

(quirk) 10

Instructions for use!

Pages 2-17 feature each of issue 10's 16 A6 pages in order, for reading off the screen.

The final 4 pages are for printing. Print page 19 on the back of 18 and 21 on the back of 20. If you've put them through the printer the right way you should be able to chop the sheets in half horizontally, fold, compile in order (use page numbering to guide), staple and ta-dah, your own paper copy!

Beat that Blue Peter!

(quirk)

Issue 10. new pocket size format. interviews. reviews. opinion.

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Hello Everyone,

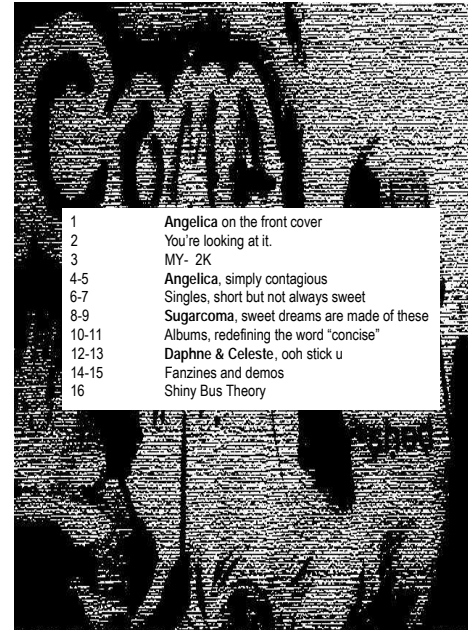
Well it's nice to be back at last. It seems like an age since the last (quirk), and it probably is. I could make excuses but the harsh reality is that there simply aren't enough hours in the day. This mini issue may well be the shape of things to come. Creating 20 pages of A4 is just too much when you're balancing yourself precariously between your final year, the student paper, a radio show, a band, and anything else that seems just too good to pass on. Looking on the positive the new size is great for your pocket, low cost and easy to carry! It's a convenience world after all.

Because of the downsizing this issue is entirely written by myself, usual contributors I apologise. Never fear though because all gluttons for punishment can visit www.quirkfanzine.com for more reviews, opinions, archive material, and downloads. It's your choice, as I said, it's a convenience world.

This issue is dedicated to the official end of a fanzine phenomena, the adding of one's fanzine title to the end of their name. The last bastions of this tradition were Sid Abuse and myself. Sid renounced his title on January 11th in favour of the somewhat less punk rock moniker of Steven Siddle. I shall, however, keep mine 'cos it still amuses me when the unaware come out with the classic line, "that's so cool that you named your fanzine after your last name"! l8ers,

andy (quirk)

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MY-2K looking back, looking forward, looking down the barrel of life after uni

So how was millennium year for you? This year saw some major, and not so major, events take place in my world, and in the wonderous world of quirk. As ever some bands broke through whilst others disappeared, the former including Angelica going from "those girls who did Teenage Girl Crush" to Radio 1 regulars and tent fillers at Reading Festival. The latter can count Bis in it's head count unfortunately. With their mini album ignored and their last gig below capacity it can only be a matter of time before they call it a day. Good to hear, however, that Manda at least isn't going to disappear from the public conscience after scoring the Radio 1 Scotland DJ slot. Predictions for the future? Well, to be honest who knows, if we're talking chart bound then the most likely two are Venus In Furs and Sugarcoma. Now they just need a label to take a risk on them and spend every penny they can on promotion. Trying to launch a big project with only a tiny proportion of the necessary funds simply doesn't work (re. Gel).

2001 could be a year that throws up the most "alternative" acts cracking the top twenty as kids tire of the relentless production line of boy and girl bands. Okay, so it'll be mostly made up of corporate "metal Britneys" like Limp Bizkit - but it should be enough to start a proper new tribalism and you never know, a resurgence of teenage fanzine

writers.

But of course fanzines are constantly under threat from extinction. Not because the production costs have increased and certainly not because their appeal is waning. The biggest factor has been the internet. In theory the 'net is great because websites can cost pennies to set up and theoretically be read by millions. However, on the downside it's not much fun to read from a monitor and often people will only read a fraction of the content. If you have a fanzine sat on your floor you will read bits of it when you get the chance, sat on the loo, in the bath, on a train... When you hit a site you have to put aside a set amount of time and prioritise what you read within that limit. The chances of someone going back to read the less immediate parts at some other time are remote, it's simply not convenient. What's more a lot of sites attempt to become corporate entities and maximise hits. This leads to them suddenly forcing the same mainstream news down the viewers throat as serviced by the NME et al. What's more the writers personalities become lost in the corporate image and the fanzine element is all but extinguished. Yes, the net is a powerful tool for putting your view across but print shows a degree of commitment simply not represented in something you can't physically hold. These arguments are enough to convince me that quirk should retain a

physical form as well as utilising all the opportunities that the internet provides.

Biggest events of 2000 for me? Well, going to Ibiza was certainly one. The music may not have any real depth but who said that your mind shouldn't take a holiday along with your body occasionally? Don't knock it 'til you've tried it, that's all I'm saying. Another event, well Reading festival was once again a good 'un. The worst aspect though, the attitudes of some morons that you had to deal with there. The townie contingent was in full force for Oasis, drunkenly wandering over the site picking fights like the wanker contingent in Ibiza. See, the two places really aren't that different after all!

As for me and the future, who can really know. I graduate this summer so it's out into the big wide world. Most likely I'll continue writing and putting together this, acting like a rock star in Aphasiac, intellectualising things that shouldn't be intellectualised down the pub, and whoring myself to the mainstream music industry in some obtusely titled employee position.

Oh, and learn to cook (I always say that).



A number one single in the indie chart, a top five indie album, a national tour, and their gig broadcast live on Radio 1. Life has indeed been hectic for the Lancaster four piece who only a year ago were low down the bill in a Camden toilet.

It was at the November '99 Camdemonium string of gigs that I last talked to Angelica. A year on they look older, wiser, and more confident than the gang of slightly nervous teenage girls they resembled before.

Straight after soundcheck at the Wag Club in Soho we sit down. So, what's been the biggest event for them since we chatted last? Claire, "Playing Reading Festival definitely". Holly continues, "it was a milestone, although playing with Ash at the Astoria was my favourite gig". "The Astoria was a bit of turning point", comments Brigit, "things weren't clicking before then for me, but then I saw the huge crowd and I wondered what I had been whinging

about". Is Reading on the cards for next year? Brigit, "oh yes, last time people were crowding outside the tent to see us it was amazing, and we were up against Rage Against The Machine on the main stage!". Claire, "But the tour with Astrid was another highlight".

Four girls in their late teens go on national tour with their more seasoned label mates, it's unsurprising some rock n' roll behaviour ensued. Claire, "We thought we'd snap Astrid, they're a very jingly jangly band but they live so hardcore! Holly was sick every night!". Rachel, "I had to play nurse, holding Holly's hair out the toilet whilst she spewed green bile!". Bridget, "In Glasgow we got in at 4 in the morning but my alarm went off at 8. I'm up, I'm dressed, still drunk, but going for breakfast!". "Cos it was free!", laughs Holly. Brigit continues, "so I had breakfast", Rachel, "so did I, I don't normally get up at that time but there I was with my fried eggs...then we went back to bed and Holly was immediately sick!". Claire, "Astrid are like super x rated hardcore, we're

more like soft core or channel 5 or something".

With their success in the indie charts do Angelica see themselves heading to the mainstream? "Thing is, the top 40 is more to do with record labels and business than the music", states Brigit. Holly continues, "The main charts are about fashion. We always promised ourselves to make music that we're happy with, if people then like it then great! We won't compromise, which I know is a bit of a cliché, but some clichés are true", "like an urban legend", adds Claire, "no, not really", says Holly.

With the last single, 'Take Me I'm Your Disease', stripping down and losing the xylophones and recorders of previous releases is this a sign of things to come? Holly puts it down to the change in producer and they're desire to, "do something summery...in context". What about doing a Christmas single? Brigit sums it up with, "I think we'd have to cover this old reggae song my dad has, it goes 'rip off, rip off, rip off off off!'. Holly, "I

think Tweenies will be number one, 'Merry Tweenie Christmas', or something like that", Rachel groans, Claire adds, "No, it'll be Craig Big Brother with his cash in on his down syndrome friend, the record label will make loads which is kind of sick really".

December sees the launch of the official Angelica website, www.angelicahq.com, what role can they see it playing? Brigit, "It'll be a source of comedy! There's loads about us on the web already but we'd like to put stuff up ourselves which isn't speculation". "And we've got an Angelica dictionary so you can work out what all our on stage in jokes are about", says Rachel. "We could be doing ourselves a bit of an injury with that", Holly considers, "people might start coming to our gigs and shouting out things like 'Let's all go to Quinns!'. Brigit, "We'll have proper photos unlike other band websites as well, all doggered...", "...no make up, no sleep, and too much alcohol!", laughs Rachel.

The site is also going to have MP3 downloads of live tracks available so what is the Angelica view on Napster and music file swapping? Holly, "I think it's good in that it's given the record industry a bit of a kick up the arse and they might just realise how much they're ripping people off at the moment". Brigit, "What's patronising is that bands like Metallica and Elton John are complaining the most and they're made for life anyway", what about the argument that their sales may effect the signing of new acts, "hmmm, good point", concedes Brigit. Claire, "I don't think people will stop buying records,

people like to go shopping and hunting for music". "As long as it doesn't affect record sales I think Napster is good as free advertising for bands, but maybe it should be restricted so you can listen online but not download", summarises Holly.

We're sat in a club in Soho because Angelica are playing, "BlowUp", a club night for indie music. So why club nights and not normal gigs? Rachel, "we play wherever we're told to!". Holly, "but club nights are especially good because everyone is into your kind of music even if they haven't heard you before. I mean, in Bolton we played to a crowd half made up of drunk townies who just shouted stuff". With four girls aged between nineteen and twenty one it isn't hard to imagine what was shouted. What about the small following of middle aged men armed with compact cameras who seem to be at all their London shows? Claire, "they can go for it, it doesn't bother me in the slightest", "at least we've got our clothes on!", says Brigit, "at least they've got their clothes on!", laughs Claire. Holly, "there are some dirty old men out there but there are some dirty young boys as well. Last night we had a heckler who was just a normal indie kid and he shouted the worst sexual things at us". Claire, "it's just a hazard of the job". Holly, "just as long as they buy the records". So what about posing individually on the cover of FHM like the girls from S Club 7 this month? Brigit, "I don't really want to be in men's magazines, I don't really want to be in magazines at all. But I guess if we had to then I'd want control over the pictures, what we wore, and how we

looked", "and no pouting or leaning forward", adds Holly. Claire, "We'd have to be together though, and warts and all, no airbrushing!", slight pause, "I want to be in Woman's Weekly in the bakery tips section!".

So what's next for the band? "After tonight's gig, 2 hours of prime time Steve Irwin! Porn! Cock!", Claire enthuses. Holly, "recording the album in January", Brigit, "it's going to have a much richer sound than the last one". A garage remix perhaps? "Maybe not this year! But I like Craig David, he's got talent", says Claire, "yeah, talent for being a cock!", Holly exclaims. Claire, "if anyone wants to buy me the Destinys Child album for Christmas then please do!".

And a new single? Holly, "the next one is called 'Liberation'", "but we're still in talks about that", adds Brigit. Rachel, "but there will be another single as soon as possible". "If it all goes tits up with the label I'll set up my own, 'Captain Baps Recordings'", laughs Claire. "You know that the second single you released would have the serial number 'Baps002'", smirks Holly.

Brigit burps, Claire teases her for, "being old", turning 21 the next day, Holly shrieks, and Rachel tells them all off. They may be more developed as a band but Angelica are still the same gang everyone wants to be part of.

(Dec 2000)

single reviews

All records are marked simply as **STASH** (under my bed) or **CASH** (down the record exchange). (quirk) simply does not believe in middle ground.

ALABAMA 3 - Too Sick To Pray (One Little Indian)

Loose rhythmic soul presented how Finley Gauey probably likes to think he sounds. Beware of trying to dance to it though, you'll look like a baboon. **STASH**

ANJALI - Lazy Lagoon (Wijja)

A breathy piano bar style tune placed somewhere in Chicago late at night. Effortlessly sultry, sexy, and cool. **STASH**

BRASSY - Play Some D (Wijja)



Brassy are a one trick pony. Yes, Play Some D is a chunky funky rhythm workout with a sly American accent controlling proceedings. But it's also just like the other 15 tracks on their album and it's beginning to wear thin. **CASH**

EMETREX - The Birds Your Brothers (Seriously Groovy)

Garage loop drums and guitars with a low key whining vocal. It's hard to see what they're trying to do, it's not quite a slow burn anthem and it certainly isn't a pop song. It's just, there. **CASH**

FIFTH AMENDMENT - Heave (One Little Indian)

This is how rock should sound, throaty female vocals, shuddering bass, and effects heavy scrawling guitars all backed by tight drum-come drum machine rhythms. And when the blokes start shouting "heave" from their groin you know it's got balls. **STASH**

GERLING - Enter Spacecapsule

A remix single, which is not a good sign in the first place. It's a plodding dance drone frankly done much better by real DJs. Cute in a primitive way but not in the big wide world. **CASH**

JJ72 - Oxygen (Lakota)

A mighty indie rock ballad (with strings attached)

featuring a soaring chorus that's hard to beat (even if they rhyme "you and I" with "flying so high"), should have been a number 1. **STASH**

KINGADORA - Smoulder (Superior Quality)

The glam punks sound so at home on the Evening Session it hurts. Fumbling hissy guitars, wailey teenage vocal, and a nice lyrical line ("sooo sexsational!"). What awaits them now with the demise of their biggest supporter, Melody Maker, is anyone's guess though. **STASH**

LLAMA FARMERS - Snow White (Beggars Banquet)

An uplifting indie rock anthem with no-one to cling to it. After under performing as next big things the question is will they ever get a second chance? **STASH**

LUPINE HOWL - 125 (Beggars Banquet)

A galloping sixties road movie of a tune with twangy guitars and shuffling percussion. It's not even approaching original but it's good fun all the same. **STASH**

MANCHILD - The Cliches Are True (One Little Indian)

Featuring Kelly Jones, if that isn't enough to put you off then the stop start directionless rock-dance

crossover soup that backs him will be. CASH

MCLUSKY - Rice Is Nice (Fuzzbox)

How bad is this, like an off key Gel with sharp guitars and a barking backing vocal. Just no. CASH

MOJAVE 3 - Return To Sender (4AD)

An inoffensive guitar strum that fails to move or intrigue. CASH

MY VITRIOL - Pieces (Infectious)

Of all the bright new things of last year My Vitriol were probably one of the brightest. Tracks like Cemented Shoes showed their potential and Pieces continues the trend, a truly epic rock guitar anthem that reaches for the sky and touches it. STASH

SUGARCOMA - Blisters (Velocity)

First the hiss, then the bass, then the vocals, then the grunting guitar. Four 17 year olds explode in a flurry of aggression and anger. "Gave me blisters in my mouth, silenced me then shut me out", nice nu metal touch in the middle, killing the bridge by shouting "Fuck" for no particular reason. STASH

THE FIGHTING COCKS - Love Somebody, Yes I Do (BMG)

Originally intended to be a huge novelty hit for silly season BMG got cold feet at the last minute and instead limited it to a poultry 1000 copies. Still, it's bouncing big band backing and lo-fi vocals and chopping guitar make it the must have for odd kids everywhere. STASH



THE NECTARINE NO.9 - Constellations of a Vanity (Creeping Bent/Beggars Banquet)

A proper indie band (former labels include Postcard) here with a proper indie song. Whimsey laid back pop with subtle guitars and a breezy melody. One for those who like it less twee than B&S. STASH

THIRST - State of High Piss Off (Zip)

The press release calls them grunge, which must surely be the worst genre to pigeonhole yourself into at the moment. What's more they're not, the tracks are too complex and there's not enough screaming. But they're still not very good. CASH

TURN - Too Much Make Up (Infectious)

"You got too much make up on, oh yeah!". Oh dear, bad rock crawls out from it's hole on the back of nu-metal. A humourless Terrorvision. CASH

28 DAYS - Kid Indestructible (Mushroom)

Rap rock skate punk with the same guitar sound in parts like Rage Against The Machine. One for you to railslide your board to, comes complete with a chuggy heavy bit in the middle. STASH

VAST - Free (Mushroom)

Whomp clump whomp clump FREEEEE! Big rock with big balls and fire and spiders and echoey epic vocals. Like Bon Jovi ten years ago. CASH

WHISTLER - Happiness (Wija)

There's something about Whistler which simply isn't likeable. They sound alright in a washy indie way but it's just that they're so, well, dull. CASH

WILT - No Worries (Mushroom)

Radio friendly rock, it's no surprise their last tour was with Reef. Quite nice in a Dawsons Creek kind of way. STASH

(quirk)
on-line

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SUGARCOMA



The Melody Maker is dead, Limp Bizkit are on daytime radio, schoolgirls have thrown away their Topshop mini-dresses and are stomping around in hooded tops and enormous combat pants. The alternative has become the mainstream and the mainstream the alternative. Whilst this may cause untold shrieks of anguish from the alternative hardcore it does you a lot of good if you happen to be making loud angry metal tinged punk. Before you were the kids everyone else stared at and called grungers. Now you are the epitome of cool and you can headline scuzzy London venues and support some of the biggest names in the alternative rock underground. You are 17, you have a debut single with Abuse's "nu metal" offshoot Velocity, you are three quarters female, you are Sugarcoma.

I meet Heidi (bass) and James (drums) in the dismal confines of the Minibar next to Highbury Garage. Claire (Guitar) isn't here as she's looking after Jessica (vocals) because as Heidi puts it, "...she's experiencing a lot of pain, she's having a bit of trouble". The riggers of touring, a personal issue, or a stomach bug, I never find out but do get a chance to speak to her after the gig.

So how did Sugarcoma go from being a band playing their local pubs to a group capable of supporting My Ruin with a single out on Velocity? Heidi, "we recorded this really bad demo and had this list of people to send it to. Abuse was at the top 'cos it was in alphabetical order, Sid came to see us and it went from there". The music press have been really interested in the band since the single release, what is it that makes you stand out as a band? Heidi, "it shouldn't be because of it, but having three girls in the band probably helped, and being young as well. Girls like to see other girls playing in bands as well", James, "we get loads of riot grrrr type at our gigs even though we're not really that kind of music".

With the whole scene that's grown up around bands like Limp Bizkit, Slipknot, and more saliently Kittie, where do you think you fit in? Heidi, "it bothers us that we get included in the scene 'cos we're not really nu-metal. You have to be certain things to be nu-metal, I mean, we're not very downtuned...". James cuts in, "and we don't have a DJ and we don't know Fred Durst!", Heidi concludes, "we're more, well people say we're punk, nothing like

Kittie". Although Sugarcoma clearly do not want to be lumped in with the nu-metal scene a quick look at their audience confirms the look, with mini Slipknots and Dursts doing battle in the mosh pit. Many parents and social commentators like to write this all off as non-substantive "teenage angst", the question is, are Sugarcoma 4real? Heidi smiles, "If anything when you're young you have more, (dramatic voice) *pain!*", James, "It's about what hurts you personally, people are all different. If your parents died when you were two then your idea of pain may be different to that of someone who's split up with their boyfriend". Heidi continues, "the lyrics are a personal thing to Jessica, she writes them. But then again there's one song based on a book she's read so it's not always like that. I didn't know the lyrics to Milk Fed were about someone with an eating disorder for ages...", James adds, "I didn't realise until someone pointed them out, we don't get involved in the lyrics really".

The lead track on Sugarcoma's debut single, Blisters, has been sat in the Clickmusic MP3 chart for months and their website is one of the best around, what role can the 'net play in the band? Heidi, "in the long run it might be that everyone gives their songs away as MP3s with site advertising paying for it, I like the fact people can download our songs cos then they sing along at gigs. I guess as far as the business side goes we distance ourselves from that, we leave it to other people", James, "MP3s definitely help with albums cos I know loads of people who download a few

tracks then decide if to buy them".

Back in the real world the band have been touring continuously. As support to My Ruin there must be some good stories. James, "Tarri B got pushed over in Nottingham and Jessica jumped in and picked her up, now Tarri is like 'Jessica saved my life' all the time!", Heidi, "Roy who was in Souffly is doing the sound for My Ruin and it's like 'whoah we're not worthy! We still get starstruck".

With that James and Heidi are called to soundcheck so after the gig, featuring stage divers and a fearsome metal duet between Jessica and Tarri B, I caught hold of Jessica after she'd signed cd covers pushed at her by a small riot of fans crowding around the backstage door. Lyrically Sugarcoma are not the happiest of people, discuss. "I write my lyrics to show how I'm feeling, you can write at any age, even if it's shit! If someone wants to say something then they should say it, it doesn't offend anyone, I wrote the lyrics for me, it's not fake band stuff or anything. Two nights ago this girls collapsed at our gig because she was anorexic, you could see her ribs poking through as they carried her out. That's the sort of thing that makes me write something like Milk Fed. We're not like Limp Bizkit, yes we're entertaining but when I sing my words I mean and feel them. Our songs are not fake angry shit!".

Sugarcoma, entertaining, real, and a whole lot more than mere "teen angst".
(Dec 2000)

(quirk)
issue 9

Update

Venus In Furs

The Furs have been a busy bunch, touring around the country and securing airplay on national radio (including R1 and XFM). An official debut single is on the way.

The Fighting Cocks

After the limited release of "Love Somebody, Yes I Do" confusion surrounds the 'Cocks with Cha Cha and Molly having both left the group. Their next release is rumoured to be coming out on Org.

Ciccione

Camden's finest have been plugging away on the London circuit and have recorded a debut single, due out soon. The new material shows a departure from their trashy punk roots and takes in the more sophisticated end of Britpop.

The Pocket Rockets

No one is quite sure what's happened to the kids in America (whoah-oh).

album reviews

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ALABAMA 3 - La Peste (One Little Indian)

Gospel baggy soul is not a genre so where do we place Alabama 3? We don't choose anything, they clearly decide where to sit. Not a long way from previous material in feel ("Ain't Going To Goa", "Woke Up This Morning") it's smooth and with a groove. Moby will probably sample them at some point. Astute lyrics keep you listening rather than hearing. It would be nice if it was a little more assertive though. **STASH**

DAKOTA 45 - Murdered By Insects (Mission Hall)

Trashy lo-fi rock with a traditional recorded-in-a-garage sound. I could see Dakota 45 fitting in nicely with the Southern Records roster. Tinges of Sonic Youth and Pixies are evident, no more so than on track 2, "Libertine". It's solid and it delivers, but there's nothing unique about it. **CASH**

FIEL GARVIE - Vuka Vuka (Noisebox)

Low down dark spirited anthems for the nearly depressed. It's not that Fiel Garvie are depressing, just that they'd be a good thing to put on when you're at a low eb. The guitars and loops twist in hopeless battle as the vocal drowns behind them. The only reference that comes to mind is a more considered Jesus and Mary Chain. However, there is variation, "Risk", shows a more Cranberries' styling thanks to the vocals and organic sound. It's

up to you to know if this is a good thing or not.

STASH

FIFTH AMENDMENT - Fifth Amendment (One Little Indian)

I remember seeing this dark moody gang at Reading Festival and thinking they were pretty good. Pulsating electro loops and tight thunderous drumming back the throaty holler of a tough female vocal with the guitars charging you down. This is Garbage without the platinum discs, no better or worse, simply more punishing. **STASH**

FRANCOIS MOITY - Opening Night (Intoxygene)

Long crashing orchestrated instrumentals of truly hideous proportions backed by a dance mix bonus cd delivering the same with beats. **CASH**

GERLING - Children of Telepathic Experiences (Infectious)

An odd bunch from Australia, the mix of loops and traditional instruments works better in some cases than others. "The Last Traveller" is monotonous to the point of boredom but then it all picks up with "Death To The Apple Girls" when we're clearly in racey indie rock territory. What Gerling lack is an identity, once they can decide what they it's possible they could make a really good lp rather than one with a few obvious singles sat on it. **STASH**

GORKY'S ZYGOTIC MYNCI - The Blue Trees (Mantra)

A laid back affair featuring all acoustic tracks this sound like folk music. Destined to be played in the background during tv programmes exploring traditional ways of rural life it's nice but lacking in the humour typified by "Spanish Dance Troupe". Consequently it's a little too like listening to my dad's record collection so this gets a **CASH**

HELEN LOVE - Love & Glitter, Hot Days & Music (Che)

If there was ever something that could be relied upon it would be Helen Love. Going since the dawn of time (well, the early nineties anyway) the Welsh punk poppers have milked the same toyshop buzzsaw guitar and drum machine formula over and over again. Releasing a single a year gave the summer a throwaway budget high point but as an album it fails to sufficiently deliver. Every song could be a single, but back to back the basic formula is glaringly obvious. Still, it's definitely a must have for the pop lo-fi generation, but only in short sharp bursts. **STASH**

JJ72 - JJ72 (Lakota)

2000's biggest hopes didn't dent the chart quite as forcefully as originally hoped but it wasn't for lack of



talent that's for certain. The helium high vocals of Mark swim above the cascading melodic guitar lines typified in mature youth anthems like "October Swimmer" and "Oxygen". The lower key efforts still ride high above their miserabilist contemporaries, "Undercover Angel" being a prime example. It would be criminal for this album not to have the success it so rightly deserves. **STASH**

LLAMA FARMERS - El Topo (Beggars Banquet)
A band who've never quite fulfilled expectations, this second album sees them continuing along the same awkward downbeat rock root. It's grand in parts, full of strong choruses and effects heavy instrumentation. The only problem is that it's not terribly exciting. The playing is spot on and live they no doubt excel. However, coming from the same

direction as Feeder it's going to take them many attempts before anyone starts to really listen. **CASH**

LOSNAACHOS - Turn It Up (Neurosonic)
Garage punk improbably combining elements of Make Up with an altogether more sinister underbelly. Clattering raw guitar lines bounce over tinny drum rhythms, the sort of band you'd expect to do huge tours of tiny venues all over the world attaining a small but dedicated following. Expect to hear them on John Peel. **CASH**

MANCHILD - Untied States (One Little Indian)
Manchild would like to be 'the new' Prodigy. Opening track, "Rockin' The Place" says as much, hefty drum loops, electronic blips and short sharp Firestarter-like vocals. Manchild are good, but not that good. Many of the tracks are either too repetitive or confused as to if they're looking to be live or strictly studio. Manchild tour as a band but could just as well be a DJ effort, on record this is for hardhouse nuts looking for the next evolutionary step. **STASH**

NO WINGS FINS OR FUSELAGE - The Other Side Of The Sky (Seriously Groovy)
Back again NWFOR are crunching, shouting, erring, and aaahing. Conceptually looking to space and aliens may not be unique but this is a long way from Bowie et al. This is a blended high alcohol and pills cocktail of Manics, Faith No More, and Placebo. The robot style vocal on "what did they say" is a little off though, coming across like

Babylon Zoo with a tune. **STASH**

VAST - Music For People (Mushroom)
Welcome to the return of big metal. Smoothly produced, loud drums, and synths holding the back together. It's not all as fire-and-poodle-perms as single "Free" but it's close. The functional title says it all, as do song titles like "The Gates Of Rock N' Roll" and "My TV And You". If you think rock still revolves around Iron Maiden and AC/DC this'll be for you. For the rest of us it's a poor contender to the nu metal heroes out there now. **CASH**

V/A - Popslayers (Chinchilla)
An unsigned bands compilation from www.chinchilla-music.co.uk this is a mixed bucket of the strange. Opening with The Scrutineers last single, "Porn", it's a weird cha-cha-ska come pub rock anthem probably popular in Aldershot. Other highlights include the toilet venue backroom blast of Ciccone's "Gizelle Kebab" and female Fierce Panda punkas Twist with "Pieces". 12 tracks in all for a fiver from Chinchilla Music, 6 Berkley Path, Luton, LU2 0TS. **STASH**

YOUNG GODS - Second Nature (Intoxygene)
Fierce computers! Drum loops, computer bleeps, the occasional guitar, the sound of stress in a truly modern age. It's relentless, without going horribly industrial, but lacks a real emotional content. Like a special effects heavy movie covering it's lack of basic plot this needs more substance. **CASH**

Ooh Stick You! an interview with the ever "controversial" Daphne & Celeste...

Three top twenty singles, infamous live shows, and a bizarre association with the NME. D&C have been on every television show, played every student union, and anything that hasn't been bolted down has seemingly been thrown at them at some point... Snaking through the assault course that is backstage, Daphne, Celeste, three dancers, and their manager return from Pizza Express. We all head up to the guest area and as I pull out my notebook the girls grab some comfy chairs. Daphne spreads out over hers like she was watching a movie at home whilst Celeste sits attentively..

"Is this university, like ah, an alternative kinda place?", asks Celeste, "Some of them try to be, that's where you get people liking Placebo", adds Daphne helpfully. We go over what sort of bands play at Surrey, Daphne whoops when she finds out B*Witched tickets sold for five times the price of theirs a few weeks previous, "you get real good value with us", Celeste says as Daphne catches her breath. Daphne, "It's a pound a song with a free one thrown in!". Celeste wants to know what the student bands are like, Daphne can't believe there's one that sounds like Limp Bizkit (Trayscrape) but has no problem with it so long as, "the singer is hot like Fred Durst".

On with the questions, so why as a pop band are

D&C playing alternative venues like Feet First in Camden and Student Unions? Celeste exclaims, "why does every college ask us that!". Perhaps because it's a good question? Daphne continues, "basically we do whatever we get, we're not picky, basically after Reading everyone thought it would be a cool thing to do. If they're going to pay us we're not going to say no". But how do they handle all the heckling and missile throwing? Celeste, "you just leave, I mean it's kind of cool, you get paid money, they throw stuff, then you leave, there's barely any work!", Daphne, "you can just take it like a man though. It's hot up there, people throw some beer so you cool off". Celeste, "Daphne did take the change off the stage one time and collected, like a pound or something!".

So was the cover of 'Schools Out' a deliberate attempt to annoy metal fans? Daphne, "um, yes, that was completely our intention", Celeste, "we like to annoy metal fans". But did D&C know they'd annoyed another band, namely B*Witched? With this I present the evidence, last week's Bare Facts (Surrey Uni student paper) where D&C are referred to as "bitches". Celeste reads the piece like it was a bedtime story. Daphne punctuates it with "oh my god!" every so often, clearly a little surprised. Daphne, "I wonder if it's because their careers are so over now they have to attack two little girls. All

power to them for their definite opinions on us anyway, I don't remember being rude to them". So what do they think of B*Witched? Celeste, "well I thought they were nice, oh well, scratch that...". The pop career management training kicks in here though and through gritted teeth D&C totally fail to slag off the Irish four piece, commenting that they're, "lovely girls", and that they have, "great parents"!

Still, D&C are well known for rubbishing other bands so who do they like? Celeste reels off what seems to be the entire top forty plus a couple of American non-entities (96 Degrees anyone?). Daphne really likes the Dum Dums (well I guess someone had to), Celeste narrows her scope down to, "any rap artist and hip hop artist, except Puff Daddy and half the southern rappers". So if all their favourite bands are doing hip hop or more alternative sounds surely they should want to make music that's like that? Celeste, "not really, we want to make music that sells, I want to make money", she continues, "I don't think us as two teenage girls could sell hip hop to people, I don't think they'd buy it". Maybe they could do a cover of something they liked? "I hate covers", states Celeste, "well, unless you can add something new to it. Limp Bizkit's version of 'Faith' is good but there was no need for a band like A1 to do 'Take On Me'. Daphne disagrees, "no sorry, what about their

dance moves, priceless stuff! I shall remember that for a long time". "Owl", at this point Daphne, who's been trying to swing her chair around whilst sitting on it, bashes her head into a wall. It's straight out of the classroom, but at seventeen so are they. What about the rumours that they're actually a lot older than that? Celeste can see why, "I'm normally really cynical when it comes to young artists, I always add five years to what they're age is supposed to be...", but then Daphne points out, "...but with us it's like, "no way, the are definitely twelve", we get the opposite!".

What about collaborations, who would they like to work with? Celeste, "I think we should do a Whitney Houston duet, she's handing them out to everyone so we might as well have one!". Daphne, "perhaps we should do something with B*Witched, they'd be lots of fun stuff going on with that!", Celeste, "I actually like B*Witched, I have both albums!".

So here's the gift horse question, "what are your plans for the future?". But D&C aren't like other bands who always talk about how they're "really excited about our new album and forthcoming single, which by the way is out on...". No, D&C are going home, although Celeste jokes, quoting from the B*Witched interview, "I mean, we are so not the most talented people, we're not even close, so I guess we won't be releasing anymore singles!".

The gig itself is a strange affair. After the one song support act featuring someone who used to be in



North And South doing what sounds like a Britney Spears b-side D&C come on to cheering and booing. Why people pay money to boo a band seems hard to understand, is there some gene in humourless morons that gets off on picking on little girls? So anyway, D&C play all three singles plus a

new one called, 'Roll Call'. They smile, they wiggle their arses, they point at the beer boy morons screaming expletives during 'U.G.L.Y.'. Daphne and Celeste rock, forever destined to be a hundred times more "controversial" than the pantomime pretenders of Slipknot et al.

fanzine and demo reviews

Fanzines

APPLE CARTS

50p inclusive to James, 99 Chester Road, Sunderland, SR4 7EZ, UK

Not strictly speaking a fanzine, this is a short story hacked out in pc courier font by the Sunderland svengali of Boyeater/Mavis fame, James Jam. To describe the story would be to give away the point, suffice to say it's intense stuff dealing with loss.

CHERRYSODA

A4 SAE to Paul, PO Box 16, Aldershot, GU12 5XY
A newsletter come fanzine based around happenings at Aldershot's West End Centre and the surrounding area. There are some good concise demo and single reviews dotted about and opinion from Paul Bluefire and Dee Barnfield.

HOME AND AWAY

A5 SAE to Pete Cole, PO Box 16, Aldershot, Hants, GU12 5XY

Sidekick to Bluefire, ex Inter and @tomica manager Pete presents a skinny little zine featuring reviews of albums, singles, zines, and gigs (mainly in the Aldershot area). Also some useful weblinks are provided to support his articles. The zine is also viewable online at www.liveclub.co.uk/h&a.



MILKYBARS IN SPACE (3)

99p + A5 SAE to Julia, 35c Cricketfield Road, Clapton, London, E5 8NR

Miss Milkybars presents another selection of hates, loves, reviews, and ranting. Complete with glittery cover and kitsch cut out backgrounds this still resembles fanzine heyday circa 1997. Thankfully the content is a little more elaborate than that in those old skool fanzines, interviews with loads of bands (including Solex and Manda from Bis) make

for interesting, if a little inane, reading. Julia's also pushing her "Toytracer" compilation cd release featuring 19 bands including Moonkat, Ciccone, and (dun dun duuunt!) Aphasiac! 3 quid to the same address.

POPCENE (3)

E1 + A5 SAE to Popszene, 11 Falkirk, Killingworth, Newcastle Upon Tyne, NE12 0QA

A rather bland look is compensated for by the fairly good quality of writing in this fairly skinny zine. It's a little light on interviews with the editor preferring to write at length about different bands without actually involving them, these include the mighty Angelica, Clinic, Bellatrix and Lauren Laverne. The single interview is with unknowns Blue Apple Boy plus some reviews and news.

ROMANTIC OUTSIDER (5)

E1 + A5 SAE to Susan, 44 Spa Croft Road, Osselt, West Yorkshire, WF5 0HE

Susan is a good writer and this is a good looking zine. Interviews are with Tindersticks, Black Box Recorder, Sleater Kinney, and Chumbawumba (well, it was looking good until the last one!). The writing is detailed and well researched, although it lacks any of the cheeky humour normally found in fanzines. As to if this is a good or bad thing depends on what you expect from a zine really. For a broadsheet

(with poetry) style read you can't really go wrong here.

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"Shiny what theory?". Yes, you heard. Buses. Shiny bus theory is a pseudo-pub-stool -psychology model intended to represent the social interactions of boys and girls as a crucial thought process within the "pull or not to pull" domain.

A comedic social commentator once noted that you can wait an awfully long time for a bus to come, then when it does it's accompanied by at least another two. This musing has stuck in the public conscious for some time, no doubt enhanced in areas like London by it's regular exemplars. Most people upon seeing three buses will probably get on the first one. Then, however, they start to regret their choice for any number of reasons. Perhaps the seats on the bus aren't very nice, maybe there's a group of drunk city boys on the back row making bad jokes to impress their dimwit sqawking girlfriends, or perhaps everyone else has the same idea as you and pile in making it crowded and uncomfortable. As your buss pulls out and a small child throws up on your shoes whilst you give up your seat to one of the thousands of grannies who've magically materialised you look back to the buses behind and think that perhaps you should have got on one of them. Effectively, your bus has become less "shiny".

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bus that is not so shiny it makes sense to weigh up a number of factors before choosing your ride. Of course one bus may stand out one day, but it's shinyness may only be an effect of the light on that particular day. If you can hold on maybe you should look at the bus over a series of days just to check it's shinyness is enduring.

Next comes the issues of the bus route. Firstly it must be realised that some of the buses may be doing a local route whilst others run perhaps into another county or beyond. Local buses can sometimes be fantastic but the mere fact they are local does not mean you should always catch them. After all, a less local bus may be more difficult to catch but it could be faster and take a new interesting route you were unaware of. Also, if you decide after riding a local bus that you don't like it you are faced with the problem of seeing it doing the local run for a long time after, perhaps with other passengers.

Now the fare. Fares on some buses vary so be aware of this. A high fare may require a greater sacrifice from you but ultimately give a more comfortable ride with less request stops. A cheap fare may be easy to give but if it's too cheap many people may want to ride on the bus, and worse still, the conductor may give temporary discounts when you don't regularly catch it. Cheap fares on non-local buses rarely work out to be good value.

Fares considered we come to the important feature

of the kind of ride the bus gives. If the driver is erratic the journey may be bumpy, uncertain, and no doubt shorter than if a more careful driver is in charge. You may well want to get off if the journey is especially harrowing, arguing that you'd rather walk and be late than early and a mess. Just be aware that asking to leave the bus because of how it is handled may cause an unstable driver to try and run you over the minute you've stepped off. Journeys that are fast and short suit some people whilst longer more controlled travelling is the choice of others. A slightly unpredictable journey at good speed with the occasional stop and the occasional risk is probably the best ride you can hope for.

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So bear these issues in mind the next time three buses pull up in short succession to each other because there's one thing for certain. Once you get on a bus it doesn't matter how quickly you exit, the other drivers will have seen you choose it over theirs.

2 Hamilton Place, Guildford, Surrey, GU2 9GX, UK
Hello Everyone,

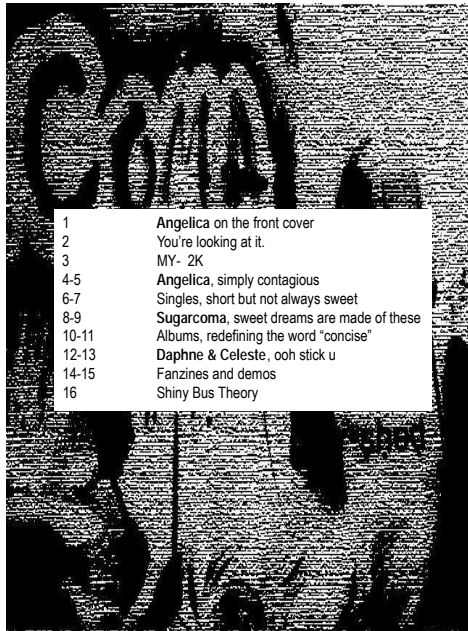
Well it's nice to be back at last. It seems like an age since the last (quirk), and it probably is. I could make excuses but the harsh reality is that there simply aren't enough hours in the day. This mini issue may well be the shape of things to come. Creating 20 pages of A4 is just too much when you're balancing yourself precariously between your final year, the student paper, a radio show, a band, and anything else that seems just to good to pass on. Looking on the positive the new size is great for your pocket, low cost and easy to carry! It's a convenience world after all.

Because of the downsizing this issue is entirely written by myself, usual contributors I apologise. Never fear though because all gluttons for punishment can visit www.quirkfanzine.com for more reviews, opinions, archive material, and downloads. It's your choice, as I said, it's a convenience world.

This issue is dedicated to the official end of a fanzine phenomena, the adding of one's fanzine title to the end of their name. The last bastions of this tradition were Sid Abuse and myself. Sid renounced his title on January 11th in favour of the somewhat less punk rock monikor of Steven Siddle. I shall, however, keep mine 'cos it still amuses me when the unaware come out with the classic line, "that's so cool that you named your fanzine after your last name"! l8ers,

andy (quirk)

andy_quirk@hotmail.com



1	Angelica on the front cover
2	You're looking at it.
3	MY- 2K
4-5	Angelica, simply contagious
6-7	Singles, short but not always sweet
8-9	Sugarcoma, sweet dreams are made of these Albums, redefining the word "concise"
10-11	Daphne & Celeste, ooh stick u
12-13	Fanzines and demos
14-15	Shiny Bus Theory
16	

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A number one single in the indie chart, a top five indie album, a national tour, and their gig broadcast live on Radio 1. Life has indeed been hectic for the Lancaster four piece who only a year ago were low down the bill in a Camden toilet.

It was at the November '99 Camdemonium string of gigs that I last talked to Angelica. A year on they look older, wiser, and more confident than the gang of slightly nervous teenage girls they resembled before.

Straight after soundcheck at the Wag Club in Soho we sit down. So, what's been the biggest event for them since we chatted last? Claire, "Playing Reading Festival definitely", Holly continues, "it was a milestone, although playing with Ash at the Astoria was my favourite gig". "The Astoria was a bit of turning point", comments Brigit, "things weren't clicking before then for me, but then I saw the huge crowd and I wondered what I had been whinging

about!". Is Reading on the cards for next year? Brigit, "oh yes, last time people were crowding outside the tent to see us it was amazing, and we were up against Rage Against The Machine on the main stage!". Claire, "But the tour with Astrid was another highlight".

Four girls in their late teens go on national tour with their more seasoned label mates, it's unsurprising some rock n' roll behaviour ensued. Claire, "We thought we'd snap Astrid, they're a very jingly jangly band but they live so hardcore! Holly was sick every night!". Rachel, "I had to play nurse, holding Holly's hair out the toilet whilst she spewed green bile!". Brigit, "In Glasgow we got in at 4 in the morning but my alarm went off at 8. I'm up, I'm dressed, still drunk, but going for breakfast!". "Cos it was free!", laughs Holly. Brigit continues, "so I had breakfast", Rachel, "so did I. I don't normally get up at that time but there I was with my fried eggs...then we went back to bed and Holly was immediately sick!". Claire, "Astrid are like super x rated hardcore, we're

more like soft core or channel 5 or something".

With their success in the indie charts do Angelica see themselves heading to the mainstream? "Thing is, the top 40 is more to do with record labels and business than the music", states Brigit. Holly continues, "The main charts are about fashion. We always promised ourselves to make music that we're happy with, if people then like it then great! We won't compromise, which I know is a bit of a cliché, but some clichés are true", "like an urban legend", adds Claire, "no, not really", says Holly.

With the last single, 'Take Me I'm Your Disease', stripping down and losing the xylophones and recorders of previous releases is this a sign of things to come? Holly puts it down to the change in producer and they're desire to, "do something summery...in context". What about doing a Christmas single? Brigit sums it up with, "I think we'd have to cover this old reggae song my dad has, it goes 'rip off, rip off, rip off off off!'. Holly, "I

dance moves, priceless stuff! I shall remember that for a long time". "Ow!", at this point Daphne, who's been trying to swing her chair around whilst sitting on it, bashes her head into a wall. It's straight out of the classroom, but at seventeen so are they. What about the rumours that they're actually a lot older than that? Celeste can see why, "I'm normally really cynical when it comes to young artists, I always add five years to what they're age is supposed to be...", but then Daphne points out, "...but with us it's like, "no way, the are definitely twelve", we get the opposite!".

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HOME AND AWAY

A5 SAE to Pete Cole, PO Box 16, Aldershot, Hants, GU12 5XY
Sidekick to Bluefire, ex Inter and @tomica manager Pete presents a skinny little zine featuring reviews of albums, singles, zines, and gigs (mainly in the Aldershot area). Also some useful weblinks are provided to support his articles. The zine is also viewable online at www.liveclub.co.uk/h&a.



MILKYBARS IN SPACE (3)

99p + A5 SAE to Julia, 35c Crickelfield Road, Clapton, London, E5 8NR
Miss Milkybars presents another selection of hates, loves, reviews, and ranting. Complete with glittery cover and kitsch cut out backgrounds this still resembles fanzine heyday circa 1997. Thankfully the content is a little more elaborate than that in those old skool fanzines, interviews with loads of bands (including Solex and Manda from Bis) make

for interesting, if a little inane, reading. Julia's also pushing her "Toy racer" compilation of release featuring 19 bands including Moonkat, Ciccone, and (dun dun duuuun!) Aphasiac! 3 quid to the same address.

POPSCENE (3)

E1 + A5 SAE to Popszene, 11 Falkirk, Killingworth, Newcastle Upon Tyne, NE12 0QA
A rather bland look is compensated for by the fairly good quality of writing in this fairly skinny zine. It's a little light on interviews with the editor preferring to write at length about different bands without actually involving them, these include the mighty Angelica, Clinic, Bellatrix and Lauren Lavene. The single interview is with unknowns Blue Apple Boy plus some reviews and news.

ROMANTIC OUTSIDER (5)

E1 + A5 SAE to Susan, 44 Spa Croft Road, Osselt, West Yorkshire, WF5 0HE
Susan is a good writer and this is a good looking zine. Interviews are with Tindersticks, Black Box Recorder, Sleater Kinney, and Chumbawamba (well, it was looking good until the last one!). The writing is detailed and well researched, although it lacks any of the cheeky humour normally found in fanzines. As to if this is a good or bad thing depends on what you expect from a zine really. For a broadsheet

MY-2K looking back, looking forward, looking down the barrel of life after uni

So how was millennium year for you? This year saw some major, and not so major, events take place in my world, and in the wonderous world of quirk. As ever some bands broke through whilst others disappeared, the former including Angelica going from "those girls who did Teenage Girl Crush" to Radio 1 regulars and tent fillers at Reading Festival. The latter can count Bis in it's head count unfortunately. With their mini album ignored and their last gig below capacity it can only be a matter of time before they call it a day. Good to hear, however, that Manda at least isn't going to disappear from the public conscience after scoring the Radio 1 Scotland DJ slot. Predictions for the future? Well, to be honest who knows, if we're talking chart bound then the most likely two are Venus In Furs and Sugarcoma. Now they just need a label to take a risk on them and spend every penny they can on promotion. Trying to launch a big project with only a tiny proportion of the necessary funds simply doesn't work (re. Gel).

2001 could be a year that throws up the most "alternative" acts cracking the top twenty as kids tire of the relentless production line of boy and girl bands. Okay, so it'll be mostly made up of corporate "metal Britneys" like Limp Bizkit - but it should be enough to start a proper new tribalism and you never know, a resurgence of teenage fanzine

writers.

But of course fanzines are constantly under threat from extinction. Not because the production costs have increased and certainly not because their appeal is waning. The biggest factor has been the internet. In theory the 'net is great because websites can cost pennies to set up and theoretically be read by millions. However, on the downside it's not much fun to read from a monitor and often people will only read a fraction of the content. If you have a fanzine sat on your floor you will read bits of it when you get the chance, sat on the loo, in the bath, on a train... When you hit a site you have to put aside a set amount of time and prioritise what you read within that limit. The chances of someone going back to read the less immediate parts at some other time are remote, it's simply not convenient. What's more a lot of sites attempt to become corporate entities and maximise hits. This leads to them suddenly forcing the same mainstream news down the viewers throat as serviced by the NME et al. What's more the writers personalities become lost in the corporate image and the fanzine element is all but extinguished. Yes, the net is a powerful tool for putting your view across but print shows a degree of commitment simply not represented in something you can't physically hold. These arguments are enough to convince me that quirk should retain a

physical form as well as utilising all the opportunities that the internet provides.

Biggest events of 2000 for me? Well, going to Ibiza was certainly one. The music may not have any real depth but who said that your mind shouldn't take a holiday along with your body occasionally? Don't knock it 'til you've tried it, that's all I'm saying. Another event, well Reading festival was once again a good 'un. The worst aspect though, the attitudes of some morons that you had to deal with there. The townie contingent was in full force for Oasis, drunkenly wandering over the site picking fights like the wanker contingent in Ibiza. See, the two places really aren't that different after all!

As for me and the future, who can really know. I graduate this summer so it's out into the big wide world. Most likely I'll continue writing and putting together this, acting like a rock star in Aphasiac, intellectualising things that shouldn't be intellectualised down the pub, and whoring myself to the mainstream music industry in some obtusely titled employee position.

Oh, and learn to cook (I always say that).

album reviews

All records are marked simply as **STASH** (under my bed) or **CASH** (down the record exchange). (quirk) simply does not believe in middle ground.

ALABAMA 3 - La Peste (One Little Indian)

Gospel baggy soul is not a genre so where do we place Alabama 3? We don't choose anything, they clearly decide where to sit. Not a long way from previous material in feel ("Ain't Going To Goa", "Woke Up This Morning") it's smooth and with a groove. Moby will probably sample them at some point. Astute lyrics keep you listening rather than hearing. It would be nice if it was a little more assertive though. **STASH**

DAKOTA 45 - Murdered By Insects (Mission Hall)

Trashy lo-fi rock with a traditional recorded-in-a-garage sound. I could see Dakota 45 fitting in nicely with the Southern Records roster. Tinges of Sonic Youth and Pixies are evident, no more so than on track 2, "Libertine". It's solid and it delivers, but there's nothing unique about it. **CASH**

FIEL GARVIE - Vuka Vuka (Noisebox)

Low down dark spirited anthems for the nearly depressed. It's not that Fiel Garvie are depressing, just that they'd be a good thing to put on when you're at a low eb. The guitars and loops twist in hopeless battle as the vocal drowns behind them. The only reference that comes to mind is a more considered Jesus and Mary Chain. However, there is variation, "Risk", shows a more Cranberries' styling thanks to the vocals and organic sound. It's

up to you to know if this is a good thing or not. **STASH**

FIFTH AMENDMENT - Fifth Amendment (One Little Indian)

I remember seeing this dark moody gang at Reading Festival and thinking they were pretty good. Pulsating electro loops and tight thunderous drumming back the throaty holler of a tough female vocal with the guitars charging you down. This is Garbage without the platinum discs, no better or worse, simply more punishing. **STASH**

FRANCOIS MOITY - Opening Night (Intoxiyegne)

Long crashing orchestrated instrumentals of truly hideous proportions backed by a dance mix bonus cd delivering the same with beats. **CASH**

GERLING - Children Of Telepathic Experiences (Infectious)

An odd bunch from Australia, the mix of loops and traditional instruments works better in some cases than others. "The Last Traveller" is monotonous to the point of boredom but then it all picks up with "Death To The Apple Girls" when we're clearly in racey indie rock territory. What Gerling lack is an identity, once they can decide what they it's possible they could make a really good lp rather than one with a few obvious singles sat on it. **STASH**

GORKY'S ZYGOTIC MYNCI - The Blue Trees (Mantra)

A laid back affair featuring all acoustic tracks this sound like folk music. Destined to be played in the background during tv programmes exploring traditional ways of rural life it's nice but lacking in the humour typified by "Spanish Dance Troupe". Consequently it's a little too like listening to my dad's record collection so this gets a **CASH**

HELEN LOVE - Love & Glitter, Hot Days & Music (Che)

If there was ever something that could be relied upon it would be Helen Love. Going since the dawn of time (well, the early nineties anyway) the Welsh punk poppers have milked the same toyshop buzzsaw guitar and drum machine formula over and over again. Releasing a single a year gave the summer a throwaway budget high point but as an album it fails to sufficiently deliver. Every song could be a single, but back to back the basic formula is glaringly obvious. Still, it's definitely a must have for the pop lo-fi generation, but only in short sharp bursts. **STASH**

JJ72 - JJ72 (Lakota)

2000's biggest hopes didn't dent the chart quite as forcefully as originally hoped but it wasn't for lack of

crossover soup that backs him will be. **CASH**

MCLUSKY - Rice Is Nice (Fuzzbox)

How bad is this, like an off key Gel with sharp guitars and a barking backing vocal. Just no. **CASH**

MOJAVE 3 - Return To Sender (4AD)

An inoffensive guitar strum that fails to move or intrigue. **CASH**

MY VITRIOL - Pieces (Infectious)

Of all the bright new things of last year My Vitriol were probably one of the brightest. Tracks like Cemented Shoes showed their potential and Pieces continues the trend, a truly epic rock guitar anthem that reaches for the sky and touches it. **STASH**

SUGARCOMA - Blisters (Velocity)

First the hiss, then the bass, then the vocals, then the grunting guitar. Four 17 year olds explode in a flurry of aggression and anger. "Gave me blisters in my mouth, silenced me then shut me out", nice nu metal touch in the middle, killing the bridge by shouting "Fuck" for no particular reason. **STASH**

THE FIGHTING COCKS - Love Somebody, Yes I Do (BMG)

Originally intended to be a huge novelty hit for silly season BMG got cold feet at the last minute and instead limited it to a paucity 1000 copies. Still, it's bouncing big band backing and lo-fi vocals and chopping guitar make it the must have for odd kids everywhere. **STASH**



THE NECTARINE NO.9 - Constellations of a Vanity (Creeping Bent/Beggars Banquet)

A proper indie band (former labels include Postcard) here with a proper indie song. Whimsy laid back pop with subtle guitars and a breezy melody. One for those who like it less twee than B&S. **STASH**

THIRST - State of High Piss Off (Zip)

The press release calls them grunge, which must surely be the worst genre to pigeonhole yourself into at the moment. What's more they're not, the tracks are too complex and there's not enough screaming. But they're still not very good. **CASH**

TURN - Too Much Make Up (Infectious)

"You got too much make up on, oh yeah!". Oh dear, bad rock crawls out from it's hole on the back of nu-metal. A humourless Terrorvision. **CASH**

28 DAYS - Kid Indestructible (Mushroom)

Rap rock skate punk with the same guitar sound in parts like Rage Against The Machine. One for you to railside your board to, comes complete with a chuggy heavy bit in the middle. **STASH**

VAST - Free (Mushroom)

Whomp clump whomp clump FREEEEE! Big rock with big balls and fire and spiders and echoey epic vocals. Like Bon Jovi ten years ago. **CASH**

WHISTLER - Happiness (Wija)

There's something about Whistler which simply isn't likeable. They sound alright in a waxy indie way but it's just that they're so, well, dull. **CASH**

WILT - No Worries (Mushroom)

Radio friendly rock, it's no surprise their last tour was with Reef. Quite nice in a Dawsons Creek kind of way. **STASH**

(quirk)
on-line

Live reviews, interviews, features, rambling,
archive material and messageboard mumbing can
be found on-line at:

www.quirkfanzine.com

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Ooh Stick You!

an interview with the ever "controversial" Daphne & Celeste...

Three top twenty singles, infamous live shows, and a bizarre association with the NME. D&C have been on every television show, played every student union, and anything that hasn't been bolted down has seemingly been thrown at them at some point... Snaking through the assault course that is backstage, Daphne, Celeste, three dancers, and their manager return from Pizza Express. We all head up to the guest area and as I pull out my notebook the girls grab some comfy chairs. Daphne spreads out over hers like she was watching a movie at home whilst Celeste sits attentively...

"Is this university, like ah, an alternative kinda place?", asks Celeste, "Some of them try to be, that's where you get people liking Placebo", adds Daphne helpfully. We go over what sort of bands play at Surrey, Daphne whoops when she finds out B*Witched tickets sold for five times the price of theirs a few weeks previous, "you get real good value with us", Celeste says as Daphne catches her breath. Daphne, "it's a pound a song with a free one thrown in!". Celeste wants to know what the student bands are like, Daphne can't believe there's one that sounds like Limp Bizkit (Trayscrape) but has no problem with it so long as, "the singer is hot like Fred Durst".

On with the questions, so why as a pop band are

D&C playing alternative venues like Feet First in Camden and Student Unions? Celeste exclaims, "why does every college ask us that!". Perhaps because it's a good question? Daphne continues, "basically we do whatever we get, we're not picky, basically after Reading everyone thought it would be a cool thing to do. If they're going to pay us we're not going to say no". But how do they handle all the heckling and missile throwing? Celeste, "you just leave, I mean it's kind of cool, you get paid money, they throw stuff, then you leave, there's barely any work!", Daphne, "you can just take it like a man though. It's hot up there, people throw some beer so you cool off". Celeste, "Daphne did take the change off the stage one time and collected, like a pound or something!".

So was the cover of 'Schools Out' a deliberate attempt to annoy metal fans? Daphne, "um, yes, that was completely our intention", Celeste, "we like to annoy metal fans". But did D&C know they'd annoyed another band, namely B*Witched? With this I present the evidence, last week's Bare Facts (Surrey Uni student paper) where D&C are referred to as "bitches". Celeste reads the piece like it was a bedtime story. Daphne punctuates it with "oh my god!" every so often, clearly a little surprised. Daphne, "I wonder if it's because their careers are so over now they have to attack two little girls. All

power to them for their definite opinions on us anyway, I don't remember being rude to them". So what do they think of B*Witched? Celeste, "well I thought they were nice, oh well, scratch that...". The pop career management training kicks in here though and through gritted teeth D&C totally fail to slag off the Irish four piece, commenting that they're, "lovely girls", and that they have, "great parents"!

Still, D&C are well known for rubbishing other bands so who do they like? Celeste reels off what seems to be the entire top forty plus a couple of American non-entities (96 Degrees anyone?). Daphne really likes the Dum Dums (well I guess someone had to), Celeste narrows her scope down to, "any rap artist and hip hop artist, except Puff Daddy and half the southern rappers". So if all their favourite bands are doing hip-hop or more alternative sounds surely they should want to make music that's like that? Celeste, "not really, we want to make music that sells, I want to make money", she continues, "I don't think us as two teenage girls could sell hip-hop to people, I don't think they'd buy it". Maybe they could do a cover of something they liked? "I hate covers", states Celeste, "well, unless you can add something new to it. Limp Bizkit's version of 'Faith' is good but there was no need for a band like A1 to do 'Take On Me'. Daphne disagrees, "no sorry, what about their

think Tweenies will be number one, 'Merry Tweenie Christmas', or something like that", Rachel groans, Claire adds, "No, it'll be Craig Big Brother with his cash in on his down syndrome friend, the record label will make loads which is kind of sick really".

December sees the launch of the official Angelica website, www.angelicahq.com, what role can they see it playing? Brigit, "It'll be a source of comedy! There's loads about us on the web already but we'd like to put stuff up ourselves which isn't speculation". "And we've got an Angelica dictionary so you can work out what all our on stage in jokes are about", says Rachel. "We could be doing ourselves a bit of an injury with that", Holly considers, "people might start coming to our gigs and shouting out things like 'Let's all go to Quinns!'". Brigit, "We'll have proper photos unlike other band websites as well, all doggered...", "...no make up, no sleep, and too much alcohol!", laughs Rachel.

The site is also going to have MP3 downloads of live tracks available so what is the Angelica view on Napster and music file swapping? Holly, "I think it's good and it's given the record industry a bit of a kick up the arse and they might just realise how much they're ripping people off at the moment". Brigit, "What's patronising is that bands like Metallica and Elton John are complaining the most and they're made for life anyway", what about the argument that their sales may effect the signing of new acts, "hmmm, good point", concedes Brigit. Claire, "I don't think people will stop buying records,

people like to go shopping and hunting for music". "As long as it doesn't affect record sales I think Napster is good as free advertising for bands, but maybe it should be restricted so you can listen on-line but not download", summarises Holly.

We're sat in a club in Soho because Angelica are playing "BlowUp", a club night for indie music. So why club nights and not normal gigs? Rachel, "we play wherever we're told to!". Holly, "but club nights are especially good because everyone is into your kind of music even if they haven't heard you before. I mean, in Bolton we played to a crowd half made up of drunk townies who just shouted stuff". With four girls aged between nineteen and twenty one it isn't hard to imagine what was shouted. What about the small following of middle aged men armed with compact cameras who seem to be at all their London shows? Claire, "they can go for it, it doesn't bother me in the slightest", "at least we've got our clothes on", says Brigit, "at least they've got their clothes on!", laughs Claire. Holly, "there are some dirty old men out there but there are some dirty young boys as well. Last night we had a heckler who was just a normal indie kid and he shouted the worst sexual things at us". Claire, "it's just a hazard of the job". Holly, "just as long as they buy the records". So what about posing individually on the cover of FHM like the girls from S Club 7 this month? Brigit, "I don't really want to be in men's magazines, I don't really want to be in magazines at all. But I guess if we had to then I'd want control over the pictures, what we wore, and how we

looked", "and no pouting or leaning forward", adds Holly. Claire, "We'd be like together though, and warts and all, no airbrushing!", slight pause, "I want to be in Woman's Weekly in the bakery tips section!".

So what's next for the band? "After tonight's gig, 2 hours of prime time Steve Irwin! Porn! Cock!", Claire enthuses. Holly, "recording the album in January", Brigit, "it's going to have a much richer single than the last one". A garage remix perhaps? "Maybe not this year! But I like Craig David, he's got talent", says Claire, "yeah, talent for being a cock!", Holly exclaims. Claire, "if anyone wants to buy me the Destinys Child album for Christmas then please do!".

And a new single? Holly, "the next one is called 'Liberation'", "but we're still in talks about that", adds Brigit. Rachel, "but there will be another single as soon as possible". "If it all goes tits up with the label I'll set up my own, 'Captain Baps Recordings'", laughs Claire. "You know that the second single you released would have the serial number 'Baps002'", smirks Holly.

Brigit burps. Claire teases her for, "being old", turning 21 the next day. Holly shrieks, and Rachel tells them all off. They may be more developed as a band but Angelica are still the same gang everyone wants to be part of.

SUGAR COMA



The Melody Maker is dead, Limp Bizkit are on daytime radio, schoolgirls have thrown away their Topshop mini-dresses and are stomping around in hooded tops and enormous combat pants. The alternative has become the mainstream and the mainstream the alternative. Whilst this may cause untold shrieks of anguish from the alternative hardcore it does you a lot of good if you happen to be making loud angry metal tinged punk. Before you were the kids everyone else stared at and called grungers. Now you are the epitome of cool and you can headline scuzzy London venues and support some of the biggest names in the alternative rock underground. You are 17, you have a debut single with Abuse's "nu metal" offshoot Velocity, you are three quarters female, you are Sugarcoma.

I meet Heidi (bass) and James (drums) in the dismal confines of the Minibar next to Highbury Garage. Claire (Guitar) isn't here as she's looking after Jessica (vocals) because as Heidi puts it, "...she's experiencing a lot of pain, she's having a bit of trouble". The riggers of touring, a personal issue, or a stomach bug, I never find out but do get a chance to speak to her after the gig.

So how did Sugarcoma go from being a band playing their local pubs to a group capable of supporting My Ruin with a single out on Velocity? Heidi, "we recorded this really bad demo and had this list of people to send it to. Abuse was at the top 'cos it was in alphabetical order, Sid came to see us and it went from there". The music press have been really interested in the band since the single release, what is it that makes you stand out as a band? Heidi, "it shouldn't be because of it, but having three girls in the band probably helped, and being young as well. Girls like to see other girls playing in bands as well". James, "we get loads of riot grrrl type at our gigs even though we're not really that kind of music".

With the whole scene that's grown up around bands like Limp Bizkit, Slipknot, and more saliently Kittie, where do you think you fit in? Heidi, "it bothers us that we get included in the scene 'cos we're not really nu-metal. You have to be certain things to be nu-metal, I mean, we're not very downtuned...", James cuts in, "and we don't have a DJ and we don't know Fred Durst!", Heidi concludes, "we're more, well people say we're punk, nothing like

Kittie". Although Sugarcoma clearly do not want to be lumped in with the nu-metal scene a quick look at their audience confirms the look, with mini Slipknots and Dursts doing battle in the mosh pit. Many parents and social commentators like to write this all off as non-substantive "teenage angst", the question is, are Sugarcoma 4real? Heidi smiles, "if anything when you're young you have more, (dramatic voice) *pairt!*", James, "It's about what hurts you personally, people are all different. If your parents died when you were two then your idea of pain may be different to that of someone who's split up with their boyfriend". Heidi continues, "the lyrics are a personal thing to Jessica, she writes them. But then again there's one song based on a book she's read so it's not always like that. I didn't know the lyrics to Milk Fed were about someone with an eating disorder for ages...". James adds, "I didn't realise until someone pointed them out, we don't get involved in the lyrics really".

The lead track on Sugarcoma's debut single, Blisters, has been sat in the Clickmusic MP3 chart for months and their website is one of the best around, what role can the 'net play in the band? Heidi, "in the long run it might be that everyone gives their songs away as MP3s with site advertising paying for it, I like the fact people can download our songs cos then they sing along at gigs. I guess as far as the business side goes we distance ourselves from that, we leave it to other people". James, "MP3s definitely help with albums cos I know loads of people who download a few

tracks then decide if to buy them".

Back in the real world the band have been touring continuously. As support to My Ruin there must be some good stories. James, "Tari B got pushed over in Nottingham and Jessica jumped in and picked her up, now Tari is like 'Jessica saved my life' all the time!", Heidi, "Roy who was in Soulfly is doing the sound for My Ruin and it's like 'whoah we're not worthy! We still get starstruck'".

With that James and Heidi are called to soundcheck so after the gig, featuring stage divers and a fearsome metal duet between Jessica and Tari B, I caught hold of Jessica after she'd signed cd covers pushed at her by a small riot of fans crowding around the backstage door. Lyrically Sugarcoma are not the happiest of people, discuss. "I write my lyrics to show how I'm feeling, you can write at any age, even if it's shit! If someone wants to say something then they should say it, it doesn't offend anyone, I wrote the lyrics for me, it's not fake band stuff or anything. Two nights ago this girls collapsed at our gig because she was anorexic, you could see her ribs poking through as they carried her out. That's the sort of thing that makes me write something like Milk Fed. We're not like Limp Bizkit, yes we're entertaining but when I sing my words I mean and feel them. Our songs are not fake angry shit!".

Sugarcoma, entertaining, real, and a whole lot more than mere "teen angst". (Dec 2000)

(quirk)

ISSUE 9

Update

Venus In Furs

The 'Furs have been a busy bunch, touring around the country and securing airplay on national radio (including R1 and XFM). An official debut single is on the way.

The Fighting Cocks

After the limited release of "Love Somebody, Yes I Do" confusion surrounds the 'Cocks with Cha Cha and Molly having both left the group. Their next release is rumoured to be coming out on Org.

Ciccone

Camden's finest have been plugging away on the London circuit and have recorded a debut single, due out soon. The new material shows a departure from their trashy punk roots and takes in the more sophisticated end of Britpop.

The Pocket Rockets

No one is quite sure what's happened to the kids in America (whoah-oh).

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single reviews

All records are marked simply as STASH (under my bed) or CASH (down the record exchange). (quirk) simply does not believe in middle ground.

ALABAMA 3 - Too Sick To Pray (One Little Indian)
Loose rhythmic soul presented how Finley Qauye probably likes to think he sounds. Beware of trying to dance to it though, you'll look like a baboon. STASH

ANJALI - Lazy Lagoon (Wiija)
A breathy piano bar style tune placed somewhere in Chicago late at night. Effortlessly sultry, sexy, and cool. STASH

BRASSY - Play Some D (Wiija)



Brassy are a one trick pony. Yes, Play Some D is a chunky funky rhythm workout with a sly American accent controlling proceedings. But it's also just like the other 15 tracks on their album and it's beginning to wear thin. CASH

EMETREX - The Birds Your Brothers (Seriously Groovy)
Garage loop drums and guitars with a low key whining vocal. It's hard to see what they're trying to do, it's not quite a slow burn anthem and it certainly isn't a pop song. It's just, there. CASH

FIFTH AMENDMENT - Heave (One Little Indian)
This is how rock should sound, throaty female vocals, shuddering bass, and effects heavy scrawling guitars all backed by tight drum-come drum machine rhythms. And when the blokes start shouting "heave" from their groin you know it's got balls. STASH

GERLING - Enter Spacecapsule
A remix single, which is not a good sign in the first place. It's a plodding dance drone frankly done much better by real DJs. Cute in a primitive way but not in the big wide world. CASH

JJ72 - Oxygen (Lakota)
A mighty indie rock ballad (with strings attached)

featuring a soaring chorus that's hard to beat (even if they rhyme "you and I" with "flying so high"), should have been a number 1. STASH

KINGADORA - Smoulder (Superior Quality)
The glam punks sound so at home on the Evening Session it hurts. Fumbling hissy guitars, wailing teenage vocal, and a nice lyrical line ("sooo sexual!!"). What awaits them now with the demise of their biggest supporter, Melody Maker, is anyone's guess though. STASH

LLAMA FARMERS - Snow White (Beggars Banquet)
An uplifting indie rock anthem with no-one to cling to it. After under performing as next big things the question is will they ever get a second chance? STASH

LUPINE HOWL - 125 (Beggars Banquet)
A galloping sixties road movie of a tune with twangy guitars and shuffling percussion. It's not even approaching original but it's good fun all the same. STASH

MANCHILD - The Cliches Are True (One Little Indian)
Featuring Kelly Jones, if that isn't enough to put you off then the stop start directionless rock-dance



talent that's for certain. The helium high vocals of Mark swim above the cascading melodic guitar lines typified in mature youth anthems like "October Swimmer" and "Oxygen". The lower key efforts still ride high above their miserabilist contemporaries, "Undercover Angel" being a prime example. It would be criminal for this album not to have the success it so rightly deserves. STASH

LLAMA FARMERS - El Toppo (Beggars Banquet)
A band who've never quite fulfilled expectations, this second album sees them continuing along the same awkward downbeat rock root. It's grand in parts, full of strong choruses and effects heavy instrumentation. The only problem is it's that's not terribly exciting. The playing is spot on and live they no doubt excel. However, coming from the same

direction as Feeder it's going to take them many attempts before anyone starts to really listen. CASH

LOSNAACHOS - Turn It Up (Neurosonic)
Garage punk improbably combining elements of Make Up with an altogether more sinister underbelly. Clattering raw guitar lines bounce over tiny drum rhythms, the sort of band you'd expect to do huge tours of tiny venues all over the world attaining a small but dedicated following. Expect to hear them on John Peel. CASH

MANCHILD - Untied States (One Little Indian)
Manchild would like to be the 'new' Prodigy. Opening track, "Rockin' The Place" says as much, hefty drum loops, electronic blips and short sharp Firestarter-like vocals. Manchild are good, but not that good. Many of the tracks are either too repetitive or confused as to if they're looking to be live or strictly studio. Manchild tour as a band but could just as well be a DJ effort, on record this is for hardcore nuts looking for the next evolutionary step. STASH

NO WINGS FINS OR FUSELAGE - The Other Side Of The Sky (Seriously Groovy)
Back again NWFOR are crunching, shouting, erring, and aaahing. Conceptually looking to space and aliens may not be unique but this is a long way from Bowie et al. This is a blended high alcohol and pills cocktail of Manics, Faith No More, and Placebo. The robot style vocal on "what did they say" is a little off though, coming across like

Babylon Zoo with a tune. STASH

VAST - Music For People (Mushroom)
Welcome to the return of big metal. Smoothly produced, loud drums, and synths holding the back together. It's not all as fire-and-poodle-perms as single "Free" but it's close. The functional title says it all, as do song titles like "The Gates Of Rock N' Roll" and "My TV And You". If you think rock still revolves around Iron Maiden and AC/DC this'll be for you. For the rest of us it's a poor contender to the nu metal heroes out there now. CASH

V/A - Popslayers (Chinchilla)
An unsigned bands compilation from www.chinchilla-music.co.uk this is a mixed bucket of the strange. Opening with The Scrutineers last single, "Porn", it's a weird cha-cha-ska come pub rock anthem probably popular in Aldershot. Other highlights include the toilet venue backroom blast of Ciccone's "Gizelle Kebab" and female Fierce Panda punkas Twist with "Pieces". 12 tracks in all for a fiver from Chinchilla Music, 6 Berkley Path, Luton, LU2 0TS. STASH

YOUNG GODS - Second Nature (Intoxygene)
Fierce computers! Drum loops, computer bleeps, the occasional guitar, the sound of stress in a truly modern age. It's relentless, without going horribly industrial, but lacks a real emotional content. Like a special effects heavy movie covering it's lack of basic plot this needs more substance. CASH