

Well that's it, the first issue of '0533', was it.....

a promising start or a load of rubbish?

It was probably a bit of both: 'A promising start' because at last Leicester has it's own record label and 'fanzine', 'A load of rubbish' because so many things are missing and only a few people were contributing. Whatever you thought of this issue, it could have been a lot worse...and a lot better. At least it is a proper start, not an ego trip. This paper/fanzine IS here for you. If this issue only covered a small number of the many bands in Leicester it is due to lack of information/assistance and NOT down to any 'favouritism' or deliberate shunning. It is up to you to ensure that subsequent issues cover everyone doing something worthwhile/relevant, we want to know about every band/individual in Leicestershire. We can only do that if a lot of people give us a lot of information and a lot of help. This issue has only scratched the surface, we know that. We know that there is no mention of local bands at the Fossey, the Phoenix, etc., no mention of the shock rock school bands competition and no mention of a hundred and one other events which occurred recently in the county. We know we've only reviewed a handful of the many 'big name' bands to play Leicester in the last month or so, and we've only reviewed a few of the hundreds of records+tapes released. You could change all that. Stop moaning about how crap the city of Leicester is and do something about it.

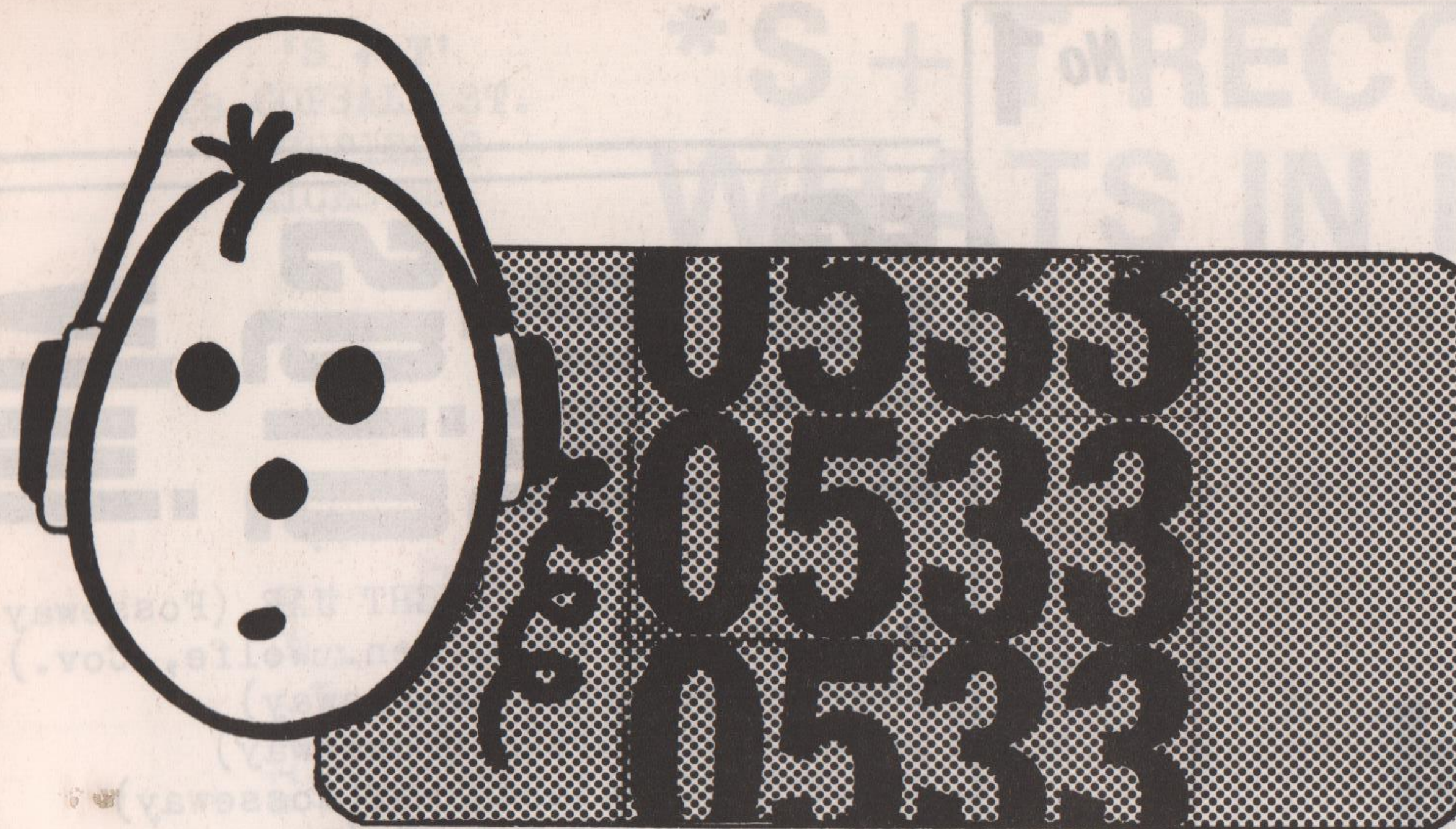
STREET MUSIC

28 GOPSALL ST
HIGHFIELDS
LEICS. TEL 57490

Custom built speaker cabinets, built to any specifications.
Secondhand equipment, bought & sold.
P.A. sales & hire.
Guitar repairs & customizing.

We will shortly be re-opening our 2-track recording studio and are now taking bookings for mid July onwards. If in doubt come and hear some of the tapes we have done. We can get any piece of new equipment on the market and we will beat anyone on prices.

By the way, Gopsall street is off St. Peters Rd, by the church.
Access for cars is via Earl Howe St.



AN S + T PRODUCTION

JULY 20p

AMBER SQUAD

THE FALL

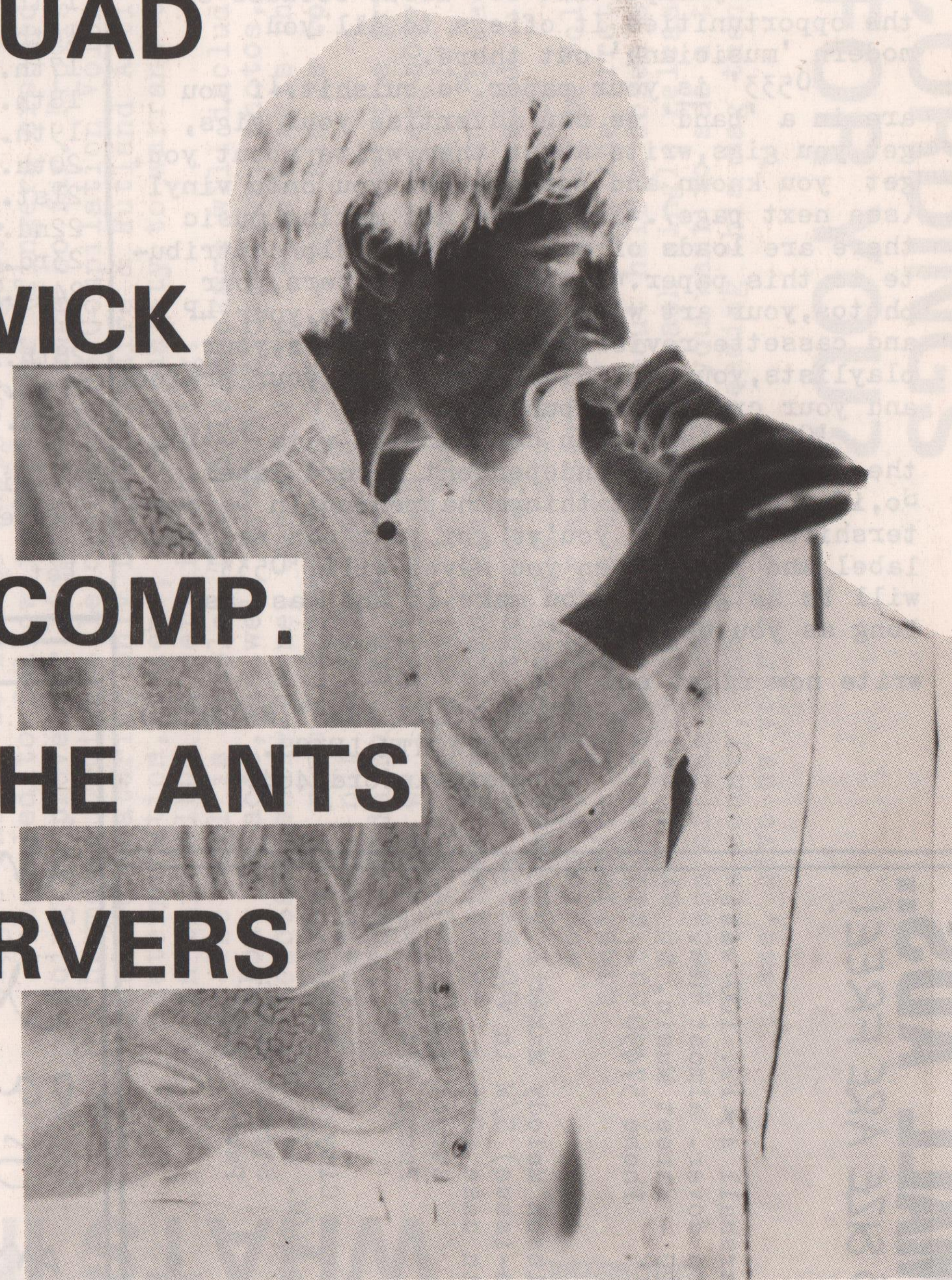
KEVIN HEWICK

TOYAH

SCAMPS' COMP.

ADAM & THE ANTS

THE OBSERVERS



0533

No 1

two steps forward

This is a 1st issue, right? and all important 1st issues have a bit on page 2 telling you how important the 1st issue is.

This IS a very important 1st issue, and it is a very important 1st issue because of the opportunities it offers to all you modern 'musicians' out there.

'0533' is your paper. No bullshit. If you are in a 'band' we can advertise your gigs, get you gigs, write about them, write about you, get you known and perhaps get you onto vinyl (see next page). If you are not making music there are loads of ways you can help/contribute to this paper. We need your letters, your photos, your art work, your small ads, your LP and cassette reviews, your gig reviews, your playlists, your articles, your ideas, your praise and your criticism/abuse.

'0533' is run in conjunction with 'S&T', the new Leicester independent record label. So, if you can't get things happening in Leicestershire now that you've got your own record label and paper, then you never will. '0533' will be as good as you make it and last as long as you use it.

write now right now

to: GARY, 'CAVE ARMS', SWINFORD,
LUTTERWORTH, LEICS.
phone: swinford 464.

SMALL ADS..
THIS SIZE ARE FREE!

Marshall 4x12. 100 watt
with cover. almost new.
£120 - Street Music,
Phone 57490

Gibson Melody Maker
(re-issue) S/M in v.g.c
with case £295 -
Street Music,
Phone 57490

Sound City 120 Valve
top S/M. £70 -
Street Music,
Phone 57490

gigs July gigs July

1st. Tue..KESTREL/NIGHT JAR. (Fosseway)
2nd. Wed..MODETTES. (Gen. Wolfe, Cov.)
2nd. Wed..SUSPECT. (Fosseway)
3rd. Thur..ROOSTERS. (Fosseway)
4th. Fri..OTWAY&BARRETT (Fosseway)
6th. Sun..WHITE ISLAND. (Shearsby Bath)
7th. Mon..SQUAD. (White Swan, Cov.)
7th. Mon..NEW WAVE NIGHT. (Scamps)
9th. Tue..FLAMING STAR. (Fosseway)
10th. Wed..AGENTS. (Fosseway)
11th. Thu..ZORKIE TWINS (Fosseway)
13th. Sun..KYRO. (Shearsby Bath)
14th. Mon..SEVENTEEN (Fosseway)
14th. Mon..NEW WAVE NIGHT (Scamps)
15th. Tue..DOUBLE YELLOW LINES. (Fosse)
16th. Wed..FLAMING STAR. (Fosseway)
17th. Thu..STRANGE BROOD. (Fosseway)
18th. Fri..DIVINE RIGHT. (Fosseway)
19th. Sat..JAYNE COUNTY. (Matrix, Cov)
20th. Sun..ALIEN. (Shearsby Bath)
21st. Mon..NEW WAVE NIGHT (Scamps)
22nd. Tue..WOW. (Fosseway)
23rd. Wed..FLAMING STAR. (Fosseway)
24th. Thu..THE OBSERVERS /
RONNIE SLICKER (Fosseway)
28th. Mon..NEW WAVE NIGHT. (Scamps)
29th. Tue..THE RENT. (Fosseway)
29th. Tue. S.L.F (Tiffany's, Cov) £2.00

No gigs at the Phoenix.

Closed for July, re-opens August 4th.

Let us know about YOUR gigs..

Thanks to:
Claire, L.C.P.S., Chris,
Paul, Mick, Ken,
Street Music, etc.
And thanks to you for
buying it (and for
tolerating the
spelling!)
CK

'S + T'
28 GOPSALL ST.
HIGHFIELDS
LEICESTER.

***S + T RECORDINGS**
WHATS IN IT FOR YOU?

*S + T RECORDINGS

So now the talking has stopped, and we've backed up our big words with the action to match. So now here's further plans for the expansion of the 'S + T RECORDINGS' catalogue.

You should already have a copy of ST1, The Amber Squads '(I Can't) Put My Finger On You' by now, so you're probably thinking what happens next? Well, we don't just sit around picking our armpits at S+T, y'know.

In the pipeline is the next single ST2 which, if all goes to plan, will feature a couple of tracks from The Observers. As yet we're not too sure which tracks from their splendid repertoire will be used, but if you've never seen or heard this band, then you've been missing out, as they must be one of the most innovative outfits ever to come out of Leicester. This single should be in the shops by August.

Scheduled to follow in September (fingers crossed) is the project that's going to prove our biggest challenge so far. Provisionally entitled 'Hormones Choice - Leicestershire Compilation Volume 1', it will be an LP Record featuring only Leicestershire & Rutland Artists and Bands with the determination, talent, and originality to warrant the exposure that a slot on this Album is certain to bring.

The deal is simple. The whole package will include a track from each of about 14 acts, as well as band information, photos, and other info on the Leicestershire scene. Our aim is to feature acts that are active, so there's no room for session one-offs - our aim is to promote the artists featured, not satisfy somebodys ego.

The bands pay the recording costs, S+T pay the production costs, and hopefully we'll sell enough copies to pay everybody back at least.

Provided we're still in business after that (!), there's a third single earmarked for autumn release. As yet we've not finalised the Artist(s), so every band in the county should be interested...but expect hoards of S+T A&R men at every gig between now and then.

As for 1981, well for a start there should be Volume 2 of the compilation LP, so acts that don't get on the first one have not missed out at all. We're also aiming for about half a dozen singles as well.

We are totally self-financed - each single release depends on the success of the previous one. If you want to see a thriving music scene in this county, and if you're reading this mag then that must be the case, give us your support.

***S + T RECORDINGS**
WHATS IN IT FOR YOU?

'S + T'
28 GOPSALL ST.
HIGHFIELDS
LEICESTER.

***S + T RECORDINGS**
WHATS IN IT FOR YOU?

PLAYLISTS

KEVIN HEWICK

the future now - peter hammill
totale's turns - the fall
night out - ellen foley
the up escalator - graham parker

MICK DAWKEYE

wasteland - the jam
electric guitar - talking heads
the strange boutique - monochrome set
you can be you - honey bane

PAUL LACIA-BETTS

let my love open the door - pete townshend
beasley st. - john cooper clarke
sleepin with the TV on - dictators
one big happy family - inner circle

CHRIS FREER

you got class - bruce wooley
simon tempter EP - splodgenessabounds
this is what we want - the chords
i wanna be free - the rings

KEV REVERB

wheel in the roses - rema rema
the strange boutique - monochrome set
rockers delight - mickey dread
alan vega martin rev - suicide

HARRY (primal scream)

unknown pleasures - joy division
best dressed chicken... - dr.alimantado
wheel in the roses - rema rema
new machine - tuxedo moon

GARY KNIGHT

totale's turns - the fall
everything is temporary - ski patrol
the legend lives on... - jah wobble
intruder - peter gabriel

RONNIE SLICKER

the B 52's LP
love will tear us apart - joy division
bolan boogie - T.Rex
african dub chapter 3 - joe gibbs

We want the playlists to be a regular
feature, but it will get boring unless
you let us have your playlists.

SMALL(ish) ADS

ALTERNATIVE CAPITALISTS from sheffield
have a cassette by Peter Ferrets Partly
from liverpool (improvised synth.music)
available for £1.50 & a compilation
called "No more home cooking" featuring
Anthrax for the people, intestines, Blue
lights flashing, ronnie slicker and the
banditz, silent pedestrians and others
for £1.30. Apply to: Dave Dixey, 434
Abbeydale road, Sheffield.

The Coventry compilation album - "Sent
to Coventry", includes a special issue
of "ALTERNATIVE SOUNDS", issue 15 of
which, is available for 30p plus 15p
(p+p) from: Martin, 143 moat avenue,
coventry.

Swinging Laurals, Newmatics, Sticky bob
& the klingons, ~~Northern Composites~~, Cold
tap, Mr. Concept, the rich parents, and
A.N.U.S. are the Leicester bands
featured on a compilation cassette
called "CRYING OUT LOUD - a leicester
fansette". It is available for £2.50
from Revolver or for £1.50 from Jade
Lex, 68 Howard rd., leicester.

Issue 2 of BIZARRE ANGEL - "60 plus
pages of epicene decadence" - is now
available. Amongst its goodies are:
"violence as an art form", "making an
exhibition of yourself", a London
Gallery directory, an Aubrey Beardsly
chronology and art work, poetry and
prose from various people. It costs
65p plus 15p p+p (blank uncrossed
postal orders only) from: Emmanuel Z,
(basement flat) 14 devonshire place,
London W1.

Track NEON tapes of DERBY have recently
released their first cassette - "It
seemed like a good idea at the time"
by Karls Empty Body (tnt ool). It can
be obtained by sending a c60 or a £1
note to: track neon tapes, 8 elms grove,
etwall, Derby.

"If you believe that 'ART' is not some-
thing that is learnt/taught, but is an
individual 'sense' in everyone and
exists everywhere, then you will realise
that 'art' needs it's educated elite
like you need a hole in the heart!"
(that was a trailer for a new 'fanzine'
of artwork, prose, poetry, etc.
called 'SUICIDAL TRAITS'. Contributions
are wanted. write: Kev, 1 Florence Rd,
Aylestone, Leicester.).



Paul Fairey [right] giving some stick

disc has found its way onto Radio Ones play-list (although this is just a rumour). The Amber Squads set of self-penned material is its usual resounding success, and we all settle back in the sunshine to shout obsenities into the tape machine...

CHRIS: Give us a bit of guff about the band

PAUL FAIREY: Well, we started from the nucleus of another band, called Reflex - don't print that- we've been together for about a year now; we started for something to do, and then it sort of accelerated...

DICK BEECHEY: It snowballed

PAUL: ...and we started getting a bit more serious.

CHRIS: A guy called Andy Miles sent us your Demo tape, had you recorded that tape for any specific purpose?

PAUL: We'd got some songs we'd written ourselves, which we thought were as good as anything else we'd heard, so we decided to go into the studios to make a demo, see how it turned out, and try to do something with it.

DICK: We all had a week off last summer, so we went down to London and took this tape round the Record Companies.

PAUL: Problem was that we hadn't made any appointments, so we didn't get to see anybody.

CHRIS: What was the nearest you actually got?

PAUL: We saw Faulty Products, and they offered us a distribution deal if we made our own single, and Rough Trade said that they would do the same. There wasn't much going on around that time, it was sort of the peak of the fall of the Record Companies. We got offered a contract with the first demo tape we did, but he was just a big shark who wanted all our money and nothing else.

CHRIS: I remember you telling me about him. Wasn't he the guy who interviewed you in his front room or something?

DICK: We were being interviewed in his kitchen, and his little boy came in with Fish and Chips, "Can I eat 'em in here, Dad?",

AN ALTERNATIVE TO THE SUNDAY ROAST

THE AMBER SQUAD ON THE VERGE

AVID FANS OF S+T FANZINES AND
COLLECTORS OF QUALITY VINYL WILL NEED
NO INTRODUCTION TO 'THE AMBER SQUAD',
RUTLANDS NUMBER ONE BAND SINCE THE
BREAK-UP OF THE 'RUTLES'.

The band are Dick Beechey (vocals),
Paul Fairey (Lead), Dusty Miller
(Guitar), Dubber Rawlings (Bass) and
Tuzzy Tyers (Drums), and on certain
sunday lunchtimes can be tracked down
to the 'Rutland Angler' in their native
Oakham, where supporters of good music
often flock to the detriment of their
sunday roast.

Such an occasion found yours truely
accompanied by the elegant Lacia-Betts
and the intrepid Dawkeye, on both a
Record and Magazine assignment.

The bands debut single is selling
well, and the buzz today is that the

THE AMBER SQUAD

..cont. from previous page

when we got out we all fell about laughing.

PAUL: Later on we took the tape down to Decca, and they really liked it, but told us to get it remixed. Finally we decided to try to put out our own record, which is where S+T came in.

CHRIS: So where do the band go from here then, with the single enjoying the benefit of a fair bit of airplay at the moment? What happens if success starts to stare you in the face?

DICK: It won't change us

PAUL: If it does take off, gets played on the radio a lot, sells well, and people want to see us, we'll have to start playing in London. Although you really need to be signed to an agency to get London gigs, if the single goes well we'll probably get bookings anyway.

CHRIS: But don't you think you should sign to an agency anyway? A lot of venues do book all their bands that way.

PAUL: Thing is, we don't want to comit ourselves unless we have to.

CHRIS: Yes, but you can stay remote, think "Great, we're doing it our way", and miss out.

PAUL: Yes, I suppose thats right.

CHRIS: What about new material. One of the songs you did today was really something.

LACIA: I enjoyed that Police rip-off you did. You seem to be able to take people off whilst still keeping your own identity.

PAUL: We never think of it as ripping-off. Its just us- theres only the one song that sounds vaguely like the Police. Its just that the music we play happens to be commercial.

DICK: I'm really pleased now, because I think we've started to develop a style.

CHRIS: You've improved 100%. When we first saw you, you were proficient musically, but you hadn't really got the songs. You were pinching off other people.

DICK: When you first saw us, we were doing stuff like 'Dancing In The Moonlight'...I'll never do that again in my life. Can you just put in this interview that my whole ambition in life is to appear on 'Top Of The Pops'.

PAUL: We went into Leicester yesterday, and we didn't get recognised. Dick even stood in front of the poster outside Revolver for 20 minutes. I mean, its terrible innit?

PTO



THE AMBER SQUAD

CHRIS: I suppose if you'd been like Agony Bag and posed around in flash gear all day, you'd have been noticed for sure.

PAUL: Since the records been out, the bands changed its whole attitude. There's much more enthusiasm now; everybody turns up for gigs on time, except Dick was late this morning. Hes been on the beer.

CHRIS: Just going back to this question of 'Rip-offs' - do you conciously copy styles to incorporate into your own songs?

PAUL: Never.

CHRIS: You write some songs that co-incidentally sound like other bands styles.

PAUL: I don't think they do.

DICK: Whatever you write, people are always going to say "that sounds like somebody else" 'cus we're not known. Our songs are just us, its how we write.

PAUL: If anything my songs are influenced by Elton John. Hows that for a scoop?

CHRIS: I've heard his new single, and I sympathise.

PAUL: When I was younger, I listened to nothing but Elton John. I had 13 of his LPs at one time; so if anything, in the back of my brain is Elton John.

DICK: Theres nothing in my brain.

LACIA: So you think in 12 months time, people could be saying "Hey, that band sound a bit like The Amber Squad?"

PAUL: It could well be...

CHRIS: Do you think the fact of living out in Rutland is going to affect your chances of national success?

PAUL: If we do have to move, we'll move, but we're all committed to day jobs at the moment. It sounds a bit old hat...

LACIA: Rubbish, we've all got day jobs.

DICK: I'm probably a bit more tied than the rest of the band, because I'm in the middle of an apprenticeship. Actually I'm in the paper on Friday, Apprentice of the Year, gunna blow my credibility for sure.

CHRIS: Just plug the single while you're in there, ok?

PAUL: We'd very much like to go on tour, the whole band. We've got good kit now, but on the business side, we disagree a lot. I think we need someone to sort us out. We've approached someone and we're hopeful.

CHRIS: What about Dusty, your potential brain-box. Hasn't he got what it takes?

DICK: No Comment.

PAUL: We need some-one with a respectable appearance...

DICK: We had a manager approach us yesterday. We call him 'Mr. Death-Warmed-Up', 'cus hes so pale.

CHRIS: Whats his claim to fame?

DICK: He used to be in a band. Probably a Carpenters fan. I don't think people realise how much management involves. They think its just down to having money.

(At this point, Dusty Miller enters stage right)

PAUL: Where do you think we'll be in 12 months time, Dusty?

DUSTY: Its hard to say, probably Brixton I should think. Are they still giving people sentences for tax fiddles? It depends whether or not you do any more of my songs.

DICK: We're not doing that George Formby song. Hes written this song, sounds just like George Formby.

DUSTY: It bloody well don't. It only sounds like George Formby when you sing it.

So at this important point in the conversation, we all decide enough said, and where to get some Sunday Lunch becomes the Number One priority.

Words were by Chris (thanx The Amber Squad) and pictures were by Dawkeye.

THE INVASION OF THE ANTZ

AT LEICESTER UNIVERSITY
7/6/80

So I'm standing around in the cold (as usual), waiting for the doors to open (as usual), which are late (as usual) and we've all come to see Adam & the Ants. At last we're allowed in and at once it's obvious that security is the name of the game. After being frisked at the door you have to prove your 18 to be able to sample the delights of the bar and Skineads are banned completely.

The support band go on straight away and I don't see them (tho by all accounts I didn't miss much). After much idle chatter I finally make it upstairs and select a reasonable point to settle down to wait.

What's this? Old Gary Glitter with 'Hello Hello I'm Back Again' comes over the P.A., there's odd flashes of light from backstage, the lights dim and there's a huge cheer as the band take to the stage. Two massive explosions belch out as the band launch into 'You're so Physical'. Adams got himself 2 drummers pounding away at the back, a Bassist who sports a ted style quiff, and an oldish looking Guitar-basher. After a couple of numbers some clever soul decides some aggro in order so Adam stops everything and informs us that if there's any more trouble he's going home. The band restart but the clever shit ignores this warning (obviously a UK Subs fan) so Adam, with a hand from the bouncer, gives him one more chance and fortunately for the rest of us the nurk lays off.

By this time Adam is stripped to the waist and is proudly showing off his manly physique. He straps on a guitar for a couple of songs and chops away at it while bouncing, leaping and bashing the mike stand.

The Uni shakes for an hour or more - 'Cleopatra' and 'Kick!' are my faves. Now the sweat begins to pour people are coming out from the crush at the front soaking wet, but looking ecstatic. When the Ants leave the stage a voice comes over the PA "Cum on Leicester let's here it!!!" "Adam & the ANT'S" screams the mob, which is exactly what they get. Five encores, including a version of 'YMCA' as well as 'Xerox' and 'Cartrouble' 'woorrrrghh' says the mob. 'Too commercial' says a bloke who's seen them 14 times before. 'Let's go' says El Reverb. 'I'm knackered' says I as we wend our wery way home.

Yours

Prof. Dawkeye.

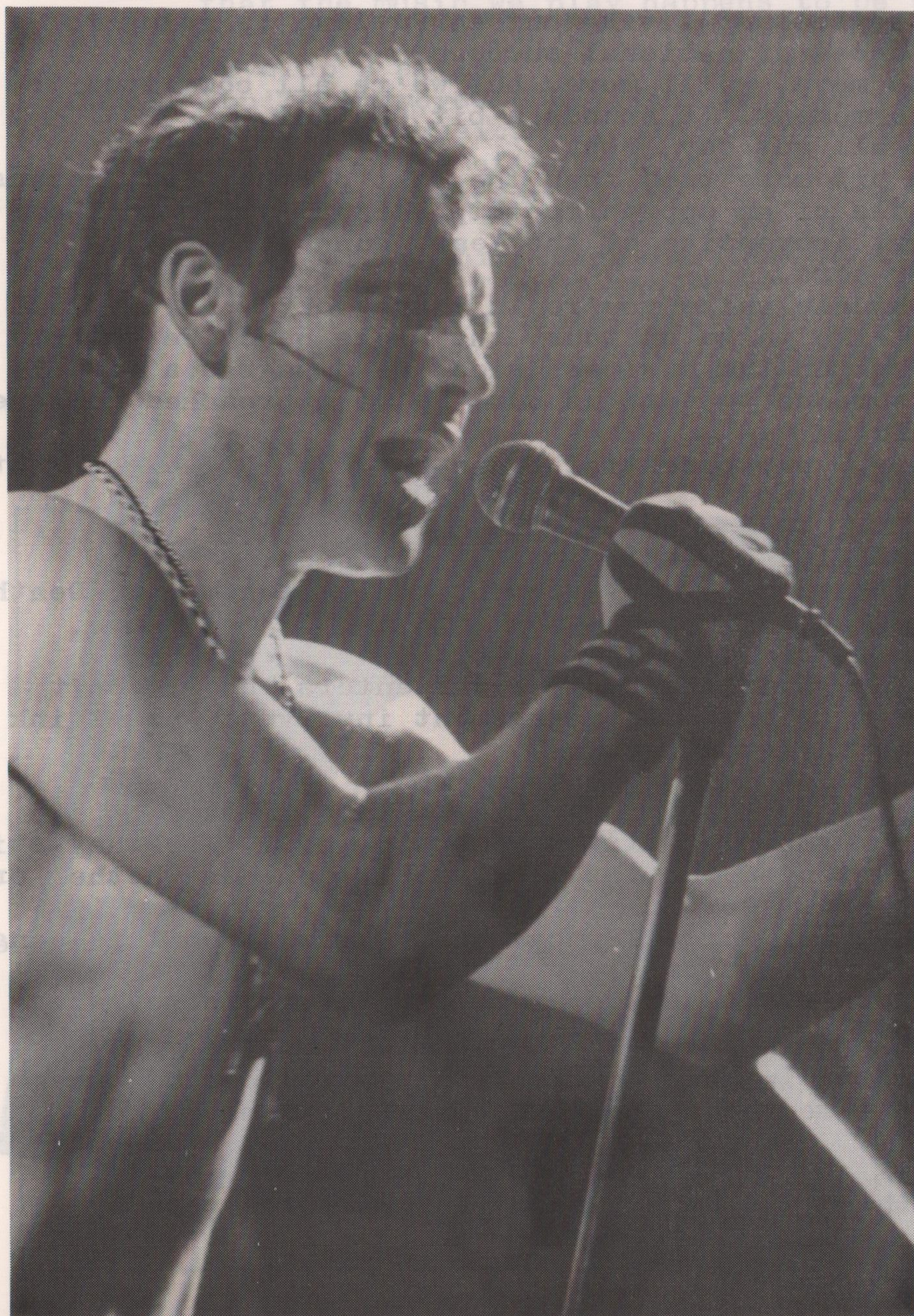
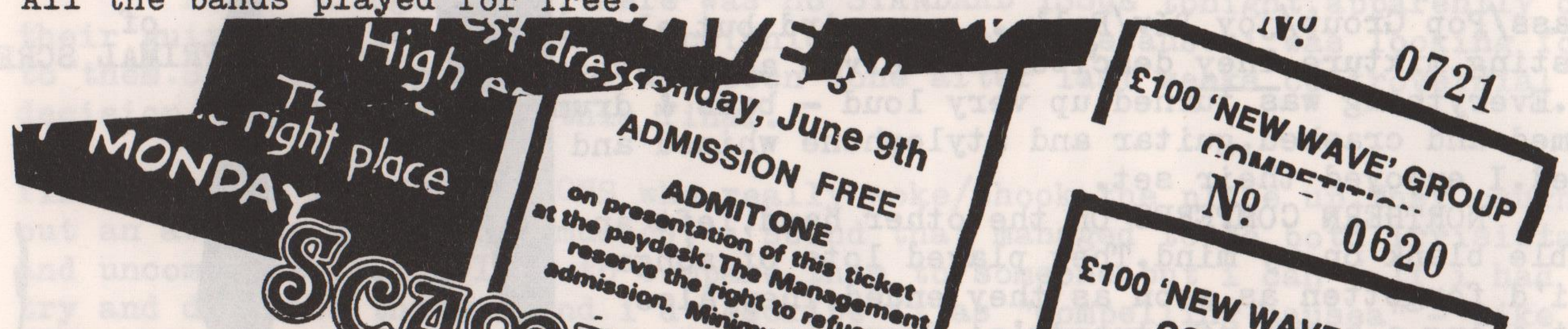


PHOTO BY DAWKEYE

Scamps band competition

The 'Scamps £100 'new wave' group Competition' took place from May 19th to June 23. It was supposed to be run on a 4-heat basis with 2 bands competing against each other, in each heat, for a place in the final. There was no heat 2 because the 2 bands (x-posture & manic collective?) failed to turn up and both bands from heat 4 were (conveniently) put through to the final. All the bands played for free.



HEAT 1 - RONNIE SLICKER & THE BANDITZ vs. THE NOIZE BOIZE (19/5/80)

Scamps is a 'Disco', and has the atmosphere of a 'Disco'. That's the main reason why I think it fails as a venue for rock events. The other reason it fails is because it adopts a 'disco' mentality towards managing Rock events. For example, A 'New-Wave Band Competition' - almost in the same way as you get 'Disco-Dance Competitions'.

I've always felt that bands are degraded and made to look foolish in any 'Opportunity Faces' type of comp. That said, bands of the calibre of RONNIE SLICKER & THE BANDITZ should have walked over the opposition of the NOIZE BOIZE. I'm going to be slammed for being in favour of a 'home' band, because it's well-known that I'm connected with S+T, as is Reverb, the Banditz guitarist - but I'll state here and now, and Kev will confirm this, I've never been a great fan of his. So I think that rules out any suspicion of bias in this review.

The Banditz lost purely and simply because the judging system depended on the opinion of the sparse audience, most of whom had arrived on the Noize Boize team coach. Ronnies mob were by far the more original and tighter of the two outfits, despite never really living up to their usual potential. Reverb admitted later that his heart wasn't in it - the outcome of the 'competition' was a foregone conclusion even before the bands had hit the stage. As for new boy Bassist Gary - he did far better than I thought he would. I was surprised by his style and stance, even though he didn't move about much (Gary, in a band like the Banditz it's always wise to move about!).

In comparison, the Noize Boize were a row. They'd have had trouble getting away with it in '77 and look even sillier now. They're just a 'punk' and with a small 'p'. No originality and all mouth.

Things did improve for a while when two young Ladies leapt on stage on the promise of a pint of Lager and screamed a few verses of a song which I didn't catch the name of. They really moved well (but that apparently is another band). The Noize Boize only saving grace was a girl, the bassist who held the whole charade together. She could get a job in most of the bands that I've seen recently.

Thoughts for the future. When we come to look at 'Punk' acts for the future ventures of S+T Recordings, I hope that Leicester can provide a progressive 'Punk' scene - progression away from '77 into the eighties, not nostalgic thrash. We're three years on - leave the revivalists movement to the Mods. Vomit and Row don't shock any more, and even old ladies will walk on the same side of the street as you now.

Progress and conquer.

P.L-B.

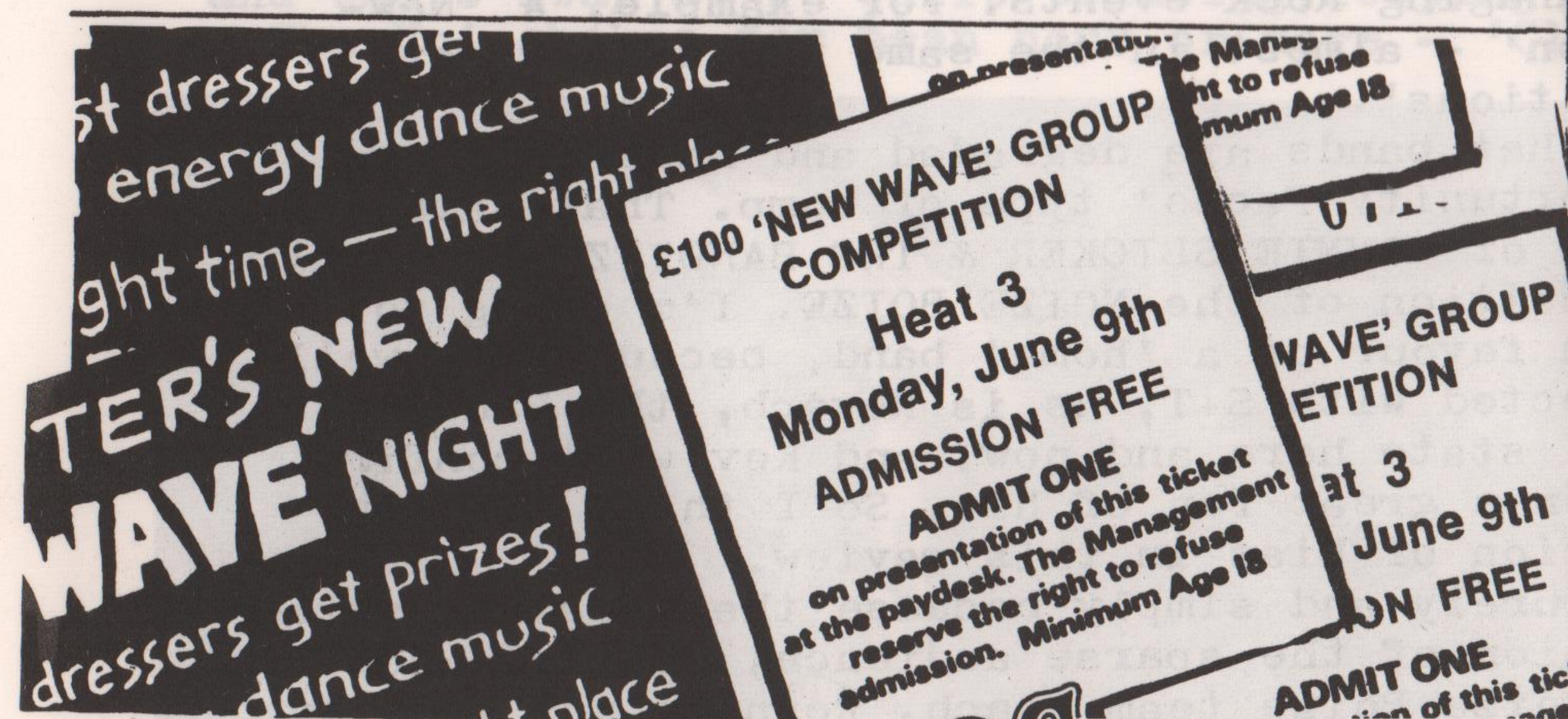
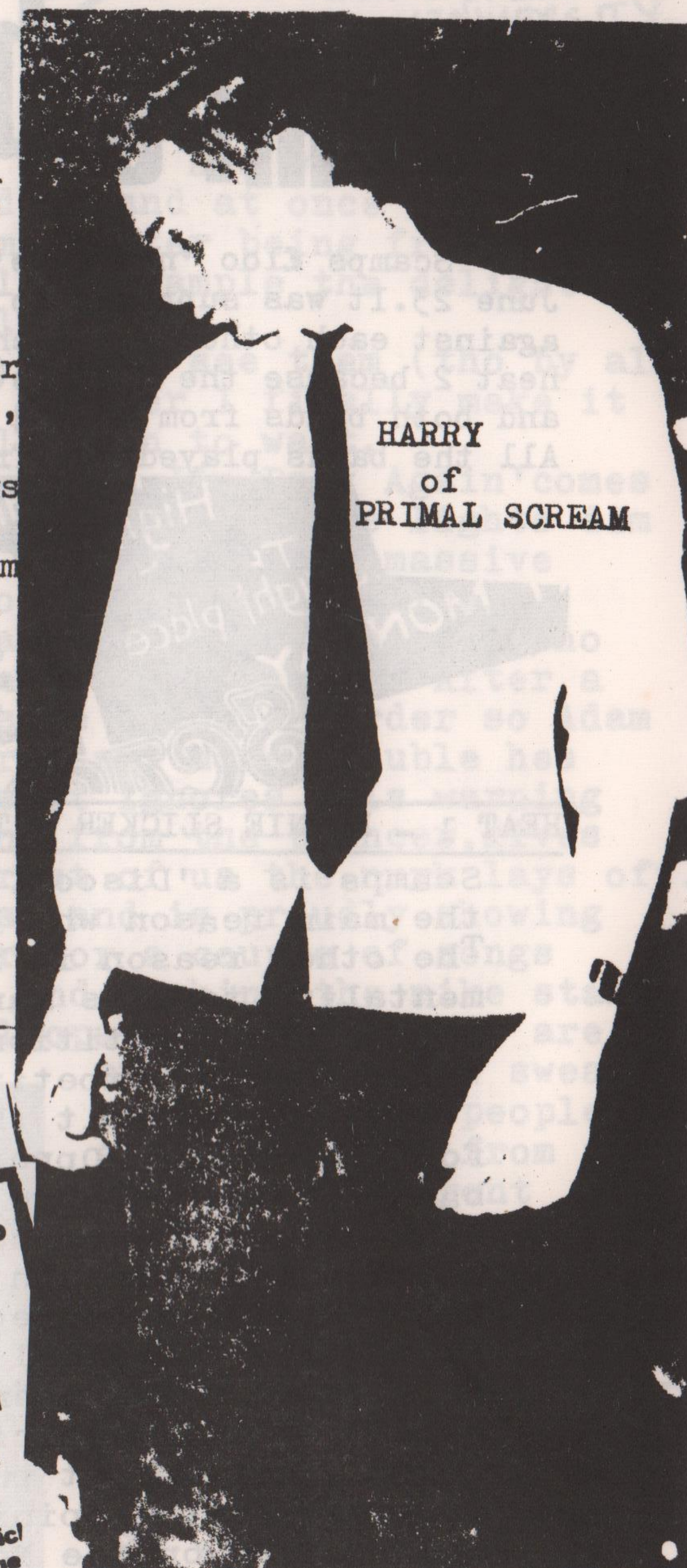
Scamps

BAND COMPETITION (cont.)

HEAT 3 - NORTHERN COMPERES vs. PRIMAL SCREAM June 9

Hey ho lets go to Scamps, to find 'the top new wave group! First on is PRIMAL SCREAM - their first ever encounter with an audience. Their line up is bass, drums, guitar and stylophone. Their sound is a mutation of PiL/Crass/Pop Group/joy Div/Fall.....a weird but always interesting mixture. They describe themselves as 'Psycho Disco'. Everything was turned up very loud - bass & drums boomed and crashed, guitar and stylophone whined and screamed. I enjoyed their set.

NORTHERN COMPERES On the other hand, left an indelible blank on my mind. They played lots of songs which i'd forgotten as soon as they ended. They also brought along a hoard of 'trendy's' from somewhere, and as most of the 'punks' buggered off, when the DJ called for cheers...natch, the Comperes won. YUK! (Disgusted Dawkeye).



HEAT 4 - THE VOLKSWAGONS vs. STANDARD ISSUE (mon.16 June 1980)

THE VOLKSWAGONS - the name is deliberately out of place. Whatever 'image' of a band it conjures up in your mind...forget it. You wont be ready for this lot, but they dont care, they are here and they're staying. Four of them - weird haircuts, weird music. Two guitars, bass, wasp ~~xxx~~ synthesiser, drum machine and voice combining to form one wall of sound. The most original band to come out of Leicester? Great style, great sound. "American Dream" stands out. Musical alienation. Syndromes/syndrums abound. Definitely 1980's music. In a sentence: Music to be mutated by.

STANDARD ISSUE - offer something completely different. Five piece - 3 girls, 2 boys. Andy-drums, Sara-bass, Les-guitar, Donna & Sandy-vocals. They are the unquestionable local 'punk' favourites. Donna and Sandy are the front line, compelling to watch as they move to the rhythm - a dual pronged attack. The one criticism everyone uses against them is that, because of the two singers, they are a bit of a watered down ripoff-combination of The Slits and Siouxsie. Well they dress like them, dance like them and maybe even sing a bit like them, but as a unit they are their own sound, their own style. They make you want to dance. "Living in Leicester" seems to be everyone's favourite number. A better sound system was needed for them, but they were still very enjoyable.

THE RESULT? - The scamps manager left it to the two DJ's to decide (alex & mark). They thought that the Volkswagons were the most original/exciting so they announced this decision. There was an uproar from the (many) Standard Issue fans, who disagreed. So BOTH bands were put through to the final. Fair huh?
 written by Alex & others).

Scamps BAND COMPETITION the final

MONDAY 23 JUNE 1980.

THE FINAL - THE VOLKSWAGONS vs. NORTHERN COMPERES vs. THE NOISE BOISE

First things first, there was no STANDARD ISSUE tonight, apparently coz their guitarist (Les) is in France! Which is a blow because i was looking forward to them. Still, perhaps justice has been done after last weeks controversial decision to put them into this final.

first on were THE VOLKSWAGONS who really woke/shook the place up. They churned out an awesome sound, (not music), a sound that managed to be both irresistable and uncomfortable. I'd like to compare them to someone, but i can't. If i had to try and describe their sound i'd describe it as "compelling nausea" - like a headache you can dance to - or is that just being pretentious? I don't know. What i DO know is that they were the only innovative band in this final. You could criticise them for being a smart-ass 'Art band'; sci-fi chic electronics with art school leanings....that's if they weren't sincere about their sounds. Which they are.

The NORTHERN COMPERES had the unenviable task of playing inbetween the new sensation of the Volks and the hard core punk favourites, the Noise Boise. They seemed to realise that they were the underdogs, without any real chance, and they concentrated on playing to their own fans. I don't know quite what category to put them in, there was little 'image' about them, perhaps that's the point. They are all dressed very ordinary/boringly, almost scruffily. Musicwise their sound is sort of driving pop/rock (at times more 'walking' than 'driving'). Their opening number was their best, their theme tune? Anyway, for their last no. a local mod joined them on stage. Perhaps they're scruffy mods?



THE NOISE BOISE - this is what they want. The punks danced & the band really had a great time. Andy looked like a mad voodoo priest in his leopard-skin cloak gear. Boise make noise alright. They thrashed their way through their set. 'Plastic Jah' & 'SOS' stood out & the boise won the £60.

THE RESULT -- 1st. NOISE BOISE (£60), 2nd. VOLKSWAGONS (£25), 3rd. N. COMPERES (£15) -- by Gary.

'TOTALE'S TURNS' / The Fall, reiteration

'TOTALE'S TURNS' is the latest LP by The Fall and was recorded at various northern venues. It isn't the third LP by The Fall, it is: A BRIDGE. - Incred., eh? The Fall are secretive and hold back while some catch up. BUT as the great R. Totale XVIII said: "probably the most accurate document of The Fall ever released..." 'Totale's Turns' features superior versions of 'Fiery Jack', 'Rowche Rumble' and from the grime of time 'No Xmas for John Qu-



ys' - ALL independent chart money-spinners: but also the Salvation Graham Hymn 'That Man' and other previously unreleased anti-production jobs like 'New Puritan'. On Rough Trade records no. 10.

The Fall were formed Jan. 77 and played debut wise May. 77 This is the umpteenth line-up, but are personnel changes that important? However, the original spirit remains i.e. Smith. Primal influence on many new wave groups, some of who are making fortunes out of re-runs of the 1st. 2 singles by The Fall, and got involved with many movements but always staying on the outside of same. The record business needs The Fall like it needs oil. Aut-



umn '79 they toured U.K. for the first time and that winter went to U.S.A. to play in front of indifferent audience -s as the U.K. was getting a little safe. Adopted by L.A. underground while there, but mostly America was abuse or popcorn bloated amazement - 'My goddam brother can play better'n you guys!'

Recorded for Step Forward records mostly, present alliance with Rough Trade records aims to do both parties some good. Financial reasons and boredom with business/recording; the reason.

'I have this thing in me which hates following the logically obvious and detests current



modes regardless of their credibility or quality' - from 'U. Medicin by R. Totale XVIII.

ORIGINS OF ROMAN TOTALE XVIII - Roman Totale was born in a coalfield under the buzz of a defective street lamp. From birth he roamed Britain as a self-proclaimed Professor of speed speech. In the summer of 1979 he fled from Lancashire & settled in the Welsh mountains until an encounter with F. Jack forced him into withdrawal from the world. He is the mental manifestation of The Fall camp, and dwells underground while above him trends grind on slowly and sickly.

text reproduced from Fall handout. page design: Gary & Claire

RUDE BOY (X)

This is really 2 films together. The first is a straight documentary record of The Clash in concert at various venues in 1978. That part of the film is simply great. The second film covers the action of the incredibly dull Ray Gange, Ray is not much of an actor - or much of anything really. His only abilities seem to be getting pissed, mumbling and roading - which in his case consists of putting a cymbal on a stand.

Petty crime is his forte, and clips of mass violence both verbal and physical pop up now and again - towards the end of the film, when Ray has left The Clash for good, there's a sequence showing the surveillance, arrest and interrogation of two black pickpockets.

What all this "social comment" is meant to mean is not explained, except for the odd snatch of "police & thieves" by Jnr Murvin, and is, I suspect, just an arty-farty attempt at Leftist avant-garde "realism".

Now we know why The Clash themselves were anxious for it not to be released Its turd.

dawkeye goes to the pictures

ROCKERS (AA)

This film falls into the same trap as RUDE BOY. An oversimplification of an existing political situation, which neither satisfactorily explains or offers a reasonable solution. It has the benefit though, of some fine reggae which acts as both explanation and comment.

Basically it is the old "Robin Hood" story. The Hero is "Horsemouth", a session drummer and record salesman, whose proudest possession is his motorcycle named "The Lion of Judah". This is stolen from him, but he regains it through his illicit friendship with the daughter of the boss of the gang. She blows the gaff on her daddy by informing Horsemouth to the whereabouts of the accumulated loot. Horsemouth promptly gets a gang together and they descend en masse competely clearing the warehouse and leaving it outside the houses of the poor people.

In between all this the best music bits are:

The use of Jnr. Murvin's "police & thieves" in the scene where the cops raid a party and where Horsemouth has his bike nicked. Nicely ironic.

Peter Tosh's "Stepping Razor" in the buildup to the raid scenes.

The scene where two dreads take over a disco to the tune of "Natty Takeover". Rasta philosophy is not really very well explained though insight into the way of thinking comes through once or twice. Specifically a belief in the "protection by Jah" of all believers and the attitude towards women as being "second class citizens" whose duty is to raise the "youth" into good rastas.

On the superficial level of "pure entertainment" ROCKERS works and is well recommended. This cannot be said of the support film "EXODUS - BOB MARLEY LIVE" it sent me to sleep.

Both Reveiws by
Mike Dawkeye.

vinyl opinions

THE SLITS - 'MAN NEXT DOOR' (Y 45) - this is the girls version of John Holt's song. If you know the original, you'll barely recognise it. The Slits have their own unmistakable 'feel' stamped all over it. At first i thought it sounded clumsy but after numerous plays i changed my mind. Give it a chance and you'll be hooked.

GARY.

SUICIDE - MARTIN REV-ALAN VEGA (ZE L.P.)

WHEN I SAW SUICIDE ON THE CLASH TOUR I REALLY HATED THEM, I HAD COME TO HEAR FAST, RAW MUSIC AND SUICIDE WERE NOTHING LIKE IT. SOME GUY WHO LOOKED LIKE GARY GLITTER AND SCREAMED INSULTS DOWN A MIKE AND ANOTHER ON KEYBOARDS AND DRUM MACHINE HIDDEN BEHIND A PAIR OF SHADES WASNT WHAT I WANTED OR EXPECTED. A WEEK LATER I HAD CHANGED MY MIND, A BAND THAT COULD ANGER ME SO MUCH HAD TO HAVE SOMETHING ABOUT THEM. I BOUGHT THE FIRST ALBUM AND FELL IN LOVE WITH IT. THIS THE SECOND ALBUM FOLLOWS ON FROM THE FIRST BUT USES A MUCH MORE RYTHMIC OR EVEN DISCO APPROACH TO GET YOU BOPPING LIKE NEVER BEFORE. THE NEW MUZIK SYNTHESIZER BANDS THAT ARE POPULAR AT THE MOMENT TEND TO BE A BIT COLD, THIS CANNOT BE SAID OF SUICIDE. THEY USE THE SAME MATERIALS AS THE OTHER UNITS BUT GET MORE OUT OF THEM. THE HIGH SPOTS OF THE LP ARE THE FIRST TRACK 'DIAMONDS, FURCOAT, CHAMPAGNE' WHERE VEGA USES HIS VOICE TO ADD TO THE PERCUSSION AND 'HARLEM' WHICH WAS A SONG THE DID ON THE CLASH TOUR AND FEATURES THREATENING KEYBOARDS WITH VEGA AT HIS FRIGHTENING BEST. SUICIDE HAVE THE DUBIOUS ABILITY TO MAKE YOU FEEL VERY UNCOMFATABLE EVEN DARE I SAY IT SUICIDAL. IF YOU FEEL LIKE EXPERIANCING EMOTIONS NOT USUALLY ENCOUNTERED ON AN ALBUM THEN GIVE SUICIDE A LISTEN ...THEY COULD CHANGE YOUR LIFEOR EVEN END IT.

by REVERB.

BRIAN BRAIN - "They've got me in the bottle" (secret 45) - A.k.a. Martin Atkins, a.k.a. drummer with PiL, does a Jah Wobble...unsuccessfully. Apparently he's using the name 'Brian Brain' because he feels 'Martin Atkins' is too ordinary. Anyway, the record itself is a bit uneventful-lots of nice sounds and silly voices, but nothing that sticks in the mind. Despite that, its still better than most of the dross around, and you can dance to it. GARY. STOP PRESS: EX-DRUMMER WITH PiL.

JOY DIVISION - LOVE WILL TEAR US APART (FACTORY)

IT WAS PERHAPS PROPHETIC THAT IAN CURTIS TOOK HIS LIFE JUST BEFORE THIS SINGLE WAS RELEASED. FROM THE CONTENT OF THIS SINGLE WE CAN PERHAPS COME A LITTLE CLOSER TO DISCOVERING WHAT MADE IAN CURTIS TICK AND ULTIMATELY BRING ABOUT HIS OWN DISTRUCTION. THIS RECORD IS BOTH TENDER AND SAVAGE NOT JUST IN THE LYRICAL CONTENT OR IN THE COMPLIMENTARY BACKING BUT IN THE OVERALL FEELING IT PROJECTS. CURTIS'S RICH VOCALS ARE MORE HAUNTING THAN EVER BEFORE AND THE USE OF KEYBOARDS ONLY ADD TO MAKE THIS A MOST MOVING EXPERIANCE.

by REVERB

SKI PATROL - "Everything is temporary" (clever metal 45) - not a new release, it came out about 2 months ago, but a record that the big music papers almost ignored. All i know about the group is what's on the sleeve - very little. The sound they get is great - pounding bass, abrasive guitar & quick-fire drums. The other side is 'Silent Scream', which proves that they are no 1-track band, its almost as good. As they say... "Turn up the bass and listen". GARY.

VIC GODDARD & SUBWAY SECT - WHATS THE MATTER BOY (ODDBALL L.P.)

THE FIRST SUBWAY SECT SINGLE WAS RAW, THE SECOND SHOWED A DEVELOPMENT INTO A MORE MUSICAL APPROACH, THIS THE FIRST ALBUM CONTINUES THE TREND WHEREBY GODDARD HAS REPLACED MUSICAL DYNAMICS WITH A GREATER EMPHASIS ON THE LYRICS. AT TIMES THE ACCOMPANIMENT IS LITTLE MORE THAN ORDINARY ALTHOUGH THE LYRICS ARE STRONG AND SUPPORT MANY PEOPLES BELIEF IN GODDARD AS A SONGWRITER. HIS VOICE IS VERY DISTINCTIVE AND IT ENABLES HIM TO EXPRESS HIMSELF FULLY. GOOD THOUGH IT IS I DONT THINK GODDARD HAS DONE HIMSELF JUSTICE. THE ARRANGEMENTS ARE VERY COMFORMATIVE THOUGH GODDARD ONCE SAID THAT THE SECT WOULD AVOID ANYTHING THAT SOUNDED LIKE ROCK AND ROLL. THE STYLE THEY ADOPTED ON THE BUZZCOCKS TOUR SOUNDED MUCH MORE INTERESTING THAN THE ONE USED ON THIS ALBUM, ITS ALMOST AS IF GODDARD IS TRYING TO LIVE OUT SOME SORT OF DYLAN FANTASY. GREAT WHILST DISSAPPOINTING.

by REVERB

TOYAH

Thanx to Toyah for sending us the info/photo.

TOYAH WILCOX

Born: 18 May 1958

Kings Heath, Birmingham

Educated: Edgebaston Church of England School for Girls

Birmingham Old Rep Drama School

Qualifications: 'O' Level Music

Acting Credits: 'Glitter' - a play in the 'Second City Firsts' series.

With Noel Edmonds

(Autumn 76)

'Vienna Woods' - National Theatre, London

(76/77)

'Jubilee' - a "punk" film

(Summer 77)

'The Corn is Green' - with Katherine Hepburn

(Spring 78)

'Quatermass' - the ATV Sci-fi epic with Sir John Mills

(Aug 78)

'Quadrophenia' - the 'Who' film about the mod era.

(Sept 78)

'Look Hear' - as presenter

(Jan-Mar 79)

'Shoestring' - playing herself in the episode "Find the Lady". With Trevor Eve

(Aug 79)

'Jekyll and Hyde' (BBC)

(Oct 79)

'The Tempest' - As "Miranda" in a new film version of the William Shakespear play.

(Feb 80)

On Vinyl: 'Victims of the Riddle' (45)

'Sheep Farming in Barnet' (A 6-Track 33rpm Single, and an 11-track LP)

'Tribal Look' (45)

'The Blue Meaning' (LP)

'Ieya' (45)

Current Lineup of 'TOYAH'

Toyah Wilcox

Vocals

Joel Bogen

Guitar

Peter Bush

Keyboards

Charlie Francis

Bass

Steve Bray

Drums

SORT OF COMPILED BY DAWKEYE.



PHOTO NOT BY DAWKEYE.

INTRODUCING: kevin hewick.

Kevin Hewick has just completed touring the country as support to Roy Harper, and is soon to have some of his material released on Factory records. He lives and works in Leicester and yet is virtually 'unknown' here. Kevin Hewick has no band, he is a solo singer/guitarist who describes his songs as 'personal'. The fact that Factory have such an interest in his work should be enough to make anyone curious about him. It was enough for us, we sent our cub reporters; Kev Reverb and Harry Hormone, to ask some questions.

REVERB: HOW WAS THE ROY HARPER TOUR?

KEVIN HEWICK: it was an experience in the sense that some of the gigs were really great and some of the audiences were lovely. Like at Colchester and Birmingham. London was okay, Leicester was fairly okay... Leicester was the first one. I'm not sure that they were too wild about me, some people seemed to quite like it, but i don't think i played as well at Leicester as i did at, like, Leeds, Colchester, and so on. The Leeds audience was horrible, the Manchester audience was horrible... it was depressing. The student unions at both those places were depressing as well - ignorant. I'll say that until the day i die.

REVERB: WHAT SORT OF REACTION DO YOU WANT FROM AN AUDIENCE?

K.H. : well, out of the things i've done so far i've had every reaction, from people hating it, telling me to "piss off", to people really loving it. You know, all ends of the spectrum.

REVERB: YEAH, THAT'S THE REACTION YOU GOT, WHAT REACTION DO YOU WANT?

K.H. : i like an emotional reaction.... at Birmingham Town Hall it was a lovely reaction, people were very quiet, very attentive. They really listened deeply, really took it in and thought about it. Having said that, they were terribly quiet... and i do enjoy, like at Colchester, (these are all by the way Roy Harper dates), also a lot of people took it in, but they were a bit livelier, a bit outspoken... i mean they'd actually say things to you. It's not a case of 'entertainment', 'let's have a laugh', 'i'm a showbiz entertainment thing'.... but of course i don't want it to be like a po-faced funeral ceremony. But i DO want that emotional reaction. I'm singing about things like: being lonely, being weak, being by yourself, being unhappy, being isolated. It's worthwhile for people to think about those things and live with those things. They are good experiences.

REVERB: SO THE REACTION YOU WANT IS...

K.H. : warmth. I'm into being in love. I think it would be nice to fall in love with the audience and have them fall in love with me. I don't mean think i'm wonderful or great... and i don't mean... you see, you talk of 'love' and people start going "oh, 1967 eh? so you are an old hippy after all". Well if you haven't got much time for 'love', you haven't got much time..... that's a good one.

REVERB: THAT'S... ER... REALLY GREAT.

REVERB: ARE YOU GOING TO EXPLAIN ABOUT SYLVIA PLATT?... I DON'T KNOW ANYTHING ABOUT HER.

K.H. : ah!... i don't wanna seem pretentious about Sylvia Platt... she is an American poet... she's famous! a lot of people have heard of her. I just like what she does, a lot. I really admire her work. She is an inspiration to me like 'Doll by Doll' are as a band. For me, 'Doll by Doll' are the band. They are the best band i've ever seen, and i've seen them live 24 times now.

HARRY : HOW FAR DO YOU WANNA GO?

K.H. : how far?

HARRY : YEAH... 'AMBITIONS'.

(cont.)

K.H. : well, it's important for me to push, push, push. I don't know about business, i'm not business-minded at all, i'm emotional-minded. My heart rules o.k.

REVERB: ARE YOU HAPPY TO CARRY ON WITH A DAY-JOB?... OR...

K.H. : ...i can't see in the future, but i'm okay now. I am not interested in the money side, you've either got it or you haven't - that's my philosophy. Obviously i'd like to progress. I'm making a quarter of an LP first, it's gonna be "Factory 24" - two ten inch albums. One side will be 'Blurt', one side will be 'Royal Family', one side 'Durutti Column' and one side 'Kevin Hewick'! I'm gonna have about 15 minutes on it. It's a good idea because, like, we'll help each other. 'Blurt' fans will buy it for them, but they'll also get 'Royal Family', 'Durutti Column' and 'Kevin Hewick' too... and vice versa.

REVERB: KEVIN HEWICK FANS?...

K.H. : i don't think i've got any fans. My Mum and Dad will buy mine for me.

K.H. : i don't want to seem self-important, i've tried to be original, i've tried not to copy anybody. I'm trying to do something which, hopefully, means something.... i'm not in it for the glory or money, at least i hope not. I hope i don't seem like a pretentious wanker and i hope i don't bore people. I hope i can interest people and stimulate them. I hope i can open up a few wounds for them. I hope i can amplify general pain and through that, we might, find a bit of joy, a bit of faith..... because if you can find what really hurts then you can try and find a cure. And that's my general idea.

" Dear Gary,

don't laugh! This silly little bear-like creature is one of my legendary 'funny animals'. I don't know if it's good enough. Kev(reverb) phoned me and asked me to send a 'visual aid' for the 'forthcoming article'. As my 'live-on-stage groovy / sexy Kevin Hewick action shots' are not ready yet, this is all i can offer. He has been my trade mark since Oct. 1973, so he will be a familiar sight to my many fans - oh alright - my Mum and Dad! Perhaps i shouldn't have given it the 'artists signature' bit. It isn't very artistic really is it? Oh well.... the funny lines around the head are the funny animal's (uneven) aura. o.k.?

Kevin Hewick.

If you have any knowledge of the track record of 'Factory' you will realise that Kevin Hewick and his music is very relevant. He is NOT a folkie on a 'Dylan' trip, he is not redundant because he has no band, he is not boring because you can't dance to him, he is sincere, he is interesting, he does care and you will be hearing a lot more of him.

N.B. - As Joy Division's "Love will tear us apart" is 'Factory 23', it seems natural to assume that 'Factory 24', featuring: Blurt, Royal Family, Durutti Column AND KEVIN HEWICK, will soon be available.

The interview (sic) was by kev & harry, the editing (sic) was by gary. Thanx K.H.



'crying out loud'



A recorded product coming out of leicester is rare indeed, and so every morsel that comes out must have some worth, even so we must still be critical.

This tape is a compilation of artists, many of whom I have never heard of, (perhaps I move in the wrong circles or perhaps they have just got together in order to be on this cassette).

Of the known bands I feel the NEWMATICS come out the best, the two numbers they supply are solid and well played, if ordinary (By the way, the quality of the recording on the cassette is excellent).

"Jane Fonda" by NEW AGE is my favourite track on the tape, although their other contribution isn't as good, falling into the white reggae trap that seems to ensnare many bands today. There are three bands that utilise the drum machine on this recording, of these the "Swinging Laurels" stand out. They're numbers are well constructed and good fun. Talking of which, the third track on the album is entitled "Mr Concept", this is an attempt at Monty Python type humour. It does not really come off but it may raise a titter or two.

The most oddball contribution comes from somebody called ZAN, this guy is great, he's really stuck in a time warp, and how! He sounds like Dylan/Donovan having an enema.

Most of the other tracks are of little consequence but there is enough that is worthwhile to justify its purchase, or at least a listen. It like the contributions have been drawn from the compilers own set of friends and not chosen entirely on their own merit. If this had not been the case the few of these acts would have warranted a position This is a compilation of tracks from Leicester - not THE Leicester Compilation album.

STEVE HARLEY AND COCKNEY REBEL .. LEICESTER UNI 21/6/80

ITS BEEN THREE YEARS SINCE STEVE HARLEY LAST TOURED THIS COUNTRY AND IT MUST OF BEEN QUITE A RELIEF TO RECIEVE SUCH AN UNRESERVED RECEPTION ON WHAT MUST BE REGARDED AS A COMEBACK TOUR FOR HIM. HE LOOKED A LOT OLDER THAN I EXPECTED AFTER HIS LAY OFF BUT AFTER A FEW NUMBERS HE SEEMED TO REGAIN THE STYLE THAT AT ONE TIME MADE HIM ONE OF THE BIGGEST DRAWS IN THE COUNTRY.

THE SET BEGAN WITH 'HERE COMES THE SUN' WHICH WAS A SAFE CHOICE BEFORE HIS NEWER MATERIAL FROM HIS SOLO ALBUMS THAT TOOK UP THE FIRST HALF OF THE SET. I COULD ONLY RECOGNISE TWO MEMBERS OF THE OLD COCKNEY REBEL BUT THE BAND SEEMED FAMILIER WITH THE SONGS AND COMPLIMENTED THE SET PERFECTELY. THE VERSION OF 'SEBASTIAN' WHICH HAS ALWAYS BEEN A KEY POINT IN THE SET WAS VERY DRAMATIC AND THE BAND MATCHED THE CHANGES IN MOOD VERY WELL. A GREAT MOMENT WAS WHEN HARLEY SANG 'BEST YEARS OF OUR LIVES' BY HIMSELF, THE AUDIANCE KNEW ALL THE WORDS AND AT TIMES WERE LEFT TO SING BY THEMSELVES LEAVING HARLEY LOOKING MORE THAN A LITTLE MOVED.

THEY RETURNED TO ENCORE WITH 'TUMBLING DOWN' WHICH HAS ALWAYS BEEN TRADITIONALLY THE LAST NUMBER WITH THE AUDIANCE IN FULL VOICE FOR THE LAST REFRAINS OF 'OH DEAR LOOK WHAT THEY'VE DONE TO THE BLUES, BLUES, BLUES' AT WHICH POINT HARLEY ORDERED THE BAND TO CEASE PLAYING AND LET THE CROWD TAKE OVER, AND THEN FINALLY HARLEY INTRODUCED 'COME UP AND SEE ME' WHICH INDUCED SCENES OF HYSTERIA THAT HARLEY MUST OF ALMOST FORGOTTEN.

THE REACTION HE RECIEVED TONIGHT MUST OF PROVED THAT HARLEY HAS AN AUDIANCE THAT BELIEVES IN HIM .. PERHAPS IT WILL INSPIRE HIM TO REPAY THEY'RE TRUST.

- KEV REVERB

It doesnt take a genius to realise that there are not a great number of bands in Leicester that are destined for greater things.

One band that seems to have a better chance than most are The Observers. They've been together now for less than a year, but in that time have got a set that would upstage a good many well established and much revered groups.

There music is hard to catagorise and they refuse to label themselves, the only safe thing to say is that if anything they are worth seeing.

Their first gig was with the Newmatics and Stormbringer at the De Montfort Hall Gardens on August 18th last year. It wasn't overly succesful and the Police turned off the power during the Newmatics set. I first saw them in November last year in the Nags Head and Star. I was not all that impressed at the time, granted they had some good ideas, but they lacked tightness and did not seem confident. When I saw them next a few months ago the picture had changed considerably. They now displayed a lot more confidence and had obviously worked to tighten up their songs and manner of playing.

The first time i saw The Observers i was interested, the 2nd time i was impressed, and the 3rd time i was absorbed. Their music is, in a word, compelling. Like all the best groups they don't slot into any easy categories - if you want to know what they sound like go and see them for yourself. When their single is eventually released they will be the 'In-band' in Leicester... so go and see them now! Their next local gig is on the 24th at the Fosseyway (with Ronnie Slicker + the Band) and i'm told that the single will probably be a new number - "Suicide".

GARY.

Their songs contain riffs that keep repeating in your head long after you've heard them. They are a band that argue a lot and have several different views about things, mainly not altogether crucial to the music they play, hopefully.

For the record the lineup is:

Geoff	Guitar and Vocals
Neill	Rythm Guitar
Sparky	Drums
Steve	Bass
Paul	Sax and Vocals

They will be having a single out in a few weeks on S+T recordings. They are still arguing about the title but its almost a certainty that its gonna be good. They should be doing a few gigs (they've been off the road for a while) about that time, so if you haven't seen them before, do so.

the observers

