

April '79

Article done
— WKW.

FN25

SOURCE MATERIAL

Simon Edwards

PRESS RELEASE

HEARTBEAT FALLS FOR CHERRY RED

Cherry Red Records, the London based independent Record company, have signed a three year license agreement with the Bristol based Heartbeat Records. Cherry Red will market and promote all Heartbeat product which will be included with Cherry Red's distribution deal with Spartan Records.

First new release under the agreement will be a 12" 4 track single by Bristol band 'GLAXO BABIES' which is released March 16th. Also included will be 'EUROPEANS' by 'Europeans' which was originally released last year, and has been out of stock for the last four months.

Said Iain McNay on behalf of Cherry Red "There are some very talented acts new emerging from the Bristol area. Heartbeat will retain total control over their A. and R. side and completely retain their label identity. However, they will now have the advantage of national distribution and have proper promotional and marketing facilities to work their product".

More information Iain McNay on 540 6831.

HUMAN DEBRIS - FANZINE

Glaxo Babies : 'Nine Months to the Disco' (Cherry Red/ Heartbeat)

Of all the new bands spawned in the Bristol area over the last few years, very few have had any lasting effect on the national scene, most having dissolved into a mediocore pop/pop soup. But a few remain; the Pop Group stand out as the most obviously influential. Others, such as Gardez Dark and the Glaxos seem to be rather overshadowed by them - but a hearing of this elpee ought to convince anyone (unless they're absolutely certain that the U.K.Subs are the future of rock'n'roll: wait and see, kids) that the Glaxo Babies are not to be swept under the carpet with the rest of the post-punk leftovers.

The band have considerably changed in style and presentation since their earlier recorded work (an EP, a single, and a track on 'Avon Calling'), not least because of lineup changes - they now lack a proper vocalist. For one thing, much of the accessibility and the accepted 'song' structures of the earlier tracks have gone out of the window - not that there should be anything wrong with that - though the driving, muscular rhythms remain, and funk/disco influences are more prominent than ever. Any comparisons must be inadequate, but there are touches of Pere Ubu, Pop Group, George Clinton, and even (deep breath) Throbbing Gristle, just to give you an idea. The end result is varied, interesting (not implying 'boring') and often very amusing. Quite honestly I'm not sure about their attitude on this album - especially towards disco - whether love, or hate, or a mixture of both. Certainly the final track 'Shake (the Foundations)' is an excellent pastiche of bland Radio 1 formula brainless boogie, more than a little tongue-in-cheek; but other tracks seem to treat the genre with more respect. 'Nine Months to the Disco' and 'Maximum Sexual Joy' are good examples. The straight funk/disco rhythm is used as a base for a collage of voices, guitars, saxes, piano, electronics, tapes,... you name it.

It is an album that I find confusing - although pleasantly so - in its attitudes, but perhaps that's just because I'm not clever enough to work out the subtleties... or ~~perhaps~~ perhaps because there aren't any subtleties. Anyway, hear it for yourself - you ought to enjoy it. I'm off ... my head's killing me ...

able formula pitched at a buyers market, its effort concentrated on making it sound dramatic in poise and mechanical in tone. But "Metamatic" is not all pomp and structure. Tracks like "Tidal Wave" and "Blurred Girl" are subtle, easily melodic ideas where synthesizers are used sympathetically as instruments and not as synthetic filling, percussively more fertile in rhythm - as is "Plaza" and "Metal Beat" - than anything Numan's done. The effort here is concentrated on making music. There the comparisons really end. John Foxx has managed to create a sound that treads a "synthipop (?) line on "New Kind Of Man", "No One Driving" - with its rip-off of The Motor's "Airport" melody - and "Touch And Go" which is strangely reminiscent of XTC's "Dance Band". Those three tracks convinced me of one thing. John Foxx wants to let the machines talk but keeps a tight rein and open mind on how they utter their pearls of wisdom. Gary Numan wants the machines to talk but often sounds as if he is shouted down and told what to do. But having said that, "Metamatic" is still in the main flawless, manicured ebb of stock assembly line electronics and serious, textbook vocal - the monotone set!! - that's not always good but never bad or unlistenable. Foxx proves that he's a clever craftsman who may not make 1980 the year of the synthesizer but who won't be shot down for not trying. Just a couple of things though. Why does electronic music handled like this sound so soulless and humourless, devoid of warmth and feeling? Surely it doesn't always have to be built with such steely, cold scaffolding around it? And why consciously omit any other conventional instruments (apart from the functionally unobtrusive bass)? It doesn't need to be an all or nothing situation. They're questions, not criticisms. "Metamatic" - "just one man and his ideas and his imagination working away with a machine(s) !!!" - is a Metal Beat record. Click-click drone.....Am I forgiven?

GLAXO BABIES

GLAXO BABIES - Nine Months To The Disco.

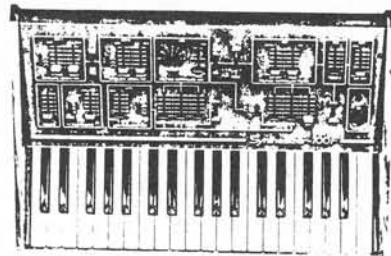
Nine months to the disco - Is this just a pregnant pause? On hearing an album like this one thought never fails to come to mind. Who buys it? Do the record

buying public who crowd around the "New Wave" section of record stores actually feel obliged to dip into their pockets for such an LP because of its pigeonholed "new wave" connotations, because the gospel of John Peel plays and recommends it, because as part of the "new wave" market it's a more worthwhile product - irrespective of its merits - than music created outside the "new wave" vacuum, because the group's name, the LP's title and its cover look interesting or because people genuinely like it? I'd love to know. To those who would say Nine Months To The Disco is odd, different, and adventurous I would agree. But.....

With the accent on experimentation and without any obvious framework to work to and around, ideas and their end product can run rife and out of control and it can all be made to sound "arty" and "escapist" and breaking new ground just by being odd, different and sounding unconventional. But where and when does it stop and become formless, musical self-indulgence? It's an everyone to their own judgement again. And rightly so. "Nine Months To The Disco" is the Glaxo Babies debut album. The group have lost singer Rob Chapman who penned "It's Irrational" on the "Avon Calling" Bristol compilation and "Who Killed Bruce Lee?" on the "Labels Unlimited" similar exercise and with founder member Don Catis of The Pop Group involved, there's been a change of direction and emphasis. "A fusion to extend the modern dance" their record label blurb says. Fusion! Not so sure. The tone of the album is primal, mutant disco rhythms running for cover under a stark, deliberately gutted sound that is used as a mesh to filter through disjointed, ramshackle ideas and noises. Conventional structure is waylaid and accepted style becomes a chopping block for fractured themes and oblique images. In their words it's "Swampsstomp". The sounds and images that scuttle around in a state of shell-shock are pitchforked together to conjure up various styles. On "Maximum Sexual Joy" and "Promised Land" they become a haunting threadbare mock-disco, absurd and jarring. "Seven Days" is an obtuse, crude hybrid of jazz and undisciplined noise (Is there any difference!), a runaway bass piano and grating brass working at odds with each other to produce a mutilated mish-mash sound. "Electric Church" and the seven second "Slim" are an "idealists"

- their tag not mine - cacophony, a woodwind racket. "Shake The Foundations" is an accomplished, ordinary slab of hard, driving funk, (better than the Average White Band), well removed from the shadowy extremes of dance music handled elsewhere on the album. "Conscience" is a jumbled arid PILish workout. "The Tea Master And The Assassin" is a wierd, disquieting tick-tock over an empty vibration and the title track is a scratched tape loop acting as pacemaker to a hotchpotch of fleeting, tattered noises that interrupt and ricochet around. The most interesting pieces are "Dinosaur Disco Meets the Swampsstomp", which sounds like two stegosaurus singing and farting in the bath while a pterodactyl gargles in the swamp, and "This Is Your Vendetta" with its loping bass, empty structure and Panorama interview tacked onto the end. The question is "who is the creature" and "whose vendetta is it anyway?". But where's the owner? Yes. The album's certainly odd, different adventurous. Like a pile of bricks in the National Gallery - it's new, unconventional and art. Is it? Well, that's up to you. Is "Nine Months To The Disco" a vortex of smug noise or a clever, brave primal pursuit? Personally, I think the sum of the ideas are greater than the random parts. But the project is not to be sneered at even if, at times, it does sound like This Heat. "Nine Months To The Disco". Certainly conceived by The Glaxo Babies. But is it a phantom pregnancy?

GRAHAM NEWSON.



FREEBIES & CROSSWORD COUPON.

YOU CAN'T ENTER
THE COMPETITION
OR OBTAIN
FREEBIES
WITHOUT IT!



By the time we got to Bristol we were half a million strong...

(Well, eight thousand anyway)

The Ashton Court Free Festival Bristol

SUMMERTIME, AND de libbin is just fine. Lazing on the grass, soaking up the sun and the music — yes it's festival time again folks, and none of your three days up to your ass in mud and polythene megalithic bashes. It was free and strictly local — the fourth Ashton Court Free Festival, and long may it reign.

There were about fifteen of the West's leading bands strutting their stuff before roughly eight thousand people all-told with side shows, inflatables, kites and frisbees, food and space for all. But if I am to be totally honest, the music, on the whole, wasn't the stuff of which great live albums are made. The gremlins had a lot to do with it mind you. Phut's first law of mechanics states 'Anything that can possibly go wrong, usually does'. So Saturday was a total sound

disaster for all the bands playing the main stage.

As I arrived, **Equilibrium** were tuning up. They are into long instrumentals, rock/funk I suppose, vaguely like old Yes in patches, good organ, but the guitarist wasn't quite making it. They need work, but show a glimmering.

When they'd finished, I realised that there was not one but two stages, another on top of the hill to the right and almost totally separate, with a band playing simultaneously to the one on the main stage. Now this is democracy! If you don't like this one, then go dig that one. There is no top of the bill superstar bullshit going on down here. And this is how it went, bands playing back to back and the high was all according to where you were standing.

So up the hill were **Red Balune** and the Kamikazi horns or some such — playing Satie with saxes and Salvation Army music that would drive anyone to drink

(musically funny you see, which isn't easy to do). 'Like a Nightingale with toothache', and I loved it.

Back down the slope, **Looney Tunes** were performing their usual set and wrestling with the atrocious sound system. It put them off I'm afraid, losing the bass totally, and coping with super fuzz doesn't make for the performance of a life time. Still they did their best and got a good reception.

Steps started up on cerebral hill. They used to be called Quan Su and they sound like a cross between Weather Report and Soft Machine Three, well played but a bit boring. Meanwhile the **Cortinas** were hammering it to ya downstairs, and got the biggest reception of the weekend, in that everybody stood up and moved to the front. The PA managed to absent the vocals this time, but Jeremy decided to mime them anyway. A resigned shrug and a benign smile marked the end of Saturday.



PLANETZ: pure funk

Sunday was mainly jazz and funk. First there was the **Warehouse Company**, a music and mime group who, when emphasising the music, were like Family, then adding mime and poetry to the show plus jigs and reels. Very English and very entertaining.

Down on main street were Planetz — funk pure 'n' simple, don't look for anything more. They got the asses wiggling though. The rest of Sunday was **Gladys Bloggs**, soft rock and blues (pleasant but dull); **Uncle Po**, funk/jazz/rock, who have a single out called 'Much To Much' which tends to be descriptive of the band as a whole, competent but meandering; **Mama Roux**, up tempo rock and meaty R'n'B, and the whole thing topped off by **Skywhale** flowing one number into the next and tickling their jazz rhythms into the sunset.

Overall I had a fine time. If festivals are going to survive, they're going to have to be like this — low key. No more small cities of transplanted humanity packed in like sardines to watch a bunch of untouchables half a mile away. Next year, I want to hear from Leeds, Birmingham, Nottingham, Swansea... if Bristol, and Newcastle can, why not you? — **RAB**.



CORTINAS: got the biggest reception

Simon, who played with Bristol band Brent Ford and the Nylons and managed other groups, believes there is a wealth of talent in the city.

"This is just the tip of the iceberg, there can never be too many bands but I could do another album next week with 15 other bands."

All 15 bands featured on the 'Avon Calling' album, which Radio One DJ John Peel has featured all this week, have signed contracts with Heartbeat.

"In a way its safer to be independent. You only have to look at the success of other independent labels around the country and the problems facing the major companies."

Simon doesn't agree he has set himself up as a God who holds the key to success for young bands.

"I do make the final decision on whether they sign or not but I always ask other people their opinions."

Simon keeps his finger on the pulse by listening to demo tapes which bands send him and going out to concerts to watch the aspiring pop stars whenever he can.

"Anybody can come in off the street and ask me to listen to them and I will decide whether it could be successful," he said.

"I believe I have done enough groundwork on what will sell, but the prime motivation is to put out a damn good record of bands who should be heard."

"They are all different and can't just be classified as new wave — if I like a record and it makes me jump up and down, I'll buy it."

Simon helped put on a concert in London's Dingwalls which was packed with music business people to see three of Bristol's finest, Private Dicks, Sneak Preview and Stingrays.

But at home the bands have to fight for venues for their own gigs.

"There just isn't enough places for groups to play in Bristol. There's a lot of great places where groups should play but Bristol has a very out-of-date council who think people can't enjoy themselves under the age of 30."

Heartbeat isn't Bristol's only independent label which has sprung up since the new wave boom.

Fried Egg, owned by Sound Conception Studios in Ashley Road, Montpelier, was started in May this year.

Their first release through Pinnacle Records was 'I Can't Help It' by Shoes for Industry which sold 3,000. The follow-up was 'Minimum Maximum' by the Wild Beasts.

Ken Wheeler, who jointly runs Fried Egg and is engineer and producer for Sound Conception, is also drummer in Wild Beasts.

"We decide to start the label because of the wealth of local talent," he said. "We have our own studios which makes it a lot easier."

Wavelength, the third Bristol label, was formed by Thomas, 25, so he could record his band, the Spics, first single 'You and Me'.

Now he runs the label in West Street, Old Market, and has signed Gardez Darx, Joe Public and Color Tapes all of whom have had one single each. They also use Crescent Studios in Bath.

Apartment are typical of the new wave of Bristol rock bands.

Guitarist and singer, Alan Griffiths, 20, formed the band in September last year when bass player Richard White answered an advertisement in a music shop. He had a friend called Emil, 18, who drums.

Heartbeat signed them and their song 'The Alternative' is one of the best on 'Avon Calling'.

Alan, from Downend, Richard, from Montpelier, and Emil, from Horfield, play at Hope Chapel in Hotwells on Friday 19 October in a Year of The Child benefit gig with four other bands.

EVENING POST

Albums

- 1 (10) Regatta de Blanc—Police
- 2 (1) Eat to the Beat—Blondie
- 3 (2) The Raven—Stranglers
- 4 (4) The Pleasure Principle—Gary Numan
- 5 (7) The Long Run—Eagles
- * 6 (-) Avon Calling—Various
- 7 (6) Into the Music—Van Morrison
- 8 (3) Slow Train Coming—Bob Dylan
- 9 (-) Survival—Bob Marley
- 10 (8) Cut—Slits

Revolver and Virgin Records, Bristol.

13-10-79

- 1 (1) Reggatta de Blanc—Police
- 2 (3) The Long Run—Eagles
- 3 (2) Eat to the Beat—Blondie
- 4 (-) Tusk—Fleetwood Mac
- 5 (4) The Pleasure Principle—Gary Numan
- * 6 (7) Avon Calling—Various
- 7 (6) The Crack—Ruts
- 8 (5) The Raven—Stranglers
- 9 (9) Survival—Bob Marley
- 10 (10) Outlandos d'Amour—Police

Revolver and Virgin Records, Bristol.

Various: Avon Calling (Heartbeat). Living proof that the West Country is buzzing. This is the finest new wave compilation to date, with an impressive string of local combos, most of whom were recorded at David Lord's gaff in Bath.

There are 14 bands and the standard of the music only occasionally falls below par. Far more often the songs and performances are outstanding.

The most compelling showing comes from Essential Bop, whose line-up includes ex-Cortina Mike Fewings. Their offering is sharp, tight and uncluttered, revealing individual style.

The project has been put together by a young Bristolian, Simon Edwards, who works for the AA by day and in the evenings packs these albums into their covers.

↑ BATH CHRONICLE
23-10-79

TOP TEN

20-10-79

- 1 (1) Reggatta de Blanc—Police
- 2 (2) Eat to the Beat—Blondie
- 3 (5) The Long Run—Eagles
- 4 (4) The Pleasure Principle—Gary Numan
- 5 (3) The Raven—Stranglers
- 6 (-) The Crack—Ruts
- * 7 (6) Avon Calling—Various
- 8 (-) I'm the Man—Joe Jackson
- 9 (9) Survival—Bob Marley
- 10 (-) Outlandos d'Amour—Police

Revolver and Virgin Records, Bristol.

3-11-79

- 1 (1) Reggatta de Blanc—Police
- 2 (4) Tusk—Fleetwood Mac
- 3 (3) Eat to the Beat—Blondie
- 4 (2) The Long Run—Eagles
- * 5 (6) Avon Calling—Various
- 6 (-) Whatever You Want—Status Quo
- 7 (5) The Pleasure Principle—Gary Numan
- 8 (10) Outlandos d'Amour—Police
- 9 (7) The Crack—Ruts
- 10 (8) The Raven—Stranglers

Revolver and Virgin Records, Bristol.

10-11-79

- 1 (1) Reggatta de Blanc—Police
- 2 (2) Tusk—Fleetwood Mac
- 3 (-) The Specials
- 4 (3) Eat To The Beat—Blondie
- 5 (-) The Secret Life Of Plants—Stevie Wonder
- 6 (4) The Long Run—Eagles
- * 7 (5) Avon Calling—Various
- 8 (8) Outlandos D'Amor—Police
- 9 (-) One Step Beyond—Madness
- 10 (-) Off The Wall—Michael Jackson

Revolver and Virgin Records, Bristol.

PRIVATE DICKS, a Bristol band, have signed to local label Heartbeat Records and release a single on October 15 called 'She Said Go'.

ALTERNATIVE

LPs

- 1 GROSSES WASSER, Cluster, Sky
- 2 AFRICAN TEARS AND MASTER, Dollar Brand Quartet, Enja
- 3 LIGHT AS A FEATHER, Azimuth, Milestone
- 4 FRENCH SKYLINE, Earthstar, Sky
- 5 INTERFACE, Helvon 6, Cobra
- 6 ELLIPTICAL OPTIMISM, Spherical Objects, Object Music
- 7 FIVE FEET BEHIND BARS, Prisonaires, Charly
- 8 AVON CALLING, Various, Heartbeat
- 9 EVOLUTIONARY ROCKERS, Mikey Dread, Federal
- 10 ESKIMO, Residents, Ralph

Compiled by R. E. Cords, 8/9 Sadlergate, Derby Tel: 0332 42715

WE'RE IN A BIT OF A JAM

We've got 1000 copies of The Jam's new single 'Eton Rifles' to give away with a special 'JAM' Badge. Only 1000 badges were manufactured. The Badge comes 'FREE' — you pay only for the single 90p. (Pic)

SO WE'VE DONE A DEAL WITH 'THE POLICE'

The Police — Fall Out (Pic) 90p. Exclusively from us a 'TRU' Police Badge Limited to 1000 only. Not available from shops or other mail order companies.

LOOK WHAT ELSE WE'VE GOT FOR YA:

| | |
|---|-----------------------|
| Sham 69 — I Don't Wanna (Pic) | 7" — 90p, 12" — £1.65 |
| Squeeze — Packet of Three E.P. (Pic) | 90p |
| 2.3 — All Time Low (Fast) Pic, Now Deleted | £1.00 |
| Airmail — In a Moment (Pic) | 90p |
| Door and the Window — 1st E.P. (Pic) | 85p |
| Fashion — Citinette (Pic) | 90p |
| Now — Into the Eighties (Pic) | 90p |
| Private Dicks — She Said Go (Pic) | 90p |
| Proles — Softground (Pic) | 90p |
| Shoes for Industry — Falling In Love (Pic) | 90p |
| Sham 69 — You're a Better Man Than I (Pic) | 90p |
| Wall — Kiss The Mirror (Pic) | 90p |
| SPECIAL OFFER: Human League — Being Boiled (Fast) (pic) | £1.00 Deleted |

ALBUMS:

| | |
|--|-------|
| Avon Calling — Compilation of Bristol Bands (Currently being played to death by Mr Peel) | £3.99 |
| The Fall — New LP | £3.99 |
| Honky Tonk Demos — Dire Straits, Darts, etc. | £3.99 |
| Human League — The Dignity of Labour 12" | £1.99 |
| Pink Military — Blood & Lipstick 12" | £1.75 |
| Plastic People of the Universe (Avant Garde) (with free book) | £4.99 |
| Residents — Meet the Residents £3.99 — Fingerprint £3.99 Not available | £3.99 |
| Vancouver — Compilation. The 14 top local bands got together to record and release this album it's surprisingly good too | £3.99 |

Postage & Packing: 1-2 7" 20p-10p each after that, 1 x 12" 35p-25p each thereafter. OVERSEAS: 35p per 7", 75p per 12". Payment by L.M.O. If unsure of postage check with your local postal office. 7" 20p, 12" 35p + 10% for packing. Allow 10 days for cheque clearance.

WHOLESALE & EXPORT ENQUIRIES WELCOME.

CALLING ALL SMALL LABELS: We want in stock your records. We distribute to shops, etc. Please write with details.

Mail Order Dept.

ANGLIA RECORD DISTRIBUTORS, FITZROY LANE, CAMBRIDGE
(Next week's advert will include a special 'Imports' section — Don't miss it!)

VARIOUS ARTISTS

Avon Calling (The Bristol Compilation) (Heartbeat/Cherry Red/Spartan)

'AVON Calling' is the collective endeavour of 15 groups that live and languish around Britain's Most Unsung Major Metropolis. So, leaving aside any thoughts on the value of compilation albums in general, and digressions on rock geography in particular, it only remains to be said that 'Avon Calling' is a veritable riot of stunning pop.

Otherworldliness is the keynote for Glaxo Babies' wholly unpalatable offering 'It's Irrational': a feedback induced nightmare, for which for better or worse infiltrates the innerear with the thoroughness of a strong purgative. Next The Europeans give a new lease of life to the guitar flanger. 'On

The Continent' is an updated and corpulent 'Marrakesh Express' for day-trippers bound for Ostend, played from the back seat of the world's fastest roller coaster. You may or may not like it.

And we stay with one foot in Memory Lane with 'Green Is In The Red', in which The Private Dicks lend the unique vocal timbre of The Hollies (it's so uncanny) to a gloriously Buzzcockian nursery rhyme, complete with scattered nonsense lyrics and a teasingly impatient backbeat. But for those of you who've spent good brass on a copy of 'Raven', bend an ear towards Moscow, whose psyche-hogging scoop of ordered delirium leaves The Stranglers dangling. Their song is called 'Too Much Commotion', and it could prove hazardous to your health.

Further excellence comes from Essential Bop who dare to parody 'Riders On The Storm' and live. Their 'Chronicle' has a wall-to-wall atmosphere of impending catastrophe. The Directors

provide incisive and bushy-tailed modmusic with 'What You've Got' while Various Artists provide a rivetting, convoluted R&B shuffle, and a rare opportunity to hear a bass drum turned inside-out 'Own Up'.

Over on side two Sneak Preview kick off with 'Slugweird', a massive onslaught of swashbuckling industrial doom — a sort of fork lift truckers of the apocalypse theme, while Stingrays haul rock and roll into the '80s with their leering, pulsating 'Sound'.

The stylus trails into a boisterous four-star garage raunch from The X-Certs ('Anthem'), followed by spluttered mayhem from Apartment ('Alternative'), and an appealing, if confused display of Bowie-isms from The Numbers ('Cross-Slide'). Vice Squad ('Nothing') make archetypal buzzsaw music at twice the speed of gun-powder, while their voluptuous chanteuse Becky Bondage bewails the fate of her generation from the

uppermost parapet of the Clifton Suspension Bridge.

The joys of profligate living are eulogized in 'Move Fast, Stay Ahead', a reckless, infectious punkabilly chorus from Stereo Models, and the concluding piece de resistance is 'My Dead Mother' from the magnificent Double Vision. The black pathos of this song is convincingly carried by Stephanie Dicks' imploring vocal, and offset by a wonderfully clumsy one-drop reggae backbeat that might have been dubbed in heaven.

Is that everyone accounted for? I've yet to discover any homogenising undercurrents that could be identified as The Bristol Sound or to pinpoint any one particular band that colonises the attention with extravagant individuality, but to be fair I've only played the album about 40 times this weekend. Nonetheless, for a refreshing insight into what is effectively first-generation rock-music, you could do worse than investigate 'Avon Calling'.

Rick Joseph

VARIOUS ARTISTS: 'Avon Calling' (Heartbeat HB1).

FLICKING THROUGH the record racks, deciding what to buy, exercising the punter's power and at the same time wondering how much of your choice has been made for you — know the feeling? So, a compilation album of unknown bands must have a pretty snappy cover to induce the parting of the pennies, and this one has: a great title in vile yellow over an aerial shot of Bristol — local sales guaranteed.

Inside are offerings from fifteen bands who have one thing in common — a distinct lack of cultural heritage; there hasn't yet been a Bristol beat and there still isn't. These outfits could come from anywhere, the only advantage being that their appeal isn't purely local; hence, perhaps, the interest of a certain Mr Peel.

Revolving this record produces music of surprisingly good quality. From the kennel of the Korgis, Crescent Studios in Bath, spring contemporary numbers containing none of the incoherence of raw punk and none of the flash frills of techno-rock. The album reflects an 'ongoing situation', which is to say that two of the bands, Gl'xo Babies and Europeans, are only memories, while another three (Private Dicks, Sneak Preview and Apartment) will be touring under the 'Pulse Of The City' banner later this year.

In terms of relative quality, it's a damn good album; the most forgettable track, the Vice Squad's 'Nothing' a better song if it was compensated for by gems like Sneak Preview's 'Slugweird', complete with wonder lead guitar.

There are enough worthy bands in this area for at least one more compilation; meantime, Heartbeat Records have done a service by injecting some fresh blood. You've been warned. + + +

FRED WILLIAMS

RECORD MIRROR ↑

APARTMENT

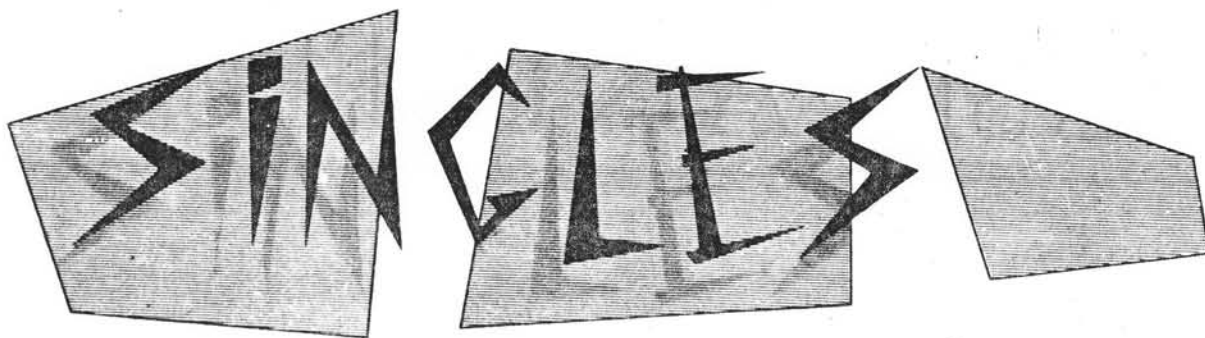
APARTMENT, a Bristol band featured on the 'Avon Calling' compilation album, play Bristol Hope Chapel October 19, Weston Super Mare Flanagans 22, Cardiff Grassroots November 3, Southall White Swan 10, Bristol Crown Cellar Bar 22.

N.M.E. ↓



Heartbeat Records
4 Melrose Place, Clifton, Bristol BS3 2HQ
Tel: (0272) 30458

Record Mirror, September 15, 1979



Reviewed by MIKE NICHOLLS

SCANDALS OF THE WEEK

GL* XO BABIES: 'Christine Keeler' (Heartbeat). So you wanna be a mod, huh? You wanna hear about the sixties? These Bristolean babies will fill you in. It wasn't just fighting on the beaches, y'know. Supermac was a Prime Minister in them days, not a footballer. Pity the Profumo/Keeler scandal cost him a Government because at that time politicians were the heroic fodder for gossip columns, the radicals "chic to chic", not rock 'n' roll stars.

Whatever happened to Christine Keeler? I wonder who's Kissinger now? More to the point, have the Gl*xos a hit on their hands? Discreet but not so discreet, they've produced a minor masterpiece. You've never had it so good.



The Spics/ Revelation Rockers/Various Artists Bristol

SO HERE we are again under the Tiffanys plastic palm trees and the place is packed. Now could this be because tonight is a benefit, or it could be because the Spics have been featured on local TV a couple of times? I know which one the Spics want to believe.

First on are Various Artists who are included on the Avon Calling album. I'm told this is their debut gig, which explains a lot, but at first sight they are pretty shapeless musically and visually. They do a version of 'Downtown' that is almost straight Petula Clark as opposed to the B52's version, and apart from this and the album track 'Own Up' I didn't recognise any other titles and sad to say the rest of their material was undistinguished.

Private Dicks/ Sneak Preview/ Apartment Bristol

A HEARTBEAT RECORDS package for one night only. Pity it didn't pack them in, but apparently there was a bit of a cock up on the advertising front. These things happen but the bands gave their best nonetheless.

I missed half of Apartment's set but the half I saw was quite invigorating if a little faceless, as yet. The guitar was heavy and hard-hitting, kinda Stranglers in places, but most of the material didn't have quite the distinction of 'The Alternative', the 'Avon Calling' album track.

Sneak Preview are a strange mix of rock styles, sometimes inventive and imaginative and others over-complicated and confused. I shuddered slightly when I thought I recognised the keyboards player from being in the Android Pups (one of the worst bands I've ever seen) but their dreadful ineptitude obviously wasn't his fault as the keys tonight were fine, if overpowered by the guitars most of the time.

The only numbers I caught the titles of were 'Mary Jane', 'Desire' with some great playing from guitarist Neil Taylor,

| ROUGH TRADE | |
|--|-------|
| SCRITTI POLITI WORK IN PROGRESS 2nd SES- SION | 75p |
| SCRITTI POLITI FOUR A SIDES (12") | £1.50 |
| THE POY GROUP WE ARE ALL PROSTITUTES | 75p |
| PHOTOGRAPHS SECOND BEST | 80p |
| DANCING DID DANCING DID | 80p |
| COMMITTEES RESTAURANT BUFFET AND BAR | 80p |
| THE DARK MY FRIENDS | 80p |
| BEYOND THE EMPLOYE LAST THOUGHTS | 80p |
| ODDISHM SERVICE POTION | 80p |
| 23 JEWELS PLAYING BOGART | 80p |
| SUPRA RED HELICOPTERS BRACKNELL EP | 80p |
| FIRST STEPS THE SEAT IS BACK | 80p |
| THE STARS BORED | 80p |
| THE PANS GIVING ME THAT LOOK IN YOUR EYES | 80p |
| THE NIPS GABRIELLE | 80p |
| STEVE TREATMENT CHANGE OF PLAN | 80p |
| CHICKS MOOREN BOYS | 80p |
| MAINC THOR "TRAC" | £1.35 |
| FAST CANS THE KIDS JUST WANNA DANCE | 80p |
| SLOW GUNS TV MOVIE | 80p |
| ROBERT AND THE REMOULDS DO EYES EVER MEET | 80p |
| THE PAIN FEEL THE PAIN | 80p |
| IS THE WAR OVER CARDIFF COMPILATIONS | £3.50 |
| AVON CALLING (BRISTOL COMPILATIONS) | £4.00 |
| MANCHESTER COMPILATIONS | £3.75 |
| STREET TO STREET (LIVERPOOL COMPILATIONS) | £3.00 |
| SPHERICAL OBJECTS RELYTICAL OPTIMISM | £3.50 |
| FANZINES | |
| TRENDS 5 (Cress, Freshies, Teardrop exploded) | 20p |
| UNLIMITED EDITION 2 (Shuka, Glimmerminds) | 20p |
| R.M.X. 8 Kickstarts, Vice Versa, Killermeters | 30p |
| GUTTERSHIPS 7 (Madness, Cress) | 20p |
| ALL THE POETS | 20p |
| GET UP AND GO 2 (Selector, Kinks, 007, Squire) | 20p |
| 202 Kensington Park Rd, London W.11. | |
| U.K. POSTAGE 1-7 7: 20p - 10p each after that 1-12 | |
| 25p - 25p each after that MAXIMUM POSTAGE £1 | |
| Fanzines 10p each | |
| EUROPE POST 1-5 7: 25p each, 5+ 15p each, 1-12: | |
| 75p, 2 = £1 3 = £1.50, 5 = £2 Pay by I.M.O. | |
| PLEASE PUT ALTERNATIVES WHERE POSSIBLE | |

ROCK SPOT

This weeks column near on 100% new wave, but not quite, the odd one out being the goodie from "Elton John", "Victim of Love". The "A" side, nice disco type thing, not getting much air-play which is rather surprising, turn it over and you E.J. fans will have the usual John sound, nice.

First new wave disc this week on Heartbeat Records called 4 alternatives E.P. and good it is. "The Numbers" - "Alternative Suicide". "Joe Public" - "Hotel Rooms", "48 Hours" with "Back to Ireland". Three very good tracks, but the fourth is excellent, "The X-Certs" with "Blue Movies". I have nearly worn out the record for this track, it really is excellent, and all the bands are West Country.

The second disc also on Heartbeat records is by "The Private Dicks" and called "She Said Co", nice sound, reminding me (with the metallic guitar) of The Kinks early stuff, good tight sound. "The Private Dicks" and "The X-Certs", deserve to go to the top, so go and grab an earful.

Still on the subject of Heartbeat Records, just released is the album "Avon Calling" with FIFTEEN good tracks, (including "Dicks" and "X-Certs"). It's really good value for money, priced at £4.25 (RRP). Among the bands are "Moskow", "Essential Killer", (good tight sound but could have been a better number) "Directors", "Various Artists", "Sneak Preview", and "Stereo Models", all good stuff. For me the outstanding tracks being "Private Dicks", "X-Certs" and "The Stingrays", which by the way are a very good band to see live. The last band to mention I also saw live at the Crickét St. Thomas Rock Festival, and thats "Double Vision". At the first playing of the "Double Vision" track I must admit I disliked it, but it's growing on me all the time, till now it's one of my favourite tracks.

The last two disc's are from Cherry Red Records. "Destroy All Monsters" are a band from Detroit. The two sides being "Meet The Creeper" B/W November 22nd 1963. I quite liked the "A" side and I must say each time I play it, it sounds better. "The Runaways" are an all girl group from Los Angeles, the "A" side is "Right Now". I have played this several times, but the sound is lacking and tends to get monotonous, I think production could certainly be improved. Turn this disc over and you will hear "Black Leather" written by Sex Pistol Steve Jones, this is far superior to "Right Now" and should have been the "A" side. It has very good production, excellent guitar work. Reminding me at times of Suzie Quatro, but that can't be bad, when you go to your record shop don't forget it's the "B" side that's the goodie.

Good listening.
Lord Anthony

"SCAW" ROCK SPOT
OCT 12TH 1979.

and the closer 'Slugweird' (also on the 'Avon Calling' album). Now this song is well structured and exciting with rising, raspy organ, which isn't always the case with the rest of their material. This could be because I'm more familiar with that particular track, but I don't think so. Some of the set could almost be tagged pomp rock, it's so overblown. They are obviously fine players who are putting in too many frills right now. When they locate the appropriate direction and learn a little economy they'll be away.

Private Dicks have taken a long hard look at the state of rock and prepared their pitch very carefully. They already

have the hallmarks of headliners. Mainly straight rock with strong hooks, fast, tuneful and slick. Private Dicks should have no trouble whatever getting a major record contract should they so wish. There's not a lot of depth to the lyrics but then they're not meant to be aiming for the fast fun franchise of the Police or the Boomtown Rats.

Gavin King may actually be as great a front man as he believes himself to be. His confidence never pushes over to arrogance and by God he can really sing, no half-assed emotive croaking here. While Gavin provides the visual front, let's not forget the rest

of the band burning away behind him, a tight and highly rehearsed ensemble, especially the interplay between Huw Davies' bass and Paul Guiver's precision guitar.

Private Dicks may not be breaking any revolutionary new ground, but what they do they do to perfection. So if you like your pop fast and tight, watch out for Private Dicks.

RAB

ALTERNATIVE

SINGLES

- 1 FLARES AND SLIPPERS, Cockney Rejects, Small Wonder
- 2 MESSAGE IN A BOTTLE, Police, A&M Import
- 3 ALTERNATIVE ULSTER, Stiff Little Fingers, Rough Trade
- 4 SPECIAL SCRATCH, Buzzcocks, New Hormones



- 5 I'M IN LOVE WITH MARGARET THATCHER, Notsensibles, Redball
- 6 MESSAGE TO RUDI, Specials, 2-Tone
- 7 NEVER 'AD NOTHING, Angelic Upstarts, Warner Bros
- 8 TRANSMISSION, Joy Division, Factory
- 9 FALLOUT, Police, Illegal
- 10 NUTBUSH CITY LIMITS, Fragments, Shattered
- 11 ON MY RADIO, Selecter, 2-Tone
- 12 NO ONE KNOWS, Destroy All Monsters, Cherry Red
- 13 MY NUMBER, Girl, Jet
- 14 SHE SAID GO, Private Dicks, Heartbeat
- 15 FOUND OUT TOO LATE, 999, Radar
- 16 SMASH IT UP, Damned, Chiswick
- 17 MILLIONAIRES, Squad, Squad
- 18 DANGEROUS GIRLS, Dangerous Girls, Happy Face
- 19 ELECTRICITY, Orchestral Manoeuvres, Factory
- 20 SPIRIT OF YOUTH, The Last Gang, Graduate

ALBUMS

- 1 UNKNOWN PLEASURES, Joy Division, Factory
- 2 MIX UP, Cabaret Voltaire, Rough Trade
- 3 INFLAMMABLE MATERIAL, Stiff Little Fingers, Rough Trade
- 4 AVON CALLING, Various Artists, Heartbeat
- 5 THE CRACK, The Ruts, Virgin
- 6 THE FAST COMPILATION, Various Artists, EMI
- 7 THE SPECIALS, 2-Tone
- 8 LABELS UNLIMITED, Various Artists, Cherry Red
- 9 SURVIVORS, Samson, Laser
- 10 SETTING SONS, Jam, Polydor

Compiled by Bubbles Records, Adelaide House, 21 Wells Road, Gt. Malver, Worcs.

SOUNDS PLAYLIST

Dave McCullough

SHE SAID GO, The Private Dicks, Heartbeat 45
OUT OF CONTROL ETC, U2, CBS 'Irish' import (ho ho!)
TO SEE YOU, The Expelaires, Zoo 45

8th Dec

★★★★★★★★★★★★

"AVON CALLING"

The Bristol Compilation (Heartbeat) 8/10

An unexpected gem, this -- a compilation of various obscure bands from the Bristol area put together by the enterprising Heartbeat Records. It's distributed nationally by Cherry Red and Spartan record companies, so you should be able to obtain it in Brum.

The bands have all emerged in recent years, so variations on new-wave and contemporary rock are the order of the day. Fifteen bands contribute one track each, my pick of the bunch being the following groups: Sneak Preview, Europeans, GI*xo Babies, Double Vision, The Stingrays, Essential Bop, and Private Dicks. Considering the lack of recording experience of these bands, the results here are little short of incredible, the standard is uniformly high throughout.

If I had to pick two top tracks, it would be the stunning "Slugweird" from Sneak Preview -- a classic slice of modern rock and roll and the superb white reggae of Double Vision's "My Dead Mother". This is what a compilation LP should be... congratulations to those who provided the inspiration and effort to produce this album.

Rupert Metcalf.

BIRMINGHAM SUN

Two more good ones: both rock-cum-new wave: "She Said Go" by PRIVATE DICKS, (Heartbeat); and the promising "I Want To Make You Happy" (Stiff) by THE DUPLICATES.

EUROPEANS: Europeans (Heartbeat).

NEW MUSIK: Living By Numbers (GTO).

M: Moonlight And Muzak (MCA).

STRANGER THAN FICTION: Into The Void (Ellie Jay). More of that "new pop" stuff we keep hearing about. Best of this lot is 'Europeans', a neat little serving of xenophobia which might make playlists were it not so politically "delicate". It's probably tongue-in-cheek, mind, but I doubt whether you'll be given the chance to decide for yourself.

PRIVATE DICKS 'She Said Go' (Heartbeat): Snappy, superior pop showing a bit of sass. Dashes along at a furious pace in a way I thought only pop bands of Irish persuasion capable of. The singer has a good voice and the guitarist plays in tune, which is very important. You'd be surprised how many bands don't think it is. Oi'll give it foive.

SOUNDS 15th Dec

NDE 1st DEC ?

Vice Squad's whip hand



PUNK singer Becky Bondage of Vice Squad in her leather stage gear — it's not quite the Christmas image, but she says she's sticking with it. Picture by MALCOLM ROUSE.

OUTRAGEOUS Bristol punk rocker Becky Bondage doesn't just wear leather gear for kicks... she's deadly serious.

The 16-year-old singer loves the leather, her whip and studs and her band Vice Squad's bondage image.

Becky's multi-coloured hair and her leather clad band members give the fans plenty to shout about.

Becky of Church Road, Frampton Cotterell, who is on the dole, said: "I've worn clothes like that for 2½ years since punk started in Bristol."

The band caused a stir in the music business with their song "Nothing" from the "Avon Calling" Bristol bands' compilation album.

"We're now going to do some demo tapes and send them round the record companies, I think we've got the right image," she said.

And anyone who reckons the punk rockers are out of date can think again, says Becky. "It's the only thing that's in — the mods are 16 years out of date."

But Vice Squad have come up against opposition when trying to get gigs in Bristol because some people believe they are connected with the National Front.

"It's only because we've had a couple of skinheads hanging around at our gigs but we are definitely anti-Nazi," said Becky.

SOUNDS LOOK INTO THE 80's

DAVE McCULLOUGH

Elegant pop is championed by the **Distractions** (will Island wake up to the talent they have on their doorsteps in '80?), the fiery **Private Dicks** from Bristol and Zoo's third potentially memorable band, the shambolic but essential **Expelaires** from York. The **Flowers** could kick

SOUNDS ALBUMS OF 1980 ! —

JOHN PEEL

- 1 THE UNDERTONES, Undertones, Sire
- 2 THE SPECIALS, Specials, 2-Tone
- 3 CUT, The Slits, Island
- 4 DRAGNET, The Fall, Step Forward
- 5 INFLAMMABLE MATERIAL, Stiff Little Fingers, Rough Trade
- 6 METAL BOX, PIL, Virgin
- 7 UNKNOWN PLEASURES, Joy Division, Factory
- 8 THREE IMAGINARY BOYS, The Cure, Fiction
- 9 LONDON CALLING, Clash, CBS
- 10 FORCES OF VICTORY, Linton Kwesi Johnson, Island

- 11 DAYS IN EUROPA, Skids, Virgin
- 12 AFRICAN ANTHEM, Mikey Dread, Cruise
- 13 SETTING SONS, The Jam, Polydor
- 14 RUST NEVER SLEEPS, Neil Young, Warner Bros
- 15 INTENSIFIED! SKA COMPILATION, Various Artists, Island
- 16 ONE STEP BEYOND, Madness, Stiff
- 17 AVON CALLING, Various Artists, Heartbeat
- 18 ENTERTAINMENT, Gang Of Four, EMI
- 19 THE CRACK, Ruts, Virgin
- 20 JOIN HANDS, Siouxsie And The Banshees, Polydor

PRIVATE DICKS: She Said Go (Heartbeat). According to this record, Private Dicks should know how to whistle — though even after you've bought it I doubt you'll have any more idea why than I do. A charmingly quirky song which the band themselves modestly describe as a wonderful slice of vinyl to bring the sun back into the lives of millions. Aw hell, who am I to disagree? Heartbeat Records, 4 Melrose Pl, Bristol BS8 2NQ.

N-D-E.

PRIVATE DICKS: 'She Said Go' (Heartbeat). Please review this on the 1st of March and why not. This is fast, catchy, loud, efficient and infinitely full.

RECORD MIRROR

Journal **Entertainer**

SIMON Edwards has a firm ambition ... and if it works out Bristol musicians will be the ones to benefit.

He is proprietor of Bristol's own record label, Heartbeat, based in Melrose Place, Clifton, and hopes to launch many a local band on the road to success.

"By the summer we hope to have Bristol firmly on the map where it belongs," he told me.

Simon and his bands have started off on the right track.

The independent label's first release was a single by Social Security early in 1978 which sold out in three weeks. Sadly that band have since split up.

The second release was a single by Europeans, which has already sold 3,000 copies and is still selling at major record shops.

The success of that record has prompted the London company, Cherry Red Records, to support Heartbeat, who have signed a licensing agreement.

"I had convinced them, with the help of numerous demos, that a lot of good music was being made in the Bristol area," said Simon.

And the first record to be released through the agreement is Glaxo Babies' 12-inch EP 'This Is Your Life', which shows the very best of new Bristol music.

The record has already sold over 1,000 copies nationwide and is high in the 'alternative chart' in the Sounds music paper.

Next on the menu from Heartbeat is a four-track EP featuring four of Bristol's young bands; The Numbers, Joe Public, The X-Certs and Zoom Club.

After that Heartbeat and Simon are planning a single from a group called, Color Tapes, and in the summer a compilation

Tracking down success

album featuring local bands.

HEARTBEAT RECORDS, the Bristol-based company, have signed a licensing agreement with Cherry Red Records for marketing and promotion. The first new release under the deal will be Glaxo Babies' 12-inch EP and Europeans' single.

SOUNDS 24/3/79

Cherry Red's got Heartbeat

CHERRY RED Records, the London-based independent has signed Heartbeat Records of Bristol on a three-year licence agreement, so all future Heartbeat product will be marketed and promoted by Cherry Red and distributed through Spartan.

First new release will be a 12-inch four-track single from Glaxo Babies on March 16. Also included in the deal will be 'Europeans' by Europeans originally released last year. *RECORD NEWS*

Heartbeat for Cherry Red

CHERRY RED Records, the London based independent record company, has signed a three-year licence agreement with Bristol-based Heartbeat Records. Cherry Red will market and promote a Heartbeat product which will be included with Cherry Red distribution deal with Spartan. First release under the deal will be 12" four-track single by Bristol band, Glaxo Babies, released this week.

Said Iain McNavy, of Cherry Red: "There are some very talented acts now emerging from the Bristol area. Heartbeat will retain total control over their A and R and completely retain its label identity. However, they will now have the advantage of national distribution and have proper promotional and marketing facilities to work their product."

MUSIC WEEK



STAA MARX
'Crazy Weekend'



Cherry 4



199 Kingston Road,
London SW19

GLAXO BABIES
'This Is Your Life'
12" 4-Track Single



12 Pulse 3

Distributed by Spartan Records, London Road, Wembley, Middx. 01-903 4753/6



NEW WAVE & INDEPENDENT LABEL CHART

Last Week
This week

| | | | |
|----|----|----------------------|---------------------------|
| 1 | 1 | Electric Chairs | Blatantly Offensive (EP) |
| 2 | 2 | Normal | TV OD |
| 3 | 3 | Klark Kent | Don't Care |
| 4 | 17 | Patrick Fitzgerald | Back Street Boys |
| 5 | 4 | Stiff Little Fingers | Suspect Device |
| 6 | 23 | Eater | Get Your Yo Yos Out |
| 7 | 9 | Suzanne | Buy Or Steal |
| 8 | 5 | Lurkers | Ain't Got A Clue |
| 9 | 10 | Throbbing Gristle | United |
| 10 | 19 | Too Much | Who You Wanna Be |
| 11 | 12 | Radio Stars | From A Rabbit |
| 12 | 30 | Social Security | Heart To Rule My Head |
| 13 | 14 | Gardez Dark | Freeze |
| 14 | 7 | Essential Logic | Aerosol Burns |
| 15 | 25 | Automatics | When The Tanks ... Poland |
| 16 | 32 | James Ashby | Tomorrow Maybe |
| 17 | 8 | Pat Fitzgerald | Safety Pin in My Heart |
| 18 | 27 | Cane | 3 x 3 |
| 19 | 33 | Radiators | Million Dollar Hero |
| 20 | 20 | Fruit Eating Bears | Chevy Heavy |

SOCIAL SECURITY: I Don't Want My Heart To Rule My Head (Heartbeat Pulse 1A). Four track EP from a Bristol group who recorded it in a couple of hours direct onto a two-track tape machine, it says here. And not a bad debut in the heavy-duty straightforward heads-down thrashing guitars and basic lyrics department. The songs show a spark of vitality and when they've played 'em a few dozen more times, they should be ready.

SOUNDS 20/5/78



Social Security: 'Heartbeat' (Pulse 1) One of those done - on - a - shoestring, paid for by the band records on a tiny record label. Admirable for enterprise. The EP, to put it mildly, is minimalist (single guitar riff behind fairly decent vocals) and the lyrics are macho breastbeating ... "I don't want my heart to rule my head / even if she's good to me in bed ... don't stay around / you won't tie me down." Not overtly dreadful, though.

●Dole queue dirge.
RECORDS DIRECT 27/5/78

● Bristol-based company Heartbeat Records make their bow with a four-track EP by local band **Social Security**, marketed in a full-colour sleeve. Available locally or by post (£1.10 including postage) from Heartbeat, 4 Melrose Place, Clifton, Bristol.

NME - 15/4/78

SOUNDS 8/5/78

Heartbeat

A NEW record label, Heartbeat Records, has been set up to promote Bristol bands. First release is a four track EP by Social Security with titles 'I Don't Want My Heart To Rule My Head', 'Stella's Got A Fella', 'Cider' and 'Choc Ice'. The record is available for £1 plus 10p post and packing from Heartbeat Records, 4 Melrose Place, Clifton, Bristol BS8 2NQ.

Melody Maker 27/5/78

● **SOCIAL SECURITY: "I Don't Want My Heart To Rule My Head"/"Stella's Got A Fella"/"Cider"/"Choc Ice"** (Heartbeat). Beneath the cruddy and muddy (to be fair, they aimed for a live effect), there might just lurk a sturdy pop band. At the moment there's too much Gen X/Rich Kids for comfort. A Bristol band.

MUSIC WEEK FACT SHEETS SINGLES

| TITLE/Artist LABEL/Number/Distributor | RELEASE DATE | UK CHARTING Highest (or last) entry | PROMOTION | COMMENTS |
|---|-----------------|--|---|--|
| SOCIAL SECURITY Heartbeat EP (LIGHTNING) Pulse 1 | MAY 12 | None | Colour sleeve. Popular in West Country. Coverage in new wave music press. | Rough and ready, four-track recorded quartet of songs. First cut, 'I Don't Want My Heart To Rule My Head' is a constant play with bits of backing riff added to complement vocal. The rest is a bit more straightforward, though or is slightly differently dressed on other three cuts. Our mentioned deserves general attention, otherwise cry for new wave selling outlets. |

COMPILED BY TONY JASPER

Alternative Chart

- 1 BLATANTLY OFFENSIVE, Electric Chairs, Safari
- 2 ACTION TIME VISION, ATV, Step Forward
- 3 ALTERNATIVE ULSTER, Stiff Little Fingers, Rough Trade
- 4 MURDER OF LIDDLE TOWERS, Angelic Upstarts, Rough Trade
- 5 JUSTIFIABLE HOMICIDE, Dave Goodman, The Label
- 6 SATURDAY NIGHT, The Rivvits, Alien
- 7 URBAN KIDS, Chelsea, Step Forward
- 8 HOWARD HUGHES, The Tights, Cherry Red
- 9 RIGHT TO WORK, Boots and Braces, Boots and Braces Records
- 10 DAMAGED GOODS, Gang Of Four, Fast
- 11 TELEPHONE, Samson, Lightning
- 12 BOYS ON THE DOLE, Neville and the Punters, Lightning
- 13 ISOLATION, Mark Spear, Independent Label
- 14 MODERNE MAN, M, Do It
- 15 UFO, Blitzkrieg Bop, Lightning
- 16 BINGO MASTERS BREAK OUT, The Fall, Step Forward
- 17 I DON'T MIND, Horrorcomix, Lightning



- 18 CHEAP NIGHT OUT, Raped, Parole
- 19 I LIKE BOYS, Snifters, Lightning
- 20 ALL SEXED UP, Physicals, Physical
- 21 TALK OVER, Cabaret Voltaire, Rough Trade
- 22 IDEAL FOR LIVING, Joy Division, Rough Trade (dist. by)
- 23 LIZARD KING, Blue Steam, Rip-Off
- 24 I DON'T WANNA, Sham 69, Step Forward
- 25 EUROPEANS, Europeans, Heartbeat
- 26 BACKSTREET BOYS, Patrik Fitzgerald, Small Wonder
- 27 ROCKING TIME, Tribesmen, The Label
- 28 UP TO YOU, Stoats, City
- 29 SMOOTH SIDE, Muscles, Big Bear
- 30 CHANT DOWN THE NATIONAL FRONT, Blazing Sons, Cool Ghoul

Supplied by Lightning Records, 841 Harrow Road, London Nw10
Tel: 01-969 5255.

EUROPEAN, a Bristol four-piece band, will release their debut single on Heartbreak Records shortly. It's called 'Europeans'.

EUROPEANS: Europeans (Heartbeat).

The Europeans have a synthesizer but don't shout about it. From Bristol, this four-piece may take themselves a little too seriously (check the huge list of credits — concept designers,

co-ordinators...) but they have a good record in a hunky-riff way. It would certainly be a lot more offensive had it not been a small affair (after all let's leave the Moogs to Emerson and Rick R.U.A. Wakeman).

When the dust has settled, it's your duty to hunt out a copy out or be regarded as a rock dweller (in every sense).

● **EUROPEANS: "Europeans"/"Voices"** (Heartbeat Records, 4 Melrose Place, Clifton, Bristol). It's undeniably interesting and all you A&R persons should jolt the name down on your expense account slips (that way you won't lose them). The sound is tough, driving and experimental, and summons up no less than the much (overly) reviled Ultravox. Johnathan Cole integrates his synthesizer patterns more deftly into the mainstream than Ultravox and his voice mixes parts of John Foxx with parts of Peter Perrett. Still, the comparisons are crowding out the band. The potential is there: take it by the scruff of the neck.

EUROPEANS: 'Europeans/Voices' (Heartbeat). Inspires me to think of nothing. Ill defined, badly arranged noises of little consequence; flannel over the speakers production.

ROUGH TRADE

P&P 10p per 7"
25p per 12"

202 Kensington Pk Road,
London W.11

| | |
|--|--------|
| Cabaret — Voltaire EP | 85p |
| Europeans — Voices | 85p |
| Stiff Little Fingers — Alternative | |
| Ulster | 70p |
| Angelic Upstarts — Murder of Liddle Towers | 70p |
| Jam — Tube Station | 75p |
| Sham 69 — Hurry Up Harry | 75p |
| Joy Division — 12" 4 tracks | £1.25p |
| Patrick Fitzgerald — 12" Paranoid | |
| Ward | £1.99p |
| Jah — 12" | £1.50p |
| Penetration — Luminous LP | £4.19p |
| Dr Alimantado — Best Dressed | |
| Chicken In Town | £3.30 |
| Errol Dunkley — A little Way | |
| Different | £1.99 |
| Pablo Meets Mr Basic | 75p |
| Deadbeats — Kill The Hippies | £1.50p |
| N Adult Books | £1.50p |

NEW FAST PRODUCT
GANG OF FOUR 3TRACK
SINGLE 75p

Alternative Chart

- 1 FEEDING OF THE 5,000, Crass, Small Wonder
- 2 NEW WAY, The Wall, Small Wonder
- 3 LINOLEUM WALK, Nicky And The Dots, Small Wonder
- 4 RED BOX, I Jog and the Tracksuits, Tyger
- 5 HOW MUCH LONGER, ATV, Deptford Fun City
- 6 THIS IS YOUR LIFE, Glaxo Babies, Heartbeat
- 7 WHITE NIGHT, The Lines, Illegal



- 8 ALL SEWN UP, Patrik Fitzgerald, Polydor
- 9 PATHETIX, Pathetix, 3-track EP
- 10 SLEEPING GAS, Teardrop Explodes, Zoo
- 11 BIG IN JAPAN, Big In Japan, Eric's
- 12 OVERKILL, Motorhead, Bronze
- 13 COLD CITY, Spizzol, Rough Trade
- 14 SUSPECT DEVICE, Stiff Little Fingers, Rigid Digit
- 15 19 AND MAD, Leyton Buzzards, Small Wonder
- 16 BATTLE OF THE BANDS, Various Artists, Good Vibrations
- 17 SATURDAY NIGHT BENEATH THE PLASTIC PALM TREES, Leyton Buzzards, Chrysalis
- 18 DON'T RING ME UP, Protex, Good Vibrations
- 19 FACTORY SAMPLE, Various Artists, Factory
- 20 INTO THE VALLEY, Skids, Virgin
- 21 IN A RUT, The Ruts, People Unite
- 22 EAST SHEEN, O-Level, Psycho
- 23 BULLY FOR YOU, Tom Robinson Band, EMI
- 24 BILL GRUNDY, TV Personalities, Kings Rd
- 25 CID, UK Subs, City
- 26 I NEED NOTHING, Menace, Illegal
- 27 GIVE IT BACK, Dickies, A&M
- 28 ROSA YEMEN, Ze, 12-inch EP
- 29 WHERE WERE YOU, Mekons, Fast
- 30 DAMAGED GOODS, Gang Of Four, Fast

Supplied by Small Wonder Records, 162 Hoe Street, London E17
Tel: 01-520 5036

SOUNDS 10/3/79

NME 24/3/79

● London-based independent Cherry Red have signed a three-year deal to distribute Bristol-based Heartbeat Records. First release, out this week, is a 12-inch four-track single by Bristol band Glaxo Babies.

GLAXO BABIES: 'This Is Your Life' (Heartbeat PULSE 3). The sound of Bath (?) is similarly detached — the attack on normals is complete with cut-in radio talk-over. But the whole of this 12-inch EP is elegantly adventurous. I only distrust the sense of superiority.

GLAXO BABIES: 'Wasted Life' (Heartbeat).

SWELL MAPS: 'Dresden Style' (Rough Trade).

THE SCARS: 'Adult/ery' (Fast). This week's miserabilists all lumped together for easy categorisation. Wasted Life was the best of this week's doom portenders, opening like the amplified sound of a fridge defrosting it's nice and cold and bleak. Dresden equals depression and The Scars merely make a horrible, tuneless racket. With any luck when Domesday arrives, they'll cop it first.

RECORD REVIEW 24/3/79

ROUGH TRADE

202 Kensington Pk Road
London W.11

| | |
|---|------|
| Protex — Don't Ring Me Up (Good Vibrations) | 70 |
| Swell Maps — Dresden Style | 70 |
| The Wall — New Way | 70 |
| Those Naughty Lumps — Iggy Pop's Jacket | 80 |
| The Teardrop Explodes — Sleeping Gas | 80 |
| The Plain Characters — I Am A | 70 |
| File Under Pop — Live At Heathrow | 70 |
| Fish Turned Human — Turkeys In China | 70 |
| Fischer — Remember Russia | 75 |
| Fashion — Killing Time | 70 |
| One Hand Clapping — The Rich Get Rich | 70 |
| Pathetix — Aleister Crowley | 70 |
| Kleenex — Ain't You | 70 |
| Battle Of The Bands E.P. (Good Vibrations) | 85 |
| The Monochrome Set — Alphaville | 70 |
| Glaxo Babies — This Is Your Life 12" | £1.1 |
| Skids — Scared To Dance | 75 |
| Skids — Into The Valley | 75 |
| Clash — Pressure Drop | 75 |
| Strangeways — Wasting Time | 75 |
| Human League — Being Boiled | 70 |
| Stiff Little Fingers — Inflammable Material | £1 |
| Bob Marley — Rastaman — Liveup | £1.2 |
| Michael Campbell — Friend & Money | £1.2 |
| Pebbles — Positive Vibration | 70 |
| Pablo Meets Mr Bassie | 70 |
| Tyrone David — Suzie Wong | 70 |
| Fanzines add 10p for post. | |
| Punk Mutant Monster — Beach Party | 75 |
| Dayglo No. 5 | 10 |
| Whatever Happened to Zeke? | 25 |

12" — 35p (25p each after one)
MAX POST 60p

SOUNDS 5/4/79

GLAXO BABIES: 'This Is Your Life' (Heartbeat 12 Pulse 3 12 inch) Four tracks — the title plus 'Stay Awake', 'Because Of You' and 'Who Killed Bruce Lee' give me my first insight into the world of this Bristol based band. Minimal, a bit doomy... not exactly the pulsating, drily addictive stuff that the blurb would have us believe but nevertheless several million times better than Bob Seger. A bit derivative of a certain band called Siouxsie And The Banshees, though, ain't it?

NME 5/4/79

GLAXO BABIES— This Is Your Life (Heartbeat). The drummer's crisp and the guitars all fit until it gets spoiled by the type of staring humanoid vocals that many 'new music' bands feel throw some sort of ironic or modern inflection on their lyrics. It's probably a bluff because they're too inhibited to actually sing. A lot of new wave vocalists get away with murder, just standing there acting bored or zombieified, when they'd shrivel up and die if they were ever called upon to do some work. Lungs the size of thrupenny bits most of 'em! But I diverse. Apart from the vocals and a stale arty press hand out ('The name originates from some experiments they were conducting with baby food names at art school') this is a rather decent record. I'm particularly taken by that stringy guitar sound, and though only the title track of this Bristol outfit's four tracker really grabs, they'll probably sort themselves out for more notable pieces in time. (I apologise for the tone toward the end of that review, this is what comes of inhaling next to a schoolteacher).

Baby talk

Ga-ga, goo-goo etc

THE GLAXO Babies EP on Bristol independent Heartbeat Records jumped straight into the Sounds alternative chart on the first week of release. No mean feat for a band who aren't exactly a household word in their own town even. Add to this that John Peel seems to have an incurable affection towards the record and then add that it has also been heard to fade majestically in and out on the transmitter of the Royal Duchy of Disco and you can see why I was urged to get on the case immediately.

Friday night saw me bunkered down in Simon Edward's flat which doubles as the office of Heartbeat Records, surrounded by the Glaxos, a couple of Colour Tapes for company, Wonderwomen silently twirling on the TV and a tape of last night's gig on the hi-fi. Like most bands these days who are confronted with the press for the first time, they are naturally worried that the interview situation will give a distorted image. Fair enough, so I offer to let them say what they want off their own bat. Unfortunately this doesn't work too well. Having no



SOUNDS

APRIL 14TH 1979

common philosophy, none can claim to speak for the others, so guitarist Dan Catsis hands it back to me "To be honest I'd rather answer questions about our music. I think more might come out that way. Really I can't think of anything to say about it offhand."

So, OK, I opine that although they play in an abstract way, there is a more straight rock structure about their music than the bands they shared the bill with last night, and that yes they do tend to be a little doomy too. Dan reluctantly agrees: "Yeah I suppose it is quite doomy at times." The bassist Tom Nichols is more definite: "I get quite worried about it because I'm not that doomy a person." Back to Dan: "That sound has been emerging for the last year now and we've gone on so far with it that we really want to broaden out a bit now."

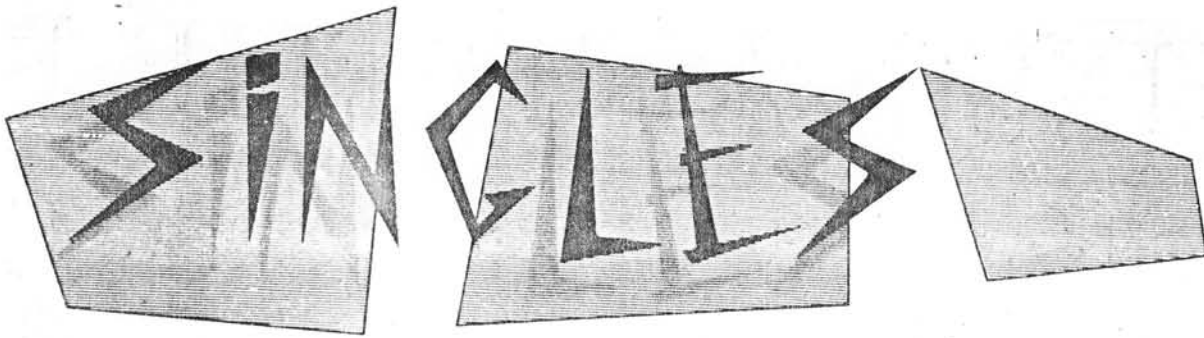
Talk about the individual tracks comes easier. First 'Who Killed Bruce Lee'. I ask who's in the secret conspiracy, and the vocalist and main writer Rob Chapman admits to being fascinated by the subject. Sparked off by the story that Bruce Lee was really killed by an inscrutable Kung Fu master to shut him up, the song also includes the idea that there's a lot going on that somebody doesn't want us to know about. "It's also about the whole East/West thing, whereby you bring an ancient art like that from the East and prostitute it. . . we are after all different cultures."

There's a fair amount of social comment in the lyrics I note. Rob again: "Yeah, 'This Is Your Life' is direct social comment I suppose." Later during the conversation, the band begin to cross question themselves. Tom asks Rob about 'Stay Awake'. "Did you write that before or after 'This Is Your Life'?" Rob: "They were very much around the same time — why do you ask?" Tom: "Well because appearing as they do on the EP they tie together." Rob: "No, not consciously at all. 'This Is Your Life' is about the guy you see mumbling on the subway every night, whereas 'Stay Awake' is meant to be a very positive song."

Some reviewer was unkind enough to find 'This Is Your Life' to be condescending, when in fact it is merely chronicling. "We're not saying our lives are any better, you know."

Due to Heartbeat having signed a distribution deal with Cherry Red Records, preferably all you reading this will be able to purchase a Glaxo Babies EP at your local emporium and discover for yourselves what a fine band they are. They're still evolving, yet play intelligent and articulate music. So what if they are a little doomy at the moment? So were the Velvet Underground.

RAB



Reviewed by MIKE NICHOLLS

SCANDALS OF THE WEEK

GLXO* BABIES:** 'Christine Keeler' (Heartbeat). So you wanna be a mod, huh? You wanna hear about the sixties? These Bristolean babies will fill you in. It wasn't just fighting on the beaches, y'know. Supremac was a Prime Minister in them days, not a footballer. Pity the Profumo/Keeler scandal cost him a Government because at that time politicians were the heroic fodder for gossip columns, the radicals "chic to chic", not rock 'n' roll stars.

Whatever happened to Christine Keeler? I wonder who's Kissinger now? More to the point, have the GL*xos a hit on their hands? Discreet but not so discreet, they've produced a minor masterpiece. You've never had it so good.



GLXO* BABIES:** Christine Keeler (Heartbeat). This is the kind of record I'm sure I've heard on "good" "old" "Peelei's" "show". And "I" don't "Even" "listen" to "toot" like that. Not "ever".

N.D.E.

GLXO* BABIES,** who've been having trouble with the similarly named company over their name recently, have a new single, called 'Christine Keeler' released by Heartbeat Records this week.

GLXO* BABIES:** 'Christine Keeler' (Heartbeat) All a bit too meaningfully jazzy and declamatory beat-poetic for me. A compendium of mid-60's sociological catchphrases, with Christine (a famous political-scandal sex bitch icon of the times) as saleable erotic figurehead. I mean, they couldn't have called it Harold MacMillan, could they? Not if they wanted to sell a record with a sax on it . . .

SOUNDS

Simon maps route to top

LONG-DISTANCE route compiler Simon Edwards maps very different journeys away from work — trips to the big time for local bands.

Simon, who works at the AA's Park Row headquarters in Bristol, is running one of the city's rare independent labels Heartbeat Records.

Already the label have released two EPs and a single, and the most recent release — by the Glaxo Babies — is picking up a lot of national airplay.

Previous discs were an EP by Social Security and a single by the Europeans.

Latest

Now Simon is at work on his most ambitious project, an album featuring a wide selection of work by some of Bristol's post new wave bands.

The compilation will include cuts by the Glaxos, Europeans, 4VP1, Color Tapes, Joe Public, X-Certs, Zoom Club and the latest of the bunch, Essential Bop.

Simon, a former folk club performer and an ex-member of Bristol's Brent Ford and the Nylons, said: "There will almost certainly be some others on the album too."

"The point I'm trying to make is that Bristol has a really exciting group scene at the moment. Every one of these groups is different and a lot of them are very young. All have the potential to progress into really interesting bands."

"Bristol has got a lot

SCENE with James Belsey

of work to do, though. The image of Bristol bands in London is still stuck with the Wurzel bit.

"I took one band, the Primates, to London for a gig and the audience reaction was typical. They began shouting 'Get back to the farm'. The stupid thing was that they were playing exactly the same sort of music as the other bands that night."

Simon admits that in trying to push the Bristol post new wave sound he is sometimes hitting his head against a brick wall.

"The city is very short of venues and it's very short of the communal spirit among bands which you get in other towns. I can think of cities where the groups meet regularly, help each other, take an interest in each other's music and so on."

Get lost

"Here you'll find an irritating streak of arrogance among the bands. I even had a few problems getting this compilation album off the ground because of that."

"Without naming names, there were some outfits who said they wouldn't appear on the album if so-and-so was on it too, and I told them to get lost. They're their own worst enemies and

they won't get anywhere with that sort of attitude."

Within the last few weeks Simon has tied up a distribution deal with a London firm which will ensure that Heartbeat's releases will make their way to shops across the country.

The deal has already paid off, because the Glaxo Babies' EP has been a success. The initial pressing of 3,000 copies has now virtually sold out and a second 3,000 pressing is being planned. Break-even point on the 12 inch disc was 2,000.

Much of the compilation album is already prepared, and release date is set for the summer.

EVENING POST

6/4/79



● Pushing the Bristol sound . . . Bristol record company boss Simon Edwards (left) with his aspiring proteges the Glaxo Babies— from left Geoff Alsopp, Dan Catsis and Tom Nichols.

It was inevitable that, sooner or later, an album would materialise from the growing Bristol music scene, and whatever its merits or faults, it's an important step in securing the future for new Bristol music. It's a very ambitious project from Heartbeat, now the longest established and most successful label here, and an extremely difficult one to review. Fifteen tracks, 15 groups, encompassing large variations on any number of styles, so to give a general impression is not easy. Also, the standard fluctuates from excellent to appalling, thus each track must be judged separately.

Well, let's get the dross over with in order of appearance - The Europeans only ever wrote one good song ('Europeans') and this is another example of their sub-Cars, sub-Only Ones rip-offs. At least they've split up, which releases their otherwise talented musicians for other bands.

If Yes or ELP ever stop going, Moskow could adequately take their place ('Judas eyes betray the hero's decline'). Until then, they can take their farting synths and apocalyptic lyrics elsewhere. As for Various Artists, well, the name gives it away - pure Art School music for Art School people. Apartment? Well, if you'll forgive the pun, they're flat in every sense of the word - sounds like he made the lyrics up as he went along. But the worst track has to be the aptly named 'Nothing' by Vice Squad (vocals by Becky Bondage) - definite barrel-scraping here.



At least there was something distinctive about those five tracks to make you love or hate them - unfortunately less can be said for the contributions from Stereo Models, The Directors, The X-Certs and The Numbers. The last two bands had tracks on the recent Heartbeat EP, which were catchy, if a bit on the ordinary side. Here, the sound is clean, pleasant and fairly innocuous - one of The Directors has EVEN GOT A BEARD! To be fair, though, most of these bands can be seen treading the boards in Avon, and they can all do better.

Surprise track is 'My Dead Mother', by Double Vision, a white group who try - and almost succeed - to play reggae Brit-style. Whites playing black music has always been condemned by purists and racists alike, but this is a pleasant enough tune, without actually setting the world on fire. (Definite shades of 'Silly Games')

Onto the goodies, now. Sneak Preview play magnum opus music like Moskow, but there's a lot of enthusiasm about 'Slugwield', despite its title, and excellent, non-indulgent use of synthesizer



The s (formerly the Models) when it was okay to have a band called the Mods who didn't wear Parkas) are one of the best live bands in Bristol, but their track 'Sound' doesn't transfer to vinyl as well as could be hoped. Still, it's as good an intro as any to the groups melodic and powerful rhythm driven sound. In a similar vein, 'Green is in the Red' by Private Dicks is a fine example of what we used to call 'new wave'... ohh, at least eight months ago! Like 'Sound', it's fast, tuneful, commercial without being cliché-ridden, and there's some nifty guitar work in the middle.

But by far the most interesting tracks on the album come from two of Bristol's most established bands, Gl*xo Babies and Essential Bop. Lyrically they're streets ahead of the other bands aforementioned who try to be 'meaningful' (Various Artists, Moskow, Apartment); whilst musically they challenge a lot of preconceptions and definitions. Bop begin quietly on 'Chronicle', and slowly build up to a haunting, yet melodic crescendo. Live at Ashton Court they were good - here they are superb.

The Gl*xos, with a 12 EP, a single and a John Peel session to their name, have now successfully transcended the transfer from stage to vinyl, and this track 'It's irrational' shows in which direction they are heading. As usual, strange and discordant electric guitar sounds dominate the proceedings, complemented by some interesting vocals. The Gl*xos were playing this sort of music long before it became fashionable, and if 'the public at large' has any sense, they'll be here long after fashions change.

Some of the criticisms may have seemed unfair or over-generous, but one track on a compilation is a near impossible basis on which to judge a new band. An easier option could have been for Heartbeat to release three or four tracks from the best bands - why include tracks from the now-defunct Europeans and Numbers, for instance? Nevertheless this record marks the start of an important new era for local music, and there's an awful lot of promise and talent within (plus a free poster) ... all at £4.25. The great thing about this album is that you can listen, decide for yourself your favourites, and nip out and see them in the near future, without being ripped off. Happy listening!



AVON CALLING - A BRISTOL COMPILATION

(Heartbeat HB 1)

BACUS OCT '76
UNIVERSITY
PAPER

Simon, who played with Bristol band Brent Ford and the Nylons and managed other groups, believes there is a wealth of talent in the city.

"This is just the tip of the iceberg, there can never be too many bands but I could do another album next week with 15 other bands."

All 15 bands featured on the 'Avon Calling' album, which Radio One DJ John Peel has featured all this week, have signed contracts with Heartbeat.

"In a way it's safer to be independent. You only have to look at the success of other independent labels around the country and the problems facing the major companies."

Simon doesn't agree he has set himself up as a God who holds the key to success for young bands.

"I do make the final decision on whether they sign or not but I always ask other people their opinions."

Simon keeps his finger on the pulse by listening to demo tapes which bands send him and going out to concerts to watch the aspiring pop stars whenever he can.

"Anybody can come in off the street and ask me to listen to them and I will decide whether it could be successful," he said.

"I believe I have done enough groundwork on what will sell, but the prime motivation is to put out a damn good record of bands who should be heard."

"They are all different and can't just be classified as new wave — if I like a record and it makes me jump up and down, I'll buy it."

Simon helped put on a concert in London's Dingwalls which was packed with music business people to see three of Bristol's finest, Private Dicks, Sneak Preview and Stingrays.

But at home the bands have to fight for venues for their own gigs.

"There just isn't enough places for groups to play in Bristol. There's a lot of great places where groups should play but Bristol has a very out-of-date council who think people can't enjoy themselves under the age of 30."

Heartbeat isn't Bristol's only independent label which has sprung up since the new wave boom.

Fried Egg, owned by Sound Conception Studios in Ashley Road, Montpelier, was started in May this year.

Their first release through Pinnacle Records was 'I Can't Help It' by Shoes for Industry which sold 3,000. The follow-up was 'Minimum Maximum' by the Wild Beasts.

Ken Wheeler, who jointly runs Fried Egg and is engineer and producer for Sound Conception, is also drummer in Wild Beasts.

"We decide to start the label because of the wealth of local talent," he said. "We have our own studios which makes it a lot easier."

Wavelength, the third Bristol label, was formed by Thomas, 25, so he could record his band, the Spics, first single 'You and Me'.

Now he runs the label in West Street, Old Market, and has signed Gardez Darx, Joe Public and Color Tapes all of whom have had one single each. They also use Crescent Studios in Bath.

Apartment are typical of the new wave of Bristol rock bands.

Guitarist and singer, Alan Griffiths, 20, formed the band in September last year when bass player Richard White answered an advertisement in a music shop. He had a friend called Emil, 18, who drums.

Heartbeat signed them and their song 'The Alternative' is one of the best on 'Avon Calling'.

Alan, from Downend, Richard, from Montpelier, and Emil, from Horfield, play at Hope Chapel in Hotwells on Friday 19 October in a Year of The Child benefit gig with four other bands.

EVENING POST

Albums

TOP TEN

1 (10) Regatta de Blanc—Police

2 (1) Eat to the Beat—Blondie

3 (2) The Raven—Stranglers

4 (4) The Pleasure Principle—
Gary Numan

5 (7) The Long Run—Eagles

* 6 (-) Avon Calling—Various

7 (6) Into the Music—
Van Morrison

8 (3) Slow Train Coming—
Bob Dylan

9 (-) Survival—Bob Marley

10 (8) Cut—Slits
Revolver and Virgin Records, Bristol.
13-10-79

20-10-79

1 (1) Regatta de Blanc—Police

2 (2) Eat to the Beat—Blondie

3 (5) The Long Run—Eagles

4 (4) The Pleasure Principle—
Gary Numan

5 (3) The Raven—Stranglers

6 (-) The Crack—Ruts

* 7 (6) Avon Calling—Various

8 (-) I'm the Man—Joe Jackson

9 (9) Survival—Bob Marley

10 (-) Outlandos d'Amour—Police
Revolver and Virgin Records, Bristol.

27-10-79

1 (1) Regatta de Blanc—Police

2 (3) The Long Run—Eagles

3 (2) Eat to the Beat—Blondie

4 (-) Tusk—Fleetwood Mac

5 (4) The Pleasure Principle—
Gary Numan

* 6 (7) Avon Calling—Various

7 (6) The Crack—Ruts

8 (5) The Raven—Stranglers

9 (9) Survival—Bob Marley

10 (10) Outlandos d'Amour—Police
Revolver and Virgin Records, Bristol.

3-11-79

1 (1) Regatta de Blanc—Police

2 (4) Tusk—Fleetwood Mac

3 (3) Eat to the Beat—Blondie

4 (2) The Long Run—Eagles

* 5 (6) Avon Calling—Various
Status Quo

7 (5) The Pleasure Principle—
Gary Numan

8 (10) Outlandos d'Amour—Police

9 (7) The Crack—Ruts

10 (8) The Raven—Stranglers
Revolver and Virgin Records, Bristol.

10-11-79

1 (1) Regatta de Blanc—Police

2 (2) Tusk—Fleetwood Mac

3 (-) The Specials

4 (3) Eat To The Beat—Blondie

5 (-) The Secret Life Of Plants
—Stevie Wonder

6 (4) The Long Run—Eagles

* 7 (5) Avon Calling—Various

8 (8) Outlandos D'Amor—Police

9 (-) One Step Beyond—Madness

10 (-) Off The Wall
—Michael Jackson
Revolver and Virgin Records, Bristol.

Various: Avon Calling (Heartbeat). Living proof that the West Country is buzzing. This is the finest new wave compilation to date, with an impressive string of local combos, most of whom were recorded at David Lord's gaff in Bath.

There are 14 bands and the standard of the music only occasionally falls below par. Far more often the songs and performances are outstanding.

The most compelling showing comes from Essential Bop, whose line-up includes ex-Cortina Mike Fewings. Their offering is sharp, tight and uncluttered, revealing individual style.

The project has been put together by a young Bristolian, Simon Edwards, who works for the AA by day and in the evenings packs these albums into their covers.

PRIVATE DICKS, a Bristol band, have signed to local label Heartbeat Records and release a single on October 15 called 'She Said Go'.



DINGWALLS

RHYTHM 'N' BOOZE

OCTOBER 1979

MON 1 Heartbeat Records Night
STINGRAY, DOUBLE VISION,
SNEAK PREVIEW

RECORD NEWS

BRISTOL label Heartbeat Records release a compilation album this week called 'Avon Calling' featuring The Glaxo Babies, Europeans, Private Dicks, Moscow, Essential Bop, Directors, Various Artists, Sneak Preview, Stingrays, X-Certs, Apartment, Vice Squad, Numbers, Stereo Models and Double Vision.

A short series of gigs has been set up with Private Dicks, Sneak Preview, and Stingrays. They play Hope Chapel October 19, Cheltenham Whitcombe Lodge 27, Cardiff Grass Roots November 3. More dates are being lined up that will feature Essential Bop and Apartment.

HEARTBEAT RECORDS release a compilation album this week, featuring Bristol bands Glaxo Babies, Europeans, Private Dicks, Moscow, Essential Pop, Directors, Various Artists, Sneak Preview, Stingrays, X-Certs, Apartment, Vice Squad, Numbers, Stereo Models and Double Vision (all on one LP?). The LP's called 'Avon Calling'. Some of the bands will do a short tour to promote the album. Dates are: London Dingwalls (Oct 1), Bristol Hope Chapel (Oct 19), Cheltenham Whitcombe Lodge (27), and Cardiff Grass Roots (Nov 3).

POPS

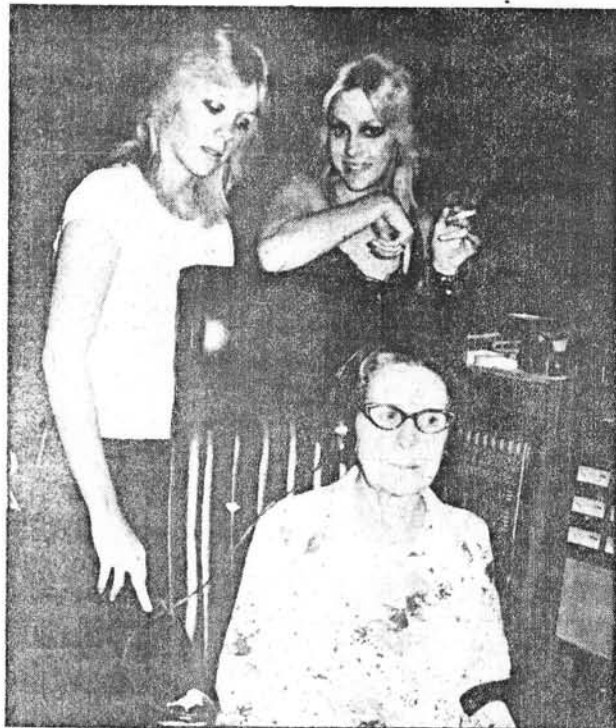
JAMES BELSEY

Avon Calling... The Bristol Compilation (Heartbeat): The long-awaited compilation album which draws together the different strands of Bristol's current music scene. Fifteen bands take part in what turns out to be a thoroughly worthwhile exercise, proving Heartbeat's claim that this area has more than enough talent. Some very good stuff, particularly Private Dicks' "Green Is Red", the X-Cert's "Anthem" and Vice Squad's "Nothing".

ALTERNATIVE

SINGLES

- 1 STRAW DOGS, Stiff Little Fingers, **Chrysalis**
- 2 MITTAGEISEN, Siouxsie And The Banshees, **Polydor**
- 3 FLARES AND SLIPPERS, Cockney Rejects, **Small Wonder**
- 4 MEET THE CREEPER, Destroy All Monsters, **Cherry Red**
- 5 SPIRAL SCRATCH, Buzzcocks, **New Hormones**
- 6 NIGHTS IN WHITE SATIN, Dickies, **A&M**
- 7 MEMPHIS TENNESSEE, Silicon Teens, **Mute**
- 8 CHRISTINE KEELER, Glaxo Babies, **Heartbeat**
- 9 ALTERNATIVE ULSTER, Stiff Little Fingers, **Rough Trade**
- 10 HYPOCRITE, Newtown Neurotics, **No Wonder**
- 11 TIME FOR ACTION, Secret Affair, **I-Spy**
- 12 UK 79, Crisis, **Hardcore**
- 13 SOLDIER SOLDIER, Spizz Energi, **Rough Trade**
- 14 NOW IT'S GONE, Chords, **Polydor**
- 15 DROWNING MAN, Modern English, **Limp**
- 16 AFTER ALL LOVE, AK Process, **Output**
- 17 LANGUAGE SCHOOL, Tours, **Tours**
- 18 MILLIONAIRES, Squad, **Squad**



- 19 RIGHT NOW, Runaways, **Cherry Red**
- 20 BELA LUGOSI, Bauhaus, **Small Wonder**

ALBUMS

- 1 UNKNOWN PLEASURES, Joy Division, **Factory**
- 2 SELF CONSCIOUS OVER YOU, Outcasts, **Good Vibrations**
- 3 ANOTHER KIND OF BLUES, UK Subs, **Gem**
- 4 JOIN HANDS, Siouxsie And The Banshees, **Polydor**
- 5 AVON CALLING, Bristol Compilation, **Heartbeat**
- 6 CUT, Slits, **Island**
- 7 THE CRACK, Ruts, **Virgin**
- 8 FEAR OF MUSIC, Talking Heads, **Sire**
- 9 INFLAMMABLE MATERIAL, Stiff Little Fingers, **Rough Trade**
- 10 AND NOW... THE RUNAWAYS, **Cherry Red**

Compiled by Bubbles Records, Adelaide House, 21 Wells Road, Great Malvern, Worcestershire

THE BRISTOL BEAT

Some 120 miles along Freeway 4 from downtown Kingston there lurks the once forgotten and dormant wastelands of a city proud to be associated with all that is good about the female anatomy- BRISTOLS.

For the last 3 years however, evil forces have been at work gradually infiltrating the systems of honest upright west country folk with the never relenting throb of...

BEAT MUSIC AAAGGHHHH!!!



The first band to have sons & daughters locked away from them were arguably Bristols finest ever- THE CORTINAS.

They started out in '76 as a fast R&B band, but soon succumbed to the demand for PUNK MUSIC and began performing their own material. Their original approach soon earned them many fans and, later, a recording deal with CBS. (real Boys Own stuff this isn't it?) Too much too soon seemed to work against them and they suffered a premature breakup under extreme pressures. The groups who had worked alongside THE CORTINAS around the area were now emerging in their own right- bands like THE POP GROUP, PIGS, MEDIA and THE PRIMATES. THE POP GROUP started out as an excellent pop band, then suddenly seemed to take a change of direction and their music became more complex and self-indulgent. Their big break came from ~~IK~~ management by DICK O'DELL (hello Stranglers!) and tours supporting PERE UBU & THE PATTI SMIFF BAND. It still seemed as if their work would remain unavailable to vinyl junkies, when RADAR discovered their music, resulting in the current single and forthcoming LP.

Meanwhile Bristols own independent record label was formed- NEW BRISTOL RECORDS (original, huh?) & released an EP by THE PIGS. Unfortunately the record didn't capture the energy of the band's live performances. Later a single was released by GARDEZ DARKX, which was doing OK up until the time the record label folded. A totally independant company was formed- HEARTBEAT RECORDS- to fill the gap left by NBR, and it's first release was an EP by a local punk band SOCIAL SECURITY. After a couple of hiccups, a burp-or two, and the most enormous fart, the 2nd record was released- a single by THE EUROPEANS, a new wave rock band. This sold well, and helped secure a licensing deal with CHERRY RED RECORDS of London, who became convinced that Bristol was becoming a strong source of new music. The first release under the agreement is a 12" EP by GLAXO BABIES which has received much acclaim since it's release in early March. (well, JOHN PEEL likes it anyway- Hello John, are you out there?) Bristol now has a problem over lack of venues for bands to play. Grease and SNF have taken their toll, and DISCOS (*\$C\$%*) are the No. 1 priority.

HEARTBEAT RECORDS will be issuing a compilation LP in the summer in an attempt to illustrate the "better" music still being made in the

Heartbeat . . . a finger on the musical pulse

BRISTOL'S music business is booming — an incredible feat considering the nationwide slump in record sales and the fact that the city didn't have a music business 18 months ago.

A pop music backwater that was known only for the Wurzels and Acker Bilk is suddenly become a major centre of musical ideas.

Bands, sprung up from schools, colleges and council house garages, are getting recording chances that were once just an impossible dream.

Fifteen of them have just recorded one track each on an LP of Bristol music which is being played on Radio One and getting rave reviews in the national press.

The rock reformation is due mainly to the efforts of one man, Simon Edwards, 28-year-old self-made boss of Bristol independent record label, Heartbeat.

From his office/flat in Melrose Place, Clifton, he has his finger on the pulse of Bristol's musical heart.

The company he started with a friend 18 months ago is now so successful that a major record company offered to take him over for a five-figure fee.

He turned down the offer because the record giants wouldn't give him complete control of the bands and he genuinely didn't believe it would be to the groups' benefit.

Simon, a batchelor who works during the day for the AA, launched the label by finding studios, David Lord's in Bath, where the Korgis recorded their hit single 'If I Had You'.

The first Heartbeat record was a four-track EP from local band Social Security which sold 1,000 copies in two weeks in the summer of 1978.

But Simon's first major breakthrough was the success of the Europeans' song 'Europeans', which has already sold 4,000 copies. It helped establish a licensing deal with Cherry Red Records in London who produce and market the record.

The master discs are made from tapes at the Music Centre in London which is used by such pop superstars as Wings and Electric Light Orchestra.

The final record is pressed and the sleeves are made in France.

Simon, who played with Bristol band Brent Ford and the Nylons and managed other groups, believes there is a wealth of talent in the city.

"This is just the tip of the iceberg, there can never be too many bands but I could do another album next week with 15 other bands."

All 15 bands featured on the 'Avon Calling' album, which Radio One DJ John Peel has featured all this week, have signed contracts with Heartbeat.

"In a way it's safer to be independent. You only have to look at the success of other independent labels around the country and the problems facing the major companies."

Simon doesn't agree he has set himself up as a God who holds the key to success for young bands.

"I do make the final decision on whether they sign or not but I always ask other people their opinions."

Simon keeps his finger on the pulse by listening to demo tapes which bands send him and going out to concerts to watch the aspiring pop stars whenever he can.

"Anybody can come in off the street and ask me to listen to them and I will decide whether it could be successful," he said.

"I believe I have done enough groundwork on what will sell, but the prime motivation is to put out a damn good record of bands who should be heard."

Bristol Journal 12.10.79

"They are all different and can't just be classified as new wave — if I like a record and it makes me jump up and down, I'll buy it."

Simon helped put on a concert in London's Dingwalls which was packed with music business people to see three of Bristol's finest, Private Dicks, Sneak Preview and Stingrays.

But at home the bands have to fight for venues for their own gigs.

"There just isn't enough places for groups to play in Bristol. There's a lot of great places where groups should play but Bristol has a very out-of-date council who think people can't enjoy themselves under the age of 30."

Heartbeat isn't Bristol's only independent label which has sprung up since the new wave boom.

Fried Egg, owned by Sound Conception Studios in Ashley Road, Montpelier, was started in May this year.

Their first release through Pinnacle Records was 'I Can't Help It' by Shoes for Industry which sold 3,000. The follow-up was 'Minimum Maximum' by the Wild Beasts.

Ken Wheeler, who jointly runs Fried Egg and is engineer and producer for Sound Conception, is also drummer in Wild Beasts.

"We decide to start the label because of the wealth of local talent," he said. "We have our own studios which makes it a lot easier."

Wavelength, the third Bristol label, was formed by Thomas, 25, so he could record his band, the Spics, first single 'You and Me'.

Now he runs the label in West Street, Old Market, and has signed Gardez Darx, Joe Public and Color Tapes all of whom have had one single each. They also use Crescent Studios in Bath.

Apartment are typical of the new wave of Bristol rock bands.

Guitarist and singer, Alan Griffiths, 20, formed the band in September last year when bass player Richard White answered an advertisement in a music shop. He had a friend called Emil, 18, who drums.

Heartbeat signed them and their song 'The Alternative' is one of the best on 'Avon Calling'.

Alan, from Downend, Richard, from Montpelier, and Emil, from Horfield, play at Hope Chapel in Hotwells on Friday 19 October in a Year of The Child benefit gig with four other bands.

Fancy make-up

VARIOUS ARTISTS 'Avon Calling' (Heartbeat)****

BY NOW it must be obvious to everyone but the timid minds on the playlist panel that the real hope and nearly all the excitement in British Rock is coming from the small independents.

For the first time ever the provinces are on an equal footing with London — once upon a time if you didn't move up to town you didn't make it. Thankfully that isn't true any more. Suddenly we're hearing about Manchester, Leeds and Liverpool. The monopoly is broken.

The mistake most commentators fall into, though, is to coin clichés like a 'Merseybeat' or 'Akron' sound, as if there was a coherent movement or attempt at identity — there isn't. This is especially true of this Bristol compilation, which ranges from the avant-punk of the Glaxo Babies to the rabid minimalism of Vice Squad or even folk like Moskow, whose nearest equivalent is Yes.

What you have here is 15 tracks and 15 bands, some of whom have already made inroads into the national consciousness, and others who only exist in their own bedrooms. Side one opens with the Glaxo Babies, one of Bristol's finest, or were. The guitarist has joined the Pop Group, the vocalist got fired and the sax player is on the run from a DHSS retraining camp — a tragedy, so all we can do is to enjoy the residue.

Next come The Europeans, whom I personally loathe. The

lyrics are vacuous in the extreme and their egos five times too big for their talents, but it's a pleasant track if you haven't been exposed to their full set. I hear that some of them are now working with the Korgis, and all I can say is they deserve each other.

The Private Dicks are quite another proposition. They are gonna make it and could be a great singles band, fast, racey precision rockers vaguely like early Boomtown Rats and a treat live. Moskow are the Yes soundalikes, confused and rambling, apparently signed to Rialto and God help them both. Essential Bop are definitely one of the best bands on the album. Though they sound like the Doors they have a maturity that a lot of the other bands lack both lyrically and musically, and are not blind to their faults. The Directors are merely average and so are whoever is on the various artists track — nerves, inexperience and lack of inspiration is written all over them.

Side two has three great, two good, and three dire tracks. Vice Squad are derivative of Penetration or X-Ray Spex, especially the vocals. It says nothing and goes nowhere. The Apartment are competent but nondescript, as are the Numbers. The X-certs and the Stereo Models are listenable though a touch drab.

My favourite track is by Double Vision, white reggae done with feeling, fragile yet strident, with the confidence of innocence. Their average age is around 14. The Slits will love them, and I do too.

But bear in mind that this is only a sample. There are



potential stars here on this album, but it's only the proverbial tip of the iceberg. There are two other record labels operating in Bristol, and at least 20 bands who haven't yet got as far as pressing themselves onto plastic. Some of these groups might even end up at your own local venue — this is your chance to check them out first.

RAB

TOP, Essential Bop, bottom left Private Dicks, bottom right Vice Squad: all noise on the Western Front



Heartbeat... a finger on the musical pulse

BRISTOL'S music business is booming — an incredible feat considering the nationwide slump in record sales and the fact that the city didn't have a music business 18 months ago.

A pop music backwater that was known only for the Wurzels and Acker Bilk is suddenly becoming a major centre of musical ideas.

Bands, sprung up from schools, colleges and council house garages, are getting recording chances that were once just an impossible dream.

Fifteen of them have just recorded one track each on an LP of Bristol music which is being played on Radio One and getting rave reviews in the national press.

The rock reformation is due mainly to the efforts of one man, Simon Edwards, 28-year-old self-made boss of Bristol independent record label, Heartbeat.

From his office/flat in Melrose Place, Clifton, he has his finger on the pulse of Bristol's musical heart.

The company he started with a friend 18 months ago is now so successful that a major record company offered to take him over for a five-figure fee.

He turned down the offer because the record giants wouldn't give him complete control of the bands and he genuinely didn't believe it would be to the groups' benefit.

Simon, a bachelor who works during the day for the AA, launched the label by finding studios, David Lord's in Bath, where the Korgis recorded their hit single 'If I Had You'.

The first Heartbeat record was a four-track EP from local band Social Security which sold 1,000 copies in two weeks in the summer of 1978.

But Simon's first major breakthrough was the success of the Europeans' song 'Europeans', which has already sold 4,000 copies. It helped establish a licensing deal with Cherry Red Records in London who produce and market the record.

The master discs are made from tapes at the Music Centre in London which is used by such pop superstars as Wings and Electric Light Orchestra.

The final record is pressed and the sleeves are made in France.

By

TONY GRASSBY



ABOVE: The Wild Beasts, a Bristol band, practice in Sound Conception Studios in Ashley Road, Montpelier. Andy Franks (bass and vocals), Martin Norie (guitar), Robert Andrews (guitar, keyboards and vocals) and Ken Wheeler (drums) got together 18 months ago. Ken is producer and engineer at the studios and also boss of Fried Egg Records, an independent Bristol label. The latest single 'Minimum Maximum' is still selling in local shops. RIGHT: Heartbeat Records boss Simon Edwards in his office, where the future of young rock bands is decided, with a copy of the highly-acclaimed 'Avon Calling' album.

