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'Y'5

25p

**AU PAIRS
MODERN ENGLISH
BLUE ORCHIDS
TUNNELVISION**





1981

It is 1981. I thought I'd better remind you of this fact because the lyrics of most of today's music do not recognize it. As far as you can tell from them it could be 1881 or 2081. The modern school of Joy Division influenced bands tend to deal with doom, despair and death - if this is done well it can be effective but most end up being pretentious, meaningless and totally ignorant of anything outside the personal feeling of the writer. This is about as escapist as the music of love-song chart bands, whose boy-meets-girl formula applied to endless records (whatever their musical content) only serves to reinforce stereotypes and ignorance of the world around. Is there anything important apart from Love? They would have you believe no. Futurism (or whatever you wish to label it) seems just as (un)worthwhile, a cult based on the worship of clothing, synthesizers and visions of a metal future. Has it any value or is it just a fashionable retreat from reality? Futurists are too busy looking at each others' clothes to see the real shadow of the future. So what is the alternative? I'm sure it's not bands like Crass who totally overstate their case and rant and rave so much that people become immune to what they're saying or just think they're lunatics. However, bands and their listeners mustn't forget that there is a world outside music. If they don't it might just fall in on their heads. Remember that the outside world is not just boring, it affects you. People want you to think it's boring and not worth thinking about because if you do think for a moment you'll see that they're telling you to eat shit and you're saying you like it.

It's 1981. Wake up! Open your eyes!

"We are trained to not even WANT to think. Decondition the condition. Conditioning is control. Control is stability. Stability is safety for those with a vested interest in control. Let's go out of control."

Genesis P. Orridge.


STAFF: MATTHEW COLLIN, STEVE WILLEY, MARK JAMES, JON TAIT.

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'Y'

c/o 64 Main Street
Keyworth
Nottingham



Scars Pauline Murray

Very impressed with the Scars, expecting the high point of the set to be 'Horrorshow' but relieved to discover a clamour of driving and searching songs easily surpassing the danceability of their early Fast single. The hard-core rant 'Your Attention Please', 'Fear Of The Dark' and the single 'All About You' were welcomed enthusiastically, a big amount of encores to satisfy the Leicester hordes. Alright, they might look a bit part-time but they're Scottish, aren't they, so don't complain.

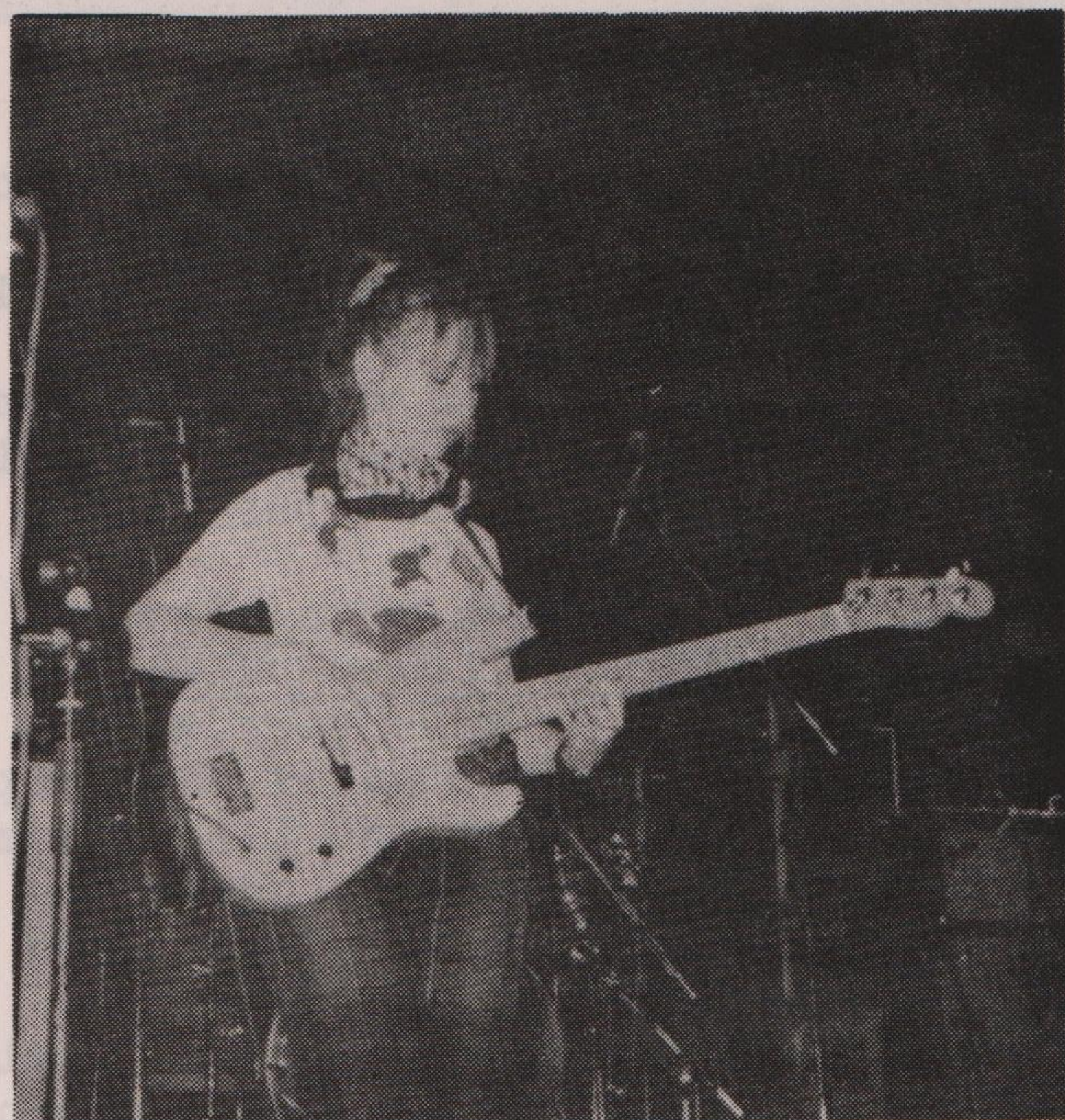
I've always liked Penetration excessively, so it comes as little surprise to find a comparison with Pauline Murray not entirely in her favour. She appears on stage like the hunchback of Notre Dame, a crooked grimace on her face. The music was nice, like a mature Penetration, but unfortunately less memorable musically than 'Moving Targets'. Personally I noticed a deliberate effort to outnumber the Scars' encores, although the audience (students mostly) remained convinced. Last night of Pauline's tour and I suggest next time she plays try to forget Penetration and celebrate the new...or better still, stay at home until the Scars play again.

Durutti Column

Vini played the Black Boy without a drummer - using very simple rhythm patterns. Obviously, this mellowed the new songs because the guitar had to be more precise, being the only instrument.

The audience, who had come to be disappointed by an overlong tedious Bill Nelson, talked throughout contrary to instructions by Radio Nottingham DJ Jaye C.

A shit PA spoiled the best song 'From Previous Times'.



Delta 5

Delta 5 played to a disinterested assembly of students and students on the Gang of Four tour when it reached Leicester University. Their twin bass guitars and the old hi-hat/snare routine on the drums weaved disjointed dance rhythms that prove a solid base for the guitar slashings which come straight from the Andy Gill book of guitar-aring, and chanting vocals from Ros, Bethann and Julz who share vocal duties equally. Their set was overlong which made my interest wane towards the end. They played all their singles and some new material, which didn't seem to be a marked change in direction. Delta 5 are in danger of disappearing up the same cul-de-sac the Gang of Four and the Mekons rushed into.

IS IT POP?

I wouldn't describe it as that. It depends what pop music means to you, doesn't it. If it becomes popular it'll be pop music won't it. I'd like to think we'll be popular, we're not writing for a minority. You don't have to compromise yourself at all to be able to interest people.

WHAT HAPPENED BETWEEN LEAVING THE FALL AND FORMING BLUE ORCHIDS?

We were skint. We were very, very broke and we had no money, no equipment. We had to grab the leads from other bands. The Factory bands, the New Hormones bands were very good to us. We've been approached by Factory, but things happen. Joy Division lost their singer and Certain Ratio were just getting somewhere.

WHAT ABOUT THE TOUR? WILL YOU MAKE MONEY?

No. We'll lose money on the tour. It's worth it to gain an audience. Only John Cooper Clarke makes money on tours. Echo and the Bunnymen came along and asked us to tour. Basically we've known them for some time. When we played Liverpool they used to roadie for us. They said "we're going to form a band", and they did. They do gigs of their own now actually.

ARE YOU PLEASED WITH DEVELOPMENTS SO FAR?

If we had been working since the first single we'd probably be doing things like NME interviews now, probably be financially wiser. We stopped because of problems and now we've just started again. Una Baines left, she had a breakdown, she won't be coming back into the band. She's still very involved with the band though, she writes for us. We hope we will get to be more spontaneous.

DID YOU LEAVE THE FALL DUE TO MARK SMITH'S DOMINANCE?

(whispered) Yeah....he's just the manager of a side that's all. They're just his backing band, the original Fall was a team and we all worked as a group, now it's just Mark Smith. He was alright when I was in the band actually, me writing the music

Blue Orchids



him writing the lyrics and I was pretty happy with that arrangement because I loved what he was saying. I couldn't become a Mark Smith because I'm not surrounded by those sorts of people, I mean Mark looks for people who won't stand up for themselves. They're good though, we're talking in extremes. You've put me in a blind alley, I don't dislike Mark Smith. They (other Fall members) do have their own say, obviously, they contribute to the music as there's no other way. Mark's great because he's a natural.

SATISFIED WITH THE SALES?

Yeah, under the conditions, considering we haven't been gigging. We don't like to record things twice. The singles won't be on the album. We're satisfied with what we've produced so far, it's come over well and the sounds changed a lot. We've got a single coming out and then the album. The C81 is the one track we might re-record.

WHAT DOES THE WRITING ON YOUR GUITAR MEAN?

It's um.....all Greek to me.

CLOCK DVA

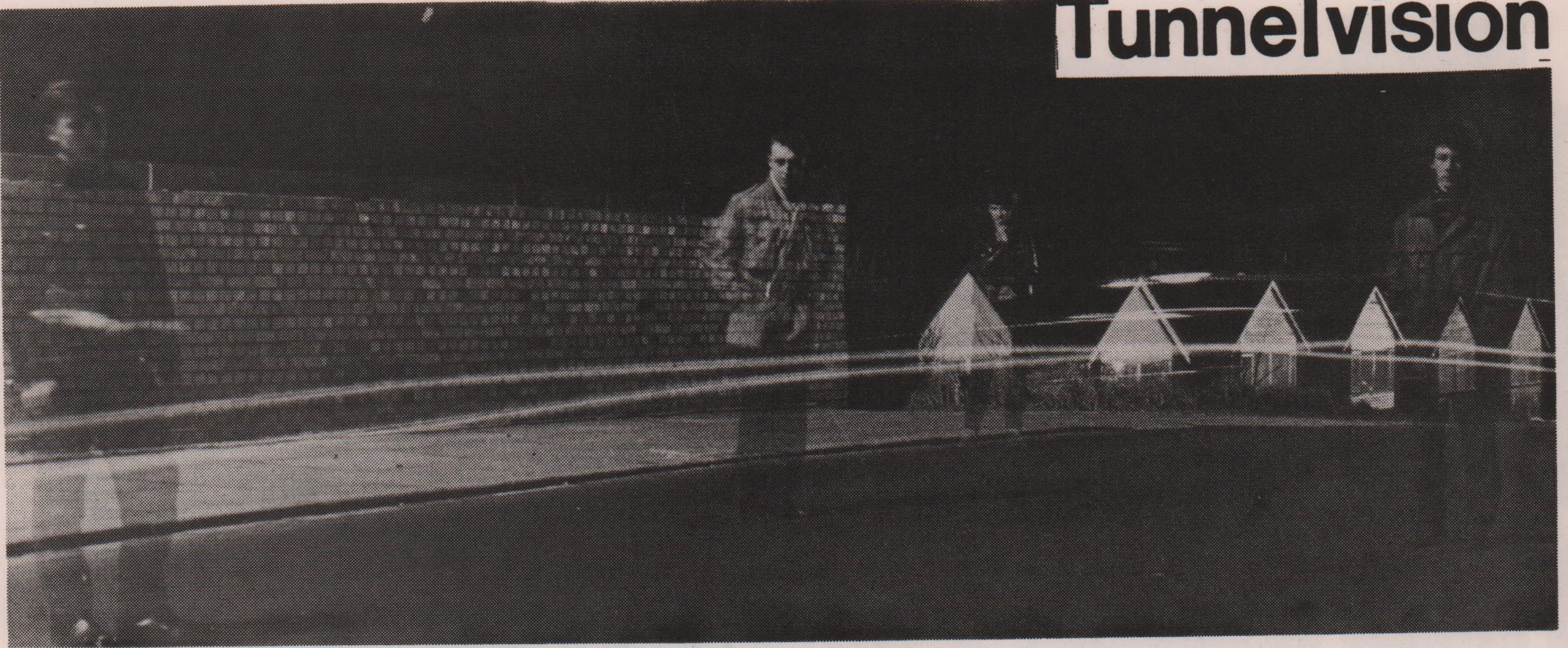


The record begins with an instrumental passage reminiscent of Henry Cow's 'Unrest' LP, before erupting into 'Uncertain', the first track which sets the tone for the whole album. The music at it's best captures the feel of Franz Kafka's writing - dark, convoluted and sometimes incomprehensible (in fact Kafka is quoted in Genesis P. Orridge's sleeve notes. Adi's gruff voice is so perfectly expressive as to hold you throughout all the songs, especially in '4 Hours', where it is at it's most dramatically effective. In total, this record helps to prove that ClockDVA are one of the most important bands active at this point in time.

THIRST



Tunnelvision



WHAT DO YOU THINK OF FACTORY - HELP OR HINDERANCE?

" Its a help. Any group who says its a hinderance is probably lying "

" Obviously everyone wants to do as well as they can and by getting on a label that's the first step."

" Are we on a label? "

" Yeah! "

SO WHAT'S THE DEAL?

" The deal is we record a demo, we split the profits..."

THEY RELEASE IT 6 MONTHS LATER.

" They release it about a year later. "

DO THEY RECORD YOUR DEMO?

" No. We did a demo, sent it off to them. They liked it and said 'Yeah, yeah, sure', and that was the last we heard of it."

" Its been pressed hasnt it? "

" Has it? "

" Its about three months away now."

" Its a bad deal."

" Its not a bad deal, its a good deal, its just that...."

DID YOU SEE THAT FILM ' THE MAN WHO BE KING'?

" No, the songs nothing to do with that. That Michael Caine thing? "

" No, it's about King Midas."

" Isnt he already king? "

" It's about viscount Midas, right. He got a load of gold and it turned into his daughter when he touched it."

" He touched walls and things and they turned into gold. He didn't like it because he wanted too much at the start. He got the wrong idea"

" I don't know where it came from really."

" We always slag each other off a lot."

YOU HAPPY ABOUT THE SINGLE?

" No."

" It sounds too quick really."

" It sounds like he's speeded it up, I don't know if he has."

" Yeah he's speeded it up without our consent."

HAS MARTIN HANNETT DONE IT?

" Yeah. I think he might be over-rated."

" What he does is he produces bands who are good and so whatever he does to them they'll still sound good, because they're good - like Joy Division. He could do anything with that material."

" Who thinks Rob Gretton's a fat bastard? "

" We're not going to be on Factory much longer."

DO YOU REHEARSE AT SECTION 25'S

WAREHOUSE?

" No, we haven't asked."

" On one floor Larry's got his art room. He's got this welded thing. It's like two big radar dishes with a cone coming out of them. He's put it in one corner with this television that's been hit by a hammer, it's all smashed up..."

" Has he got one with three girders welded together and painted with oxide? "

" Yeah, he used to have it in his garden, didn't he."

" Paul's the one who when we wanted something he'd ring up Factory and sort things out for us. He's kind."

WHAT IDEAS ARE YOU TRYING TO PUT OVER, IF ANY?

" The words....well it's for dancing."

" I didn't see anyone dancing. "

Continued opposite.

DO YOU GET APPREHENSIVE ON STAGE?

" You get used to it. You feel the same all the time, but as you do more gigs you don't notice it as much. It becomes normal. After the first song it gets better."

" I don't, it's the same all the way through."

" Well you're behind the drumkit aren't you?"

" Well you're behind the guitar."

" It's a very small guitar."

" You don't get the chance to look out, you might miss a chord."

WHAT ARE YOU TRYING TO SAY?

" I don't know. It's just trying to get people to listen to you. I don't think we're trying to say anything, it's just that we like playing that music and we're doing it....when you go up there you just wonder whether it'll sound good. You don't think is this person going to listen to what I'm trying to say and go home and live the way I do. That's pathetic."

WHAT SORT OF RESPONSE WOULD YOU LIKE TO GET?

" I'd like people to dance."

" I'd like people to go away thinking 'Yeah, that was a good band', not just a support band. 'I'll buy the single'"

" A lot of people are prejudiced against support bands. This is only our third proper gig, really."

" I think records are trying to say more really because once you've recorded it, sounding good, then you can worry about what you say."

" A lot of lyrics won't stand on their own without the music, you have to be a really good poet."

"We know Ken Dodd."

" Yeah, we know Ken Dodd."

" Hmm, I know Ken Dodd....."

the moment always escapes me
that time when all is clear
told what to say and how to say it
no adjustment necessary
whilst we sit in the dark
living out the precious moment
one of millions but no separation
it's not impossible to know this
it's not implausible to say this

SINGLES



JOSEF K

Most singles are so mediocre. There are a lot of good ones but the majority of these aren't memorable. Here are some - Eyeless In Gaza's 'Insensibility' and the Bongos' 'In The Congo', which are just pop records nothing special (though they may have pretensions). So are the records which try to be funky - the Diagram Brothers ('Bricks') and Fad Gadget ('Make Room') but they just end up sounding forced and dispassionate. Pig Bag ('Papa's Got A Brand New Pigbag') succeed however, creating a wild and rhythmic instrumental with classic horns (81-the year of brass?). There are only 2 singles here which stand out as being excellent and these are both on Crépuscule (they also have the best sleeves). Josef K ('Sorry For Laughing') are full of Spiral Scratchy guitar and stylish vocals, while Marine ('Life In Reverse') provide an 80's update of low-budget 60's films' club scene music. Others which stand out do so for the reason that they are so boring and bland: The Distractions- 'And Then There's', Metabolist/Die Form EP. Not exactly singles are the Fall's 'Slates' 10" and Ludus' 'Pickpocket' cassette-concept. The Fall 6-track is standard Fall stuff, a bit more coherent and rhythmic maybe. The Ludus thing is a good idea, a cassette, magazine, badge and information sheet in a plastic bag, produced by New Hormones. It could be excellent if used by someone who could make a cassette as good as their magazine.

Mিনny Pops

Battling against the frothing New Order worshippers, the Dutchmen put up a brave performance. Assisted by some excellent backing tapes which seemed to dominate the songs, guitar, bass and keyboards were gently added to the sound enabling the vocalist to add his vocals in two languages, Dutch and English (he looked not unlike a tall version of Brains from Thunderbirds). The only complaint as with most electronic type bands is that they played too long, a short sharp set would have been more satisfying.



WRITTEN AFTER SOMEONE HAD DIED.
for the ones who know when to leave
and the ones who know when not to come
for they who know what to believe
the ones who can never be deceived
they live like you and me
but they're not like you and me

Swamp Children

The Swamp Children played to a gang of art students and popstars. Their music is interesting and danceable and whilst the Ratio influences cannot be denied (Martin Moscrop drumming), the Swamp Children are not as funky - less importa-

nce is given to percussion and more to sporadic bursts of saxophone and guitar. The bass holds the sound together whilst a female singer yodels over the top. Don't miss an opportunity to see them - they're going to get hip!

DESCRIBE THE CHANGE IN YOUR MUSIC IN THE LAST 3 YEARS.

"It's slowed down a bit and is a bit less basic but we've always liked to think our music is melodic, we've always thought we've had pretty strong melodies."

WHAT'S HAPPENED TO THE OLDER FAVOURITES WHICH SEEMED TO HAVE BEEN DROPPED FROM THE SET?

"Hopefully we could put out an EP containing some of the old songs, and a booklet for people who are interested in the history of the band, because although a bit dated in 1981 some of the older songs are really good. We still get people even now shouting for 'Monogamy'."

HOW DO YOU REACT TO THE AU PAIRS BEING TERMED A POLITICAL BAND?

"I think every song is political, even love songs are political, because of the images of men and women created, such as boy meets girl, girl meets boy, girl loses boy, all the songs are doing is reinforcing the image of heterosexual relationships that has been created by all walks of media. So I don't think you can say that bands like Crass are more political than the Beatles were. You have to be very careful how you use the word political. That's the point most of our songs try to get across. I can't see how you can say that one song is more political than another."

the Au Pairs

DO YOU STILL HAVE THE SAME ENTHUSIASM FOR PLAYING NOW AS YOU DID THREE YEARS AGO?

"Of course, or else we wouldn't be doing it. Your attitude changes, but you still have to be into the music you are doing. If you don't have enthusiasm for what you're doing you couldn't go on stage and entertain. You have to entertain yourself, that is one of the most important things. Being in this band is a job, but there's no reason why we shouldn't enjoy it."

WHAT ABOUT THE ALBUM?

"The cover's really great, there's a picture taken by this American photographer who went over to China. We got in touch with her and asked for the rejects from her sequence. There's a picture of these two Chinese women doing military training. The album's called 'Playing With A Different Sex', make your own assumptions from the title."





A Certain Ratio

A CERTAIN RATIO-'TO EACH...'

This LP bears little resemblance to Ratio live so if you've been anticipating a sound based on chaotic rhythms and blurring trumpets you're going to be disappointed. Ratio are much more ordered, mellowed and slick. For this the blame must lie once again with Martin Hannett and his obsession with over-production. I suppose you have to admire his perseverance with a stupid idea (like you do the present government). If you take 'To Each...' without comparing it to other forms of Ratio then you have to admire it's excellence. Jez's bass piercing the treble-centred sound (refer to 'Loss'). Available in high budget gatefold sleeve.

SECOND LAYER-'WORLD OF RUBBER'

Heavy metal experimentalism? This is what Second Layer seem to want to create, combining the HM side of the Sound with some stolen Cabaret Voltaire findings. Not dislikeable, but totally unoriginal and personally I have no time for it at all.

LPs

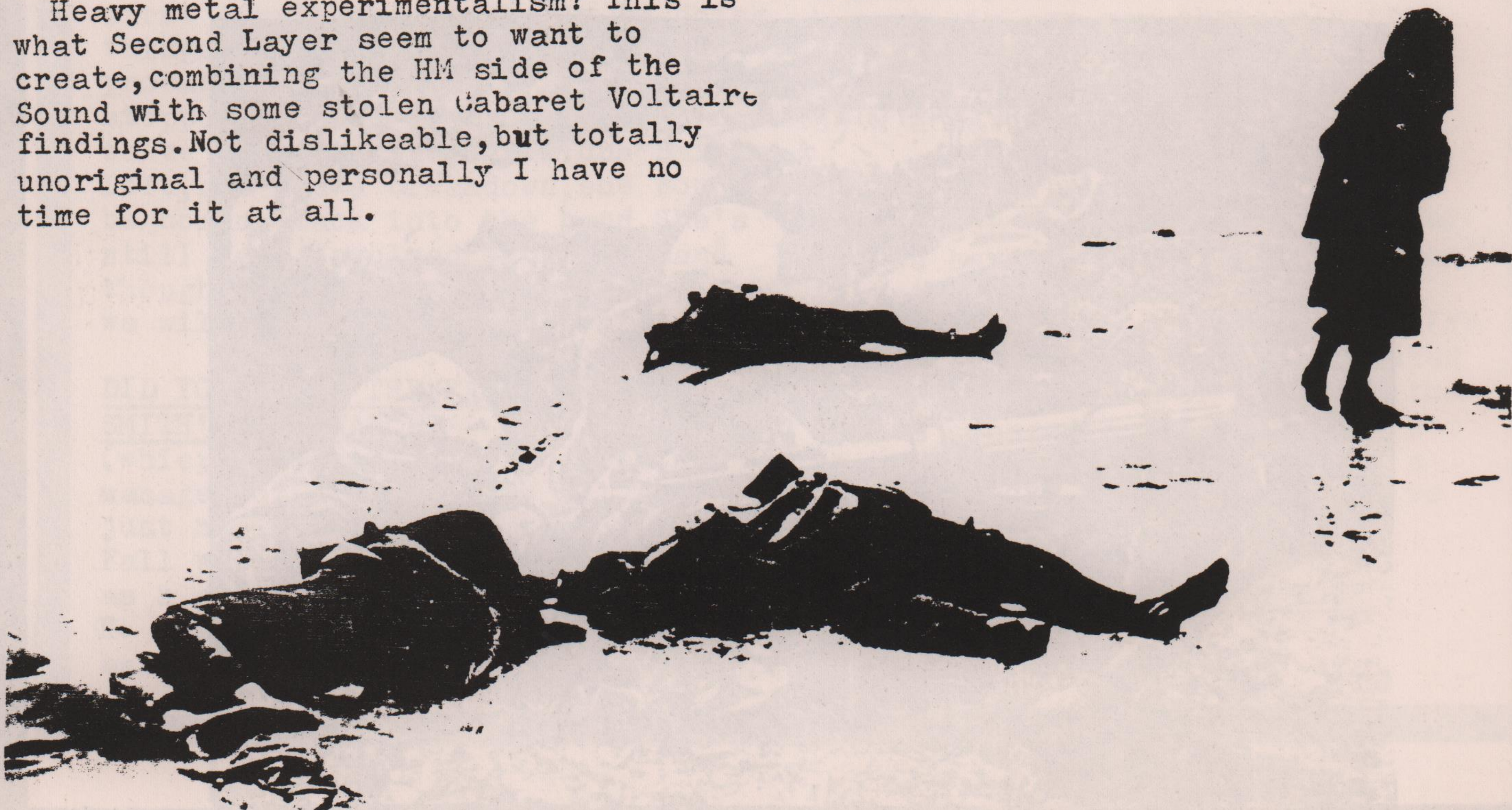
Pere Ubu

PERE UBU-'390 DEGREES OF SIMULATED STEREO'

Alive album, encompassing 76-78 recordings of Pere Ubu, before they signed to Chrysalis. It's of special interest due to the inclusion of versions of the race Hearthan singles. It is undoubtedly the best Pere Ubu LP and shows how much before their time they actually were - songs of such shattering beauty as 'Heart Of Darkness' deserve privileged places in our hearts.

EYELESS IN GAZA-'PHOTOGRAPHS AS MEMORIES'

This LP seems to have been made by a low-budget DIY experimental band who tend to deface their excellent tunes with horrible ranting vocals. These voices sing the worst lyrics I have ever heard from such a left-field band, dealing in lines like "Recall events of import and directive". The songs are best at their most lucid and uncluttered, as on 'Knives Replace Air'. An interesting and totally inessential LP.



Modern English

"Exuberance leads to exhaustion."

THE LEPERS

"We started this band because every one was doing it at the time, it was the punk explosion and all people were doing was picking up guitars, going ram-a-lam-a-lam and forming bands. We were the same but gradually became more refined. When we went into the studio for the first time we were called The Lepers but we decided to change our name to Modern English, because you couldn't really describe the music we were playing at that time as Lepers music."

MESH AND LACE

"We do have a song called 'Mesh And Lace' which we've recorded but decided to leave off the album, we think it's a good title so we decided to use it. It's about, when you're on stage and you look at the audience and there's boys and girls, the girls are always nice whilst the boys are pretty cynical, so the boys are mesh whilst the girls are lace. On the cover the bloke has a fetish about lace, which is really a girl, whilst the back of the cover has the bloke facing the corner with a really 'pow' girl standing there, and he's gone really shy, the fish hanging from the roof is just incidental. The cover tries to illustrate the day to day occurrence of blokes thinking they're real lads until they get confronted with a girl and they go really shy. We were pleased with the album cover but we were only given 2 weeks to record the album, so we rushed it slightly, however we were quite pleased with the reviews it received."

INSPIRATION

"People say we sound like Joy Division and Wire, that's basically because we listen to them, but I wouldn't put us in the same category as those two bands. I think our music is in a different style anyway. Wire were the only band that gave us a kick in the early days."

FROM HERE TO WHERE?

"Our next album I think will be a bit slower. Every new song we do is a step in the way we are going. We don't change drastically, we just carry on the way we want to, we don't just suddenly decide to change direction. Basically, if a number's a good number we do it, it's as simple as that."



MODERN ENGLISH-'MESH AND LACE'

Modern English are more than just another Joy Division influenced band with a pretentious sleeve concept. Granted, they are Modern and Austere but some of their songs can be impressive if they don't overspill into pomposity. Their sound is heavily based on repetition and thrashing guitar decorated with sub-Section 25 effects. Their lyrics are of course obscure, 'doomladen' and mainly meaningless; it's a pity that most bands inspired by Joy Division write such superficial crap posing as poetry for lyrics. All the same, Modern English are likeable, atmospheric and vaguely innovative.



SECTION TWENTY FIVE

ALWAYS NOW