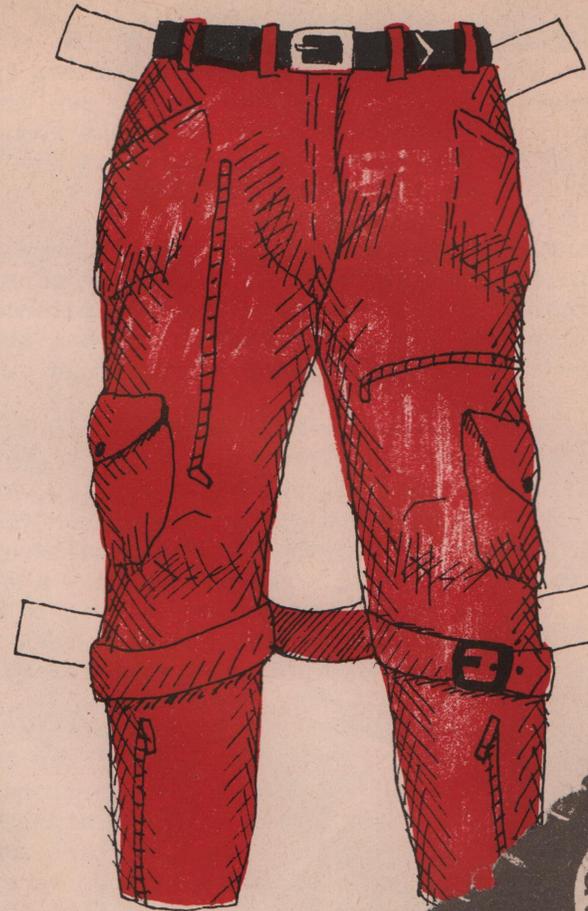
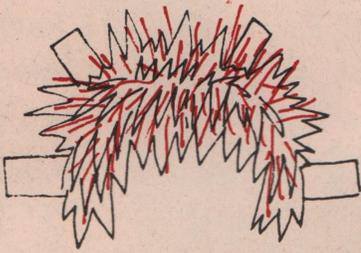
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NEXT ISSUE....HE TURNS MOD.



An important new venue is opening in Coventry on Oct 13th. It is The Belgrade Studio Theatre which is being re-decorated and apart from the usual plays, will hold gigs on Monday evenings. The room holds up to 150 people and there is a separate bar so this means no age restrictions. The license hasn't been sorted out yet but it is hoped that the gigs will go on till about midnight. Admission will be about £1, hopefully no more. Being a theatre the lights are obviously excellent but I'm not so sure what PA there will be as they hadn't sorted that out yet. There will usually be one band plus Cocaine Disco but bands can arrange their own supports. Also there will be an informal door staff with no army of heavies like at The Lanch.

Most of the dates up til Christmas have been booked, (see gig guide) but hopefully this will become a regular venue so if you're in a band then you can get in touch with Mike Boyd tel. Cov 20205

This may be the start of a cross-fertilization between theatre and gig-goers to some extent and then again it may not.

Fanzines - Leicester has a new fanzine called '0533', it's very good and has lots of stuff on local and national bands. (Address on page 5.) 'Euthinasia' is a new Brum/Cov 'zine which is only 10p and you can get it in Cov (Virgin/Wedge) or from Loz-88 Harlech Close, Kitwell, Bartley Green, B'ham
Great news is a self produced/financed compilation E.P. out soon featuring 6 Coventry bands - Profile, Human Cabbages, FinX, 1st offence, Clique and Famous 5. - look out for it.

If anyone wants any back issues of this fabulous paper, you can get them very cheap - 20p each (and that includes postage if you order them by post). Issues 2, 7, 9, 12, 13, 15 have some copies left, so hurry up.

Notice that this issue contains all local interviews and no adverts - real integrity eh! Next issue - Wild Boys, Gods Toys, Savad, Silence maybe, plus whatever else I get round to. See you then. Write to:

Martin
143 Moat Avenue.
Coventry. CV3 6BW
Tel. (Cov.) 69642.

Hello again - Yes I know that this issue should have come out a few weeks ago, but I had a bit of a break. I'll try to keep it to regular 2 months in future. Next issue is due on November 1st and will be A4 size again.

Well, here's some news.....
Paul Taylor from 'Curious Signals' is trying to start up the Antelope club as a regular Saturday night venue in Coventry - ring him (daytime only) on Cov 468211.

2 cassette reviews - more on page 14.

Karl A. Blake (Of Lemon Kittens). 'The new pollution'
This is one of over 17 cassettes released by the Lemon Kittens on their Dark Inc label. This cassette has one song where you can picture yourself galloping over the prairies with some clomping percussion and appropriate lyrics plus background whistling. You don't get this sort of stuff on record (not until the L.K.s album comes out). Some very intense music, not to be listened to in the dark. £1.50 - waste your money on something worthwhile.

FR5 - Their crimes committed. c/o Ciname Product, 9 Egerton grove, Chorley, Lancs.

One 'live' side, one studio side - a dense but not dull sound with hard to understand listening instructions. Has some great bass in places, the first funk I've heard on cassette - great stuff.

AN IDEAL HUSBAND
ABSTRACTS (see pic)
ADVENTURE PLAYGROUND

at the Crown, Leamington on Monday 6th August. Article from the same people who will be bringing you a Leamington fanzine called "Leave it to Steve".



Stratford has at least 10 working bands. It has a record shop - Discovery records - which runs its own small record label. Stratford has only one reasonably permanent venue - the Green Dragon - and the management is so scared of anything mildly subversive that it was to Leamington I had to go to see 3 of the afore mentioned Stratford bands.

Adventure Playground were very nice, very boppy, very Elvis Costello, and very boring. This isn't constructive I know but they really did look as bored as the audience - the songs were all very well played but lacked any real substance - bland entertainment of the sort I suppose you would expect from a Stratford band.

The Abstracts were great - lots of spirit and pace - they had soul. "Discobeat", "Contrast" and "Makeup girl" are 3 potential classics. The vocalist sang himself silly, the backbeat of the drums and bass gave the guitarist so much room to improvise

So it was ridiculous - and the backing vocals were also excellent. They had focal appeal - people danced - a string broke so records singer read us one of his poems - it was so enjoyable. The Abstracts are the best new local band I've seen in over a year - the difference between them and just about every other local band is that they have guts.

Big or small is that they have guts. An Ideal Husband make totally predictable pop muzak - great for Blackburn or supermarkets but not for the Crown. Their incentive. The was totally non-descript - heard one song and you've got to mediocrity. There's no excitement, no atmosphere, no nothing. From Coventry' should be a local minority of the/their art school audience sent straight back there for re-assessment.

We shouldn't expect too much, we shouldn't expect independent status to hold hands with individuality, vitality and flair all the time, but we should expect fairer representation. Perhaps this is fair representation! I shudder at the thought.

Confucius, he say: Better to sell out than be sold out. Or not? Respectively. +++ and ++ and ++
CHRIS WESTWOOD

Man the process of recording an album... Discovery don't lose too much money... It's a pity that powerful and... 199 Kings have been ignored by Discovery... mass of An Ideal Husband, who... Don't deserve and are giv... in the process.



BAD MANNERS / NEWMATICS - DOGT TRUMPET.
There was a small queue as I turned up at the Dog and trumpet, an unlikely venue to review a decent (non club) band. The place filled up quickly with a mixture of regulars (townies), punks, and Skinheads (not usually let in may I add). Admission was £1.50 which wasn't all bad considering the Lanch is a quid just for Cov bands. Tonight was a haven for would be autograph hunters, as well as Bad Manners, a few other obvious faces popped up, fresh from a Japanese jail no doubt.
I can't remember what time the Newmatics came on but it was obvious the majority of this crowd hadn't seen a REAL band before. It took a while for any response and the band proved to be an excellent support, they played a tight, mainly original set, with a couple of good covers, so if you're after a good band book them. (can I have my fiver now?)
Next was a poet, something similar to that cretin, John Cooper-Clarke - he had no trouble in capturing this bunch of morons and I think got more attention than the two bands. He went - SHAME. By this time the Nollans sisters could have come on and been a hit, but they didn't.
Bad Manners came on instead. A Morris marina screeched to a halt at the back of the pub and out leapt the band. They burst in through the emergency exit and straight onto stage. The crowd by this time were all pissed and the immediate response was inevitable, the dance floor was flooded with a mass of heaving sweaty bodies as our bald headed friend captured everybody's attention. They played both the singles in the first half of the set - what's this? Yes! they're the ones off the telly. By this time the bouncers, who I must credit at the Dog and Trumpet, began to sweat a little. The P.A. had gone a bollock and the 400 or so people there weren't very happy. They started singing their moronic football tunes, until the night was saved by Mr Lomas of Horizon Studios fame. The P.A. restored, the music went on.
In all, a good, trouble free night was had by all, both bands were very entertaining and worthwhile seeing again. So come on Geoff (D+T manager) lets have some more of it, who knows, Specials, Selector, Rolling Stones, even the Wild Boys.

Review and photos by Rob, who did lots more work for this issue, as did Julia, and Mark 0 who is leaving US to go to London... and don't forget me.

- TUES 2nd - SERVICE...ZODIAC, COV
 - WED 3rd - CLOSE RIVALS...ZODIAC, COV
 - FRI 5th - TEAM 23...CLIMAX, COV
 - TUES 9th - EMOTION PICTURES...ZODIAC, COV
 - TUES 9th - THE MIX...BULLS HEAD, COV
 - WED 10th - CROSSWORDS...ZODIAC, COV
 - FRI 12th - TEAM 23...BUTTS, COV
 - MON 15th - HOT SNACKS...WHITE SWAN, COV
 - TUES 16th - V.BABIES...ZODIAC, COV
 - TUES 16th - SQUAD/SILENCE...WHITE SWAN, COV
 - TUES 16th - HUMAN CABBAGES...CROWN, LEAMINGTON
 - WED 17th - MENTICIDE...ZODIAC, COV
 - THUR 18th - HUMAN CABBAGES...DOG + TRUMPET, COV
 - THUR 18th - THE MIX...LUNCH POLY, COV
 - THUR 18th - THE EDITORS...WHITE SWAN, COV
 - SUN 21st - CRIMINAL CLASS...QUEEN INN, COV
 - MON 22nd - AK BAND...WHITE SWAN...COV
 - TUES 23rd - SQUAD...ZODIAC, COV
 - WED 24th - THE TIME...HOPE N ANCHOR, COV
 - WED 24th - THE MEDIA...ZODIAC, COV
 - SUN 28th - THE TIME...QUEEN INN, COV
 - MON 29th - WILD BOYS...LUNCH POLY, COV
 - TUES 30th - THE TIME...ZODIAC, COV
- OCTOBER
- WED 1st - INJECTORS...ZODIAC, COV
 - SAT 4th - THE MIX...KINGS ARMS, KENILWORTH
 - TUES 7th - SUB ZERU...ZODIAC, COV
 - WED 8th - CURIOUS SIGNALS...ZODIAC
 - MON 13th - GRAND OPENING OF BELGRADE VENUE - BUT I DONT KNOW WHAT GROUP YET!
 - TUES 14th - THE MIX...WARWICK UNIVERSITY
 - TUES 14th - SWITCH 7...ZODIAC, COV
 - THUR 16th - SILENCE/EYELESS IN GAZA..LUNCH POLY
 - MON 20th - RELUCTANT STEREOTYPES...BELGRADE VENUE
 - TUES 21st - MARASHINDS...ZODIAC, COV
 - MON 27th - THE MIX...BELGRADE VENUE
 - TUES 28th - BRON AREA...ZODIAC, COV

The General Wolfe Grigs for September
Wed 3rd - EMF. Sat 6th - U2. Wed 10th - Naked Lunch + Modern English, Sat 13th - Cheaters Sat 20th - Expressos, Wed 24th - Circles

Note - couldn't get the Lanch gigs in time, but watch out for some good bands down here. Also Bulls Head seems regular every Tues. day now.

* = last minute phone call - it was Ted with

Dear Martin/A.S.

Just a short letter to ask you to tell your readers about the Cabaret Voltaire fanzine I am producing. It's available by sending me a large SAE and a contribution towards printing costs (around 10p - 20p please) which is necessary as they cost 28p each to produce.

A questionnaire will also be sent to all enquirers so that I might be able to accurately gauge reactions and hence get something worthwhile going. Also this is an open letter to anyone making experimental music - a cassette to me will guarantee a review in the next issue plus a copy of the fanzine.

All enquires to...Andy Wilson, * he has since given me 20 copies to give away - so first 20 to send S.A.E. will get one.
36 Woolcombe Rd,
Hall House,
Westcliffe,
Portland,
Dorset.

Dear Martin/ AS

I'm probably too late to get this to you before the next edition but I'd like to ask you:

HOW THE FUCK DOES A LOCAL BAND JUST STARTING OUT EXPECT TO PULL AN AUDIENCE IN A PLACE WITHOUT BOOZE????

I sympathise with what you're saying and I agree to a certain extent but it's nigh on impossible to persuade people to come if they've hardly heard of your band and there's no bar. I've tried it with our band and people just don't want to know. Also, it's not that easy to get in at Polys and universities thanks to the wonderful students union but they seem to be getting more helpful of late. Anyway, you've a fine fanzine there, keep it going.

Best wishes,
Nick (of PARTIZANS)

A letter that deserves a reply - well in my article last issue I didn't mean - go and do a tour of Tea rooms and Cafes, all I meant was play an occasional gig that under 18's could attend. This would probably mean a youth club, perhaps a college, but rarely an established venue. Just think of alternatives. That's all - Martin.

Hi Martin,

Just a short note to say I got a copy of A.S. No 14 in Edinburgh - it's the first copy I've actually seen and I think it's great - one of the best fanzines I've ever seen. No, this isn't to bribe you to write nice things about Another Pretty Face - you can slag our records to the ground as long as it's honest, cos that's what counts.

I thought the article on Fan clubs and the local band directory were the best parts, cos they were encouraging people to do things. Of course all small bands should have newsletters and stuff like that, it's sad so few of them do. Up here in Edinburgh none of the bands do anything like that, there's only one fanzine which is 'Inside Out' which is good, but perhaps cos the guys who do it are really young, doesn't have the drive and vitality of yourself or Toxic Graffitty or Making Time or On (my other 3 faves).

We try to put on gigs which don't involve the local big-name promoters, and which are open to all ages (everything else is over 18's) but what happens? most of the kids stay at home with their tellies saving their money for the next big touring band to play the Odeon, or else the slightly older ones go to the 'Nightclub' (yuch) Edinburgh's new trendy rock club, cos it's got a late license. Pubs, The Nightclub and Tiffanys have a stranglehold on the local scene, and no-one else is popular or strong enough to do anything about it. We had a front cover of Sounds a few months ago, and 2 singles, and a lot of coverage (thru signing to Virgin bla,bla,bla) but the kids don't come out in force to see us, they come in trickles, same as they do for everyone (that includes the other 'big' Edinburgh bands like the Scars, Flowers and Joseph K). Maybe if we had a hit single we could pull it off but we'll keep trying cos someones got to shake them all up a bit and get things moving.

On the A.P.F. news front, ourselves and TV21 are talking about doing a tour in September/October that ignores promoters and plays unlicensed venues round Scotland (and some parts of England too) for £1 a time, with group letters, fanzines, badges and stuff on sale/given away. A.P.F.s next single is still in doubt - probably "Barely out of teenage" or maybe "Heart of darkness" which is an anti-conscription song and therefore perhaps more important ("Teenage" is about copping out and settling down the moment you reach a respectable age). We're thinking of selling our van to press a couple of thousand copies on our own label. Problem is, since the songs were recorded (during the Virgin period) on 24 track, the cost of mixing them (which still has to be done) will be colossal (£35 an hour would you believe). - it'll work out!

All the best, MIKE SCOTT
of ANOTHER PRETTY FACE.

Dear Martin,

I think the letter by Steve Barney (AS.15) about the gig Profile did, was written to give people the impression Profile had a following. Here's the fax about that gig.

1. There were more Subversion fans than Profile.
 2. The mike didn't work when Subversion was on (both times). Dick (the one who shouted down the Mike) didn't shout he just walked to the front of the stage and told us to dance.
 3. The only shouting done was by us shouting for Subversion to play White Riot.
 4. Profile didn't move an inch on stage apart from Guy (stiff on stage) Sorties moving back 'n forth to the mike.
 5. The so-called Profile fans didn't move an inch when Profile played.
 6. The crowd chanting "profile" is a load of bollocks.
- Another point, the new Coventry album is magic and Donna Blitzen is about the best track.

RICH PEARSON.
glad we've sorted that out!

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Dear Sir or Martin,

Yes - the Clique are back; after 6 months in the wilderness/pub. We never really went away but due to staff shortages we have been unable to give any public demonstrations. We have spent the intervening time reassessing ourselves i.e. we went away! BUT...now we are back with a relatively ^{stable} nucleus of Pete King, Andy Me + Andy Po who was hired because he knows lots of girls and, hopefully, has lots of money. A bassist is being advertised for but will only be used for gigs if and when they occur.

Current projects include a track on the Profile compilation E.P. possibly "Deadbeat" and also a cassette album of old Clique material retailing for about £1.50/£1.75 and including guest appearances by old staff on a selection of songs from 1977 onwards. Possible titles - "Avoiding the issue"/"Clearing the dross". Expect this when you see it (sometime/never).

The Clique now comprise...
Andy Me, Pete King - Instruments.
Andy Po - Voices.
A.N. Other - Bass.

Martin,

I am writing to you to get some publicity for my band called "Menticide" in "Alternative Sounds" for the gig which we shall perform on Wednesday, 17th September at the Zodiac.

We are a Nottingham band with very few places to play and a lot of apathy to fight against, trying to find places to play. I will not explain what sort of music we play (except it is new wave/punk) as I have no desire to make anything easy for the populace of Coventry, let them come along and see for themselves what we are like. I trust that some people will feel interested enough to come and see a band they have never heard of from "out of town" who we know are great and who are fighting to be heard,

Yours,
Gilly.

Dear Martin,

I bought a copy of A.S. from Rough Trade (the one with Criminal Class on the cover). I had a butchers through it thinking how much it had improved (no criticisms intended).

I'm just starting a fanzine in my town called "Ready to Ruck" so I'm trying to piece together info, especially on skin bands - when I saw Criminal Class's address I thought great, another band to give publicity to in an unknown area(!) Later on I went to interview the Angelic Upstarts and I showed Sticks the mag and said it get them to support you in the Midlands. He said OK I'll read it and the bastard didn't give me it back, so here is a 35p P/O for another so as I can write to Criminal Class. Just goes to show that even stars read A.S.

What's the Coventry L.P. like? I aint bought one 'cos I've no cash. I saw Gods Toys in Canterbury (10 miles from me) a while back and I thought they were great, have you got an address so I can write to them? Finally if you want any Kent band info's just say the word I'll try and get some, difficult 'cos we haven't many. PLUG. READY TO RUCK No 1 out end of July. Features - Tom Robinson, Upstarts, Rejects Interviews plus Circles and East Kent local scene. It's 35p inc P+P or 25p plus large SAE.

Thanx Martin hope to hear.

Joe Knight,
22 Brabner Close,
Folkestone,
Kent.

T H E M I X



The Mix started life around November '79 as the Rest. However another band called the Rest released a single soon afterwards and this forced a name change to the Mix, in February of this year. Line up changes too. For quite a while the band consisted of...Caron on vocals, Dave-guitar/vocs, Rob-drums, Barry on bass and Howie on sax. Ultimately this line up didn't work out, Caron and Howie left and the band are now down to a 3 piece. They have used a session keyboard player in the studio, but not live. The fourth member of the Mix is their manager, John, who "isn't related to anyone in the band except the drummer".

The complete band line up is now...Rob Hill - drums, Dave Gedney - guitar + vocals, Be Bop Denouo! - bass. That was who faced us, plus friend and manager, at this rather confused interview.

The Mix now have 18 songs in their set, mainly written by Dave, the rest of the band chipping in with the music. Dave says he avoids anything political or "currently trendy" in his lyrics. If you heard their track on the Coventry L.P. "With You" you will have only a vague idea of the Mix. It was recorded back in March when Caron sung for them, since then she has left and the song has been re-arranged. They also say that "With you" was one of their worst songs, they put it on the album so as not to lose copyright on their best ones! They thought the recording session for that track was too rushed anyway and Carons vocals were mixed too high. At the time of recording "With you" the Mix were showing strong reggae influences in their set, listen to the track for proof. However they now say that they have "got it out of their system" - "couldn't afford the cannabis anyway!" Their music is now straighter rock. They still include revamped early songs from the Rest period, songs like "Dead Boy" (a rave from the grave) "Taxi", and "Insect life" - some of you may remember them from when Dave was in The End, leaving them to form the Rest.

What are the main problems the band faces? Well, the distance between the members for one, Dave and Rob live on opposite sides of Coventry and 'Be Bop' lives in Kenilworth (where Rob works). Still, they manage to rehearse once a fortnight in a factory along the Foleshill Rd. They have also played a good few gigs, mainly in Coventry, Kenilworth and Leamington. Another problem is various band members throwing tantrums. John has been doing a great job as their manager, not just getting them gigs, but sorting out all the legal stuff too. Most important recently is their involvement with PROFILE PRODUCTIONS. This company heard their contribution to "Sent From Coventry" and were interested, so they got in touch (they are also interested in Protege - read that interview next if you haven't already). Profile Prods. was formed by 2 A+R men, hit by recent cut backs at EMI. One was laid off and the other left. They formed this independant production company which will pay for the bands recording costs, promotion, and develop the record masters, in fact everything but actually put records out. They find a record company to do that. It is a step between being on your own and being tied up to a record company. The Mix have complete artistic control and 50% say over their marketing. It takes out the slog of approaching record companies, leaving that to experienced professionals however as they say, it still depends ultimately on them producing good music which they will record in a 24 track studio. One of Profile Prods. came to see the band and the contract is fairly close to being signed but as it is not finalised yet they were not allowed to discuss any more details. However if all goes well, first release will be a single.

All the Mix have been playing their instruments for quite a while, Rob drumming for 9 yrs, Dave twanging for 9 yrs and Be Bop a mere 4½ yrs (before that he was a harpist in a N.Wales orchestra). So they give you a well played sound, not too many mistakes here. Both Rob and Dave have been in quite a few other bands before The Mix (do you really want a list) so I asked them why they kept changing and how long The Mix would last. Rob said that he was bored with the other bands but The Mix is continually developing which keeps him interested. The Mix will go on until they get sick of the sight of each other.

At the moment the band are quite solvent, any slight losses are paid by their manager. They do need a bass cabinet though and they are looking for a house to live in as a band at the moment they want to stay in Coventry.

Finally their comments on the Coventry music scene in general. They like a few bands - Protege, Editors etc and think that there are a lot of new bands and venues in Cov, even if some of the bands are not as good as those of a year ago. Coventry is waking up again. Also, they are worried about what ska has done for Cov..it may have put us on the map but to be renown for one type of music can be damaging to those who do not play the same.

Bye,bye Mix, you can go to the pub now.
Contact The Mix c/o John Hill 253, Kenpas Highway,
Coventry.



FANZINES

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TIM, 21 CHURCH ST, SOUTHWELL NOTTS.

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c/o ROUGH TRADE.

JAMMING...25p
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0533...20p
GARY, 'CAVE ARMS', LUTTERWORTH, LEICS.

KILLIN TIME...25p
MIKE BOWMAN, 192 DANE VALLEY RD, MARGATE, KENT, CT9 3RZ.

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41 QUEENSWOOD ROAD, MOSELEY, BIRMINGHAM 13

COMMON KNOWLEDGE...15p
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N.M.A...30p
238 SOUTH RD, SHEFFIELD 6

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CITY FUN...15p
c/o R.F.P. GROUND FLOOR, ASHLEIGH HOUSE, BOOTH RD, ALTRINCHAM.

I thought it was about time that I inflicted on you a load of addresses of other "fanzines" (not a bad word for these papers really, I don't think it implies grovelling fan worship, only being a music fan, basically.) There's nearly 40 here (only a proportion of the many that are around) and I've only included those I've actually seen, so I haven't copied any addresses out of N.M.E. or Zigzag who occasionally mention them. Also, unlike N.M.E. I haven't reviewed them as they have all got something to offer and usually improve with each issue. As you will probably know from A.S. the prices...

MONGOLOID...50c
BOX 17388, CLEVELAND, OHIO, 44117, U.S.A.

HUMAN DEBRIS...10p
20A NORTH STREET, BEDMINSTER, BRISTOL.

PANACHE...25p
c/o ROUGH TRADE.

PRIVATE ENTERPRISE...10p
GEORGE G, 4 HARTRIDGE WALK, ALLESLEY PARK, COVENTRY.

IN THE CITY...25p
c/o COMPENDIUM BOOKS, "/ 234 CAMDEN HIGH ST, LONDON NW1.

POSER (photozine)...25p
NEIL ANDERSON, 4 PALMERSTON CRESCENT, LONDON N13.

AGE OF REASON...10p/20p + TOO MUCH (new wave directory)...50p
ANDY WILSON, 36 WOOLCOMBE RD, HALL HOUSE, WESTCLIFFE, PORTLAND, DORSET.

TEMPORARY HOARDING (R.A.R.)...25p
BOX M, 27 CLERKENWELL CLOSE, LONDON EC1.

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MERSEYSOUND...15p
RONNIE, 12 LANGSDALE ST, EVERTON, LIVERPOOL 3

... could have altered from these shown here by now, but send that amount for one plus 15p postage and I'm sure they'll send you a copy of their current issue. Rough Trade and Better Badges sell fanzines, so look out for their ads in N.M.E. and Smash Hits (respectively). Round Coventry area - the Wedge Bookshop, High St, Coventry, sells a few local fanzines, and Inferno Records in Birmingham also provide the service. Any other zines I haven't mentioned - send us a copy of yours and I'll include it next issue - I'll also send you a copy of A.S. in exchange... Well - go on, increase your reading pleasure by buying a few fanzines, and read about the groups that the nationals will write about this time next year. The independant new way.

INDEPENDENCE

NEW WAY

One last thing - all you pop groups can send these fanzines information and ask if they'll do a piece on you, can't you - oh yeah.

A FRIDAY AT THE QUEEN INN

GRAVEDIGGERS

also at the
Queen Inn

A Friday night, four local bands plus taped disco, for 50p is certainly not robbery. All those that were there (the crowd gradually swelled during the evening) had a chance to see one fairly well known band (Human Cabbages) plus 3 more playing their first or second gigs. Now it is this sort of gig that keeps the spirit of live gigs alive in peoples minds - not the same old band bit. It also gives some new bands a break. Thanks to the Human Cabbages for organising it and let's see some more gigs like this. Now, onto the actual review. Inbetween getting Mercia questionnaires done I managed to write pages of notes - heres the end result....

PROFILE

The first band on tonight who you may have read a bit about in our last issue. They were a 3 piece (bass, guitar, drums) and have already played one or two gigs. They are fairly young, and can play just well enough, some mistakes, not too tight but there is some potential here. There is some power in their music pounding bass, guitar powerchords. They sound a bit like the Jam to me actually, playing songs that could or should make some great new wave/pop singles. "Nuclear future" was good, and so was "Time for growing up" which may be on the forthcoming compilation E.P. Must go and see them again in a few gigs time.

FIRST OFFENCE

This group are also going to be on the E.P. and started their set with their contribution, "Hammer and sickle". They are a 5 piece of 2 guitars/bass/drums/keyboards, giving them a fuller sound than Profile. However the words I caught seemed to be of poorer standard. Like Profile, First Offence have little stage presence but they are young and this is early days. They are another pop group with songs such as "The night", "Silent terror", "Red threat" and the last song in their set which I did not catch the title of but it was easily their best - you could hear the keyboards for once and they were very good. To sum up - they just need a bit more character and confidence.

THE FINX

Oh no - not at all what I expected. This band features Caron (ex-Clique, ex-Mix) on vocals, Billy (ex-End, ex-Swinging Tats) on drums, plus a female bassist; keyboards and guitar. So with this background I was expecting something more interesting than I in fact got. Technically the playing is all good of course, though the guitar and keyboards got lost in the mix.

Caron (get the spelling right) introduced the songs, so for what it's worth, they included - "Get a grip", "The new one" (haven't thought of a title yet), "The money lender", "Hard to please", "I want you back" etc. The sound is carried along on thumping bass and heavy drums, giving a deep backdrop, on top of which there's Caron's high vocals, guitar chords surface now and then but the keyboards were mostly inaudible except for the odd intro.

The Finx play well constructed, racey, American style pop-rock songs and I don't like them. The highlights of the set were when they occasionally tried more interesting sounds. The lyrics too are well worn topics, Yeah, I want your love etc. As this was their first gig it's hard to judge but I don't see where they can take those sort of songs. Perhaps they are aiming for toe-tapping commercial appeal, I don't know, but I was disappointed.

HUMAN CABBAGES

Another band who have been slagged off in the past, but not by me. (Remember it doesn't mean anything). They started with "I wanna be your dog" which was good and showed Corinnes vocals to be strong, and an altogether gentler sound than Gordanas. Human Cabbages have improved since I last saw them and are a fairly interesting band in that they try things (a bit) different. They had a good mix for their sound, good bass backing, good drumming, guitar and keyboards on top, with occasional backing vocals. Most of their songs flow along at a med-fast pace - they could perhaps do with a few breaks. I think their live sound is better than their recorded as it has a rougher edge. On "Air raid" Johnny takes on the vocals, making it a frightening song. "Parasite" is also wierd and exciting. Sly plays trombone on a couple of numbers, "Mac the knife" and "Summertime". "Modern dance" is a very fast go-feet version - good. Johnny plays bass on a reggae number which gives it a deep booming sound. Their "Wee song" sounds OK but is perhaps a bit indulgent. The best songs are left to the end - "Suck Language", "One more fool" and the encore - a handclapping "Submission".

The Cabs are a good band that just need a few more good songs before they are a great band. Martin.

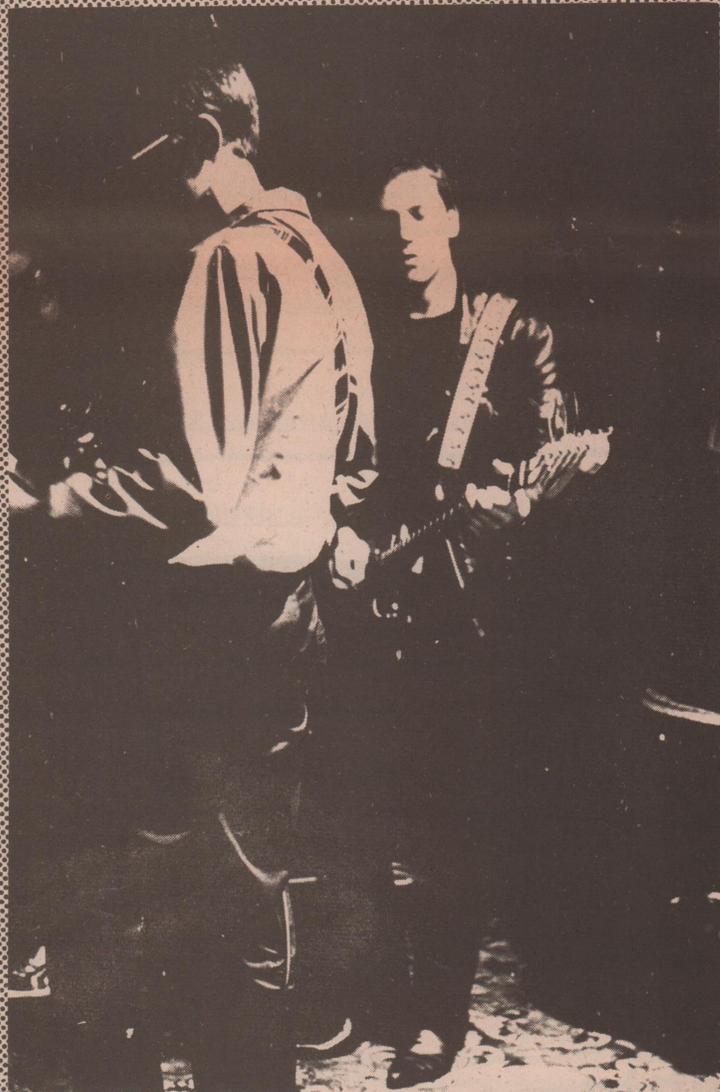
This relatively new band were hampered tonight by a bad mix, letting the sax and vocals slip into whispers. The room itself is fairly small and becomes hot and smokey quickly due to the absense of windows or some form of ventilation. Towards the end of the set the doors to the street were opened and the smoke finally disappeared.

The band consist of a sax player, bass, drums and Danny (ex-Squad) on guitar. Danny and the sax player take turns with the vocalist (who's dressed in a mourning coat) adding a needed variety to the vocals. The music is mainly fast powerful rock with a pinch of white reggae thrown in for good measure. The sax is not the boppy stuff like Madness etc and adds a wierd feeling to some sonds. Unfortunately in others it tends to clash with the fuzzed slick guitar, heavy drums, and low bass riffs. The tunes they perform have a fairly simple structure but they are put together with a straightforward polish.

The vocals are rasping, being half spoken, as the singer moves restlessly off and on the unlit stage, hunching his back or collapsing to his knees.

The half hour set was informal, with members of the band stopping to drink or light up a ciggy. The songs were not announced but the two most memorable ones were "My Generation", and their final song "Die Rocker Die" which had more applause than they'd had all night (not a lot for the number of people there). The singer then said that they had to be off by a certain time and they departed with a "thankyou for your money" leaving a silent anti-climax.

The Gravediggers are an interesting band with that mix of instruments and show their promise with their last number. Keep an eye on them. (I really dig 'em). Julia.



THE SILENCE

Apart from some other bands the Silence are the best band in Cov at the moment (and the cheapest - 20p at the Hope 'n anchor). They are easily the best 'new' band and people obviously know this 'cos lots of people go to their gigs, although they could always do with more (especially with only charging 20p at the door). They've practised hard and come over neat. They introduce some songs worried that they might be pop songs when they're pumping out magic, everytime. Just when I think the sets sagging a bit they produce "Lonely World" that has a brilliant guitar bit that goes on and on, great - it must be hard work playing in the Silence. Perhaps they could be EVEN BETTER (if it were possible) if they lightened things, shortened some songs and compressed the intensity.

article and pic by Mark O.

URGE



It has been well over a year since we last did an interview with Urge. June 1979, issue 4 to be exact. So in this interview we'll bring you more up to date on what they have been doing. We met three of the band in a pub one Saturday lunchtime.....

Urge now consist of - Kevin Harrison - guitar/synthesiser, David Wankling - vocals/sax, John Westacott - bass, Linda Wulf - vocals, and Billy Little - drums. The band originally formed in the summer of '78 but the present line up settled by September of last year.

Since the last interview Urge have toured with the UK Subs during Sep/Oct '79. The UK Subs are not exactly the first group you'd think that Urge would be suitable to support. Reactions were mixed. Then in January the band released their debut single "Revolving Boy" on their own label "Consumer Disks". (See AS no. II). They had 2,500 copies pressed and for an independant with little publicity and little or no distribution (no one seemed to want to distribute it though Pinnacle did for a few weeks) they did quite well with it, selling 1,500 copies. It was played a few times on Radio One though in the end they didn't quite break even with it. It is an excellent record and since they have now signed a major recording contract it is being withdrawn from the shops so get a copy while you can. During Jan/Feb the band played some gigs as support on The Specials tour of Holland and Germany. They got back in time to record their contribution for the compilation album "Nuclear Terrorist" a re-vamped version from that which they originally used to play. They are not too

happy with the final mix as they feel they were a bit rushed in the studio. The guitars have ended up too quiet, they would also have liked to have been in on the final mixing stage. However, on the whole they think that the LP is good.

Sometime after recording that track, Urge went back to Woodbine Studios (not them again!) to record 3 tracks to use as a demo to (hopefully) attract record companies. CBS, Beggars Banquet and Arista were all interested. It was Arista that were quick off the mark though, they came to see Urge at the Lanchester Polytechnic and the group have now signed to them. The deal is for 2 singles and an album, these will be on their own Consumer Disks but marketed by Arista (much the same as The Beat are on their own Go-feet Records). This means they will keep artistic control on the label and artwork. The first single should be "Bobby" with a new recording of "Revolving Boy" on the B-side. It should be out in September or October depending on how the recording goes. There was an abortive recording session with Dennis Bovell (of Slits "Cut" fame amongst other) producing. They found the music ended up too fast and they didn't like the studio anyway. The new producer is Nigel Grey who has produced the Police to name one. Although Kevin has done some producing in the past (he did their first single), he prefers to take a back seat this time and hopefully learn something off their producer.

There has been no tour set up yet as they are not yet signed up to an agency and Arista are waiting until the single is ready, so they are just playing odd gigs as they have done in the past. A couple of recent London gigs went down well, they played The Nashville supporting The Swinging Cats. The band would like a wide audience, they would like to do something for the under-18 audience too. Earlier this year they finally got a manager Harry Wolf, he was driving for them when they were in Europe and ended up as manager. He takes a lot of weight off them. This leaves them more time to concentrate on the music.

Urge rehearse at The General Wolfe (a few other bands do too) obviously this is ideal as it is a venue itself. They haven't got their own P.A. but aren't too bothered about buying their own, you can hire them. Kev and Dave write the songs and recently their music has undergone a transformation from the faster guitar based stuff to the funkier, bassier sounds. Kev says that they did this to the earlier songs to make them more interesting, they are now exploring the same sort of area with their newer ones.

Finally, Kevin Harrison has released a solo cassette recently which is available locally for £1.50. Some Urge members do actually play on it and there are versions of one or two old Urge songs but Kev says that it was put out seperately as it was different material to the Urge stuff, it would not fit. It remains to be seen whether Urge will make Coventry an even trendier place to be than Two Tone already has. Hopefully they will just produce, some good music.



VARIOUS

Mercia Sound

BRIEF
LOOK



BIG, bright, bouncy and plenty of fun that's MERCIA SOUND. From early morning to late at night, seven days a week, MERCIA SOUND will keep you entertained and informed with a radio service that really belongs to the hundreds of thousands of people who live in our broadcast area.

TUESDAY
7.00pm-9.00pm SHOCKWAVE Andy Lloyd
New Wave Music

Midland Community Radio Limited
Hertford Place, Coventry CV1 3TT
Tel: (0203) 51771 Telex: 31413-Mercia-G.

(Tot. Pop. 788,000)
(Adult Pop. 584,000)

Andy Lloyd interview More serious bit

A couple of months ago you may have heard me being interviewed on Mercia Sound by Andy Lloyd on his "Shockwave" programme (7pm-9pm tuesday evenings). Well the return bout took place a few days later when I interviewed Andy. This next article is written from memory because I lost the cassette tape (this never happens at the N.M.E.)

Andy Lloyd originally started on hospital radio, then moved to local radio in Oxford, before getting the job here at Coventry. I asked him what the purpose of "Shockwaves" was. It's basically for noisy, exciting, "new wave" music and it's meant to feature local bands too. With local records; Andy puts these to the top of the pile when he sorts out the stuff to use on his show on tuesday mornings. He says that if it is up to the standard of the rest he will use it, only then, so as not to play bad music just because it is local. The thing is though that it is only his opinion of what is good and bad, I think everything within reason should get a play. However up til now Andy says he has liked all the local records he has recieved, so there's no problem yet.

So Andy chooses the content of his show, the records, interviews, format etc, but he has to watch out 'cos it is a commercial station and they need the quids. Well you can't run a radio station like a fanzine but how many quids do you want. Squads "Flasher" off the compilation album you will not hear on Mercia, that is banned.

Andy has had a good few letters about his show and he says that if you have any ideas and suggestions to write to him, this is a good way to get a record played. Some bright spark suggested a quiz. Now onto some more useful info. In the future Mercia will be probably having groups for sessions, and also going out to venues to record live sets. Local groups could be chosen but how likely is this? I also asked about interviews with local bands but Andy thought this would be infrequent. You see he does get a lot of a certain type of person asking him to play The Specials singles which they have just heard 6 times today on Radio I and have got anyway. Finally Andy will play WELL RECORDED demo tapes on half-track stereo 7 1/2" per second reel to reel tapes (not cassettes). So that's worth a try.

Well andy does do a Wednesday "rock" show and some shows at the weekend, so his tastes are more around the XTC, Pink Floyd, Little River Band area really, he says he likes most things - you have to on a commercial radio.

Do you have to listen to it? *Martin*

Coventry has now got it's own radio station, a commercial venture backed by big business, which is not to everyones taste (especially Mark Osbornes). Well, ultimately it is not the big business that is important, but what benefit it can give you and me. As Mark O says, bands could be tempted to 'sell out', go commercial, just to gain a spot on Mercia (big deal!) so it must be treated with caution. Mercia can be used wisely to get more creative music (and not just music - any arts) across and generally help the community. At the moment there is little scope for doing this - it is a very superficial radio station (the housewife market). Hopefully as it is still early days they will get more adventurous as time goes on. It is up to you to tell them what you think and what you suggest - don't just blindly slag them off, there will be plenty of time for that if they don't care to improve in the future.

We conducted our own survey to see what various Coventry people thought of Mercia Sound...

Mercia Sound

QUESTIONNAIRE

Tell me why
this layout
can you?
do you
really care!

It was Mark O's idea actually but I ended up doing it all in the end. We asked 200 people what they thought of Mercia Sound. Most but not all were young, a lot were at gigs, a lot were done round record shops, some were in local bands. So hopefully we caught a lot of people who had more than a zero point one in music and in local radio. We asked them 10 questions.

The first was general - what did they think of Mercia Sound, 13% said it was good, 31% it was tolerable and 56% it was poor. How often do they listen? 11% was a lot, 25% - sometimes, 42% - rarely and 22% was never (or only once). We asked if they thought that various people and groups in Coventry should be able to make their own programmes: Yes - 82%, No - 18%. Are local bands featured - too much 4%, enough 8% or not enough a staggering 88%. What did they think of the "Shockwaves" new wave programme, Good - 5%, Tolerable (or not heard it!) - 40%, Poor - 55%. Do you think Mercia Sound broadcast a fair mixture of music: yes - 22%, No - 78%. Now, what do you think of the local news service? good was 20%, reasonable - 45%, poor - 35%. Of the adverts? useful - 7%, bearable - 19%, too many - 74%, perhaps that is unavoidable, I couldn't say. What of the standard of the D.J.s, good - 7%, reasonable - 30%, poor - 63%. And finally we told them that there were not many Coventry people at Mercia Sound, and what did they think - 9% said it was good, 26% were indifferent, and 65% said it was bad.

Well OK, this wasn't an exhaustive, in depth investigation, into what the people of Coventry thought to Mercia Sound. However the results speak for themselves - so many people agreed on things such as local bands, mixture of music, making own programmes, Coventry people involvement on the whole, for it to be completely disregarded surely.

We can criticise and put our opinions down on paper - alright, normally this is only a few peoples opinion - but not this time as these results show, a lot of people agree with us.

The man at work.



On the air Monday-Thursday 5am-midnight
Friday and Saturday 5am-1am
Sunday 7am-midnight

Andy Lloyd

Broadcasting Trust and how to make your own programmes through the resources of Local Radio Workshop.

Further information about CRAG can be had from Ray Mason, 1 Ellys Road (Coventry 56859). Mercia Sound are at Hertford Place and will broadcast on 220m (medium wave) and 95.9 Mhz (VHF).

IBA officers without any public consultation includes the general sentence that contractors are expected to 'combine popular programming with fostering a greater awareness of local affairs and involvement in the community.' Companies then go into a huddle form

HOW YOU CAN HELP
When Mercia Sound comes on-air the IBA and the LAC would be pleased to receive comments, suggestions and criticisms about the service. You can write or telephone Sarah Thane, Local Radio Officer, IBA, Albany House, Hurst Street, Birmingham, B5 4BD, telephone 021-692 1060.

PROTEGE

We did the Protege interview at Gary and Andy Cox's house: the third band member, Mark Seward, was also present. On our side, Rob took photos, Julia took notes and I asked questions (the easy bit, but then I wrote it up.)

Protege consist of Gary (15) on guitar and vocals, Andy (17) on bass and Mark (15) on drums. The band originally started 2 years ago as a punk band called "Abdominal Strain", practising in bedrooms and playing through stereos. Andy played guitar at this time and a fourth member Neil Martin played bass. After a while and a name change to Protege, a fifth member joined on keyboards, that was my brother Chris. This line up played their debut gig of about 6 numbers at my birthday party in November '79. They went down well and the next few gigs increased their experience and number of songs

but Gary said they had problems getting a tight knit sound, and after a couple of below standard gigs, Protege split up. A few days later they reformed as a 3 piece. Neil and Chris had gone and Andy was on bass. That was in february and thats as long as he's been playing bass. Gary has been playing guitar for about 5 years and Mark has been playing drums for 2 years. Before "Abdominal Strain" Gary and Mark were in a band at school playing rock 'n roll numbers.

The big upheaval in february meant that Protege werent ready to re-record "Protection", their track for the Coventry compilation album, so they used the original tape, made as a 5 piece also at Woodbine studios, back in December. (They say they haven't been paid by Cherry Red for them using that tape yet either). Since the album was released they have

been contacted by "Profile Productions, a London company run by Simon Davies and Tony Squires (brother of Yes member). The band went down to London to see them and "Profile Productions" want to do a deal guaranteeing 2 singles, then possibly an album if the singles are successful. Protege have to send down a demo tape of a few of their songs in order for the tracks to be chosen. Profile Productions say they like the keyboards on "Protection" but the band say they are not going to re-introduce them, yet they are thinking about having a sax player to augment the sound, which is understandably this as a 3 piece.

Protege have now played 20 gigs, all in Coventry at the regular venues except for one at their school (Finham Park if your interested). All but one of these has been support slots as they have had very little equipment until recently, now all they need is a P.A. This means they have never made any money and have nothing in the "kitty". They hope to play a few headlines to raise a bit of cash (as none of them are working) so they can afford to play a bit more outside Coventry. They would like a diverse crowd to their gigs. Well their music can appeal to a wide spectrum. Gary writes some exciting interesting songs with commercial potential without being bland and boring. They now have 12 songs in their set, all except "Protection" being recent numbers. Rehearsals vary as they introduce a new set or find themselves on holiday. They do take the band seriously and would like to take the band a lot further.

Have a listen to the album track (they've only one album between them!) and if you like that, go and see them. Go and see them anyway. Finally, if there's anyone out there with a P.A. or some money who wants to manage the band they would like you to get in touch with them as they find the hassle of getting gigs a bit much.

the Gary Cox, 30 Cotswold Drive, Finham, Coventry
Tel. (0203) 413949.



TEAM 23

A house in Earlsdon was the setting for this, the last interview of this issue. Graham and Jerome from Team 23 did the talking, the other 5 weren't there.

The full line up is...Gray Summers - bass, Adrian Black - keyboards, Stonki - drums, Jim - guitar, Roy Wall - Tenor sax, Dave - Alto sax, and Jerome - vocals.

Team 23 got together earlier this year when Graham came to Jerome to see if he was interested in forming a Soul band. While in the X-Certs, Graham had always been into a Tamla bass sound, also Jerome and Adrian, while in the End had talked about getting a dance band together. Tamla and Soul seemed an ideal music to base their sound on, as Jerome reckons it is the ultimate form of dance music. The X-Certs and End faded away and Team 23 came into being.

In fact they did their first gig as the End, mainly to get a crowd, but they announced there and then that they were now Team 23. The name is to signify a team effort from all members of the band. They say they are a 1980's Soul band, playing dance music - they stress that they are not a revivalist band and there is no affinity with Dexy's Midnight Runners - they do not sound like them.

They are happier playing the music they are playing now, and feel closer to it. Influences are people like Sam and Dave, Wilson Pickett, Otis Redding - the Atlantic, Stax, Tamla sounds. They have 40 songs, of which they use 15 on stage, including 2 covers, "Hold on" by Sam and Dave, and "The in crowd" by Dobie Grey.

The original Team 23 line up has altered and been added to, to give the present line up - everyone in the band has been playing their instruments, in a background of Funk and Soul bands, for a number of years, so they are all fairly proficient.

Team 23 have been criticised by some people for "jumping on the soul bandwagon". They would answer by saying that - there isn't one to jump on! a few isolated bands - Dexy's, Q-Tips, The Step, etc playing a lot of cover versions and, apart from Dexy, little chart success, does not make much of a bandwagon. They say that if they were a revivalist band they could play 7 nights a week in the clubs, but as they are not they have to struggle to find their gigs like everyone else.

The band have played 15 to 20 gigs so far - mainly local but they supported Dexy's at The National Ballroom in London and went down well. Otherwise the gigs have been mixed. The one at The Lanch wasn't too good because of a poor light and P.A. rig. Team 23 say that their gigs depend a lot on communication with their audience, the audience having to give something themselves in order to bring the best out of the band. They are into putting on complete shows now inst-

ead of merely playing a gig. This will have to involve audience participation and breakdown of inhibitions but they don't mean a cabaret.

So far they have had a mixed audience at their gigs, absolutely anybody, and that's the way they want it to stay. Team 23 have no political message in their music. They just want to release people and give them a really good time. This is perhaps reflected in their baseball tops image - something they say is natural. Not that they'd want an army of clone followers.

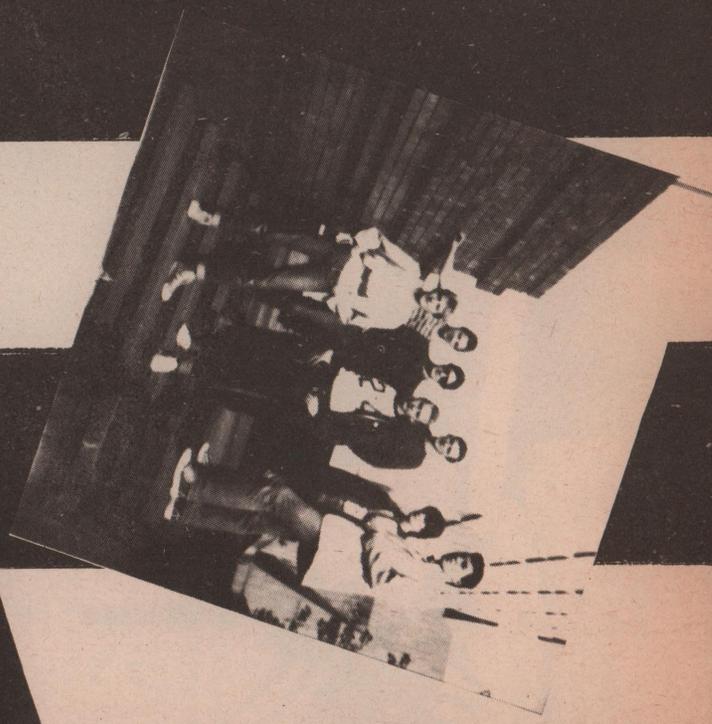
The band have experienced problems - they have lost a lot of money at gigs despite what people think when they charge £1 or so on the door - this all goes to the lights and P.A. as they do want to give a good show. They are quite nicely in the red.

They have no manager at the moment as they have found no one suitable, they could do with one as, although all the band live in Cov. organising 7 people takes some doing. They rehearse in a school-room any chance they get and also do a lot of separate work in twos or threes, working out harmonies etc.. The band are of course looking for a record contract, nothing as yet but they would be interested in doing something independent as a first step. There was a chance of appearing on the "Brum Beat" double live album (compilation), recorded over a week of gigs in Birmingham. They played but pulled out of that when they realised all the other bands were heavy metal bands.

I asked them what they thought of the Cov music scene at the moment, Jerome thought it was lousy, yet there was no way he wanted to leave Cov. They find it hard to find a suitable local band to play with, reckoning Gods Toys to be the only other band with a good time "up" feel. If they had a punk band on with them they feel it would destroy the atmosphere - they always have a good soul disco on first for example.

Well, it seems basically that Team 23 are just offering a good-time-come-and-dance to a live band:- soul for the '80's. I haven't been to see them yet but I will be. If you haven't yet then at least get along and see what you think, then decide.

Contact Team 23 c/o Jerome Cov. 502399



The Samples - Vendetta EP. (Sample Recs.)

The Samples are a 5 piece band from Malvern. Their EP consists of 3 tracks and comes in a professional looking A4 sleeve with plenty of information on it. Their sound is fairly typical punk - buzzsaw guitar, fast bass etc.. I like it though it does sound a bit tame. "Vendetta" is the best track, fairly catchy and exciting. The mix sounds a bit suspect though, various instruments come too far to the front when they shouldn't. "Computer Future" is OK, slightly slower, the vocals are a bit inaudible though. The final track "Rabies" speeds back up with the great guitar and vocals - reminds me of the Snapes - that means I like it. The Samples will exchange gigs with you if you get in touch c/o Chris (06845) 64713 (evenings). So maybe they will play in Coventry, hope so.

Cheaters - Triple A (Pre-Fab)

One good, one bad and one mediocre track do not a great record make. A cover of Jimmy Reeds (who?) "Baby what do you want me to do", is bad R'n'B. Their own "I wanna be a police man" is comical and mediocre, the record is saved by the final track an exciting catchy "From the Hip" with stop/start backing, shouts and harmonica solo thrown in. A good tune but not enough to recommend the whole EP. Bet they're good live.

Sector 27 - I'm not Ready (Rancid Recs.)

Tom comes clean and peels back the curtain of gay politics to reveal his latest model, surprise, surprise, it's small black and round and is so neatly entitled "I'm Not Ready". To everyone's surprise not least mine, it is a pretty substantial piece of work. Instead of behaving like a reject from Hyde Park's speakers corner, as was his trend with R.B.B., Mr. Robinson has actually sliced together an appealing and most invaluable musical epiphany to a life of too much talk and not enough action etc. Sector 27's emphasis is definitely on the music and stance of sector 27 is an obvious attempt by Tom Robinson to gain credibility and to recapture the wayward fans of the defunct R.B.B. But who cares about behind the scenes guerrilla offensives. The average punter just wants value for money and this debut single certainly give you that. As for the follow up release - well, we'll just have to wait and see. I'll know what happened after "2-4-6-8 Victory" ...don't we? "I never expected a tie in the sky I'm not ready, I'm not ready But anything's better than a kick in the eye I'm not ready, I'm not ready and I'm down, down, down on my knees" Would the real Tom Robinson please stand up.

Joy Division - Closer (Factory)

All bands fall into the second album syndrome where everyone expects a progression and everyone expects more of the same. "Closer" is certainly different to "Unknown Pleasures" but mainly in that "Closer" is a quieter and more laid back album than the first, it also features a lot more synths. There are nine Joy Division songs on the LP, you have probably heard some of their classic, gothic, deep sounds already. To say the lyrics are just "doomy" is wrong, they are more "thoughtful". If you haven't heard any Joy Division then you have missed out. "Atrocious Exhibition" is a long song with a machine sound guitar, vocals up to Ian Curtis' usual standard. However the repetitive (almost tribal) drums let the song down somewhat. "Isolation" is a much better song with a repeated crashing syndrum. The characteristic bass holds it together and there's a high dancing synth in the background. This is a more commercial song. "Passover" is a slower, sadder song, more standard Joy Division. "Colony" features more repetitive drums which don't work too well because the pattern is too complicated for constant repetition. "A Means To An End" is of the first LP standard, a good solid track. "Heart and Soul" is a fair paced song with a good bass and drum backing running through the song. The vocals sound good with the reverb effect. Atmospheric "Twenty Four Hours" is a track that is slow then surges along then slow, it is one of the best here. "The Eternal" is a beautiful song, slow with syndrum beats and keyboards floating around. Very good. "Decades" ends the album with deep synth sounds and high tinny keyboards, it bounds along and then the drums come in and build it up more. This LP is a commercial success, no doubt the success of "Love Will Tear Us Apart" and the press overkill, following Ian Curtis' death prompted this. "Closer" is in the "bound Off" league and although it is a good record I hope those new to this band will do themselves a favour and buy their first album. It will show them a slightly better Joy Division. M.

Young Marble Giants - Final Day EP (Rough Trade)

A 4 track E.P. (the fourth track is not mentioned on the sleeve as it is a poor quality home cassette recording). This is an excellent record with female vocals, bass, guitar, organ and NO drums, but they are certainly not missing. Well sung, well played, well recorded, atmosphere songs, dominated by a pulsing bass. They cannot be compared. The band have already had an album out on Rough Trade and if it is as good as this then it is well worth buying. Take notice. M.

*Dead Kennedys - Holiday in Cambodia (Cherry Red)

This second single from the Dead Kennedys easily surpasses the first and becomes one of my records-of-the-year. This is the best record Cherry Red have ever released. The Kennedys have the power and energy (and character) the pistols used to have. This record pounds along with Jello Biafra's unique vocal quiver. There is tension here, solid rhythm guitar, whining lead, crashing drums. It's all about sunny Cambodia. This is the greatest U.S. punk record I have heard since the Ramones belted out Blitzkrieg Bop. The B side sees the Kennedys singing "Police Truck", not quite as epic but it's as good as "California". All I can say is really make an effort to buy or listen to this record. Punk rock doesn't have to mean U.K. Subs. M.

Barracudas - Summer Fun (EMI)

The intro of the year (can YOU pronounce BARRACUDA?), leads into the summer record of the year. Yes, I know you didn't have a summer but I did 'cos I went to France for my hols. This is a great tongue-in-cheek surf song, really boppy. "I don't care about the rest of the year" etc., last year it was The Undertones "Here Comes the Summer". Now play side 2 - "Chevy Baby" which is more late '50's style than early '60's. Don't miss this record you can play it in the solarium.

Glaxo Babies - 9 months to the disco (Heartbeat)

I'm really disappointed with the Glaxo Babies. I liked their early stuff very much. It was doomy stuff along the Joy Division scheme of things but it was certainly different and interesting. They lost their singer and it seems that instead of finding another one they have been content to play instrumentals. Well only 5 out of the 12 tracks here feature any vocals at all. These are among the best too in my opinion. "Maximum sexual joy" with it's almost PIL-ish disco bass line is a good opener, the title is chanted in the background. "This is your vendetta" is a quieter, wierder song, straining sax, pulsing bass, a news item is played over the top. "Seven days" is a racey instrumental, instruments jar in and out along the way. "Electric Church" is more squeaky sax, noisy, shouts. "Nine months to the disco" sounds a bit like PIL's "Fodderstompf" without the vocals. "Promised land" is a bit faster and that's about it - repetitive, very distant voices. "The tea master and the assassin" is self indulgent. "Free dem cells" is more PIL. "Dinosaur disco" is some roaring noises, some sax noises and some drum noises. "Conscience" is a straighter song with vocals, a bit Pop Group (well they do share the same drummer). "Slim" is about 3 seconds of sax and bass and the final track "Shake" is a funky song which is also the current single. To be honest - this album says very little and you cant dance to much of it either. I don't like it. What happened to the Glaxo Babies? M.

Discharge - Fight Back EP (Day)

This EP is even faster than their first and it has 5 tracks plus words to "War's no fairytale". ("Fight Back" is nothing like Gloria Mundi's song). "Always Restrictions" ends side 1. Side 2 contains "You take part in creating this system" and "Religion Instigates", all good stuff and worth it too. This is available from Whisky Mühle in Intershop (if you can't find it, it's moved downstairs next to the café). Tim V.

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Six Minute War EP

This EP plays at 33 1/3 rpm and costs only 75p. It has 11 tracks altogether and comes with a printed sheet wrapped around the cover with words to the songs and information about the costs of making the record on it. Anyway, it's about the best record I've heard this year. Six Minute War are helping people to see the light and are not ramming stuff down peoples throats like some other groups do. As far as the tunes are concerned I don't know what better you could hope to find. If you're looking for a record to spend your money on here it is. I haven't seen it in the shops yet but it is available from Small Wonder. Get a copy anyway. To get in touch with Six Minute War ring 01-542-4407 TIM V.

Disorder - Air Raid - (Ace Records)

"Air Raid" reminds me of "White Riot" and Disorder of Menace but this is still worth listening to. This is a fast tune which has a catchy chorus (remember them?). Could this be the truth about 1984? The B-side with lines like "I wanna stab the queen" and "destroy, destroy, destroy society" etc. ruin any chances of a group like this being listened to. The tunes are OK though. This record is not really worth £1 for one good track so save your money for something else. Tim V.

Radiators - Stranger than Fiction (Chiswick)

The Radiators used to be an identi-punk band with one classic single in "Enemies". They are now nothing in particular. "Stranger than Fiction" is a nondescript rock song, with high vocals, fair pace, keyboards, sax, guitar crashing in and out, in fact a lot for a mere three piece. A lot goes on in the studio you know. The B side contains one track from each of their first two albums. "Prison Bars" is a murky thrash about watching the T.V. which sounds very dated. "Who are the strangers" is a commercial pop song so it seems a bit silly on the B side. I suppose they're both tasters. Not very good. M.

Skids - Circus Games (Virgin)

Well done Jobson and Co., you've decided to give someone else the control buttons. No more boring, depressing Bill Nelson influenced crap. Mick Glossop takes the producers chair for this one and how much better it sounds for it too. Plenty to hold the interest of even the most casual observer. Although it does take quite a few hearings to acustom the old "leg'oles to the new" Skids. The line up now being Jobson - Adamson - Webb and Ballie. Circus Games is refreshing, alert and powerful. The chorus is an instant hook and aided, purged (depends on individual taste) by little pre-pubescent girls, it becomes even more memorable. But once again, despite Jobson's urgent vocals I don't think the rest of the world is ready. Which is a pity because this is one of the best singles to emerge from the Skids camp for quite a while. Not forgetting the free grant poster that comes with it. Basically it's just that the Skids refuse to compromise and I admire them for it. They've come a long way since "1977 Charles" thus making themselves too important to be ignored. Who wants to ignore them anyway? BV.

Cosmic Overdose - Tonight cu Dead (Silence)

This record is available from Rough Trade who are distributing it but I wouldn't waste your pennies. Shape of fims to come (compilation LP) (Cherry Red) This record is not worth the vinyl it's pressed on. You only get 7 bands for all of the 13 tracks. Three bands do 4 tracks each and I band do 2 tracks. The lyrics are mindless drivel backed by bland instruments. Cherry Red have yet another flop on their hands. J.

Emotion Pictures - They say space is cold (Cherry Red)

The Emotion Pictures played up in Coventry with the Wild Boys so you may have seen them then. If not then this single will give you an idea of what they are like. It is an up-tempo reggae based song. The instruments are choppy and the vocals are 'pleasant'. The title gets repeated throughout the record (it doesn't mean much either does it). I'm afraid that this doesn't do a lot for me. The B side "Rescue remedy" is a straighter rock song, catchy radio stuff I suppose, this appears to be worse. Yes it is. M.

Anti Establishment - 1980 - (Charnel House Recs.)

1980 is a good fast song with powerful guitar but it's not really harsh like Discharge. Anti-establishment make good use of the increasingly popular fuzzed guitar sound. The B-side "Mechanical Man" is another good song about machines taking jobs etc.. Its sudden ending makes you want to listen to it again. This record is not available at Jill Hansons for some reason. Tim V.

Comsat Angels - Independence Day (Polydor)

I'm afraid I was never into phoney American style vocals. This condemned this from the start. It's a boppy pop song, clean produced with repetitious lyrics. The flip side is a straight rip off of Joy Division as it's moody and atmospheric. I don't know whether it's an intentional act but it's like Liquid Gold trying to play something off "Closer". J. & Peter Wilson

The Clash - Bank Robber (CBS)

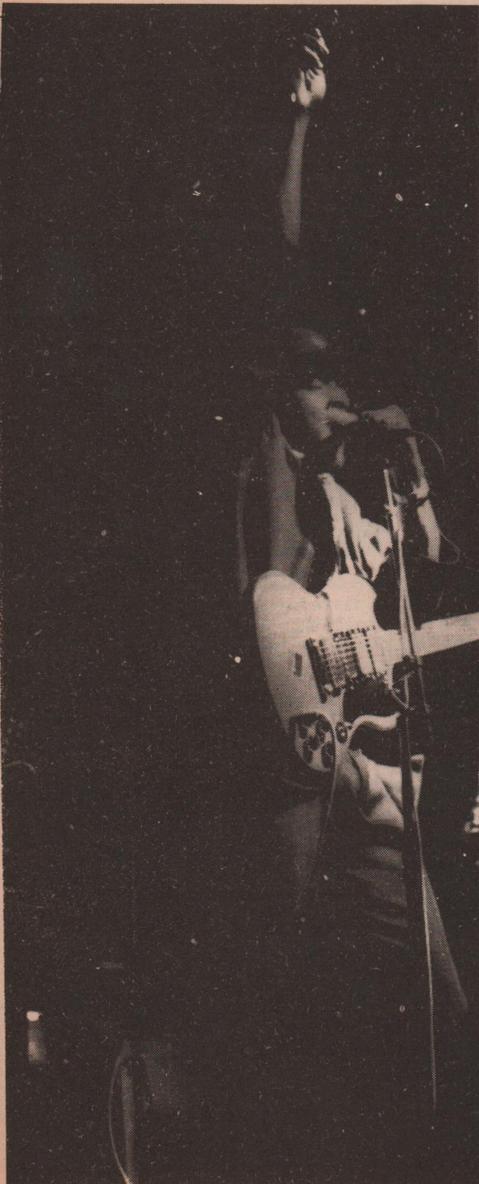
The English copy actually to save 50p. Well, you will probably have heard this by now, suffice to say that it is one of the Clash's best sorties into the white reggae field. Including synth which tends to get a bit out of control towards the end. The B-side "Rockers Galore" features Mickey Dread on vocals. The Clash are still OK all I ask is no more stuff like that which filled sides 3 and 4 of London Calling and I wish CBS would press more of the big heavy records then.DON'T JUMP!!! M.

Besterna - When You're Wrong (Boyz International)

This starts off with a brass band sound and then changes into ska/reggae that has a too nice feel for me but it would do wonders on Merca sound or Radio One. It has a serendipitous melody that reminds you of Glen Millers stuff with the big bands mainly because of the saxophones. At 4 yrs old this band seem to be heading towards commercial tastes, shedding any originality along the way. Mind you, if you're into gentle reggae you'll like the B-side. J.

Human League - Travelogue (Virgin)

The Human League seem to be getting a bit of a push by Virgin lately, what with the Holiday '80 double single limited edition thing and then the re-release of "Empire State Human" with free single. Well, they made a dent in the singles chart but it was this album that has recently shot up the album charts. Not quite as classic as their first LP, it nevertheless contains some excellent stuff. "Only After Dark" and "Toyota City" were the tracks on that free single, the first an early '70's Mick Ronson cover, the second a drawn out instrumental. There is also a re-vamped "Being Boiled" which loses its original roughness and therefore charm. One more instrumental "Gordon's Gin" and the rest is the best. "Black Hit of Space" contains some of their wittiest lyrics yet. "Life Kills" contains lashings of synthesised horns, "Dreams of Leaving" is interesting in it's structure and, perhaps the best track here. Side 2 and "A Crow and a Baby" a very strong beat and vocals, then "Touchables" neither here nor there and the last track "WXJL Tonight" your local radio station over a beat. On Travelogue The League are experimenting a bit more with their synth sounds. There is also a lot more humour on this LP. Philip Oakey's vocals are excellent but they do tend to rely on them too much at times. If you know The League you will have or will want this. If you don't then try them out and find that electronic music doesn't necessarily mean humourless new men in baco-foil. M.



'these boots were

made for...

BLACK ARABS v good



Pics mark Osborne

Dexy's Midnight Runners at Tiffanys. Not mentioned on the ticket was the condition of no boots, D.M.s etc. The pathetic reason for this being to avoid trouble! I had to spend 10 minutes persuading the manager to let me in with boots on. (only if I didn't mention it in A.S.) The photographer from the Telegraph had no problem yet he wore boots. Mark O.

PLASTIC IDOLS - JUBILEE HALL - STOKE.

It's about time you creeps heard about this band so here goes.....Plastic Idols are a Stoke-On-Trent band and have a single out on Clay Records. Clay records is run by a local entrepreneur (look it up) Mike Stone and had it's first release a few months back (Reality of War by Discharge).

Anyway here we are at the Jubilee Hall. A room more suited for demolition than live music, being long and narrow and with the acoustic properties of a well constructed barn. The Plastic Idols are supporting some local posers (Grace) who are very popular amongst the bikers especially those who want to re-live the Genesis "Foxtrot" era. Consequently support for the Plastic Idols is sparse. A few punks, that's all.

Plastic Idols are on. They are a five piece and from the start it's obvious where their music lies. The sound is dominated by synth and by the unorthodox but effective and powerful beat of the drumming. Both of these and the vocals are high in the mix whilst guitar and bass take the back seat. Dave ("don't print my surname") the lead singer dressed in a funny white boiler suit (with what looks like built-in bicycle clips), dances awkwardly and stiff limbed around the stage and sings with an eerie tone in his voice. Overall they look like Joy Division and Numan together with a bit of Bowie thrown in. These are unfair comparisons though 'cos the strength of the Plastic Idols lies in their unique sound. It is neither Numan nor J.D. but a complex mixture of synth and of bass/guitar undercurrents coupled with powerful rhythmic drumming.

The first number (which I didn't catch the title of 'cos he didn't say it) is an example of this. It starts with a keyboard riff, and is soon supplemented by powerful drumming and guitar and subtle bass runs. Then the vocals (lyrics unintelligible despite an excellent P.A.) matching the atmosphere perfectly. This number is very long (5 minutes +) and brings a non-committal polite response from the overweight farts here to see Grace.

Unperturbed (The Plastic Idols are probably used to supporting uncomptable groups by now having supported Any Trouble and Fischer Z) they lurch into "Someones messed up my mind" (I think) which for me is even better with the drummer once again employing a strange rythmn and also a syndrum to great effect, whilst the guitar and bass fight for what's left, a jerky rythmic song. If there can be any criticism of the Plastic Idols it must be that they've developed a sound and they do not venture much outside it. But that's a minor criticism.

Two numbers follow ("Detectives" and "Living with a cause") before the band play the A side of their debut single called "Remix". It has a catchy keyboard riff and is obviously their most commercial song. Clever use of syndrum (no disco rubbish) and subtle and clever bass (the bassist is very good) conjure up

an interesting yet commercial sound. If you see the single buy it. This is followed by the B side ("another A side") called "Adventure" which too is a worthy track. Dave comments on the lack of an audience before the band play "Zero X" which contains an excellent guitar solo and culminates with Dave falling flat on his face - the audience is still hardly moved.

Next up is "Downtown" which is a Petula Clark song from 1964. Their treatment of it makes it totally unrecognisable, and as it is the only 'cover' they do it's probably their weakest. It's also an ironic song to play in Stoke-On-Trent since it's all about the "bright lights" and urging people to go downtown for the evening. There are no bright lights in Stoke-On-Trent and certainly nothing to do at night. Except fight of course.

Then Dave announces their next song is the last. This brings the predictable ironic cheers from the half pissed audience. I think the song was called "Ivor Novello", if it was it's a stupid name for a song. The band come to an end and they walk off to strangled cries for an encore from the few who actually like them but this wasn't enough to secure one.

Overall an excellent show. It helped having a good P.A. and some clever lighting effects but the songs are good enough to show through that. If ever they play near you (which is very likely as they've expressed a desire to get out of Stoke as soon as they can) go and see them. Visually and musically they are worth attention. Even if you don't like the music you can always watch Dave's dancing. Watch out for Clay records too. Neville H.

MO-DETTES > GENERAL WOLFE.

After the usual preliminary not-so-hip disco, the first band on were 2I Guns (as in salute). This was their first gig and, playing to such a large crowd, it was quite a triumph. They sounded well-rehearsed but loose, their material veering between reggae and rock, and sometimes both in one song. The keyboardist achieved a sound not unlike Spherical Objects but I hardly think he was influenced by them! I was quite impressed by 2I Guns and the crowd called them back for an encore.

After a break and a temperature rise of 10 to 15 degrees, The Modettes appeared. I liked the first few songs and also the first single, "White Mice" but after these they lapsed into a colourless and predictable set. If the songs hadn't have been so clearly separated you would have thought it was all the same song. The night was finally saved by the new single "Paint It Black" and "Twist & Shout" for an encore. ("White Mice and P.I. were also repeated). People finally danced and forgot the stuffiness and heat for once but as far as I could see it was only a "points win" not a classic gig. If you need to do 2 cover versions to excite a crowd, is it worth it? Phil Clarke - guest review

HUMAN CABBAGES

COSY INTERVIEW

It was a party in Kenilworth over a year ago that saw the emergence of the Human Cabbages into our society today.

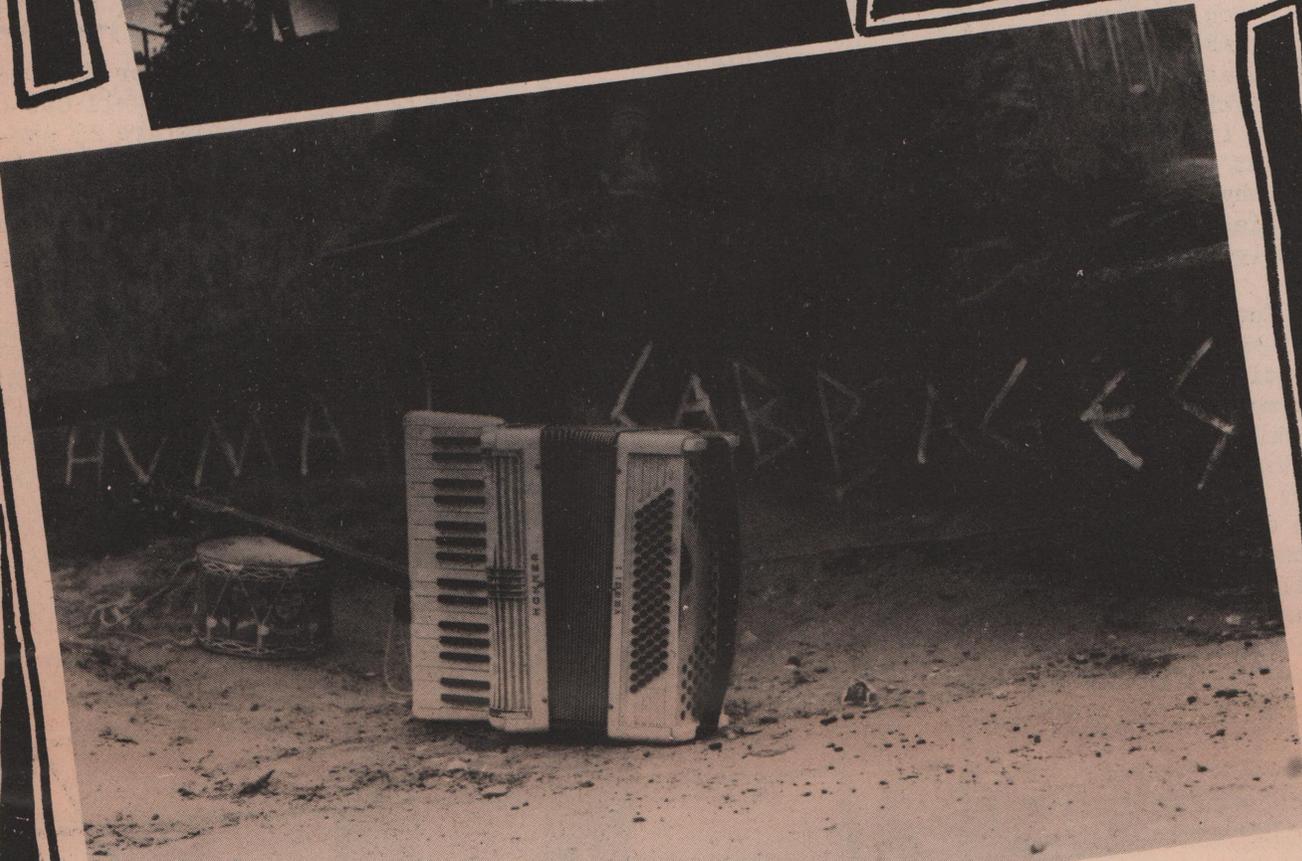
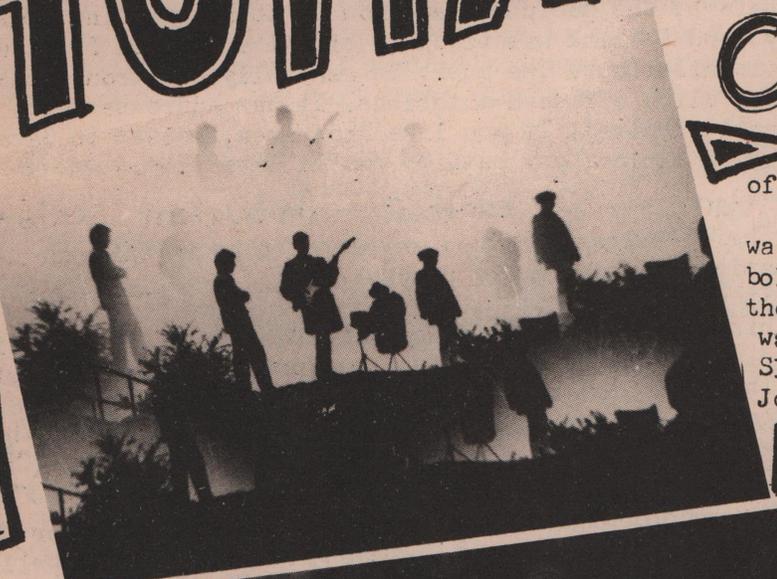
Sly Toadstool and Stan the Man decided bashing things to make music was fun and so a group was eventually formed around them. A couple of sham-bolic early gigs were performed with no name, then as Suck Language (which they didn't think had enough impact and thought would lose them gigs any-way) and finally as the Human Cabbages. By now the group consisted of..... Sly Toadstool - keyboards, percussion, trombone, and vocals, his brother, Johnny Fagz'n'booze - guitar, bass, vocals and violin, Stan the Man - bass and guitar, Steve Williams - drums and Gordana - vocals. Johnny chose the bands name and he says it has too many meanings to single out just one. Gordana is no longer in the band as they say there was a "clash of personalities" and she didn't like the rehearsing. Another ex-member from their first gig days is Idle Rich of International Megastars (in)fame. Their new singer has only been with the band a few weeks, she also plays tambourine, her name is Corinne Gabel.

The band now have seventeen songs which they can play, including four cover versions, these are - Pere Ubu's "Modern Dance", George Gershwin's "Summertime", Iggy's "I wanna be your dog" and a version of "Mac the knife". They have played about a dozen gigs so far, all in Cov. except for one in Solihull. There has been a mixed reception at these. They say they had a skinhead following until Gordana's legs left. They welcome - "anyone who doesn't beat them up" (says Johnny). Sly has written the words to all their songs except "Suck Language" which was by Johnny, who also writes the 'riffs', the others add bits here and there.

The Human Cabbages want to stress that they have no set style, they don't like bands that do either saying they are in a rut. They try to keep a large variety, playing reggae, punk, new wave, jazz, and blues influenced stuff in their set. They say groups should do a song because they think it's good, rather than it's what their 'style' is.

Apart from their gigs you will have the chance of listening to the Cabbages on record in the near future. They should have one track, either "Suck Language" or "One more fool" on a Birmingham/Midlands compilation album out soon, these were recorded on a 4 track mobile at King Henry 8th school (most of them used to go there). They will also have one track "Windows broken" on the forthcoming E.P. compilation of five young Coventry bands. This was recorded at Signwave studios 8 track in Moseley, Birmingham. Johnny and Sly have been paying for these projects.

The band rehearse in Sly's bedroom on a modicum of equipment, they are not too badly off but...



...Johnny plays through an old radio. They get to gigs in a variety of cars.

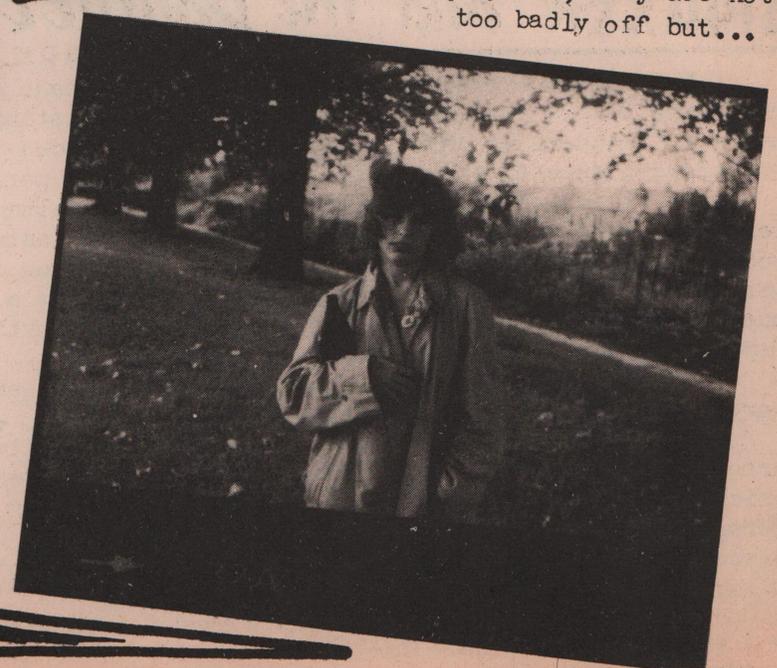
In the past they have had some adverse criticism in AS amongst others, they aren't really bothered, but Stan has a reply to Mark O's slagging of them as a "cosy middle class bedroom band"....

"Marx Osbourne, your local working class hero, fails to understand that class is an attitude, in reality there are only middle class and upper class living standards in our society today. People who look upon themselves as 'yer actual working class are suffering from inverted snobbery - is this worse than actual snobbery?!"

Well, in a years time Sly will be going to university he hopes, he has had a year off so he can be a Human Cabbage.

On the surface they may take the group lightly but they are serious in their intent. Finances are of course the big problem regarding their ambitions of playing live and releasing records. At the moment they are just building up their music and progressing along with the other two hundred Coventry bands. They are better than their early reputation has given them credit. Go and see if you can give them a new reputation!

CONTACT STEVE (SLY)
TEL. (0203) 503042



My reviews if they could be called such may seem a bit one-sided. Not all cassettes are good. A lot of debut cassettes are just "grey noise", this is OK for a first attempt but these people manage to produce the same stuff. This is not much use to cassetters who are trying to do more interesting, musical things. It would be helpful if some "grey noise" merchants desisted. The problem is not that simple. A lot of grey noise (a polite word for crap?) is caused by people working beyond the limits of their sound equipment. It's a question of both "audience" and "performers" re-evaluating their assumed notions of how music should come across. Cassettes should have bright fun music. They should attempt self-control - a kick in the teeth for the major record companies. What we're getting at the moment is just a lot of hippies coming out of the woodwork, synths being M.O.T.-ed.

Getting away from this meaningless stuff on the music which is just a subjective trap. The music is not all that important. What is important about independent cassettes, and something a lot of practitioners seem unaware of is this:- you go into a record shop, Virgin, HMV, you get the latest Police/Banshees rubbish and you just consume. It's a totally passive relationship. You're buying a "star system", an assimilated product taking in what the fucking capitalist record industry offers - its message and ideas are a closed system. You do what they want you to do to keep them afloat. If these stars were so wonderful why do they comply? Where's their opposition to raking in the pennies. There is none. The interaction between the two parties (you and them) is a closed passive one.

A thriving independent recording scene fucks up the major record companies. Bands who take advantage of better distribution/promotion are in a better negotiating position, they can demand more. The EMI's no longer have such a monopoly. So apart from cassettes being the extreme edge of a whole mass of activity that is enabling bands to successfully negotiate with the music industry they also have to operate in a very much different way from that industry. A more dynamic situation can exist between producers and consumers. It doesn't matter what type of music is being done, the means of doing it independently will still be there. The most independent way is cassettes. With cassettes you control the means of production or are aware of how much you don't! Mark O.

'Sea of Wires'

so easy to do

Synthesized fun from this Coventry group. Two of them use various electronic dabbings to make excellent songs! You also get a letter which tells you about their history and it's honest and simple. Good cassette.

G.T. Stone.

The Birthday Party - on Missing Link Recs.

Recorded in Australia, my copy has a spot of blood on the label a free homicide distributed over the first 3000 copies! It might be glue. Well it seems that this record has had brilliant reviews everywhere. That's because this is a brilliant record. Mark O.

Black Randy + the Metrosquad - "Pass the dust I think I'm Bowie"

First BRATMS LP knocks shit out of the puerile James Chance 'Throw away your Contortions album and get this masterpiece. The first two tracks are good but not like "I tell lies everyday" which has better words than Zappa and better music. They do covers of "Black and I'm Proud" and the theme from Shaft amongst others as well as a new "Idi Amin" and "Sperm Bank Baby" which is totally transformed from the original single version.

"Idi, Idi, Idi Amin

He's my panda from Uganda

He's my teddy bear...."

Mark O.

New create

Siouxsie and the Banshees (Polydor) 'KALEIDOSCOPE'

This LP is a mixture of Siouxsie old and new. The new being the tracks akin to "Happy House" and "Christine" (which start off each side) and the old being those tracks that still bear resemblance to the earlier Jones and Morris period.

Apart from the singles the tracks on this album tend to be subtler and have to grow on you. They do not instantly grab you. Siouxsie's vocals are mellower and richer now than they were in earlier days. "Kaleidoscope" also involves a variety of musicians and instruments including organ, synth, rhythm box, dromaderian?, finger cymbals, sitar and a camera!

The lyrics are written in a spiral on the inner sleeve, all part of a well-designed sleeve.

The tracks that you want to make a point of listening to are "Red Light" which hints at the old style and "Desert Kisses" which shows the commercial side and yet is a feeling of sheer harnessed power. The worst tracks are "Lunar Camel" and "Paradise Place", both new Siouxsie. There is also an instrumental - "Clockface" a good track in the new style.

This is the new Banshees, don't expect a re-nash of the old. Buy it at a discount. Julia.

new range of cassette tapes

A brilliant cassette sampler, lots of strange and not so strange, wonderful music. Select offerings from various dauntless bands of merry musicians boldly stepping where no Revox has gone before. The music ranges from OK to outstanding. Particularly good I think was track 10 side I and track 11 side 2 which is hilarious. The music is generally electronic based but does not click off down autobahns. It has addresses etc. of all personnel involved. If you like Bron Area, Eyeless In Gaza and other such exploratory outfits you'll like this. Mark O.

Kevin Harrison - On earth 2 - Ambivalent scale.

There's already a good review of this in the excellent Damn Latin 4, a good music paper.

It seems if Kevin H. is left in a room with a Revox he does things. This tape is some of those things. Kev is guitarist for the Urge and this tape has versions of 2 Urge songs plus the music The Urge used to introduce themselves with and also a recording of Kev's solo gig at The Nags Head, on sale at Virgin + Intershop.

Digital Dinosaurs - New Needles (Earpop)

The second Digital Dinosaurs tape is available for £2 from 24 Kempley Avenue, Copsewood, Coventry. It comes in a well designed and printed yellow card gatefold insert. There are 23 average length tracks. "Too many tigers" is dedicated to Alternative Sounds. It was recorded live and at home.

The Dinos have progressed slightly, there's more experimentation and a little bit more energy - more fuzzed electric guitar. The songs are based round the music rather than the words. It's all a bit lighthearted and silly for me though really. Updated hippy-ish stuff but I do like it more than their first tape.

At least they're trying. Martin.

BRON AREA



ONE YEAR - (A HISTORY OF PROGRESSION THROUGH DIGRESSION)

One hour long tape of Bron Area music, old and new, recorded live and with Kev Harrison. It costs £1.25 plus 20p postage from 37 Oakdene Crescent, Weddington, Nuneaton. That is little more than the cost of the cassette itself, so - take a chance and if you don't like it you can always record over it.

The tape is divided into two parts. Part one is the early days as a duo - Steve Parker and Martin Packwood. Part two is more recent, with a third member on guitar. However since making the tape he has left Bron Area so they are at present back to the 2 piece.

Part one is composed of lighter, thinner sounding songs, 7 in all. They have a more commercial feel to them. Some jazz influence as on "This long dream", elsewhere the songs remind me vaguely of Orchestral Maneuvres. "1977" is a good catchy song - nostalgic but don't worry, Bron Area realise it is 1980, "I remember everybody cried, the night the energy died". "You'd be amazed is the other track of special note here.

Part two is more aggressive, experimental music, with added guitar. It begins with the Velvet Underground classic "Sunday Morning", tackled well but in a similar vein. Steve's vocal drawl is well suited to this sort of song. "You'd be amazed" pops up again here as a more aggressive version. This song sticks in the mind and would be an excellent single if they release records, still I've got the tape. "Calling Michael" features Isabelle on vocals, with backing from the others, a great chug-a-long, wild guitar, repetitive and good. "1945" is a slower, dreamy song, sounds echoey, pretty keyboards. Yankee doodle comes in. "Jazz" features Dave (Urge) on squeaky sax, a wierd jazz song. "Where is she now" features "definite Velvets influence" says John. Here she comes. There she goes. Where is she now?

Those are examples of the best tracks. The music has a variety of themes - from Velvets influence to jazz to psychedelia. Sometimes it is a bit formless and this is where it falls down, it is something they should watch out for. Otherwise an excellent tape, the recording quality varies but overall it is good. Don't let the amateurish cassette insert put you off - this is proper music. Martin. finest recorded sounds

more records

and some

3 POEMS BY RUPERT LONDELL 'CODA' IS FROM HIS BOOK 'SONGS FROM THE SILENCE' AVAILABLE FOR SOP FROM THE MEDIEVAL DIRECT FROM THE 57 STROKE ROW COVER (ADD 20P POST)

Greencloud floating,
 smoke goes drifting by.
 Be-leathered crowd,
 waiting, talking.
 Soaring chords,
 battered rhythms,
 and off into fantasy.....

Gaunt startling figure,
 so young, so frightened,
 wailing his lines as though drowning.

Peculiar tunes
 for the upturned faces.
 Melody
 for the music-mainliners.

"CODA"

Sceptics file into the night,
 the troops of uncertainty.
 Squads of disillusioned teenagers,
 haunted by adolescent dreams,
 half-sung anthems chilling their bruised lips,
 amble aimlessly after their new heroes.

The music is deafening,
 discordant symphonies of chaos,
 notes a-tumble, freefalling in the wind.
 Cacophonous.

The ground is littered with dead affairs,
 rotting tunes,
 slowly worming into the very sap of the people.

The world shrugs off the danger,
 turns to dance it out,
 eager for the assurance of rhythm,
 disregarding the puzzled looks of the few
 who sit the evening out,
 or those who lie in fields elsewhere,
 dreaming,
 or perhaps singing,
 walking hand in hand,
 talking, writing,
 all straining, learning,
 finding ways to love.

The drummer and bassist are hidden in this picture can you find them? Answers on p. 20



feezed keyboardist who used to be happy 5 see a phonist
 as the SWINGING CATS are now 2 tone and hopefully instantly richin famous etc. i aint bothered to write about them - Mark O.

THE WAVING PALMS OF TROPIC ISLES

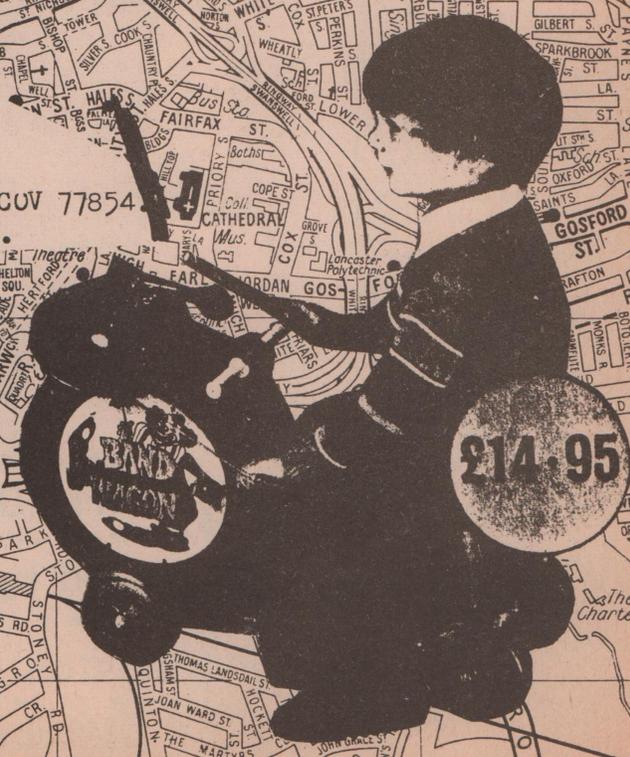


WONDERFUL COCONUT PALM WHICH PROVIDES MAN WITH MATERIAL FOR MAKING MARGARINE. FAMILIAR MEDICINE, SOAP, HAIR, AND SEVERAL OTHER USEFUL THINGS.

Battle of the Bands INSIDE

BAND INDEX NUMBER 4. THERE'S ABOUT THE SAME NUMBER OF GROUPS HERE AS THE LAST ONE, BUT QUITE A FEW CHANGES. SOME BANDS ARE NOT HERE, GET IN TOUCH FOR No 5 IN FOUR MONTHS TIME.

1. ALTO EGO - JOHN, COV 469989.
2. ATTRITION - JULIA, COV 412193.
3. AORTA MAJOR - CHRIS, COV 313137.
4. BARBWIRE 2 - IAN, ATHERSTONE 66417.
5. BRON AREA - STEVE, NUNEATON 68100.
6. CATCH 22 - GARY, COV 456299.
7. CHEAP SPIRITS - NEV, COV 664718.
8. CIVIL SERVANTS - DRAI NEDDY, 3 DARWIN COURT, CROFT POOL, BEDWORTH.
9. THE CLIQUE - ANDY - COV 462079.
10. COLUMN 88 - GERARD, RUGBY 75978.
11. CRIMINAL CLASS - CRAIG, COV 465353.
12. CURIOUS SIGNALS - PAUL, COV 468211 ext 23 (DAY)
13. DELAYED REACTION - STEVE, COV 73036.
14. DIGITAL DINOSAURS - CHRIS, COV 457255.
15. DOLBY + THE CASSETTES - ALAN, COV 317790.
16. EDITORS - JOHN, COV 334675.
17. EYELESS IN GAZA - MARTYN, NUNEATON 341436.
18. FAILED ROMANTICS - MARK, COV 304252.
19. FAMOUS 5 - ALAN, COV 73896.
20. FLACKOFF - ARTHUR, 0384 633548.
21. GODS TOYS - DILL, COV 69600.
22. GRACE AND FAVOUR - PETE, COV 448706.
23. GRAVEDIGGERS - DANNY, COV 618013.
24. HOT SNAX - 24 CALDICOTE RD, RADFORD, COVENTRY.
25. HUMAN CABBAGES - STEVE, COV 503042.
26. IKSTOP - MARTIN, ATHERSTONE 4638.
27. THE MIX - ROB, COV 413869.
28. MONARCHY - JOHNNY, COV 412480.
29. THE POT - GED, NUNEATON 327341.
30. PROFILE - GUY, COV 462589.
31. RABID - SIMON, 13 ELGAR CLOSE, GYPSY LANE, Nr NUNEATON.
32. RELUCTANT STEREOTYPES - STEVE, COV 77854.
33. ROUGH JUSTICE - JOHN, COV 74204.
34. SHAPES - BRIAN, LEAMINGTON 314958.
35. THE SILENCE - ROB or AL COV 444238.
36. SOCIAL OUTCASTS - MARK, COV 455732.
37. SQUAD - JOHNNY, COV 442898.
38. STEEL LOCKS - MIKE, COV 27593.
39. SWINGING CATS - ???
40. TEAM 23 - JEROME, COV 502399.
41. THE TIME - GRAHAM, COV 303734.
42. URGE - JOHN, COV 74086.
43. V. BABIES - KEITH, COV 461772.
44. VERUKAS - ANTHONY, WARWICK 497329.
45. WILD BOYS - JOHNNY, COV 337173.
46. 1984 - JIM, COV 445630.



**VARIOUS ARTISTS:
"Sent From Coventry"
(Kathedral KATH 1)**

The Coventry album is the same and contains the best track of the whole caboodle. Protege's average age is 16

and if they keep producing minor gems like "Protection", they should throw their homework on the fire and take the car downtown. "Protection" has an almost Orchestral Manoeuvres feel to it. It's cleverly conceived and constructed and should be put out immediately as a single. Otherwise, the Mix concoct some moody atmospherics; Machine are electronic and urgent; the Urge ally some good, disposable pop to socially aware lyrics; the Squad are amusing; the Clique (broken up) are likely and tuneful; and despite Roddy Radiation's brother playing in the Wild Boys, I was still unmoved. Overall the album has an "up" feel.

— PAULO HEWITT.

Melody Maker



Record Mirror

**VARIOUS ARTISTS:
'Bouquet Of Steel'
(Aardvark STEAL 2).
'Sent From Coventry'
(Kathedral Kath 1).
'The Art Of Solving Problems'
(Ram LP 001).**

IT NEVER rains but... 'Hicks From The Sticks' was a good album. It illustrated provincial resources, pushed itself towards areas precious few "compilations" touch upon, and became an A&R advertisement in one fell swoop. It didn't blow any singular trumpet in the process; it just went Look Out And Around! You'll Be Surprised!

And now what have we got? Hey, look at me! I'm provincial! I'm northern white crap! I talk back! The problem being, of course, that most of this second-hand piffle doesn't talk at all. It sets out under the assumption that anything from "up north" will soon be sucked up like gold shares, but if it's bad — and most of the things here are bad — it won't be.

Three slabs of regional bands: 'Bouquet Of Steel' (Sheffield), 'Sent From Coventry' (...uhm...), 'The Art Of Solving Problems' (Leeds). The first is a gratuitous business venture with a patronising title and little substance, the second a more obviously scraped-together sampler of little substance, the third a jolly knees-up from what must be Leeds' least notable groups, all with little substance.

'Sent From Coventry' and 'The Art Of Solving Problems' are the sort of records you can ignore, so they do serve a purpose. They feature people like The Wild Boys, Homicide,

Riot Act, The Forst, The Cat and The Beans. They have no life, no joy and no incentive. They have nothing to offer. They are odes to mediocrity, reflections of lethargy: 'Sent From Coventry' should be sent straight back there for re-assessment.

We shouldn't expect too much, we shouldn't expect independent status to hold hands with individuality, vitality and flair all the time, but we should expect fairer representation. Perhaps this is fair representation! I shudder at the thought.

Confucius, he say: Better to sell out than be sold out. Or not? Respectively: ++ and ++ and ++
CHRIS WESTWOOD



Hello, this is the last article on the Coventry compilation album, honest. Well it's been out a while now so a lot of you reading this will have already got or heard (or taped) it. This is not a review, but for those who are not reading this in Coventry, the L.P. is just a compilation of a selection of the (good) bands that played in Coventry between mid '79 to mid '80. Nothing earth shattering, but good standard stuff, no doubt like the bands in your area. Try and give it a listen.

Well, the last I heard, the sales had reached 3,500 which is quite respectable. It has appeared in the Sounds Alternative chart and was in the top 20 of the records most played on commercial radio for 6 weeks, but due to the fact that Cherry Red can't afford to give away cameras and bottles of whisky it has not appeared in the BMRB chart. Cherry Red had 4 ATV "Telespots", advertising the album on the telly during the first two weeks of August. These cost about £350 total which is not much if you think that that would only get you a small space in a music paper, perhaps these will generate a few more sales.

The album has been on sale at places like HMV, Smiths, Boots even and has been played a fair bit by Mercia Sound so hopefully a fair proportion of Coventry people will actually realise now that there are young and interesting bands in Coventry not playing Ska music. Why don't they go and see these and other Coventry bands — maybe some will. I also hope the album will inspire local bands to do something more themselves.

With limited money you can get together and release a compilation E.P. (as some bands are doing even as you read this) or release a cassette perhaps.

It takes a lot of time and (team) effort to get a compilation album together, something some people don't appreciate. I originally wrote to Cherry Red last October to see if they would put out a Coventry L.P. A lot of pub meetings, letters, gathering of demo tapes followed until the tracks were chosen. They were then re-recorded at Woodbine in March. More meeting and contracts to finalise, sleeve to design, and the L.P. finally arrived in June — 8 months later. It could have been done more efficiently and quicker but who cares — it's out now! There have been some grumbles over the contracts but after all it's only one song and you can't have it all one way.

The first 2,000 had a free copy of Alternative Sounds. It was originally not going to be limited, but in reality 2,000 copies is twice as many as there is normally printed. I hope everyone that wanted one got one but there was only a brief bit on each band plus a few photos in it.

KATHEDRAL RECORDS,
Marketed by Cherry Red Records,
199 Kingston Road, London SW 19.
Distributed by Spartan,

SENT FROM COVENTRY

The Groups: The Wild Boys, The Clique, The End, The Mix, Machine, Urge, Solid Action, Squad, Riot Act, V Babies, The Zodiac, The Climax, Saturday down, The Lanch, Alternative Sounds, it's the feel of the city that those imported Mugs at Radio Mercia will never understand because they never engage in what's really going on. This album is a cry from the heart too, saying to all those dumb P & R men "Look what you've been missing". Unfortunately most of the steel-nosed ones have got their asses so strongly stuck to their upholstered seats, that their ears wouldn't know what to make of anything musically different they heard it. The disc is not a musical landmark of overwhelming proportions; it is a strong testament to potential. Why the Wild Boys have been overlooked for so long I'll never know. I think maybe it's a touch of Dr. John's "I was in the right place, but it nusta' bin the wrong time". The young ones produce two of their best on the album 'e're Only Monsters and Lorraine. My personal favourites are With You by The Mix and Character Change by the now defunct Machine, but that's just how my musical cookie crumbles and the range of sounds offered is wide and varied from the invention of Urge with Nuclear Terrorist one of their throwaway numbers, to the purer punk of much of side two not forgetting the Rhythm 'n Booze of the V Babies.

The presentation of the compilation is a little predictable — white on black monochrome photography of city landmarks on the sleeve, cathedral spire on the label and a special writing on the sleeve notes, but there cheapo labels are always severely restricted by costs, and its a minor gripe because its the music that counts.

The disc on the face of it operates essentially as a piece of instant nostalgia for anyone who has lived in the city these last hectic two years. For increased satisfaction just add dusty stylus, crank up Danset really high, disconnect one speaker for that mono effect and you could be in any of the local clubs listening to this live. The message is loud and clear — a communication to the black and white squares around the country.

"This is Coventry too".



INDEPENDENT label Cherry Red are taking time on TV to advertise their 'Sent From Coventry' compilation on the ATV Midlands network.



from 'Sounds' ↓

**VARIOUS ARTISTS
'Bouquet Of Steel'
(Aardvark)*
'Sent From Coventry'
(Kathedral Records)***

I KNOW this is going to upset a lot of you, but it has to be said. THERE ARE TOO MANY BANDS.

These two inter-city compilations, are embarrassing. They have the Des Moines disease, a misdirected provincialism which looks upon London tamely and unquestioningly as some kind of r'n'r computer bank wherein you can have yourself filed as A Decent Little Northern Act. The humility and quaint sense of provincial insecurity that results is woeful and belies the simple fact that nearly every band featured on these two albums could knock the shit out of the pathetic London big boot, three chord brigade if they really tried.

'Sent From Coventry', meanwhile, has sleeve-notes by Horace of the Specials. It says, "Horace—a real star!", and, really, that says it all about the mealy-mouthed crap inside which on the showbizometer is just two rungs down from Billy Cotton and the Big Band Sound.

I think if all these people feel as strongly about their home towns as they protest they do on garish sleeves and in garish titles, they should declare independence from the rest of the country, particularly problematical London, start making postcards of Coventry or wherever, set up their own labels and live their lives happily in home town idyll.

Or is your proud provincialism just a cover for filthy rotten greed? Best of luck with the careers, chaps.

DAVE McCULLOUGH

COVENTRY NEWS ↓

It is always a sign of a lucid healthy music scene that bands are always breaking up to form different and often more inspiring combinations, hence many of these bands are no longer with us. As punk has altered elsewhere (some good, some bad) so the Coventry scene is changing all the time. Here are the musicians that will be making the new interesting music in the 80's not the cabaret ska bands that are appearing at the D & T more often than the V Babies go to the bar. Good music has always been about invention and new ideas, following your own beliefs, keeping your integrity. Neal Davis kept his and look where he is now. Roll on Vol. II.

Joe Zydeko
X

Have a read of the L.P. reviews on this page, taken from a variety of papers. Then realise that you yourself could have written something equally as valid. Mr Westwood and Mr McCullough seem to have this fixation with bands being northern and proud of it. (Coventry isn't exactly northern). That was never the issue, it's nice for them to simplify things but these are just BANDS, emphasis on compilation, not Coventry. Of course they are compiled according to town, it would be stupid to compile bands according to height or alphabetically. McCullough says "greed" yet he got a free L.P. and the bands had to buy there's — how much did you get paid for writing that 'review', more than any band will see from the L.P. I am sure. You and your pathetic school child star systems can FUCK OFF.