

How to make (quirk) 11

Simply print out the following pages, fold each one length ways (landscape). Place each one on the other (with the cover on the top). Fold in the middle and check through that each page makes sense following the previous one. Stick a staple through the spine and, hurrah, your own (quirk) 11!

Websites You Need To Visit

Ever find you have too much time on your hands and nothing to do? No, me neither. Still, my life would be oh so less complete without the help of these websites:

www.livejournal.com

Self obsessed crazies document their life here. Me included.

www.friendster.com

Get over the weird "will you be my friend" ritual to link people up and it's a great way to co-ordinate outings.

www.inhondan.co.uk

They've got a msbgood for you. Dome kid or Trash muppet? Obviously...

fly.to/quirk

About The Author

Born in 1979, Andy was a committed computer geek by the age of 8. By 14 his interest in his Spectrum, Megadrive and Amiga waned and he headed out to the bright lights of Weymouth - writing up his under 18 clubbing experiences for a local youth magazine.

Andy's first fanzine appeared shortly after his 16th birthday, a flimsy article obsessed with Garbage and Placebo. 12 months and 6 issues later Andy's new interest in oddball indie records lead him to re-launch and re-brand with quirk, a fanzine that started out covering immeasurably unsuccessful bands like Bis, Dweeb, Kenickie and his very own Satsuma. Andy played guitar and wrote songs with Satsuma for 18 months, by which point they'd made a 7" single and been featured in every fanzine Andy knew of (which was quite a lot). No-one took them very seriously outside of a hardcore fanbase of approximately 97 so when Andy headed off to university they were no more.

Once at Uni Andy tried to do everything he could related to music. He was Music Editor on the student paper, a DJ on the radio station, the Marketing Officer for the Alternative Music Society, a Sub Editor on the Drowned In Sound website, a student rep for Sony Music, a guitarist in several bands and a familiar face on the London toilet gig circuit. Andy wrote his fanzine sporadically and added the infamous brackets when Melody Maker stole all his feature ideas and didn't credit him. Being an academic of sorts Andy was aware by now that when you credit a source in an article or essay you should put the source in brackets afterwards.

Andy graduated with a 2:1 in Psychology and worked crap temp jobs whilst promoting monthly club nights in London with various friends. He was recruited as a freelance A&R Scout for Gronland Records and joined the Warner Music Street Team - which lead to a 6 month placement in their Marketing department. The placement didn't lead



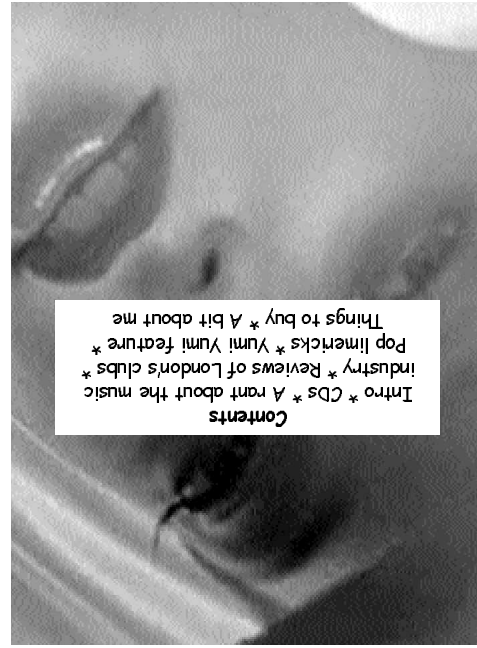
to employment and hacked off with the mainstream industry as a whole Andy applied for a proper job. Shortly after his Teaching course place was confirmed he fell into managing Yumi Yumi, a Japanese punkpop band he'd fallen in love with.

Andy now lives in Essex teaching primary age children, co-ordinating world domination for Yumi Yumi and visiting the better indie clubs of London on the weekends.



particularly useful for writing short reports, journal entries and emails whilst on the train. It runs on 2 AA batteries, which last about 6 hours. Even if the power runs out the machine doesn't forget what you typed, you just pop a couple more batteries in. A must for people with busy minds (words) and then you plug it into adaptor in my case) on a regular machine, press "send", and it "types" all your text into any wordprocessor. I find it total came to less than £80. *with postage (from America) and I paid £40 on Ebay.co.uk, even an ADB/USB adapter lead the*

Alphasmart Pro Laptops are silly things. Despite promoting themselves as mobile solutions for busy people their batteries run out in a matter of hours, they're heavy and they're highly liable to get nicked as you step off the train. Enter the Alphasmart. A technologically archaic piece of hardware, the Alphasmart is a mobile text entry machine with a full size keyboard and 4 line LCD display. You type into it, it remembers what you typed (up to something like 4,000 words) and then you plug it into adaptor in my case) on a regular machine, press "send", and it "types" all your text into any wordprocessor. I find it



Contents
Intro * CDs * A rant about the music industry * Reviews of London's clubs * Pop limericks * Yumi Yumi feature * Things to buy * A bit about me

Issue 11 - Special 25th Anniversary Edition!



<http://fly.to/quirk>

7 Lane Gardens, Bushey Heath, WD23 1PE
It was almost three years ago that the last issue of (quirk) made it out onto paper. After that issue I took up residence on the internet, wrote for other people and found other things to do that didn't involve long arm staplers and Upstairs@The Garage. Now I'm 25 (yes, the anniversary is the Editor's not time to put toner and see who actually buys fanzines anymore. I don't apologise for the egocentric nature of this publication, I never did fault it? If you don't like it you'll just have to write your own. Whilst I'm on a self-righteous tip I'd like to take credit for the success of Glamour and the revival of The Independent. The last (quirk) was also in this handy "pocket size" format and it looks like everyone else has followed since....
Expect another edition sometime around 2009, just in time for the Bluestones & Shed 7 nostalgic Britpop tour...

andy_quirk@hotmail.com



Reactions to Alchemy have been varied and intriguing. Comparisons have been drawn to everyone from The Ramones to Blondie (despite Kaori's utter distaste for the latter). Some tracks, such as "I Am Right", are straight forward punk energy. Others, such as the harmony driven "60 Years Old" and simply beautiful traditionalist-

The tour was a great success, establishing the band in the most unlikely of places. Particularly strong areas of Yumi Yumi conversion include Yeovil, Hastings, Sheffield, North Wales, Aberdeen and Cork. Whilst in Eire the band found themselves performing on a national children's TV show called "Sattitude" in front of an enthusiastic throng of eight year olds. 2004 sees Kaori and Yumi take their sound to

inspired "Oriental", lay off the melody engine at the heart of the operation. Quite simply an album of punk attitude coupled to the strength of diversity found in pop. **Want to know more?** Website: www.yumiyumi.com Email: info@yumiyumi.com Mailing List: yumiyumiyeah@yahoo.com



Since last summer things have gone up a gear for the band with national radio play, TV appearances, tracks on compilation CDs, a split 7" single and a 28 date headline tour of the UK and Ireland. The band also feature twice on Radio 1's Oneworld website, once in the punk unsigned section and once as part of Steve Lamacq's January 2004 A&R column.

Europe as support to South African band Boo. Summer festival dates are currently emerging.

Things to buy for the budding fanzine editor

Some people would say I'm careful with my money, others call me tight. One thing's for sure though, I can always buy my round on Saturday night. My current income orders on pathetic so how do I manage this? Read on...

Pendrive Plus MP3

This 256MB model is the size of a skinny matchbox and holds approximately 100-120 songs at a time (bearing in mind I crunch my files to breaking point at 80kbps /br mono). It runs on a single AAA battery and doubles up as a portable hard-drive. It also works on my Mac where many others have failed. There's no display but you've got skip, pause and a volume control. What more could you possibly want?

£76 from

www.advancedmp3players.com

Digital Dream Enigma 1.3

The size of a slightly fat matchbox, I bought this digital camera simply because it was the smallest, cheapest one that would fit in my jeans pocket. Unlike all the truly awful sub £30 jobbies this one has a flash and memory card expansion. It runs off 2 AAA batteries (held securely unlike it's big brother the



Epsilon 1.3 - whose battery door snaps off shortly after purchase...) which last about 30 pics with the flash on. There's no view-screen, which is why it's so cheap and small. Frankly you don't need one if, like me, you're using it for nights out happy snaps. The pictures aren't great but they'll do the job of recording the night you may not remember the next morning.

Around £70 from Amazon.co.uk

then copied off a selection for me.

The net wasn't involved, it didn't need to be. Up until now

restricted by the capacity of a CD and the tendency to copy CDs as audio rather than MP3 file collections. The time and cost of burning off multiple CDs in this way somewhat curbed the scope of its effect. In 2004 everyone from professional pirates in faraway countries to ten year olds armed with dad's PC, a DVD/CD burner and some free MP3 conversion software can put thousands of songs on a disk and pass it around. Chuck in broadband and Kazaa and a bad situation becomes a serious challenge to the survival of a once highly profitable industry.

released in 2003 from which they on a DVD containing 100+ albums a continuous whirlwind of take-over and merger rumours. Why?

Why the Mainstream Record Industry is utterly fucked

three big (interconnected) reasons.

Reason 1: Piracy
It is so easy to carry out piracy on a massive scale nowadays. Once sold off Warner Music recently to an independent group of investors, their biggest enemy was Napster. If only it were that simple. Last Christmas a friend gave me a CD containing 7 albums in MP3 format. Each album had it's own directory on the CD and included both the front and back cover of the CD scanned in ready to be printed out. The efficiency of this wasn't congruent with the organisational abilities of my friend so I asked them where they had got the CD. It turned out a contact of theirs had passed out a DVD containing 100+ albums

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CDs I have been listening to

Being a fanzine you might expect me to run through a pile of bands you've never heard of and then encourage you to contact them. I will do this. But I'll ease you in with some of the better things I've been listening to recently that are not exactly what you might call underground.

An album that I've taped off for regular car play is **Transmission** by **Violent Delight**. Not a clever band by any stretch of imagination but a gang of teen-punks from St Albans who acquired themselves a record deal with Warner with almost no hype. On the first listen you'll be tempted to write them off as poor Blink 182 imitators. A few more listens though and you'll be hooked. Teen angst, changing sex, parents shagging, intimate

experiences with transvestites, infidelity it's all here and it's bloody good.

Obvious recommendations are **Absolution** by **Muse**, **Sleeping With Ghosts** by **Placebo**, **Room On Fire** by **The Strokes**, **Echoes by The Rapture** and **Singles by Suede**. All great, all very much already famous and all in no need of further promotion here. One that sits halfway between fame and the unknown is **DJ Yoda's How To Cut N Paste Eighties Edition**, which you should get if only to hear samples of Short Circuit thrown all over cheesy SAW-style tunes.

The current crop of best unsigned are:

Cayto, who do a good line in vocally aerobic Muse-ish power rock (theband@cayto.com). **Revolution**, who are officially the new Mansun (revolutionmusic.co.uk). **The Cling**, who belong with Silver Sun in 1998 really but remind you what bitter chirpyness should sound like (www.thecling.com). **Bugwig**, who sound like The Levellers Vs The Wonderstuff and George Formby. Sheer brilliance (www.bugwig.com). **Jon Mann Smith** remind me of Geneva and other such towering indie-rock. In a good way (jonmannsmith@hotmail.com).



Clubs in London

Places you might like to visit...

Stay Beautiful
One of my favourite places at the moment. Stay Beautiful is a monthly Friday night run in a cyber themed railway arch known as Club Wicked. Run by Simon Price (Guardian music journalist and Manic Street Preacher book writer) the theme is arty decadence with glam rock undertones. The venue itself is fantastic, chrome walls, neon stools, a robot barmen and mirrors absolutely everywhere (including the backs of the toilet doors...). Quite "intimate" (it comfortably holds about 250 people, which makes for a certain atmosphere of exclusivity. The clientele are arty, plenty of dramatically dressed girls wearing everything from

mangled wedding dresses to mini-skirts and fishnets. The boys try their best as well, eyeliner and Strokes-like haircuts all round. The effort the regulars go to is impressive. Musically it's no monthly Friday night in a cyber themed railway arch known as Club Wicked. Other popular tracks come from The Darkness, Elastica, NERD, Ladytron, Blondie, and everything else that spans mad eights tinged rock and art-punk trash. www.staybeautifulclub.co.uk

White Heat

Tuesday nights in Mayfair should not be this cool. White Heat takes place at a club called Intimty, Quite "intimate" (it comfortably holds about 250 people, which makes for a certain atmosphere of exclusivity. The clientele are arty, plenty of dramatically dressed girls wearing everything from mangled wedding dresses to mini-skirts and fishnets. The boys try their best as well, eyeliner and Strokes-like haircuts all round. The effort the regulars go to is impressive. Musically it's no monthly Friday night in a cyber themed railway arch known as Club Wicked. Other popular tracks come from The Darkness, Elastica, stuff (Liberines, Ladytron, Peaches,) but one of the DJs likes his Rolling Stones and mod. This certainly splits the crowd, integrating the two themes better might help rather than giving large chunks over to one or the other. www.inlondon.co.uk/whiteheat

Radio Lollipop

One of the newest nights in London, Radio Lollipop us currently based at the International Students House and takes place once a month on Friday. Being a

student's union it's a big place with the capacity for thousands. A smaller room caters for retro tunes and live bands whilst the main area plays a curious mix of britpop, baggy and current alternative hits (Yeah Yeah Yeahs, The Strokes etc). Being so new attendance isn't fantastic but will no doubt grow as the word spreads. The live bands are a nice addition and the fact that it's in an SU helps with the drinks prices (less than £2 a pint). Because of it's size and location the crowd is a rag-tag bunch of students and indie kids. The retro room is full of mods in their fourties but the main area is a good deal younger. www.radio-lollipop.co.uk

Afterskool

A long running weekly night at the London School of Economics held every Saturday. Afterskool is a



nurrah, it's my friends at Collide-a-scope (sorry guys!)

students and twenty-some things. The playlist is a mishmash of rock, britpop and new wave. One minute Nirvana will be banging out and the next Belle & Sebastian. One of the clubs main strengths is the division of the venue into an upper area with sofas, a main dance room and a big pub area where the

Collide-a-scope

music is pumped through at a level that still lets you drunkenly ramble across the table. Drinks are cheap and the vibe friendly. Okay, so it's a slightly groaty holding tank but it's reliable. www.afterskoolclub.co.uk

curiously, in a shopping centre!). Beer is fairly cheap and the music on the main floor is very much standard rock stuff from the past ten years. The top bar has fantastic leather armchairs but if the venue doesn't fill, as is often the case, it gets shut down. This leaves you with the choice of the main floor or a poky second room that plays nothing but extreme death metal and is populated by grizzled denim clad old men. The main audience appears to be grungy teenagers so if you aren't one it's probably best avoided.

Feet First / Toony Loons

Based at Camden Palace on Tuesday and Tufnell Park Dome on Friday respectively these are London's teenage meccas playing nu metal, punk and garage rock. If you're over 18 you'll feel very old.

clubber. Being located where it is it's hardly surprising to find it pulls a fair number of tourists along with a group of regulars. The music is largely new rock and indie endorsed by the mainstream plus a selection of sixties and britpop. Drinks are not that cheap, though the less well off can stick to the vodka and mixer deal (£1.50) all night. Bedrock's biggest problem is overcrowding. Around midnight it's hard to dance without bumping into numerous people, the lack of any clear routes to the bar or toilet also means you can be constantly shoved by passing traffic. Still, the cramped conditions make for an intimate atmosphere and if you can last to 3am only the hardcore remain and it's a lot more fun.

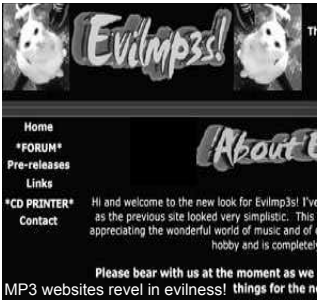
Xplosive

Friday night in Angel has a weekly rock club at the Marquee (located,

Held at Kings College student union Collide provides the only serious alternative to Afterskool on a Saturday night. It's another big place with student bar prices but the music seems to be aimed slightly older - The Stone Roses, The Smiths and The Happy Mondays all make regular airings alongside current guitar bands like Franz Ferdinand and The Darkness. Split across two levels with a balcony area overlooking the main floor and a small bar tucked away at the back it's harder to sit down and talk than at Afterskool but in its favour it has a little fast food area to absorb some of the cheap lager. www.collide-a-scope.com

Bedrock

Every Friday night at the Metro Club on Oxford Street, Bedrock is possibly the most central night out for the discerning indierock



labels

Few people feel guilty about copying the latest bit of Britney or Busted because they reason that these pop stars and the labels they are signed to are so rich and vast they won't miss the sales. Conversely, bands who gig constantly, reply to their fan mail and seek to maintain as real a relationship with their fanbase as possible suffer less wholesale piracy of their music. Copying

whole albums, complete with artwork, is theft. You don't steal from your friends. You may well steal, however, from artists and their labels who don't appear to value your support. How many people have bought an album only to find it re-packaged and re-released with extra tracks on it six months later...

And this is why this article is not about "the death of the music industry". As a nation the UK is buying more albums than ever. The difference is that instead of buying on mass a limited number of artists on a very limited number of labels people are finding that they can buy all sorts of music, either direct from the band or through independent web sites.

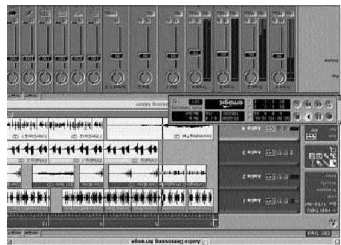
The singles market may well be curiously saved as well by the rise

in legitimate download sites providing tracks at £1 a go, rather than £4 for 1 good track and 2 shit b-sides. This won't save the majors though as market leaders like Apple and their iTunes site look set to provide downloads for pretty much anyone, regardless of who they're signed to (if, indeed, they are signed at all).

The only thing the big labels have in their favour is massive cash resources for marketing. However, that's going to be of little help if the tastes of consumers diversify further and so render the chances of a single artist selling a million albums almost impossible. The democratising of the entire industry is gaining pace and it's going to take something phenomenal to stop it.

In 2004 the general public are not scared of buying their CDs by post. The major labels hate CDWOW, a company that accepts your credit card order in seconds, in a matter of days and charges you prices that even the supermarkets can't match. What's more they stock CDs by unsigned artists and so act as both retailer and distributor. There's no need

of the size of that in the Bible to try and cram all the "alternative" releases in.



Reason 2: The end of the retail and technology monopoly
 Everyone can make a CD, but few can get it stocked in HMV. The gatekeepers that are the distributors and their major record label clients (or in most cases, owners) used to ensure you could only buy the stuff they gave you access to. Mail-order always existed but paying by cheque was a pain and the ads in the back of the NME featured print a tenth

If burning a CD seems like too much work then fear not! Buy yourself an iPod or a cheapo MP3 player (256MB models are less than £100) and upload and download to your heart's content.

for crushed ads in the back of the NME either, on the net you've got pretty much as much space as you want for absolute peanuts viewable world wide.

CDWOW and Amazon's role in building consumer confidence does not just benefit them of course. In the past few years a number of independent internet distributors have appeared, catering for every niche going. The low cost of



setting up a website and acquiring credit card payment services means that anyone willing to put the time in can probably do it. Enterprising bands also offer shop services on their own websites, making them utterly self sufficient. For the truly cheap option Paypal gives just about anyone the opportunity to trade online with the minimum of fuss.

The monopoly on technology has gone as well. Goodbye studios costing hundreds of pounds a day, hello sub £1,000 PCs capable of multi-track recording and production facilities. If your local practice rooms have the amps and mics you'd rather use then pay £6 an hour for them and bring your laptop along to record the output. In 2003 more number one records were created in this way than ever before. Bedroom recording chic is the way forward, and that doesn't

just apply to indie bands. Recent people to do it DIY include Dizzee Rascal, The Streets and Daniel Beddingfield.

Recording is cheap, duplication is cheap (£1 - £2 a CD including booklet, case etc on runs as low as 100), distribution is cheap... Making a video costs a lot less nowadays thanks to home video editing software and camcorders. You could even stream your visual masterpiece on your website or have it as a CD extra. In fact, sod that, if you've bought a PC in the last couple of years you could probably make your own DVD!

Big labels with big overheads are almost redundant. All a professional band really needs is a manager or two to look after what once took whole offices of staff.

Reason 3: No one loves major

"Ah", go the computer geeks, "new albums have software protection, stop you ripping tracks". Aside from the fact that a substantial part of a big record labels' income comes from (protection free) back catalogues sales the technology will iterate. All modern computers (and I'm talking post 1992) have soundcards in them. All the digital protection in the world can be circumvented simply by plugging the line-out/headphone socket from your CD player into the input socket of your computer and loading up some sampling software. Then it's just a case of pressing record on your software and play on your hi-fi, just like recording CDs off to tape. The resulting recording can then be converted to MP3. Yes, it takes longer to do than a direct rip but once it's in it's in. Of course, this method also opens up the possibility of



over, it's promo photo...

Pop Limericks!



There once were a band known as Scooter,
 Whose songs were all made on computer,
 They told you to dance,
 Over cheap pounding trance,
 I always found Lasgo much cuter

There once was were a band called Oasis,
 Whose music was in permanent stasis,
 Fronted by brothers,
 Who sacked all the others,
 Then got the bloke from Ride in as their bassist

There once were a band called The Strokes,
 Made up of five regular blokes,
 They brought in a stylist,
 And were soon on the playlist,
 No-one knew they were Mick Jagger's hoax

exciting energetic punkpop music for those fed up of identikit Blink 41s and production line fakery. UK music scene in years. Coming to London from Kumamoto City in Japan, Kaori (vox/guitar), Yumi (vox/bass) and Bob (drum machine) operating stuffed toy) make best thing to happen to the This band are quite simply the best thing to happen to the



Moshi! Moshi!...



of action had to be instigated. Cue an epic session in Camden Wetherspoons and the agreement that I would manage the band. So yes, I'm biased. You may choose to write off this article as hype. I probably would. Still, you might want to check the website and listen to some tunes. More details on that at the end.

wasn't interested so a second plan of A&R. Unfortunately, the label and keen to take them to the head acting on behalf of a record label record deal. Step forward myself they were still in search of a Aichey, had sold well at gigs but to their unique image and genre part of a TV ad for Carling, thanks started to pop up on television as music press. They had also just attracted the attention of the fanbase every few months and girls had made their mark on Rewind to summer 2003 and the Japan, Kaori (vox/guitar), Yumi (vox/bass) and Bob (drum machine) operating stuffed toy) make best thing to happen to the This band are quite simply the best thing to happen to the