

THIS IS IT...

ALTERNATIVE SOUNDS



BUZZCOCKS

20p

DAMNED



THE SPECIAL A.K.A.
THE SPECIAL A.K.A.

DEFENDANTS

MAY

X-Certs

ANOTHER CHART

pos.	HARD MUSIC CHART	/Label
8	Junior Murvin ...Coolout sen (pre 7")	/ Heavy duty
16	Nigel Simkins...X ENC	/unknown
50	Kim Taylor.....Stamp your feet & dance (imp.12")	/Queen constance
2	Robert Fripp....Exposure (whole LP.)	/ Polydor
21	Spyo Gyra.....Morning Glory (whole LP.)	/imp.
69	Slaughter + the dogs...Cranked up	/ Rabid reissue
70	Mephadden + Whitehead...Aint no stopping us now (imp. 12")	/Philly
23	ATV.....Vibing up the senile man (Whole LP.)	/Deptford fun city
7	Symbol.....Motherless children (Mafia prod.)	/Art + craft.
12	David Fathead Newman...Keep the dream alive 12"	/ RCA.
19	Joymack.....Decisions 12"	/four sixty.

A chart for nattydreads, punks, jazzfunks & soulheads! (Homosapiens)

Another chart from Chris.

INTRO - if you count them you will notice 4 extra pages in this issue. Wow! For those who are interested, we sold nearly 200 of issue 1, I dont know about issue 2 yet. Back issues are still available from us.

Special thanks to Debbie, Jason, Elaine, Rob etc. for this ish. As usual, letters/articles/news of gigs to-

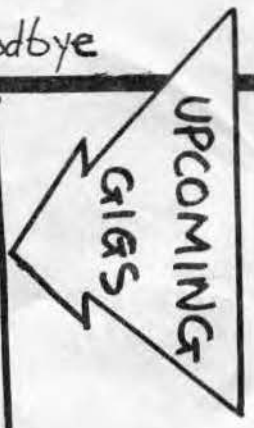
- | | | |
|---------------|----------------|--------------------------|
| Mart | Ⓜ Dill | Ⓜ Tom |
| 143 Moat ave. | 205 Albany Rd. | 124 Lower ford st. |
| Coventry. | Coventry. | "Godiva Cafe" |
| | | Coventry |
| | | (phone 21597, after 6pm) |

abusive phone calls to Debbie on Cov. 610305.

We still want to hear from bands who want to be in the Coventry bands Index (we need name, phone n^o any other information) - write to us now!

Issue 4 should be out on June 1st - Goodbye

MAY	
FRI. 4th	- HERE AND NOW...WARWICK UNIVERSITY
FRI. 4th	- SPECIAL AKA / X-CERTS...GRIFF & COTON, NUNEATON
TUES. 8th	- UNDERTONES...TIFFANYS, COVENTRY
WED. 9th	- NO PLUG...CROWN, LEAMINGTON
THUR. 10th	- IGGY POP...TIFFANYS, COVENTRY
SAT. 12th	- SOFT BOYS...WARWICK UNIVERSITY
SAT. 12th	- STUFFED MOVIES / GALBRAITCH...HEATH HOTEL, COVENTRY
MON. 14th	- DEFENDANTS...GREEN DRAGON, STRATFORD
THUR. 17th	- PENETRATION...TIFFANYS, COVENTRY
SAT. 19th	- EXTRAS / HOMICIDE / CLIQUE... HEATH HOTEL, COVENTRY



Dear Alternative sounds,

Nice to read your mag; just what the area needed, pity no-one thought of it before. I'd like to offer a few (hopefully constructive) criticisms.

- 1) Try not to go too overboard on GODS TOYS they are pretty good, but need time to develop. Your reviews of them indicate that you know them quite well; knowing the songs, names of the band members etc. You must avoid being a cliqué.
 - 2) A list of local gigs by local bands would be good. (Not just new wave/punk bands:- even heavy metal bands have fans).
 - 3) What about trying to sell in Leamington/Kenilworth. Besides having some ace bands - (SHAPES, DEFENDANTS, SUBTERRANEANS etc), they are even more starved of music than Cov. kids.
 - 4) The reviews are good:-keep it up.
 - 5) I like PARIS:- but thats my opinion!
- Hope the criticisms are useful + keep up the good work.

RON SHIRT,
EARLSDON,
COVENTRY.

P.S. I have been vocalist with NO PLUG, and rhythm guitarist (once) with the SUBTERRANEANS Ever heard of them ?? - hows that for street credibility.

LETTERS
LETTERS
LETTERS

Send them to Mart
or Dill.

LETTERS
LETTERS

Thanks to Mark Osbourne for sending us his art/poetry mag. its available from him at - 155 Alderminster rd. Eastern green, Coventry.
(contributions welcome)

WHAT HAVE WE GOT ?

The £5 L.P. This is outrageous and I suggest a boycott of all L.P.s. Nick what you have to.

The 99p single. But singles are definately the best value around, with coloured vinyl, doubles, gatefold sleeves, picture sleeves, 12", 10", 6", (and even 7"), free T-shirt offers, free elephants... its fantastic. Millions of ultimately collectable lables, from the precise new music stark 'Fast Product' to the bubbling animosity of STIFF. There's something you like somewhere.

Locally, we had the 'Flys', 'RU12', 'Squad', and 'Specials' and 'X-Certs' in the pipeline. Your favourite groups there somewhere, isn't it? Only Virgins and Hansons are any good though - I also suggest a boycott of HMV, because of them charging 99p for a single just because its coloured. Cheapie bins in Owens, Woolies and Boots.

RADIO - Rights to our own radio station are currently being fought over in the true red tape beauraucratic fashion - It'll be 1990 before we get one, and It'll be crap anyway. But we'll all be dead by then. In a city this size, we should have had a station long ago.

GIGS : BIG GROUPS - Its anybody's guess whether a group will bother to come to Coventry or not - Some, like RUSH do, but other smaller, (but infinetly better, natch), dont. eg. The MEMBERS, DAMNED. Everybody ought to come here, there are 350,000 of us - surely thats enough, even for someone with as big a head as Devoto - another one missing us out.

LOCAL GROUPS - Smaller venues - do I really have to list them? - are great. 40 or 50p, and you can see one of the 15 or so Coventry groups - maybe its 20 or so by now. Go to a small pub, see a good band, maybe see them afterwards, buy their single next day for 75p - what more could you ask? If you dont like anything, then go out and do it yourself - thats what the pistols did.

But wait - 'God save the Queen - instrumental version'. Perhaps you'd better keep buying overpriced L.P.s anyway.

GEORGE G.
ALLESLEY PARK,
COVENTRY.

THE END

(Heath Hotel.....March 24th)

The third friday of the newly opened venue.

It was the turn of THE END, a Coventry 5 piece with bass, organ, drums, and 2 guitars. This was their first gig with a new drummer.

The set started well, with a solid 'ULTRAVOX' type number called "Terminal reality", followed by "Running away", in a similar style. The third number, was a fast, puncky, reggae song called "Dead boy", followed by "Fading light", a painful ballad which slowed the set down. The next two songs - "He was alright" and "Last years flowers", were fairly boring and "Our script" was the lowest point of the set. - At this point the two guitarists engaged in a slagging of the audience, whether this was because no-one was dancing I dont know, but I found it pointless and annoying. Despite this outburst the set picked up with "Insect life", "Identity arcade", (their best song), and finally "City of the blind".

THE END have a fairly entertaining sound, and despite certain incidents, I enjoyed the gig.

→ Squeezed out of last issue -
a piece by Dill.

TOM ROBINSON BAND / THE STRAITS

(Tiffanys...March 27th)

GIGS

THE STRAITS

This band is one of the few all girl bands around who try to sell their music and not their bodies, (mainly because nobody would pay for their's) Their music seemed to have prominent heavy rock influences although they have all the ingredients for a 'PUNK' group; i.e. expensive clothes and a token peroxide blonde.

Their music was loud and powerful but often disjointed, the drummer was excellent and whilst the rest of the group seemed to grind to a halt she appeared to excell. They are not outstanding musically but they are competent musicians and many of their numbers although catchy were not particularly memorable. They did a desperate attempt at a T. REX number, possibly 'HOT LOVE'. They seemed to enjoy themselves, and so did the majority of the audience.

Debbie.

T.R.B.

There was the usual TOM ROBINSON audience here tonight - students and trendies, a scattering of punks, plus 60 Japanese kids - (from Japan!!!). It was a typical TRB concert as well - ie. there were some good songs (for the audience to clap along to!), too many slogans (without the music to back them up), and a general goodtime, friendly atmosphere.

The songs that stood out were "Too good to be true", "Blue murder" (the Liddle Towers song), "Law and order" (a solo 'sing-along' that used to be done by Dolphin before he left the group, and is now done by the keyboards player), "Bully for you" (the latest single, sounding a bit like an early Kinks song), "2468 Motorway", "Dont take no for an answer", and "Aint gonna take it".

The band did 2 encores - the first one started with "Martin" (great name for a song), which didnt get as good a reaction from the audience as I have known it to in the past. Then came "Power in the darkness", with the usual speech in the middle, and an added bit which I loved -

"I hear the reason that theres not much national front in Coventry is that the Conservatives and Labour do it so well.".....clap, clap, clap.

For the second encore we got "Jumping jack flash", played quite well.

I try to convince myself that I dont like the TOM ROBINSON BAND, but they're not all that bad. If they cut out some of the overt political slogans and concentrated on the music they would be much better for it.

Martin.

THE TARGETS/CLIQUE
(Heath Hotel... April 5th)

THE CLIQUE consist of -

GORDANA - VOCALS
BRIAN - BASS
ALAN - DRUMS
CHRIS - GUITAR
ANDY - GUITAR



The CLIQUE played a better set tonight than they did at the University a few weeks ago. Apart from the small stage the Heath is an ideal place for up and coming bands. The CLIQUE were out of place on the large, bright University stage.

Tonight the groups playing was improved, and Gordana's singing was better too; however she seemed to warm up as the set progressed, starting off with weak vocals and putting more in as she went on. It was the same with her stage mannerisms (a bit forced we thought) - she was very static at the start, only moving around towards the end. Her singing is still Siouxsie influenced, but with some variety tonight, eg. - she varied the tempo of her singing slightly, (but not enough to keep up with the rest of the group).

The best songs were - "High on the altar", "Crying shame", (not played as well as last time), and the encore, "The hero".

The CLIQUE have a lot of promise and are worth going to see when you next get the chance.



THE TARGETS

GARY JACKSON - GUITAR/VOCALS
ADY DICKS - LEAD GUITAR/VOCALS
PAUL STRICKLAND - BASS/VOCALS
PETE KING - DRUMS.

This is the first time I've seen the TARGETS and I was quite impressed. They are a good, musical, rock band with some great guitar work. However some of the actual material is lacking: they need to develop some sort of character. Their songs say something without being too 'street level', as they are a fun band, who try to establish some sort of rapport with their audience.

The numbers which stood out tonight were - "Never thought it would come to this", "Teenage lament", "Man in the middle", (which reminded me of 'Man in the box' by V2), "Times up", (not the BUZZCOCKS song), "Hope I die before get old", Richard Hell's - "Blank generation", and "Wordless and breathless", (one of their best).

Towards the end of the set the singer started jumping around, but there wasn't much room on the stage. They did their encore sitting down!

There wasn't much response to the TARGETS, I think most people had come to see the CLIQUE tonight as they started drifting away before the TARGETS finished their set. A pity as they are a good group and deserve more support.

By Martin +
Debbie +
pics. by Elaine.

RIOT ACT/WILD FERRETS
(HEATH HOTEL -- 6th APRIL)

WILD FERRETS

The group consists of -

RIPPER - BASS
ANDY - DRUMS
GRAHAM - LEAD GUITAR
DAVE - RHYTHM GUITAR

The lead and rhythm guitarists are brothers.

The group started the evening off with a song called "Working class people", it was a good number but it wasn't their best song that night. They had a good visual image, good clear lyrics, a catchy beat, and a very good drummer. The sound is a touch of metal improved rock. They have a good singer, with an individual voice - it cannot be compared to any well known singer. They could be a good band for the future. For each number the singer has a slightly different voice.

Their songs have some early STONES influence, with a slight touch of BOWIE. It did start to get boring towards the end. They played some fast rock n roll numbers one of which was LITTLE RICHARDS "Tutti frutti", and also "10 guitars". Of their own work I liked "Sick politics", "Football hooligan" which the crowd danced to, "Contemplating suicide" and "Tattoo paul". The ones I didn't like were "Merry go round", "Cocaine on my brain" was fun but even so, I didn't like it.

THE WILD FERRETS are a very enjoyable band. They need some fast numbers, they have a few numbers which were too slow. If they had come on later in the evening more people would have got up to dance, unfortunately they didn't tonight.

GIGS

RIOT ACT

A new heavy punk band that's been on the scene in Coventry for the past 3 months. They consist of -

STU - VOCALS
STEVE - GUITAR
MURF - BASS
GRAY - DRUMS

The band started with "Strike out", a fast heavy punk number which the crowd liked. I reckon RIOT ACT are better than the MEMBERS musically speaking. They have a very good presence, some feedback couldn't be helped. The group didn't mind the followers shouting SHAM 69 slogans, they've got a good crowd following but with the wrong people - it reminds me of 2 years ago when punk came into full swing.

RIOT ACT have got a good strong pulse beat it keeps the adrenalin beating, it's not boring. They keep going fast and loud and are very good fun with chanting lyrics. Tonight it was a very full house.

Other songs they did were "Numbers", also a cover of "Pretty vacant" - brilliant. They played for about an hour: their best numbers are - "Strike out", "Pretty vacant", "Numbers", and "Tougher than you". I think they should drop "Oh what a state", "One way", and "Legalised persecution".

The crowd went that mad that fighting broke out between SQUAD fans and RIOT ACT fans - started by some roadies throwing glasses - boots going, fists flying, glass, bottles flying everywhere. Two guys I saw were badly injured, blood pouring from forehead and cheek. - and to think that the Heath is the only public house the punks have for seeing new bands, it is disgusting that a thing like this should happen. After tonight there will probably be nowhere to see bands.

I HOPE YOU ARE ALL PLEASED WITH YOURSELVES YOU FUCKING LOUITS - YOU SPOIL IT FOR EVERYONE IN COVENTRY.

Now there might be nowhere to play, thanks to you.

As for RIOT ACT - they tried very hard to stop the trouble and violence, but it was too bad to do anything about it. Now you know how Jimmy Pursey feels about the trouble at SHAM 69 gigs. It looks like RIOT ACT will be banned from playing anywhere, and when they do play it will be a sell out just to see them play live. - Lots of luck RIOT ACT, and keep it up STU.

One last thing - they should bring out an EP. - the songs I would choose would be - "Pretty vacant", "Tougher than you", "Strike out", and "Numbers" which is my favourite.

GIGS

REVIEW
BY TOM

GIGS

the DEFENDANTS

FUN LOVING MEN ?

HISTORY
OF THE BAND

Band formed in summer 1977.
First gig October '77 at Warwick University and got banned.
Recorded "Such a spiv" single in January 1978.
Released on April fools day '78.
Got banned nationally in May '78 due to legal action over name.
Changed name to DEFENDANTS and re-released single in August '78.
Drummer Dick left in March '79.
New drummer Lord Scott joined on April fools day 1979 from the HOMOSEXUALS.
First gig played with new line up on April 15th at Norwich Boogie house.
Future gigs...Tour of London 3,4,5, May 79
will play local gigs at heath in Coventry, Crown in Leamington, in May

Sunday afternoon, Leamington Spa, the other side of the railway bridge, the wrong side of the tracks. DEFENDANTS explain their situation during tea. You may not have heard them recently so heres way...

GARY - "Well, we havent had a drummer basically."

DAVE - "We havent done any local gigs recently 'cos there nasnt been anywhere to play apart from the Hand n Heart, and that closed down. Oh yeah we did Warwick University - with the V.I.P.s, that was in january".

Pause. In the meantime the DEFENDANTS explain to me the business side of the music, their difficulty in finding an agency who would help them find places to play further away - like London.

DAVE - "We havent got an agency, well a lot of other bands havent got agencies, other bands in Coventry have been having trouble getting agency deals as well, its just a question of getting people to come and see you, whether its a record contract or an agency you want they seem to take so long in doing a simple thing like that."

GARY - "Yeah, I think the first thing a band needs, instead of guitars is probably a telephone."

Talking about agencies, and the like, the band has this much to say -

DAVE - "I dont think we'd better mention any names had we ?"

GARY - "Whose names ?"

DAVE - "Anybodys names"

GARY - "All right, we wont mention any names"

DAVE - "like BRON"

GARY - "CBS, EMI, mustn't mention them"

Trouble is before they start getting anywhere the band must play a few times in London, because agents or record companies very rarely visit Coventry. But they need an agency to find places to play in London. They feel they can't play around the area much longer because -

"We'll be playing up our own arse, we need more money, the money we've earned has dwindled and dwindled and now we're in debt, we need new equipment and were not gonna get it playing around here."

So its problems with drummer, management, agency, that the band want to sort out. Also trouble with social security who seem to think theyre earning vast amounts of money being in a band.

DAVE - "The social security are anti-youth culture in this country."

GARY - "'Cos its provincial Leamington, they dont understand, never had a pop group in Leamington. Their brains are dislodged, most of them."

The DEFENDANTS need a benevolent manager who's rich, who won't interfere with their music or anything else on the artistic side, or as Gary puts it - "Who won't actually do anything except supply you with money".

All this might sound too much like business, but it's best to know what you are up against. The companies want to make money out of the band, they're not going to sign anybody because they like the music, after all, their favourite phrase is "good product". As if we didn't have enough already. The finished article, moulded into shape, streamlined fast car perfect leave it alone just admire it with your eyes - but don't you change it.

The DEFENDANTS are thinking of making another single. Their first 'Such a spiv', has been rereleased since it came off the presses a year ago, but it's not representative of their sound now.

Dave Bartram → rhythm guitar/keyboards/lead vocals.



Gary McManus → Bass guitar/backing vocals.



Rich Trowbridge → lead guitar/backing vocal.



Lord Scott ↑ Drums/Neuroses.



DAVE - "I think we need to do something else even if it's just to get our name in the papers again."

They'd like to see an L.P. released with local bands on it - SPECIALS, HARD TOP 22, GODS TOYS, SQUAD, etc on it, if anybody had the money to lay out.

They don't see much alternative to the 'get to London, find a record company' route to success. Some friends of theirs helped run radio Jackie, a pirate station which survived for 10 years. It got closed down a few weeks ago.

GARY - "They were running it from the middle of a field, they'd go to the middle of a field at night and set up the transmitter and leave it running and hide in the bushes. Sometimes the guy who made the tape would be in the bushes and the police or G.P.O. would arrive and confiscate the equipment."

But pirate radio has its limitations, because not too many people know about it, but it must have an audience. Apart from pirate radio, Zig Zag and Joann Peel are about the only ways that bands outside London get to be heard about.

Back to the DEFENDANTS who by now have a new drummer and should be playing at the Green Dragon in Stratford on May 14th.

DAVE - "OK here we have Gary's quote of the week 1-2-3..."

GARY - "I think the pharmaceutical side of it is just as imp..."

DAVE - "I think you've just farted"

GARY - "I think bands should be government subsidised"

"It's not too bad, I mean we're having a meal tonight".

by
PETE.

'76 = BOREDOM / '79 = EVERYBODY'S HAPPY!

BUZZCOCKS

The 27th March was very wet and miserable. We managed to get in the Cov. theatre before the BUZZCOCKS did their set.

They got a good crowd reaction with young girls running onstage, grabbing and kissing Pete Shelley and Steve Garvey. It reminded me in some ways of the BAY CITY ROLLER days. There were a small group of about 20 people who tried to spoil it for the rest of us. Pete Shelley stopped playing and offered all the ones who were causing the trouble their money back if they would leave, and give the rest of the people the satisfaction of enjoying what was left of the evening.

I saw the BUZZCOCKS when they first played Coventry at 'Georges', but tonight I just couldn't get into them as I would have normally. Tonight there was no magic, they played variations of early BUZZCOCKS numbers, and also some new stuff.

I reckon they have got a brilliant drummer. From the first number to the last he made a great impact. Where does he get the energy to go on all night?

INTERVIEW

Pete Shelley was very friendly tonight, kissing some girl fans and signing autographs. We went upstairs to the bar and had cokes all round! Pete started the conversation, by which time I was intrigued by this little man with a lot to say for himself. He is a shy man with a quiet voice.

He told us that for appearing at the Coventry theatre tonight they get £1,300 for a 50 minute set. However he does not consider playing live as the ultimate, as

most bands do. He gets the same feeling doing anything concerned with the band.

He said that the BUZZCOCKS 'Spiral scratch' EP will be re-released soon on it's original New Hormones label. He has also written a lot of songs for a new LP, but says that they are not BUZZCOCKS songs (a solo LP?).

I asked him why his last single - "Everybodys happy nowadays" had such a simple verse and chorus. He said study the lyrics and they tell what I was thinking at the time. Most of his songs are about expressed feelings, which can still be related to, even now. He thinks the record is typically BUZZCOCKS style, and was not put out just to enter the charts.

Pete agrees that the BUZZCOCKS audiences are getting younger, with an average age group of 14 year olds (last weeks Travolta fans). But he still feels he is not selling out in order to be famous, he is doing something he believes in. Even so, he does not dismiss the pop star image, it is impossible to when, just on his new single, he made £6,500 for himself.

He is very genuine to his fans, and answers all his own fan mail etc. Does he regard himself as a person people can turn to in an hour of need? "Yes, in many ways I do".

I regard Pete Shelley as a realistic human being, the 'peoples friend'. If only people would listen to him for what he has to say. Its all in his lyrics if you take the time to listen. -

"Life's an illusion,
Love is a dream".

AN INTERVIEW WITH
PETE SHELLEY.

BY
TOM AND JULIE.

AT VERY SHORT NOTICE!

THE X-CERTS

INTERVIEW

KEV SMITH - AGE 17
DRUMS

GRAY SMITH - AGE 22
BASS/ VOCALS

DAVE PEPPER - AGE 19
GUITAR/VOCALS

The group recently changed their name from the MONITORS as they found out that there is a band in London with the same name, which has already brought a single out.

HISTORY OF THE BAND

The X-CERTS have been together 10 months, playing 12 gigs in that time.

About a year ago Gray started playing rhythm guitar; he looked for ages for someone to play bass and drums - with no luck. Then he found Kev for a drummer. About 11 months ago Gray bought a cheap bass and started playing that. The two of them played for a month, then Dave saw them - he had been playing guitar for 6 years and had been in various Nectar/Rich Kids style bands before - after 2 weeks he joined them.

At the moment Gray works at a travel agents in town, Kev is a 'professional musician' (ie. on the dole), and Dave has recently started work at the Music centre.

I asked them about their influences - Dave 'lost his credibility' by saying that his 'hero' is Mark Farner of GRAND FUNK (and he buys all the RUSH and GRAND FUNK albums). Gray reckons he is influenced by DEAF SCHOOL, and he hates boring heavy music. Kev said that McCavery, the KINKS drummer was his only influence.

'THE GROUP THATS GOING TO PULL COVENTRY OUT OF IT'S RUT' (X-CERTS)

After our comments in the review of the Musicians Union competition, the group think that they are NOTHING LIKE THE JAM. The structure of their songs is completely different, and they think the comparisons are drawn just because they are a 3 piece band.

On the M.U. competition - They thought it was good to see so many local groups, for free and there should be more events like this, although they didnt think a lot of the actual competition itself. The day in Horizon studios which they won in the competition was used to record their upcoming single, on ZAMA records - "Feeling in the groove" cw "Weekend", it should come out sometime in May.

Brian James, who was involved in judging the competition, said that he thought the X-CERTS were a very good songwriting team, stronger than the JAM. He wants them to go down and play in London. However, at the moment the band are happy to stay in Coventry and play locally - they will be doing a load of gigs to tie in with their single release.

A few notes on venues - of the places they have played they thought Hereward College, in Tile Hill, Coventry to be the best; and the 'Crown and Cushion' pub in Birmingham the worst - they had a lot of trouble here with there fans being involved in fights.

The group has some super ambitions -

DAVE: a single to chart, and Mark Farner to complement it.
KEV: to jam with Bill Nelson and meet Ray Davies.
GRAY: a chart single this year.

The X-CERTS rehearse 5 nights a week, sharing the basement of the travel agents where Gray works with BLACK PARROT SEASIDE. They are now looking for a 'good hard-working' keyboards player to augment the band, because in a full gig (which they didnt play at the University), Dave plays keyboards on a couple of numbers, and they want a full time replacement.

By the way, Dave wants people to come up and talk to them after gigs - he says they were ignored at the University!...and thats about it, we'll review the single as soon as we get hold of a copy. I hope its a success for them.

M + JB

DIGITAL EXTINCTION?

THE DIGITAL DINOSAURS

By Katherine Broome, B.Ed.

Lineup:

Gordon 'Rabbitz' Francis:
Lead/Second Guitar
Steve 'Horse' Mayo:
Lead/Second Guitar
Dave 'Rabbitz' Francis:
Second Guitar/Bass
C. H. Spotts:
Voice/Harp
Crystal Bends:
Voice/Acoustic Guitar
Whoever plays:
Bass/Drums



I don't really understand this Group, I don't think that they understand themselves, nevertheless . . . I first encountered what was to be the nucleus of the 'Dinosaurs' in 1977, then masquerading under the name of 'C. H. Spotts and His Very Own Voice Band' with a bare lineup of acoustic guitar, lead guitar and harp they began the bones of what we now know as 'panic music'. They rehearsed in a cold damp cellar deep beneath 82 Wellington Road in the heart of Ferry Barr, Birmingham, with an occasional second guitarist 'Cowpat' and in the space of a week had written well over twenty songs. Unfortunately, then as now, they were not proficient musicians; which, remember, prior to this new age was a cardinal sin. Amongst the songs they played me were 'The Snare', 'Problems with the Puss', 'Rolling River Blues', and earlier versions of '15.94 Blues' and 'My Strange Experience (in Your Roof)'. They were hardly together, yet they did perform just once, emerging to play one gig at the 'Crown and Cushion', Birmingham, in May of that year. It was a disaster and off the stage they bounded after just one number their musical aspirations, public at least, seemingly gone. They returned to their respective studies of architecture and electronics and continued to live in that house.

That ice age was until January of this year, when I encountered two of them once more. They were now five and were prone to borrow others when the mood took them. They now had scattered amongst their ranks some 100 songs - but not all of them knew how to play them! Still the advent of punk had wiped the musical boards clean, or so the media told us, and strangely the 'Dinosaurs' with little relevance to anything in 1977, seemed now not so decadent. Sadly, the opportunity to see them in this city at least just didn't exist. How one gets the confidence to go onto the alien gig circuit of London having not been weened on a more hospitable home circuit is beyond me. So I saw them in a front living room, in their house, Coventry, which is probably the main stage for any of the many groups now rearing themselves in Coventry. A rare chance, however, to see them did come in March of this year at the Warwick University Rock Contest. Without either bassist or drummer, their short set lacked both beat and timing, and again they weren't very good, but they seemed happy enough, dressed in their bandages, leathers and multi-coloured pyjamas.

They still leave me confused and I don't know what to make of them, or the songs. They range from the lulling yet mocking love/neurosis lyric of 'Fingers and Thumbs' to the manic psychadelic thump of 'Screamin' Old Woman on a Bicycle' supposedly written about a mad professor-type who rides a bike around the streets of Coventry. Running and riding away in fact seem to be a reoccurring theme in many of their lyrics. I'll leave them to leave you with words from their title song; 'We're the digital liners and we're still on the run . . .' ('Digital Liners' April, 1979).

Discography: 'C. H. Spotts and His Very Own Voice Band' (private L.P. tapes, April 1977), X-Certificate tape (private tape 1978), 'Mellow Yellow'/'Fingers and Thumbs' (unreleased single January 1979), 'Extinction' (L.P. March 1979).

ALBUMS



LENE LOVICH/STATELESS STIFF

An album likely to appeal to a wide audience with its new wave and 60's influences. 'Home' is probably the most important track on the album - not because it says anything new but because it describes the hassel and frustration of teenagers growing away from their parents control whilst still living at home, so very accurately. 'LETS GO TO YOUR PLACE' says it all.

Most of the tracks are written by Lene Lovich and Les Chappell but several tracks are penned by outsiders. 'Telepatay' and 'Say When' are written by one J. O'Neill, these tracks lack the sensitivity and fluidity of her own tracks but they are racey even raucous and I think it is probably good planning to put them on the album as the light humour balances her more serious work.

'Tonight' a Rick Lowe composition is a pretty love song with plenty of sax playing and boppy rhythms - great for dancing. 'I think we're alone now' is a really insipid song given some credibility by Miss L.

The remaining tracks are very good they include 'Lucky Number' very popular at the moment, 'Sleeping Beauty' and 'Momentary Breakdown' display some manic wailings and insane screams and somewhere I'm sure I hear some reggae influences.

'I in a 1,000,000' is a very fast, exciting track and certain words seem to be sang in capital letters - some achievement eh! 'To touch to touch' is a truly romantic song and not a 'platonic fuck-up' as one NME reporter stated, listen to it and decide for yourself.

Patsy

THE MEMBERS AT THE CHELSEA NIGHTCLUB VIRGIN

The MEMBERS have come up with a mainly excellent debut album. It encompasses a variety of styles - punk, reggae, even rock n roll.

Side 1 starts with 'Electricity', an instrumental which is good (I dont usually like instrumentals) and has a reggae feel. It goes straight into 'Sally' an up tempo song about a models downhill path. Next is 'Sono-a-go-go', also fairly fast, with a powerful chorus. 'Dont push' carries on at the same pace, it has a Russian cossack style break towards the end - "Hey, hey, hey, hey,". The classic 'Solitary confinement' closes this side, (a different version to the Stiff single - with sax appeal.)

Side 2, track 1, is 'Frustrated, Bagshot' with an Eddie Cochran style intro and a chorus of "If I'm really, really good - will you let me watch" which runs into 'Stand up and spit', a laid back reggae song. Next is a new version of 'Sound of the suburbs' - as good as the single.

'Phone in show' is about cheap entertainment from local radio, with a phone call break in the middle. 'Love in a lift' is reggae influenced but speeds up towards the end. Then finally theres the title track, 'At the Chelsea nightclub', recorded live. Another excellent track with great lyrics and a 'My generation' riff.

After being disapointed by the John Peel session, I was surprised that this L.P. was so good. It manages to capture some of their live magic, and is worth getting if you liked any or all of their singles.

"By yourself, by yourself, buy yourself.. this record."

Mart.



SINGLES

ANGELIC UPSTARTS - I'M AN UPSTART (Warner bros.)

The ghost of early Sham 69 is here on this record. This is what they used to sound like, when they were good. - "I'M AN UPSTART, HEY, WHAT YOU GONNA DO ?" - gravelly vocals over a fast tune. This is excellent, and well produced by - surprise, surprise, Jimmy Pursey.

The B side LEAVE ME ALONE (not the sham number) is a beat number, reminiscent of the Rezillos, but with a yob on vocals. - "Just go away and leave me alone" Also good, and surprisingly well played.

CRASS FEEDING OF THE 5,000 (Small wonder)

You do not buy this record for the music, you buy it for the energy, the beat, and most of all for the lyrics.

There are 16 tracks on the L.P./E.P. 'Asylum', an anti-religious song, has been censored and is left as a minute of silence and retitled 'the sound of free speech' (its available from Crass if you send them a cassette)

The first track is 'Do they owe us a living', a fast song with a strong chorus - "Of course they fucking do!". 'End result' is nothing special. 'Theyve got a bomb' is good with its break in the middle. Crass then prove punk is alive by singing 'Punk is dead' (in the same way the Pistols proved they cared by singing "We dont care".) - this is a put down of all the commercialism.

'Reject' is not much good. 'General Bacardi' is one of the best tracks, its a comment on the hippy revolution. 'Banned from the Roxy' is another attack on the government/army. Side 1 ends with 'G's song' - (theyre repressing us!)

'Fight war, not wars' opens side 2, a simple message (and true). A change of vocalists for 'Women' - sung by a women. "Fuck is womens money, war is mens money" 'Securicor' is an attack on that 'private army', 'Sucks' is a put down of religious/political beliefs - "Is it really working".

'You pay', is another poorer track. Next is 'Angels' - areally strong track contrasting plastic TV programmes with real life (as in Northern Ireland).

'What a shame' falls down with little or no tune. Then theres 'So what', with sneering vocals, attacking church and system in one song - "So what if Jesus died on the cross/so what about the fucker I dont give a toss...so what, so what, so what." - perhaps the best track on the E.P. It ends with a repeat of 'Do they owe us a living', retitled 'Well..do they'.

I have not heard an album with as much attack/put down on it before. In amongst it there are a lot of truths, but I hope they put more into the music in future as it is a bit too basic and this will soon get boring. Otherwise this is a good record, costing about £2.

THE FLYS - NAME DR_0PPING / FLY V. FLY (EMI)

Get ready for the next FLYS single - as the chorus line of the song says, it is Amaazing ! Featuring David on vocals, theres some good lyrics for all you posers to sing-along to. Theres some nice juicy guitar playing too, and with a catchy tune like this, all I can say is - make way for a hit.

The B side is a novel little instrumental. The guitar wirk in it is most unusual - good if youre feeling like a jerky dance.

A single well worth adding to your collection.

X-RAY SPEX - HIGHLY INFLAMMABLE (EMI INT.)

This sounds very 40's style, with its swingy sax - echoes of early ROXY MUSIC in there ? Its very low key but grows on you, and the lyrics are good.

The B side - WARRIOR IN WOOLWORTES is yet another track off the L.P., but a very good one : again a quieter Spex track, which seems to be their new style.

TLEGSBOOTLEGSBOOTLEGSBOC

SEX PISTOLS - SPUNK

Side 1 : 'Seventeen', 'Satellite',
'No feelings', 'I wanna be me',
'Submission', 'Anarchy in the U.K.'

Side 2 : 'God save the Queen',
'Problems', 'Pretty vacant', 'Liar',
'EMI', 'New york'.
(some tracks appear under different
titles on the record label)

SPUNK is a studio recorded album,
Dave Goodman produced, with Matlock
on bass. With the exception of 2
tracks this is a bootleg version
of 'Bollocks' and I think this is a
better album.

Although the production is much
less beefy and commercial than that
on 'Bollocks' it still has a lot of
the Pistols power behind it, and an
almost live feel about it, with the
group talking between some of the
tracks - an album worth getting.

(P.S. I've never seen 'SPUNK' in a cover but
it does have a label which sometimes shows up
in strange places - even on a GENESIS bootleg)



THE CLASH - WHITE RIOT IN MANCHESTER

Side 1: 'Manchesters burning', '1977', 'Bored with the U.S.A.', 'Pressure drop', 'Hate and war', '48 hours', 'Deny', 'Capital radio', 'Police and thieves'.

Side 2: 'Cheat', 'Remote control', 'Career opportunities', 'Janie Jones', 'White riot', 'Garage land', '1977'.

Side one of this live album is the best, with its excellent versions of "Pressure drop" and "Police and thieves" - (which Strummer intro's by saying - "This song was written by a wog, so if you dont like wogs, you know where the back door is.") Both tracks are better live but are spoilt by the poor sound quality of the LP.

Side two isnt too bad, its got - "The new CLASH single, by honour of the giant corporation weve sold our souls to" - "Remote control". Most of the other tracks arent too special.

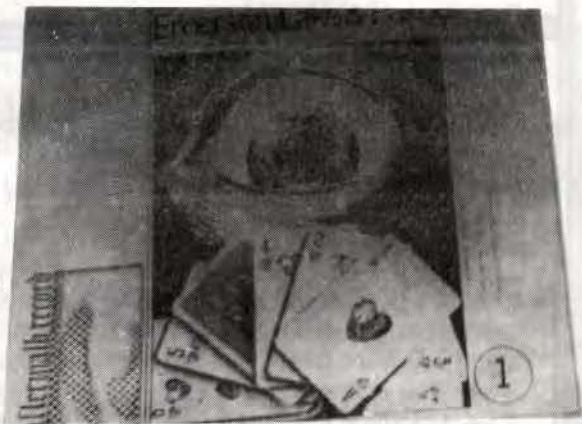
On the whole a good album, and until "Capital radio" is re-released, (if ever), a good way of getting hold of that song.

E.L.P. - TOUR OF THE AMERICAS PT. ONE

'Tarkus', 'Eruption', 'Stones of years', 'Iconoclast', 'Mass', 'Manticore', 'Battlefield', 'Epitath', 'Aquatarkus', 'The endless enigma pt.1', 'Fugue', 'The endless enigma pt.2', 'The sheriff', 'Take a pebble', 'Lucky man'.

The first of 3 albums, it starts with 'Tarkus', which remains the same as the studio and official live version until "Aquatarkus". Emerson plays around on his keyboards (even playing part of Greigs 'Hall of the mountain king') its better than the official album which is too long. Side 2 starts with "Endless enigma", next is 'The sheriff' (the first time they tried it live according to Greg Lakes intro) then theres the begining of "Take a pebble" (continued on pt.2) with more of Emersons keyboards. Last is "Lucky man", which is no better than the official version. Reasonable sound quality for a bootleg.

Parts 2 & 3 next month.



JB.

The Damned GIGS

THE SPECIALS, U.K. SUBS, THE DAMNED. Lyceum, Sunday 8th April.

Unfortunately arrived too late for the Specials set, but did hear some of it while waiting in the queue outside and it sounded up to their usual high standard.

Managed to get in in time to catch the U.K. Subs, who have vastly improved since their efforts at the Mand and Heart last year. They played a good tight set and came back for an encore to please the large and loyal following they appear to have in London. Didn't catch any of the titles of their songs, but they're all good rousing rockers, and the crowd were well and truly warmed up and ready for the Damned.

After a long interval, the lights went down as the sound of the National Anthem came through the p.a. Then suddenly, the Damned were on stage, with Captain Sensible under the spotlight for "Jet Boy, Jet Girl". Then on came Dave Vanian with an apparently bald head and overgrown ears. On closer scrutiny, this turned out to be just part of the costume - but it had me fooled for a minute. Yes, very effective - he could easily have got the past in this year's remake of "Nosferatu" if only the old finger nails had been a bit longer.

The band played a good mixture of old and new songs, including two versions of "New Rose". The new stuff, like "Melody Lee" and "Love Song" (their new single) still has the guts and power of the original Damned, and the Captain's lead playing is just as raw and exciting as Brian Jones'.

Their set was plagued with interruptions though, and what with a poor p.a. and a broken guitar string, they never really got into full swing. But the Vanian vocals were well to the fore, and we were even treated to a drum solo (remember those you ex-hippies?) This is one thing the Damned always excel at - Rat really let rip with the old beefy bass and snappy snare - morrow to his biceps! The encore featured the dismantling of the kit Keith Moon style - a fine way to finish a set! The crowd were a bit despondent as the constant stops and starts due to p.a. troubles had dampened the atmosphere somewhat. Still, it was a fair gig - but it could've been a great one.

THE DAMNED, Barborellas,
Tuesday 12th April.

This was the great gig we all know the Damned are capable of. Support group, the Ruts, failed to appear, but some anonymous bloke braved the stage with a guitar and a handful of songs and attempted to warm the crowd up. We were already hot enough though, and only interested in the Damned. At last they appeared, to the strains of the National Anthem again, but when Vanian came on stage this time his hair was back in all its smoothed and sleeky splendour. The set was more the same as at the Lyceum, but this time, was uninterrupted.

The talents of this group were well-displayed tonight. - Rat took lead vocals on some numbers while the Captain played drums. They did their own as well as other people's songs, including "Help" and the Sweet's oldie, "Ballroom Blitz"



A NAKED CAPTAIN

GIGS AT THE 'HEATH'

Johnny from the EXTRAS and Tom from ALTERNATIVE SOUNDS have arranged a gig at the Heath Hotel, Foleshill road, on Saturday 19th May.

Bands playing are - THE EXTRAS, THE CLIQUE, & HOMICIDE plus a disco
Opens at 7pm, first band on at 8pm.

(buses 20,30,40 from the Burges will get you there.)

If this successful we will arrange gigs there every Saturday. Any band interested in playing the Heath contact - Tom, 124 Lower Ford St. Coventry. - Send an SAE and state what kind of music you play plus anything else of interest, (info. photos etc)

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(apparently re-titled "Great Big Tits"). They climaxed with "New Rose" and "Heat Heat Heat" and then came back for an encore of "I Feel Alright". Then the Captain came back again, stripped off, and sang "Summer Loving" better than Olivia Newton John could ever do, naked or clothed. Following requests shouted from the audience, Kat did a drum solo, and then that really was the end.

This band always have fun and muck about on stage, but they're a talented lot too, and well worth anyone's money. They've already got enough new songs written for two albums, but unless their single "Love Song" sells well, the record company may not give the go-ahead for them to make any albums. Can we afford to let this happen? I think not. I gotta feeling inside of me that this is a great band with a lot of unrealised potential. So - buy the single and don't force a group this good to leave their talents unrecorded. Remember, this is already our second chance.....

by Elaine

THE SPECIAL A.K.A.

IN

ALTERNATIVE

sounds

JERRY'S DIARY

1976 -
1977

LINE UP - Jerry Dammers (Keyboards/drums/vocals), Horace Panter (Bass), Neal Davis (guitar) - now 'The Selector', Chuck Eliot (guitar) - now in 'Side Effect', & 'H' (Bass & drums) - now in Hard Top 22.

Record demo tapes of my songs.

1977

July

Band formed with Horace (Bass), Silvertan Hutchinson (drums), Lynval Golding (guitar), Tim Strickland (Bass) and Jerry (Keyboards).

Oct.

First gig of residency at the Heath Hotel under the name 'Automatics', supporting 'Urban Blight', 'Certified', 'Wild Boys' & 'Squad'. Organ wouldn't fit on stage, so I played in the audience - facing the band!

Nov.

Horace persuaded to leave 'Breaker' (lead singer, Margo, now in 'Mud'). Lynval & Silvertan persuaded to leave "Pharoahs Kingdom".

Dec.

Terry Hall (former singer with 'Squad') replaces Tim as lead singer.

Manager no. 1 - Pete Waterman (Soul D.J.) takes band to London to record 4 tracks - "Dawning of a new era", "Jaywalker", "Too much too young" & "Little Bitch".

... Manager fails to pay Studio bill, tries to teach Terry to dance and is dismissed.

1978

Jan.

Terry's debut supporting Sex pistols at Mr. Georges blown out by Steve English and 'Rodent'-the roadies. Who told us to go away. Residency at 'Mr George' begins.

Feb.

Roddy Radiation (Ex "Wild boys") joins band as 2nd guitarist.

March

Manager no. 2 - Chris Gilby (ex Saints & Count Bishops manager) changes name to Coventry Automatics, Jay-walkers, Hybrids etc. tries to get rid of Terry. Johnny Rotten sought as replacement. Meanwhile 'Georges' residency continues. Band play gigs supporting Ultravox, Generation X, XTC & The Saints at the Marquee for which we received £10.

Jerry gets busted on way back from Halifax for smoking pot.

April

Mr Georges closes, residency ends. Johnny Rotten turns down job with Coventry Automatics. Manager no. 2 goes back to Australia. Manager no. 3 - Mike 'The Shoop' Horseman starts dismal residency at 'Golden Eagle' Birmingham. Band play support to 'The Clash' at Barbarellas but 'The Clash' don't turn up. Band manages to avert riot.

May

Dismal residency at 'Golden Eagle' continues. Band supports 'the Clash' at Barbarellas. The Clash turn up but my organ packs up - panic! Support Sham 69 at Mayfair (Brum), start playing "old fashioned" reggae & rocksteady classics. I meet Bernie Rhodes in London (introduced by 'Rodent'). manage to talk our way into supporting 'the Clash' on first few dates of their tour. Roddy, Horace & Terry pack up their jobs.

June

Clash tour begins. Clash persuade Bernie Rhodes to let us do whole tour, and up our earnings from £25 to £50 a night. We have to provide our own accomodation, van, roadcrew and petrol. During the tour Neville (the roadie) mixes the band and starts singing on a couple of numbers!

July

During tour we have 'adventures' which include sleeping on the grass verge of a dual-carriage way in pouring rain, in Scotland. Sleeping in a freezing cold police cell in Liverpool, for the theft of one beer glass. Witnessing bloodshed & violence at the Glasgow Apollo and Crawley Sports centre, South London.

And being beseiged in a hotel by rockabilly rebels.

Aug.

Nothing happened

Sept.

Negotiations with Bernie Rhodes to be manager no. 4. Hagggle over contract which gives him control for 4 years and guarantees us nothing. Lawyer advises us not to sign. Meanwhile Bernie has us 'rehearsing' at his railway sidings at Camden. He says Neville cant be in the band and has us sleeping all in one filthy room - oh how we suffered! Silverton goes mad.

Oct.

Bernie gets us a gig in Paris. Silverton is sent home for having wrong passport. Most of band hitch to Paris 'cos van provided is too small. I am attacked in shower by mad french woman. We are thrown out of hotel & our guitars are confiscated because 'The Damned' stayed there the week before and didn't pay for the damages they did. Huge argument between rival gangsters - eventually bill is payed and we play. Girl asks Horace "Would you like to fuck with me?", Horace replies "No"!

Dec.

Silverton leaves band. Brad replaces him.

1979

Jan.

Jimbo arrives with £2000 with which we form our own label and record a single - "Gangsters"

Feb.

Rick Rodgers, manager of the Damned, gets us some gigs in London and a bit of press - manager no. 5??

March

Band have embarrassing interview in 'sounds'