

THIS MAN READS...

# DEAD LEMMING

Number  
one

MY MAN--A HERO! AND  
THE COUNTRY'S RIGHT ABOUT  
YOU--YOUR COURAGE--I  
GUESS THAT'S WHY I  
LOVE YOU SO MUCH!

I CAN'T TELL  
HER THE TRUTH  
--I CAN'T!



# DEAD LEMMING

Roll, roll up. Here we have it at last.  
The first issue of DEAD LEMMING.  
We aim to be musics\* revolting peasants.  
Provocative, hope so. Offensive? Let us  
know.

It's the first issue so don't expect huge  
globules of professionalism, though you  
can expect skipfuls of humour, insight,  
historical interest, bandages (wot?) socks  
cuddly toys etc, etc.

If you have any thing to say, write us a  
letter, send us a review, or if your in  
band, send us some info on what your up to.  
WRITE TO 8 ~~51~~ AVENUE,

ST. ANNS  
NOTTINGHAM

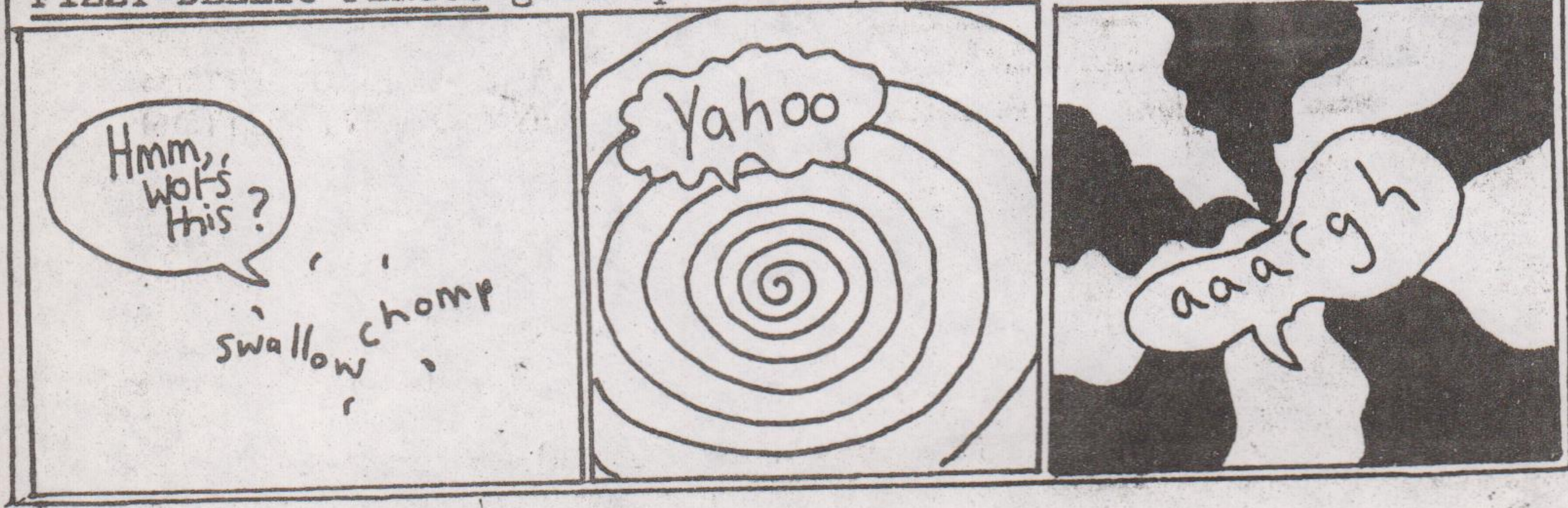
Mark your envelope "Dead Lemming", if a  
reply is needed, please send a stamped  
addressed envelope.  
HAPPY READING. DOT DOT DOT.

.....CONTENTS.....	
PAGE TWO	THIS IS IT, YOU HIPPIE!
PAGE THREE	INTERVIEW WITH 'THOSE RIO SNAPPERS' GROOVE IT.
PAGE FOUR	SAME AGAIN, DONTCHA LUV'EM
PAGE FIVE	GIG REVIEWS: IYSH BENEFIT, SIMPLY RED (BLEUGH- Typist)
PAGE SIX	MORE GIG REVIEWS: CLINT BESTWOOD & THE MESCAL MARAUDERS.
PAGE SEVEN	THE BASEMENT: A REPORT ON THE NEW INDEPENDANT NOTTINGHAM RECORD SHOP BY DAVIE KROKITT.
PAGE EIGHT	DITTO CONT'D....
PAGE NINE	ANORAKS: A POTTED HISTORY. BORE YOUR FRIENDS SHITLESS AT PARTIES.
PAGE TEN	TAPE 'N' VINYL. REVIEWS OF RECORDINGS TOO GOOD TO GET ON 'TOP OF THE POPS'.
PAGE ELEVEN	WINGE CORNER. TIME TO GET OUR OWN BACK ON ANYTHING WE DETEST. YEAH!
PAGE TWELVE	ADVERTISEMENT.



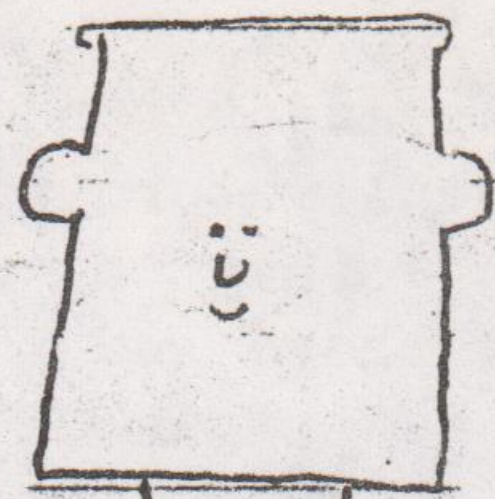
FIZZY-DEELIC FERGUS goes ape shit....part one.

DWM.

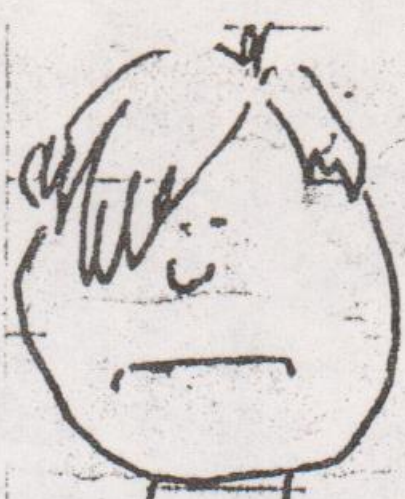


Did you know  
??????  
Ha... fooled ya!

# THOSE RIO Snappers



PAUL



ANDY



DAVE



NIALL



'Those Rio Snappers' were formed August '86 when Paul came in and replaced the drum machine with a ~~real~~ set of drums. They've done numerous gigs since, with the line up of: Paul: Drums. Andy: Guitar. Dave: Guitar & Vocals. Niall: bass. Dave. W. Moomin hassled for an interview....

DL: Why did you form the band?

DAVE: It started off because three of us were living together at the time.

ANDY: We had two guitars and a bass and a drum machine.

DAVE: And Nialls got books and books of songs that he's written and he's always wanted to be in a band but he's never managed it (chuckle).

And Andy's such a aspiring guitarist and I've been in some bands before in Stoke.

ANDY: It was more of a concept really. We sat round thinking of names for about three months and we got a name so we thought we'd better do some thing about it.

DAVE: That's right, we had the name first, then we started practising.

DL: How did you get your name?

DAVE: You know those boxes of "Fun Snaps" that you throw at the ground and they go bang? The original products that came from Rio de Janiero were called "Those Rio Snappers". They've changed the name since but it was such a peculiar name to have on a box,

OVER →

DL: How do you make major band decisions? How you find gigs.

PAUL: They just usually turn up. We haven't really gone out of our way to look for gigs.

ANDY: The one at the Poly was quite good.

PAUL: We just went there and asked the bloke who puts people on and he'd seen us at the Mint luckily. And he put us on there.

DAVE: In terms of things to do with the band, it's usually someone finds out about some thing we can do, takes it to the rest of the band, then they say 'YES' or 'NO'. It usually takes one person to organise it first.

DL: You had a recent gig with the Nottingham Music Coop. Do you think there's enough contact between Nottingham Groups?

DAVE: The Music Coop, given enough support, could do things. But it won't because all the money is going into the Media Centre.

The Media just do 'Blinky-Blonky' music.

ANDY: They're not interested in anything that involves lots of people, they like to keep it in a nice tight clique.

DL: What about the state of music in Nottingham?

PAUL: We like to think we're the most hated band in Nottingham. We don't seem to get on with anyone.

DAVE: It's the audience in Nottingham. It's the archetypal consumer town. You go to gigs and in the bar, the music in there is as loud as the bands. But because it's records, they might not have even heard the music before, they'd rather be in there than listening to somebody.

ANDY: Most of the people that go and see bands are in bands.

DL: You have a slight Country and Western tinge to your music. Especially revealed by your cover of 'I walk the Line'.

DAVE: I thought that would be a good one for the Anarchist News benefit. I like some of the ideas behind the music and they're very easy to write!!!!

ANDY: Yeah most of 'em only have three chords.

DAVE: And you can really feel sorry for yourself!!!

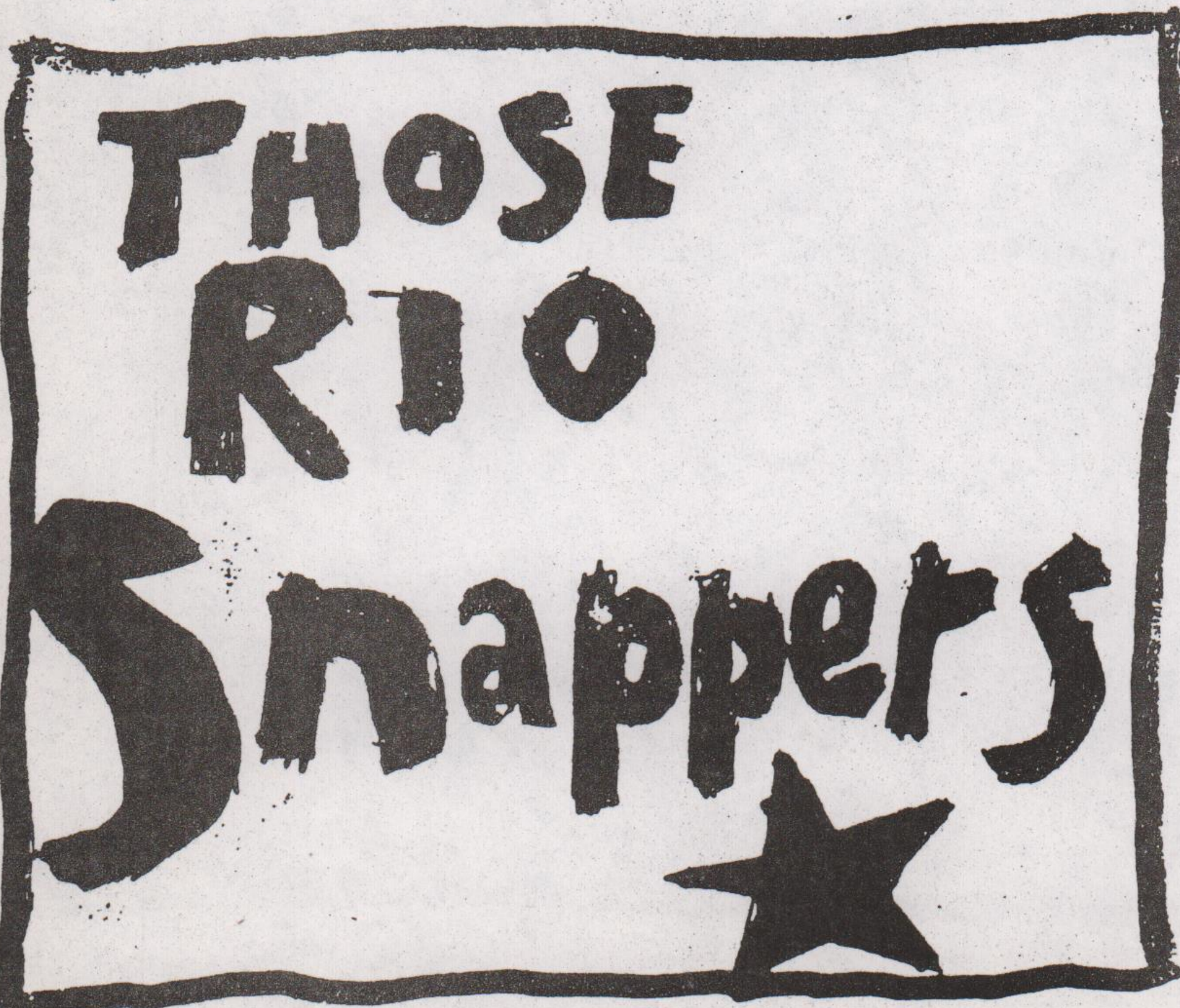
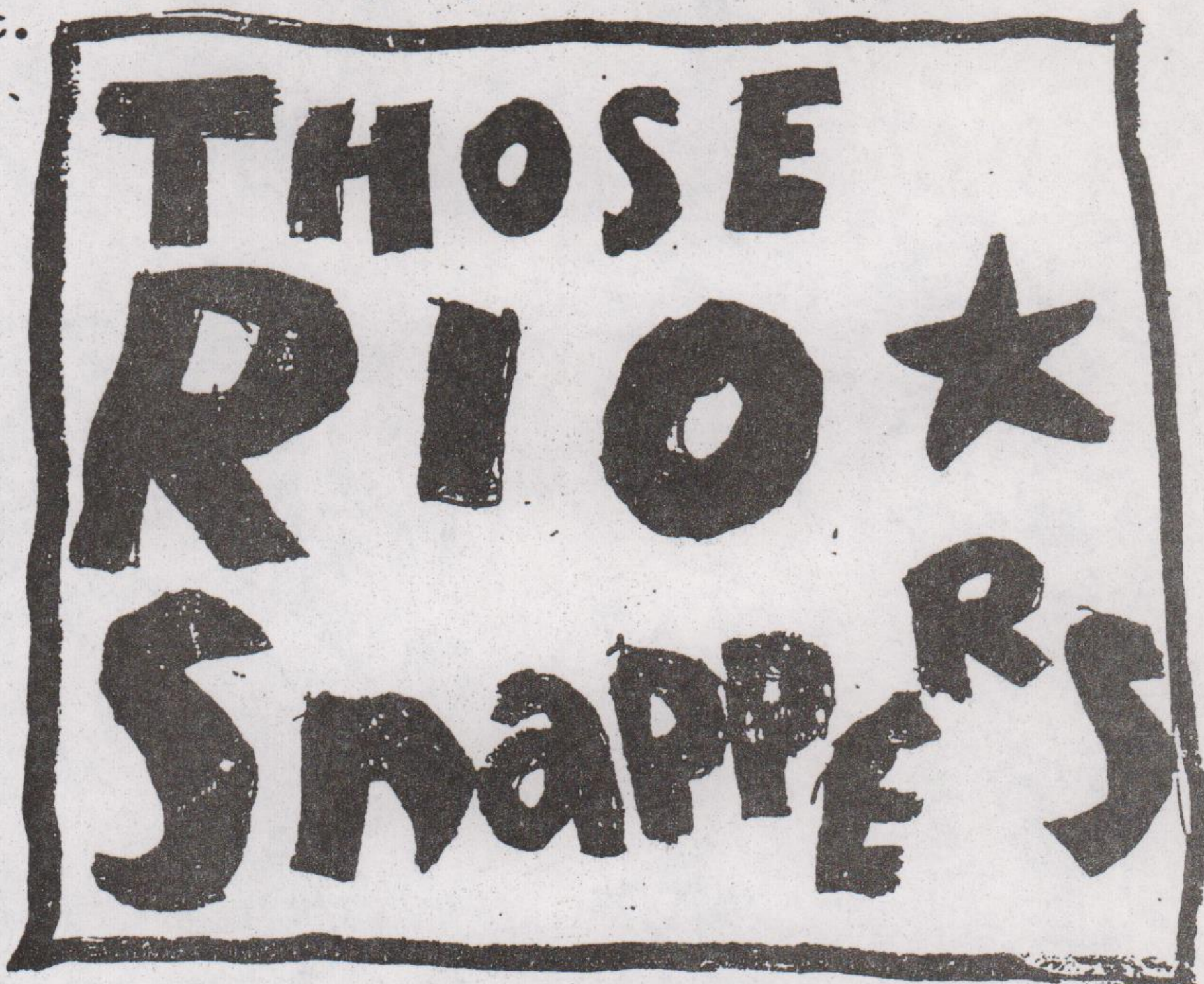
DL: Do you have any sympathies with the Anarchist Group?

DAVE: I can sympathise with people that think that voting for two political parties that are more or less the same....is something people would violently object to.

If I had to say whether I had a political point of view or not, I'd say not. Otherwise you'd get into all kinds of complicated things. That's not to say I don't have a point of view about things.

DL: Going back to the audience, get any hecklers?

PAUL: We get the best. Especially when we played the Hippo. There was one Geordie really trying to shout us down.



DAVE: We can't take hecklers. We collapse in fear. You've got to notice if things are going floppy. If they are we cut the set, tighten up and try and pick it up again. I suppose the only way is to make people feel sorry for us. We don't worry about fucking up on songs.

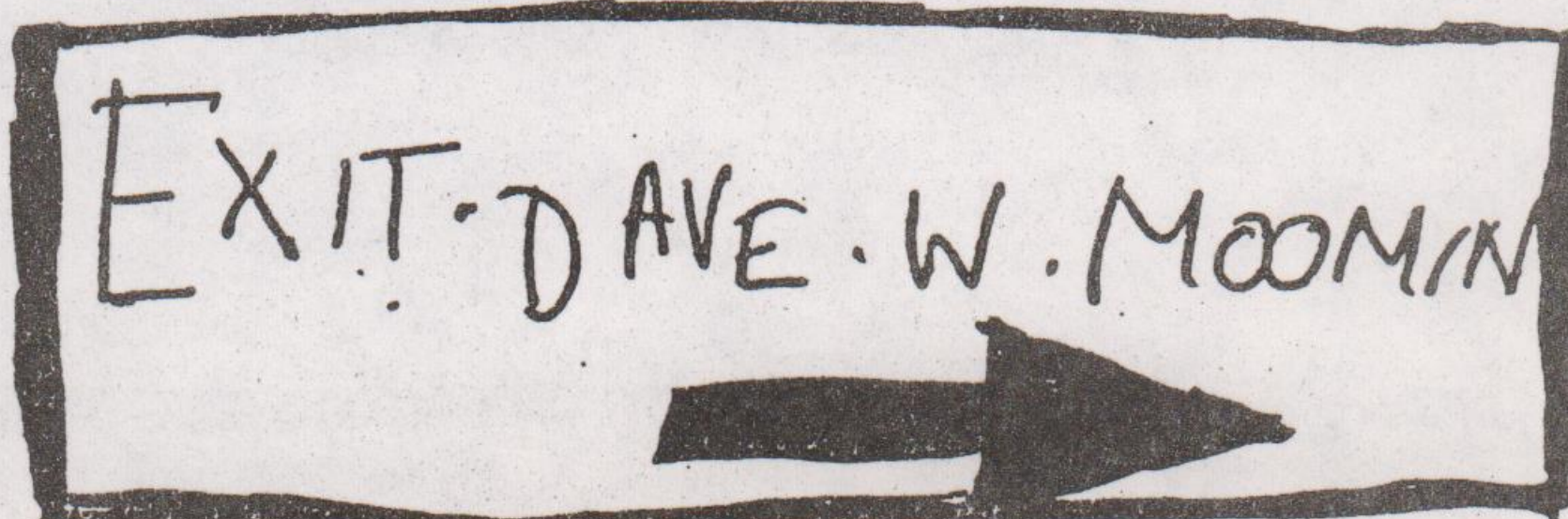
DL: Any of your music available to the public?

DAVE: Just the demo tape.

DL: And finally, let's have a quote!!!

DAVE: If you can't be original be honest!

DL: Aaaaah, Wonderful!



# DGIG Reviews

IYSH BENEFIT GIG OLD VIC 'HELLO JOE, PORIJ FOR BILLY, 'HOSE RIO SNAPPERS, THESE VAGA. BCND SHOES, THE SHELLS.

Here we have a worthwhile benefit.

It's International Year of Shelter for the Homeless and these five bands have donated their talent for the said charity.

Entering the hallowed portals of the Old Vic, I parked my derrier stage left and proceeded to listen for signs of life.

Forward came the first band, Hello Joe, who certainly had faint similarities with oh so old OMD. Not exactly my bowl of muesli (maaan) but ok though.

They're the sort of gathering of musicians whose tape you'd acquire at a students party and never bother to play again.

Porij for Billy, yum, yum. Sidewinder, one of the most outstanding songs of a too short set, left us in no doubt about the lyrical idea of the writer, a penis.

Thrusting his guitar at the amps, the vocals looked as though he was having problems. No, no, I believe that's what Lou Reed called art.

Aah, The Snappers! Second gig of the Rio's I've seen. They've improved considerably in such a short time since the Notty @ benefit. "Tiny Fingers of justice" should be vinylised. Nuff said.

These Vagabond Shoes came across as potentially very average. Mild pop songs ran amok through their playlist, though softly softly so as not to bruise the eardrums. Looking like escaped stick insects, they barely entertained..

The Shells instantly opened up to us to reveal some pearly white well written songs. Stealing his head decor from the great Gpd Bono, shared vocals one sang his little heart out.

I was surprised not to see these given at least a warm welcome when they played support to the Weather Prophets at an earlier gig at the Garage. They deserve a lot more than club appreciation. Instant success should be tapping at their doors. It was a good night, compere Max Max Streetcred provided introductory banter and I left happy.

CHRIS

SIMPLY RED

Terence Trent D'Arby  
Royal Concert Hall  
2nd March

There was a bloke standing across the aisle from me. He had a footballers haircut, no dress sense and a seven year old capri outside. He was with a girl and he was really trying to grab her attention. Bounding from side to side, up and down, backwards and forwards, clapping and singing along with all the songs. Unfortunately he had no sense of rhythm and didn't know all the words. He was also a crap dancer. He was really annoying me!.

Why do tall people always stand at the front at concerts? I don't know, but I thought I would have avoided them, perched as I was, high above the stage on the balcony. But it was not to be.

As soon as Simply Red took the stage every one in the rows of seats in front of me stood up! And of course there was a tall bastard in front of me. On tip toe I could barely see the drummer and bass player. There's not much to say about Simply Red. They play confidently. Everything sounded nice and polished. Perfect. Not one duff note or chord. So bloody perfect that my attention turned to the audience.

Trainers, trainers, trainers. Everyone was wearing trainers. Adidas, Nike and Dunlop. Casual wear was everywhere. There must have been the equivalent of the whole stock of fourteen Burtons crammed into the Concert Hall. And wearing these jolly nice trainers and smart (but casual) clothes must have been every courting couple in Nottinghamshire.

I know it's not important, but none of these people have any interest in music if it doesn't sound as if it's on compact disc, like they're not interested in cars if they're not covered in Go Faster stripes and Turbo Decals. And I'm sure that Mick Hucknall knows that the audience who sways together has a lot of expendable income, which no doubt makes him very happy as he waddles along to the bank on his little fat legs.

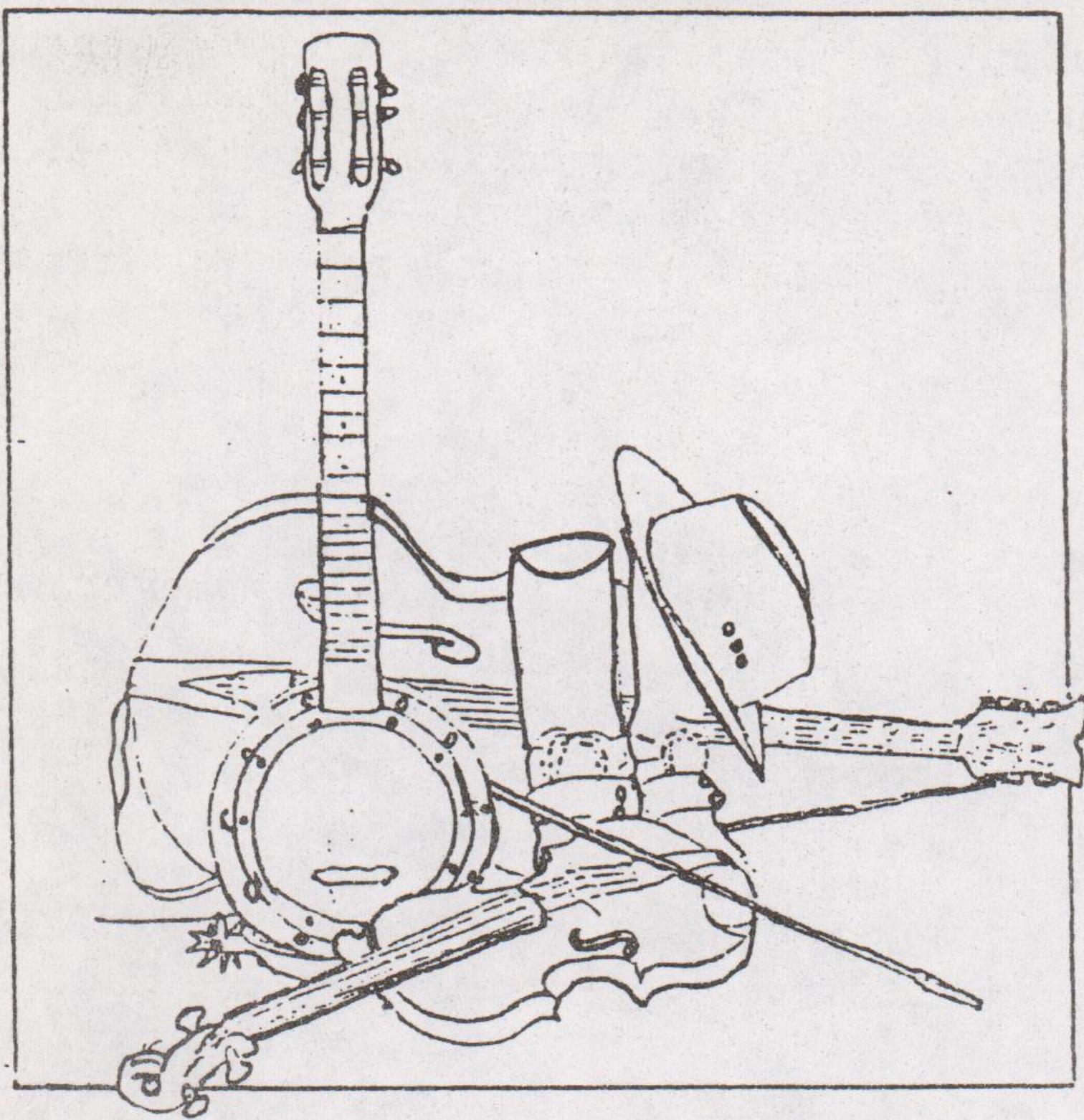
Terence Trent D'Arby actually had his work cut out in his support slot. Most people were still coming into the theatre or gazing into each others eyes across strawberry King cones.

It was a shame really. D'Arby's voice isn't brilliant, but at least it's raw and sounds quite good, with a relatively minimal backing group.

I could actually believe that he's human, unlike Simply Red or for that matter the audience.

KONRAD MESSENGER (ace reporter)

## Clint Bestwood Mescal Marauders



Russells Sun 29 Mar

CLINT BESTWOOD AND THE MESCAL MARAUDERS  
RUSSELLS WINE BAR. 29th APRIL. LATE ON  
STAGE DUE TO DRUNKENNESS. PAH!

What d'you call a durex that slides down  
the window? Condomsation! What a way to  
start a performance.

Yet again we are treated to those purveyors  
of good ol'ccountry music; The Bestwoods.  
Opening with that golden mouldie, "Ghost  
Riders in the Sky," Clint & Co certainly  
know how to kick botty. Over a year old now  
and still at their best(wood) they can still  
be found haunting the stage of Russels wine  
bar entraining the lumpen proles with their  
unique choice of cover versions.

The second number "Sweet talk" introduces  
an acordion and a rather bad quality tam-  
bourine that seems to fly through the air,  
especially when you throw it.

Couple 'o' numbers later we have rampant sex  
ism with Cigarettes (and whiskey etc), push-  
ing us hard up the sweatmeter and high in  
the dodgy song list.

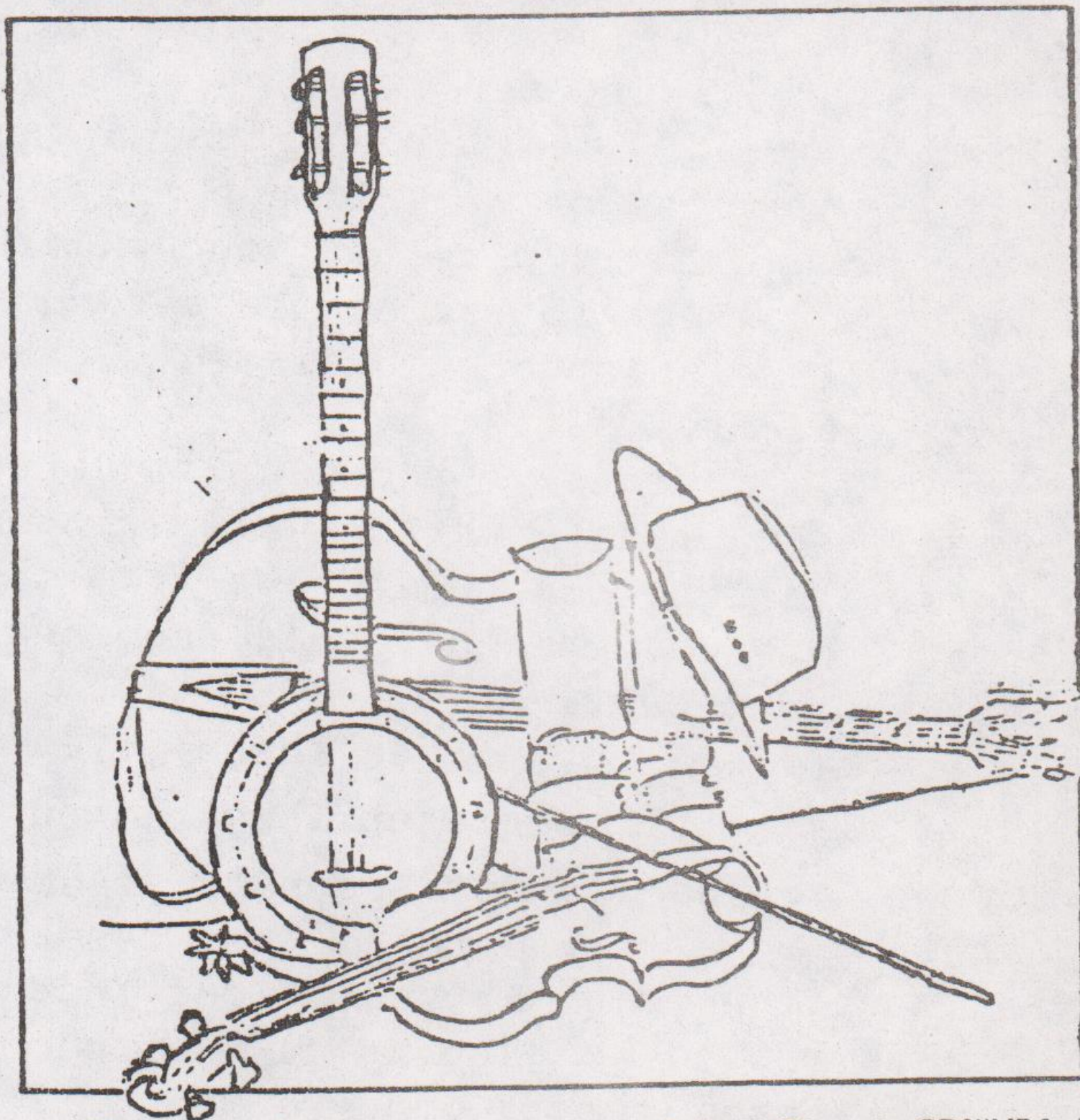
Tiptoeing past a few other "ditties", we  
come to Lucile. Four smashed Marauders  
belting out "You picked a fine time to leave  
me Lucile", while the other four (yes,  
you've done you maths right, eight) bash the  
shit out of their instruments left us in no  
doubt this band was out for party. And so  
they did. "Ruby" showed her face, and Chris E  
certainly showed his tonsils screaming at  
the end of the song.

Last fave "Rawhide" had some mean boogie  
down in the audience.

Et le encore, "orange blossom special"  
sure as hell made the audience refuse to  
give up the fight for more of the same.  
Stand by your man" reared it's head leaving  
one more to come, "ring of fire",  
Let's hope they don't burn out yet (groan)  
before the rest of the world has seen The  
Bestwoods.

WELLY KISS KISS KISS

## Clint Bestwood Mescal Marauders



Russells Sun 29 Mar

The Basement, Nottingham's only true indie record shop, is tucked away in a dark corner on St James Street.

Shaun the co-owner and "shop-keeper" was the guide and host. Davie Krokitt was the curious traveller who, with tape recorder in hand, wandered in from the chilly city centre streets.....



DL: What made you open the place?

S: I just thought the Independent scene was the way to go because there's so many 'normal' record shops and the future as far as small people are concerned is specialising and as alternative music is the stuff I like, I thought Nottingham is the best area.

I thought the market would be bigger here. Selectadisc take a lot. It's getting better but it's still not as good as I want it.

DL: Do you think you compete with Selectadisc?

S: No, I try to keep a low profile. Selectadisc do a lot of 'normal' stuff now and the prices are going up.

DL: Have you got any plans to expand?

S: No, cause it's a bad time of the year really. The period after Christmas 'til about June is not too good.

DL: The Basement is supposed to be an Indie shop, why do you stock bands like U2 & BAD?

S: They started off as The Independants and the Indies broke the bands like that (well not U2) like That Petrol Emotion.

It wouldn't be fair if I stopped stocking them after they signed to Polydor. They're still essentially to me an indie band.

DL: What records sell best?

S: The Mission, The Cult, Sisters of Mercy... a lot of hardcores starting to sell like Anthrax. There's a lot of New York noise like Sonic Youth and Big Black. And then you're getting Sisters of Mercy soundalikes like Salvation and Fields of Nephelyn. Biker rock like Crazyhead, Gaye Bykers on Acid, they're selling well. Stuff that's gone down is Rockabilly.

A lot of American and Canadian sell average which is really bad because they're a bit more like £2 an album more. I sell them for £7.95 and you can't buy a British album from Virgin for that price (! - typist) but people still don't buy them. I know they're expensive but if you want these record shops, you've got to support them.

DL: What are your own musical tastes?

S: Sonic Youth, Big Black. I like NY noise. Not stuff like the Mission and The Cult. I like The Meat Puppets, The Minute Men. I don't like anybody British.

DL: What of the local scene?

S: I don't like Notts bands as a whole. In Leicester they've got Gaye Bykers, Crazyhead... there's a scene. Nottingham seems to be total rubbish.

There's not loads of places for them to play. Rock City won't put any on. They're just interested in making money.

DL: Would you say your not into the Basement for the money?

S: Life's not really down to money. It's got to do with what you enjoy doing more.

DL: Do you want to branch out?

S: You've got to have more people; more money I just couldn't afford them. What's happening is that people have been too pampered. They're so picky and choosy. They'll come in and check prices for 5p. It's sick.

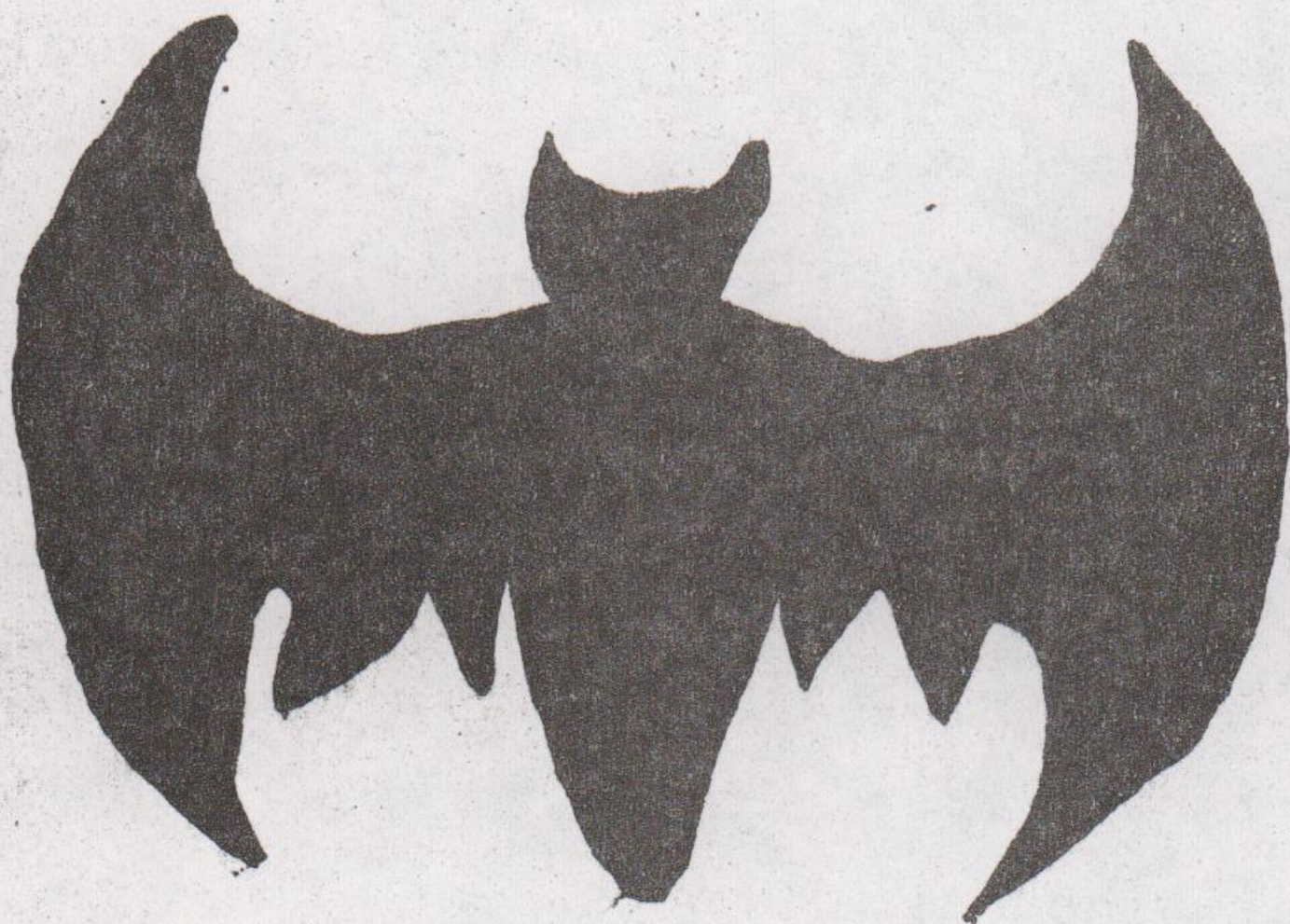
There's a lot more people should be coming in here. You've got to stop supporting these big record shops, because they're just running music.

DL: Why the bat?

S: We were trying to get a Munsters feel but that didn't work.

DL: Do you think you do better than Selectadisc?

S: SD is the best in Nott'm. They're the biggest, even though they are putting them up. I've heard Virgin are losing money every week so they can't have done much to SD, I'm glad, Virgin just think they can move in anywhere. I'm glad they're not succeeding.



DL: Is there anything you don't like about the independant scene?

S: In Britain, it's just sticking to what it always has been. Jingly jangly guitars and 'Style before' music. In America it's a lot more fresh. And another thing, as soon as a major label comes niffin' around, they're straight in there with a deal. It's crap.

DL: What are your hot tips?

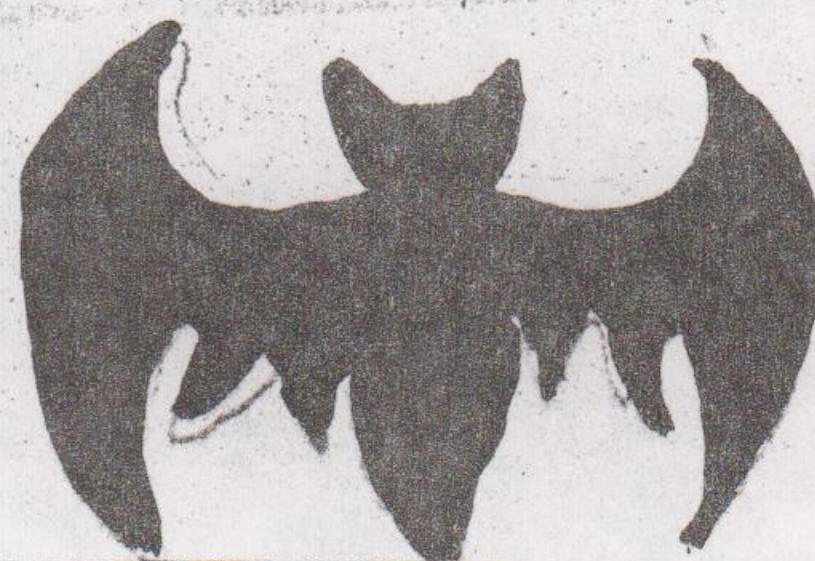
S: Crazyhead, Gaye Bykers, that scene. The greatest band in the whole wide world, Sonic Youth. Skatecore. Hardcore taking over skateboarding. Rap is really gonna take over



Beastie Boys. Rap is going to go more Heavy Metal. Even more. When music gets really trendy, it gets destroyed in a year. It's the presses fault, they build things up and they tear it down when convenient.

Hardcore. Substandard HM bands have got a pair of ripped jeans and called themselves Hardcore. The original HC had a tune in them, not a blurb like now. Hardcore started with some good riffs and it's just gone to Metal noise.

The point about indie is that you're individual. You just have to listen to the name Indie.



The only thing wrong perhaps with the indie scene is perhaps just that, it's a scene like any other. Yet perhaps more than the major it can be and is so distinct. One only has to look at the people into it and one can guess their music. The four main looks are probably The goth, The smart Trendy neo Beatnik look, The Punks and Hardcores and ...the no ones.. The latter of the group are probably the better as point about "indie" is that you're individual and the unfortunate majority aren't. They're just style clones. But perhaps perhaps that's just part of the process.

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# A NEW KIND OF FASHION?

↓ (ANORAKS ... a potted history) ↓

"Yaah babies, we got anoraks. We got em in a unique range of colours; brown, brown or wait for it...brown"

With the emergence of the new brand of pop music put out by such bands as The Soup Dragons The Wedding Present and Age of Chance there obviously follows a new breed of fashionmongers. These folk seem to have picked up on the anorak as their musical symbol. Why did they do this? The garment is certainly very practical. It keeps your body warm and has a hood so as to hide large protuberent ears and to stop your long flowing locks from falling over your eyes, but surely, not fashionable???

Maybe the same use it is put to is the same as the mods put it to; that is to protect the clothes underneath as they rode around on their mopeds.

Perhaps not. Anoraks can usually be found stepping on buses or trains so as not to miss the connection at the other end.

All theoretical stuff of course Now for some facts.



The anorak (ah no rahk), a hip length, hooded outer garment worn by Eskimos (Arctic). The feminine of the Attire, which has an extra hood for carrying small babies is called an 'Amout'. The originals of the garment were probably made of sealskin but were radically transformed by the introduction of cotton and acrylic materials after the export of the coat. In the sixties, as transport improved and car heaters became more usual (for the rich anyway) The long overcoat more favoured before was considerably reduced

in weight and length to make the anorak, the car coat, and the windcheater (which was usually worn for golf).



OVER...



Safari and battledress jackets were preferred by younger men to the 'straight' overcoat. Fake fur and nylon fabric was welcomed in the mid 60's when the price of natural fur or skin was far over-riding the status of a dead animal on your back. Hardie Amies was one of the people to design the coats for the ready to wear market.

Prferably the former, it's far cheaper and who wants to walk round with bloodied bulletholes in them anyway?

TAPE 'N' VINYL TAPE 'N' VINYL TAPE 'N' VINYL TAPE 'N' VINYL TAPE 'N' VINYL TAPE 'N' VIN

CITY INDIANS: ROOT OF FREEDOM TAP

this time. Value for money? Sure.

WET HIPPY xxx  
Available from 13 Crewe St. Derby. A.50 +P+P  
or Way Ahead, Derby.

# SUPPORT SACKED PRINT WORKERS!



On 4th December 1986, 3 weeks before Christmas, Lionel Pickering, owner of much money and the Trader group of newspapers decided to sack 89 printers from his Heanor factory. All the workforce asked for was a 4% payrise and the return of the their bank holidays.

As with other papers, music figures in the columns of this rag, whether high or low. Dead Lemming obviously urges a total boycott of The Trader. If a reporter from the said paper hassles your band for an interview tell them were to stuff their tape recorder. Refuse them entry to gigs if possible.

If you see a Trader scab in the audience, use the mike to make sure everyone knows. Put a "No Trader Scabs in the hall" notice on your posters helps immeasurably. Send your Traders back, no stamp needed! Pickering has to pay 22p a copy received through his letterbox.

Get the bastard where it hurts, in his wallet!

Offers of support and solidarity to:

TRADERS STRIKERS SUPPORT GROUP  
c/o 118 WORKSHOP  
MANSFIELD ROAD  
NOTTINGHAM.

Why do all fanzines moan about the current state of the music industrys output when they should be exploring ways to push out the new music to the lumpen proles that take an interest? Much more emphasis should be put on welcoming music thats new instead of slagging of the old bands. We all know Top of the Pops is crap, there's no need to ram it down our throats.

Though take a listen to some of the music on the top forty. No use in denying it, you tap your toes to Madonna, don't you?

And what about that Age of Chance record? Who was slagging off Prince the other week at the party then grooving ondown to AOC the day after? Raise that consiousness, baby. A closed mind is a closed 'zine, not exactly the overthrow of capitalism is it? Look round Nottingham, there's Clint Bestwood, The Kafkians, Uneven Planet, Those Rio Snappers (see inside), the list is almost endless. We haven't got musical utoria yet, but the potential's there if people would get up off their arses and go to some gigs.

Sir.NYD.Strangeboy.

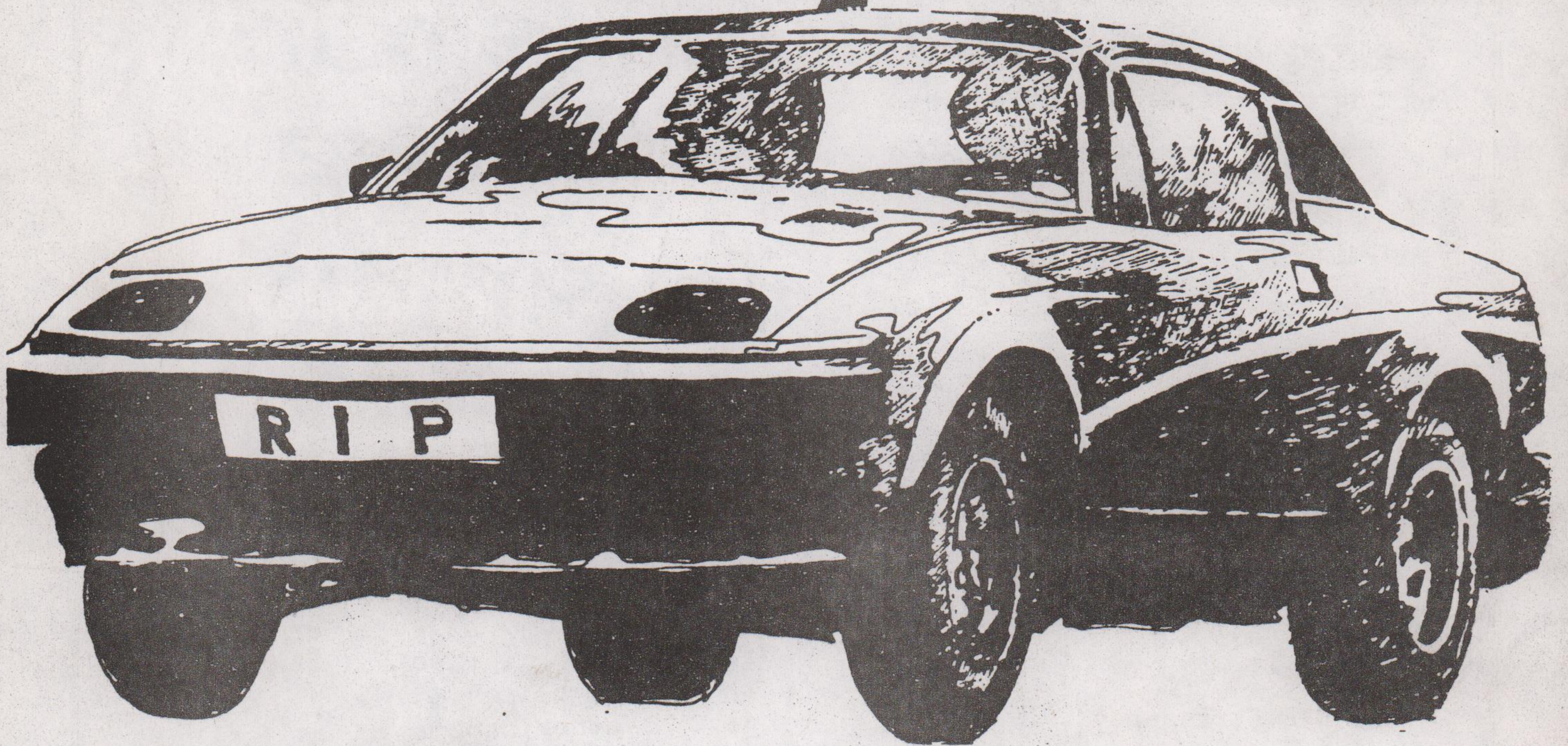
## Scabby Simon

Paul Simon, the musician who gives Africa the Hun a good name, tries to wriggle out of the controversy surrounding him on the subject of his recording the album Graceland in South Africa. Don't let the shitface get away with it. The LP was recorded primarily for the profit of Paul Simon himself, not the South African people under apartheid.

Steal the record then ceremonially burn them outside the shop. Show there's no demand for apartheid goods.

Ivor Guardian.

# Some of us are dying to build your car



TRIM AND BUMPERS: Nasal and Sinus Cancer  
WINDOWS: Lung Disease, Cataracts  
VINYL TOPS: Angiosarcoma  
COPPER WIRE: Lung and Skin Cancer  
PAINT: Lead Poisoning, Liver Disease  
SEAT CUSHIONS: Emphysema, Bronchitis  
ASSEMBLY: Stress, Mental Disturbances

ENGINE BLOCKS: Silicosis, Cancer, Burns  
SHEET STEEL BODY: Deafness, Amputations  
GEARS: Dermatitis, Lung Disease  
TYRES: Leukemia  
BRAKES AND CLUTCH: Lung Cancer, Asbestosis  
BATTERY: Lead Poisoning, Burns

**Profitable  
business is just a  
throw away**

*and the workers  
are the  
rubbish!*