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**CABARET VOLTAIRE**

**ORANGE JUICE**

NO.4

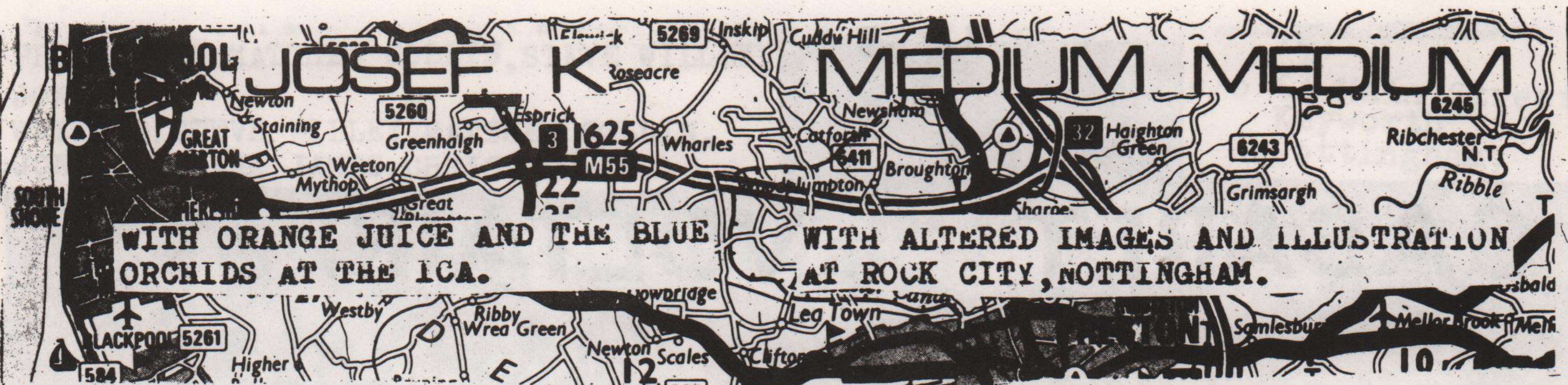
25P



**THE PASSAGE**

**CRISPY AMBULANCE**





The last night gig of the current Rock Week got underway, when The BLUE ORCHIDS walked on stage. They were immediately hit by sound problems and had to hold a long sound-check on stage which irritated the large crowd assembled. When they did get underway they started with 'The Flood' their very fine single which lost a bit of its charm when played live.

Their song structures (although I did not want to use the comparison) sound similar to early Fall. Martin Bramah and Una Baines are ex Fall members which seems to back it up. I'd like to see The Blue Orchids again sometime, in more sympathetic surroundings.

And on to JOSEF K, current stalwarts of Postcard Records and one of the hippest bands in the cosmos. All I can say is forget the current press hyping and go and see this band as they are excellent.

Whether its a slow, atmospheric dirge or a sprightly scratchy thrash Josef K handle the songs admirably with drummer Ronnie Torrance and vocalist Paul Haig particularly impressive. Occasionally in between songs a pre-taped synthetic american voice would sing the praises of Josef K arent devoid of a sense of humour either.

And on to ORANGE JUICE who proceeded to play their highly enjoyable pop songs, with Edwyn referring constantly in between songs tongue in cheek to being anti-rock, an obvious snipe at the music press. It is still good to see a band actively enjoying themselves on stage and Orange Juice certainly do that, their best songs were 'Falling and Laughing' and 'Poor Old Soul'. Although they werent at their best this evening, which Edwyn admitted, they are still one of the most entertaining and enjoyable bands around.

If POSTCARD RECORDS keep putting out records by bands of such undeniable quality such as ORANGE JUICE and JOSEF K, I for one shall not be complaining. AZTEC CAMERA anyone?

The contrast of bands at this gig highlighted the contrast between the bands who claim they play new, innovative music and those who are actually playing it. The rockist tag does not only apply to the swinging-guitars-from-side-to-side inanely smiling bands such as the Look etc, but also to some of the so-called 'futurist' bands who are content to stick to the cliches of vacuous post-modernism, a cult with no sort of philosophy or thinking behind the music. The music itself is not even forward looking or experimental, it sees the synthesizer as having value in itself, not in the way it is used. Synths can be used in more rockist ways than guitars (just contrast 'Flight' to your favourite Numan record), and its obvious that it should be the music that counts above all, not the instrument or the clothes..

The first band on, Illustration, illustrated this most clearly. They dressed up redundant rock clichés in an aura of futurism and a pretence of being innovative.

Medium Medium, on the other hand, are playing new and exciting dance music without synths. Their songs are florid and ethereal, while remaining funky. They say that they are about passion, not fashion and their music certainly follows this, as musical progression has never been fashionable. They are improving, perfecting a dance music which is purely their own. Its aimed at head, heart and feet, and it as anti-rock as Paul Morley could want.

Altered Images were pleasant enough, vaguely danceable and did not pretend to be anything they werent. They had some adequate tunes, such as 'A Day's Wait', but its about as cheap to buy a Buzzcocks album as to go and see them, and theres not that much difference if you close your eyes.

JOSEF K BY MARK, MEDIUM MEDIUM BY MATTHEW.



# NEW ORDER



It could be said that New Order need to be seen to be believed, for their form of music is not one which can be easily captured in the studio. They also have to be seen for it to be believed that they are not merely an extension of Joy Division.



Mrs Thatcher explained to her audience of 500 why creating wealth was a "Christian obligation."

However, the comparison must be made just to show how ridiculous it is. New Order's music replaces harshness with polish, doom with wistfulness. It is more melodic, swirling almost majestically towards a crescendo. It is the realization of what was promised by the last two tracks on 'Closer'. The tunes - for that's what they are - bubble and shimmer in a way that borders on the hypnotic.

Their gigs, considering musical quality, are all different. Northampton was good, Heaven was awful and Retford was, well, perfect is excessive. Heaven may be a great club, but New Order were just given such a media overkill beforehand (and after) that they couldn't (didn't want to?) live up to it. Yes, they were actually bad and it's quite amusing that London should get the worst of New Order. In addition to this, they were totally eclipsed by an excellent set by Section Twenty five, who seemed to excel when given an unusually warm reception. New Order appeared to be more suited to the quiet non-recognition of the Porterhouse in Retford than to the baying London hordes, who were clamouring for something they didn't get, but thought they did. New Order gigs can range from the ritual (Heaven) to the celebration (Retford) - they've got to be seen to be believed!



# CRISPY AMBULANCE

HAVE YOU GOT A SORT OF ANTI-IMAGE?

"We're just us really. The way we react on stage depends on the audience to a degree. Like I get a bit pissed off with people who are very mediocre. I like an extreme reaction. Extremely good or extremely bad - one way or the other. It depends a lot on the mood we're in. We don't have an image at all, we're just the way we are."

PEOPLE IGNORE YOU BECAUSE YOU'RE NOT FASHIONABLE. IF YOU HAD ONE-EYED HARCUISTHEYS THEY'D BE GETTING ON DOWN.

"Possibly, but it doesn't matter to us. Basically we take ourselves into consideration before anyone else and that's one of the basic philosophies of the band - the way we dress and anything, we just please ourselves. The stuff we play, if people don't like it that's tough on us."

"It's not tough on us, it's tough on them, but if people like it that's the way things go. We like what we play. We're happy with what we do, and the way we appear on stage. We're happy with it and if nobody else is it's tough on them. If they feel bad about us it's their fault. We'll not necessarily be their fault, but they don't have to stay and watch. Their loss because they don't know what they're missing."

WHAT DO YOU AIM TO GET OUT OF THE BAND? WHAT ARE YOU AIMING FOR?

"We're in it for personal enjoyment. It's like we've been together for 3 years and we've just come into the public eye. We've always done initially what we want to do and now people are beginning to like it and that's just the way it goes. We rehearse a lot and we all co-write the songs. Certainly it's now a case of us all contributing towards the ventures. Somebody might come up with an idea and it'll be developed by all of us. Everybody in the group contributes to writing every song."

DO YOU THINK THE RECOGNITION YOU'RE GETTING NOW IS DUE TO YOU SIGNING TO FACTORY?

"I think a lot of people will go out and buy Factory records because of Factory's past record. People are interested in what Factory puts out

and that helped us a bit I think, it gave us more public attention."

WHAT DO YOU THINK ABOUT DOING INTERVIEWS?

"I'd rather talk to a fanzine than I would the national music press. We haven't talked to the national music press but the opinion I've got of it isn't particularly high. Take the NME review, okay, that was one guy's opinion - he thought we were crap. I can accept that but I didn't like the way he worded it, which was not 'I thought they were crap' but 'they WERE crap'. There's a difference between the two, like it's the indisputed truth and if anyone says different then he's a jerk."

IS THERE SOMEONE ELSE SINGING ON 'NOT WHAT I EXPECTED'?

"No, Alan does all the vocals - he double tracks a lot. It is actually two voices singing simultaneously. That's the only reason we have him as a singer - he can do impressions, he does Ian Curtis really well."



HAVE YOU GOT SOME STORY BEHIND THE NAME?

"No, it's just a name really. Basically we picked it because it's fairly ridiculous. On top of that, it doesn't project an image; whereas a lot of names project an image, this name doesn't. You hear the name 'Crispy Ambulance' and you think 'what the fuck does that mean?'. They can't get any preconceptions about the band. They just can't with a name like that, so it's great - they just see it and it's up to them what they think."



GV



Most of Mrs Thatcher's speech was a defence of her philosophy that creating wealth was not merely expedient but morally good. Work was good. It was not only a necessity, but a duty and a virtue.

# CABARET VOLTAIRE

R-Basically, I'd like to think that what we do makes people think for themselves. Kind of, they don't do as they're told.

M-We don't dictate to people, we don't have a great political propaganda behind us and we don't have any great schemes for politics or anything. It's OK, if the Pop Group want to do that they can do. I like a lot of their music, but I personally wouldn't want to be responsible for shoving my politics on people, which they think is necessary cause of their conscience, but I don't want to do that. I couldn't dictate to people and say I think I've got a lot of the answers. That's not exactly what they're doing but if you start putting music and politics together you're always in danger of doing that—pushing your ideas down other people's throats.

## THE VOICE OF AMERICA:

M-It came from a rock festival in America in the sixties.

R-We pinched it from a TV programme. It was a police sergeant telling his troops and his officers what to do if there was any trouble at the festival.

M-We get tapes from all over, people send us them and we use tapes of voices or rhythms, some of the percussion's on tape because it's too difficult to do live, and other stuff is just subliminal stuff or some electronics, we use all sorts. We make all the tapes ourselves. A lot of it is recorded outside, from radio or TV.

R-I think we're all very fascinated about how communications are used to manipulate people.

M-We're interested in the way the media abuses its power and the way it's very easy to psychologically manipulate people by using the media, using subliminal messages, using everything to indoctrinate people. How much we use that ourselves I don't know, maybe we do. I suppose we've all got different ideas. I think the idea of the track (V.O.A.) is the idea of control and repression. But whether that continues through all the thing...

Interview continued over...

## ART/POLITICS:

Mal—we've always been interested in Dada.

Richard—We're practising Dadaists, still fully paid up members. A lot of that was to shock people. Most of the things you can do to shock people have been done anyway by other people, so it's a bit pointless to us to try and recreate that.

M—I think the whole idea of Dadaism is to make people think, the way they did it at the time were shock tactics whereas nowadays I don't think it needs to be so much cause a lot of it has been done cause the shock tactics were used with punk and everything so it depends how you want to shock people. I don't think we're an arty band.

R—How can you be arty with an accent like this?

M—I don't think we try to be arty just for the sake of it. I think we like everybody to get into our music. I don't think it's necessary that you've got to be someone who's particularly well-read or artistic. So we don't try to set ourselves up as an elitist band or anything like that. If you try and be an art band you are automatically an elitist.



# SINGLES



Cabaret Voltaire interview  
continued...

## THE THREE MANTRAS:

M-There were a lot of reasons why we brought it out. It was just the idea of the mantra used in that's used in eastern music and western music. Two different spheres using the same basic material. It was just an idea of crossing two cultures. We just wanted to work round to some ideas that we'd never used. It was too obvious for us to do two sides that were electronic.

R-It was just to see how far we could take the idea of repetition. If we could've got forty minutes on each side or even longer we'd have done that.

M-The Eastern Mantra is a backwards voice on a loop going continuously for twenty minutes.

R-I thought it was pretty good actually.

M-It was just a backwards voice then we built round it with extra percussion.

The records produced by 4AD all seem to have the same harsh and jarring sound, all with trebly guitar bursts and lots of feedback. However, these three singles (IN CAMERA-'IV Songs'; DANCE CHAPTER-'Anonymity'; THE BIRTHDAY PARTY-'Friend Catcher') are in no way cliched or backward-looking, and the 4AD label seems to be producing more exciting bands than promised by their mediocre Bauhaus records.

The Rough Trade records here (BLUE ORCHIDS-'The Flood'; ESSENTIAL LOGIC-'Music Is A Better Noise'; ROBERT WYATT-'Stalin Wasn't Stalling'; DELTA 5-'Try'; ROCKERS ALL STARS-'Pablo Meets Mr Bassie') range from the sublime (BLUE ORCHIDS) to the ridiculous (ROBERT WYATT). ESSENTIAL LOGIC are flowery but funky, and DELTA 5's superior b-side 'Colour' is fragmented dance music. The ROCKERS ALL STARS record is likeable even to one who dislikes reggae.

There seems to be a glut of nice, tuneful records about at the moment—not a bad thing as long as the tunefulness isn't an excuse for blandness. The offenders here are THE VINCENT UNITS, whose single 'Carnival' is surprisingly uneventful considering the Pop Group-style inscribing on the sleeve. DEPECHE MODE's 'Dreaming Of Me' is inconsequential futurism, and REPETITION's 'The Still Reflex' is quite good but unimaginative. THE MEMBRANES' 'Flexible Membrane' flexidisc is about as interesting as it is playable. The better tuneful records (BILL NELSON-'Rooms With Brittle Views'; THE GIST-'Yanks'; METHODISHCA TUNE-'Orchestras') are beyond the pap of the previous, trying to reach new forms while retaining a melody. METHODISHCA TUNE's single is the best of these, quietly funky and enrapturing.

Finally, two excellent records which have been largely ignored—'Seconds Too Late' by CABARET VOLTAIRE and 'Charnel Ground' by SECTION TWENTY FIVE. These are two of the most danceable bands in the country and their records have made ridiculously poor showings in any charts, highlighting that it's still possible to be hated for being innovative. Haunted today, hated tomorrow.

LATE ADDITIONS: MEDIUM MEDIUM-'Hungry, So Angry'; CABARET VOLTAIRE-'Sluggin' Fer Jesus'. Two flowing, danceable records. CABARET VOLTAIRE are weird and wonderful, MEDIUM MEDIUM are further than funk. Demand them!



# THROBBING GRISTLE

A CERTAIN RATIO    CLOCK DVA    ZEV  
SURGICAL PENIS KLINIK    CABARET VOLTAIRE

in

Heaven is a pleasant gay club(or was) situated beneath the arches at Charring Cross. The boys who work here were obviously upset at the intrusion of this event into their hang out, not helped by the patience testing Surgical Penis Klinik's brand of poor-man's gristlism. The disco was great, mostly heavy american funk, as were some decidedly tasteless films shown between bands.

A Certain Ratio played impeccably. Based around Donald's drumming/Jeremy's bass (together as a team) the funk flowed thru guitar FX, with Tilly and Simon topping it all. The London following, well deserved, got on down. Felch and Forced Laugh were the most memorable although the lack of Do the Du and Flight has been noted. A near riot of clammering Londoners resulted in the mind-blowing Blown Away as an encore, disturbed slightly by someone letting off a fire extinguisher at the front of the stage. Wild, wild, wild youth.

Throbbing Gristle are either loved or hated, producing bizarre electronic sounds that only Cabaret Voltaire have come anywhere near to. The start was a little slow, the Hamburger Lady type sounds being less accesible. The tempo picked up as Genesis P.Orridge thrashed wildly on his bass, backed by driving tapes/machines/synthesisers/FX and Cosy Fanni's haunting guitar. Where do those noises come from? I was converted - to a Psychic Youth.

N.B. A Certain Ratio and Throbbing Gr. cannot be compared as they deal in different ideas, so I will not attempt to....Now for the long hitch home.

The Lyceum is probably London's worst club, hordes of regular types merely sitting on the balcony trying to latch on to the latest sounds in the comfort of a plush seat.

"All you people"...Genesis P.Orridge is ranting, piggy eyes staring with malice at the balcony. Throbbing Gristle have been creating for ten minutes to polite applause. "All you people, he continues. "We need some... some...some..." Suddenly all is energy, Genesis is waving a mike stand manically, Cosy Fanni and Chris Carter look bewildered as though out of control of their equipment. How do they make those noises?

Zev existed. Clock DVA played at their best. To create such sounds without vast banks of equipment is an achievement. Charly's various saxaphones coupled with the danceable yet macabre music resulted in its deviated excellence. Adi Newton hitting on his drum while fronting the north's great white hopes. The best band on the night, Four Hours, very Fetish. Sales of 'Thirst' multiplied vastly after this gig, a well deserved appraisal of their talent. Charley beard's next years thing? DV8.

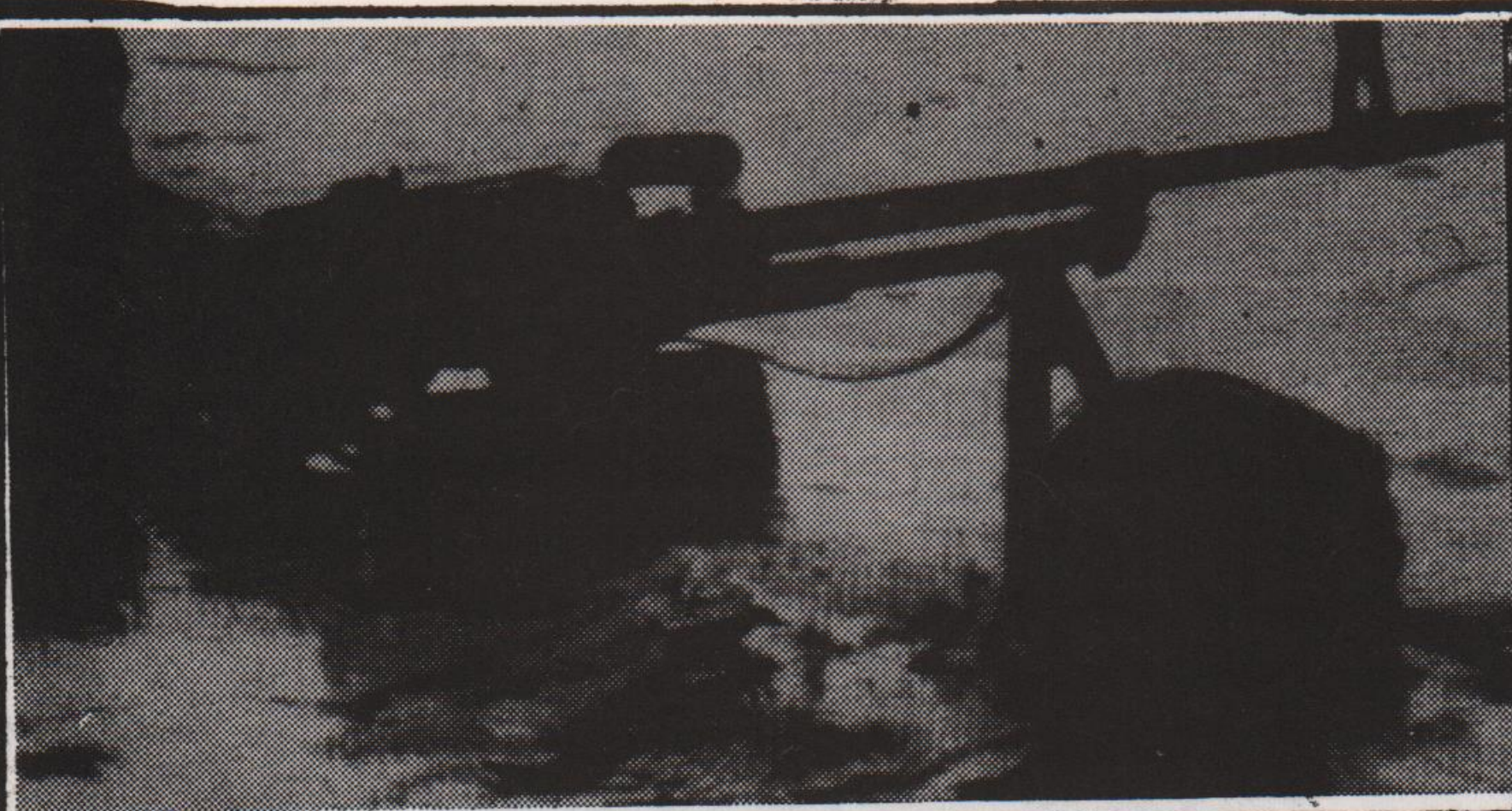
Cabaret Voltaire played perfect reproductions of vinyl (not a bad thing). Clicking drum machine/ample bass/excellent guitar FX. However, Clock DVA and Gristle had reduced peoples acceptance level, i.e. people were tired.



Both reviews by our  
hitcher in London,  
Steve.







## BLURT



Blurt are not exactly accessible. They sometimes seem to be more a musical attack than an attack on music-wild and aggressive, its music that pushes itself down your throat. Certainly very rhythmic, guitar and drums going on and on...a suitable vehicle for Ted Milton's blurting sax, ranting, moaning and screaming. A comparison could be made with Beefheart, but Blurt are more basic and further over the top. The major influences on them seem to be jazz and blues. The lyrics are important, though nearly inaudible live, as Ted gets into such a frenzy that the words just come cascading out on top of each other. Some lyrics:-

"Peter pull your chocs out/Let your little aeroplanes fly free/Get back out and shoot a lot/Retape from here to eternity/Pull hard and up at your joystick/Feel the nose lift off the ground/Cause when youre only half way up/Youre neither up nor down/There's something falling but its not rain,rain,rain/The world is going to be destroyed/Whose fault is it?Blurt,blurt,blurt/We're just going back to World war Two and not to World War Three."

## THE FALL

In which Mark E Smith takes time off master-minding a string of excellent 45s to unleash a disjointed selection of social observations on the interested listener.

"Pay Your Rates", a frightful rant makes way for "English Scheme" which along with "Gramme Friday" emerge as the most accessible tracks from the record.

Sandwiched between disappointing versions of "New Face In Hell" and "The Container Drivers" (both featured on their John Peel session last year) is the scathing Choc 'n' Choc-Stock Mithering. Clever acoustic guitar punctuated by Paul Hanley's sparse drumming provide a sound introduction before Smith gives full vent to his carefully calculated cynicism of anything and everything. In "Mithering" cruel jibes are meted out to such diverse characters as American recording artist, Herb Alpert and English piss artist, Garry Bushell.

The Fall sound is simple, often wonderfully out of tune, yet often hypnotic as in the aforementioned "Mithering" and the haunted "Impression Of J. Temperance".

Smith's writing is accurate and morally realistic but his words are often inaudible, detracting from an otherwise purposeful record.

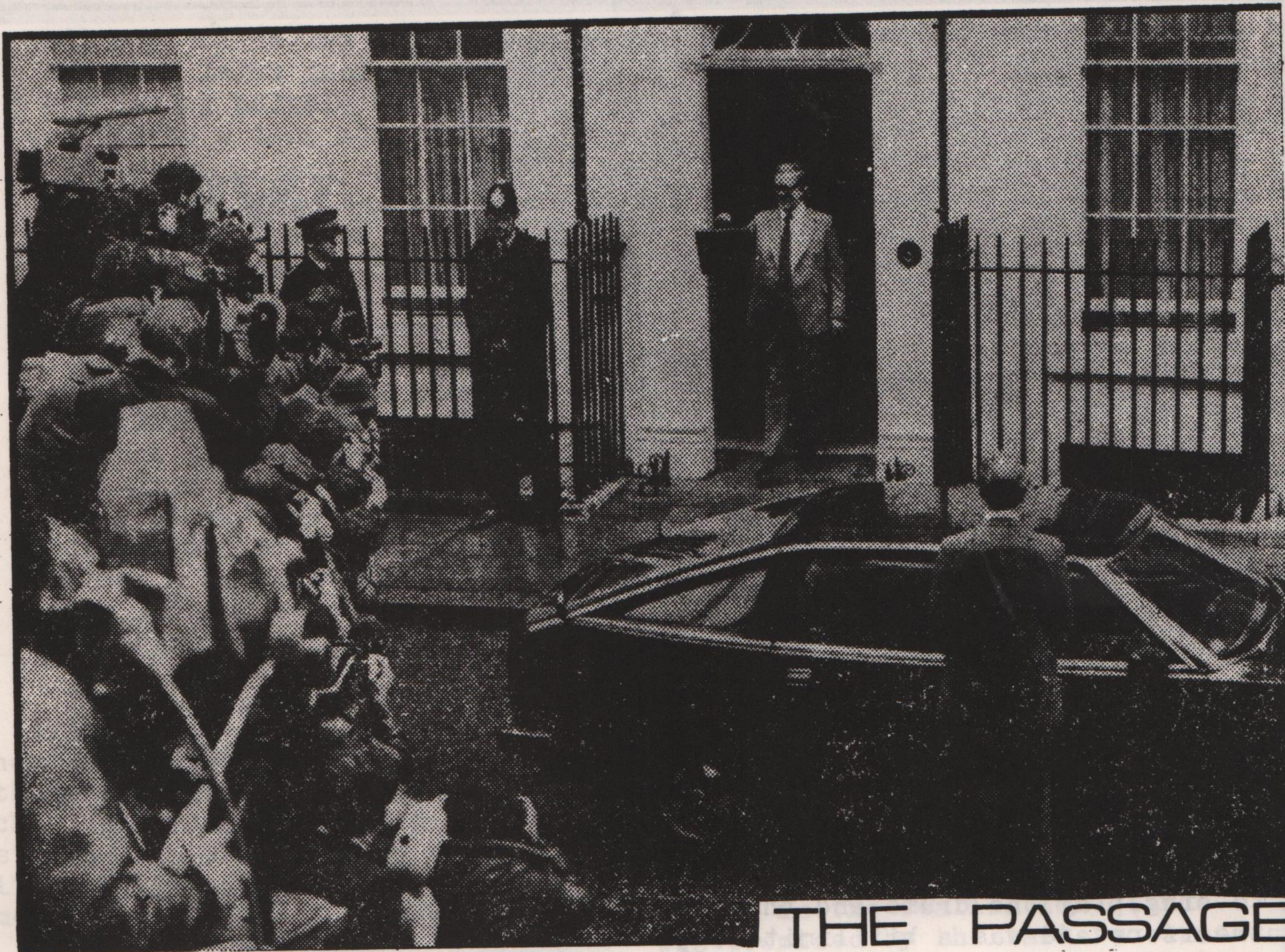
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## THE PASSAGE

Dick Witts of the Passage explains how he constructs his songs:

The songs are composed on manuscript. I write them out. There's a benefit in doing that. A lot of groups when they work out numbers, perhaps the drummer will come up with an idea and they'll work from that and so on, and that literally is constructing things, starting from one basis as it were and building things up; but we don't do that at all. What I do is work from a very small unit of notes, work from 3 notes. All our songs are composed on 3 notes, if you put 2 notes together there's a distance between them, it's those distances that interest me, they're called intervals. So all the songs, if you like, are a variance of each other and how I compose them is I work out, it's like an exercise, certain ideas from the 3 notes, spinning them in various ways, through various processes and I end up with the songs we've got. One of the songs we're doing tonight was written just six days ago, on Boxing Day, it's called 'Photo Romance', and it's an idea I'd had in my head for some time, it's not just that I thought of it in the morning and wrote it down straightaway. Using papers is a very laborious bu-

ness. You've got to write each note out in a piece, it's very laborious. You'll see that it was only written six days ago because that's the one where Lizzy has a copy of Jackie magazine and inside the middle of it, the words are written out. That particular song, the three notes that you hear at the beginning of it, I play them on the synthesizer, and all the things that you hear are just based on those three notes. There are sort of blocks of sound, blocks of three notes in various sequences, in various orders, in various fields of activity where there are things going on and then it suddenly stops and there is another field immediately after it. That particular song it's like the things that Robert Fripp does with the League of Gentlemen. You know, things go on for a long time in his stuff and suddenly there's a new sequence, a different harmonic field, it's a little like that, but I don't think the effect will be quite the same because all our songs are really quite short. We've only got one long song, that's 'Devils and Angels' that's



deliberately a parody. Its a kind of answer to a song by Joy Division, 'Heart and Soul'. Im a bit fed up of hearing groups who are world-fear- ing; there has to be some sort of hope. Its a reference to that so it uses, not the same music but it uses the same kind of procedure that they use. That is, what theyve got in that song is a bass line that goes on and on and on, it repeats about 30 or 40 times and in the song weve got the bass line repeats 32 times, at one little point it raises up a semitone, its a small jump. The music talks about the past and when it carries on into about the future, the chorus is just three words, 'and then tomorrow'. Thats our longest song, thats five minutes. All the other songs are three/three and half minutes; its sort of standard policy. The new material, the material thats been composed since 'Pindrop', we only do three numbers from the Pindrop album, are more lyrical - they have got more melodies in them, more tunes because of Lizzy. Before, I used to sing, play the drums and the synthesizers and was a bit limited. So Lizzy's influenced the shape.

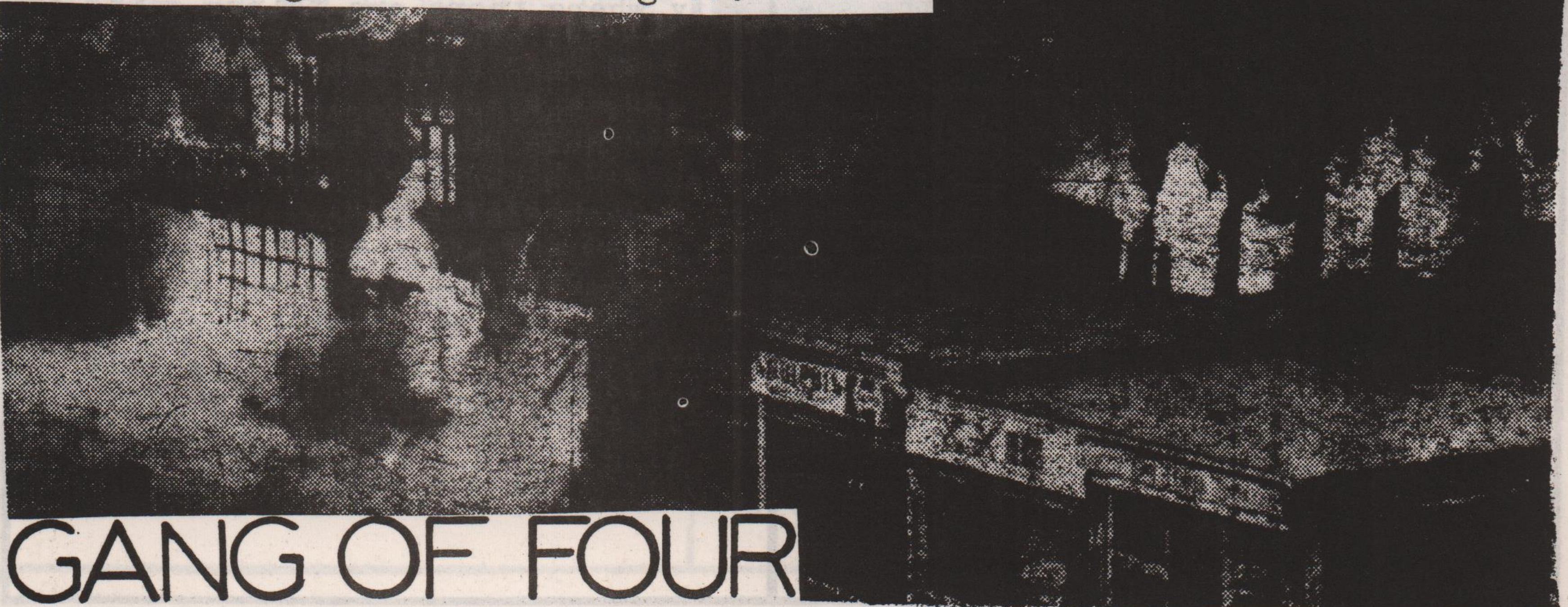
We're also using guitar for the first time, before Tony Friel left the group, he started playing guitar and so its not new, its just a development. Sometimes the lyrics, what I do with the words and music, is closely related, closely related in structure but not necessarily closely related in emotion. Sometimes the music seems to be the opposite of what the words are about - thats quite deliberate. Youve probably noticed that the music snaps off very quickly, that happens in every song. Hopefully Andrew, Joey and Lizzy will start coming up with some material shortly. In a sense, its easier for me to compose in that I can actually sit at a table and compose a piece of music. I know what I want for each instrument. We may modify it if we find out that the guitar cant actually do what I wanted it to or if Joeys got a better drum idea than I have or something. My only problem is getting enough silence around me to think things through. Their problem is that they need everyone of us there working things through.

THE END.

## THE PASSAGE CONTINUED...

The Gang of Four were back in the same Leicester University hall after 1½ years, and they didn't seem to have changed much either. Their funk has become even more heavy-duty and no less abrasive. Andy Gill has become even more bleak and industrial, but Dave Allen seemed to be wearing the same shirt as last time. Their tribute to Zevism came in one song when Jon King started to bang a metal rod on a metal sheet. The changes which should have occurred in 1½ years were nonexistent, but they were of course still great for dancing to.

Mrs Thatcher had just said that she was grateful that she had been brought up in a Christian family "and learned the message of the Christian faith" when the young people stood up and began to shout that she should spend less money on armaments and more on jobs.



GANG OF FOUR



## THE ELIXIR OF LIFE:

Edwyn: The reason I'm in this group is to search for the elixir of life. That's so we can live forever like Peter Pan.

## THE BUZZCOCKS:

Edwyn: Already Pete Shelley is old and senile. When we played with them at the Lyceum he was so old, he was balding and everything. I was too embarrassed and thought he was too, like I said, old and facile to be bothered speaking to him at the Lyceum. Like he should have given up. I hope we give up once we start rotting away and decaying.

David: They knew it, didn't they. They knew they'd rotted away. The tension in the dressing room, they all knew they were just going through the motions.

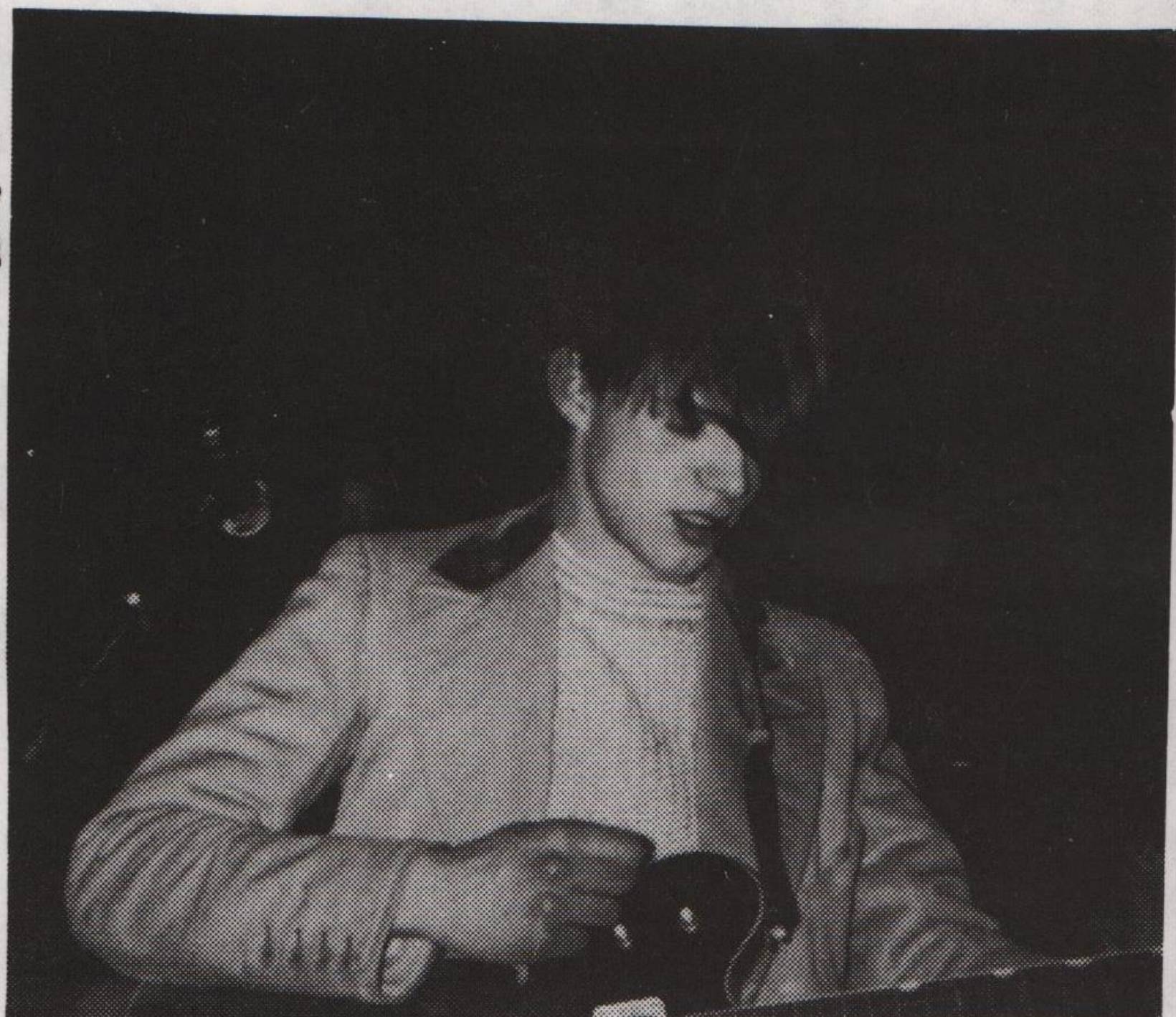
## THAT CERTAIN SOMETHING:

Edwyn: Even now I have serious moments of self doubt and wonder why we are doing this. Often the enthusiasm isn't there. There were times when we lacked the playing ability perhaps but there was a lot more soul in it and a lot more feeling. A certain magic, a certain mystical ingredient that I feel as we've progressed it's become harder and harder to attain. It's just like when you go on stage you are going through the motions to a certain extent. Tonight I didn't get any sort of feeling from a lot of the numbers. That's not to say that I didn't enjoy it, I enjoyed some of the songs and I always enjoy showing off on stage. Like when we made 'Blue Boy' there was a certain something there but there wasn't enough of it for me to be happy with the music and already I knew that it wasn't a great song anyway. So it's just average, it's just mediocre, it's just adequate, it's just an adequate single. It doesn't compare with 'Nowhere Man', I think that's great. It's just good to have a certain something, a certain magic ingredient. Like that Lovin' Spoonful song 'Do You Believe In Magic?' None of the groups nowadays believe in magic, well it doesn't appear so to me, apart from maybe us.

## ROMANTIC LOVE:

Edwyn: If I said to anyone I was in love or anything like that, they'd probably just laugh. It's not like

# ORANGE JUICE



the hippie idealism. Like we were going to do a fanzine so we went along to the City Hall to interview the Slits. I couldn't think of any other questions so I was asking Vivien about romantic love, like a relationship between two people, and that drummer Bruce from the Pop Group started saying that far more important was the concept of universal love and a whole lot of hippie crap. But in the sixties there was this idea of romantic love and I'd like to see a return to the age of chivalry.

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## COMPETITION/CACTUS MAN IN THE PLAYHOUSE BAR, NOTTINGHAM.

Two young local bands—will they escape Nottingham's cloying rockist pub scene? At least this performance wasn't at that Temple to Rockism, the Imperial (the day that becomes a good venue, Gristle will be on Pop Gospel). Cactus Man are very Fall-like, even down to the horrible tacky organ. They would be better without it and with less guitars. Competition are in the Gang of Four vein, very studently but with interesting percussion. Noone shouted "Get a bloody drum machine!"



PRODUCTION: MATTHEW COLLIN, STEVE WILLEY,  
JON TAIT.  
WRITING: STEVE WILLEY, MATTHEW COLLIN,  
JON TAIT, MARK JAMES, CHRIS BROOKS.

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Nottingham.



Thanks to:-

Section 25, Rough Trade, Medium Medium,  
Orange Juice, Blur, Cabaret Voltaire,  
Crispy Ambulance, Crepuscule, Clock DVA,  
4AD, Eustone, The Passage, Vini Reilly,  
Nick Cope, Kevin Hewick, Shez, Nancy  
Ackroyd, Cactus Man (lift).

"Now you see why I fight  
these people," said Mrs  
Thatcher. The congregation  
cheered and clapped.