

long players...



The Kingsbury Manx

The Kingsbury Manx- "Let You Down" (City Slang)

Forget it's self-effacing title, The Kingsbury Manx's second album of minimalist, whispery folk-rock is anything but an anti-climax. Though perhaps lacking the dynamism of their debut, it is still able to hold a trance-like command over the senses, their softly lilting melodies breathing emotion into the post-rock stylings of the instrumentation. The song "Simplify," for instance, may at first seem icy and transparent, but its oblique lyrics, loosely woven guitar lines, and aching, fragile tune possesses a haunting intimacy. The frail beauty of 'Let you down' also resonates on standout cuts such as "Rustic Stairs", which recalls the best of Yo La Tengo's recent work and the enigmatically titled "Baby You're a Dead Man." With subtlety and warmth as its guiding principles, this is a late night album of unassuming power.

Luke Haines - "The Oliver Twist Manifesto"

Opening with a ticking clock (a bomb about to go off or time running out?) Luke Haines disarmingly lays his cards on the table by stating over a deceptively pretty twinkling keyboard "This is not entertainment...people might get hurt, run away if you don't like it". Packed with in-jokes and self-reference ("With a calm strategic nod, I'm back and I'm solo"), like most albums Haines has been involved with 'The Oliver Twist Manifesto' feels like a concept album, even if it isn't always clear what the concept is. Themes of art, death, and celebrity dominate, with sniping references to the Groucho and The Colony Rooms. Even the gloriously seedy cover betrays an obsession with control and image, featuring Haines standing on a twister board playing Fagin to a group of

Boy Band wannabes. Yet ironically, when he sneers at the Britart glitterati in 'The Death Of Sarah Lucas' ('She's playing with morality, she's using ambiguity') he could be talking about himself.

While one time peers such as Suede are content to produce pale imitations of former glories, Haines has never been satisfied with standing still. Musically, the album marks a move away from the Auteurs' vitriolic guitar to a darker, more electronic style laced with sly sliding strings recalling Momus, or perhaps his Gallic precursor Serge Gainsbourg (post-pop, pre-reggae). Take 'Christ' where Haines wearily portrays a burned out showbiz casualty, wondering if he has to 'end it all like Billy McKenzie to get out of the contract', over a funereal drum-beat and harpsichord motif that sounds like it's come straight from 'Randall and Hopkirk Deceased'. Or 'Discomania' in which he plays a detached observer to a couple 'having sex to The Kids In America' while a sinister bass throbs in the background. In this album he has produced a blackly comic, cuttingly literate dissection of the art and music industries that leaves most of his contemporaries standing. Untroubled by modesty ('I'm the most intelligent thing on the roster'), Luke Haines remains first in a field of one.

Stereolab - "Sound Dust" (Duophonic)

So, Stereolab's new LP is called Sound-Dust. Let's just try for a moment to say how appropriate this title is - if you imagine the disk as dusty particles spreading themselves across the musical spectrum. Which doesn't perhaps sound like much of a recommendation, so let's try: If Sound-Dust were a novel, it would be Ulysses.

It opens with Gaggia MM", two minutes of spectacular avant-gardism that indie-schmudies like ourselves should quite frankly never be allowed to hear. First song proper, The Proletariat Amasses The Means For Popular Revolution", has more going on inside it than would be found in the entire oeuvre of most bands. You never want it to end, and it almost never does. Fantastic! The album doesn't know how to sit still for a minute. It carries glimpses of myriad musical styles and announces a surprise around every corner. In between all this it contains probably the loveliest yet of all Stereolab moments in Eskil & Mella".

The Groop have relinquished all things earthly and have zoomed back into space to do things their way. Needless to say, nobody makes records like this. So if your tastes range beyond two-minute verse-chorus-verse-chorus knockabouts, then show your friends how clever and sophisticated you are and get some Sound-Dust in your life. (*At time of going to press we didn't have a track-listing for the LP, so we made the titles up.)



track& field star

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Introducing Dressy Bessy



Dressy Bessy

In a time where so-called indiepop fans are often too busy taking themselves too seriously and losing grasp on the music that endeared them, Denver's Dressy Bessy draws upon past eras of indelible pop goodness to remind one how much fun pop music has been and can continue to be.

Dressy Bessy combine the seasoned simplicity of the fifties teenybopper sound with youthfully charged bubblegum pop of the late sixties, resulting in a barrage of hook-laden melodies and catchy lyrics. Add a dash of seventies power pop with its guilty pleasures and the formula for Pink Hearts and Yellow Moons is fully realized. It won't be long before you find yourself singing along with the candy-coated vocals of lead singer Tammy Ealom, who also shares guitar duties with John Hill (of Apples in Stereo). The fuzzy pop melodies are further enticed by the bass strumming of Rob Greene and the upswing drumming of Darren Albert.

Dressy Bessy's debut long-player, "Pink Hearts Yellow Moons" is released by the Track & Field Organisation in the UK during September. The record has already received rave reviews in the US press. Here's what some of them had to say:

"Pink Hearts Yellow Moons is about as perfect as pop records come - fuzzy, buoyant and ridiculously catchy, in essence it's a classic girl-group disc reimagined for the lo-fi era, brilliantly marrying its head-bobbing melodies and la-la-la harmonies with a garage-quality sonic approach which lends even the most precious moments a tuff-grrrr edge." - All Music Guide

"...a candy dish full of light, sugary pop songs that beg you to add your own la-la background vocals." - CMJ magazine

"a joyous, AM radio, girl-pop sound crossed with new wave bounce, and given a bit of Elephant 6 sheen courtesy of Robert Schneider's (Apples in Stereo) mixing." - Pop Matters

"...radiates with the sunny charisma of a devout day-dream believer." - San Francisco Bay Guardian

Dressy Bessy will tour the UK in January 2002

Stars of Track & Field...

Bloody hell... the Scala was a great night, wasn't it? Thanks to all who came along, especially the two Johns - Jervis and Kennedy. Top job, people.

Before that, we also enjoyed the company of the good people in Nottingham, Newcastle, Glasgow, Leeds and Cardiff as we took off round the country with Saloon, Tompaulin and Great Lakes. A brilliant week, no question. And we also played host to the mayhem of the Pattern at Toynbee Hall - sorry if you didn't get in. You missed a treat!

More extensive T&F action in the next few weeks including records from Dressy Bessy, the Loves, Saloon and Kicker, plus gigs featuring the Essex Green, James William Hindle, the Chemistry Experiment, Beulah, the Loves and Olympic Lifts. Full details are on the T&F website - www.trackandfield.org.uk

In addition, we also have the regular monthly stint at the Betsey on 21 Sept for the Track & Field Club - still the best night out in London by a country mile. See you there!

Keep grinnin'

**Steven and Paul
T&F People**

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the singles bar...



The Shins

(The Real) Tuesday Weld - "Love the Rain" (Dreamy)

Built around a bizarre scratchy sample of a thirties Jazz record overlaid with perky breakbeats, the half spoken vocals recall Momus in the way they take the romantic and make it seem sinister. The Momus influence is even more pronounced on the other side's "I'm Still in Love With Paula Wilcox".

The Pattern - "Non-Stop" (Gearhead)

Anybody who caught The Pattern at their Track & Field show will be familiar with the kind of mayhem they can

Don't Let Our Youth Go To WasteÖ

On 24 September, Track & Field return to continue their unwavering mission to champion the best of the international pop underground, with the release of three brand new slabs of stomping pop music from Kicker, The Loves and Saloon...

Stabbing moog symphonies...

"Freefall" (Lane 07) is Saloon's fifth single and their debut release for Track & Field. The band formed in 1998, playing their first gig at the Fox and Hounds Pub, in Caversham, a pub where the only other gig of note was an early performance by Lennon and McCartney. The sound of the band is diverse: the softly sung vocals of Amanda Gomez, who sings in English, Spanish and French sit on a soundscape born of thrashing guitars, organic rhythms and swirling electronics. The band can count John Peel and XFM's John Kennedy amongst their

wreak. While they may have yet to fully capture their live attack on vinyl, this comes pretty close as Chris Applegren gives it the full Iggy over the band's piledriving riffs. The Strokes might have the tunes but for all out gonzo rock action, The Pattern take some beating.

Electric Mocassins of Doom - "Kickstart" (Heavenly)

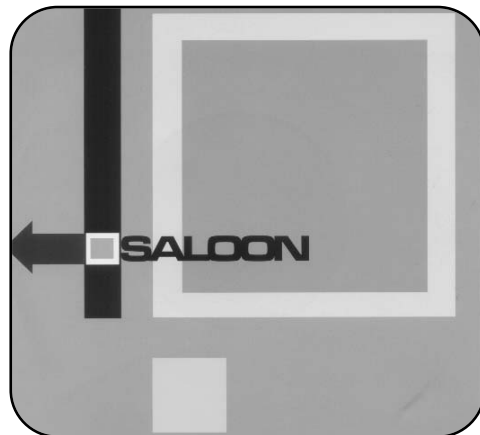
A few years ago this would have been lumped in with the usual Big Beat chancers, but now with a little room to breathe we can enjoy it for what it is. And what it is, is a huge beat-driven monster that was born to accompany footage of rugged bikers doing a ton down the motorway astride huge Triumph Bonneville's. Massive.

The Shins - "While I Goosestep" (Omnibus)

'Oh! Inverted World' has already been one of this year's most pleasant surprises, intelligent, atmospheric and difficult to pin down. This single, which predates the album, finds them in a more upbeat mood, clipped jangling guitars scamper between a laid-back vocal that at times brings back memories of the glory days of XTC.

Mates of State - "Uber-legitimate" (Snowglobe)

Boy/girl duo Jason Hammond and Kari Gardener have produced an impressive lo-fi piano driven ballad replete with abrupt tempo changes and enigmatic lyrics recalling Quasi at their best. Ambitious and worthy of further investigation.



fans and recorded their debut Peel session in July 2001.

Over the past three years, Saloon have gigged extensively including shows with Stereolab, Laika, Bellatrix, Salako and Herman Dune. More recently, Saloon toured with Tompaulin and Great Lakes as part of Track & Field's highly successful jaunt around the UK.

Nice things people have said about Saloon:

"Saloon continue to get better... a bewitching pop fantasy of dreamy vocals and keyboards kept in place by a darkly romantic Krautrock riff" - Ben Clancy, NME

"Pretty impressive... and oh so cool darling" - Record Collector

"Blinding... throbbing guitar riffs, menacing violins via John Cale and stabbing moog symphonies build up to a captivating unit that takes a delicious hold of your senses." - NME.com

Saloon play XFM's Xposure night at the London Monarch on 13 September with Aereogramme. Their debut LP will be released on Track & Field in January.

Saloon line-up: Amanda - vocals, guitar, keyboards; Adam - bass, keyboards; Alison - viola, keyboards; Matt - guitars, keyboards; Mike - drums.

Everybody loves the Loves...

The Loves had their first rehearsal on Valentine's day in 2000. Subsequently, bass players have come and gone and they recently sold their first drummer George to an underground arms dealer in the Czech Republic. But beneath the rotten rhythm core, lies a band set to melt your heart...

In September 2001, The Loves release "Boom-a-Bang-Bang-Bang" (Lane 06): a heady mix of 70s new wave stomp mashed with the Phil Spector wall of sound, combining pop music's naivety and rock n roll's noise in a tale of unrequited love... whilst the b-side "Patty" recalls the story of the Patty Hearst kidnapping by the S.L.A. in the early 70s...

Live, The Loves provide a full on rock 'n roll assault, with occasional drunken outbursts... their shows are always memorable. John Peel loves them and, having already recorded one Peel session in June 2001, they will return to perform a live set for Peel from the BBC's Maida Vale studios on 26 September.

The Loves are Simon Love - singing and guitars; Liz Love - keyboards; Pnosni Love - guitar and cello; James Love - bass; Catrin Love - singing; Becky Love - percussion; Dave Love - drums.

No one has printed anything nice about the Loves... yet!



London's answer to Yo la Tengo?

The "City Limits" EP (Lane 05) is Kicker's second single for Track & Field; their fourth in total. The band, who feature former members of Comet Gain and Velocette, have spent most of 2001 quietly honing their art through constant songwriting, but have ventured into the public eye for occasional shows with the Tyde, the Clientele, Butterflies of Love and Tompaulin, amongst others.

Nice things people have said about Kicker:

"They pulsate with the sound of old soul gold and a vibrant pop veneer that's embellished by neat arrangements" - NME.com

"Kicker weld a sweet sensibility to a post-Stereolab aesthetic" - London Evening Standard

"Adrenalised soul-soaked guitar pop" - London Metro

"Kicker might very well be London's most recent answer to Yo La Tengo... I still collect records from both Yo La Tengo and Stereolab hoping and praying that their new material will sound like Kicker" - J Church Newsletter

"Stereolab-esque noodlings, but more tuneful, and with the vague chance of eventually having a Top 40 hit" - Melody Maker

Kicker Line-up: Andy - guitars, bass; Jax - keyboards; Jill - vocals and keyboards; Laura - bass, guitars; Phil: drums, vocals; Cat - trumpet.