



GO is a fanzine about Sheffield,  
the best city in the world.

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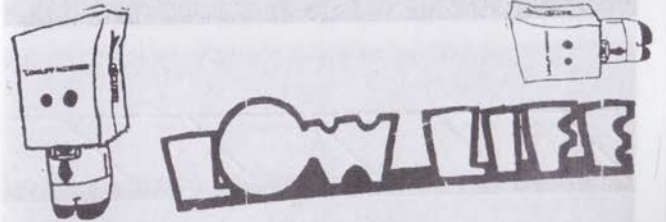


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## Digital

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Digital is amazing. All over the world people are using computers to say human things. Pixel images, robot drawings that make you smile. The internet letting everyone see it, download music or upload comments, to steal and borrow and change. And then of course there's the music; when you listen to Broadcast or Aphex Twin and it goes ulhhhhh ah ah ah you know it's DDDDIGITAL. Sorry to get emo but digital is a universal language. Humans + computers = we rule.

And the most important thing in all this is INDEPENDENCE: anyone can get their hands on a computer and do it for themselves. No-one is in charge of the internet, so it knows no bounds. Digital can fit in the gaps, in the old factories. It's everyone's and it's everywhere.

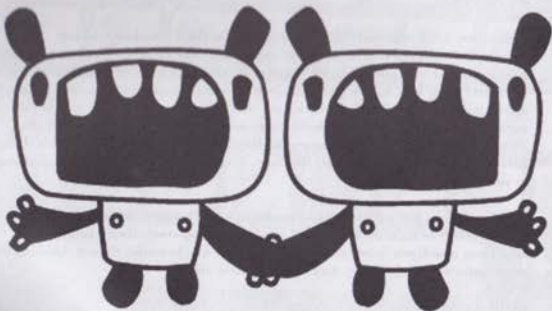
This is how it fits with Sheffield's history, what Sheffield has always meant: independents making innovative things, small scale artistry again. Not just because it pays the rent, but because they are proud of it. There are loads of independent producers in our city, but they are mostly hidden. We've rounded up people making digital images (at the front), digital sounds (in the middle), and digital shit (at the back); people putting the word Sheffield on the world's lips again. They've kindly written for us, or told us about the sounds they're making, or given us pictures. This isn't conclusive, of course, no CIQ brochure. We just wanted to say: this is happening in your city right now.

Plus Sheffo feels like a digital city to me: built out of hundreds of separate parts that come together to make a whole. Small, modest, participatory, always turning out something new. Open to everyone. And it's broken too: beautiful when it shouldn't be, never quite working properly. And the music here, shit.

Sheffo is a digital city.

PEACE



The logo for TADO is presented in a bold, black, rounded rectangular shape that resembles a speech bubble. The word "TADO" is written inside in a white, blocky, sans-serif font.

Digital images: TADO

FUCK YEAH we couldn't believe it when we saw TADO's super work. Some people in this city are amazing. Super cute Japanese dirty cartoons. As my imaginary jewish gran says, What's not to like?! Plus all their emails are full of enthusiasm. Here's what they said

1. what do you do, who are you and all that.

ullo! we're mike and katie, 2 designers based above the site gallery on brown street. We do illustration, graphic design, animation, toy design [COOL] and a bit of everything else in between...

2. how do you use digital to do it;

we use computers for pretty much all of our work. most of our projects come in from people having been on our website and then dropping us a mail. The web lets us deal easily with clients all over the world, infact most of our work comes from overseas!

why do you do it here

3. ummm, haha! we don't really know! mike is from shef originally and we knew there was a fair bit going on in design terms. The rent is cheap and its a nice place to be! :) These days you certainly don't have to be based in london for design work, companies like TDR and DEDASS have certainly proven that.

4. what do you think of sheffield

it is great. We love it lots.

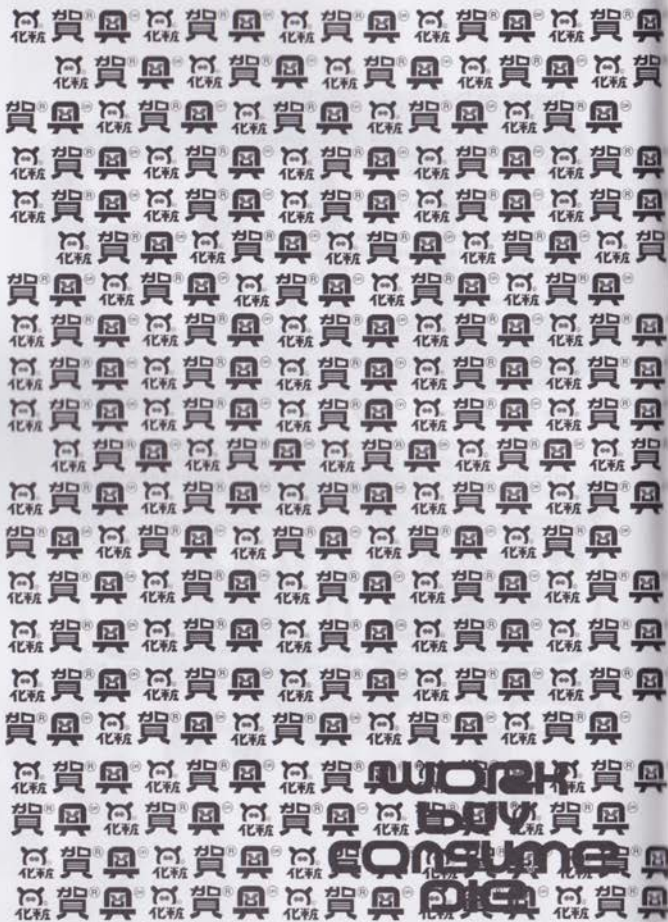
5. do you think sheffield is a digital city? do you think there's anything special to this city that suits digital tings?

we don't think its an especially digital city, its just that certain areas have an unusually large amount of stuff going on compared to everywhere else! theres not many places where you could find a new media gallery, independent cinema, film, music and fine art studios, design companies galore, a good pub and a strip club all on one short street.

6. has the world changed? Has digital changed the world?

Yes! the world is a much smaller and much more friendly place! :)

[www.tado.co.uk](http://www.tado.co.uk)



SO YO FO EVER Some of the best design the world has ever seen has come out of our city, folks. Ian Anderson, captain of the republic, told us these words:

Digital images  
**THE DESIGNERS  
REPUBLIC**

**What do you do?**  
- I / we try to make a difference

**Why do you stay in Sheffield?**  
- It's home

**Most of your output seems to be computerized: what does digital mean to you?**  
- A means to an end

**Is it still personal and human even though it's computers?**  
- It's a human response

**A lot of what you create can be seen on-line, but you also produce posters and t shirts. Does TDR still care about making things? Sorry, stupid question.**  
- Real rather than virtual. Every time.

**Some of your output seems more than a graphic design company; like redesigning Slovenia's flag, for instance. How does that work?**

- I feel claustrophobic thinking of TDR simply as a graphic design company. We ask questions. We provide solutions. We generate ideas and we communicate them. We think. We create. This process can be applied to any discipline or problem. We're the A-Team.

**You often refer to Sheffield and South Yorkshire (So Yo, North of Nowhere). Are you trying to rebrand Sheffield's identity for people outside the city?**

- We're defining our location in TDR terms. SoYo? and North of Nowhere? are trademarked and copy-righted ideas / sub-brands of TDR. We're not speaking for Sheffield as a city, nor are we rebranding it. SoYo? references Soho, obviously, and originates as a play for London companies to feel we were just round the corner. North of Nowhere? is a TDR response to the North / South divide. (see also The North will Rise Again? etc.)

**The Designers Republic sounds like a statement of independence. Who are you independent of?**  
- We oppose everything our enemies support.

**Sheffield seems like a very independent city to us, with a tradition of independent producers working for themselves. Do you feel that?**

- there's a tradition of having to make your own entertainment in Sheffield. Adversity is a powerful aphrodisiac for the creative mind.

**Do you think that the vaunted Creative and Digital industries that the Leaders talk about actually exists? Has Sheffield gone digital?**

- How long before digital simply describes rather than defines. I'm a designer, a creative. My mission is to communicate, to create a dialogue, by any means necessary. Digital technology provides tools to facilitate this. Beyond practical application I've had little enthusiasm for "Digital" as a concept since Tubeway Army's Replicas album :-)

**Some of your work is very anti-consumerism: the pho-ku corporation. Is your Designers Republic a remnant of the Socialist Republic of South Yorkshire?**

- It's not a question of pro- or anti-consumerism. It's a question of understanding factors which impact our experience. It's a question of promoting thinking for oneself. In a consumer society our choices are effectively limited to what we can consume. Personally I would prefer those choices to be informed and educated. I want to know the implications of my actions. I want to ask questions. That's what we do.

**What would you like to happen to the city?**

- A clear, cohesive, consistent and realistic strategy for the realization of the city and it's people's potential, piloted by people with passion and vision rather than people with prescribed political agendas; by brave, defiant people with relevant skills and experience not by self-perpetuating quangos. In short, by The Designers Republic.

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**NFO EXP0:** Brain Aided Design SoYo™, a retrospective of work by the Designers Republic, comes home to Sheffield. Millennium Galleries 28th May - 21st August 2005.  
[www.thedesigersrepublic.com](http://www.thedesigersrepublic.com) [www.thepeoplesbureau.com](http://www.thepeoplesbureau.com)



#### Digital Images: DEDass

> how would you describe what you do?

DED Associates is an international design agency. Its output is diverse, crossing print, film, websites and other visual media and featuring commissions from clients in business, publishing and the arts, as well as self-initiated projects. DED pursues its own, ultra-contemporary path in design. Treating its clients' imagery and words as raw materials, DED creates active and often anarchic visual environments that beg exploration.

> how do you use digital?

Like a brush, like a pencil, like a pen. It's a tool by which ideas can be delivered. The ideas however must exist out side of that tool.

> why have you gone digital?

The industry went digital just prior to DED's emergence, so it wasn't a conscious choice, more a necessity.

> do you like computers?

Yes, when they behave.

> why are you in Sheffield?

Born and DED.

> how do you feel about the city?

Someone at DED once said that 'the difference between Sheffield and London was, that London has full shops and empty people and Sheffield has empty shops and full people'. It's the people that make this city great (with the exception of some planners and architects).

> do you think sheffield is a digital city?

What is a digital city? Less we forget, we control the machines (for now). I want my city to be human.

> do you think a computer meltdown apocalypse is likely?

I hope so and I hope it's on a Monday.

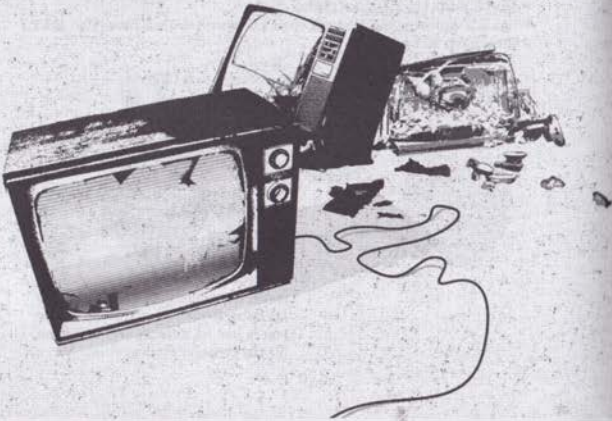
#### PLUS PLUS PLUS

look out for a free badge with this issue, from dem kind people at DEDass. If you haven't got one then you're just an unlucky sort of person. Maybe consider emmigrating.

## SATIRE DIED THE DAY DEAN GAFFNEY SHOVED A HOSEPIPE UP HIS ASS ON NATIONAL TELEVISION.

EVERY WRY NUDGE AND PUN-FILLED POKE AT THE SELF-CONSUMING MEDIA CIRCUS, SUDDENLY RENDERED WORTHLESS AND MIRTHLESS; INSTANTLY USURPED BY THE ANAL PURGING OF ONE SLACK-JAWED EX-ENDER. CHRIST... 'CELEBRITY ENEMA CAMP' WAS A PUERILE JOKE WE CAME UP WITH ONE DISTANT DRUNKEN NIGHT. TWO YEARS LATER, AND CHANNEL 5 SPLASHED IT ON OUR SCREENS IN ONE LURID BROWN STREAK.

WE WERE BORN INTO A TIME OF MULTIPLEXES, LASERDISCS AND VIDEOPLUS: THE ENTERTAINMENT AGE. WE ARE GENERATION VHS, AND WE CLAIM PROUD INHERITANCE OF THE THINGS THAT SHAPED US. EVERY STRAIGHT-TO-AIRLINE GEM, BANDWAGONEERING ALSO-RAN AND TIMELESS WIDESCREEN MASTERPIECE PANNED AND SCANNED TO WITHIN AN INCH OF ITS LIFE. EVERY SEVENTH-GENERATION HANDHELD PIRATE AND CARELESSLY REDUBBED MELON-FARMING TELEVISION EDIT.

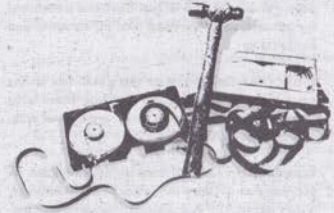


THE VIDEO RECORDER DEFINED US, AND BEST OF ALL, IT MEANT THAT TELEVISION ITSELF WAS NO LONGER A FLEETING TRANSMISSION, BUT SOMETHING THAT COULD BE RECORDED, REWATCHED, OWNED.

\* THE MEDIA LOUNGE WAS SPANNED THREE YEARS AGO AS OUR OWN PERSONAL ANTIDOTE TO BOTH THE FACE-SLAPPING IDIOCY OF ENTERTAINMENT TELEVISION AND THE PO-FACED MICROCOSM OF THE INDEPENDENT FILM-MAKER. IT IS OUR OWN FILTERED VIEW OF THE LAST 20 YEARS OF VIDEO CULTURE, AND OUR ALTERNATIVE TO THE 'TOP 100 MOST TRANSPARENTLY BARREL SCRAPING SLOT FILLERS'.

EVERY DAY IS A WASTED OPPORTUNITY. 24 HOURS OF TELEVISION IS NOTHING MORE THAN RELENTLESS WHITE NOISE SATURATED WITH DEAD-EYED BANTER, INEBRIATED CRETINS SOILING THEMSELVES ON SMALL-TOWN HIGHSTREETS, AND JUNE SARPONG.

WE SHOULD DEMAND MORE. TELEVISION HAS BEEN RELEGATED TO THE DUMBEST CORNER OF THE LIVING ROOM, AND STILL WE WON'T SWITCH OFF. THE MEDIA LOUNGE SEEKS TO SEVER THE HAND THAT FEEDS, AND CLAIM A SMALL CORNER OF OUR TV BIRTHRIGHT BACK FROM GAFFNEY'S IRRIGATED COLON.



'MEDIA LOUNGE: ASSIGNMENT MIAMI BEACH' TAKES PLACE AT THE LESCAR, SHARROWVALE ROAD ON MONDAY 20TH JUNE. IT'S OUR SPECIAL END OF SEASON SHOW, AND AS ALWAYS IT PREMIERES IN SHEFFIELD. WE ALSO HOST FIVE MONTHLY LONDON NIGHTS, WHERE WE HAVE BEEN KNOWN TO PLAY THE SAME DOWNLOADED HOUSE SET THREE WEEKS RUNNING WITHOUT ANYONE NOTICING. SERIOUSLY.

# YO

**CITY HALL REFURB Gigs?** In Sheffield! By groups that sell enough records not to have to carry their own amps, but not enough that they have an eyebrow technician? About fucking time.

**BIRDIES** The tiny wren, the pretty goldfinch, the friendly robin all getting jiggy and making with the eggs in Sheffield urban central, ambassadors from nature, I love you all. Spring is here rejoice, rejoice!

**STARBUCKS** Has a similar sort of function to the city centre as London does to the country: keeps the twits out of the way of the rest of us.

**THE FIVE WEIKS WALK** A strange and interesting journey, another view of Sheffield from underneath and behind with the city's nature/industry combo to the fore. And you can see...

**KINGFISHERS** You might not be a billoddie but you've got to admit it's pretty impressive that kingfishers are living in the middle of Sheffield's industrial heartland. And you've got to see how fucking blue they are. You can't believe they haven't got special electricalness.

**SHEFFIELD FORUM** Super useful (answers any question you have on Sheffield) plus there are some really nice people on here. And it all gets emotional sometimes; for instance, today a woman used the forum to find her lost dog.

**D-DAY STYLE LANDING STRIP** that's been laid to the gates of the new hotel. Keep expecting Tom Hanks to appear over the horizon in an amphibious tank. Makes a right racket.

**TERRIBLE POSTCARDS** Allowing the fifteen tourists we get each year to take a little piece of Sheffield home. Views include the Peak District (fair enough), Sheffield's Transport Infrastructure (the bus station) and one of Hallam Uni. Ouch. Oh and there's one of some back gardens from Park Hill.

**THE TRAIN TO MANCHESTER** The most beautiful train journey in the world. God takes all the people he wants to impress on this journey. It's His equivalent of the monorail at Alton Towers.

## YO & NO

*This month with a very loose spring theme, as it's all gone nice out.*



# NO

**LUXURY** This word is now so omnipresent on development hoardings around our city centres that we should, by rights, be living in the middle of a sumptuous Arabian palace, being fed peeled grapes by nubile ladies and off our faces on opium. Hello, is that trading standards?

**MEN IN THE TOILETS, AGAIN** 60 years after our grandfathers died fighting fascism, and there's a dude standing next to the sink offering a freshen up. I can wash my own fucking hands.

**ABANDONED PETROL STATIONS** "Can we just dump a few of these ex-petrol stations on your city?", "No worries zillionaire global conglomerate, do whatever you like", "Just out of interest, aren't you bothered that they are eyesores and a obstacle to redevelopment?", "Um, dunno. Not really thought about it."

**SHEFFIELD FORUM** Officious and self-important. Plus there's loads of posts on here more right wing than a Nazi aeroplane turning right. So much for a family forum.

**MY EYES** I don't know, I used to be able to tell the difference between a 'redundant brutalist 70's concrete eyesore' (Sheaf House, Grosvenor House) and an 'architecturally-exciting building for the 21<sup>st</sup> century' (Peace Gardens developments).

**£4 BOTTLES OF BEER** You pay less than this in fucking Paris! Well it's one way of becoming a 'European City' but frankly, you're taking the piss.

**THE CALOR GAS TANK** outside the Millenium Galleries Not the predictable (and accurate) pensioners' letters in *The Star*, but the response of the Man from the Council who chose not to justify it with a description of its beautesousness, or a few sentences on why it touches his bureaucratic soul like the smell of a new tie but with: "it was done by a bloke what's got letters after his name".

**GO BECOMING THE AWKWARD POSTER BOYS OF URBAN REGENERATION** at wine fuelled Sheffield city centre events. Us getting drunk and shouting = Making a Difference.



digital music:

C90



I love the Vine Public House. It's an unrhinged haven of insanity and brain numbingly strong beverage. This is a place where not taking on a green fatty is considered impolite and having few teeth to call your own is essential to being fully embraced by Team Vine.

Here is where I rendezvoused with the 4 young fellows behind the Sheffield club night, C90, the most exciting furrow of nocturnal musical shenanigans one could plough without buying a pack of balloons and a trumpet and making a bee line straight to an Attercliffe sauce emporium. It's also the closest in renegade spirit to the template of bleeps and squeaks laid down by the Fathers of electronic future music such as Warp, Winston Hazel and Parrot not too many moons ago. Glitchcore, ragga, grime, techno, gabba; the musical identity of C90 is rooted firmly in the left field territory.

Tom is the eldest at 29, and outspoken. Julien is the resident tune riser along with the Stella slurping Joe and the more demure Will. Two things mark them out as the more daring scamps of Sheffield's clubbing scene. The first is their refusal to be tied down to one venue; of the eight parties they have held so far only one venue (The Grapes) has been used twice. The second is their fierce belief in the music they're championing, a belief that hasn't been dampened by an extraordinary run of bad luck that's seen venues cancel and a nasty beating dished out their way. After a few Heinekens my tongue was sufficiently lubed to throw some questions in their direction...

GO - Every time you seem to do something trouble gets out on the street and runs riot?

Tom - It's crazy. Obviously with Boom Bip we got cancelled with the venue 2 days before the gig. We had a day to find an alternative. For the Shateq gig there was a jumper on the flats outside the Grapes. On the Bitstream night we got beaten up and mugged. On The Bug night there was a blizzard just before we opened the doors in October.

Joe - I keep getting people coming up to me on subsequent nights since then and then going, 'Man The Bug' (gobsmacked expression grasps his face) and I'm like 'Were you there?' 'Yeah I talked to you.' I'm like 'Well I couldn't see anyone. You couldn't have seen me either.'

For those who weren't there when The Bug played at the Corporation last October it was fucking mental. His contract stipulates that the entire venue be flooded with dry ice before he takes the stage. Imagine drinking 5 bottles of Newcastle Brown, being covered in fog and then getting a ragga mc to rhyme and bludgeon your ears for 45 minutes with a fat hammer. Yeah that good.

Jules - There were still people days later with extreme symptoms, dry ice coming out of their nostrils.

T - In terms of venues we are the gypsies of the club night scene. We absolutely are. I think as part of our ethos. For instance the Mr 76 night. The bass was so loud that it was causing all the landladies plates to fall off the bar upstairs so she went mental and shut it

down early. With the Rob Hall night the super nice venue owner turned into an absolute wanker and shut us down early.

Will - At Bukowski's the owner got high on amphetamine and collapsed on the stairs.

T - Yeah he took valium and said he was gonna bite us all. But we haven't been chucked out of a venue yet.

Jules - The initial plan was to find venues that were underused or perhaps not even used at all.

T - Yeah and the reason for that is because Sheffield is so sewn up in terms of the clubs and the spaces which were used. We thought it'd be good to look for different stuff.

Jules - Generally we have to set up a space from scratch and it's a fucking massive ballache. P.A.s, soundmen...

Joe - Yeah even when a guy says he wants to bring a laptop as much as it's potentially boring for the crowd it's not fucking easier. But the big thing for us we wanted to get across was that C90 would be a club that people would come out to, that those identifying with what we're doing would follow us to it. No other night has done so many venues, so many abstract things.

Jules - That was the idea. We wanted to develop something where eventually people would come even if they hadn't necessarily heard of the artists we were putting on. Hopefully they'd think C90 is a good party, they've got integrity, they put things on they believe in.

Tom - The ultimate motivation for us doing this has been because there was nothing we wanted to go out to in Sheffield. We want people to trust our musical judgement, even if they've not heard of anyone on the flyer or anyone on the roster they'll come because it'll be an interesting night in an interesting space.

GO - Which party has been the best so far?

Tom - The funny thing is that I don't think we've thrown a good party yet. I think the first event with Mr 76 was a great party but since then I don't think we've done a real rum shaking party. Do you think Bitstream was?

Jules - I think Bitstream went off in its own way.

Tom - I don't think we've done anything that really gets people sweating but I think the next one will (B12 at a secret venue, shhhh)

Jules - It's hardly gonna be like 90 people punching the air, dancing in unison. It went off in the only way it could.

Tom - I don't think we've really fulfilled our potential of getting an audience and nailing them.

Joe - There was halfway through the Fog gig, just as that free jazz sax kicks in, we should have smacked them with some rude fucking gabba. 'Come on let's do it' and they would have freaked out, they just would have went, 'this is the future man.'

GO - What do you reckon to Sheffield's 'scene' at the minute?

Jules - Since I've been here, which is like 9 years now, it seems to go in a kind of cyclical way in terms of cultural stuff in the city generally. In terms of music you can see it in clubs shutting down, you go through a spate of that, some sort of cultural recession sets in. It only takes a fucking stupid incident in a club like that shooting not so long ago and all of a sudden there's this general negativity in the air. But out of that people begin to start this vigilante activity. Things going on at grass root levels which is part of the beauty of a shit cultural environment. It makes people get off their asses and go, 'I'm fucking bored and I'm gonna do something about it.' It's as much a blessing as a curse. You get some genuinely maverick people doing stuff that they otherwise wouldn't necessarily do if they were based in other supposedly more interesting cities like Leeds or Manchester. It's because if they were living in these places they'd be more inclined to take what's on offer rather than create their own skewed take on it.

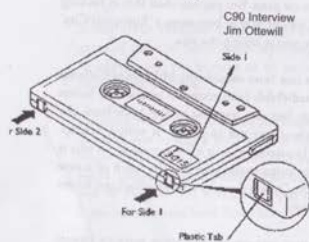
Joe - You know that launderette in Sharrow. You walk past that and you can't believe there's so much stuff on. That's because it's just one window advertising everything just a month ahead so if you look in that window you'll be able to work out the timescale relevance is about a month. There aren't many windows like that in Sheffield. However if you go to Bristol every window's like that and the timescale is like a weekend.

Tom - What Sheffield is lacking is 5 or 6 nights to push each other forward. I think it's really healthy if other nights started to emerge and began to take risks like we do. What we do takes a lot of time, effort, commitment and emotional trauma cos something always fucks up. It would be good if there were others spurring each other on.

Jules - It would be fucking excellent if you got to a Friday after a week at work (all 4 have full time day jobs to go to) and you could say, 'What am I going to do tonight?' Do I want to go to this or do I want to go to this. That should be the way it is....

And that's it. This team are showing more staid club nights how to fucking do it, without compromising on musical integrity. The next C90 parties are in June and July, both in secret locations, and will be the most exciting digital freak out parties of the summer. Polish your ears they're both gonna be murder.....

www.C90.org



C90 Interview  
Jim Ottewill

DIGITAL MUSIC: IFYPOP

CHRIS IFFY

The internet has thankfully reverted to its deserving depths as a truly massive, truly messy distribution monster. It took a couple of years holiday as the bright and clean World Wide Web corporate add-on, filling space on glossy flyers at your cheerful travel-agents. But despite desperate and clever attempts (from desperate and clever folk) to categorise, clean, package and promote, it ultimately got weighed back down, by calm beauty and perfection, to a dirty subway of cheap romantic thought.

What this means for you and me is that we now have a daring, more obvious part of our community than we ever realised. To notice it, you have to sit at your screen and see what you feel. You know that nervousness? Whatever you click at, there are a thousand things to do next. Do you save everything to disk? Print everything? Its impossible to stay on track. Just before your head pops you have a moment of clarity: The internet is so massive because we wanted it like that. It is such a mess because we can't handle it. We're just not meant to be archivists. We're people, not fucking machines.

So off it goes. The internet is going to keep on expanding into a million new corners until, in an act of breathtaking symmetry, it will spectacularly return to its only true use - its original, microscopic intention. We'll be back to the 70s, when computers made meaningful communities out of moonlit science labs and diskbomb anarchists. Once we accept that we can never document and comprehend a billion pages of static, we'll stand a chance of noticing that girl sat on the desk next to us.

Only then will we believe that someone might read what we're writing or bother to remember our ideas. The great social experiment of sending our faint message out for a second of a strangers time will be over. We'll be thinking more about Sheffield, and reading more about Sheffield, and it'll feel much better. Its bad but the bigger things get, the less meaningful personal response and contribution become.

Me and a few friends wanted ifypop to grow out of this thinking. Good new music is something that not everyone has access to. We thought we'd like it to be given back to anyone who came looking for it. We put up mixes up by friends who either live here or have strong connections to the city. Its totally open and free, no sign up nonsense. We get people to do us mixes, and the best part is, when there's a mood sweeping around the city, you can pick up on it in what people are playing. We're kind of anti-advertising: its much more fun to be patient and see how these things grow just down to people.

www.ifypop.com



Digital music:

HEAR ME THEN

The Diary of Alan Boyle:

Volume 1

1988-1998 'Years of Ruffness'



Alright? You might know me as that bloke who got done for nicking bermuda shorts from Primark. Bollocks to that - to those in the know, I'm South Yorkshire's Don of Digital Dancehall. Here's me diary, irie irie. That rhymes, that.

12/12/88 - Me good mate, Prince Far I, comes to visit for a bit. As soon as he pulls up in his fancy taxi, he kicks off. "Alan" he goes, "what all this digikal dancehall ya pumpin'?" "Leave off, Far I, I'm pushing bloody boundaries, not treading water in some stagnant pond of rocksteady revivalism." He concedes that "it a fair point, Alan", and we put our differences aside to get reet spackoed off some quality herbaliser he brought with him. He proposes we collaborate and forge a new path to revolutionise reggae once more, and revitalise our careers into bargain. But I can't be arsed to find any blank tapes so we fuck off to Spar for a twix and ting.

6/9/91 - Find out that Sly Dunbar (him out of Sly & Robbie) has moved to Leeds. He's still got me 'Best of Dawn Penn Vol 1' tape, the jumped-up metrosexual sell out ignorant little shit. Swear to make collage out of empty Golden Virginia packets saying DIE IN LEEDS and post it to him tomorrow. The shit.

9/3/95 - Having dinner with me bootleg queen (Our Marjorie) when Buju Banton rings us up. "Alan" he goes, "when are you comin to Kingston? I&I want to use your ruff tuff fresh fresh sound on me new tracks." "Fuck off a minute, Banton, I'm having me tea," says I&I, conscious not only of the eternal spirit of Ja Rastafari, but also of daggers Our Marjorie is looking at us while tea goes cold. "I'll give you a tinkle later, Buju," I tells him, but before I can find a pen for his number, the missus has got face on, accusing us of having an homosexual affair with Buju bloody Banton. I think about pointing out the irony of this, but I'm already a bit fucked and me tea's not getting any warmer, so I let it lie.

16/12/98 - Plastered all over TV and radio like a bloody rash is some jumped up Brazilian bint calling herself Nelly Furtado. She's being acclaimed for her million-seller, 'I'm like a bird', which is not dissimilar to me 1987' batty riding classic, 'Me lek a bird'. In fact, it's the fucking same song, but without casio drum part. I'll ring me bloody publisher in morning and tell him to get laywers on her. Until then, I&I need to chill out. Think I'll finish off this twenty-bag and fuck off to bed.

98 - 05: the dirty years to follow like the women folk, coming soon

#### Anti Digital: Encounters

Sheffield is quite clearly a peculiar city, not the norm. Here the beauty is in the small details that you may not notice at first, but, looking closer, reveal a wealth of hidden gems. Encounters is an art project based in Sharrow that focuses on the detail of living in Sheffield; the found object; a glimpse of something special; the story of one individual.

We spoke to Trish O'Shea from Encounters to open our eyes. Trish and her collaborator Ruth Ben-Tovim have occupied three shops in Sharrow, becoming part of the streetscape. Somewhere where people could just pop in, to tell their story. This worked particularly well because there simply isn't anywhere for people to go to express their ideas or feelings about a place, nowhere to get involved.

In these shops, people share their stories of the city, the art is made out of shared human experiences. Encounters put together a map of people's memories from Sharrow; here is where a dog lived. Here is where we first met. Here is where my mother died. People create photos of how they feel about their place, leave their thumb prints. The best is a cabinet that takes up a whole side of a shop, full of found objects people have brought with them; discarded toys, sweet wrappers, notes. A bit like beach-combing, but with the metaphorical beach being a bit of pavement in Sharrow. It's mundane, but when these layers of everyday life come together, you realise what we have made is quite special.

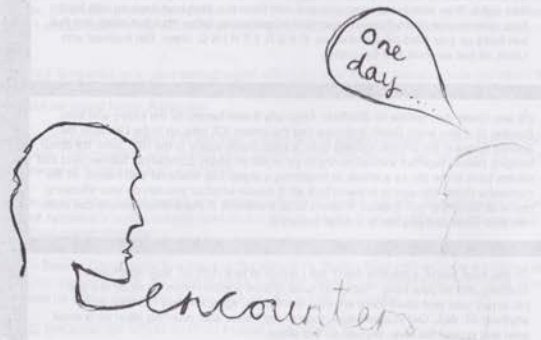
These stories strip away the sometimes threatening feel of the city, discovering the personal side, and what somewhere means to real people. You might like to think of it as forensic art: an investigation into the multitude of layers that make up a place; Encounters tackles the metropolis on a human scale and demystifies it.

It's fascinating to see the role that an artist can play in the regeneration of an area. These artists are neutral, they don't have vested interests in "development" companies like Carillion or whatever. They engage with people on a human level. They build a bigger picture. Encounters are now looking for a new way of discovering the layers of our city.

Encounters is touching and fucking amazing.

TOM HYDRO

<http://www.sharrowencounters.co.uk/>



## Access Space

Digital shit is complicated; first off, you might think you need a flash computer to get started. Answer – wrong. What's the point of this digital revolution if it's an exclusive club? That's no revolution, it's a clique with a £1000 joining fee, not about you and me. The Access Space on Sidney Street in the Cultural Industries Quarter is the antidote to this; it's for the people.

The internet (in theory) is a space for everyone, there's no curator on the door saying you can or can't do that; it's egalitarian, independent, an opportunity. But you have to have the idea to do something, anything. The Access Space is about actively supporting these ideas. It's not a place to just check emails and consume; it's a place to actually make something.

it's  
your  
access-  
ible  
elec-  
tronic  
best  
friend

It's about re-using here, not just recycling; it's much greener that way. LOWTECH is what they call it. They take in old computers and sort them out, then load them up with legal, free, open source alternatives to expensive programmes, rather than that pirate shit that just fucks up your hard drive and slows EVERYTHING down. Get involved with Linux, all just as good, half the bother.

It's also totally appropriate for Sheffield. Originally it was funded by the lottery and from Europe; at a time when South Yorkshire had the lowest ICT take up in the UK...ever. Now the Access Space is the longest running open access media space in the UK...ever. It's about bringing people together without having to go under an empty commercial banner. And that relates back to the city as a whole, to becoming a digital city, whatever that means. At the moment a digital city seems to mean fuck all; it means whether you can do your shopping online at Tesco's or not. Instead, it needs to be a network. A place where people can publicise their ideas and projects to a wider audience.

So you think you're a creative then? Tell London to fuck right off, stay right here in Sheffield and do your thing. You'll only have to work a trillion times as much in a shit job to pay your rent down there anyway; leaving you approximately NO time to do anything AT ALL. Get yourself down the Access Space with your "big idea" (or a small one) and spread the love. We can do this alone.

## Kraftwerk Sheffield Endless



We are Kraftwerk. We were the pioneers of the electric music of which your city is so fond. We speak together in a mono tone. We like trans European trains and cycling. But how do you like these apples humanity? We are not really Germans but robots from the planet HYDRO. Though you may not know it, some of Sheffield's best loved people are in fact robots from our planet. We tried to take over your city and make Sheffield our future skybase. We failed.

PHIL OAKEY. Ironically, Phil and his group Der Human League had a comeback hit with (I'm Only) Human in the mid nineties. It's a catchy little pop moment. With Phil's outrageous hair and his space age baritone, he was the perfect ambassador for our future aesthetic. Alas people just thought he looked like a really cool girl. A disaster.

BERTIE BASSET Disguised as a giant talking sweet with legs, your foolish human minds permitted Bertie Basset to become THE force in confectionary. However, rather than cower in fear, humanity merely left him in the bag because he tasted funny. A disaster.

PETER STRINGFELLOW Our attempt to use your human sexual desires against you led to the creation of eine Sex Machine. Unfortunately, and despite your James Brown funk records, he could not get on up, and became too interested in his own hair. A disaster.

WARP A whole record label full of people who communicated in bleeps and bits. The vanguard of the robot revolution, all of Autechre's songs actually contain the line 'humanity drive off cliffs' in digital speak. But then they pissed off to London. Disaster.

PRINCE Prince lived in Crookes for five years in the early 80's. Purple Rain was actually a musical about Attercliffe. We reprogrammed his tiny head to make everyone listen to our synth funk, but Prince went tragically wrong when he saw a mirror one day in 1987 and fell in love. A disaster.

WE HAVE HAD ENOUGH OF YOUR STUPID PLANET. NOW WE GO.

XXXXX

XXXXX DIGITAL FAILUREXXXXX

Here's to the ones who didn't make it

It's too easy to think digital means flashing lights, bleeps and bleeps, the future, success, and money or at least the smell of it. But Sheffield has its digital casualties just like it has its fucked-up buildings and tramps who fight themselves. When digital implodes there is no legacy, no faded circuit boards on the pavements or jagged electro melodies half-concealed on dogshit-peppered wastelands.

X So here's to the computer games factory that was near the Devonshire Cat, pumping out entertainment for wide-eyed nine-year-olds up past their bedtime.

X Here's to WARP records, who still put out amazing records but now from London, when for a long time it was part of us.

X Here's to the National Centre for Popular Music Q shiny interactive exhibits and buttons to press, kids? No thanks, Dad, it costs a tenner to get in. I'd rather have some sweets.

Sometimes, the future isn't digital at all.

Roy Disco

X

X



X

sandman  
MAGAZINE

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SHEFFIELD

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[www.sandmanmagazine.co.uk](http://www.sandmanmagazine.co.uk)

## SHEFFIELD IS A FUTURE CITY

When you think about the future, it's hard to see Sheffield in it sometimes. Looking out over the city, it just looks like a 20th century city should look; no icons, no new buildings, some rank modernism and a few cathedrals. It looks like a 70s city, or even worse an 80s city, and you just can't shake it. The future is happening in Manchester, Liverpool and even fucking Leeds: not here.

But beneath it's tired old face, Sheffield is as futuristic as all the rest. Because the future today has changed; everything has gone digital. Everything has a computer in it: cars, toasters, tables, rocks, the sun. Digital is smaller, invisible.

In the 80's, the future meant triangular shaped cars and metal buildings. These didn't sit very well with Victorian cities and tired terraces. Now, though, you don't need to build a new factory to go digital. The innovation happens in sheds and old workshops. It can fit with what's already here, grow in the gaps. There are lots of gaps in Sheffield to fill. On the low, modest, hidden. Sheffield all over.

In these dead post-industrial cities, we can try to import whole new industries to replace what we've lost, and then sit and watch as these bubbles burst too, and 'e-services' get shipped off to East Asia (what, third world people can use a computer as well? I thought they only just worked out sewing machines). Or we can build in the cracks. That's what this digital independence is, why it's so exciting. It isn't a replacement. It's already there, weaving in and out of the industry, wires climbing the knackered buildings.

There are bits of this city that already are the future. We hope we've shown them to you. Digital bits (joke). Digital won't change a skyline. You don't have to build an enormous 40 storey penis (Leeds) to signify that people here are using computers to make new sounds and new images and new film, that they're leading the way, making something new out of 1s and 0s.

Sheffield is worldwide

PEACE



alright

I'm Melanie Sykes. Dark eyes. Lucky us. I'm off telly, off Des and Mel. He tried to slip it up me every other day. It was like watching a slug in a breeze. Not so lucky. Look at my fun bags. Anyway, realising that they don't really tell people why Sheffield is ace, the council have given me a tenner to front their new city campaign, so here it is.

### SHEFFIELD: IT'S FOOKING LUSH YOU BASTARDS



**plus** THANKS to the digital contributors, and to DEDAss for their badges. If you're lucky there should be a free one in here, so you can wear digital sheffield with pride.

# FUZZ CLUB BLEACH

DJ Badabing plays neu indie, anti disco & 'lectric rock+roll

DJ Jimm plays a riot of messy metal and punk rock

Thurs 26 May

## WARREN SUICIDE & NARCO

**EXAM SALE! ONLY £2 adv /£4 door**

From Berlin all the way to The Fuzz Club, WARREN SUICIDE is the freakiest, dirtiest, most distorted electronica guru on the block.

He's gloriously disturbing and you should definitely, definitely check him out. Support Iron NARCO, the bastard offspring of 1960s Pop and Kraftwerk. Scuzzy garage punk noodlings. Delicious!  
[www.warrensucide.com](http://www.warrensucide.com)  
[www.narcomusic.co.uk](http://www.narcomusic.co.uk)

Thurs 2 June

## NEILS CHILDREN & DODGEMS

**EXAM SALE! ONLY £2 adv /£4 door**

Spiky post punk with strong Cure and PIL-esque sensibilities. They are a mess of smudged eyeliner and '77 punk meets Grange Hill chic. They are beloved of the East London guerrilla gig scene and they will smash their way into your Fuzzy Sheffield hearts in an instant. Their personally invited guests, Dodgems played just a few weeks ago with Editors to great acclaim, so if you missed it, catch 'em this time round.  
[www.neilschildren.co.uk](http://www.neilschildren.co.uk)

9th June

Last Fuzz at Bleach featuring **THE DEAD 60'S & THE KOOKS**

Sheffield University Fusion & Foundry

All over 18s welcome

9pm - 2am Last entrance midnight

Sheffield Union  
[www.sheffieldunion.com](http://www.sheffieldunion.com)

Carling, Worthington, Cider & Snakebite £1.40. Jack Daniel's & Coke £1.50/ 2.50 double Jagermeister/ Tequila £1

