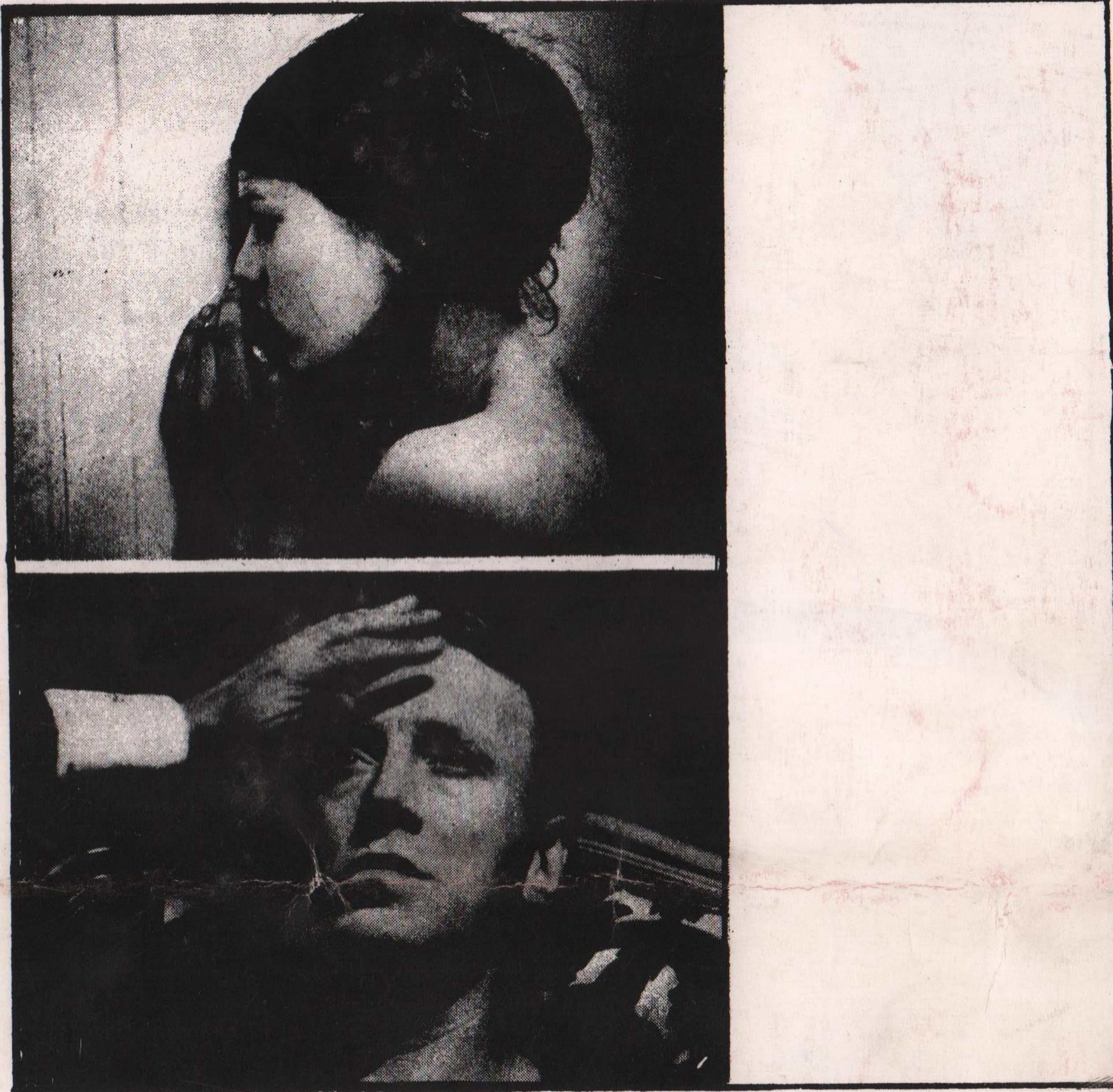
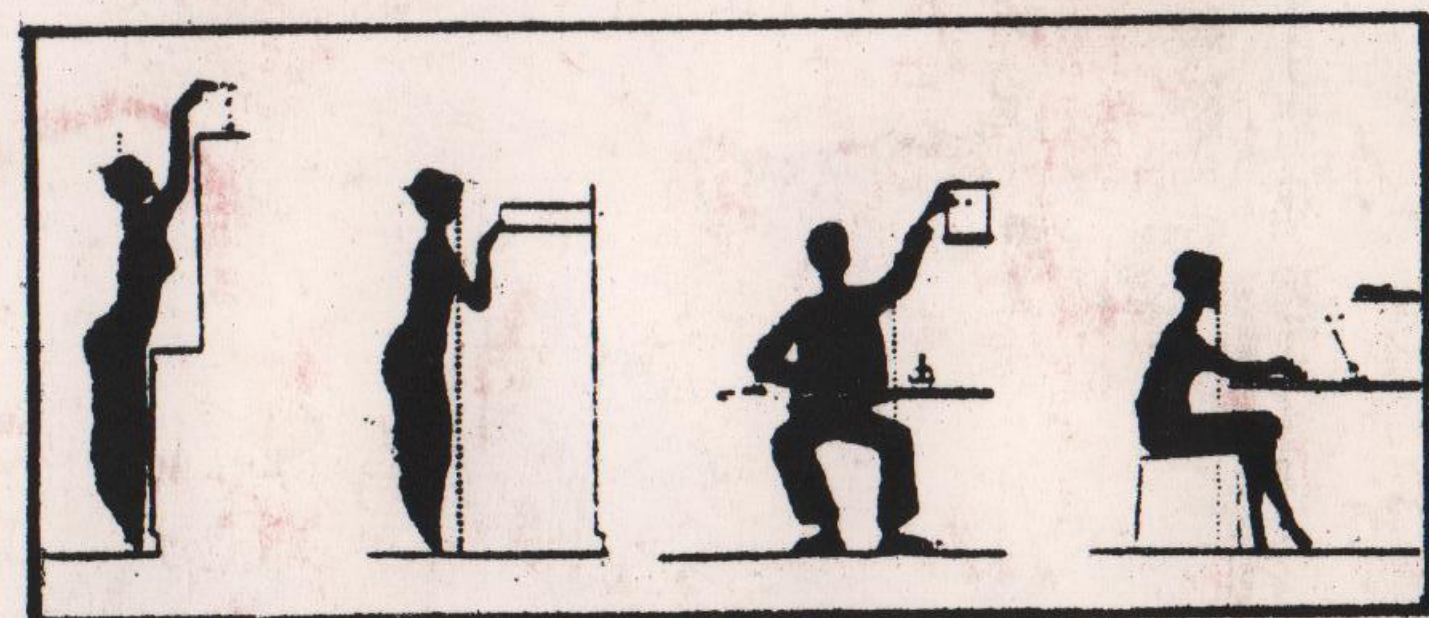


# RELIGIOUS OVERDOSE



CONTROL ADDICTS and  
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0533 no.7 (the last issue)

BRON AREA  
3-WAY DANCE

ABSOLUTES

TRANCE

LEICS. COMPILATION L.P.

CASSETTES

20P



# THIS IS THE LAST ISSUE OF 0533

".....six steps back".

Gary Knight/0533  
Cave Arms  
Swinford  
Lutterworth  
Leics. LE17 6BE.

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

This IS a very important last issue, and it is a very important last issue because of all the opportunities you 'modern' musicians wasted.

'0533' WAS your paper. No bulshit. If you are in a band we could have advertised your gigs, got you gigs, written about them, written about you, got you known (in Leics, Coventry, Rugby, Nuneaton, Northampton, London, etc.) and perhaps got you onto vinyl (courtesy of S+T?)...or perhaps we DID (directly or indirectly) and you couldn't be bothered to help us in return. Perhaps you never sent us your gig dates, band changes, plans, opinions, and we had to find out everything from 'other' people. Perhaps you took 0533 for granted, and didnt stop to think of the work/time involved in putting out a regular, monthly magazine which devoted itself to the local bands in the area (We could have should over twice as many copies each month if we'd followed the standard 'Fanzine' blueprint & featured the Cabaret Voltaire's, the Cockney Rejects, the Specials, the Modettes, the Crass's (add your own big-small-guys) of this world. But thats not the point, they all get more than enough coverage)...perhaps you're just apathetic turds.

0533 got plenty of help from people NOT in local bands, but it would appear that the majority of local 'Stars' couldnt lower themselves to communicate with us & just expected to be written about. There are exceptions, ironically (or typically) most of them were bands outside Leics. (Eyeless, R. Overdose, Bron, Trance, — ALL kept in contact regularly) which is why they recieved as much attention as they did.

0533 WAS/IS NOT run in conjunction with S+T, but we wouldnt have been around without them. There was/is a lot of difference of opinion between us but we both share a desire to wake/shake Leics. out of its shadow. S+T is NOT all of Leics., nor was 0533.

BIGGEST THANX: CLAIRE, CHRIS, LCPP. / BIGGISH THANX: James, Dawk, Reverb, Jill / Ordinary thanx: the salespoints, the contributors, the purchasers, the letter senders // Gary.

PRINTED IN ENGLAND

One of the reasons that 0533 is no more is the lack of communication/participation from bands. Very few people bothered to get in contact, let us know of their gigs, etc. The 'Rhubarb' on this page was 'Found out through odd conversations', the bands themselves have NOT let us know of any of it - so if its wrong.....

NO ONE SCREAMS have split. But 'Foote' says they will probably reform (or is that re-form?).

NEWMATICS have split. Gary (Vocals) Birtles has decided to concentrate on his other 'band' - 'Swinging Laurels' - a saxophone orientated duo, with John Barrow. They are set to release a single soon.

THE OBSERVERS have split. It appears that their disagreements were more serious than thought. Paul (Sax) & Sparky (Drums) are to form their own combo - a more aggressive, more political group? The failure of their single ('This Age') to get wider attention was probably the main catalyst.

DEEP FREEZE MICE are set to unleash a monthly mag-thing on an unsuspecting public. Be warned.

SINATRAS, where is that single of yours?

IL Y A VOLKSWAGENS supported Cabaret Voltaire at the ICA in London, on December 30th. By all accounts, they were a big success. Capital Radio (who were sponsoring the 'Rock Week') were impressed enough to offer le Volks a session, which earned the band about £250. They have a number of London dates forthcoming and there is a large amount of record-label interest in them. No less an organisation than Rough Trade have agreed to release the first Volkswagen vinyl ('Kill Myself?'). As perhaps the only Leicester band to get out and do something for themselves (and for certain the most interesting) they deserve all the success they receive.

KEVIN HEWICK is at last available on vinyl 'A Factory Quartet' (Factory Records double Album) featuring one side of Kevin, is at the moment one of the best-selling independent label Albums. Kevin's tracks are: 'Rubble', '1940', 'A little Feeling', 'Forget 'Morphia', 'The enchanted Kiss' and 'Haystack'. The latter track is also available on the 'From Brussels with Love' cassette (a different version with a 'band' backing Kevin!). His contribution has been given a lot of criticism in the Music Press but 0533 says it is the most interesting side on the LP, so decide for yourself.

SECULAR PARADE are a new band. They consist of Simon Urguhart (Voice+Synth), Paul Wells (Ex-Tribal Game, Drums), Dave Peat (bass), Dave Rupp (Guitar). Their sound is a self-admitted 'Teardrop/Bunnymen' type sound. Apologies for no gig review in this ish. See them soon, they are worth it.

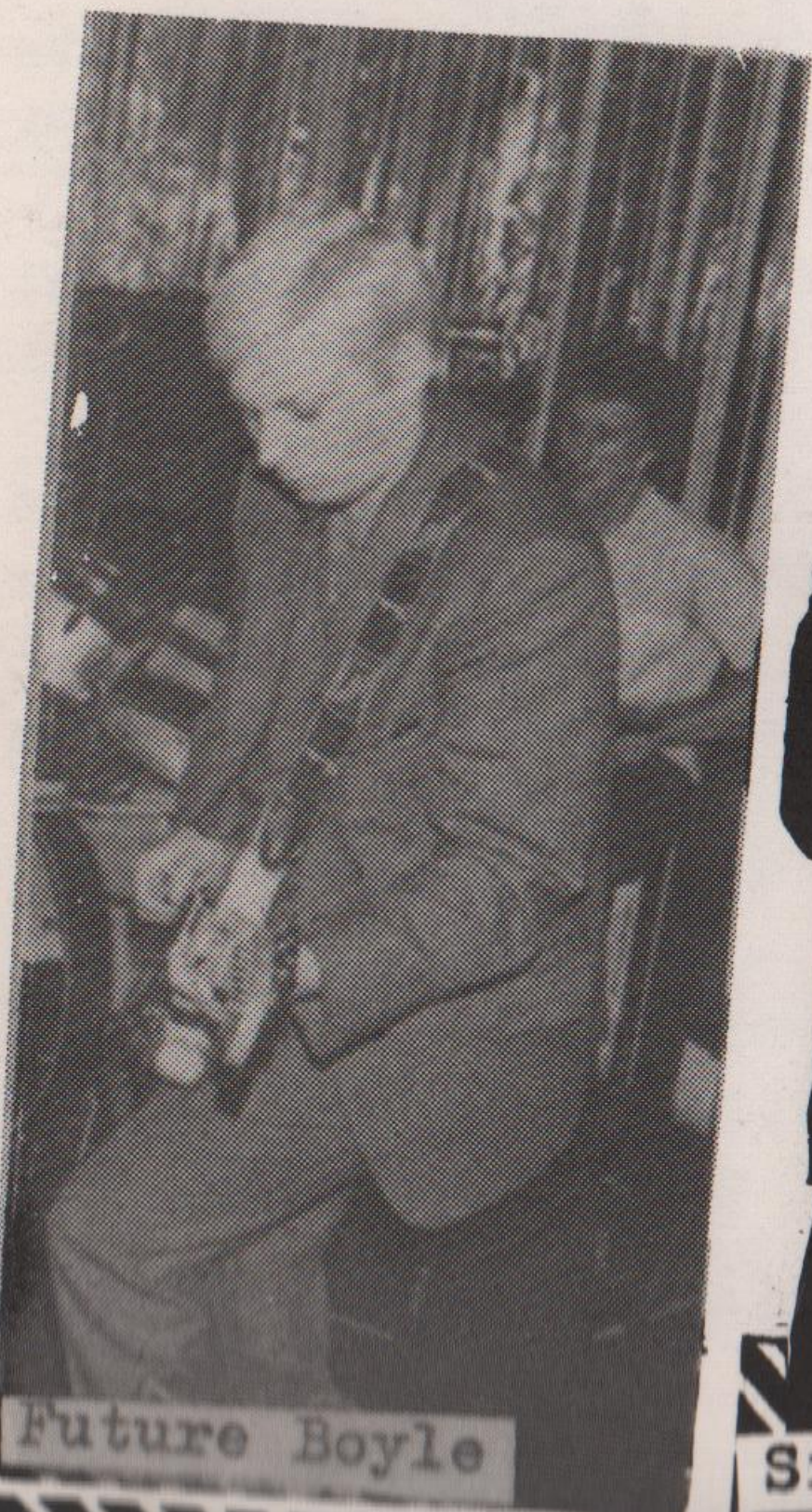
FUTURE TOYS are having a rest from Leics. They have probably played more gigs in the area than anyone recently. Is there to be a big re-shuffle?

RONNIE SLICKER & the BANDITZ are scrapping lots of old material in favour of faster, more frantic no.s. The Fire Engines 45 is the main stimulant says Mr Reverberation.

COMPONENT release their 'Off the Beaten Track' cassette soon & important changes are in the air. Simon is very keen on the idea of recruiting 2 teenage girls for a new line-up to be known as 'Component Erotica'!

SERVICE played a 'spontaneous performance' recently at East Warks College, as support to Religious Overdose. Cliff played bass, Warren played syndrum & Il. Y A Craig was the drummer!

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Future Boyle



Simon Component



SERVICE (Cliff & Warren).

2 more Cassette's - listened to by Sue Denum.

## 1) 'THE STUFF' by The Stuff (Stuff Label)

The Stuff (a.k.a. Mark Rawlinson-Artist, Painter, Sculptor, Vocalist, lyricist) are a very good example of why 70% of the 'Cassette' is not worth wasting postage on. This cassette is a collection of sub-T. Robbing Gristle noises, badly recorded, presented-lacking in imagination and/or originality. So what if the guy went to various schools of Art & has had work exhibited in Chelsea? this is NOT Art, this is a Bore. The sleeve shows a blonde model lying on her back with her legs open-a witty dig at Sexism or just cheap crud?

Sorry Martin, your sculptures look interesting but this is crap, but at 60p at least its inexpensive crap. Send money to: 105 Central Hill, Upper Norwood, London SE14 1BY

2) 'Cinema Product 002' featuring Religious Overdose, 262, Pigs that go Wild, Reno's Home Component, Germ Warfare, Rhythm Methodists, Excitement-Pa-Pa-Pa, PR5. (Cine. Prod.)

This compilation is a very good example of why 30% of the 'Cassette Scene' is worth your attention. The tracks are all interesting, the band are all different & the packaging is great (every copy comes complete with a 16page magazine). The first side is entitled 'Tea in Bed' - the free mag. shows you where the names came from... back to the 'music'..... Religious Overdose open the proceedings with 2 no.s: 'Final Solution' & 'Congo Addicts' both of which are powerful, then Reno's House (a very hilitious theme tune, Pigs etc. with 'Hooray for Billy Wood' (as they come, but danceable), R. Methodists with 2 tracks of almost-normal pop and PR5 (solo tape reviewed in 0533 p. 4) finish the side with 2 of the best tracks on the tape ('Brother' & 'Private Armies'.... Side 2, in contrast to side one's serious & effective start from R.O., starts with the tongue-in-cheek (I think) Component-2 no.s... 'Runaway' & 'Sound to Light' - very simple but very clever. Germ Warfare's is that enough lettuce? isnt as interesting as its title but still catchy. Then come 262 who have the best quality sound and the most tracks (3) - great electronics. The tape ends with Ex.-Paths (Sorry, they also have 3 tracks-oops!) who are experimental and witty. Send fl to 9 EGERTON GROVE, CHORLEY, LANCs. PR7 2HQ



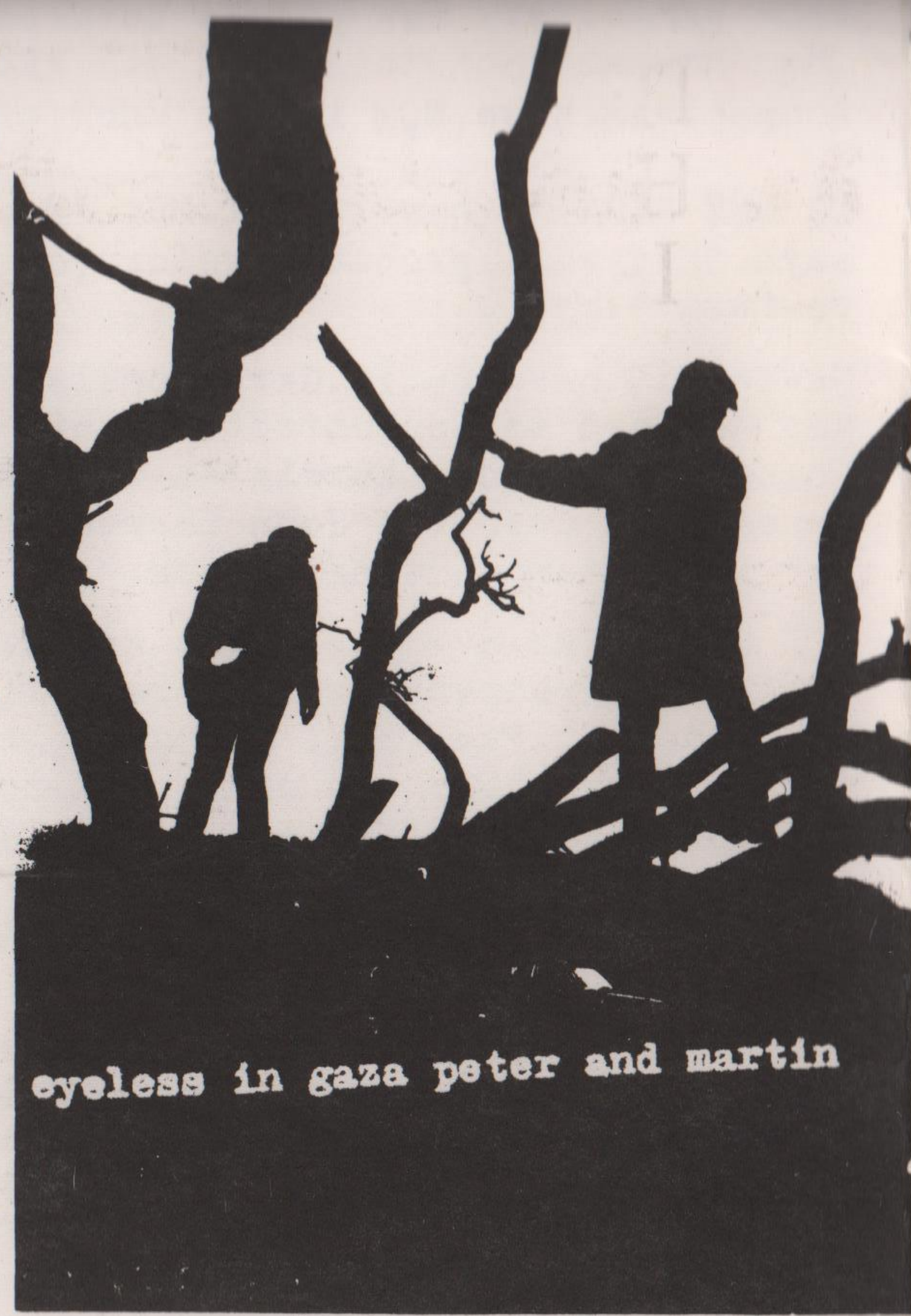
## RELIGIOUS OVERDOSE

"CONTROL ADDICTS"  
& "25 MINUTES"(Glass45)

'Control Addicts' comes from a Burroughs book but is nothing to do with it. It is 'about' two people, ask Richard

to explain, he wrote it. The no. is the better recorded/prodca,

and is the more aggressive track. '25 minutes' is a real 'anti-production job', the words are from Rich's observations of a banal conversation between a man & woman (overheard on a 25 min. train journey) in which they discussed the pain a tyre must have went thru when a car hit the kerb! (Beats singing about love I suppose). Both tracks are pre-Pete (Drums), the beat is kept by subtle rythmn unit. Fuck Bauhaus! THIS is the best record to come out of Northampton (& Barby?). AVAILABLE FROM REVOLVER.



eyeless in gaza peter and martin

## EYELESS IN GAZA

"PHOTOGRAPHS AS MEMORIES"  
(Cherry Red LP)

Side 1: seven years/fixation/looking daggers/from A to B/clear cut apparently/speech rapid fire/john of patmos//. Side 2: knives replace air/faceless/in your painting/a keepsake/whitewash/no noise.

Eyeless in Gaza have in 'Photographs' an album of rare depth of feeling. As a whole it is a breathtaking exercise in 'Do it yourself...and do it properly', they have worked for this success, and if there is any justice they will be a HUGE success amongst the likes of the Fall, Crass, etc. in the 'alternative chart -s' of the music press.

E.I.G. are only 2 people, that's what makes it all so refreshing—just because you are a duo with a wasp doesn't mean you churn out 'Futurist' shit—here is imagination & passion.

"There's too much negativity. You can do anything you want to if you really want to do it enough" (Pete Becker 0533/4)

I will not single out any tracks because this LP is a WHOLE & anyway John Peel will be playing it if he's got any sense, so listen.

GT

## An article about Bron Area by Bron Area.

How do you see yourself? Can you even define the image you exhibit to others? Do you know whether or not the image you define conflicts with your actual projection? Do you know what you want, and does want of your image, differ?

Imagine the problems for a moment, that need to be overcome, and the decisions which need to be made, when writing an article of this nature. Imagine how you would present 2 x A4 sheets of writing/pictures to tell a reader about yourself, the music you might make, and the opinions you hold, ending up with an overall image.

We have never met you. You will however, have formed an opinion of us by the end of this article, whether consciously or not, and whether armed with adequate information or not. You can't help it and we don't blame you. Image cannot be escaped from and therefore it would be false to say that we have no image. By now you might think that we're going for a Nobel psychology prize with this smart arse literary dirge, but not so. This introduction attempts nothing more than stimulation—realisation perhaps, of the difficulties of trying to present ourselves to you.

We cannot tell you what our music achieves. We will attempt however, to show what we aim to achieve and why.

We believe that singing about politics is irrelevant. It is though, relevant to sing about the politics of conversation, relationships, and attitudes/reactions to personal experiences. Our music is not for you, be you one of the "kids", a worker, or student. Our music is primarily for us. We play music primarily because we enjoy it and not because we want to

## BRON AREA

"FRAGILE SENTENCES" (Ambivalent Scale EP)

tracks: 'Fragile sentences'/'Green Avenue'/'The unfortunate reply'/'System'//. (£1 from 68 OAKDENE CRES, NUNEATON, WARKS.)

First E.I.G., now Bron Area release an EP on ambivalent

which is different from anything else around at the time. Four pieces of music which you won't quite know what to make of—Bron take a lot of chances but only 'reply' doesn't make it (for me). Side 1 is excellent, starting with the title/theme track—a 'mood' no.—it dissolves into 'Green Avenue' (the best from the cassette), probably the most effective of all Bron tracks. Side 2 is not as orgasmic but still a very good side. I AM amazed.



solve the world's problems or influence you. Our music aims to reflect what we feel and in incorporating emotion and passion, we can, to a very limited extent, relieve everyday frustrations. This is the only reason why we do play music to live audiences and record on tape and record, believing that if we can find relief in creating and experiencing music, people who want to, might also benefit.

Influences are taken from everything around us, but mostly from experience, (abstract or real). It might be slowed or monotone, full or bare, violent or melancholy, but always relevant in some, not necessarily definable way. We believe that as experience stimulates emotion, which is felt through the heart rather than the intellect, the only way to transmit an experience to stimulate such an emotion in you, is with heart/feeling/passion. This is something which we feel is sadly lacking in many bands at the moment, including, sometimes ourselves.

The success or failure of our music often depends on our mood, and in this way it is a risk not to conform to normal guidelines of sterility and impotence. However it is surely more rewarding for both the audience and us, to strive towards achieving a genuine communication, rather than mere entertainment. If you chose to listen to our record or tape, or to come and see us perform, you must accept the risk which we take everytime we play. The risk involved in exploring a new direction in the hope of finding something more relevant.

If you decide to take a risk we will try our best to reward you.

Martin  
Pachwood

Steve  
Parker

# Shocking pink ♀

Shocking Pink is a new magazine, produced by a co-op of young women between 12 - 18 and aimed at the same age group. It wants to 'give a realistic impression of our lives' - to provide an alternative to the rubbish churned out by other teenage magazines for girls. The first issue looks at a variety of problems - racism (good), coming out at school, having a menarche party (!), tampons (interesting), fashion (very good), N. Ireland (very biased) - and the Slits (not a problem!) As yet, it is too small to do more than skim the surface of different subjects, which is frustrating. But like 0533, Shocking Pink needs your help, ideas, articles to grow. At the moment it's really just a cheapo version of Spare Rib - but with your help that can be changed.

All ideas etc to Shocking Pink, 4 Essex Road, London W3. If you can find a copy, it's 20p. but if you can't, it's 40p. (inc p & p) from Essex Road. (vii)

## 'EXTRACTS FROM 2 LETTERS - LIFE IN LEICESTER?'

"Since arriving in Leicester in the Sept. of 1980 I've been continually suprised at the outstanding apathy of the local bands of this area. Certain people in this area have tried hard to publicise your snivelling little efforts, and you bunch of so called artists couldnt have given a shit for all the support you gave them. Of course I'm talking about 0533 Alright by now you'll all be saying that I'm from 0533; that is if you can summon up the energy to read this, that is if you can read at all; well I'm not. I'm just some tosser from Newcastle who knows what can be done when bands pull their finger's out and work together.

Bad luck 0533 but at least you tried."  
(Bruce Vinyl).

"...Leicester is too small, too conservative, too apathetic and too 'comfy' an area for people to actually trouble themselves to get off their arses, there may be the odd bright spot; a new venue, a record label, a fanzine, a band, that makes it, but to hope for anything better is dreaming.

.....its all right stirring up enthusiasm but are you really stirring up apathy(sic) where more people are prepared to be posing than participating & back slapping, over some sham cult."  
(P.B.H.Q.).

IL Y A VOLKSWAGENS

London I.C.A. Tues 30th Dec.

Third on a bill of three isn't the best place to be for audience reaction but The Volkswagens played a set which won them more than polite applause and an encore.



Their songs were clear and were confident and professional. The only disappointment was the final instrumental, which lacked something, I don't know what. The only song I could even guess at a name for, 'Kill Myself' was nothing short of brilliant.

The vocals varied melodic, emotional, subdued but always appropriate. The percussion was loud and rhythmic, the bass was interesting and steady and the guitars provided the intensity of the music. The synth added another dimension providing both steady notes and penetrating bursts.

After the encore the band departed saying "happy new year, we enjoyed", well so did I.

(BONG)

TRANCE - SORRY FOR HAVING TO  
REVERSE THE 2 PAGES YOU  
SENT - I HAD NO CHOICE.

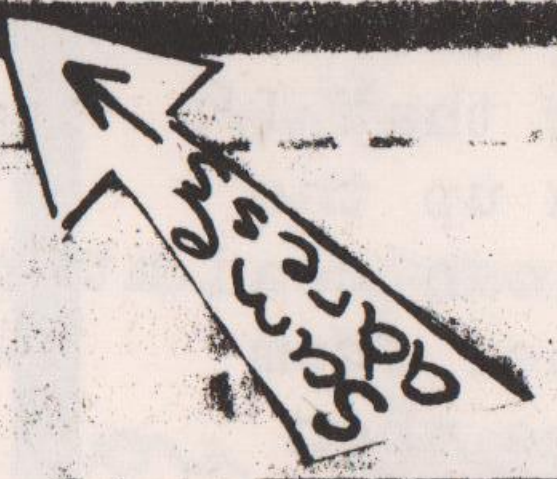
"THE MULTIPLE JESU"  
-FANTACCINI PLAYGROUND-  
A.S.R. 005

Not much space left for this one (sorry) Lets just say it's the Nuneaton mafia (Eyeless, Bron & Stick) playing together again. Two of the bands have got records out, and the experience shows. Even when they are all jamming together, the ideas are good, the songs are good, this tape is good. Buy one, and then sell it for increased price when these bands become well known.

"PURITAN ETHIC"  
-STICK INSECTS-  
A.S.R. 006

This tape is by two people, with various helping guests (yes the Nuneaton mafia again). The result is a tape of lively songs, which are effective mainly because of their simplicity. Side one consists of synth, drum machine, (sometimes bass) playing merrily away, while the guitar sounding like a demented banjo, juddered and thrashed away along with them. Add vocals to this sort of noise and ~~you've~~ you've got the Stick insects. Side two.... Here we have Phil Clarke showing us how to make up a tune on his synth and then repeat it over and over again. He does several solo songs (?) even bringing his hair dryer and shaver on to the act. Strangely enough it still makes good listening. Track five the mafia (Eyeless, Bron etc) have a singsong. This tape is good fun and worth getting.

send £1 to....  
Ambivalent Scale Recording,  
60, Northumberland Ave,  
Nuneaton. Warwicks.



"HALF ALIVE" C-30  
-CRYPTIC CLUES-

All old C.C tapes are now deleted. This is a pity, as a lot of the material is interesting and enjoyable. With the amount of equipment & effects these two blokes have they should be able to come up with some decent stuff. In places they did. I say in places because the actual quality and timing on the tape was not that good (Due to inexperience in 4-track recording claim the band), and sometimes instruments we blurred out, and noise took over.

Most of their songs consist of the Bass or Synth beating out a simple riff, and various effects and guitar notes making wierd & wonderful noises on top. Vocals are blurred (or is that the quality of the tape) and lifeless. The combination works. Next C.C. tape should be called "AMOEBIA" should be interesting.

for futher info on Cryptic Clues..  
A.G. Colegrove,  
14, Clarence street,  
Nuneaton. Warwicks.

# CASSETTES

BY DAVE DIXEY

tunes. Maybe there should be a bit more experimentation-the only concession to anything remotely "weird" is a track by Leicester group(?) Anthrax for the people, which is abysmal anyway. However, it's nice to see a tape which for once is actually LISTENABLE and not cringe inducing. There should be another tape from Essence rare in March next year. I look forward to it.

"Radio City" by Philip Johnson, C45 £1.20 from 5 Hollingbourne Rd, Norris Green, Liverpool L11 3AJ.

I dunno about you, but I'm getting heartily sick of silly little wankers who've been given synths for their birthdays by mummy and daddy, and then make stupid boring tapes under the cloak of "Weird/New/Experimental music(k)" Luckily, this tape isn't one of those, but it IS weird/experimental, but very listenable at the same time. Approach it with an open mind and you might just like it.

Basically it's radio recordings (talking, not music, dumbo) set to music, but with the radio bits chopped up, repeated and generally messed about to give an impression of someone going round in circles-talking but ultimately going nowhere (fittingly, John Peel is treated thus). At one point it sounds as though world war three's broken out-a horrible loud noise with VU meters stuck in the red for minutes on end. Great stuff, the soundtrack of the apocalypse.

"English electric" by Night Visitors. £1.20 from C. Robinson, 153 Lower Seedley Rd, Salford, M6 5NS.

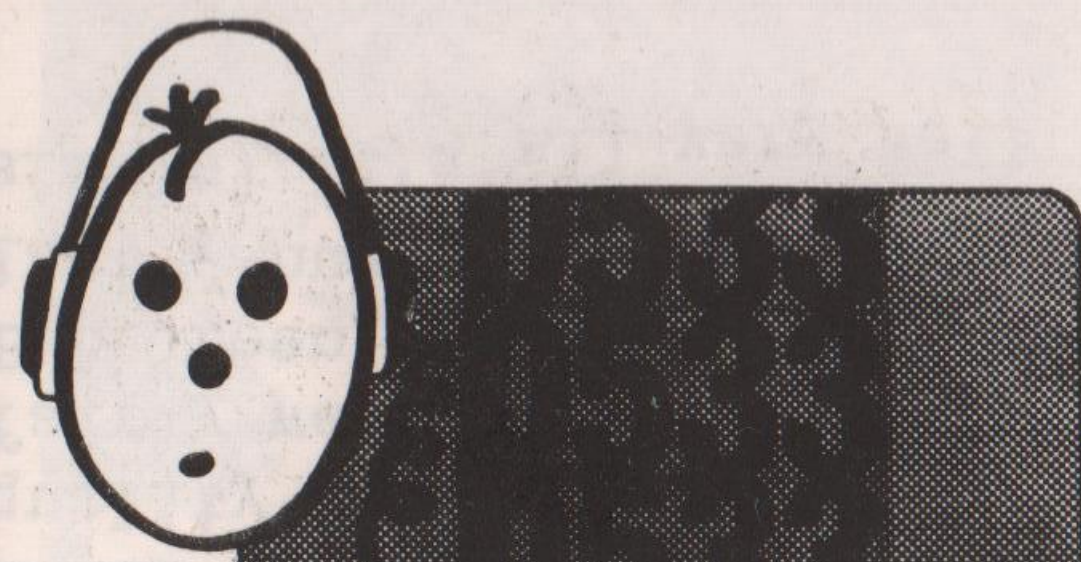
This tape has sold over 200 copies, which is very good for an independant cassette, and its not hard to see why-very competently played, very good quality recordings (recorded at three studios) and a reasonable cover. The songs are all very commercial/catchy, the female singer can actually SING (gasp) and the lyrics aren't bad either. In short, everything's fine and dandy and you need this tape.

This, quite simply, is the best cassette ever released; 10 bands, 21 tracks. Side one kicks off with three lengthy tracks from the Astronauts, a strange band, sort of (dare I say it) 80's psychedelia. Trippy hippy lyrics with meaty loud music. Great. Danny and the dressmakers follow, you've probably heard some of their stuff on the "Weird noise" EP. "Song chocolate" is a lengthy but very funny track. Sounds are next, they recently had an Alternative chart number 1 with "Cant cheat karma". They do 2 tracks, "I made it happen" and "Holland park", both in pretty much the same vein as the single. Bob Green is an acoustic folkie, but before you all sneer listen to "The last great rolling stones lick in the sky", you might learn a thing or two. Ex-gone man David Allen ends side one with "Zero" which would be great if it was good sound quality. The Mob open side two with four tracks-they've just released a very good single. They're described on the sleeve as "teenage yoked punk" which just about sums them up. Cardiac Arrest, "A Devo clone band" are next with just one track; this is miles better than anything Devo have ever done-fast duelling guitars, a good chime and funny lyrics. The same goes for the Horrible Nurds, who do "Pope Paul is dead": "Oh Paul, you believed/That you'd go to a better place/But where you are now/Is under a hot glass plate". Need I say more? The Androids of Mu are next, with three great tracks-a more laid back soulful feel than on their album, with the addition of sax. Blank Space end the tape, with two "nice" tracks-they sound like a cross between Jefferson Airplane circa Woodstock and Supertramp, which is no recommendation, I know, but strangely it works very well. On the whole, I'm astounded by the wealth of good music on this tape, especially side two, which is faultless. If you've been put off tapes by the shit which some people release, just buy this and you'll become addicted to cassettes (like me)

"Really weird" C90 Various Artists £1.50  
From Keith Dobson, 8A Bristol Gardens, London W9 (Uncrossed Pos only)

"Essence rare Vol 1" Various artists C60 £1.25  
From Mark Randles, 95 Hazel Grove, Hatfield, Herts AL10 9DY.

Another compilation, mainly from Hatfield and surrounding areas. A large chunk of the tape is taken from an open air all day local band gig held in Hatfield earlier this year (why is there never anything like this in Leicester?) Good quality recording-straight off the mixer. Some fairly well known bands-The Astronauts and Bob Green (again), The Plague (who played Leicester last January), Produkt (who've also released a single). It's all very well played, some catchy



AN S+T PRODUCTION JULY 20p

AMBER SQUAD

THE FALL

KEVIN HEWICK

TOYAH

SCAMPS' COMP.

ADAM & THE ANTS

THE OBSERVERS



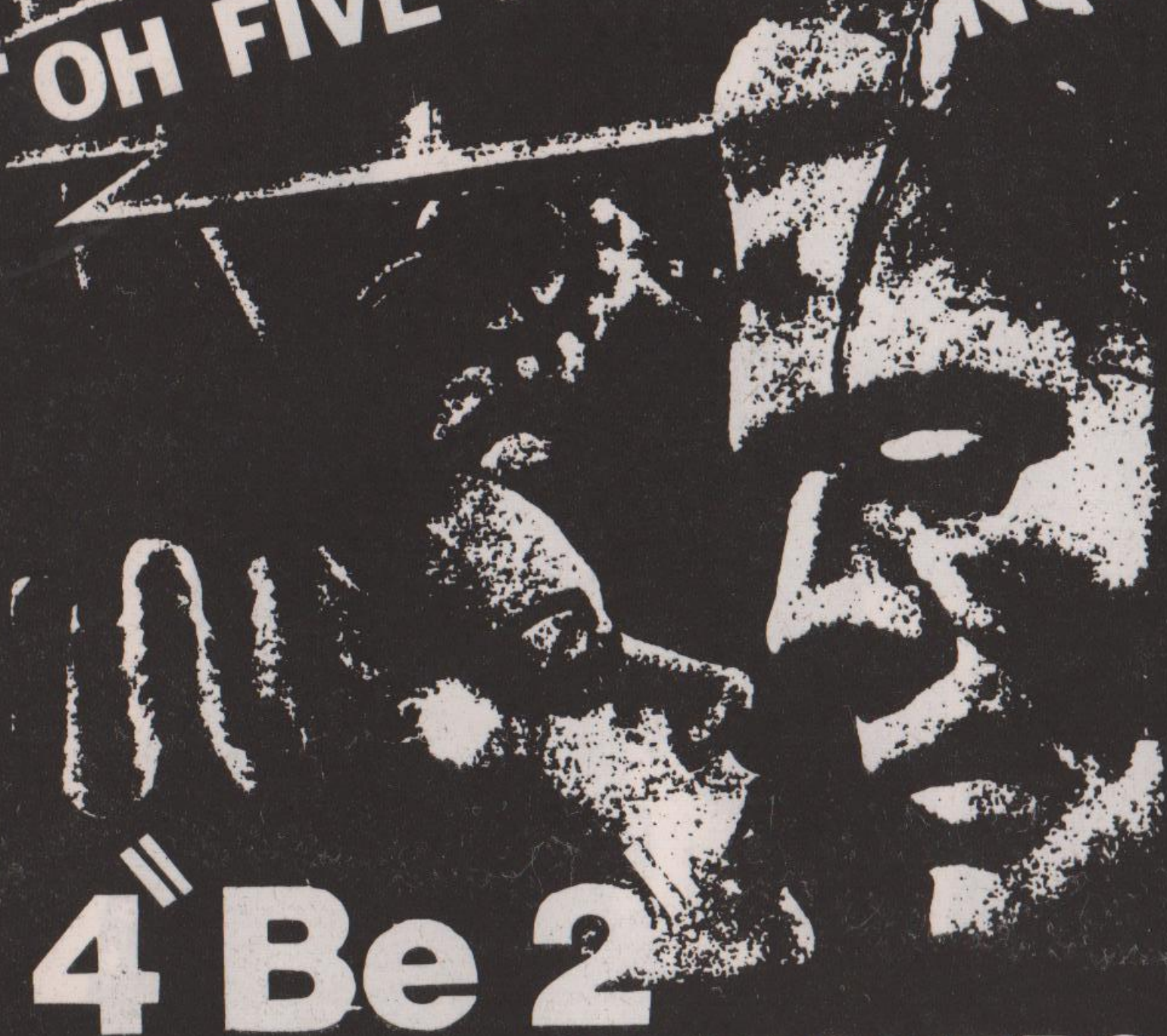
# 0533

RELIGIOUS OVERDOSE  
LAST RESORT  
FUTURE TOYS  
CASSETTES  
& MORE OF LEICS.

20P

## NO.2

# "OH FIVE THREE THREE" NQ.3



4 Be 2  
OBSERVERS  
MAMMA DRAGON  
NEW AGE

20P



# 0533

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well worth 20p of anyone's money."  
(Sheena Cox-Leicester Uni. paper 'Ripple').

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THE FALL/ADAM & the ANTS/S+T  
OBSERVERS/SCAMPS BAND COMPETITION

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LAST RESORT/CASSETTES/'SWINDLE'  
DEEP FREEZE MICE/.

No.3 - 4 be 2's/MAMMA DRAGON/OBSERVERS  
NEW AGE/'CRYING OUT LOUD'/  
SKELETON CREW/.

No.4 - EYELESS IN GAZA/NEWMATICS/SINATRAS  
DEEP FREEZE MICE/FUTURAMA 2  
LINTON KWESI JOHNSON/.

No.5 - IL Y A VOLKSWAGENS/NO ONE SCREAMS  
LEICS.VINYL RETROSPECTIVE  
SLITS/DIGITAL DINOSAURS/ANDROIDS.

No.6 - RONNIE SLICKER & the BANDITZ  
MODERN LIVING/ALTERNATIVE CAPITALISTS  
S+T LEICS.COMPILED ALBUM  
CASSETTES/'MAGAZINE' BENEFIT GIG

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EYELESS IN GAZA  
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NO.4



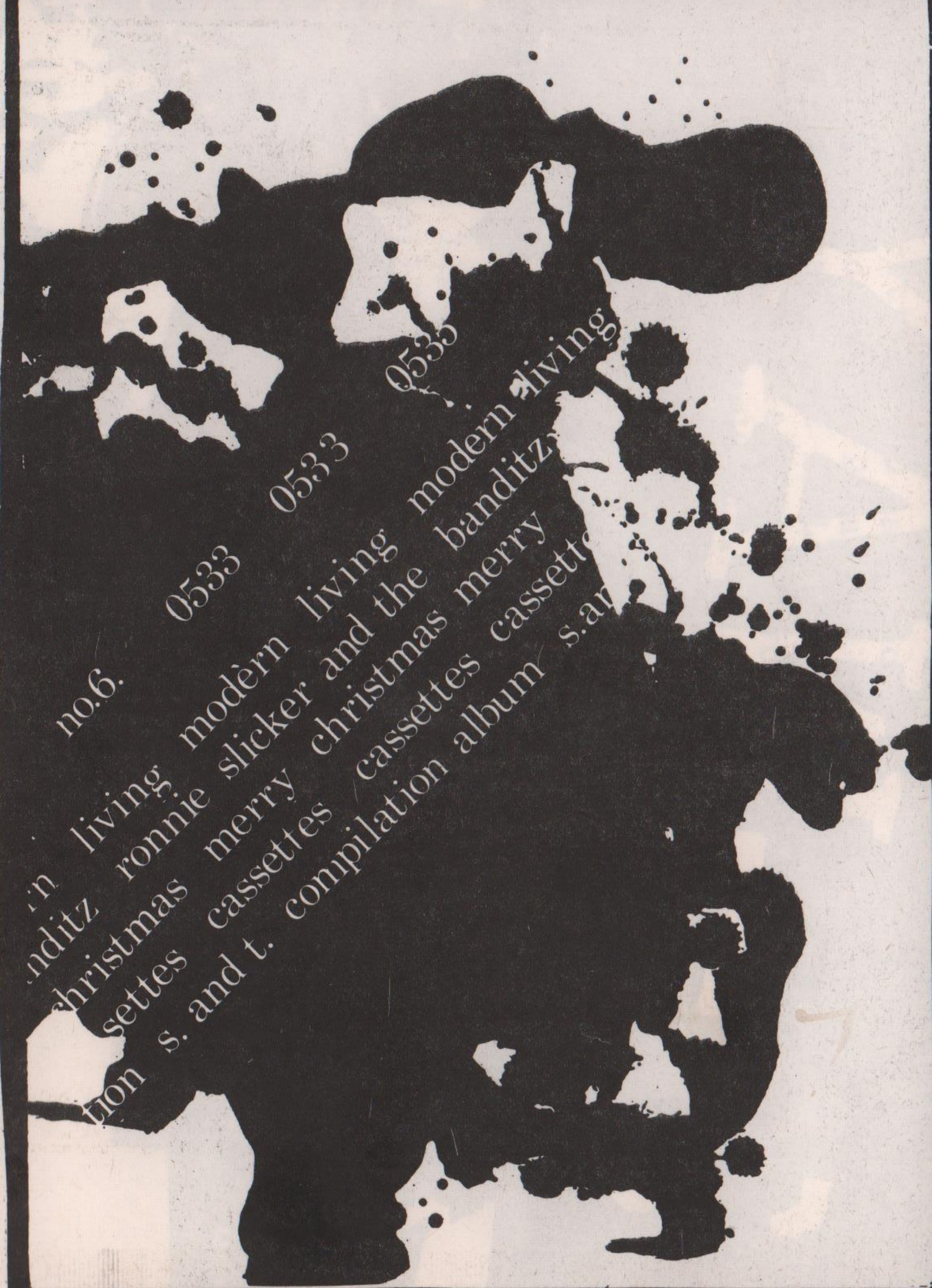
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# 0533

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DIGITAL DINOSAURS  
ANDROIDS OF MU

NO.5

20p



no.6. 0533 0533 0533  
modern living  
ronnie slicker and the banditz  
christmas cassettes merry  
s. and t. compilation album s. and t.

Joby Palmer (drums)  
Pete Dodge (bass+vocals)  
Gary Knight (vocals+wasp)  
Cameron Lindo (guitar)

Past live appearances: 3WD have played 4 'gigs' (Urrgh! word) to date, all were pre-Gary.

The 1st: At East Warwickshire College (Rugby) on Nov. 28 (1980), with Future Toys.  
The 2nd: At Cumberland Annexe (Part of

# 3-WAY DANCE

Like any band worth anything, 3WD want to move away from the trad. 'Rock' structure -in their music and attitudes. BUT they do not aim to be 'Weird' (another Urrgh! word) -there are already too many 'New Hippies' around. 3WD music is not startlingly (?) 'innovative' perhaps, but they would like to feel that any feeling/emotion generated in it is genuine and not histrionic.

At the time of writing, 3WD had 7 no.s- 'Sound to Light', 'Cold Meat', 'Deja vu', 'Disintegrating Forms', 'What is Love?', 'Questions' & 'This bitter lesson' -if you are interested send a blank C60 in.

Lyrics? All the 'songs' have basic themes but are meant for personal interpretation - they 'mean' whatever they mean to you.

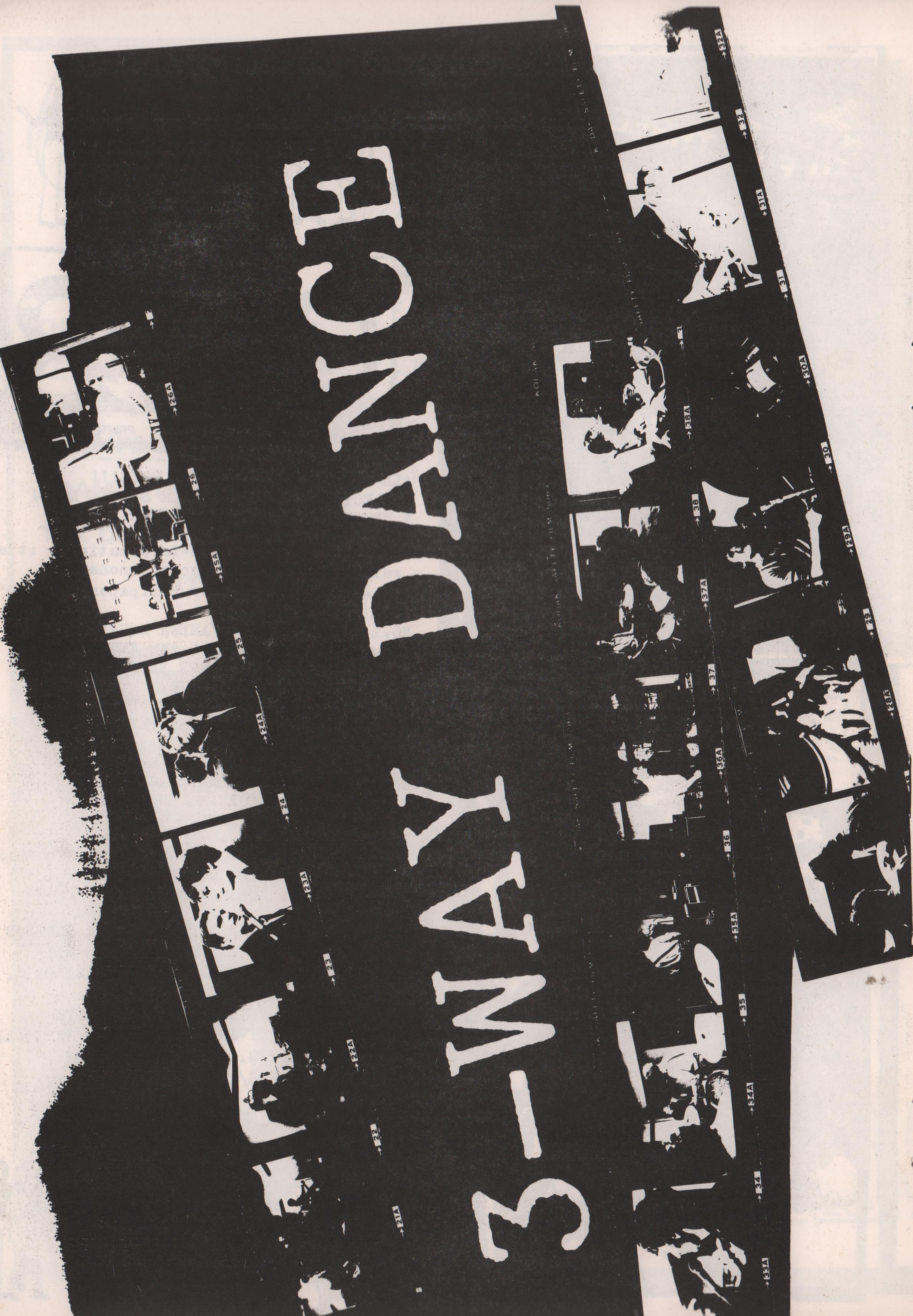
At the risk of being misinterpreted as 'playing at Pop Stars', 3WD would like to say that they would like to develop a following of friends (NOT 'fans') -they WANT interested people to talk/write to them & will be only too pleased to supply info/tapes/etc.

Address: 3WD, 'Cave Arms', Swinford, Lutterworth, Leics, LE17 6BE. Phone: Swinford 464.

words+page design: 3WD . Pix by Sticker .

Leicester Polytechnic) on Dec. 11, with Ronnie Slicker & the Banditz, Future Toys (again) & Lusty Linda's band. The event was the Art Foundation course people's rush-arranged Christmas Party.  
The 3rd: At Nuneaton 77 Club (now known as 'Sylvesters') on Dec. 15, with Standing Room Only, Absolutes, Ronnie Slicker & Co. (again), and Future Toys (again, again).  
The 4th: At Walton Village Hall on Dec. 20, with Fallout and Component.

Present: Have added Gary, altered some no.s, dropped some no.s, added some no.s. The 'music' HAS changed and IS changing.



104 MELROSE ST

Leicester.

19th November 1980.

CS33

CAVE ARMS

SWINFORD.

Dear Gary

Famlife persons statement.

We're not interested in Primadonnas,

Famlife perform as a group involved in a much

freer way of performing. Based around a collective

sound which constantly changes due to a certain

format of playing and the varying ability of its members.

It's difficult not to sound clichéd as so much

has already been written about music in general.

But what we attempt to do, is a division of labour

where by members perform tasks. Principally

Guitars Bass and Drums providing a Foundation

in terms of sound whilst voice and saxophone

and occasionally Guitar improvise, drawing a line

between Total free form playing and set songs and

tunes. Taking much of our lead from the basic

rhythms set up by the Drums.

yours sincerely,

A. FARMLIFE PERSON.

P.S. we're nothing like Capt Beefheart.

Find enclosed one review/information as compiled by A FARMLIFE PERSON and Famfriend.

Q1. What do you think of your Public Performances to date.

ans. We All had a headache that night, were very sorry.

Q2. How would you define your music  
ans. Learning to perform in public knowing that its not ~~about~~ <sup>how</sup> you do but what!

Q3. The name FARMLIFE? Explain please?

ans. Famlife is an anagram of God.

# ABSOLUTES

The Absolutes began whilst the band members were in the fourth year at school, (Beauchamp College, Oadby if you're curious) inspired by the initial punk outburst - they were all buying the Clash, Buzzcocks, X-Ray Spex, Ramones, Jam, and black leathers with generous zippage. At the time they were without instruments or amps, and even if they had them they would not have been any better off as none of them could put two chords together. In other words they started off like all the best bands of the time (well, nearly all) - as mates who wanted to play together, none of this "years of gigning and recording experience necessary" bodge. At the time I was the proud possessor of a sixth hand black Gibson copy which I sold to John for £30. Tim had some cash saved from his butcher's Saturday job and he used it to buy the worst drum kit ever. Martin got a Fender bass copy pretty damn cheap, and they started to plonk away.

At first they begged around to borrow amps to practise - Martin converted an old record player into a temporary bass amp - but after a bit of shrewd pleading to parents at Christmas and promises of passing a million O levels I can have an amp, Dad, they had enough gear to be self-sufficient, after a fashion. At this point they had the rather, uh, clichéd name of Cliché, and were a four-piece, with another guitarist, Paul Thorne. Paul left after a bit as there were "musical differences" (mainly) and also his hair was quite long.



L-R: Nick, Martin, Tim, John. Nice boys, and good to their mothers (a bit)

The rehearsals in their early days were DIRE. They would take turns driving their respective sets of parents out of the house for the afternoon - set up in the living room and make the most God-awful noise imaginable. They had hardly any songs and the gear they had geobly cobbled together sounded like idyllic Buzzcocks and Ramones.

Their first live appearance was at the Shock contest at the Phoenix, billed as Cliché. You probably don't need me to tell you that the idea of a contest to find the best band absolutely stinks. There is no way of making a remotely objective comparison between bands with totally different outlooks and sounds. In my opinion the Phoenix would do better

to present a straight showcase of local bands. Nevertheless the Shock '79 contest gave many bands, including this one, valuable performing experience. Another gig that they played at the time was distinctly unmemorable, in fact best forgotten. It was in the living-room at some glibble friend's party. Martin got rather too gone beforehand on Woodpecker's and Tim kept getting lost in the middle of songs. They put it down to experience.

Towards the end of 1979 I lost touch with the band's progress a bit as I had to go off and be a collegiate freshman on campus, but I popped home for the week every now and again and John would play me the latest tape of the band in rehearsal. They lost the Cliché moniker and became a four-piece again with the addition of Nick, a keyboard player who has since become a vital part of the sound.



Tim got himself a much better kit and started to mature into an imaginative, powerful drummer. The songs improved as well and became more distinct from other bands' gigs were non-existent at this time but nevertheless they continued to rehearse, and improved at a blinding pace.

Shock '80 came along and this they played as the Absolutes, again not actually getting anywhere in the contest but being received well nonetheless.

It was at Shock '80 that they met Future Toys, and before long they were on the phone to Andy Boyle of the band pestering him to let them support F.T. sometime. For the sake of a quiet life Boyle agreed. The first gig they played with the toys was at the Fosseway in the early autumn of 1980. More support slots followed, mostly with Future Toys, and the odd one with other bands.

One thing about the Absolutes being still at school (they are lower VI now) is that they have a ready-made following of about 50 friends who faithfully go to all the gigs. This crowd were there when I finally saw the band play live myself for the first time at Shearsby Bath last October, again supporting Future Toys. The Absolutes played a tight exciting set of about 45 minutes, including most of the numbers which are favourites with their small but avid following. "Don't Come Back" with "The Creeps", "New Sneakers", "Desolate Road", "Common Knowledge", "For The Best", to name a few, are typical of the band's present sound - infectious melodies, tight up-tempo arrangements, danceable beats, about boys who can't get girls (not apparently written from personal experience). There's a bit of razor edged sawtooth guitar, a generous amount of manic drumming, solid bass tight up with the guitar, mumble keyboards fluttering about on top of some songs, at the centre of others ("Making Promises"), and plenty of heartache for those who want to feel miserable. If you want to feel happy, all you have to do is dance.

I saw them again at the Nuneaton FF Club in December on a bill with a number of bands, playing in the penultimate slot before Future Toys. Using new instruments (original guitars and a string synth) they played the old favourites, and three relatively new songs, "Making Promises", "Wake Up Screaming" and "Set to Stun". Keyboards are coming to the fore much more these days, particularly on the aforementioned "Promises" which has a haunting organ sound throughout and sticks in the brain. Everyone bopped away like mad - you can hardly stop yourself - and stayed on the floor for Future Toys' immaculate and immensely likeable set. The two bands seem to me to go together very well.

The Absolutes are: John Ewen (Guitar, voice, songs)  
 Martin Ridgewell (Bass, songs)  
 Nick Hannah (Keyboards, ooh-bop-shoo-bops)  
 Tim Godwin (Drums, Bev Bevan impersonations)

Go and see them if you can, and bop till you, er, drop. DAVID EWEN (OK I'm John's bro., and maybe a bit biased, but they are good, honest



TIM DREAMS OF PLAYING THE EMPIRE POOL, WEMBLEY  
 JOHN TRIES TO PICK HIS NOSE, BUT MISSES

# WHERE THE HELL IS... LEICESTER?

THE LEICESTER COMPILATION ALBUM(S+T STAB 1).

Side One: The DANCEABLE SOLUTION (You dont know my name), TRIBAL GAMES (Plastic Jah), AMBER SQUAD (Six of me), DEEP FREEZE MICE (Minstrel Radio Yoghurt), RONNIE SLICKER & the BANDITZ (Disco Music), MENTAL NOTES (Is he such a fool?). Side two: THE SILENT (Ambition), MODERN LIVING (Drink is a drug), LAST RESORT (Stepping on the cracks), OBSERVERS (Crisis), NEW AGE (Cant get in), FUTURE TOYS (R.C.U.).

The sleeve of the S+T LP is colourless, but it wasn't meant to be that way. A jumble of Leics. Mercury cuttings; it looks messy, rushed & unimaginative - perhaps interesting enough for 'locals', but not that inspiring for anyone unfamiliar with Leicester. I studied every little piece and have spent hours feeling 'part' of something - but if I didn't know the people involved in all this and was hearing the bands for the first time I doubt whether I would have given any of it a second glance. In short, the music on this LP is as colourless, messy, rushed & unimaginative as the sleeve in places.

BUT... for something like this to come out of this city of ours is a minor miracle! S+T HAVE made the effort, HAVE spent a lot of time and money, and HAVE produced the most important record Leicester is ever likely to get. The Amber Squad 45 sold well, the Observers 45 didn't - S+T have learnt a lot of lessons (I.E. - the music press ignores more than it reviews) and this LP WILL have to be given fair attention (are you listening John Peel?) because whether or not 'Local Compilations' are hip, they always get reviewed & played. There are no bad tracks, there are a few good ones, but no great ones.

Danceable Solution: very 'Bunny-drop', very memorable, Tribal Games: highspot of side 1. Bass should have been twice as loud tho'. Amber Squad: quality poprock made for Radio. Deep Freeze Mice: superior version of their LP opener. Ronnie Slicker & the Banditz: a great no. slightly spoilt by lifeless production, but still side 1 runner-up. Mental Notes: The best 'musicians' - impressive 'white(ish) reggae. Silent: the 'discovery' of the LP. Stu Wilson's 'band' provide the best of side 2. Modern Living: the worst sound but the most charm. Last Resort: would have been one of the best but for a really painful guitar soloing. Observers: runner-up of side 2. One of their live favourites. New Age: strong modern pop. Future Toys: one of their strongest songs but the sound is tame compared to their live.

The LP comes with a 16-page booklet (inc. pages designed by the bands), a lapel badge & (if you buy direct - see special voucher!) a copy of the deleted Observer 45! S+T certainly give you your money's worth. Buy this LP & go some way towards stirring Leicester, there are enough good things here to make a start.

GK.



(More to the point, who the hell is 'Harry Hormone'?)

## 'THIS ISSUE....'

The Trance pages are by Trance, the Bron Area pages are by Bron Area, the 3-way Dance pages are by 3-way Dance (& if you think that it is wrong to feature 3wd because I am part then think again - it would be just as 'wrong' NOT to feature 3wd because I am part), the Absolutes pages are by John Ewan (vocals), sorry! his brother.

0533 was always more than willing for bands to design their own pages but few took advantage of this opportunity. It is good for the bands to present themselves as THEY want. Note the completely different approaches used by Trance + Bron Area!

## 'ANOTHER FANZINE FOR LEICESTER?'

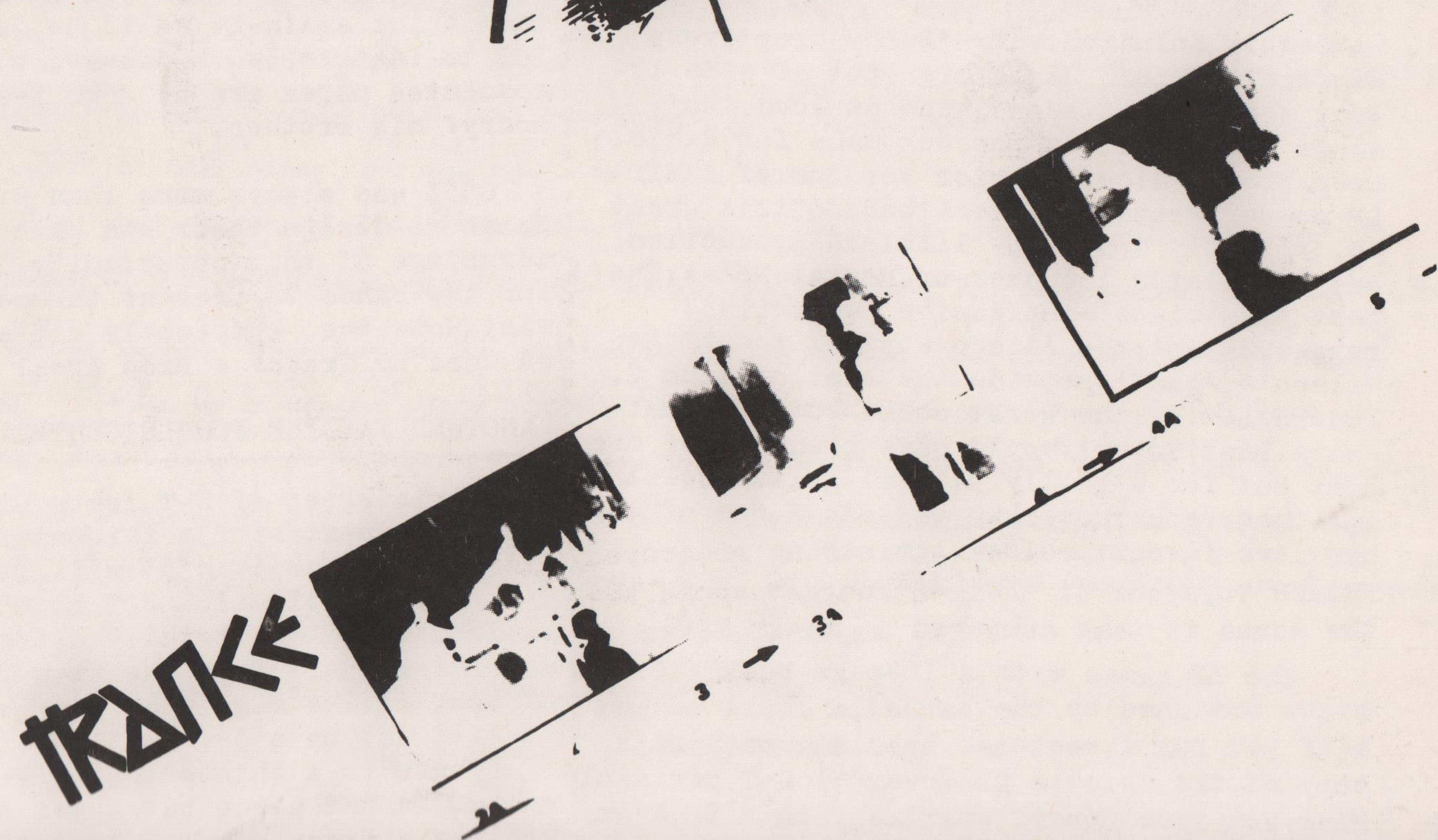
Chris Freer of S+T is to start (or should that be 're-start'?) a Leicester 'fanzine' to fill the gap which 0533 will leave.

Please note: IT WILL NOT BE 0533 part II.... I.E. it will be totally different from this mag-thing (apart from the bits Chris has done of course). The mag is as yet untitled but it will not be 0533!

There is a chance that I will be contributing the odd piece but apart from that it will be a fresh start, a different approach. I just hope YOU support him.

"Lost in a room  
It's walls made of feelings  
Lost in a room  
There's darkness outside"

"Blood in the stream  
to keep your hearts clean,  
Districts a guise  
turn round and I'm alone"



"Night curls up in the corners,  
Where the sun has bled all day."

"Jealousy cuts like laughter  
Wandering and still in doubt,  
Car-lights on the ceiling  
We Knew each others bodies inside out."

