

# 2000: Last Orders At The Singles Bar

## 1. "Don't Falter" - Mint Royale with Lauren Laverne (Faith and Hope)

An irresistible floor-filler and the real feel-good hit of the summer. The best record Saint Etienne never wrote.

## 2. "Eight-Track" - Fonda 500 (The Village)

A marked contrast to their gently reflective 'Autumn Winter Collection'. A bona fide pop classic with counta-long chorus and an infectious 'woo woo' bit to join in on.

## 3. "Improper" - The Tyde (Track & Field Organisation)

Modesty should prevent us from mentioning this, but sorry it's just too damn good. Buffalo Springfield play Felt, what higher recommendation could there be?

## 4. "Liverpool Scene 1979" - The Unconscious Collective (Pearls For Swine)

Audaciously samples The Teardrop Explodes and Echo and The Bunnymen to create something truly original, a real one off.



## 5. "Come On Let's Go" - Broadcast (Warp)

Proof that it's possible to be cutting edge and still write beautiful tunes. Never have black polo necks and existential angst seemed so appealing.

## 6. "Boy Have You Got It?" - Kicker (Bad Jazz)

The Kicker Band go from strength to strength, producing a northern soul inflected stomper with soaring organ riff. Catchier than the flu at Christmas.

## 7. "Ooh Stick You" - Daphne and Celeste (Universal)

Their performance at Reading was probably the most subversive pop event of the year, showing up the Nu-metal crowd for the narrow minded po-faced tossers undoubtedly are. For this reason alone we'll overlook the fact that they're on a major and salute their pop genius.

## 8. "Santa Poca's Dream" - Rosita (ZubiZaretta)

Separate entries for Lauren as well as Maria and Emmy Kate suggest that maybe the Kenickie split was no bad thing. This was an absolute scorcher.

## 9. "Lose The Dress" - Kevin Tahista's Red Terror (Easy! Tiger)

Sounding simultaneously fresh and forward looking while retaining a strong sense of classic American song-writing. The three tracks on this EP range from Smog-esque plangent strumming to Webb Brothers' style power pop but he still manages to sound his own man.

## 10. "The Grand Lunar" - Cane 141 (Decor)

Belle and Sebastian play disco. The Irish pospters raise the stakes with their finest moment. The forthcoming LP should be a corker.

## 11. "The Bird That You Can't See" - the Apples in Stereo (Cooking Vinyl)

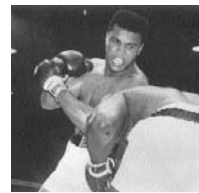
The moment when the Apples swapped Brain Wilson for Sly Stone with the funkier slice of pop this side of Studio 54.

## Album of the month

### "I Heard Myself In You" - January (Poptones)

What better place to begin the new year than with the appropriately named January's 'I Heard Myself In You', due out next month. The band have come a long way since last year's debut single 'All Time' (re-recorded here in an immensely superior full band version) and excitable reports of their growing confidence as a dynamic live proposition were borne out before Christmas with a storming set at Radio 4.

The gorgeously restrained lap steel sheen that graces the title track alone raises January above the rather dull and worthy ranks of the NME endorsed New Acoustic Movement who often mistake plodding earnestness for passion. Coldplay for one would do well to listen to the delicacy and sophistication of standout track 'Invisible Lines' rather than returning to their well thumbed Jeff Buckley albums. There's variety too, take the metronomic groove of the single 'Eyes All Mine' which wouldn't sound out of place on a Tortoise record or the Country tinged Beechwood Sparks meets Teenage Fanclub pop gem 'Through Your Skies'. It has become rather a cliché to say that a certain record could have been made any time in the last thirty years, but the timeless melodies of 'I Heard Myself In You' defy you to say any different.



# track&field STAR

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# 2001: a pop odyssey

Having picked up the NME today I could have assumed everyone had given up on pop music. 32 new stars for 2001 and hardly a pop group amongst them. Not that I'm suggesting that what they're championing is rubbish, far from it. It's just they seem to assume that if it's from the UK then it will brandish an acoustic guitar and fit nicely into NAM (the New Acoustic Movement to me and you) or if it's from America then it must be loud and fast and sound, allegedly, like the MC5. Go and play "Shakin' Street" by the MC5 and you'll find that they're the ones playing the acoustic guitars and the band who are influenced by them more than any other are Croydon's very own Comet Gain. Trust me.

Anyway, back to my point. Pop music. Well, it still exists, actually. It might not shift as many units as Heinz but it's still here and it can still make your heart pound and your toe tap. And it's still exciting no matter what anyone from EMI, WEA or IPC might tell you. So back on planet earth, 2001 promises some of the following...

Olympic Lifts sound like De La Soul or Definition of Sound and were easily one of the most exciting bands to grace the stage at a T&F event last year. Two demos have so far only hinted at the shambolic hip-hop genius honed by the core of Pastels devotees, Tunic. Expect big things from their impending Bungalow LP.

You should already know the Tyde's T&F classic "Improper" which even the NME couldn't ignore. The band will release a new single, "All My Bastard Children" on Lissy's in January with a joint T&F/Dishy LP in the Spring. They tour the UK in April so keep yr diary free. Also due on these shores in the Spring are the Butterflies of Love who're also promoting their new LP and a strong Fortuna Pop line up is completed by the Aislers Set who also plan to tour Europe in the next few months. It's also rumoured that Elephant 6's finest, the Apples in Stereo will appear at some stage if Robert and Hilary can find a baby sitter. If they do, expect the storming "Go" to appear as the accompanying single. And if they can fit on the plane, Beulah and Elfpower are also expected to arrive sometime soon to promote new product.

As mentioned elsewhere in the newsletter, January's debut long player, "I Heard Myself In You" is released by Poptones in February. They're becoming an exceptional live band and should round off the Winter Sprinter in rather spectacular fashion. Expect them to be playing venues a lot bigger than an arts cafe very soon.

Ireland's finest, Cane 141 first came to our attention in 1998 after the release of their debut long player, "Scene from 6am". Almost three years on they still haven't been able to get to England but hopefully that will change sometime soon. Recent single, "The Grand Lunar" was absolutely fantastic and a new LP is in the can and ready for release early in the year. Be excited!



Having perused the Birdie website, we were surprised to see that Track & Field have actually promoted 25% of Birdie's shows to date. The recent T&F show at Moriarty's Bar debuted several new songs that are expected to appear on the forthcoming LP, scheduled for April. In particular, "Sidewalk" is destined to be a Birdie classic for years to come.

After two excellent singles, Lincoln are surely destined for bigger things this year. They build a rich patchwork of sounds including brass and strings to evoke the noirish cityscapes and emotional turmoil that's beloved of Tindersticks, mixed with the sow-core dynamics of Mogwai without sounding like either of them.

Finally, we introduce to the Gospel Oak. Signed to Track & Field on a 10 LP deal, they've supported the Buffalo Springfield in their dreams. However, in the real world they're better than that. Witness their live debut at the Winter Sprinter.

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# 2000: the year that was...

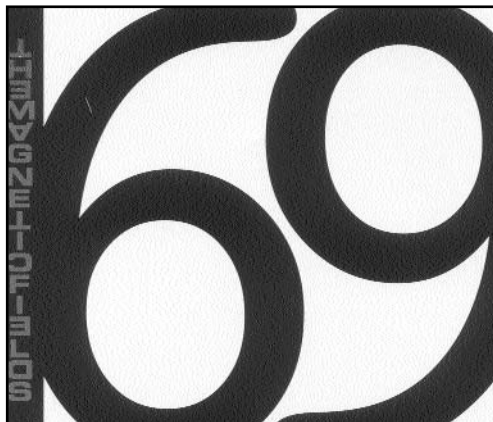
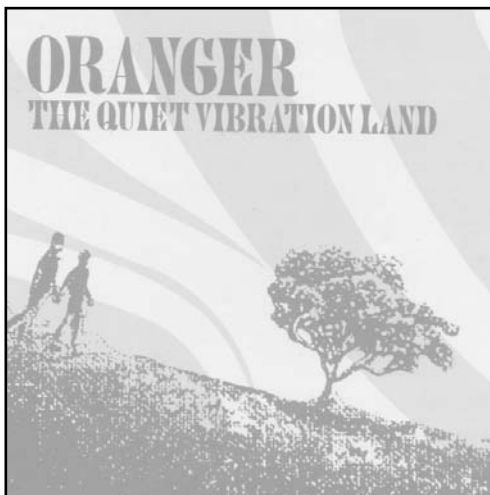
Every year there seem to be hundreds of people who predict the end of pop music. And every year, pop music confounds its critics by providing an essential soundtrack to many people's lives. Okay, so Melody Maker folded and Select is about to go the same way and last year was said to be poor for pop. But as far as we were concerned there were plenty of rich pickings for those willing to look. These were some of the records that made us smile.

## "The Noise Made by People" - Broadcast (Warp)

At last! After about three years, one drummer and numerous producers, Broadcast finally got round to presenting their masterpiece to the world. And it's been worth the wait. Space age psychedelic overtones mixed with continental chic set to a John Barry soundtrack is the Broadcast benchmark and the development of their sound textures made this essential listening. There's a dramatic edge to their music now which, if there was a fault of the earlier releases, wasn't previously there. "The Noise Made by People" is a thrilling record and one broadcast that you really shouldn't miss.

## "The Quiet Vibration Land" - Oranger (Poptones/Amazing Grease)

You wonder where all this American psyche pop music is going to end. More great records from the the Apples in Stereo and Elfpower to name but two as well as San Francisco's Oranger who provided pre match entertainment for Elliot Smith audiences around the UK. They also released their second LP of dreamlike pop and used their encyclopaedic pop knowledge to pen a series of beautiful tunes which which used the Beach Boys, The Who and the Kinks as the year zero. Great harmonies, amazing drumming and fantastic texture, Oranger rock our world.



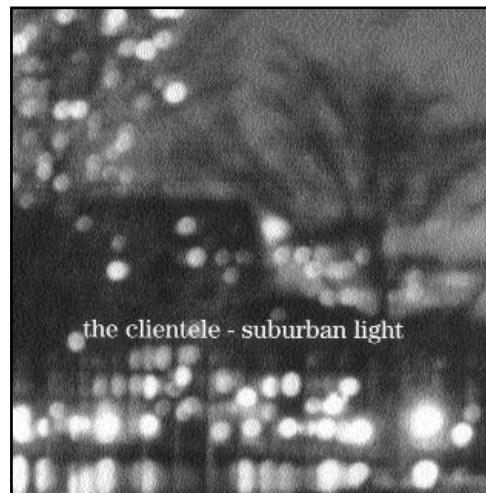
## "69 Love Songs" - Magnetic Fields (Circus)

Bittersweet, generically challenging, intelligent albums of love songs are like buses, you don't get one for ages and then three come along at once. Thankfully the days when a three album set by a band would lead you into the realm of pseudo-classical suites featuring a group of ex-public school boys musing on the nature of matters cosmic have long gone, "69 Love Songs" by The Magnetic Fields delivers exactly that with dazzling inventiveness and style spread over three immensely listenable volumes.

Though it does both The Magnetic Fields and the album a disservice, the nearest stylistic reference point is The Divine Comedy (Neil Hannon is a big fan and has covered several of Merritt's songs), but shorn of all the smugness and clever-clever irony that can make his work so irritating. After having only been available on import, "69 Love Songs" was finally given a proper release. There are 69 good reasons to buy it, how many more do you need?

## "Beachwood Sparks" - Beachwood Sparks (Sub Pop)

Beachwood Sparks are pure West Coast American pop, singing in gorgeous close harmonies, evoking thoughts of the Byrds, Buffalo Springfield and the Beach Boys; visions of Sunset Strip, endless summer days and windswept desert canyons. "Beachwood Sparks" is a timeless classic; a record that fuses the past with contemporary classics like Dinosaur Jr. Amazing stuff that will transport you to a different world on a cold windswept day.



## "Suburban Light" - The Clientele (Pointy)

In a world where being 'Sixties influenced' means getting a shaggy haircut, name checking The Beatles and copying some Small Faces riffs, The Clientele come as a breath of fresh air. Their first album is entirely in keeping with the spirit of that most imitated of decades, but never stoops to the lazy plagiarism and heritage industry 'cool' we have come to associate with it. Above all what gives the Clientele their distinctive edge is Alasdair Maclean's voice. Lovelorn and at times desolate, it sounds as if it is being picked up through a transistor radio after being beamed out from another time, giving the album a gorgeous dream-like quality. An unmissable autumnal treat.

## "The Kingsbury Manx" - The Kingsbury Manx (Overcoat/City Slang)

Sometimes a record is made special by what it doesn't do rather than what it does. The Kingsbury Manx's self-titled debut album is such a record. Whilst it provides a beauti-

ful warm feel with relaxed, dreamy vocals, gorgeous harmonies, chiming guitars and even an a cappella close to side one, one gets the feeling that it's the whole understated nature of the recording that makes it so special.

It's this nature of the record that, of its contemporaries, reminds me very much of Bedhead who used such a fabulous striped down approach to recording their final LP with Steve Albini. However, with the Kingsbury Manx, as well as the space that allows the songs to breathe, it's the melodies that are so striking. Slide guitars, whispered vocals and loose Beta Band-esque percussion. They demand your love and attention and you'd be a fool to break their hearts by ignoring their advances.

## "Slippin' Out" - Delta (Dischy)

"Slippin' Out" is rather incredible to say the least. Augmented by the sublime keyboard skills of Louis J Clark and use strings and gorgeous harmonies, the record features 12 songs of real beauty featuring the incredible talents of Messers James and Patrick Roberts. James' tunes kinda swagger their way into your consciousness as opposed to Patrick's which are less subtle and attempt to bludgeon their way to your heart. Right from the LP opener "Color Madre" through to the beautiful "It's Alright" and to "Don't Bring it Home", you realise that this could be one of those records that people will talk about for years to come.

## "The Last Match" - the Aislers Set (Fortuna Pop)

From the ashes of the late lamented Henry's Dress comes The Aisler Set's second L.P "The Last Match". A beguiling fusion of 60's girl group dynamics and dreamy pop sensibilities that, for those of you with good memories will recall The Shop Assistants. Standouts include the handclap driven 'Hit The Snow' and a fantastic cover of 14 Iced Bears lost classic 'The Balloon Song'.

the TRACK & FIELD organisation presents  
Friday 19 January - 8pm  
**Olympic Lifts**  
plus very special guests  
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28 Commercial Street London E1 (Nearest tube: Aldgate East)