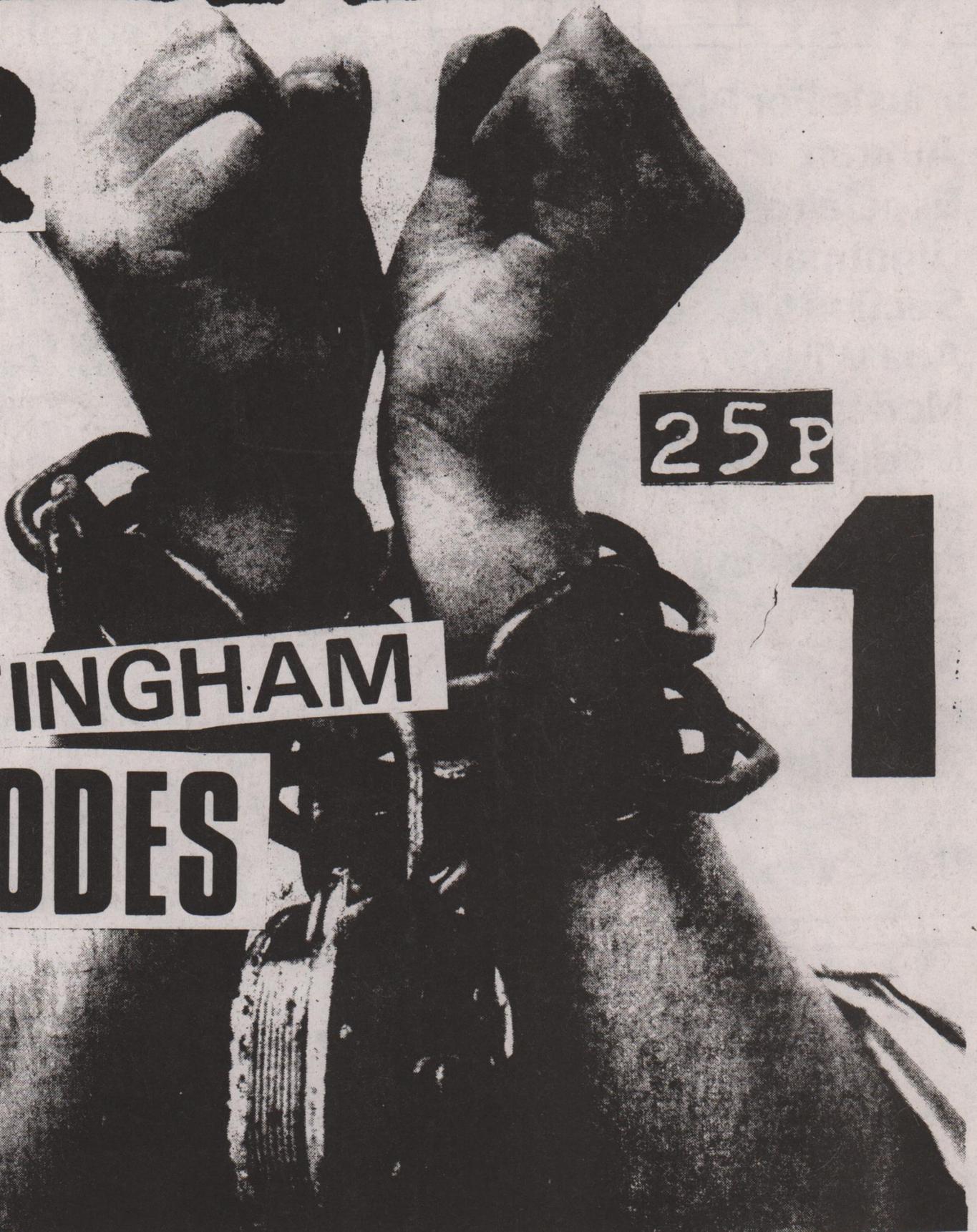


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DEATH OR



25P

NOTTINGHAM
EXPLODES

1

GLORY

Angry youths

Hicks From

The Sticks

Article purpose: review of LP
"Hicks From The Sticks"
(Rockburgh Records).

"It has done marvels
for my self-confidence,
which is really what
it was all about."

Music For Pleasure
Aircraft

Expelaires

Nightmares In Wax

Section 25

Ada Wilson And Keeping Dark

Modern Eon

Medium Medium

Radio 5

I'm So Hollow

Clock DVA

Art Failure

They Must Be Russians

Wah! Heat

Stranger Than Fiction

The Distributors

Atomic
Electricity

"The Ultimate Compilation it says on the promotional leaflet. Well, certainly the area covered by this album, reaching from Nottingham right up to Blackpool and Leeds, has for too long been ignored by the music press and therefore by record companies (except when a certain town is considered hip for a month or two). This album covers sixteen bands who have had independent label singles out or who have never recorded before, and shows that there is more talent undiscovered in the North than anywhere, but the ultimate compilation? We'll see!

On the first side, there's the XTC-like Aircraft, the pop-ska Expelaires, the doomladen Cabaret Voltaire produced Clock DVA, the poppy Music For Pleasure, slightly strange pop from Nightmares In Wax, Beatlesish (not a bad thing) Ada Wilson, slow unobtrusive Modern Eon, and of course our own Medium Medium providing one of the best tracks, 'Them Or Me'

On the second side we have the hypnotic, powerful rhythm machine users Radio 5, captivating guitar playing and a beautiful song from They Must Be Russians, the aforementioned-in-this-zine Section 25, Art Failure from Nottm with a keyboards layered pop toon, the slow grinding I'M So Hollow, magnificent rolling echoing Wah! Heat, more conventional stuff Stranger Than Fiction, and finally The Distributors electronic rant, 'TV ME'.

A motley collection perhaps, but not a dud among them. Shows what the North has got that London hasn't: a must. The ultimate compilation? Maybe.

a big difference to your life



The Under-Fives Scene

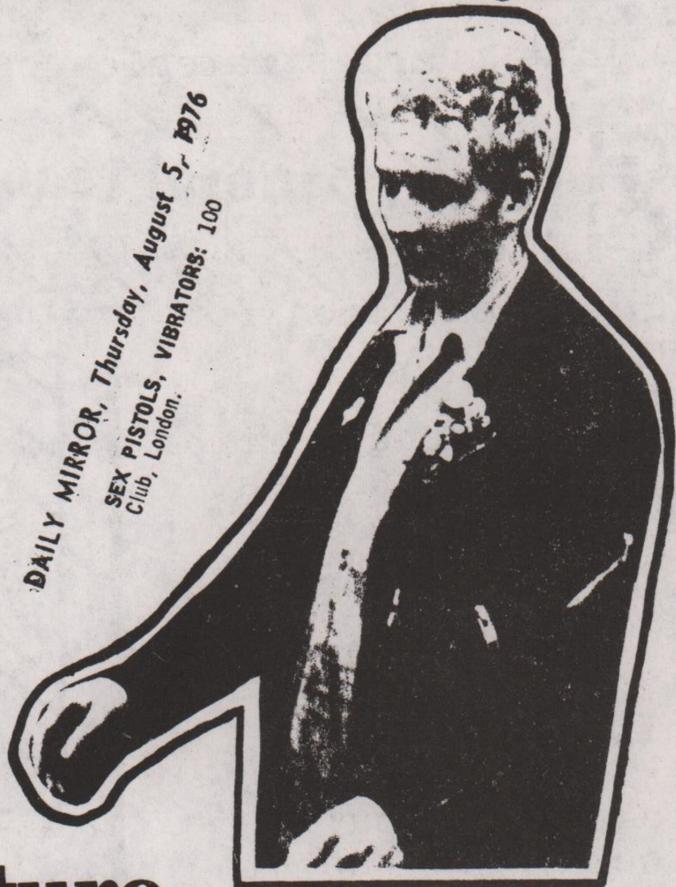
Good Fun



Sad Steve of Beeston, Nottingham's up and coming cult hero—a leading figure in the hip community. His reputation as a man with no B.O. (Body Odour), very little bad breath and a well concealed hernia scar has spread throughout the underground movement of the East Midlands. Rumours of his one time Northern Soul image are immediately dispelled with one glimpse at this early picture of him back in 1964 (note short hair and straights)

Yes, yes, yes! This mythical legend has been totally ignored by such names as John Peel, Ian Dury, and Dave Vanian. He was a punk back in the old days (see photo) and once nearly saw the Sex Pistols live—but was not allowed in as he was too young. So eat your heart out all you so called punks who have yet to buy him a pint of bitter, don't waste time—offer him apint the very next time you see him and remember:
PINTS WILL DO!!

Details of the 'Buy Sad Steve a pint of bitter campaign' phone Nottingham 257135 between 5 and 6 pm Monday to Friday.



DAILY MIRROR, Thursday, August 5, 1976
SEX PISTOLS, Vibrators: 100
Club, London.

Is this how you picture a healthy diet?



Posing at the ICC-spot the 'Death or Glory' writers.



— like it used to be. —

Barbers woo the boot boys



Boys in blue guard strategic position

Phones Sportsman Band:
I Really Love You.

Side one is a standard love song—slightly tongue-in-cheek i think. The other side is musical anarchy: iun (i or a while). Best track is "Get Down And Get With It".

Cult Figures: In Love.

Lovely tunes/poptones. Worthy of being classed with the Undertones, Buzzcocks etc. A summer simmerer.

**SINGLES
SINGLES**

moral reaction

Delta 5: Anticipation/You
(Rough Trade)

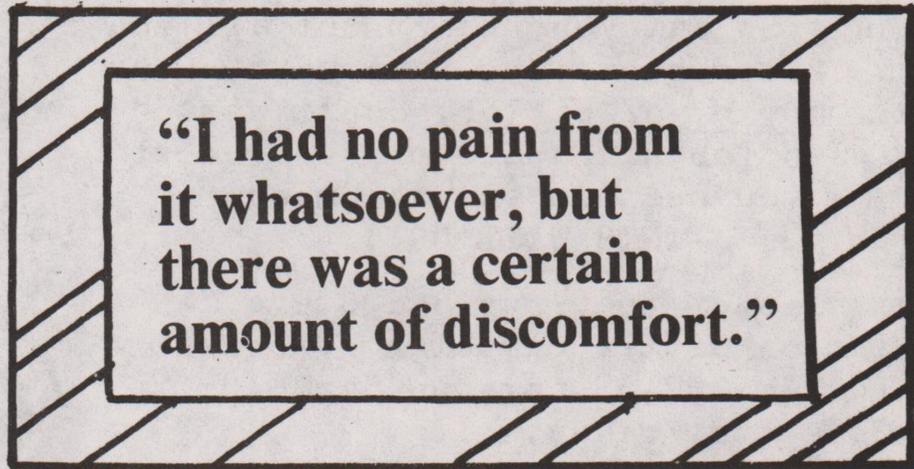
Singles courtesy of Rough Trade

Another diamond 45 from the Five—these two just stroll along like "Mind Your Own Business", led by almost disco bass lines. "You" is the best here, describing "your" characteristics.

"Who left me behind at the baker's...you! Who took me to the wimpy for a big night out...you! I found out about...you!"

Robert Wyatt: Arauco/
Caimanera (Rough Trade)

Songs from Chile and Cuba, sung in a spanish-like voice over a Monochrome Set style jazz backing. I like it, but perhaps only because I used to hear "caimanera" a lot in my younger days (ah! memories).



"I had no pain from it whatsoever, but there was a certain amount of discomfort."

Nottingham



Ever get the feeling

Friendly bobbies 'get to know' Julian

ADVERT

MOWBRAY PRODUCT 4:
Vice Versa/Joy Division
Bootleg tape, £2.00 from
MOWBRAY PRODUCT, Room 92,
121 Main St, Asfordby,
Melton Mowbray, Leics.

Wacky?

I KNOW WHAT I WANT

JOY DIVISION

In all previous interviews in the established rock press, Joy Division have been portrayed as cold, unfeeling and unwilling to talk or reveal anything. However this is miles from the truth as we found out when talking to them before their gig at Derby's Ajanta Theatre. In fact, they were a friendly bunch of Mancunian blokes and willing to talk to us - they even shared food with us (Joy Division eat Walkers crisps!!).

For most of the time we talked to vocalist Ian Curtis, who seemed interested in what was happening locally, local bands and the lack of venues in Nottingham. Joy Division don't see themselves as part of the 'Manchester scene'/'industrial new wave from the North' or anything like that which the rock press have been burbling about recently. Actually the music papers haven't been able to make up their minds about Joy Division - they either call them pretentious and boring or the future of rock'n'roll. Dave McCullough of Sounds has even managed to call them both in the same article! No wonder the band ignore music papers completely.

Ian said that he doesn't enjoy much of the music around nowadays, and certainly can't afford records unless they're cheap (he'd just bought the soundtrack from the film Apocalypse Now). However, he does like Cabaret Voltaire and other records which he can listen to while doing other things or reading books.

On the recording front things have quietened down a lot for the band. Last year they released the album and "Transmission", but the only product so far this year is the french 'multi-media package', which they say was done for fun because they found the one done by Throbbing Gristle interesting. There should be a new single out quite soon and an album in the summer sometime.

So that's the Joy Division feature for you. Perhaps it's not very deep and meaningful, but at least it tells you more about the band than all those features in the music papers which try to psycho-analyse Joy Division and get nowhere. But there's one thing I forgot to ask Ian Curtis - where did he learn to dance like that?

Whenever anyone mentions Vini Reilly they always conclude that he must be on speed or something along those lines but in fact he would be the last person who would need to take drugs to avoid his problems. His illness is some sort of severe depression. I'm not going to elaborate on that, as it is talked about at length in the music press, but apparently he was helped through his last bout by Tony Wilson to whom he owes anything he may receive for Tony's insistence that Vini should play.

The Durutti Column were first heard on the Factory Sample EP. Vini left the band because he felt they were going for the wrong reasons. Since then 'The Return' has been released which took 2 days to record and is a completely instrumental LP comprised of very personal songs written and performed by Vini Reilly.

THE RETURN OF THE

DURUTTI COLUMN

Vini says he finds it hard to communicate what he feels, even through his music. But though he may not be able to put across ideas clearly, the emotion with which he writes them comes over very strongly (especially in 'Requiem for a Father'). There is a new 10" double album to be released sometime and a single that's still to be written but the name 'Durutti Column' (taken from a 1920 spanish activist) is likely to be scrapped so you'll have to look for 'Vini Reilly' records. If you ever see Vini don't be afraid to go up and talk to him. He's quite friendly.

alternatives at

DERBY AJANTA

JOY DIVISION

Mark Perry of ATV: I'm not embarrassed by *Sniffin' Glue*, 'course not. I look back on it and just see it as me growing up. There's nothing wrong with growing up. But I always wanted to be in a band... personally, I feel that ATV are keeping the punk ideals alive more than anyone, to me that's what punk is about: experimentation. Not following sheep or anything like that. I don't need bands like The Clash anymore. (1.7.78).

SECTION 25

This band have a totally military image. Close-cropped hair, combat gear and leathers, they look like a bunch of violent fascists out to fill your face with their fists.

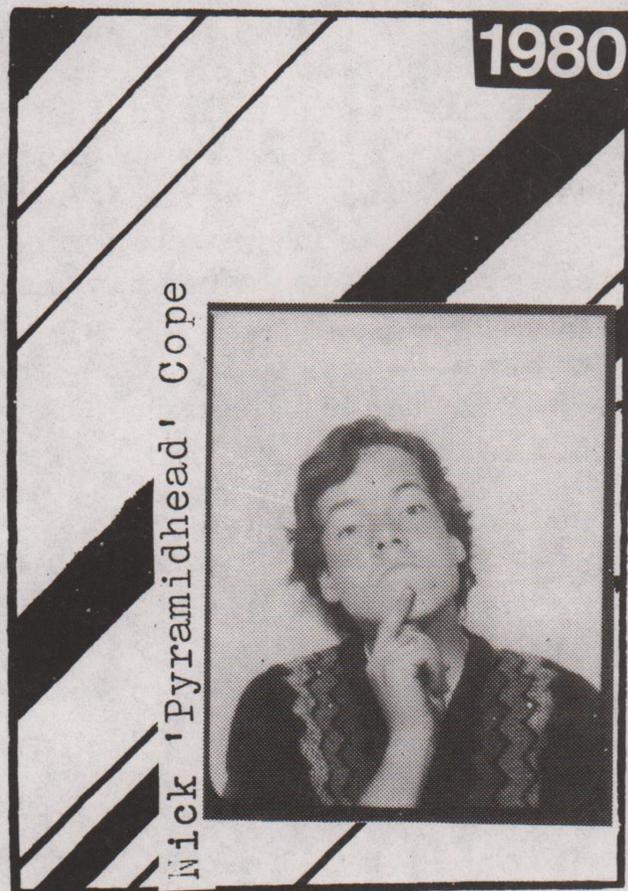
The music also fits the image of the group. The drummer forms the basis of their sound, pounding out military rhythms which are complemented by a throbbing bass. Over the top of this is a screeching guitar sound, the guitarist sporting a baggy woollen jumper and keeping his back to the audience throughout. The vocalist half sang, half spoke the lyrics—the only song title I could catch was 'Cambodia' which added to the war/death image. However, I thought they were a GREAT group—well danceable (and I did) and well received by the Ajanta Punters.



Joy Division opened with the best song of their set (I don't know what it's called). The appearance of the band wasn't cold or posy as described by the music press, in fact it was not at all spectacular, the band just got on with it. The only thing impressive was Ian Curtis' silly dancing. I defy any of you to be able to copy it.

It certainly wasn't greatest hits night, no 'Shadowplay', 'Auto Suggestion' or 'Day of the Lords', with the favourites 'Transmission' and 'She's Lost Control' best received by the audience. So what about the Nazi name connections? Joy Division were the band everyone had come to see and lived up to all expectations!

There's A Price On These Heads!



Wick 'Pyramidhead' Cope

contemporary fashion

Vice Versa *Undertones,* *Moondogs*

Plus Robotnik and
Horizontal Component.
At the Hearty, Nottm.

Horizontal Component are a 2-piece electronic combo from Nottingham. The male component wears a suit and tie and plays synthesizer, while the female component reads the words from a sheet in a monotone voice. There is no new angle for the band's show—they just stand still. The formula of the music seemed derivative, but after all this was only their first gig so they surely will improve. They were better when the vocals were actually sung, as on "Out Of Control". "Tumultuous applies" said Nick (but what did he mean?).

Vice Versa from Sheffield aren't an electronic band full stop. They are a dance band who just happen to be electronic as the best method of communicating the beat. Vice Versa don't stand still, they move and dance, making them much more appealing than other bands of the same kind. The lyrics are used to warn about the future—not by preaching, but by describing what could happen (and already is).

"Queer masks, tear gas."
(Riot Squad)

"They're printing mice
That look like men.
I smashed the test tube:
I saved the world."
(Genetic Warfare)

The result is entrancing. They make you think, they make you move.

Robotnik seem to be an electronic Dooleys. Two female singers in posey stage clothes plus male synthesizer playing duo. Interesting but not captivating, especially after Vice Versa. They do an electronic version of Steve Harley's classic "Judy Teen".

At Leicester
De Montfort Hall,
said Gary.



The band played...poptones!
The Moondogs are a 3-piece pop group. They look ordinary, like the Undertones, and in fact they seem like the Undertones who got left back in Derry. Their songs are very 60's, the best being the single "You Don't, Do You?", which was much better live. The 60's image was emphasized by the encores, "She Loves You" and "Hippy Hippy Shake". The only complaint I had was about the audience, who had to pogo didn't they. The Moondogs aren't a punk pogo band, they're a dance band!

The Undertones were exactly how you'd expect them to be. They came on to massive applause and proceeded to play for 1 hour and 10 minutes (including two encores of five songs). All the old stuff, including "Teenage Kicks", "Jimmy Jimmy", "Get Over You" and their best song, "I Gotta Getta" and also loads from the new album. Feargal Sharkey, wearing a Ramones t-shirt, was sometimes out of tune, but the band never got really bad. A mistake—they didn't play the great "Whats with Terry" from the new album "Hypnotised". As a joke, they played the first chords of "Pretty Vacant"—the Leicester audience took this seriously—they were a crowd who still liked spitting on bands and throwing cans at them. The Undertones deserve better than that.

1980

Great Roasts

the ultimate



so pretty?

So you think the original punks were the Stooges and the Dolls do you? Well you're wrong—the original punk was of course Gary Glitter, glam-rock hero of the early seventies. Back in '73 he was shocking all the old biddies with his then outrageous gear. And the music—brilliant! 'Leader of the Gang', 'Hello Hello I'm Back Again', and 'Rock And Roll Parts 1&2'? all these classics just stand out in your mind, over and above all the Pistols Clash, and Damned stuff. Yes, Glitter was the king of the seventies and now he's back! But can he relive his past magnificence, you ask yourself? Perhaps not, but still his live gigs have got to be a must, as his stage act was something that had to be seen to be believed. The Glitter revival is upon us—dance or be eternally damned!

something different

The Au Pairs

THE AU PAIRS



Jane Munro of the Au Pairs

I blew my cool at this gig when I got on stage with the Au Pairs. I used to really hate the band but after seeing them live two or three times you can't help but like them and sing along to their tunes.

They got a great reception at the London University. Everyone got up off their arses to get on down to the band. They are like and yet unlike the Gang Of Four. They haven't got the chop 'n' bounce of the Gang but they make up for it in other ways.

They played new songs as well as the old favourites. Songs like 'Mo-no-gamy', 'What Kind Of Girl' and 'Kerb Crawler' got the best response. All I can really say is "Go and see them!"

"A fanzine must be passionate, hectic, glorious and inconsequential. It can then be either a mirror to the times or a repository for them. The best are all of these at once."

At one time fanzines were the domain of archivists, storehouses of trivial info or minor cult figures. A few like 'Teenage Wasteland Gazette' and 'Back Door Men' got hold of a set of ideals and seemed to be written while the contributors were pissed. The majority like 'Bomp!' and 'Zigzag' stayed in their own worlds until the one outside looked a bit more appealing. Others, like New York Rocker and Trouser Press tried to strike a balance between the two.

Then early in '76 a few copies of John Holstran's 'Punk' drifted across the Atlantic from the U.S., a mag inspired by the developing punk scene in New York, led by the Ramones. By the end of that year the punk fanzine centre shifted from New York to London, when a young bank clerk from Deptford inspired by the Ramones debut and the Pistols Anarchy tour took a few sheets of paper, 'wrote' on them, copied them, stapled them together & sold them at the next gig he went to. Mark P(erry)'s Sniffin Glue had been unleashed on the world. This fanzine implored its readers to action, it

where golf comes first

inspired a few kids to form bands but most importantly it started off a whole new generation of fanzines. Soon a gig wasn't a gig without someone accosting you clutching a local fanzine in their mits. These fanzines were about what was really happening not the established music press crap. Their names said it all: "London's Burning", "Garageland" and "Kipped and Torn".

How can my skin feel more comfortable in winter?

fanzines

But the end was nigh. As with many of the bands, so with the fanzines. Their energy ran out and they became disillusioned. The death-knell came just in time for the '78 Xmas market - a glossy coffee table edition of the 'best' of Sniffin Glue available at Smiths and other bookstores.

Posing at the Ad Lib



However, during the past 7 or 8 months fanzines seem to have got a new lease of life with new ones springing up all over the country and here is proof in print with Nottingham's newest fanzine "Death or Glory!"

Intellectual article
by Dave Kelly.



all
night
party

at
the

SCALA

Cinema

SECTION 25

Perhaps two live reviews in the same paper is a bit over-the-top, but Section 25 were so much better at the Scala Cinema than at Derby that I was inspired to write.

They played a brief set of 8 songs-no encore, but I think they did captivate the attention of most of the audience. The same ingredients were present in their sound, which is mainly built around the pounding drumbeat. Added to that is a throbbing bass sometimes bursting into a Joy Division-style bass run. The lead guitar is either fragmented or insistent and driving, with lots of feedback. The bass player handles the vocals, 'singing' in a moaning or yearning voice, always giving the songs a doomladen atmosphere. The lyrics are single words or phrases repeated several times-the band say they are about "what we feel like writing about"-there is no question of trying to force anything on the listener (that doesn't mean they have nothing to say).

The overall sound is a dark, pulsating music-music for late at night. Overwhelming.

THE DURUTTI COLUMN

As far as I know it was Vini Reilly's first live gig with his present format. A tape machine was running throughout the set while Vini sat in a chair and played guitar. The music is very accessible and consequently went down well (in spite of it being 5 o'clock in the morning). He was called back for an encore but after playing one song the tape fucked up and Vini was forced to pack it in. Just one message: don't dance to 'Requiem for a Father'; "It's a very sad song. It pisses me off when people dance to it"

A Certain Ratio

A Certain Ratio bounded onto the stage at about 3.30, wearing a variety of odd clothes. Undoubtedly the drumming was the focal point of the band fitting round it playing instruments that included a tin whistle, and a couple of jazz trumpets. Halfway through a film about rock music with Jimmy Saville OBE was shown (without sound) on the screen behind. I don't know if it was the band's idea but photos of Jim don't increase my enjoyment of music.

Musically though Ratio were very good, anyone with a copy of 'The Graveyard And The Ballroom' cassette would know most of the songs. I'm sure that more people would have boogied on down-if it hadn't been so late. They were the best band of the night. Need I say more?



SECTION 25

Might the Pope

be more zealous?

the threat to Britain

The most recent subject of controversy is that of the R.I.D.E. (Rupert is definitely effeminate) campaign. This is even bigger than the so-called Thorpe/Scott affair. It was rumoured that on 3.4.62. Rupert was seen coming out of Raggerty's tree in luminous pink leather crotchless panties a policeman's helmet (worn in the latest Jock Strapp fashion), plus other naughties. However these allegations have been hotly denied by Rupert and his great friend (ha, ha) Badger. Noddy too is also suspected of being on 'that side' and now the whole thing has blown up (like the Iranian embassy) out of proportion. Reports on this deadly serious matter of National Importance will be in the next fanzine. Don't worry Big Ears we're on your side!



Famous Five

And now, a cartoon by Sad Steve's wonderfully hunky brother.



THIS PIC WAS DRAWN
WITHOUT COPYING ANYTHING
OR TRAILING EVEN
BY MATTHEW S.T. WILLEY

Our long-range forecast for this winter: The Bomb

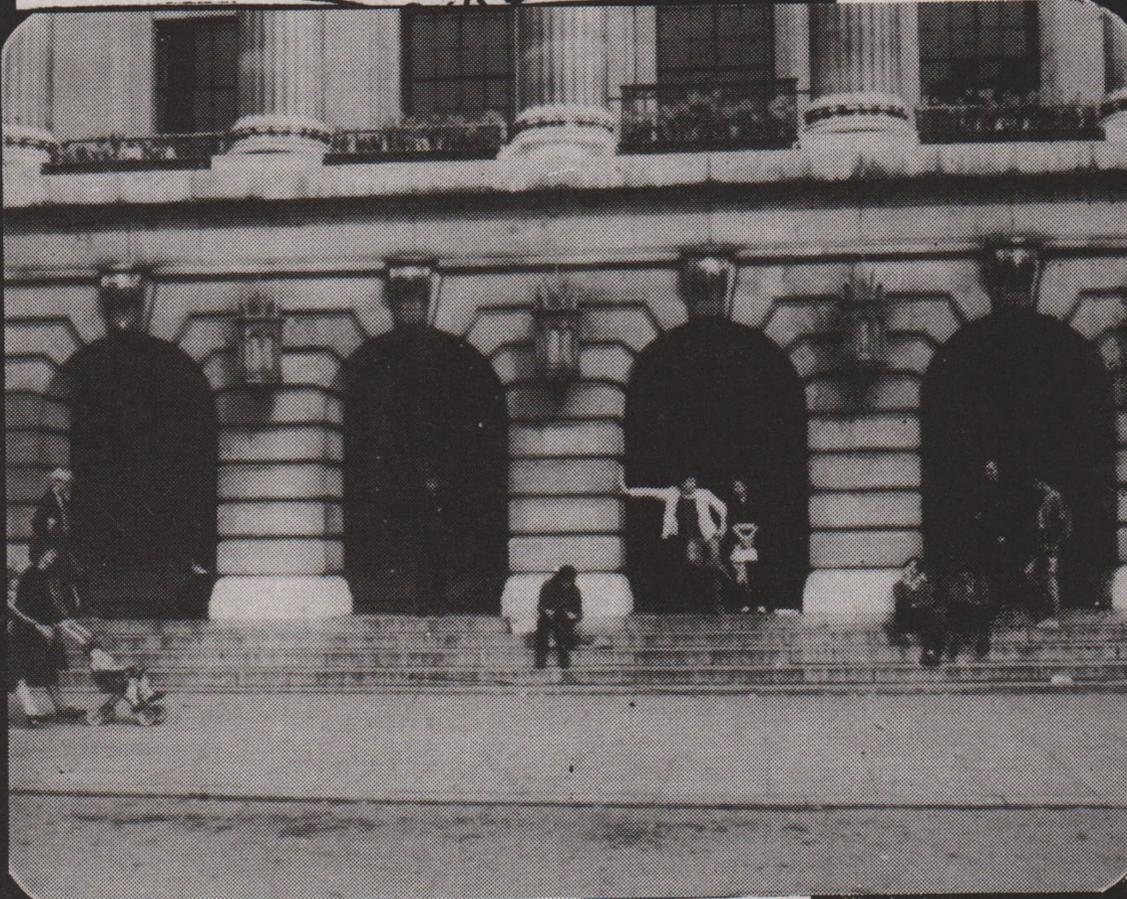
There seems to be a general depression over the Northern Hemisphere. Storms are expected over Moscow, but no change is expected in Iran. Over Britain we forecast hot weather followed by heavy rainfall. The long-range forecast for the world is a depression slowly moving over all of the world followed by a short period of high pressure, leading to fierce storms. Our weatherman today was NOOK.

real & abstract

Nottingham 1980



Fanzine created by: Dave K, Gail, Jane H, Jon, Matthew, Sad Steve.



Cool cats throwing shapes on the Council House steps.

Thanks to: Section 25, Rob & Joy Division, Au Pairs & Martin, Nook, Matthew Willey, Vini Reilly, Duncan Swann, Alex McF, Rough Trade, the Fleece, the Fall's photographer, B'ham RAR, Danny Ashton, Rockburgh, Bill H.

Arrests

Nottingham

groovy

Curfew

ARE YOU HAVING A HARD TIME?

Death or Glory,
c/o 64 Main Street,
Keyworth,
Nottingham 12.