

MESSTHETICS #108



‘D.I.Y.’ and (very) indie postpunk from the South Coast 1977-81 (vol. 1: Bournemouth-to-Brighton)

Throughout the age of Punk and postpunk the English music press, the major labels, and the established indies ignored the South Coast with surpassing thoroughness. Their neglect blurred lines between potential chart acts, Rough Trade prospects, and deliberate D.I.Y., so that the South Coast scenes (though still insular) remained highly varied, while "D.I.Y." became less a choice than a necessity. Except for a handful of Mods, hardly anyone put out records on their own, so the best documents of South Coast postpunk were a handful of excellent local

compilations – and a raft of barely-circulated tapes – that account for a majority of the tracks here. Messthetics purists may note with alarm that almost every band on #108 had a proper drum-kit (sacrilege!) and also performed regularly in public. Still, there are Messthetics sounds of all species on #108 - our most generous selection yet:

24 songs on the CD plus 10 bonus MP3s and a video: 110 minutes of music; 28-page booklet, extensively documented with histories, photos and artifacts.

Messthetics #108 features vinyl sides from The Chimes, Bloated Toads, Objekts, Greeting no. 4, Renaldo and The Loaf, Vitamins, Thought Police, Indifferent Dance Centre, Attic, Almost Cruelty, The Legendary Tenfoots, Pink Flamingos, and Mike Malignant and the Parasites. **Unreleased and demo material** from The Chefs, Poison Girls, Again Again, Lilletes, April & the Fools, Joe Dash, Relatives, Right Profile, 3D, Forward Edge, Intestines, Catholic Girls, The Passengers, Chimes, Butcher, and Venus in Furs — and an *inspired* D.I.Y. video from Attic.

Mess+Aesthetics. *Between 1977 and '83 hundreds of U.K. bands put out their own records and tapes – on the cheap and without apology. With "D.I.Y.", Punk and all that came before it collided with D.I.Y.'s fresh aesthetic of making and sharing music without concern for popular success. There's no common style: instead the music is united by wit, enthusiasm, musical risk-taking, and a conspicuous lack of pose.*

praise for Messthetics: Greatest Hits: "This CD should be part of everyone's collection... Some of the greatest music that never was." – Byron Coley, **The Wire**. "Exemplary." ★★★★★ – **Uncut**

Messthetics #101-102: "The wonders keep on coming...unmatchable." "A collector's paradise of obscurities." – Everett True, **Plan B**. "A mind-boggling array of mavericks, weirdos and experimentalists..."

★★★★★ – Kieron Tyler, **Mojo**. "Simply brilliant." – Jon Bywater, **The Wire**. **#103:** "Smells like teen spirit – in its purest, Peel-championed form...[a] sparkling gem." ★★★★★ – Kris Needs, **Record Collector**.

"Definitive of the series' brilliance..." – **The Wire**. **#104:** "The sheer exhaustiveness and comprehensiveness of these...is incredible" – Stuart Macounie / "amazingly compiled...incredible stuff" – Justin Spears, **BBC6**.

#105: "Album of the Week: [It's] hard to imagine anyone in Scotland devoting the same time and attention to detail to produce such a labour of love" – Colin Somerville, **The Scotsman**. "A prime example of how to do these archeological digs right." – **Dusted**.

#106: "more obscure tunes than you can shake a stick at...and a killer 24-page booklet." – **Dagger**.

#107: "Experienced with the typically thorough and entertaining Messthetics-style sleevenotes...a whole new world starts opening up in this bygone era" ★★★★★ – Kris Needs, **Record Collector**.

Messthetics Greatest Hiss: "Today, every would-be cult figure has a shiny Pro Tools program, and all this surface noise sounds compellingly authentic." – **The Sunday Times**. "Some of the least selfconscious, weirdest and most instinctively experimental music to ever staple its colours to punk rock..." – **The Wire**

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