

Christmas Party

future toys

ronnie SLICKER

And the **BANDITZ**
the absolutes
COMPONENT

MONDAY 15th DECEMBER

**NUNEATON
77 club**

(there will be a
coach from Leics.
watch 'Revolver'
door for details)



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4 bands for £1!!

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0533

VOLKSWAGENS VOLKSWAGENS VOLKSWAGENS
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NO
ON

20p

NEWMATICS + DISCO ZOMBIES (LUCA Centre--Tues 30th Sep)

No disrespect to the Newmatics, but tonight's gig was only made special by the re-appearance in Leicester of the Disco Zombies. They hadn't appeared here for two years and in that time a fair bit has happened to them.

Since leaving Leicester for London they have released three singles, changed guitarists and perhaps more significantly, replaced a drummer with a drum-machine. The Zombies of old were a pretty energetic lot, fairly conventional for their time but possessed songs with great hook-lines that I can even now remember. Would the inclusion of a drum-machine mean that the Zombies would be towing the line set by other 'Drum-mach.' bands who seem to decide that they've got to be monotonous, introverted and very boring? The answer was 'NO', they still provide 'entertainment' that is contemporary, instant and very infectious. They use the drum-mach. to provide an interesting and varied rhythm, but don't let it dominate them (I saw one local combo recently, whose drum-machine blew the humans offstage).

They reckoned that tonight wasn't one of their best performances, the good ones must be something to see! The Newmatics aren't one of my favourite bands but tonight they seemed in great form in front of what was obviously a home audience and thoroughly deserved their applause and encore. KEV REVERB.

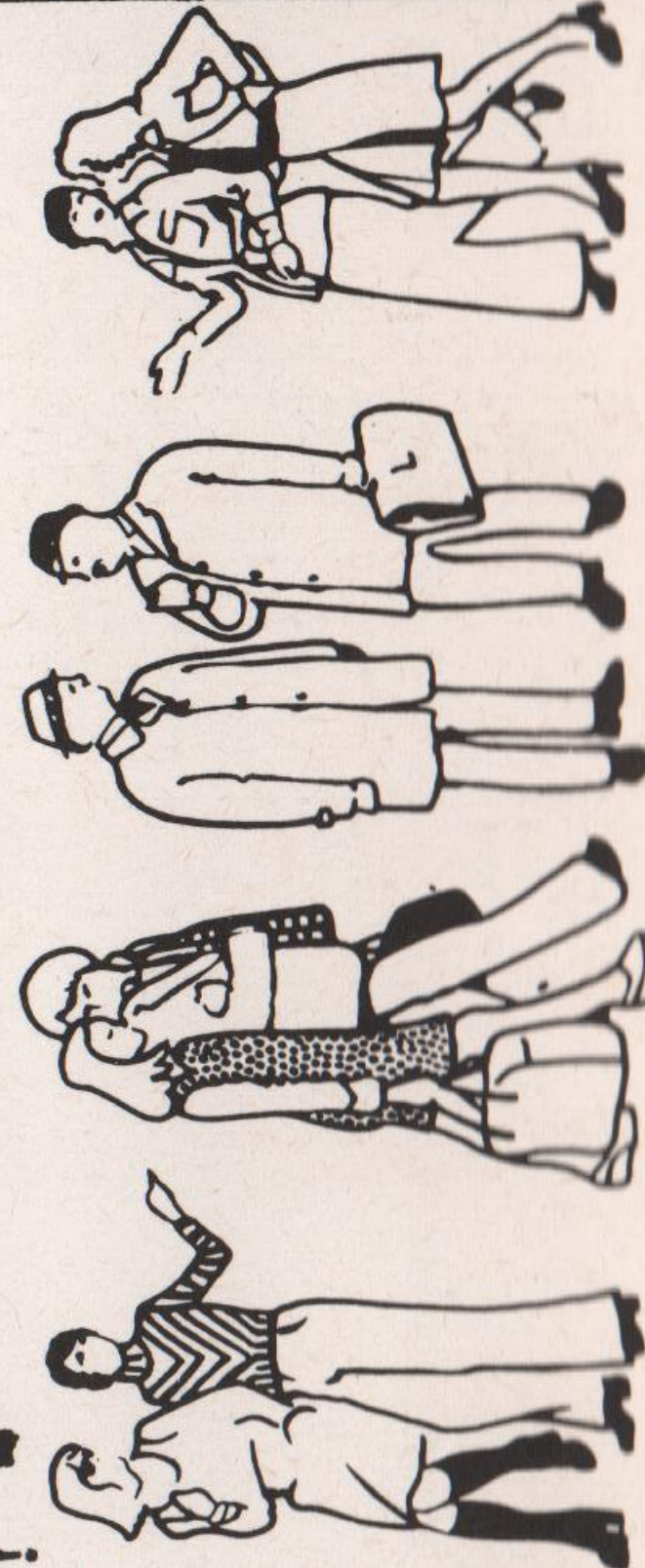
DISCO ZOMBIES

GARY KNIGHT,
"CAVE ARMS",
SWINFORD,
send everything to:
LUTTERWORTH,
LEICS.

FREE ADS FREE ADS FREE ADS FREE ADS
VENA CAVA played Leics. last month & you missed them didn't you? Never mind you can still get their EP (4 tracks for 75p!) From: 18, The Avenue, Norton, Malton N. Yorks ('0533' rating: *****).

Enthusiastic, incompetent BASSIST seeks like-minded individuals (pref. with brains) to form band (fun+profit). Ring later: Steve, Leics. 703540 (6-7 p.m.).

BASSIST-own gear, 1 years playing experience, & enjoys having a laugh, is looking for a band anywhere. Pete: 12 Welgarth Avenue, Coundon, Coventry.



NOVEMBER

2nd Sun. FUTURE TOYS (Shearsby Bath Hotel)
3rd Mon. OBSERVERS (Treviners)
3rd Mon. SYNDICATE IV (Fosseway Hotel)
4th Tue. LAST TOUCH/CRAIG MARSHALL (LUCA Centre)
4th Tue. B.A. ROBERTSON (Leics. Uni)
4th Tue. NO ONE SCREAMS (Fosseway)
6th Thu. MANITOU (Fosseway)
7th Fri. NEW AGE/DISCORD (Fosseway)
7th Fri. VOLKSWAGENS/SOFT CELL/FARM LIFE (Leics. Poly)
7th Fri. NEWMATICS (Sheffield Poly)
7th Fri. THE UNDERDOGS (East Works. College, Rugby)
10th Mon. STORMBREAKER (Fosseway)
11th Tue. THE CURE/CHRIS LAVELL (Leics. Uni)
11th Tue. THE RENT/TIGER JOHN BLUES BAND (LUCA Centre)
12th Wed. THE JAM (De Montford Hall)
13th Thu. THE JAM (De Montford Hall)
14th Fri. PERSONAL COLUMN (Fosseway)
15th Sat. CAPTAIN BEEFHEART (Loughborough Uni)
15th Sat. SECTION 25/TRACE/WHERE'S LISSA (Lings, Northampton)
15th Sat. RUTS D.C. (Leics Uni)
17th Mon. MOTORHEAD (De Mont)
18th Tue. MOTORHEAD (De Mont)
18th Tue. THE EXIT/ACTION MEN (LUCA Centre)
20th Thu. LAST RESORT ('Battle of the Bands', Birmingham Od.)
21st Fri. DEEP FREEZE MICE (Fosseway)
22nd Sat. NEWMATICS (Leics. Uni)
24th Mon. RELIGIOUS OVERDOSE (Coach & Horses, Lubenham)
25th Tue. SISTER BIG STUFF (LUCA Centre)
28th Fri. LUCAS AID (Fosseway)
28th Fri. ROD STEWART! (Granby Halls)
29th Sat. ROD STEWART! (Granby Halls)

DECEMBER

1st Mon. SYNDICATE IV (Fosseway)
2nd Tue. NEWMATICS (LUCA Centre)
2nd Tue. ADAM & THE ANTS/GODS TOYS (Romeo+Juliet's, Cov.)
2nd Tue. HAZEL O'CONNOR (De Mont.)
4th Thu. WOW (Fosseway)
5th Fri. SHOWADDYADDY!!! (De Mont.)
5th Fri. NEWMATICS (Dog+Trumpet, Coventry)
9th Tue. OBSERVERS/VOLKSWAGENS/SERVICE (LUCA Centre)
15th Mon. FUTURE TOYS/RONNIE SLICKER & THE BANDITZ/ THE ABSOLUTES/COMPONENT (Nuneaton 77 club)

S+T

"Dear Gary (mate), just thought I'd drop you a line to let you (and a few hundred people out there) know that although we've been a bit low-key of late, there's still some life left in the old dog yet. Since the dynamic release of the second single (yes, we did sell a few), mucho heures have been spent co-ordinating this LP thing - and while we're on the subject, big sorry to all those bands who gave us masters last summer (blame it on.....politics) - the aforementioned album is now very nearly complete, and at this very moment we are considering some publishing, production and marketing offers. Damn thing should be in the shops for the Christmas rush (buy some for your family; stocking fillers like!), but you've heard that sort of promise before.

Singles? well Kev's quite keen on a band (whadya mean who?), but we'll be looking for a few demo tapes shortly, so get 'em sent in.

Well, I'll have to be off now. Ta ta.

CHRIS (S+T)

"HORMONE'S CHOICE"

THE S+T LEICESTER COMPILATION LP

If all goes according to plan the bands & their tracks will be:

NEWMATICS - 'Friends of the Earth dub'

LAST RESORT - 'Stepping on the cracks'

NEW AGE - 'Can't get in'

RONNIE SLICKER & the BANDITZ - 'Disco Music'

FUTURE TOYS - 'Dream machine' or 'R.C.U'

TRIBAL GAME - 'Plastic Jah'

OBSERVERS - 'Crisis'

DEEP FREEZE MICE - 'Minstrel Radio yoghurt'

STU WILSON - 'Ambition'

MODERN LIVING - 'Drug is a drink'

MENTAL NOTES - 'Is he such a fool?'

NORTHERN COMPERES - 'Who comperes?'

AMBER SQUAD - 'Six of one'



0533

BACK ISSUES:

PRINTED IN ENGLAND

No.1 - Kevin Hewick/Amber Squad/ Toyah/Ants/Fall/Observers/ Scamps competition.

No.2 - Religious Overdose/Last Resort/Future Toys/Cassettes

No.3 - 4 be 2's/Mamma Dragon/ New Age/Observers.

No.4 - Eyeless in Gaza/Newmatics Deep Freeze Mice/Sinatras Futurama 2.

All 20p, plus 15p (P+P) for one copy, 20p for two copies, 25p for three, 30p for four, etc.

ADVERTISING:

1/2 page ad. cost is £5.00

1/4 page ad. cost is £2.50



SECTION 25

TRANCE

WHERE'S LISSA

SATURDAY
NOV. 15TH
7PM

LINGS THEATRE
WESTON FAVELL
NORTHAMPTON

ADMISSION

£2



"ONE YEAR" - BRON AREA by Gary
(Ambivalent Scale C45)

"I'll show you things
so you'll want to believe,
I'll show you things
that'll make you breathe.
You would be amazed."

Just when I was beginning to
think that all the current wave of
'cassette albums' were experi-mental
-for-the-sake-of-it aural gunge, by
faceless/emotionless zomboids, the
Brons restore my faith in the genre.

Bron Area are two people from
Nuneaton; Martin Packwood(bass+vocal)
and Steven Parker(piano+vocal). "It
is a history of progression through
digression. It deals with both the
early formative days and later duo
recordings as well as tracks with
guitar work by their ex-guitarist".

The tape is in two parts: part 1
features Martin & Steve, part 2 fea-
tures Martin, Steve, Alain & friends.
Part 1 is the accessible side of
Bron Area; the music is direct &
melodic, the piano+bass combination
is surprisingly effective. Part 2 is
the aggressive/challenging side of
Bron Area; more confidence, more
threat.

Every track deserves mention but I
haven't got room, so I'll have to pick
some out. There are two versions of
'You'd be amazed' - the first, quiet &
tuneful, the 2nd, more frantic more
emotional. 'The long dream' - deceptively
'happy' music because sad monotone
voice relates (true?) account of murder.
'1977' - very catchy (but not corny)
nostalgia for the year a lot of people
woke up. 'Sunday Morning' - a rarity, a
Velvets no. done credit to. 'Swarm' &
'The Car' - uneasy listening, violent in
places. '1945' - one of the peaks of the



tape, very effective. 'Calling Michael'
- features Isabelle's (high-pitched) vo-
cals to good effect. 'Green Avenue' -
the track. Haunting words/voice, poi-
gnant keyboards & subtle bass combine
to give the song genuine feeling.

Bron Area - two very sincere &
interesting people making sincere
& interesting music.

Send £1.25 to Ambivalent Scale,
60 Northumberland Avenue, Nuneaton,
Warwickshire.

'NEW 7th MUSIC - Tape 2'
(Mundane Tapes 004)

New 7th Music comprise of 4
people and various guest musicians,
and play completely improvised
'experimental' music. You might say
to yourself "Experimental impro-
visation? No thanks", but after
listening to other experimental
groups, New 7th Music are like a
breath of fresh air through the
grimy atmosphere of Tapedom(?).
Recorded earlier this year the
group uses a variety of instru-
ments; conventional and unconventional
-al. Although the quality of the
tape isn't always 100% pure the
originality and atmosphere created
provides a healthy balance.

Also, YOU decide how much of it
you want. The group have over 4
hours of material, so just send any
length of blank tape and an SAE.
Also, state preference as to what
sort of songs you like - long, short
Acoustic, electric, predominant in-
strument, etc.

I liked it a lot!

Write to: Ron Crowcroft, Burford
Byways', Selsey Nr. Chichester, Sussex,
(by CAMERON.)
P020 OHY.

'NEW NEEDLES' - The Digital Dinosaurs
(Spott-C80?)

The first thing that has to be
said about this tape is that the
'sleeve' is the best I've seen on any
'Independent Cassette'. In a dazzling
shade of 'bloody Orange' (you can also
choose from 'Army Green', 'Sky Blue'
& 'Yucky Yellow'!), it folds out to
reveal 6 sides of words & pics!

On to the music, Side Ugh has
11 tracks, the highlight being 'World
is burning' - a driving instrumental
dedicated to 'Private Enterprise'
(an ex-Cov. Fanzine). Others worth a
mention are 'Walking out', 'Bouncing
back', 'the dinosaur egg' & 'Every
trick in the book' (remember Donovan?)
The rest aren't that memorable.

Side Duh starts with 'Horace' (?)
introducing the band at Warwick Uni.
as a right lot of loonies', then goes
into 2 live tracks, the 2nd being 'Di-
nosaurus+giants' which is the same song
as 'Too many tigers' (dedicated to Al-
ternative Sounds'). As a whole this
side is frankly disappointing, only
'the sideways man' really stirred me
(tho' 'new needles' & 'leagy extreme
-s' work as passive pieces).

At times I find the Digital Dinosaurs
entertaining/amusing, at times they
make me cringe from some painful,
dated musical styles, but they don't
take themselves too seriously so
neither should you. Who knows, one day
they might dedicate a track to 0533!
(NB - there is a Dino 'fun-page' in
this issue, somewhere).

send £2 to: 24 Kempley Ave, Copsewood,
Coventry (don't forget to choose a col-
-our).

GK



I would have thought, considering the difficulties a lot of bands
locally seem to have.

VOLKSWAGENS

ILY A

If you haven't yet heard of the Volkswagens, or seen them play, it's
not surprising as they haven't played a great deal yet, and are still
a fairly new band, but are worth the effort and money. I saw them at
Scamp's in the "New Wave Comp." many months ago, not the best place to
see any band; sound it's usual crappy self, but above all the problems
they seemed a very interesting band. Totally different fashion wise
and ~~no~~ music wise to any other local band, short hair and what they
call "second hand clothes as they can't afford new ones." They had a
drum machine then but now have a drummer as well:

"We had a drum machine in the begining because one was lying around,
and a drummer wasn't, now we use both."

Who are these VOLKSWAGEN'S? ??

There are five in the present line-up; Paul (vocal's and synthesiser),
from Wigan, David (guitar), from Ulverston (Lake district), Francis
(guitar), from Birmingham, Jeff (bass), who replaces James, from
Liverpool, Craig (drum's) from Leicester. They are between 19 and 27
and although they all hate the place, most of them sometimes admit
to having attempted to do various courses at the polytechnic.

How did they start? ??

Usual story, friends talking about forming a band while trying to
remain vertical around a beer bottle;

"The main object for us starting was to do something active rather
than passive as a group of friends as opposed to a group of semi -
musical type persons where the group was a place you went to do
something. The friendship element we think very important so as to
allow us to keep it intimate and critical at the same time."

After months of talking about it, they actually got themselves organ-
-ised and did their first gig at the Phoenix with 'widely acclaimed'
bands Amber Squad + Lucas Aid (?), then after that Standard Issue
asked them to play with them at the Scamp's New Wave comp. They
didn't really want to do it because they thought they weren't quite
ready for it but did it anyway, for the practice, they actually
came second in the final and won themselves £25 prize money. They

were quite surprised at the attention they
got from the audience which they assured me
were not just all their friends. Paul;
"When we started we expected everyone to hate
us, we were surprised that people paid any
attention, some even seemed to like us."
Since then they haven't played much and have
had various problems with finding places to
practice so as to work the new members in but
are now ready to start playing again. I asked
them if they found it hard to get gigs, they
said that they hadn't tried very hard up till
now, the one's they had done had been offered
them so far, but didn't seem to think there
was much of a problem. Maybe a bit optimistic



So far David, Francis and Paul write the group's lyrics, the music comes from individual ideas while rehearsing, the songs follow on from a general idea, "Quite spontaneous at first, then becoming more critical as it goes along. We change things around as often as we can to try to keep them fresh and keep us all interested in them."

Their taste in music ranges from Cabaret Voltaire, Pere Ubu, to Tamla Motown and includes anything from theatre songs to jazz to religious requiems, but maintain that they are probably more influenced by things that aren't music i.e. money etc.

"It's not that we're trying not to be influenced by other bands, you can't help that to

some extent, but you can avoid plagiarism. Still that's not altogether relevant because we work from ideas not a preconceived sense of style or fortune. What results is a way of projecting and illustrating that idea. Ultimately you don't have that much choice in what you do, it just happens, and then you start messing around with it and working that within your limitations. Most of the Volkswagens had never played their respective instruments before the group started."

Francis;- "There's no way we could do music like Tamla Motown even if we could play it."

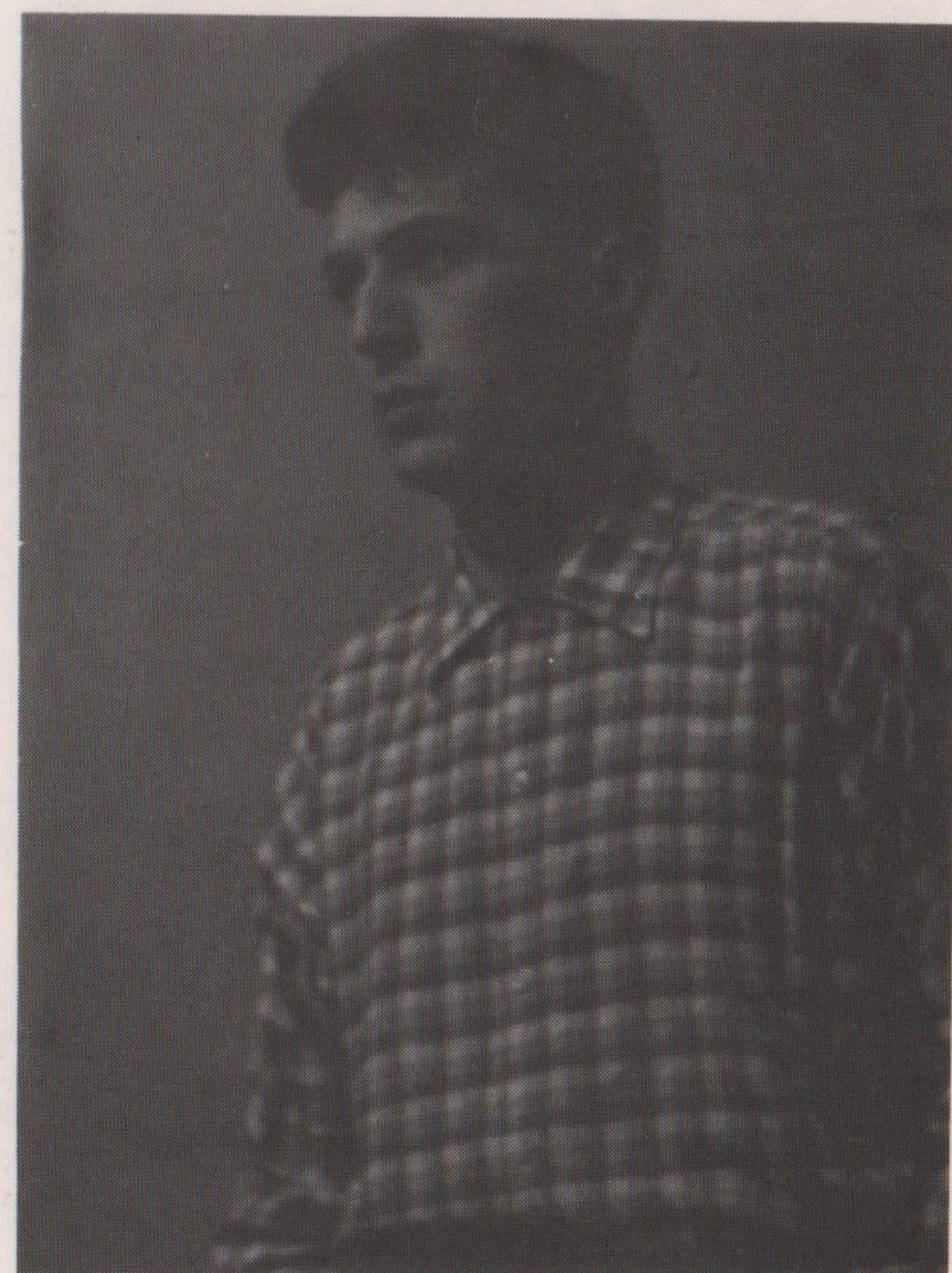
If you have seen them play you might have noticed the film show behind them. These are made by the band themselves and they would like to use the films to make "A series of images loosely attached to the songs!"

When asked about what some might call a 'Human League' impression the Volkswagen answer was;- "nobody complains that we've got two guitars and a synth; we don't use them in a similar way, people who try to make easy comparisons are just making gestures to avoid what's actually happening."

They had a 'manager' once who didn't last long; he took some tapes of theirs down to London for them but nothing came of it except Rough Trade said they would distribute any records they might do. Now they don't believe in managers and are going to look after themselves, they have a strong lack of faith in their fellow man, it's not very surprising, they have had one bad experience before, well two of them, David and Paul used to be in the Sincere Americans;-

"We recorded a single which never came out, then it surfaced on a compilation L.P. nearly a year later. The first we heard of it was in the music papers. We were never asked about it, nor did we receive any money whatsoever, not even for the radio plays which should have come directly to us. Worst thing is that the guy who did it did appear to have his heart in the right place, it's just that the chasm between his idealism and a sense of practical reality was a little too large."

I asked them if they were going to be on the S+T compilation album due out soon (another sad story). Apparently they were asked if they wanted to be on it, but because of bad past experience, they weren't too sure, thinking maybe it wouldn't do them any good. A person unknown from S+T started calling them a bunch of rejects, the Volkswagens couldn't then understand why S+T wanted them on the album. (Only S+T can answer that one), personally I think they're better off without their 'help' "We're all somewhat sceptical about the motivation behind most compilation L.P.'s anyway. We don't want to be on the S+T thing anyway, not just because they were remarkably stupid to/with us, but it seems a remarkably shoddy and desperate idea all round."



A tape was done a few months ago, so they could look else where for help, only trouble is they don't have a copy themselves at the moment, they are due to make a new one in the next few weeks. They hope to make their own records themselves when they get round to it, hopefully on their own label, they are trying to possibly put out a joint LP with Farmlife in the not too distant future.

A nice bunch of chappies they seemed, a bit shy, not a bit posey as we expected, who have had their share of problems and most likely will have plenty more. They care about their music and what people think of them, they've got their own music and are not just following everybody else. The best thing to do is to go and see them for yourselves, listen to what they're playing and make up your own mind.



They have got a few dates lined up for November ; --



LEICESTER POLY	NOV 7	with FARMLIFE and SOFT CELL
L.O.C.A. CENTR.	NOV 11	with RELIGIOUS OVERDOSE and others
LEIC. UNIVERSITY	NOV 22 ?	with FARMLIFE ? and others ???
LEIC UNIVERSITY	NOV 26	IN THE COFFEE BAR.

Gigs are at present trying to be arranged for December but these will hopefully be in London, Liverpool, Leeds, etc. etc. Anyone who thinks they can help please contact via 0533.

L.J.B.



II Y A

IL Y A VOLKSWAGEN.

NEWMATICS + SINATRAS

(Thames Polytechnic Cellar Bar, London--October 17th)

Four bloody hours of wet travel down a blocked M1, and three times around Woolwich before we found the right part. Not the most joy-inspiring prelude to a gig, London or not.

The Cellar bar of Thames Poly is not huge or trendy - in fact it is a bit of a pit even tho' they have painted and tarted it up a little since last term. But this is my second visit & again it emanates a feeling of amused interest.

When we finally arrived at 10.15 there was an air of subdued panic. Half of the Newmatics collective had not got there yet, and the Sinatras were already two numbers into their set. They (Sinatras) looked grim & tense, I don't think they were really enjoying themselves; and the sound wasn't exactly brilliant. Still, there were people dancing in front of the stage space (no proper stage) and no-one was throwing glasses. A few numbers later the band seemed to relax slightly and the audience got into the music a bit more (or was that the effect of the lager getting into me?).

(Around this time the lines of anxiety engraved on Andy's face disappeared as the absent Newmatics arrived).

The Sinatras strongest song is without a doubt 'Happy Feeling' (the forthcoming single) it's very infectious & is the sort of tune you find yourself singing two days later. But even with a favourable reaction to that number, none of the Sinatras SMILE. This remains a mystery to me, as I thought pop songs were about having FUN, which, incidentally everyone seemed to be having except the band (mind you, the grim expressions were nothing compared to the looks of horror after their set when they discovered the bar was closed!).



The Newmatics came on looking as tho' they played the place every night (confident) Gaz, resplendent in tracksuit and towel, knocked over sundry mikes & bass players in his enthusiasm, which invariably infected the crowd, while the

rest of the band grinned at each other. As before they got a good reception, with lots of sweaty bodies jumping on each other. Towards the end of the set a couple of these fans (?) attempted to storm the stage area or Gaz whichever was nearest. Good grief - if they're like this now imagine the problems if/when the boys make it big!

John Barrow (saxophonist superstar) made his customary guest appearances, in between which he bounced up and down beside the rest of us.

For the grand finale & last encore the Newmatics were joined by Sinatras, Tommy+Nev, and manager Andy plus one to sing backing vocals on 'Come go with me' - it put any balance of sound completely out the window - but it was all good fun. (JILL).

FOOTNOTE TO SINATRAS INTERVIEW (4):-

Nev Sinatra would like to know if it is really necessary for bands (Future Toys/Electric Savage) to stick their posters over ads already up? As there are plenty of walls about Leicester this is obviously done deliberately and causes nothing but bad feeling. I'D have thought it would be in local bands interests to back each other up - not introduce big-business-type competitive back-stabbing. (JILL)

A FOOTNOTE TO THE NEWMATICS INTERVIEW

The Newmatics would like to retract a statement concerning Neville Staples of 'the Specials', which appeared in last issue's interview feature.

THE OFFBEATS + SERVICE

(East Warks. College--Oct. 24)

RUGBY

SERVICE : Warren - guitar+vocals
Cliff - bass
+ drum-machine tape

The Stage lighting; blue, red then green, the same pattern all night. Service play 6 songs. The audience were polite, they clapped: the raw rhythmic noises produced by the seemingly detached technicians (the 'musicians' were on after) left them cold. Perhaps because they aren't a proper 'rock' band the audience just couldn't dance.

Service are extreme and removed from the usual rock fare, but their music for all its insistent attack of guitars and rhythm can be both delicate and melodic, although a bad mix made things difficult to hear, though not impossible.

A couple of the songs were boring, the rest were either good or great. What more do you want? See them with an open mind.

TOM

THE OFFBEATS : John - vocals
Martin - guitar
Nigel - bass
Steve - drums

"Okay we're The Offbeats, we're a local band but this is the first time we've played in Rugby"

"Have you heard the one about the Irishman who went to the Motor Show?....."
"Does anyone like 'The Police'?"
(Cue flawless version of 'Next to you')

The Offbeats in their own words, play 'Modern pop for Moderns'. They look, move & sound professional, polished & pretty. Their set consisted half of new wave faves and half their own brand of pop-rock. Among the 'rip-offs' were Joe Jackson's 'Its different for girls', The Jam's 'Start', and the Sex Pistols 'Pretty Vacant': presumably they were played because the young audience would dance to them - they didn't.

I can't see why the Offbeats bothered with covers, their own songs went down just as well. Numbers like 'Smile', 'Gone to lunch', 'No one gets too close' & 'Rest of the world' are just safe/clean pop anthems to me, but then I don't like Radio 1 anyway. The 'reggae' ones were painfully un-reggae: they obviously think reggae is the hollow plagiarised crap served up by Sting & Co. But then again, such stuff are airplays made of.

GARY

TURQUOISE TEAR + COMPONENT

(East Warks. College--Oct. 10)

RUGBY

"Component were refused a soundcheck so they were thrown in the deep end when they went on stage (after a disco that had everyone really enjoying themselves, sitting at the back of the hall & yawning to the music - I've had more fun in a sheep dip!).

COMPONENT are two local loonies, one plays bass guitar, the other sings and does erotic things with a drum-machine & a Stylophone (eat your heart out Rolf Harris!), and the resulting sound is superb; hypnotic at times, and in a style that (to me at least) is totally original. They only had time for 4 numbers: 'Sound to Light', 'Scintillating air', 'Running away' (a song about hereditary diarrhoea?), and 'Planet Moon ray' - all of which went down well.

TURQUOISE TEAR got a lukewarm reception to their first few no.s, but things livened up when they played a very familiar version of 'Batman'. The quality of sound was extremely good, but the music got a little too sixties-ish for my tastes. The keyboard volume could have been upped a bit, and it was played by a very attractive-looking corpse who kept proving she wasn't dead by blinking every hour or so. Vocals were a bit on the rough side too, but as the lead singer/guitarist had tonsillitis he's forgiven just this once.

The drummer has since left the band, and I can't blame him, as he was perched on top of a 20-foot high pile of boxes and left to play in total darkness - the last I heard of him was a kind of wet cunching sound as he fell from his perch onto a piano.

For 50p it was a good evenings entertainment, two completely different styles, & a good atmosphere. Suggested improvements: finish later than 10.00(!), have a bar(!), get Component on again(!!!). GLADYS GROPE.

AD YOU

DEEP FREEZE MICE:"My Geraniums are bulletproof"(Mole Embalming Records)

Minstrel Radio Yoghurt/I vote Conservative(Because I am in love with you)/Emile Zola/Phylis is a Proto-zoon actually/Embalming fluid Fucha/I met a mam who spoke like an UCCA form/The Octagonal Rabbit surplus.

Never ones to pay much attention to convention,the Deep Freeze Mice first not a single but a whole LP! You've only got to look at the song titles on the eccentric side - a little of music Lou Reed might have made if he'd been into John Cleese instead of Andy Warhol.

'Side one contains 6 ditties; all very simple,'Conservative'; 'epic's.'Minstrel','Emile Zola' is a "horrible buzzing noise"; 'Phylis' does for reggae what Hitler did for world peace,and 'I met a man' is side one's closing anthem.

'Side two is one track - 26 minutes 26 seconds of deliberately irritating bits of sound under the collective name of 'The Octagonal Rabbit Surplus'. Side two is as tongue-in-cheek as you can get would work great as the sound-our appetite.As they a really corny old horror Micethe group (Gary).

(if p-rock, memorable. how come ir names in band members?

SONS
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Tukudon...
forward from
replacements
to the school
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COPYRIGHT © 1980 BY DEEP FREEZE MICE

HIDE

MICHELE LUCCHINI

A LEICESTER RE

ZOMBIES:"Drums over London"
Heartbeat love"(South Circular/
ing Out).

Their first vinyl to be released.
'Drums' contains some lyrics that
some people took the wrong way, if
they had brains they'd have realised
that they meant the complete opposite.
Not a gret record but worthwhile
all the same.(Reverb).

The Invisible
time will
f the

MBIES: "The Invisible
o Zombies"/"Time will
-a-go-go"/"Top of the pops

This record surfaced a long while after it should have done (well over a year in fact!) due to the practices of a dubious pressing company (hence the title). These songs were the backbone of the D.Z.s set when they were the lead- ing band in Leicester, several years ago. Every song has an instant hook-line that is easy to pick up. If it had been released when it would have had a greater impact than it actually has eventually released as being behind the times. (Rev

...ould have been...
...t!) due to...
...these songs were...
...pressing song...
...band in Leicester, several...
...ry song has an instant hook-...
...at is easy to pick up.
...If it had been it would have had a
...much greater impact than it actually did.
...When it was eventually released, one
...rather un-informed music media personage
...slagged it off as being behind the times
...this is what we find. (Reverb).
...were come the bu...
...('Dining Out')
...drum

ZOMBIES: "Here come
 ry Millington" (Dining Out)
 The Zombies find a drum-machine
 this year and is one part of their
 new guitarist. Dave/X/nor/Henderson has a
 current set. Dave/X/nor/Henderson has a
 droning but captivating projection that
 seems to gell better on this material
 than on the old punk approach. A record
 that suggests that the Disco Zombies
 have transcended the punk phenomenon and
 found something that fits the suit more
 comfortably. (Reverb).

MEMBER SQUAD: "(I can't)
er on you" b/w "tell you
T).
No one was more surprised than
the band/S+T themselves when Kid
Jensen took a liking to this debut
week. This airplay alone, guaranteed
and included it in 'Roundtable' one
unexpected interest/sales - both
parties were rightly 'chuffed' (as
'Finger' is an infectious (if
unadventurous) slice of pop-rock,
'Lies' is faster but less memorable,
Number one in Oakham. But how come
the S+T people get their names in
bigger type than the band member
(Gary).
Min
se
v

radio Yoghurt
(Because I am
le Zola/Phyllis is
actually Embalming flour
a mam who spoke like an
m/The Octagonal Rabbit surplus

Never ones to pay much attention
to convention, the Deep Freeze Mice
form their own label and release
first not a single but a whole LP!
You've only got to look at the song
titles on the eccentric side -
a little of music Lou Reed might
have made if he'd been into John
Cleeese instead of Andy Warhol.
Side one contains 6 ditties
very simple, very catchy
'Minstrel', 'Conserv
are sort-of ball
unhorrible bur
' does f
world

This album is as tongue-in-cheek
 and over-the-top as you can get
 without ruining your appetite. As they
 say "If it's worth doing, it's worth
 overdoing". Deep Freeze Mice: the group
 you CAN eat between meals. (Gary).

TO DATE, THIS IS THE BEST VINYL
- 2 definite 'growers' from the
"rather doomy and sax-dominated
Observers"(quote-'Zigzag').
"This Age" is the slower, more
moody track - Geoff sings "Suicide"
is faster, more aggressive - Paul
sings. The production isn't as strong
as it should have been, and "Suicide"
should have been the main side (in
my opinion) but despite that, this
record is worthy of a lot more
attention outside Leicester than
it is getting. (Gary).

OPTIMA
A LEICESTER RETROSPECTIVE

NEW AGE

An unlikely venue; an unlikely audience; an unlikely name for a band. The place, Brockington Community College, Enderby, 5 miles south of the city; one of those 'youth wing' type places built about 5 years ago when there was some spare cash. It has a built in stage with built in lights and a big area for an audience. The only trouble is there isn't one. Advertised by word of mouth it seems, about 50 14 year olds are there; 25 where the band are; 10 taking any notice, 5 applauding. Apparently the band have played there before; a new 'underground' venue perhaps?

A 'Future Toy' turns up to give them the suss for a Luca centre support spot; I don't know what to expect either. They don't know what to expect either. They have a professional approach, they come on late. The line-up is bass, guitar, drums, synth. The first number is shaky, the second better. The guitar is too loud, the vocals are rendered unintelligible by the mix, so I have to judge them more or less as an instrumental group.

They didn't really remind me of anyone specific - which must be a good sign. The guitar solo bits were cliched but short, the drumming solid enough, the synth 'lost' a lot of the time and at other times in the '101 noises to make with a synthesiser' category. The bass player did lead vocals and kept falling on the floor.

They did Bowie cover and a good reggae number, with the bassist changing to Sax for a simple but effective solo. There were also some fairly over the top, silly dischordant bits which were great.

That name could well be a bit of a problem in the future; all very long-haired and idealistic. 'New Age' certainly aren't long-haired; and idealistic? Who knows?

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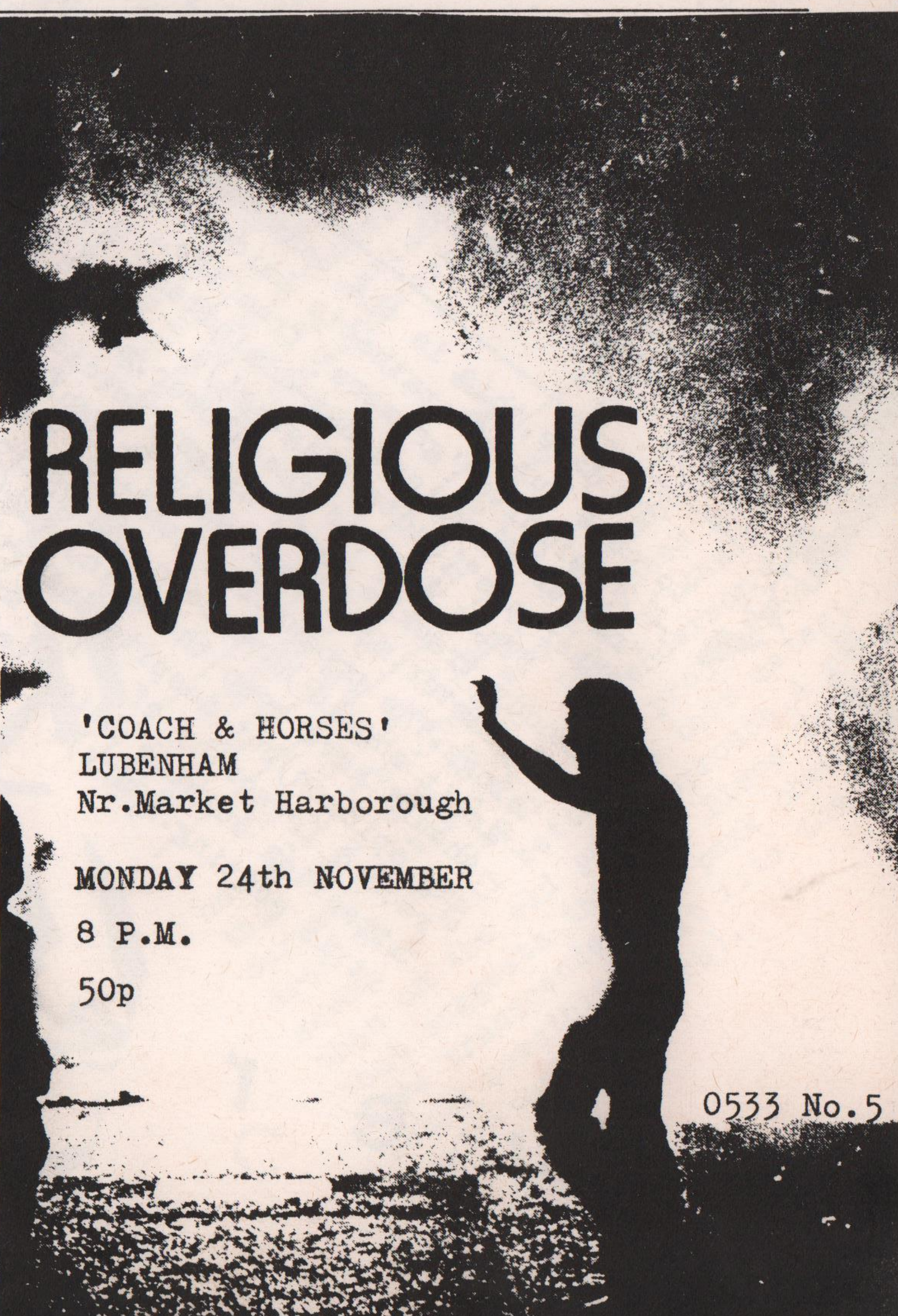
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0533 No.5

ANDROIDS CONQUER LEICESTER SHOCK

By Dave Dixey

ANDROIDS OF MU/UK DECAY/THE 012/THE DISPOSSESSED...SCAMPS OCT 28th.

Despite attempts at sabotage of this gig, and despite two other gigs in Leicester the same night, quite a crowd turned up at Scamps-four bands for a quid is pretty good value.

First on were the Disposessed, who used to be known as the Horrible Nurds, but now have a female singer. Since the change of name they seem to have deteriorated-they play fast punk, about three years too late. The lyrics were largely inaudible, and the vocalist hasn't got much of a voice, although she looks a bit like Siouxsie, which is a point in her favour. Now, two days later I can't even remember any of the song titles, let alone the music. Musically the band are fairly competent and could, with a lot of practice and some strong songs, be good someday.

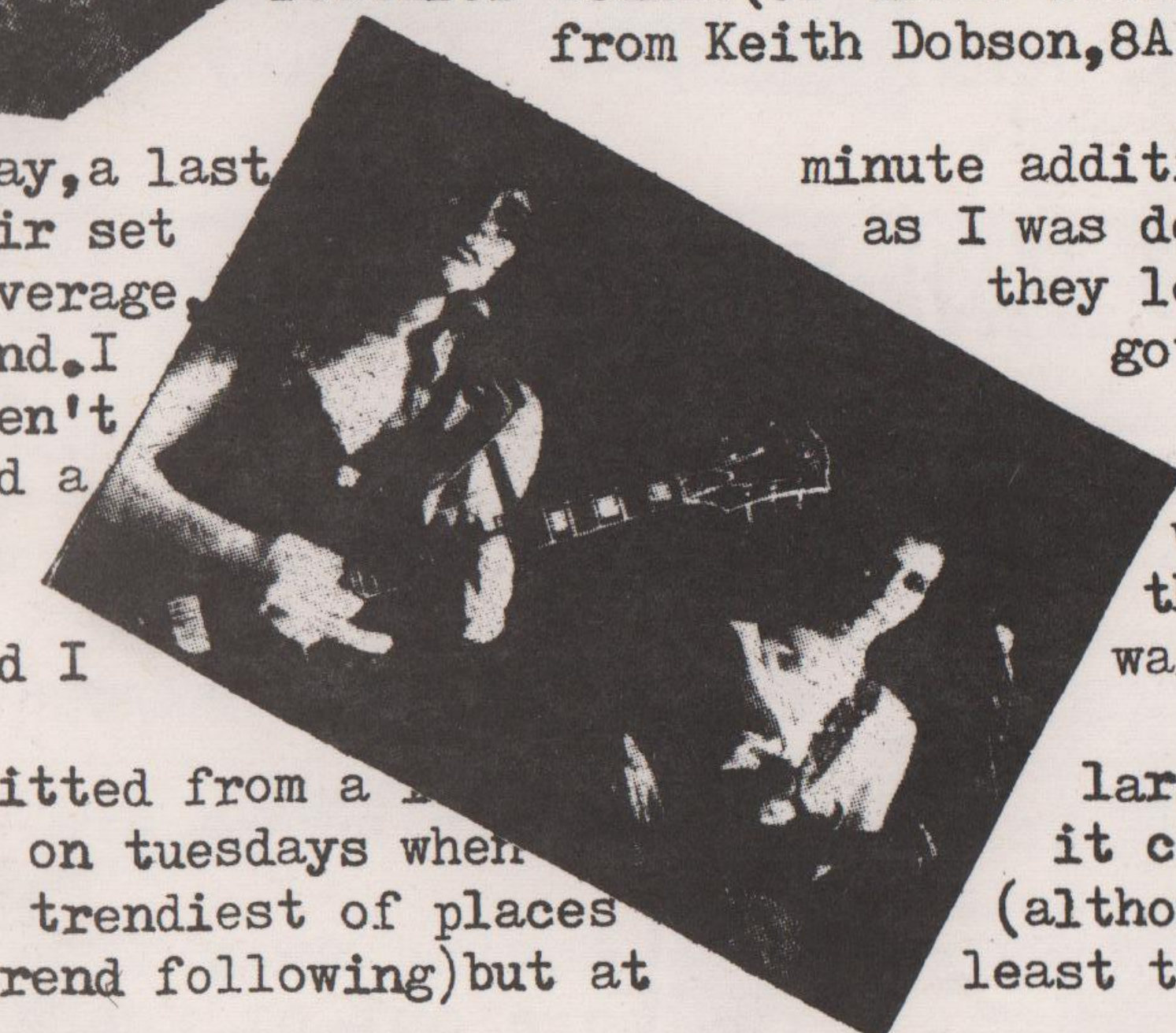
Next on were the infamous 012. For the uninitiated, the 012s music is totally improvised, revolving around ex Here and Now drummer and Fuck Off records mogul Kif Kif, the other members usually from the audience. Tonight they had Kif Kif on guitar, Grant Showbiz (Sound mixer) on bass, and Androids Synth player Suze on drums. Suze looked great stuck behind the drum kit, decked out in sequin dress complete with three pearl necklaces and bright yellow boots. The music was great, for the most part just a godawful noise, the three all out of time, bashing away like there was no tomorrow. They only played two songs-a murder of Bob Marley's "Three little birds" (and let's face it, it deserves to be murdered) and a song by the Psychedelic firs. For me, they were the best group of the night, because they were enjoying it just as much, if not more than the audience. Of course, the majority of the audience sat round as though nothing was happening (they can't spoil their image and look as though they're enjoying themselves after all). Don't you realise, this is ART.

Soon after, the Androids came on. If you haven't got their album, GET IT. (£2.99 from Revolver) Their music is chaotic, but at the same time very together, a strange mixture of soul, ska and New wave. Very catchy tunes and good lyrics about everyday events-"Bored housewives", "Atomic explosion" (not an everyday event I know but you just wait a couple of years) "Fast cars", they've got a whole set of really good songs, no crappy fillers. The album uses a lot of sound effects, it's a pity they couldn't use them on stage, but apart from that it's impossible to fault them. Two new songs not on the album, "Sex" and "Dirty water" weren't as good as the rest, but will probably improve with time. They were the only group to get an encore. (By the way the Androids have 8 tracks on a tape called "A tribute to Bert Weedon" which also features Zounds (of crass records fame) and The Mob, £1.50 from Keith Dobson, 8A Bristol Gardens, London W9).

The last group of the night were UK Decay, a last the bill. Unfortunately I missed most of their set talking to the manager. They seemed fairly average, like an '80s band but sounded like a '77 band. I upstairs for the last two numbers, which haven't in my mind, although someone told me they did a song called "Dial M for murder". They played enough, but somehow there was just nothing excitement, no life. The band looked bored, and I me the 012 any day.

All the bands would probably have benefitted from a larger audience-why does the LUCA centre only open on tuesdays when it clashes with Scamps? I know Scamps isn't exactly the trendiest of places (although I thought punk was supposed to have stopped trend following) but at least the occasional gigs there are something.

Leicester had the choice of Teardrop explodes, Newmatics or Androids this night. I made the right choice.



minute addition to as I was downstairs they looked got back stuck good well there, no was. Give

larger it clashes (although I least the

NO ONE SCREAMS



Pictures on the wall
Who knows what they mean
Encapsulate our thoughts
Foundations for our dreams

(Part of 'Pictures' by No One Screams)

NO ONE SCREAMS comprising CHRIS: Drums MARK: Synths PETE: Bass JOHN: Vocals and MATTHEW and ANTHONY: Guitars have been together on and off for about two years, but only recently have they played any gigs, and only a couple at that.

First things first, and the age old problem of almost every local group just starting out:

JOHN: 'A couple of us are really low on cash while others have steady jobs, so it gets a bit unfair, and very difficult, when it comes to paying for anything, equipment, practise rooms, tapes etc.....'

Its the same old story unfortunately, and its not just No One Screams who suffer from it, though, of course they'd like to hear from anyone who could help.....

Then we got onto No One Screams themselves. They list some influences: Tangerine Dream, Kraftwerk, Talking heads, Chrome, P.I.L. They're short on styles to look at and you can see it in their music, shades of P.I.L. and Simple minds, espically with MARK'S home-built sequencer in action, and also strong hints of Iggy and Ian Curtiss in JOHN'S voice



0533: After your gig at wyggeston several people said you were too much like Joy Division. What do you think?

JOHN: well, we did play those two Joy Division covers at the end.

PETE: Yes, they were a little tribute to Ian Curtiss. For our impression though, it was a mistake, we won't do that again.

JOHN: But the important thing is that PETE got a copy of 'Unknown Pleasures' when it came out. I hadn't heard Joy Division before this and we were amazed. We thought Christ! this is exactly the direction we wanted to go in and now they've beaten us to it, The similarity really suprised us.

CHRIS: So now our songs are getting more varied.

JOHN: we're moving away from that kind of slow dirge and we've got a few more out of charavter pieces, like the new one we've been practising tonight.

0533: what do you write about? Are the songs Personal, Political or what?

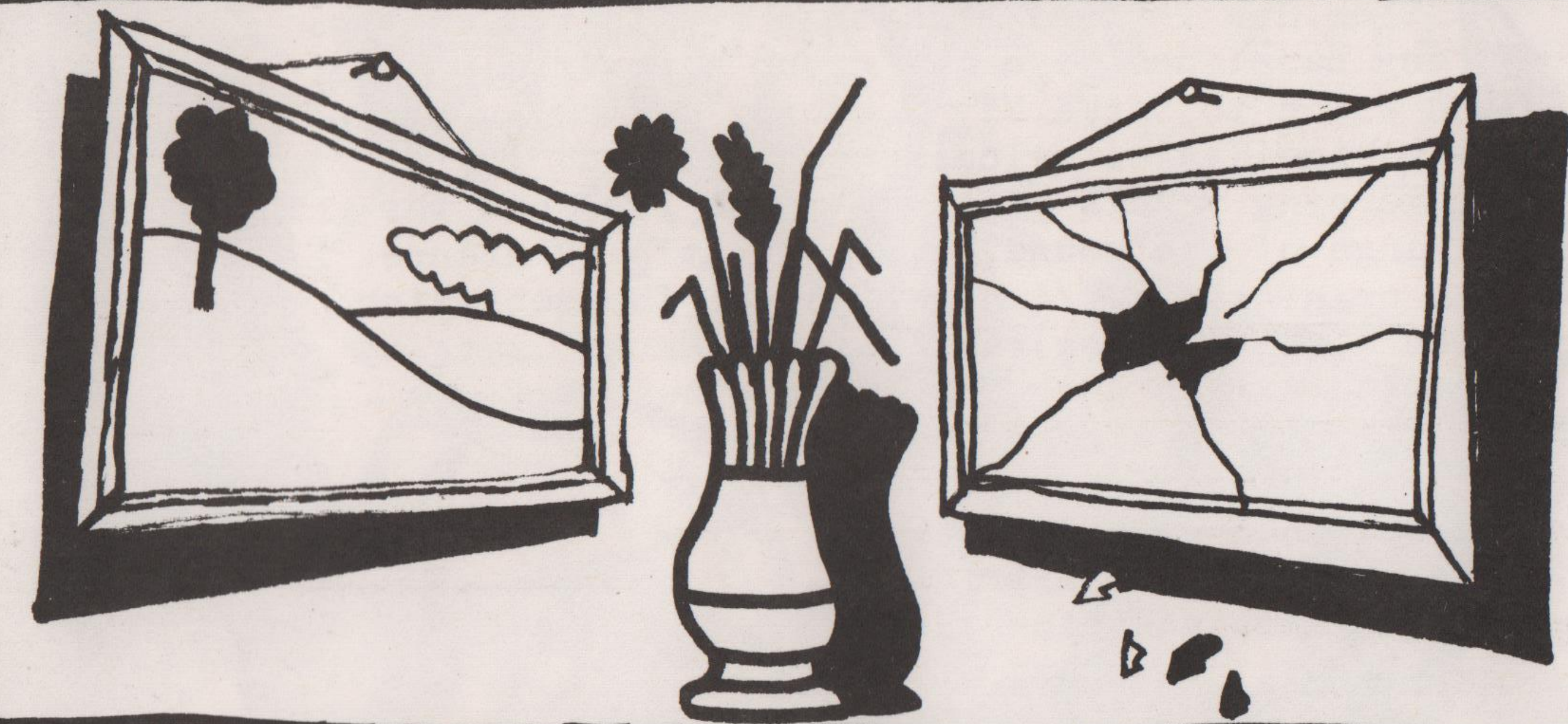
JOHN: Definitely personal. we're not taking any political stand, although I don't like the kind of hierarchy we've got in this country, bosses, managers, governments etc..... But I write about my feelings rather than bend over to fly political like Gang of four or TUB.

MATTHEW: And we play for the music really, it's not a vehicle for the lyrics. we're not on any kind of mission. I don't think we're that serious.

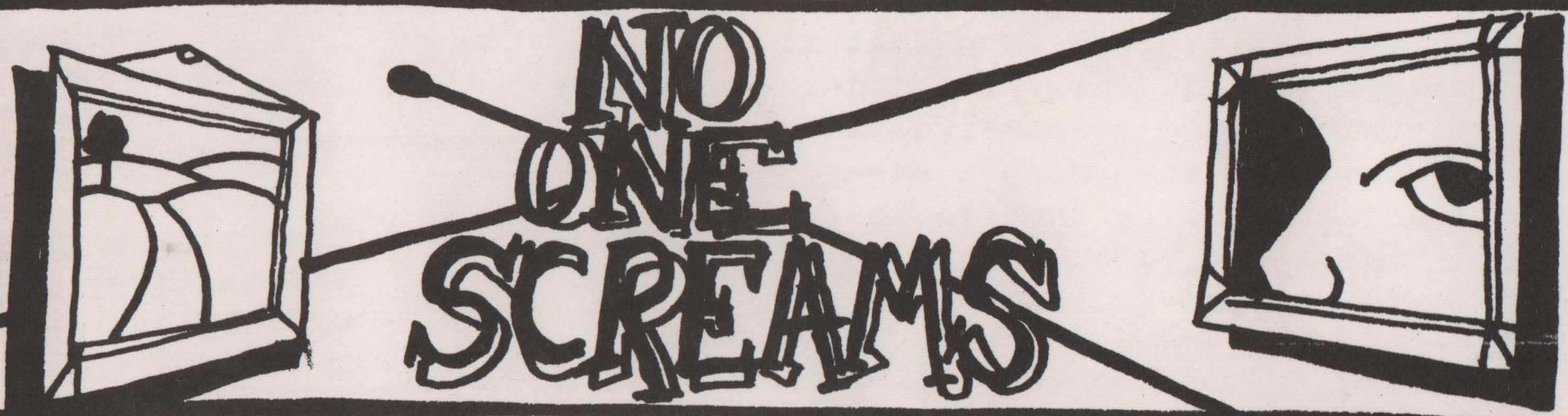
CHRIS: I think now we're trained to get our own sound together, we need more time to practice, more gigs. we're not that tight yet, but our three new songs are difficult to place, less commercial, more the kind of music that we want to hear.

JOHN: Anyway, back on Joy Division, I think that IAN CURTISS was just as influenced by Iggy Pop and Jim Morrison as I AM.

MARK: I think that our music will become a lot more individual once we can start recording and mixing the songs on decent equipment in a studio because we don't have any proper P.A. and a lot of work, especially on the sequencer, is lost.



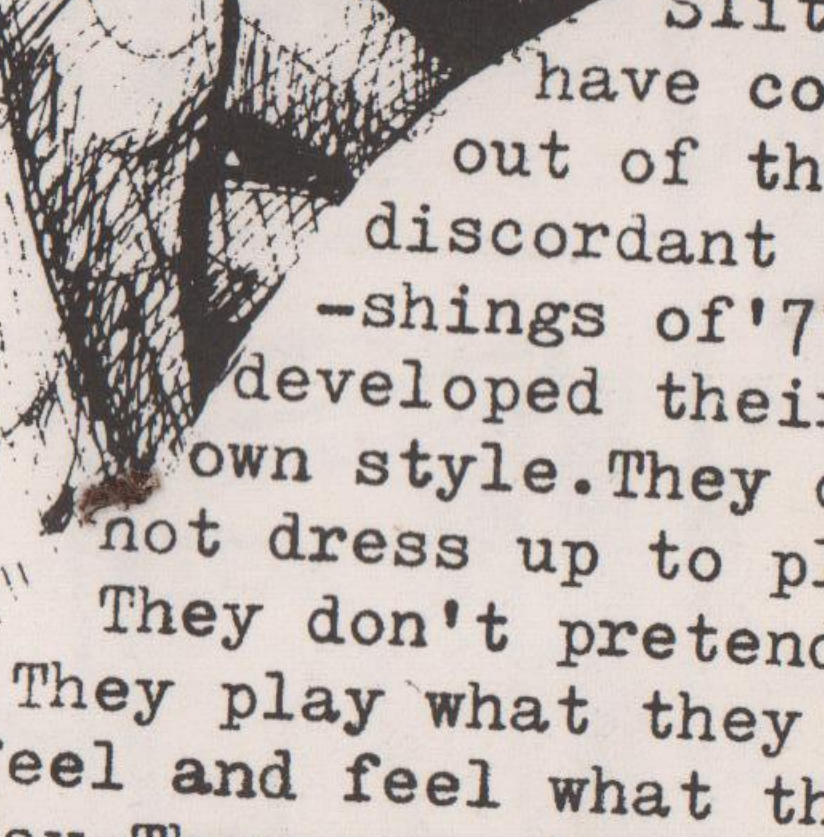
NO ONE SCREAMS are a new group who still have plenty of problems and they will not find it easy, if anyone's interested I know they would find any help very useful indeed. Their music, however, should be interesting to a great many people, and, of course, given time, they'll get better.



The Polytechnic was packed almost to capacity on the Friday night - packed with people not knowing quite what to expect.

"They began their set with their single "In the beginning" - 'Tribal funk', as someone described it - and quite accurately too. The pounding beat from drummer Bruce Smith proved irresistable.

//Another surprising
new addition that
was used at the



The
Slits
have come
out of the
discordant cra-
-shings of '77 &
developed their
own style. They do
not dress up to play
They don't pretend.
They play what they
feel and feel what they
play. They are what you
see - The Slits.

by Craig.

the digital dinosaurs
fun Page ...

spott the dinosaurs
there are-3

DINOSAURS FIVE YEAR COST PLAN

The dinosaurs would wish to interpolate the seen normal
sequence of events that sees a group from concert to larger
concert to record to longer record to major support to own
headline

It is felt that many groups are rushed by others into the latter categories to receive minor status as a result of insufficient time spent in the former.

Thus insufficient material is evolved early on and too much pressure on form and content placed on later PRODUCT.

A stigma also rests on any group taking more than five years on the course from obscurity through fame to obscurity.

We plan to exist in some form for five years after which time the situation will be reviewed.

A post humorous discovery of the dinosaurs by a public at large would then ensure that the dinosaurs style be not dictated by any proven success formula



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