

ooo Look!

①

SOUTHORPE 15.45 644 455 2
 PHOENIX 13.06 449 972
 TEL - BUN 15.06 449 640
 VENNA 15.12 449 870
 NEW YORK 15.15 449 10000

you know isase this could be the start of a beautiful friendship...

Heelcrav a m

②

BLAND-AM

Two tickets to New York, yes sir...
 You sure you can afford it sugar?
 Oh American Express!!!!
 oohh!!! mmmmm...
 Oh no! wet my dress again...
 Oh gawd!
 flight leaves in 10 minutes - Have a nice day...
 Oh gawd not again.

More story next time...

③

New York p.m.

Hey, what's all that shooting down there??
 IT'S THE GUNLAW... IT MAKES IT POSSIBLE FOR LUNATICS TO BUY GUNS...
 Aren't Congress doing anything about it???

YEAR, THEY'RE THINKING OF MAKING IT COMPULSORY FOR LUNATICS TO BUY GUNS... ITS 1990 RENAISSANCE OF THE COWBOY

STATUE OF LIBERTY

NEW YORK TIMES
 MURDER ARRESTED
 FOR GROSS
 IN AGENCY
 OF 12

Vegetable Braille

IF READING THE BEANO IS STARTING TO GET YOU DOWN...
 The logical step is to invest in a copy of V.B.

30 pence worth of mind-boggling trivia, from the same people that invented the Deep Freeze Mice.

In the first issue:- ISSAAK - EXISTENTIAL SEARCH FOR ULTIMATE KNOWLEDGE

I ATE A VENUSIAN SLUG CREATURE, THEN ANOTHER ONE (on purpose)
 plus some other things

Buy now from :-
 13 Leire Street,
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if you missed out on W.T.H.I...L, YOU CAN'T AFFORD TO MISS THIS!

MAY 1981

FEATURING

STANDING ROOM ONLY

STU WILSON

AND INTRODUCING

GORDON BARNES

B.U.T.

FOZZE

THE LEICESTER MUSIC MAGAZINE

BUT THERE IS LIFE IN LEICESTER

B.U.T. FOZZE

THE LEICESTER MUSIC MAGAZINE

Leicester Reggae band GROUNDATION are seemingly on the verge of being 'discovered' at long last. An excellent support gig with Altered Images at the Leicester John Peel bash in February was followed up with a session for Peelys late night show on April 16th, which must have confirmed them in many eyes as the superb band that they are.

LAST RESORT (not the skinhead outfit constantly featured in Sounds) the Melton three-piece who took part in the Battle Of the Bands competition at Birmingham, have emerged from temporary seclusion with a crop of new material which should be unveiled on a Radio Trent session shortly.

THE NAMED, whose demo tape we featured in last months issue, have won their way through to the finals of the National Assoc. of Boys Clubs Rock contest, to be held in London on June 6th.

MODERN LIVING, who only last month were looking for a Synth. player to augment the existing line-up, have undergone personell upheavels. Bassist Steve Taylor has gone, and Vocalist Sandra Walkers plans are uncertain. Whatever the outcome it seems certain that drummer Joe Borkoles and guitarists Barry Walker will be continueing with new members.

The NEWMATICS, one of Leicesters longest-surviving bands who've supported some of the big names at the De Mont, have still not managed to see anything on vinyl, despite some links with record companies, and the word is that they could well be going it alone in the not too distant future.



A copy of the demo tape by 3-WAY DANCE (reviewed on page 18) featuring almost twenty minutes of music, can be obtained by sending a blank cassette and SAE, or a £1 note to:-
3WD,
Cave Arms
Swinford
Lutterworth
Leics. LE17 6BE

DEEP FREEZE MICE, about to lose the services of bassist Mike Bunnage who's moving to London, have spent the last few weeks recording material for their second album. As yet there are no details of when it will be released. Meanwhile, the band have had their car nicked from the Poly car park, and would like it back, in one piece preferably.

What's Happening?

The fact that Leicesters Independant Local Radio Station, CENTRE RADIO, is due on the air at the end of this year seems to be causing existing broadcasting bodies to re-evaluate their positions towards coverage of certain aspects of community affairs. BBC Radio Leicester, the oldest Local Radio station in the country, and fresh from a refit, seem intent on improving its appeal to the youth of the city and county, and that includes local music. Two independant projects currently happening include a scheduled hour-long special on the Leicestershire music 'scene', compiled by Lee McCarthy, including amongst other things, contributions from the Absolutes, Titanics, Elevators, Standing Room Only, Groundation, Last Resort, Street Music, 3WD.

The same station also organised a meeting of local youth entertainment people (Student Ents., De Mont, Phoenix managers, etc) and local musical 'celebrities', broadcast live from the Wyvern centre, Leicester, on Friday April 24th, on a theme of whether or not there is enough for the kids of Leicester to amuse themselves with.

Radio Trent is Nottingham is also keen to improve its listening audience in this county, and has featured a fair bit of Leicester music on recent Rock Shows.

Six bands from differant areas of the Midlands are collaborating in the launch of an album length compilation cassette. ATTRITION and IDOL EYES from Coventry, RELIGIOUS OVERDOSE from Northampton, BRON AREA from Nuneaton, ARCADIAN from Stafford, and 3-WAY DANCE are the people involved, each contributing two studio-recorded tracks. The bands will be playing a series of gigs to promote the release, which should be in a couple of months time.

B.U.T. FOZZE

THE LEICESTER MUSIC MAGAZINE

The SWINGING LAURELS, the band formed by ex-Newmatics vocalist Gary Birtles along with John Barrow following positive re-action to some songs featured on the 'Crying Out Loud' compilation tape last summer, are no longer releasing their debut material through Dead Good of Lincoln. At the moment, Decca and DinDisc are fighting over the privelage.

Leicester Musicians Union have organised a bands competition to be held at the Poly, starting on April 26th, and over 100 bands have entered. The comp. takes the form of heats and finals, and while the idea of a bands 'competition' is a bit of a farce, it does give the chance of some live experiance to a lot of outfits, with a chance of making some money and a bit of publicity, especially as there is a strong chance that the final could be filmed by ATV.

Each band plays for around 20 minutes and is judged on presentation, content, and musicianship; 10 marks for each, making a total of 30.

We welcome any news and info from bands and people for "What's Happening". Phone Chris on Leicester 702350

What's Happening?

CROWD TROUBLE AT RUGBY

Trouble at gigs. Why do some people go out of their way to spoil other peoples enjoyment? Printed here is an account of a recent fracas at Rugby, as seen and endured by 3WD's Gary Knight....

April 3rd
RUGBY (East Warks. College)
C.N.D. Benefit

...this gig had to be called off half-way through because of some ugly scenes of violence.

Component Erotica were playing for the first time ever (they consist Simon, Christine and Claire)...they performed three songs: 'Strawberry Lollipops', 'Miaow, Miaow, Woof' & 'Christmas Time Is Merry'... (they say they are influenced by Watch With Mother & Playschool!)

....as soon as they started, Rugbys punk-thugs started. One guy in particular was really determined to start a fight... during 'Miaow' he clambered onto the stage and yelled "Wankers" into the mike...Richard Formby (Religious Overdose) and myself pulled him off...he then started on me, backed up by his little army of punk-heroes...fortunately the Colleges social-secretary Jamal, stepped in and cooled things down...it is no exaggeration to state that there were about fifty of them, pissed out of their minds, itching for aggro...

SINATRA'S GIGS

The SINATRA'S, whose single 'Happy Feeling'/'You May Be An Angel' is now available in the shops, continue to promote this debut vinyl with gigs at the General Wolfe, Coventry, on May 21st, and Shifnal Star Hotel on May 23rd. They also play Leicester Phoenix theatre in June, and the Fosseyway on July 21st.

...they were shouting abuse and throwing beer-cans around... Future Toys fan Gareth was hit before anyone had played a note! Component Erotica were remarkable in that they carried on undeterred...Simon responded to the calls of 'Wanker!' by repeatedly singing 'Eat Shit'...

...it soon became obvious that there was going to be some real trouble (i.e Someone cut badly, equipment smashed), so I called in the Police to sort things out. However, the violence became worse...a can hit Julia of Attrition during one of their numbers...the audience, including Pete and Martin of Eyeless In Gaza, were being attacked...the Police threw the main culprit out twice!...things got so bad that the only thing to do was to stop the gig. Attrition only got 2 through their set, 3WD and Bron Area never played... even with the Police there it took a long time to clear everybody out.

Not a lot happens in Rugby. We TRIED to provide a night of interesting music - 4 bands for 50p!...for a worthwhile cause. But the 'punks' just wanted some aggro, claiming that all the bands were "Futurist Shit" (they've got to be kidding!)... the troublemakers were the sort of 'punk' who is still spraying 'Sex Pistols' and swastikas on walls. The irony is obvious (in Rugby at least); the very people who have spent the past few years claiming that 'their' music is different and therefore not given a fair chance by the public, have become a whole new generation of dated, narrow-minded Teddy Boys (Watch them grow old wearing their Sid Vicious T-shirts).

Rumour has it....that the Saracans Head, Leicester, will soon be featuring live bands again...as is Blooblo's in Coalville (echoes of '77)

MORE TOYS DATES

Still one of the most active bands in the area are FUTURE TOYS, who spent much of April hopping from venue to venue in readiness for the May 4th studio visit to record their debut single.

After appearing at the De Montfort Hall on March 27th on the Classix Nouveaux bill, the Toys made their first appearance in Manchester on April 10th, playing at 'Pips', which is not so much a venue; more a disco complex featuring four rooms, including the well-known "Roxy Room". The club management were very impressed by the band, and by the response they attracted from their audience, and it seems likely that they will be invited back again in the summer. Back in Leicester, they again filled the Fosseyway on April 20th, and played the Windmill in Humberstone on the 23rd.

Future Toys are now taking a break from live work until June. In the meantime they will be working at 'Q' Studio in Queniborough, recording the two tracks that make up the single ST3, due for release in June. Street Musics Wayne George will be producing "Dancing Undercover" and "Restless Feeling" at the 'Q' 16-Track.

To promote the release, a series of June dates has been set up, and those currently confirmed are:- June 4th - COVENTRY, General Wolfe; June 16th - LEICESTER, Phoenix Theatre (with the Titanics); LEICESTER - Market Place (Fiesta Open-Air Festival) on June 24th; and June 28th - SHEARSBY BATH Hotel. Other dates being arranged may include Nottingham Rock City, and Birmingham Cedar Rooms.



NEW AGE IN THE STUDIO

NEW AGE, also busy working on their E.P, which is due out at the end of June, have only one date arranged in May, that being at the Fosseyway on Friday May 15th, although they will be playing with Future Toys on some of the dates in June. Meanwhile, the tracks on the E.P have been settled as "Jane Fonda", "Radio Show", and "Amazed", and have been recorded and Re-mixed at Woodbine Studios in Leamington, engineered by John Rivers. According to bassist/vocalist Barry Morris, the recording sessions have gone really well, and hopes are high that the end product will establish the band.

B.U.T. FOSSE

THE LEICESTER MUSIC MAGAZINE

Its always a pleasure to get the first issue of a magazine out of the way, and to anybody who didn't think much to that first effort, I'd just like to say what I always say and that is if you don't like it, do it yourself; and as usual I don't see many prepared to do that.

It was important that the demise of '0533' didn't signal the end of a vehicle for expression in Leicester music, and that's why B.U.T FOSSE had to come into being straight away. There are bound to be initial teething problems, but our aim is to see this magazine develop into a permanent part of the Leicester way of life.

People can help in a lot of ways - by buying a copy every month for a kick-off; but there are other channels as well. S+T and Eratics eventual aim is to act as co-ordinaters and financiers, because it is important to hand over the responsibility for content to people not involved in other aspects of Leicester Music..individuals in no position to be accused of favouritism towards anybody.

So this is an open invite to anybody who feels that they have the ability and the enthusiasm to become involved in any aspect of producing B.U.T. FOSSE in conjunction with us. Get in touch with me NOW (unless it happens to be four in the morning) and help us keep Leicester Music in the spotlight.

Chris.

LIVE

FOSSEWAY HOTEL

- MAY
1. ABSOLUTES
 4. TIBET
 7. THE STRAND
 8. THE SHAPIRO'S
 15. NEW AGE
 18. STONE ROACH
 22. TEN FOOT HIGH
 25. FELT/COMPANIONABLE ILLS
 29. THE D.T.'S

- JUNE
1. LEICESTER TOURS
 5. SHORT LINES
 8. WHITE EAGLE
 12. OVERDRIVE
 15. SYNDICATE IV
 19. TEN FOOT HIGH
 26. TITANICS
 29. PERSONAL COLUMN

The Fosseway is on the A46 Melton Road travelling North-East from Leicester City centre.

Buses bound for Thurmaston, Syston, Queniboro', Barkby, Thrussington, Melton Mowbray, Grantham, and some Barrow, Sileby and Loughborough buses, all pass the venue.

Hours. 8.00 - 10.30 pm
Phone Leicester 61129

DE MONTFORT HALL

- MAY
7. THE BEAT
 11. THE CURE
 22. TOYAH

The De Montfort hall is on University Road/Regent Road, off London Road.

Hours. 7.00 - 11.00 pm
Phone Municipal Box Office Leics.544444

LEICESTER UNIVERSITY

The University is near the De Montfort Hall on University Road

For details of May gigs
phone Leics. 553760

DATES

- MAY
1. FREEEZ
 2. GARY GLITTER
 4. THE BEAT
 7. JAPAN
 8. ALEX HARVEY
 9. UNDERTONES
 14. THE CRAMPS
 15. PSYCHEDELIC FURS
 16. SQUEEZE
 22. WILD HORSES
 28. CABARET FUTURA

- JUNE
6. JUDIE TZUKE
 12. THE TEARDROP EXPLODES
 24. KRAFTWERK

Rock City is near to the Theatre Royal, to the north of Nottingham City Centre.

Hours. 9.00 - 2.00am

SHEARSBY BATH

- MAY
3. ALIEN
 10. SCARLET O'HARA
 17. PERSONAL COLUMN
 24. THE STRAND
 31. CRAZY DAYS

- JUNE
7. STONE ROACH
 14. TEN FOOT HIGH
 21. METRO GLIDERS
 28. FUTURE TOYS

The Bath Hotel is just off the A50, to the south of Shearsby village.

Hours. 7.00 - 10.30 pm Sundays
Phone SHEARSBY 202

LEICESTER POLYTECHNIC

- MAY
9. PAULINE MURRAY
- The Polytechnic is on Mill Lane, off Oxford Street
Phone Leics. 555576

STP PRS...Kevin Hewick playing with FELT/C.I.LLS at Fosseway on May 25th....

B.U.T. FOSSE

THE LEICESTER MUSIC MAGAZINE

Biggles-Up-The FOSSE is the only magazine totally devoted to music in Leicestershire and Rutland

We welcome contributions from people interested in good music

ALL CONTRIBUTIONS SHOULD BE SENT TO:-

Chris
Flat 5
36 Stoughton Rd
Stoneygate
Leicester
Leics. 702350

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REVERB
ALAN JENKINS
STICKER

Next Issue approx
Monday June 1st

All contributions should reach us by Wed May 20th

IMPERIAL HOTEL

The Imperial is on Mere Road, on the outskirts of Highfields

There are no scheduled gigs in May, but bands can book the venue by phoning Leics. 20179.

ATTENSHUN!

On the dole and fed up?

Then watch out because the Tories have plans for you.

As the number out of work rose this week to 2,500,000 comes news of their new role for jobless youngsters - Army fodder!

A confidential Department of Employment document reveals how they plan to enlist 1,000 youngsters off the dole queues for six month square-bashing stints alongside the regular army.

And for the princely sum of £23,50 - more than £50 less than the regulars - these volunteers will be expected to dig ditches, paint walls and trot around in uniforms with the best of them.

At the same time coming under military discipline.

According to the Ministry of Defence who have masterminded the whole scheme, they hope the youngsters will gain '...useful skills in teamwork, self reliance, punctuality and alertness.'

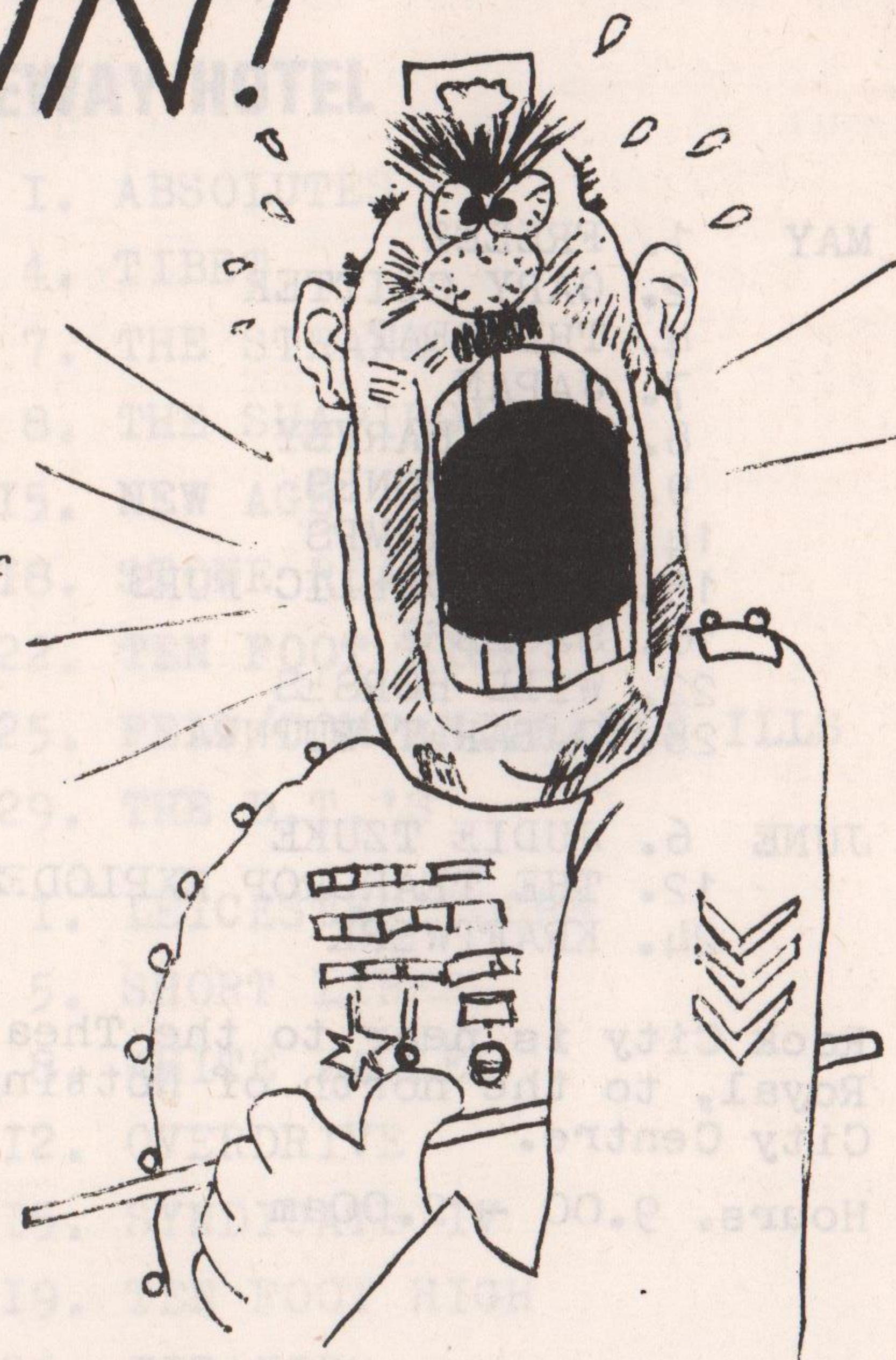
It's more likely to mean useful skills in obeying orders and grovelling.

The horror of it all is that with so many young people now on the dole there will be no shortage of volunteers even for this.

but there are better ways of fighting unemployment, than joining the army.

we can start by getting out to welcome the people's March for Jobs when it passes through Leicester on May 16/17.

100,000 people marched against unemployment in Liverpool



TRYING TIMES FOR THE NEW 'BRUCE SPRINGSTEEN'



STANDING ROOM ONLY have taken a lot of stick within the Leicester music 'clique' for seemingly disregarding current musical ideas, and continuing to concentrate on 'American-Orientated' Rock. To put the record straight, our resident New Romantic, Reverb, spoke to SRO Front-Man, JAMES MADDOCK, recently described as a "Second Bruce Springsteen"....

Reverb. ARE YOU JUST A SPRINGSTEEN IMITATOR?

James Maddock. "Everybody is influenced by somebody.

For instance, you've only got to listen to Van Morrison to realise how much Springsteen is influenced by him. How many of today's bards were influenced by the Beatles, Rolling Stones and the other bands of the sixties. It happens that I'm influenced by a lot of people, not just Springsteen; people like Tom Petty...it's fair to say that my musical influences are Americanised, but that's because I've brought up listening to American music".

R: DO YOU RESENT THIS 'IMITATOR' ALLEGATION?

JM: "I resent the amount of emphasis that's been put on it. I believe that SRO are good enough to be judged on their own terms...they shouldn't be looked upon as a mirror image of anybody. We're influenced by people, as is every band that's ever been formed".

R: BUT DO YOU FEEL THAT 'AMERICANISED' MUSIC HAS A PLACE IN THIS COUNTRY?

JM: "Yes, it is relevant; I'm living in this country, and the things that I write about are things that involve me in this country. The American thing comes from the fact that I listen to American music, and what we play subsequently sounds American-style. What have Spandau Ballet got to do with this country? What have Future Toys and Three-Way Dance got to do with this country? The answer is that they live here, and they are writing about things that are affecting them in this country, which is exactly what I'm doing".

R: TAKING INTO ACCOUNT THE RISE OF THE 'NEW WAVE/NEW ROMANTIC' BANDS, DON'T YOU FEEL THAT YOUR MUSIC IS IN SOME WAY RETROGRESSIVE?

JM: "Do I believe that our music is going backwards? Definitely not. What we do is draw from the past; the past is something to be learnt from... not to be ignored. Some of the bands today, people like Ultravox, Spandau Ballet, they're really great, I like them, but I don't see hardly anything new about them. They're just Rock and Roll bands".



Standing Room Only

SRO

R: GIVEN THE CURRENT U.K. CHART DOMINATION BY THE 'NEW WAVE/NEW ROMANTIC' BANDS, WOULD YOU SAY YOUR MUSIC WAS COMMERCIALY VIABLE IN THIS COUNTRY?

JM: "You've only got to look at the British charts to see what variety can succeed. Things like "Shaddup You Face" and "Capstick Comes Home". They're so open. Of

course we're commercially viable. The charts are not totally dominated by this 'New Wave' stuff; probably only a third of the top 40 could lay claim to that name".

R: DUE TO CURRENT TRENDS IN BRITISH MUSIC, DON'T YOU FEEL THAT IT WOULD BE DIFFICULT TO INTEREST A&R MEN IN THE BAND?

JM: "Yes, but we're not interested in following trends. We play our own music".

R: YOU ALMOST CLINCHED A DEAL WITH LOGO RECORDS. FROM WHAT I KNOW OF IT, THEY DIDN'T SEE A MARKET FOR YOU IN THIS COUNTRY; THEY SAW YOU MORE AS SUITABLE FOR THE AMERICAN MARKET.

JM: "I accept the fact that we are more viable for the American market".

R: HOW DO YOU THINK PEOPLE IN AMERICA WOULD RESPOND TO AN ENGLISH BAND PLAYING AMERICAN MUSIC?

JM: "We're not playing American music. We're influenced by American music, but I'm not singing about eating hamburgers on 57th Street or anything like that. I'm singing about things that are affecting me, if you like, in this country, although a lot of my songs are not about any country in particular; they're about human beings. Although we are probably a better bet in America, you can see by the English charts that anything can take off over here. If its a good song, if people like it....luckily not all people are limited by fashion".

R: THERE ARE, OF COURSE, SOME BANDS THAT HAVE MADE IT IN THE STATES, AND THEN COME BACK AND MADE IT OVER HERE

JM: "Exactly. Dire Straights, Police...I mean, would you say that the Police play American music, or Dire Straights? I prefer to call it 'International' music".

R: WOULD YOU CONSIDER IT AN AFFRONT TO YOUR PERSONAL LIFE IF I ASKED YOU ABOUT YOUR AFFAIR WITH BIANCA JAGGER?

JM: "No Comment...".

R: IT SEEMS TO BE THE CASE THAT A LOT OF PEOPLE INVOLVED IN 'NEW MUSIC' CIRCLES IN LEICESTER, DON'T REALLY TAKE S.R.O.'S MUSICAL STANCE SERIOUSLY. HOW DO YOU FEEL ABOUT THAT?

JM: "I know the kind of person you're talking about, and the first question is; How many of them have been to see us? It's all about where you put emphasis in your music. I believe in the basics...good melodies, lyrics, themes, Rhythm, those things, and capability of playing your instrument, which is something these people seem to ignore. The noise some of them come up with, I personally find intolerable".

R: DO YOU FIND IT HARD TO RELATE TO MUSIC THAT DOESN'T INVOLVE GOOD MUSICIANSHIP?

JM: "Yes I do"

R: SO ARE YOU SAYING THAT THERE'S NO PLACE FOR PEOPLE THAT ARE NOT ACCOMPLISHED MUSICIANS?

JM: "No, I'm not saying that. All I'm saying is... if you're going to go on stage, you should have a certain capability to be able to play what you're going to play with a degree of competence, which seems to be lacking in a lot of bands; some just go on with an idea, and nothing else. It's just Art for Arts sake..."

R: SO DO YOU FEEL THAT YOU'VE BEEN COLD-SHOULDERED BY THE 'MUSIC CLIQUE' THAT SEEMS TO EXIST IN THE CITY AT THE MOMENT?

JM: "I feel we're being slightly ignored, which I can take because I know we can play a lot better than any band in Leicester at the moment, be it Future Toys or Abba"

R: WHAT SORT OF AUDIENCES HAVE YOU ATTRACTED, AND WHAT SORT OF REACTION HAVE YOU BEEN GETTING?

JM: "We havn't built up our own hard-core, because we havn't really gigged much under this name; but we've started to attract good crowds when we do play, which is a good sign. Reaction has been good, we've got 'em dancing, and thats what music is for".

R: DO YOU HAVE ANY IMMEDIATE PLANS TO TAKE YOUR LIVE MATERIAL BEYOND THE CITY WALLS?

JM: "I Don't think we've reached that stage yet, but we will be doing. In fact, we'll probably be arranging some gigs in the Plymouth area before long, and we're hopeful of playing at the General Wolfe in Coventry. But I don't want to leave Leicester without having gained a certain amount of prestige first, so they know who we are, and that we can be sure of at least having a good following in Leicester, which we're slowly building up at the moment. We havn't done a lot of work here up till now...we've not been very, if you like, 'cliquey'. I know for a fact that we can't get on at the Fosseway, because the guys not willing to take the risk of putting on a band that he's not heard".

R: IF YOU COULD GET ON AT THE FOSSEWAY, MAYBE YOU'D BE ABLE TO PROVE THAT THERE IS AN AUDIENCE FOR YOU IN LEICESTER

JM: "At the moment, I couldn't say that we'd get a lot of people down there. We're not so much interested in attracting an audience comprised of all our friends...I like to see them there, but I also like to see new faces to appear. We wouldn't particularly want to get ourselves into the kind of situation that the Absolutes got in - they were guaranteed at least 40 people wherever they played, but they'd be the same 40 people every time. I think thats slightly retrogressive. You're not impressing anybody new".

R: DOES THE FACT THAT YOU ARE USUALLY CITED AS THE "FRONT MAN" CAUSE ANY ANIMOSITY WITHIN STANDING ROOM ONLY?

JM: "There is animosity in the band, but thats the way we work; in any unit, there always somebody who's got to write and sing the songs. It's important from a visual point of view; people need something to look at."

Even if he's not really Bruce Springsteen....

Reverb.

STANDING ROOM ONLY

James MADDOCK - Guitar, Vocals

Martin LEWIS - Guitar

Gary TWIST - Bass, Backing Vocals

Nick BARKER - Drums



TRICKY PROBLEMS FOR ROCK STARS :- NUMBER SEVEN

MISINTERPRETATION

GORDON BARNES
FORMS A ROCK BAND
CALLED "DiLithium
and the chrystals".
his parents are so shocked
that they turn into salad
cream (here and then)

RECORDING SESSION :- the lyrics
are distorted because of a

giant apple in the
studio. This causes
'PROBLEMS'

THE AUTHORITIES
INTERPRET GORDON'S
LYRICS AS BEING
AN 'ENCITEMENT'
TO RAPE BABIES
AND EAT HUMAN
FLESH. HE IS
SENTENCED TO
SIX MONTHS IN
A SPECIMEN JAR
IN A MUSEUM,
WITH HIS HEAD
CUT OFF.

ON

'Di Lithium and the chrystals' ACCUMULATE A MASSIVE
DALEK FOLLOWING DUE TO AN AMBIGUITY IN THE LYRICS
AND CERTAIN SINFULL RHYTHMS SYNTHESISED PURELY BY CHANCE.
THE DALEKS PACK OUT THE FOSSEWAY ON FRIDAY
NIGHT AND KILL ALL
OF THEIR OTHER FANS
USING LAZER BEAMS.

this record by
'Di Lithium and
the chrystals'
is
most ideologically
valid. It is
therefore
totally fab
and gear,
daddy...
...exterminate!!

GORDON'S EP. IS PRESSED ON BLUE VINYL
WITH A HADDOCK FLAVOURED 'SCRATCH-AND-
-SNIFF' SLEEVE. ATTRACTED BY THE SMELL,
A HIDEOUSLY UGLY MONSTER BREAKS INTO
THE PRESSING PLANT AND EATS EVERY SINGLE
ONE. (ANOTHER CASE OF MISINTERPRETATION)

EXPLICIT

Out of the Routine

EXPLICIT CORPSE

-THAT DAY. BEFORE
I GOTTA GISTOL

AN EXPLICIT CORPSE ARTICLE
CORPSE I

People prepared to stick their necks out in these parts are few and far between. Even those rash enough to splash the cash usually indulge in supporting projects safely calculated to win the crock of gold dangling off the end of the proverbial rainbow.

Andy Mosquera and Dave Anderson are not assured of any such rewards but deserve them all the same, even if it's just for having the audacity to release this 7" onto the open market.

The whole package is as unorthodox as you could find. Packaging is cheap (costwise) but extremely effective, and who needs record labels anyway. As an operation to get the best out of limited finances there's a bold 'success' stamped all over it.

The music? Two sides of contrasting content...That Day.Before is a guitar rift with somebody practising bass, over synthesised wind with accompanying short-wave interference and household drills. Like Faust, each passage is the basis of a film score complete with Shakesperean delivery. I Gotta Gistol is more straightforward, or is it? A Ravi

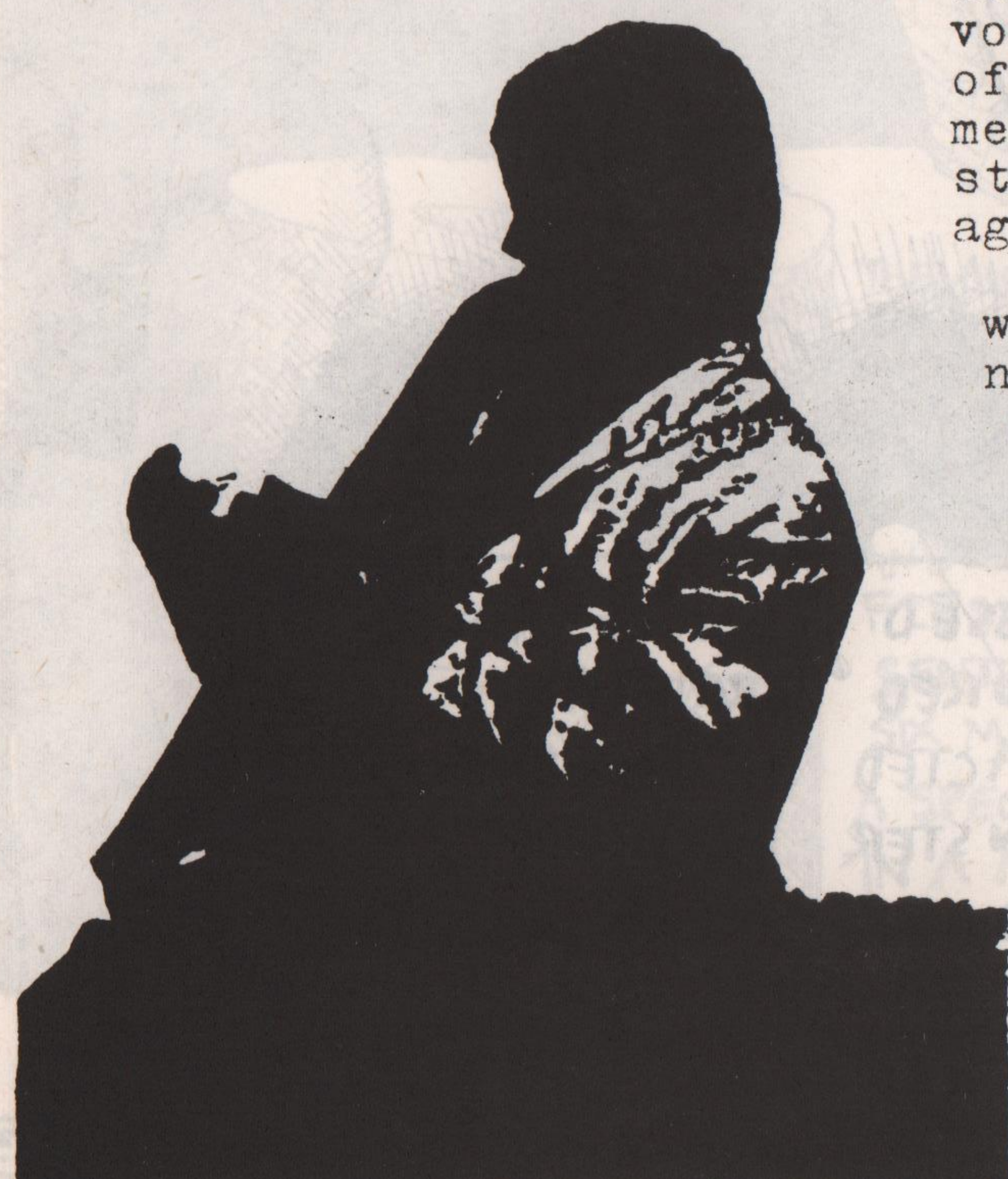
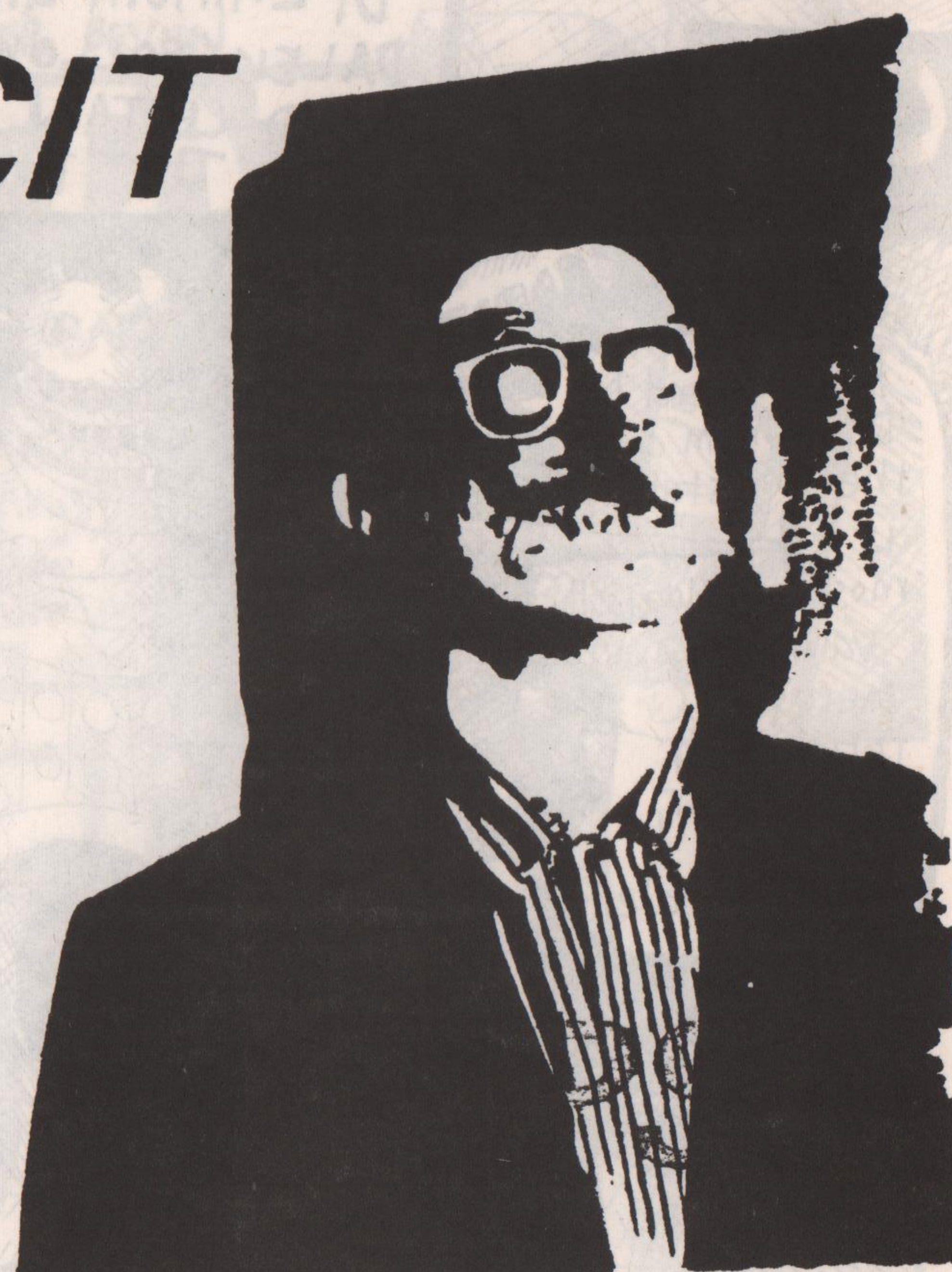
Shankar intro bounding into a drum machine and synth. disco beat joined by two-level vocals. The whole structure has a slightly off-key sound deliberately built-in. It meanders a bit in the middle until massed stylophones take us back into Ravi Shankar again.

I can't say that Andy and Dave are onto a winner, because I suspect that they are not going to find it easy to find a ready market for a pair of compositions of this nature. But with so much same-ness around at the moment, it could be that something out-of-routine could take off, and maybe Explicit Corpse could be the ones to see the benefit

Chris

n.b. Anybody wanting a copy of the disc should contact B.U.T FOSSE or Revolver, Market Place, Leicester.

CORPSE



Stu Wilson

A Man Who Will Be Silent

STUART WILSON IS 28, NOT PARTICULARLY PROUD OF IT, LIKES A DRINK, AND IS NOT PARTICULARLY PROUD OF THAT. HE'S A SHORT-ARSE (HIS DESCRIPTION), PLAYS GUITAR, AND HAS A DEAF CAT THAT NEVER GOES TOO FAR AWAY (EXCEPT TO AVOID PHOTO SESSIONS).

HE is also (That's Stu, not the cat) the voice and instruments behind 'The Silent', who's track 'Ambition' kicks off side two of 'Where The Hell Is... Leicester'.

He could become pretty big in 1981 and he knows it. He also knows that it is pretty unlikely unless he can lay his hands on what he is looking for, and that's around £5000. He likes to think big.

There's a reason why he probably won't turn the Silent into Leicesters 'big thing'. Fact is, he knows exactly what he wants, realises he probably won't get it, and reckons that if he can't get what he feels he needs, there's no point accepting any less.

"I lost Martinez to the Fanatics, who are now in France, and I really don't see how I can carry on with any other drummer who doesn't use his head as well as he does"

Stu places a definite emphasis on his need for a percussionist capable of working with him to develop the kind of music that he wants to play. With Rick Martinez, formerly from Leicester, and a musician that he had formerly played with in 'Smash & Grab', he had such a drummer, but with Rick's session commitments, it was always likely to be a short-lived liaison.

"I think this was his general attitude towards the whole thing. I suppose he does regard himself as a session drummer...with a bloke like him, you've got to offer him money even though he might be one of your mates. We used to be in a couple of bands together, and the fact he was playing was one of the main reasons why I was trying to get something going. Now, I think that he thinks the only thing for him to do is to

go where the money is, because he's got to make a living just like everybody else"

So with Rick on his way, Stu is determined to find the right replacement before committing himself to a definite plan of action. But where does this £5000 come in?

"Well, I'd need an ARP Odyssey Synth. for a start, with somebody behind it. Instead of just being a member of a group, the Silent would be under my direction. Beats groups have no democracy!"

Everybody likes to visualise what could be achieved if things fell neatly into place, so it could be said that maybe Stus just pissing in the wind, but the man himself is convinced that it has to be done his way or no way at all. In the meantime, a man's got to earn a crust, and he's no exception. At the moment he's appearing as second guitarist with the DT's, an R&B outfit playing the local venues for love and money. His quest for technical perfection doesn't stop him from enjoying the pleasures of playing live on stage, and working with the DT's gives him the bonus of performing some good old R&B.

BACK NUMBERS

Back numbers of
B.U.T. FOSSE (just
the one so far) and
the six issues of
'0533' are still
available from us
at the address
printed on page 7.

More of Stu...

bothered. I don't seem to be able to hang on to money even when I get it"

At the moment Stu is among the ranks of Thatchers unemployed, and as we sat doing this interview, he gave me a guided tour of his modest dwelling pointing out which final demand belonged to which piece of the furnishing, and what was likely to be re-possessed next.

"...plus I've had a drink problem..."

can't get enough of it..

Playing with the DTs is his current now-thing. Stu enjoys playing music, any kind of music, and unlike a lot of his, shall we say, 'younger' contemporaries, is not quick to pour scorn on any particular aspect of the music world. He prefers to take the view that if somebody is getting a kick out of doing something that they enjoy, then it has to have a value, even if it happens to be something he'd never latch on to.

"Whats the latest...is it New Romantics or something? Sounds to me like Disco. I don't mind disco; in fact I don't mind most types of music, thats why I can play various styles. I'm doing R&B now, but like I've been dabbling in that for fifteen years on and off. What do I see as my future? My own music, I've proved to myself that I'm good enough to write original material with "Ambition" so I just want to follow up on that; probably try and get an albums-worth together and keep it in the can until I can get a good offer. Then I'll do another one, crafting it to be as timeless as possible, so that I can unveil it whenever the time is right".

Stu doesn't read the national music media these days because he got so fed up with the inference that anybody older than Paul Weller couldn't possibly relate to Modern Music;

"The papers were constantly full of young kids knocking those about five or six years older and stating that they couldn't possibly play todays music like they were doing, just because they were older. To me thats just daft. I relate to all kinds of music, it doesn't matter to me what form it takes, I don't make any restrictions on what I play; I don't draw the line on anything..."

Stu Wilsons career in music has taken him all over the country filling differant roles in the Biz. Hes been in several differant kinds of bands, done a bit of roadying for 'Captain Video' (anyone with a long memory?), and saw the dawn of punk in '77 as the manager of a record shop in Mill Hill, London.

"I moved down to London 'cus I thought that was the best place to be if I wanted to get something moving. When 'Anarchy In The U.K.' came out I thought 'Wow, theres something gping off down Oxford Street!'. I was just too lazy to join in, I suppose. Besides, people were having their eyes poked out, which was no fun. It all seemed a bit Pseudo...one minute the girl behind the bar was wearing a nice Tibetan wool jumper, the next it was a swastika arm-band and safety-pin through her nose! and music just gets caught up in it"

While in London, he crossed paths with Pick Withers, Dire Straights drummer, and they got together on a couple of early Wilson compositions.

"First songs I ever wrote I did with him. He was dossing on our floor at the time. I paid him a fiver to do the two songs. He's rather more wealthy these days, but then again he deserves it because he's always worked hard at it. He had this flat in mayfair, and 'cus I worked just round the corner in Oxford Street, I used to nip round after work to see what he was up to, and he'd always got his practise kit out and the 'Joe Morello' tutor and Vibes...he's just a total percussionist and he deserves all he's got. Compared to that kind of dedication I'm lazy, really lazy"

What he wouldn't give for a 'thinking' drummer like Pick Withers now.

Stu...

Meanwhile, back into reality and its links with the present, Stu is primarily concerned with the DTs. As progress on shaping his own musical destiny is neccessarily delayed by a lack of investment opportunity (ie No bread), what he has he has got to develop into something worthwhile and rewarding. The band are beginning to establish themselves on the club circuit, most recently supporting Eric Bell, of Thin Lizzy 'Whiskey In The Jar' fame, at the General Wolfe in Coventry, which is becoming one of the places to play in this area.

"..and we ferried the tape over to Rock City in Nottingham, which looks like a splendidly-sighted gig; though I'm not sure it'd be our kind of place. We usually play for bikers and the likes".

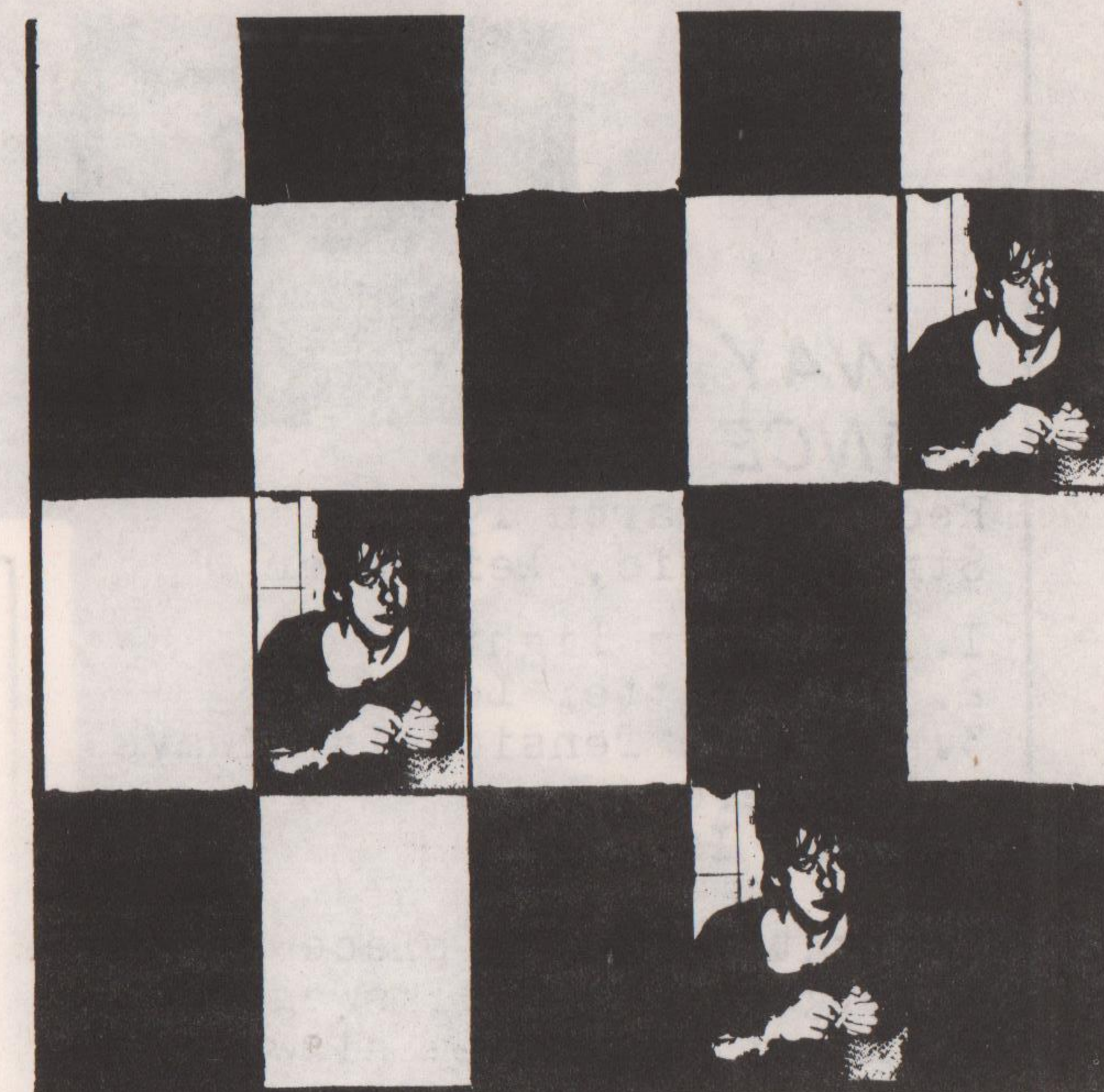
Where better to finish an interview with a musician who proffesses to like all kinds of music, than to discuss the meaning of the word itself - Rock'n'Roll.

"I hate all this knocking of Rock & Roll, people who say its on the way out, that it can't go any further, that they want to get rid of it, that its been done to its logical conclusion. Rock & Roll is a term used for the whole of popular music, whether its Two-Tone, Dub, or whatever. It would be intriguing to know whether those who seem intent on getting rid of it want to see the end of the term, or the phenomnom. Rock & Roll is Bill Haley, and its music today"

So when does the day come when Stu Wilson is the new face of Rock & Roll?

"When I get some money..."

Chris.



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FOZZE

...and this is the usual
Big BUT!, because what we
manage to get between the
pages each month usually
depends who we can catch at home.

However, that apart, Reverb should be
chatting to homely ol' KEVIN HEWICK
about his bit on the Factory 24 LP,
and we should be finding out more about
the SWINGING LAURELS progress towards
vinyl glory. All that and Gordon Barnes too...1...

3-WAY DANCE

Recorded March 1981
Street Music, Leicester

1. Sound To Light
2. This Bitter Lesson
3. And The Tension Is Always There
4. What Is Love?

Innovative three-piece in the same groove as Volkswagens, Eyeless; They play slow, industrial poetry focused around insistant percussion, harsh guitars, sci-fi synth and eighties vocals, although the latter could stand a more original approach.

'Sound To Light' and 'What Is Love?' are probably the best tracks; 'Sound' coming in like a scene from a space movie, and 'What' featuring some neat chord sequencing.

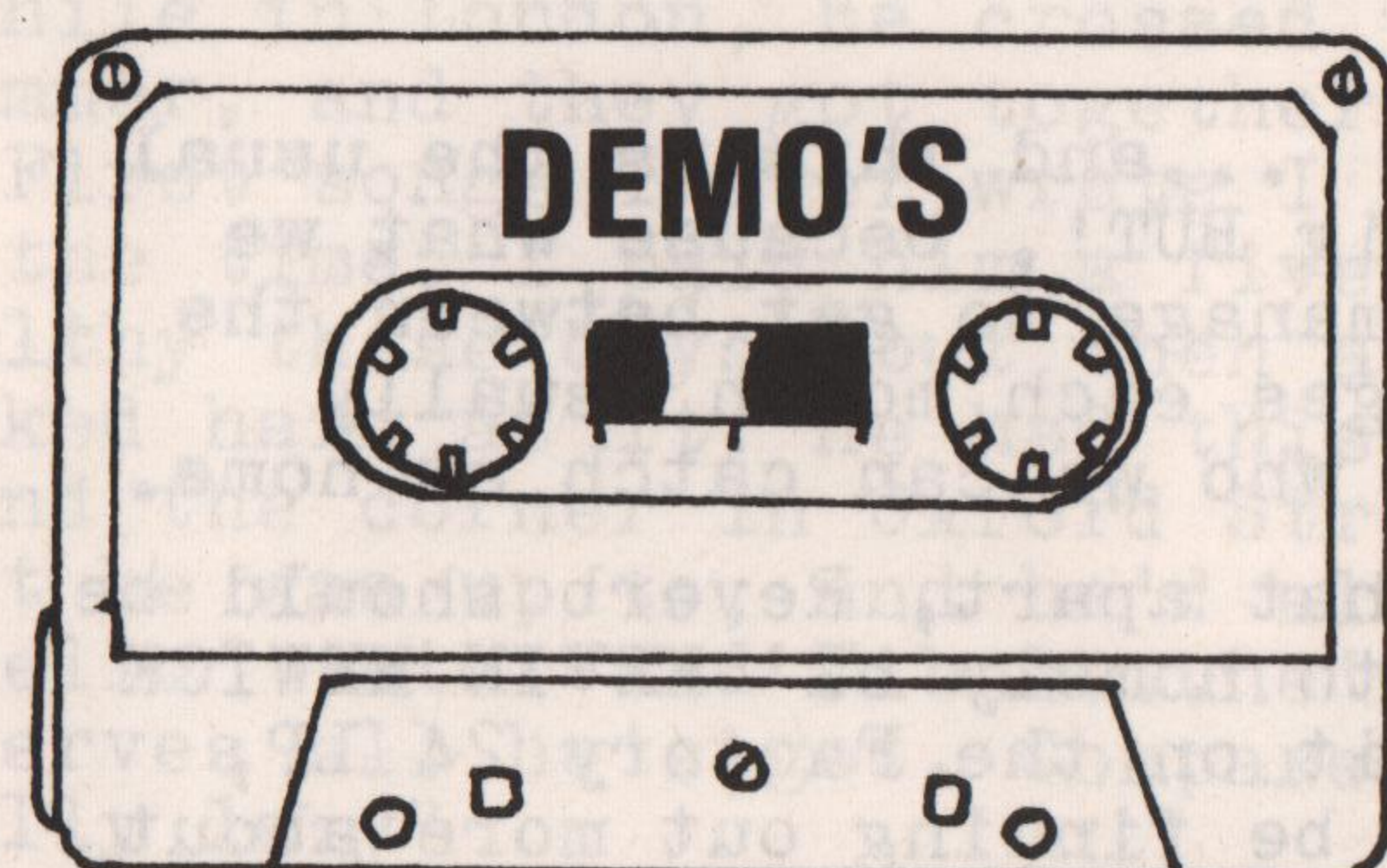
Wayne George has given this demo his usual excellent production job, emphasising the drums and vocals with his use of echoe.

I'd say 3WD are probably one of the bands to watch this year, provided they can develop the sort of sound that has been nurtured on this first demo. A lot of the chords that they use havn't been invented yet!

Contact:-

Gary Knight
Cave Arms
Swinford

Swinford 464



SUSPECT

Recorded March 1981
Glenfield (Live Session)

Suspect, another 3-piece, are based in Birstall, and describe their approach to music as being a cross between the Police and U2. On the strength of this demo, I think thats a fairly good description.

They play crossover Rock-Pop, never quite daring to go all out into an assault on the eardrums, but playing in a style that would indicate a secret desire to really breakout into some frantic rock.

The six tracks on this demo (Heartbeat, Fatal Fascination, You To Me, I'm A Stranger, Tie Me Down, Pollution City) are restrained rock/pop numbers with a commercial feel, jangling guitars to the fore.

The sort of audience they probably attract would fill a pub venue, but they need to be more adventurous to advance any further than that.

Contact:- Graham Gilliver
Leics. 673919

DEEP FREEZE MICE

Recorded April 1981
Street Music, Leicester

1. Minstrel Radio Yoghurt
2. Dr Z
3. Esther Hit Me With Marmalade
4. Red Light For The Greens

This is a demo of some of the material destined for their second LP. 'Minstrel' is the same version as on WTHI...L, but the rest are new numbers.

Its very organ-dominated, with Alan Jenkins shell-shocked vocals much in evidence. Dr Z has an almost Stranglers feel to it, plus some impressive talkover vocals, and 'Red Light' sounds like something George Harrison might have written. All-in-All, it augers well for the album, if and when it apperas.

Contact:- DFM
13 Leire Street
Leicester
Leics.667038

LIVE

FUTURE TOYS

De Montfort Hall,
Leicester
27th March 1981

Its not often that a Leicester bands gets the chance to grace the stage at the De Montfort Hall, so it was important that the Toys made the most of the opportunity afforded them by the visit of the touring '2002 Revue' to Leicester.

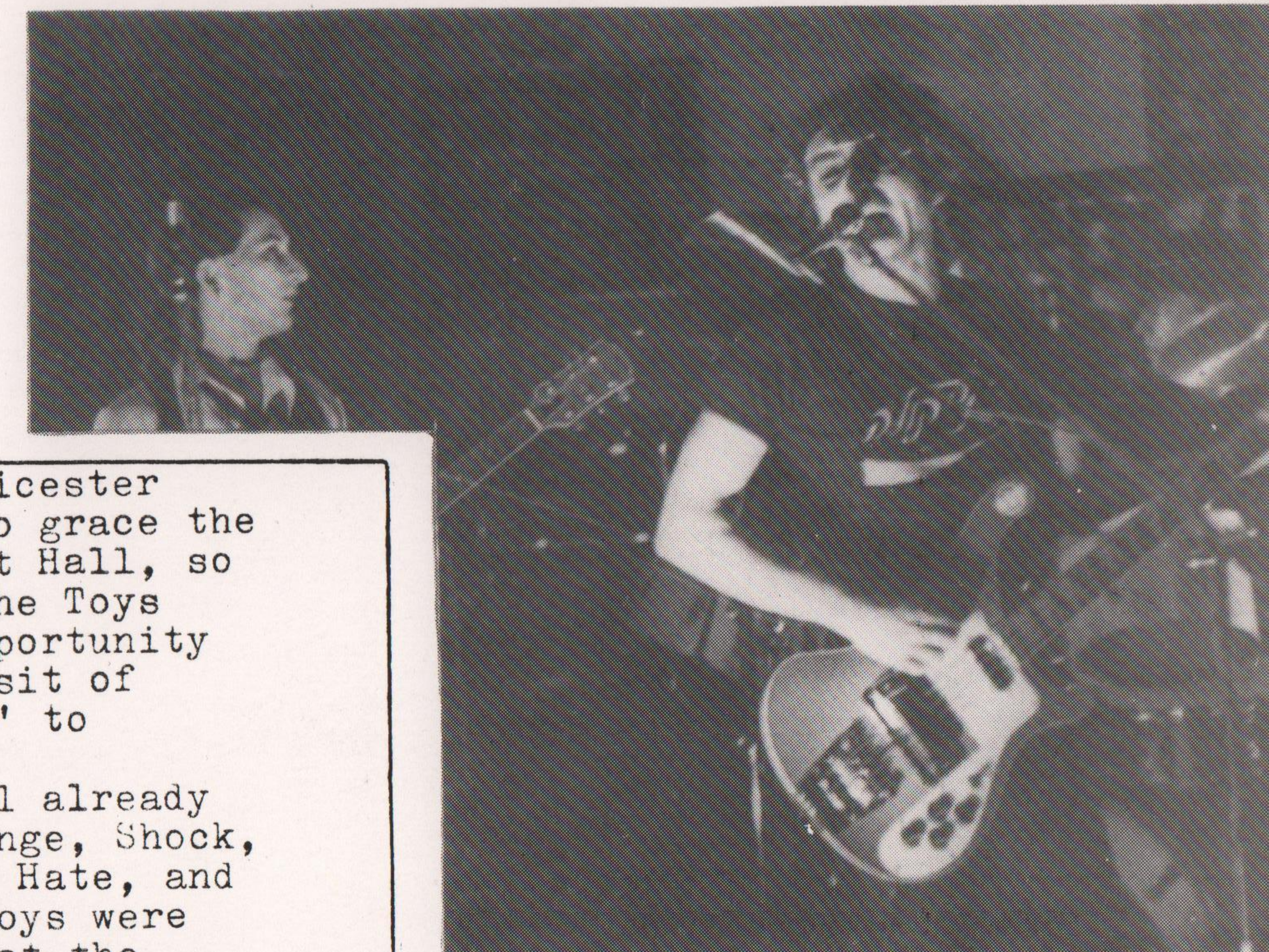
As additions to a bill already overloaded with Blancmange, Shock, Naked Lunch, Theatre of Hate, and Classix Nouveaux, the Toys were given a half-hour slot at the start of the evening, but had the plugs pulled after only twenty minutes because the show was running late.

Up until then, even without the benefit of a soundcheck, and having the handicap of having to come on even as the first punters were starting to spill through the doors, the band had drawn some positive reaction from the meagre crowd that had managed to get down to the venue at such a ridiculously early hour.

Highlights of their short set were a back to back double of 'Dancing Undercover' (destined to be their debut single) and 'Dream Machine', the old stage-fave which got a few bodies moving; and the closing rendition of 'Into The War', which makes the most of Fifes powerful voice, despite the traditionally dodgy De Mont acoustics.

After a couple of years during which Future Toys have indicated that they have the ability to become an important band, their current material is evidence that they are now ready to realise that potential. The chaff from the old set has been spurned; the wheat retained and mixed with the new to provide a diverse set of mimi-classics.

Future Toys could yet be back at the De Mont. Supported by Classix Nouveaux, Theatre of Hate, Naked.....



THE TITANICS

Fosseway Hotel
Leicester
3rd April 1981

When the Titanics were known as 'Exit', they were lucky to attract 20 people to the Fosseway, and even luckier if they stayed until the end; but when I arrived at about 8, I had a job to get in.

The Titanics must be regarded as an A.O.R. band, as the majority of the audience were fast approaching 30, some faster than others. The band played probably one of the best sets that I've seen them do, and the subtle lighting operated by mentor Mandy Lifeboat, enhanced a proffessional performance. Lead Guitarist Neil has a habit of barracking the crowd, but I prefer to hear the man play music, and not concern himself with the inability of the crowd to respond openly. After all, its the band that are the performers, not the crowd. Geoff, the more sedate bassist and vocalist just seems more concerned with giving a painless, professional rendering to the songs, and saving a little energy for sleeping later. Andrew the keyboards protagonist, uses his many abilities to bind and hold the band together, and its probably his influences that give the band its original sound and form. TheTitanics - do not miss.