

# Goodness gracious, so audaciousÖ



Maybe it was the corduroy, or the tinny twelve string jangle, maybe it was the stick-thin Edwyn Collins, or the skewed sense of humour and melody he shared with that other great adenoidal pop hero Jonathan Richman, probably it was simply because they were the first... Orange Juice, Scotland's self-proclaimed 'cross between the Sex Pistols and Chic', redefined what it was possible for boys with guitars to do, but in the most unassuming and sham-bolic way possible. Imagine the Velvet Underground wired on Irn-Bru rather than smack.

After a series of seminal singles on Postcard, including the wonderful 'Blue Boy', their debut album 'You Can't Hide Your Love Forever' (an assertive instruction or a forlorn hope?) came out in 1982 and, like most great pop music, is all about love in some form or another. It's hardly surprising that a band who would later go on to write songs such as 'I Guess I'm Just A Little Too Sensitive' should find favour with a generation of pale and delicate boys who habitually stared wistfully at unattainable girls through floppy fringes. 'Consolation Prize's' thwarted, self-effacing climax 'I'll never be man enough for you', sets the blueprint for indie's equivocal take on the possibilities of relationships with the opposite sex, from The Bodines in 'Terese' ('it scares the health out of me') to The Smiths' claim that all they got from a kiss under the iron bridge was sore lips.

'You Can't Hide...' is an incredibly literate pop album that sets out to puncture pompous romantic clichés ('I'm not saying that we should build a city of tears, all I'm saying is I'm alone') and introduce new words into the love song's limited lexicon ('audacious', 'lopsidedly'). It's light years away from Oasis' 'Rock 'n' Roll Star/ Big car/ Drive far' Janet and John couplets. Yet neither was it dour and cerebral, check out 'Felicity's' rollicking middle-eight, after Edwyn assures us 'This is the sound of happiness'.

According to David Cavanagh, Orange Juice were a band driven by 'the sound of an unschooled white drummer attempting to play disco rhythms and getting them wrong'. Often the best bands are reaching for something just out of their grasp and almost by accident create something beautiful and strange. The way Collins grapples with an ill-advised falsetto at the end of 'In a Nutshell' before subverting pop's archetypal 'yeah, yeah, yeah, yeah' to a far more heartfelt and emphatic 'yes, yes, yes, yes', is a perfect example.

Unlike many bands that later claimed them as an influence who were content to stick to what they knew and hone it to an ever more refined form, Orange Juice refused to be limited by narrow generic boundaries and hipper-than-thou snobbery. This was a band inspired by the independent spirit of punk that still understood the beauty and style of West Coast 60s Pop ('I wore my fringe like Roger McGuinn's'), understood the emotional power of soul (witness their ten years ahead of it's time cover of Al Green's 'L.O.V.E Love'), but more importantly understood that you don't have to sound like the things you're influenced by. And it is this wide-eyed wonder at the possibilities offered by twenty-five of popular music and their magpie plundering of it that makes them so special and 'You Can't Hide...' an album to cherish.

## Track & Field on the wheels of steel at XFM

As we mentioned elsewhere, we were invited to have a chat and play a few tunes on John Kennedy's XFM show on 15 March. This is the mix that finished the programme...

Dexy's Midnight Runners - There There My Dear  
The Pastels - Nothing To Be Done  
Subway Sect - Ambition  
Fonda 500 - Eight Track  
The Apples In Stereo - Go  
The Eyes - I'm Rowed Out  
Nazz - Open My Eyes  
Bobby Sheen - Dr Love  
The Lovin' Spoonful - Do You Believe In Magic

[www.trackandfield.org.uk](http://www.trackandfield.org.uk)



# track&field stars

April 2001 - Issue 22

## stars of track & field

Forget JFK, where were you when you first heard the Tyde? Maybe it's the blinding melodies or it could be the incisive observations of Darren Rademaker. Or possibly his dylan-esque delivery. Whatever it is, the sheer beauty and feeling of this record puts into perspective the monochrome world inhabited by 99% of the people making music in this country.

The Tyde are one of the reasons why Track & Field exists. If you've been to the club and danced all night to the awesome tunes, you'll understand the euphoric atmosphere we try to create and the Tyde have committed this feeling to 45 minutes of CD. And it's lucky for you that the CD, "Once" is released by Track & Field and Dell 'Orso on Monday 9 April in the UK. Not only that, the first UK gig by the band takes place on the same day at Toynbee Hall in London. The band will be playing throughout the week at the following places:

- Mon 9th - LONDON - Toynbee Hall, E1  
+ delta + of arrowe hill
- Wed 11th - LONDON - Radio 4 @ Notting Hill Arts Club  
+ the big kids
- Thurs 12th- MANCHESTER - Night & Day Cafe  
+ tom paulin + the loves
- Fri 13th - BIRMINGHAM - Jug of Ale, Moseley  
+ delta
- Sat 14th - BRIGHTON - The Lift, Queens St  
+ the clientele
- Sun 15th - LONDON - the Monarch  
+ a cast of a thousand...

As the more astute amongst you will have noticed, the final gig is the Pow! to the People all-dayer also featuring Fonda 500, the Clientele, the Aislers Set, Olympic Lifts, Kicker, the Gospel Oak and Vermont. Tickets for this event are already selling well and can be bought from Track & Field (Flat 2, 7 Lakefield Road, London N22 6RR) or the Rough Trade shops.

We know from talking to people at the last club night that a lot of you heard us on John Kennedy's Xposure show on XFM last month. Many thanks go out to John for inviting us on to the programme and

also for his sterling work in promoting a lot of music that's never touched by any of his colleagues or the NME for that matter. A full track listing of what we played is listed on the back...

Last week, we saw the London debut of the Loves. As most of you will know, it doesn't take many people to fill the upstairs room at the Betsey but those people who managed to get in will remember the show for a long time to come. The band were amazing and together with Adekola Sound gave us a great night. Hopefully the Loves will be back at Track & Field in May to promote their debut single, "Little Girl Blues".

Track & Field are also busy elsewhere over the coming days... next Saturday, Track & Field DJs will be playing at Rota in support of sets by Neil Halstead from Mojave 3 and Ant from Hefner. And the following day (Sunday 8 April) we have our first excursion outside the UK for a joint promotion with Fortuna POP! in Paris. The show will feature a performance by the Aislers Set with TRACK & FIELD DJs in support. This takes place on the Guingette Pirate, a boat on the Seine. It should be a great night - see [www.trackandfield.org.uk](http://www.trackandfield.org.uk) for full details.

In addition we're also due to take delivery of the new Kicker EP - four storming tracks of pop brilliance - in the next few weeks. Again, keep an eye on the website for more details.

That's all for now...

Steven and Paul... Track & Field people...



The Tyde - trust me, they're genius

# Kindercore Records

Remember the good days when you could trust a record label and wanted to buy everything they released? Early Creation springs to mind or maybe Sarah up about Sarah 35. But they're a bit thin on the ground at the moment. Until now... let us introduce Kindercore records of Athens, Georgia...

The Kindercore catalogue is still pretty much a hidden gem in the UK with only the real specialist shops like Rough Trade stocking the releases on import. But most of the stuff is well worth hunting down as Kindercore have an impeccable back catalogue focussed around the gorgeous psyche pop sound that the Americans do so well. That said, they're branching out now as the recent releases from Call and Response, the US release of Birdie's debut and the original Kings of Convenience debut all appeared bearing the Kindercore name... The label has over 50 releases on its catalogue and a host of great bands that you should hear NOW! These are some of our favourites...

## "The Great Lakes" - The Great Lakes

Specialising in psyche tinged pop, the Great Lakes couldn't really be on any other label at the moment. Not one duff track on an LP reminiscent of the Rain Parade and the Chills from the mid-80s.

## "Pink Hearts and Yellow Moons" - Dressy Bessy

Denver's Dressy Bessy just wanna have fun! The band's classic girl group meet power pop sound is laden with great melodies and big guitar riffs and guaranteed to make you smile. Bubblegum rock is the name of the game here with Tammy Ealom's bouncy vocal style complementing a full LP's worth of joyous melodies.

## "Call and Response" - Call and Response

The new sounds of Call and Response (C.A.R.) seem to have inspired a change of direction for the Kindercore label. Think of the pop sensibility of Pizzicato 5 or Saint Etienne mixed with a jazzy soundtrack and a bit of Birdie



thrown in and you'll be somewhere near the mark. The band cite the Free Design, the Zombies and Air amongst their influences and they are pretty easy to spot amongst future classics like "Blowin' Bubbles" and "Rollerskate". "We want to blend dancey futuristic electronic stuff with the folk pop vocal layering of traditional songwriting from the 1960's. It's got a mood wrapped up with soaring vocal harmonies over a soft curtain of mellow guitar playing," they say. And listening to Call and Response's debut, self-titled LP, you can hear exactly what they mean.

## "Town and Country" - Ashley Park

Ashley Park is the outlet for Canadian Terry Miles' many talents. The debut LP is filled with harmonic pop melodies in the style of the Beatles, the Beach Boys, the Kinks, etc and many of the current wave of US bands also influenced by similar artists. The Olivia Tremor Control is perhaps the most obvious comparison, especially on killer tunes like "Take Your Shoes". A very nice beginning.

## "Everything is Green" - the Essex Green

Straight outta the elephant 6 studio, this is pure class. Featuring Jeffrey Baron of The Ladybug Transistor, this is almost folk-pop recalling the likes of Love and, whisper it, Fairport Convention when they were good. Obvious pop classic is the title track but my vote goes for "Tinker (She Heard the News)" complete with twangy guitar. Great stuff.

Also recommended:

"Super Hawaii" - Kincaid  
"Singles and Beyond" - the Olivia Tremor Control  
"I Am Not A Freedoom" - Masters Of The Hemisphere  
"The Future History of a..." - Sunshine Fix  
"Kindercore 50" triple CD - Various Artists

# Stuff we like that you might too...

## "Newness Ends" - the New Year (Touch and Go)

Featuring brothers Matt and Bubba Kandane from cult favourites Bedhead, (the album is made up of songs for what would have been their fourth album before they split) The New Year's laconic vocals and strummed acoustics overlaid with simple chiming melodies brings to mind 'Peloton' era Delgados. At other times the angular rhythms of songs like 'Reconstructions' echo the precision of Built To Spill, but with an underlying country feel. For the most part gorgeously laid back, the album builds to a mighty climax with the churning guitars of 'Carne Levare' brought out by the sparse Steve Albini production (any alternative album recorded in Chicago must be produced by him, it's the law...). So though it's a little bit late for resolutions, you could do worse than add The New Year to your 'must buy' list.

## "In Your Living Room" - Chestnut Station (Drag City)

Offering a welcome antidote to the Post-Rock noodling that the city has become famous for, Chicago's Chestnut Station, the low-key, ad-hoc supergroup including singer/songwriter/guitarist/Drag City fixture Rian Murphy, and Eleventh Dream Day's Rick Rizzo, have whipped up a gleeful, gushing tribute to the best of nuggets style garage, deep soul, and the bubblegum pop.

As the title suggests, 'In Your Living Room' is an intimate affair that, like the best live albums (The Velvet's 'Live '69' springs to mind), is all about capturing the spirit and energy of the performance, rather than polished sophistication. The opening words ("You guys came here for a party, right?") set the tone and they're true to their word. The group take Mitch Ryder's northern stomper "Breakout!" and The Kinks "Sitting on My Sofa" at break-neck speed giving them a gritty power pop make-over, as well as sounding like they're having the time of their lives when they lay into Ohio Express' joyously campy "Pinch Me (Baby Convince Me)." Music for the heart and the feet rather than the head.

## "A Dream in Sound" - Elfpower (Shifty Disco)

Elfpower have been around a while now and have actually released four LPs in the USA. However, it's only since the good people at Shifty Disco have given proper UK releases to "The Winter is Coming" and now "A Dream in Sound", that they're starting to get the attention they deserve. The fact that Dave Fridmann (producer of Mercury Rev, Flaming Lips, Mogwai, Delgados, etc) is at the controls has also probably opened an ear or two of the more "serious" music listener.

One can only imagine what was going through singer, Andrew Rieger's mind when he penned the brilliantly titled "Simon, the Bird with the Candy Bar Head" but the end result is awesome acid pop on a similar slant to fellow elephant 6 types, Neutral Milk Hotel. The band are touring the UK in late April with shows confirmed at the



Camden Monarch on the 26th, Oxford point on the 27th and RoTa at Notting Hill on the 28th. Should be well worth checking out.

## "Triple Echo" - Birdie

Having witnessed Birdie's recent Monarch show when the electric piano broke down and they decided to rock, it was a surprise to hear the mellow treatment given to the 13 tunes on the new LP, "Triple Echo". Not this this is a bad thing by any means as the end result is even more soothing and laid back than "Some Dusty". Stand out track has to be the fantastic "Sidewalk" which shall surely see the light of day as a single sometime soon. Track & Field regulars will also recognise "the Original Strand" and "Blue Eyed Son" as features of recent shows. This version of the LP is only available on an import from Japan at present but well worth checking out even at inflated import prices. Rumour has it that the UK version will be remixed but for the time being, this'll do just fine.

## "Any Other City" - Life Without Buildings (Tugboat)

Scary stuff this. Sue Tompkins has obviously got a lot on her mind as she treats us to a 45 minute stream of consciousness reminiscent of Clare Grogan.

As the Rough Trade shop reaches its 25th year, it good to know that the influence of the early days of the shop and the label are still as strong as Sue and her fellow cohorts owe a great debt to the likes of the Raincoats and the early Rough Trade bands, as well as Grogan's Altered Images. A few weeks ago, this was dismissed as being "uncommercial" by the NME which highlights the shortcomings of that particular organ rather than an wonderfully adventurous record. Fantastically obtuse!

