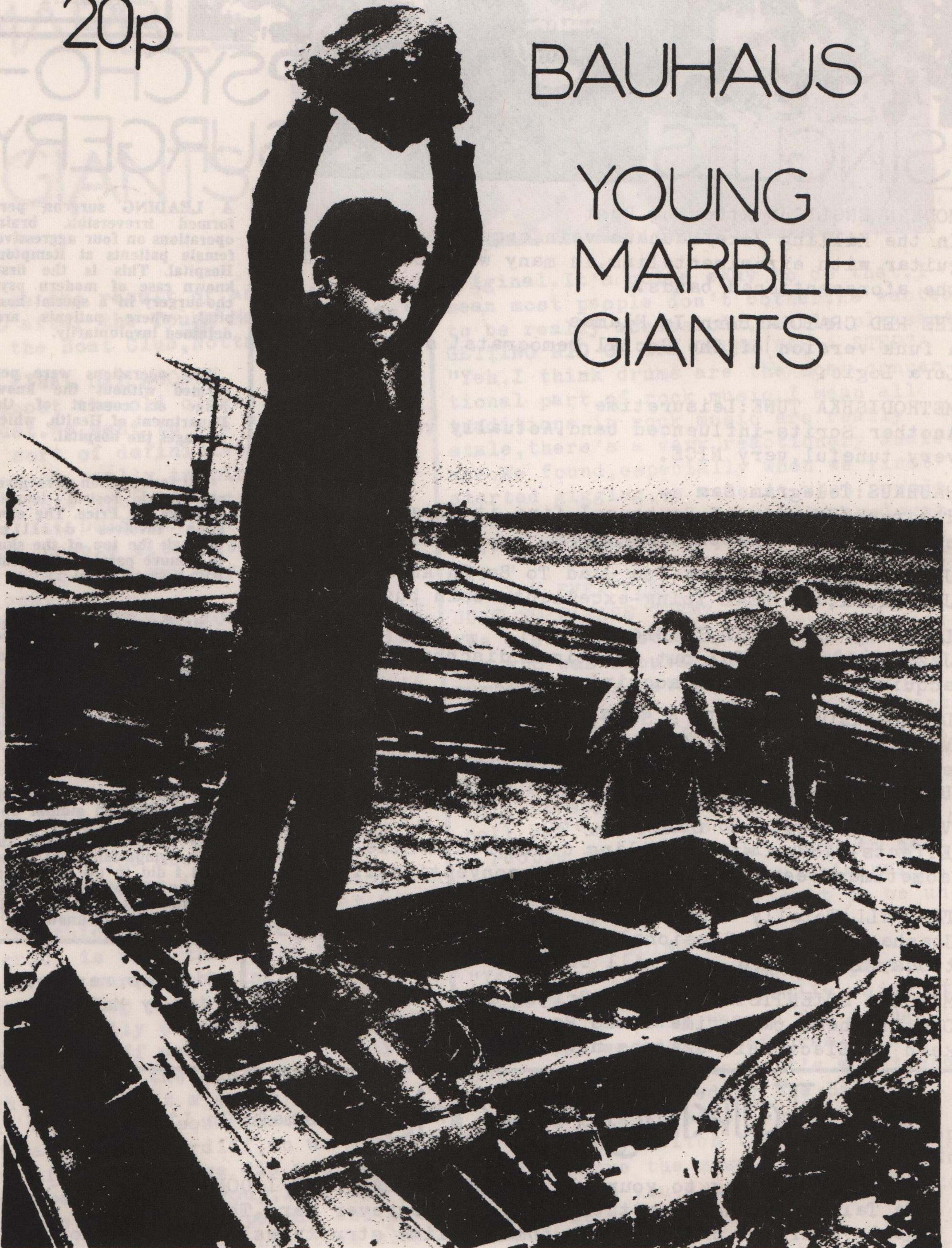


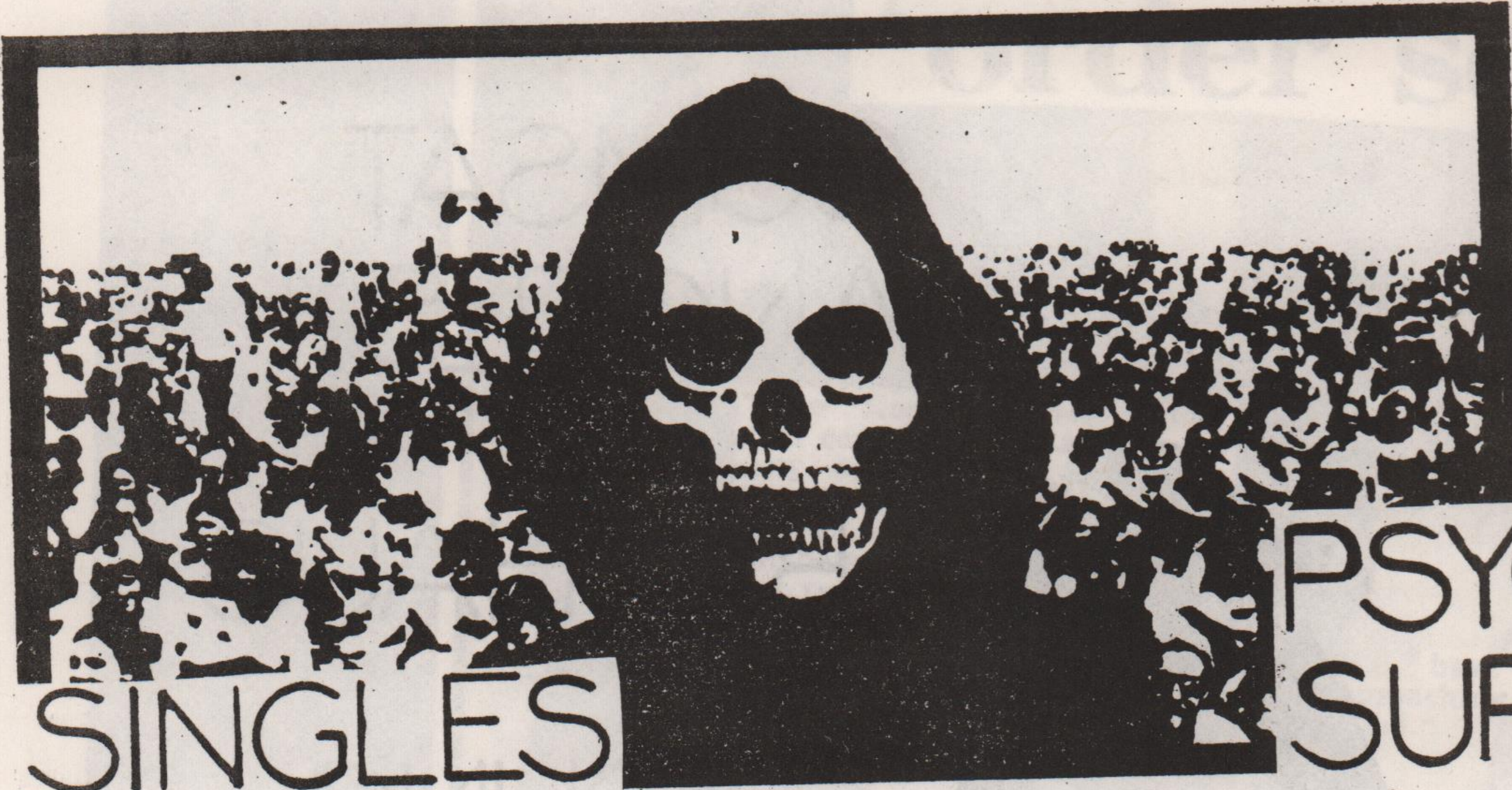
'Y'
No.3
20p

COMSAT
ANGELS

BAUHAUS

YOUNG
MARBLE
GIANTS





PSYCHO-SURGERY

MODERN ENGLISH: Gathering Dust

In the Killing Joke/Bauhaus vein, combining metal guitar with experimentalism. In many ways better than the aforementioned bands.

THE RED CRAYOLA: Born In Flames

A funk version of the Social Democrats' song, sung by Lora Logic.

METHODISHKA TUNE: Leisuretime

Another Scrits-influenced band. Actually very good, very tuneful, very NICE.

BAUHAUS: Telegram Sam

The punk/HM side of Bauhaus—I find it slightly anti-climatic and disappointing.

JAMES BLOOD ULMER: Are You Glad To Be In America?

Jazz-funk, the REAL thing—excellent, worth buying, etc.

LUDUS: My Cherry Is In Sherry

Jazzy, jerky, tuneful but sometimes dischordant. An acquired taste worth acquiring.

DICLOCATION DANCE: It's So Difficult

Vocal style similar to the Flowers' 'Afterdark'. Excellent bass line. Reference points: Scritti Politti, Ubu, Diagram Brothers.

VENA CAVA: Staccato Soldiers, etc

Effects-ridden with rattling drums. Worthwhile, but sometimes veers too close to the conventional.

THE FALL: Totally Wired

Unashamedly unprofessional, uncompromisingly contemptuous. Listen hard — it will cut your throat.

MISSING SCIENTISTS: Big City Bright Lights

One of these part-time bands Rough Trade seem so keen on. Electronic ska; who needs it?

A LEADING surgeon performed irreversible brain operations on four aggressive female patients at Rampton Hospital. This is the first known case of modern psycho-surgery in a special hospital, where patients are detained involuntarily.

The operations were performed without the knowledge or consent of the Department of Health, which manages the hospital.

All four women were given pre-frontal rostral leucotomies by Mr Price. The operation involves drilling through the top of the skull to remove parts of the brain with a suction tool.

Mr Price later told a symposium at the hospital: "I think I had made a decision within a minute or two of seeing her that I would like to do a leucotomy. On the other hand I couldn't really say that the operation was really going to help her."

In the next 18 months Mr Price performed similar operations on three other women from Rampton. He told the same symposium: "I know what I did in the sense that I know the operation that I did, but what I actually did to the brain I don't know."

Singles reviewed
by Matthew.

Talking Heads

Remain In Light

"And you may say to yourself, MY GOD!...WHAT HAVE I DONE?"

The Talking Heads aren't the same as they ever were. They have made a subtle shift to different rhythms, sublime structures which are smooth but jarring. Gradually their sound has changed its shape. And lyrics that question your position, my position, how the future lies.....

"Well....how did I get here?"

Matthew.

-NEW ORDER-



Peter Hook/New Order.

the Art of Walking

PERE UBU-"THE ART OF WALKING".

Pere Ubu are strange. Pere Ubu are unpredictable. Pere Ubu like to surprise when they could play safe. This album is the best thing Pere Ubu have done for ages, maybe their finest hour, and no doubt due to the addition of a new creative force to the band-Mayo Thompson of the Red Crayola. "The Art Of Walking" is a combination of whimsy, rock, radio interference, middle-eastern street market sounds, a little sadness, insidious rhythm machine and synths, minimalism, funk, urgency, sublime bass-lines, film music, some singing and lots of wailing. It is a celebration of the Art of Walking; a celebration of Pere Ubu.

Matthew.

BLACKPOOL ROX EP

Featuring SECTION 25 & others. Last few copies available for £1 inc. p&p from: 'Y', 64 Main St, Keyworth, Nottingham.

NEW ORDER and TUNNEL VISION at Scamps, Blackpool, 5/9/80.

I don't think many people could have known who was playing or New Order would probably have had a better turnout. It seemed to suit the band that way.

It is unfair to compare New Order to Joy Division. They are a new band comprised of very capable musicians. They play all new material, no reliving of past glories.

The band had a lot of hassles; the lights went off at one time and the bass amp bust (an improvisation on guitar and drums was given while it was fixed).

The music is repetitive and often out of tune (maybe it was the mix), the members of the band sharing the vocals. They were good but not memorable; no tunes to haunt the audience, nothing really stood out. The overall effect however, like Eric Random and music of that type, is impelling. You want to listen to it again, more carefully; exploring it.

New Order promised a single which so far has not been forthcoming, probably due to the theft of their equipment. I wish that people didn't know who they are so that any records would be bought totally for their own merits; not based on any of the bands past recording as Joy Division.

Objectivity by Jon.

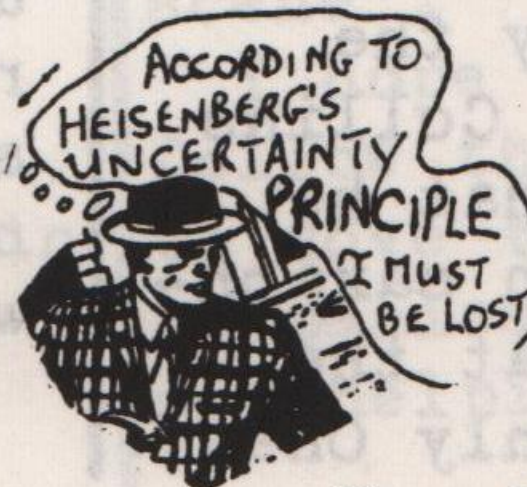
TUNNEL VISION

Tunnel Vision are a young Blackpool band who aren't represented on the slightly limp 'Blackpool Rox' EP. This was the second time I have seen them, and I was definitely impressed. As they have two guitarists, not surprisingly their sound is guitar-based. The vocalist is sporadically excellent and disarmingly unpretentious, as they all are. Another thing that drew me to them was their version of TS Eliot's 'The Hollow Men'. However they saved their best song till last - its called 'Hydroplanes', and it has a haunting melody that has stayed in my head for ages.

They walked home after the gig.

Matthew.

Biff Products. Art-the final frontier.



50 badge designs.
18 biffkardz in fab. benocolor & Biff Quarterly fanzine. Daft I call it.



For further info-s.a.e. to Mick Kidd, 9, Highbury Crescent, London N.5.

The first thing that struck me on entering the Queens Hall was that it was dark - very dark, the only light was onstage. The second was the amount of punks there - it seemed they were only there to see Siouxsie, and their initial preoccupation was with getting drunk. Actually, the funniest sight I saw at Futurama was one hard-core punk wearing Subs and Cabs badges.

We walked around, sussing the scene, selling a few fanzines. A band was on stage - I ignored it, the atmosphere was too oppressive to listen to music for the moment, but surely it would get better. Felt a bit tired - decided to sit down, looked for a seat... there were no seats, and by that time the floor was damp with spilt beer and becoming rapidly wetter, also some considerate types had decorated the floor with what they had for breakfast that morning. Oh well, let's carry on walking about. By that time I was tiring of the whole affair, in fact the only people happy were either selling badges and t-shirts or drunk. Would you pay £6 to go down the trenches? 6000 did. The atmosphere was totally unsuited to music, and as for commenting on it... well here's the best I can do....

The first band to make any impression on me was I'M SO HOLLOW, and they were excellent, but I couldn't help wishing that I could see them elsewhere. A definite buzz preceded ALTERED IMAGES' set - no doubt they are the 'next big thing', I wasn't so sure myself, they tried a combination of Buzzcocks pop and Joy Division, mostly the first and not always successful. The redundant r'n'r clichés regurgitated by MIRROR BOYS certainly weren't to my liking. Why were they here? GUY JACKSON was Futurama's clown - and took the punks' cans for it. Jackson took an uncompromising stand against... the Gang Of Four! The day's highlight was undoubtedly CLOCKDVA. Their experimental funk structures were a welcome change from the conventional 'alternatives' predominant at Futurama. Vocalist Adi Newton was as impressive as ever, his 'beetle-walks' around the stage complemented by the strobe light. Fans of Charlie Collins will be interested to note that he has recently acquired a fifth saxophone. When I saw WASTED YOUTH at the Electric Ballroom with the Only Ones,

FUTURAMA 2



ClockDVA at Futurama.

they were the best band of the night. However, in the Queens Hall they were merely turgid HM.U2's music I found uninspiring but they were saved by a good frontman, Bono. I could be wrong,

Roger of ClockDVA thought he was like Rod Stewart. ECHO AND THE BUNNYMEN were quite outstanding, songs standing out best in my memory being 'Villiers Terrace' and 'Rescue'. I still maintain they were better with the drum machine. THE LEAGUE OF GENTLEMEN with Robert Fripp were intriguing - except they seemed to play only one song, and played it again for an encore. A very nice tune, certainly not what the punks waiting for Siouxsie wanted. After that I had to get outside - it seemed like a step into freedom, sanity, reality. It was an indescribable relief - but why did the others stay? "It was an event - a chance to see all these good bands together." But under what circumstances?

From outside we could hear SIOUXSIE AND THE BANSHEES - they seemed merely functional, playing mostly old favourites, crowd pleasing, playing safe. Will they bite again?

We left on Saturday night. The only useful function of Futurama was to remind us that we must learn our lessons, we must understand: what we don't need in the eighties is a re-run of what happened in the sixties.

Matthew.

THE FUTURE IS DEAD

Bauhaus formed in 1919 as a development of the Weimar Applied Art School. It moved to Dessau in 1925 and stayed there for its most profitable years until it was dissolved by the German Nazis in 1933. Its ideas concerning form, materials and the need for teamwork continued to be taught at many schools of architecture and design until well into the sixties. In 1979 Bauhaus resurfaced in Northampton.

On 23/10/80 Bauhaus performed at the Ajanta Cinema, Derby. This is the result of an interview after the performance:

WHAT DO YOU THINK OF FANZINES?

"We get a bit tired of the way they're presented; the way they're thrown together, it's really boring; printing upside down or whatever and handwriting and stuff, really scruffy.

This (produce fanzine called 'Minutes'; printed on card; 50p) is really good. It's laid out really well. It's really refreshing.

I don't suppose you've seen 'Television Murders'? It was just a one-off thing that I did; very limited edition. It was fairly orthodox in its presentation."

WHAT SORT OF STUFF DID IT CONTAIN? INTERVIEWS?....

"No, no interviews."

OPINIONS?

"No, not really opinions, it was just prose really"

WHAT DO YOU THINK ABOUT HAVING A PUNK FOLLOWING?

"We're not really bothered, they lurk everywhere. Our music is dance music really."

DO YOU MIND BEING ASSOCIATED WITH THE CROP OF MODERN STUFF?

"We don't take exception to being associated with it as long as we are seen as individuals as well. The idea that we sound like anybody else is horrible, we don't like categorisation. WHAT SORT OF THINGS ARE YOU GOING TO TRY OUT?

"We try out all sorts of things. We don't think 'we'll try this out in the future' it just naturally comes. Some of the new tracks we're doing - they're a totally different sound to what we've done before, a totally different attitude. We try out whatever comes along. When we came back from America we thought we'd do something with a different sound but we didn't contrive anything. We just muck around and see what comes of it. A lot of the tracks on the

album are how we were up to now, and then hopefully the next album will be a totally different sound, a different attitude completely, more rhythmic."

WERE YOU HAPPY WITH THE LP?

"If we didn't think the LP was up to scratch we'd have done it again. We produced it ourselves."

THE SESSION YOU DID FOR PEEL WAS EXCELLENT.

"We think the tracks that we did rerecord off the session came out better on the album."

IS THERE ANY CHANCE OF GETTING A COPY? WE'D LIKE TO REVIEW IT FOR THE FANZINE.

"Not now, you'll have to buy it. It's £3.99."

WHY HAVE YOU DROPPED 'BELA LUGOSI'?

"We haven't dropped it. We play it on the spur of the moment. We've got a lot of new songs. We don't want to stay the same."

And finally.....

CAN WE JUST HAVE A FEW BORING FACTS....?

(Metallic voice) "We started in 1979. We played our first gig after a week. We got Dave in. He was horny enough, he looked good and he had a big willy"

Bauhaus

BAUHAUS: In The Flat Field (11/80)

The music press did not like this LP. Bauhaus were put down for being pretentious and modernist. No references were given to the music itself.

Bauhaus' sound consists of a rhythmic monotonous bass, a pounding drumbeat, stuttering guitar topped by raucous vocals. The effect is harsh and seems loud at any volume. Comparisons can be made to Pil (guitar on 'Stigmata Martyr', piano on 'Nerves', etc). It is easy to see why punks like them; but they are not punk. It is music to drive away the unwelcome guest.

Interview by Nick.

Format/review by Jon.

Cabaret Voltaire

"THE VOICE OF AMERICA"

This most recent LP from CV has followed their policy of pushing peoples conception of what a Cabaret Voltaire record should be. It's a progression which is more accessible than the others but that doesn't make it casual listening. The LP is in keeping with the fact that they have never had a distinct sound; everything they do they try to get a different feel to it. While 'Mix-Up' was a lot harsher, more ragged and disjointed, so 'The Voice Of America' is a much deeper, richer music, is more rhythmic with more of a continuity in sound than 'Mix-Up' has. Play the new LP after the old ones and you will see the difference immediately, or rather the development of CV in using the same systems and processes which were used before but this time far more efficiently; this LP is more of a group sound rather than three individual sounds.

I wouldn't want to insult your intelligence with an analysis of each song, telling you what they are supposed to mean. One of the joys of music is that, at least for me anyway, you can make it mean whatever you want it to. I don't want to deprive you of that pleasure. I just want you to listen to this fine record.

Padraic.

NO COWBOYS

At last, an LP from pragVEC, or rather not pragVEC but Spec Records and a few other bands comprised of various members of pragVEC. After the release of 'Existential', pragVEC had many directions in which they could progress. Unfortunately, though 'Expert' and its like were good, it was the most obvious choice. This album is more experimental.

Susan Gogan warbles over insistent bass and a variety of other instruments. If you don't like pragVEC this LP should at least be heard for the song about Eddie Shoestr-ing.

Review by Jon.



Recommended Records presupposes the existence of a group of people with ears, without too many preconceptions about music and with an interest in music for its own sake and not as an arm of fashion. No decisions on what to stock are made on the potential of commercial potential - only records that OUGHT to be available are stocked. Survival has depended on choice, reliability and integrity - because there IS a demand for quality, however hard the shitters who run the music business wish there wasn't. We would like to encourage you to step outside what you know and take a chance on what you don't know. It's the only way this music can grow.

Write to: RR, 583 Wandsworth Rd, London SW8.

Slapp Happy

SLAPP HAPPY (with FAUST): Sort Of

Legendary and long-deleted album, now reissued on SUBSCRIPTION ONLY. This will not be available in shops or other commercial concerns. Pressed in classical quality vinyl, with original front cover. Send £5 to RR to secure special numbered copy - support this unique experiment.

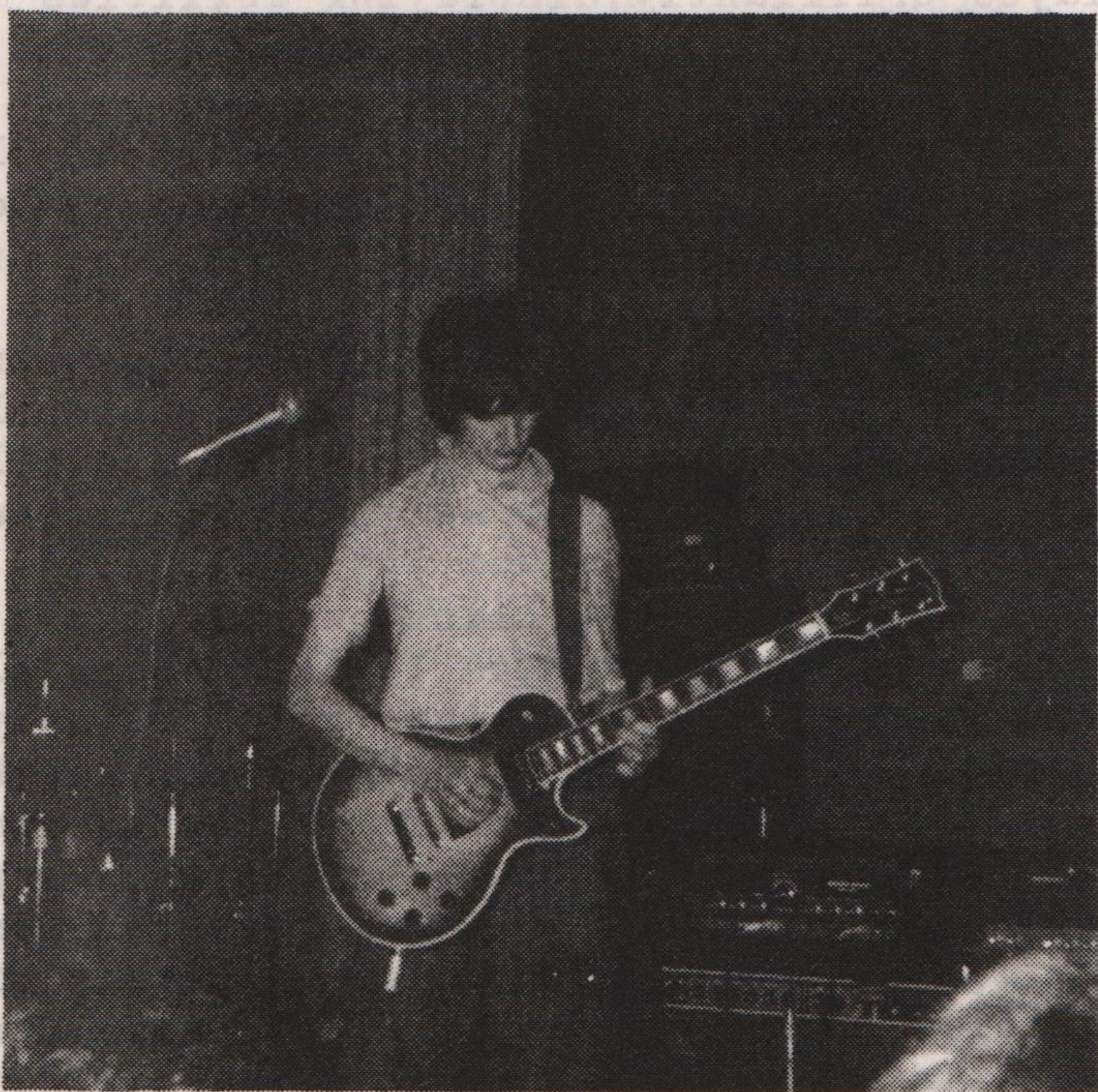
A good healthy hitch and the 'Y' fanzine roving reporters arrive at another factory gig, today at York University.

First on the stage are Section 25. This is one of the best sets I've seen them play to date. Their sound is a driving, high energy sound based on powerful drumming and bass playing. Some new material sounded optimistic while 'Cambodia', 'Charnel Ground' etc managed to warm the audience into dancing. As this band have ample coverage in this fanzine (deservedly) I move swiftly on - but why are encores so rarely forthcoming?

Next on were Ratio, still aiming to prove themselves as an individual talent despite the constant raving of anything to come out of Factory. They are an excellent funk band improving constantly around Donald's drumming (see back copies of NME). A little disappointing due to a mediocre mix but they won through as York audience boogied on down to the tunes, 'Flight' being the highlight in my view.

Following Ratio about a quarter of the audience left, no doubt intent on getting back to their halls of residence in time for a good sleep before any lecture they have the following morning. Nevertheless Vini Reilly appeared undaunted - standing up, guitar in hand. It's nice to see Vini go down well with an audience and he certainly did at York. Lots of cheers, applause etc followed his excellent, accessible instrumentals based around either a rhythm backing track or Donald's drumming. Vini's tunes are an inevitably pleasant climax to any gig.

Steve.



Vini Reilly/The Durutti Column

Factory in York

SECTION TWENTYFIVE/A CERTAIN RATIO/THE DURUTTI COLUMN - YORK UNIVERSITY.



Larry/Section Twentyfive

Eric Random

ERIC RANDOM: That's What I Like About Me

This is actually an LP, containing 4 tracks which last about 40 minutes. The first track is 'Fade In'. It has the crackling, hissing electronic percussion usually associated with Cabaret Voltaire. These types of rhythm feature on all the tracks here, and not surprisingly, as the LP was co-produced by the Cabs' Stephen Mallinder. On 'Fade In', it is combined with Random's insistent, nagging guitar. The second track, 'Dirty Bingo', is similar to the first in that it has the same sort of guitar and percussion, but also with prominent bass and the melodica and ocarina of Lyn Walton. This all goes to form a soundtrack which goes round and round and round.....

The LP's real gem is 'Call Me'. It has bubbling rhythmic undercurrents and crashing guitar, rising and falling in the mix. Slow, unnerving, disturbing; it's not easy music. 'Fade Out', the fourth track, is the conclusion to 'Fade In', as well as to the LP. To define the music of Eric Random, I would say that it comes in the place between Cabaret Voltaire and the Durutti Column - it is much less varied than the Cabs, but harder, more metallic than Vini Reilly's music.

Matthew.

ECHO
AND
THE

BUNNYMEN



at Romeo & Juliets, Derby

The Bunnymen play to an enthusiastic, if not over the top crowd in Derby's plushiest club. Romeo & Juliets is like Tiffanys with video television sets and knee deep carpeting. All this is to be ruined by the presence of the raincoat clad Derby degenerates.

The Sound played a mediocre set (correct use of bass, correct use of guitars, etc.) while drunk students danced, enthusing and clammering for the disc jockey to play Gang Of Four records.

Finally the television sets were switched off (they were showing a Joni Mitchell concert) as Echo And The Bunnymen took to the stage. Lots of people starting dancing, standing on others shoulders, cheering etc. while Ian McCullough went through his set - backed by some insignificant session musicians.

They were really good, as anyone present would agree clad in the inevitable paramilitary gear (including camouflaging the entire PA system) and combat image. They were plenty impressive visually and musically. 'Rescue', the highlight, of course but other songs had great impact - such as 'All That Jazz' and 'Crocodiles'.

Problems included the excessive use of dry ice and the total domination of Ian McCullough, which denies the remaining Bunnymen the credit they richly deserve.

A great pop band overall. The best dressed band for any wars in the near future and my prediction as the band of any quality most likely to make it onto 'Pop Gospel'; 'Get It Together' and ultimate stardom.

Steve.

THE
TEARDROP
EXPLODES

at Trent Poly, Clifton
& Leicester University.

The Trent Poly gig was a real fun day to be remembered for years no doubt. Clifton Hall is miles away from Nottingham and the main part of Trent Poly which meant half the audience were walking around Nottingham all night looking for the concert. But eventually (saved by some corporation buses some wheel had thoughtfully provided) Clifton Hall was filled with the local hipsters, ie duffel coats, long scarves, nature trek shoes, and big adams apples - for this was to be a student only affair.

The Thompson Twins played first and may I say they really are a great band for going to the bar and getting drinks during their set.

Teardrop entered and a surge of duffel coats, adams apples and Gang Of Four badges pushed to the front and began to pogo madly and spit at Julian Cope. Such violence at gigs must not be tolerated, even a total skinhead audience would have quaked in their boots at such antics.

The atmosphere moderated and Teardrop played brilliantly, displaying abilities at songwriting and performing. 'When I Dream' was a dream of a song (or is it the only title I know?) and subsequent songs displayed a desire to create music to dance to rather than (as Clifton interpreted) to pogo to.

A week later I find myself at Leicester University in the bar getting drinks while the Thompson Twins play their set. The hall at Leicester is packed as the Daktari tour starts to play.

Daktari was an excellent jungle doctor (or something) programme I seem to recall from my youth. There used to be a cross-eyed lion called Clarence who saw double. Watching Teardrop is like seeing double as similarities can be drawn with fellow Liverpool lads the Bunnymen (combat gear, excessive use of dry ice, etc). These visual similarities are, however, not reflected in the music. Teardrop use tunes more extensively as opposed to the harder pop tunes of the Bunnymen.

Steve.

COSMATIC ANGELS

This isn't an interview but extracts from a conversation we had with Stephen Fellows after the Comsat Angels gig at the Boat Club (11/11/80).

IS IT STILL POSSIBLE TO GET A COPY OF RED PLANET?

"No, there aren't any left. What happened was that they were ordered and the guy who was pressing them wouldn't give us money, he ripped us off in fact so we sued him. So they were pressed up and as far as we knew they were still unsold. But then we found out that Rough Trade were sneaking them out, buying them in bulk and selling them."

MARTIN X-RUSSIAN (of NMX) SAID THAT YOU'D RELEASED 'INDEPENDANCE DAY' TO INCREASE SALES OF THE LP.

"No the point is that if people have heard something before they'll be more built towards it. It's daft having just an album coming out dry - with no singles!"

WHY DID YOU INCLUDE THE SINGLES ON THE LP?

"The fact is that we didn't have that many numbers when we did it. We've got about 12 new numbers now. I promise that there won't be any singles on the next album."

IS THERE ANYWHERE YOU CAN GET THE LYRICS WRITTEN DOWN?

"No, I don't like writing them out. It's not poetry you know. I think they should be heard and not read. Like with Public Image, the lyrics are just mangled; it's the way they're sung which seems to get the meaning more than what they are. It just seems so pompous when you have lyric sheets with an album."

IF THEY'RE NOT CLEAR THEN YOU MIGHT AS WELL NOT HAVE THEM AT ALL.

"I don't agree, for example I've seen 3 different versions of the lyrics to 'Honky Tonk Women'. It doesn't matter what they are."

YOU NOTICE THAT IN REVIEWS, WHEN YOU'VE GOT LYRICS PROVIDED, REVIEWERS TEND TO GO FOR THE LYRICS.

"True, that's because people who deal in words tend to see things in words; a band doesn't in words."

YOU CAN'T DEFINE THE MUSIC IN WORDS. MUSIC'S HARDER TO UNDERSTAND THAN WORDS.

"Music is not understandable. You don't 'understand' music, you just listen to it so there can't be a verbal response! IT DEPENDS, STUFF LIKE VINI REILLY'S IS EMOTIONAL.

"Yes, well it should be. Music is emotional."

NOT ALL MUSIC.

"It is, I mean you can have lack of emotion which is another emotion. Even if it's horrible it's another emotional effect."

IT DEPENDS WHAT IT'S TRYING TO PORTRAY, HM DOESN'T PORTRAY ANYTHING.

"That's a feeling you get when it gets really jaded, because you hear it so much, it's a sound all the time. The difference between HM bands are too small for me to even try and appreciate."

(THEY HAVE DIFFERENT LENGTHS OF HAIR)

"The differences are really subtle. They are slight variations of the general characteristics."

WHAT SORT OF STUFF DO YOU LIKE?

"All kinds of stuff really. The last record I bought was 'Flight' by A Certain Ratio."

Nick, Jon and Matthew.

Waiting for a Miracle

The photos on the sleeve of the Comsat Angels debut LP show 'bleak and industrial' Sheffield from Sheffield Parkway. This LP is the first to be released on a major from a band in this 'danger area'. A sign that perhaps Sheffield and the North are finally being recognized by London; what with the Bunnymen, Teardrop Explodes and the Comsats all releasing records on majors; after the long work of John Peel in helping bands such as these.

'Waiting For A Miracle' is not as rough as the Peel sessions; not like four people playing independently, the sound is more together, more precise, more tuneful with haunting melodies/choruses. A record with its own sound, not that of a 'Northern scene'.

I hope bands like the Comsat Angels follow the example of the Cabs in refusing to move to the capital, forcing the record companies to look to the North for talent, and helping to decentralise the industry.

Synopsis by Jon.

U2

At the Boat Club, Nottm.

The Boat Club is rapidly becoming one of my favourite venues; it may be expensive to get in, but it has a certain atmosphere, and there's always loads of good people there. And of course the bands...

Tonight it was U2. The music of U2 I can best describe as 'uplifting'. The obvious focal point of the band is Bono, the singer. He exudes a sort of charm which accounts for most of the band's character. Yes, he is 'uplifting'. U2 are melodic, they are a rock band and they aren't particularly innovative, but they do possess some magic. This comes out most clearly on the single 'Eleven O'Clock Tick Tock', which they did twice. Bono sings loudly and softly, he raises his arms, dances. Three encores and happiness. I was uplifted.

Matthew.

COLIN NEWMAN: A-Z

This LP is nearer to Wire's '154' than the Dome and Cupol projects of Lewis and Gilbert. It seems to be more an extension of '154' than a progression from it, as Dome was. The musical textures are tuneful, melodic, even serene (as on 'Image') and are based mainly on keyboards. Subjectively, it's an excellent record, maybe not as experimental as expected but nonetheless worthy in its own right.

Matthew.

COLIN NEWMAN

A-Z

Killing Joke are one of those bands that attract fans from many aspects of the new wave spectrum. Your average punk has their badge sandwiched between Crass and UK Subs badges on their leather jacket, whilst your average hipster pops along to them as he would to A Certain Ratio etc.

Their sound is a very powerful, pounding dance music consisting of layers of heavy metal guitar (no solos) from blond guitarist Geordie, Youth Martin's dirty grinding bass and Paul's heavy drums all spiked over with Jazz Coleman's gurgling synth and psychotic vocals.

Their songs, such as Wardance, Tomorrow's World and Change follow the same lyrical pattern of nightmare visions, totalitarianism, apocalyptic scenes etc., OK, these may seem a bit clichéd at the moment, but I think Killing Joke mean it more than other bands operating in the same territory.

Killing Joke

nism, apocalyptic scenes etc., OK, these may seem a bit clichéd at the moment, but I think Killing Joke mean it more than other bands operating in the same territory.

At the Ajanta Cinema, Derby.

At Derby they opened with Psyche as they usually do (to warm the crowd up), an awesome tune based on a constant guitar riff, laced with synth and manic vocals. Jazz Coleman was wildly gesticulating to the audience to get up and dance (not easy to do in Derby or Nottingham). The set continued with most of their album stuff and Change, similar to Psyche as a bone crushing piece of modern dance music.

Having seen Killing Joke 3 times before, I didn't think however they put everything into their set in places, perhaps their disdain for touring got the better of them.

Mark James.

YOUNG

MARBLE

GIANTS



This is the result of an interview on 16/9/80 after the Young Marble Giants' gig at the Boat Club, Nottm.

WHAT'S FINAL DAY ABOUT?

"It's about the old cliché, a nuclear holocaust. We went to see 'Eraserhead', it's a sort of definitive horror film, and we were really inspired by it, and Stuart wrote those lyrics down."

DO YOU LIKE DOING INTERVIEWS?

"No, the trouble with interviews is that no-one ever asks you any intelligent questions."

YOU THINK OF ONE AND YOU CAN ANSWER IT.

"I can give you unintelligent ones like 'when did you form?', 'how many people are there?', things like that. You don't ask kind of things like 'why do you use certain chord sequences?'"

MOST PEOPLE DON'T KNOW ABOUT CHORD SEQUENCES.

"That's very condescending."

WE DON'T KNOW ABOUT CHORD SEQUENCES SO WE CAN'T ASK YOU ABOUT THEM.

"I dunno, I suppose if you're a musician you expect people to be into what you're into. The thing about guitar playing in this group is that the whole thing is done bar by bar; uncoordinated."

Another thing about this group is that it's really contrived. We were all stuck in Cardiff and we were really pissed off with the whole thing. So we thought 'let's get a group together', but it was like impossible because it never happens in Cardiff, so we got out of Cardiff. But what we did was to plan every aspect of the group, like the fact that there's 3 minimal people and instead of a synthesizer I bought an old tacky organ, things like that. The whole thing had to be really fresh, really

original. It's quite easy to do that, I mean most people don't bother. We wanted to be really accessible, really pleasant. GETTING RID OF THE DRUMS WAS A STEP?

"Yeh, I think drums are the most conventional part of rock music, I mean all traditions in rock music are really stale, there's a very reactionary audience. We found, especially when we first started gigging, we weren't what people were expecting, we were really apologetic, but obviously we couldn't just walk off."

DID YOU EVER FEEL LIKE THRASHING AWAY JUST TO PLEASE THEM?

"We did once actually. There was this guy who was shouting for rock'n'roll numbers, so in between songs I started doing this rock'n'roll and he was dancing to it. And we can do that really well, but what is the point of doing it with 6 million other bands doing it as well. It's really great, I love rock'n'roll but there's no point in doing it!"

People say it's really hard to be original and 'how are you original?'. I think it's just as difficult to be unoriginal."

DO YOU LIKE DOING GIGS, ETC?

"Yeh, I mean the excitement's part of it, it's really good. I really enjoy it which is the only reason for doing gigs. Also we started off really to make a living in music. It's worst when you get interviewed by the BBC. They ask you this question and you answer it then they switch the tape recorder on and shove the mike up your nose and they ask it you again and you have to answer it again."

Interview by Nick, Jon, Matthew & Steve.

'order squads'



The Home Secretary told chief constables and local authority organisations last night that the police must be able in future to call on sufficient numbers of properly-equipped and trained men to deal with outbreaks of public disorder.

have in mind anything approaching a national riot squad.

he said that there had been a greater willingness by demonstrators in recent years to resort to violence and even to encourage disorder.

"There were major disturbances at Lewisham and Ladywood in 1977, at Digbeth in Birmingham in 1978, and at Leicester and Southall in 1979," he said. "In view of these developments the need for this review of the law has become urgent."

A police officer then appeared in front of the platform wearing a blue riot suit with face visor and helmet. He was joined by a second officer in army-style battle gear, a black helmet completely covering his face and head. He was pointing an automatic pistol

problems of handling violent or mass protest.

Credits:

INTERVIEWS: Jon Tait, Matthew Collin, Nick Watson, Steve Willey.

LAYOUT: Matthew.

LETTERING: Helen Ford, Matthew.

PHOTOS: Jon, Matthew.

REVIEWS: Jon, Mark James, Matthew, Padraic, Steve.

TRANSCRIBING: Jon.

TYPING: Jon, Matthew.

Thanks to:

Section 25, Rough Trade, Pete Kent, What? promotions, ClockDVA, Vini Reilly, New Hormones, Factory, Nottm Boat Cluo, Chris Brooks, Nick Cope, Marcus Featherby, Teardrop Explodes, Young Marole Giants, U2, Comsat Angels, Vena Cava, Polydor, Beggars Banquet, Sire.

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