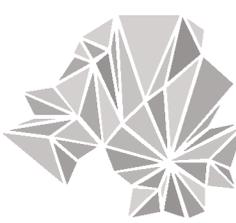




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music &
culture



**create
britain**
Yorkshire
issue 1 of 12

Def Leppard *words by mike nunn and tim hall*

Formed in 1977 in Sheffield, Def Leppard achieved medium success with their early releases. In 1987 their critically acclaimed album *Hysteria* topped album charts in the USA thus proving that bands from Yorkshire could translate beyond their hometown.

And it's interesting to see how, when a band like Def Leppard who started out with a sound very true to themselves, slowly disregarded that to appeal to a wider audience. This becomes the point where we have to look at the effect increased globalisation has on our British identity.

We become very self aware and

begin to realise that our culture is not our own. A history of appropriation of culture and invasion from the British empire, leaves us with a history of mass

globalisation with a compilation of cultures which then leads us to our fear of not belonging, which in turn results in an increased, quite

introspective, sense of regionalisation.

We seek to find something within our immediate



**“British
has become
somewhat of
a taboo”**



surroundings that makes us who we are, beyond what our small, but seemingly large, country has

stolen and made ours. We then drive to identify ourselves as being from micro-communities, within Britain. For example, many from Sheffield, when asked, won't describe themselves as "British" they will identify themselves as "from Yorkshire" and therein is our national sense of pride and patriotism.

Be it political or historical, "British" has become somewhat of a taboo, especially recently due to events such as Brexit and the scandal dating back to the British Empire, our identity comes from our immediate, social and regional celebration of identity.

Everly Pregnant Brothers

words by *mike nunn*

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Describing themselves as “a power house of parody fuelled on best bitter, pork pies and raucous gigs”, the Everly Pregnant Brothers regularly play to sell out crowds in their native south yorkshire and are rapidly growing a cult following far and wide. They are an 8 piece ukulele parody band that cover well known songs but add a Yorkshire twist.

They boast a lot of what Yorkshire is about, singing in a broad Yorkshire accent, including all the regional slang where appropriate and illustrating the honesty the people of Yorkshire. Their humour and

language is as broad as their lead singer Big Shaun which is all part of their charm as is the sing-a-long nature of

their gigs. They manage to evoke nostalgia and a genuine emotional impact on Yorkshire crowds by reminding

them of many of the unique quirks of Yorkshire in years gone by.



“Fuelled on best bitter, pork pies and raucous gigs”

Yorkshire Slang

All regions of the UK have their own dialect, so here's a small guide

to some of the Yorkshire slang used in a lot of the EPB's music.

Aye - Yes

Brew - Tea

Ey up - Hello

Flaggin' - Getting tired

Gi'oeer - Give over

Mardy - Moody

Nowt - Nothing

Owt - Anything

Reyt - Alright

Sen - Self

Summat - Something

Thissen - Yourself

Tha - You

Watter - Water



Human League *words by paul lester*

The summer of 1981 was remarkable for its royal wedding, the inner-city riots that raged from Moss Side to Brixton – and the futuristic electronic dance-pop of Depeche Mode, Soft Cell and the Human League. The latter, a six-piece from Sheffield, were intriguing even by the standards of the day, from the moment they appeared on Top of the Pops that August to perform their top-three hit, Love Action (I Believe In Love).

Even after the shock of punk, there was something strangely subversive about the Human League of 1981. A year after co-founders Ian Craig Marsh and Martyn Ware left

to form Heaven 17, Phil Oakey's new band had assumed a completely different form. They didn't have a drummer – not a human one, at least – and a bassist (Ian Burden) and

guitarist (Jo Callis) were the only concessions to convention. Then there was a synthesiser player/slide projectionist (Adrian Wright), a pair of stiffly

robotic female backing singers (Susan Anne Sulley and Joanne Catherall), and a frontman with



“There was something strangely submersive about Human League”

alien presence. The latter was Oakey. He wore thick make-up, had an asymmetric haircut, and

was built like a brickie. He also had a deep, lugubrious voice, and he sang about love’s travails with an ironic detachment that nevertheless hinted that he’d been through the mill himself.

Their music came at a time when Margaret Thatcher was hitting the working class the hardest. Closures of coal mines and steel works in Sheffield saw the working class in a state of hopelessness. Their thin textured, sound struck a chord with a lot of the people of Yorkshire at this time for their ability to strike an undertone of hope into this relatable drabness.



Fourth City *words by will hitchmough*

When it comes to music in Yorkshire, you don't have to look much further than a small, faux-Tudor looking building on Sheffield's West Street. Independent company Fourth City have almost single handedly revived the Yorkshire music scene for up and coming bands at the venue West Street Live, by hosting unsigned, breakthrough acts of every genre from rock to grime to acoustic almost every night for the past 4 years.

Since founded in 2012 they have become a fiercely independent promotions company, record label, apparel company & art collective.
CEO Mat Hume

has become a renowned figure at the centre of most of these eclectic nights. By embellishing them with his Yorkshire sense of sarcasm and wit, he creates a warm and welcoming

atmosphere which has brought together the Sheffield music scene to its most promising since the 80's electronic boom of bands like the

Human League and the early 2000's phenomenon Arctic Monkeys' broke onto the scene.



**“it’s
better
than any
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world”**

CEO Mat Hume says “One of the reasons I do this is because I wish when my band were younger, there was

someone like me to help us out with a bit of experience,”

His band, MonoZero, were signed in 1999 only for their record company to pull the plug before they could release their material.

Hume explains how despite the success of Fourth City’s first year in music, that when it comes to his events, it’s not all about money.

“At least one person per gig will come up to me and say you’re brilliant and I wish every promoter was like you,” he said.

“For someone to come up to me and say that, it’s better than any money in the world.”



Cadavers *words by phil newall*

Cadavers are a four-piece punk band from Sheffield formed in 2013.

Drawing influences from a range of musical genres with undertones of 80s anarcho-punk, they have created a sound that's fast, loud and aggressive and lyrics that are darkly satirical. The upcoming debut LP 'Death & Taxes' which is set to be released in July this year, offers a collection of songs written by a group of disillusioned, angry young British adults.

They have built a reputation with their exciting and energetic live shows around the UK, supporting bands such as Pure Love and

Random Hand. They also appeared as finalists on the recent BBC documentary 'UK's Best Part-time Band' in which they were endorsed by

Peter Hook, former member of Joy Division and New Order.

"The programme was created as an 'anti-talent show', a documentary

about bands who play their own music purely for the love of it, and work regular jobs to make ends meet



“Bands who play their own music purely for the love of it and work regular jobs to make ends meet”

as most bands do nowadays. I think that's what sold it to us. We didn't really expect to be asked to be on

the show when we applied, but when we were it seemed like too good of an opportunity to miss! We've had a lot of new people interested in the band and listening to our music since it aired and that really means a lot to us." said Cadavers lead singer.

Cadavers are an example of a band who started playing gigs at Fourth City's West Street Live night and have gone on to achieve great things with a sound true to their punk roots and an attitude true to their Yorkshire origins.

They stand as one of many beacons of hope that lines Yorkshire's up and coming music scene.



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