

Six Impossible Things #1

presented by Reckless Yes



Six Impossible Things manifesto

Reckless Yes are dreamers.

We want to change the formula of how gigs work in this town. We've seen it with our own eyes in other towns and we'd very much like to make it happen here. It's happening in Nottingham. It's happening in York. It's happening in Manchester. It's happening in Bristol and we desperately, desperately want it to happen in here, in Derby.

Bands and artists who are fed up with the Status Quo (that's the situation, not the band) around established treadmill venues and long-in-the tooth promoters are grouping together, turning whatever spaces they can find into impromptu 'pop up' venues and making live music vibrant and exciting again.

But we can't do it alone, we need you; the beautiful and talented makers of brave independent music. We want to create a community where live music is

cool and our shows are something everyone can be part of and everybody wants to be involved in.

Sounds right up your alley, right? So what are you waiting for? This won't sort itself you know. Get in touch, get involved and let's change this city's live music scene for the better.

We'll be running our regular gigs in line with the Reckless Yes manifesto.

- Reckless Yes is about creating something from nothing
- this is your show as much as ours, as much as anyones
- all bands are equal and running order will be decided on the night through random selection
- all bands play for the same amount of time
- there will be no soundcheck, just a line check on our vocal PA
- entry is by donation and money will be split between bands

equally

- it'll be considered rude to pack up and leave after your set. You're in a band and you're supposed to like music, especially great live music. This is about appreciating other musicians and being part of a community as much as getting exposure for yourself
- we encourage you to organise gig swaps with the other bands on the bill
- you're expected to work it, there will be no list.

Paul Yeadon, frontman of Bivouac, said: "We're excited to be working with Reckless Yes on the release of the single; an independent label run by people who are passionate about music and want to work with us in a way where we get to keep our integrity and creativity."

Pete said: "Launching Reckless Yes as a record label is exhilarating and it's an honour to be starting our catalogue with a band I admire. A brilliant band with songs to die for whose comeback material proves they're still relevant today."

More details will be announced soon.

RY Records

Reckless Yes Records has announced they are expanding from their live music events into an independent record label, with a first release due Summer 2016.

RY001 will be a ltd edition coloured vinyl 7" from '90's alt rock legends Bivouac. The single will feature new track Sweet Heart Deal along with a re-working on a track from the band's heyday Deep Blue Sea Surrounds.



RECKLESS YES

Babe Punch



Babe Punch by Kristen Goodall

There's an ace new Riot Grrrl-channeling alt rock band around Nottingham and we were lucky enough to catch Babe Punch as they opened Fan Club's first birthday celebration at Rough Trade a few weeks ago.

Words by Sarah Lay for Louder Than War. Image by Kristen Goodall.

Meeting a school five-piece alternative rock band Babe Punch are gathering a reputation around the Nottingham and Derby scenes for their energetic live shows, and their snarling sound.

Still teenagers the group reference Riot Grrrl as an influence and despite their youth are making music which has all the vibrancy and bravado of their young years matched with a mature understanding of the systems they rally against. Even their name is about taking back ownership of the word 'babe', bringing a more positive association to the label.

There are a handful of tracks online, and live dates are worked around exam schedules. Their blend of alt-rock, punk and Riot Grrrl results in a multi-layered sound of dissonant but complex riffs, tumbling drum fills and vocals that have as much in common with all-girl '60's pop as '90's grunge.

"dissonant but complex riffs, tumbling drum fills and vocals that have as much in common with all-girl '60's pop as '90's grunge"

And while there are some obvious influences the band cite some more surprising touchstones for their personal playing styles - Hole and Courtney Love's influence pervades through the band but in the rhythm guitar Billy Bragg's strum is referenced and lead guitar harks back to the pure guitar pop of

The Beatles. Lyrically it is perhaps most surprising that Oasis and Catfish and the Bottlemen have been pointed to in the band's previous interviews with the local press - both artists with more in common with The Lad Bible than Simone De Beauvoir, perhaps most strongly at odds with the strong feminist agenda the band have.

Regardless, this is a band who can get your mind working as much as your feet tapping.

While loads of teenagers pick up instruments and carve out some songs with their mates it's unusual to find a group this young who have such a developed

sound, such a clear vision of what they're doing and why. Yes, some of that is about having fun and playing cool shows with other cool people - and so it should be - but some of it is about making art that challenges, that has an agenda.

Mostly it seems to be about making an amazing and amazingly-honed sound. A young, new band who seem to have quickly found their sound and have an unusually deep set of influences coming through, a tight live sound that doesn't restrict their sense of fun.

Catch them now - it'd be no surprise to find the band not the same trajectory as the likes of Haim, Hinds or Blossoms come next year.

Find Babe Punch:

- <http://soundcloud.com/babe-punch-1>
- www.facebook.com/babepunch

Six Impossible Things May 2016

Replica Jesus



Replica Jesus by Greg Jackson

Words by <https://twitter.com/balepultian>
 War.

A strobing silhouette outlined in pink and blue light as he jumps from the stage, Replica Jesus frontman Mat Davies straightens his tie and screams a primal, bone crushing scream into the mic as he stalks the floor.

They're the first band to play the new stage at the Hairy Dog in Derby but with a smallish crowd on this weekday night they mean not to stay separated from the onlookers but take their brutally melodic sound into the wider space.

Live they were balls of barely contained frustration, fingers pointing evangelically, suppressed frustration in every raging note as they twitch in their matching white shirts and thin black ties. This is a band with a sharp look to match their viciously sharp sound.

With elements of punk, metal and fuzzed our stoner / psych it's also an intriguing sound and a really fucking brilliantly loud one. There's breathtaking riffs and mind-melting rhythm wrapped around a vocal that looks as if it will tear Davies apart at any moment. Together it's a bone-crushing, soul-soaring petite mort of noise.

Last single Everything Rots (backed with the equally immense Tonight We Play God (Parts 1 & 2)) was released at the tail end of next year and with a slew of headline shows and support slots planned in 2016 it's time you made sure you've had your being thoroughly imploded by one of the best noise bands around at the moment.

Find Replica Jesus:

- **Bandcamp** - <http://replicajesus.bandcamp.com>

Oblongs

Don't be fooled by this band's laid back demeanour. They attack rhythm with frightening mathematical precision and have an underlying intense passion for hooks and riffs, in a way that very few post rock bands do.

It's science and art in equal measures, with a smattering of biology; it's so bloody infectious.

Hailing from Leeds this three-piece have recently signed to Ingue and we think they'll do the label proud when they eventually make it into a studio.

Find Oblongs at:

- <https://oblongs.bandcamp.com/releases>



Prizefighter

Words by Sarah Lay for Louder Than War

Prizefighter are formed around the songwriting nucleus of Ben Walker and take influence from Daniel Johnson, Jens Lekman and Mountain Goats this is sometimes emotionally brutal, sometimes brittle, always stark and personal anti-folk beauty.

Is anti-folk the right hole to pigeon them in? Or shall we say indiepop at its least twee, most literal? Certainly there is accomplished musicianship around the intense lyrical stories told from personal experience, but they are also experimental with live performances walking a thrilling line between sham-bolic and sublime.

There is an edge to much of the music, a surge of rock volume which is only heard on the horizon of this first track, a sonic tsunami just spotted from the shore.

When they layer on harmonies and explore the vast array of instruments the band master between them then lyrics about fragile states gain a real melodic strength. It's a catching of breath, a welling tear in the eye and the realisation that Prizefighter could be contenders for songwriting greats.

Find Prizefighter at: <https://prizefighteruk.bandcamp.com>



Unqualified Nurse Band

Words by Kristen Goodall for Louder Than War

Like a five minute punch in the face, Dilemma Views hits you hard from the outset. With heavy thrashing guitar rifts, distortion, and the slashing vocals of Chris Jones this sees a harder, dirtier side to the former Crushing Blows duo.

The addition of Mark Jones on bass adds depth and grime to the thrashing drum beats produced by Andrew Foster.

Stand out track 'Dickheads Anonymous' starts with the old rock staple of feedback, frantic drumming and the glorious cry of Chris' scream as he lets rip with the vocals. Unlike many heavier bands on the scene at the moment Unqualified Nurse don't just produce noise for the sake of noise, they cleverly manage to weave in tune and phrasing throughout all the tracks on

the album creating songs rather than pure sound.

The 55-second 'Myth Generator' is fast, forceful and succinct in its delivery and leads perfectly in to the final two songs 'You Pulled Through' and 'Regression'.

Throughout all four songs there's a feeling of being dragged through the EP at break neck speed only stopping to catch your breath with the last screech of feedback at the end.

Whilst it feels reckless and frenzied there's no doubting the musicianship and tightness in which the trio perform. Dilemma Views is a furious promise of what's to come from the Midlands based Unqualified Nurse Band.

Find Unqualified Nurse Band at: <https://unqualifiednurseband.bandcamp.com>





Dystopian Future Movies by Kristen Goodall

Dystopian Future Movies

Nottingham's Dystopian Future Movies are one of the best post-rock bands around at the moment. Peter Darrington went to have a chat with them for Louder Than War. Images by Kristen Goodall.

It's a cold drizzly Saturday afternoon in Nottingham. I arrive at fairly non-descript door between two shops that face the Market Square. There's no bell or buzzer so I dial my go-between's number to check this actually is my rendezvous point.

Daniel answers, confirming that I have the right place and that he's on his way down to let me in.

Everything to do with this band has an air of mystery about it. It's like they're part of a secret world, going on right under our noses but that we're totally unaware of. The last time I wrote about them for Louder Than War, the whole adventure had an 'other worldly' feel to it and today is no different.

The door opens and a gentleman in a three piece Tweed suit and a frankly exquisite moustache ushers me inside, and up a flight of stairs.

I'm in the bar that time forgot. Like a cross between a 1950's jazz club and a prohibition speakeasy, this is The

Chameleon Arts Cafe. Aptly named as it blends in with its surroundings so well that unless you're in the know, your chances of finding it are somewhere between slim and none. And slim is out of town.

Daniel, for it is he, clears the remains of last night's revelry (an endless sea of empty beer and wine glasses), then makes me a cup of tea. He sits behind the tiny bar and we chat about the growing DIY music movement while Miles Davis emanates from a dusty record player.

The band, Dystopian Future Movies, are fashionably late for this interview, but I don't mind. Daniel is easy going, good company and has lots to say about music in general, so much so that I record our chat and instantly think I've scored two articles for the price of one.

Time seems to stand still in here - maybe it's the decor? Just when I'm thinking I could spend the rest of the afternoon chiling with this dapper fellow, waxing cynical about the state of popular music while watching a blissfully ignorant city go about its business through the large window over looking the square, the band, my editor Sarah and our photographer Kristen all arrive at once; shattering the

calm.

We're here to shoot first, ask questions later, so without further ado, we all trudge up another flight of stairs to 'the venue' where the band are going to play some songs for us, while Kristen gets their collective good sides.

You know that scene in Bladerunner in Tyrell's place, where it's all dark and spooky with velvet drapes and dusty baroque marble? Yeah, this room is that. But without the robot owl dude. It couldn't suit this band more, as their epic reverb drenched bitter sweet sound is crying out to be the sound track for a noir-SF film where the future has gone quite quite wrong. Are you listening Denis Villeneuve?

I perch on a battered chair (probably a Louis Quinze, knowing this place. Lawrence Llewellyn Bowen would lose his shit in here) and let them carry out their guitar based necromancy on me.

Three songs later (I think it was that many - I suspect I had an episode of lost time that would make Mulder and Scully suspicious) Kristen tells us she 'has what we need' and we decamp to a couple of tired old leather sofas so I can finally get some answers out of these guys.

I want to start the interview by asking them what they would do if they were in the dessert and found a tortoise on its back, but I refrain. Instead I ask them some proper questions.

While their music might seem tinged with melancholy the band themselves are anything but. Caroline Cawley (vocals and guitar) is a twinkly eyed Dubliner with a cheeky sense of humour, while Bill Fisher (drums) clearly enjoys being Caroline's counter balancing dry droll other half. Emily Azadpour (bass) while, quiet is far from bland - like the rest of the band, she oozes cool, like a cat in a diamante collar. (Maybe it's the faux fur coat - it is freezing in here).

When I ask how they got together, Caroline's opening gambit is 'Well I was swiping through tinder one night when...' the whole room cracks up and the ice is broken immediately. "Seriously though," she says, composing herself, "I'd been writing bits and pieces for some time while working in a bar. Bill was in a blues band playing there one night. I liked how he played and when he came up to the bar I thought I'd steal him. Me and Ems have known each other for about six years. I used to put on gigs in Dublin for Club AC30, a shoegaze label. I got to know loads of English bands and a couple of

bands from Nottingham came and played and I met Ems through them. So I moved here (Nottingham) because I needed a break from my teaching career at the time."

Because it seems so apt, especially in this place, I can't resist asking the obvious. "How did you come up with the name, Dystopian Future Movies? Is it because you sound like the kind of band that should be soundtracking an arthouse future-flick?"

"We went through a lot of names. There were a load that didn't mean anything, that *she* liked, but I didn't like." Bill quips, nodding to Caroline.

Caroline nods, rolling her eyes. "Well, we do all like those kind of movies, but when we formed, we didn't have an idea of how we were going to sound. The sound evolved as we experimented. I really hadn't been playing guitar for very long, so we just started playing together and trying different things. But it's like the name predicted our future almost. Because we ended up with that kind of vibe, just through trying ideas out."

"The Sonic Youth comparisons probably come from that fact Caroline basically didn't play guitar before we started the band, so there was an element of no pre-conceptions of riffs or anything like that." Bill adds.

"I just make stuff up and go with what I think sounds good," interjects Caroline. "I've never had lessons or tried to learn to play guitar in a classical sense. Both Ems and I played piano in the past, so we know quite a bit about music"

"But it's great because there's no frame of reference - that this is a recycled Sabbath riff or whatever. It's what makes it so interesting to play to. I'd then play what I think is the obvious drum beat to what she was doing and Caroline would just say 'no, no' do something more weird!" Bill grins from under his Russian style trapper hat (did I mention it's very cold?).

"I just naturally gravitate towards things that sound off kilter. Not just the drums, but the guitar, the vocals. I like things to sound almost disconcerting," says Caroline, chuckling, "Maybe it's just my brain!"

I point out that when I watched them play, I noticed that Caroline's guitar was not in standard tuning, because at no point did she seem to form conventional chord shapes.

"Yeah, that's right," Nods Caroline. "That was advice from Bill when I got

the guitar first. It's DADGAD, which gives us room to let a lot more open strings ring when I play, that sort of defines our sound. I stuck with that tuning because I can't play technically and that tuning sounded like a lot of the music that I like to listen to."

"It's a folk tuning, but it doesn't sound folksy at all in this context," Bill adds.



Dystopian Future Movies by Kristen Goodall

To date, Dystopian Future Movies have only released one EP, but it doesn't sound like a band's first record by any means. Surely they must have been locked away for ages crafting away, for a debut record to sound this good? I'm finding it difficult to believe when Caroline says she hasn't been playing guitar very long.

"Well, when we released the record last January, we'd only actually done one gig previously," she responds, modestly, "but Bill was known around town for being in various bands so there was a lot of interest surrounding us even then. We did the record launch gig here and the place was packed out."

I tell them they've obviously not read the rule book, their first gigs are meant to be to empty rooms. "Well, our very first gig was. That was in Sheffield to three people!" Caroline laughs. But Bill's large circle of musical friends aside, it's a testament to the quality of their first record and now they're about to release their second. Eagerly, I ask them about the new single.

"We've recorded two new songs with Joff Spittlehouse, up in the old library in Mansfield. He's recorded some really good stuff for lots of our friends. Bill Recorded, mixed and mastered the EP himself in our studio but for this single we wanted to try somewhere new - plus I was interested to see what they

process was like, playing for someone else," says Caroline.

"Plus, we've got our own studio, so when it's just us working together, it feels like you've got infinite time," chips in Bill, "which leads to you constantly adding, re-tweaking and re-doing and that can sometimes be a bad thing. There's a danger that you'll just keep going forever and never get any-

an Future Movies have had no choice but to embrace. But a key difference between then and now is that, if done properly, bands now have complete control how and when their career progresses.

"It's infinitely better in some ways, but the main problem is the exposure that you'd get being backed by a decent sized label just isn't really an option for bands like us", explains Bill. "The ideal situation for us would be a small but self-sufficient indie label basically pressing proper records for us so we don't have that expense and handling the distribution so we don't just have a box of records under the bed, but we'd still be having to pay for the recording. There are limitations, but there's a fair bit of that kind of deal going around."

"Yeah that would be awesome," adds Caroline, "as usually they take care of promotion and let you get on with making the music. But it is a whole different world now. We're in our mid thirties now and we're coming to this arguably quite late, compared to a lot of bands. But it's interesting just how many bands are in their thirties and forties now and still getting out there and doing it."

thing out. We wanted the discipline that comes with working within a time constraint."

The single release co-incides with the band's first experience of touring - six dates with Glasgow slow-core band Fvnerals. I ask them how that came about, how they'll juggle being a proper rock n' roll band with having real-world day job and whether they're looking forward to it.

"They just heard us, liked what we were doing and got in touch", Caroline explains. "Me and Bill are both teachers, so it's difficult to arrange doing something like this. We can't just suddenly take time off work - in the conventional way working people in bands might usually do. They originally asked us if we could do something in like, May or June and we had to say no, but we can do one week in April. Whereas they (Fvnerals) have just relocated to Glasgow and are still looking for jobs, so they had the time free to do what they want. But we're really glad we could sort something out. We're really looking forward to it."

For both bands, the Tetris-like problem of arranging a string of dates around each other's 'real life' commitments is now pretty much the norm. The days of quitting your job to go on your first tour backed by your record company are now a thing of the past. It's part of the DIY culture that bands like Dystopi-

I ask them if they think the internet has facilitated that shift. Twenty years ago, making music really seemed like the property of the young, driven by a fashion and youth culture obsessed music press that was pretty much your only window on to what was out there. But now music fans are perhaps not quite so much dictated to by weekly music magazines and are able to explore a globe-full of music made by people of all ages, shapes sizes and colours at the click of a mouse without big brother telling them what is or isn't cool this week. Caroline agrees, in part.

"There is that, but life in general has changed massively too. A generation ago, most people of our age were married with kids. People spend much longer building their careers and don't even settle down until their forties. So the way we live our lives has changed too, which makes it perfectly acceptable for us to be doing what we are doing and we have no reason to think about stopping.

"There aren't any rules any more, we're allowed to make music however old we are, whereas before people would have said to us 'what do you mean you're in your mid thirties and you're fucking about in a band?'"

Find Dystopian Future Movies:

- **Bandcamp - dystopianfuture-movies.bandcamp.com**

Next Reckless Yes Events

Bivouac + The Hudson Super 6 + Babe Punch | 16 June | Hairy Dog | £10adv / £12otd



Six Impossible Things | Thursday 14 July | Good Green Cafe | Donation Entry | Free Cake | Reckless Yes DJs | Bands TBA

Mark Morriss (The Bluetones) + Supports | Friday 21 October | Hairy Dog | £8adv / £10otd

