

9345
Y

'Y'



(death or glory)

A Certain Ratio · Vice Versa
Psychedelic Furs · Mo-dettes

20p

No.2

The Au Pairs
Essential Logic
John Cooper/Clarke
Raincoats
The Pop Group
The Slits

Came out better than all the other bands (I thought).
 Their new songs are classics.

Always liked them. I don't have heroes, but if I did
 Lora Logic would be one.

Pity I knew all his stuff, but his wit is
 enduring all the same.

Better than on record. Their songs are full of fragile beauty.

I like their mutant funk even if you don't. Highlight
 was the live appearance of Leonid Brezhnev for a
 neat version of 'Mass Murder'.

A disappointment. Twee 'tribal' chants. I don't dig.

**BEAT
 THE BLUES**

FESTIVAL

Observations-Matthew.

**Alexandra
 Palace
 London**

Johnny Clarke at
 the Ally Pally, "I
 was a teenage lefty"



It's all my personal opinions
 why do I bother?

industrial zone

A Sheffield Compilation-BOUQUET OF STEEL

This is an LP to show all the different
 forms of music in Sheffield. It is intended
 to prove to the rest of the country that
 Sheffield music is not all 'industrial
 dirges and electronic experimentations'.

For convenience the bands are arranged in
 alphabetical order. Unfortunately the best
 tracks are on the first side because of it.

Artery, Comsat Angels, I'm So Hollow, Musical
 Janeens whose track sounds as if it could
 be done in anyone's front room, de tian who
 provide a track comprised totally of vocals,
 and Veiled Threat provide the most inventive
 tracks. Pop is provided by B Troop, Negatives,
 Flying Alphonso Brothers, and Shy Tots. The
 rest, to sum up, of the bands provide their
 own types of slow music which vary widely.

Although I have tried to group these bands
 together none can be compared with another,
 so with the one punk track from Repulsive
 Alien, there should be something for everyone.

Review by Jon.



extreme

CONSUMER DIVERSION

New 45.....

"THE SCREEN" BY **INERTIA**

High energy electronics!

Available from Rough Trade,
 Small Wonder, etc or for £1-30
 inc. p&p from D. Benford,
 2, Hillingdon rd. Uxbridge,
 Middlesex.

INERTIAL RECORDS:- HOT RHYTHMS



hero

VICE VERSA

Vice Versa are individually Stephen Singleton, Mark White and Martin Fry. This interview seems to have caught them at an important point in time...

HOW DID YOU DECIDE ON USING SYNTHS?

"We got bored using conventional instruments a couple of years ago and we thought using synthesizers was a good thing to investigate and experiment with, but we now feel that we've taken it as far as it can go and we're going to add a drummer and a bassist to the group."

STILL WITH THE SYNTHESIZERS?

"Well, synthesizers won't play such a dominant part in the sound. They'll just be used for an edge, a synthetic edge to everything. We've had two years experience with them and we've got disillusioned with them. Basically people are right, it is a cold instrument, there's not much expression in it. We thought originally you could get a larger range of sounds from one instrument, but you can't produce much expression, so we're reverting to bass and drums, a conventional line-up, with synthetic drum sounds on top and treated vocals."

WHAT SORT OF SOUND ARE YOU AIMING FOR?

"Funk."

A CERTAIN RATIO STYLE?

'Gang of three'

Interviewed by Jon, Matthew, Steve.



"No, they're not funky enough. Black funk, sort of like Funkadelic. We're just going to try lots of different things really, just so we've got more scope, take more chances. You can reach a point when you stop taking chances with two synthesizers and 3 vocals. All the synthesizer has achieved is a sort of novelty value. Everything's polarised, you've got the wierd end, Cabaret Voltaire etc, and the pop end, Silicon Teens and that. This morning they were playing that Silicon Teens 'Just Like Eddie' on the radio, and that's alright, but people can only see synthesizers in those terms, they don't appreciate something that deviates from those two patterns, which is what we were trying to do. We were trying to introduce a little aggression and energy into it. Well, we did that and now we're moving on to pastures new. Just changing, we believe in constant change".....

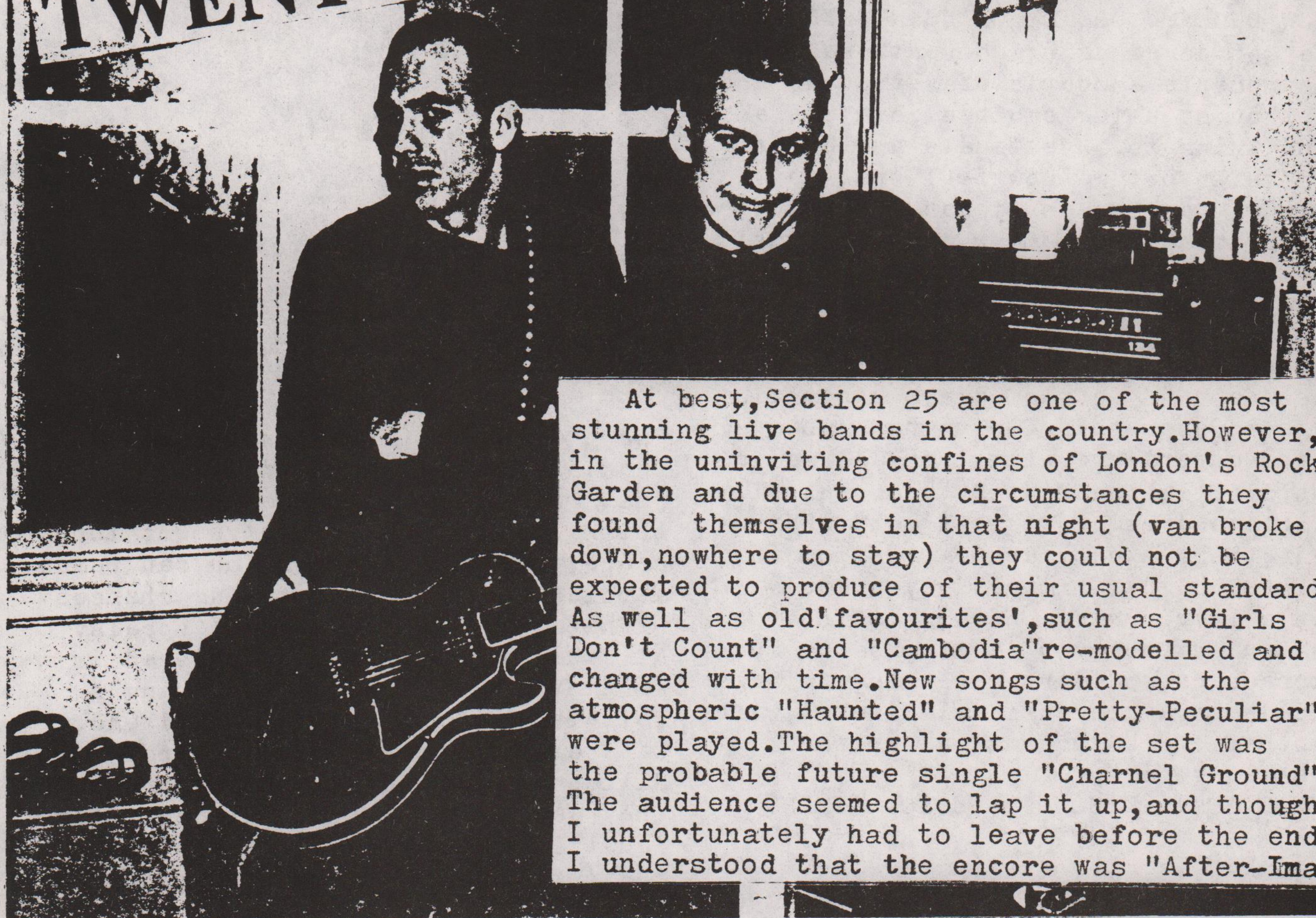


World Peace threatened

Everybody's blowing up hell about nuclear and chemical weapons ad nauseum, but as far as I can see, the Americans have already attempted to destroy their own country and the rest of the world in one fell swoop. Whoever's decision it was to unleash that deadly weapon, code-named the Mount St. Helena's Volcano, the fact remains that it was a definite step backwards in world peace. Who knows? Perhaps the Russians will retaliate with their totally new weapon, Brezhnev's Eyebrows. Defence Secretary Francis Pym has considered replacing our old weapon, the Short Sharp Shock, with the new devastating weapon called the Queen Mother. All European countries should, in any case, combine and stop the widespread damage caused by Carter's latest underhand methods of coming top in the Arms Race Game, and strive to put an end to Ronald Regan.

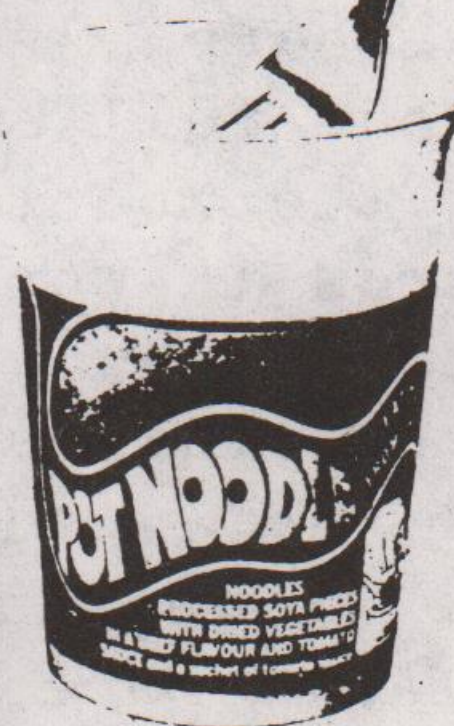
Our political correspondent was NOOK

SECTION TWENTYFIVE



At best, Section 25 are one of the most stunning live bands in the country. However, in the uninviting confines of London's Rock Garden and due to the circumstances they found themselves in that night (van broke down, nowhere to stay) they could not be expected to produce of their usual standard. As well as old 'favourites', such as "Girls Don't Count" and "Cambodia" re-modelled and changed with time. New songs such as the atmospheric "Haunted" and "Pretty-Peculiar" were played. The highlight of the set was the probable future single "Charnel Ground". The audience seemed to lap it up, and though I unfortunately had to leave before the end, I understood that the encore was "After-Image".

DEATH OR



'those who should know better'

Pot Noodle

for those hungry moments in your day.

Verbal violence

The Fall. "TOTALE'S TURNS"

This is said to be the Fall as they should be heard. I don't know about that, but certainly Smith's contempt for us all comes over better live.

"Are you still doing what you did two years ago? Yeh? Well don't make a career out of it"

Side 1 covers previously recorded tracks so you can look through your old music papers for 'meaningful' comments on these.

Side 2 has new stuff on it. 'That Man', a version of an old 60's record, (he came down from Hovis Land), is the biggest crease. As for 'Cary Grant's Wedding' and 'New Puritan', the Fall fan should soon be shouting for these at gigs. I never did understand why people raved about 'No Xmas For John Quays'.

All I really needed to say though was "if you like the Fall then you'll like this!"

Review by Jon.

"Those flowers, take them away. They're only funeral decoration. This is the Fall and this is the translation. Your decadent sins will rediscipline, you puritan!"



BEAUTIFUL CHAOS

Just shut up, the writer is always right, OK?

Live at the Boat Club, Nottingham.

The Psychedelic Furs played a lively, danceable set to a dull Nottingham audience. The Boat Club rarely puts on anything but heavy metal discos and because they had played Derby a few days before there weren't many people having a good boogie.

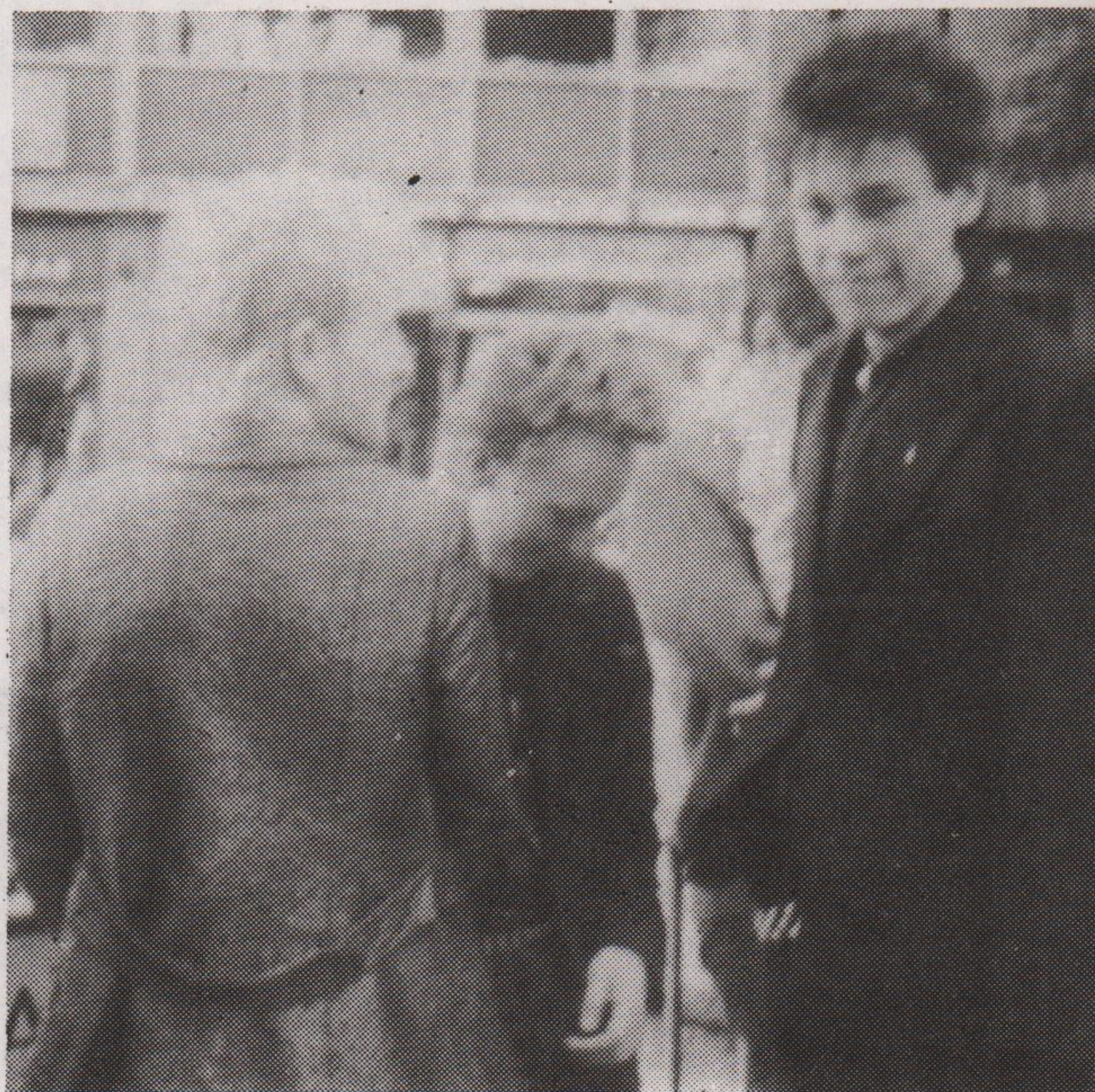
Nevertheless, the Psychedelic Furs generated a powerful atmosphere. Butler Rep came across in almost Iggy Pop fashion, gesticulating wildly as he sang. With the orange lights and dark shades they came across visually like the Velvet Underground, although they hasten to add that they are not Lou Reed ripoffs. I agree with them, the saxophone of Duncan Kilburn ensures they have their own style and are merely unashamed about being influenced by the best band of the 60's.

The numbers (what?) included 'Imitations Of Christ', 'India', 'Blacks', 'Mother of Pearl', 'Fall?', 'Flowers', most of the album stuff, with 'Pulse' and 'We Love You' being the highpoints of the evening.

An earlier interview with Tim Butler revealed such information as that they have known each other since school days, they claim to be a dance band, and their favourite colour is yellow.

Review by Steve.

impulse



Steve Willey, ace reporter (left) in natural habitat.

— NOTTINGHAM —

THE PSYCHEDELIC FURS

Singles

Singles reviews by Matthew.

BLACKPOOL ROX EP.

Kenneth Turner Set:Overload.

Mild HM.

Syntax:Dot Dot.

The vocals are good.

The Membranes:Ice Age.

Interesting,especially keyboards touches.
In a year's time(cliché).

Section 25:Red Voice.

Very short,almost instrumental,as though they don't want to appear to be Blackpool's 'stars'.Good though.



Section Twentyfive in Stanley Park,Blackpool

Section 25:Girls Don't Count.

Doesn't do justice to their live sound,not as powerful.All the same,shows the Sec 25 'formula':simple,effective,inventive.

The Fall:How I Wrote 'Elastic Man'.

Minimalist;simplicity as virtue.The Fall again choose to spit at you-eat this grenade.

Liliput:Split/Die Matrösen.

Formerly Kleenex.Split is ugly,Die Matrösen is....better.

Prefects:Going Through The Motions.

From '77;more inventive than most stuff from that time.Now the Nightingales.

TV Personalities:King And Country.

Anti-war sentiments and new-found ability.

Singles reviews-for the people who can't make up their own minds.

At last there's something moving

Medium Medium

LOCAL
BANDS
LIVE!



At the Hearty Goodfellow, Nottingham.

Derby's XL5 are worth the effort.Any band from this area that dares to break the standard r'n'r pattern,so predominant round here,and use a synth must be.Their lyrics seemed clichéd,but the overall sound was good,if perhaps unoriginal.Even the band's token excursion into reggae didn't turn out as embarassing as I'd expected.A band I wouldn't mind seeing again...

And then Medium Medium,on home ground for the first time in two months.First song was 'Them Or Me',the single."An old chestnut" said John(singer/sax player to the uninitiated),looking cute in his flasher's mac.Some songs reminded me very much of A Certain Ratio,they seem to have tightened up a lot since they used to play the Hearty...The first of the inevitable encores was 'So Hungry,So Angry'(again),which got the turgid audience off of their arses.Someone said to me afterwards:"I like Medium Medium because they successfully combine funk and new wave..."

Review by Matthew.



John Lewis of Medium Medium.

guerrillas in five-prong attack

This interview didn't turn out well. A Certain Ratio don't like interviews because they admit that they can't think of anything to say. Well when bands can't think of things to say we are hard put to think of interesting questions to ask them. A Certain Ratio regard what they are playing as what matters, not what they say. They think interviews are "just a laugh". What little we got out of the interview is here, so have a good laugh...

From what I could gather, they hold Brian Eno's work in high regard, the name 'A Certain Ratio' comes from an Eno song. They don't seem to consider the lyrics of their songs as being especially important "It depends who's listening whether it's relevant or personal. Everybody's got different circumstances" (Pete) "We don't usually think about it" (Jez).

They have been playing a lot of Factory Records gigs recently, but now feel that they have done so many of them in London that everyone who wants to see them must have done so by now. They are getting a bit sick of gigs with just Factory bands and as a change would like the Factory bands to headline themselves with supports of their choice. However, signing to a major company is out of the question.

They are going to America in September to record an album and to play a few gigs. Their cassette, 'The Graveyard And The Ball Room', has apparently been fetching 17 dollars over there.

The only point in the interview when a proper conversation was established was this tongue-in-cheek piece.....

Y: So you all like the police?

Chorus of "no!"

Pete: Great set of blokes.

Y: Good job under difficult circumstances.

Pete: I think we should get more of the SPG

Jez: Put them all in the army.

Pete: We want a new country.

Y: A new paramilitary force.

Pete: Give the kids on the dole something to do. That's what Thatcher wants isn't it? Shove all the kids out of school into the army. It depends whether you want a healthy society or a free one. A healthy society is a military society because everybody does what they're told.....

Y: What?

Pete: Well it means that civilisation would last more than a hundred years, which at the moment.....

Rest: Laughter.

'Interview' by Jon and Matthew

a certain ratio



A Certain Ratio at the Rock Garden.



Over the Top

"Happy birthday [redacted], wakey wakey" cried Lady Egerton Warperston.

"Fuck off will you, you overdressed tart" said [redacted] grumpily reaching for her Rock Hudson blow up. Suddenly she jumped out of bed and did a lap of honour round the half filled chamber pot.

"Ooh it's my birthday" she cried kicking a half asleep corgi out of the way.

"I wonder if I've got that new drinks cabinet, and the castle in America, and the Puerto Rican beach, and that marijuana patch that Margaret promised me. Oh well, I s'pose I'd better put on my silliest hat for those scrounging peasants who expect me to be nice to them. Well if I take some valium I'll be OK. No I mustn't take valium or [redacted] will be after some."

She went and poured herself a double scotch, when [redacted] rushed in.

"Happy birthday, Nana!"

"Oh for Christ's sake, give me my present and get out!"

[redacted] left muttering abuse under her breath.

Created by Jane.

ClockDVA



ClockDVA at the Moonlight.

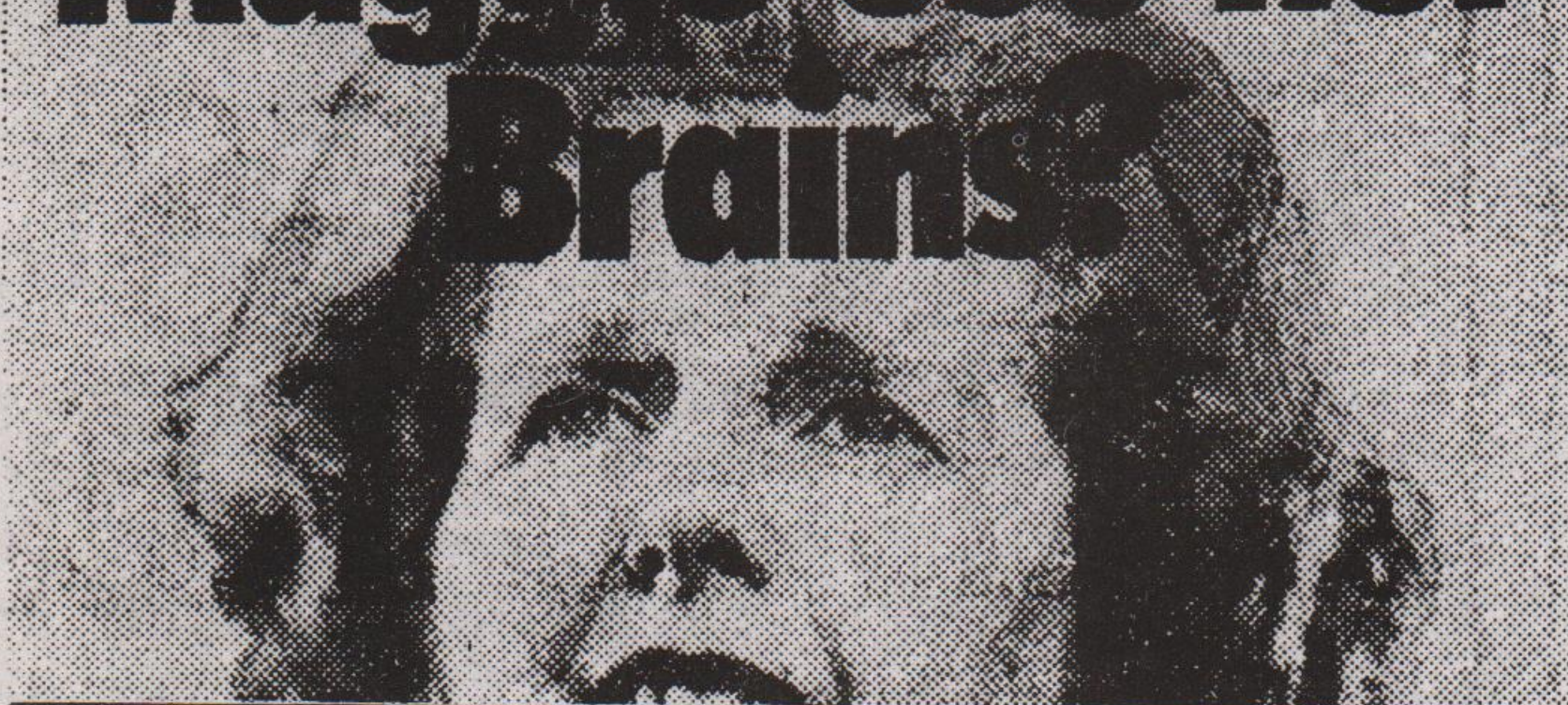
MOONLIGHT CLUB
Railway Hotel, 100 West End Lane, NW6

"THE SOUNDTRACK FOR THE SECOND INDUSTRIAL REVOLUTION"

DVAtion from the norm is what ClockDVA represent. Live they deviate greatly from their recorded sound. Instead of the doom portrayed by 'Brigade' and 'You're Without Sound', their only two tracks on record, their music becomes much more danceable. ClockDVA make use of conventional instruments to create an original unique sound. Charlie's FOUR saxaphones, that are so annoying during soundcheck, are used more extensively live, and with a screen, onto which varied patterns are projected, they help to deviate the live sound from the studio sound. '4 Hours' and 'Moral War' stood out as the best tracks, in my opinion from the rest of the set which is as good as you would expect of something that has taken two years to perfect.

Synopsis by Jon

Why doesn't Maggie use her Brains?



LEND US 10p MATE
YOU KNOW HOW IT
IS.



disaster...

A report has just come in, announcing the death of Alex McFadden. Apparently Alex's head exploded while looking in the mirror. Among his great achievements were...er, well, I can't seem to recall any. I'm sure our cameras will miss him very much.

— JOY DIVISION —

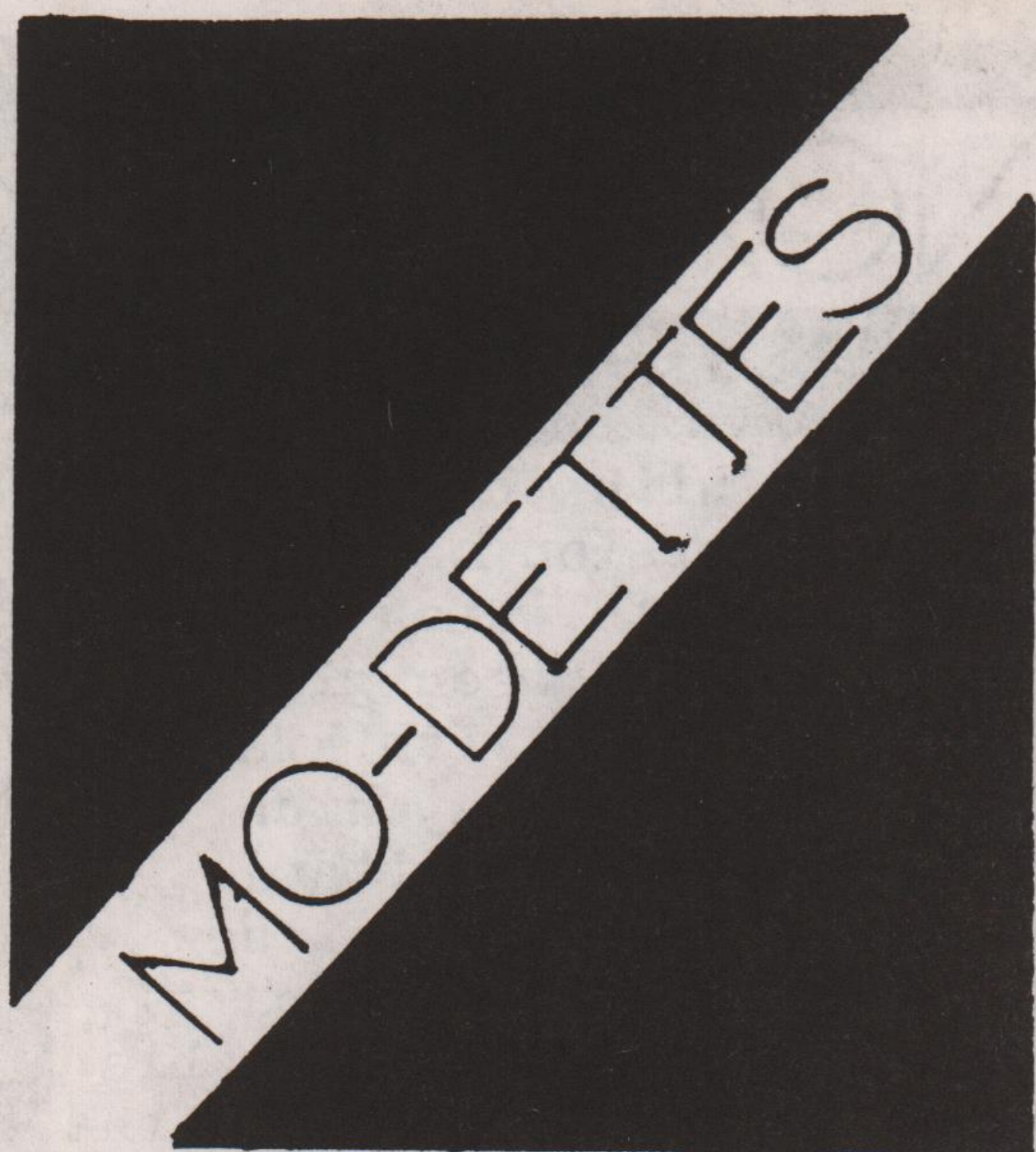
'Closer' (FACT XXV)

This LP has been raved about right across the board. Of course, it is an album containing some of the finest music ever produced. Tracks such as 'Twenty Four Hours' voice desperation better than any other records I've heard. But the music press seem to have just decided that Joy Division are 'the thing to like', and have started to try and create a mythical surround to the band, especially concerning the tragic death of singer Ian Curtis. They have jumped onto his corpse and tried to make it some sort of novelty item, tried to trivialise his death. Sounds' repulsive McCullough even managed to write "he died for you". Other papers came out with similar sick rants. Result? Ian Curtis death has been used to propel Joy Division to the top of the charts. But then that's business, isn't it?

Matthew.

Passion

You don't criticise, you consume.



**who needs
mascara?**



The Mo-dettes are an all female band based in London and consist of Ramona the Swiss vocalist, Jane on bass, Kate on guitar and June on drums. They began in April 79 after getting together for a party, which never happened. Kate and June had been playing together for a few months hoping to form a band, and Jane and Mona had been playing together for a joke. The line-up has been the same from the beginning-they started out thinking that their gig at the party was going to be a one-off. As the party kept getting postponed, they decided to do a live rehearsal in a pub which they filled out with a few friends. This was their first gig. They thought the result was so good that they decided to stay together as a band, and soon bands started to ask them to support them at gigs. Their first major gig was their third, supporting the Clash at the Brighton Polytechnic.

You probably think that the Mo-dettes is an unusual name. According to June the name comes from the word "mode" meaning "to be of now". At first people got the wrong idea about what sort of music they played, as they read the name as MOD-ettes, but now they find that it rarely happens, though the band have played mod gigs.

A few months ago the band was featured in an article in the NME entitled "Women in Rock". All the other bands featured in the article were feminists but the Mo-dettes are adamant that they are not a feminist band: "We're not feminists, but we're not like Debbie Harrys, all glamorous, we're just individuals and we're not going to be dragged down, not only by punk, ska, hippy or that, we're not going to be dragged down in any political sense either."

The band's first single "White Mice" was about them going out and thinking "oh he's nice, let's have him"-basically about women going out and choosing a bloke instead of the other way round. Kate summed it up by saying, "the whole thing is a piss-take of the feminist idea of the situation." Ramona seems to have a lot of strong ideas about feminists: "I'm not going to wear big baggy trousers because I'm ashamed to be a girl, there's nothing wrong with sex, everybody does it.", to which Jane added "They're fucking wierd if they don't."

Their second single, a version of the Stones' "Paint It Black", was pretty successful, just missing the Top 30. They weren't really surprised by its success, in fact Jane sounded a bit narked by what she considered to be its lack of success: "We thought it should have been in the top 10 instead of "Cupid, draw back your bow"? Abba and all that shit."

"White Mice" was released on their own label and was distributed by Rough Trade, but now they have a contract with Deram (Decca). Talking to the band they sounded more than a bit bitter about their dealings with Rough Trade.

Perhaps summing up how the band feel about people's opinions of them, while discussing the Slits, Jane remarked: "...they're really sticking their necks out, what they're doing, but they don't give a damn, they're doing it because they think it's them. I'd like to do that. In a couple of years I'd probably suddenly go really wierd and I'd do it whether people liked it or not or whether it was commercial or not, I'd do it because I want to."

Written by Dave Kelly.

THE

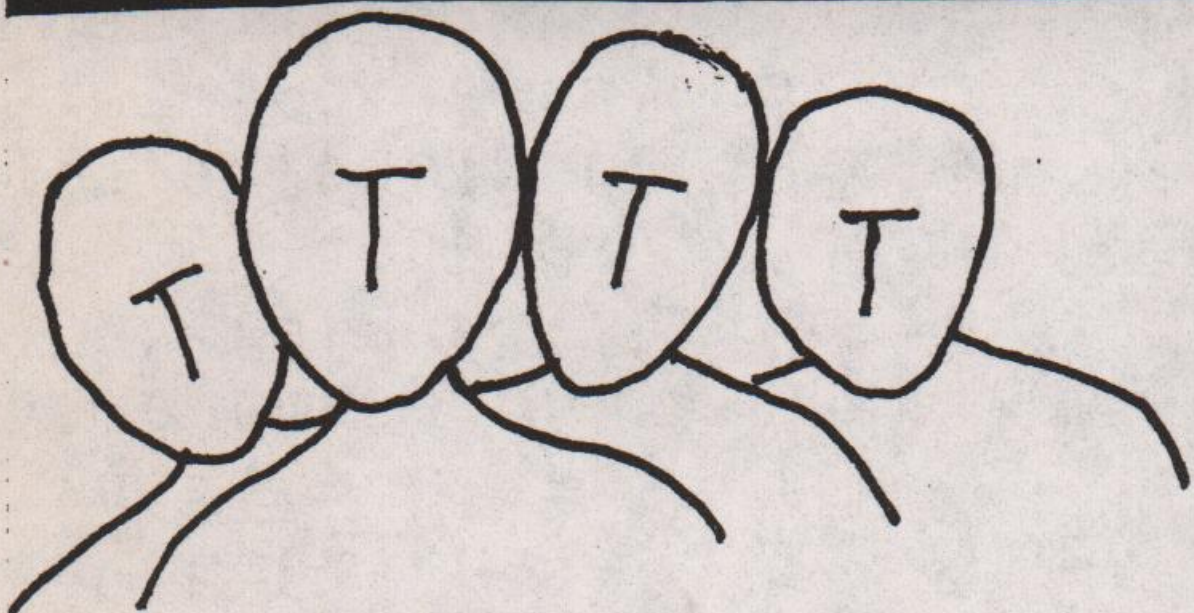
KNOX

VICTIMS FASHION

Knox former guitarist with the Vibrators has recorded his own version of the Syd Barrett song "Gigolo Aunt", which is due to be released soon. Knox has been gigging for the past 6 months or so with his new group, Reno and the Juggernauts, which consists of Knox (vocals and guitar), Nicky Hallam (guitar), Soft Boy Matthew Seligman (bass) and Nick Gibson (drums). Although Knox is still playing under his own name 2 years after his split with the Vibrators, Knox has been caught up in a legal wrangle with CBS over a publishing deal which has prevented the use of one of his own numbers for the B side of "Gigolo Aunt". Hopefully however, this matter has been resolved by now, as when we spoke to Knox a couple of months back he hoped to have things cleared up with CBS within a few weeks.

THE THOMPSON TWINS

SQUARES AND TRIANGLES / COULD BE HER, COULD BE YOU (Dirty Discs)



Released on the T.T.'s own label, this is the debut single from an excellent group hailing from the South London area. The A-side is a bright, catchy song, though some imaginative improvisation in the middle makes you think twice just when you're about to settle for a straightforward pop tune. The B-side; "Could be Her, Could be You", though less commercial, has a dream-like quality that's hard to resist. Should be Andy Peeble's "Single of the Week".

THE THOMPSON TWINS AND LOCAL HEROES
ARE LIVE AT THE AD-LIB CLUB IN
NOTTINGHAM ON SEPT 17th
(if is not past Sept 17th already).

'THE PSYCHEDELIC FURS'

O.K., so we've already had a review of the Fur's gig in Nottingham, but maybe the gig at the Music Machine is worth a mention too.

Having missed the Soft Boys, who were supporting that night, we saw the Fur's go on stage not long after midnight, Butler Rep wearing a bright pink tunic/dress. The Fur's played a strong set to an enthusiastic audience of around 1800 people (a larger audience than Iggy Pop attracted earlier this year with Psychedelic Fur's supporting). Their set consisted of album tracks, plus new songs- "Soap Commercial" (the next single) and "So Run Down", with a unique version of the macabre "Mac The Knife" as an encore. The use of strobes and other lighting effects created interest visually, although the Furs were not using Hawkwind's former light-show, as reported in one London newspaper.

INDIA, I'M AMERICAN, HA HA

Formed in January 1977, the Psychedelic Furs played early gigs in London punk venues such as the Roxy with numerous drummers; their second guitarist, John Ashton, joined in November 1978. Vince Ely joined in 1979 (spring) after a repeat of their John Peel session and a radio appeal for a new drummer. Having signed in mid-1979 to C.B.S. they released their first single "We Love You"/"Pulse" on November 2nd last year. About the same time the Furs played their first gigs outside London, and on February 1st this year released their single "Sister Europe"/"*****". The Psychedelic Furs then went on to support Iggy Pop on his tour earlier this year (the Furs refused to support the Stranglers as they are sexist). This was followed by their own "Beautiful Chaos" tour launched March this year.

Not having got a lot of sense out of the group after the gig at the Boat Club (does the sax-player really expect us to believe that they're going to re-name themselves the Psychotic Frogs?) we tried again after the Music Machine gig. The Furs include the Velvet Underground, the Stooges, and, less obviously, PiL and early Pink Floyd among their early influences. 4 days after the gig at the Boat Club in Nottingham, the Furs went to re-open the Mudd Club in New York. They were asked to do this, as a favour, by the club's management, all expenses paid. Tim Butler told us told us that the people over there responded well; the Mudd Club has a legal capacity of 240, but between the two nights the Psychedelic Furs played there they had a collective audience of around 740. After the "Beautiful Chaos" tour they do not intend to play any more club dates in England. Tim said that the lyrics are not set - Butler Rep (Tim's brother) may sing slightly different lyrics at each gig. As for a second album, the Furs were to record in August.

Gail.



NOTTINGHAM

You may be wondering why in a Nottingham fanzine, there are hardly any articles about Nottingham bands and the local scene. The reason for this is that there are hardly any local bands, due to the fact that there are hardly any places to play. However, any Nottingham bands out there who think they are worth coverage should get in touch at once. Also, we want to spread the word about good bands, regardless of where they hail from. So now you know!!

Don't create anything, don't try to change anything it's too much bother.

Nottingham



Fanzine created by:
Matthew Collin,
Allison Holt,
Jane Hurley,
Dave Kelly,
Gail Squires,
Jon Tait,
Steve Willey,
Nook.

Cool

'Y'
c/o 64 Main Street,
Keyworth,
Nottingham.

the Space Invaders

Thanks to: Section 25, Rough Trade, Vice Versa, Alan Erasmus, Factory, Matthew Willey, A Certain Ratio, the Au Pairs, Thompson Twins, Local Heroes, Soft Boys, Tin-tin, Howard, Charlie Gillet, Knox, Psychedelic Furs, Mo-dettes, Marcus Featherby.

